Tara Mallen  Jackie Banks-Mahlum
Artistic Director  Managing Director

In association with Brian Nitzkin
Proudly present

**Alias Grace**

by Margaret Atwood
Adapted for the stage by Jennifer Blackmer

Directed by Karen Kessler

*Alias Grace*, by Margaret Atwood, © 1996 O.W. Toad Ltd.
Published by Nan A. Talese, an imprint of Doubleday Books
Currently available in an Anchor Trade Paperback edition
Permission for adaptation and performance granted by Author

September 1 – October 15, 2017

Season 2017: The MIND/BODY CONNECTION

Dining Sponsor: Cellars Bar and Grill

www.RivendellTheatre.org
CAST

Grace Marks...............................................................................................................................Ashley Neal+
Simon Jordan..........................................................................................................................Steve Haggard*
Mrs. Rachel Lavell ..................................................................................................................Jane Baxter Miller*+
Mary Whitney..........................................................................................................................Ayssette Muñoz
Nancy Montgomery ..................................................................................................................Maura Kidwell
Jeremiah/Jerome DuPont .......................................................................................................Amro Salama*
Thomas Kinnear....................................................................................................................Drew Vidal
James McDermott..................................................................................................................David Raymond

The play runs approximately two hours with one ten-minute intermission.

TIME: 1859

PLACE: ONTARIO, CANADA

SETTING: The mansion on the grounds of the Kingston Penitentiary, and various locations within Grace’s memory.

PRODUCTION TEAM

Director ......................................................................................................................................Karen Kessler
Music for the “Ballad of Grace Marks” ..................................................................................Jane Baxter Miller
Lyrics for the “Ballad of Grace Marks” ..................................................................................Margaret Atwood and Jennifer Blackmer
Associate Producer ..................................................................................................................Brian Nitzkin
Stage Manager ..........................................................................................................................Jenniffer Thusing*
Dramaturg/ Assistant Director ...............................................................................................Melody Ekstrom
Dialect Coach ............................................................................................................................Kathy Logelin+
Movement/Violence Director .................................................................................................Drew Vidal
Scenic Design ............................................................................................................................Elvia Moreno+
Costume Design .......................................................................................................................Janice Pytel^+
Lighting Design ..........................................................................................................................Michael Mahlum
Sound Design .........................................................................................................................LJ Luthringer
Associate Sound Design ..........................................................................................................Robert Hornbostel
Properties Design .....................................................................................................................Lacie Hexom
Production Manager / Technical Director ..............................................................................Robert Groth
Scenic Artist ...............................................................................................................................Shea Messinger
Master Electrician ......................................................................................................................Garrett Steinke
Assistant to the Director ..........................................................................................................Kyle Stoffers
Assistant Stage Manager ..........................................................................................................Marcus Carroll
Assistant Costume Design .........................................................................................................Laura Duncan
Costume Assistant ..................................................................................................................Ariel Mannie
Box Office Manager ................................................................................................................Abby Armato
We are on a precipice. The world is changing in ways that are making many people mightily uncomfortable. The stories we choose to tell in the theatre help to illuminate what is changing and what still needs to change. And if we choose the stories well, we can make those that are uncomfortable take a look at themselves—and the world—and hopefully start to change with us.

Rivendell Theatre Ensemble has dedicated itself to telling the stories of women. Whether it is women being poisoned while working at their jobs or young women trying without help or guidance to deal with an unplanned pregnancy or a group of women finding purpose and strength while serving their country only to be tossed back into domestic life when they are no longer needed, Rivendell has told stories that speak to women’s quests for agency in a culture that so often wants to take their power from them.

Margaret Atwood, for decades, has been a leading voice in telling stories about women’s fight for agency. In her book *Alias Grace*, Atwood uses a true account of a crime from 19th century Canada to frame the story of Grace, a young woman who is forced to deal with a harsh world and those who want to define her regardless of her truth.

