



WORLD PREMIERE

TO CATCH A FISH

BY BRETT NEVEU

DIRECTED BY RON OJ PARSON

Timeline
Theatre Company

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

I'm delighted to introduce Brett Neveu's world premiere of *To Catch a Fish*, the first play to emerge from TimeLine's Playwrights Collective into a full production.

Under the leadership of Literary Manager Ben Thiem, the Collective brings together Chicago writers to work in residence at TimeLine over multiple years, developing scripts inspired by our mission of exploring history and examining today's social and political issues. Brett was part of the inaugural Collective, and we're thrilled to share the first of what we hope to be many provocative new works to ascend from this incubator program.

Brett was inspired by articles in the *Milwaukee Journal Sentinel* written by investigative journalists John Diedrich and Racquel Rutledge that uncovered a botched sting dubbed "Operation Fearless" in the Riverwest neighborhood of Milwaukee. Led by agents from the U.S. Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF)—the agency charged with enforcing the nation's gun laws—a storefront was established in a low-income residential neighborhood. It purported to sell an odd assortment of wares, including shoes, clothing, cigarettes, and auto parts.

The ATF's primary goal, however, was to lure people into selling guns

to undercover agents who would, in turn, prosecute them on federal gun counts.

While the intent to reduce the volume of guns on the street can be heralded, the ATF's methods were anything but laudable. They specifically targeted some of the city's most vulnerable individuals, creating bogus sales to tout success rates, and devastating those left in the operation's wake—in a state where more money is allotted to the prison system than to higher education.

A man who had suffered brain damage as a child became the primary pawn in the 10-month Operation Fearless, and he was duped into believing that the federal agents were his employer and his friends.

While the ATF claimed to Congress that any failure in Milwaukee was an isolated incident, similar operations and victims have since been documented in cities across the country, including recent reports in Chicago of racial profiling for sting operations, resulting in more than 40 convictions.

Presenting a "docudrama version" of this scandal is not Brett's style or his aim. He's taken inspiration from these troubling accounts, crafting characters that befit the inimitable style that has distinguished his reputation as one of Chicago's most insightful playwrights. While he gratefully tips his hat to the journalists who hunted down this story and generously shared their findings, Brett also was inspired to conduct his own series of interviews with those who've suffered greatly from ATF tactics. With this play, he brings us inside the lives of those who've fallen victim to systems that might have been established to serve and protect, but which have become rife with inequity and bias.

Under the always probing and soulful direction of TimeLine Company Member Ron OJ Parson, and with a remarkable team of actors and designers, I welcome you to this world premiere production—a story for our times—*To Catch a Fish*.

Best,

THE PLAYWRIGHT

A CONVERSATION WITH BRETT NEVEU

In a recent conversation with co-dramaturg Tanya Palmer (TP), playwright Brett Neveu (BN) describes the writing and research process for *To Catch a Fish*, developed through TimeLine's Playwrights Collective.

TP: When you joined the Playwrights Collective, did you come to the group with a specific project in mind?

BN: Ben Thiem (TimeLine's Literary Manager) asked us to give him three things that we were interested in writing about that would match TimeLine's mission statement. When I talked about the article in the *Milwaukee Journal Sentinel* about the ATF operation and Chauncey Wright's arrest, Ben said, I think this is the one you should pursue.

I began reading about it more, and it seemed like such an injustice. The kind of people I like to write about are a part of this story, people who are affected by big decisions, made by people far away in the halls of power who are affecting people's daily lives. Disrupting them entirely and taking them off course and maybe ruining people's lives, in some cases. This was one of those stories.

TP: Once Ben and TimeLine said yes to the idea, what did you do from there?

BN: Ben asked us if there was anything TimeLine could do to help with the research process. I immediately thought of the authors of the article. So he contacted John [Diedrich] and Raquel [Rutledge] and they came into one of our Collective meetings and we interviewed them about the story. Later, I drove up to Milwaukee



Playwright Brett Neveu

and they drove me around to the locations in the article. I met Chauncey, his lawyer, and some of his family members. That helped immensely and I think it shows in the script. The cadences of speech, the world that these people embody, are living more clearly because I saw it.

TP: After you'd finished a draft, TimeLine supported a couple of workshops as well. How did the play evolve during that process?

