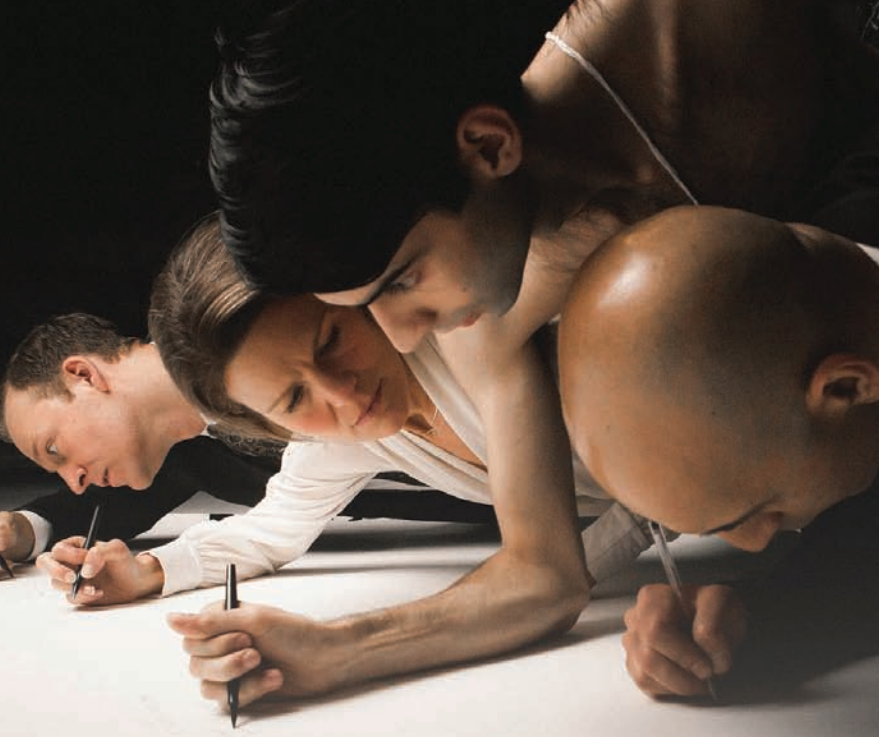


CHICAGO PREMIERE

A Disappearing Number

BY **COMPLICITE**

ORIGINALLY CONCEIVED AND
DIRECTED BY SIMON MCBURNEY
DEVISED BY THE ORIGINAL COMPANY

DIRECTED BY **NICK BOWLING**

Timeline Theatre Company 20

20 YEARS OF HISTORY

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS

A MESSAGE

FROM ARTISTIC DIRECTOR PJ POWERS

Dear Friends,

I'm not a math guy. Never really have been and never really aspired to be.

Like many "creative types," the thought of math, equations or formulas makes my eyes glaze over and blood run cold. In college, I used my theatre curriculum as a protective shield to enroll in only one math class—what was referred to as "kiddie math" by my father (who is a math guy).

But, despite my best efforts to keep them at a distance, numbers are inescapable. They're all around us, layered into our lives in infinite ways. Perhaps now more than ever, with the technology at our fingertips, we're linked to—and benefitting from—mathematical equations with every transaction, electronic communication and password login that seem to define our daily routine.

So why do some, like me, hear words like "prime number," "integer," "theta function," or "to the third power" and shudder, while others find beauty therein and can get lost in a complex spreadsheet as if it is a juicy novel? Are we locked into one of two camps at birth? In elementary school? Once we've reached adulthood, is there any hope to change teams, to suddenly gain the appreciation, love and wonder that lies within the world of mathematics?

I don't know the answer to that. But *A Disappearing Number*, the mind-bending and altogether entrancing play devised by Simon McBurney and his London-based company Complicite, may be the best temptress I've encountered to lure me into the beauty of math. When I and my fellow TimeLine Company Members (many of whom share my feelings about math) first read this play, it knocked us out. Unlike anything we've produced in TimeLine's 20 years, this play is a mind-rushing and heart-pounding journey through time, not only igniting one's brain but touching one's heart with the glory of new discovery and reminder of life's frailty.

