



CHICAGO PREMIERE

# THE AUDIENCE

BY PETER MORGAN DIRECTED BY NICK BOWLING

**Timeline**  
Theatre Company

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

Welcome to the start of TimeLine's 21st Season and the Chicago premiere of *The Audience*, as we reconnect with the work of the ever-insightful playwright Peter Morgan. In 2010 we produced his play *Frost/Nixon*, chronicling the infamous interviews between David Frost and Richard Nixon who, to the world's amazement, overshared incriminating Watergate details as cameras rolled.

With *The Audience*, Morgan explores a subject that has dominated his writing for more than a decade—the life of Queen Elizabeth II. Starting with his 2006 film *The Queen*, which examined the Royal Family's response to the death of Princess Diana, Morgan has become one of the most heralded experts and provocateurs on the British Monarchy. He's combined exhaustive research with fictionalized imagination to provide a voyeuristic window into a place few get to see—life inside Buckingham Palace.

*The Audience* took London theatre by storm in 2013, and that premiere production—featuring Helen Mirren in the title role—transferred to Broadway in 2015 for a celebrated but limited run. Response was so strong that it inspired Morgan to launch the hit Netflix series *The Crown* in 2016. Its much-anticipated second season begins this fall, with four more seasons and a total of 60 episodes already planned, proving that there's a seemingly endless treasure trove of intrigue for the world's most famous 91-year-old woman.

With this play, Morgan invites us into one of Great Britain's most exclusive locations, the Private Audience Room located on the first floor of Buckingham Palace. It is here that the Queen has met every week with her Prime Ministers, dating back to her coronation in 1953 and a meeting with Winston Churchill.

Eight additional Prime Ministers are featured on stage, introduced in non-linear fashion, as we travel back and forth through various decades, administrations, national and international crises, fashions and fads. We also see Elizabeth, age 10, when she first realizes she will be next in line to the throne following her uncle's abdication and her father's coronation. Morgan provides a snapshot of how this woman evolved—in a role that essentially carries no political power—and became one of the most impactful world leaders of the last 100 years.

TimeLine's Company Members were drawn to *The Audience* not only by a fascination with these private meetings, but by the play's wide lens on history. It draws a contrast between rotating political leaders and the one figure who for 65 years has been a symbol of constancy on the throne.

With each passing election, new Prime Ministers are elevated into a position of power for which they might be ill-prepared, overwhelmed, or, in some cases, wholly unsuited to the rigors of the job. Yet *The Audience* demonstrates that even through changes in leadership and periods of social change, controversy, or lamentable policy making, there can still loom a sense of endurance, stability and resilience.

Whether a nation embodies this through an oft-criticized monarchy—or through a constitution, three branches of government and democratic elections—*The Audience* shows that there are pillars of a society that can outlast the impact of leaders wielding their temporary period of power.

At this time in our own country, when each day's news cycle seems to bring exclamation-riddled headlines, unprecedented developments, or troubling hyperbole, perhaps this play reminds us of the small comfort found by taking a wider view of history. We can reflect upon all that we've faced before—the things that have divided us or

threatened to pull our nation apart over the centuries. Despite leaders who have ranged from estimable to middling to disastrous, we the people have lived to fight another day for a more perfect union.

To experience the play, we invite you into a most intimate private audience room, with our theatre configured in-the-round. Director Nick Bowling and his formidable team of designers and actors have taken inspiration not from the opulence of Buckingham Palace, but from the Queen's well-documented belief in efficiency. They've crafted a

production that is less about gilt décor and stagecraft and much more about the human beings inside, whose decisions have most defined those hallowed halls.

I thank you for joining us as the season begins, and can't wait to share with you all that lies ahead as TimeLine begins its third decade.

