



CHICAGO PREMIERE

# CARDBOARD PIANO

BY HANSOL JUNG    DIRECTED BY MECHELLE MOE

**Timeline**  
Theatre Company

**BACKSTORY** YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

I'm delighted to welcome you to the Chicago premiere of Hansol Jung's *Cardboard Piano*, under the direction of TimeLine Company Member Mechelle Moe. This remarkable play was acclaimed at the 2016 Humana Festival of New American Plays at Actors Theatre of Louisville for its exploration of faith, love, and the ability (or struggle) to forgive. Later that year, Mechelle championed an unforgettable one-night reading of the play as part of our TimePieces series in collaboration with The Yard, which ultimately inspired this production.

Born in South Korea, Hansol has lived in various parts of the world, and in interviews has discussed her experiences adapting to the cultural norms, customs, and political realities of whatever country she has dwelled. At a young age, her family moved to South Africa, where she lived under Apartheid for many years before returning to South Korea at age 15 and then, ultimately, moving to the United States in her 20s, where her pursuits as a playwright were ignited.

*Cardboard Piano* begins at the dawn of the new millennium. We meet Chris, who is the teenage daughter of American Christian missionaries—a visitor in Uganda. On New Year's Eve 1999, Chris is alone in a church with a Ugandan teenage girl, Adiel, exchanging vows in a dangerously forbidden pact.

In act two, Chris returns to the same location in 2014—15 years later—as a visitor once again.

Much has been reported about homophobia in Uganda, where intolerance, with roots in European colonialism, has been furthered by the influence and financial investment of American Evangelical missionaries. As you'll read later in this *Backstory*, in 2014 the Ugandan government passed the Anti-Homosexuality Act that punished same-sex relations with life imprisonment and penalized anyone who provided services or protected those who are LGBTQ+. Although the law was later invalidated on a technicality, and it has raised attention, activism, and demonstrations of Pride, there is still pervasive discrimination, rooted in religious conviction and fueled by the government's attempt to sow division. In many cases, it's led to violence and tragedy in a region that has also experienced civil war, abduction, and the forcing of children into combat.

Yet despite a backdrop of strife and unrest, *Cardboard Piano* is a play of the heart. It's filled with emotion and passion, examining the human capacity for reconciliation, the consequences of conviction, and the cost of forgiveness.

In our age of polarization, it's perhaps too common to label others' fervor as extremist ideology. Even in cases where that might indeed be true and even dangerous, we mustn't also let ourselves off the hook from introspection and examination of biases, blind spots, and steadfast beliefs that go unchecked.

Hansol's story will hopefully provide pause to consider what it takes to find compassion and understanding—and what it means to heal, even from unspeakable trauma.

Mechelle and a tremendous team of designers have created an immersive environment to experience the play, and we are indebted to the invaluable contribution of John Bisegerwa, Chairman of the Uganda Community In Greater Chicago (UCIGC), for his consultation.

Together, we welcome you as a visitor to a sacred space to experience *Cardboard Piano*.

Fondly,

## THE PLAYWRIGHT

HANSOL JUNG AND *CARDBOARD PIANO*

**“The title comes from a story told in the play. But it comes from a deeper idea of just the beauty of trying. When we do that we are usually wanting something in life that's real and meaningful. But our goals don't always seem reachable. So, sometimes we build something else to take the place of what we want. It can give us satisfaction of what we want, but it won't be perfect and it can break. But the attempts made to get what we want can be what's really beautiful.” – Hansol Jung**

Playwright Hansol Jung has always been influenced by a global perspective. Born in Jeonju, South Korea, Jung and her family moved to South Africa when she was just six years old. Jung spent seven years living under South African Apartheid before moving back to South Korea, then ultimately to the United States when she was in her 20s.

Jung received her MFA in Playwriting from Yale University in 2014, and is a member of the Ma-Yi Writers Lab and New York Theatre Workshop's Usual Suspects. She is the recipient of the 2016 Page 73 Playwright Fellowship, Rita Goldberg Playwrights' Workshop Fellowship at the Lark, 2050 Fellowship at New York Theater Workshop, MacDowell Colony Artist Residency, and International Playwrights Residency at Royal Court. Jung also works as a director, lyricist and translator, having translated more than 30 English musicals into Korean, including *Evita*, *Spamalot*, and *The 25th Annual Putnam County Spelling Bee*.