Spanning from London to India and jumping from the 1910s to the 2010s, this is a love story and a love letter. To time. To travel. To connectivity. To numbers. And to infinite possibilities that can link people from different worlds and connect the dots between past and present.

Through the eyes of a modern-day romance, we venture to 1913 and encounter a different kind of romance between two of the foremost minds of mathematical analysis, Cambridge Professor G.H. Hardy and Indian boy wonder Srinivasa Ramanujan. These two were an unlikely duo, yet a revolutionary meeting of the minds. Today we may take for granted how we're able to forge connections across cultures and continents, but Hardy and Ramanujan's early 20th Century bond and collaboration was exceptional in every way.

Through the interweaving stories of *A Disappearing Number*, we're reminded of all that connects and grounds us. Numbers don't lie. They may confuse and perplex, but they don't lie. And, even for a self-proclaimed math neophyte, the most beautiful thing that numbers demonstrate is that possibilities are limitless. They can take you somewhere you've never been before, show you infinite potentiality. That's a wonderment everyone can grasp and cherish.

I'm beyond grateful to this remarkable team of artists who have poured their intellect and passion into TimeLine's production of *A Disappearing Number*, and I thank you for joining us for this journey.

Best,

PJ

THE DEVISERS

COMPLICITE

"There is no Complicite method—what is essential is collaboration, and a turbulent forward momentum ..."

– from the Complicite website

Complicite was founded in 1983 by Annabel Arden, Fiona Gordon, Marcello Magni and Simon McBurney. It is an international touring theatre company, based in London.

Complicite is famous for working as an artistic collective: bringing together artists, performers, designers and specialists in a variety of fields to create works through a process known as devising. Their research and devising process may take place over a number of years before a piece is complete. The company is known for their striking visual language, physical performance and ensemble work, as well as their innovations in sound and video design. The company has performed in more than 40 countries and received more than 50 awards for their work.

A Disappearing Number was first performed by Complicite in 2007. It received a Laurence Olivier Award, the Critics' Circle Theatre Award and the Evening Standard Award for Best New Play.

Complicite performed the play in London, Plymouth, Warwick, Recklinghausen, Vienna, Barcelona, Ann Arbor, Paris, Sydney, Milan, New York, Mumbai, and Hyderabad. TimeLine's production is only the second time an outside company has performed *A Disappearing Number* in the United States.

For more information, visit *complicite.org.*

Shane Shambhu and Divya Kasturi in the New York City presentation of A Disappearing Number *in 2010. Photo: Sara Krulwich / The New York Times.*

THE TIMELINE:
HARDY AND RAMANUJAN

February 7, 1877 Godfrey Harold Hardy is born.

December 22, 1887 Srinivasa Ramanujan Iyengar is born.

1896 Hardy enters Trinity College, Cambridge.

1899 Hardy graduates from Trinity College, Cambridge.

1900 Hardy becomes a fellow at Trinity College, Cambridge.

1903 Hardy is awarded a Masters of Arts degree, the highest academic degree awarded at that time.

1903 Ramanujan borrows a copy of G.S. Carr's *A Synopsis of Elementary Results in Pure and Applied Mathematics*, which is influential in his development as a mathematician.

1904 Ramanujan enters the Government Arts College in Kumbakonam on a scholarship, but loses it by the end of the year because he has neglected all studies except mathematics.

1906 Hardy becomes a lecturer at Trinity College, a role he will continue until 1919.

December 1906 Ramanujan fails his Fellow of Arts exam, scoring badly on the non-mathematics sections.

July 14, 1909 Ramanujan marries Srimathi Janaki, a marriage arranged by his mother. She is 10 or 12 years old.

1910 Hardy is elected fellow of the Royal Society.

1912 Ramanujan is given a clerkship at the Madras Port Trust. Janaki comes to live with Ramanujan.

January 16, 1913 Ramanujan writes a letter to Hardy seeking his mathematical assistance.

February 8, 1913 Hardy writes to Ramanujan expressing interest in his work and reaches out to colleagues to help plan Ramanujan's travel to Cambridge.