BN: I didn't want the play to be about the ATF—I wanted it to be about Chauncey and his family. It has to be about the effect of the con, not the con itself. So I needed to move the ATF into the background. That happens a lot when you are working from true events—the thing that draws you in first is the story, and the characters are just the people in the story. We had to push [the ATF] plot to the back and let our characters shine through. I'm most interested in Terry, the character based on Chauncey Wright. He's at the center of this wheel, that's turning and turning and turning.

TP: What do you hope the audience walks away with after experiencing this story?

BN: I want them to walk away with the belief after all of this that love may triumph. That maybe there's a light there for everyone, that with all of the bad that gets piled on us, all of the things that feel out of our control, we can make the choice to love.

A lot of my plays are a little cynical, but I feel like I'm turning a bit of a corner with this one. There's some sort of release that gets them to maybe find a way to triumph.

To Catch a Fish is inspired by the true story of Chauncey Wright, who was living in Milwaukee, Wisconsin, at the time of the event.

Wright had suffered a traumatic experience as an infant when he was left in a bathtub unattended for more than 10 minutes. This resulted in lasting brain damage, and his IQ measures in the 50s. For context, the average IQ is between 90 and 110. Depending on the scale used, he would be considered mildly to moderately intellectually disabled. Though imprecise, IQ is often equated to “mental age.” According to Human Rights Watch, an IQ of 50 would put Wright at the mental age of about eight years old.

The Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF) has a long history of undercover storefront operations, and decided to set one up in the Milwaukee neighborhood of Riverwest. Dubbed “Operation Fearless” by agents, this sting—like many others that came before it—was designed to ensnare career criminals attempting to sell firearms. The deep flaws in Operation Fearless were uncovered by journalists John Diedrich and Raquel Rutledge.

Under a fake name and address, ATF agents leased a single-story building on East Meinecke Avenue

Chauncey Wright, pictured around the time he unknowingly worked for ATF agents.



from landlord David Salkin. At the time they signed the lease, the undercover operation was not registered with the state. They titled the business “Fearless Distributing,” and set up a showroom with fake/synthetic urine (used to pass drug tests), bongos, clothes, shoes, and more.

Locals noticed funny things about the business almost right away. According to reporting by Diedrich and Rutledge in the *Milwaukee Journal Sentinel*, “workers at the tannery across the street noticed people going into the store carrying packages and guns, then coming out empty-handed. Odd for a place that was supposed to be selling things, they thought.” The local UPS driver asked Fearless Distributing if it needed an account, but they said they did not expect to ever send or receive anything—despite having the word “distributing” in the business’ name.

Riverwest was known as a generally nice neighborhood. There had been an influx of young families and it had been touted as a great place to live and buy a home. Crime in the area had been rapidly declining—homicides ranged from 0-3 during the five years before the operation, which is much less than other areas of Milwaukee. Residents were upset when they discovered that this sting to lure career criminals to their neighborhood had been initiated.

Early in the operation, agents “employed” Wright at Fearless Distributing after meeting him in a Walmart parking lot. It was known in the neighborhood—but supposedly not by the agents—that Wright had a traumatic brain injury. He would often drift off in the middle of conversations and appear to be talking to someone else, and could be overly trusting.

Wright, who had had trouble keeping a job and was living with his girlfriend Terri Giles, began his work at Fearless Distributing by riding his bike around town, handing out flyers and spreading the word about the store. Wright also worked at the store stocking shelves. Then, the agents began encouraging him to sell guns and drugs to the storefront and to encourage others in his community to do the same.



Agents of the U.S. Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF), first officially established in 1972.

Wright was paid in cigarettes, merchandise, and cash from February to September 2012. Giles—his girlfriend—did not think the store seemed normal, noting the lack of windows and that the area it was in had very little foot traffic. But Wright seemed to think these agents were his friends.

The ATF agents were buying guns at an incredibly elevated price, sometimes two to three times as much as the guns would sell for at an auction. One person who was charged in this case bought some of the guns at Gander Mountain, a local store, at full price, then sold them for twice what they were worth to the agents.

The most egregious error of the operation came when an agent parked his car about half a mile away from the shop, with three ATF guns inside. All three firearms, ammunition, and an ATF radio were stolen, and only one was returned—when it was sold back to the ATF agents the next day for \$1,400.

