

Trouble in Mind

WRITTEN BY
**ALICE
CHILDRESS**

DIRECTED BY
**RON OJ
PARSON**



Timeline
Theatre Company

BACKSTORY YOUR GUIDE TO TIMELINE PRODUCTIONS



Dear Friends,

Welcome to *Trouble in Mind* by Alice Childress—a play and playwright receiving a long overdue moment in the spotlight. I say that not only because this TimELine production suffered pandemic-related delays of nearly two years. But also because Alice Childress' trailblazing body of work never received deserved recognition during her lifetime.

Growing up in Harlem, she performed with the American Negro Theatre in the 1940s. But she soon discovered that there were far too few roles for Black actresses—even fewer that represented the lives of women she knew. So, she decided to write those roles herself.

Her talent as a playwright was quickly evident, and in 1952 she became the first Black woman to have a play produced with Equity actors in New York City. Soon thereafter, she wrote *Trouble in Mind*. Set during rehearsals of a Broadway show, its play-within-a-play structure explores issues of representation, the state of the American theatre, and the indignities suffered by Black actors.

A critical success off-Broadway, white producers planned to move it to Broadway, but only if the play's ending included a happy resolution depicting racial harmony, as well as a sunnier new title—*So Early Monday Morning*.

Refusing to compromise her artistic integrity, Childress stood by her

original title and the story she wanted told. Because of that, the production that would have made her the first Black female playwright on Broadway did not happen. Instead, Lorraine Hansberry would achieve that milestone in 1959 with *A Raisin in the Sun*.

The fear of her plays being too risky plagued her career for most of her life, which ended in 1994. Only posthumously has she begun to receive the appreciation so richly deserved, as a major voice of 20th century dramatic literature.

It would take nearly 60 years after the debut of *Trouble in Mind* for it to eventually reach Broadway—just a year ago, in a production Tony-nominated for Best Revival of a Play.

Talking about her historic position, she said: “I just hate to see the ‘first’ Negro, the ‘first’ Black, the ‘first’ one. It’s almost like it’s an honor rather than a disgrace. We should be the 50th and the 1,000th by this point.”

That was 50 years ago. Those words, like the story of *Trouble in Mind*, are still all-too-relevant.

Though she may not have received the respect, or financial success, due during her lifetime, attention must be paid, and her legacy needs to be honored.

We're proud to share this play—this piece of history—and her resounding impact, under the leadership of TimELine Company Member and director extraordinaire Ron OJ Parson.

The play's title is a nod to the 1924 song of the same name, called by the Blues Hall of Fame “one of the enduring anthems of the blues as hope for the future even in the darkest of times.”

Its lyrics include:

*Trouble in mind, I'm blue
But I won't be blue always,
'cause the sun's gonna shine
In my backdoor some day.*

Thank you for joining us to experience how brightly Alice Childress can shine.

Best,

THE PLAYWRIGHT

ALICE CHILDRESS, HER PLAYS, AND THE AMERICAN NEGRO THEATRE

Born in 1916, at the start of the Great Migration, Alice Childress is no stranger to America's racist history, segregation laws, and fight for gender and racial equity—all issues well-documented throughout her plays and writings. Since the fall of 2021, scholars, artists, and theatre companies have made it a mission to illuminate what should have been one of America's seminal theatrical works.

Following Broadway's racial reckoning and demands for equity on, off, and around the stage, the time is ripe for producing the 1955 backstage drama about an actress and her castmates navigating racism. However, as we celebrate Childress' rediscovery and the Broadway debut of *Trouble in Mind*, it is important to acknowledge her legacy and commitment to highlighting the Black experience, much like her contemporaries, Lorraine Hansberry and August Wilson.



Playwright Alice Childress.

Childress was a Black playwright, novelist, and actress who grew up in Harlem and eventually became involved with the American Negro Theatre. The American Negro Theatre (ANT) was co-founded on June 5, 1940, in the basement of the 135th Street Branch of The New York Public Library by playwright Abram Hill and actor Frederick O'Neal.

