



WORLD PREMIERE

BOULEVARD OF BOLD DREAMS

WRITTEN BY
LADARRION
WILLIAMS

DIRECTED BY
MALKIA
STAMPLEY

Timeline
Theatre Company

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

Welcome to the world premiere of LaDarrion Williams' *Boulevard of Bold Dreams*, exploring a night when American history was made and a glass ceiling cracked, if not shattered.

It's February 29, 1940—the Academy Awards—with all eyes on *Gone with the Wind*, the epic historical romance that became a defining depiction of the Civil War era. (It's still the highest grossing film of all time, when adjusted for inflation.)

Today, amidst fury about teaching unvarnished American history, *Gone with the Wind*, adapted from the novel by Margaret Mitchell, exemplifies the ways that pop culture can shape our nation's views with whitewashed versions of the past. The film's critics point to how it skews the novel's depiction of racism by painting a rosy portrait of joyful, obedient enslaved people.

Caught between the movie's admirers and detractors is an actress of singular renown—Hattie McDaniel—who's both exalted as a trailblazer and vilified for feeding into harmful stereotypes.

Hattie had one of the more extensive actress resumes of the era, built almost entirely through depicting maids or cooks serving white families.

Nominated for Best Supporting Actress for her role as Mammy, the 1940 Oscars was to be Hattie's moment. During the award's introduction, the presenter said that it "opens the doors of this room, moves back the walls, and enables us to embrace the whole of America."

But that was more wish than fact. Hattie was initially forbidden from being with other nominees inside the Ambassador Hotel's Cocoanut Grove nightclub—just as she had been forbidden from attending the film's starry Atlanta premiere.

Eventually, she was seated at a small table in the back, separate from her white castmates, and given an acceptance speech to read, reportedly written by a cautious studio wanting to control her message to the world.

Fortunately, we have the gifted playwright LaDarrion Williams, plus the ever-inspiring director Malkia Stampley—both making their TimeLine debuts—to help us imagine what might have been.

An Alabama native whose ambition led him to Hollywood, LaDarrion is the model of a big-hearted dreamer. He wrote this play while living in his car, and refused to let countless "No's" define or deter his determination to put on stage the aspiration, strife, and truths of the world as he's experienced it.

In LaDarrion's writing, TimeLine's Company Members recognized a voice that embodies our mission, and an emerging talent who we expect to be watching great things from for many years to come.

Seeking the Hattie beyond Mammy, LaDarrion imagines the hours leading up to her winning the iconic award. She meets two fellow Black dreamers and pragmatists inside the Ambassador Hotel, who share their hopes and struggles with her. And she questions whether she should even show up for the ceremony at all.

While we know that Hattie did indeed take the stage that night to claim her moment in the spotlight, there's still much that we should know better.

What if Hattie had been presented with more than that statue from the Academy, but also her proper due—a full seat at the table, and the opportunity for the world to hear her own words?

Imagine the ways that speaking from her heart could have further inspired future generations, including artists like LaDarrion, to be emboldened storytellers and, always, resilient dreamers.

Best,

THE CONTEXT

HATTIE MCDANIEL AND THE NIGHT OF DREAMS

Boulevard of Bold Dreams is not a full biography of Hattie McDaniel, but rather a meditation on a pivotal moment in her life. Specifically, the play takes place on the night when McDaniel won the Academy Award for Best Supporting Actress for her role as Mammy in the infamous film *Gone with the Wind*. It was an historic night: the first time an African American was nominated for an Oscar award and won.



Oscar winner Hattie McDaniel, accepting her Academy Award for Best Supporting Actress, February 29, 1940.

However, the responses to both the film and McDaniel's win—especially from Black leaders, activists, and periodicals—were mixed.

For example, when *Gone with the Wind* premiered in December 1939, the *Chicago Defender* considered it an example of "Negro Artistry." A week later, however, the newspaper reported that "Negro and progressive organizations are reported organizing a boycott against the film." The following month, in January 1940, William L. Patterson, the *Chicago Defender's* reviewer, wrote that the film was "a weapon of terror against black America" and that it "distorted and twisted the history of an era." He further wrote that the film "has deliberately thrown down the gage of battle to those who are seeking to advance democracy today."

