



# MASTER CLASS

BY **TERRENCE McNALLY**

DIRECTED BY **NICK BOWLING**

MUSIC DIRECTED BY **DOUG PECK**

**Timeline**  
Theatre Company

PERFORMING AT

**STAGE** (773)

**BACKSTORY** YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

Welcome to *Master Class* by Terrence McNally. We're delighted to share this illuminating play at Stage 773 as part of a particularly busy start to our 22nd season: TimeLine's acclaimed production of *A Shayna Maidel* has been extended at our home on Wellington Avenue, and we're proud to partner with Firebrand Theatre for the heralded musical *Caroline, or Change* at The Den Theatre.

The remarkable women at the center of these three plays share a kinship of conviction, resolve and perseverance. Those qualities are certainly attributable to the larger than life figure dominating *Master Class*—Maria Callas—one of the most renowned voices in the history of opera.

Winner of the Tony Award for Best Play in 1996, *Master Class* is inspired by 24 classes Callas taught in the early 1970s at the Juilliard School of Music. Promoted as "The Lyric Tradition," these classes were as much for spectators as they were for the aspiring singers being taught. They were ticketed events, selling out to fans and critics clamoring to see a legendary star who had not performed in public for many years, after what some claimed to be a decline in her vocal prowess.

Among those in attendance was playwright Terrence McNally who, more than a decade later, would write this play, as well as *The Lisbon Traviata*—two homages to Callas' legacy.

Much has been written about Callas the performer and Callas the personality, often labeling her a caustic prima donna. A diva. A temperamental artist. Some ascribed those names as a compliment to her fortitude, while many chose those words as code for more offensive terms. McNally explores the juxtaposition of her traits that caused both praise and disparagement, and we see a glimpse into Callas' relentless pursuit for excellence—not just for herself but for all those she strove to develop.

Is greatness inherent? Can it be taught? If so, how?

These questions explored in *Master Class* are particularly resonant at a time when methods of teaching, coaching and mentoring are fodder for debate and controversy, whether it's in halls of academia, athletics, business, or performing arts. Any educator, coach, supervisor, or director is faced with differing opinions about the value of nurturing encouragement versus tough love or stinging criticism. The tell-it-like-it-is harshness that peppered generations of instruction stands now in contrast with an age of positive reinforcement and participation trophies. With each of those divergent pedagogical approaches, much is gained. Much is lost.

I watch McNally's portrait of teacher and student and can't help but think of those who mentored me. Those I revered. And feared. Those who cut me down. And built me up. Those whose words still ring in my ears, defining how I live, work, and continue to learn. Those who pushed me beyond comfort to achieve things previously unthinkable. Those whose criticism ultimately made a bigger impact than their praise. Those who approached teaching as a vocation and responsibility, mining the depths of each student to reveal untapped potential.

To them, teaching was, in itself, an art form. And learning was not for the faint of heart.

Today, the approach of Callas might be frowned upon or even quashed. For better or for worse.

I hope you enjoy your seat inside this master class, taught by a titan whose legacy endures not just through her artistry and trailblazing, but also by the protégés she inspired.

## THE PLAY

A PRODUCTION HISTORY OF *MASTER CLASS*

*Master Class* had its Broadway premiere on November 15, 1995 at the John Golden Theatre. It ran for 598 performances and 12 previews, and closed on June 29, 1997. It received the 1996 Drama Desk Award for Outstanding New Play and the 1996 Tony Award for Best Play.

Other notable productions include a 1996 U.S. national tour; a 1997 production at the Queen's Theatre in London's West End; productions in Paris (1997), Buenos Aires (1997), and Australia (1997-99); a 2010 Kennedy Center production; and a 2011 Broadway revival at Manhattan Theatre Club that received a Tony Award nomination for Best Revival of a Play and transferred to the Vaudeville Theatre in the West End in 2012.

Notable actors to portray Maria Callas include Zoe Caldwell on Broadway (1996 Tony Award for Best Actress in a Play); Faye Dunaway (1996 U.S. tour); Patti LuPone (Broadway 1996-97 and London 1997); Dixie Carter (Broadway 1997); Fanny Ardant (Paris 1997); Norma Aleandro (Buenos Aires 1997); Robyn Nevin (Australia 1997); Amanda Muggleton (1998-99); Tyne Daly (Kennedy Center 2010 and Broadway revival 2011); Stephanie Beacham (United Kingdom 2010-11); and Maria Mercedes (Australia 2014), who was the first woman of Greek heritage to play Callas.

