

FROM THE ARTISTIC DIRECTOR

Why *Same Time, Next Year*? I always enjoy people's fascination with our play selection process; it seems to be a subject of undying interest and easily the most frequently asked question that comes my way. I suppose this curiosity makes sense; after all, when we are in the middle of the process I can find it all-consuming. Which nine plays, of the hundreds of thousands of plays that exist in the world, will make a unique, memorable, and provocative season for the IRT in a given year? The reasoning behind each play selected carries a set of circumstances and assumptions that we hope will create positive conditions for a set of artists and audiences to come together to celebrate a particular text.

Early on in the process of planning the 1999–2000 season, I read a lot of texts that had something to do with millennium: obscure texts written at the turn of the 20th century that looked back at events of the 19th century, texts that thematically treated the growing sense of existentialism that has pervaded the current century, plays heavy with symbol, plays heavy with history, a lot of plays! What I was looking for were plays that captured some sense of recollection and scope that would allow us to look back and forward at the same time.

The vast majority of what we read that we loosely categorized as “millennium plays” were serious in tone—no great surprise, I suppose, given the weightiness of the subject. An experience in nobility to watch them, but rather low on entertainment value. It's a rather interesting

irony, therefore, that what struck our fancy, ultimately, was a play as unweighty as *Same Time, Next Year*. The snapshot it creates of three decades of our American century was immediately interesting, partly because of both its immediacy and its distance: the 25 years that the play spans is now 25 years ago, and has developed an almost quaint sense of reminiscence in many of us. For most of us, that era was one in which we came of age, or had children, or, for the younger end of our audience, were born. The changing styles, values, manners, sensibilities, and politics of these years of immense change in this country are embedded in this romantic and poignant story. And it's awfully refreshing, to me at least, that this piece is so unpretentious, so accessible, so immediate. We recognize every aspect of it. We need absolutely no footnotes!

This isn't the only play that we've programmed this season to give us a touch of historical perspective in these millennium years; we'll be talking about this subject again in the coming months and certainly on into next year. But I'm happily struck by some of the simple messages that this play contains, particularly in the last few moments of this century: families can survive (even if they survive oddly!) in these trying times; difficult life changes can be managed with the help of those we love; and growing old can be a lark if we keep some sense of humor about it. I, for one, don't mind being reminded of those things while laughing at—and with—Doris and George.

—Janet Allen

DIRECTOR'S NOTE

The more things change, the more they stay the same.

How interesting it is to look back on not just the 25 years this play spans but the almost 25 years since it was written. What was created then in the here and now is today nostalgia; yet the dreams, fears, desires, and foibles of man and woman don't seem to have changed. Some evenings in the theatre are designed to provoke or affect the audience. Tonight we won't change your life; we'd just like you to be able to recognize a nostalgic moment or two, and smile. ★

—Karen Azenberg

BERNARD SLADE

Playwright Bernard Slade was born in St. Catharines, Ontario, May 2, 1930, and educated in England. He returned to Canada at 18 and began to act in summer stock, particularly at the company he founded with his wife, Jill Foster, in Vineland, Ontario.

He was a successful television writer in Canada and in the US and had written three plays (*Simon Says Gets Married* and *A Very Close Family*, both produced in Canada in the early 1960s; and the un-produced *Fling*) before his play *Same Time, Next Year* became a hit on Broadway in 1975, eventually becoming Broadway's longest running romantic comedy. The play went on to play internationally and was subsequently filmed. Mr. Slade wrote a sequel, *Same Time, Another Year*, and there is also a musical version, *Every Time I See You*.

Since, he has written *Tribute* (1978, starring Jack Lemmon on Broadway and in the subsequent film version), *Romantic Comedy* (1979), *Special Occasions* (1982), *Fatal Attraction* (1984,

no relation to the movie of the same title), *Return Engagement* (1986), *Sweet William* (1987), *An Act of Imagination* (1987) and, more recently, *Special Occasions* and *You Say Tomatoes* (1998).

Playwright Bernard Slade is renowned for his pointed jokes and puns which hint at deeper truths about the human condition and the perils of love. "I try to write plays that combine comedy with situations and characters that touch the audience emotionally," he once said, describing his writing style. "I deal in the area of comedy because I find listening to two thousand people roaring their heads off enormously satisfying. Besides, nobody ever convinced me that life isn't a comedy."

