

# The Guide

## A Theatergoer's Resource

Edited by the Education & Community Programs department at Portland Center Stage

### *Somewhere in Time*

Novel by Richard Matheson

Book by Ken Davenport

Music by Doug Katsaros

Lyrics by Amanda Yesnowitz

Directed by Scott Schwartz

Choreographed by John Carrafa

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# The Story

*In May 2013, Portland Center Stage will present the world premiere of the romantic new musical, Somewhere in Time, based on the novel by renowned author Richard Matheson. Somewhere in Time is produced by special arrangement with Davenport Theatrical Enterprises, Inc..*

## SYNOPSIS

The play opens at a celebration for the success of Richard Collier's first play. An elderly woman presses an antique pocket watch into Richard's hand and whispers, "Come back to me." A few years later, during a period of writer's block, he sees a photograph during his stay at Grand Hotel. Drawn mysteriously to the expression on the woman's face in the photograph, Richard has a feeling that this beautiful woman on the portrait has something to do with the old woman who gives him the watch. Learning that the woman's name is Elise McKenna, Richards begins research about her and gets more and more intrigued.

Richard feels that he must find her, even if he has to go back to 1912 to do so. According to the books he has read in the library, self-hypnosis and removing reminders of the modern present are the keys to time traveling. Dressing himself in antique suits, Collier eventually travels back to the day before Elise McKenna's August 1912 performance at the Grand Hotel.

When they meet in 1912, Elise regards Richard as a complete stranger, and is in a relationship with her manager, William Robinson, who controls everything she does. Richards is depressed that Elise at first shows no interest in him and that she is marrying Mr. Robinson. Despite the obstacles, Richard never gives up pursuing Elise and he finally convinces her that they are meant to be together. Elise realizes that she can't marry



*Andrew Samonsky and Hannah Elless in PCS's world premiere production*

a man who controls her instead of loves her.

As the couple is finally in love with each other, a tiny forgotten object from 1980 pulls Richard away from his beloved. The pocket watch stops and he fails to re-hypnotize himself. Sitting in his hotel bed in the 1980s, Richard is severely ill and is dying from heartbreak. Seeing Elise in the air from hallucination, he chooses to die in order to "go back" to her. The play ends when the couple reunite "in the air" and finally hold their hands together forever. 🏰

"Years ago, I fell hopelessly in love with the story of *Somewhere in Time*, just as our lead character falls hopefully in love with Elise McKenna, and I'm thrilled that we will be premiering the production in Portland this spring," said Davenport.

"Yes, the theater is the right size for our show. Yes, traveling to Portland from New York City is easy. But that's not why we're so excited to be going to Portland. Giving birth to a new musical isn't easy. And, well, the people of Portland Center Stage under the incredible direction of Chris Coleman, and the people of Portland itself, are exactly the type of family that you want in that delivery room."

**-Bookwriter Ken Davenport**

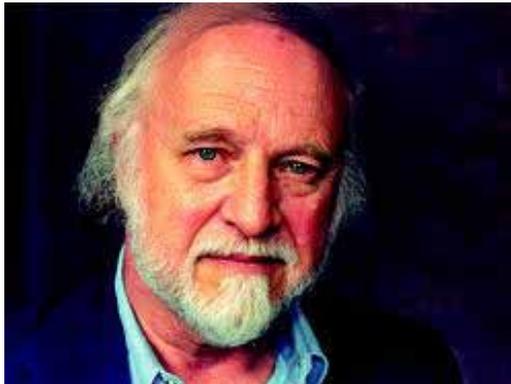
# The Novel

## ABOUT RICHARD MATHESON

Richard Matheson's novel *Bid Time Return* (renamed *Somewhere in Time* for the film) is one of many works that gave this New York Times bestselling author his title. Born in Allendale, New Jersey to Norwegian immigrant parents, Matheson was raised in Brooklyn and graduated from Brooklyn Technical High School in 1943. He then entered the military and spent World War II as an infantry soldier.

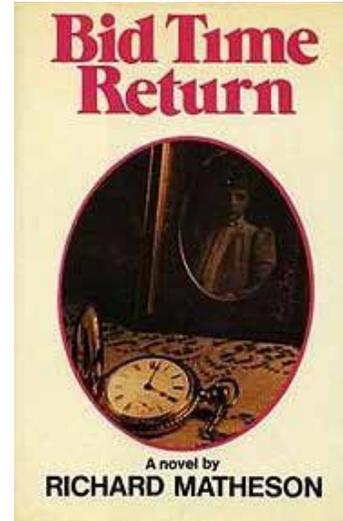
In 1949, he earned his bachelor's degree in journalism from the University of Missouri. A year later his first short story, "Born of Man and Woman," appeared in the *Magazine of Fantasy and Science Fiction* and immediately made Matheson famous. Between 1950 and 1971, Matheson produced dozens of stories, frequently blending elements of the science fiction, horror and fantasy genres.

