

Juno

BOOK BY
JOSEPH STEIN

MUSIC AND LYRICS BY
MARC BLITZSTEIN

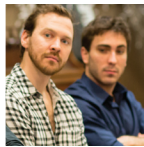
based on the play *Juno and the Paycock* by Sean O'Casey

directed by Nick Bowling

music direction by Doug Peck and Elizabeth Doran

BACKSTORY

YOUR GUIDE TO TIMELINE PRODUCTIONS



YESTERDAY'S STORIES.
TODAY'S TOPICS.

Timeline
Theatre Company

a message



Dear Friends,

We're thrilled to bring the musical *Juno* to Chicago audiences for the first time.

Based on the 1924 Sean O'Casey classic *Juno and the Paycock*, this musical was originally produced on Broadway in 1959. It closed after just 16 performances, never approaching the acclaim enjoyed by two other classic plays turned into musicals during that era, *My Fair Lady* and *West Side Story*.

Since then, the show has lived mostly in obscurity, although music theater aficionados have long loved the recording of Marc Blitzstein's score and long desired to hear it live. The estate for book writer Joseph Stein confirmed that it has never had a production in Chicago, until now.

Why didn't it work and why has it taken so long to be seen in Chicago? I honestly can't say. Some have argued that Blitzstein's musicality was ahead of its time for 1950s Broadway fare. Others wondered why O'Casey's great play needed music at all—an argument exacerbated by two original leads who were

stronger actors than singers. And many feel that the piece's darker themes made it too grim an affair, despite the inherent humor laced throughout.

TimeLine's Company Members have talked of producing *Juno* dating back to our last (also our first) musical, *Fiorello!*—another under-appreciated 1959 gem that found a huge audience during sold-out runs in 2006 and 2008. Many of you have asked frequently when TimeLine would mount another musical, and while it's taken longer than we'd hoped, there was never a question that it would be *Juno*.

One of this Irish boy's greatest theatre-going memories is the 1994 production of *Juno and the Paycock* by Dublin's Gate Theatre, brought to the Merle Reskin Theatre through the late, great International Theatre Festival of Chicago. Still a student at The Theatre School at DePaul University, I was an usher for that production, savoring each moment of every performance. I marveled at the depth of the Irish actors who could seamlessly walk

the perilous line between comedy and tragedy, often within the same line, phrase or gesture. That ability is what makes this story—in play or musical format—so fiendishly tricky, yet so gloriously effective. For anyone who has had the pleasure of spending time in Ireland, you'll recognize in this show a quintessential trait of the culture—the lyrical balance of pain and laughter.

The *Juno* design team has crafted an immersive setting that surrounds you with 1920s Dublin, and the intimacy of TimeLine's home is a key element helping us bring the humor and heartache of the Boyle family to life.

It's a story and a staging that we hope is the perfect cap to a 2013-14 season you have helped make one of TimeLine's most memorable. I thank you for making this year so special and for joining us to unveil the beauty of *Juno*.

All the best,

You'll recognize in this show a quintessential trait of the Irish culture—the lyrical balance of pain and laughter.

the play

“Comedy of Irish character and tragedy of Irish political life in fairly equal parts compose the substance of Sean O'Casey's *Juno and the Paycock*.”

— Brooks Atkinson, *The New York Times*, March 16, 1926

Juno and the Paycock was first produced at Ireland's Abbey Theatre in 1924, focusing on the problems of the Boyle family. It is the second play in Sean O'Casey's Dublin Trilogy, which also includes *The Shadow of a Gunman* (1923) and *The Plough and the Stars* (1926). O'Casey's plays made twice as much money as those of his contemporaries and were revived so often at the Abbey that early director Lennox Robinson said they saved the theatre from bankruptcy.

Juno and the Paycock was subsequently produced at The Royalty Theatre in London in 1925 and at the Mayfair Theatre in New York in 1926. It was adapted for television in 1938, 1960 and 1980 and was adapted for film in 1930, directed by Alfred Hitchcock. It has been a theater staple both in Ireland and abroad. The script has never been out of print.

Album cover for the original cast recording of *Juno*.

