

DEBATE



BALDWIN vs. BUCKLEY

CHICAGO PREMIERE ADAPTED AND DIRECTED BY *CHRISTOPHER McELROEN*

Timeline
Theatre Company

PRESENTED IN PARTNERSHIP WITH
the american
vicarious
THE
THEATRE
SCHOOL
AT DePaul University

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

Welcome to *Debate: Baldwin vs. Buckley*, a timely piece about the historic confrontation between James Baldwin, the leading literary voice of the civil rights movement, and William F. Buckley Jr., a fiery critic of the movement and America's most influential conservative intellectual.

It was February 18, 1965. At a packed Cambridge Union in England. Broadcast live on the BBC and later re-broadcast across America.

The question posed: "Is the American Dream at the expense of the American Negro?"

It occurred at an unsettling moment stateside: On the same night, Baldwin's friend Jimmie Lee Jackson was beaten and fatally shot by a state trooper while participating in a peaceful voting rights march. It was only three days before the assassination of Malcolm X, and just weeks prior to the Bloody Sunday attack on civil rights marchers in Selma, Ala.

In the ensuing years, Baldwin vs. Buckley has been regarded as among the most noteworthy intellectual debates on race in the United States, with resonance that can't seem to hit an expiration date.

Revisiting it through the lens of today—and articulated verbatim as heard at the Cambridge Union—it underscores entrenched beliefs perpetuated for generations, including the six decades since the debate was held.

As a piece of theatre, it was conceived by the American vicarious, under the direction of Christopher McElroen. The mission of this company from New York complements TimeLine's own, using the long lens of history to have an immediate conversation about the uniting and dividing principles that constitute our contemporary American moment.

The aim in re-staging this historic debate is not to inhabit such monumental figures as Baldwin or Buckley. Who could fill such shoes? Rather, the hope is to spark conversation in the here-and-now by simply placing their words within the voice of contemporary artists, to be received by the hearts and minds of a contemporary audience.

We're proud to ignite that discussion in Chicago, at a place dear to TimeLine, on the campus of DePaul University where I and my fellow TimeLine co-founders once trained at The Theatre School.

This collaboration with our alma mater and the American vicarious is well-timed, coinciding with the debate's 60th anniversary and the recent centennial of Baldwin's birth, as well as the 100th anniversary of The Theatre School, which was founded as the Goodman School of Drama in 1925.

The final, purposeful facet of this production is the hallowed hall in which we're performing—Cortelyou Commons—a site-specific venue that resembles the setting of the Cambridge Union.

Originally built in 1929, this Gothic-style hall has its own storied past; it was originally part of the McCormick Theological Seminary before being acquired by DePaul in 1976. We specifically sought to perform this piece outside a traditional theatre, in order to re-create the feeling of being eye-to-eye with debaters and fellow viewers alike—just as the overflow crowd experienced in 1965.

We are not, however, the first to enliven the Cortelyou Commons with theatre! Throughout the 1980s, The Theatre School regularly staged performances within this remarkable venue.

Today we're delighted to welcome actors Teagle F. Bougere and Eric T. Miller in the title roles, and proud to introduce Jack Baust, Quintin Craig, Alex Perez, and Aspen Tyson (acting students in their



Cortelyou Commons (pictured circa 1981) was transformed into a theatre, designed by faculty member and alumnus Jim Maronek, and used to house multiple seasons of performances by The Theatre School at DePaul University during the 1980s.

final year at The Theatre School), joined by fellow classmates in various capacities behind-the-scenes.

We're grateful to you for joining TimeLine for this production amidst our 28th season and a year of unprecedented transformation for our organization. We're journeying toward a new era, with construction underway on our new home in Uptown, anticipated to open in 2026. We can't wait to welcome you to that new center for theatre, education, and community engagement at 5035 N. Broadway, in a space that will allow TimeLine to grow and innovate.