THE GENIUS

Srinivasa Ramanujan Iyengar was born on December 22, 1887. His father was Kuppuswamy Srinivasa Iyengar and mother Komalatammal. He was raised in Kumbakonam in the Tamil Nadu region of southern India, where his father was a clerk in a fabric merchant's shop.

His father was not very involved in his life, spending long hours at work, but his mother was a formidable presence in his life. She visited his schools when she didn't like how his education was progressing. She was also a devout Brahmin and supplemented the family's meager income singing at the local temple. Ramanujan learned his religious practice from her.

Ramanujan showed promise at school but could be deeply recalcitrant when he did not like the style of teaching. Even as a child, he began to outstrip his peers and teachers in mathematics.

In 1904 he entered the Government College in Kumbakonam. He grew so enamored of mathematics, he neglected his other studies and lost his scholarship. Under financial pressure, depressed and ashamed, he ran away from home. It was part of a pattern of deep mortification he felt whenever he did not succeed at a task.

Srinivasa Ramanujan's 1919 passport photo.

He returned to the school a year later, but no account of what he did during that time exists. He studied for admission to college, but failed in all his subjects except mathematics and so was denied admission.

His mother arranged a marriage for him in 1909, but his young bride Janaki would not come to live with him until 1912. It was through the efforts of a family friend that he received a position as a clerk in the accounts section of the Madras Port Trust at a salary of 30 rupees per month.

Both his supervisor at the Port Trust and several professors were anxious to encourage Ramanujan's mathematical abilities. He soon gained a reputation for solving problems posed in the newly founded *Journal of the Indian Mathematical Society.*

In 1913, Ramanujan wrote to Cambridge mathematician G.H. Hardy, who recognized that Ramanujan possessed real mathematical talent. He worked to secure a place for Ramanujan at Cambridge, but there were obstacles. Brahmins could not cross the ocean, for example. However, either because of his mother's religious dream or Ramanujan's vision in a temple, he was allowed to leave the country, leaving his bride behind with his mother.

In Cambridge, Ramanujan had little time to get settled before World War I changed the campus. More than half the students and many younger faculty went to war. The quadrangle at Trinity College became an army hospital.

Intellectually, it was an incredibly productive time, with Hardy and Ramanujan meeting daily to work. Physically and emotionally, Cambridge was more difficult. Ramanujan was never careful with his own health. In India, his wife and mother often had to feed him while he worked on math problems. The difficulty of finding vegetarian food, the isolation he felt, and the cold weather in England all contributed to his deteriorating health. In early 1917, Ramanujan fell ill with what was diagnosed as tuberculosis. He would convalesce in a series of nursing homes.

In 1918, he became a Fellow of the Royal Society. However, his isolation and illness contributed to depression. He threw himself onto the tracks at a London tube station, but the train stopped in time. Hardy intervened with the police to get Ramanujan released, because attempting suicide was a crime. Overcoming many criticisms, he was elected a fellow of Trinity College and his health improved somewhat.

On March 13, 1919, Ramanujan returned to India, but even with medical treatment his health declined further. He worked frantically on his mathematics, filling his final notebook with cramped formulae until four days before his death.

Ramanjuan died on April 26, 1920. The causes of his illness are not fully determined. He likely had tuberculosis, perhaps exacerbated by a vitamin deficiency or hepatic amoebiasis. He was 32 years old.

"I beg to introduce myself to you as a clerk in the Accounts Department of the Port Trust Office at Madras on a salary of only £20 per annum. I am now about 23 years of age. ... After leaving school I have been employing the spare time at my disposal to work at Mathematics."

– Opening lines of Ramanujan's first letter to G.H. Hardy, written in 1913

March 17, 1914 Ramanujan boards the S.S. Nevasa to England.

April 14, 1914 Ramanujan arrives in London, where he will work closely with Hardy for the next five years.

March 1916 Ramanujan is awarded a Bachelor of Science degree for his work on composite numbers, part of which is published in the *Proceedings of the London Mathematical Society.*

1917 Ramanujan falls ill and is in and out of a series of hospitals and nursing homes throughout England.

December 6, 1917 Ramanujan is elected to the London Mathematical Society.