As theatre critic Clive Barnes put it, "Bernard Slade writes plays about love. Or perhaps he doesn't write them. Perhaps they write themselves, and Slade merely provides the theme, punctuates it with jokes, and lets his typewriter do the talking." ★

DESIGNERS' NOTES

ANDREW HOPSON

Sound Designer

I think we all mark moments of our lives by what songs were popular at the time, or we all have very specific memories that surface when we hear a certain song. Conversely, for those of us not old enough to remember 1951 (or 1975 for that matter), the mention of a specific time period triggers fairly strong images of what the music must have been like. The musical selections for this show alternate between these two ideas: We attempted to select music that would set the context of the play, hoping to trigger memories in the audience members old enough to remember these songs when they were popular, and to create an image of the time in the minds of those who weren't around yet. ★

ROBERT M. KOHARCHIK

Scenic Designer

When approaching any play, the question of style always presents itself, and when dealing with a situation comedy, realism seems best to serve the play. On a three-quarter thrust stage, this becomes a challenge. The realism is suggested on the upstage wall, designed in the Spanish Colonial style, chosen for its interesting roofline and exotic feel. This place is neither a roadside motel, nor a high-class hotel. We chose instead a modest bungalow, simply furnished by the caretaker, "Old Chalmers." Except for a few small changes as we progress through the decades, the room stays essentially the same; and as our characters grow older, so does the room. A change in the bedspread and the turning of a cushion helps to subtly indicate the passage of time. Over the years, though, the room must remain comfortable and familiar.

George:

...Anyway I feel better now I'm here. This room always had that effect on me.

Doris:

It never changes does it?

George:

About the only thing that doesn't.

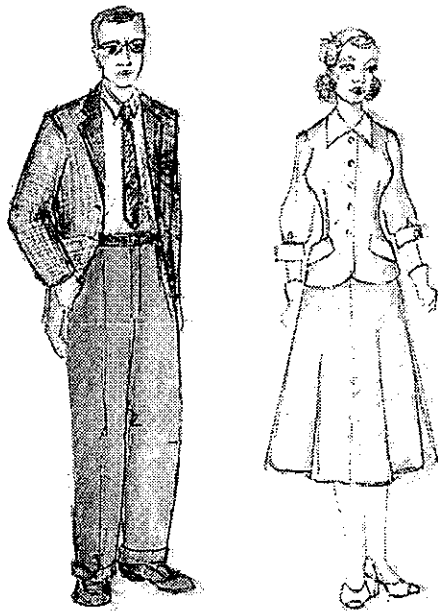
Doris:

I find that comforting.

★

Paint elevation for
the view out the window
by scenic designer
Robert M. Koharchik.





BETSY COOPRIDER - BERN-STEIN

Lighting Designer

A play that includes a rich variety of locations, seasons, weather conditions, times of day, and apparent light sources presents plenty of opportunities to motivate "visual variety"—that thing that keeps the audience visually alert, so to speak. The "same" time and place in *Same Time, Next Year* therefore creates interesting challenges. Is it possible to find variations in the quality of the lighting for each time George and Doris meet in this same cottage room? Can lighting reinforce the passage of time through their 24-year relationship? Could lighting help age the environment just as the costumes and makeup help to age the characters?

A common maxim in theatrical design is that comedy requires bright light. I have found this rule to be too broad to be applied to all the variations of atmosphere within a single play. A romantic comedy, *Same Time, Next Year* has scenes of great tenderness, and even somber, bittersweet moments. As a lighting designer, I can support the changes in mood and atmosphere that grow out of these situations by altering the brightness, direction, focus, and color of light. These changes can also help to create

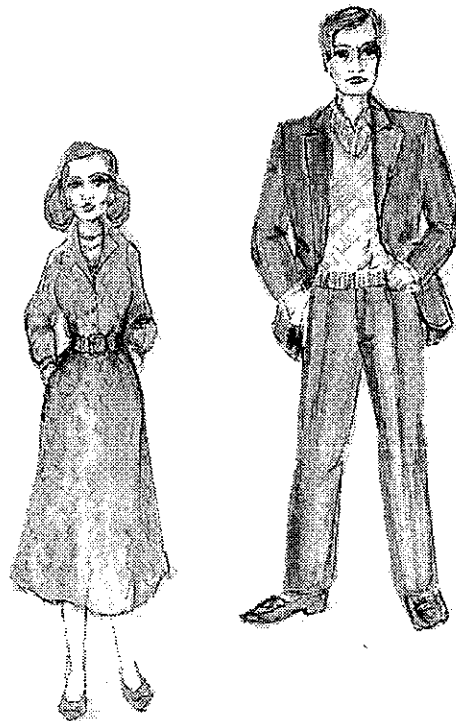
KATHLEEN EGAN

Costume Designer

My basic job as costume designer is to help show how these two characters grow individually, how they grow in comparison to each other, and how their relationship grows. George and Doris are delightful, wonderful characters, and I have really enjoyed the process of helping to sculpt them as such.