His first novel, *Someone Is Bleeding*, was published by Lion Books in 1953. Matheson's other novels include *I Am Legend*, *Hell House*, *Other Kingdoms*, *The Incredible Shrinking Man*, *A Stir of Echoes*, *The Beardless Warriors*, *The Path*, *Seven Steps to Midnight*, *Now You See It...*, and *What Dreams May Come*.



Matheson was named a Grand Master of Horror by the World Horror Convention, and received the Bram Stoker Award for Lifetime Achievement. He has also won the Edgar, the Spur, and the Writer's Guild awards. In 2010, he was inducted into the Science Fiction Hall of Fame.

In addition to his novels, Matheson wrote screenplays and a number of episodes for the American TV series *The Twilight Zone*, including "Nightmare at 20,000 Feet", based on his short story of the same name.



## BID TIME RETURN

While traveling with his family, novelist Richard Matheson was entranced by the portrait of American actress Maude Adams in Piper's Opera House in Nevada. "It was such a great photograph," Matheson reports, "that creatively I fell in love with her. What if some guy did the same thing and could go back in time?" Then Matheson researched her life and was struck by her reclusiveness. To create the novel, he resided for many weeks at the Hotel del Coronado (the novel takes place at the Hotel del Coronado, while the movie takes place at the Grand Hotel) and dictated his impressions into a tape recorder while experiencing himself in the role of Richard Collier. Matheson based much of the biographical information about the character of Elise McKenna directly on Adams. The book's original title comes from a line in Shakespeare's *Richard II* (Act III, Scene 2): "O call back yesterday, bid time return." 📖

# The Film

*Somewhere in Time* is a 1980 romantic science fiction film directed by Jeannot Szwarc. It is a film adaptation of the 1975 novel *Bid Time Return* by Richard Matheson, who also wrote the screenplay. The movie was filmed on location at the Grand Hotel, and the former Mackinac College, located on Mackinac Island, Michigan. It was also filmed in Chicago, Illinois.

The film stars Christopher Reeve, Jane Seymour, Christopher Plummer, Teresa Wright, and Bill Erwin.

Reeve plays Richard Collier, a playwright who becomes smitten by a photograph of a young woman at the Grand Hotel. Through self-hypnosis, he travels back in time to the year 1912 to find love with actress Elise McKenna (portrayed by Seymour). Her manager William Fawcett Robinson (portrayed by Plummer) fears that romance will derail her career and resolves to stop him.

The film is known for its musical score composed by John Barry. The eighteenth variation of Sergei Rachmaninoff's "Rhapsody on a Theme of Paganini" also runs throughout the film.



The film opened in theaters on October 3, 1980 to generally good reviews. However, Jane Seymour stated: "[It] was never released properly, because there was an actor's strike and Chris and I were not allowed to talk about it." Later reviews were brutal, particularly in regards to Reeve's performance. One critic wrote that he looked like someone "who had inhaled a helium balloon" while another described him as "too bulky, too big, too cartoonish for the role." The movie closed relatively quickly. Reeve says: "I had never failed so visibly before... We had such a wonderful time filming *Somewhere in Time*, but maybe we lost our objectivity. In any case, we were devastated by the public's rejection of our work. Cast and crew alike moved quickly into other projects."



Over the years, however, the film was rediscovered by film buffs on video store shelves and cable TV stations. In 1990, some 10 years after the film was released, Bill Shepard founded INSITE (the International Network of Somewhere in Time Enthusiasts) in response to renewed fan interest. The group prints a quarterly newsletter and has an annual reunion on Mackinac Island which Chris and Dana Reeve attended in 1994. Jo Addie, who was an extra in the film, maintains the *Somewhere In Time* Homepage. INSITE was instrumental in obtaining a star on the Hollywood Walk of Fame for Christopher Reeve in the spring of 1997 and the group is now working on one for Jane Seymour.

*Somewhere in Time* has proved to be timeless. It shows up on lists of favorite movies and continues to be a popular rental. A theater in Hong Kong ran it continuously for 18 months. When Jane Seymour met Colin Powell recently he told her it was his favorite movie. She adds: "Anywhere I go in the world, *Somewhere in Time* is the first thing I'm asked about." She named one of her twin sons, born in the fall of 1995, after Reeve and reportedly asked that the *Somewhere in Time* soundtrack be played in the delivery room. Many people have commented on the similarities between *Somewhere in Time* and the later blockbuster *Titanic*. 🏰

# An Interview

with Stephen Simon, *Somewhere in Time* film producer

by Desirae McGillivray, PCS Marketing Intern  
Read the full version on PCS's blog:  
<http://www.pcs.org/blog/item/an-interview-with-somewhere-in-time-producer-stephen-simon/>

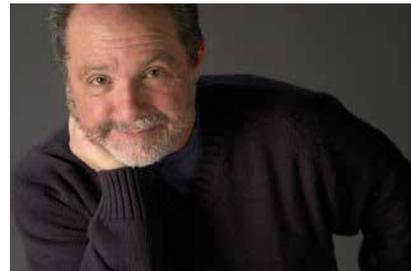
Stephen Simon (previously Stephen Deutsch) was the producer of the 1980 film *Somewhere in Time*. Captivated by the timeless love story after reading Richard Matheson's original novel, *Bid Time Return*, Stephen begged to become an assistant producer and made his way into the movie industry. As luck would have it, he soon had the opportunity to meet with Richard Matheson. During the meeting, Stephen told Richard about his aspirations to make the novel into a movie. The deal was sealed with a simple handshake. Three years later the film *Somewhere in Time*, based on *Bid Time Return*, became a reality. Today, Stephen Simon lives right here in Portland! We asked him about his experience making *Somewhere in Time* with Christopher Reeve and Jane Seymour.