1918 Ramanujan is elected to the Fellowship of the Royal Society; he is only the second Indian to be elected.

Ramanujan attempts suicide by jumping in front of a tube train in London. The train stops in time and Hardy helps hush up the event, because suicide attempts are illegal.

October 13, 1918 Ramanujan is elected a Fellow of Trinity College, Cambridge.

March 13, 1919 Ramanujan returns to India.

1919 Hardy leaves Cambridge and becomes a fellow of New College, Oxford.

April 26, 1920 Ramanujan's health has continued to decline and he dies at the age of 32.

1928 – 1929 Hardy spends a year at Princeton.

1931 Hardy returns to Cambridge as Sadleirian Professor of Pure Mathematics, a position he will hold until 1942.

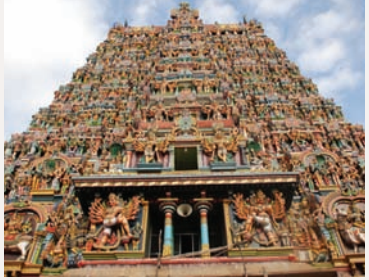
1940 Hardy publishes *A Mathematician's Apology.*

July 18, 1947 India gains independence.

December 1, 1947 Hardy dies in Cambridge.

THE CONTEXT

RAMANUJAN AND RELIGION



Ramanjuan would have seen the Gopuram Temples in Kumbakonam daily.

Religion played an important role in the life of Ramanujan and his mother. His mother sang religious songs at the temple, and he would have heard them throughout his life. Ramanujan was an Iyengar Tamil Brahmin who followed Sri Vaishnavism, a branch of Hinduism that reveres the god Vishnu. His family was especially devoted to the goddess Namagiri, a form of the goddess Lakshmi, the wife of Vishnu.

Being a Brahmin who left India would have made him an outcast, and he balked at going to England when Hardy invited him. Accounts vary as to whether his parents' devotion, his Brahmin supervisor, or Ramanujan's own fears held him back. The accounts about his decision to come to England also vary. In one, his mother had a vision of Ramanujan in England and Namagiri told her not to stand in his way. In another, Ramanujan himself visited the temple. Either way, in the end he travelled to Cambridge to work with Hardy.

Ramanujan abandoned traditional dress in public, but not his strict vegetarianism. He would not eat meat or any food that might have been cooked in a pot that had touched meat, thus he cooked most of his own food. While some mathematicians have discounted the role of religion in his work, Ramanujan himself claimed that his mathematical insights were divinely inspired.

"An equation for me has no meaning unless it expresses a thought of God." *– S. Ramanujan*

THE MATH

INFINITIES

Mathematically, infinity has very precise meanings—it describes boundless sets, the most basic being the sequence of natural numbers (1, 2, 3, 4 …). The symbol for infinity (∞) was created by English mathematician John Wallis in 1657.

But there are also an infinity of mathematical infinities, and the definition of any infinity is based on the context. There are countable infinities: any set of numbers which can be put into a one-to-one correspondence with natural numbers. And there are uncountable infinities: sets that contain too many elements to be countable, such as real numbers that include irrational numbers (such as √2) or transcendental numbers (such as pi).

At the same time, the word infinity is also used in non-mathematical contexts, such as the spatial or temporal use, which might be used in describing a measurement of the universe.

Finally, there is a metaphysical concept of infinity, which is the purview of philosophers and religions and may refer to the concept of a deity, an afterlife, or the cycle of death and rebirth.

Because the word infinity functions in multiple ways, it's natural that it serves as a real mathematical description within the play, but also resonates with each of us in ways that may not be mathematical.

"The fear of infinity is a form of myopia that destroys the possibility of seeing the actual infinite, even though it in its highest form has created and sustains us, and in its secondary transfinite forms occurs all around us and even inhabits our minds." *– Georg Cantor, mathematician*

THE MENTOR

G.H. HARDY

Godfrey Harold Hardy was born February 7, 1877 in Cranleigh in Surrey, England. His father, Isaac Hardy, and mother, Sophia, were both teachers at private schools. Hardy showed mathematical skill at an early age, writing numbers into the millions. However, he was so socially uncomfortable he would get answers wrong if it meant he could avoid receiving a prize in front of his classmates.

