TIMELINE THEATRE COMPANY

BACKSTORY

Your Guide to TimeLine Productions



A MESSAGE

from Artistic Director PJ Powers



DEAR FRIENDS,

Welcome to the Chicago premiere of *Home, I'm Darling* by Laura Wade—the 100th production in TimeLine's 30-year history.

As we also celebrate the inaugural season in our new home in Uptown, this landmark production is a moment to reflect on the 99 shows that preceded it, the remarkable artists who've made an indelible imprint on our organization, and the incalculable impact you've had on our growth and longevity, supporting our mission and ever-expanding body of work over three decades.

I'm often asked to share my favorite TimeLine shows. An inconceivable task! I won't even attempt a Top 10, knowing it would result in too many omitted standouts. But I hope you've got your own favorites, and I encourage you to help us commemorate this milestone by sharing your memories in our exhibit gallery.

While this moment prompts fond reminiscing, *Home, I'm Darling* is a great reminder of the potential risks of lingering in nostalgia.

First produced in Wales in 2018, the play took the United Kingdom by storm, transferring to London's National Theatre, then the West End, followed by a successful UK tour. Winner of the Olivier Award for Best New Comedy, this razor sharp and utterly enchanting play immediately captured the attention of TimeLine's Company Members while it was playing in London. We began what's been an eight-year quest to introduce it to Chicago.

This is a story about romanticizing the past, at the expense of facing the present with clear-eyed focus.

This is a story about romanticizing the past, at the expense of facing the present with clear-eyed focus. A seemingly idyllic couple—Judy and Johnny—have created their own fantasy lifestyle by embracing a vintage utopia viewed through a seductive retro lens.

Judy, embodying a domestic goddess, creates a home that feels beautiful and meaningful. What's not to like? Cocktails. Fashion. Dancing. Romance. It's all perfect, except, well ….

Under the direction of fellow Company Member Mechelle Moe, this production—presented on a Barbie Dreamhouse-like set—is a fitting way to usher in TimeLine's new chapter. We're welcoming numerous artists making their TimeLine debut, alongside distinguished artists from our vintage years. All in service to the wickedly smart words of playwright Laura Wade, one of Great Britain's most acclaimed stars.

We hope you'll lose (and find) yourself in the laughter, the provocative questions, and Wade's insightful embodiment of our mission—shining a light on the past to better understand our present, with or without a rose-colored veneer.

Thanks for being here to toast a milestone and make new memories. Welcome home, darlings. Raise a martini glass, or two.

Here's to the next 100!

Best,

PJ

THE PLAY

The Making of Home, I'm Darling

LAURA WADE IS A BRITISH PLAYWRIGHT and screenwriter whose work uses comedy to examine class, gender, power, and the social structures within personal relationships. Her career began at Sheffield's Crucible Theatre and developed through the Royal Court Theatre's Young Writers Programme and Soho Theatre's Writer Attachment scheme.

Wade first received widespread recognition in 2005, when her plays *Breathing Corpses* and *Colder Than Here* premiered at the Royal Court Theatre and Soho Theatre, respectively. Her other works include *Other Hands, Alice, Tipping the Velvet*, and *The Watsons*, her response to Jane Austen's unfinished novel. Her 2010 play *Posh*, about an elite university dining club, transferred from the Royal Court to London's West End and was later adapted by Wade into the 2014 film *The Riot Club*.

The initial ideas for *Home, I'm Darling* emerged as Wade noticed a renewed interest in an idealized version of domestic life, which she called "fetishized domesticity." *The Great British Bake Off*, cupcake culture, vintage clothing, retro festivals, and classic-car shows were bringing selected images of the past into contemporary life. Wade became interested in the comfort these nostalgic practices offered and in people who felt better suited to an earlier period than to the world around them.

Playwright Laura Wade.



THE TIMELINE

Work, Marriage, and Family in Great Britain, 1945–2018

From the mid-20th century through the early 21st, British laws and social movements expanded possibilities for work, marriage, and family life, while popular culture shaped—and often romanticized—ideas about home.

June 1945 The Family Allowances Act provides weekly payments for second and subsequent children. Campaigners secure payment directly to mothers, giving some married women independent income.