Founded in the legacy of the Federal Theatre Project, a theatre program established during the Great Depression to produce live entertainment and artistic performances in the U.S., ANT was a cooperative in which all the members shared in the expenses and the profits of the theatre—also inspired by

THE TIMELINE: THE AFRICAN AMERICAN EXPERIENCE AND CIVIL RIGHTS MOVEMENT FROM 1950 TO 1959

July 26, 1948 President Harry Truman issues Executive Order 9981, ending segregation in the United States Armed Services.

— 1950 —

Gwendolyn Brooks becomes the first African American to receive a Pulitzer Prize for *Annie Allen*, a book of poetry focused on the life and experiences of a young Black girl growing into womanhood in the Bronzeville neighborhood of Chicago.

Dr. Ralph Bunche, an American political scientist and diplomat, becomes the first Black Nobel Peace Prize winner for his work as an acting mediator for the Middle East, negotiating an armistice between Egypt and Israel.

April 9 Juanita Hall becomes the first Black person to win a Tony Award for Best Supporting Actress for her portrayal of Bloody Mary in the 1949 play *South Pacific*. She will perform the role more than 1,900 times, portraying not a Black woman, but a Pacific Islander.

April 25 Chuck Cooper becomes the first African American drafted into the NBA. He is the 14th overall pick, joining the Boston Celtics. He is joined by Nathaniel Clifton and Earl Lloyd, who also sign NBA contracts during the same year.

— 1951 —

July 11 Harvey Clark, Jr., a World War II veteran, his wife Johnetta Clark, and their two children attempt to move into an apartment building in all-white Cicero, Ill. (west of Chicago), causing a riot of an estimated 4,000 white people. The Clarks are stopped not only by angry white civilians but by police officers who demand a warrant,



Alice Childress (third from left) performing in the American Negro Theatre production of Anna Lucasta, 1944.

W.E.B. Du Bois' "four fundamental principles" of Black drama: that it should be by, about, for, and near African Americans. ANT was a groundbreaking and history-making theatre ensemble, catalyzing the careers of Black actors, including Harry Belafonte, Sidney Poitier, Ruby Dee, and Earle Hyman.

It was at the American Negro Theatre where Childress wrote, directed, and starred in her first play, *Florence*, produced in 1949 and eventually published in October of 1950 in *Masses & Mainstream*, a communist magazine known for publishing the works of Black writers. This play, a one-act named for her mother, was about a Black woman who, after meeting an insensitive white actress in a railway station, comes to respect her daughter's attempts to pursue an acting career.

Childress' first play reveals Black actors' struggles when trying to find work in a white-dominated theatrical world, a theme she would return to in her 1955-produced play *Trouble in Mind*.

Childress's other works include *Wedding Band* (produced in 1966) and *Wine in the Wilderness* (produced in 1969). Set in 1918 in

"I just hate to see the 'first' Negro, the 'first' Black, the 'first' one. It's almost like it's an honor rather than a disgrace. We should be the 50th and the 1,000th by this point."

— Alice Childress

South Carolina, *Wedding Band* is about the interracial relationship between Julia, a Black seamstress, and Herman, a white baker. *Wine in the Wilderness* is about the perceptions of Black women within the Black American community. Childress was never one to shy away from the tough conversations that needed to happen around gender and race in society, and these plays illustrate that mission.

Childress was also an accomplished writer in other ways. For example, she was well known for her young adult novels, *Those Other People* (1989) and *A Hero Ain't Nothin' but a Sandwich* (1973). She also published more than 30 columns in the Paul Robeson-associated newspaper *Freedom*.

Last but not least, she led a robust academic life—an incredible accomplishment for a woman who did not complete high school or attend college. From 1966 to 1968, she was a scholar-in-residence at the Radcliffe Institute for Advanced Study at Harvard University.

Childress passed away from cancer at age 77 on August 14, 1994, in Queens, New York.

Production still from the original production of *Trouble in Mind*, 1955.