He was very close to his sister, Gertrude Hardy, who also excelled in school, earning a degree and becoming a headmistress. Both siblings were sensitive, intellectual, and never married.

Hardy earned a scholarship to Winchester College for Mathematics, and continued on to Cambridge. He was always aware of being a "scholarship boy" and of his middle class background. He graduated from Trinity College, Cambridge in 1899, became a fellow there in 1900 and a lecturer from 1906 to 1919. He disliked meeting new people, but could be quite charming and skilled in conversation when he chose. However, even with his mathematical collaborator, J.E. Littlewood, he would often trade letters rather than meet in person.

C.P. Snow described Hardy's appearance: "His face was beautiful—high cheekbones, thin nose, spiritual and austere but capable of dissolving into convulsions of internal gamin-like amusement." Yet Hardy hated his own appearance, and would cover up mirrors so as not to see himself.

"A mathematician, like a painter or a poet, is a maker of patterns. If his patterns are more permanent than theirs, it is because they are made with ideas." *– G.H. Hardy,* A Mathematician's Apology

About his own skills and reputation he was brutally honest, telling Snow he was not a genius at all, if the word was to mean anything, but that he was the fifth-best pure mathematician in the world.

He is known for helping formulate the Hardy-Weinberg principal, which mathematically shows that genotype frequencies will remain constant in a population in the absence of other evolutionary factors, and for his work with Ramanujan on the partition function.

G.H. Hardy at Cambridge.

However, he is perhaps best known for his work with and mentorship of Ramanujan. Hardy said of Ramanujan, "my association with him was the one romantic incident in my life." Hardy made a good teacher because he did not insist that Ramanujan relearn traditional mathematics. Hardy did not want to undermine Ramanujan's confidence or disrupt his intuitive flashes of genius. He spent much of his time working on the mathematic proofs that helped explain Ramanujan's brilliant jumps.

Despite their close working relationship, the two men were quite reserved and connected almost wholly through mathematics. When Hardy visited a convalescing Ramanujan, he began their conversation by saying that his cab number 1729 was a very dull number. Ramanujan replied that it was a very interesting number because it was the smallest number representable in two ways as the sum of two cubes.

Hardy held strong political opinions—he was anti-war and an atheist—but maintained friendships even with those who were religious. He prized pure mathematics over applied mathematics. He developed a few close platonic friendships and counted G.E. Moore, Bertrand Russell, J.M. Keynes and C.P. Snow among his friends.

Hardy was fanatical about cricket, playing the game into his 60s. His sister was reading cricket scores to him when he died in Cambridge on December 1, 1947.

THE INTERVIEW

THE PRODUCTION TEAM

A Disappearing Number calls for projections, mathematics on stage, live music, Indian dance, time travel, altered sound and a set that magically transforms itself. When first created by Complicite, the play was devised collaboratively, and TimeLine's approach to this new production also has been incredibly collaborative. Much of the team began production meetings back in June!

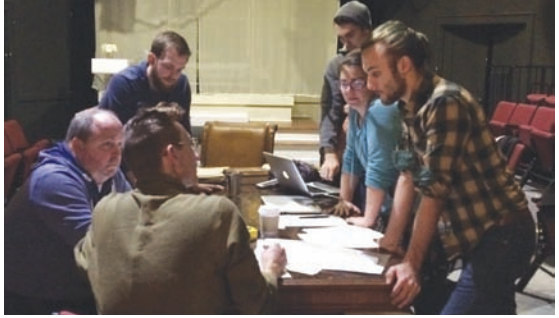
To talk about this intense collaborative process, TimeLine Company Member Maren Robinson asked the production team a few questions.

Maren Robinson [Dramaturg] (MR): What excited or scared you most when you became a part of this production?

Nick Bowling [Director] (NB): I have never been more daunted by a play. When the company all agreed upon it, we knew that what Simon McBurney and Complicite were asking of the directing and design team was to create a world that helps illuminate the importance and beauty of mathematical ideas like infinity, while telling two intertwining love stories. I love that challenge, but it scared me more than any other play has scared me before.