O'Casey agreed to a musical adaptation after seeing the success of his friend George Bernard Shaw's play *Pygmalion* as the musical *My Fair Lady*. His play was adapted as the musical *Juno* with music and lyrics by Mark Blitzstein and book by Joseph Stein, opening on Broadway at the Winter Garden Theater on March 9, 1959. Directed by José Ferrer, choreographed by Agnes DeMille and starring Shirley Booth and Melvyn Douglas, it played a total of 16 performances.

While the musical *Juno* was a flop, Blitzstein's score is considered one of his best. It was produced off-Broadway in 1992 at the Vineyard Theatre, featuring Anita Gillette and Malcolm Gets. In 2008, City Center's Encores! offered a semi-staged production, which played for five performances with Victoria Clark and John Schuck.



TIMELINE OF CONFLICT IN IRELAND

1845-1855 A potato blight causes The Irish Famine; an estimated one million Irish die of starvation or disease.

1855-1860 More than two million Irish migrate to other countries, including the United States, Canada and Australia.

1858 The Irish Republican Brotherhood (IRB) and the Fenian Brotherhood are founded. Fenian becomes the blanket term used for supporters of an Irish Republic.

1867 The poorly coordinated Fenian Rising fails. British spies ensure that most Fenian leaders are arrested before the rebellion takes place.

1879 The Irish Land League is formed; its aim is to abolish landlords and allow farmers to own their own land.

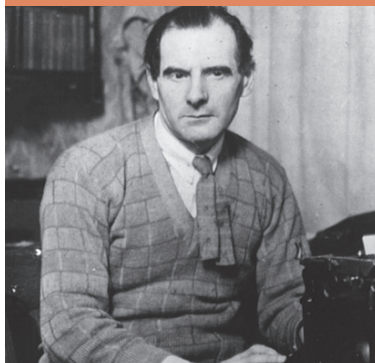
1880 Charles Stewart Parnell becomes chairman of the Irish Parliamentary Party (IPP).

April 1881 British Prime Minister William Ewart Gladstone proposes the Land Act to set fixed rates and leases for tenant farmers.

October 13, 1881 Parnell is arrested after his newspaper, *United Ireland*, attacks the Land Act. He will be released in May 1882.

May 6, 1882 The newly appointed Chief Secretary for Ireland, Lord Frederick Cavendish, and Thomas Henry Burke are stabbed to death by a radical splinter group of the IRB, the Irish National Invincibles. The assassination, known as the Phoenix Park Murders, sets

the artists



Playwright Sean O'Casey.

Sean O'Casey

Born John Casey on March 30, 1880 in Dublin, Ireland, to a lower middle class Protestant family, Casey would remake himself in many ways—from Gaelicizing his name to Seán Ó'Cathasaigh, to exaggerating the level of poverty in which he was raised. Self-dramatizing in his autobiography and in interviews obscures much of his biography.

In 1905 O'Casey joined the Irish Republican Brotherhood (IRB). He helped establish the Irish Citizen Army and was a contemporary of many key figures in Irish nationalism, but left the army in 1914. His personal politics shifted to labor issues and socialism, which viewed capital and business owners as a larger problem than England. He did not participate in the 1916 Easter Rising, despite some accounts that he did.

Soon after the Rising, O'Casey began writing plays. He submitted eight plays to the Abbey Theatre before they agreed to produce *The Shadow of a Gunman* in 1923—the first of his Dublin Trilogy. The trilogy does not follow the same characters but does use Dublin and the events between 1916 and 1924 as background. His ambivalence toward nationalism led him to lampoon IRB leader Patrick Pearse in *The Plough and the Stars*, causing riots inside and outside the theatre.

In 1926 O'Casey abandoned Ireland for England and never returned. He married an Irish actress, befriended George Bernard Shaw, picked fights with London theatre critics and became angry when William Butler Yeats, then head of the Abbey Theatre, refused to produce his more experimental work. At one point he forbade professional productions of his plays in Ireland, with full knowledge that they were the most financially successful plays for the Abbey and other Irish theatres. He died in Devon of a coronary thrombosis on September 18, 1964.