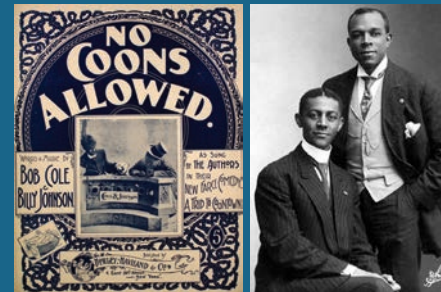
THE CONTEXT

BLACK CREATORS ON THE GREAT WHITE WAY

The background around *Trouble in Mind* in many ways mirrors the challenges that Alice Childress dealt with when creating the play.

Trouble In Mind opened off-Broadway in 1955 to critical acclaim, and Childress was on track to become one of the first Black women to be on Broadway with a non-musical play when it was announced that the play would make a move to Broadway, renamed as *So Early Monday Morning*. That production never made it to Broadway, as Childress found that the title was not the only compromise to her artistic vision that would have needed to be made.

Childress was not alone in the treatment that she, and her artistic vision, would be subjected to in order to make it to Broadway. This article looks at those early Black pioneers on Broadway and the circumstances behind their rise (as much as we may know) to "The Great White Way" (subtext intended).



Sheet music for a song from *A Trip to Coontown* (left) by Bob Cole and Billy Johnson (right), the first musical entirely created and owned by Black showmen. (The Lester S. Levy Collection of Sheet Music at The Johns Hopkins University; Wikimedia Commons)

A Trip to Coontown

A Trip to Coontown, written by Bob Cole and Billy Johnson, was performed, directed, and produced by African Americans in 1897. It had its Broadway debut at the Third Avenue Theatre in 1898.

Cole, prior to this show, was an important member of Black Patti's Troubadours, a vaudeville group founded by Sissieretta Jones but which had white patrons/producers making decisions about its trajectory.

beat Harvey Clark, Jr., and threaten to arrest him if he and his family do not leave. The NAACP helps the Clarks obtain an order from Federal Judge John P. Barnes, which grants them permission to move in and police protection when doing so.



Cover of the first issue of *Jet* magazine, 1951.

November 1

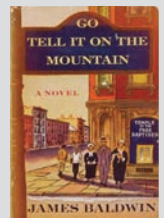
Johnson Publishing Company, founded by John Harold Johnson, prints its first issue of *Jet*, a small Black periodical that covers a broad range of topics in Black news.

— 1952 —

Ralph Waldo Ellison, an American writer, literary critic, and scholar, publishes *Invisible Man*. The novel closely follows a Black narrator who grows up in the pre-Civil War South, attends and is expelled from a Black college, and experiences grief and other various emotional traumas. Through the eyes of the narrator—who feels that he is invisible because his identity as a Black person is constantly suppressed—readers take in the effects of racial prejudice on Black Americans through a story that is as much social commentary as it is fiction.

— 1953 —

May 18 James Baldwin publishes his first novel, *Go Tell It on the Mountain*, a semi-autobiographical book following a young Black boy named John Grimes as he faces daily discrimination



First edition of *Go Tell It on the Mountain*.

and hardship in Harlem and discovers what it means to be Black in America. The book covers the country's history of racism and elements of Black pride and culture.

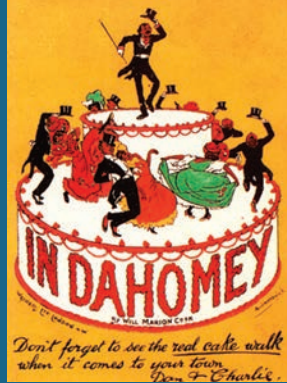
Cole's time with the Troubadours was riddled with issues, as his artistic contributions to the group increased but his pay did not. He eventually left the company, taking his scripts and songs with him. The white managers denounced him, which significantly impacted Cole's ability to convince production managers to work with him. As a result, he had to start publishing under a pseudonym (Will Handy) and founded his own production company.

