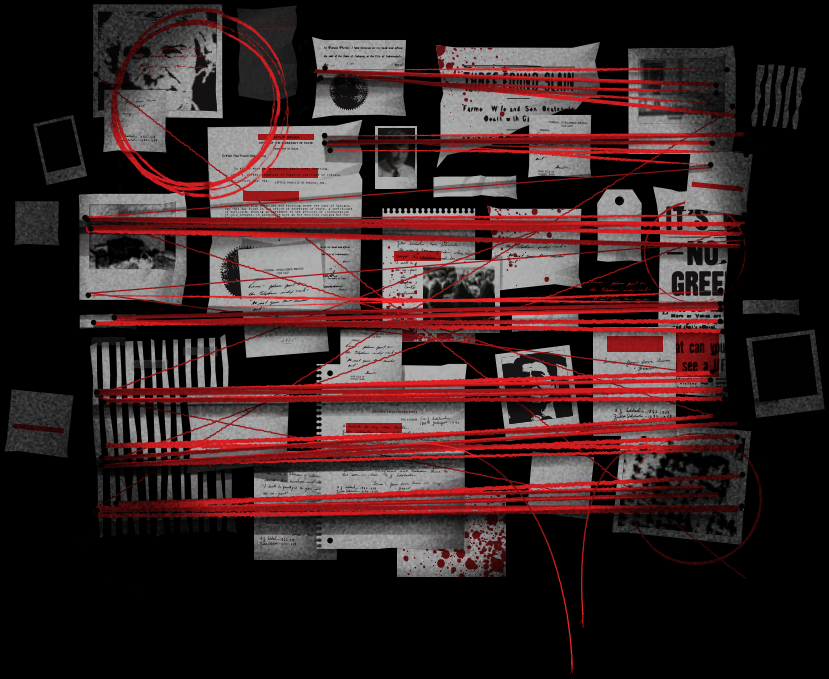


★ ★ CHICAGO PREMIERE ★ ★



DANNY CASOLARO

★ DIED FOR YOU ★

BY DOMINIC ORLANDO

DIRECTED BY NICK BOWLING

BACKSTORY

YOUR GUIDE TO TIMELINE PRODUCTIONS



YESTERDAY'S STORIES.
TODAY'S TOPICS.

Timeline
Theatre Company



Dear Friends,

Welcome to the second play in our 18th season—the Chicago premiere of *Danny Casolaro Died For You*. Playwright Dominic Orlando approaches this story from a very personal perspective. He was a cousin of the real Danny Casolaro, who was found dead with his wrists slashed in a hotel bathtub in 1991, eliciting a swirl of controversy and argument over the official medical ruling of suicide.

Danny's notoriety as a freelance journalist stemmed from a sprawling scandal he was investigating at the time of his death—a story he called “The Octopus” due to its numerous tentacles. It's a fitting name not only for his reporting, but also for his cousin Dominic's script. (It should be noted that Dominic is not the cousin portrayed in the play.)

When TimeLine's Company Members first read this fascinating, breathtaking and intricate play, we all found ourselves immediately jumping online to read more about Danny and what he had been investigating. From there, it was impossible not to dig further, getting sucked into

page after page showing how deep this international cabal may have led.

It starts with a software manufacturer accusing the Justice Department of stealing its work, extends to key figures tied to allegations about the “October Surprise” of the 1980 presidential election, connects to the collapse of the Bank of Credit and Commerce International (BCCI), and even links to Iran-Contra. Danny's Octopus is far-reaching and mind spinning in its movie-like intrigue. And it's now encapsulated in an equally complex piece of theater.

With scandals this entangled, it's understandable to be overwhelmed by the quest for truth. Many might give up the hunt—either out of confusion, or perhaps, because ultimately it's more palatable to be ignorant of the grotesque details. In our age of Edward Snowden exposés, rampant government corruption, and abysmal politician approval ratings, I sense a mounting fatigue and an inclination to groan and concede that we can't take any more. We just don't want to know.

The theater itself has been designed as a maze of information to encourage your curiosity and lead you through a web of alleged players and facts related to Danny's Octopus.