As we anticipate the possibilities within our new home, we appreciate you traveling with us for performances across Chicago. We're partnering this season with venerable institutions whose artistic work we've long admired, most recently with the acclaimed production of *Falsettos* in partnership with Court Theatre, and soon preparing for the world premiere of *Dhaba on Devon Avenue* at Writers Theatre this summer.

This homecoming to DePaul is a full circle moment, showcasing the renowned Theatre School from which TimeLine was sparked. With that storied past, we can't wait for all that lies ahead—creating new stories with you and making more history in the years to come.

Best,

THE TIMELINE: THE MEN AND THE MOVEMENTS

August 2, 1924 James Baldwin is born in Harlem, N.Y., the eldest of nine children. He is raised by his mother Emma Berdis Jones and his stepfather, Baptist minister David Baldwin.

November 24, 1925 William F. Buckley Jr. is born in New York, N.Y.

1951 Buckley publishes his first book, *God and Man at Yale*, while at Yale. He critiques Yale's educational philosophy of academic freedom as unfair to religion and free market capitalism.

1953 Baldwin's first novel, *Go Tell It on the Mountain*, is published.

1954 Buckley publishes *McCarthy and his Enemies*, a defense of Joseph McCarthy's communist trials.

May 17, 1954 In the case *Brown v. Board of Education*, the U.S. Supreme Court rules that segregation in public schools is illegal.

1955–1957 Buckley works for the CIA.

1955 Buckley founds the magazine *National Review* to be a mouthpiece for the post-World War II conservative movement.

Baldwin publishes his first collection of essays, *Notes of a Native Son*.

December 5, 1955 The Montgomery Bus Boycott begins.

December 16, 1955 Buckley debates James A. Weschler, liberal editor of the *New York Post*, on the topic "The Non-Conformist: Liberal or Conservative?" It reflects Buckley's vision of conservatives as non-conformists fighting to save America from decline.

1957 Baldwin travels in the American South and meets Martin Luther King Jr. Buckley writes an editorial in the *National Review* entitled "Why the South Must Prevail," in which he states

As Nicholas Buccola pointed out in *The Fire is Upon Us*, his dual biography of James Baldwin and William F. Buckley Jr., both men were of the same generation. Baldwin was born on August 2, 1924 and Buckley on November 24, 1925, yet their lived experiences and politics were worlds apart. At the same time, both men became the voice of a movement.

Baldwin saw himself as what he called a “witness” to the Civil Rights Movement, documenting it in essays and recounting the Black experience in his novels. Buckley was an outspoken voice of conservatism, founding *National Review* to be a voice for his post-war vision of conservatism. Both men are still widely quoted, frequently without context, by left and right. What led these two wildly different men to the debate at the Cambridge Union Society in 1965?

JAMES BALDWIN

James Baldwin was born in Harlem, the eldest of nine children. He was raised by his mother, Emma Berdis Jones, and his stepfather, Baptist minister David Baldwin. A gifted student, he was singled out for attention and support by several of his teachers: His grade school teacher Orilla “Bill” Winfield took him to see plays. His junior high school teacher Herman Porter helped him run the school journal. Countee Cullen, the Harlem Renaissance poet and another of his junior high teachers, influenced his choice of high schools.

After starting to preach while still a teenager, Baldwin, who said he felt Christians did not practice what they preached, left religion behind but said he never stopped preaching. He was also continually writing essays,



James Baldwin, circa 1964. (R.L. Oliver, Los Angeles Times Photographic Collection at the UCLA Library/Creative Commons)

plays, and fiction, and began to be published. Early notable works included *Go Tell It on the Mountain*, *Giovanni's Room*, and *Notes of a Native Son*. After living and writing in France, he returned to the United States in 1957 and began his involvement in the Civil Rights Movement.

He toured the Deep South with activist Medgar Evers just a month before Evers was assassinated. He was friends with Martin Luther King Jr. and Malcolm X, who called Baldwin “the poet of the civil rights revolution.” Baldwin did not join the NAACP or other civil rights organizations; rather, he took it upon himself to document that experience for a wider audience through his writing, including what became perhaps his most popular book, 1963's *The Fire Next Time*.

