the HOW and the WHY

BY SARAH TREEM

directed by Keira Fromm

BACKSTORY

YOUR GUIDE TO TIMELINE PRODUCTIONS



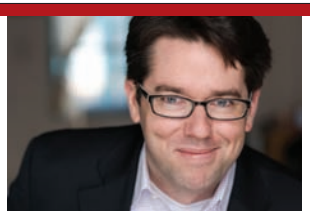



YESTERDAY'S STORIES.
TODAY'S TOPICS.

Timeline Theatre Company

From Artistic Director PJ Powers

a message



Dear Friends,

We laugh, we cry, we are born, we die,
Who will riddle me the how and the why?

How you are you? Why I am I?
Who will riddle me the how and the why?
The world is somewhat; it goes on somehow;
But what is the meaning of then and now!

These excerpts from the poem "The 'How' and the 'Why'" by Alfred Lord Tennyson speak very much to the heart of Sarah Treem's terrifically smart play of the same name. Both Tennyson and Treem—writing more than 150 years apart—tackle many of the questions that lie within TimeLine's mission of exploring history. What is the difference between then and now? How and why have we evolved to where we are today?

It's regrettable that one of the things notable about this play is the opportunity to watch two exceedingly smart women who are blazing trails in their field, with nary a man to be found on stage.

My remarkable colleague Janet Ulrich Brooks brought this play to us, with a passion unlike any I've seen in the 10 years I've known her. And if you've witnessed Janet on stage in such TimeLine shows as *33 Variations, All My Sons, Not Enough Air, Lillian* and more, you know that Janet is not someone who lacks passion! Hearing Janet talk about the play and then having our entire Company read it, we saw how and why the play sparked her intense interest.

In a seemingly simple format—two female scientists meeting and talking—*The How and the Why* probes a tremendous number of provocative issues. It delves into women's health, genetics, adoption, balancing work and family, and the generational clash between a woman in her 50s and one in her 20s, with the younger one facing different career opportunities and challenges than the other experienced amidst the 1970s feminist movement.

It's regrettable that one of the things notable about this play is the opportunity to watch two exceedingly smart women who are blazing trails in their field, with nary a man to be found on stage. It's a depressingly rare thing to see in American theater, just as it's still depressingly uncommon to find women at the helm in many professions, science and theater included.

Happily, there's someone like Sarah Treem, who early in her career has already built a body of work in theater, TV and film that is as impressive as it is diverse. Any fan of the TV shows *House of Cards*, *In Treatment* or *How To Make It In America* can attest to the intelligence, daring and savvy of Sarah's work as a writer and producer. And she has plenty more in the works, including a new play, *When We Were Young and Unafraid*, opening this spring at Manhattan Theatre Club, starring Cherry Jones.

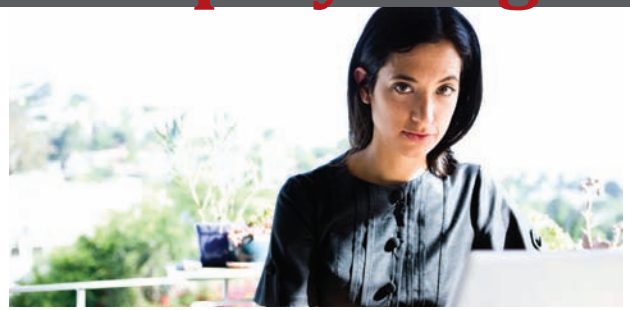
I couldn't be happier to welcome Sarah and her work to TimeLine, brought to life by Janet and the equally formidable actress Elizabeth Ledo, under the direction of Keira Fromm. I look forward to discussing with you the many, many questions that this play sparks—all the how's and why's that got us to this moment.

Fondly,

PJ

Sarah Treem

the playwright



Playwright Sarah Treem.