Jung's plays include *Cardboard Piano* (an honorable mention from the 2014 Arch and Bruce Brown Playwriting Competition), *Wild Goose Dreams*, *Among the Dead*, *No More Sad Things* (which received its co-world premiere at

Sideshow Theatre in 2015) and *Wolf Play* (which will receive its Chicago premiere later this year at The Gift Theatre). Her work has been developed internationally, including at the Royal Court, New York Theatre Workshop, Berkeley Repertory's Ground Floor, Sundance Theatre Lab, O'Neill Theater Center's New Play Conference, the Lark Play Development Center, and Ma-Yi Theater Company. Jung's plays are frequent selections on The Kilroy's List (a nationally juried selection of unproduced or little-produced works by woman, trans and non-binary playwrights), and in 2015, she was the most listed playwright on the list with three plays represented.

*Cardboard Piano* was first produced in 2014 at the Yale School of Drama while Jung was a third-year MFA student. The play was chosen as one of six full-length plays to receive its official world premiere as a part of Actors Theatre of Louisville's 40th Humana Festival of New American Plays in 2016. Since then, the play has been widely produced regionally across the country. In November 2016, the play was presented at TimeLine as a TimePieces reading, co-directed by TimeLine Company Member Mechelle Moe and Joel Ewing, and presented in collaboration with The Yard, before being programmed for a full production this season.

An image from the Yale School of Drama production of Hansol Jung's *Cardboard Piano*. (T. Charles Erickson)





Founded by Joseph Kony, a self-proclaimed prophet who believes that he was sent from God to purify the people of Uganda, the Lord's Resistance Army (LRA) is responsible for the displacement of 2.5 million people, the death of an estimated 100,000 civilians, and the abduction of between 60,000 and 100,000 children who were forced to serve in the LRA's insurgency against the Ugandan government (see page 8 of this *Backstory* for more about children soldiers in Uganda).

In stated opposition to the persecution of the Acholi people by the Ugandan government, for the past three decades the LRA has violently sought to remove the administration of President Yoweri Museveni and rule Uganda according to the Biblical Ten Commandments. Throughout various press releases and political statements made by the organization, the LRA also has claimed it aims to establish a multi-party democracy and promote Acholi nationalism in Uganda. However, the LRA has been criticized by many as "not motivated by any identifiable political agenda."

The group's military strategy has largely relied on inflicting terror in order to disrupt life, spread fear, and expose the weakness of the Ugandan government. However, failing to gain much support from the Acholi people, over the years, Kony has increasingly turned his soldiers against those same people he claims to be fighting for in Uganda and neighboring countries.

The LRA has been listed as a terrorist group by the United States and has been accused by the United Nations Human Rights Commission of wide-

**The LRA is responsible for the displacement of 2.5 million people, the death of an estimated 100,000 civilians, and the abduction of between 60,000 and 100,000 children.**



*The vast majority of LRA soldiers came from the northern districts of Gulu, Kitgum and Pader, the same areas most targeted by the LRA.*

spread human rights violations, including murder, abduction, mutilation, child-sex slavery, and forcing children to participate in hostilities. Joseph Kony and a handful of his top commanders also have been indicted on 12 counts of crimes against humanity and 21 counts of war crimes by the International Criminal Court.

Over the course of the past decade, following international pressure and billions of international dollars spent on a series of regional task forces commissioned with tracking down and eliminating threats posed by the LRA, the influence of the group has greatly declined in Uganda and surrounding regions. Likewise, LRA forces have been estimated to have dwindled to about 100—a sharp decline from the 3,000 strong force it was at its height of power.

While Joseph Kony remains at large, in 2017, both the Ugandan and U.S. governments wrapped their hunts for Kony and the LRA, claiming the group has been reduced to irrelevance.

In 2018, Uganda was one of 70 countries across the globe where homosexuality was punishable by the law. The African nation has gained an international reputation for its open, state-sanctioned homophobia and hostility against members of the LGBTQ+ community. Lesbian, gay, bisexual and transgender Ugandans face arrest, discrimination, eviction from their homes, and violence from police and members of their community on a daily basis.