Notable actors to portray Sharon include Audra McDonald, who won the 1996 Tony Award for Featured Actress in a Play for her performance on Broadway; Alaine Rodin (Broadway replacement); and Sierra Boggess (Broadway revival).

Zoe Caldwell and Audra McDonald in the Broadway premiere of *Master Class*. (Jay Thompson)



## THE TIMELINE: THE LIFE AND ART OF MARIA CALLAS

**1922** After her father's pharmacy fails, Maria's family leaves Greece and goes to the United States.

**December 3, 1923** Cecilia Sophia Anna Maria Kalogeropoulos is born in Washington Heights, Manhattan, New York City to Greek immigrants George and Evangelia Kalogeropoulos. Later there will be some debate over whether her birth occurs on December 2 or 3.

**1937** Evangelia returns to Greece with her daughters after her relationship with husband George deteriorates.

Callas begins studying under Maria Trivella at the Greek National Conservatoire.

**1939** Callas auditions for the Royal Academy of Music and becomes a student of Elvira de Hidalgo, who will be a major influence, training her in the bel canto style.

**February 1941** Callas makes her professional debut in the small role of Beatrice in Franz von Suppe's *Boccaccio* at the Greek National Opera.

**1942** The commander of the Italian army asks Callas to go to Salonika to sing to the occupying Italian troops. Her mother refuses on the grounds that Callas is only 18. The commander allows Evangelia to accompany her daughter, allowing them to eat well for four days.

**August 1942** Callas debuts in a leading role when she is the substitute in Puccini's *Tosca* at the Olympia Theatre.

**1944** Callas has her first commercial success in *Tiefland* by Eugen d'Albert, conducted by Leonidas Zoras.

**Summer 1944** As the Allies approach Greece, Callas sings Beethoven's *Fidelio* in the Amphitheater of Herodes Atticus.



Born in St. Petersburg, Fla., Terrence McNally is an award-winning playwright, librettist and screenwriter. Though his parents were from New York, the McNallys lived briefly in Florida, Port Chester, N.Y. and Dallas, Texas, before finally settling in Corpus Christi, Texas.

When he was young child, McNally's parents took trips to New York City, and often took him to the theatre. Two productions in particular would have lasting impressions: *Annie Get Your Gun* with Ethel Merman, and *The King and I* with Gertrude Lawrence. McNally was encouraged to write by his high school mentor Maurine McElroy, to whom he would dedicate several of his plays.

McNally went on to study at Columbia University as a journalism major, and graduated in 1960. While at Columbia, he was taught by several influential instructors from Columbia's "golden age" of instruction.

In 1961, upon the recommendation of his mentor at the Playwright's Unit of The Actors Studio, Molly Kazan, McNally was hired by John Steinbeck to accompany him and his family on a cruise around the world as tutor for Steinbeck's two teenage boys. Steinbeck would go on to ask McNally to write the libretto for a musical version of *East of Eden*.

McNally later moved to Mexico to focus on writing, where he completed a one-act play that he submitted to The Actors Studio in New York City. The school turned down the script, but was impressed by his talent

**"One of the greatest contemporary playwrights the theater world has yet produced"** — Rex Reed on Terrence McNally, 2014



Terrence McNally.

and invited him to be the Studio's stage manager. While at The Actors Studio, McNally met Edward Albee in a cab and began a romantic relationship with him that lasted for more than four years, during which Albee would write *Who's Afraid of Virginia Woolf?*

Although McNally's first Broadway play, *Things That Go Bump in the Night*, premiered at the Royale Theatre to negative reviews, he would go on to have a long and successful career. Over six decades, he has been produced both Off-Broadway and on Broadway and has explored a vast array of topics, including the social justice movements of the 1960s and '70s, and the AIDS crisis. Notable works include *Frankie and Johnny in the Clair de Lune*, *Kiss of the Spider Woman*, *Love! Valour! Compassion!*, *Ragtime*, *A Perfect Ganesh*, and *Mothers and Sons*, among many others.

McNally wrote *Master Class* when he was 57, and the play would garner him a fourth Tony Award, among several other awards. He has said of Callas' performances, "I felt that it was happening for the first time, it seemed spontaneous."

McNally has been recognized as "a probing and enduring dramatist," (Ben Brantley, 2014) and "one of the greatest contemporary playwrights the theater world has yet produced" (Rex Reed, 2014). He received the Dramatists Guild Lifetime Achievement Award in recognition of his impact on American theatre and his illustrious career. To read more about McNally's body of work, please see his biography in the Program Book.

