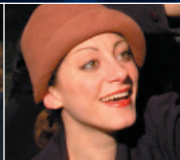




BACKSTORY

FIORELLO!



Your behind-the-scenes look at TimeLine productions

YESTERDAY'S STORIES.
TODAY'S TOPICS.

TimeLine
Theatre Company

MESSAGE FROM ARTISTIC DIRECTOR PJ POWERS

Dear Friends,

Here's a little trivia you can pop on your friends to test their theater acumen:

Since 1917, 75 plays have been awarded the Pulitzer Prize for Drama, yet only seven have been musicals. Can you name them?

This distinguished and, I must say, rather motley crew is *Of Thee I Sing*, *South Pacific*, *How To Succeed In Business Without Really Trying*, *Chorus Line*, *Sunday in the Park With George*, *Rent*, and...

I'll give you a hint: Look on the cover of this newsletter. Indeed, *Fiorello!*

Admittedly, I couldn't rattle off this list until a couple years ago when I flipped through a book chronicling Pulitzer Prize winners. And, truth be told, when I got to the page for 1960 my first response was, "*Fiorello!* What in the world is *Fiorello!*?"

After years of working in the theater, a degree from The Theatre School at DePaul University and a personal collection of plays that borders on being obsessive, I was embarrassed to admit that I knew nothing about *Fiorello!* Not a thing. Never heard of it.

Upon further investigation, I learned that this musical also won the Tony Award for Best Musical in 1960, tying *The Sound of Music* and beating, among others, *Gypsy* (two musicals that are now performed at least every five minutes somewhere in America). And that the creative team for *Fiorello!* included such luminaries as writer Jerome Weidman, director George Abbott and the music-and-lyrics team of Jerry Bock and Sheldon Harnick, creators of such other oft-produced musicals as *Fiddler on the Roof* and *She Loves Me*.

So why in the world was *Fiorello!* still fairly obscure, seldom produced and never revived on Broadway? Why had I never heard of this thing?!

I wish I had an answer. Having since done my homework and become quite familiar with the play and its history I am even more at a loss to explain why *Fiorello!* hasn't joined the ranks of household-name "great American musicals."

In many ways, *Fiorello!* is as underappreciated as the man it portrays, Fiorello H. LaGuardia. Except perhaps for native New Yorkers and political-history buffs, LaGuardia is a name known more as an airport rather than for the dynamic leader who pulled New York City out of The Depression



and shaped it into the booming metropolis we know today.

Yet *Fiorello*, both man and musical, share similar traits. They're surprising, powerful, efficient, gritty, packed with fire and passion, and, perhaps most significantly, deserving of far greater attention and regard than is normally given them today.

Needless to say, it seems custom-made for TimeLine, and we're honored to introduce—or perhaps re-introduce—you to the great music of *Fiorello!*

All credit must go to director Nick Bowling, who has had LaGuardia-like conviction in his relentless pursuit to get this show on TimeLine's stage. Yet again Nick has exciting things in store for you, and I hope you will share our passion for this musical, as well as our amazement at how *Fiorello!* has remained musical-theater's best kept secret.

Best Wishes,

PJ Powers
Artistic Director

FIORELLO!

By **Jerome Weidman**
and **George Abbott**

Music by **Jerry Bock**

Lyrics by **Sheldon Harnick**

Fiorello! is a classic Broadway musical with heartbreaking ballads ("When Did I Fall in Love"), rousing chorus numbers ("Politics and Poker") and melodic showstoppers ("Little Tin Box") to tell the story of an honest man's struggle against corruption in big-city politics. At a time when New York was awash in vice and corruption with the Tammany Hall political machine, Fiorello H. LaGuardia put a bright, new shine on the city and became one of the most enduring figures of the 20th century. Winner of the Tony Award and the Pulitzer Prize, TimeLine is thrilled to present *Fiorello!* as our first fully-mounted musical.



