

CHICAGO PREMIERE

BAKERSFIELD MIST

BY **STEPHEN SACHS**

DIRECTED BY **KEVIN CHRISTOPHER FOX**

Timeline 20
Theatre Company

20 YEARS OF HISTORY

PERFORMING AT

STAGE 773

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

Welcome to TimeLine's 20th Anniversary Season.

It feels astonishing to write those words. I honestly can't believe that TimeLine has 19 seasons and nearly 70 plays behind us. It seems like it wasn't that long ago that six of us, fresh out of The Theatre School at DePaul University, decided to launch this company. I can't ever forget the inspiring call to action from my dear friend Nick Bowling, as he proposed the idea to start a theatre that would focus on exploring history—getting people to make connections between the past and the present.

It's been quite an adventure, but one constant over nearly two decades has been the support from TimeLine's audience, subscribers and generous donors. Your investment in our work is the heart and soul of our organization, and we offer our heartfelt thanks for pushing us to this milestone.

And I promise you, we have far more yet to do!

I'm thrilled to share this 2016-17 season with you, starting with the Chicago premiere of Stephen Sachs' *Bakersfield Mist*, directed by Kevin Christopher Fox and featuring two Chicago treasures, Mike Nussbaum and Janet Ulrich Brooks.

This witty and provocative play is inspired, in part, by the real-life story of Teri Horton, who purchased a painting from a thrift shop for \$5 and

later discovered that it might be an extremely valuable work of Jackson Pollock. Sachs has fictionalized the characters and events in *Bakersfield Mist*, but Horton's story provides fascinating context for the play and the issues it explores.

Her struggle to be taken seriously by the elite of the art world has been explored in articles, television shows and the documentary *Who the \$\$\$\$ Is Jackson Pollock?*. And her painting still has not been authenticated, despite considerable indicators that it may indeed have been painted by Pollock.

This is a play about authenticity and perception, and it explores the class divide that splinters our nation. The tale of two Americas is on display perhaps the most during a national election, and this year we're witness to the mounting skepticism, distrust and animosity among members of each political party as they gaze with bewilderment at those with whom they staunchly disagree.

Sadly, the art world provides another example of a class divide in our country, and it's often perceived as unwelcoming to those who are not well-educated and affluent. Who gets to decide what is authentic or not—what is great art or not? And who gets access in the first place to experience, study and build a passion for the arts?

It's up for debate whether or not Horton's 8th-grade education and job as a long-haul truck driver served as an impediment—whether real or perceived—to getting her fair due from the art world. And that's a debate well worth having, election year or not.

I'm delighted to welcome you to join us in that conversation. As we've done for many recent seasons, we're away from our home on Wellington Avenue for one production, allowing us to reach a broader audience and include more stories in our season, including the U.S. Premiere of Kate Hennig's *The Last Wife*, which begins in September, overlapping with *Bakersfield Mist*.

I look forward to sharing with you all that lies ahead, as we forge ahead into our roaring 20s.

Best,

THE PLAYWRIGHT

STEPHEN SACHS AND *BAKERSFIELD MIST*

Stephen Sachs is an award-winning playwright and director and the co-Artistic Director of the Fountain Theatre in Los Angeles, which he co-founded in 1990.

As a playwright and director, Sachs has won every theatre award in Los Angeles. He has twice been nominated for the Stage Directors and Choreographers Society's Zelda Fichandler Award, recognizing an outstanding director who is making a unique and exceptional contribution to theatre in their region. He was recently honored by Los Angeles Mayor Eric Garcetti and Councilman Mitch O'Farrell with a Commendation from the Los Angeles City Council for "his visionary contributions to the cultural life of Los Angeles."

Sachs is the author of 13 produced plays, including his recent stage adaptation of Claudia Rankine's *Citizen: An American Lyric* (2016 Stage Raw Award for Best Stage Adaptation), *Heart Song*, *Cyrano* (LA Drama Critics Circle Award, Best New Play) and *Bakersfield Mist* (2012 Elliot Norton Award, Best New Play).

Bakersfield Mist received a three-month run at the Duchess Theatre in London's West End starring Kathleen Turner and Ian McDiarmid. It is now being produced in regional theatres across the United States, as well as being translated into other languages and performed worldwide. TimeLine's production is its Chicago premiere.