Ugandan President Yoweri Museveni, when asked about homosexuality by CNN, responded simply, "They're disgusting."

This level of vitriol and intolerance has created a dangerous environment for LGBTQ+ Ugandans and spurred an exodus of LGBTQ+ refugees in recent years, but is just a part of the narrative that makes up the country's long and complicated history with homosexuality.

### A Queer Africa and Western Imperialism

Prior to Western colonization, there are no records of any African nations having laws against homosexuality. In fact, numerous academic studies of various pre-colonial African communities, including John Faupel's 1962 study of the Ugandan kingdom of Buganda, have shown that homosexual relationships were traditionally practiced in Africa and were neither criminalized nor regulated.

It was not until European colonization that state-sanctioned homophobia began to take shape. In the 19th century, laws prohibiting same-sex sexual acts were put into place in Uganda under the Penal Code Act of 1950. Peter Tatchell, a British human rights campaigner, writes in regard to colonialism and the rise of homophobia across the continent of Africa: "The colonial narratives of racism and homophobia are very closely intertwined. It's one of the great tragedies of Africa that so many people have internalized the homophobia of that colonial oppression and now proclaim it as their own authentic African tradition."

## THE TIMELINE: CONFLICT IN UGANDA

**1986** Yoweri Museveni overthrows President Milton Obote and becomes president of Uganda. President Museveni begins targeting political enemies from the Acholi ethnic group of northern Uganda.

**1987** Alice Lakwena, an Acholi woman from northern Uganda, under the order of Christian spirits, launches an insurgency called the Holy Spirit Mobile Forces. The movement is defeated by the end of the year and Lakwena flees to Kenya.

**1988** Joseph Kony, claiming to be Lakwena's cousin, recruits members of the Holy Spirit Mobile Forces, and forms the Uganda People's Democratic Christian Army, later the Lord's Resistance Army (LRA).

**1993** Frustrated by a lack of popular grassroots support, and in hopes of disrupting the status quo of governmental authority, the LRA launches a campaign of extreme brutality that directly impacts the Acholi people, murdering and mutilating civilians, pillaging villages, and abducting children to fill their ranks.

**1994** The Sudanese government, in conflict with the Ugandan government, begins providing direct support to the LRA in exchange for support in the armed conflict against insurgency groups in Southern Sudan.

**1996** The Ugandan government relocates close to two million people into refugee camps because of violence posed by the LRA.

**January 1997** Over the course of four days, 400 Ugandans are killed by the LRA in the northern region of Kitgum.

**2001** The United Nations Human Rights Commission condemns the LRA for kidnappings, torture, detentions,

**“LGBT persons face so many challenges in Uganda, from social exclusion—that is, being denied employment, education ... discrimination while accessing services that include health services—to worse: being arrested, disowned by family and friends and verbal and physically violent attacks.”**

— Frank Mugisha, Executive Director of Sexual Minorities Uganda

### Systemic Homophobia Post-Independence

After the fight for independence from colonial rule, newly formed African governments across the continent often maintained the status quo established by colonial powers. In Uganda, the Penal Code Act of 1950 remained law and was used, as Hyeon-Jae Seo from the *Harvard International Review* writes, as a way for the new ruling class to “exert control over Uganda’s cultural identity [so that] the public becomes dependent upon authority figures for a communal sense of self”—a tactic often used by government in times of social unrest, economic stagnation, and unpopularity to “distract the public from other issues plaguing society.”

This trend was exacerbated by the arrival of American Evangelical groups, beginning in 1979 after the fall of Ugandan dictator Idi Amin. Since then, U.S. Evangelical groups have spent millions of dollars investing in Ugandan schools, hospitals and orphanages. Critics of the Ugandan government’s stance on homosexuality, such as Kipyka Kaoma, a Zambian clergyman who has researched the link between American conservatives and the African anti-gay movement, claim that these groups, frustrated with the possibility of losing a culture war in the United States, have “exported [the culture war] to the African continent.” Many prominent Evangelicals, including Pastor Scott Lively, have spent time and resources in Uganda warning of the “evil institution” of homosexuality and its goal to “prey upon” children and “defeat the marriage-based society.”