At the time of the debate, *Brown v. Board of Education* had made public school segregation illegal and the Civil Rights Act of 1964 had passed, but neither were enforced in most of the nation. The fight for voting rights was reaching a peak in public protests, and violence toward activists was increasing. In addition to Evers assassination, four Black girls had been murdered in the 1963 bombing of the 16th Street Baptist Church in Birmingham, Ala., by a white supremacist. The Civil Rights Movement was in the public eye both in the United States and abroad.

WILLIAM F. BUCKLEY JR.

William F. Buckley Jr. had a very different upbringing. He was the child of William Frank Buckley Sr. and Aloise Josephine Antonia Steiner. His father had been poor, but eventually made money in oil development and purchased a palatial home in Sharon, Conn. called Great Elm, for the massive



William F. Buckley Jr., circa 1954. (Los Angeles Daily News Photographic Collection at the UCLA Library/Creative Commons)

elm tree on the property. Buckley Jr. and his nine siblings did not attend school with other children, but were educated at home with a series of tutors and instructors teaching them everything from French and ballroom dance to sailing and horseback riding. There were six pianos at Great Elm, so each child could practice individually.

Buckley was heavily influenced by his father's desire for order and stability and his mother's profound Catholic faith. He also was influenced by frequent visits by the literary journalist Albert Jay Nock, an episcopal minister, libertarian, and outspoken critic of the New Deal. Nock viewed the country in a state of decline but felt that “a noble remnant” of people had the vision to see and lead the country. This idea resonated with Buckley and influenced his ideas of conservatism.

Buckley served as a second lieutenant in the U.S. Army, though he did not see combat. He attended Yale, where he was a member of the Skull and Bones Society and Yale Debate Society and editor of the *Yale Daily News*. He worked for the CIA for two years. His first book, *God and Man at Yale*, critiqued Yale's policy of academic freedom as being hostile to religion and free market capitalism. In 1955, he started the *National Review* to unite the various threads of conservatism into a single post-war conservative movement and serve as a public mouthpiece for that movement. In 1957, Buckley wrote an editorial in *National Review* entitled “Why the South Must Prevail,” in which he stated the white race was more advanced and fit to govern, aligning the magazine with segregationists.

At the time of the debates, Buckley was using his role as a writer and public intellectual to stand against the Civil Rights Movement and galvanize a new conservative movement in the United States.

that the white race is more advanced and fit to govern, aligning the magazine with segregationists.

1959 Buckley's book *Up From Liberalism* is published, in which he argues that liberalism is the refuge of intellectual cowardice with no position.

February 1, 1960 A sit-in at a lunch counter in Greensboro, N.C. sparks further sit-ins and protests calling for an end to segregation.

1960 Buckley founds Young Americans for Freedom (YAF), inviting young people to meet at his home to create a conservative youth movement.

1962 Baldwin appears in a televised debate on segregation with James Jackson Kilpatrick of *National Review*. Baldwin sees it as his duty to debate anyone he calls an “eloquent menace.”

1963 Baldwin's book of essays *The Fire Next Time* is published; it is the first essay in history to spend 41 weeks among the top five of *The New York Times'* Bestseller List.

May 1963 Baldwin tours the Deep South with activists Medgar Evers and James Meredith as part of his second tour for the Congress of Racial Equality.

May 15, 1963 Baldwin writes a letter to President John F. Kennedy blaming the violence in the south on government inaction. Kennedy asks Baldwin to organize a meeting of Black thinkers to talk about race in America.

May 24, 1963 Attorney General Robert F. Kennedy meets with Baldwin and other Black intellectuals and activists. Kennedy feels they have overlooked any government civil rights efforts; those who attend feel he does not hear their concerns and walk out.

June 13, 1963 Civil rights activist Medgar Evers is assassinated.

August 28, 1963 Baldwin participates in the March on Washington.

As part of TimeLine's collaboration with The Theatre School at DePaul University, three student dramaturgs have worked on the production and dramaturgical materials. These are their essays on themes related to the issues raised by the play.