I knew I needed to surround myself with a production team that could give the time, energy and ideas needed to help create this world. It has required a huge amount of trust and collaboration (I've never had more meetings in my life!), but it has helped the production and me grow.

William Carlos Angulo [Choreographer] (WCA): I was most excited by the challenge of the piece. The ideas of the show rely heavily on our ability to enter someone's mind—to bring flesh to the abstract and to bring the ethereal to the ground.



Members of the production team for A Disappearing Number *hard at work reviewing plans and making decisions.*

Creating these big, cohesive images demands a kind of collaboration from designers, production, and actors different than I've ever attempted. It's both exciting and intimidating.

Eva Breneman [Dialect Coach] (EB): I fell in love with the script—with the challenges posed by the prismatic storytelling. Then for my part, the difficulty in delicately and authentically helping the actors with the various forms of Indian dialect.

Alka Nayyar [Associate Director] (AN): Oh no, it's a play about math. Wait, it's about love? I can do that. This concept of infinity though ...

Language, movement, dialect, dance—it's all about timing. And timing is all mathematics. I'm no mathematician and I'll admit an apprehension about doing math myself, but I have always had the utmost respect for it as a philosophy and a science. As an intrinsic, integral, inseparable part of daily life. As a force behind everything. So I always felt the implicit math in dance, in the meter of words and phrasing, and of course in music.

But I hadn't understood math as the art in and of itself. Not just the device or the means to an end, but math as the end. And for those of us who equate love with art, with the inexplicably divine—that which simply is—isn't that just math?

Getting a glimpse into the universality and infinite possibility of mathematics was both overwhelming and exhilarating. Every attempt I made at breaking down scenes in my mind was fraught.

Then Nick's vision for the play helped me understand it as one elegant movement, in and out of time. I see it as mathematicians, lovers, workers, teachers, children, geniuses, parents, all of us on the continuum "consciously or unconsciously ... trying to unfold that divinity" as Swami Vivekananda explained. Each of us attempting to understand ourselves. Or, the infinite. That which simply is.

Also, while I have a decent working knowledge of Indian dance, cultures, philosophies, religions, customs and history, I don't speak Tamil. And it was key for several characters to have an accurate feel for the Tamil language. Thankfully, I have a resource in an incredible artist, musician and friend, the multilingual Saraswathi Ranganathan.

MR: What are the challenges or perhaps strange synchronicities that emerged as you thought about how math might be represented in your work on stage?

William Boles [Scenic Designer] (WB): It's funny, I've had to do a lot more math than usual while working on this piece. So much of the scenic design is blended in to allow other design elements and the action of the play to smoothly function. To do this we really had to distill down to what few elements we needed to tell the story and make them easy to use by the actors. It was a blending of ideas and utilitarian function.

WCA: Dance and music both rely heavily on numbers to operate. And both are inherently emotional mediums. The intersection of numbers and emotion is a difficult thing to wrap our minds around. Music and dance both help us to understand the emotional implication of this material. Whereas music is the ethereal, untouchable expression, dance is 100 percent physical. Nothing does what dance does. It is the most fully realized physical expression of emotion that exists. It literally gives life to the unseen. It gives a body to the numbers—literally gives them a breath and a pulse.

An array of Indian musical instruments shared at first rehearsal.

EB: I started from a place of total horror! Higher math has always eluded me—I think I understand a concept but then it disappears from my brain almost on contact. As I've worked on this play I've really started to glimpse the beauty of math from the corner of my eye.

NB: When I first read it, I was surprisingly moved. Most artists hate numbers, but I was always innately better at math than language. And I have found many ways to use it while directing—perhaps the most obvious being the geometry used in staging a play in the "alley" set up I so often use and love.

MR: The play is also about contrasts. In rehearsal we talked about a series of binaries: India/England, math/non-mathematical, and past/present. What did you draw on in your work to bring out these different aspects of the play?