Fondly,

## THE PLAYWRIGHT

PETER MORGAN AND *THE AUDIENCE*



**“The irony of what I do is that the more you reveal someone in their frailties and shortcomings, the more we feel drawn to them.”** — Peter Morgan

Born in London, England, 11 years into the reign of Queen Elizabeth II, Peter Morgan has made a name for himself portraying the private lives of public figures, intermingling historical fact and his own imagining to open a window into the inner lives of iconic world leaders. The result are stories, not based in political ideologies or agendas, that are maneuvering and coping with the psychology that makes public figures who (and what) they are.

Morgan is most famous for his exploration of U.S. President Richard Nixon in *Frost/Nixon* (on both stage and screen), Ugandan dictator Idi Amin in 2006's *The Last King of Scotland*, and Queen Elizabeth II in both the 2006 film *The Queen* and the Netflix original series *The Crown*. Morgan has stated that what he is most drawn to in his work is the nuanced maneuvering of the personal between two complex characters, and in doing so, “finding intimacy at the heart of a global event.”

*The Audience*, which Morgan first envisioned in 2006 after completing filming for *The Queen*, was born out of Morgan's desire to more fully explore the relationship between the most senior elected official (the Prime Minister) and the head of state (the Queen). In doing so, he hoped to more deeply understand the (oft-unwritten) power structures of the British government.

*The Audience* premiered at The Gielgud Theatre in London's West End in 2013 and debuted on Broadway in 2015. Both productions featured Dame Helen Mirren in the role of Queen Elizabeth (a role she also played in *The Queen*). Both productions featured a large cast (each Prime Minister was played by a separate actor) with miraculous costume changes occurring on stage, some in just a matter of seconds.

The play received a West End revival in 2015 starring Dame Kristin Scott Thomas, as well as a Canadian production at Toronto's Royal Alexandra Theatre earlier this year. Over the course of its production history, Morgan has made a number of adjustments to the script, including the addition of Tony Blair as a character for the Broadway production and tweaks to the scene between the Queen and David Cameron to reflect the development of current events. TimeLine's production marks the Chicago premiere of *The Audience*.



**“I declare before you all that my whole life, whether it be long or short, shall be devoted to your service.” – Queen Elizabeth**



*Her Royal Majesty Queen Elizabeth II.*

On September 9, 2015, Her Majesty Queen Elizabeth II surpassed the reign of her great-great-grandmother, Queen Victoria, officially becoming the longest-serving monarch in British history. Queen Elizabeth's reign is notable not just for its longevity, but also for the significant changes in the way both Great Britain and the monarchy are regarded both nationally and internationally. During her time on the throne, Elizabeth has worked to ensure that her reign remains responsive to a rapidly modernizing public sphere, while still ensuring that long-held traditions associated with the crown remain intact.

### A PRINCESS NEVER MEANT TO BE QUEEN

Born Princess Elizabeth Alexandra Mary on April 21, 1926, the eldest daughter of King George VI was never expected to become sovereign. Elizabeth's father was the second son of King George V and Queen Mary, and therefore was second in line to the throne after his older brother. However, the line of succession changed abruptly in 1936 when Elizabeth's uncle, King Edward VIII, abdicated the throne after serving as King for a little less than a year, to marry the woman he

loved. Upon his abdication, Princess Elizabeth's father acceded to the throne, and 10-year-old Elizabeth became heir apparent, the first in line to the throne.

### THE BEGINNING OF ROYAL DUTIES

During her teenage years, Princess Elizabeth began taking on a number of royal duties in her role as future Queen, supporting the war effort and British troops during World War II. In 1942, she was appointed Colonel-in-Chief of the Grenadier Guards, and on her 16th birthday, she carried out her first public engagement, when she inspected the regiment on behalf of her father, the King.

Elizabeth continued to take on royal duties as her father's health declined. In 1947, she participated in her first solo trip abroad, an official tour of South Africa. On her 21st birthday, she delivered what has become a well-known speech, dedicating herself to the service of the Commonwealth of Nations and its people, and famously stating: “I declare before you all that my whole life, whether it be long or short, shall be devoted to ... the service of our great imperial family.”