Fearless Distributing was burglarized in October 2012, leading to the end of the botched operation. ATF agents still owed \$15,000 to the landlord, for things like damages, utilities, and unpaid rent, which they refused to pay.

When the ATF agents left Riverwest, there were 30 defendants in the case surrounding Operation Fearless. Three turned out to be the wrong people, and their charges were dismissed. Wright was not so lucky. A 2007 felony charge for selling \$10 bags of cocaine on the street meant it was illegal for him to possess a gun. Wright sold the ATF agents cocaine and ecstasy, and sold eight guns to the agents. He was indicted on seven drug and gun counts, and eventually sentenced to six months house arrest and four years of probation.

THE TIMELINE: ORIGINS AND BRIEF HISTORY OF THE ATF

January 16, 1919 The 18th Amendment to the Constitution is ratified. It bans the manufacture, transport, and sale of alcoholic beverages.

Response to this Prohibition originates the terms “dry,” signifying those who support the ban, and “wet,” signifying those who continue to drink—verbiage that will linger in the lexicon and later be used to describe “dry” college campuses, etc.

October 28, 1919 The National Prohibition Act, known as the Volstead Act, is passed. It delegates enforcement of the 18th Amendment to the Department of the Treasury. Enforcement is considered a Treasury issue because an influx of cash from criminal organizations is corrupting the politics and law of the country.

1920 A robust bootleg alcohol industry of speakeasies, saloons, and distilleries begins to boom, driven by organized criminals.

The Prohibition Unit is created within the Bureau of Internal Revenue to enforce the National Prohibition Act. Its agents are often called “Dry Agents” by the public.

1927 The Prohibition Unit becomes an independent entity within the Treasury Department and is renamed the Bureau of Prohibition. It establishes an army meant to enforce the prohibition of alcohol in the United States. General C. Lincoln Andrews states, “No parallel of this situation exists in normal times. It is similar rather, to war.”

1930 The Bureau of Prohibition is transferred from the Treasury to the Department of Justice.

1933 Prohibition is repealed with the ratification of the 21st Amendment.



Aerial view of downtown Milwaukee, Wisconsin, with Lake Michigan in the background and the Milwaukee River in the foreground. (Photo: Wikimedia Commons)

The city of Milwaukee, Wisconsin, has a population of about 604,477 people, making it the 23rd largest city in the United States, similar in size to Seattle, Washington. By comparison, Chicago is more than four times its size, with a population of nearly 3 million.

The city's population is very young. With students from the University of Wisconsin-Milwaukee and other schools making up a large percentage of the population, many of its residents are under the age of 50.

According to its government website, the city makes up 63% of the population of Wisconsin's Milwaukee County, yet Milwaukee houses 88% of the minority population, including 96% of the county's African-Americans. Much like Chicago, this is a result of historical urban segregation. Traditionally, Black people have lived on the north side of the city. There is even an old racist joke that the 16th Street viaduct bridge that divides the city is the longest structure in the world linking "Africa to Europe."

During the Great Migration, African-Americans moved north toward cities

like Chicago and were able to attain some land and status and build their own organizations. By the time Black people arrived in Milwaukee in the 1960s, the post-World War II economy was no longer booming, jobs were threatened, and the Black community of Milwaukee had no time to get on its feet. Furthermore, like many immigrant populations today, they were scapegoated for the city's problems. White flight began and many white residents moved to the suburbs.

The Black and Hispanic populations make up 57% of the city's more than 600,000 residents. However, the suburbs surrounding Milwaukee are less than 2% African-American and less than 5% Hispanic.

One of the biggest tools of segregation is often the transportation system. In Marin County, California, there were objections to extending the BART train

Protestors march across the 16th Street Viaduct in support of public education, 2016. (Photo: Joe Brusky, Flickr)



system out from San Francisco, in order to stop residents of color from traveling that way for work and housing. Similar to the Bay Area, Milwaukee has almost no public transit or railways leading to the suburbs, meaning only those who can afford their own transportation can afford to go back and forth between the two areas.

This context is important because it informs the neighborhood where the play takes place, Riverwest. Riverwest is a neighborhood that has been revitalized in the last decade by an influx of students and young people. Riverwest is known for its restaurants, music venues, tiki bars, and co-ops. It is also one of the most diverse neighborhoods in Milwaukee. It has a vibrant gallery and art life. In fact, one of Riverwest's most popular graffiti artists is known for painting koi fish on sidewalks throughout downtown Milwaukee.