Directed by **Nick Bowling**

Music Direction by **Doug Peck**

The Cast (in alphabetical order)

Alanda Coon: *Ensemble*
Rebecca Finnegan: *Marie*
Aaron Graham: *Ensemble*
Terry Hamilton: *Ben*
Jonathan Hickerson: *Ensemble*
Maris Hudson: *Dora*
Brendan Kelly: *Ensemble*
Michael Kingston: *Morris*
Dan Loftus: *Ensemble*
PJ Powers: *Fiorello*
Alan Schmuckler: *Neil*
Chuck Sisson: *Ensemble*
Sean Sullivan: *Floyd*
Bethany Thomas: *Mitzi/ Ensemble*
Dana Tretta: *Ensemble*
Cassie Wooley: *Thea*

MAY 6 – JUNE 18, 2006
previews 5/2–5/5

The Production Team

Nick Bowling: *Director*
Doug Peck: *Music Director*
Linda Parsons: *Choreographer*
Linsey Page Morton: *Assistant Director*
Kevin Hagan: *Scenic Designer*
Keith Parham: *Lighting Designer*
Lindsey Pate: *Costume Designer*
Mike Tutaj: *Projection and Sound Designer*
Julia Eberhardt: *Props Designer*
Brennan Parks: *Dramaturg*
Bob Groth: *Technical Director*
Seth Vermilyea: *Stage Manager*
Holly Birdsong: *Assistant Stage Manager*
Eva Breneman: *Dialect Coach*
Jesse Klug: *Master Electrician*
Jennie Martin: *Production Manager*
Lara Goetsch: *Marketing Director*
Rob Coleman: *Graphic Design*
James Keister: *Lobby Display Design*
PJ Powers: *Artistic Director*
Brian Voelker: *Managing Director*

Fiorello H. LaGuardia at a ceremony for the army recruitment campaign, Manhattan, 1940.

Backstory Credits

Dramaturgy & Historical Research
by Brennan Parks.

Rehearsal Photography by
Lara Goetsch.

Design by Rogue Element, Inc.

Historical photography courtesy of
The LaGuardia and Wagner Archives,
LaGuardia Community College/
The City of New York.

Pictured on front cover (left to right):
Fiorello cast; Actors Alanda Coon,
Bethany Thomas and Cassie Wooley;
Actor Dan Loftus; Actress Dana Tretta.

Pictured on back cover (left to right):
Actor Aaron Graham and Music
Director Doug Peck; Actors Jonathan
Hickerson, Brendan Kelly and Chuck
Sisson; Director Nick Bowling; Actors
Kelli Morgan, Cassie Wooley and
PJ Powers.

Post-Show Discussions

Join members of the cast
and production team for
free post-show discussions
on **May 11, 14 and 18.**

Sunday Scholar Series

Following the performance on
Sunday, May 21, please join us for
our Sunday Scholar Series, a free
one-hour panel discussion with
experts talking about the themes
and issues of *Fiorello!* For names
of panelists and more information
on the event, please go to
www.timelinetheatre.com.

To reserve tickets for the Sunday
Scholar Series, please call (773)
281-8463. You do not need to at-
tend the May 21 performance of
Fiorello! to attend the discussion.

This program is made possible in
part by a grant from the Illinois
Humanities Council, the National
Endowment for the Humanities
and the Illinois General Assembly.

Jerome Weidman, born in 1913, made his debut as a novelist at 22 with *I Can Get It for You Wholesale*. He went on to publish more than 30 novels and volumes of short stories, among them *The Enemy Camp*, *The Sound of Bow Bells* and *The Fourth Street East*. He made his debut in the theater with *Fiorello!*, co-authored with George Abbott, Jerry Bock and Sheldon Harnick. He teamed with them again on the musical, *Tenderloin* (1960) and continued to write novels and books into the 1980s. He died at the age of 85 in 1998.

George Abbott, born in 1887, studied playwriting at Harvard before appearing as an actor on Broadway in 1913 in *The Misleading Lady*. He quickly became a highly-regarded director for Broadway and Hollywood, working on such shows and films as, *On the Town*, *The Pajama Game*, *A Funny Thing Happened on the Way to the Forum* and *Damn Yankees*. He was 107 when he died in 1995.