### Uganda’s Anti-Homosexuality Act

On October 13, 2009, Member of Parliament David Bahati introduced the Anti-Homosexuality Act, which sought to “establish a comprehensive consolidated legislation to protect the traditional family by prohibiting (i) any form of sexual relations between persons



Ugandan President Yoweri Museveni.

of the same sex; and (ii) the promotion or recognition of such sexual relations in public institutions and other places through or with the support of any Government entity in Uganda or any non governmental organization inside or outside the country.”

The controversial law represented a dramatic increase in criminal penalties (offenders could be punished by death) that Bahati argued were necessary to protect traditional Ugandan lifestyles from “western-funded groups who were recruiting Ugandan children into gay lifestyles.”

The proposal drew international condemnation, causing revisions to drop the death penalty and substitute life imprisonment for gay people with multiple offenses.

The revised bill passed on December 17, 2014, and was signed into law on February 14, 2014. But in August 2014, Uganda’s Constitutional Court annulled the law on a technicality, because not enough lawmakers were present to vote. Despite this, critics

and activists say these government efforts have contributed to worsening conditions for LGBTQ+ communities. A 2017 report by Kampala-based advocacy group Sexual Minorities Uganda documented 264 cases of human rights abuses against LGBTQ+ Ugandans from May 2014 through May 2015.

### Looking Toward the Future

**“Since 2012 we have celebrated Pride in Uganda. Our Pride is very different to the Pride parades in London or New York. Rather than hundreds of thousands, we have a few hundred LGBT Ugandans, and our friends who sympathize with our struggle, attending our event.”** — Frank Mugisha, Sexual Minorities Uganda

Ironically, since the invalidation of the law, international support of the LGBTQ+ community in Uganda has wavered, despite continued persecution. In 2016, the office of the United Nations High Commissioner for Refugees issued a report saying that in that year alone, more than 500 Ugandans had applied for asylum in Kenya based on their sexuality. However, the Anti-Homosexuality Act has brought a formerly invisible subject to the forefront of political discourse, greatly raised awareness around the issue of sexual rights, and empowered members of the Uganda LGBTQ+ movement.

Kasha Nabagesera, one of the most visible faces of Uganda’s LGBTQ+ movement, says, “I’m seeing changes in the community (and) people now realize they’re not alone. Now no one can ever say we don’t exist. I know my children and my grandchildren will not have to go through what I’ve gone through. There’s a shift in mindset and that’s really something to celebrate. It doesn’t mean everything is OK but at least there’s a very, very big difference from where we began.”

*In 2009, Uganda’s Parliament introduced the Anti-Homosexuality Act (Jessica Rinaldi, Reuters).*



rapes, and the forced enrollment of children. The United States adds the LRA to a list of global terrorist organizations.

**2002** With Sudan, the Ugandan government launches the failed “Operation Iron Fist” with hopes of dealing a decisive defeat to the LRA. The LRA responds with violence against civilians in both Uganda and Sudan.

**2003** The Human Rights Watch releases a report documenting that 5,000+ children have been abducted by the LRA in the past year. President Museveni appeals to the International Criminal Court (ICC) to investigate the LRA’s crimes in northern Uganda.

**February 2004** The LRA murders more than 200 people at a government refugee camp in northern Uganda.

**March 2004** More than 330 people are killed by the LRA. The Ugandan government and the LRA meet face-to-face for the first time in the hopes of reaching a cease fire, but are unsuccessful.

**2005** The ICC issues arrest warrants against LRA officials, including Joseph Kony and four top commanders. The LRA shifts its base of operations to northeastern Congo.

**2006** The Ugandan government and the LRA again begin the process of peace talks. A temporary ceasefire is agreed upon in August.

**February 2008** The Ugandan government and the LRA reach an agreement for a permanent ceasefire. However, the agreement is postponed indefinitely after Joseph Kony fails to sign it.

**December 2008** The Ugandan, Congolese and South Sudanese militaries launch a major (yet ultimately unsuccessful) offensive, “Operation Lightning Thunder,” against the LRA, which retaliates by killing hundreds of civilians in northeastern Congo.





