

David Huang challenges our perceptions by subtly using historically time-based events to show us that, because we perceive things the way they are now, does not mean it hasn't happened in the past. Why is the play so presentational? Why the theatrics? Why remind of us a century year old opera, only to reveal the ending by the sixth scene? Huang cleverly begins the play at the end of Gallimard's life, so that from a storytelling perspective, we never question his predicament fully, because we assume, we'll be spoon fed the answers. This play is based on hearsay, coming filtered out of one man. How can we be sure if it what he says is true? Scenically, my goal is to expand on Huang's original theme. To make things normal at glance, until given another look.