The central contention that African Americans had toward the film was that it romanticized the Antebellum South and, subsequently, whitewashed the horrific conditions of slavery for African Americans.

In addition to the responses McDaniel received from Black audiences and organizations,

THE TIMELINE: AFRICAN AMERICAN ACHIEVEMENTS IN FILM

1910 William D. Foster becomes the first Black man to form a film production company, Photoplay.

1912 *The Railroad Porter*, produced by Photoplay Company, becomes the first film with an all-Black cast.

1915 *The Birth of a Nation* is released. Noted as the first-ever "race film," its subject matter will affect how movies involving Blacks are conceived and produced. Though D.W. Griffiths' film has no Black stars, it takes stereotypes to stratospheric levels. White actors depict Blacks in blackface as enslaved people running amok, and the Ku Klux Klan saves the day!

1919 *The Homesteader*, a silent film based on his book and autobiography, becomes the first film to be produced by acclaimed Black filmmaker Oscar Micheaux. Considered the first African American feature film, it will unfortunately be lost to time.

1929 With the introduction of sound films, *Hallelujah* becomes the first all-Black talking musical film and a significant studio hit.



1929 Stepin Fetchit, one of the earliest Black Hollywood movie stars, appears in *Hearts in Dixie*, the first all-Black talking major studio production.

1940 Actress, singer, songwriter, and comedian Hattie McDaniel becomes the first Black person to win an Academy Award. She is honored as Best Supporting Actress for her role as Mammy in *Gone with the Wind*, despite having been excluded from attending the film's Atlanta premiere the previous year.

Boulevard of Bold Dreams is not a full biography of Hattie McDaniel, but rather a meditation on a pivotal moment in her life.

including the NAACP, she faced discrimination on the night she was to win her award.

Before the ceremony, McDaniel learned that she would not be allowed to sit with her co-stars and would have to sit outside of the theatre. If she were announced the winner, she would be brought into the room and escorted to the stage. This was due to the Ambassador Hotel's rule that no Black people were allowed on the premises as guests. Just a few months prior, McDaniel had learned that she would not be allowed to attend the film's premiere in Atlanta, Georgia. She also was told that if she won the Oscar for Best Supporting Actress, her acceptance speech would be written for her.

Eventually, McDaniel was allowed to sit in the room where the Academy Awards were held. However, the blatant racial discrimination forever stained what may have been her most memorable night.

Boulevard of Bold Dreams centers on the momentous night that Hattie McDaniel became known as one of the most prominent Black performers to grace the American screen. LaDarrion Williams has written a play that is an "imaginative point of departure in an event that makes clear the intersections of history, white supremacy, and African American positionality." Thus, the play blends factual information with fictional possibilities for both McDaniel and the other characters: Arthur, who dreams

of becoming a film director, and Dottie, a maid whose dreams have been tarnished by the woes of her past.

What audiences learn in *Boulevard of Bold Dreams* is that while Hattie McDaniel's win in 1940 was remarkable for her, the success would go on to prove that it was indeed more significant than her. It was a celebrated honor that would go on to shape the Black experience, particularly for Black performing artists across genres, and curate the future of American films, specifically Black films. And it was a moment that eventually pushed us to recognize that the racial dynamics of the time were not simply Black and white.

Returning to the notion that *Boulevard of Bold Dreams* is not a full biography, it may be best to think of the play as a dream. Hattie's dream? Arthur's dream? Or maybe even Dottie's dream? But it is a dream that conjures a host of endless possibilities, especially for Hattie, as she says at the end of the play, to deliver an acceptance speech in her own words.

Hattie McDaniel as Mammy in Gone with the Wind (top); 1939 premiere of Gone With the Wind at the Loew's Grand Theater in Atlanta—an event that McDaniel was not allowed to attend. (Wikimedia Commons)



THE TRAILBLAZERS

OSCAR MICHEAUX Pioneering First Black Film Director

Born in 1884 and with a record of more than 40 films written, produced, and directed between 1919 and 1948, Oscar Micheaux is considered a leading Black filmmaker throughout the first half of the 20th century. According to several historians, Micheaux's life can be organized into three periods: his life as a novelist and homesteader, the silent films years, and the sound films years.