Milwaukee street art depicting koi fish, by Jeremy Novy, 2013. (Photo: Wisconsin Gazette)

Fish and fishing are also a significant part of Milwaukee's culture, and fishing the Milwaukee River is mentioned in *To Catch a Fish*. There are roughly 54 different species of fish in the river, so locals can enjoy catching sturgeon fry, northern pike, catfish, and more.

It makes perfect sense that ATF agents would set up their storefront in a place like this. It is diverse enough to let the presence of predominantly white officers go unnoticed, but is also known for its proximity to high crime areas. Therefore, agents could report that they were operating somewhere incredibly dangerous, when in actuality they were doing a sting in a trendy neighborhood with long-time residents.

1933 The Bureau of Prohibition becomes the Alcohol Tax Unit (ATU) and is re-categorized to the Treasury Department.

1934 The National Firearms Act is introduced as a direct response to gang violence; it imposes tax requirements on weapons favored by gangsters.

1941 The ATU is commissioned to enforce the National Firearms Act.

1968 The Gun Control Act of 1968 is passed following the assassinations of President John F. Kennedy and Dr. Martin Luther King, Jr.

Congress reorganizes the ATU into the Alcohol and Tobacco Tax Division. It is responsible for enforcing the Gun Control Act.

1970s Federal Bureau of Investigation (FBI) undercover operations emerge that create storefronts as a way of taking in stolen property.

1972 The Bureau of Alcohol, Tobacco and Firearms (ATF) is established as an independent bureau within the Treasury Department.

1993 ATF agents attempt to serve a search warrant for illegal weapons at the Mount Carmel Center in Waco, Texas, home to more than 100 Branch Davidians. The Branch Davidians, an apocalyptic cult led by David Koresh, had assembled an arsenal for the "end of times." Agents had viewed the operation as a "humanitarian" mission, even purchasing candy for the children they knew were inside. But a shootout at the beginning of the operation results in four ATF agents being killed, and a lengthy standoff commences. It will last 51 days and end with the death of more than 80 of the Branch Davidians, including Koresh.

1996 The Antiterrorism and Effective Death Penalty Act is passed after the 1993 World Trade Center and 1995 Oklahoma City bombings. The law

Almost 22% of the people living in the United States are living with some sort of disability.

10.6% percent of those people have what is known as a cognitive disability, which creates difficulty concentrating, or making decisions.

Intellectual and Developmental Disabilities (I/DD) is the term used to describe those who suffer from disorders that fall under either category. Intellectual disabilities are characterized by a limited mental capacity and difficulty adapting to societal behaviors. These can include social cues and social interactions, money management, and routines. Intellectual disabilities manifest before the age of 18 and can result from both physical and non-physical causes.

Developmental disabilities encompass intellectual disabilities, but also includes physical disabilities. Developmental disabilities tend to be severe, long-term disabilities that often affect physical functions and cognitive ability.

Statistics indicate that women and people of color suffer disproportionately higher rates of disability. For example, one in four women

have a disability, and 3 in 10 non-Hispanic Americans have a disability.

Economics also come into play when discussing disability. According to the Centers for Disease Control and Prevention (CDC), nearly half of those with an annual household income of less than \$15,000 reported a disability.

Due to advancements in scientific research around improving the living conditions of those who have I/DD, as well as a reduction in stigma, there are now more resources available for individuals living with intellectual and developmental disabilities than there have ever been before.

In Wisconsin specifically, many of the programs for adults with disabilities are folded into the Medicaid programs for the elderly, such as Family Care. Family Care was created in 1999 and is now available in 71 counties. The last county in Wisconsin is expected to adopt it in 2018. It is designed to give adults living with disabilities and the elderly the care they need to remain in their homes. As of 2010, it was serving more than 30,000 members.

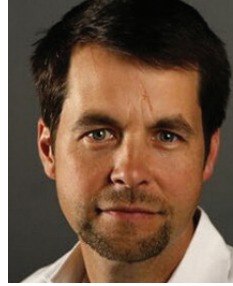
However, it is clear that these programs are not serving every individual who could benefit from them. In a survey taken in Wisconsin in 2014, there were 341,121 people between the ages of 18 and 64 living with a disability, with 4.2% living with a cognitive difficulty.

