



ONLINE REVIVAL

To Master the Art

by WILLIAM BROWN and DOUG FREW

directed by WILLIAM BROWN

Timeline
Theatre Company

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

On March 14, I found myself—like you, I imagine—unexpectedly at home. In the preceding 48 hours, TimeLine had canceled our annual gala and closed the production of *Kill Move Paradise* due to necessary COVID-19 precautions. I was heartbroken and uncertain about what might lie ahead. I longed for something comforting and familiar, so I pulled out *Mastering the Art of French Cooking* and spent the day making Julia Child's French Onion Soup.

That afternoon, my home was filled with the aromas of caramelizing onions, rich stock, layers upon layers of flavor, a sense of temporary calm, and hearty, wholesome love. Wine might have been a part of it, too.

Coincidentally, more than a dozen years prior to that, playwrights William Brown and Doug Frew began their work on the play *To Master the Art* with this same recipe. On the day they started writing, they had a simmering pot of Julia's iconic soup on the stove as they began the opening scene where Julia discovers the allure of French cuisine with her husband Paul.

Thinking back to my soup making on March 14, I had no thought at the time that this play—one of the most beloved and frequently referenced from TimeLine's 23-year

history—would be shared again in this altogether new medium of online streaming.

As I now write this note to you in early May, I'm in my recently created "home office," which is lined with bookshelves of plays, and, like my actual office at TimeLine, adorned with posters and photos of past TimeLine productions. I'd be lying if I said it has the same, quirky energy as my office inside that great, old building at 615 W. Wellington Avenue. Just as I'd be lying if I said that streaming a play at home on your couch can replicate the feeling of being in our theatre—gathering in community with fellow audience members and being within arm's reach of astonishing actors. Nor can your screen replicate the aromas we created with *To Master the Art*—of shallots sautéed in butter emanating from the stage and creating the feeling of being transported to France with Julia and Paul.

But, all that said, I am truly thrilled to share this play with you in your own home, either for an encore viewing of the play, or experienced for the first time if you missed its premiere in 2010 or its remount in 2013 at the Broadway Playhouse.

All of us at TimeLine are embracing this current, new normal with resilience and a continued commitment to our mission, and we are grateful to be in conversation with you about a piece of theatre that was conceived, nurtured, and premiered by TimeLine over a period of many years.

While it saddens us all that we can't currently experience theatre together in the same room, our work does not stop. Our passion and vision is undeterred. You are still with us and we are still with you. With that spirit, we are delighted to be able to bring TimeLine to you in a new way, with this love letter of a play.

It explores a period of Julia and Paul's life in France during the 1950s, when as Americans abroad they were ambassadors for a country that, back home, was brimming with fear and anxiety. Even as they grappled with what it meant to be an American, they were tasked with introducing France to the best America had to offer.

Here was Julia, in mid-life, redefining who she was and shattering the perceived role of the

American housewife. Here was Paul, toiling in the bureaucracy of the State Department and having to constantly defend his actions and aspirations. Two frustrated artists charting very different courses, struggling to master the arts of marriage, communication, cooking, and personal fulfillment.

They discovered how to work as a team and navigate new terrain. Paul recognized that it was Julia's time to blossom, and, as her partner, he nurtured her evolution. She, in turn, inspired a nation to embrace the possibilities of the kitchen—gathering together to craft a meal, raise a glass or two, use food as a tool for celebration, and share in the pleasures of culinary tradition.

As we all find ourselves at home, sheltered in place, and as some of you (re)discover your kitchen for the first time in a while, this is an opportune time to revisit this story and to pay tribute to the impact Julia has had on our lives. Not only did she revolutionize the world of food and teach so many how to live life more fully, with fearlessness and grace, but she reminded us of the sacredness of the kitchen table, where we can gather and find communion—even when we arrive with different points of view and conflicts that may be personal, familial, cultural, or political. We have Julia (and Paul) to thank for reminding us of that, as well as inspiring legions to take up her torch.

Full disclosure, if I haven't already showed my hand, I'm a foodie. Rivalled only by the theatre, the kitchen is my chosen sanctuary and laboratory, and I gluttonously imbibe all things epicurean—magazines, websites, cookbooks, gadgetry, you name it. I'm a junkie. And it all started long ago when I discovered Julia on PBS television and she shattered my previous food experiences within my Irish Catholic "salt-is-an-exotic-spice-to-use-sparingly" upbringing.

Julia introduced me to a new world of fearlessness, exploration, experimentation, willingness to make mistakes, and eagerness to taste something foreign—to either my palate or my preconceptions. My love for the kitchen was ignited, like many of you, by Julia showing me I could do it. And by saying it was OK if I screwed it up the first, or second, time.

Today, Julia's influence is again prevalent as we are forced to embrace our kitchen ingenuity in new ways, being creative with what's in the pantry, or endeavoring to tackle that daunting recipe that's terrified us for years. Thankfully, Julia showed us the way, taking us by the hand and providing comfort that it would all turn out just fine. She reminded us to embrace the opportunity to share together, venture into new territory with fearlessness, and appreciate the joys that such a journey can bring. I am ever-thankful for that and ever-thankful to continue to share TimeLine's work with you, albeit in some new territory that we will get through together.

I wish you well, and I look forward to gathering for new memories yet to be made. Until that time, bon appétit and take care of yourselves and those around you.

All the best,



Behind the scenes of the 2010 production of To Master the Art, with (from left) William Brown, Keith Pitts, Juliet Hart, the original scenic design model, Andrew Hansen, Karen Janes Woditsch, and Craig Spidle.



Julia Child

Before finding her passion for cooking, before writing *Mastering the Art of French Cooking*, and before a career on public television introducing Americans to French cuisine, Julia Child already had led a fascinating life.

Julia McWilliams was born Aug. 15, 1912, in Pasadena, Calif. Part of a wealthy family, she had an idyllic childhood and was known for her humor, good nature, and pranks. Her reserved father, Big John McWilliams, had high expectations for his first-born daughter. Her mother Carolyn was charming and permissive. Julia attended Katherine Branson School and her mother's alma mater, Smith College. She was well-liked, extroverted and socially active, often at the expense of her school work. Julia graduated in 1934, and, unlike many of her classmates, had not found a husband.

She returned home briefly, then lived in New York City and wrote advertising copy for W. & J. Sloane home furnishings. She thought she might be a novelist. She returned to California to nurse her mother, who was dying of complications related to high blood pressure. After her mother's death, Julia continued struggling to find a purpose for her life. She kept house for her father, entertained and volunteered with various charities.

With the outbreak of World War II, she applied to be in the Women Accepted for Volunteer Emergency Service (WAVES) but was rejected because of her height—she was 6 foot 2 inches tall. In 1942, she found work with the Office of Strategic



Julia and Paul Child, circa 1946.

Services (OSS), the predecessor to the CIA, and jumped at the chance to work abroad. She was stationed first in Ceylon, then in China. Later in life, Julia would describe her role in the OSS as a file clerk when, in fact, she was the organizational center, supervising a staff and receiving and organizing classified documents and reports. During her work with the OSS, she encountered many different Americans and foreigners and became more politically liberal than her father.

She met Paul Child in Ceylon, but would not get to know him until they were stationed together in China. He was 10 years older, self-educated, an artist and world-traveler. At first they were just good friends, but near the end of their time in China a romance blossomed that continued through letters when they were back in the United States. They agreed to meet each other's families, then drive across the country. Shortly after arriving at his brother's house, they announced their engagement. They were married in a civil ceremony on September 1, 1946.

The couple lived near Washington, D.C., while Paul worked for the government. In 1948, he was posted to Paris as Exhibits Officer for the United States Information Service (USIS). It was in Paris that Julia would find her true calling.

Paul Child

Born in 1902, Paul Child and his twin brother, Charlie, were six months old when their father, Charles T. Child, died. Their mother, Bertha May Cushing, was artistic and impractical; she supported the family by singing in Boston and Paris.

THE TIMELINE: POST-WAR FRANCE

After her death in 1937, his only real family would be Charlie and his wife, Freddie, and their children. As a child, Paul lost sight in one eye when Charlie accidentally poked it with a needle. Paul was the more adventurous of the twins and as a child broke ribs, three fingers, a wrist and his collarbone.