Original advertisement for Oscar Micheaux's film The Homesteader.

At age 17, Micheaux relocated from a small Illinois town to Chicago, where he began working odd jobs to save money. In 1904, he moved to South Dakota and began to write short articles for newspapers and novels. Additionally, Micheaux took up homesteading, which became the subject of his writing. For example, Micheaux's first novel, *The Conquest: The Story of a Negro Pioneer*, was published in 1913 and was based on his life as a homesteader.

In 1919, Micheaux adapted the book into a silent film, *The Homesteader*, making him a pioneer of Black cinema. Initially, the film was to be produced by Lincoln Motion Picture Company, but they refused to allow Micheaux to take part in its development. So Micheaux set out to find investors and produce the film himself. This marked the beginning of his legacy as the first Black filmmaker to write, direct, produce, finance, and distribute his films. Micheaux also went on to launch the Micheaux Film & Book Company.

1960 Madeline Anderson becomes the first Black woman to create a televised documentary film, *Interrogation Report 1*, focusing on racism in the United States.

1963 *Nothing But a Man* becomes the first full-length Black drama featuring an all-Black cast for a diverse audience. The film is released as the Civil Rights Movement begins taking speed.

1964 Actor and humanitarian Sidney Poitier became the first Black man to win an Academy Award. He is honored as Best Actor for his role in the drama *Lilies of the Field*.

1967 Actors Sidney Poitier and Katharine Houghton star in the comedy-drama film *Guess Who's Coming to Dinner*, which focuses on a newly engaged interracial couple. It is released just six months after interracial marriage had become legal and is one of only a few films that represent interracial marriage positively. In the film, Poitier and Houghton share an on-screen kiss—the first in American cinema. A year later, the first interracial kiss on television will occur with the *Star Trek* episode "Plato's Stepchildren."



Sidney Poitier and Katharine Houghton in Guess Who's Coming to Dinner, 1967.

1969 Two years after the first interracial film kiss and one year after the first interracial television kiss, actors Jim Brown and Raquel Welch simulate the first interracial sex scene in *100 Rifles*.

1971 The \$12 million U.S. box office-grossing film *Shaft* becomes the first major Hollywood film led by a Black director, Gordon Parks.

Micheaux became highly dissatisfied with early films, such as D.W. Griffith's *The Birth of a Nation*, which depicted African Americans in a stereotypical manner. He set out to debunk myths about African Americans through his films, such as *Within Our Gates* (1920), and spotlight them more positively. Micheaux died in 1951 at age 67. Due to poor treatment and storage, only 10 of his films still exist.

LINCOLN MOTION PICTURE COMPANY America's First Black Film Company

Founded in 1916, the Lincoln Motion Picture Company was the first movie company owned and controlled by Black filmmakers. Creators Noble Johnson, a Black actor, and his brother George Johnson, an Omaha postal employee, built a reputation for making films that showcased Black talent in the full sphere of cinema.

The company's first production, *The Realization of a Negro's Ambition* (1916), a now-lost film, was centered around an African American man who leaves home to find success in the oil business, rescues the daughter of a rich oilman, becomes wealthy, and returns home to marry his high school sweetheart. The Johnson brothers hoped to present their films to a broader audience, but mainly booked particular locations at churches and schools and the few "Colored Only" theaters in America.

In January 1917, the company was approved to issue 25,000 shares of common stock. By 1920, it had completed five films. Within the same timeframe, Noble Johnson gave up his position with the company to accept an actor contract at Universal Pictures, leaving Dr. James T. Smith, the company's treasurer, to assume

the presidency role. Although the films and the company's efforts were highly praised, the overall commercial appeal to broader audiences was non-existent, and the company closed its doors in 1921.

