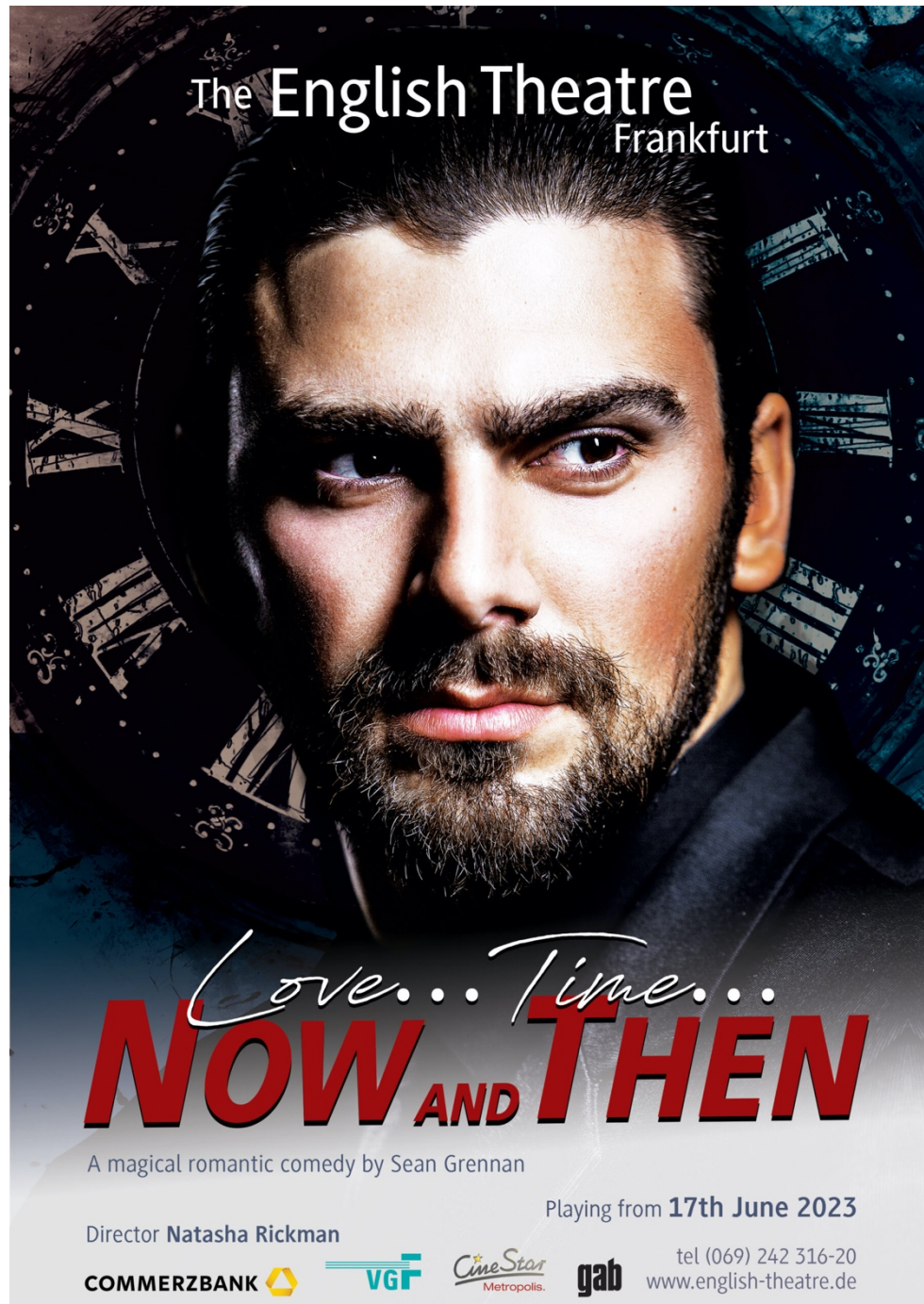


Now and Then

A magical romantic comedy by Sean Grennan
17th June – 21st July 2023



Teachers' Resource Pack

This teachers' pack includes information as well as tasks and topics to be dealt with in the classroom. The tasks do not necessarily build on each other. Cut and paste as you please, and please consult the official program for additional information.

Background information

The Author

Sean Grennan

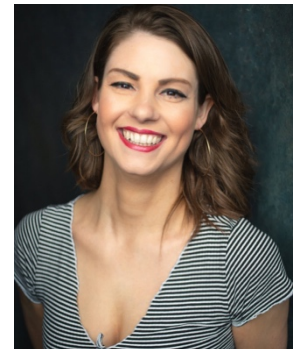


An actor for many years, Sean began writing for the theatre as co-librettist (with his wife, Kathy Santen) for the musical *Phantom of the Country Opera* which debuted at the Marriott Theatre at Lincolnshire (MTI). His play *LUCK!* won an honorable mention from the National Writers Association's Playwrighting Festival and was produced in NYC by the Epic Theatre Company. Working as librettist and lyricist with composer Leah Okimoto, his work includes the musicals *Married Alive!*, *A Dog's Life*, and *Another Night Before Christmas* (Playscripts, Inc.), all of which premiered at the American Heartland Theatre led by director Paul Hough. His comedies *Beer for Breakfast* and *As Long As We Both Shall Live* debuted at the American Heartland Theatre as well. (Playscripts, Inc.) His play *Making God Laugh* first bowed at Peninsula Players Theatre, where this play, *The Tin Woman*, had its premiere in the summer of 2014. (Playscripts, Inc.) His newest play, *Now and Then* premiered back at Peninsula Players in '18. Combined, his plays and musicals have gone on to hundreds of productions around the world.