Paul joined the Canadian Army at age 16; he worked on schooners and tankers. He also studied art, photography, stained glass, and semantics, and had a black belt in jujitsu. He had a 17-year relationship with Edith Kennedy, who was 10 years older. She died of cancer months before Paul joined the OSS; he spent much of his time in Asia mourning her.

Paul was assigned to the map division because of his skills as an artist. He soon began to notice the easy companionship he had with Julia McWilliams. He enjoyed her ease, lack of fussiness, love of food, and laughter. He commented on her great legs in a letter to his brother—she was four inches taller than he. Julia soon was smitten, but it took Paul, who was interested in several female OSS employees, longer to recognize his feelings. Later, he would berate himself for how blind he had been to her attributes.

Their marriage would be one of equals. They were devoted to each other, and he was incredibly supportive of all aspects of her career, as she was of his photography and struggles in the information services.

“Julie is a splendid companion, uncomplaining and flexible—really tough-fibered ... She has great charm and ease with all levels of people without any way of talking down to anybody. ... Quite a dame.”

— Paul Child, describing Julia in a letter to his twin brother Charlie

1945 World War II ends in Europe on May 8, with the surrender of Germany.

French women vote in the first election of the Provisional government, having gained the right to the year before.

Gen. Charles de Gaulle, leader of the Free French Forces during World War II, is elected president of the French Provisional Government on November 13.

Black markets for food, cigarettes and clothes develop throughout Europe.

1946 De Gaulle resigns the presidency of the Provisional government on January 20. He is succeeded by Félix Guoin, who is followed in rapid succession by Georges Bidault, Vincent Auriol, and Léon Blum, all in 1946.

France adopts the constitution of the Fourth Republic October 13, becoming a parliamentary republic.

The war in Indochina begins on December 19, as France tries to retain control over its colonies.

1947 Vincent Auriol is elected the first President of the Fourth Republic on January 16.

U.S. Secretary of State George Marshall calls for a European Recovery Program on June 5.

1948 Sartre writes the play *Les Mains Sales* (*Dirty Hands*). Jean Cocteau writes and directs the film version of his play *Les Parents Terribles* (*The Terrible Parents*).

Simone Beck

Simone Beck, known as Simca after the tiny car she drove, was one of three friends who would start L'Ecole des Trois Gourmandes (roughly translated as “the school of the three hearty eaters”); the others were Julia Child and Louise Bertholle. Simca and Louise would ask Julia to contribute an American sensibility to the French cookbook for American audiences they were hoping to publish. An exacting person, she and Julia had fierce disagreements while creating a cookbook that eventually became *Mastering the Art of French Cooking*. Julia described their relationship as being like sisters; ultimately, the vast work was a collaboration.

Louise Bertholle

Louise Bertholle was another Frenchwoman Julia met through mutual friends while in France. She was working with Simone Beck on the cookbook for which Julia would also become an author, and she helped form L'Ecole des Trois Gourmandes to offer French and American women an opportunity to learn how to cook French cuisine in an unthreatening environment (at first, they used Julia's kitchen). Louise was ultimately less involved than Simone and Julia both in the school and the cookbook, but her numerous social contacts were useful in recruiting students.

Elizabeth Brassart

Elizabeth Brassart was the owner of Le Cordon Bleu cooking school; she had taken over from the founder, Marthe Distel, who had run the school for 50 years. Brassart saved Le Cordon Bleu, which had closed during the war, single handedly returning it to



Louise, Julia and Simca—“Les Trois Gourmandes”—in Julia's kitchen at Roo de Loo.

a place of pre-eminence among culinary schools. Julia had a difficult relationship with Brassart, whom she described as “short, thin and rather disagreeable.”

Chef Max Bugnard

Max Bugnard was in his 70s when Julia Child was his student at Le Cordon Bleu. In London, he worked under Auguste Escoffier, the lauded chef instrumental in making French cuisine famous and creating the ordered system of a professional kitchen; he also owned a restaurant in Brussels. Julia was a favorite pupil, in part because she showed more dedication than the GIs at the school, and, in part, because of her deep love of the French culinary tradition.

The two became close. Max taught her how to flip an omelet and cook game and showed her around Les Halles, the famous French market. He intervened on her behalf when Elizabeth Brassart, the owner of Le Cordon Bleu, tried to keep Julia from getting her diploma. He would later teach for L'Ecole des Trois Gourmandes. Julia said “he looked a bit like a walrus” because of his thick moustache and round glasses. He was instrumental in teaching Julia the principle of “theme and variation” in her cooking, which would be incredibly valuable throughout her career, particularly when she was meticulously working on the recipes for *Mastering the Art of French Cooking*.

Avis DeVoto

Julia struck up a friendship with Avis DeVoto after reading her husband Bernard's column in *Harper's*, in which he complained about the quality of American knives. Julia wrote a long letter of

agreement and sent him two knives from France. Avis answered the letter—a devoted cook, she was the actual knife user and had suggested the article to her husband. The two began a lengthy friendship by correspondence.



Julia Child and editor Judith Jones.

Judith Jones

Judith Jones was an editor at Knopf and one of the strongest advocates for *Mastering the Art of French Cooking*. Judith had been working as an editor when she took a trip to Paris in May 1948 and ended up staying. She met and married Evan Jones, an editor of *Weekend*. They were living on the Left Bank, quite close to Julia and Paul's apartment, but the two would not meet until years later.

After the Joneses moved back to New York, Judith went to work as an editor for Knopf. In 1959, she would see the manuscript for what ultimately would become *Mastering the Art of French Cooking*. Judith realized the importance and revolutionary nature of the book and, in spite of her superiors' misgivings, helped bring the book to publication.

Julia Child with Chef Max Bugnard.



1949 Simone de Beauvoir publishes *Le Deuxième Sexe* (*The Second Sex*).

1950 The movie *L'Orphée* (*Orpheus*), directed by Jean Cocteau and starring Jean Marais, is released in France.

1951 France joins other European nations to form the European Coal and Steel Community (ECSC), which will lead to the formation of the European Economic Community in 1957.

The Confédération Général du Travail (CGT), a communist-dominated workers union, initiates a series of strikes for wage increases that result in blackouts and transit disruptions throughout Paris.

1953 René Coty is elected president on December 23.

1954 The French war in Indochina ends with the fall of Dien Bien Phu on May 8.

The Algerian War of Independence begins on November 1.

The French film *Les Diaboliques* (*Diabolique*) directed by Henri-Georges Clouzot and starring Simone Signoret is released in France.

1955 Shopkeepers (led by Pierre Poujade) hold an anti-parliamentarian rally in Paris on January 24 to protest the spread of chain stores and loss of the traditional French way of life. They also express dissatisfaction with state bureaucracy, as well as anti-American sentiments. These protests, along with France's failures in Indochina and other former colonies, pave the way for the Fifth Republic and Charles de Gaulle's return to the presidency.



EXPLORING TODAY'S TOPICS THROUGH THE LENS OF THE PAST

artistic director **PJ Powers** | managing director **Elizabeth K. Auman**

ONLINE REVIVAL

To Master the Art

by **William Brown** and **Doug Frew**

directed by **William Brown, SDC**⁺

2013 remount at Broadway In Chicago's Broadway Playhouse
producers **Aurélia F. Cohen** and **Brian Loevner**

scenic designer **Keith Pitts, U.S.A.**

costume designer **Rachel Anne Healy, U.S.A.**

lighting designer **Charles Cooper, U.S.A.**[^]

sound designer and composer **Andrew Hansen**[^]

properties designer **Julie Eberhardt**[^]

dramaturg **Maren Robinson**⁺

dialect coach **Eva Breneman**[^]

stage manager **Lauren V. Hickman**^{*}

assistant stage manager **Jonathan Nook**^{*}

featuring **Karen Janes Woditsch**^{*}, **Craig Spidle**^{*},
Janet Ulrich Brooks⁺, **Heidi Kettenring**^{*}, **Jeannie Affelder**, **Sam Ashdown**,
Ian Paul Custer, **Terry Hamilton**[^], **Juliet Hart**⁺, and **Brian Plocharczyk**

May 12 – June 7, 2020

*To Master the Art was originally commissioned by TimeLine Theatre Company in 2008.
It received its world premiere at TimeLine in 2010.*