## What was it about *Somewhere in Time* that captivated you?

In 1975, I read the book (which was titled *Bid Time Return*) and was transfixed by the beauty and poignance of the love story. I had always loved fantasy love stories like *It's A Wonderful Life* and *Lost Horizons* and had also always known I would eventually find my way into the film business. My father, who died in 1950 when I was four, had been a very successful producer/director in the 1940s when he made films with Red Skelton, Lucille Ball, Abbott and Costello and others. At the time I read *Bid Time Return*, however, I was a young lawyer. After reading the book, I begged my way into an assistant's job for a legendary film producer named Ray Stark who produced *Funny Girl*, *The Way We Were* and many other films. My first day on the job in February 1976 I found Richard Matheson, the author of *Bid Time Return*, had lunch with him, and told him that I got into the movie business to make his book into a movie. We shook hands and three years later we made the film, which we retitled *Somewhere in Time*.

## When you were casting the lead roles, why were Christopher Reeve and Jane Seymour perfect for the parts?

Chris burst upon the scene in *Superman* in December 1978. The next month, Universal told me that it would only make *Somewhere in Time* if we got a big star. I



mentioned Chris and was told “Yes, if you get him, we’ll make the film. If not, we won’t.” It’s a long, rather comical story about how we finally got Chris to read the script but he did read and love it, and we got our green light to make the film. We really wanted the Clark Kent persona for Richard Collier and Chris delivered it beautifully. As to Jane, we auditioned dozens of young actresses who came in to read with Chris. Jane came to the audition in a vintage dress and remained in character as Elise McKenna throughout our entire meeting. Her chemistry with Chris was also off the charts. After she left, we all looked at each other and said “Well, that’s done. Cancel the rest of the auditions.”

## Why did you pick the Grand Hotel as the filming location?

The book was set at the Hotel del Coronado near San Diego, California. We needed a location, however, that could easily be believable (with a very, very small budget) as being circa 1912. The Del’s surroundings were just too modern. That’s when we heard about the Grand Hotel, built in the 1870s and set on Mackinac Island, Michigan, where they allowed no motorized vehicles—hence, no parking meters or other modernization. I sent the script to Dan Musser, the new owner of the hotel, and promised him that his hotel would be one of the stars of the film. He invited us to come see the hotel and we absolutely fell in love with it, him and the island. Dan made the whole process incredibly easy (including a special ordinance that allowed us to bring our equipment trucks) and became a good friend. The film would not have been anywhere near what it is if it had been set anywhere else.

## What was the biggest challenge when making *Somewhere in Time* into a film?

Getting Universal to give us the \$4 million we needed to make the film. Our film was a gentle, Old Hollywood romantic fantasy during a time when all the studios wanted *Saturday Night Fever*. If Chris had turned us

down, I'm not sure the film would have ever seen the light of day. The actual making of the film was utterly magical. No egos, no real curveballs during production... just great fun for all concerned.

**Why are you most looking forward to seeing the musical version of *Somewhere in Time* here in Portland?**

Most people don't know that the title *Somewhere in Time* came to me one day when I heard Barry Manilow's song "Somewhere in the Night." So the whole project was born to be a musical! Also, producer Ken Davenport has put as much time, love and passion into getting this musical produced as we did with the film so I'm very happy to support his efforts. I'm also just blown away that our little film from over 30 years

ago has found its way into enough hearts to launch a musical. I'm extremely excited and curious to see how the film has been adapted into this new form and, of course, to hear the music.

**How did you feel when you found out the world premiere of the musical would be first produced in your own community?**

That was the icing on the cake, the cherry on top of the sundae. Now, my wife Lauren and I can see the musical a few times while it's here and share it with our kids and friends. I so hope Portland embraces the musical and gives it the kind of momentum it needs to send it to Broadway, London and everywhere. How great would that be? 🍷

Stephen Simon will be joining us for two special events during the run of the show here at PCS!

- A special prologue on **June 7** from 6:40 to 7:10 p.m.
- A post-show Q&A on **June 16** following the 2 p.m. matinee.

## The Muses

**THE HOTEL —  
TRULY GRAND, FOR MORE THAN A CENTURY**

Though Richard Matheson wrote the novel at the Hotel del Coronado in California, the movie takes place at the Grand Hotel and the play set its scene at Grand Hotel as well.