As such, *A Trip to Coontown* suffered from shut-downs and controversies, and was banned for a while in the United States. It did receive some attention in Canadian theatres, which eventually led to some theatre promoters helping reestablish Cole's reputation in the United States so that the show could be brought back to the U.S. However, he did still receive resistance from the Black Patti Troubadours, who set out to directly compete with him. The show stopped running in 1900.

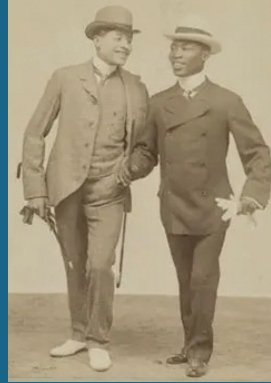
In Dahomey: A Negro Musical Comedy

In Dahomey: A Negro Musical Comedy is another of the earliest musical comedies to be written and played by Black artists on Broadway. Written by Jesse A. Shipp as a satire on the back-to-Africa movement, it has music by Will Marion Cook and lyrics written by Paul Laurence Dunbar and premiered in 1903.

One of the most striking parts of this musical comedy is that, although it was subject to racialized and stereotypical depictions of African Americans in order for it to



Artwork for *In Dahomey* (left), a musical helmed by Bert Williams and George Walker (right). (Operetta Research Center; Miner Lithography/Harvard University)



find success, it was also able to subvert some of those stereotypes in ways that were very prevalent to Black audiences for the show (if not so evident to white audience members of the time).

Shuffle Along

Shuffle Along was the first all-Black hit Broadway show and was instrumental in helping usher in the movement that would be aptly titled, The Harlem Renaissance.

A musical created in 1921 with a revue-style plot, *Shuffle Along* is one of the earliest pieces created by Black artists that found its way to Broadway. Composed by Eubie Blake, a writer in the jazz and ragtime genres, with lyrics created by Noble Sissle, a composer, lyricist, bandleader, and singer, they combined with the comedy duo Flournoy Miller and Aubrey Lyles to create the show. One of the most astounding things about this particular quartet is that, up until this collaboration (which occurred only the year before when they met at a benefit held by the NAACP), none of them had written a musical or appeared on Broadway. They had difficulty securing funding, since funders were skeptical that there was an audience for an all-Black show of this kind. In addition, as they toured the show in the early years, the set consisted of anything that could be put in a taxicab. When they finally did make it to Broadway, they had competition through shows like *Sally* by Florenz Ziegfeld. However, they persisted and eventually won audiences (especially in that the show

brought audiences that normally were not found on Broadway at the time). Between the Broadway show and the touring companies, they made about \$9 million (which equates to approximately \$149 million today).

A Raisin in the Sun

Last, but certainly not least, is *A Raisin in the Sun*, by Lorraine Hansberry. This play debuted on Broadway in 1959, a few years after *Childress'* play should have debuted.

A Raisin in the Sun was the first play written by a Black woman to be produced on Broadway, as well as the first with a Black director, Lloyd Richards. Considered a risky investment because of its mostly Black cast (there was only one white cast member with a very small role), it took almost two years for the white producer on the show to obtain all the capital he needed for the show to move forward. It received mixed reviews just prior to opening, so everyone was not sure what the reception would be at opening. However, the performance received multiple standing ovations after it ended.

This is only a short sample of the ways in which Broadway has interacted with Black creators over the years. None of these were without moments of strife, and there were plenty of other pieces during this time period—and since—that never made it as far as some of these examples. This was not as a result of the talent of the people involved, but due to the obstacles of race, gender, etc., which plagued (and still plague) the commercial theatre scene.

Ruby Dee (from left), Claudia McNeil, Glynn Turman, Sidney Poitier, and John Fielder in the original Broadway production of *A Raisin in the Sun*, 1959. (Friedman-Abeles/Wikimedia Commons)



October 18 Willie Thriver becomes the first Black quarterback in the NFL, joining the Chicago Bears.

— 1954 —

Malcolm X becomes Minister of the Nation of Islam's Temple No. 7 in New York City, preaching Black nationalist beliefs and becoming a civil rights icon in New York.