Child soldiers of the LRA.

Throughout northern Uganda, thousands of children, some as young as seven years old, were abducted by the LRA in order to build its fighting force. At the peak of the violence, the threat of abduction by the LRA was so high that every night, tens of thousands of “night commuters,” children from smaller townships, would travel into nearby town centers to sleep in schools, hospitals, wherever they might find safety in large numbers.

The LRA forced abducted children to kill their friends and families in excessively violent ways so that there would be no family to escape to, and to instill a fear in their new recruits that they would no longer be welcomed by the greater society.

The Ugandan army has also been criticized for allegedly recruiting children and torturing civilians, creating an oppressive cycle for these children of widespread violence, abduction and trauma.

Today, many of these children have returned home but struggle to fully reintegrate into society. Facing stigma and poverty, these former soldiers are often seen as perpetrators of the violence, and face resentment from those in their communities. Christine Oroma, a counselor who works with former child soldiers notes that “they tend to isolate, thinking perhaps that other people are thinking about what they did while in captivity, so there is guilt, and also self-blame.”

A handful of rehabilitation centers have opened and operate throughout northern Uganda, although they struggle to secure funding and provide the full scope of necessary resources.

## “Pain at sunrise, regrets at sunset—dawn or dusk, life isn't fair anymore.”

— An excerpt from a poem by Betty Ejang, a former LRA child soldier

Since the Ugandan Children of War Rehabilitation Centre opened its doors in Gulu in 1995, it has served thousands of former abductees, using art as a means to deal with the physiological trauma of the violence. Most individuals stay in the center between a week and three months, though a number have stayed longer.

Jane Ekayu, the founder and Executive Director of another rehabilitation center, the Children of Peace Uganda, also has made the mission of rehabilitation her life work, recognizing a high need to follow up with the youth and help them work through their trauma. She works to ensure that members of her community ask themselves “What becomes of [ex-child soldiers]?”

They’ve gone back home, they’ve missed out on education, they don’t have gainful skills; so what happens to them then?”



Hansol Jung.

During rehearsals, dramaturg Jared Bellot (JB) caught up with playwright Hansol Jung (HJ) to talk about *Cardboard Piano*.

(JB) You have said that your plays frequently revolve around displacement, isolation, uprootedness—with characters trying to heal from trauma or the loss that has displaced them. What is it about these themes that feel so central to your voice as a playwright?

(HJ) I don’t think I ever sit down to write about these themes. But I think I understand those feelings of uprootedness in my bones. So they keep coming up in the characters I create.

(JB) You’ve set each of the two acts in specific times in Uganda, one in 1999 on the eve of the new millennium and the second 15 years later. What led you to those specific moments?

(HJ) I wanted both times to feel like a ritualistic day. A day of public and personal import. In act one we are in the eve of the new millennia—the day the old millennia ends—but also a wedding day. In act two we are in the first Easter for the church—the day of new birth—but also a wedding anniversary.

(JB) You started working on this play in 2013 and have talked about finding inspiration in both the intense media coverage surrounding Joseph Kony and the children soldiers that make up the Lord’s Resistance Army, as well as the media’s reporting on gay marriage in the United States. What was it about these two topics that felt connected to you?

(HJ) The church. Christianity can be a source of healing, comfort, mercy, and generosity. It can also be a source of division, hate, and incredible intolerance. In my mind, both Kony’s army

**2011** U.S. President Barack Obama deploys Special Operations forces to the region to provide advisory support, intelligence, and logistical assistance to African Union soldiers fighting the Lord’s Resistance Army.

**2012** The African Union assembles a regional force with the goal of tracking down Kony and his top commanders. In May, they capture Caesar Achellam, a key strategist for the LRA.

The U.S.-based charity Invisible Children releases a video documenting the actions of Kony and the LRA. The video goes viral and raises global awareness regarding the circumstances in Uganda, forcing pressure on the U.S. government to increase its commitment in the region.

**2013** The United Nations releases a report estimating that the LRA is responsible for the deaths of more than 100,000 civilians, the displacement of 2.5 million individuals, and the abduction of between 60,000 and 100,00 children. The U.S. places a \$5 million bounty on Joseph Kony.