Grand Hotel has always embraced its rich history. The magnificent structures and classy traditions of Grand Hotel have attracted more than one million people each year, and all the guests and their stories contribute to the amazing history of Grand Hotel.

**INTERESTING FACTS ABOUT GRAND HOTEL**

- At 660 feet, Grand Hotel's Front Porch is the world's largest, and is visible as you approach the island from the Straits of Mackinac.
- No motorized vehicles are allowed on Michigan's Mackinac Island. All transportation is provided by horse and carriage or bicycle.
- Mackinac Island is accessible only by ferry boat or plane.
- More than 130,000 overnight guests stay at Grand Hotel each season.



### MORMON ACTRESS MAUDE ADAMS

In the Richard Matheson novel *Bid Time Return*, there are two chapters focusing on the main character (Richard Collier) reading about “Elise McKenna” in a biography about her as well as in historical books about American theater. Much of the material Matheson describes in this section was taken almost directly from actual historical books and biographies written about Maude Adams. The book’s main character reads a biography titled *Elise McKenna: A Intimate Biography* written by an author who was a friend of the actress, Gladys Roberts. Of course, this was based on the actual book *Maude Adams: An Intimate Portrait*, written by Phyllis Robbins.

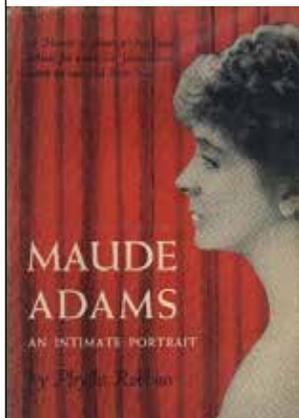
The novel *Bid Time Return* attributes to “Elise McKenna” the same career, playing the same roles in the same plays, as the actual Maude Adams. The novel even gives “Elise” the same birthday and place of birth, stating that she was born in Salt Lake City on November 11, 1867. The only change is the year of birth. Maude Adams’ was born in 1872, not 1867. Matheson has moved the birth of “Elise” back in time by 5 years.

Staying at the Hotel Coronado and reading Maude Adams biography, Richard Matheson essentially cast himself in the lead role in his novel (note that his protagonist shares his first name), and he wrote *Bid Time Return* to provide a fanciful, entertaining answer. What happened during that year was that a contemporary television writer (such as himself) was so captivated by the image of Maude Adams (“Elise”) that he willed himself backwards in time to be with her.

### MAUDE ADAMS BIO

by Donald Greyfield

Actress, born Maude Kiskadden in Salt Lake City, Utah to Mormon parents with a theatrical mother, she began her career at the age of nine months, when she was carried on stage by her mother during a Salt Lake City stock company production. She took speaking roles as soon as she could talk while adopting her actress



mother’s maiden name (Adams) for the stage. At five she was a success in San Francisco, California in the play “Fritz” and at 16, she joined Edward H. Sothorn’s company in New York City, New York, making her debut on the Broadway Stage, and becoming its most prolific star. Her performances included regularly appearing opposite John Drew in *Masked Ball* and *Rosemary* and top billing as ‘Lady Babble’ in James M. Barrie’s *The Little Minister*. It was her portrayals of Barrie characters that brought her the greatest acclaim. She performed the leading role in *Peter Pan* in more than 1,500 performances receiving an unheard of \$20,000 a month. Her more

dramatic roles included William Shakespeare’s *Romeo and Juliet*, the title role in Johann Von Schiller’s *Joan of Arc* and *Napoleon II*, Edmond Rostand’s *L’Aiglon*, and was popular in *Sarah Bernhardt* and *Eva La Galliène*. While a guest at the Cenacle of St. Regis convent in New York City, New York, she began a lifelong association with the nuns. In 1917 she made a gift to them of her estate at Lake Ronkonkoma on Long Island, New York for a novitiate and retreat house. She retired still in her prime with continued activity in the theater. For a time, she worked at the General Electric laboratories collaborating on a system of high-powered lamps which became useful in future production of movies using color film. After occasional stage appearances, she began teaching drama at Stephens College, Columbia, Missouri and finally retired completely and disappeared from public view. She was staying at her Caddam Hill summer home in Tannersville, New York where she lay down in her parlor for a nap and passed away. She was never married and her body was transferred to Lake Ronkonkoma and interred without fanfare among the Sisters of St. Regis in the Cencle Convent Cemetery. Today, the estate at Ronkokoma is still an ecclesiastic retreat for the sisters of the order but now a museum to the memory of Maude Adams. 🏠

# The Making of a New Musical

by  
Emily Wells  
AEA Stage Manager

PCS Stage Manager Emily Wells gives us an insider's look on the rehearsal process for this world premiere musical.

## WEEK 1 – NEW YORK CITY!

We're spending our first two weeks of rehearsal in NYC with the cast and creative team. Although the creative team has been working on the show for several drafts, this week will be spent introducing the cast to the script and music.