The Director

Natasha Rickman

Directing credits include: *Richard II* (Guildford Shakespeare Company); *Little Women* (Grosvenor Park Open Air Theatre); *The Prince* (Southwark Playhouse); *Antigone* (Storyhouse); *Much Ado About Nothing* (RADA at the Utah Shakespeare Festival); *The Duchess of Malfi*, *Romeo and Juliet*, *The Merry Wives of Whatsapp*, *The Tail of the Beauty and the Tail of the Beast* (Creation Theatre); *The Snow Queen* (Iris Theatre); *The Time Machine* (site specific at The London Library for Creation Theatre); *A Christmas Carol* (Guildford Shakespeare Company and Jermyn Street Theatre); *The Last Fire Breathing Tunnel Digger*, online as part of *Telling Tales* (Muck & Rumble – Oncom finalists 2020); *Twelfth Night* (Rose Playhouse); *Rhino* (King's Head); *Hilda* and *Virginia* (Jermyn Street); *The Story Chef* (Whizzfizz Fest).



As associate/assistant director credits include: *Romeo and Juliet* (The Globe); *The Comedy of Errors* (RSC); *A Little Night Music* (Storyhouse) and *Shirley Valentine* (Theatre Royal, Bury St Edmunds). Natasha was an artistic associate at Jermyn Street Theatre between 2018 and 2022 and is a freelance acting tutor for RADA. She also co-founded Women@RADA and is a core ensemble member with The Faction. She is currently a creative associate as part of Creation Theatre's new rep company.

Now and Then- Synopsis

It's 1981 and a young bartender (Jamie) is closing up one night, when there is a flash of red light outside. Thinking it's an ambulance going by, he ignores it. Moments later, an older man (Jimmy) comes in for a quick one. They talk for a bit and get on to the subject of Jamie's aspiring career as a pianist — he's about to take time off from everything to just study and gig. Jimmy tells him to go for it, that he'll regret it for the rest of his life if he doesn't. At that, a young woman (Abby, Jamie's girlfriend) enters the bar. They talk about life, careers, destiny, and finally, Jimmy tells them about his motif for showing up that night. In order to change the couple's path, he wants to keep Jamie from proposing and instead concentrate on his career. As Jamie, enraged, is about to throw out Jimmy, there is another flash of red light and an older woman enters, who as it turns out is married to Jamie. She is not at all pleased to find her husband at that particular point in time.

Character descriptions

Jamie

Roughly 30 years old in 1981. Employed bartender and aspiring pianist. Dreaming of taking a sabbatical in order to improve his skills as a musician. Attractive in a regular-guy way. Sincere, hard-working, modest, and polite. Very much in love with his girl-friend Abby.

Abby

Abby is roughly 30 years old in 1981. Waitress at an IHOP restaurant. Has quit her English studies to take care of a sick family member and is dreaming of returning to the University. Funny, smart, and very much in love with Jamie.

Man ("Jimmy" – future Jamie)

Jimmy travelled back in time to talk to his past self: Jamie. He is in his mid-60s. A bit beaten down but good-natured. Easily to talk to, well-spoken, sincere, and very intent of his mission. Married to Woman (future Abby) for 35 years and father of two children and grandfather of two twins.

Woman (future Abby)

Abby is in her Mid-60s or a bit younger in 1981. Strong, direct, loving, a little coarse. She is Man's wife for 35 years. She and man bicker but there is a bedrock of love there. They'd do anything for each other, and no one can hurt either of them like the other one can.

Regret

Sean Grennan's play "Now and Then" was, according to Grennan, inspired by one word:

Énouement

n. the bittersweetness of having arrived here in the future, where you can finally get the answers to how things turn out in the real world—who your baby sister would become, what your friends would end up doing, where your choices would lead you, exactly when you'd lose the people you took for granted—which is priceless intel that you instinctively want to share with anybody who hadn't already made the journey, as if there was some part of you who had volunteered to stay behind, who was still stationed at a forgotten outpost somewhere in the past, still eagerly awaiting news from the front.

One could argue that **Énouement** and **regret** are **connected**. How does regret work, and why does it dominate so many people's lives?

Regret is a feeling of sadness about something sad or wrong or about a mistake that you have made, and a wish that it could have been different and better.



According to a study published by *The International Journal of Aging and Human Development*, regret can be characterized as a self-focused negative emotion sharing similarities with guilt, shame, and remorse. It also is a cognitive phenomenon related to counterfactual thinking, a process whereby individuals focus on how events may have been different or counter to "fact." [...]

Often there are two types of events mentioned that are thought to influence counterfactual thinking and lead to regret—actions and inactions. A defining feature of a regrettable event is its association with decision-making (to act or not) and a sense of personal responsibility.

Despite regret being an unpleasant feeling, like all emotions it can be informative and even functional. [...] In sum, counterfactual thinking can also be functional in that it can help individuals identify what could cause and what could potentially prevent particular negative events in the future.

The Article *Regret and decision Making* also deals with regret, however, it focusses on regret in children. While Recent research suggests that the ability to experience regret emerges relatively late in development. By around 6 years, most children will experience regret, but the likelihood of experiencing this emotion increases across childhood and into adolescence.