When Jen got the chance to adapt *Alias Grace* into a play and then invited me into the process, I felt like I had won the lottery. My love of Atwood’s writing, my deep regard for Jen’s work, and the exploration of this incredible story was a gift. The play went through several iterations including a production at Ball State University’s Department of Theatre and Dance where Jen and I are both professors. With the success of that workshop production it was clear that the play should have a life beyond our work at Ball State.

Given my history at Rivendell and my deep respect for their mission, Rivendell was a perfect fit for this story, this play. I reached out to Tara and, after a reading, it became clear to all of us that we would go forward with Jen’s adaptation of *Alias Grace*. Jen and I are so excited to be telling this story, here, with Rivendell’s strong history of stories about women’s struggles to be fully free and equal in our world.

Karen Kessler
RTE Founding Member
*Alias Grace* Director
As always, our heartfelt gratitude to Stjepan and Ivan Misetic for offering us a place to call home. Naša iskrena hvala!

We would also like to thank the 48th Ward Alderman Harry Osterman, State Representative Kelly Cassidy, the Andersonville Chamber of Commerce, the Edgewater Chamber of Commerce and their staffs for their support and generosity in welcoming us to the Edgewater community.

CAST BIOGRAPHIES

Ashley Neal (Grace Marks) is thrilled to be back at Rivendell Ensemble Theatre, where she is a member and has appeared in many productions including: WRENS, 26 Miles, The Walls, Be Aggressive, and others. Ashley most recently appeared in A Red Orchid Theatre’s The Nether where she also appeared in A Red Handed Otter. Other shows you may have seen her in include: London Wall, Men Should Weep and Stage Door with Griffin Theatre, The Life and Sort of Death of Eric Argyle with Steep Theatre, as well as work with Chicago Dramatists, Pine Box, Irish Theatre Company, Step Up, Jackalope Theatre, Victory Gardens, Strawdog, The Greenhouse Theatre, and others. Ashley is a graduate of Columbia College Chicago and The School at Steppenwolf. Kimberly Akimbo, and The Mandrake (A Red Orchid Theatre); Tribes (Steppenwolf); Doubt, Old Glory, The Subject Was Roses, and Our Town (Writers’); Funnyman, Season’s Greetings, and She Stoops to Conquer (Northlight); Wasteland (Timeline); King Lear, As You Like It, and Romeo and Juliet (Chicago Shakespeare Theater). Regional Credits: Arcadia, R+G are Dead, Two Gentleman of Verona, The Tempest, Hay Fever, Comedy of Errors, and Ah Wildreness (American Players Theatre); Almost Main (Milwaukee Repertory), and Fallen Angels (Indiana Repertory). He is an ensemble member of A Red Orchid Theatre and a graduate of The Theatre School at DePaul.

Steve Haggard (Simon Jordan) was last seen at Rivendell as Evan in Winter. Chicago credits: 3C, Sender, The Mutilated, Accidentally Like a Martyr, The Aliens, Silence; Faulkner’s Bicycle; The Secret Diary of Adrian Mole, Aged 13 ¾; and WRENS. Additional Chicago credits include Dandelion Wine with Chicago Children’s Theatre; The Love Song of J. Robert Oppenheimer with Next Theatre; Mr. Jane Baxter Miller (Mrs. Rachel Lavell) is a member of Rivendell Theatre Ensemble. RTE credits include American Wee-Pie; Dandelion Wine with Chicago Children’s Theatre; The Love Song of J. Robert Oppenheimer with Next Theatre; Mr.
CAST BIOGRAPHIES cont.

Kolpert with A Red Orchid Theatre; The Irish and How They Got That Way at the Mercury Theatre, Cowgirls with Northlight Theatre and Pump Boys and Dinettes at Theatre at the Centre. Her film credits include NBC’s Chicago Justice and an upcoming Captive State feature film. Jane is a singer and songwriter appearing on numerous recordings through Bloodshot Records. She composed the children’s musical Dirty Cowboy (with follow RTE ensemble member Victoria DeIorio) for Lifeline Theatre. Look for her critically acclaimed solo recording, Harm Among the Willows, in fancy places like Bloodshot Records and iTunes.