Sachs' other plays include *Dream Catcher*, *Miss Julie*, *Freedom Summer*, *Gilgamesh*, *Open Window*, *Central Avenue*, *Sweet Nothing in my Ear*, *Mother's Day*, *The Golden Gate*, and *The Baron in the Trees*. He wrote the teleplay for *Sweet Nothing in my Ear* for Hallmark Hall of Fame, which aired on CBS starring Marlee Matlin and Jeff Daniels.

Playwright Stephen Sachs. (stephensachs.com)



THE TIMELINE: JACKSON POLLOCK

January 28, 1912 Paul Jackson Pollock is born in Cody, Wyoming, to Stella May McClure and LeRoy "Roy" Pollock.

1920 Roy Pollock separates from his family, but maintains contact.

1927 Jackson, at 15, is already drinking heavily. Now living in California, he enrolls at Riverside High School and joins the ROTC program. During the fall semester, while drunk, he punches a student officer and is expelled from ROTC.

March 1928 After months of struggles, Jackson withdraws from Riverside High School. He will enroll at Manual Arts High School in the fall.

March 1929 Jackson is expelled from Manual Arts for disciplinary problems.

July 1929 Jackson lives and works briefly with his father in Santa Ynez, California, but they end up in a fistfight and Jackson returns to Los Angeles.

1930 Jackson is expelled a second time from Manual Arts, but is ultimately allowed to attend part-time.

In September, Jackson follows his brother Charles, also an artist, to New York City. He enrolls in classes at the Art Students League and studies with Thomas Hart Benton, who becomes a friend and mentor.

March 6, 1933 Roy Pollock dies.

February 1 – 28, 1935 Jackson shows "Threshers" in an exhibition at the Brooklyn Museum.

August 1935 Jackson and his brother Sande enlist with the mural division of the Federal Arts Project of the Works Progress Administration (WPA).

April 1936 Jackson and Sande participate in the "Laboratory of Modern Techniques in Art" with Mexican artist David Alfaro Siqueiros, whose experiments with nontraditional materials and paint application techniques, such as dripping and pouring, will influence Jackson.

Jackson Pollock was born on January 28, 1912, in Cody, Wyoming, the fifth son of Stella May McClure and LeRoy "Roy" Pollock.

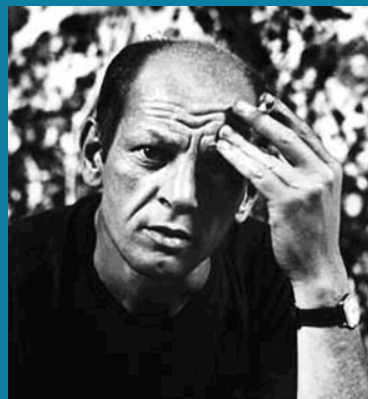
The family led a peripatetic life—moving between farms in California and Arizona during the first years of Pollock's life. His father left the family by 1920, though he remained in contact with them and was financially supportive.

Elder brother Charles Pollock was working for an art critic doing copy work and sent his family copies of *The Dial*, providing Pollock with his first access to black and white prints of artwork.

His father and mother reunited in 1923, but the reunion was short lived and they would separate again in 1928. Now in high school, Pollock already was drinking heavily. He was kicked out of ROTC and expelled twice because of disciplinary problems.

Pollock lived with various brothers and their wives in New York throughout his 20s, while taking art classes. He frequently traveled back to California, often picking up manual labor jobs to help make ends meet.

Portrait of Jackson Pollock. (Hans Namuth)



"The most powerful painter in contemporary America and the only one who promises to be a major one is a Gothic, morbid and extreme disciple of Picasso's Cubism and Miró's post-Cubism, tintured also with Kandinsky and Surrealist inspiration. His name is Jackson Pollock."

— *Clement Greenberg, Horizon, October 1947*

Later, he studied with painter Thomas Hart Benton and spent substantial time with the Bentons, but ultimately turned from Benton's influence. Pollock was also able to see numerous exhibitions in New York, where he was influenced by the work of other painters such as Diego Rivera and David Alfaro Siqueiros.

Pollock's life was marked by a long struggle with alcoholism. A doctor declared Pollock F-4 ("unfit for service") during World War II due to psychological issues. His brother had him voluntarily committed in an attempt to deal with his alcoholism. He also saw a series of Jungian psychologists, therapists and doctors throughout his life.

Between 1938 and 1941, he found work with the Works Progress Administration (WPA) art unit, but was fired for excessive absences.