For a costume designer, this show is very much a balancing act. Each of the six time periods needs to be conveyed with just the right balance of cliché, reality, and theatricality. Some costumes require more of one element, some more of another. The costumes need to have a familiar quality so that you identify with the characters, but not so much so that you are pulled out of the show down a personal memory lane. If I can maintain that balance throughout the evening, I will feel successful. ★

Costumes for Doris and George
by costume designer Kathleen Egan:
(above left) 1951; (below right)



1951

The US Census Bureau in Philadelphia purchases UNIVAC (Universal Automated Computer), the first US civilian computer.

Atomic energy harnessed to generate electricity.

Guy Burgess and Donald MacLean flee to Moscow after it is revealed that they have been Soviet spies for more than a decade in the British Foreign Service.

Julius and Ethel Rosenberg
are convicted as Soviet spies. ➡

"I Love Lucy" premieres on CBS,
beginning Lucille Ball's 23-year reign
over Monday-night TV. ➡



BOOKS

The Catcher in the Rye—J. D. Salinger
From Here to Eternity—James Jones
The Rebel—Albert Camus
The Ballad of the Sad Café—Carson McCullers
The Caine Mutiny—Herman Wouk

MUSIC

"Tennessee Waltz"—Patti Page
"Too Young"—Nat "King" Cole
"Be My Love"—Mario Lanza

MOVIES

An American in Paris
The African Queen
A Place in the Sun

Willie Mays joins the Giants and
the Yankees bring up Mickey Mantle.

NEW IN 1951

Jet magazine
Power steering (Chrysler Crown Imperial)
Rock 'n' roll
(named by Cleveland DJ Alan Freed)
Dennis the Menace
Tropicana products
Pan-American Games

THEATRE

I Am a Camera—John Van Druten
The King and I—Rodgers and Hammerstein

TV DEBUTS

"Search for Tomorrow"
"The Roy Rogers Show"

1956

Elvis Presley is crowned King of Rock 'n' Roll with four #1 hits and three appearances on "The Ed Sullivan Show."

"The Huntley-Brinkley Report" on NBC is TV's first modern-style nightly news broadcast.

The luxury liner *Andrea Doria* sinks after colliding with the passenger ship *Stockholm*. Nearly 1,700 passengers are rescued; 52 die.

22-year-old Brigitte Bardot becomes the world's newest sex symbol with the release of *And God Created Woman*.

American heiress and movie star Grace Kelly marries Prince Rainier II of Monaco. ➡



Dwight D. Eisenhower re-elected president, defeating Adlai Stevenson ➡

The Supreme Court rules that Montgomery, Alabama's bus segregation laws are unconstitutional, thus ending a year-long boycott.

NEW IN 1956

Transatlantic telephone cable

La Leche League International

Comet cleanser

"In God We Trust" printed on US currency

Videotape recorder (Ampex)

Pampers disposable diapers

BOOKS

The Floating Opera—John Barth

The Fall—Albert Camus

The Art of Loving—Erich Fromm

Profiles in Courage—John F. Kennedy

MUSIC

"Que Sera Sera"—Doris Day

"Don't Be Cruel"—Elvis Presley

"Fever"—Peggy Lee

"The Great Pretender"—The Platters

MOVIES

Around the World in Eighty Days

The Searchers

Godzilla, King of the Monsters

Invasion of the Body Snatchers

THEATRE

My Fair Lady—Lerner and Loewe

Look Back in Anger—John Osborne

The Visit—Friedrich Durrenmatt

The Most Happy Fella—Frank Loesser

TV DEBUTS

"As the World Turns"

"The Edge of Night"

"The Price Is Right"



1961

The Berlin Wall is erected.

Soviet air force major Yuri Gagarin becomes the first man in space, orbiting once around the earth (in one hour and 48 minutes).