Rewrites galore! Every day this week we've received new pages of the script from Ken the book-writer and new pages of music from Doug, our composer. Each page is copied for the cast, writers and creative team. On average, we are making 25 copies of each new page. That's quite a Kinko's bill!

## WEEK 2 – NEW YORK CITY

After a full week of learning music, workshopping some choreography and working on scenes, the director, music supervisor and cast are preparing for two industry readings before we hit the road to Portland. The actors will read and sing from their scripts, with only basic staging to indicate place or relationship to the scene. Those invited are theatre professionals and producers. We're still incorporating changes to the text too. It always amazes me how quickly actors can adapt to new material and incorporate it into the existing framework.

## WEEK 3 – PORTLAND!

At last! We are thrilled to get started here in Portland this week. With a mostly NYC based cast and team, it's easy for work outside of the show to take priority when rehearsing "at home." Now that we have the company here in Portland, there's definitely a more focused air to everyone. The director and choreographer are beginning to stage the show.

We're working two rehearsal spaces for at least half the rehearsal day. Music or scene work in one, and choreography in the other. Rewrites. It's so nice to have a big big copier at our disposal.

## WEEKS 4-6 – PORTLAND!

We continue to stage. Some small fixes almost every day. One of the most fun things to watch is the composer in the room with the choreographer and cast working on a





dance break for a big ensemble number. The composer will play something, the choreographer (John Carrafa) will listen and try out a few steps.

Our final week in rehearsal we are doing many runs of the show – start to finish with as few stops as possible. This gives the cast a chance to feel the rhythm of the show and the entire creative team to see their work in context. For the stage managers, it’s an opportunity to time the fast costume changes and set changes that we’ll face next week.

Week 6 finished with a “sitzprobe” – German for a seated rehearsal where the cast and orchestra rehearse together for the first time. On a new show, this rehearsal is particularly exciting as it is also the first time the composer will hear the orchestrations with voices! Lots of oohs and ahhs as we hear the full sound of the music.

### WEEK 7 – PORTLAND

It’s tech week. All the technical elements will be added – scenery, lights, sound, costumes, orchestra. All the



technical departments have worked hard from the closing night of *Clybourne Park* to get ready for this day. An amazing feat in two weeks time!!

There’s something incredibly special bringing a new story to life on the stage. Everything is new – the script, the music, the dance routines. Writers often work on the material for several years before it’s ready to be read or sung by actors and realized into a full production. Starting with the book (or script), the librettist will structure the musical based on the plot of the story, sometimes even highlighting big emotional moments where the spoken word is no longer adequate – and the character **MUST** sing or dance instead.

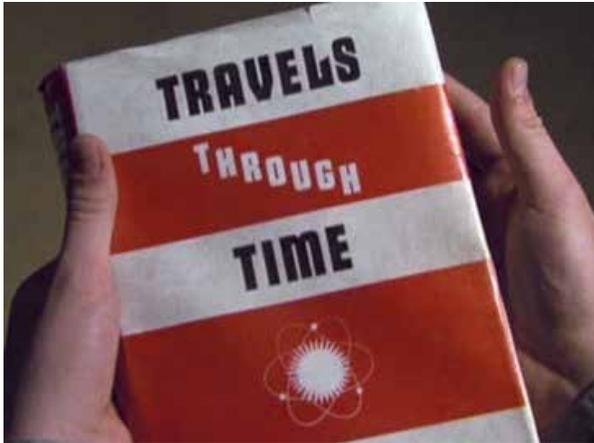
You are part of this process too – experiencing this musical for the first time on stage! Enjoy the show. 🍷

# Time Travel For Beginners

by  
Thoth  
thothweb.com

*Just for fun, we thought we'd include some helpful hints for you aspiring time travelers.*

Since the publication of H.G Wells' *The Time Machine* in 1895, the prospect of time travel has fired the imagination of writers, provided controversy amongst the scientific community and encouraged philosophers, scientists, metaphysicians and dreamers to engage in passionate debate. In recent years, we've seen people



claiming to be visitors from the future, others claiming that we have evidence that time travel has happened and inevitably we now have time travel conventions where ideas about time travel can be discussed and developed.

It seems as though a myriad of people have an interest in the possibility of travelling through time. If the past exists, does the future already exist, and if it does, is our future already predetermined? So what's the story? Is time travel possible or should such romantic notions be confined to the movies? We thought we'd take a journey back through some of the most popular



theories and also (in the spirit of the article) take a look into the future to see what's what.

## THE MAN WHO CAME BACK FROM THE FUTURE

In November 2000, a man named John Titor suddenly appeared on an internet newsgroup claiming to be a soldier from 2036. Over a period of around sixteen months, he amassed quite a following with his accounts of how the world and America, in particular, would be changing during the next several years. Some of his reports included information about a global nuclear war in 2015, civil war in America that starts in 2004/5 and reaches its worst point in 2008, the exhaustion of oil reserves and numerous wars and other man-made and natural disasters.