Marc Blitzstein

Born in Philadelphia on March 2, 1905 to affluent non-religious Russian Jews,

Marcus Samuel Blitzstein's musical talents were apparent from an early age. His first performance was at age seven.

Blitzstein studied with both Nadia Boulanger and Arnold Schoenberg, although Boulanger was unhappy when he left her to study with Schoenberg. In truth, Blitzstein was more sympathetic to the musical philosophy of Boulanger than Schoenberg, with whom he was frequently at odds. Blitzstein's own musical theories shifted, as his political theories changed, from more elitist music to populist music. He even authored an English translation of Bertolt Brecht's *The Threepenny Opera*.

Blitzstein married novelist Eva Goldbeck on March 2, 1933. Blitzstein was open with Eva about his homosexuality and their marriage was primarily

Marc Blitzstein, circa 1943.



an intellectual rather than a sexual relationship. The two shared a genuine emotional bond and Blitzstein valued Eva's input and unrelenting honesty. However, their marriage was not free of troubles. Blitzstein feared Eva might leave him for someone with whom she could have a physical relationship, they were both prone to depression, and she was anorexic. When Eva died of breast cancer on May 26, 1936, he was devastated. He wrote *The Cradle Will Rock* in a mere five weeks as a tribute to Eva.

Blitzstein died in Martinique on January 22, 1964. He had been drinking with three sailors who used sex to lure him into an alley, where they beat him. He died of the injuries.

Joseph Stein

Joseph Stein was born in New York City on May 30, 1912 to Jewish parents who had emigrated from Poland, and he grew up in the Bronx. He graduated from City College of New York in 1935 and earned a Master's degree in Social Work from Columbia University in 1937. He worked as a psychiatric social worker from 1939 until 1945, while writing comedy on the side.

An encounter with Zero Mostel led him to start writing for



Joseph Stein.

radio personalities, including Henry Morgan, Tallulah Bankhead, Phil Silvers and Jackie Gleason. He later started working in television for Sid Caesar, joining the writing team of *Your Show of Shows* that also included Woody Allen, Mel Brooks, Carl Reiner and Larry Gelbart.

His greatest success came from writing the book for the 1964 musical *Fiddler on the Roof*, for which he won two Tony Awards and later wrote the screenplay for the film adaptation. Stein's other Broadway credits include *Zorba*, *Alive and Kicking*, *Mr. Wonderful*, *The Body Beautiful*, *Take Me Along*, *Irene*, *Carmelina*, *The Baker's Wife*, *Rags* and *Enter Laughing*. He was inducted into the Theatre Hall of Fame in January 2008 and died on October 14, 2010 at the age of 98.

back Gladstone's attempts to get a favorable vote from Parliament on Irish Home Rule, or self-governance.

1886 Gladstone's Home Rule bill is defeated. While the bill would not have established Irish independence, it does propose an Irish governing body, which Parnell and the IPP have been seeking.

1890 Parnell is named as a co-respondent when his mistress, Kitty O'Shea, is divorced. The IPP splits and Parnell is removed as leader because of the divorce scandal.

1891 Parnell dies.

1893 Gladstone's second Home Rule bill is defeated.

1903 The Wyndham Land Act is passed, giving landlords incentive to sell land. The Act is designed by conservatives in Parliament to kill the Home Rule movement through kindness, by extending land ownership possibilities.

1905 Sinn Féin ("Ourselves"), an Irish Republican party, is founded.

1908 Jim Larkin and James Connolly found the Irish Transport and General Workers' Union.

1910 Edward Carson becomes leader of the Irish Unionists.

1913 A third Home Rule bill is defeated.

The Ulster Volunteer Force is founded, unifying several Loyalist groups.

The Dublin Lockout begins when United Tramway Company owner William Martin Murphy demands his employees renounce membership in the Irish Transport and General Workers' Union or be fired. The union responds by calling a strike and Murphy responds

the context

Juno takes place during the key moment of transition as the Revolution is ending and the Civil War is beginning.