**2015** Dominic Ongwen, one of Kony’s top commanders, is captured and brought before the ICC, charged with 70 counts of war crimes and crimes against humanity. He pleads not guilty. Ongwen is the first ranking member of the LRA to appear before the ICC.

**March 2017** The U.S. military wraps military operations against the LRA in central Africa, claiming the group has been “reduced to irrelevance” with a remaining force of roughly 100.

**April 2017** The Ugandan government withdraws its military from the Central African Republic, where it had been fighting the LRA, and releases a statement saying the rebel group has been neutralized. Joseph Kony remains at large.

and the anti-gay marriage fury are examples of the latter.

The weapon they both yield is the name of the one guy who said you have one thing to do on this earth and that is love. It is insane to me that people are able to house this faith and such hate in their same bodies.

**(JB)** There is something so very beautiful and joyous about the love we see between Adiel and Chris in the first act of the play. Why did you choose to focus the play around this queer relationship between young people?

**(HJ)** The play pivots around one act of violence that springs from hatred. I wanted to show you the kind of love this hatred is destroying.

An everyday, gloriously banal but also “world is ending right now if I can’t see you” kind of passionate, innocent, teenage love.

**(JB)** A lot of your background is in musical theatre, and music seems to play a significant role in *Cardboard Piano*. Can you talk a bit about the musicality of the play?

**(HJ)** Almost every play I have written has some kind of song or musical moment in it. It’s like a crutch. I can’t stop it. I’ve tried to stop it. And now I have stopped trying to try. It’s like

*Playwright Hansol Jung chats with cast and production team via Skype from South Korea during a rehearsal of Cardboard Piano.*



I know how to use this awesome tool that I really like to use. So maybe I should just use it.

I love music. I love how silly it can get, how honest it can make you, how close it takes a person to their feelings.

I love how it can elevate a moment out of the ordinary and staple it to the listener/viewers’ hearts, live on forever as a worm in a stranger’s ear.

**(JB)** *Cardboard Piano* was first produced at Actors Theatre of Louisville as part of the 40th Humana Festival of New American Plays in 2016. Politically, a lot has changed in the world since then. Does this story feel different to you in 2019? Why do you think it remains important to tell this story today?

**(HJ)** The play is driven by love, and the intolerance that comes from a deep narrow kind of love (of God, of a dead wife, of oneself) that doesn’t allow room for any other. Intolerance. I think we’re still trying to figure that one out today.

**(JB)** Last year at TimeLine, Mechelle Moe directed *In The Next Room or the vibrator play* by Sarah Ruhl, who I know was one of your teachers at Yale. How did her writing influence you, and who are some other playwrights whose work you are inspired by?

**(HJ)** More than anything I think Sarah taught me how to have fun with the writing. To allow room for lightness in tragedy, hardness in comedy ... and to love language. Even when it is being wily and annoying in between drafts.

I am deeply indebted to the works and teachings of Paula Vogel, Thornton Wilder, Tennessee Williams, Caryl Churchill, Lynn Nottage, Murakami Haruki, and Eminem.

**(JB)** Do you have any upcoming projects that we should keep an eye out for?

**(HJ)** Watch out for *Wolf Play!* A new play about an adopted Korean boy in a lesbian home.

The world premiere is set to happen in March at Artists Repertory Theatre in Portland, and then comes to a theatre near you—specifically The Gift Theatre directed by Chicago’s very own Jess McLeod. I am so excited for this to hit your town!

## BACKSTAGE

DONOR SPOTLIGHT: JUDITH BARNARD AND MICHAEL FAIN



*Judith Barnard and Michael Fain.*

We are honored to recognize two of our most generous supporters—Judith Barnard and Michael Fain. In the spring of 2010, Judith and Michael attended their first TimeLine show, *The Farnsworth Invention*. “We were delighted with the strength of the acting and production in such a small space. And it was the space that enhanced the intimacy, another plus for us.”

They don’t have a favorite TimeLine play. “That would be like asking which is our favorite book, when our lives are enhanced by so many forms of excellence,” Judith explains. “We can say that no TimeLine play has disappointed us and that is an amazing thing to say about live theater anywhere. We did give extra huzzahs to plays about subjects that seemed to defy the possibility of good theater, those like *Enron* and *Spill*. Astonishing successes, both of them.”