On February 6, 1952, Queen Elizabeth received the news of her father's death and of her own accession to the throne. Her coronation took place 16 months later on June 2, 1953. She was just 25 years old. For the first time, this ceremony was broadcast on television, with more than 20.4 million people watching across the United Kingdom.

*Princess Elizabeth in South Africa, age 21.*



### THE INTERNATIONAL STAGE

The Queen quickly made a name for herself as a world traveler, and she remains the most widely travelled head of state in history. Throughout the 1950s, '60s and '70s, she made a number of historic trips, including the first visit of a British Monarch to Germany in more than five decades, and the first-ever visit of a reigning monarch to Australia, New Zealand and Fiji. The Queen also has shared close personal friendships with a host of world leaders.

Globally, Elizabeth's reign is perhaps most notable for the decline of the once prominent British Empire, and the rise of the Commonwealth of Nations. In 1952, when Elizabeth became Queen, Britain was still in control of a far-reaching empire, with multiple dominions and dependencies. However, over the course of the past half century, many of these countries declared independence. The British Empire evolved into the Commonwealth of Nations, an intergovernmental organization of 52 member states. Ensuring the unity of the Commonwealth has been an enduring passion for the Queen, who has made a point of visiting 50 of the member countries.

### A POLITICAL CONSTANT

**“Retaining the ability to stay calm and collected can at times be hard. One hallmark of leadership in such a fast-moving world is allowing sufficient room for quiet thinking and contemplation, which can enable deeper, cooler consideration of how challenges and opportunities can best be addressed.”**

*– Queen Elizabeth*

As Queen, Elizabeth does not weigh in on political matters, nor does she reveal her political views. Instead, her power as a national figure comes from her reliability; she remains a constant for Brits within a rapidly changing society. Despite a series of controversies surrounding the royal family throughout the 1980s and '90s, Elizabeth has maintained her familiar and iconic image, and kept up the traditions that the country and the world have grown to love over time. Today, her popularity among her people, and the support for the monarchy as an institution, remain incredibly high.

## THE TIMELINE: QUEEN ELIZABETH'S LIFE AND REIGN

**April 21, 1926** Elizabeth Alexandra Mary Windsor is born to the Duke and Duchess of York.

**August 21, 1930** Elizabeth's sister, Margaret Rose, is born.

**December 11, 1936** The Duke of York, Elizabeth's father, is formally proclaimed King George VI after the abdication of his older brother, King Edward VIII. Princess Elizabeth is now heiress presumptive.

**November 20, 1947** Princess Elizabeth marries Philip Mountbatten (now the Duke of Edinburgh) at Westminster Abbey.

**November 14, 1948** Prince Charles, Princess Elizabeth's first child, is born.

**August 15, 1950** Princess Anne, Princess Elizabeth's second child, is born.

**1951** Winston Churchill returns to the office of the Prime Minister.

**February 6, 1952** George VI dies. Princess Elizabeth succeeds to the throne as Queen Elizabeth II.

**June 2, 1953** The coronation of Elizabeth II takes place at Westminster Abbey. The coronation has been delayed for more than a year so as not to interfere with mourning the King's death.

**November 24, 1953** The Queen and her husband Philip begin a seven-month tour of the Commonwealth.

**1955** Anthony Eden becomes Prime Minister.

**1957** Harold MacMillan becomes Prime Minister.

**February 19, 1960** Prince Andrew, the Queen's third child, becomes the first child born to a reigning monarch in more than 100 years.

**1963** Sir Alec Douglas-Home becomes Prime Minister.

With her ascension to the highest governmental position in the United Kingdom, Theresa May joined the ranks of 12 other politicians who have served at the pleasure of Her Majesty, The Queen. As John Major explained, in addition to serving as the head of the British government and leader of the law making process in Parliament, Prime Ministers "have a constitutional responsibility to tell the queen what is happening, and the queen has a constitutional right to know that and to probe and to ask questions." It is in these weekly, informational meetings that Peter Morgan found his inspiration for *The Audience*.