RATIONALIZATION OF RACISM THROUGH MEDIA

WRITTEN BY OMARI SLOAN, 4TH-YEAR BFA, DRAMATURGY AND DRAMATIC CRITICISM

In the debate between Baldwin and Buckley, one of the biting examples of the Black experience is framed in terms of popular culture—the American trope of the cowboy in the form of Gary Cooper. The example is so effective because it draws on the shared experience of media. It raises the issue of the ways in which the media offers and reinforces racism.

America's culture and society cannot help but be linked intrinsically to racism and oppression. Throughout our country's history, racism has been used to control, oppress, and take advantage of minorities. There is a clear dissonance within the populace when it comes to issues like racial equality. Is this purely a result of malice? Misinformation? Or are there deeper issues embedded in the roots of our culture?

It's important to understand the social and cultural ideas and implementations used to perpetuate racism so we can better challenge these racist and broken systems. Tools like segregation, stereotyping, and hate crimes

Scene from the film The Birth of a Nation, 1915.



“It comes as a great shock ... to discover that the flag to which you have pledged allegiance ... has not pledged allegiance to you. It comes as a great shock to see Gary Cooper killing off the Indians, and although you are rooting for Gary Cooper, that the Indians are you.”

— James Baldwin, during the debate with Buckley

are just a few of the most obvious ways racism affects day-to-day life for all people. Understanding the root of some of these issues helps us understand why they have become so prevalent and allows us to potentially counteract the intended effects of oppression. Information and knowledge are resources that can never be taken from us.

Let's focus on the power that stereotypes have within society and why their continuation can be so harmful to people of color. A stereotype's power exists because anyone can spread it, and it isn't based on truth. Combine that with the power of the media, and we see how different depictions of Black people throughout TV, movies, and commercials have contributed to the misinformation and stereotyping of Black people.

One example many are familiar with is the character of “Aunt Jemima”—the perpetually smiling Black woman on the bottle of syrup and the box of pancake mix. An eternal image of complacency and obedience. Reportedly, the reason the creator chose the name was “because it just sounded like good cooking.” Not only does this perpetuate the idea that all Black women want to do is cook, it reduces the idea of a person to nothing more than a servant or an object. And it uses the image and likeness of a real Black woman to do so.



Portrait of Nancy Green as “Aunt Jemima,” possibly circa 1890s. (A. B. Frost / Wikimedia Commons)

Cooking and food are a huge part of Black culture. Many recipes we now consider famous, like collard greens and cornbread, started with slaves using their limited resources to sustain themselves and their communities. Soul food and Black American cuisine in general represent perseverance and the ability to nourish one's soul—even in the face of oppression.

However, the stereotype of “Black people are just really good at cooking” minimizes that symbolism. It creates a dissonance between what Black culture is and what white people understand about it. That false narrative then influences the way that Black people are interacted with, thought of, and the opportunities they are given, while simultaneously creating doubt and negativity within Black communities.

Another early stereotype created by media that has been perpetuated for more than 100 years is the idea of “The Savage.” After the idea of the complacent Black person, came the idea of the combative Black person. Following emancipation in 1863, there was a shift away from depictions of smiling, complacent, and stupid Black people and a move toward more destructive depictions, which are still very common to this day.

Films like *The Birth of a Nation* by D.W. Griffith depict a much more angry and destructive Black person—one whose anger is not only unjustified but also dangerous to white society. Movies like this are a huge reason why Black people face so much fear, anger, and stubbornness when it comes to changing how Black people are viewed and treated. Similar portrayals of people of color throughout the history of media act as confirmation bias, allowing people to sit in their antiquated thoughts and ideals without having to challenge their way of living.

These stereotypes created by white society continue to hold so much weight, and that will continue until everyone can acknowledge their racist history and work together to overcome these societal issues. Through education, communication, and compassion, we can make something better for the future together.

September 16, 1963 Four Black girls—Denise McNair, Addie Mae Collins, Carole Robertson, Cynthia Wesley—are murdered in the bombing of Birmingham's 16th Street Baptist Church.