Pollock and his work became famous in his own lifetime; he had his first solo show in 1943 under the patronage of acclaimed art collector Peggy Guggenheim.

Known as a key figure in the Abstract Expressionist movement, Pollock is perhaps best known for the paintings produced during his "drip period," between 1947 and 1950. These paintings involved spattering, pouring and dripping paint on often very large canvas cloths spread on a floor.

Pollock would marry fellow artist Lee Krasner and enjoy a brief period of sobriety, but ultimately his alcoholism got worse. The pair moved out of New York City to focus and have more space, but Pollock struggled to produce more work.

Krasner was on a holiday in Europe on August 11, 1956, when Pollock was killed in an alcohol-



Jackson Pollock, age 37, stands in front of his painting #9 in a 1949 Life Magazine article.

related car accident. He drove his car into a tree, killing himself and a passenger, Edith Metzger. Fellow passenger Ruth Kligman, a young artist with whom Pollock was having an affair, survived.

Pollock was 44 when he died. The Museum of Modern Art, which had planned a solo show to focus on Pollock in the middle of his career, mounted a retrospective exhibit.

Critical Reception to Pollock's Work

With a famous artist such as Jackson Pollock, it can be difficult to imagine the moment before fame and to understand how revolutionary the work he was doing would become.

Pollock in particular is a favorite for people to suggest "my kid could do that" about his work. Such comments fail to recognize his artistic history, the context in which he was painting, and how revolutionarily active and even difficult his famous drip paintings were.

Ultimately Pollock was well-received within the art community, and he became quite famous even with the general public, but he was certainly not without his detractors.

"Most of Jackson Pollock's paintings ... resemble nothing so much as a mop of tangled hair I have an irresistible urge to comb out. One or two of them manage to become organized and interesting. Those called, "Blue, red, yellow," and "Yellow, gray, black" because of their less "accidental" development and their special depth, suggest how good a painter Pollock could really be."

— *Emily Cenauer, "This Week in Art," New York World-Telegram, February 7, 1949*

1936 Jackson meets Lee Krasner at a Christmas party.

January 1937 At Sande's insistence, Jackson begins treatment for alcoholism under a Jungian analyst.

February 3 – 21, 1937 Jackson exhibits "Cotton Pickers" at the Temporary Galleries of the Municipal Art Committee.

October 1937 Jackson exhibits a watercolor in the first exhibition at the WPA Federal Art Gallery.

June 9, 1938 Jackson's employment with the Federal Arts Project is terminated due to "continued absence."

June – September 1938 Sande commits Jackson as a "voluntary patient" at the Bloomingdale Asylum in hopes of curing his alcoholism.

1939 Jackson begins sessions with a Jungian psychoanalyst, Dr. Joseph Henderson, who encourages him to use his paintings as therapeutic tools.

September 1940 Dr. Henderson moves to San Francisco and refers Pollock to Dr. Violet Staub de Laszlo for continued therapy.

May 3, 1941 Dr. de Laszlo writes on Jackson's behalf to request draft deferment for him on psychological grounds. Pollock is classified 4-F, unfit for service.

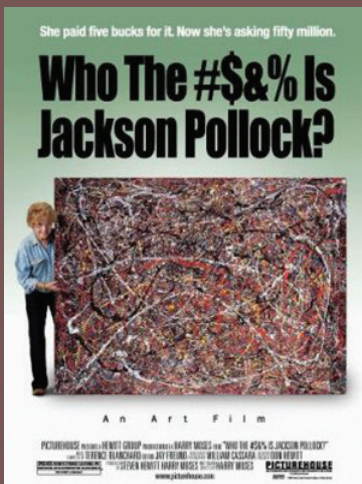
January 20 – February 6, 1942 Pollock exhibits "Birth" in American and French Paintings at McMillen Inc. Lee Krasner, also in the exhibition, seeks out Pollock after seeing his painting.

August 1942 Krasner moves in with Pollock. Later in the year, Pollock will end therapy with Dr. de Laszlo.

December 7, 1942 – January 22, 1943 Pollock exhibits "The Flame" in Artists for Victory, an exhibition at The Metropolitan Museum of Art (MOMA).

April 16 – May 15, 1943 Pollock exhibits "Collage" (now lost) in an international collage exhibition at Peggy Guggenheim's gallery, Art of This Century.