The developmental emergence of regret seems to affect children's decision-making: Children who experience regret about a choice are more likely to make a better choice next time, and regret also seems to help children learn to delay gratification and behave more prosocially. [...]

In contrast, research on regret in adults suggests that they adopt a strategy of anticipating the regret they would feel after choosing options that appear attractive but are ultimately disadvantageous. Anticipation of regret leads them to avoid such choices.

The study dealing with regret in later life suggested that having more regrets may be particularly profound or detrimental later in life because older adults may have fewer opportunities and less time to overcome their regrets. However, knowing the regrets of an older cohort can serve as a lesson for younger generations.¹²

Time Travel

Older Jamie is part of these cohorts that suffer from his regrets. When he looks back, all he sees are his regrets and the things he could not offer his wife. In the world of the play, however, he has the chance to actually change the past and not just search for silver linings. When he travels back to 1981, he claims his time travel software keeps any “butterfly effects” from happening.

Even though, time travel is a concept dealt with commonly in philosophy and fiction, there are also renowned scientists like Einstein or Hawking, who have been fascinated with the subject in relation to reality. It is uncertain if time travel to the past is physically possible, and such travel, if at all feasible, may give rise to questions of causality. Forward time travel, outside the usual sense of the perception of time, is an extensively observed phenomenon and well-understood within the framework of special relativity and general relativity. However, making one body advance or delay more than a few milliseconds compared to another body is not feasible with current technology. As for backward time travel, it is possible to find solutions in general relativity that allow for it, such as a rotating black hole. Traveling to an arbitrary point in spacetime has very limited support in theoretical physics, and is usually connected only with quantum mechanics or wormholes.

Mostly, time travel is the hypothetical activity of traveling into the past or future, though. Time travel is a widely recognized concept in philosophy and fiction, particularly science fiction. In fiction, time travel is typically achieved through the use of a hypothetical device known as a time machine. The idea of a time machine was popularized by H. G. Wells' 1895 novel *The Time Machine*.

Time travel is a common theme in fiction, mainly since the late 19th century, and has been depicted in a variety of media, such as literature, television, film, and advertisements.

In general, time travel stories focus on the consequences of traveling into the past or the future. The central premise for these stories often involves changing history, either intentionally or by accident, and the ways by which altering the past changes the future and creates an **altered present or future** for the time traveler upon their return home. In other instances, the premise is that the past cannot be changed or that the **future is predetermined**, and the protagonist's actions turn out to be either inconsequential or intrinsic to events (e.g. **time loops**) as they originally unfolded. Some stories focus solely on **the paradoxes as the grandfather paradox e.g. and alternate timelines** that come with time travel, rather than time traveling itself. They often provide some sort of **social commentary**, as time travel provides a "necessary distancing effect" that allows science fiction to address contemporary issues in metaphorical ways.

¹ Vgl. Newall NE, Chipperfield JG, Daniels LM, Hladkyj S, Perry RP. Regret in later life: exploring relationships between regret frequency, secondary interpretive control beliefs, and health in older individuals. *Int J Aging Hum Dev*. 2009;68(4):261-88. doi: 10.2190/AG.68.4.a. PMID: 19711617.

² Vgl. McCormack, T., Feeney, A., & Beck, S. R. (2020). Regret and Decision-Making: A Developmental Perspective. *Current Directions in Psychological Science*, 29(4), 346–350. <https://doi.org/10.1177/0963721420917688>

Time loops

According to its basic definition, a time loop (also called a temporal loop) is a fictional plot device that causes characters in a story to re-experience a span of time which is repeated, sometimes more than once: Some time loops are an intrinsic part of the story and are meant to repeat indefinitely (Harry Potter and the Prisoner of Azkaban) and some occur with some hope of breaking out of the cycle of repetition (Groundhog Day).

Grandfather paradox

The grandfather paradox is an example of a problem arising from the effect of time travel on causality, the idea that a cause must precede its effect. The paradox suggests that a cause is eliminated by its own effect, thus preventing its own cause and essentially becoming reverse causation.

The classic analogy for this, and the one that gives the paradox its name, is a time traveler journeying back in time and killing their own biological grandfather before they can sire children. This means the time traveler could never have come to exist and, as a consequence, can't travel back in time and thus can't kill their own grandfather. That means they then are born and *can* go back in time, hence the paradox.

Alternative timelines

User can travel to/between alternate timelines where any event could have played differently with infinite possibilities of variation. Multiple timelines would allow you to travel to a different timeline and kill your grandparents without causing a paradox. The model does have a major drawback, at least for narrative purposes: time travel won't do any good for your own timeline.

Free will versus Determinism in *Now and Then*

Closely linked to the topic of regret is the assumption that all human beings act according to free will.

Free will is the notional capacity or ability to choose between different possible courses of action unimpeded. Traditionally, only actions that are freely willed are seen as deserving credit or blame. Some conceive free will to be the capacity to make choices undetermined by past events. Regret mostly is the consequence of a choice of action or inaction, therefore implies that a different choice could have been made, ergo – free will is at least assumed to exist by the individual feeling regret.

However, whether free will exists, what it is and the implications of whether it exists or not are some of the longest running debates of philosophy and religion. In contrast to free will, **Determinism** suggests that only one course of events is possible, which is inconsistent with a libertarian model of free will.

In determinism there are different movements. "Hard determinists" argue that in a situation in which a person makes a certain decision or performs a certain action, it is impossible that he or she could have made any other decision or performed any other action. In other words, it is never true that people could have decided or acted otherwise than they actually did.