Sarah Treem's *The How and the Why* premiered at the McCarter Theatre starring Mercedes Ruehl (with Emily Mann directing) and went on to productions at Interact Theatre and Trinity Repertory, among others. Her play *A Feminine Ending* premiered at Playwrights Horizons and went on to productions at South Coast Repertory and Portland Center Stage, among others. Sarah's other plays include *Empty Sky, Orphan Island, Human Voices* and *Mirror Mirror.*

She has been commissioned by Playwrights Horizons, Southcoast Repertory and Manhattan Theatre Club and developed work at the Sundance Theatre Lab, Ojai Playwrights Festival, the Screenwriters Colony, Hedgebrook and Yaddo. In addition to her theater career, Sarah wrote and produced all three seasons of the acclaimed HBO series *In Treatment*, for which she won a Writers Guild of America award and was nominated for a Humanitas award. She also was a writer/producer for the HBO series *How to Make It in America* and the Netflix series *House of Cards*, starring Kevin Spacey. She currently has a new pilot called *The Affair* in production with Showtime.

Sarah has taught playwriting at Yale University, where she earned her BA and MFA. She recently moved from Brooklyn to Los Angeles with her husband, Jay, and their son, Henry.

On Evolution, the Grandmother Hypothesis, Menstruation and more

the scientists

While the characters in *The How and the Why* are fictional, the science discussed in the play is based on real theories by real scientists.

George C. Williams was an evolutionary biologist who helped shape modern theories of natural selection. He pioneered the prevailing theory that natural selection works at the level of the gene and the individual—not for the benefit of the group or species (though there is disagreement and a significant number of scientists who favor group selection). His 1966 book *Adaptation and Natural Selection* worked to clarify this central question about whether natural selection works to favor elements as small as a gene or as large as a whole species. Richard Dawkins' 1976 book *The Selfish Gene* built upon Williams' ideas and made them available to a wider audience.

Williams' article "Pleiotropy, Natural Selection and the Evolution of Senescence" appeared in *Evolution* in 1957 and laid out the outline of what is now known as **"the grandmother hypothesis."** His original theory suggests that menopause and prolonged life after menopause might be advantageous for humans. It does not suggest that grandmothers might contribute to the success of their grandchildren. It does introduce

several major concepts, including the idea that senescence (or aging) is synchronized by natural selection, and the idea of antagonistic pleiotropy—that one gene may control multiple traits, including at least one that is beneficial to the fitness of the animal and another that is detrimental to it. In this way, a gene that caused both increased reproduction early in life and aging later in life would still be adaptive evolution.

Further development of the grandmother hypothesis and the potential advantages of human grandmothers to their offspring continues to be done by other scientists, such as Kristen Hawkes.

Kristen Hawkes is an anthropologist at the University of Utah and a Collaborative Scientist at the Yerkes National Primate Research Center. Her work focuses on the history of evolution and is driven by the hypothesis that grandmothering is a fundamental shift in the human genus that differentiates us from other great apes. She has published on the grandmother hypothesis in many scientific journals and in *Grandmotherhood: The Evolutionary Significance of the Second Half of Life*. She has studied in hunter-gatherer populations, including the Ache of Eastern Paraguay and the Hadza of Northern Tanzania.

Pictured (from left): George C. Williams, Kristen Hawkes and Sarah Hrdy.

Sarah Blaffer Hrdy is an anthropologist who uses a lot of evolutionary biology in her work. She received the W.W. Howells Prize for outstanding contributions in biological anthropology in 2000 and 2012 and is the author of *Mother Nature: A History of Mothers, Infants and Natural Selection* (written after receiving a Guggenheim Fellowship), *Mother Nature: Maternal Instincts and How They Shape the Human Species*, and *Natural Selection and Mothers and Others: The Evolutionary Origins of Mutual Understanding*.