In his Inaugural Address, President John F. Kennedy exhorts, "Ask not what your country can do for you; ask what you can do for your country."

The US invasion of the Bay of Pigs in Cuba is a dismal failure.

The United States significantly increases its military involvement in Vietnam.

Cold War anxiety and lots of how-to articles in national magazines inspire 200,000 American families to create home fall-out shelters.

Judy Garland sings at Carnegie Hall.

Soviet ballet dancer Rudolf Nureyev defects to the West.

A. J. Foyt sets new race record of 139.130 mph in the Indianapolis 500.

Fair Labor Standards Act raises the hourly minimum wage to \$1.15.

IBM introduces the Selectric typewriter.

Roger Maris finishes the baseball season with a record 61 home runs—one run more than the record set in 1927 by Babe Ruth.

NEW IN 1961

Electric toothbrush
The US Peace Corps
Certificates of Deposit
Coffee-Mate coffee lightener
Valium



BOOKS

Catch-22—Joseph Heller
The Agony and the Ecstasy—Irving Stone
The Prime of Miss Jean Brodie—Muriel Spark
The Moviegoer—Walker Percy
Franny and Zooey—J. D. Salinger

MUSIC

"Crying"—Roy Orbison
"Moon River"—Henry Mancini

MOVIES

West Side Story
Breakfast at Tiffany's
Jules et Jim
Last Year at Marienbad
Judgment at Nuremberg

THEATRE

The Night of the Iguana—Tennessee Williams
Rhinoceros—Eugene Ionesco
How to Succeed in Business Without Really Trying
—Mead and Loesser

TV DEBUTS

"The Avengers"
ABC's "Wide World of Sports"
"The Dick Van Dyke Show"

1965

Ralph Nader launches the new field of consumer advocacy with *Unsafe at Any Speed*, his exposé of the American automobile industry. ➤

Cesar Chavez and his National Farm Workers Association persuade millions to boycott grapes.

Lyndon Johnson's proposed Great Society includes food stamps, Head Start, VISTA, the Job Corps, Medicare, and Medicaid.

Willie Namath shocks the professional ranks by spurning the NFL to join the New York Jets of the upstart American Football League.



➤
US forces in Vietnam increase from 27,000 to 180,000.

Rioters turn the Los Angeles inner-city neighborhood of Watts into a war zone.

Malcolm X is assassinated. ➤

NEW IN 1965

Soft contact lenses

Aspartame (marketed as Nutra-Sweet)

Indoor sports stadium

(the Astrodome in Houston, Texas)

Lava lamp



BOOKS

Dune—Frank Herbert

Ariel—Sylvia Plath

MUSIC

"I Got You Babe"—Sonny and Cher

"Yesterday"—Lennon and McCartney

MOVIES

The Sound of Music

Doctor Zhivago

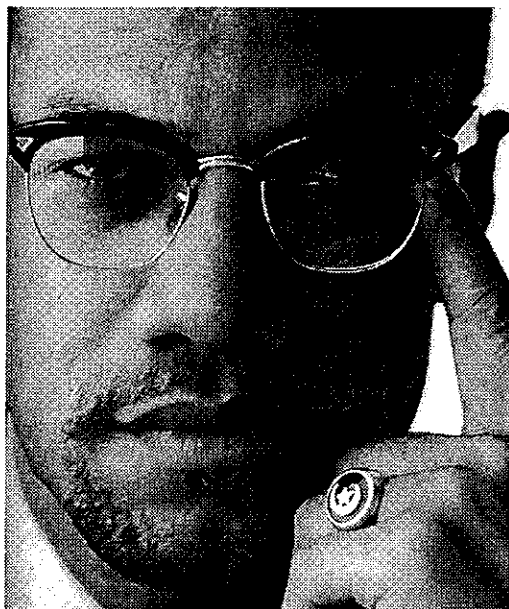
THEATRE

The Homecoming—Harold Pinter

Loot—Joe Orton

The Odd Couple—Neil Simon

Man of La Mancha—Darion and Leigh



1970



National Guard troops open fire on anti-war demonstrators at Ohio's Kent State University, killing four unarmed students.

Psychologist Timothy Leary ("Tune in, turn on, drop out"), dismissed from his teaching post at Harvard University for encouraging students to experiment with LSD, is arrested on drug charges in California. He escapes and goes underground.