July 1943 Peggy Guggenheim becomes a patron of Pollock, giving



*Truck driver Teri Horton with her thrift store find for the documentary Who the *\$&% is Jackson Pollock?*

The Jackson Pollock painting "One," originally purchased for \$8,000, is now worth more than \$100 million. As a result of these fantastic changes in value, the art market attracts those looking for an investment, as well as those drawn to the aesthetics of a piece.

The cost associated with such purchases means that investors seek expert evaluations before deciding to buy a valuable piece of art. For any well-known artist, there is a small group of experts worldwide who can verify authenticity and place values on a piece of art.

However, the very concept of value is slippery. The ultimate value is what a piece can fetch on the open market. However, experts are regularly called upon to give insurance values for art that is being loaned by museums to an exhibition or loaned by a private collection to a museum. This field is very secretive, for a couple of reasons: Institutions and individuals are wary of having the public know

“Everybody knows a fairy tale starts out, ‘Once upon a time’ but a truck driver’s tale starts out ‘You ain’t gonna believe this shit.’”

– Teri Horton, Who the #\$&% is Jackson Pollock?

Bakersfield Mist is loosely based on the true story of Teri Horton and the painting she found in a thrift store. However, so as not to spoil the storyline of the play, we are not going to share her story here. If you are curious to know more about the true story that inspired the play, you can read more at timelinetheatre.com/explore-bakersfield-mist.

the value of their art, and experts do not want to become publicly liable for the value—or in some cases, the authenticity—of specific pieces.

Art Market Terminology

Founded in 1969, the **International Foundation for Art Research (IFAR)** is “a nonprofit educational and research organization dedicated to integrity in the visual arts.” The organization, through its experts, offers information on authenticity, ownership, theft and other legal issues related to art objects.

In art, a **forgery** may be deliberately made in an attempt to fool the public into thinking it is the work of a well-known artist, or a work by a minor artist “in the style of” a well-known artist, which someone attempts to pass off as the work of a well-known artist. It may also apply to dealers or others who knowingly attempt to sell art of uncertain authenticity for the higher value associated with a well-known artist.

In the art world, **provenance** is a chain of possession that includes records of creation and ownership of an art object (bills of sale, insurance and exhibition records) that can trace the object back to the artist and prevent forgeries from circulating.

THE PSYCHOLOGY

BLINK AND BIAS

In recent decades, psychologists and scientists have been studying unconscious human behaviors. Not to be confused with Freud's concept of the unconscious, these are the split second decisions and judgment, both right and wrong, that humans make every day.

In his 2007 book *Blink*, author and journalist Malcolm Gladwell drew popular attention to “blink,” or rapid cognition, the term psychologists use to describe snap judgments—what most of us would understand as intuition.

As early as the 1970s, psychologist Seymour Epstein described intuition as “the things we've learned without realizing we've learned them. And sometimes they're useful. Sometimes they're maladaptive.” This intuitive behavior allows humans to respond immediately, such as an athlete reacting to an approaching ball, or a driver avoiding an accident. In other cases it may lead us astray.

What experts call “thin-slicing”—the impressions we form in the first 15 seconds of meeting someone—tend to stick, and they tend to be based on our personal experiences and biases.

The problem with rapid cognition is that humans look for evidence to support these split second judgments and may disregard other evidence, a cognitive phenomenon called “confirmation bias.”

For example, one study confirmed how we supply details to support our biases. A group of people were shown a film in which a woman was referred to either as Janey the waitress or Janey the librarian. Those who heard the woman described as a librarian remembered the woman as wearing glasses, even though she wasn't. They relied on their preexisting assumptions about librarians and waitresses to fill in the details.

"I've always been struck by how we go out of our way to help people make good rational decisions. Yet most of the decisions we make are small ones, based on these rapid cognitions."

– *Psychologist Robin Hogarth, PhD, Educating Intuition*

him a monthly stipend against advance sales. She also commissions a mural from Pollock for the entrance hall of her town house.

November 9 – 27, 1943 Pollock has his first solo show at Art of This Century. Prices for his paintings range from \$25 to \$750.

May 2, 1944 MOMA acquires "The She-Wolf" for \$650. It is the first Pollock to be purchased by a museum.

March 19 – April 14, 1945 Pollock has his second solo exhibition at Art of This Century. Reviewer Clement Greenberg calls Pollock “the strongest painter of his generation and perhaps the greatest one to appear since Miró.”

September 1945 Pollock agrees to Krasner's suggestion that they leave New York City.

October 25, 1945 Krasner and Pollock are married.