Ayssette Muñoz (Mary Whitney) is an ensemble member with Teatro Vista, where her credits include Wolf at The End of the Block; In the Time of the Butterflies; Between You, Me, and the Lampshade; Romeo & Juliet; and A View From the Bridge. Additional Chicago credits include Ah, Wilderness; Marisol (Goodman Theatre) and understudying in Short Shakes! Romeo & Juliet (Chicago Shakespeare Theatre). Regional credits include The Comedy of Errors; Richard III (Notre Dame Shakespeare Festival). Television credits include Chicago P.D. She was featured as one of the Chicago Tribune’s “Top 10 Hot New Faces of Chicago Theatre” in 2015 and is represented by Paonessa Talent Agency.

Maura Kidwell (Nancy Montgomery) is delighted to make her Rivendell debut in Alias Grace. In her eleven years acting in Chicago, Maura has enjoyed working on stage at Theatre Wit, The Gift, Erasing the Distance (ensemble member), and Court Theatre. Television credits include: Sirens, Chicago Fire, Chicago Justice, Mind Games and Boss. Film credits include: Canal Street and Tim Kasher’s debut feature No Resolution.

Maura is an on-camera instructor at Vagabond School of the Arts. She is represented by Gray Talent Group and Principato-Young.

Amro Salama (Jeremiah/Jerome DuPont) is thrilled to be making his Rivendell Theatre debut. Chicago theatre credits include 16th Street Theater as Ali in the Jeff nominated play Yasmina’s Necklace, understudying at The Goodman, as well as staged readings for Silk Road Rising, Dramatists and International Voices Project. Regional credits: Illinois: Timberlake Playhouse; St. Louis: Mustard Seed Theatre; Los Angeles: Cornerstone Theatre, Theatricum Botanicum, Pacific Resident Theatre, The Hudson Theatre, and ACME; NYC: Variety Arts. TV and Film Credits include Ed Zwick’s The Siege, Chicago PD, Shameless, Modern Family, Law and Order, Children’s Hospital, Suite Life on Deck and an upcoming recurring role on the new Showtime series The Chi. Amro is represented by Gray Talent Group.

Drew Vidal (Thomas Kinnear) is delighted to make his Rivendell onstage debut, having started there as a Fight Director on Silence. Chicago acting credits include Famous Door, The Hypocrites, Defiant, Boxer Rebellion, Red Hen, Collaboration and Tin Fish, among others. More recently: The Glass Menagerie (Human Race), The Book Club Play (Kansas University Repertory), Angels in America (Ball State University), and The Three Musketeers (Illinois Shakespeare Festival); and as a Fight Director, Solstice (A Red Orchid Theatre), Water by the Spoonful (Off Square Theatre Company), Holes and Dracula (Indiana Repertory). Drew leads the BFA acting program at Ball State University.
David Raymond (James McDermott) is thrilled to be working at Rivendell for the first time. Chicago credits include Good People (Redtwist Theatre), It's a Wonderful Life: A Live Radio Play (Brightside Theatre), and Posh (u/s Steep Theatre, Jeff Award Winner—Best Ensemble). Bay Area credits include work with San Francisco Playhouse, Stanford Repertory Theater, and Custom Made Theatre Company’s 2015 production of This Is Our Youth for which David won an SF Bay Area Theatre Critics Circle Award (Best Principal Actor). He has also appeared in commercials and online content. David is a graduate of the School at Steppenwolf (2016) and is represented by Big Mouth Talent. www.davidraymond.me

Margaret Atwood (Author) was born in 1939 in Ottawa, and grew up in northern Ontario and Quebec, and in Toronto. She received her undergraduate degree from Victoria College at the University of Toronto and her master’s degree from Radcliffe College.

Margaret Atwood is the author of more than forty books of fiction, poetry, and critical essays. Her latest works include Hag-Seed (2016), a novel that reimagines Shakespeare’s play The Tempest, and Angel Catbird (2016)—a graphic novel with a cat-bird superhero illustrated by Johnnie Christmas, and the sci-fi novel The Heart Goes Last (2015).