While the reigning monarch has always maintained a special relationship with the elected Prime Minister, the weekly audiences can be traced back to World War II, when Queen Elizabeth's father, King George VI, and Prime Minister Winston Churchill would meet for regular lunches.

Today, these meetings have become such a part of tradition that Professor Vernon Bogdanor, an expert in the rules and intricacies that make up England's unwritten constitution, says, "the regular meetings have now

**"It struck me that by being denied the minutes of these conversations, we were being denied a significant part of British history: an insight into the workings of government and state, and the way power—real and symbolic—functions in our name."** — Peter Morgan

become so much of a convention they could be regarded as part of the constitution—in a typically British unplanned way. Were either the PM or the sovereign to discontinue them, this would, I think, be regarded as a breach."

The minutes of these weekly audiences remain private, and no one is quite sure the exact detail of what is discussed. However, through the years, PMs have alluded to what it was like to hold private audience with the Queen. James Callaghan famously stated that talking to the Queen was like talking to one's psychiatrist. That sentiment has been echoed by David Cameron, who called the audiences "cathartic" and a chance to clear his head.

While as Head of State, the Queen must remain neutral with regard to political matters (since she is unable to vote or stand for election), Margaret Thatcher dismissed the notion that the audiences are merely for show, stating: "Anyone who imagines that they are a mere formality, or confined to social niceties, is quite wrong, they are quietly business-like and Her Majesty brings to bear a formidable grasp of current issues and breadth of experience."

*The Queen and her 13th Prime Minister, Theresa May, in the Queen's Private Audience Room.*



## THE POLITICS

### THE ROLE OF THE BRITISH PRIME MINISTER



*10 Downing Street, home and office of the Prime Minister.*

The Prime Minister serves as the head of Her Majesty's government, and is ultimately responsible for the laws and policy introduced by the government during their tenure. As head of the government of the United Kingdom, the Prime Minister manages the relationship between the monarch and the government as a whole, in addition to overseeing the Civil Service operation and government agencies, appointing members of the government (in the name of the Sovereign), and serving as the political leader of the House of Commons.

The office of Prime Minister does not exist as the result of any formal decree or constitutional mandate. Its origins can be traced to the Revolutionary Settlement, legislation that established parliamentary sovereignty in England in the wake of the Revolution of 1688. It continues to exist as part of a series of conventions that stipulates that the Sovereign must appoint as Prime Minister the individual most likely to command the confidence of the House of Commons (usually the leader of the political party that holds the most seats in the House of Commons).

The British Prime Minister has none of the constitutional authority or power granted to the United States President, who is elected directly (through the electoral college) by the people, instead presiding over a parliamentary system and holding office and power only so long as they command a majority of votes in the House of Commons. However, because of that voting majority, the British Prime Minister usually has the ability to pass almost any legislation that they wish, unlike the American President, who must grapple with the U.S. system of checks and balances.

To date, Queen Elizabeth has been served by 13 Prime Ministers: Winston Churchill, Anthony Eden, Harold Macmillan, Alec Douglas-Home, Harold Wilson, Edward Heath, James Callaghan, Margaret Thatcher, John Major, Tony Blair, Gordon Brown, David Cameron and Theresa May.

**1964** Harold Wilson becomes Prime Minister.

**March 10, 1964** Prince Edward, the Queen's fourth and last child, is born.

**July 1, 1969** Charles is named the Prince of Wales and heir to the throne.

**1970** Edward Heath becomes Prime Minister.

**January 1, 1973** Under Edward Heath, the United Kingdom enters the European Economic Community. Earlier attempts to join had been rebuffed by the French.