November 5, 1945 Krasner and Pollock move into a farmhouse on Long Island.

December 10, 1946 – January 16, 1947 Pollock shows for the first time in the Annual Exhibition of Contemporary American Painting at the Whitney Museum of American Art.

January 14 – February 1, 1947
Pollock has his fourth solo exhibition at Art of This Century.

April 1 – May 4, 1947 Pollock exhibits "Mural" in Large Scale Modern Paintings at MOMA.

Fall 1947 Pollock applies for a Guggenheim Fellowship, but does not receive it.

Fall 1948 Pollock begins treatment for alcoholism with Dr. Edwin Heller. Under Heller's care, Pollock is able to stop drinking.

August 8, 1949 *Life* magazine publishes an unsigned article entitled "Jackson Pollock: Is he the greatest living painter in the United States?"

September 4 – October 3, 1949 Pollock shows an untitled painting in *The Intrascapes*, an exhibition that includes work by Willem de Kooning, Robert Motherwell and Mark Rothko. This exhibition helps define Abstract Expressionism.

December 16, 1949 – February 5, 1950 Pollock exhibits “Number 14” in the Whitney Annual.

January 27, 1950 MOMA acquires “Number 1A.”

Later in the year, Dr. Edwin Heller's death in an automobile accident ends his successful treatment of Pollock's alcoholism.

July – August 1950 Over several weekends, Hans Namuth takes approximately 200 photographs of Pollock at work and several dozen posed shots of Pollock in his studio and garden. Namuth also shoots extensive film footage of Pollock at work.

November 25, 1950 On the Saturday after Thanksgiving, Namuth finishes filming Pollock at work. Pollock, who has returned to drinking, stuns his dinner guests by overturning the dining table.

June 14, 1951 Namuth's film of Pollock at work, coproduced and codirected with Paul Falkenberg, premieres at MOMA.

November 26 – December 15, 1951 Pollock exhibits 21 paintings at the Betty Parsons Gallery. The paintings are done primarily with black paint on seemingly raw canvas.

April 9 – July 27, 1952 Pollock is included in *15 Americans*, an exhibition at MOMA.

October 15 – December 6, 1953 Pollock shows “Number 5, 1952” in the Whitney Annual.

Pollock at work in his studio, with Lee Krasner in the background. (Hans Namuth)



November 1954 Pollock's mother, Stella Pollock, has several heart attacks.

Summer 1955 Pollock reenters analysis, coming into New York City for regular therapy sessions.

September 26 – October 15, 1955 Krasner has a solo exhibition of her large collage paintings at Stable Gallery. Pollock is finding it harder to paint.

Spring 1956 Pollock has not painted in almost 18 months.

May 1956 MOMA selects Pollock to launch a new series of exhibitions on artists in the middle of their career.

July 1956 Krasner leaves for a vacation in Europe. Their relationship has deteriorated as Pollock's drinking and depression have accelerated. Pollock becomes involved with Ruth Kligman, a young aspiring artist living in New York City.

August 11, 1956 Driving drunk at 10:15 p.m., Pollock hits a tree and is killed. A passenger in the car, Edith Metzger, a friend of Kligman's, also dies; Kligman, the other passenger, survives.

Lee Krasner immediately returns from Europe for Pollock's funeral.

December 19, 1956 – February 3, 1957 MOMA's Pollock show, intended as a mid-career exhibition, appears instead as a memorial retrospective. It includes 35 paintings and nine watercolors and drawings from 1938–56.

THE INTERVIEW

TIMELINE'S FOUNDING COMPANY MEMBERS

This is a milestone season for TimeLine—our 20th Anniversary!

Back in 2012, on the occasion of our 15th Anniversary, we asked the artists who were founding Company Members—all graduates of The Theatre School at DePaul University—to share their recollections of TimeLine's earliest days, and we published a series of blog posts with their story. Here are some excerpts; you can read the entire oral history at timelinetheatre.com/on-this-day.

Nick Bowling (Founding Artistic Director and current Associate Artistic Director, who organized the first meeting on April 9, 1997): I wanted it to be a company that would last and find a purpose in Chicago.

My goal was to bring together a group of people who would change the trajectory of my life (and theirs). I knew it had to be made up of artists I respected, but I also knew we couldn't all be the same.