November 1947 Princess Elizabeth marries Philip Mountbatten at Westminster Abbey. About 200 million people hear a broadcast of the ceremony, and the marriage becomes an image of stability during postwar austerity.

July 1948 The National Health Service (NHS) is established, expanding free access to maternity care and child health services. Contraception and abortion remain restricted.

January 1955 The government begins phasing in equal pay for women and men within the non-industrial Civil Service. Full parity will be completed in 1961, but the policy does not cover the full workforce.

September 1955 ITV begins broadcasting in London, introducing commercial television to British audiences. Advertisements for food, cleaning products, appliances, and furnishings connect consumption with modern domestic life, addressing women as managers of the home.

November 1960 A jury finds Penguin Books not guilty of obscenity for publishing D.H. Lawrence's uncensored *Lady Chatterley's Lover*. The trial prompts national debate about sexual language, female desire, adultery, and class.

The play also grew from Wade's interest in social "tribes": communities formed around shared tastes, values, and ways of presenting themselves. Vintage culture offered a way to explore how an aesthetic preference might become a way of organizing a life. The possibility of feeling nostalgic for a period never personally experienced became one of the project's central starting points.

Wade developed *Home, I'm Darling* with director Tamara Harvey, a frequent collaborator whom she first met at the University of Bristol, and actor Katherine Parkinson, for whom Wade wrote the leading role. Parkinson had previously appeared in Wade's *Other Hands* and the short work *Britain Isn't Eating*, while Harvey and Wade's earlier collaborations included *16 Winters, Young Emma*, and *Kreutzer vs Kreutzer*.

The three developed the play over six years. During that period, each had two children, and their evolving experiences of work, parenthood, and domestic responsibility informed the conversations surrounding the play. So did the emergence of the #MeToo movement. Wade had written the play

"One of the things that really got my brain going was the idea you could be nostalgic for a time that you weren't there for."

– Laura Wade

before #MeToo became widespread, and the collaborators took care that its treatment of workplace harassment did not appear to be a late response to current events.

Home, I'm Darling received its world premiere at Theatr Clwyd in Mold, Wales, in June 2018. The production, directed by Harvey and starring Parkinson, transferred to the National Theatre's Dorfman Theatre the following month. It moved to the Duke of York's Theatre in London's West End in January 2019 before touring to Bath, Salford, and Theatr Clwyd. The production received the 2019 Olivier Award for Best New Comedy, and the play has since been produced throughout Britain and internationally. TimeLine's production represents *Home, I'm Darling*'s Chicago premiere.

THE MOVEMENT

Feminism, Domestic Labor, and the Meaning of Choice

SINCE THE 19TH CENTURY, FEMINIST MOVEMENTS have expanded women's rights to vote, work, own property, and control their bodies while changing how society understands labor inside the home. Feminist history is often organized into four imperfect "waves," tracing how questions of equality widened from legal rights to marriage, childcare, housework, and the conditions that make personal choice possible.

FIRST WAVE: Rights Without Redistribution

First wave feminism developed during the 19th and early 20th centuries. British campaigns addressed education, property, employment, and voting rights, culminating in women receiving the parliamentary vote on equal terms with men in 1928.

These victories expanded women's citizenship without redistributing work inside the home. During the mid-20th century, advertising, magazines, and household manuals promoted the ideal of a full-time housewife, where husbands earned income and wives performed unpaid domestic labor. Appliances changed how tasks were completed but did not eliminate their planning or repetition. Nor was the full-time housewife ideal universal: working-class women had long undertaken paid work, while race, class, and immigration status shaped who could remain home and who performed domestic work for other families.



British suffragette procession, circa 1911. (LSE Library / PICRYL)

SECOND WAVE: Domestic Life Becomes Political

Second-wave feminism, generally associated with the late 1960s through the 1980s, argued that equality in education and employment could not be separated from equality in marriage, childcare, and housework. Betty Friedan's 1963 book *The Feminine Mystique* challenged the assumption that middle-class American women were necessarily fulfilled by marriage, motherhood, and consumption. Although centered primarily on white suburban women, it helped make dissatisfaction within the home a public issue.