**1974** Harold Wilson returns to the office of the Prime Minister.

**1976** James Callaghan becomes Prime Minister.

**1977** The Queen celebrates her Silver Jubilee, marking 25 years on the throne.

**1979** Margaret Thatcher becomes the UK's first female Prime Minister.

**July 29, 1981** Prince Charles marries Lady Diana Spencer, now the Princess of Wales, in St Paul's Cathedral.

**1982** Pope John Paul II visits England—the first pope to do so in 450 years. The Queen receives him in her capacity as head of the Church of England.

**June 21, 1982** Princess Diana gives birth to Prince William, the Queen's first grandson.

**September 15, 1984** Princess Diana gives birth to Prince Harry, the Queen's second grandson.

**1990** John Major becomes Prime Minister.

**1992** The Queen calls this year her annus horribilis. Among other events, the marriages of three of her four children end, and she volunteers to begin paying income tax.

**June 7, 1992** *The Sunday Times* publishes the first part of Andrew Morton's book *Diana: Her True Story*, a tell-all biography exploring Diana's unhappy marriage to Prince Charles.

**November 20, 1992** Windsor Castle is damaged in a fire.





Janet Ulrich Brooks

As tech rehearsals began for *The Audience*, our majesty Janet Ulrich Brooks (JUB) chatted with fellow Company Member and Marketing Director Lara Goetsch (LG) about finding truth as an actor, exploring the humanity of iconic figures, and the joys of the perfect Manhattan.

**LG:** Let's start at the beginning. What inspired you to be an actor?

**JUB:** Ultimately, it boils down to people. I always wanted to be around people. When they were laughing and having big conversations about things, I would watch even when I didn't understand what they were talking about. I would get to go to the theatre with my parents and watch people pretend to be other people, to imagine a different life. It was like playing. And I was watching humanity.

**LG:** And now that you get to play like that all the time, what do you try to bring to the roles you play?

**JUB:** I would say: truth. The honesty and humanity of any character. People often say to actors, "You're an actor, you can lie." But I'm a terrible liar! As an actor, you are always trying to find the truth.

**LG:** You're a Company Member at TimeLine and have appeared in numerous productions here. What inspires you about TimeLine's mission and the plays we do?

**JUB:** The idea of connecting our past and present, of learning about and understanding those connections, and being surprised by them. I appreciate the educational aspect of our mission. I'm not only talking about the work we do through the Living History Education Program with students—but the continued education of the exploration of life, of humanity. That's what I love about what we do.

**LG:** How did you go about preparing to play a historical figure who is so well known and recognized?

**JUB:** Preparing to play Queen Elizabeth II has been daunting, in that stories about the Queen are so prevalent. There's the Netflix series *The Crown* and the movie *The Queen*, and the Broadway and London productions of this play that people have seen. And of course the queen has been caricatured by comedians for years, back to Monty Python and before. So she is iconic! She's probably been more widely seen, at all the different ages of her life, than any other head of state, celebrity, anyone.

It's a blessing and a curse, all the video that's out there about her. It's a curse because everyone can watch it and maybe say, "you didn't really capture her this, or her that." But it's a blessing because you get these moments, these personal moments of reflection you can see on her face—a glimpse into her inner life. It's so lovely to see the human side.

I use voice, body, mind—the tools of the actor—to figure out how she moves, how she walks, how she talks. This woman has a balance, from riding horses, from hiking. She's very much about physical exercise and activity, so she has a very solid core. But as she ages you can see how other aspects of her life have come in and affected her movement. Plus I have to work on the pitch of her voice, since it's different when she's younger. All sorts of changes can happen in just the shift of one scene! It's something that will keep me on my toes through the run of the show.

The rest of it is my journey of the imagination. There's the woman and there's the sovereign, and this play is so much about the struggle between those two. The most important thing for me is to keep in tune with the honesty, humanity and truth of her struggle.