In contrast, so-called "soft determinists", also called compatibilists, believe that determinism and free will are compatible after all. In most cases, soft determinists attempt to achieve this reconciliation by subtly revising or weakening the common-sense notion of free will.

Determinism		
	Physical determinism is true	Physical determinism is false
	There is no free will	There is free will
	Incompatibilism (Determinism and free will are incompatible)	Compatibilism (Determinism and free will can coexist)
	Determinism (Reality is determined. The future is preordained Free will is impossible)	Soft determinism (Part of our world is determined while another part is determined by human agent's free choices)
	Hard incompatibilism (The future is not preordained reality is undetermined there is neither determinism nor free will)	Libertarianism (The undetermined reality is determined by human agent's free choices)
	Free will	

There are different movements of determinism. Amongst others there are...

Causal determinism, arguing that everything is determined by cause and effect. Causal determinists believe that there is nothing in the universe that has no cause or is self-caused. Causal determinism has also been considered more generally as the idea that everything that happens or exists is caused by antecedent conditions.

Predeterminism is the philosophy that all events of history, past, present and future, have been already decided or are already known (by God, fate, or some other force), including human actions. Predeterminism is closely related to determinism. In the case of predeterminism, the chain of events has been pre-established, and human actions cannot interfere with the outcomes of this pre-established chain. The term predeterminism is also frequently used in the context of biology and heredity, in which case it represents a form of *biological determinism*, sometimes called *genetic determinism*.

Fatalism is normally distinguished from determinism, as a form of teleological determinism. Fatalism is the idea that everything is fated to happen, resulting in humans having no control over their future. No present or future decisions and deeds can change this. The opinion that it is within man's power to bring about a different outcome through a free decision of will is therefore an illusion. In contrast to determinism, fate has arbitrary power, and does not necessarily follow any causal or deterministic laws.

However, not all manifestations of fatalism require a strict determinacy of every single course of events; in some models, only central events, such as cornerstones of biography, are fixed. In many variants of the belief in fate, no absolute lack of influence on the part of man is assumed; rather, one can attempt to influence the power of fate.

Theological determinism is a form of determinism that holds that all events that happen are either preordained (i.e., predestined) to happen by a monotheistic deity, or are destined to occur given its omniscience. Two forms of theological determinism exist, referred to as *strong* and *weak* theological determinism.

While in the world of *Now and Then* all characters clearly believe in free will, the conflict between determinism/fate and the ability to shape your own path is dealt with at the same time.

On the one hand, old Jamie travels back in time believing that if he only made an "irrevocable change" at "the fork in the road", he would enable his wife Abby to lead a better life. He tries to convince young Jamie and Abby that staying a couple will end in hardship and regret.

Young Jamie protests the idea of having only two paths to choose from and is positive that he would be able to change his and Abby's future to the better by just having received this warning. He does not want to break up, in spite of old Jamie's story, but wants to be more alert and taking life more actively into his own hands. However, young Abby will not let him make this choice. Eventually, she is the one that chooses to break up and leave Jamie, therefore she is the one that drastically changes their future by choice.

On the other hand, irrespectively of the fact that Jamie and Abby lived most of their adult life apart in the new future they had created, the names and fates of their kids stayed the same. Abby had a daughter who moved to Seattle and had twins and Jamie lost his son Greg in a war, which mirrors the life of the kids they had together in their first time-line which hints towards a prederterministic world view along the lines of genetic determinism. Last but not least, young Jamie hits the mark when he says: "Maybe we're supposed to be together. It means that there's something pulling us together." That "something", in the world of *Now and Then*, also is a form of determinism: fate. At the end of the play, even in the alternative time-line, Jamie and Abby realize that they need each other in order to be happy and eventually end up together again.

In conclusion, *Now and Then* presents a world where the main events of life, the cornerstones, are fixed and determined and no change in choice or behavior can revoke them. However, not all aspects of life lack free will. Choices can change paths and make a life more or less happy.³

³ <https://de.wikipedia.org/wiki/Fatalismus>
<https://en.wikipedia.org/wiki/Determinism>
<https://en.wikipedia.org/wiki/Fatalism>
<https://en.wikipedia.org/wiki/Predeterminism>
https://en.wikipedia.org/wiki/Free_will
<https://www.britannica.com/topic/determinism>

Lesson Material

Pre-Watching Tasks

Time Travel

Warm-Up

Flashlight:

Imagine travelling through time was possible. Would you rather go to the past or the future? Give a short reason.

Share:

Think of a particular moment in time you would like to visit. Give reasons.



Discuss in class and take notes of the results:

Name possible **problems and challenges** in relation to time travel. Come up with **rules for time travelling** derived from these problems. You can also refer to movies and works of fiction you know dealing with time travel.⁴

Language help

Time loop Zeitschleife

alternative time-line alternative Zeitachse

time traveller Zeitreisende/r

time machine Zeitmaschine

paradox

science Wissenschaft

decade Jahrzehnt

century Jahrhundert

go back in time In der Zeit zurück reisen

travel to the future In die Zukunft reisen

to advance Fortschritt machen

to invent erfinden

jeopardize gefährden

⁴ With these tasks, students can revise the conditional sentences.

Listening Task

Stephen Hawking, a famous physicist who died in 2018, was always fascinated by the concept of time travelling. When he died, his family thought of a very special way of memorializing him.