January 7 Marian Anderson is cast as Ulrica in *Un Ballo in Maschera*, becoming the first Black woman to perform a lead singing role with the Metropolitan Opera (The Met).

May 17 The U.S. Supreme Court declares racial segregation in public schools unconstitutional in the case of *Brown v. Board of Education*, a consolidation of five cases into one. Many schools, however, will remain segregated.

May 21 Rock 'n roll artist Chuck Berry records the hit song "Maybellene" with Chess Records, blending styles from popular genres in so-called "Black" music like blues and jazz with styles from popular genres in perceivably "white" music like country and western.

— 1955 —

August 28 Emmett Till, a 14-year-old Black boy from Chicago, Ill., is brutally murdered in Mississippi after allegedly flirting with a white woman. His mother, Mamie Till, will publish a photo of Till's beaten body at his open-casket funeral in *Jet* magazine, bringing international attention to the Civil Rights Movement. Till's murderers will be acquitted.

December 1 In Montgomery, Ala., Rosa Parks is arrested (and released on the same day) for refusing to give up her seat to a white man. In response to Parks' arrest, the Women's Political Council, a Civil Rights Black women's activism group formed by Mary Fair Burks, will call for a one-day bus boycott that eventually prompts a year-long Montgomery bus boycott.



Director Ron OJ Parson.

During rehearsals, Associate Director and Assistant Dramaturg DeRon S. Williams (DSW) talked with director Ron OJ Parson (ROJ) about his approach to the play, its relevance today, and what he hopes audiences take away.

(DSW) *Trouble in Mind* is nearly 70 years old, yet it feels like it was written yesterday. What made you choose this play, and why is it still relevant today?

(ROJ) I've known this play since I was a young director and always wanted to do it and had done it as a young director. Now, I'm older, and it even seems more relevant because of who I am in this world today.

When I first directed it, I was in my 20s. Then I did it again about 10 years ago at Northwestern University, so I was in my 50s. So even then, it was different. Now in my 60s, it seems more relevant every time I do it because of the world's climate, you know? We've been through many movements since the '50s. Each time there's a movement, this play is relevant.

(DSW) It seems like history is repeating with the discussions of civil rights and various racial issues.

(ROJ) Exactly. So that's how I feel. It's a play that fits TimeLine's message and mission. So, it's perfect.

I love Alice Childress' work. I've done a few other of her plays. I always liked tackling her words, and I admired her so much because of the history of this play and how she fought to keep it strong and relevant even in her period and time. Because, you know, now everybody knows the stories about the producers who wanted her to soften it, and she wouldn't do that. I admire that about her and appreciate her. That's why I enjoy doing it.

(DSW) As you pointed out, Alice Childress refused to change her play to make it more palatable for audiences. Her strong stance and will to hold her ground resulted in *Trouble in Mind* being delayed on Broadway by 60-plus years. If given a chance back in the '50s, how do you think this production would have changed Alice's career?

(ROJ) Well, I think it would be as relevant as *A Raisin in the Sun*. Possibly even more, you know? If people knew the original, darker ending of *A Raisin in the Sun* [where the Youngers waited in their new home as their neighbors attacked] to what it became, they might respect *Trouble in Mind* as much as *Raisin*. You know, she [Alice] has some serious issues that are dealt with in this play. Of course, they are dealt with in *A Raisin in the Sun* [subtlety], but I think Alice hits it even harder and more directly in this one. So, on Broadway, I think it would be looked upon as ahead of its time."

Like Manners says in the play, "Where the hell do you think I can raise a hundred thousand dollars to tell the unvarnished truth?" There weren't a lot of truth-telling plays about our culture back then, unless we were doing them ourselves. You know, Negro Ensemble Company and things like that—which was even later than this play—but at least there were small pockets of people doing their own plays. We have been doing plays relevant to Black people since the 1700s and 1800s. It's just good to see one [a play] that has had a resurgence to tell this story because, again, like we've been saying, it's still relevant.