## THE WOMAN

MARIA CALLAS IN FIVE ACTS

**Maria Callas is perhaps one of the most celebrated sopranos of the 20th century, and left an enduring mark on the opera world and beyond.**

### Maria Callas: American Childhood

Much has been made of Callas' rags to riches story, and her family was a frequent cause of later scandal in her life.

She was the child of George, a pharmacist, and Evangelia Kalogeropoulos, Greek émigrés who were still grieving the death of their son Vasily. They arrived in New York harbor on August 2, 1923. Maria was born on December 2 or 3 (the records disagree), but she was not the boy her parents were expecting. Evangelia refused to look at Maria for four days after her birth.

George and Evangelia did not have a good marriage. George was a chronic womanizer and Evangelia never forgave him for bringing them to New York. George was content with New York, Americanizing his name to Callas, beginning again in the pharmacy business that had failed in Greece, and continuing with his womanizing.



Maria Callas with her older sister and parents.

Disappointed in her marriage and far from family and friends, Evangelia poured her efforts into her daughters. She found pleasure in the beauty of Maria's older sister Jackie, who Maria always felt was the favorite. However, Evangelia developed an interest in Maria's aptitude for singing. Soon Maria, pushed by her mother, was winning singing contests. But she never felt at home in school or with her peers, and at home her mother was

**1945** Callas' father sends her \$100; she uses it to return to the United States.

**1945** Callas auditions for Edward Johnson, general manager of the Metropolitan Opera. He offers her a contract to sing the title roles in *Madame Butterfly* and *Fidelio*, but she turns him down because she feels that she will look ridiculous in the roles while weighing 210 pounds.

**1947** Callas is invited to Verona to sing under famed conductor Tullio Serafin in the opera *La Gioconda* by Ponchielli. Serafin is a major influence in her life.

**1949** Callas marries Giovanni Battista Meneghini, a wealthy Italian industrialist who is more than 20 years her senior.

With the encouragement of Tullio Serafin, Callas learns the role of Elvira in Bellini's *I Puritani* in six days, while still being engaged as Brunhilde in Wagner's *Die Walküre*, and will go on to perform both dramatically different roles in the same season. These performances are heralded as a tremendous, almost unheard of achievement, and a "miracle."



Callas and her "rival" Renata Tebaldi. Press played up their "feud." (Wikimedia Commons)

**1950** Callas subs in for an ill Renata Tebaldi during the run of *Aida* at La Scala.

**1951** Callas makes her debut at Milan's La Scala in *I Vespri Siciliani* by Giuseppe Verdi, after much reluctance on the part of the manager of La Scala, Antonio Ghiringhelli.

**1951–1953** While in Rome, Callas is aware of the filming of *Roman Holiday* and announces that she will be the same weight as Audrey Hepburn. Between 1953 and 1954, she will lose 37 kilos (80 pounds).

always comparing her appearance to that of her pretty blonde sister.

Evangelia decided that Maria needed the musical instruction she could only get in Europe and moved her daughters back to Greece in 1937, leaving George and his mistresses behind in New York. Maria had just finished 8th grade, and at 13 years old that was the end of her formal education and the beginning of her musical education.

### **Maria Kalogeropoulos: Greek Education**

In Greece, Maria returned to her Greek surname. She began her vocal studies with Maria Trivella, who encouraged her to lie about her age (she said she was 16) in order to secure a scholarship to study with Trivella at The National Conservatoire in Athens.

Two years later, she would secure a slot at the more prestigious Athens Conservatoire, where she trained with the noted Spanish soprano Elvira de Hidalgo. De Hidalgo was one of the last great bel canto-trained singers, and in Maria she found a devoted student. Maria would arrive at 10 in the morning and stay for 10 hours, even to hear other students sing. Already finding her relationship with her mother strained, in singing Maria found an escape and in de Hidalgo she found a second mother.

*Maria Callas in Rome, Italy, 1956.*  
(Wikimedia Commons)



## **Maria's singing opportunities helped support her family, and her mother encouraged her to sing for Italian soldiers in exchange for food.**

Soon Callas was singing in school concerts, and she made her professional debut in February 1941 in the small role of Beatrice in Franz von Suppé's *Boccaccio* at the Greek National Opera. She debuted when she replaced the lead in *Tosca* and had a leading role in *Tiefland* at the Olympia Theater.