At Britain's first National Women's Liberation Conference in 1970, participants demanded equal pay and opportunities, reproductive rights, and free 24-hour nurseries. These demands connected access to paid employment with responsibility for care at home—an example of "the personal is political."

British sociologist Ann Oakley's 1974 books *Housewife* and *The Sociology of Housework*

"When she stopped conforming to the conventional picture of femininity, she finally began to enjoy being a woman."

– Betty Friedan, The Feminine Mystique

December 1961 Birth control pills become available through the NHS, at first primarily to married women. It offers greater control over family size, but access remains subject to medical discretion.

October 1967 The Abortion Act establishes circumstances under which abortion may legally be performed by registered medical practitioners in Great Britain. The Act does not create unrestricted access and does not apply to Northern Ireland.

June 1968 Women sewing machinists at Ford's Dagenham plant strike after their jobs are classified as less skilled than men's. The dispute draws national attention to wage inequality and builds support for equal-pay legislation.

October 1969 The Divorce Reform Act permits divorce in England and Wales when a marriage has irretrievably broken down, not only after a traditional matrimonial offense. It takes effect in 1971.

February 1970 More than 600 women gather at Ruskin College, Oxford, for the first National Women's Liberation Conference. They demand equal pay, equal educational and employment opportunities, free contraception and abortion on demand, and free 24-hour nurseries.

May 1970 The Equal Pay Act receives Royal Assent, establishing a right to equal contractual treatment for women and men performing the same or equivalent work. It takes effect in December 1975.

October 1970 Germaine Greer's *The Female Eunuch* is published in London. The international bestseller challenges the suburban nuclear family and the expectation that marriage and domesticity should define women's lives.

March 1971 Approximately 4,000 people join the first national Women's Liberation Movement march in London.

THE TIMELINE *continues on* **Backstory,** *page 7 ...*

examined domestic labor as repetitive, necessary, and socially organized rather than a natural expression of femininity. And the Wages for Housework campaign, established in 1972 and associated in Britain with Selma James, argued that cooking, cleaning, and caregiving supported the paid economy without providing wages.

Feminists disagreed about the solution. Payment for domestic labor could provide recognition and income but might reinforce that housework belonged to women—thus offering greater independence without relieving domestic responsibilities. Other proposals included publicly supported childcare, financial support for caregivers, and a more equal division of labor between partners. These debates established housework and caregiving as questions of economics and political power rather than private matters to be resolved within individual households.

THIRD WAVE: Difference, Agency, and Choice

Third wave feminism, associated with the 1990s and early 2000s, emphasized difference, identity, and personal agency. Building upon earlier critiques from Black feminists and other marginalized groups, it challenged versions of feminism that treated women as a single group. Kimberlé Crenshaw's concept of intersectionality provided a framework for examining how systems including racism and sexism overlap.

This emphasis on self-definition contributed to choice feminism: the belief that feminism should protect women's decisions rather than prescribe one correct way to live. Pursuing a career, becoming a homemaker, or combining paid and domestic work could all represent autonomy.

> **"I believe feminism is grounded in supporting the choices of women even if we wouldn't make certain choices for ourselves."**
>
> – *Roxane Gay,* Bad Feminist: Essays

Critics distinguished between supporting a woman's right to choose and calling every choice feminist. Childcare costs, workplace flexibility, a partner's income, control of household money, and expectations surrounding motherhood all affect which options are realistic. The central question therefore became not only what someone chose, but what alternatives were available, whether the work was recognized and shared, and who assumed the financial risk.



Domestic work has been named and measured, although its distribution remains unequal. (Pixel-Shot / Shutterstock)

FOURTH WAVE: Digital Footprints in the Present Day

Fourth wave feminism, associated with the 2010s through the present, uses digital platforms to connect personal testimony with broader patterns. The Everyday Sexism Project and #MeToo renewed attention to harassment, violence, and workplace power while continuing earlier debates about intersectionality, care, and economic inequality.

The economic scale of unpaid labor can now be seen in official data. In its latest Household Satellite Account, the Office for National Statistics estimated that the United Kingdom's unpaid household services (cooking, cleaning, laundry, transportation, childcare, adult care, and volunteering) were worth approximately £1.7 trillion (about $2.11 trillion) in 2023—equivalent to 61% of the country's gross domestic product.