## "The most important thing for me is to keep in tune with the honesty, humanity and truth"

**LG:** How have you approached thinking about the history that surrounds the Queen?

**JUB:** I ponder this amazing world view that she has. She has probably been more places on this planet than anyone else. She has been everywhere! And she has talked with people of all different stations, and all different styles of world leaders. She's seen it all. So even though she's limited in her life in many ways—she has to do this job, and her job and her life are one—she has a world view that is so much larger than most.

**LG:** This production features an outstanding, Chicago-style ensemble. Can you talk about what it's been like working with this group of actors?

**JUB:** They are amazing! It's so fun to work with these really seasoned actors, who each have their processes and come in and deliver. My job is to be one person—at different ages, sure, but I'm still one person. These guys are switching around all the time. Matt [DeCaro] and Mark [Ulrich] are changing who they are on a spin of a dime, with different dialects, different physicality, different personalities. It's so fun to watch everyone work and see what they bring as they enter as each of those characters and show the history of the last 60 years.

And the young Elizabeths are so good and so sweet. They help us keep tabs on the Queen's reflections on "Why am I the way I am? The little girl inside me doesn't like this." They are a very important part in this memory play.

*Janet Ulrich Brooks in TimeLine's 2012 production of 33 Variations, one of her favorite roles.*



**August 28, 1996** Prince Charles and Princess Diana's marriage is formally dissolved in the High Court.

**1997** Tony Blair becomes Prime Minister.

**August 31, 1997** Princess Diana dies in a car crash in Paris.

**January 1, 1999** The Eurozone is launched. A majority of the European Union states adopt a single currency—the euro. The UK opts out of joining the euro, thanks to negotiations by John Major's government back in 1992.

**2002** The Queen celebrates her Golden Jubilee, marking 50 years on the throne.

**February 9, 2002** Elizabeth's sister, Princess Margaret, dies.

**March 30, 2002** Queen Elizabeth, the Queen Mother, dies.

**April 9, 2005** Prince Charles marries his second wife, Camilla Parker Bowles.

**2007** Gordon Brown becomes Prime Minister.

**2010** David Cameron becomes Prime Minister.

**April 29, 2011** Prince William, second in line to the throne, marries Catherine Middleton.

**2012** The Queen celebrates her Diamond Jubilee, marking 60 years on the throne.

**September 9, 2015** Queen Elizabeth becomes the UK's longest serving monarch—overtaking Queen Victoria's reign of 63 years, seven months and two days.

**2016** Theresa May becomes Prime Minister.

**October 13, 2016** With the death of King Bhumibol of Thailand, Queen Elizabeth becomes the world's longest-reigning current monarch.

**2017** The Queen becomes the first British Monarch ever to celebrate a Sapphire Jubilee, marking 65 years on the throne.

**LG:** How do you think TimeLine's intimate space will affect the experience of seeing *The Audience*?

**JUB:** The action of the play is two people in a room having a private conversation. We don't have corgis and Broadway costume changes and a cast of thousands, but being in the round in our intimate space, the audience can get close and personal. They'll see and feel the intimacy of the conversations—and perhaps take away a deeper understanding of the humanity of these people.

**LG:** What else do you hope audiences take away from seeing this show?

**JUB:** A sense of history, for one. We get to see this one person in all these different decades. I'm hoping the audience is able to really follow along in that timeline—the social changes of the world in the past 60 years and how each one of these Prime Ministers comes in and shows an attempt at leadership within those changes.

And we must remember that all of these iconic figures, the guys in charge, are human beings. In these imagined conversations, they talk about themselves in addition to what's happening in the world. So you get an insight into them as people.

Often, it's easy for us to say, "Just get someone else into that office," it's all about the title. But these are humans with flaws and with high ideals. But

*Janet with Roger Mueller in TimeLine's 2009 production of All My Sons.*



they have to compromise—and how do you compromise your ideals? There's a frustration to being in a job and everyone hating you. How do you hang on to your self esteem, to yourself? It's interesting to view this within the scope of history.