JULIE DASH First Black Woman to Direct and Produce a Full-Length Film



Julie Dash. (Maarten de Boer)

In 1991, roughly 32 years ago, American film director, writer, and producer Julie Dash made history and broke racial and gender boundaries with *Daughters of the Dust*, becoming the first African American

woman to have a wide theatrical release of a feature film. This Sundance Best Cinematography Award-winning film, set in 1902, tells the story of three generations of Gullah (also known as Geechee) women in the Peazant family who lives on Saint Helena Island in preparation to migrate to the northern portion of the American mainland. This film about the Great Migration of African Americans, survivors of slavery, and the descendants of formerly enslaved people is now a part of The Library of Congress, along with her UCLA MFA senior thesis *Illusions*, as part of the National Film Registry. Dash's two films join a select group of American films preserved and protected as national treasures.

Today, Dash continues to work in television, garnering her several awards and recognitions, including a Special Award at the 82nd New York Film Critics Circle, the 2017 Women & Hollywood Trailblazer Award, the 2017 New York Women in Film & Television MUSE Award, The Ebert Award, and inducted into the Penn Cultural Center's 1862 Circle on St. Helena Island. Recent projects include directing episodes of the award-winning drama series *Queen Sugar*, Kerry Washington's new drama series *Reasonable Doubt*, ABC's limited series *Women of The Movement*, and hosting *The Golden Years*, a series for Turner Classic Movies.

SAMMY DAVIS JR. First Black Person to Host the Academy Awards

Born Samuel George Davis Jr., this American singer, dancer, actor, comedian, film producer, and television director made history in 1972 as the first Black host or co-host of the Academy Awards alongside Jack Lemmon, Helen Hayes, and Alan King, returning to co-host again in 1975 with Frank Sinatra, Bob Hope, and Shirley MacLaine.

Davis began his career at age three as a vaudeville performer with his father, Sammy Davis Sr., and the Will Mastin Trio. However, he became an overnight sensation after returning from the military, rejoining the trio, and performing at Ciro's nightclub in West Hollywood following the 1951 Academy Awards.



Sammy Davis Jr. (Radio Times/Getty Images)

After a near-fatal car crash in 1954 en route to a Los Angeles recording session, Davis lost his left eye. He was back on stage within weeks, wisecracking about his newly acquired eye patch. This significant life-changing event coincided with a religious conversion to Judaism, which he sincerely

held for almost the rest of his life, providing the material for yet more self-mockery of the type that endeared him to an ever-growing audience.

During his career, Davis starred on Broadway in *Mr. Wonderful* with Chita Rivera (1956) and in Clifford Odets' musical adaptation *Golden Boy* opposite Paula Wayne (1964), garnering a Tony Award nomination for his performance and featuring the first interracial kiss on Broadway. He starred in the 1960 Rat Pack film *Ocean's 11*, hosted a TV variety show titled *The Sammy Davis Jr. Show*, and recorded his biggest hit, "The Candy Man," which reached the top of the Billboard Hot 100, in June 1972. He became a star in Las Vegas, earning the nickname "Mister Show Business." He was awarded the Spingarn Medal by the NAACP, nominated for a Golden Globe and Emmy, and received a Kennedy Center Honors in 1987. In 2001, he was posthumously awarded the Grammy Lifetime Achievement Award.

1972 Singer, actor, songwriter, and composer Isaac Hayes becomes the first Black winner in a non-acting award category and the first African American to win an Academy Award for Best Original Song. He is honored for the "Theme from *Shaft*."

1987 Pianist Herbie Hancock wins the Academy Award for Original Score for *Round Midnight*, becoming the first Black person to win an Oscar in the category.



Poster image for Paris is Burning, 1990.

1990 The award-winning New York City ballroom culture documentary *Paris Is Burning*, directed by Dallas native Jennie Livingston, premieres.

2001 Denzel Washington wins his second Academy Award, for Best Actor in *Training Day*, becoming the first Black winner of both Best Actor and Best Supporting Actor Oscars. He had been honored in 1990 for *Glory*.

2002 Halle Berry becomes the first African American woman to win the Academy Award for Best Actress for her role in *Monster's Ball*.

Halle Berry celebrates her Oscar win, 2002.





Playwright LaDarrion Williams.

As rehearsals began, dramaturg Khalid Y. Long (KL) spoke with playwright LaDarrion Williams (LW) and director Malkia Stampley (MS) about their origin stories, perspectives on their work and this play, and some bold dreams.

(KL) What inspired you to be a writer?