Jerry Bock and Sheldon Harnick first collaborated in 1958 on *The Body Beautiful*, but they had their first real success with *Fiorello!* in 1959. The show ran for 795 performances on Broadway. It also is one of only seven musicals to win a Pulitzer Prize.

Bock was born in 1928. He began his career composing and contributing songs to musical revues and shows in New York. Chicago-born Harnick (1924) started out writing lyrics and complete songs for others' Broadway-bound musicals before teaming with

Bock. They remained writing partners for nine other shows, including *Tenderloin* (1960), *The Apple Tree* (1966), and their most famous work *Fiddler on the Roof* (1964), which won nine Tony Awards and has been revived on Broadway twice. It was made into a Hollywood film in 1971, which starred Topol and was directed by Norman Jewison. Bock and Harnick ended their professional relationship after *The Rothschilds* (1970), another Jewish-themed musical, which told the story of the Rothschild banking dynasty.

Bock has since retired and Harnick has gone on to collaborate with many other musical theater composers, writing lyrics for adaptations of *Pinnocchio* (1973), *A Christmas Carol* (1981) and *A Wonderful Life* (1986). He also provided English-language librettos for numerous classical as well as original operas. On April 28, 2006 he is being honored by his alma mater, Northwestern University, by being inducted into the Waa-Mu Hall of Fame, the school's annual showcase for musical theatre undergraduate talent.

Fiorello! transports us to New York City from 1916 to 1933—through World War I, into the economically and socially Roaring '20s and just entering The Depression. It was a time when the city welcomed millions of immigrants and began to grow into the booming metropolis it is today. Between 1892 and 1954, 12 million immigrants came through the city, with many staying and setting up lives for themselves. These new residents, who often left behind unsatisfactory conditions in their home countries, came to America with the hope

of starting anew. But they faced numerous challenges as they adjusted to different customs and a new language. Many found it difficult to hold safe, secure jobs; run their businesses; or receive public services because New York City's government and court system were rife with swindlers

and profiteers looking to take advantage of them.

The city needed a positive change. It needed a leader for the people, someone who was willing to fight injustice and political corruption at every level. Fiorello H. LaGuardia was poised for the challenge.

The city needed a positive change, it needed a leader for the people, someone who was willing to fight injustice and political corruption at every level.

New York City in 1939.



1882 Fiorello Enrico ("Enrico" later Americanized to "Henry") LaGuardia is born in New York City on December 11.

1885 When he was 3, his family moved to North Dakota, then to upstate New York. The family finally settled in Arizona for much of LaGuardia's formative years.

1900 LaGuardia joins the American Consular Service, serving first in Budapest, then Trieste and Fiume where he established a humane, growing number of emigrants to America.

1904 LaGuardia's father dies from complications after eating rotten beef sold to the Army by crooked contractors. This is the main event that motivated him to fight against corrupt bureaucrats and politicians who prey on defenseless citizens.

1906 LaGuardia decides to sail back to New York City, become a lawyer and enter public service.

1907 While studying law at New York University in the evening, LaGuardia is appointed as an interpreter at Ellis Island.

1910 LaGuardia sets up shop as a lawyer, aiming to serve the underprivileged. He quickly becomes noted for treating law as a service, not a business, and often lowered or waived his fee.

1912 He represents the workers in a shirtwaist factory strike and helps them settle for a shorter work week and better wages. Through this, he gets his first taste of leading the people.

Fiorello H. LaGuardia devoted his life to public service. Standing just over 5 feet tall, but possessing a larger-than-life personality, he is best known for being mayor of New York City from 1934 to 1945. He also served as U.S. consul in Europe, as a U.S. congressman, a major in World War I, and director general of the United Nations Relief and Rehabilitation Administration. As mayor, LaGuardia restored the economic lifeblood of New York City during The Depression. His massive public-works programs employed thousands of unemployed New Yorkers, and his constant lobbying for federal government funds under President Franklin Delano Roosevelt's New Deal allowed the

city to establish a firm foundation for its economic infrastructure.