Her work shocked people because she discussed the prevalence of infanticide and abortion across the animal kingdom. She also has theorized that female monkeys will copulate with many males to confuse parentage—so the males will not kill offspring—and that primates are designed for alloparenting because it is so costly and time consuming to raise a young primate. She has been accused of personalizing her work and has written about how her ideas were critiqued because she is both a scholar and a woman.

Margaret "Margie" Profet is an American evolutionary biologist. The daughter of two Berkeley-trained engineers, she has degrees in political philosophy and physics and also studied mathematics.

With no formal training in evolutionary biology, Profet caused a stir in the scientific community when, in 1993, she published her findings on the evolutionary role of menstruation as a defense against pathogens introduced by sperm, and other theories about allergies and morning sickness as ways of eliminating pathogens, toxins and carcinogens from the body. Also that year, she received a MacArthur "Genius" Award, which drew attention to her theories and led to profiles in major science and news outlets.

Margaret Profet.

"I found myself torn between my work and an admittedly adorable but insatiably demanding human baby."

– *Sarah Hrdy in* Discover *magazine, March 2003*

Profet told a dream researcher, professor of psychology Deirdre Barrett, that the idea for her article about menstruation came in a dream about black triangles in a red field.

Because of her lack of background in the field, Profet was ill-equipped to deal with the criticism lobbed against her ideas. In 1996, her theories were rebutted point by point by anthropologist Beverly Strassmann in the *Quarterly Review of Biology*.

In 2005, Profet disappeared from the Boston area and was missing for seven years. Friends and family were concerned and hinted she had serious psychological problems. In 2012, she was reunited with her family after having been sick and living in poverty. Profet said she had not realized her family was looking for her until a friend saw it online.

Beverly Strassmann is a professor of anthropology at the University of Michigan and the director of a 27-year study of the human biology of the Dogon of Mali. She countered Margie Profet's claims about menstruation in a 1996 article in the *Quarterly Review of Biology*, "The Evolution of Endometrial Cycles and Menstruation."

Ernst Mayr and **Max Gluckman**, mentioned in the play, are also real scientists. Profiles of them, expanded profiles of the scientists listed here, plus information about other key figures in evolutionary biology are in *The How and the Why* Study Guide, available for download at *timelinetheatre.com*.

"The grandmother hypothesis highlights key differences in life history between people and our closest living relatives, chimpanzees, including the substantially greater longevity in humans—even though fertility ends at about the same age in both species." – *Kristen Hawkes*

Timeline: Origins of Evolutionary Biology

610-546 BC The Greek philosopher Anaximander suggests that all life evolved from fish in the sea.

1735 Carl Linneaus publishes the first volume of *Systema Naturae*, laying the foundations for modern taxonomy.

1809 Charles Darwin is born in Shrewsbury, England.

1830 Charles Lyell publishes *Principles of Geology*. His insights about the layers of history in geological strata are influential for Charles Darwin.

1831 Charles Darwin leaves on the HMS Beagle for a five-year journey. His observations of nature during the trip will be the basis for his theories.

1857 William Acton, leading physician and Victorian sexologist, writes *Functions and Disorders of the Reproductive Organs in Youth, in Adult Age and in Advanced Life*, in which he writes that most women "are not very much troubled with sexual feeling of any kind."

1858 Charles Darwin and Alfred Russel Wallace co-present the theory of evolution through the means of natural selection, on which they each had been independently working.

1859 Charles Darwin publishes *On the Origin of Species by Means of Natural Selection*. The first printing sells out.

1865 The Czech monk Gregor Mendel publishes his research on an eight-year study of pea plants that looks at the inheritance of traits from one

the biology

In biology, evolution refers to the cumulative changes that occur in a population over time. When naturally occurring mutations create characteristics that have a survival or reproductive advantage, these traits tend to increase in a population. Traits that are a disadvantage to survival tend to decrease. Traits that develop during a creature's lifetime and cannot be passed on to another generation are not examples of evolution.