At the time of filming, the Director is a member of the Stage Directors and Choreographers Society, a national labor theatrical union



^{*} At the time of filming, member of Actors' Equity Association, the union of professional actors and stage managers

At the time of filming, those designers and scenic artists identified by U.S.A. are members of United Scenic Artists, IATSE Local 829, AFL-CIO

⁺ TimeLine Company Member

[^] TimeLine Associate Artist

CAST

| | | |
|------------------------------|-------|---|
| Karen Janes Woditsch* | ..... | Julia Child |
| Craig Spidle* | ..... | Paul Child |
| Janet Ulrich Brooks*+ | ..... | Madame Brassart, Avis DeVoto |
| Heidi Kettenring* | ..... | Jane Foster Zlatovski |
| Jeannie Affelder | ..... | Madame Dorin, Marie des Quatre Saisons, Simone Beck |
| Sam Ashdown | ..... | Carolina, Officer Joe Black |
| Ian Paul Custer | ..... | Joey, Lee, Hollings |
| Terry Hamilton^ | ..... | Chef Max Bugnard, Big John McWilliams |
| Juliet Hart+ | ..... | Grace, Judith Jones |
| Brian Plocharczyk | ..... | Gilles, Mick, Richard, Officer Dan Smith, Cole |

*At the time of filming, member of Actors' Equity Association,
the union of professional actors and stage managers

+ TimeLine Company Member ^ TimeLine Associate Artist

SETTING

Rouen and Paris — 1948 to 1961

Most of the action of *To Master the Art* takes place in the kitchen of Roo de Loo,
Julia and Paul's apartment at 81 Rue de l'Université in Paris.

PLEASE NOTE

Each remote viewing ticket entitles the ticket holder to a one-time viewing of *To Master the Art*.

The videotaping or making of electronic or other audio and/or visual recordings
(including photographs) of this online production or further distributing or sharing of this
recording in any way on any medium, including the internet, is strictly prohibited, a violation
of the author's rights and actionable under United States copyright law.

SPECIAL THANKS

TimeLine is grateful to Actors' Equity Association, Stage Directors and Choreographers Society,
United Scenic Artists, producers Aurélie F. Cohen and Brian Loevner, playwrights William Brown and
Doug Frew, and all the artists involved with this production, whose support has made this streaming
performance possible.

Video recording and editing by **Marty Higginbotham**

CONVERSATION

TimeLine Theatre is dedicated to exploring today's social and political issues through the lens of the past. For this online production, we are able to share information and provide inspiration for conversation through this *Backstory* program book, elements of our lobby experience available online, discussion events, our blog Behind the 'Line, and more. Explore all the resources available at timelinetheatre.com/to-master-the-art-remote.

ONLINE DISCUSSIONS VIA ZOOM VIDEO CONFERENCE

In conjunction with remote view performances, TimeLine is offering three opportunities for patrons who have viewed the production to gather via Zoom for an online video discussion moderated by dramaturg Maren Robinson and featuring members of the *To Master the Art* artistic team. These FREE discussions will begin at 6 p.m. on Tuesday, May 26; Wednesday, June 3; and Thursday, June 11; and will last for one hour. For further details, including participating artists to be announced, and to sign up to attend a free virtual discussion, visit timelinetheatre.com/calendar or call the Box Office at (773) 281-8463 x6.

FIND US ON SOCIAL MEDIA

TimeLine Theatre is on Facebook, Twitter, Instagram and YouTube at [@TimeLineTheatre](https://www.instagram.com/TimeLineTheatre). Don't forget to tag us and use the hashtag [#ToMasterTheArtTL](https://twitter.com/ToMasterTheArtTL) and/or [#TimeLineTheatre](https://twitter.com/TimeLineTheatre).



THERE'S AN APP FOR THAT!

Visit your Apple or Android store and search "TimeLine Theatre" to extend the TimeLine experience to your mobile device with our free app!

With access anytime and anywhere, you'll be able to get updates and tickets for current productions, benefit from exclusive deals and offers, watch our latest videos, learn about special programs and events, enjoy behind-the-scenes features, and much more!

BIOGRAPHIES



KAREN JANES WODITSCH

(Julia Child) made her TimeLine debut with the world premiere of *TO MASTER THE ART*. Broadway credits include *HARRY POTTER AND THE CURSED CHILD*. Chicago credits include *TWELFTH NIGHT*, *DEATH OF A STREET-*

CAR NAMED VIRGINIA WOOLF, *DOUBT: A PARABLE*, *OTHELLO*, and others (Writers); *DOMESTICATED* (Steppenwolf); *RAPTURE*, *BLISTER*, *BURN* and *CRUMBS FROM THE TABLE OF JOY* (Goodman); *HARVEY* and *M BUTTERFLY* (Court); *ROMEO AND JULIET*, *TAMING OF THE SHREW*, and *MEASURE FOR MEASURE* (Chicago Shakespeare) and nine seasons with Peninsula Players.



CRAIG SPIDLE *(Paul Child)*

appeared in TimeLine's productions of *SPILL*, *CONCERNING STRANGE DEVICES FROM THE DISTANT WEST*, *BLOOD AND GIFTS*, and the world premiere of *TO MASTER THE ART*. Selected Chicago theatre credits include *SWEET*

BIRD OF YOUTH, *PASSION PLAY*, *OEDIPUS COMPLEX* and *PERICLES* (Goodman); *THE IMMIGRANT*, *OVER THE TAVERN* and *EXPERIMENT WITH AN AIR PUMP* (Northlight); *LIFE'S A DREAM*, *LITTLE FOXES*, *NORA*, *DESIRE UNDER THE ELMS*, and *THE CHERRY ORCHARD* (Court); and *THE SOUND OF MUSIC*, *TEN LITTLE INDIANS*, Tevye in *FIDDLER ON THE ROOF*, and Sheridan Whiteside in *THE MAN WHO CAME TO DINNER* (Drury Lane), among many others. Craig has appeared in regional theatre productions at Syracuse Stage, Arizona Theatre Company, Indiana Repertory, Music Theatre North (New York), Huntington Theatre (Boston), Freedom Theatre and Arden Theatre (Philadelphia), Pittsburgh Public Theatre, and American Players Theatre (Spring Green, Wis.). He has appeared Off-Broadway at Cherry Lane Theatre in New York. Television credits include *CHICAGO P.D.*, *EARLY EDITION*, *AMERICA'S MOST WANTED*, *THE CHICAGO CODE*, and series regular Peter Baine on *BOSS*. Film credits include *ROAD TO PERDITION*, *THE UNTOUCHABLES*, *THE COLOR OF MONEY*, and *THE WAKENING*. Craig has also done many voice-overs, commercials and industrials.



JANET ULRICH BROOKS

(Madame Brassart, Avis DeVoto) is a Company Member at TimeLine, where she has appeared in more than a dozen productions, including *THE AUDIENCE*, and most recently received a Jeff Award for her performance as Maria Callas in *MASTER CLASS*. Other Chicago credits include *TINY BEAUTIFUL THINGS*, *PIPELINE*, and *NATIVE GARDENS* (Victory Gardens), *THE CHILDREN* (Steppenwolf), *THE LADY WITH ALL THE ANSWERS* and *OVER THE TAVERN* (Theatre at the Center), *PLANTATION* (Lookingglass), and *BY THE WATER* (Northlight). Television and film credits include *SENSE8*, *BOSS*, *FARGO*, *CHICAGO JUSTICE*, *DIVERGENT*, *FOOLS*, *M.O.M.*, and *ONE SMALL HITCH*. Janet is a proud union member of AEA and SAG-AFTRA and is represented by Gray Talent Group.



HEIDI KETTENRING *(Jane Foster Zlatovski)*

returns to TimeLine. Her Chicago credits include *WICKED* as Nessa, as well as work with Paramount, Goodman, Chicago Shakespeare, Writers, The Marriott, Court, Drury Lane (Oakbrook and Evergreen

Park), Theatre at the Center, Northlight Theatre, Porchlight Music Theatre, Chicago Commercial Collective, and American Theater Company. Regional credits include Indiana Repertory, Fulton Theatre, Maine State Music Theatre, TheatreWorks Palo Alto, Peninsula Players, Clarence Brown Theatre, and Hangar Theatre. National Tours include Disney's *BEAUTY AND THE BEAST*. Film and television credits include *MAN OF STEEL*, *CHICAGO FIRE*, and *CUPID*. She also performed a Karen Carpenter concert with Artists' Lounge Live. She has received a Joseph Jefferson Award as well as eight Jeff nominations, the Sarah Siddons' Chicago Leading Lady Award, an After Dark Award, the Richard M. Kneeland Award, and two Broadway World Awards. Heidi holds a BS degree in Speech from Northwestern University.