LaGuardia is perhaps best remembered for reading the Sunday comics over the radio, which he started doing during the newspaper-delivery strike in 1945. Because of public demand, he continued broadcasting these readings after the strike was resolved.

Tammany Hall was the Executive Committee of the New York County Democratic Committee that existed from 1789 through the 1960's. It exerted its most powerful control over New York City politics from about 1850 until the 1930s. Named for a Native American chief of the Lenape

tribe, which lived in the area in Colonial times, "Tammany" soon became synonymous with political corruption. Originally the Tammany Society, it became known as Tammany Hall after a home-base location was established in the 1830s. The practice of exchanging immigrants' votes for benefits and jobs quickly became the organization's backbone. In 1930, Judge Samuel Seabury began the Tammany Investigations, a series of inquiries that exposed the corrupt profiteering and manipulation rampant in the organization. This, combined with LaGuardia's victory in the 1933 mayoral election helped take down Tammany's political control forever.

Thea Almerigotti met LaGuardia in 1915 while working as a dress designer in the garment district. She was born in Trieste, Italy, like LaGuardia's mother, and though she and LaGuardia contrasted in looks—he short and dark-haired, she tall with porcelain skin and blonde hair—they fell instantly in love. They had a lengthy courtship, not marrying until 1919. It is said that she understood nothing could come before LaGuardia's goals and the political work he set himself to do. After giving birth in 1920, she contracted tuberculosis and she and their daughter, Fioretta (who also contracted the disease), died the next year. LaGuardia was heartbroken and took a brief hiatus from politics.



Marie (Fisher) LaGuardia at the LaGuardia's summer home in Northport, Long Island, 1939.

Marie Fisher started out in 1914 at the age of 18 as secretary for LaGuardia's law firm, Weil, LaGuardia & Espen. She remained his assistant throughout his professional life, until they married

in 1929. Long credited as the person who knew him best and the only one who could handle his fluctuating temperament, Marie became the true love and support of Fiorello's life.

LaGuardia wanted immediate justice without regard to stepping on toes or public perception

Thea Almerigotti and Fiorello LaGuardia, 1919.



"A FIGHT FOR JUSTICE"

the conflict

In 1914, while practicing law, Fiorello H. LaGuardia decided to enter New York City politics, which had been controlled for more than a hundred years by the corrupt Democrats of Tammany Hall. Tired of justice taking a back seat to the profits made by politicians and their friends, LaGuardia believed the people deserved their due as American citizens. A self-described "Lincoln Republican"—though many believe he chose the Republican party simply because of its underdog position in New York City politics—he ran for a seat in the U.S. House of Representatives in 1914. He lost. He ran again in 1916 and won by a narrow margin.

After shaking up the House of Representatives, LaGuardia set his sights on the political territory Tammany had tighter control over—the office of New York City mayor. His unrelenting principles combined with his fierce temper became construed by many as self-righteousness and political opportunism, and he was so insistent on immediate justice that he often bit the hand that fed him (the Republican party) and came across as a do-gooder. Uncompromising in his pursuits, LaGuardia wanted immediate justice without regard to stepping on toes or public perception. Though he lost the mayoral election in 1929, he ran again in 1933, pledging to fight even

harder to get his reform message to the people. He won by a landslide and took office in early 1934. One of his first acts was passing the emergency Economy Bill (100 days later it became law), which balanced the New York City budget by consolidating or abolishing overlapping departments and regulating the pay of employees. LaGuardia even cut his own salary from \$40,000 to \$22,500. All through his tenure as mayor he took measures to revitalize the city and its poor, working to make New York the best city in the world. Finally, in 1945 LaGuardia decided to end his service as mayor and not seek re-election. He died two years later.

1914 LaGuardia joins Weil, LaGuardia & Espen, a larger firm dedicated to his ideas of helping workers, poor immigrants, and housewives. He is assigned a secretary, Marie Fisher.