Chauncey Wright is one person who did not receive benefits from the state for the traumatic brain injury and brain damage he sustained as a child until after his trial. This demonstrates how many individuals with intellectual and developmental disabilities can slip through the cracks for various reasons.

According to the Centers for Disease Control and Prevention (CDC), nearly half of those with an annual household income of less than \$15,000 reported a disability.

THE INTERVIEW

JOURNALIST JOHN DIEDRICH



John Diedrich



Raquel Rutledge

It began as a “sort of dumb cop story,” according to investigative journalist John Diedrich, who got a tip that an agent working for the Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF) had his machine gun stolen from his car, which was parked outside a coffee shop in Milwaukee’s River-west neighborhood. Little did Diedrich suspect that this tip would lead to a months-long investigative process, an award-winning series of articles, a spot on “This American Life” and a national outcry about the fallout from a botched ATF sting memorably called “Operation Fearless.”

In a recent conversation with *To Catch a Fish* co-dramaturg Tanya Palmer (TP), John Diedrich (JD) talks about the ATF storefront operation that brought undercover agents to an out-of-the-way warehouse, where they set up a store and hired 28-year-old Chauncey Wright to pass out flyers and eventually set up deals to purchase illegal guns and drugs. When the operation was shut down—in no small part because of the attention of the *Milwaukee Journal Sentinel*—Wright was charged with federal drug and gun counts and sentenced to six months of house arrest and four years of probation.

Diedrich, along with fellow journalist Raquel Rutledge, first wrote about Wright on April 6, 2013, in an article published in the *Milwaukee Journal Sentinel* titled “Botched ATF Sting Ensnarcs Brain Damaged Man.” The two reporters went on to write a series of articles about the Milwaukee operation and its fallout, as well as similar storefront operations nationwide.

TP: How did you come upon this story?

JD: I got a tip that an agent had his gun stolen. I knew that it happened at this particular coffee shop. Then I got a call out of the blue from a David

says that if an individual knowingly supplies a violent criminal with firearms or explosive materials, they will be placed under a penalty. This marks a shift in the treatment of firearms by the government from more passive regulation to active restriction and even criminalization.

2002 As a result of the terror attacks on September 11, 2001, the Homeland Security Act is passed, outlining responsibilities for fighting terrorism. The ATF is split into two agencies: The Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF), which is transferred to the Department of Justice, and the Alcohol and Tobacco Tax and Trade Bureau, which remains with the Treasury Department.

2012 ATF agents begin an undercover storefront operation in Milwaukee, Wisconsin, dubbed “Operation Fearless.” They meet a man named Chauncey Wright and ask him to provide drugs and guns, supposedly without knowing he has an IQ of 50 because of brain damage suffered as a child. In September, Wright is arrested on seven drug and gun counts. He will be sentenced to six months of house arrest and four years of probation.

September 2016 The Justice Department releases an extensive report on ATF undercover storefront operations. The executive summary states that the impetus for this review is a 2013 article written by John Diedrich and Raquel Rutledge of the *Milwaukee Journal Sentinel* about the Wright case.

The report finds that while storefront operations can be important to the ATF’s efforts, ultimately the agency is failing at managing them. The report states: “It lacked adequate policies and guidance for its agents, and in some cases supervision, necessary to appropriately address the risks associated with the use of this complex investigative technique.”

Salkin, a landlord who had rented a building to federal agents. He told me that they tore up the place, backed up the toilet, and now they wouldn't pay him his security deposit. I went out to his place, which was kind of out of the way, and as I'm standing there, I realize it's less than a mile away from the coffee shop where the gun was stolen. So that's when it all kicked in and I realized these two stories were connected. And eventually we found our way to Chauncey Wright.

TP: It's interesting how many mistakes the agents made. What do you think motivated them to work as they did?

JD: These storefront operations had been going on for a while. They are, in the estimation of a lot of people who looked at them, problematic for a lot of reasons. From the ATF's perspective, they lead to quick convictions, because you are essentially creating the forum by which the crime happens. And because you're creating the forum, you have the ability to put in video cameras and gather really strong evidence that often prompts somebody to plead guilty. There's a lot of pressure on these agents to make cases. It's a numbers game. You need to get firearms and drugs off the street any way you can.