As World War II and the occupation made food scarce, Maria's singing opportunities helped support her family, and her mother encouraged her to sing for Italian soldiers in exchange for food.

Soon after the war, her father would send her 100 dollars, and Maria Kalogeropoulos would return to America and her American name, Callas.

### **Teachers and Student**

Even as her professional career grew, Maria would cling to a variety of teachers and directors who shaped her as an artist. She had a series of close and sometimes fraught relationships with several directors, conductors and collaborators.

Callas had close relationships that mirrored a teacher and student relationship with conductor Tullio Serafin and director Luchino Visconti. With Visconti, that relationship shifted from adoring student. She developed a possessive crush—even though Visconti was openly gay.

Even her first marriage—to Italian businessman Giovanni Battista Meneghini in 1949—was similar to that teacher and pupil relationship, or perhaps business manager and star client. Twenty-eight years older than Maria, Meneghini shifted his attention from his businesses to managing the career of the 26-year-old singer. This joint focus on Maria's career is evidenced by the fact that the day after they wed, Maria boarded the S.S. Argentina alone to head to a series of performances in Buenos Aires.



*Maria Callas in a production photo of the role of Violetta in La Traviata. (Wikimedia Commons)*

### **La Callas or the Monstre Sacré**

Over the course of her career, Callas would grow to become one of the most recognizable names in opera, as much for her reputation as for her voice.

Callas' voice was especially suited to the bel canto style of opera, a style marked by the virtuosic technique and control required of its singers. Translating literally to "beautiful singing," the embellishments and fluid style of bel canto had fallen out of favor in the late 19th century but experienced a sort of renaissance in the 20th century. Renewed interest in the operas of Bellini, Rossini, and Donizetti paved the way for Callas' rise to fame.

Callas' voice was often described as dark, harsh, or aggressive, where more technically precise singers, such as Dame Joan Sutherland, were praised for the clarity and purity of tone and note. This unique vocal quality re-ignited a debate that had been long simmering within opera since its inception: Is technical precision more important than emotive interpretation? Callas' performances were often incredibly polarizing, with people waiting hours to both adore her and boo her in the same line.

Callas herself was the subject of much gossip and critique, both before a weight loss that occurred in

**1954** Callas makes her U.S. debut in *Norma* at the Lyric Opera of Chicago conducted by Nicola Resigno.

**1957** Callas "walks out" of a fifth unapproved performance of *La Sonnambula* with La Scala at the Edinburgh International Festival.

**1958** Callas infamously "walks out" from the second act of *Norma* at The Rome Opera House, where the president of Italy is in attendance.

Callas is "fired" from the Metropolitan Opera by Rudolph Bing.

**January 24, 1958** Callas is interviewed by Edward R. Murrow on "Person to Person."

**1959** Callas becomes involved with Greek shipping magnate Aristotle Onassis and separates from Meneghini.

**July 15, 1965** Callas gives her last performance on stage in *Tosca* at Covent Garden in London.

**1968** Aristotle Onassis marries Jacqueline Kennedy. Five months into the marriage, he will appear at Callas' door expecting her to resume their relationship.

**1969** Italian filmmaker Pier Paolo Pasolini casts Callas in her only non-operatic acting role, as Medea in his film by that name. The film is not a commercial success.

**October 1971 – March 1972** Callas teaches two master classes per week over 12 weeks to 25 students at Juilliard. They are open to the public and well attended by the press and professional opera singers.

**1973** Callas stages a series of joint recitals in Europe with tenor Giuseppe Di Stefano.

**February 3, 1974** Callas is interviewed at her Paris apartment by Mike Wallace on *60 Minutes*.



1953 and 1954, as well as after. Much like today's entertainment industry, there was a great amount of cruelty and body-shaming directed at Callas from her colleagues and the audience before her dramatic transformation.

As she became more and more successful, the media began to portray her as fiery and temperamental and would often over-exaggerate, if not deliberately misrepresent, events to that end. For instance, Callas' first famous "walkout" on *La Scala* was in fact a rightful fulfillment of Callas' contract, which was for four performances and not five.

Whatever the reality of certain events, Callas was styled as a "tigress," and questions about her temperament would follow her throughout her life.

The media delighted in publishing stories of her "tantrums," and she was often beset by paparazzi who would pepper her with questions, sometimes designed to intentionally get a rise out of her. She was pitted against fellow singers like Dame Joan Sutherland, and most famously, Renata Tebaldi, with whom she allegedly had a contentious rivalry (despite both singers having different repertoires and vocal styles).