Audiences who attended Sean O'Casey's *Juno and the Paycock* in 1924 would have been intimately familiar with the issues of the play. Those living in Dublin had seen violent conflict in the streets, knew the poverty of Dublin tenements, and had seen the Nationalist movement dissolve into a violent civil war.

Ireland and England had a fraught history over Irish self-governance. An early fracture can be traced to Henry VIII's split with Catholicism, while Ireland remained Catholic. Conflict was exacerbated over centuries as the Irish lost land to a variety of British nobility. Ireland effectively was colonized by English and Scottish Protestants, even as Catholics, mostly poor, remained the majority. Punitive laws that prevented Catholics from



Four courts in Dublin on fire during the Irish Civil War, June 30, 1922.

holding office and limited their land ownership contributed to public discontent.

Protestants were most well established in the north of Ireland, a region known as Ulster. As the Irish War of Independence (also known as the Irish Revolution) began, Protestant groups that supported union with England (such as the Ulster Unionists) began to form. However, to characterize the conflict as one based solely on religion would be an oversimplification. Presbyterians were also banned from holding public office. Indeed, many key figures in the fight for Irish Home Rule were Protestants such as Charles Stewart Parnell and the poet W.B. Yeats.

Several economic and social factors also played a key role in the movement toward a self-governing Ireland. Anglican landlords, mostly absent, divided and subdivided the land on which tenant farmers strived to grow enough to stay alive. In addition, land management was poor and tenant farmers were evicted.

The potato famine of the 1840s contributed to unrest among those who didn't leave the country. Those who did leave the country were able to send money back to fund Republican causes.

Bad labor practices and poor pay in early shipping and industrial work led to organized unions and strikes, which could turn violent. Union organization would translate into the organization of early Republican militias.

There also was a movement to retain Irish culture and language, which, along with

Irish sports organizations, contributed to a patriotic national identity.

After several attempted risings and failed votes on Home Rule, the Easter Rising of 1916 served to galvanize the Irish public and the Irish nationalist movement. Small armed groups of the Irish Volunteers and Irish Citizen Army occupied a key number of buildings in Dublin, including the General

Post Office. But after six days of siege, they surrendered. Ninety people were executed by firing squad, including leaders of the Rising such as James Connolly. Connolly was injured in the fighting and was tied to a chair for his execution. The harshness of these deaths outraged the public and contributed to many smaller Republican groups beginning to coordinate, leading to the Irish War of Independence.

The events surrounding O'Casey's *Dublin Trilogy* can be broken into roughly three time periods of conflict:

- **(1916-1919) The Easter Rising and its aftermath.**
- **(1919-1921) The Anglo-Irish War or Irish War of Independence (also called the Irish Revolution)—the fight between the Irish Republican Army and British troops over Irish independence, ended by the Anglo-Irish Treaty.**
- **(1921-1923) The Irish Civil War, during which Republicans disagreed over whether Ireland should be part of the United Kingdom with home rule or a completely independent republic. The IRA split into pro-treaty (those who favored home rule while remaining with the United Kingdom) and anti-treaty (those who wanted complete independence) factions. The pro-treaty (Irish Free State) faction took over government operations after the British turned them over as part of the Anglo-Irish Treaty. Anti-treaty factions began fighting the new Free State government. The Irish Civil War meant that former IRA compatriots found themselves on opposite sides, frequently resulting in individuals killing former friends.**

Juno takes place during the key moment of transition as the Revolution was ending and the Civil War was beginning. Not all British troops had withdrawn and the IRA faction that would become the Free State Army was poised to take over.

by locking out workers. On August 31, Larkin is arrested and clashes erupt along the picket line between Dublin Metropolitan Police and strikers. Two people are killed; 200 constables and numerous civilians are injured. This is the first Sunday in Irish history known as "Bloody Sunday."

The Irish Citizen Army is founded by Connolly to protect Dublin workers.

The Irish Volunteers form.