This is what has led Judith and Michael to support TimeLine so generously, “plus the belief we’ve had from the beginning that TimeLine has room to grow (that is obvious from the limits of the current theater), the drive to do so successfully, and a willingness to continue to tackle controversial issues (i.e. *Blood and Gifts*) with intelligence and skill,” Judith adds.

Looking ahead, they believe “TimeLine’s future depends on that willingness to tackle thorny and controversial issues, its ability to reach new and expanded audiences, and of course achieving the dream of a new theater (or two).”

Judith and Michael live in Chicago and Aspen, Colorado. In Chicago, they support the Lyric Opera of Chicago, Chicago Symphony Orchestra, Court Theatre, Chicago Shakespeare Theater, Remy Bumppo, Lookingglass, Music of the Baroque, the Chicago Public Library Foundation, and WBEZ. In Aspen, they support the Aspen Institute and Aspen Music Festival and School, and are, or are former, board members of Aspen Public Radio, Aspen Words, Anderson Ranch, and the Aspen Science Center.

## BACKSTORY: THE CREDITS

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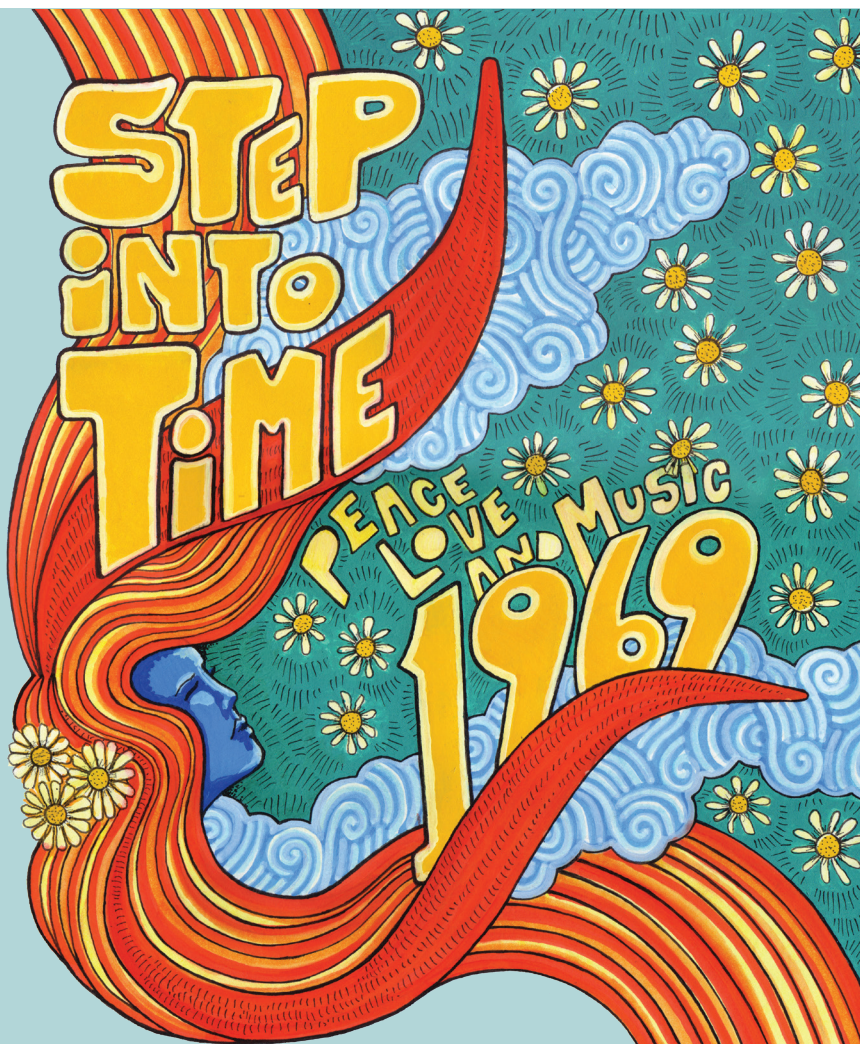
*Backstory is published four times each season.*

### 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.





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