Callas' fame, or infamy, grew after she met the man who would be her long time paramour, the shipping magnate and at the time the wealthiest man in the world, Aristotle Onassis.

### Maria the woman

Maria Callas met Aristotle Onassis in 1957 at a party given in her honor. Aristotle was a well-known womanizer and wealthy Greek shipping magnate, perhaps most famous for marrying the woman who would arrive in his life immediately after Maria Callas, Jacqueline Kennedy. Callas' relationship with



Princess Grace, Aristotle Onassis, Maria Callas, and Prince Rainier in Majorca, Spain in 1961. (Wikimedia Commons)

Onassis brought increased media attention to her life and made her a household name outside of the world of opera. In November of 1959, Callas left her husband, Giovanni Battista Meneghini, and in 1965, she stepped away from the stage, giving her last performance in Puccini's *Tosca*.

There is disagreement among biographers as to whether or not Onassis and Callas conceived and lost a child together. In any case, Onassis would continue to be a major figure in Callas' life until his death in 1975. Even after his marriage to Jacqueline Kennedy in 1968, Onassis continued to be in contact with Callas, even going so far as to appear at her front door demanding to see her five months after his wedding.

## Callas stepped away from the stage in 1965 with her last performance in Puccini's *Tosca*.

Callas' life is often portrayed as one of immense heartbreak, with Onassis at the center. Whether Callas left the stage for love of Onassis, or whether, as she expressed, she wished to fulfill her life as Maria the woman and not Callas the artist—and used Onassis as that chance—her voice and her career would never be the same.

She died of a heart attack in Paris at age 53 on September 16, 1977.

Maria Callas in 1973. (Ber Vernhoeft, Nationaal Archief Fotocollectie Anefo Nederlands)



## THE CLASSES

JUILLIARD SESSIONS OCTOBER 1971 – MARCH 1972

## "When it comes to music, we are all students, all our lives."

— Maria Callas

In 1971 and 1972, over the course of 12 weeks, Maria Callas taught two master classes per week entitled "The Lyric Tradition" to 25 handpicked Juilliard students. Out of 300 applications, these 25 singers were chosen to sing for Callas and benefit from her instruction. These classes took place on the Juilliard auditorium stage and were open to the public. The audience was a mixture of students of various disciplines, press, opera and theatrical luminaries, and the curious public. It cost \$5 per ticket to attend.

A who's who of luminaries were in the audience to hear Callas talk about opera. Notables in attendance included Franco Zeffirelli, Plácido Domingo, Tito Gobbi, Lillian Gish, Gina Bachauer, and Grace Bumbry, some carrying scores and following along.

Callas guided her students through the scores, often bar by bar, establishing the dramatic premise of each note or line and probing students as to how the best sense of drama could be obtained in the faithful style of a piece or a composer. Even subtext and the spaces in between the notes were analyzed. She also dealt with the specific vocal qualities and problems of individual students. Even though her voice was not what it had been, as she sang with her students her insights into the music drew crowds.

Though Callas had left the stage in 1965, these master classes would mark a resurgence in her professional interest in singing.

Maria Callas and Eugene Kohn at a Juilliard master class.



## THE CONVERSATION

QUESTIONS FOR DISCUSSION

### Some questions to ponder and discuss before and after seeing *Master Class*:

Is it possible to teach greatness?

Does great art require great pain?

Does a good teacher need to be tough?

In a few words, what makes a diva?

What makes a good student?

What do we demand of artists, especially performers?

Why do people sometimes want to tear down those we are in awe of?

Do you need to break someone down in order to build them up?

Is it possible to be extraordinary and also find love and peace?

What do we sacrifice in pursuit of our dreams?



Doug Peck.

During rehearsals, director Nick Bowling (NB) and music director Doug Peck (DP) got together for a conversation inspired by *Master Class* and Maria Callas. This is only a tiny fraction of their fun, informative and fascinating exchange! Check out a full transcript and video excerpts Behind the 'Line at [timelinetheatre.com/blog](http://timelinetheatre.com/blog).

**NB:** We've known each other for a long time, and I am so happy you're back for this play. We couldn't do this without you because none of us really know as much about opera. So, when did your interest in opera begin?

**DP:** Well, I was a very young opera queen and remain an opera queen very proudly. My grandmother took me to the Lyric Opera for the first time when I was 12 or 13. It was Strauss' final opera *Capriccio*, and this is before Lyric had subtitles. So, I had no idea what was going on and yet I was still completely entranced.