1914 The British government makes plans for military action against the Ulster Volunteers, a group in the north of Ireland favoring union with England, should they protest the Home Rule bill. On March 20 at Curragh, the primary British military base in Ireland, Commander-in-Chief Arthur Paget tells officers that they may stand down if they have Irish family or face dismissal if they are not prepared to follow orders. Of 70 officers, 57 choose dismissal. While not technically a mutiny, it is a public relations disaster. Prime Minister Asquith claims no military action against the Ulster volunteers had ever been contemplated. Among Irish Republicans, the incident creates doubt about the sincerity of British plans for Home Rule.

Irish Home Rule is slated to become law, but is suspended for the duration of World War I.

April 3, 1916 Pearse orders Irish Volunteers to prepare for maneuvers on April 23, which is Easter Sunday.

April 20, 1916 The Irish Volunteers begin to arm.



The Dublin General Post Office, which was occupied during the Easter Rising, 1916.

the home



Children outside the tenements of Faithfull Place, off Lower Tyrone Street in Dublin. (National Archives of Ireland)

While playwright Sean O'Casey only briefly lived in a Dublin tenement with a friend between 1920 and 1921, the time period became highly influential on his writing as the setting for his Dublin Trilogy.

The buildings that became tenements were originally constructed as grand homes, built by wealthy 18th Century Anglo-Irish Protestants. After the Acts of Union in 1800, which merged the Irish and British Parliaments, most left Ireland to be close to the seat of power, now located at Westminster in England.

In the years that followed there was a crash in property values. A Georgian house

A tenement room on Francis Street, circa 1913. (National Archives of Ireland)



purchased for £8,000 in 1791 sold for £500 in the 1840s. Slum landlords broke up the aristocratic houses into apartments for the urban poor. Thus houses built to be spacious and airy single-family homes were divided into cramped rooms with thin walls, little light and neighbors within earshot.

A tenement of seven rooms might house a family in each room, meaning 40 to 50 people could be living there.

Often, a single common out-house, located in a common courtyard or in some cases a basement, served the entire building and posed a constant health risk. Water was drawn from a common public pump.

On September 2, 1913, Church Street tenement houses 66 and 67 collapsed and seven people were killed.

A tenement of seven rooms might house a family in each room, meaning 40 to 50 people could be living there.

There was clear evidence that the building owners knew the houses were structurally unsound.

In the wake of the tragedy, an investigation was launched. The 1914 Report of the Departmental Committee into the Housing Conditions of the Working Classes in the City of Dublin found that "the existing conditions of tenement life are both morally and physically bad."



An image of the Church Street tenement collapse from the Illustrated London News. (The National Library of Ireland)

The report also found that 50 percent of the working class population lived in tenements or "second- and third-class small houses." The second- and third-classes were defined as homes that were structurally at risk or were unfit for human habitation.

April 24, 1916 On Easter Monday, the Rising starts.

April 29, 1916 The leaders of the Rising surrender.



Aftermath of the Easter Rising.

May 3-12, 1916 Fifteen leaders of the Rising are executed.

1918 Sinn Féin wins a landslide victory in the General Election.

1919 Dáil Éirann (the Irish Parliament) convenes.

The Irish Republican Army (IRA) kills two Royal Irish Constabulary (RIC) constables at Soloheadbeg, County Tipperary.

The Anglo-Irish War (Irish War of Independence, or Irish Revolution) begins.

The IRA is ordered to target the RIC.

The IRA swears allegiance to Dáil Éirann.

1920 A new wave of RIC recruitment begins in Britain; these new recruits are known as Black and Tans because of their mismatched khaki and dark green uniforms.

November 21, 1920 The IRA kills 12 men believed to be British intelligence officers, members of the so called "Cairo

Royal Irish Constabulary "Black and Tans."



Gang." Later that day 14 civilians are killed in Croke Park, Dublin, by Black and Tans supported by RIC Auxiliaries. This is the second date known as "Bloody Sunday" in Irish history.

December 11-12, 1920 The IRA attacks a group of RIC Auxiliaries in Cork, killing one man. In retaliation, Black and Tans burn and loot hundreds of buildings and homes in the city center and prevent firefighters from putting out the blaze. Known as the Sack of Cork, it is one of the largest acts of reprisal on Irish civilians during the Revolution.



A scene in Cork after Black and Tans burned the city, December 11, 1920.