The question is no longer simply whether housework counts as work. It is also who performs it, who benefits, whether it is freely chosen, and who carries the economic risk.

THE TIMELINE *continues ...*

November 1974 The NHS Reorganisation Act makes contraception available via NHS clinics regardless of age or marital status, removing the formal distinction between married and unmarried women.

April 1975 The BBC sitcom *The Good Life* begins. Tom and Barbara Good abandon salaried employment for self-sufficiency in suburban Surbiton, making marriage, domestic labor, and escape from professional life the basis of a popular comedy.

November 1975 The Sex Discrimination Act prohibits discrimination based on sex or marital status in employment, education, and services. And the Employment Protection Act introduces maternity-leave and reinstatement rights for qualifying workers.

October 1976 The Domestic Violence and Matrimonial Proceedings Act allows courts to issue orders protecting a spouse or cohabiting partner from violence and, in some circumstances, excluding an abusive person from the shared home.

November 1977 Britain's first Reclaim the Night marches protest sexual violence and restrictions on the women's movement. Demonstrators reject advice that women should remain home and redirect attention toward perpetrators.

July 1978 Louise Brown is born in Oldham, becoming the first person conceived through in vitro fertilization. Her birth makes assisted reproduction a subject of international public discussion.

July 1981 Charles, Prince of Wales, marries Lady Diana Spencer in a televised ceremony watched by an estimated 750 million people. The pageantry reinforces the royal wedding as a modern "fairy-tale" ideal, later complicated by the couple's separation and divorce.



Prince Charles and Diana Spencer's 1981 wedding reinforced the modern "fairy-tale" ideal of marriage. (United Press International / Wikimedia Commons)

December 1986 Den Watts serves Angie with divorce papers on the Christmas Day episode of *EastEnders*. More than 30 million people watch, making the breakdown of a troubled marriage one of Britain's largest shared television events.

October 1991 In *R v R*, the House of Lords rejects the common-law marital-rape exemption. The judgment confirms that marriage does not provide irrevocable consent to sexual intercourse.

November 1995 The BBC broadcasts Diana, Princess of Wales' *Panorama* interview about infidelity and her marriage's breakdown. Watched by nearly 23 million people, it disrupts the couple's controlled public image. The BBC will later acknowledge that the interview was obtained through deception.

February 1996 Helen Fielding publishes *Bridget Jones's Diary*, developed from her newspaper column about a single professional woman in London. Bridget's independence, career, and friendships coexist with persistent pressure around appearance, age, marriage, and motherhood.

April 2003 Statutory Paternity Leave and Pay take effect, giving eligible fathers and partners paid time away from work following a birth.

December 2005 The first civil partnerships are formed under the Civil Partnership Act, providing same-sex couples with legal recognition and many rights and responsibilities associated with marriage.

THE IMAGINED PAST

Nostalgia and the Promise of a Simpler Life

IN *HOME, I'M DARLING*, THE 1950S REPRESENT MORE than a signature visual style for Judy. They offer the possibility of a slower, more stable and controllable life.

This nostalgic attraction reflects a broader cultural tendency to idealize the past. In a 2018 UK survey, 63% of adults said life had been better when they were growing up; just 21% believed it was better in the present. Rather than identifying one preferred decade, respondents tended to broadly associate earlier periods with greater security, opportunity, and community.

The word nostalgia was coined in 1688 by Swiss medical student Johannes Hofer, who combined the Greek *nostos* ("homecoming") and *algos* ("pain") to describe severe homesickness. Its meaning later expanded from longing for a distant home to longing for an earlier time. Researchers distinguish among three overlapping forms: Personal nostalgia, rooted in lived memories; historical nostalgia, directed toward a period someone did not experience; and collective nostalgia, attached to the shared past of a community or social group.

Nostalgia combines memory and imagination, often emphasizing emotionally significant details while simplifying complications. Psychologists describe this connection between past and present selves as self-continuity, which may become especially potent during periods of disruption or uncertainty.