July 2, 1964 The landmark Civil Rights Act of 1964 is enacted, outlawing discrimination based on race, color, religion, sex, or national origin. Concerned about what Black enfranchisement will mean for Republicans, Buckley is an outspoken opponent of the law, writing, “Too many countries in the democratic world have gone down into totalitarianism because some demagogue or other has persuaded everyone who can stagger to the polls to go there, and vote.”

1964 Buckley and YAF members support Barry Goldwater over the more liberal Republican candidate Nelson Rockefeller in the presidential election. Goldwater's extreme rhetoric alienates some moderates and he loses, but the election marks the first time a Republican carries the majority of previously Democratic southern states.

February 18, 1965 A debate between Baldwin and Buckley is held at the Cambridge Union Society and televised in the United Kingdom (and later, in the United States). They debate the proposition, “The American dream is at the expense of the American Negro.” The proposition, led by Baldwin, wins with 544 “aye” over 164 “no” votes. Buckley will later say he lost the vote, not the debate.

March 7, 1965 During the first Selma to Montgomery march, civil rights activists campaigning for voting rights are attacked by state troopers after crossing the Edmund Pettus Bridge. That night, the beating of Amelia Boynton and murder of minister and activist James Reeb also draw international news coverage. The day's events will become known as Bloody Sunday.



The Cambridge Union Chamber. (Creative Commons)

THE DEBATE RULES

WRITTEN BY ASHLY DEMAY, 4TH-YEAR BFA,
DRAMATURGY AND DRAMATIC CRITICISM

During the 1960s, university students changed drastically in the United Kingdom. Previously, university education was primarily available to upper-class white men. However, with the changing attitudes of the 1960s came changes in the institution. Larger numbers of women, middle-class, and working-class students were attending universities.

While this was a time in British history of student political activity, day-to-day life was much like that of any other college student. Going to class, eating meals at the dining hall, doing homework, and participating in extracurricular clubs. Clubs like the Cambridge Union. Founded in 1815, the Union held debates in the British Parliamentary style. These debates continue to this day, with each new generation of college students partaking in the discussions. The Cambridge Debate Society outlines the current format of debate on its website:

"In British Parliamentary (debate), there are four teams of two speakers. Two of the teams (and hence four speakers) are on the government side and two teams are on the opposition. The first two speakers on the government side are called the opening government, the first two on the opposition are called the opening opposition, and similarly, the last two speakers on the government and the opposition are called the closing government and the closing opposition respectively. Speeches alternate between the two sides, starting with the first government speech, and are usually up to either five or seven minutes in length." – Cambridge Debate Society

At the end of the debate, the judge ranks the teams first through fourth, based on who was most persuasive. Thus, the two teams for the same argument do not work together, but compete against each other. Typically the debaters have just 15 minutes before the debate starts to prepare with their team members.

Due to the importance of the Baldwin vs. Buckley debate, student debaters were specially chosen and given more time to prepare. Only two of the participating students were featured in the BBC recording, and the debate also featured a vote.

BRITISH PARLIAMENTARY DEBATE STYLE

Opening Government

This team of two debaters opens the debate by arguing for the statement presented for the debate.

Opening Opposition

This team of two debaters introduces the view against the statement presented by the debate.

Closing Government

This team of two debaters refutes what the opening opposition stated and sets up arguments for the statement.

Closing Opposition

This team of two debaters pushes back on what the government side proposed and elaborates on the opening opposition's statements.

Ranking

Once all the teams have presented, they are ranked one through four by the judge on who was most persuasive. The most persuasive team and their argument wins.

GREAT BRITAIN'S RACISM BLINDSPOT AND AMERICA'S RESPECTABILITY ON TRIAL

WRITTEN BY KATHERINE SHUERT, 3RD-YEAR BFA,
DRAMATURGY AND DRAMATIC CRITICISM

While Americans James Baldwin and William F. Buckley were certainly the main draw for this debate, and their individual acclaim the reason for its prominence, it is important to remember that the other debaters, the institution that hosted the debate, and the unprecedentedly large live audience were English.