Atwood’s last poetry volume was The Door (2007). Her most recent non-fiction books are Payback: Debt and the Shadow Side of Wealth (2008) and In Other Worlds: SF and the Human Imagination (2011). Her novels include The Blind Assassin (2000), winner of the Booker Prize and Alias Grace (1996), winner of the Giller Prize in Canada, which will be released as a series by Netflix in the fall as well as The Robber Bride (1993), Cat’s Eye (1988), and The Handmaid’s Tale (1985).

Jennifer Blackmer (Playwright) is the 2015 PEN/Laura Pels International Foundation for Theatre Award winner for Emerging American Playwright. Her plays have been seen in New York, Los Angeles, Chicago, Minneapolis, Indianapolis, Berkeley and St. Louis, and include Human Terrain, Unraveled, Alias Grace, Delicate Particle Logic, and Borrowed Babies. In 2016, Jennifer’s screenplay for Human Terrain won the prestigious Alfred P. Sloan Foundation prize through the Tribeca Film Institute, and the film is currently in pre-production. Jennifer has also been a finalist for the Sundance Film Institute Sloan Prize, the David Charles Horn Prize for Emerging Playwrights, the Fratti-Newman Political Play Contest, the Firehouse Festival of New American Theatre, and The O’Neill National Playwrights’ Conference, and her writing has been short-listed for both the Princess Grace Award and the Shakespeare’s Sister Fellowship. Her work has been developed by Seven Devils, Illinois Shakespeare Festival, The Playwrights’ Center, The Lark and Activate Midwest. Jennifer is Professor of Theatre and Associate Provost at Ball State University, and is resident playwright for Chicago’s Broken Nose Theatre. Visit Jennifer’s website at www.jenniferblackmer.com.

Karen Kessler (Director) is excited to return to Rivendell Theatre, a company she was part of starting, to get to work on Alias Grace with Jennifer Blackmer. She is a member of the ensemble at A Red Orchid Theatre where she most recently directed a production of Jennifer Healy’s The Nether. Amongst Karen’s directing credits are: WRENs (1996 and 2012), The Trestle at Pope Lick Creek, Hamlet, and Ten Tiny Fingers, Nine Tiny Toes at Rivendell; Solstice, Blasted, Gagarin Way, and Mr. Kolpert at Red Orchid; A Number, God of Hell, Into the Woods, and
War at other theatres around Chicago; Glengarry Glen Ross at the Northern Stage Ensemble in Newcastle, UK; Macbeth, Scapin, The Three Musketeers, A Midsummer Night’s Dream, The Taming of the Shrew and All’s Well That Ends Well at the Illinois Shakespeare Festival. Karen is a professor of directing and Shakespeare at Ball State University.

Brian Nitzkin (Associate Producer) has produced and developed new plays and musicals including the current Broadway production of 1984, Mother Justice by Michael Dice, Jr., The Fisher King by Michael Brennan & Mark Leydorf, Over The Top by Gary Conway, and US by Peter Gabriel & Maggie Levin. For Richard Frankel Productions – Broadway: The Producers, Hairspray, Little Shop of Horrors. Off-Broadway: My Old Lady, Stomp, The Water Coolers. Brian also serves as Vice President of Business Affairs and International Operations for IM Global, where he has worked on over fifty films including Hacksaw Ridge, The Butler, Miles Ahead, and Silence.

Jenniffer Thusing (Stage Manager) is thrilled to be returning to Rivendell. She previously stage managed Grizzly Mama and Winter. Jenniffer has stage managed for SoloChicago, Chicago Dramatists, Chicago Commercial Collective, Noble Fool, Nuns for Fun, Emerald City and Light Opera Works. In addition to having stage managed 14 productions at Chicago Dramatists, she also served as props designer, co-designed a set (Aiming for Sainthood at the Pritzker Pavilion) and is an artistic associate there. Jenniffer’s work as a set designer with her partner Robert Groth has been seen at Irish Theatre of Chicago, Mary Arrchie, The Royal George, Metropolis Performing Arts, The Broadway Playhouse, The Apollo Theater, and Emerald City’s Little Theater. Jenniffer is a proud member of Actors Equity Association.