BIOGRAPHIES



JEANNIE AFFELDER

(*Madame Dorin, Marie des Quatre Saisons, Simone Beck*) is thrilled to share TO MASTER THE ART again. She recently was back on stage at TimeLine in RUTHERFORD AND SON, and was seen earlier in WHEN SHE DANCED.

Last summer, Jeannie was in a critically acclaimed production of DEAR ELIZABETH directed by Joann Breuer at the Martha's Vineyard Playhouse (Mass.). In Chicago, her credits include LITTLE FLOWER OF EAST ORANGE (Eclipse), SILENT SKY (First Folio), STEEL MAGNOLIAS (Theatre at the Center), DOMESTICATED (Steppenwolf), and HEARTBREAK HOUSE (Writers). On screen, she can be seen on CHICAGO P.D., SIRENS, and THE ONION. She is represented by Gray Talent, and she thanks her family, always.



SAM ASHDOWN (*Carolina, Officer Joe Black*) is so happy to be returning to TimeLine in TO MASTER THE ART. Previous Chicago credits include work with Writers, Northlight, and Chicago Shakespeare. Regional credits include playing the title roles in HAMLET

for the Nashville Shakespeare Festival and HENRY V for the Utah Shakespeare Festival. Other credits include Gulfshore Playhouse (Naples, Fla.), American Players Theatre (Spring Green, Wis.), People's Light (Malvern, Penn.), Shakespeare Theatre of New Jersey (Madison, N.J.) and Montana Shakespeare in the Parks (Bozeman, Mont.). Film credits include RUIN ME and THE LAST WALTZ. Sam received his MFA degree in Acting from the University of Illinois at Urbana-Champaign. More info at samashdown.net.



IAN PAUL CUSTER (*Joey, Lee, Hollings*) returns to TimeLine, having previously appeared in 33 VARIATIONS (Jeff Award – Production), TO MASTER THE ART (TimeLine/Broadway Playhouse), and WEEKEND. Chicago credits include BUDDY: THE BUDDY HOLLY STORY (Jeff Awards

– Ensemble, Musical), LITTLE SHOP OF HORRORS, and THE COLUMNIST (American Blues); BAD JEWS (Theater Wit); ANNIE BOSH IS MISSING (Steppenwolf, Next Up); HIGH HOLIDAYS (Goodman); and PRINCESS AND THE PEA (Marriott). Regional credits include HERO: THE MUSICAL (Asolo Rep) and PETER PAN (360 Entertainment, London, UK). Television credits include APB and EMPIRE (FOX); and CHICAGO FIRE and CHICAGO P.D. (NBC). Ian received a BFA degree in Acting from The Theatre School at DePaul University, is an ensemble member of American Blues Theater, and is represented by Gray Talent Group.



TERRY HAMILTON (*Chef Max Bugnard, Big John McWilliams*)

has been an Associate Artist with TimeLine Theatre since 2004. His debut production THIS HAPPY BREED led to a 16-year relationship with the theatre. Some of his many

TimeLine credits include FIORELLO!, THE HISTORY BOYS, FROST/NIXON, and THE FRONT PAGE. Terry has also worked at Chicago Shakespeare, Writers, Court, Steppenwolf, and The Marriott. Film and television credits include CHICAGO MED, EMPIRE, THE CRASH, MINDGAMES, SHAMELESS and THE PLAYBOY CLUB. He has been the nominee for, and winner of, several Joseph Jefferson awards.



JULIET HART (*Grace, Judith Jones*)

is a founding Company Member of TimeLine, where she has appeared in OSLO, A DISAPPEARING NUMBER, THE APPLE FAMILY PLAYS: THAT HOPEY CHANGEY THING and SORRY (Jeff Award nomination

– Ensemble), 33 VARIATIONS (Jeff Award – Production, Play, Midsize), TO MASTER THE ART, ALL MY SONS, WEEKEND, HARMLESS, MARTIN FUREY'S SHOT, IT'S ALL TRUE (Jeff Award nomination – Supporting Actress), and many others. Recent television credits include CHICAGO FIRE and PROVEN INNOCENT. Film credits include ONE YEAR LATER, written and directed by Chicago's own Lucia Mauro. Juliet joyfully serves

BIOGRAPHIES

as Director of TimeLine's Living History Education Program. She holds an MFA degree in Acting from The Theatre School at DePaul University. Juliet is represented by Gray Talent Group. Love and thanks to Mark, Sofie and Will.



BRIAN PLOCHARCZYK

(Gilles, Mick, Richard, Officer Dan Smith, Cole) was last seen at TimeLine in the Chicago Commercial Collective production of *TO MASTER THE ART*. He last appeared on stage with Windy City Playhouse playing Charles

Lyon in the immersive hit *SOUTHERN GOTHIC*. Brian is an emeritus member of Stage Left Theatre, where he was nominated for two Actor in a Principal Role Jeff Awards for *FARRAGUT NORTH* and *AFTER ASHLEY*. Television credits include *THE CHI*, *CHICAGO FIRE*, *EMPIRE*, *SHAMELESS*. Film credits include the independent features *CHRISTIAN* and *HE SENDS RAIN*. He has appeared in commercials for Tide, Delaro, McDonald's, Bayer, Dairy Queen, Meijer, and Overstock.com. Brian is also a voice-over actor, trade show presenter, fight choreographer, and karate instructor. Brian is represented by Paonessa Talent, and by Grossman & Jack Talent for voiceover.



WILLIAM BROWN *(Playwright, Director)* is an Associate Artist at TimeLine, where he has also directed the world premiere of *WASTELAND*, *HALCYON DAYS*, *PARAGON SPRINGS*, and the Midwest premiere of *NOT ABOUT NIGHTINGALES*. He has

directed 17 plays at Writers, including *MOON FOR THE MISBEGOTTEN*, *COMPANY*, *THE LIAR*, and *A LITTLE NIGHT MUSIC*. He has directed productions at Northlight, Goodman, Indiana Rep, Marriott, Drury Lane Oakbrook, Court, and Milwaukee Rep. He's directed 20 plays at American Players Theatre, including *THE RECRUITING OFFICER*, *KING LEAR*, *A STREETCAR NAMED DESIRE*, *TRAVESTIES*, and *ALL MY SONS*. Bill has been associated with Montana Shakespeare in the Parks for 40 years as both actor and director. He has

also acted in more than 100 productions across the country. His adaptations include a Western version of *SHE STOOPS TO CONQUER* with music, an 85-minute production of *HAMLET* for high schools, and a nine-person modern dress adaptation of *THE WAY OF THE WORLD*. Brown received Joseph Jefferson Awards for Director (*THE LIAR*) and Actor in a Principal Role (*NIXON'S NIXON*). He received a 2010 Spirit of Diversity Award from Actors' Equity Association, and the *Chicago Tribune* named him Chicagoan of the Year for Theatre in 2003. His website is williambrownndirector.com.



DOUG FREW *(Playwright's)*

most important qualification for writing this particular play is his lifelong devotion to everything Julia Child represents, a passion he shares with co-author William Brown. With his late partner Patti McKenny, he co-

wrote the lyrics for William Brown's adaptation of *SHE STOOPS TO CONQUER* (composer Andrew Hansen) at Northlight. Together they also wrote the musicals *BECOMING GEORGE* (composer Linda Eisenstein); *90 NORTH* (composer Daniel Sticco), winner of ASCAP's Outstanding New Musical Award and inaugural production of ASCAP's "In the Works" program at the Kennedy Center; and the satirical revue *GET FUNNY OR YOU'RE FIRED* at the Royal George. As a writer and creative director in corporate communications, he has created songs, sketches, videos, speeches, and entire musical comedies in praise of everything from tractors to hamburgers to all manner of pharmaceutical products. He was for several seasons a regular contributor to Garrison Keillor's *A PRAIRIE HOME COMPANION*.