This simple fact presented an interesting dynamic. Like much of American politics, America's Civil Rights Movement was playing out on a global stage. While England was not without its own sordid past of racial division, the debate did not put their nation's history on trial. The stakes for the English were widely different than those of Baldwin, Buckley, and the Americans tuning in at home.

So, what did it mean for England to host a conversation on the state of American culture?

American culture has a kind of international dominance few other countries can claim. Look no further than the attention garnered by our music, film, and TV. With this attention, however, judgment follows. Few are strangers to the international stereotypes of loud, rude, and stupid Americans. When compared with the United States' immense global power, these stereotypes paint a strangely incongruent portrait: While America is powerful, Americans are often not respected, and our flaws are quickly pointed out by our international peers.

The meat of this debate was a reckoning of American racism. Those voting on its outcome however, hailed from a nation that was struggling to confront its own racist and colonial history. It was not until later in the same year that the United Kingdom's Race Relations Act was passed, making racial discrimination in public places and the promotion of racial hatred an illegal offense. It was the first piece of U.K. legislation to address and prohibit racial discrimination.

In 1965, the English broadcast America's Civil Rights Movement across the globe, while their own went unremarked upon.



Until the Race Relations Act of 1968, notices such as this were legal in Great Britain. (Race Relations Board / BFI National Archive)

March 15, 1965 President Lyndon B. Johnson calls on Congress to pass the Voting Rights Act.

March 21-25, 1965 Protected by the National Guard, Martin Luther King Jr. leads thousands on another march from Selma to Montgomery to campaign for voting rights. Baldwin participates in the march.

April 5, 1965 Buckley addresses a group of New York City policemen, praising the "restraint" of the police in Selma and critiquing the marchers.

August 6, 1965 The Voting Rights Act of 1965 is signed into law by President Johnson. It prohibits racial discrimination in voting. Buckley is again an outspoken opponent of the law.

1965 Buckley runs for mayor of New York City. He does not win, but people are surprised by how many white working class voters his campaign attracts.

1966 Buckley starts the interview show *Firing Line*, which will air for 33 years and give him a platform for articulating the conservative movement.

June 12, 1967 In *Loving v. Virginia*, the Supreme Court rules that laws that ban interracial marriage violate the U.S. Constitution.

1968 Buckley debates liberal writer Gore Vidal about the behavior of Chicago police and protesters at the 1968 Democratic Convention. On live television, Vidal calls Buckley a "crypto-Nazi" and Buckley calls Vidal a "queer" and threatens to hit him.

April 4, 1968 Martin Luther King Jr. is assassinated in Memphis, Tenn.

December 1, 1987 Baldwin dies of stomach cancer in France.

2004 Buckley retires as editor of the *National Review*.

February 27, 2008 Buckley dies of complications from emphysema at his home in Stamford, Conn.

In advance of rehearsals for *Debate: Baldwin vs. Buckley*, the dramaturgy team (DT)—Maren Robinson, Ashly DeMay, Katherine Shuert, and Omari Sloan—invited adapter and director Christopher McElroen (CM) to share some thoughts about the show.

(DT) The debate between Baldwin and Buckley marks its 60th anniversary this year. What drew you to re-imagining the debate on stage?

(CM) Eric, Teagle, and I began working on this material in the summer of 2020, in the wake of George Floyd's murder and during the heated 2020 election cycle. It felt crucial to contribute to the national conversation through our art, and this historic debate seemed like the perfect vehicle.

(DT) Does it feel different working on a piece of theatre where the characters are real famous people, often quoted on the political left and right?

(CM) We made a deliberate choice not to directly play Baldwin or Buckley, but to let their words resonate through the voices of contemporary artists. This decision allowed us to step away from impersonation and instead focus on the power and universality of their arguments. The debate becomes more about the ideas they represent.