Rachel Levy [Lighting Designer] (RL): Contrast and patterns are probably the two largest elements of my design concept. I am hoping to highlight them with three main ideas. First, we have a "neutral" look. Second, I have created a grid of colorless light lines to accentuate a more mathematical, systematic idea while we transition back and forth through time. And third, I'm trying to create a completely separate idea full of color, romance and freedom to transport us to the spiritual. Although these ideas contrast

"I'll admit an apprehension about doing math myself, but I have always had the utmost respect for it as a philosophy and a science. As an intrinsic, integral, inseparable part of daily life." *– Alka Nayyar, Associate Director*

one another, my aim is that they all are beautiful in their own way and therefore, support the stage action.

WCA: The contrast between the beautiful and the mundane is the binary that has really been lodged in my throat for the past several months. The idea of pure mathematics—math that serves a purely aesthetic purpose—I had never even considered this. To me, numbers feel mundane ... every-day tools.

But the characters in this play view numbers in both ways. Beautiful and mundane. The text forces us to define beauty—our own kind of beauty—and it has, in turn, forced me to ask myself the same question of the movement I develop with the ensemble. When does it need to be mundane ... comfortable... expected? And when does it need to be beautiful ... fantastical ... unworldly?

AN: I felt it was important to see, hear and feel mathematics in ways that would help our audience go beyond just numbers on a screen or a chalkboard. One of the ways Ronnie and Bob (our musicians) have helped us accomplish this is in picking rhythm cycles that speak to the text—the numbers and patterns and symmetries in the text—and we imagine what that series of numbers "feels" like as an underscore.

Actor Siddhartha Rajan during a rehearsal. (Photo by William Carlos Angulo)

MR: Artistic Director PJ Powers often says that it "takes a village" to put up a play. Yet, for those of us not on stage the work often disappears seamlessly into the production. What is it about your work that you most wish audiences understand or take away?

EB: I hope that my work illumines the play—I hope that the audience never notices the "seams," as it were. The dialects and the acting should merge fluidly together. But if the audience does notice, I hope they understand the necessity of presenting these ideas in dialect, that telling stories in different accents is necessary to open our eyes to the world.

WCA: It is purposeful. It is all purposeful. Search for the meaning in it. It's there. Even when it's incredibly difficult to find, it's there.

NB: I think people see the director as the person who drives the bus and tells everyone what to do.

Actually, it's not true. I see myself more as a back seat driver—someone who has a different perspective on the ride than the actual drivers (the actor, the designer, etc.). They are the artists, and my job is to help manage the show. To push people to do their best work and to hopefully bring the elements of that work into a cohesive whole. True, I often start in the driver's seat and I get to pick many of the passengers, but ultimately, it's their work.

And while the director is the person who makes the final decisions about the big choices that get made, that doesn't mean I think of them or that I even know how to implement them. That's certainly the case with this show! The toughest part of my job is often when there is more than one good choice and I have to be the one to choose.

AN: My hope is that it's understood implicitly and that our collaborative input on and off stage is alive in the work done on stage.

Read an extended version of this interview via our blog Behind the 'Line at timelinetheatre.com.

BACKSTAGE

A TRIBUTE: CAROL CYGANOWSKI

Carol Cyganowski.

TimeLine celebrates the life and memory of one of our most ardent supporters, Dr. Carol Klimick Cyganowski. An energetic scholar and teacher who impacted the lives of countless others, she spent most of her career at DePaul University, where she was an Associate Professor of English and served as Director of the Women's Studies Program and of the American Studies Program. Her book, *Magazine Editors and Professional Authors in Nineteenth Century America: The Genteel Tradition and the American Dream*, explored the role of national magazines such as *Atlantic Monthly*, *The Century*, and *Harper's Monthly* in "establishing authorship as a viable profession in the United States."

"Carol's passion for new plays, female writers, and accessible spaces has always been an inspiration, and I will miss our discussions of Chicago theatre," said Managing Director Elizabeth Auman.

Theatre was always close to her heart, and TimeLine was among many that she supported with time, enthusiasm, and financial contributions, along with her beloved husband Dan and daughter Claudia. At the time of her passing, she was working on a play about the first sexual harassment class action case in the US, Jenson v. Eveleth Mines.

"She always lit up our theatre with her warm smile and inimitable twinkle in her eye," said Artistic Director PJ Powers. "She will be missed."