It's that very concession that is at the heart of Danny's investigation and Dominic's play, posing timely questions for us all. What *do* you want to know? How much? And what lengths will you go to uncover the facts?

To arm you with resources, you'll find greater context within the pages of this *Backstory*. In addition, the theater itself has been designed as a maze of information to encourage your curiosity and lead you through a web of alleged players and facts related to Danny's Octopus. It bears noting that no one was ever convicted or even charged with a crime as a result of his investigation.

We encourage you to dig in, not only during your time with us at the theater but also beyond our doors. As always, the aim at TimeLine is to pique your curiosity, hopefully giving you much to discuss and investigate after the play has ended. We look forward to what conversations unfold.

All the best,



Dominic Orlando

In 2006, Orlando co-founded Workhaus Collective, a company that “creates a direct and immediate relationship between playwright and audience.”

Dominic Orlando's *Danny Casolaro Died For You* at TimeLine Theatre is the Chicago premiere and second production of the play. It debuted at Wellfleet Harbor Actors Theater in Massachusetts in 2010. Since that time, Orlando, who is Casolaro's cousin, has adapted the work into a screenplay. Orlando will remain involved with the feature film set to begin production this year.

Originally from New York City, Orlando is now based in Minneapolis, where he has been affiliated with The Playwrights' Center as a Core Writer, a two-time Jerome Fellowships winner, and a McKnight Theatre Artist Fellow. In 2006, Orlando co-founded Minneapolis' Workhaus Collective, a company that “creates a direct and immediate relationship

between playwright and audience by fully producing original plays under the artistic leadership of the playwright.”

Orlando's other plays include *Fissures (Lost & Found)*, *A Short Play about 9/11*, *All That is Solid Melts into Air*, *Juan Gellon Dances for the Sun* and *The Sense of What Should Be*. He is currently working on *The Barbary Coast*, a musical for Berkeley Rep; *The Working Boys Band*, a musical for The History Theatre in St Paul, Minn.; and *Reparations*, for which he recently received an Artist's Initiative Grant from the Minnesota State Arts Board.

His work has been produced and supported by Lincoln Center, New York Theatre Workshop, the Humana Festival/Actors Theatre of Louisville, and the Bay Area Playwrights Festival, among others.

Production poster for Dominic Orlando's The Sense of What Should Be at the Workhaus Collective, 2009.



TIMELINE OF THE VARIOUS SCANDALS DANNY INVESTIGATED

Danny Casolaro's investigation touched on four major conspiracy theories/scandals: the Bank of Credit and Commerce International, the Iran-Contra Affair, CIA co-operation with Central American drug cartels, and Reagan-initiated arms development and deals. At the center of each is the PROMIS software developed by Bill Hamilton in the 1970s. The software and these scandals interweave with one another, developing over the course of four presidential administrations.

1972 The Bank of Credit and Commerce International (BCCI) is founded by a Pakistani banker and starts international operations.

1974 Bill Hamilton founds Inslaw, a not-for-profit software company, and begins developing the PROMIS software, a people-tracking program that can speak across various computer languages and operating platforms.

1975 The Church Committee, a U.S. Senate committee chaired by Senator Frank Church, begins investigating FBI and CIA actions, specifically foreign leaders' assassinations and spying on United States citizens' mail.

1977 Jimmy Carter is inaugurated as president of the United States.

1978 BCCI opens its first branch in the United States, the National Bank of Georgia, with the help of Bert Lance, White House Budget Director for the Carter Administration.

John Philip Nichols, allegedly a former CIA operative, assumes leadership of the Cabazon Reservation near Indio, Calif. He allegedly makes an agreement



Danny Casolaro

Joseph Daniel Casolaro was a freelance writer and journalist who lived in Virginia. He grew up in the company of his large Italian-American family with five siblings and many aunts, uncles and cousins. Always an adventurer, Danny sought lost Incan gold in Ecuador in his early 20s before marrying and starting a family. He returned to Virginia where he enjoyed spending time with his son, keeping horses, playing the piano, reading, and listening to Elvis Costello. As a professional writer, Danny freelanced for several magazines including *Washington Crime News Service*, *Home and Auto*, *The Washington Star*, *The National Enquirer* and *The Globe*. Danny also wrote one novel—*The Ice King*—and a short story collection. He became acquainted with Bill Hamilton and the Inslaw lawsuit because he edited a newsletter about computer technology. Friends and relatives say that Danny enjoyed his work as a journalist. He spoke to his sources on the phone frequently and made them

“To his friends, Dan Casolaro was, above all else, the ultimate nice guy ... a congenial, open-minded and trusting soul with few serious worries.”