KEITH PITTS *(Scenic Designer)* is surprised and pleased to be back at TimeLine Theatre with the opportunity to be part of *TO MASTER THE ART* once again. Previous design credits with TimeLine include *HARMLESS*, *WEEKEND*, *WHEN SHE DANCED*, and *FROST/NIXON*. Currently Keith resides in Madison, Wis., and is a candidate for a MFA degree in Studio Art (painting and drawing) at University of Wisconsin – Milwaukee's Peck School of the Arts. Before returning to school, Keith taught at Lawrence University (2012-18) and Columbia College Chicago (2004-11). He holds a BFA degree in Technical Theatre from Sam Houston State University and an MFA degree in Stage Design

BIOGRAPHIES

(Costume and Scenic design) from Northwestern University. He has also been a member of U.S.A Local 829 since 2009.

RACHEL ANNE HEALY (*Costume Designer*) is a Chicago-based costume designer whose other TimeLine credits include WASTELAND and WIDOWERS' HOUSES. Her work has been seen on numerous stages, including the Goodman, Steppenwolf, Chicago Shakespeare, Writers, Chicago Children's Theatre, Court, Northlight, Drury Lane, American Theater Company, Next, and Remy Bumpo. Regionally, she has designed with the Alliance Theatre, Milwaukee Repertory, Arizona Theatre Company, First Stage Children's Theatre of Milwaukee, American Players Theatre, Indiana Repertory, Long Wharf Theatre, and Delaware Theatre Company. Rachel is also an associate professor at Loyola University, teaching design and rendering techniques to theatre designers. Special thanks to two rock-star assistants, Rosella Nitti and Yonit Olshan. Visit rahealy.com to view more designs.

CHARLES COOPER (*Lighting Designer*) is an Associate Artist at TimeLine, where he has designed 16 productions, including TO MASTER THE ART, THE PITMEN PAINTERS, ALL MY SONS, DOLLY WEST'S KITCHEN, and more. Recent credits include THE SCARLET IBIS (Chicago Opera Theatre); COSMOLOGIES (The Gift); BOEING, BOEING (Indiana Repertory); WOODY SEZ (Milwaukee Rep); A WRINKLE IN TIME (First Stage Children's Theatre); SLOWGIRL (Milwaukee Chamber Theatre); OLD JEWS TELLING JOKES (Chicago Company), and many others. Charles frequently collaborates with Peninsula Players Theatre, where he has designed 10 productions, including GEORGE WASHINGTON'S TEETH, SALVAGE, THE BRIDGES OF MADISON COUNTY, SUNDAY IN THE PARK WITH GEORGE, and CHICAGO. Since 2002, Charles has been nominated for seven Joseph Jefferson awards, winning one in 2016 for MURDER BALLAD (Bailiwick Chicago). He lives in Oak Park, Ill. with his wife Angela, children Ethan and Gavin, and goldendoodle Izzy. He is a member of United Scenic Artists. For more, visit cooperportfolio.com.

ANDREW HANSEN (*Sound Designer and Composer*) is an Associate Artist at TimeLine Theatre, where his previous credits include RUTHERFORD AND SON, MASTERCLASS, THE HISTORY BOYS, FROST/NIXON, and many others. He has worked frequently with Northlight, Writers, and Lifeline, and has been the composer for the Goodman's A CHRISTMAS CAROL since 2006. He

received the Jeff Award for Original Incidental Music for the 2010 production of TO MASTER THE ART.

JULIE EBERHARDT (*Properties Designer*) returns to TimeLine, where her first show was A MAN FOR ALL SEASONS in 2005. Since then, she has worked on 22 TimeLine productions, including 33 VARIATIONS, THE PITMEN PAINTERS, TO MASTER THE ART, FROST/NIXON, THE FARNSWORTH INVENTION, THE HISTORY BOYS, FIORELLO!, and many more. She is a graduate of Loyola University Chicago, where she served as Props Master from 2007-2015 and propped more than 50 shows. Julie has also propped for numerous Chicago theaters as well as Harpo Studios. She is currently owner/operator of Prop Papers, a prop paper making business (proppapers.com). Julie dedicates Prop Papers to TimeLine, where she learned how to refine this craft.

MAREN ROBINSON (*Dramaturg*) is Resident Dramaturg and a Company Member at TimeLine, where she has been dramaturg for 31 productions. Favorite TimeLine projects include RUTHERFORD AND SON; IN THE NEXT ROOM, OR THE VIBRATOR PLAY; A DISAPPEARING NUMBER; THE APPLE FAMILY PLAYS; THE HOW AND THE WHY; THE NORMAL HEART; MY KIND OF TOWN; TO MASTER THE ART; IN DARFUR; THE HISTORY BOYS; and COPENHAGEN. Maren was an artistic intern at Steppenwolf and has worked with Court, Eclipse, Strawdog, Caffeine, Camenae and Lifeline, where she is an ensemble member. She holds a master's degree in Humanities from the University of Chicago. She is a lecturer at The Theatre School at DePaul University, Associate Director of the Master of Arts Program in Humanities at the University of Chicago and the Chicago Metro VP of the Literary Managers and Dramaturgs of the Americas.

EVA BRENEMAN (*Dialect Coach*) is a TimeLine Associate Artist and has worked on more than 30 TimeLine productions, including both productions of TO MASTER THE ART; RUTHERFORD AND SON; OSLO; CARDBOARD PIANO; MASTER CLASS; IN THE NEXT ROOM, OR THE VIBRATOR PLAY; A DISAPPEARING NUMBER; CHIMERICA; INANA; DANNY CASOLARO DIED FOR YOU; JUNO; THE NORMAL HEART; and many others. Recent Chicago credits include THE MOUSE-TRAP (Court), ROE (Goodman), THE DOPPELGÄNGER (Steppenwolf), MANSFIELD PARK (Northlight), and TOP

BIOGRAPHIES

GIRLS (Remy Bumppo). Regional credits include five seasons of American Players Theatre, THINGS I KNOW TO BE TRUE (Milwaukee Rep), LOVE'S LABOUR'S LOST (Actors Theatre of Louisville), and AROUND THE WORLD IN 80 DAYS (Baltimore Center Stage/Kansas City Repertory). National Tours include THE WOMAN IN BLACK and MAMMA MIA!.

LAUREN V. HICKMAN (*Stage Manager*) returns to TimeLine. Other Chicago credits include productions with Goodman, Steppenwolf, Victory Gardens, Chicago Shakespeare, Court, About Face, Playwrights Horizons (New York, N.Y.), The Public Theater (New York, N.Y.), Utah Shakespeare Festival (Cedar City, Utah) and Pennsylvania Shakespeare Festival (Center Valley, Penn.). In 2009, she was the Stage Manager for Tracy Letts' Broadway premiere production of SUPERIOR DONUTS at the Music Box Theatre (New York, N.Y.). Lauren holds an MFA degree in Stage Management from the University of Delaware's Professional Theatre Training Program (PTTP).

JONATHAN NOOK (*Assistant Stage Manager*) is thrilled that TimeLine is sharing this special production with the world again. Start some shallots going on medium/low heat in butter around 10 minutes before you hit "play" and you are assistant stage managing your own streaming experience. Jonathan was last with TimeLine as stage manager on OSLO at the Broadway Playhouse. Chicago credits include work with Goodman, Steppenwolf, Northlight, Court, American Blues, American Theater Company, Theater Wit, and Chicago Dramatists. He is a proud member of Actors' Equity Association.

PJ POWERS (*Artistic Director*) was a co-founder of TimeLine in 1997 and became Artistic Director in 1999. Since then, he has overseen the production of more than 75 plays, including 10 world premieres and more than 35 Chicago premieres. During his tenure, TimeLine has garnered 56 Jeff Awards, including 11 for Outstanding Production, as well as awards for excellence in arts management, including the 2016 MacArthur Award for Creative and Effective Institutions. PJ also has been instrumental in establishing TimeLine's home on Wellington Avenue in 1999; expanding the company's programming to include productions in numerous other venues, including the Broadway Playhouse; creating the TimePieces play reading series and First Draft Festival of new

work; launching the Living History Education Program in Chicago Public Schools under the direction of TimeLine co-founder Juliet Hart; and planning for TimeLine's new home in Uptown. As an actor, he has appeared in 18 productions at TimeLine, most recently THE APPLE FAMILY PLAYS: THAT HOPEY CHANGEY THING, as well as THE FRONT PAGE, THE FARNSWORTH INVENTION, FIORELLO! and HAUPTMANN. He also has appeared at Writers, Northlight, and Shattered Globe, among others. A graduate of The Theatre School at DePaul University, PJ has served on the Board of Directors for the League of Chicago Theatres, was awarded the Meier Achievement Award for mid-career artists, and received a Goldman Sachs Senior Fellowship at the Smithsonian National Museum of American History. He recently directed the Chicago premiere of J.T. Rogers' ONE GIANT LEAP: THE APOLLO 11 MOON LANDING in a one-night event at the Broadway Playhouse.