I don't think I had told anyone exactly what the meeting was going to be. I wanted them to be surprised. They each had very different reactions to the idea of starting a company together. It took a lot of convincing—especially PJ—beyond the first meeting. I kind of suspected that it was going to be all or nothing. Each person added a certain flavor to the group and I'm not sure we would have done it without all six.

PJ Powers (current Artistic Director): Nick enticed me with the notion that I could be a part of a team and have a strong voice in how a theatre was run, what plays it would produce, what conversations it aimed to ignite, and how it wanted to treat its artists and audience. That was intriguing, attrac-



TimeLine's founding Company Members, circa 1997 (from left): Juliet Hart, Nick Bowling, Kevin Hagan, Pat (Tiedemann) Hofmann, Brock Goldberg and PJ Powers.

tive, and also terrifying. But, what the hell! It was just a meeting! It was just a one-night commitment at that point so what did I have to lose ...?

Juliet Hart (current Director of the Living History Education Program): I think I was flattered and curious, just to have someone say, “I believe in you, and I want to work with you.” I had no idea what I might be getting into. I think having an artistic home was a dream I may have been too young and inexperienced to articulate, but probably hoped for very much.

Pat (Tiedemann) Hofmann (former Managing Director): I remember thinking the people Nick proposed being involved were people I could really get excited about working with—people who were both passionate about making an artistic statement and capable of bringing a vision into being.

So, it was the people, the passion, the possibility! I think the possibility of impacting theatre in Chicago and having my voice heard was intoxicating and inspiring—certainly enough to investigate!

Kevin Hagan (former Resident Designer and former Artistic Director): I recall the first meeting took place in the basement of one of our teachers' homes and near DePaul. I also recall bringing some type of agenda, and it was roughly based on how to start and grow a theater company with lots of goofy references to planting seeds and watering—you know we designers love our metaphors ...

PJ: The whole thing felt like a weird first blind date ... for six. I remember Nick floated this idea—“What if we focused on history plays?”

... and the idea hung in the air like a bad odor.

“I remember it as looooong and gooooooood ... the way you stay up all night talking to a new love. Exciting in a freeform, exhausting, naïve, brainstorming, out-of-the-box, anything-is-possible, expansive sort of way.”

— Pat (Tiedemann) Hofmann, on the first meeting of TimeLine's founding Company Members

Juliet: I think I thought, “Wow, that could get old pretty fast.”

PJ: I believe I was among the first (if not THE first) to rain on Nick's parade. With furrowed brow and skepticism dripping from my lips, I said “History plays? HISTORY PLAYS?? Really?!?! ... like, just history plays?!?!”

This story is now a badge of dishonor I must own. Thankfully, cooler and wiser heads emerged that night and talked me down from my history-phobia ledge, and we ignited a conversation that honestly still rages on today: How do we make history not dusty and foreign, but immediate, urgent, sexy and a guide for how we move forward into the future?

Pat: The idea of finding a niche and doing one thing really right rather than doing everything just all right made sense and seemed intelligent, but it also seemed artistically compromising and so restrictive to our boundless interests, talents and passions.

What we did not all immediately grasp about this mission, I think, was how it was like a telescope or a microscope. Those don't seem to exclude so much as they bring things unreachable into focus and add such detail to vague notions. A fuzzy white circle in the sky can become a planet rich with shadows and ridges and craters and lava. And something as tiny as a speck (or even invisible to the naked eye) can suddenly have legs and move

and divide and procreate and transform! And the deeper we delved into what this mission meant and how to refine it—this bucket topic of “history” that was our particular mission—the more we found our possibilities broadening and deepening.

Nick: There was never another mission idea suggested. It was always about honing the mission of history. How to make history important and relevant.

PJ: We had this one right outta the gate. No turnin' back. This mission was unique, and we hoped that it would distinguish the organization. IT would be the star, not us.

Pat: I realized everyone was ready and willing to commit their energies not only to their own passions but to taking on a business/staff role in making the dream work and be sustainable. I think that is what made me trust 1) that my individual goals were in good hands; 2) that together we had the talents to add something to Chicago's already incredibly rich theatrical landscape; and 3) that we had enough selfless commitment to the company and to each other to make our vision a functional reality.

Juliet: We talk a lot about how we prepared for our first production and the foundation we built as a company, but ultimately we are theatre people and we love doing theatre. So, I don't think it was until we had our first show [*Summit Conference*, 1998] up and running, and the rush was there of realizing that we worked and played really well together that I thought ... I think I want to keep doing this.