Vintage and retro culture give this longing material form. Clothing, furnishings, records, and restored cars make earlier styles wearable, audible, and usable. In 2018, 4.2 million vinyl LPs were purchased in the UK—the format's 11th consecutive year of growth—while a national poll found that nearly 10 million people were interested in



Clothes are among the items that give nostalgia material form. (AxlGTj / Shutterstock)

historic vehicles, up from just over 8 million in 2016. Shops, fairs, clubs, and festivals build communities around collecting, restoration, and shared knowledge.

The same impulse appears in the renewed popularity of baking, knitting, gardening, sewing and other skills associated with earlier generations. In a 2018 survey, nearly three quarters of Britons ages 18 to 21 reported that they baked, while almost one-third knitted.

These practices produce tangible objects through processes built around attention, repetition, and time. Not everyone participates for nostalgic reasons, but their slowness may appeal when contrasted with contemporary employment. A BBC Arts–University College London study found that creative activities could help regulate emotions, while a 2018 workplace survey found that approximately one in four British workers struggled to relax during personal time because of work.

Unlike work that continues through emails or unfinished projects, a loaf, garment, garden, or repaired object has physical limits, visible progress, and a point of completion. The labor is bounded: it has recognizable limits. These activities do not recreate historical life, but they can make qualities associated with it—patience, skill, self-sufficiency, and order—feel available within the pressures of the present.

August 2010 *The Great British Bake Off* premieres on BBC Two. Domestic skill becomes national entertainment, contributing to a renewed interest in baking, craft, and nostalgic homemaking.

October 2010 The Equality Act takes effect, bringing numerous anti-discrimination laws into one framework. Its protected characteristics include sex, pregnancy and maternity, sexual orientation, race, disability, age, religion or belief, gender reassignment, and marriage or civil partnership.

March 2014 The first same-sex marriages take place in England and Wales. Scotland soon follows, expanding legal marriage beyond heterosexual couples while preserving civil partnerships.

April 2015 Shared Parental Leave becomes available to eligible working parents after a birth or adoption. Parents may divide leave time between them, formally recognizing that infant care need not be assigned entirely to mothers.

April 2017 Gender pay-gap reporting regulations take effect in Great Britain, requiring employers with at least 250 employees to publish annual information about differences in pay, bonuses, and organizational seniority—but not to eliminate those disparities.

October 2017 Public allegations against producer Harvey Weinstein accelerate the international #MeToo movement. Women use social media and public testimony to show the scale of sexual harassment and abuse, prompting renewed examination of workplace procedures and institutional responsibility.

2018 Married couples remain the United Kingdom's most common family type, while cohabiting-couple families have increased by 25.8% since 2008. One-person households account for 29% of all UK households.

BACKSTORY: The Credits

Jared Bellot
Dramaturgy, Research, Writing

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Additional Contributions

Lara Goetsch
Editing and Graphic Design

Michal Janicki
Home, I'm Darling
promotional image design

***Backstory* is published to accompany each production.**

THERE'S MORE ONLINE!

Don't miss any of the materials and events created to spark your curiosity and enhance your time with *Home, I'm Darling*

Visit *timelinetheatre.com/explore-home* to explore the show's discussion events, digital versions of this *Backstory* and the Program Book, our blog Behind the 'Line, additional resources, and more.

Scan to view all the online information and resources

WE'RE SO SOCIAL

Find us on Instagram, Facebook, and YouTube with the handle **@TimeLineTheatre**

THE INTERVIEW

Director Mechelle Moe



As rehearsals for *Home, I'm Darling* were underway, dramaturg Jared Bellot (JB) spoke with director Mechelle Moe (MM) about choices, dream houses, and the nostalgia of TimeLine's 100th show.

(JB) How do you describe *Home, I'm Darling?*

(MM) It's messy and beautiful, funny and heartbreaking, with a love story at the center. Judy and her husband Johnny have built a life around an idealized version of the 1950s, but underneath that picture-perfect world are some pretty uncomfortable questions about gender, identity, and what we think a good life is supposed to look like. And just when you think you have the play figured out, it surprises you again.

(JB) Judy understands the life she's created as a personal choice. What interests you about the play's exploration of choice?