BACKSTORY:
THE CREDITS

Dramaturgy & Historical Research by Maren Robinson

Written by Maren Robinson, Lydia P. Swift, PJ Powers and Lara Goetsch

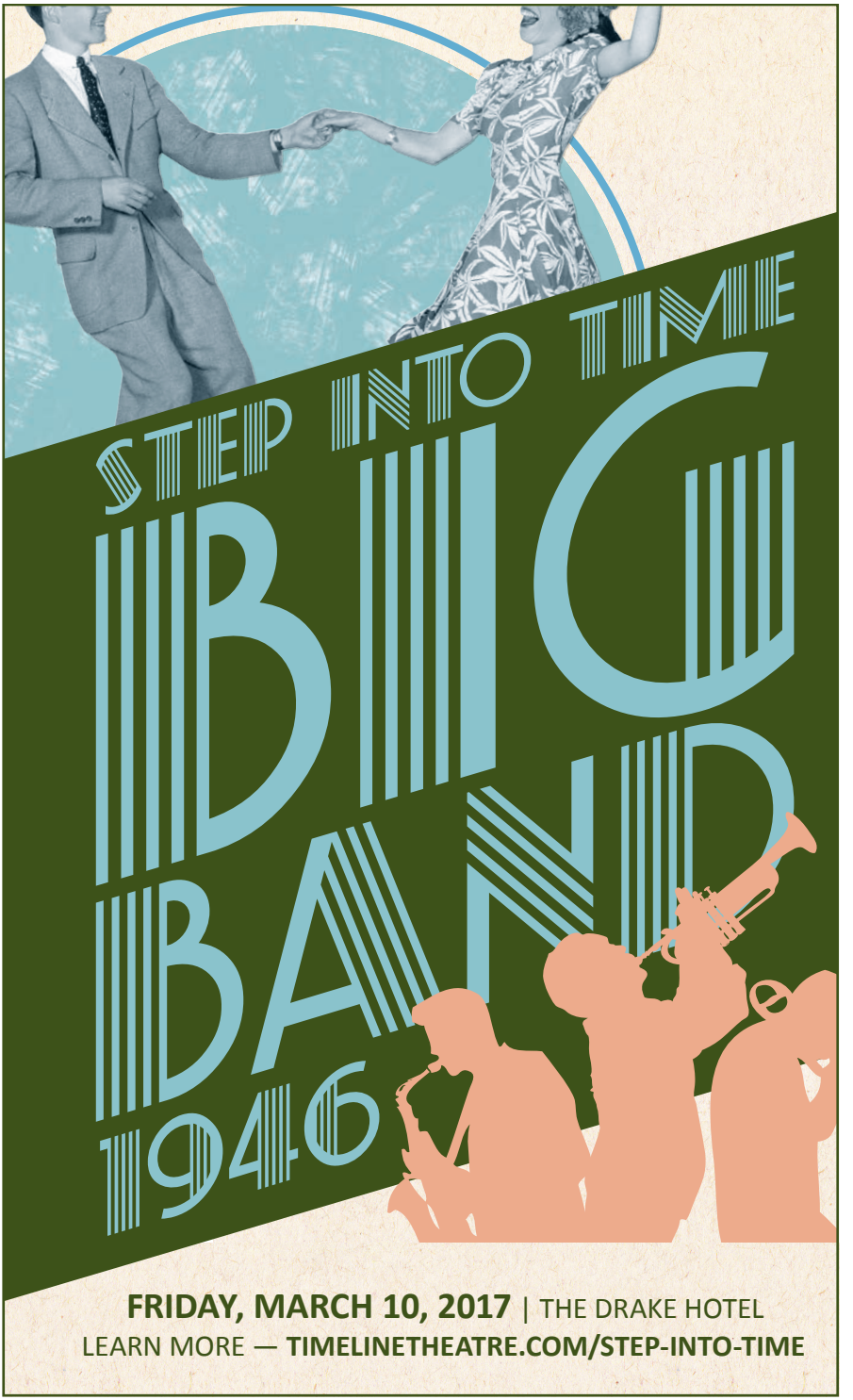
Edited by Lara Goetsch

Graphic Design by Lara Goetsch

Backstory is published four times each season.

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

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