Research on evolutionary biology in the human female did not begin until the late 19th Century. Initially, women were viewed as passive receptacles for semen from the male. In fact, even the role of the egg was not understood at first. Women exhibiting sexual behavior or desire were considered pathological.

Charles Darwin's theory of sexual selection suggested that females of any species made choices in sex partners based on their desirable traits (such as plumage in birds)—a key component in inheritance. At a time when human women were not thought to have sexual feeling, the idea that females made choices so key to the inheritance of traits was revolutionary.

Early research revealed that human women generally ovulate mid-cycle and that estrogen regulates ovulation. Researchers looked for estrus (heat) in human females and by the 1960s mixed results led many researchers to conclude that estrus had been lost in recent human evolution. Biologist Randy Thornhill and evolutionary psychologist Steven Gangestad have argued that estrus was not lost, but has been concealed, like human ovulation.

In short, there is an evolutionary arms race between human males and females. If a male wants offspring, it is advantageous to mate with as many females as possible. However, for females it is beneficial to conceal the time of heightened fertility. Doing so means a male cannot know if he has mated with the female while she was fertile—thus he has a vested interest in staying with her, to guarantee offspring. And given the amount of time and care human children require, offspring are more successful if they benefit from the contributions of both parents. Human women's physical appearance does not change with fertility (as opposed to many primate species), creating the appearance of continuous fertility.

Human red blood cells.

Scientific research is always a process of building on, revising or discarding earlier theories. Current theories suggest that human females menstruate because the body would require more energy to maintain the endometrium than to shed it on a cyclical basis. Current theories around menopause suggest it is advantageous for human females to stop ovulating because mortality risks increase with pregnancies in older females, as do problems with the egg. Ultimately, it is advantageous to invest more time in the success of existing offspring or in raising grandchildren.

"I should say that the majority of women (happily for them) are not very much troubled with sexual feeling of any kind."

– William Acton, physician and sexologist, 1857

the taboos

The cultural taboos surrounding menstruation have been strong around the world throughout history. In fact, "taboo" is a Polynesian word and originally referred to a place restricted from menstruating women.

The ancient Greek physician Hippocrates thought that a woman's womb was likely to wander around the body causing illness or hysteria (the word "hysteria" is derived from the Greek word for "womb"). In AD 77 Pliny the Elder wrote his *Natural History*, in which he declared that menstrual blood could make seeds infertile, kill insects, flowers and grass, cause fruit to fall from trees, and drive dogs mad.

Historically as well as today, some tribes and religions have required women to avoid the community and sacred spaces while menstruating, perform ritual purification after menstruation, or both.

Popular medical treatments for women during the Victorian era seem shocking by modern standards. Medical doctors would masturbate a "hysteric woman" until she came to a "hysterical paroxysm." Vibrators and the "water treatment" (shooting jets of water at the female genitalia) became popular methods for treating a variety of women's illnesses. In some cases, parts of the female reproductive system were surgically removed in the belief that the womb was a cause of various mental illnesses in women.

During the 1950s and '60s, health guidelines for menstruating women suggested avoiding exercise, swimming, and showers that were too hot or cold. The first time the word "period" was mentioned on television was in a 1985 Tampax commercial.

Today, women's bodies are still a source of anxiety and controversy. One question is whether women should stop menstruation altogether by continuously taking the hormones in birth control. Another concerns the heightened risk of some types of cancer from hormone replacement therapy during menopause. And in both cases, hormones may escape in urine and make their way into the water supply, where they can cause gender changes in frogs and fish.

Another concern is that medical research has been slow to recognize that differences between men and women might be important in drug research. A landmark study on the heart benefits of daily aspirin therapy did not include any women. So more work still needs to be done on a variety of issues surrounding women's health.

generation to another and determines the principles of dominant and recessive traits. The significance of his work will not be realized and used by other scientists for 35 years.

