

BACKSTORY



BY WILLIAM BROWN AND DOUG FREW

To Master the Art



Your behind-the-scenes look at TimeLine productions

YESTERDAY'S STORIES.
TODAY'S TOPICS.

TimeLine
Theatre Company

a message

Dear Friends,

I'm a foodie. Rivalled only by the theater, the kitchen is my chosen sanctuary and laboratory, and I gluttonously imbibe all things epicurean—magazines, websites, cookbooks, gadgetry, you name it. Like many of you who might share this passion—swept up by the current Food Network, farm-to-table, slow food, organic-frenzied, Top Chef, gastronomic universe—it all started long ago through a link to Julia Child.

We all have our own Julia story. Mine begins as a teenager in suburban Detroit, kept home from school for a month with pneumonia and little to do. I discovered Julia on PBS television and watching her completely blew my mind, shattering my previous food experiences in an Irish-Catholic-salt-is-an-exotic-spice-to-use-sparingly upbringing. (Sorry, Mom!) Julia introduced me to an altogether new world of fearlessness, exploration, experimentation, willingness to make mistakes and eagerness to taste something foreign to my palate or perception. My love for the kitchen was ignited, like many of you, by Julia showing me I could do it.

Julia Child inspired a nation to embrace the possibilities of the kitchen.

So it is with added exuberance and personal investment I introduce you to TimeLine's *To Master the Art*—a project commissioned and developed by TimeLine that has been in the works for more than four years, even before the recent resurgence of Julia-mania. While *To Master the Art* proudly marks our seventh world premiere production, this is the first time a play commissioned by TimeLine has received a full production.

In 2006 TimeLine's Company members gathered for our annual summer retreat in a modest cottage in Michigan, to assess recent work and daydream about where we wanted to go next. During that invigorating weekend my colleague Juliet Hart discussed a Julia Child biography she had just read and her astonishment at Julia's odyssey with her beloved husband, Paul. Their story was one that should be a play, Juliet professed, and the idea captured our imaginations, prompting further research and a shared fascination among our Company to bring this to TimeLine's stage.

I turned to two gentlemen who not only were distinguished theater artists we greatly admired but also two of the most passionate culinary enthusiasts I knew (from many a shared meal together)—Bill Brown and Doug Frew. As suspected, they already had a wealth of information about Julia and Paul's life and were eager to dig even further to craft *To Master the Art*.

Recognizing this potentially epic love story needed focus to be compelling theater, Bill and Doug concentrated on a crossroads in Julia and Paul's life, in France during the 1950s. 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. 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 approach the holidays, perhaps there is no better time 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 continually reminded us of the sacredness of the kitchen table. As we gather around it, with different points of view and conflicts that may be personal, familial, cultural or political, it is at the table that we can find communion. We have Julia (and Paul) to thank for reminding us of that, as well as inspiring legions to take up her torch.

All the best,

Special Events and Resources

the conversation

TimeLine looks forward to engaging our audience in conversations inspired by our productions. We hope you will participate in the array of additional resources and online communities available:

SUNDAY SCHOLARS

After the show on **Sunday, Nov. 14** is Sunday Scholars, a one-hour panel discussion featuring experts talking about the play's themes and issues. **Admission is free.** Visit timelinetheatre.com to learn more.

COMPANY MEMBER DISCUSSION

Our Company Members shape the artistic vision and choose programming for TimeLine. On **Sunday, Dec. 5**, join them for a free post-show discussion.

POST-SHOW DISCUSSIONS

On **Thursdays, Nov. 4, 11 and 18 and Dec. 2; Sundays Nov. 7, 21 and 28; and Wednesday, Dec. 1**, moderated by a TimeLine Company member and featuring cast members and production staff.

DRAMATURGY

A **study guide** is available at timelinetheatre.com.

BLOG AND MORE!

Find behind-the-scenes insight and conversation on our blog, **Behind the 'Line**, via timelinetheatre.com.

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the couple

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



Julia and Paul Child, circa 1946.

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 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 Informa-

tion Service (USIS). It was in Paris that Julia would find her true calling.

“Julie is a splendid companion, uncompromising 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

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. 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.

TIMELINE: Post-War France

- **1945** World War II ends in Europe 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 January 20. He is succeeded by Félix Gouin, 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 January 16.