(LW) The Queen—Lorraine Hansberry. I did something stupid in high school that landed me in detention, and the teacher told me to read a newspaper or a book, and I chose a book. Little did I know, it was *A Raisin in the Sun*.

I read that play all day. I was affected by the words of Walter Lee Younger. I will *argue* with anyone on how I think he was right regarding the money! (Laughs) But in all seriousness, when I read that play, I told myself, I want to write a play, too. I joined a theatre class, and our first assignment was to write a play. I did so, and the rest is history!

But growing up in Alabama, I didn't feel that I was seeing much of my upbringing, the poetry of the everydayness, on stages. I wanted to hear dialogue dipped in southern twang or see Black people living on stage, hearing stories from my mother about how I lived in an area primarily owned by Black folks—or learn the ways of our Black ancestors and how they passed down their customs and habits for generations and generations.

(KL) Why choose to write about Hattie McDaniel?

(LW) Hmmmm. I believe it was the #OscarsSoWhite situation. Angela Bassett was snubbed in 1993. Viola Davis was considered a supporting actress, not a lead, and Emma Stone was in *LaLa Land*. A Black woman hasn't won Best Actress since Halle Berry in 2002. So I became interested in what started the chain of Black women only being seen as a "supporting role" and not the lead.

I've known about Hattie McDaniel and how she was the first Black woman/person ever to win this coveted award. There wasn't much about her, and I've become even more interested in her story.

Also, I'm all for giving flowers to our Black artistic ancestors, because they paved the way. When Mo'Nique won Best Supporting Actress for the film *Precious* and honored Hattie with her speech, it lit something under me to say, "this woman needs her story to be told." Unapologetically.

(KL) This play is not a full biography of Hattie, but rather a meditation on a pivotal moment in her life. How do you respond to such a statement?

(LW): Well, we know the history that's been told to us. From a different perspective. Am I claiming this is what truly happened to Hattie on the night of the awards? No. I was not there. As a playwright, I am very interested in the private moments of people's lives. I love that. I love to see who they are and who they are not. I wanted to write about Hattie behind the closed doors of the place where she may or may not have known she would change history.

(KL) *Boulevard of Bold Dreams* is, nonetheless, steeped in history. Is there something you want the play to teach?

Playwright LaDarrion Williams (left) and director Malkia Stampley at first rehearsal of *Boulevard of Bold Dreams* in January.



(LW) If you genuinely believe that "Black Lives Matter," you have to account for Black dreams, hopes, and the glory and frustration of Black life. You can't state those three words only when it regards death.

Queen Viola Davis said at the Oscars when receiving her award: "You know, there's one place that all of the people with the greatest potential are gathered, one place, and that's the graveyard. People ask me, all the time, 'What kind of stories do you want to tell, Viola?' And I say, 'Exhume those bodies. Exhume those stories, the stories of the people who dreamed big and never saw those dreams to fruition, people who fell in love and lost.'"

When I heard that—it all clicked. I'm exhuming Arthur's body and bones—who sadly, at that time, probably never saw his dreams come to fruition. I am Arthur, and Arthur is me. But in reality, I'm so far away from Arthur. He was a Black man up against so many brick walls that he had to pull apart and break down for someone like me to walk through without struggle. *Boulevard of Bold Dreams* is a play I want people to know. To learn that being a Black artist is war. And that we often must fight in battles we did not create or perpetuate, even in 2023.

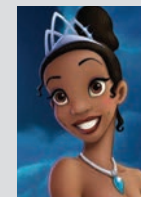
(KL) What are your hopes for this play?

(LW) I'm a Sagittarius, so I'm an optimist. I want this play to shine brighter than the marquees on Broadway. I want little Black kids like me sitting in school detention rooms to one day read my play, and say, "Hey, I want to write, too." I want my play to go to Alabama and be produced and have my mama in the front row, so she can see herself in Dottie. I also want my 11-year-old nephew to see this play and be inspired to go after his dreams.

And—this dream is actually on my vision board right now: I want a performance night with Halle Berry, Whoopi Goldberg, Mo'Nique, Jennifer Hudson, Octavia Spencer, Viola Davis, Regina King, and—if the Academy does our Queen Muva right—Angela Bassett, all on stage. So, we, as a community, can give them their flowers while they're still here.