1871 Charles Darwin's *The Descent of Man* is published, in which he argues that females are a determining factor in sexual selection and the evolution of species.

1911 Undergraduate researcher Alfred Sturtevant realizes that he can map the location of genes and the mutations in genes in fruit flies he is studying.

1925 A teacher in Tennessee is tried after a law makes it illegal to teach any scientific theory that denies divine creation. It becomes known as the Scopes Monkey Trial.

1942 Ernst Mayr publishes *Systematics and the Origin of Species*, synthesizing Darwin's evolutionary theory with Mendel's theories on inheritance. The work also proposes that if populations became isolated from each other, each could develop traits so different from the other that they could no longer interbreed and thus became separate species.

1953 James D. Watson and Francis Crick discover the structure of DNA. Scientist Rosalind Franklin will not be given credit for her contributions to the discovery of the double helix until years later.

1957 George C. Williams' article "Pleiotropy, Natural Selection and the Evolution of Senescence" appears in *Evolution*, laying the foundations of

the discrimination

In 2005, Harvard President Lawrence Summers suggested so few women held tenured jobs in the hard sciences due to "issues of intrinsic aptitude." His suggestion that biological differences between genders might be responsible for the lack of women in the sciences—as opposed to other factors such as discrimination—opened a heated debate about why there are still so few women in science.

A 2012 study from Yale University showed that American science professors view female undergraduates as less competent than their male counterparts despite comparable accomplishments and skills. The Yale study asked professors to evaluate the same one-page resume of a potential student employee, altering only the name (John or Jennifer). They were asked to score the application for competence on a scale from 1 to 7 and to offer a starting salary.

"I think we were all just a little bit surprised ... the significance and strength of the results were really quite striking."

– Jo Handelsman, Yale professor

The professors gave John an average score of 4 and Jennifer a 3.3. John was offered a salary of $30,328 while Jennifer was offered $26,508. Strikingly, the bias was not related to the professor's age, sex, field or tenure.

Another study, funded by the National Science Foundation and titled "Gender Segregation in Elite Academic Science," found that in a survey of 2,500 biologists and physicists at elite institutions of higher education, a majority of both male and female scientists viewed gender discrimination as a factor in women deciding not to choose a career in science. However, male scientists tended to feel that the discrimination took place in grade school, while female scientists believed the discrimination was ongoing.

In an October 3, 2013 article in *The New York Times* entitled "Why Are There Still So Few Women in Science?," many of the women interviewed described discouragement and discrimination by advisors and colleagues while others worried how they would conduct research and teach once they had children. Even as more women enter scientific fields, discrimination and the lack of high-ranking women at universities remains an issue.

"We live in a scientific age, yet we assume that knowledge of science is the prerogative of only a small number of human beings, isolated and priest like in their laboratories. This is not true. The materials of science are the materials of life itself. Science is part of the reality of living; it is the way, the how and the why for everything in our experience."

– Scientist Rachel Carson in a 1952 speech

the gap

This article courtesy of Northwestern University's Women's Health Research Institute.

Science is gendered. The core of science as a systematic accumulation of knowledge gained through observation and experimentation reveals science as a uniquely human activity mediated through the lens of gender. As men have, historically, claimed a larger role in the development and perpetuation of the sciences, they have influenced the very patterns, languages, and methods used by scientists even today.

This male-dominated realm has subtly subverted both the biological and intellectual role of the female, touting the role of the male as active and female as passive. Even the textbook definition of reproduction paints females in a biologically passive state, stating the egg is fertilized by the sperm, accrediting the "action" of life to be male-mandated—in other words, the docile female egg awaits stimulation from the ever-mobile sperm.

These predetermined gender biases have permeated nearly every facet of the scientific realm. The very structure of many scientific careers, which places an extreme emphasis on research accumulation during one's 20s and 30s, directly coincides with women's "biological clocks," placing scientific professionalism and domesticity in opposition. The same career dedication that paints men as ambitious connotes women as selfish.