ELIZABETH K. AUMAN (*Managing Director*) joined TimeLine Theatre in October 2007 and since then has overseen a tripling of TimeLine's budget; the largest capital improvements in the company's history; extended runs of multiple shows; the expansion of TimeLine's programming to additional venues, most recently MASTER CLASS; IN THE NEXT ROOM, OR THE VIBRATOR PLAY; and BAKERSFIELD MIST at Stage 773 and OSLO at the Broadway Playhouse; and multiple awards for excellence in arts management, including the 2016 MacArthur Award for Creative and Effective Institutions. Prior to TimeLine, Elizabeth spent 15 years at Victory Gardens Theater, the last 12 as general manager. During that time, she helped guide Victory Gardens through major transitions and accomplishments, including budget growth from \$1.2 million to \$3 million, an \$11.8 million capital campaign, receiving the Tony Award for Regional Theatre in 2001, and the move to the Biograph Theater. She also has held administrative positions at Chicago Shakespeare and DePaul University's Blackstone Theatre (now the Merle Reskin Theatre). She has a BFA degree in Theater from Illinois Wesleyan University in Bloomington and was the recipient of Eclipse Theatre's 2010 Corona Award.

FOR ANYONE AGE 18 TO 35

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ABOUT TIMELINE

OUR MISSION

TimeLine Theatre Company 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.

From the moment in 1997 that six founders each pitched in \$50 to launch this company, TimeLine has worked to become one of Chicago's leading cultural institutions by creating theatre that is more than just a few hours in a seat. Our team of Company Members works collaboratively to present riveting stories that link our past, present, and future—exploring today's social and political issues through the lens of the past and inspiring ourselves to re-imagine tomorrow. And the TimeLine experience extends well beyond the stage, encompassing meticulously researched and interactive lobby experiences, opportunities to discuss the show with artists, ways to take action on whatever the art inspires, and more.



Jed Feder (left) and Anish Jethmalani in the company's production of OSLO, 2019.

It is a mission unique in Chicago, and beyond.

Our work has been recognized in Chicago and elsewhere with more than 50 awards for artistic and business excellence, including the prestigious 2016 MacArthur Award for Creative and Effective Institutions. And we have been honored with 56 Jeff Awards, including an award for Outstanding Production 11 times.

A NEW HOME



Preliminary rendering by HGA of TimeLine's new home in the Uptown neighborhood.

TimeLine has purchased property located at 5033–5035 N. Broadway Avenue in Chicago's Uptown neighborhood to be the site of a renovated facility to house our future operations and to support and expand TimeLine's mission.

The purchase of this property and the recent selection of HGA as the project architect are just initial steps on our path to creating TimeLine's new home. There is much to do as we undertake overlapping design, fundraising, and construction phases. A completion date is still to be determined, but we hope to be welcoming audiences within three years.

In the meantime, TimeLine will continue to maintain our operations and present the majority of our productions at our current home at 615 W. Wellington Avenue.

For more about TimeLine's history and programs, please visit timelinetheatre.com

LIVING HISTORY PROGRAM



Living History students at a matinee performance of *CARDBOARD PIANO*, 2019.

TimeLine's mission has always had an educational component, driven by our belief that live performance can intimately connect people and illuminate ideas.

Founded in 2006, TimeLine's Living History Education Program brings that mission to Chicago Public Schools, working with students on creative exercises related to historically inspired stories on TimeLine's stage and elsewhere in literature.

Living History is an arts integration residency that features curriculum designed to teach theatre skills while fostering the capacity to think creatively, to make connections, and to provide new ways of understanding history and the world around us. Over six to 13 sessions, students explore connections between history, art and their own lives, developing critical thinking and communication skills.

**“It made me feel that I was part of that moment in history.
As if I was experiencing it firsthand. It made me understand it better.”**

During Living History residencies, TimeLine teaching artists and classroom teachers collaborate on lesson plans that illuminate the themes of the play and their connection to each classroom curriculum. Students work on several scenes from a TimeLine production and are provided with a study guide. They experience visits from the production's actors and dramaturg and attend a student matinee of the play that includes a post-show discussion with the cast. Through TimeLine's program, students can become engaged in exploring connections between history, art and their own lives.



Living History Director Juliet Hart (center) during a residency for *SUNSET BABY*, 2016.

Since its inception, more than 7,600 students have actively explored history through Living History. TimeLine currently partners with nine schools to present the program.



Tiffany Fulson (right) with a member of the TimeLine South ensemble during the 2019 summer program.

TIMELINE SOUTH

And in 2018, Living History launched a new program, TimeLine South—a unique arts program that provides teens a safe space for self-expression, creativity, and ensemble building on the south side of Chicago. Offered free of charge for six weeks during the summer, TimeLine South promotes leadership in the arts and teaches teens that theatre can also be a vehicle for social justice.

Major supporters of Living History include The Crown Family, Joseph & Bessie Feinberg Foundation, Lloyd A. Fry Foundation, John and Jessica Fullerton, A.L. and Jennie L. Luria Foundation, Robert and Eleanor Meyers, Polk Bros. Foundation, and multiple anonymous contributors, as well as the donors to TimeLine's Annual Fund and Step Into Time gala. TimeLine South is sponsored by Anita Samen and David Follmer in memory of their son, Daniel Samen Follmer.

COMPANY MEMBERS



Company Members are the artistic leaders of TimeLine Theatre Company, working collaboratively together to shape the artistic vision and choose the programming for the organization.

Tyla Abercrombie | Will Allan | Nick Bowling | Janet Ulrich Brooks
Wardell Julius Clark | Behzad Dabu | Charles Andrew Gardner | Lara Goetsch
Juliet Hart | Anish Jethmalani | Mildred Marie Langford | Mechelle Moe | David Parkes
Ron OJ Parson | PJ Powers | Maren Robinson | Benjamin Thiem

ASSOCIATE ARTISTS

TimeLine's Associate Artists have made enormous contributions to the work on TimeLine's stage, and they also have been leaders off stage, making the company a better place to work and serving as ambassadors in the community. The group plays an important role in shaping TimeLine's artistic growth.

Jared Bellot | Brian Sidney Bembridge | Eva Breneman | William Brown | Aaron Carter
Andrew Carter | Louis Contey | Charles Cooper | John Culbert | Mikhail Fiksel
Megan Geigner | Dennis William Grimes | Terry Hamilton | Andrew Hansen
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Keith Parham | Andre Pluess | Collette Pollard | Mark Richard | Chris Rickett
Kimberly Senior | Demetrios Troy | Mike Tutaj | Ann Wakefield | Alex Weisman

PLAYWRIGHTS COLLECTIVE

TimeLine has an ongoing commitment to developing the work of established as well as emerging playwrights. The Playwrights Collective, under the leadership of Benjamin Thiem, offers a supportive environment over multiple years for a group of Chicago-based playwrights to develop new plays that are inspired by history and explore the social and political events of today.

2020 - 2021 Collective

Dolores Díaz | Kristin Idaszak | Osiris Khepera | David Rhee

2016 - 2018 Collective

Tyla Abercrombie | Will Allan | Maureen Gallagher | Calamity West

2013 - 2016 Inaugural Collective

Alice Austen | John Conroy | Emily Dendinger
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LIVING HISTORY

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TimeLine is grateful for the support and confidence shown by the early investors in the campaign for our new home. Though space limitations prevent us from listing them all, we're pleased to recognize the following donors who have made leadership gifts of \$50,000 or more.

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If you'd like more information about this special campaign, please contact Director of Development Kimberly A. Montroy at kimberly@timelinetheatre.com or 773.281.8463 x26.