U.S. Secretary of State George Marshall calls for a European Recovery Program 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*).

the friends

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 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 famous 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



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

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.

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 mar-



Julia Child and editor Judith Jones.

ried 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'Orfève* (*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 leads to the formation of the European Economic Community in 1957

The Confédération Générale 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 December 23.

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

The Algerian War of Independence begins 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-parliamentary rally in Paris 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 and 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.

the organizations



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. The resentment of 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.

the context

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

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.

- **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.
- **1960** 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.

developed during 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 others 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 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 *To Master the Art*, TimeLine Artistic Director PJ Powers (PJP) interviewed director and co-playwright William Brown (WB), who previously directed *Not About Nightingales* (2000), *Halcyon Days* (2002) and *Paragon Springs* (2004) at TimeLine.

(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 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



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.

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

“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.”

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.

The Midwest premiere of Tennessee Williams' Not About Nightingales, directed by William Brown, earned TimeLine its first Non-Equity Jeff Award for Outstanding Production.



(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 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.

(PJP) What's next for you?

(WB) I'm directing *A Christmas Carol* at the Goodman Theatre. Then a new play by Brett Neveu called *Do the Hustle* and George Bernard Shaw's *Heartbreak House*, both at Writers' Theatre. After that, William Brinsley Sheridan's *The Critic* at American Players Theatre in Wisconsin, one of the funniest plays I've ever read.

backstage

La Célébration de Fabricant d'Histoire

In late September members of TimeLine's major giving society—the History Makers—gathered with the Board, Company and staff to celebrate recent successes and reflect on a year of tremendous growth. The centerpiece of the evening was a conversation with William Brown and Doug Frew, writers of *To Master the Art*. Company Member and actor in the show Juliet Hart led the conversation as they discussed the process of writing and bringing to life this new play. Guests mingled over Parisian-inspired treats and French wine provided by TimeLine wine sponsor Drinks Over Dearborn.



Company Member Juliet Hart (center) moderated a discussion with playwrights William Brown (left) and Doug Frew about *To Master the Art* for TimeLine's History Makers.

The last year has featured incredible growth, and it is because of the generous support of our History Makers that TimeLine is able to make history each day. On behalf of everyone at TimeLine, thank you to all of our History Makers for laying the foundation for our work.

Interested in joining the History Makers Society? Gifts of \$1,000 or more grant you exclusive access to events, artists and special History Maker level benefits at TimeLine. To learn more, call Development Manager Lydia Swift at 773.281.8463 x26.

The Benefits of Being a TimeLine Donor

In grateful appreciation of the generous support of our donors, TimeLine Theatre is delighted to invite our supporters behind-the-scenes for special events and opportunities to connect with artists, Company Members and staff.

Our exclusive donor events and benefits include:

Get the insider scoop when you **Dine with Artistic Director** PJ Powers.

Attend **Opening Nights** of TimeLine productions and celebrate with the artists, Company, Board and staff at the post-show party.

UP NEXT: Private Play Reading Event Tuesday, February 1

Exclusively for donors giving \$750 or more. Be among the few to experience a reading of

a play under consideration for next season. Company Members will be on hand at the conclusion of the performance to answer your questions about the reading and season selection.

Take home a **Play Poster** autographed by the cast.

Enjoy an intimate cocktail party with artists, Board, Company and staff at **The History Makers Event**.

Mingle with artists over champagne and sweets at **Dessert On Stage** after a performance.

Chat with Managing Director Elizabeth K. Auman and Artistic Director PJ Powers at the **Donor Breakfast** and hear about what's been happening behind-the-scenes and TimeLine's future plans.

Be recognized on TimeLine's lobby donor boards and in the program book.

SAVE THE DATE: Step Into Time Friday, March 25, 2011

TimeLine Theatre Company invites you to Step Into Time with us on Friday, March 25, 2011, in the ballrooms of the beautiful and historic Germania Place for a gala benefit. We hope you will join us for an entertaining evening as we step into another era in honor of our mission to raise funds in support of TimeLine's work. Guests will enjoy appetizers and libations in the spirit of the evening's theme, as well as a gourmet dinner and entertainment created exclusively for this event.