It remains to be seen if the mysterious John Titor was for real or whether he was an educated hoaxer looking to amuse himself. Opinion is divided; certainly when asked specific questions, Titor was able to demonstrate a sound knowledge of the subject area. When describing his method of time travel, he described it as a government issue "Time Distortion Gravity Displacement Unit" which was manufactured by General Electric. He went on to explain that it used two spinning dual-positive micro-singularities or mini black holes which would distort gravity around them; by distorting gravity the micro-singularities also distort time, enabling the traveller to travel through time. He went on to post instruction manuals and photographs of his equipment.

Unfortunately Titor failed to mention specific events such as 9/11, which in many ways changed the course of history and had a huge impact on the world. 9/11 was a significant event that occurred after he was supposedly born, suggesting he would have had knowledge of it and in theory could have prevented it. If he was serious about warning the world of the dangers that lay ahead that would have been a good place to start, as would his predicting the US losing New Orleans in the way it did, but this did not happen. In March 2001, John Titor vanished just as suddenly as he had arrived, allegedly returning to 2036.

## DID WE TRAVEL BACK TO BIBLICAL TIMES FROM THE TWENTIETH CENTURY?

What if at some point we did travel back in time and took with us a CD-ROM which contained images of our present time? Would that prove that time travel was indeed possible? This is a theory that Australian researcher Ronald Pegg has put forward. He contends that the ancient Egyptian priests who first told the story of Atlantis were describing the imagery from a modern CD called *Ancient Civilizations of the Mediterranean* which was made in 1995 and not that of an ancient

civilization prior to 1230 BC. He bases his supposition on the idea that the legendary Ark of the Covenant was actually a computer that was taken back in time to allow those who lived in ancient times to glimpse the future; why a time traveller from the twentieth century would have done this remains to be understood, however Mr. Pegg is quite sure that this occurred.

### **STEPPING BACK IN TIME - CAN TIME TRAVEL OCCUR NATURALLY?**

Is it possible that we can accidentally and momentarily slip back in time quite naturally without the need for time machines? In August 1901, two Oxford professors, Anne Moberly and Eleanor Jourdain, were walking through the gardens of the Palace of Versailles when they observed a shimmering effect on the landscape. When the shimmering had passed the women noticed that, much to their amazement, they seemed to have been transported back in time to about a hundred years earlier. The people around them wore 18<sup>th</sup> century clothes and wigs and behaved in a very agitated manner, something was clearly happening, but they had no idea what it could be. Eventually the vision faded and they found themselves back in 1901. Shocked at what they had experienced they carried out a little research and concluded that they had somehow witnessed the sacking of the Tuileries and the massacre of the French Guards during the French revolution in 1789. This suggests that it may be possible that the veil between past and present can be momentarily lifted, in this case transporting both ladies back in time.

### **SPACECRAFTS THAT TRAVEL THROUGH TIME**

Perhaps one of my favourite time travel arguments is from Arthur C. Clarke, who asserted that time travel wasn't possible on the basis that, if it were, we'd be visiting ourselves already. That made sense to me when I first heard it many years ago, but let's consider for a moment that we are visiting ourselves already. There is a school of thought that suggests that UFOs are in fact time travellers that come and go seemingly as they please.

### **WHAT THE SCIENTISTS SAY**

To travel through time, in theory, we first need to travel faster than the speed of light, which is something physics has never achieved itself or recorded anything else doing. Einstein's theory of relativity sets the speed of light as the speed limit for the universe. The theory of relativity also demonstrated that distance and time are not absolute but instead are affected by an object's motion – time is relative, which means if we could construct a spacecraft that was fast enough, in theory

we (or whoever had the technology) could travel through time. In general, though, Einstein described time as akin to a lazy river that meandered through the solar system and he didn't consider time travel possible.

Physicist Kurt Gödel, however, found an ingenious solution to Einstein's theorems that did allow for time travel, maybe. He proposed a mathematical model where timelines closed back on themselves in such a way that the distant past and the distant future became one and the same; essentially Einstein's 'lazy river of time' contained whirlpools in which time could wrap itself into a circle. Anyone moving along in the same direction of rotation of the whirlpool would find themselves back at the starting point, but backwards in time.

Amos Ori, professor of physics at the Technion, the Israel Institute of Technology in Haifa, tends to agree that, mathematically, the laws of physics don't stand in the way of building time machines, although the practical implementation may be a long way off.



### **DOES THE ANSWER LIE IN WORMHOLES?**

Are wormholes tunnels to facilitate time travel? This is an idea that is being given serious consideration by some scientists. One hypothesis is that a wormhole could act as a shortcut between two points, theoretically enabling you to "beat time." Francisco Lobo, an astrophysicist at the University of Lisbon in Portugal comments:

"Traversable wormholes are extremely useful as Gedanken experiments" - experiments that can be reasoned theoretically but are impractical to carry out - "to probe the limitations of general relativity."

It certainly seems feasible that different areas of the fabric of time and space could be linked in such a way.