Nick: We had a common language and back-grounds, but we all had very different perspectives. We respected each other and loved each other like a family, so we worked like a family. We were in for the long haul.

Read more at timelinetheatre.com/on-this-day.

BACKSTAGE OPEN CAPTIONED PERFORMANCES



TimeLine is delighted to announce that we are partnering with **Theatre Development Fund** to launch open captioned

performances of our shows to better accommodate patrons who are deaf or hard of hearing. Theatre Development Fund's sponsorship will underwrite the services of c2 (caption coalition) inc, the pioneer of Live Performance Captioning for Hard of Hearing and Deaf patrons at live theatrical and cultural events. We're thrilled to work with c2, a non-profit internationally recognized as the leading authority in the field.

During this pilot year of the program, one performance of each of our four productions will feature open captioning. Scheduled dates are:

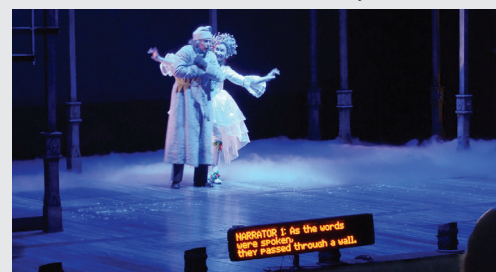
- *Bakersfield Mist* — September, 10 at 4 pm
- *The Last Wife* — October 22 at 4 pm
- *A Disappearing Number* — February 11 at 4 pm
- *Paradise Blue* — June 10 at 4 pm

So what is open captioning? Open captioning is similar to the closed captioning you've seen on your television, except you can't turn open captioning on and off. At open captioned performances, a live operator from c2 will be at the theatre syncing a text display of words and sounds with what's happening onstage. An area of the audience will be reserved for patrons utilizing the open captioning system to ensure they can see the display, and patrons will be surveyed about their experience as we finesse the program.

We're incredibly grateful to Theatre Development Fund for underwriting the launch of this important service and are thrilled to expand the accessibility of our work.

Email boxoffice@timelinetheatre.com or call the Box Office at (773) 281-8463 x6 to learn more or reserve tickets for an open-captioned performance.

Example of an open-captioned performance: A Christmas Carol at the Clarence Brown Theatre at the University of Tennessee.



BACKSTORY: THE CREDITS

Dramaturgy & Historical Research by Maren Robinson

Written by Maren Robinson, PJ Powers and Lara Goetsch

Edited by Lara Goetsch

Graphic Design by Lara Goetsch

Backstory is published four times each season.

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.

WHAT IS THE FLEXPASS?

The best way to enjoy TimeLine's landmark 2016-17 season! Use your admissions in any combination and select the plays & dates that work for you.

Now on sale: Premium, Anytime, Weekday and Preview FlexPasses available in 4-Admission and 3-Admission packages. Pay as little as \$60 and up to just \$204 to see all that our 20th Anniversary season has to offer!

“

**A theatre
that
audiences
trust.**

”

– Chicago Tribune

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OTHER PERKS!**

STILL TO COME THIS SEASON:

Performances of these three plays at TimeLine Theatre, 615 W. Wellington Ave.



U.S. PREMIERE

THE LAST WIFE

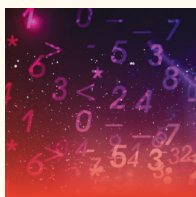
by Kate Hennig

directed by Nick Bowling

September 21 - December 18, 2016

This bold and contemporary return to Tudor England is a funny and timely examination of politics, sex, and women's rights.

“Do you think girls are smart enough to run a country? ... Girls are smart. They just aren't legal.”



CHICAGO PREMIERE

A DISAPPEARING NUMBER

by Complicité, originally conceived and directed by Simon McBurney and devised by the original company
directed by Nick Bowling

January 11 - April 9, 2017

A new and rare staging of this exquisite, internationally acclaimed play about love, math, and how the past and future connect.

“A mathematician, like a painter, or a poet, is a maker of patterns ... and beauty is the first test.”



MIDWEST PREMIERE

PARADISE BLUE

by Dominique Morisseau

directed by Ron OJ Parson

April 26 - July 23, 2017

Set in Detroit's Black Bottom neighborhood in 1949, this dynamic and jazz-infused drama is about what's at stake when building a better future.

“We all got sadness. But I like to turn mine into fire, baby. What you do with yours?”

TO ORDER: timelinetheatre.com/subscribe or 773.281.8463 x6