1914 He runs for Congress in the 14th District of New York City. After a hard-fought campaign, he loses to the robust Tammany Hall machine but pledges to run again in 1916.

1914 In an attempt to keep LaGuardia in check, the New York Republicans appoint him deputy attorney general. Rather than satisfy him, this position pushes him even further into his fight against political corruption.

1915 New York to live with him: she dies six months later. That same year he meets Thea Almerigotti, a young woman living in New York who was born in Trieste, like his mother. They begin dating.

1916 LaGuardia is elected to the U.S. House of Representatives for the 14th Congressional District by 357 votes.

1917 The U.S. enters World War I. LaGuardia enlists in the Aviation Section of the Signal Corps. Serving as a captain and eventually major, he is stationed in Italy and flies missions. He also serves as a diplomat, maintaining and improving U.S./Italian relations during the war.

1918 The war ends and LaGuardia returns home. He runs for reelection in the House of Representatives on a Republican/Democratic Fusion ticket, formed as an attempt to beat the rising Socialist Party candidates. He wins in a landslide.

One week into rehearsals for *Fiorello!* TimeLine's Artistic Director PJ Powers (PP) chatted with Director Nick Bowling (NB) and Music Director Doug Peck (DP) about their work on the show.

(PP) Nick, some of our audience probably remembers the TimeLine concert readings you directed of *The Cradle Will Rock* and *Thrill Me: The Leopold and Loeb Story*, but a fully-produced musical is new territory for us. Why did you fight so hard for us to do a musical, and why this one?

(NB) Jerry Bock and Sheldon Harnick have always been favorites of mine, especially *She Loves Me* and *Fiddler on the Roof*. I think it was [Chicago actor] Joel Hatch who recommended we consider *Fiorello!*, and I fell in love with the music. It is so rarely produced I think because people are afraid of a big show, and it is about a man

that many people have forgotten. This makes it a perfect show for us.

(PP) And while this is fairly new territory for us as a company, that isn't the case for you as a director. Tell us a bit about your musical background.

(NB) I received my bachelors degree in musical theater from Catholic University in Washington D.C., and I've been in love with musicals since I was a kid. My mom gave me all of her old records and took me to see Yul Brynner in *The King and I*, and I have been a musical-theater fanatic ever since.

(PP) Doug, when I first heard the music to this show I was honestly blown away. I was familiar with some of the other shows that Jerry Bock and Sheldon Harnick have written together, but I was surprised to discover that *Fiorello!* is really one of their best. What is it that makes their music so special?

(DP) Bock and Harnick—a music-theater partnership on par with Rogers & Hammerstein (and Hart), Lerner and Loewe, and the Gershwins—so brilliantly discover sound worlds that match the



Doug Peck and Nick Bowling

shows they score. *Fiddler on the Roof* paints an aural picture of Russian Jewish peasant life, and the characters sing just like they would talk. For *Fiorello!*, they portray several worlds: Italian and Jewish cultural life, politics, flappers, the military, and so on. Harnick's lyrics flow very naturally out of the scene, and Bock's music is never too overwrought for the New York milieu.

(PP) We've assembled some powerhouse singers in this show, but I know that it was so important to both of you that we cast great actors in these roles as well. Why is that particularly important with this show?

(DP) *Fiorello!* is not an operetta. I'm proud to say that, without any vocal sacrifices, we've found a diverse group of naturalistic actors who are believable in their roles. The characters in this musical play sing as they would speak, so it was very important to make the singing conversational. This type

of performer helps us ease the occasional awkward transitions between scenes and songs.

(PP) During all of our preproduction meetings and even now in the early stages of rehearsal, I've been quite impressed by the give-and-take and collaborative nature of how you two work together. While some might think that Doug just focuses on music and Nick just focuses on staging, that is a convoluted way of looking at things. Truthfully, there are two directors in the room working together. And you'd think that this might be a recipe for disaster, but thus far it's been pretty great.