And of course, I want the play produced all over and to get that Pulitzer Prize and Tony Award! I mean, why not? I'm dreaming boldly!

2005 The rap group trio Three Six Mafia become the first African American rappers to win an Academy Award for Best Original Song. They are honored for "It's Hard Out Here for A Pimp" from the movie *Hustle & Flow*.



Princess Tiana.

2009 The animated film *The Princess and the Frog* premieres, with Anika Noni Rose voicing the role of Princess Tiana, the first Black Disney princess.

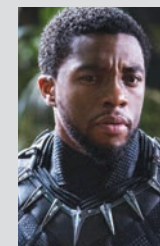
2013 Based on the 1853 slave memoir by Solomon Northup, *12 Years a Slave* wins three Academy Awards, making Steve McQueen, its British director, producer, and screenwriter, the first Black director and producer to win an Academy Award for Best Picture.

2017 The independent coming-of-age film *Moonlight*, written by Barry Jenkins with story by Tarell Alvin McCraney, becomes the first Black LGBTQ+ film to win an Academy Award for Best Picture.

2017 The American animated film *Dear Basketball*, based on a letter from basketball legend Kobe Bryant, wins Best Animated Short, making Bryant the first African American to succeed in the category, as well as the first former professional athlete to be nominated for and to win an Academy Award. He also becomes the first person to have won both an Olympic medal and an Oscar.

2018 Jordan Peele takes home the Oscar for Best Original Screenplay for the psychological horror film *Get Out*, becoming the first Black screenwriter to win the award.

2018 *Black Panther*, the first Black Marvel superhero film to be released, earns widespread critical acclaim and grosses more than \$200 million in its first weekend.



Chadwick Boseman as Black Panther.

(KL) Malkia, what led you to the theatre?

(MS) I've been active in theatre since I was 14 years old. My five siblings and I grew up singing in the church choir and around town, performing in public from as far back as I can remember. My first theatre experiences were watching annual church plays and what we called "midnight musicals." It was like the Apollo, church style.

Being cast in the school musical *Sweet Charity* during 9th grade changed my life—I knew I was called to be a storyteller. The theatre showed me the power of belonging, healing, and purpose—something I thought was only in the church. I knew that the church I grew up in would not be where I could thrive as a woman and as someone who asked many questions, so once I found the theatre, I knew I'd be all right.

(KL) Are there directors or theatre artists that inspired your approach to directing?

(MS) Ron OJ Parson, Jimmy DeVita, Henri Godinez, Jessica Lanius, and Lynn Nottage have greatly influenced my approach. What I admire most is their energy, curiosity, and passion for every project. They also enjoy providing space for others and are great listeners. The artists they work with are partners, not subordinates. They are generous, kind, cool as cucumbers, honest with their emotions, and unapologetic about being human. Everyone in the room matters, and I have witnessed them let go of their ego in their work, modeling that it's a daily practice. They are spirit led and believe in the sacredness of storytelling. They are willing to be vulnerable to their art and with others—something that I find is very rare.

(KL) Hattie McDaniel was a film star. Would you consider directing a film?

(MS) I've had the honor of directing a short film trilogy (a social commentary about the pandemic), but it didn't feel like a real path. I'd certainly consider it, but it also feels like I'd have to practice my writing first. I am interested in being a TV showrunner someday, helping shape and maintain a story, to build a world over the course of a season. Something about it seems thrilling and rewarding.



Director Malkia Stampley.

(KL) What are you excited about bringing to this production, which is your TimeLine debut?

(MS) I am humbled when I think of the uber-talented design team, the cast, and the entire company. The discussions about being a Black artist and the audacity to dream have been the most exciting. I was most surprised by the joy of crafting the melody and music of two original songs, lyrics by LaDarrion, with co-sound designer André [Pluess]. One of my favorite artist career moments of all time!

BACKSTORY: THE CREDITS

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Boulevard of Bold Dreams *promotional*
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Backstory is published to
accompany each production

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

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

BACKSTAGE TWO WAYS TO SUPPORT TIMELINE'S BOLD DREAMS

Don't miss TimeLine's biggest fundraising event of the year! On Saturday, March 25, 2023, we'll gather at the Ritz-Carlton, Chicago to celebrate TimeLine's unique mission at *Step Into Time: Jumpin' Jazz and Bathtub Gin 1923*. You'll step back 100 years for a dazzling evening that raises funds vital to our work!