Listen to the audio file on this website and answer the following questions:

<https://breakingnewsenglish.com/1805/180516-time-travel-l.html>

1. Who was invited to Stephen Hawking's memorial?
2. Choose the correct answer: According to Stephen Hawking, time travel is....
 - ...possible
 - ...not possible
3. Name his reason for his conclusion.
4. Why were time travellers invited to his memorial, nevertheless?

While Watching Tasks

Quiz

1. What is the name of the bar the play takes place in?
 - a) Maclaren's
 - b) Mulligan's
 - c) O'Connell's
 - d) Siobhan's
2. What is Jamie's dream career?
 - a) He wants to be a pianist
 - b) He wants to be a stay at home dad
 - c) He wants to be an trumpeter, the next Miles Davies
 - d) He wants to be a military general
3. Where does Abby work?
 - a) At a strip club
 - b) In a diner
 - c) At a preschool
 - d) Near a zoo
4. How does MAN get Jamie and Abby to have a drink with him?
 - a) He promises them a lifetime supply of razors
 - b) He pays them 3000 dollars
 - c) He pays them 2000 dollars
 - d) He gets on his knees and begs them in tears
5. What is the soup Abby and Jamie like to share?
 - a) Tomato
 - b) Chicken noodle

- c) Chicken and stars
 - d) Chicken and Vegetable
6. What does Abby want to study?
- a) French
 - b) Linguistics
 - c) English
 - d) Art History
7. Why is MAN at the bar?
- a) He's been stalking Abby
 - b) He is an alcoholic
 - c) He travelled back in time to see his younger self
 - d) He was sent back in time to assassinate Ronald Reagan
8. Why was that night going to be a turning point for Jamie and Abby?
- a) Jamie was going to propose to Abby
 - b) Abby was going to tell Jamie she was pregnant
 - c) Jamie was going to tell Abby he was cheating on her
 - d) Abby was going to tell Jamie she found out they were cousins
09. What happened to MAN'S son?
- a) He decided to climb Mount Everest and became another dead body forever entombed in the cold
 - b) He married his high school sweetheart and had 4 children, then got divorced
 - c) He decided to join the military and died in the line of duty
 - d) He developed prostate cancer and passed away during surgery
10. What does WOMAN say she misses most about being young Abby?
- a) The perkiness of her boobs
 - b) The absence of depression
 - c) Not having children
 - d) Not having wrinkles
11. What is the newly developed time travel technology MAN uses going to be called?
- a) iTime™
 - b) Zapple™
 - c) Samsung time warp™
 - d) Amazon prime time™
12. What do Jamie/MAN always say when they are keeping secrets from Abby/WOMAN?
- a) "I haven't the foggiest notion of what you're going on about."
 - b) "I haven't got the faintest idea what you're talking about."
 - c) "None of your beeswax, lady."
 - d) "What are you talking about, woman!"
13. Why does MAN travel back to stop Abby and Jamie?
- a) He regrets not having concentrated on his career more

- b) He wants Abby to have more than he has been able to give her
- c) He was always in love with someone else, and only married Abby because the other person didn't want him
- d) He wanted to stop himself from gambling all his money away

Time Travel in *Now and Then*

1) Time travelling is a tricky business and comes with all kinds of challenges. However, each work of fiction creates its own rules for time travelling.

Collect the means and rules for time travelling in *Now and Then* and compare them with your results from the beginning of the unit.⁵

2) Even though each work of fiction creates its own world and rules, there are certain aspects considered to be relevant in terms of logic when creating a time travel story.

Watch the following video together. Take notes on the different concepts of time travelling.

<https://www.youtube.com/watch?v=hVR8BlvoPcs>

3) Explain the following terms. How do they relate to *Now and Then*?

- The Grandfather Paradox
- Parallel time-line/ parallel universe
- Closed causal loop / time-loop

4) Evaluate *Now and Then*'s time travel concept in terms of logic in class. Is there something that you would have done differently? If so, write an alternative scene/ending.⁶

⁵ For rules and means see Appendix.

⁶ For last scene of script: see Appendix.

Post-Watching

20 Years from now...

***MAN.** OK, this is one of “those” questions: Where do you see yourself in ten years? Twenty?*

***ABBY.** Huh...OK... I'd like to have my degree. Maybe be a teacher. I like to write, The dream is a life of tea and literature, maybe some kids? Not a real big dream, I know...*

In *Now and Then* young Abby tells old Jamie about her dreams for the future.

- 1) Discuss in class what we learn about Abby's adult life and which dreams did come true and which did not.

Take into account that two possible timelines have been laid out for old Abby. Discuss whether she was happier in one of them and why.

- 2) Where and who do you want to be in 20 years? Write a letter to your future self.

ALTERNATIVE

Is there something that you would like to change about your present? Write a letter to your younger self as if you were talking to him/her and could change the outcome of an event, if you could only show your younger self a better way.

Image of humanity – Determinism or free will?

In Grennan's *Now and Then* Jamie tries to beat the odds in travelling back in time and changing the course of his and his girlfriend's future with mixed results.

Discuss why Jamie might or might not be successful and work out Grennan's Image of humanity referring to the philosophical concepts of free will and determinism.

Free Will

Free will is the notional capacity or ability to choose between different possible courses of action unimpeded. Traditionally, only actions that are freely willed are seen as deserving credit or blame. Some conceive free will to be the capacity to make choices undetermined by past events.