First observance of Earth Day.

The Chicago Seven tried and convicted of inciting riot at the 1968 Chicago Democratic Convention.

Garry Trudeau's comic strip *Doonesbury* begins national syndication

Soviet novelist Aleksandr Solzhenitsyn wins the Nobel Prize for Literature

Jimi Hendrix dies after mixing drugs and alcohol; weeks later Janis Joplin dies of a heroin overdose.

NEW IN 1970

World Trade Center (New York City)
Childproof safety tops
Female jockey in the Kentucky Derby
(Diane Crump)
New York City marathon
Amtrak

52

BOOKS

Play It as It Lays—Joan Didion
Bury My Heart at Wounded Knee—Dee Brown
The Female Eunuch—Germaine Greer
The Sensuous Woman—by "J"
Everything You Always Wanted to Know about Sex but Were Afraid to Ask
—Dr. David Reuben)

MUSIC

Bridge Over Troubled Water
—Simon and Garfunkel

MOVIES

Patton
Five Easy Pieces
*M*A*S*H*
Love Story

THEATRE

Company—Sondheim and Furth
Child's Play—Robert Marasco
Sleuth—Anthony Shaffer
Home—David Storey

TV DEBUTS

"The Mary Tyler Moore Show"
"The Partridge Family"
"All My Children"



1975

Saigon falls to Communism.

US and Soviet spacecrafts link in orbit.

Arthur Ashe is the first black Wimbledon champion.

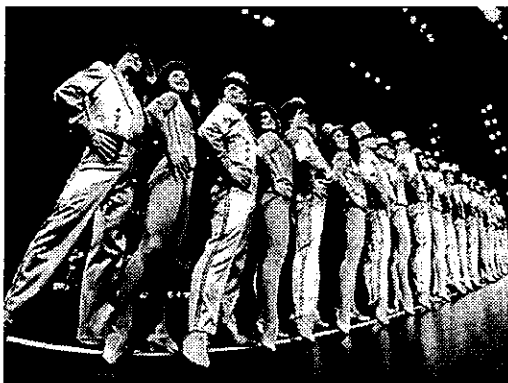
Soviet physicist turned human-rights activist Andrei Sakharov awarded Nobel Peace Prize; the Kremlin bars him from accepting in person.

The Helsinki Accords endorse a set of world-wide human rights standards. Soviet-bloc dissidents are thereby given a framework for protest.

Teamsters president Jimmy Hoffa disappears.

Boxer Muhammad Ali defeats Joe Frazier: the "Thrilla in Manila"

Within just a few weeks, President Gerald Ford is threatened by two attempted assassins: Lynette "Squeaky" Fromme, a follower of Charles Manson; and Sara Jane Moore, a former FBI informant.



NEW IN 1975

Home computers (Altair)
Light beer (Miller Lite).
Computerized supermarket checkout
Disposable razors
Catalytic converters on cars
Lyme disease (diagnosed in Lyme, Connecticut, and caused by a virus carried by deer ticks)

BOOKS

Ragtime—E. L. Doctorow
The Dead Father—Donald Barthelme
JR—William Gaddis
Shogun—James Clavell
Humboldt's Gift—Saul Bellow
Hearing Secret Harmonies—Anthony Powell;
final volume of *A Dance to the Music of Time*
Self-Portrait in a Convex Mirror—John Ashbery

MUSIC

Born to Run—Bruce Springsteen
Still Crazy after All These Years—Paul Simon
"Philadelphia Freedom"—Elton John



THEATRE

A Chorus Line
—Dante, Kirkwood, Hamlisch, Kleban
American Buffalo—David Mamet
Same Time, Next Year—Bernard Slade
No Man's Land—Harold Pinter
The Wiz—Charlie Smalls

MOVIES

One Flew over the Cuckoo's Nest
Jaws
Nashville
Shampoo

TV DEBUTS

SAME TIME, NEXT YEAR
PROLOGUE
or
WHERE WERE YOU IN 1951?