December 23, 1920 The Government of Ireland Act provides for the partition of Ireland into two distinct territories, north and south.

July 11, 1921 A truce is declared between British and Irish forces.

September 14, 1921 Dáil selects five delegates, led by Arthur Griffith and Michael Collins, to negotiate a treaty with the British government.

December 6, 1921 The Anglo-Irish Treaty is signed, concluding the Irish War of Independence and establishing a self-governing Irish Free State within the British Commonwealth of Nations. The IRB calls for unity.

January 7, 1922 Dáil ratifies the Anglo-Irish Treaty by 64 to 47 votes.

January 9, 1922 Éamon de Valera resigns as president of the Dáil and his followers leave the Dáil chamber in a protest against the treaty.

January 14-31, 1922 Pro-treaty members of the Dáil create a provisional government (The Irish Free State) with Michael Collins as chairman of the Executive Committee.

June 28-July 25, 1922 After failed meetings between pro-treaty and anti-treaty factions, a series of street battles in Dublin marks the start of the Irish Civil War. Known as the Battle of Dublin, 65 people are killed and 281 are wounded.

August 22, 1922 Collins is killed in an ambush by anti-treaty IRA in County Cork.

September 1922 In an effort to stop anti-treaty IRA activities, the Dáil passes the Public Safety Act (PSA), which creates military tribunals empowered to imprison and execute anyone in possession of firearms or ammunition.

March 1923 After the IRA rejects an amnesty deal from the provisional government, IRA prisoners held throughout the country are executed.

April 1923 Thirteen anti-treaty IRA are executed; more than 12,000 IRA members are in captivity.

April 10, 1923 IRA chief of staff Liam Lynch is killed; Frank Aiken replaces him.

May 24, 1924 Aiken orders the IRA to dump arms, effectively ending the Irish Civil War.

the interview backstage

During rehearsals, Artistic Director PJ Powers (PJP) interviewed actor Marya Grandy (MG), who portrays the title character in *Juno*. This is an edited version. To read the entire interview, visit timelinetheatre.com/juno/resources.htm.



Marya Grandy.

PJP: Acting runs in your family, correct? Was performing a big part of your childhood? When did you know you wanted to make performing your life's work?

MG: Yes, and it definitely influenced me. I loved watching rehearsals, and helping my dad run lines. Everything about performing spoke to me. My parents love to tell the story of when they were doing summer stock at the Dorset Playhouse when I was about 2 or 3, and apparently on one of their breaks during tech, I strode on to the stage and belted out "Yankee Doodle." I have no memory of this, but I also cannot remember ever having wanted to do anything else.

PJP: You spent many years in New York before moving to Chicago in 2011. What do you consider a highlight of your work there?

MG: I'd have to say getting to create the role of Lin in *The Great American Trailer Park Musical* Off-Broadway was one

of the highlights. I had been friends with David Nehls (the composer) for years, and to get to share that experience with him, to say nothing of being part of an original musical from the ground up, was absolutely thrilling. There was a two-story billboard in midtown Manhattan with my face on it, which I still haven't recovered from, and we recorded a cast album, which was something I had always wanted to do.

PJP: What touches you most about the story of *Juno* Boyle and her family?

MG: I think *Juno* loves her family, but she is very tunnel-visioned with regard to her own survival, so she doesn't really know her family,

and it's particularly poignant where her children are concerned. Missed connections break my heart, and this show is full of them.

PJP: What's it like working on a show that is so intimately staged?

MG: I love it. With *Juno*, which is essentially about a family, it is so important to have everything fine-tuned with regard to the inner workings of that family, whether it's with stolen glances, a raised eyebrow, or how someone pours a cup of tea. Subtlety like that is very hard to convey in an 800-seat house. The set design essentially turns the audience into another member of the Boyle family, and I think it will be really powerful.

"Juno loves her family, but she doesn't really know her family. Missed connections break my heart, and this show is full of them."