Determinism

Determinism suggests that only one course of events is possible, which is inconsistent with a model of free will.

There are different movements. "Hard determinists" argue that in a situation in which a person makes a certain decision or performs a certain action, it is impossible that he or she could have made any other decision or performed any other action. In other words, it is never true that people could have decided or acted otherwise than they actually did.

In contrast, so-called "soft" determinists, also called compatibilists, believe that determinism and free will are compatible after all. In most cases, soft determinists attempt to achieve this reconciliation by subtly revising or weakening the common-sense notion of free will.

Causal determinism, arguing that everything is determined by cause and effect.

Predeterminism is the philosophy that all events of history, past, present and future, have been already decided or are already known (by God, fate, or some other force), including human actions. The chain of events has been pre-established, and human actions cannot interfere with the outcomes. The term predeterminism is also frequently used in the context of biology and heredity, in which case it represents a form of *biological determinism*, sometimes called *genetic determinism*.

Fatalism is the idea that everything is fated to happen, resulting in humans having no control over their future. The opinion that it is within man's power to bring about a different outcome through a free decision of will is therefore an illusion. In contrast to determinism, fate has arbitrary power, and does not necessarily follow any causal or deterministic laws.

However, not all manifestations of fatalism require a strict determinacy of every single course of events; in some models, only central events, such as cornerstones of biography, are fixed. One can attempt to influence the power of fate.




Appendix

While Watching Tasks

Quiz

- 1.) What is the name of the bar the play takes place in?
 - a) Maclaren's
 - b) Mulligan's**
 - c) O'Connell's
 - d) Siobhan's
- 2.) What is Jamie's dream career?
 - a) He wants to be a pianist**
 - b) He wants to be a stay at home dad
 - c) He wants to be a trumpeter, the next Miles Davies
 - d) He wants to be a military general
- 3.) Where does Abby work?
 - a) At a strip club
 - b) In a diner**
 - c) At a preschool
 - d) Near a zoo
- 4.) How does MAN get Jamie and Abby to have a drink with him?
 - a) He promises them a lifetime supply of razors
 - b) He pays them 3000 dollars
 - c) He pays them 2000 dollars**
 - d) He gets on his knees and begs them in tears
- 5.) What is the soup Abby and Jamie like to share?
 - a) Tomato
 - b) Chicken noodle
 - c) Chicken and stars**
 - d) Chicken and Vegetable
- 6.) What does Abby want to study?
 - a) French
 - b) Linguistics
 - c) English**
 - d) Art History
- 7.) Why is MAN at the bar?
 - a) He's been stalking Abby
 - b) He is an alcoholic
 - c) He travelled back in time to see his younger self**
 - d) He was sent back in time to assassinate Ronald Reagan
- 8.) Why was that night going to be a turning point for Jamie and Abby?
 - a) Jamie was going to propose to Abby**
 - b) Abby was going to tell Jamie she was pregnant
 - c) Jamie was going to tell Abby he was cheating on her
 - d) Abby was going to tell Jamie she found out they were cousins
- 09.) What happened to MAN'S son?

- a) He decided to climb Mount Everest and became another dead body forever entombed in the cold
 - b) He married his high school sweetheart and had 4 children, then got divorced
 - c) He decided to join the military and died in the line of duty**
 - d) He developed prostate cancer and passed away during surgery
- 10.) What does WOMAN say she misses most about being young Abby?
- a) The perkiness of her boobs**
 - b) The absence of depression
 - c) Not having children
 - d) Not having wrinkles
- 11.) What is the newly developed time travel technology MAN uses going to be called?
- a) iTime™**
 - b) Zapple™
 - c) Samsung time warp™
 - d) Amazon prime time™
- 12.) What do Jamie/MAN always say when they are keeping secrets from Abby/WOMAN?
- a) "I haven't the foggiest notion of what you're going on about."
 - b) "I haven't got the faintest idea what you're talking about."**
 - c) "None of your beeswax, lady."
 - d) "What are you talking about, woman!"
- 13.) Why does MAN travel back to stop Abby and Jamie?
- a) He regrets not having concentrated on his career more
 - b) He wants Abby to have more than he has been able to give her**
 - c) He was always in love with someone else, and only married Abby because the other person didn't want him
 - d) He wanted to stop himself from gambling all his money away

11-13 correct answers	6-10 correct answers	0-5 correct answers
 Congratulations! You understood a lot!	 Quite good already! Talk to your classmates again about the show, you might tap into new levels of understanding!	 Don't give up! Talk to your classmates about the parts of the show that are still a bit fuzzy to you.

Time Travel in *Now and Then*

Means and Rules of Time Travel in *Now and Then*

- Time Machine is an iTime™ (watch)
- Watch dies after being used – you can only go back once
- The amount of time you can stay in the past depends on how you set the watch
- Watch's software contains risks of time travelling in case course of history is changed
- Different watch's can sense each other. This is how Abby finds Jamie in their past
- In order to change what happens in the future, you need to make an "irrevocable change" – a choice you cannot take back
- Time travellers return to a changed future

Last Scene *Now and Then*

(WOMAN appears at the door. It's locked so she knocks. MAN yells at the door without looking to see whom it is.)

We're closed!

(WOMAN continues knocking.)

WOMAN. *(From off:)* Jamie? Jamie?!

(MAN opens the door. WOMAN is there, dressed in a nice coat, carrying a small grocery bag and a briefcase.)