(DSW) Chicago is known as a theatre town and has a very robust theatre scene. However, *Trouble in Mind* is set in 1957 on Broadway. How will your

production at TimeLine help Chicago audiences connect to the play?

(ROJ) I think it's about the story. The story and the theatre. Yes, this is a theatre town, so they can really grasp a theatre story, no matter where it takes place. Plus, it takes place in the '50s, when even New York was a different theatre town than it is now. It wasn't, as you know, commercially robust as it is now, always wanting the major stars to be in the plays and this and that. There were more plays on and off Broadway with unknown actors or writers, and people took more chances and risks. I believe that Chicago audiences love theatre. I think it'll be the story that'll pull people in no matter where it is set.

I've done a few plays where people would say, are you going to change the location? I recently did *Arsenic and Old Lace* at the Court Theatre on the South side, and people asked if I would update it or change it. A good story: you don't need to change. It is where it is. The story will get across if you do a good production, you know? That's how I feel.

(DSW) What do you hope audiences will take away from this gem of a play?

(ROJ) It's so funny. That question is always asked. You know, I never go into it with that question in mind. I don't ask myself about it. I want people to enjoy the elements of the play, the story, and the relevance, and see some good acting. Just a good theatrical evening. Hopefully, they'll get what we're getting out of doing it.

If I had to say something, I'd want people to know about this period. To learn about the actors' situation and what we [Black performers] had to put up with during that time. Granted, she takes it a little further than you think. But not really. If you look at some of the old images we had to play, like Thelma "Butterfly" McQueen, Hattie McDaniel, Stepin Fetchit, Mantan Moreland, Willie Best, Rochester, and people like that. Some talented actors were forced to play the stereotypical caricatures, minstrelsy-type characters.

My idol is Bert Williams, and reading about what he had to do to perform when he was a classically trained actor makes me ill. I hope to raise them up. I want to dedicate this show to Bert Williams.

— 1956 —

May 18 The album *Calypso* by Harry Belafonte is released; it will become the first record by a solo artist to sell more than one million copies.



Publicity image for the premiere of *The Nat King Cole Show*. (Wikimedia Commons)

November 5 *The Nat King Cole Show* airs on NBC, making Nat King Cole the first Black person to host a primetime show on national television. It features famous Black artists like Ella Fitzgerald, Mahalia Jackson, and Pearl Bailey.

— 1957 —

Civil rights and women's rights activist Dorothy Irene Height is elected president of the National Council of Negro Women (NCNW); she will hold the position for 40 years.

January 10-11 Sixty Black pastors and civil rights leaders from several southern states—including Martin Luther King, Jr.—meet in Atlanta, Ga., to coordinate nonviolent protests against racial discrimination and segregation.

July 7 Althea Gibson becomes the singles Wimbledon champion and the first Black woman named Female Athlete of the Year by the Associated Press. She will receive the title



Althea Gibson, circa 1956. (Library of Congress)

again in 1958 when she wins both Wimbledon and the U.S. Nationals. She had also been the first Black tennis player in the U.S. Open in 1950 and in the Wimbledon tournament in 1951. Despite her success, she lives below the income poverty threshold due to being paid very little for playing. Gibson will retire from tennis in 1958.



Elizabeth Eckford, one of the "Little Rock Nine," is jeered by a white student as she tries to enter Little Rock Central High School. (Associated Press/Wikimedia Commons)

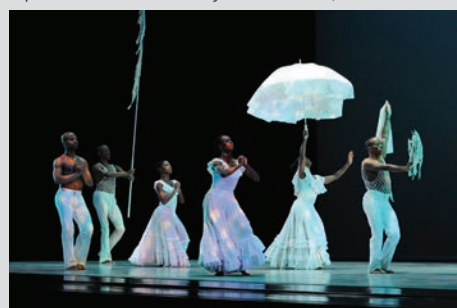
September 4 Nine Black students, known as the "Little Rock Nine," are blocked from integrating into Little Rock Central High School in Little Rock, Ark.. President Dwight D. Eisenhower will eventually send federal troops to escort the students; however, the harassment will continue. Nineteen days later, Eisenhower signs Executive Order 10730, mandating that National Guard troops enforce the desegregation of Central High School.