More information will be announced shortly. Questions? Contact Development Manager Lydia Swift at 773.281.8463 x26 or lydia@timelinetheatre.com.

Dreaming about Fun in the Sun?

Enter to win a 7-night vacation in Maui for as little as \$25, all while supporting TimeLine.

bedroom condo in Hawaii, plus \$1,000 good toward the purchase of airfare.

- \$25 for one raffle ticket
- \$100 for five raffle tickets

TimeLine's 2011 Step Into Time benefit isn't until March, but we aren't waiting to get the party started. **Raffle tickets are on sale now and you could win a trip to Maui!**

Winner will be drawn at TimeLine's Step Into Time benefit on March 25, 2011.

Winner need not be present at the time of the drawing.

Grand Raffle Prize includes: Accommodations for seven nights in a beautiful one-

Order now! Use the form included with your program or call 773.281.8463 x26.

This beach in Hawaii could await you if you enter to win TimeLine's raffle!



BACKSTORY: THE CREDITS

Dramaturgy @ Historical Research by Maren Robinson

Written by Maren Robinson, PJ Powers, Lydia Swift and Lara Goetsch

Edited by Karen A. Callaway & Lara Goetsch

Photography by Lara Goetsch

Graphic Design by Lara Goetsch

To Master the Art Photo by Ryan Robinson

Backstory is published four times each season.

Pictured on front cover (from left): Director William Brown and scenic designer Keith Pitts; actor Juliet Hart; set model by designer Keith Pitts; sound designer Andrew Hansen and actor Karen Janes Woditsch; actor Craig Spidle; and actor Ann Wakefield.

Pictured on back cover (from left): Costume designer Rachel Anne Healy; actor Ethan Saks; dramaturg Maren Robinson and dialect coach Eva Breneman; actor Jeannie Affelder; and director William Brown and Artistic Director PJ Powers.

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 that engages, educates, entertains and enlightens.

the play



October 30 - December 19, 2010

previews 10/26 - 10/29

by **WILLIAM BROWN**
and **DOUG FREW**
directed by
WILLIAM BROWN, SDC
WORLD PREMIERE!

Commissioned by TimeLine in 2008, this world premiere recalls the adventure and romance of Julia and Paul Child's journey of discovery to Paris during the 1950s. From the bistro where Julia fell in love with food, to the kitchen table where she recreated everything learned during cooking class, to a room where Paul was grilled by U.S. agents about alleged Communist contact, this is the story of a larger-than-life culinary icon and her remarkable husband as they struggle to find themselves as Americans abroad.

Cast

Karen Janes Woditsch**
Craig Spidle**
Jeannie Affelder
Ian Paul Custer
Amy Dunlap
Joel Gross
Terry Hamilton
Juliet Hart
Ethan Saks
Ann Wakefield

Production Team

Keith Pitts, U.S.A.:
Scenic Designer
Rachel Anne Healy, U.S.A.:
Costume Designer
Charles Cooper, U.S.A.:
Lighting Designer
Andrew Hansen: *Sound Designer and Original Music*
Julia Eberhardt:
Properties Designer
Maren Robinson: *Dramaturg*
Ana Espinosa: *Stage Manager*
John Kearns:
Production Manager

The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

***Member of Actors' Equity Association, the union of professional actors and stage managers.*

Those designers and scenic artists identified by U.S.A. are members of United Scenic Artists, IATSE Local 829, AFL-CIO.

OCTOBER 2010

SU	M	T	W	TH	F	SA
24	26	26	27	28	29	30
31						

NOVEMBER 2010

SU	M	T	W	TH	F	SA
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

DECEMBER 2010

SU	M	T	W	TH	F	SA
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19						

- Regular Performance
- Preview Performance
- Opening Night *Sold Out*
- Post-Show Discussion with cast & production crew *Free*
- Sunday Scholars a one-hour post-show panel discussion with experts on the themes and issues of the play *Free*
- Company Member Discussion a conversation with TimeLine's Company members *Free*

SHOW TIMES

PREVIEWS 8 PM
OPENING NIGHT 7 PM
WEDNESDAYS & THURSDAYS 7:30 PM
FRIDAYS 8 PM (ALSO 4 PM ON 11/26)
SATURDAYS 4 PM & 8 PM
SUNDAYS 2 PM