HISTORY MAKERS

We are honored to recognize TimeLine's History Makers—supporters who make tax-deductible donations of \$1,000 and more annually to support TimeLine's general operations. History Makers help TimeLine continue the Chicago tradition of companies that started small, dreamed big, and developed into prominent arts organizations. Members of the History Makers Society receive exclusive privileges designed to bring our most generous individual supporters closer to the art they make possible at TimeLine. This list recognizes donations and pledges received May 4, 2019 through May 4, 2020.

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TimeLine is committed to helping all our patrons understand the full impact of their support. All non-profit organizations are products of and for the communities they serve. Without the support of our dedicated community we would not exist. We pledge to do all we can to make sure that every dollar we receive is invested wisely. To do this, it is crucial for us to focus on what makes TimeLine unique—our mission to produce plays that explore today through the lens of the past and spark conversation with you, our audience, about the times we live in. We want TimeLine to be a place that encourages thought, emotion, and discourse, and that can only happen with your involvement.

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STEP INTO TIME GALA

We are honored to recognize the following sponsors, table and ticket buyers, and auction prize purchasers who supported TimeLine's annual gala benefit Step Into Time, which was scheduled to take place on March 13, 2020 before being canceled due to the COVID-19 pandemic. TimeLine is also grateful to those who purchased raffle tickets to support Step Into Time. We regret that we are unable to list everyone. Please accept our heartfelt thanks and know that your participation made a difference!

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Exterior of Le Cordon Bleu in Paris.

Le Cordon Bleu

Le Cordon Bleu was founded in Paris in 1895 by Marthe Distel, a journalist who had first published the magazine *La Cuisinière Cordon Bleu*. The first cooking demonstration happened Jan. 16, 1896, on an electric stove.

The school grew and attracted the best French chefs as teachers and garnered an international reputation. In 1945, the school, which had closed during World War II, was reopened by Elizabeth Brassart, who owned and managed it until 1984, when it was purchased by André Cointreau, the present owner.

It traces its name to the blue ribbons that held the cross of the Holy Spirit, the symbol of L'Ordre du Saint-Esprit, which was created by Henry III in the 16th Century and was known for its lavish feasts and ceremonies.

Today Le Cordon Bleu has affiliates around the globe, including a culinary school located in Chicago.

The Office of Strategic Services

The Office of Strategic Services (OSS), the predecessor of the Central Intelligence Agency (CIA),

was established June 13, 1942, to organize and run U.S. intelligence and espionage during World War II. The director, William Donovan, was a Republican lawyer who answered only to President Franklin D. Roosevelt. He populated the OSS with Ivy-League graduates. The group was fiercely resented by the military establishment. Donovan reasoned that those from blueblood families had money and would not be susceptible to bribes. Political party was irrelevant for employment by the OSS; in fact, some known communists were recruited.

In his recruits, Donovan valued intelligence, imagination, a love of adventure, and a desire to help their country. The atmosphere was intellectual and free-wheeling, and seemingly crazy ideas were allowed to develop. One famous member of the OSS was filmmaker John Ford. Because of the organization's secretiveness and free-thinking reputation, many members of the OSS later would be suspected of having communist sympathies. Resentment from military officials would lead to some members being investigated or sent to remote diplomatic posts.

Some historians have argued that American missteps in Asia were because the most knowledgeable operatives were sent to locations unrelated to their countries of expertise. Geography and political circumstances made it difficult for OSS operatives in Asia. However, they were involved in training guerilla groups and gathering intelligence that would serve the U.S. government and help shape foreign policy in the region for years to come.

Post-war France

After World War II, France was economically and socially exhausted. Resources such as coal and agricultural stores, which had been requisitioned by the Germans, were depleted, and there would be shortages and rationing for years after the war. Additionally, the country's infrastructure and buildings were in disrepair or destroyed. Only one in five trucks survived the war, and most train lines were inoperable because of bombing by Allied and resistance forces. The French went through a period of purging those in the Vichy regime who had collaborated with the occupying Nazis. Numerous banks, coal mines, utility companies and the car maker Renault were taken over by the French government because their owners had collaborated with the Nazis.

America's fears about France and communism were not entirely unfounded. The Communist Party always was a legitimate political party in France and did not have a negative reputation. In the Oct. 21, 1945, election to the Constituent Assembly, the Communists received 26.12 percent of the vote, resulting in 159 elected seats. The Socialists received 23.3 percent and 146 seats. Together, the Communists and Socialists held a majority of the seats. The Communists, Socialists, and the Christian Democrats were the three parties most closely associated with the liberation of France, and so it made sense that, after the war, the French would vote closely along those lines while the country rebuilt its political structure. However, the parties squabbled, and by 1946 the Communists and Socialists no longer held a majority of the seats.

Post-war America

In contrast to the decimation and economic struggles in Europe, post-war America was prosperous. In 1947, more than 100 million veterans enrolled in college under the GI Bill of Rights. Food companies sought ways to market preservation technologies developed during

1956 French colonial rule in Morocco and Tunisia ends with the passage of the loi-cadre Defferre, named for French foreign minister, Gaston Defferre. Roughly translated as the law of tallies, it is the first step in granting former colonies independence.

1957 France joins with West Germany, Belgium, The Netherlands, Italy, and Luxembourg to form the European Economic Community (EEC), with the goal of creating a common market in Europe.

1958 De Gaulle returns to power after French losses in Indochina and Algeria and anger against the government led by the Poujadists. The Fifth Republic is formed with greater presidential powers and a new constitution. The current French government is the Fifth Republic.



Charles De Gaulle.

1960 On February 13, France becomes the world's fourth nuclear power after exploding a nuclear device in the Sahara Desert in Algeria.

1962 Algeria gains its independence from France on July 3 after President de Gaulle reverses his earlier stance and bows to public pressure to end the conflict in Algeria.

the war. Convenience products such as dehydrated, canned and frozen foods and boxed mixes began to be staples in American kitchens. Grocery store chains spread, and Americans started buying all their food in one place rather than visiting a butcher or having milk delivered.

The Marshall Plan

U.S. Secretary of State George C. Marshall called for American assistance in rebuilding Europe after World War II during a June 5, 1947, commencement address at Harvard University. The Truman Administration passed the Economic Cooperation Act of 1948 to help restore industrial and agricultural productivity in Europe. Officially called the European Recovery Program, it was known as the Marshall Plan. In 1953, Marshall received the Nobel Peace Prize for his work.

Under the Marshall Plan, the United States cumulatively gave France approximately \$2.6 billion between 1948 and 1952; \$2.1 billion would not be repayable.

In addition to bringing American dollars to an economically depressed Europe, the Marshall Plan also was a public-relations tool for America's political system at a time when Americans feared Soviet Russia was gaining influence throughout Europe. Rising fears about communism at home and abroad led to the Cold War. Communists and other political parties in Europe, including France, would claim the Marshall Plan was an example of American imperialism and an attempt to control European politics. President Harry Truman did not mitigate these fears of imperialism

Convenience products such as canned and frozen foods and boxed mixes became staples in American kitchens. Grocery store chains spread, and Americans started buying all their food in one place.

when he made it clear to President Charles de Gaulle that he feared communists would take over the French government, and he urged de Gaulle to fire the communist members of his cabinet or risk the loss of American aid.

Sen. Joseph McCarthy and McCarthyism

By 1950, post-war fears of communism were escalating. Republican Sen. Joseph McCarthy of Wisconsin announced more than 200 communists had infiltrated the U.S. government. While this pronouncement ultimately was proved untrue, it contributed to the paranoia of the era and the "Red Scare" became one of the most repressive times in American history as the hunt for communists began.

The House Committee on Un-American Activities dated its creation to 1938, but it did not gain the height of its power until fueled by post-war fears about the Soviet Union became a tool for McCarthy and others seeking communists. Many writers, artists and actors who were called before the committee and asked to name names were deprived of their passports and ability to work in their chosen professions. This witch-hunt mentality would be known as McCarthyism.

In addition, McCarthy and Roy Cohn, his chief counsel, would attack the U.S. Army after failing to gain preferential treatment for David Schine, a friend of Cohn's and McCarthy's aide.