September 9 President Eisenhower signs the Congress-established Civil Rights Act of 1957 into law, helping protect voter rights by allowing federal prosecution of those who suppress another's right to vote. The law is the first legislative act protecting the rights of Black people since the Reconstruction period and helps establish the Civil Rights division of the Justice Department.

— 1958 —

March 30 Dancer and choreographer Alvin Ailey leads a group of dancers in a performance at the YM-YWHA on 92nd Street in New York City. They call themselves the Alvin Ailey Dance Theater and will soon embark on a global tour across 48 states and 71 countries. In 1960, Alvin Ailey Dance Theater will debut an extended version of "Revelations," one of the company's signature pieces encapsulating Black heritage using pillars of Black culture such

A performance of Alvin Ailey's "Revelations," 2011.



as spirituals, gospels, and representations of oppression, including enslavement, to show the resilience of Black Americans.

— 1959 —

January 12 Berry Gordy, Jr., forms Motown Records, originally called Tamla Records, in Detroit. This will mark the birth of Motown, a genre often performed by Black musicians that combines blues, rhythm, and soul stylings. Motown Records is the first Black-owned record label.

March 11 Lorraine Hansberry's *A Raisin in the Sun* opens on Broadway, becoming the first Broadway show produced by a Black woman, and directed by a Black director, Lloyd Richards. The play draws on Hansberry's own experiences growing up, representing an authentically Black American experience as it has never been represented before on stage. It will attract large Black audiences and wide critical acclaim, and be adapted into a movie in 1961.

BACKSTORY: THE CREDITS

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Editing and Graphic Design by Lara Goetsch

Trouble in Mind promotional image design by Michal Janicki

Backstory is published to accompany each production

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

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

THE NEW HOME
A WELCOMING GATHERING PLACE FOR THEATRE, EDUCATION, AND COMMUNITY ENGAGEMENT

IT'S TIME

THE CAMPAIGN FOR **TIMELINE'S NEW HOME**



**CREATING A NEW CULTURAL ASSET FOR CHICAGO, IN UPTOWN.
LAYING THE FOUNDATION FOR TIMELINE'S NEXT ERA.**

TimeLine's progress toward establishing the first home of our own continues. Located at 5035 N. Broadway Avenue (near the corner of Broadway and Argyle) in Chicago's Uptown neighborhood, we're creating a space to grow and innovate. It's time to uplift everything that you love about TimeLine while supporting new artistic possibilities. Read more about our new home in the *Trouble in Mind* program book or via the webpage below!

To learn more about ways you can support, please contact Chelsea Smith, Director of Major Gifts, at chelsea@timelinetheatre.com or 773.281.8463 x16.

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STILL TO COME IN TIMELINE'S 2022-23 SEASON!

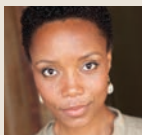
EXPLORING TODAY THROUGH THE LENS OF THE PAST



TimeLine's world premiere of Will Allan's **CAMPAIGNS, INC.**, directed by Nick Bowling, 2022.
Featuring (from left) Mark Ulrich, Tyler Meredith, Terry Hamilton, and Yuri Sardarov.



LADARRION
WILLIAMS



MALKIA
STAMPLEY

WORLD PREMIERE

BOULEVARD OF BOLD DREAMS

BY LADARRION WILLIAMS

DIRECTED BY MALKIA STAMPLEY

FEBRUARY 1 – MARCH 19, 2023

Set on the night in 1940 that Hattie McDaniel made history at the Oscars, a story of dreamers fighting for recognition amidst the ever-changing landscape of Hollywood.



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SCHRECK



HELEN
YOUNG

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BY HEIDI SCHRECK

DIRECTED BY HELEN YOUNG

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