By 1923, "The Roaring Twenties" were already earning their famous nickname. Speakeasies were the place to let loose. Women had swapped their corsets for beads and the right to vote. And historic discovery and magical entertainment were thriving with the opening of King Tut's tomb and the founding of Disney Brothers Cartoon Studio. It's a year that offers a perfect backdrop for TimeLine's most spectacular party of the year as we all dare to make our dreams come true.

All net proceeds from Step Into Time support the mission and programs of TimeLine Theatre.

For more information about attending, donating, entering to win our one-of-a-kind raffle, and more, please visit timelinetheatre.com/step-into-time.



Scenes from last year's Step Into Time: Chicago 1997, celebrating TimeLine's 25th Anniversary (clockwise from top): Members of the TimeLine Board of Directors; band members entertain the crowd; TimeLine co-founders PJ Powers, Juliet Hart, Kevin Hagan, Pat Hofmann, and Nick Bowling; emcee Tiffany Fulson. (Ingrid Bonne Photography)

IT'S TIME

THE CAMPAIGN FOR TIMELINE'S NEW HOME

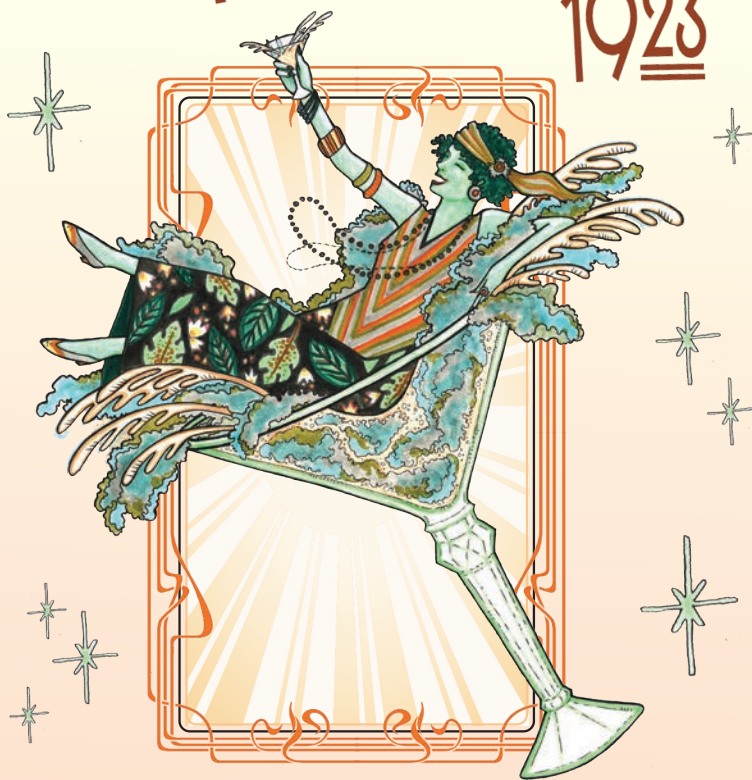


TimeLine's progress toward establishing the first home of our own—located at 5035 N. Broadway Avenue (near the corner of Broadway and Argyle) in Chicago's Uptown neighborhood—continues. **Read more about this thrilling project in the *Boulevard of Bold Dreams* program book or via the webpage below!** And to learn about ways you can support, please contact Chelsea Smith, Director of Major Gifts, at chelsea@timelinetheatre.com or 773.281.8463 x16.

TIMELINETHEATRE.COM/ITS-TIME

OUR BIGGEST EVENT OF THE YEAR!

STEP INTO TIME JUMPIN' JAZZ & Bathtub Gin 1923



SATURDAY, MARCH 25, 2023 | 6:00-10:30PM
The Ritz-Carlton | 160 East Pearson Street | Chicago

**All net proceeds benefit the mission and programs
of TimeLine Theatre**



Info & Tickets

timelinetheatre.com/step-into-time