Why is that collaboration so important, and what's the secret of making it work?

(DP) If Nick and I were doing a production of this show in the pressure cooker environment of a two-week summer stock rehearsal period, we'd have to stick more closely to our respective roles. I would teach the music in a day, he would stage it, and we'd move on to the next show. Here at TimeLine, where we benefit so much from a longer rehearsal period, we can have that symbiotic partnership. I respect Nick's understanding of music so much, and he's been really gracious in saying he

respects my opinions about text. Working from this perspective, we can help the actors develop their characters with information from their scene and song work. After all, music is a type of text, and I'm grateful to work with Nick, who is so fluent.

(NB) Wow. Thank you. I feel lucky and amazed to be working with this musical prodigy. Doug is one of the best musical directors I've ever worked with. I have no problem handing the reigns to him because he is a master of theater and at such a young age—what are you, 23!?

Music Director Doug Peck leads the cast during the first music rehearsal.



Actors Rebecca Finnegan and PJ Powers during the first read-through.

1919 LaGuardia runs for President of the Board of Aldermen of New York City. He wins, but finds it to be a largely ceremonial position with no real power. After he becomes mayor in 1933 he abolishes the Board of Aldermen considering it wasteful of the taxpayer's money.

1919 LaGuardia marries Thea Almerigotti.

1920 Their daughter, Fioretta, is born, unhealthy. Thea becomes very sick from complications during the birth. Both are diagnosed with tuberculosis.

1921 LaGuardia, unwilling to head the Republican political bosses, loses the mayoral primary. His daughter dies in May, his wife in November. LaGuardia spends the month of December in Cuba attempting to adjust to his loss.

1922 After taking some time off, LaGuardia returns to work at his new law firm, LaGuardia, Sapinsky & Amster. Later that year he is approached to run for Congress again, this time in the 20th District. He runs and wins.

1929 LaGuardia marries his long-time secretary, Marie Fisher. He also runs for mayor against Jimmy Walker, the incumbent. Despite a hard-fought campaign, the city is not ready to elect LaGuardia, and he loses by 500,000 votes.

1932 LaGuardia loses his 20th Congressional District seat to Democratic Tammany alderman. Disheartened, LaGuardia considers giving up politics.

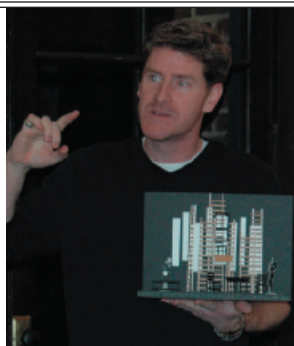
1932 Jimmy Walker is forced to resign from mayoral office in New York due to judge Samuel Seabury's crackdown on criminal activity committed by Tammany Hall officials and affiliates.

(PP) Yeah, you could be his father, Nick.

(NB) I guess your age should have nothing to do with it. You are insightful and skilled in music and text.

(PP) Doug, with your recent work at Court Theatre and Apple Tree you've had a lot of experience with paring big Broadway musicals down to fit a smaller space. What are your plans for orchestrating the music for *Fiorello!* and bringing it to life in our intimate theater?

(DP) Like Court and Apple Tree, TimeLine's space is deliciously intimate. That allows us to stage the play in a more naturalistic manner. We don't have to play to the back row. We can let the audience come to us. Conversely, in the big moments where the full company gets to wail, the smaller space can



Scenic Designer Kevin Hagan describes the set to the cast and crew.

really ring. I'm so thrilled that we will be presenting the piece un-amplified, which has always been a desire of mine.

One exciting development that results from our casting is how I get to create the song "Gentleman Jimmy" afresh. Written for the [Ethel] Merman-esque diva

Eileen Rodgers, it is originally scored as a syncopated flapper romp. We've cast a terrific Chicago actor named Bethany Thomas in the tradition of Ma Rainey and Bessie Smith. So, I've slowed the number down and re-scored it as a raunchy blues number. This type of rethinking has also happened in reducing the whole score from a bigger, brassier Broadway entity down to a chamber score specifically for TimeLine.