Finding his motives under suspicion and with growing criticism from journalists like Edward R. Murrow, McCarthy ultimately was censured for conduct unbecoming a senator and disgraced, but not before he had ruined numerous lives and careers.



Early during rehearsals for the world premiere of *To Master the Art* in 2010, TimeLine Artistic Director PJ Powers (PJP) interviewed director and co-playwright William Brown (WB).

(PJP) We're thrilled to welcome you back! You started 10 years ago with Tennessee Williams' *Not About Nightingales*. That show is probably considered the first big hit show for TimeLine; it put us on the map. It was also a time when you were making the transition from acting to directing, something that has been your primary focus for the last decade. Can you talk about the experience of *Not About Nightingales*?

(WB) It was thrilling. It was early in my directing career, and here was this unknown Tennessee Williams play. I come from a Southern background, so I'm a tad possessive when it comes to Mr. Williams. It is such a raw play, and we had a very brave cast. It was also the first time I worked with composer Andrew Hansen. Now I can't imagine doing a play without Andy.

(PJP) Since you worked with us last your directing career has exploded. You're working all over the country. And while the idea for *To Master the Art* was one that we brought to you—we'll talk more about that in a minute—what is it about TimeLine's work and mission that brings you back?

(WB) Well, I love history. If I couldn't work in the theater, I would be a history teacher. So TimeLine is a natural fit. I just used the word "brave," didn't I? It's such a brave company. With a brave audience. When we were deciding on the title for our play, I joked to you that it didn't really matter what we called it. This audience will be fighting for tickets

to *In Darfur*, for God's sake. It's an audience that is unafraid of demanding plays. I also should mention I taught several of the founding members when they were students at The Theatre School at DePaul University, including you. I guess I'm smitten.

(PJP) You and I first started talking about a Julia and Paul Child play in 2006, after the idea was hatched by my colleague Juliet Hart. Our initial proposal was for TimeLine to commission a one-person show with you playing Paul and Julia and any other characters in their life. Do you recall what your first response was to that idea, other than "no"?

(WB) I think I said, "And we'd call it what? 'I Am My Own Chef?'"

(PJP) Happily, we agreed on another way to approach the story and brought in your co-playwright Doug Frew. Talk about your relationship with Doug and what it has been like collaborating on this script.

(WB) Doug Frew has been one of my best friends for nearly 20 years. (I actually saw him perform decades before in a little cabaret in the West Village, but that's a much longer story.) We do share a great love of cooking and entertaining our friends. Julia was a great inspiration to each of us as we were growing up in small town America. Doug has been a highly regarded professional writer since he graduated from Northwestern University; I am most certainly a novice.

After doing a great deal of research, we settled in one weekend at his house in the country, put on Julia's French Onion Soup, and, as the smells wafted through the house, began writing the first scene. Eventually, each of us started developing certain strands of



Artistic Director PJ Powers (from left) talks with co-writers Doug Frew and William Brown after a private reading of To Master the Art for TimeLine supporters in February 2010.

the story on our own and then wove them together. The first day I sat down, by myself, to work on a scene, I was terrified. But I'll never forget how deeply satisfying it became as the story came to life. Now I don't know who wrote what. I know it has been a great joy to work with Doug.

(PJP) You and Doug knew plenty about Julia and Paul before you even started on this play, but then you dug even deeper. What other research did you do?

(WB) I'd have to say that, unknowingly, we've been researching this play for years. If you cook from her books, you know her. She's so chatty, so personal, so determined, so herself. And we regularly watched her many TV shows, beginning with *The French Chef*. By the time we started reading about her, we already knew quite a lot.

Besides all the books and magazine articles, we talked to a lot of people who knew the Childs. We went to the Schlesinger Library at Radcliffe in Cambridge, Mass. All of her letters and papers, as well as Paul's, are there. To sit with the actual letters was an unforgettable experience. Our play covers the Paris years, and most of their friends and family were in the States. So these letters act as a virtual diary of their time abroad. Indeed, many of her greatest friendships began as letters and continued that way for years. It's fascinating to see

the relationships grow, with such intimacy, among people who haven't really met.

(PJP) Did you discover things that surprised you?

(WB) I think the biggest discovery was how deeply the political situation in the States affected their daily lives. But, of course, Paul worked for the U.S. government. He worked for the State Department, which took quite a hit as the Cold War heated up. Julia would write a letter that would pair a recipe for béarnaise sauce with a discussion of [Sen. Joseph] McCarthy. It is a constant theme in most of the letters. It's easy to forget how fearful the '50s were for anyone connected to government. As Americans living abroad, Paul and Julia are a unique window into that period. Paul went to Paris after World War II as a kind of adjunct to the Marshall Plan. He was proud of who we are as a people and wanted the Europeans to know us better. That was his job. As communism spread across Europe and Asia, his job became more difficult.

The other discovery was how much this is a story of women, on both continents, rolling up their sleeves and getting things done.

(PJP) The play focuses on Julia and Paul's time in France from 1948 to 1961. Why did you choose to focus on this part of their lives?

(WB) I think what's most inspiring about Julia Child is that she was 40 before she could even cook. She was 50 before her first cookbook was published. Those years in Paris changed her in a way she never imagined. She became "Julia Child." I guess a lot of us want to believe that no matter how old we are there's still another act, still another mountain to climb, still another adventure ahead.

(PJP) A challenge we often face at TimeLine is finding an actor who can take on a legendary historical figure, bringing his or her essence to the stage without merely doing an impersonation. Most recently, we had Terry Hamilton tackle Richard Nixon. Now that is followed by Karen Janes Woditsch as Julia Child. Why did you want Karen to play Julia?

(WB) Karen is to Julia what Vivien Leigh was to Scarlett O'Hara. A perfect match. When she first read the script, we knew she was the right person

“What’s most inspiring about Julia Child is that she was 40 before she could even cook. She was 50 before her first cookbook was published.”

at the right time for the role. She is an amazing actor who has been a colleague and friend for many years. She brings so much of herself, her own self-knowledge, to the role. She is at that wonderful moment in her work when she is so free, so truthful, so inventive. She has Julia’s curiosity and enthusiasm. She channels Julia’s great joy as well as her fears.

(PJP) And Craig Spidle plays Paul Child, a man who certainly is not as publicly well-known as Julia. What does Craig bring to this role?

(WB) Craig is terrific. He has this quiet, mature masculinity that still leaves room for Paul’s vulnerability. Julia was the great love of Paul’s life. They completed each other. But it wasn’t always easy to live with her steely determination. Finding Paul’s voice was a real challenge for us as writers. Even to people who knew them, Julia was the star, the extrovert. But Paul supported her in a deep and generous way that wasn’t the norm for husbands and wives at the time. And she always gave him credit. Craig captures the complexity of that.

The Midwest premiere of Tennessee Williams’ Not About Nightingales, directed by William Brown in 2000, earned TimeLine its first Jeff Award for Outstanding Production.



BACKSTORY: THE CREDITS

This Backstory is substantially recreated using content developed for the world premiere of To Master the Art in 2010.

*Dramaturgy & Historical Research
by Maren Robinson*

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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.

WHAT IF YOU ONLY HEARD A MONOLOGUE
NOT A DIALOGUE?

WHAT IF THE ACTORS SAID
EVERY OTHER WORD ...
... OR SKIPPED EVERY OTHER LINE?

WHAT IF THE PLAY WAS **FORCED**
TO END HALFWAY THROUGH?

THERE WOULD BE NO CHANCE
TO COMPLETE THE STORY.
NO CHANCE TO MAKE HISTORY.

In recent weeks, we've experienced what it means to see a play end halfway through. To be unable to even welcome audiences to our theatre. And it is devastating. Now more than ever, TimeLine Theatre—alongside our peers in Chicago's vibrant community of not-for-profit theatres—depends upon the support of patrons like you to thrive.

As our ability to earn money through ticket sales is reduced during this time, donations are vital to ensuring TimeLine's ongoing success. We are profoundly grateful for the continued generosity of our dedicated supporters, which will enable us to emerge from this crisis and be back making history on stage again as soon as possible.

WE NEED YOUR SUPPORT.

If you are able, donate online today:
TIMELINETHEATRE.COM/DONATE

Consider a recurring gift for continuing impact!

*TimeLine Theatre Company is a 501 (c)(3) Not-for-Profit organization.
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