— *Kenn Thomas and Jim Keith, authors of The Octopus: Secret Government and the Death of Danny Casolaro*

friends. The story that he discovered by chasing the details of the Inslaw lawsuit he called “The Octopus” because of the tangled web of interconnected government cover-ups. He was excited by his work and his notes on the story allowed an outlet for his poetic writing style.

Just before his death, however, friends noted him becoming more serious. Some speculated it was money trouble, and others speculated it was health issues. Before driving to Martinsburg, West Virginia, to meet a source for his Octopus piece, Danny told his brother,

“If anything happens to me, don’t believe it’s an accident.”

Since Hamilton and others had become accustomed to Danny’s regular calls, his silence in early August of 1991 alarmed them. His death came as a shock to both friends and family. The way the Martinsburg police and coroner handled both the crime scene and Danny’s body led many to believe Danny’s death was not a suicide. Several investigations and 13 years later, whether or not Danny ultimately became a victim of The Octopus remains a mystery.

The New York Times reports Danny Casolaro’s funeral in August 1991.



THE HOUSE JUDICIARY COMMITTEE INVESTIGATION

Inslaw’s PROMIS software was at the center of Danny Casolaro’s investigation.

LOST INCA GOLD is a legend that says 16th Century Incan leader Atahualpa hid his room of gold from a Spanish conquistador, and that the treasure remains hidden in Ecuador to this day. Danny’s novel, *The Ice King*, explored this legend.

INSLAW is the software company that developed the PROMIS computer program. The company was founded by Bill Hamilton in the 1970s.

PROMIS is the acronym name for the Prosecutors Management Information Systems, database software developed by Bill Hamilton to track proceedings and people involved in criminal court cases. Although unconfirmed, the software was allegedly sold to various U.S. and foreign government agencies and reprogrammed to have artificial intelligence capabilities, which would make tracking both criminals and non-criminals simple.

THE OCTOPUS was Danny Casolaro’s name for the web of interconnected government conspiracies and cover-ups unearthed by his investigation.

Inslaw’s PROMIS software was at the center of Danny Casolaro’s investigation.



Time magazine cover story highlighting activities of the Bank of Credit and Commerce International.

WACKENHUT is a large private security agency that has traditionally contracted with the U.S. government to protect prisons, nuclear facilities and test sites, embassies, and military installations worldwide. It was founded by a former FBI agent in 1954.

BCCI stands for Bank of Credit and Commerce International, an international bank that adhered to few regulations and kept few records. It had a branch in Washington, D.C., called First American Bank. After being implicated in international money laundering and terrorism, it was closed in 1991.

ERNEST HEMINGWAY, Danny’s favorite author, was a novelist frequently called the last of the male American Romantics. His work features stoic masculine men and Hemingway’s personal life was one of mid-20th Century manly adventure: He was involved in World War I, became a sea fisherman and a hunter of big game, and knew mobsters and millionaires. Hemingway killed himself at the age of 61.

with the Wackenhut private security agency to make illegal arms on Reservation land.

1979 The Iranian Revolution begins. Revolutionaries seize the U.S. Embassy in Tehran, taking hostages.

The Sandinista National Liberation Front, a socialist political group, overthrows the Somoza dictatorship in Nicaragua. The Contras, or counter-rebels, begin fighting them for control of the country.

1980 Members of Ronald Reagan’s presidential campaign allegedly meet with Iranian leaders to broker a deal to hold the U.S. Embassy hostages until after the American presidential election, in return for future weapons deals.

1981 Reagan is inaugurated as president of the United States.

BCCI buys First American Bank in Washington, D.C.

Fred Alvarez, a member of the Cabazon Tribal Council, is found murdered in his home in California.