One of the big sources of information we had for finding out about other stings around the country was the ATF's own press releases. They would say, look, we got 45 guns. What they weren't saying was where those guns were coming from. Because they were paying such inflated rates, people were going and buying them at gun stores and then bringing them in to make a profit.

There's also a sense from talking to other police officers that this approach is just lazy law enforcement. It'd be like me sitting at my desk and just waiting for a story to come to me rather than going out and getting it. You have to go and find out who are the significant people. The problem is that this kind of, for lack of a better term, lazy policing, is going to draw in somebody like Chauncey.

TP: What do you think has been the impact of your reporting on the way ATF operates? Has it resulted in any changes in policies and procedures?

JD: There ended up being an Inspector General's Report on this and other similar operations by the ATF, and it was pretty damning. They said there was no targeting [of individuals with I/DD] that they could detect. But again, nobody in their right mind would say that the point of the plan is to target people with intellectual disabilities. It's just sort of a natural result of a lazy, poorly planned operation, and a fixation on numbers to get guns on the table for the press conference.

There were two hearings on Capitol Hill, so [the ATF] had to answer questions about this. They vowed at that point that they were going to stop doing these kinds of [storefront] operations. What we don't know is whether they just tweaked them and then called them something else. By and large these operations have ceased. But no one from the ATF went to jail, and we don't know that anyone lost their jobs. There were a couple of people who were moved to positions that appeared to be demotions. But the irony is that the boss who was really responsible didn't pay the price for this.

I'm on their big black list—no one in the country is allowed to talk to me, at least not officially. That doesn't mean that I don't hear from plenty of ATF people—the bread and butter of what we do is talking to people who aren't asking their bosses first. That's kind of what source work is all about.

Read more from this interview on our blog Behind the 'Line' at timelinetheatre.com/blog.

“These storefront operations are, in the estimation of a lot of people who looked at them, problematic for a lot of reasons.”

BACKSTAGE

DONOR SPOTLIGHT



Robert and Eleanor Meyers

TimeLine Theatre is delighted to recognize the tremendous support of Dr. Robert and Mrs. Eleanor Meyers, generous donors to our Living History Education Program.

The Meyers have always been intrigued by the use of history in theatrical productions, starting with Shakespeare. “Learning history by watching a play is a wonderful way to stimulate one's curiosity and go on to study the historical events, outside of the theater,” they remark. While they have many favorite TimeLine productions, the one that stands out most is *The History Boys* in 2009. “It was so well constructed and so well acted out as an ensemble,” they note, “that anyone could easily relate to the events that those boys went through.”

It is the relationships behind-the-scenes that especially interest the Meyers. “We've come to know the company through a number of years of support, and what we love most about TimeLine is the dynamic between the actors and the staff. We've attended a number of play readings and saw this dynamic repeatedly play out in a most positive and exciting way.”

“We support a number of large and small theaters in the Chicago area and particularly enjoy exposing these wonderful companies to out-of-towners who are ‘blown away’ by the Chicago theater scene.” They go on to say, “It is the responsibility of good theater to present issues that will result in a dialogue after you leave the theater,” and looking ahead, they're looking forward to “TimeLine's exploration of new, and controversial, historical issues.”

Dr. Meyers' avocation and passion is videography, which he's used in his professional career as a teacher of surgical procedures. He's translated those skills into making small documentaries, and in November 2015 he accompanied a team of teaching artists from TimeLine's Living History Education Program into a Chicago Public School to

experience and record a Living History residency in action. “I suggest that anyone interested in the educational aspects of theater should contact TimeLine to explore the amazing outreach in this arena, particularly TimeLine's involvement with local high schools through the Living History Program,” Dr. Meyers raves. “Observing the energy and interest of high school students studying a particular historical period, then being able to attend a theatrical production depicting this period, illustrates the power of theatre to alter and expand the minds of young people through curiosity ... the best teacher.”

BACKSTORY:

THE CREDITS

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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.

OUR 2018-19 SEASON

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BY BARBARA LEBOW

DIRECTED BY VANESSA STALLING

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DIRECTED BY RON OJ PARSON

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