**NB:** Do you remember when you first discovered Maria Callas?

**DP:** 100 percent. My second summer at Interlochen—

**NB:** [laughing] You're so funny—

**DP:** —I had my package of CDs and my yellow Discman and a re-release compilation *La Divina*, 1, 2, 3. I was just 13 thinking, I'm going to listen to all three of these and get to know her this summer. I remember listening to the duet from *The Barber of Seville* and thinking, this woman is the greatest singer I've ever heard in my life.

**NB:** And *La Divina*, that's interesting, that means sort of "The Divine"—

**DP:** Yes, La Divina, the goddess—

**NB:** Indeed. Why does she get that title?

**DP:** No matter what musical style you're talking about, human beings are looking to be moved by music. And of all opera singers, she is the most moving, she is the most connected to the text, most connected to the emotion, the drama, the story. She just moves you in a way that no one else does.

**NB:** And can you describe why? It's hard to describe voices and what makes them moving, versus really technically talented and astonishing, but maybe not as moving. Do you have a sense of that?

**DP:** The myth is that it's one or the other, and what's so fascinating about Callas is she's both. Her technique is so incredible that she can sing anything. But the technique is in service of the art. And then as Janet said in rehearsal, she pulls her skin down and shows you her entire soul. The fact that she was able to do that while singing this incredible repertoire is just astonishing.

**NB:** Something else I want to talk about is this notion of an artist with temperament. In viewing interviews with Callas, many of them say, "we want to talk about your temperament." And they wouldn't let it go. Why? What do they want from her?

**DP:** I think it's the same thing that women, famous and not famous, deal with on a regular basis. We as a society don't feel comfortable when women are confident, and we don't feel comfortable when women are in charge and when women are better than men. So Callas, like Barbra Streisand, like Patti LuPone—any genius who is clearly superior to the people in the room on a talent and inspiration and work ethic level—can become frustrated.

In one interview Callas so beautifully says, "Yes, I threw fits. How would we have opened if I hadn't?" As we know, if a man did that, he'd be confident, in charge, a leader. And when women do that, we talk about temperament or bitch or diva, these negative words for literally the exact same behavior.

I am very interested in how this play resonates right now in terms of women having their full, authentic voices. And then spending time with Callas' rich legacy and spending time with this glorious music. To do that work on this play is really exciting to me.

## BACKSTAGE

HONORING NICK BOWLING FOR HIS 30TH TIMELINE PRODUCTION



Clockwise from top left: PJ Powers, Nick Bowling, and Ron OJ Parson; guests react to the surprise; Kristin Bowling Manning toasts her brother; Bruce and Mary Feay, David Parkes, and Eammon Manning; Sonia Marschak with Nick; PJ, Juliet Hart, and Nick; proud parents William and Mary Kay Bowling; and Nick with Janice Feinberg. (Photos by Adam Blaszkiewicz)

On a warm night in late August, a group of donors and friends of TimeLine gathered for a surprise celebration to honor Associate Artistic Director Nick Bowling and the 30th production he's directing at TimeLine—*Master Class*.

As a co-founder of TimeLine, Nick has dedicated so much to this company for more than 20 years, continuously innovating ways of storytelling and immersing audiences since he directed our first production in 1998, *Summit Conference*.

Nick was awestruck to learn that a group of his most passionate supporters made contributions in his honor, establishing a special sponsorship of *Master Class*. Learn more on page 2 of the Program Book, including a full list of sponsors. Thank you to everyone who helped make this sponsorship possible!

To learn about other sponsorship opportunities, including productions, *Backstory*, lobby exhibits, new play development, opening nights, Living History residencies in Chicago Public Schools, and more, contact Development Manager Lydia Swift at [lydia@timelinetheatre.com](mailto:lydia@timelinetheatre.com) or (773) 281-8463 x26.

BACKSTORY:  
THE CREDITS

*Dramaturgy & Historical Research* by Lucas Garcia and Maren Robinson

*Written* by Lucas Garcia and Maren Robinson, with contributions by PJ Powers, Lydia P. Swift, and Lara Goetsch

*Editing and Graphic Design* by Lara Goetsch

*Rehearsal Photography* by Jenny Lynn Christoffersen

*Master Class promotional image design* by Michal Janicki

*Backstory is published four times each season.*

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



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– Chicago Tribune & Chicago Sun-Times

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