Welcome to the IRT
introduce yourself and your job

Introduce Prologue
a casual 20-minute presentation
you'll have time afterwards to dispose of your glass
go to the restroom
find your seats
Please feel free to ask questions as we go along

Same Time, Next Year by Bernard Slade
a Canadian writer
by far his biggest hit
ran for five years on Broadway
opened with Ellen Burstyn and Charles Grodin
a popular film starring Ellen Burstyn & Alan Alda
filmed on location in California
you can still stay in the cabin where they filmed the movie
(further Slade bio info in program)

Play spans years from 1951 to 1975
as this couple meets for a one-weekend-a-year fling
the changing world is a subtle background for the play
(see program for interesting timeline factoids)

Play was written so it ended present-day in 1975
25 years later, the whole play is kind of a nostalgia piece
interesting to remember where WE were in those years

INDIANAPOLIS IN THE FIFTIES, SIXTIES, AND SEVENTIES

Be sure to thank David Vanderstel from the Polis Center,
who compiled this information for us

As you go through stop frequently and ask audience for their own memories
of the times and places mentioned—or other memories of the era

the FIFTIES: a decade of building, prosperity, optimism

Indianapolis population, 1950: 427,000 up 10% since 1940
Marion County population, 1950: 552,000 up 20% since 1940
already we can see beginnings of suburban growth

Housing boom

52,000 new homes built in the city
in Washington Township alone, 175 new subdivisions

Suburban development

1954: Star reports "frightening talk" of downtown becoming a ghost town

Still new buildings downtown

ISTA Building, State Office Building,
Fidelity Trust & JC Penney on the Circle

New suburban malls

1957 Eastgate
1958 Glendale

Country club culture very strong: Woodstock, Meridian Hills

Ladies lunch at Ayres Tea Room

(few downtown restaurants—mostly hotel dining rooms)

If George and Doris had come to Indianapolis

they would have stayed at the Marott (Meridian & Fall Creek)
the Claypool, next door here, was becoming seedy by the fifties

Indiana and Circle and several other movie theatres downtown

Integration of High school sports in 1953

Fast Food chains born in Indy

1954 first Steak & Shake
1957 first Burger Chef

Cool places to hang out (drive-ins)

the TeePee	38th & Fall Creek
Al Green's	East Washington Street
Knobby's	(now a sit-down restaurant) Keystone & 52nd
Mug and Bun	(still open today on West 10th—a MUST)

THE SIXTIES

a period of tension & upheaval

1960 Indianapolis population: 476,000 up 11% since 1950

1960 Marion County population: 698,000 up 26% since 1950

increase in suburban growth

new buildings downtown

INB

Riley Towers

City-County Building

many important historic buildings destroyed

1964 GIPC founded - Great Indianapolis Progress Committee

instrumental in development of the following projects:

Eagle Creek Reservoir and Park

Downtown Convention Center (opened 1972)

UNIGOV (1970)

IRT moving to Indiana Theatre (in 1980)

White River State Park

flight to suburbs continues

Center township population drops 60,000 in the sixties

1962 Soldiers and Sailors Monument first decorated as a Christmas Tree

1963 Explosion at State Fair Coliseum during Ice show kills 74

1964 Beatles perform at State Fairgrounds

1967 Pacers begin play

1968 RFK delivers speech the night of Martin Luther King's assassination

THE SEVENTIES

1970 Indianapolis population: 745,000 dramatic change due to UniGov
1960 Marion County population: 792,000 up 13% since 1960
 continued, though lesser increase in suburban growth in 60s

by 1980 population will drop to 701,000

decade of attempting to stem the tide of urban decay

Hilton on the Circle (now the Radisson): first new hotel downtown since 1920s
 where George and Doris would have stayed in the seventies

Urban Development:

 Civic leaders abandon grand designs of 1950s
 and instead call for government to stimulate downtown construction
 through tax breaks & other incentives

New buildings downtown

 1972 Blue Cross Blue Shield (now becoming Adam's Mark Hotel)
 1972 Convention Center
 1974 Market Square Arena
 much discussion about downtown mall (would finally open in 1995)
 IUPUI takes shape from roots planted in late sixties
 Indiana Theatre saved from reeking ball and IRT begins renovation (open 1980)

More New Suburban Malls

 1972 Castleton
 1973 Keystone at the Crossing
 1974 Washington Square
 more businesses drained from downtown

Eli Lilly pledges money to city to save City Market from demolition
 beginning of Lilly Endowment gifts to city
 stimulates other downtown facelifting projects such as
 bricking of the Circle (1978)
 restoration of Lockerbie Square

1970 Riverside Amusement Park closes (open since 1903)

June 26, 1977: What is important about that date?

 Elvis Presley's last concert
 — and it happened at Market Square Arena