1981 The Reagan Administration increases budgeting for an improvement of all Department of Justice (DOJ), FBI, and other law enforcement agency computer systems, making possible the future sale of PROMIS to the government.

1982 The U.S. Congress passes the Boland Amendment, which says the United States cannot aid the Contras.

Bill Hamilton sells the PROMIS software to the U.S. Department of Justice for \$9.6 million.

1983 The United States institutes an arms embargo against Iran.

the interview

During rehearsals for *Danny Casolaro Died for You*, playwright Dominic Orlando (DO), director Nick Bowling (NB) and dramaturg Megan Geigner (MG) reflected on their work, together and individually, on this complex and disturbing play.



Pictured from left: Playwright Dominic Orlando, director and TimeLine Associate Artistic Director Nick Bowling, and dramaturg Megan Geigner.

NB: I'd love to start with you, Dominic. What was your impetus to write this play?

DO: Back in the 1990s, I had just started my own theatre company in New York City—we were regularly producing two to three shows a year, so I was pretty deep into a playwriting rush. I didn't really think about writing a play about Danny for the first few years after it happened, but then one day I did start thinking about it—a lot. I started talking with friends and family and making outlines—getting my hands on everything I could, which back then meant a lot of ordering the original newspapers or magazines. And then there it was.

NB: What surprises have you each had while researching the play?

MG: The biggest surprise for me was that I had never heard this story, which I think gets at the point of the play. Danny's investigation—and therefore

my dramaturgical research—unearthed significant alleged misdoings by the American government, and yet, with few exceptions, none have raised to the level of a scandal akin to Watergate or Monica Lewinski.

DO: There are always surprises for me because the transformation of research into characters and scenes happened quite a few years ago. Every time there's a workshop or a production I go back and see what new information there is on the web, or what new conspiracy Danny's been photoshopped into.

MG: I kept wondering, if the CIA really had a deal with Columbian drug lords, or if Wackenhut

Several books have been written about Danny and the scandals he was investigating.



actually developed chemical weapons in the California desert, why weren't *The New York Times* and the *Washington Post* filled with the stories?

DO: I think if he wasn't my cousin I may have written a play about perception and the media and the uses of information—but when you actually know and care about the flesh-and-blood people involved, you see those themes as somewhat ridiculous. Reality does in fact happen, and it packs quite a punch.

NB: It's always exciting working with a playwright who has such a strong connection to the work. We did something similar a couple years ago when we produced John Conroy's *My Kind of Town*. John had been researching and writing that story for 25 years and knew all the players intimately.

It becomes a challenge to negotiate the different kinds of characters: real people, fictional characters, and those in between.

DO: The events of the play are as close to true as they can be, considering I wasn't in the room for any of the scenes. Like I said, one of the things I definitely did not want to do was get into some kind of formal abstraction or intellectual exercise about reality and fiction. I wanted to play it as straight as I could, so that I'd be able to say, yeah, that really weird scene, or that really weird person—that actually happened.

MG: To best serve the actors and the production, I had to remind myself that although many of these characters were based on real people, we are producing a play, not *60 Minutes*. I had to balance my desire to tell the actors all the details I'd discovered with my knowledge that they need to create their own characters onstage. We had to negotiate that balance together.

NB: One of the things I learned with *My Kind of Town* is how hard it can be for a playwright who's personally involved to step away from the real story and find the perspective needed to write the play. Did you face those challenges, Dominic?

DO: One of my biggest issues is that playwrights are not reporters. It's two different skill sets; it's not the same kind of brain at all.

“I wanted to play it as straight as I could, so that I'd be able to say, yeah, that really weird scene, or that really weird person—that actually happened.”

—Dominic Orlando

NB: Yes, John and I wrestled with that a lot.

DO: And some plays that are very reportage, you go back and look at the stories, and a lot of the “reporting” turns out to have been way off base. So other than family members and close friends of Danny, I relied more on the work of people who actually know how to go into a situation and figure out what's really going on. And then there were several of Danny's friends who were actual reporters—still are—and they gave me some really useful material and insights.

NB: I think you have done a great job with this, Dominic—it feels incredibly authentic.

DO: Thanks.

MG: The play involves levels of people's memories. How do you two envision these levels and what effects are you hoping to conjure?