As the 2005 Harvard President rudely reminded us, the biases that still suppress women in the sciences have questioned not only females' intellectual competencies but also women's biological responsibilities. This begs the question: Do women have to suppress their femininity to find success in a scientific career?

Instinct tells us "no"—yet, a 2012 Yale study found that male scientists are more likely to be hired over females with equal qualifications. Nationally, women hold less than 18% of science faculty positions.

Charged to address this gender gap in academia as well as in medical research, Northwestern's Women's Health Research Institute came to fruition. Among its initiatives, women may participate in the Illinois Women's Health Registry, which provides the opportunity to participate in studies that explore sex and gender differences.

To learn more about WHRI, visit *womenshealth.northwestern.edu.*

what will come to be known as "the grandmother hypothesis." He theorizes that because human infants are risky to give birth to and those risks increase with the mother's age, it is adaptively advantageous for human females to stop being reproductive and to care for the offspring they already have.

1958 Rosalind Franklin dies of ovarian cancer. Her death means she will not be able to share the Nobel Prize with Watson and Crick, as the prize is not awarded posthumously.

1962 Watson, Crick and Wilkins win the Nobel Prize for Physiology or Medicine for "their discoveries concerning the molecular structure of nucleic acids and its significance for information transfer in living material."

1987 Congress approves funding for the Human Genome Project, an effort to map and understand the function of all human genes.

1993 Lacking a background in evolutionary biology, Margaret "Margie" Profet publishes on menstruation as a defense against pathogens carried with male sperm. She receives a MacArthur "Genius" Prize.

1996 Beverly Strassmann counters Margie Profet's claims about menstruation in her own article in the *Quarterly Review of Biology*, "The Evolution of Endometrial Cycles and Menstruation." Most scientists feel this is the complete debunking of Profet's claims.

2003 The Human Genome Project, an effort to map all known human genes, is completed.

the interview

During rehearsals, Artistic Director PJ Powers (PJP) interviewed playwright Sarah Treem (ST) about her career and *The How and the Why.* This is an edited version. To read the entire interview, visit *timelinetheatre.com/how_and_why/resources.htm*.

PJP: I swear I'm not trying to be too cute, but how and why did you become a writer?

ST: People ask this a lot and my answer sounds *so* cute, but it's the truth. I've always considered myself a writer. I've been writing for as long as I can remember. I'm an excellent mimic and when I was a kid, I would write poems in the voices of Shel Silverstein or Dr. Seuss to entertain myself. My grandmother lived in New York and when we came to visit her, she would take me to theater. She took me to *The Crucible* when I was 9. I guess she thought I could handle it. I wrote my first play at 12. It won a young playwrights contest, which I took to signify that I had found my calling. I remember a certain sense of relief—like, oh good, one less thing to worry about. The writing has been my constant companion for my entire life.

Mercedes Ruehl (left) and Bess Rous in the 2011 McCarter Theatre Center production of The How and the Why. *(Photo by T. Charles Erickson)*

PJP: What inspired you to write *The How and the Why*?

ST: So that's a more complicated question. Literally, the play is inspired by a book called *Woman* by Natalie Angier, a science writer for *The New York Times*. It's an exhaustive exploration of female physiology. I tore through the book in my late 20s and stumbled upon these two theories—one was the grandmother hypothesis and the other was the menses as defense hypothesis.

On a personal level, it's a little hard for me to remember where I was at 28 when I started this play, but I think I was, like many girls I know, in an emotional vortex. That's a tough age. You've outgrown your childhood and your younger self, but there's a real period of searching that needs to happen before you can formulate an appropriate adulthood. That searching can be really scary and painful because who knows where you're going to end up. That's where I was when I started that play.

PJP: Have there been responses to the play that surprise you?