This approach has proven remarkably effective, particularly given the way both men are often quoted

“What has surprised me most, and what I believe is a testament to the style of debate the piece engages in, is the civility of the conversations that follow. Regardless of the region, audiences have approached the work with a willingness to hold space for differing points of view, engaging in thoughtful dialogue rather than heated argument. This response feels particularly striking in America, where polarization often dominates public discourse.”



Adapter and director Christopher McElroen

and claimed by different sides of the political spectrum. Their arguments remain touchstones for discussions on race, democracy, and progress, and reframing them through contemporary voices allows audiences to engage with the material in a fresh, immediate, and thought-provoking way.

(DT) Could you speak more about what you think the role of the artist is in the public sphere?

(CM) Art has the unique ability to hold up a mirror to the complexities and contradictions of our world, inviting audiences to wrestle with messy questions without the pressure of finding definitive answers. In a time when public discourse often feels fractured, the artist's role in cultivating these spaces is more vital than ever.

(DT) Do you think that civil debate is still possible in American politics?

(CM) For my money, we no longer truly debate in American political discourse. A genuine debate requires presenting an intellectual argument, supported by factual information, to persuade an audience that your vision for the future is the correct one for this moment. What we often see today falls far short of that standard.



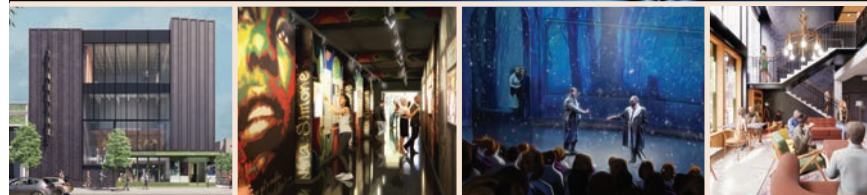
This is an edited version of what is a much more extensive dialogue. To read the entire interview, use the QR code or visit timelinetheatre.com/debate-lobby.

BACKSTAGE

YOUR ROLE: VITAL TO SUSTAINING TIMELINE'S WORK

IT'S TIME

THE CAMPAIGN FOR TIMELINE'S NEW HOME



TimeLine is making extraordinary progress toward establishing the first home of our own and construction has begun at 5035. N. Broadway Avenue (near the corner of Broadway and Argyle) in Chicago's Uptown neighborhood. With more than \$41 million raised so far in private and public funds, the next stages of this thrilling project are just around the corner. **We invite you to be a part of this campaign!**

EXPLORE THE STORY OF OUR NEW HOME VIA THE WEBPAGE BELOW.

To learn how you can support TimeLine's future, please contact Rosie Schultz, Director of Donor Engagement, at rosie@timelinetheatre.com or 773.281.8463 x126.

TIMELINETHEATRE.COM/ITS-TIME

YOUR SUPPORT MAKES HISTORY

As we embark on our exciting new chapter, **YOU are a crucial part of making our future a success.** With ticket sales covering only a portion of our annual income, donations from our community are vital to sustaining the work we do.

Your donation to TimeLine enables us to:

- Continue to present and nurture groundbreaking new and acclaimed plays
- Inspire the next generation of Chicago artists and thought leaders by sharing the power of theatre
- Invest in our people and organizational resources as we plan for TimeLine's next era

We hope you'll join us with a donation to TimeLine's Annual Fund.



Scan the QR code or visit timelinetheatre.com/donate to make your tax-deductible donation today.

BACKSTORY:
THE CREDITS

Dramaturgy & Research by Maren Robinson, Ashly DeMay, Katherine Shuert, and Omari Sloan

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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.



COMING SOON! STEP INTO TIME SATURDAY, APRIL 26, 2025

THE RITZ-CARLTON | 160 EAST PEARSON STREET | CHICAGO

TimeLine's biggest party and fundraiser of the year is on the horizon! Join us for a few epic hours of fun and music as we celebrate TimeLine's unique mission of exploring the past by stepping into another era for an elegant evening that raises funds vital to our work.

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AND PROGRAMS OF TIMELINE THEATRE