NB: When I first read the play, what was most appealing

The CIA allegedly begins Operation Pseudo Miranda: a CIA operation that supports major Central and South American drug cartels by purchasing 50 percent of their cocaine and eliminating smaller drug traffickers. Supposedly American military aircraft escort the cocaine into American airspace, to the Mena Airfield in Arkansas. Some allege that Arkansas Governor Bill Clinton helps orchestrate this arrangement.

Nichols is arrested and charged with hiring hit men to murder his mistress' drug dealer.

The Reagan Administration sells weapons to Iran and then uses the money from the sales to secretly fund the Contras.

The DOJ begins withholding payments to Inslaw for PROMIS, and Hamilton begins to suspect unauthorized sale of the software to foreign intelligence firms.

Michael Riconosciuto, a former CIA operative, receives a copy of the PROMIS software from the DOJ and reprograms it (without Hamilton's permission) while working for the Cabazon/Wackenhut partnership.

Inslaw files for Chapter 11 bankruptcy.

1986 Major media outlets break the story that the Reagan Administration has been selling arms to Iran and funding the Contras.

1987 A federal judge finds the DOJ guilty of stealing PROMIS from Inslaw.

1989 George Herbert Walker Bush is inaugurated as president of the United States.

1990 J. Daniel “Danny” Casolaro begins his investigation.

about it was its sheer audacity. Dominic has the storytelling go four layers deep into memory—one guy remembering another guy, who tells a story about another guy telling a story about another. That's ballsy!

DO: Because the thread that started Danny on this story was a software program, I had the physical metaphor in my head of clicking on a link. You're in the middle of one story, then you click the link and suddenly you're somewhere else—somewhere that also has a link or two, and if you click any of those you end up in a third or fourth place—very far removed from where you started. I think that's how Danny experienced this story and why he struggled to get a handle on it, and I want to theatricalize that.

NB: It takes a lot to make sense of all that—it's an incredible challenge. We have been calling it the *onion*—and we keep reminding ourselves which layer we are in. If we can get it right, it sort of reveals itself like a scene from the film *Inception*, where all four layers are in play and you can understand the players and nuances of each layer.

MG: Dominic, this story is being made into a feature film. Can you tell us more about that project and how you are involved?



Kyle Hatley (left) and Jamie Vann during rehearsal at TimeLine.

DO: The play was optioned after the director participated in a reading at a great company in Dallas called Kitchen Dog. A lot of theatre people think it reads like a film script, but of course the film people think that's ridiculous—there's scenes of dialogue that are five or six pages long, for example. So a lot of it was transforming that verbal language into visual language—and because the scenes could be much shorter, I was able to throw in more details of Danny's trail, more interviews and clues, etc.

MG: How did you approach writing a character who was a family member?

DO: I tried my best to capture the Danny of my childhood and young adulthood. When I was growing up, Danny was the closest to an artist we had in my family. At that point he was writing primarily non-fiction, so I think I idolized him quite a bit. But I'm not one of those people who thinks that "negative" details about a person's life—whether they drink, or fool around, or any of those judgmental issues—necessarily change who the person is. So I wasn't afraid to look at those things. I have faith that when you reveal the whole person, that's compelling, because people are compelling.

I think it's also very important for the political themes of the play to emphasize that of course my cousin wasn't flawless, but he was very much the kind of character who's a hero in this kind of thriller. He was handsome, charismatic, a single father, no trouble with the ladies, a bit of a troublemaker but always with a generous spirit—the kind of person who's supposed to win.

“If we can get it right, it sort of reveals itself like a scene from the film *Inception*, where all four layers are in play and you can understand the players and nuances of each layer.” – Nick Bowling

“There is a difference between knowing all the facts, and telling a story about them.”

– Megan Geigner

It disturbs our sense of how narrative works when this kind of person doesn't win, and so there's a tendency to say, well, something must've been wrong with him. Because the good guys always win.

NB: You have a big family. How do they feel about the play?

DO: I won't go into it, but in the '90s there was a lot of tension around the play. I think that was mostly because first, it was too soon, and second, I was such an “angry young man,” I didn't make any concessions for people's feelings.