MAN. I'm sorry, ma'am, we're closed, it's kinda late. There's an all night place just over—

WOMAN. Jimmy! It's me!

MAN. What? I'm sorry ...?

(WOMAN enters.)

WOMAN. Jimmy. It's me. It's Abby!

MAN. Abby? Abby? ABBY—ABBY?! Oh my gosh, is it you? Abby!

(They have an awkward, "Should I hug or what?" moment but don't.)

MAN. *(Excited:)* ABBY what... ! Oh my gosh, how long's it been?! How are you? What are you doing here? It's so good to see you.

WOMAN. It's good to see you.

MAN. You look wonderful! You haven't changed a—

WOMAN. OK, stop.

MAN. Uhm, can I get you... a drink?

(WOMAN enters and slowly crosses to the middle of the bar.)

WOMAN. No, no thanks. *(Beat.)* This place hasn't changed a bit.

MAN. Well, the customers seem to like it, so if it ain't broke, why fix it, right?

WOMAN. *(She gives him a long look.)* That's funny coming from you.

MAN. OK.... Here, let me take your coat.

(She takes off her coat and is wearing a casual but nice, smart, professional looking outfit underneath.)

MAN.... So...I... uhm... what brings you—?

WOMAN. *(Cutting him off:)* Do you know what tonight is?

MAN. Wednesday?

WOMAN. Jimmy. This is the night, the night we went back and saw ourselves, all those years ago.

MAN. It's tonight? Really? You kept track?

WOMAN. I told you I was going to write it down. *(Beat.)* That doesn't make me weird!

MAN. No one said that. Hey, please sit down.
(He grabs her bag and briefcase and motions her to the table, center. She sits.)
[...]
Nice briefcase.

WOMAN. Thanks.

MAN. Looks expensive.

WOMAN. A retirement present. The other faculty pitched in, Nice, huh?

MAN. You're a teacher?

WOMAN. *(Stalling a little till she gathers herself:)* Was. An English professor. There's that old video game... And the jukebox .. . how old is that?

MAN. Oh yeah, people love that stuff. It's "retro." [...]
So... yeah, we're stalling.

WOMAN. We sure are.

MAN. Thirty-five years ago.

WOMAN. Tonight.

MAN. Right. That was something ...

WOMAN. We thought, I mean, we got a message from the future, right?!

MAN. Yeah, yeah... dodged a bullet.

WOMAN. Do you remember, back then? You took me dancing at that club. The mirror ball. It's funny how some memories stick.

MAN. It is ... so, what brings you here? *(Pause.)*

WOMAN... . I want you to tell me your life is good; that you're happy. [...]

WOMAN. I mean, all these years . . . I've wondered. Did we do the right thing?

MAN. I guess? ... I mean, you go right, this happens, you go left, that happens. Who knows?

WOMAN. I know.
(Long pause as he sips.) [...]

WOMAN. *(Cutting him off.)* I see you still have that old piano.

MAN. Yeah, yeah... I have it tuned every decade or so... I can still play "Auld Lang Syne" and "Danny Boy."

WOMAN. You were going to practice, get as good as you could be. Did you?

MAN. I did, I did. Worked pretty hard at it. [...]

MAN. And... I finally got my right hand working! *(He holds up his right hand.)* It happened faster than I thought, I guess, no distract— *(Pause.)*

Anyway, one night I got a call to fill in for a guy ... and I sat in with Miles Davis!

WOMAN. Wow! What was that like?!

MAN. *(Beat.)* Amazing. Just amazing! I was so nervous, just tried to keep up. But at the end of the night he said, he told me I had "chops." Said I should come back.

WOMAN. That's great! Miles Davis!

MAN. Biggest night of my life. All those years banging away. And Miles Davis said that.

WOMAN. Wow! [...]

WOMAN. But?

MAN. I was still working here part time, just a few shifts, But, once, I was playing, a gig ran late and I hadn't eaten. I got home. I sat in my kitchen, opened a can of soup. Four in the morning. Thinking about things. I looked around. The clock was humming away. Too much soup. *(Beat.)* I washed the bowl in the sink . . . just the one bowl. *(Pause.)* The next day I knocked on Patel's door. He wanted to get rid of this bar, gave me a sweet deal, I took it.

WOMAN. You... ? You quit?

MAN. I did... I almost called you... million times...

WOMAN. *(Beat.)* Yeah... why didn't you?
(They sit a second.)

MAN. I thought I might have (wrecked your life). You might be mad.

WOMAN. And this is what we got. [...]

After that night, do you know how long I worked at the IHOP?

MAN. No...?

WOMAN. Almost four years. Average time there is about two years.

MAN. Yeah?

WOMAN. Yeah. You know why? *(Pause.)* You know why? Every night at about 2:30, I'd see you get on the bus, I'd see it roll by. Sometimes you'd look over, sometimes you didn't. [...]

WOMAN. *(Pushing on:)* One night, a while later, I was looking out and I saw my reflection in the window. [...]

WOMAN. I saw this stupid, sad person slinging waffles at drunks. I looked like Heathcliff on the moors with a side of bacon... [...]

I thought, "OK, that's enough." Purgatory is self-checkout. [...]

WOMAN. I took some classes at the college, finally got my bachelors. Moved west, got my masters, my doctorate and I'd been teaching ever since.

MAN. *(Beat.)* So you got what you wanted. "Tea and literature."

WOMAN. Yes, "tea and literature."

MAN. I'm happy for you. *(Pause.)*

WOMAN. Thanks. Did you ever get married?