(MM) We've come a long way in terms of women's choices and opportunities, and yet there's still so much further to go. And what happens when someone chooses a path that seems to move backward—even if it feels right to them? I love that the play doesn't give us easy answers. It invites us to wrestle with these questions ourselves.

(JB) Laura Wade's writing is described as funny and sad, personal and political, naturalistic and heightened, all at the same time.

(MM) I love how she moves between the ridiculous and the painfully real. The comedy makes the uncomfortable moments land even harder. As a director, the challenge is to let all of those things exist at once and not try to make everything neat and tidy. That's what makes the play so much fun to work on—there are so many layers to uncover and connections to make.

(JB) What inspirations have helped you and the design team build this world?

(MM) It's been so much fun, and I have an amazing team of artists making it happen. During my research, I couldn't get a photo of one of those Barbie houses that folds up into a suitcase out of my mind. With Judy's need to create this very specific, perfect world for herself, it felt like the perfect starting point.

Now we're building this giant suitcase home on stage, and I love the idea of Judy almost becoming a giant, moving the pieces around a game board. It's playful and a little absurd, but it also gets at something deeper about how much control she wants over her world.

In our beautiful new home, it's been so exciting for the entire production team to imagine what's possible and then actually get to do it! Honestly, my vision for *Home, I'm Darling* couldn't have existed in TimeLine's old space.

(JB) *Home, I'm Darling* marks TimeLine's 100th production. Your first show with the company, *The Children's Hour*, was its 27th. What does this milestone mean to you?

(MM) The 100th show! I still can't quite believe it. What a gift. This play looks at our complicated relationship with nostalgia and the stories we tell ourselves about the past. Meanwhile, TimeLine is building its own next chapter, which feels like a pretty wonderful place to be. I'm just so grateful.

Read the complete version of this interview online at timelinetheatre.com/home-darling.

BACKSTAGE

Your Role: Vital To Sustaining TimeLine's Work



Join our growing community of supporters!

WE'RE THRILLED TO WELCOME YOU to TimeLine's new home! Whether you've been following us for the last 30 years, enjoyed an open house event, one of our first two shows in the space (*An Enemy of the People* and *The Birth of the Pill)*, or this is your first visit, you're a key member of our community. And **you're here at just the right time!**

As a nonprofit theatre company, TimeLine relies on donations from individuals, organizations, and foundations. With ticket sales covering only a portion of our costs, supporters of our Annual Fund are crucial to propelling TimeLine's mission and vision forward.

Learn more about deepening your connection to our work—at every giving level—at *timelinetheatre.com/individual-giving.*

YOUR CONTRIBUTION TODAY:

- **Inspires the next generation of Chicago artists** and thought leaders by sharing the power of theatre through our education programs.
- **Sustains a vibrant community** of artists, staff, and teaching artists who make our work possible.
- **Invests in our people and organizational resources** to ensure long-term impact of the company's mission.

We hope you will join us with a gift to our Annual Fund today!







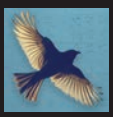
ABOVE (FROM LEFT): Cast and production team members at Opening Night for *The Birth of the Pill* in September; approximately 4,500 people toured both public and backstage areas of TimeLine's new home during Open House Chicago in October; Mica Cole (from left), Janice Feinberg, Jonathan Eig, Jessica Huang, Nick Bowling, and Natalie Moore at TimeLine's first *Backstory LIVE!* fundraising luncheon; and members of the 2026 TimeLine South Ensemble perform their original work *Blank Space*.

STILL AHEAD IN OUR 2026–27 SEASON

The Inaugural Season at 5035 N. Broadway



TimeLine's world premiere production of THE BIRTH OF THE PILL by Jessica Huang, based on the book by Jonathan Eig, directed by Sandra Marquez. Featuring Mitchell J. Fain (left) and María Victoria Martínez. Photo by Lara Goetsch.



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BASED ON THE ORIGINAL PLAY BY
GEORGE S. KAUFMAN & MOSS HART

DIRECTED BY **NICK BOWLING**
MUSIC DIRECTION BY **OTTO VOGEL**
CHOREOGRAPHY BY **ERIN KILMURRAY**
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