ST: I don't think I hoped for any specific kind of response. I just hoped people would sit through a play, which is basically a long conversation between two women about science. I had never seen these types of characters up on stage before. I wanted to write women who were complicated—strong and vulnerable and angry and loving—like real people.

So I was pleased to see that audiences have really engaged with these characters and not too many eyes have glazed over.

PJP: You've been incredibly prolific in recent years writing and producing TV shows. Yet you continue to write plays. How is the creative process different in the theater than in your other work?

ST: It's like coming home for me. It's the form I imprinted on. So when I start a new play, I kind of relax—it's like yes, this is where I live. But being a playwright has never paid my bills and I feel extremely fortunate to have become a part of the television industry. It really is the golden age of television. We're creating content that is disseminated and devoured immediately and we're influencing the national conversation. I was surprised to find that the different mediums really inform each other. Writing for television has made me a better playwright.

backstage

Celebrating Our History Makers

TimeLine is grateful to our supporters for the incredible belief in our mission that they demonstrate regularly with their donations. In appreciation, we are delighted to offer TimeLine donors special benefits designed to bring them closer to the art, artists and organization they have chosen to support. In addition to recognition in donor listings, benefits at varying levels include a private play reading, donor breakfast, opening night celebrations, first rehearsals, and dinner with the artistic director.

Most recently, we held an event for members of our History Makers Society—generous donors of $1,000 or more. Held at the luxurious Ritz Carlton Chicago, the evening featured a cocktail reception and special artistic conversation with Artistic Director PJ Powers, acclaimed actor/director and 2010 MacArthur Fellow David Cromer (Ned Weeks in TimeLine's production of *The Normal Heart)* and Associate Artistic Director (and *The Normal Heart* director) Nick Bowling.

We thank all of our donors for your support! TimeLine's work truly would not be possible without your generosity. For details about all the benefits of being a TimeLine donor, please visit *timelinetheatre.com/donate*.

Pictured (from top, left to right): PJ Powers, David Cromer and Nick Bowling engage in conversation with each other and the crowd of TimeLine History Makers gathered for the occasion; Cromer, Powers and Bowling; guests enjoy the cocktail reception at the Ritz Carlton Chicago; Company Members Juliet Hart and Bowling with Board Member John Sirek, Richard Stockton and Board Member Anne Stockton; Michael Fain and Judith Barnard; and Managing Director Elizabeth Auman with Kathryn Clarke.

BACKSTORY: THE CREDITS

Dramaturgy & Historical Research by Maren Robinson

Written by Maren Robinson, PJ Powers *and* Lara Goetsch, *with contribution from* Northwestern University's Women's Health Research Institute

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The How and the Why *photo illustration and photography by* t. HARRISON HILLMAN

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Pictured on front cover (from left): Scenic designer Collette Pollard; sound designer Mikhail Fiksel; actor Janet Ulrich Brooks; set model by Pollard; actor Elizabeth Ledo; and Living History teaching artist Jessamyn Fitzpatrick, director Keira Fromm and production manager John Kearns.

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.

STEP INTO TIME: HOLLYWOOD 1939

FRIDAY, MARCH 14, 2014 • 6:00 PM - 10:30 PM

THE RITZ CARLTON CHICAGO, A FOUR SEASONS HOTEL
160 EAST PEARSON STREET, CHICAGO

TIMELINE'S BIGGEST FUNDRAISING EVENT OF THE YEAR!

Celebrate TimeLine's mission of exploring history by stepping into another era for an elegant evening that raises funds vital to our work.

This time we step back to a year renowned as the greatest in the history of Hollywood: 1939. It was the height of the silver screen's golden era, and we will celebrate its classic films and glamorous style with spirits to set the mood, a Silent Auction and Raffle with one-of-a-kind prizes, a seated gourmet dinner and entertainment created especially for the event. **All net proceeds support the mission and programs of TimeLine Theatre.**

MORE AT TIMELINETHEATRE.COM/STEP_INTO_TIME