Step Into Time: Hollywood 1939



Pictured (clockwise from top left): TimeLine Board Member Eileen LaCarlo and Artistic Director PJ Powers; Step Into Time guests Verne Broders, Geralyn Aguinaldo, and Sol Flores; TimeLine Board Member Alvin Katz with Managing Director Elizabeth K. Auman and Elizabeth Katz; entertainers Emily Glick, Marya Grandy and Donica Lynn; and the Step Into Time Co-Chairs, Board Member John Sirek and Company Member Juliet Hart. (Photos by Shane Welch Photography)

On Friday, March 14, more than 300 of TimeLine's friends and family gathered in the ballroom of the Ritz Carlton Chicago for our most important fundraiser of the year—Step Into Time: Hollywood 1939. It was a magical night of celebrating the golden age of the silver screen while raising funds vital to the ongoing success of TimeLine's work.

With the incredibly generous support of many individuals and organizations, we raised more than \$150,000 in net proceeds to support TimeLine's mission and programming, making this our most successful event to date.

Guests shopped an auction of unique offerings while sipping champagne before dining on a delicious gourmet meal. The evening culminated in a beautiful musical tribute to the movies of 1939, directed by Associate Artistic Director Nick Bowling.

On behalf of event co-chairs John Sirek and Juliet Hart, thank you to everyone who helped to make Step Into Time: Hollywood 1939 a smashing success!

BACKSTORY: THE CREDITS

Dramaturgy & Historical Research by Maren Robinson

Written by Maren Robinson, PJ Powers and Lara Goetsch

Edited by Lara Goetsch and Llani O'Connor

Behind-the-scenes photography by Shane Welch Photography

Graphic Design by Bridget Schultz

Juno photo illustration and photography by Shane Welch Photography

Backstory is published four times each season.

Pictured on front cover (from left): Actors Ron Rains, Caron Buinis, Michael Reckling and Marya Grandy; music director Doug Peck; actor Ron Rains; choreographer Katie Spelman; dramaturg Maren Robinson; set model by scenic designer John Culbert; actor Peter Sipla; actors Matthew Keffer and Jonny Stein.

Our Mission:

TimeLine Theatre presents stories inspired by history that connect with today's social and political issues.

Our collaborative artistic team produces provocative theatre and educational programs that engage, entertain and enlighten.

FLEXIBILITY. CONVENIENCE. PRICE. 2014-15 FlexPasses now available!



[TimeLine] is known for **taking care of its patrons.**
It is a theater that **audiences trust.**

— Chris Jones, *Chicago Tribune*

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Each FlexPass gives you a specific number of admissions to reserve general admission seats to performances. Use your admissions in any combination and select dates that work best for you!

CHICAGO PREMIERE

MY NAME IS ASHER LEV

BY AARON POSNER ADAPTED FROM THE NOVEL BY CHAIM POTOK directed by Kimberly Senior
August 23 – October 18, 2014 *presented at Stage 773*

Based on the best-selling novel and fresh off a heralded 10-month run Off Broadway, a young Jewish painter is torn between his Hasidic upbringing and his desperate need to fulfill his artistic promise.

CHICAGO PREMIERE

DANNY CASOLARO DIED FOR YOU

BY DOMINIC ORLANDO directed by Nick Bowling
September 23 – December 21, 2014

A thriller based on the true story of Danny Casolaro, a freelance reporter who was mysteriously found dead a year into his journey to uncover the truth about high-level corruption in Washington, D.C.

CHICAGO PREMIERE / PRESENTED ON ALTERNATING NIGHTS

THE APPLE FAMILY PLAYS: THAT HOPEY CHANGEY THING and SORRY

BY RICHARD NELSON directed by Louis Contey
January 13 – April 12, 2015

Set on dates of historic significance—THAT HOPEY CHANGEY THING as polls close on the 2010 mid-term elections and SORRY on the morning of the 2012 presidential election—the widely celebrated series of Apple Family plays provide “a rare and radiant mirror on the way we live” (*The New York Times*) as they explore politics, change and family dynamics.

CHICAGO PREMIERE

INANA

BY MICHELE LOWE directed by Kimberly Senior
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Against a background of international intrigue and burgeoning romance, an Iraqi museum curator plots to save treasured antiquities from destruction during the U.S. invasion of Baghdad.

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