(PP) Before reading this play two years ago, Fiorello H. LaGuardia was a name that I was, at best, mildly familiar with. Why do you think this guy is a worthy title character for a musical?

(DP) They named an airport after him, why not a musical? He inspired and shaped a city. Chicagoans can't help but notice certain parallels to the first Mayor Daley. What *Fiorello* shares with the American musical theater itself is a code of values: honesty, brassiness, showmanship, bravura, etc.

(NB) *Fiorello LaGuardia* is a man worth remembering, worthy of teaching a new generation about. He was an amazing guy—standing 5 feet 2, an Italian Jewish immigrant with a high voice and an enormous hat. He took on the Democratic Tammany Hall machine in New York City in a true David and Goliath match. He won. He went on to clean up New York during The Depression, run-



The cast and production team for *Fiorello!* gather for the first read-through and designer presentation.

ning that city for 12 years. He was a pain-in-the-ass tyrant and a little guy who never forgot where he came from. He was an inspiration and beloved by New Yorkers.

(PP) Ok, I've got to ask this question—and, believe me, I'm not fishing for compliments here. But as word has spread that you asked me to play the role of *Fiorello* I've been bombarded with questions like, "You!? Why you!? Do you sing? Are you Italian?? Huh!?!?!"

Oh my God, tell me we don't have to see you dance." So, please answer this question: Why the hell did you want me to play this part?

(NB) This bit of inspired casting was my idea from the beginning. I'll take the full credit for it—fail or succeed! I know you're not a singer. You're not 5 feet 2. You're not Italian, or Jewish. You're not a New Yorker. You're perfect!!

What is most important in casting is the essence of a character.

Everything else is gravy. And the essence of *Fiorello* was his passion for life. I see that same passion in you. When he wanted something he went for it full-steam ahead. Nothing would stop him. Sound familiar?

And like I said, he was a pain in the ass...

(PP) Right. Thanks. I'm glad we've got that cleared up.



Actors Bethany Thomas and Maris Hudson during the first read-through.

1933 Chosen by anti-Tammany Judge Samuel Seabury to be the Republican mayoral candidate, LaGuardia wins the New York City. He and Marie adopt two children, Jean, 7, and Eric, 6.

1939 LaGuardia sets aside marshland acreage to turn it into an airport—the first one in New York City. First referred to as New York Municipal Airport, city officials soon passed a resolution to call it LaGuardia Airport.

1941 Under Franklin Delano Roosevelt (a long-time admirer), LaGuardia is appointed Director of the Office of Civilian Defense, in charge of civilian involvement in World War II efforts.

1941 LaGuardia becomes the first three-term mayor of New York City.

1942 After living much of his adult life in an apartment on Fifth Avenue, LaGuardia and Marie are convinced to move into Gracie Mansion on the East River. Though the house was not their style (LaGuardia thought New Yorkers would think he'd gone high-brow and snobby), he and Marie agreed that the two-acre grounds would be good for the children.

1945 He decides not to run for a fourth term.

1946 LaGuardia is appointed director general of the United Nations Relief and Rehabilitation Administration.

1947 After a long illness, LaGuardia dies on Sept. 20.



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BACKSTORY

Your behind-the-scenes look at TimeLine productions



★ ★ ★ ★ ★ ★ ★ ★ FIORELLO! ★ ★ ★ ★ ★ ★ ★ ★

MAY 6 — JUNE 18 *Previews 5/2-5/5*

Thursdays and Fridays at 8pm | Saturdays at 4pm and 8pm | Sundays at 2pm

Reserve your tickets now at (773) 281-8463

May 2006

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June 2006

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REGULAR PERFORMANCE

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OPENING PERFORMANCE
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BRIEF POST-SHOW
DISCUSSION with cast &
production crew

SUNDAY SCHOLAR SERIES:
a one hour post-show panel
discussion with experts on the
themes and issues of the play