Not that I did it purposely, it just wasn't on my radar. So there was some tension.

But as time passed and there was some distance, I think everyone came to really appreciate that there would be

some record, and understood better that it was an act of love, which of course it is.

NB: We've all been working together on the script during TimeLine's rehearsal process. How's that been for you, Dominic?

DO: Hell. Absolute hell. You know, David Mamet has a funny line, something like, “in my experience, collaboration often translates to ‘do what I tell you.’” And that does happen. But I love collaborating when we're all doing it, and people don't get territorial about ideas and opinions, because I'm truthfully not like that. Collaborating with smart, perceptive people is just about my favorite thing in the world—and that's what it was like at TimeLine.

NB: I feel the same!

TimeLine Associate Artist Mark Richard (right) as Michael Riconosciuto and Kyle Hatley as Danny Casolaro during a rehearsal.



The House Judiciary Committee opens an investigation into the Inslaw affair in an attempt to discover if the DOJ was guilty of wrongdoing.

January 1991 Alan Standorf, an NSA agent who allegedly discovered a connection between the PROMIS software and BCCI, is found dead in his car in the long-term parking of a Washington, D.C. airport.

Riconosciuto writes an affidavit for the House Judiciary Committee about his role in reprogramming the PROMIS software. Days later, he is arrested for drug manufacturing in Washington state.

July 1991 BCCI is seized by banking regulators in the United States, Great Britain, Luxembourg, Switzerland, Spain, France and the Cayman Islands after an audit reveals the bank's fraudulent records.

August 1991 Danny Casolaro is found dead in a hotel room in Martinsburg, West Virginia.

1992 The House Judiciary Committee publishes a report on the Inslaw affair, including a few pages about Danny's death. It concludes by saying more investigation is necessary.

1993 Bill Clinton is inaugurated as president of the United States.

The FBI opens the Inslaw and Casolaro cases based on the recommendation of the House Judiciary Committee.

1994 Attorney General Janet Reno releases a report saying that Inslaw's software was government domain, the DOJ was not guilty of any wrongdoing, and allegations regarding Danny Casolaro's death are unfounded. She ends further investigation.

BACKSTORY: THE CREDITS

MG: Nick and I had been talking about the play for months before Dominic came. We had generated a list of questions to ask—about the logic or length of a line or scene. We were a little apprehensive about it because we didn't want to sound critical.

The first day, Dominic allayed all those fears. We were able to start an open and productive dialogue that dug into the text on a deep, evolving level.

NB: When I went into this, I assumed that some Italian guy from New York is going to be a pain in the ass and draw lines in the sand and that I might need to be territorial about my work. But we found a rhythm on the first night. If both of us can let go and talk honestly about what we're feeling about the play—great things happen.

MG: Dominic, you told Nick to be careful about the “rabbit hole” of researching this script. What did you mean by that?

DO: If you Google Danny's name you get something like 36,000 hits, and I don't know how useful all that is. I mean, obviously you don't want to be confused, but at a certain point Nick and the actors just have to figure out the scenes as scenes. Sometimes too much information can bury that and then the play becomes about the information, instead of about these people.



Kyle Hatley (left) portrays the title role in TimeLine's Danny Casolaro Died For You.

MG: When you were here in August, one of the first things you said to the cast was not to research too much, which was hilarious because I had been sending them newspaper articles and website links for two weeks!

Even though I probably looked like a kid who got caught with my hand in the cookie jar in that moment, it was actually a huge relief to hear you say that. It fundamentally changed my approach to the work.

What I learned is there is a difference between knowing all the facts, and telling a story about them. I started thinking about how each new piece of knowledge helped frame the story. If I couldn't directly link it to something that happens onstage in the play, I let it go.

NB: I was on vacation and I took along a book called *The Last Circle*. The writer connects Danny to many more stories,

including a narcotics ring and more. It was fascinating. I was telling my friends all about it and someone asked, “So how does this relate to Danny?” I realized I was in the rabbit hole you had mentioned. It's another play altogether!

MG: What do you each hope this play reveals to an audience?

DO: I'd rather let people discover that for themselves, whatever it is.

NB: Dominic is so cagey. I do hope it reveals something about the stories that don't make the headlines—but should.