### THE PHILADELPHIA AND MONTAUK EXPERIMENTS

Did the US Navy attempt time travel using secret Tesla technology and one of their ships, and did the first experiment go horribly wrong? The two experiments were conducted exactly forty years apart in August 1943 and August 1983, with the former resulting in the US Eldridge disappearing completely for twenty minutes and panic ensuing. This has left a great number of people convinced that the Navy succeeded in sending the ship forward through time. Interestingly, a lot of UFO activity was reported around the Eldridge in the week prior to and during the experiment, as though they were either involved with or were monitoring the experiment. Forty years later the experiment was attempted again, allegedly to correct what had gone wrong with the Philadelphia experiment.

### THE PARADOX OF TIME TRAVEL

The main argument against the feasibility of time travel is that by changing one tiny thing in the past it will create a ripple effect through time that could catastrophically alter the future in incalculable ways – even to the point of time travel itself not being invented or the person who travelled through time not being born – which paradoxically means they couldn't be there changing the past.

A counter argument to this is that all times exist concurrently but in different dimensions. It may well be that we can't physically go back and alter our personal history, but any action we did take would occur in the 'present' or the 'now' of another dimension.

### METAPHYSICS – TRANSCENDING TIME THROUGH THE MIND

From a metaphysical point of view the emphasis is slightly different because there is no burden of proof, there is simply 'understanding' – although again not all metaphysicians agree. One of the big differences is that in metaphysics, time travel is not necessarily a physical endeavour.

In yogic practices, mystics are said to be able to practice a range of miraculous feats such as bilocation and casting energy forward or backwards through time. If we consider spiritual healing practices such as reiki, a technique that involves channeling the universal energy for healing purposes, it is common practice to send healing back in time to heal past traumas that have occurred, or send it forward into the future so that a client might connect to it at a specific point in time; many of those involved in magick engage in similar practices.

This raises another possibility: that it might be

possible for non-physical energy such as thought patterns to transcend time, but not physical energy. To understand this theory it is necessary to assume that, alongside the material and physical world that we belong to, there exists a non-physical environment that lacks the restrictions placed on its physical counterpart. While science considers the merits of the physical, in metaphysics the non-physical is given a far higher degree of importance.

In metaphysical theory, there is a point in the universe where time does not exist; past, present, and future are simply one. Bearing this in mind, the art of prophecy is something else that we should give some thought to. It may be possible that past, present and future do exist as one and that seers are somehow able to tap into this pool of 'totality' for want of a better expression, and snatch snippets of the future. Again, as with the physical world, we can neither prove nor disprove this theory; we can simply wonder.

### A BRIEF CONCLUSION - AND THE BIG QUESTION.

Time is perhaps the one mystery that will forever elude us; it's quite possible that we are seeking to master the impossible. If we do manage to shake the physical constraints of time, then those that possess this knowledge literally control the future of humanity, and at what cost? Wars could be averted and natural disasters predicted in advance but the knock-on effect of saving millions of lives would be incalculable and not necessarily beneficial. Political rivals could be erased from the history books, technology removed or introduced at will, but no one could really predict the true effects of dropping one small pebble in the sea of time. It remains to be seen if man will ever reach a point where we have not only the ability to travel through time, but also the discretion to handle the responsibility that time travel carries.

### TIME TRAVEL THROUGH HYPNOSIS

Try Self-hypnosis!

Though Time Travel in real life is unfathomable, it's a lot of fun to experience some "Time Distortion" through self hypnosis, in which you will fall into unconsciousness and the time you experience will feel longer than the time in real world. Here are some suggestions on a DIY hypnosis!

- Use an audible second-ticking clock or a metronome stroking at 60 beats per minute. Assume a comfortable position in a chair or a bed, and achieve a self-hypnotic state. After getting into a deeply relaxed state, your heartbeat will entrain itself to the slow



rhythm of 60 beats per minute. Concentrate on deep rhythmic breathing and clear your mind to allow your brain waves to also slow down.

- You can memorize and say the following statements to yourself or you can put them on a cassette tape for playback when you're relaxed.
- Now begin using the following suggestions on yourself:
  - 1) I am feeling good. I am feeling wonderful.
  - 2) The beats are slowing now -- slower - slower.
  - 3) The time between each beat is seeming longer and longer.
  - 4) I am relaxed and I have lots of time.
  - 5) Time is only relative to what I want it to be.
  - 6) Each stroke is further and further apart now.
  - 7) There is lots of time.
  - 8) I feel so relaxed and at peace with myself.
  - 9) Time is slowing down.
  - 10) Each beat of the metronome feels distantly separated.
- Repeat the above suggestions or similar ones over and over to yourself until you “feel” that each click of the metronome is spaced between 2 - 4 minutes apart. Bring into mental focus the material you want to review and say the following:
  - 1) I have plenty of time to review this.
  - 2) Every time I do this, I improve myself and my performance.
  - 3) I am relaxed and taking my time.
  - 4) The more I practice, the easier it becomes.
  - 5) I am feeling good and experiencing no hurry.