MAN. I did.

WOMAN. You did?

MAN. Yes... That OK?

WOMAN. Well... sure... I mean, I guess I...I thought you might not, You might have... it's fine. I left and you go out and get married.

MAN. I didn't "go out," it was later.

WOMAN. Sure, sure, "men are different." Kids?

MAN. We had a son, Greg.

WOMAN. Had?

MAN. Joined the Marines. I couldn't talk him out of it. *(Beat.)* He's gone.

WOMAN. I'm sorry. I'm very sorry.

MAN. Thanks, thanks. It was a long time ago.

WOMAN. What does your wife do?

MAN. Pretends I don't exist. *(Beat.)* Divorced.

WOMAN. Oh... Oh, I mean, I'm sorry.

MAN. Thanks. I don't think ... we were ever. . . (a good fit,) it wasn't really ... When we lost Greg ... that kind of finished us.

WOMAN. I'm sorry. I can't imagine. *(Pause.)* It's funny, you said that you got married and, it's silly, I got a little jealous. All these years. [...]

MAN. *(Pause.)* You ever got married? [...]

WOMAN. *(Quickly.)* I did.

MAN. Oh. OK. Any kids?

WOMAN. A daughter. She lives in Seattle. I have twin granddaughters.

MAN. That's nice. Good for you. Tell me about your husband.

WOMAN. Ex.

MAN. Oh! *(Smiling and then catching himself:)* Oh, I'm sorry. [...]

MAN. Whoa. . . I just got jealous, too. Didn't see that coming... [...]

WOMAN. *(Pause.)* Look at us! We're here, tonight. We're a "little jealous" of each other. All these years! Don't you think it means something?! Don't you?

MAN. Old habit?

WOMAN. Something else?

MAN. But that warning! We... he... I came back to warn us...

WOMAN. And that could have been wrong!

MAN. I thought... all these years I've thought...

WOMAN. What? Oh Jesus God, tell me we did the right thing one more time and I will clock you!

MAN. Abby! I was in love with you!

WOMAN. I am in love with you! *(Pause.)* A few years ago, I realized that I'm still looking out that diner window for you. All these years later. [...]

MAN. *(Beat.)* But your dream, your degree, you've done so well! And look, even that briefcase, your nice coat, it's a lot better than that one you wore back then; you got the things you wanted.

WOMAN. *(Cutting him off:)* Some people don't want things! I'm ONE OF THOSE PEOPLE! And some people are fine to be alone. I am NOT ONE OF THOSE PEOPLE! You know what I have? I have a cat!

MAN. *(Pause.)* Abby, I don't know... *(what to say.)* [...]

MAN. I'm sorry.

WOMAN. Oh, thanks! You're sorry. That's all I wanted to hear. Makes up for everything.
(She gets up to leave.)

MAN. I'm sorry!

WOMAN. Whatever .

(Just as she's exiting, she bumps into the jukebox. It comes to life and plays a languid version of "I've Got A Crush On You" [or something similar]. After a beat or so, she suddenly grabs him and kisses him hard and long. He immediately joins in. This is a real kiss not a comic one. The dismount can be a little funny perhaps. she might kick off her shoes.)

MAN. I'm not dead!

WOMAN. I would say you're not!

MAN. And neither apparently are you!

WOMAN. Thank you!

MAN. I'm in my sixties now . . . I'm not a spring chicken!

WOMAN. But not dead! *(Beat.)* I think it's all just moments, that's all we get. Moments. We make this long, blurry string of them, and that's life. And when they do that "Memoriam" thing on the news? I'd bet you anything that if you asked any one of those famous folks who did all the great things, if you gave them a choice, they'd trade it all for just one more moment. Just one.

(MAN gets up and moves away towards wherever the ring box lives.)

MAN. I don't know about Destiny, or time travel. I clearly don't know a lot about a lot. But... uhm... . I want to say this just right...

(He reaches up and retrieves the red box. It's dusty so he wipes it on his shirt or whatever. He doesn't blow on it to make a cloud for comic effect. He then walk :back over to the table.)

I can't change what happened. The mistakes I made, the lives we lived, I can't give you back those thirty-five years ... I probably can't offer you twenty.

(He kneels down; opens the ring box, and offers it to her.)

But I can offer you forever. Will you take forever?

(She takes it, and tries to put on the ring but it's too small.)

WOMAN. I think it shrunk.

MAN. Oh geez, come on! Biggest moment of my life and the ring doesn't fit .

(He stares at the floor.)

WOMAN. Jimmy? Jimmy?

(He doesn't look up.)

Jamie.

(He looks up. WOMAN grabs her bag and pulls out a large can of soup and places it between them.)

Hungry? Chicken and stars.

MAN. Chicken and stars.

(They might kiss again. He gently pulls her with him stage right to the piano, opens it and starts to play. It's a languid version of "I've Got A Crush On You" [or something similar]. He sings a bit of it.)

MAN. I've got a crush on you, sweetie pie
All the day and nighttime, hear me sigh
I never had the least notion that I could fall with
So much emotion...

(As he plays and sings, she moves over and sits on the bench close to him. Stage left there is a light shift and JAMIE enters, wearing a nice suit. He looks off, extends his hand. ABBY appears in a red dress and takes it. ABBY and JAMIE dance to the music in a special. A mirror ball effect appears, they dance a bit, MAN and WOMAN move closer, and the lights fade.)

End of Play