Danny Casolaro was a hero—someone who fought to know the truth. He took on Goliath and lost, but it doesn't make him any less brave.

I myself often find the news so overbearing that I turn it off and remain blissfully ignorant. I think Danny Casolaro asks us, “What do you *really* want to know?”

On Friday, March 13, 2015 you are invited to Step Into Time—TimeLine's biggest and most important party of the year.



Enjoy an elegant evening on the town at the luxurious Ritz Carlton Chicago, including dinner, drinks and dancing in the ballroom.

Mingle with TimeLine's key artists, Board and Company Members, staff and supporters.



Enter to win prizes and shop a silent auction of exclusive experiences and gifts.

Be among the few who see the musical entertainment created exclusively for the event by Associate Artistic Director Nick Bowling.



And help raise the funds critical to TimeLine's ongoing success.

TimeLine's Step Into Time gala is an essential part of our annual fundraising efforts and a unique and interesting way for you to play an active role in supporting TimeLine's mission and programs, including productions like *Danny Casolaro Died For You*, TimeLine's Living History Education Program in Chicago Public Schools, and so much more. Tickets start at \$400 and seating is limited. Visit timelinetheatre.com/step_into_time for details and the announcement of this season's gala theme later this fall.

Let's make Friday, March 13th TimeLine's luckiest day of the season!

Pictured: An elegant table set for Step Into Time: 1799; this season's Step Into Time Co-Chair and Board Member Eileen LaCario with Artistic Director PJ Powers; Paul Knapp shops the silent auction at Step Into Time: 1799 in 2013; Tina Brown, Nambi E. Kelley, Bethany Thomas, Rebecca Finnegan and Melody Betts entertain guests at Step Into Time: Birth of the Blues in 2011.

Dramaturgy & Historical Research by Megan Geigner

Written by Megan Geigner, PJ Powers, Lydia P. Swift and Lara Goetsch

Edited by Lara Goetsch

Behind-the-scenes photography by Lara Goetsch

Step Into Time photography by Shane Welch

Graphic Design by Bridget Schultz

Danny Casolaro Died For You illustration by Grip Design, Inc.

Backstory is published four times each season.

Pictured on front cover (from left): Actor Demetrios Troy; actor Jamie Vann; actor Dennis William Grimes; stage manager Jinni Pike and director Nick Bowling; actor Kyle Hatley; actor Philip Earl Johnson; and actor Mark Richard.

Our Mission:

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

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

FLEXIBILITY. CONVENIENCE. PRICE. 2014-15 FlexPasses are still available!



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

— Chris Jones, *Chicago Tribune*

WHAT IS THE FLEXPASS?

Use your admissions in any combination and select dates that work best for you!
4-Admission and 3-Admission FlexPasses are now available.

ALSO THIS SEASON:

CHICAGO PREMIERE

MY NAME IS ASHER LEV

BY AARON POSNER ADAPTED FROM THE NOVEL BY CHAIM POTOK
DIRECTED BY KIMBERLY SENIOR

Now Playing through October 18, 2014 at Stage 773, 1225 W. Belmont Ave.

Based on the best-selling novel and heralded as a “masterpiece of a production” by the *Chicago Sun-Times*, a young Jewish painter is torn between his Hasidic upbringing and his desperate need to fulfill his artistic promise.

CHICAGO PREMIERES / PRESENTED ON ALTERNATING NIGHTS

THE APPLE FAMILY PLAYS: THAT HOPEY CHANGEY THING and SORRY

BY RICHARD NELSON DIRECTED BY LOUIS CONTEY

January 13 – April 19, 2015

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

NOTE: These plays may be fully enjoyed on their own, or together, in no particular order. Each play requires a separate Subscriber FlexPass admission to attend, so if you would like to see both plays, two admissions must be redeemed.

CHICAGO PREMIERE

INANA

BY MICHELE LOWE DIRECTED BY KIMBERLY SENIOR

May 6 – July 26, 2015

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

Redeem
admissions in
any combination

Easy
reservations
online or
by phone

Free
exchange
privileges

Discounts
on additional
tickets for friends

TO ORDER: timelinetheatre.com/subscribe or 773.281.8463 x6