6) I have all the time that I need to accomplish this review.

7) I am completing my review.

- At this suggestive state of mind, you can review any material you wish in a matter of seconds over and over again. By being relaxed and saying to yourself that you have lots of time, your mind does indeed ‘create’ lots of time. You work at optimal levels of efficiency when you are relaxed and enjoying yourself. The more you practice this exercise, the easier it will become. Bring yourself out of the self-hypnotic state by counting backwards from 10 to 1 and then progressively awaken. Always give yourself a post-hypnotic suggestion that the next time that you want to experience self-hypnotic time distortion, it will be easier and faster to undergo. You can even create a tape for yourself with the above suggestions. 📌

## Further Reading

### ***Bid Time Return* by Richard Matheson**

Viking Press (1975)

*“O, call back yesterday, bid time return.”*

—William Shakespeare



### ***The Time Machine* by H.G. Wells**

William Heinemann (1895)

*“I seemed to see a ghostly, indistinct figure sitting in a whirling mass of black and brass for a moment—a figure so transparent that the bench behind with its sheets of drawings was absolutely distinct; but this phantasm vanished as I rubbed my eyes. The Time Machine had gone.”*

—H.G. Wells



### ***The Time Traveler's Wife* by Audrey Niffenegger**

Large Print Press (2009)

*“Don't you think it's better to be extremely happy for a short while, even if you lose it, than to be just okay for your whole life?”*

—Audrey Niffenegger

### ***Maude Adams: An Intimate Portrait* by Phyllis Robbins**

G.P. Putnam's Sons (1956)

*“It is one of the many blessings of life in the theatre that we are always so delightfully busy being someone else, that we can scarcely spare a moment to know ourselves. That doubtful pleasure can always be deferred. And what a mercy! If we really knew ourselves, how could we endure it?”*

—Maude Adams

Check out these blogs on PCS's website for more insider info on *Somewhere in Time!*

- <http://www.pcs.org/blog/item/somewhere-in-time-meet-the-cast/>
- <http://www.pcs.org/blog/item/somewhere-in-time-a-sensational-hit/>
- <http://www.pcs.org/blog/item/fashion-in-1912/>

## Local Connections

### **Vintage Clothing – Bombshell Vintage**

811 E. Burnside Portland, OR  
503.239.1073

### **Antique Store – Hollywood Antique Showcase**

Hollywood Antique Showcase  
1969 NE 42nd Ave  
Portland, OR 97213-1302  
Phone: 503-288-1051

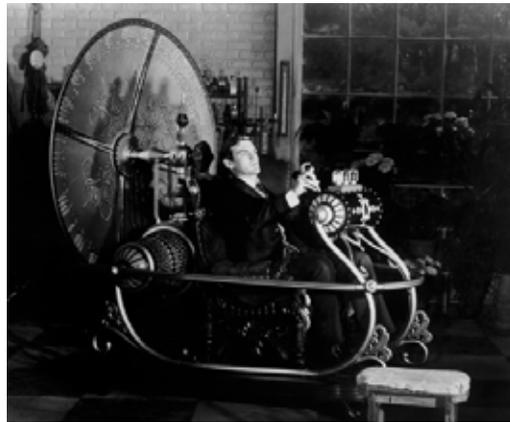
### **Old Hotel – McMenamins Grand Lodge**

3505 Pacific Ave  
Forest Grove, OR 97116  
Local: (503) 992-9533  
Elsewhere: (877) 992-9533



# Pre-show Discussion Questions

1. In *Somewhere in Time*, Richard Collier falls in love with Elise instantly, just from seeing her photo. Have you ever experienced love-at-first-sight or that feeling of ‘déjà vu’?
2. If you could travel back in time to one day in history, where and when would you choose? Would you want to simply observe a moment in history, or try to change something for the better?
3. Think of a story you know that began as a novel and was later adapted into a movie. Did you prefer the movie version, or the book? Discuss why or why not.
4. What do you think the musical adaptation will add to this already celebrated story?



## References Cited

### The Novel - *Bid Time Return*

- <http://us.macmillan.com/author/richardmatheson>
- [http://en.wikipedia.org/wiki/Richard\\_Matheson](http://en.wikipedia.org/wiki/Richard_Matheson)

### The Movie

- [http://en.wikipedia.org/wiki/Somewhere\\_in\\_Time\\_\(film\)#Production\\_notes](http://en.wikipedia.org/wiki/Somewhere_in_Time_(film)#Production_notes)
- <http://www.chrisreevehomepage.com/m-sit.html>

### The Hotel

- <http://www.grandhotel.com/aboutgrandhotel/facts>

### The Actress

- <http://www.ldsfilm.com/movies/SomewhereInTime.html>
- <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=8>

### Time Travel

- <http://www.mindpowernews.com/TimeTravel.htm>
- <http://mind-course.com/time.html>
- [www.cornerstone-astrology.com](http://www.cornerstone-astrology.com)