As always, I want the humanity to come through. With Elizabeth in particular, I want us to see the woman as well as the sovereign, and what it means for these people to take on jobs of public service. The value of that. We hold them to these high ideals, but we have to know they are humans.

**LG:** Would you want to be the Queen?

**JUB:** No! There's a line the Queen says to the younger version of herself in the play. She says: "Your ordinariness as a human being will be your greatest asset as a sovereign. A more distinctive, perhaps imaginative person would make a mess of it and crack under the pressure of the invisibility required to successfully execute the most visible job in the world."

I think that constant visibility, never finding privacy—that's what a lot of celebrities crack under. I've always wanted to be a successful character actor—there's a level of flying under the radar. It would be so hard, the inability to just kind of be in the crowd and observe. You can't have that freedom when you're the one being observed. It would be frustrating to have all of these expectations on you, and all of these people coming to you. And you have no real power to say no. You just have to do what everyone else wants you to do. Every time.

So really, I don't think I'd be a successful sovereign!

On the other hand, there's a part of me that would love to have had all those travel experiences, gone to all those places and met all those people. What a rich world that creates in her! That part of it I would adore.

**LG:** I've saved the most important question for last. Queen Elizabeth's drink of choice is reportedly a Dubonnet. What's yours?

**JUB:** Ha! I just had one of her cocktails last night and it was actually pretty tasty. For me, it changes, depending on the season. Wintertime, I like red wine, or a nice Guinness. On a hot day, I like a crisp summer beer. And I do love a good perfect Manhattan!

*This is an edited version of our interview with Janet. To read it all, visit [timelinetheatre.com/explore-the-audience](http://timelinetheatre.com/explore-the-audience).*

## BACKSTAGE

BOARD SPOTLIGHT: EILEEN LACARIO



*TimeLine Board President Eileen LaCario*

We're thrilled to announce TimeLine's new Board President Eileen LaCario. After joining the Board in 2015, Eileen noted that "TimeLine is easy to fall in love with, as leaders in Chicago and shining examples of what makes our Chicago theatre community unique. A professional resident theatre company that produces quality productions year after year, always providing audiences with starters for thoughtful conversations through stories of history that relate to our present and future. I'm proud to be a TimeLine Board Member working for the only theatre company in the country that focuses on plays of history enriched by museum quality exhibits in the lobby."

### "TimeLine is always providing audiences with starters for thoughtful conversations"

Currently working as the Vice President of Broadway In Chicago, Eileen has been in show business for more than 35 years working on over 350 productions. She has worked in all areas of the theatre in both regional and touring houses.

Eileen is a founding executive of Broadway In Chicago, which brings more than one million people into the Chicago Theatre District each year. She oversees Broadway In Chicago's marketing team, which has developed the marketing plans for the world premiere pre-Broadway engagements of *The Producers: A Mel Brooks Musical*, *Sweet Smell of Success*, *Movin' Out*, *Monty Python's Spamalot*, *The Addams Family*, *The Last Ship*, *Kinky Boots*, and *On Your Feet!*, as well as the long engagements of

*Hamilton*, *Wicked*, *Disney's The Lion King*, *Billy Elliott the Musical*, and *Jersey Boys*.

Eileen has opened/re-opened six theatres in Chicago, from the Royal George Theatre to the Oriental Theatre and most recently the Broadway Playhouse.

She is excited by "TimeLine's continued growth in productions, audiences, support and stature," and looking ahead, "the real possibility of TimeLine having its own building—one created to expand what is possible for a company that has so much more to offer."

### BACKSTORY: THE CREDITS

*Dramaturgy & Historical Research by Jared Bellot*

*Written by Jared Bellot, PJ Powers, Lydia P. Swift, and Lara Goetsch*

*Editing, Graphic Design and Production Photography by Lara Goetsch*

*The Audience promotional image design by Michal Janicki*

*Backstory is published four times each season.*

### Our Mission:

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

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



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