Jess Hutchinson (Dramaturg/Assistant Director) is a dramaturg and director. She earned her MFA at UT Austin, where she had the pleasure of collaborating with stellar writers on projects like 381 Bleecker, ‘ratio, Lyla School, 100 Heartbreaks, We Are StarStuff, and Enter A Woman, Pretty Enough. As Artistic Director of Chicago’s New Leaf Theatre, her favorite projects included Arcadia, The Dining Room, and world premieres of Burying Miss America, Lighthousekeeping, and The Man Who Was Thursday. She was proud to be the 2015-16 NNPN Producer in Residence at Kitchen Dog Theater in Dallas. www.jesshutchinson.com

Melody Ekstrom (Research Dramaturg) most recently served as dramaturg on Remy Bumpppo and Silk Road Rising’s co-production of Great Expectations. Prior to moving to Chicago, she served as an artistic apprentice at Cleveland Play House and an intern at the Goodman Theatre. Selected credits for dramaturgical support include for Mamai Theatre Company, Minnetrista Cultural Center, and Sutton Foster, as a member of a student group that conducted pre-production research for Anything Goes at Roundabout Theatre Co. Melody is a proud alumna of Ball State University where, in 2013, she traveled to the Kennedy Center for her dramaturgical work on a production of the musical Spring Awakening.

Kathy Logelin (Dialect Coach) is happy to be home again at Rivendell, where she is an ensemble member. Past Rivendell productions include The Electric Baby, Precious Little, and These Shining Lives. Recent coaching credits include Moby Dick and Treasure Island at Lookingglass Theatre Co., Beauty’s Daughter with American Blues Theatre, Boeing Boeing with Indiana Repertory Theatre, Little Flower of East Orange with Eclipse Theatre Co., and Persuasion with Chamber Opera Chicago (Edinburgh Festival Fringe 2015). Kathy holds a B.S. in Acting from Illinois State University.

Elvia Moreno (Scenic Design) is a founding member of RTE and has done scenic design for Rivendell’s productions of Winter, Mary’s Wedding, The Walls, Fighting Words, Silence, Indulgences in the Louisville Harem, The Trestle at Pope Lick Creek, The Factory Girls, Holy Days, Mommapalooza! and WRENS;
and the Rivendell/Powertap production of *Hamlet*. During the day, Elvia is a professional architect.

**Janice Pytel** (Costume Design) has been an ensemble member since 2010 and serves on Rivendell’s Literary Committee. She has a special interest in new play development, and has designed costumes for numerous world premiers by noted playwrights such as Bruce Norris and Moises Kauffman. Recent design credits include: *Bootycandy* (Windy City Playhouse); *Song from the Uproar* (Chicago Fringe Opera); *Grizzly Mama, Dry Land, Body/Courage, Look, we are breathing*, and *WOMEN AT WAR* (Rivendell Theatre Ensemble); *The Low Down Dirty Blues* (Milwaukee Rep); *The Clean House* (Remy Bumppo); *Queen, Hand to God, Cocked, Hillary and Clinton*, and *Rest* (Victory Gardens Theater); and *The Qualms* (Steppenwolf). In Chicago, Janice has worked with Court Theatre, Goodman Theatre, Writers’ Theatre, TimeLine Theatre, About Face Theater, Lookingglass, Chicago Shakespeare, Silk Road Rising, Piven, and others. Her Broadway credits are *33 Variations* and *I Am My Own Wife*. Regionally she has worked with The Alley Theatre, Actors Theatre of Louisville, Kansas City Rep, Geffen Playhouse, Milwaukee Rep, Madison Rep, Alliance Theatre, Williamstown Theatre Festival, Centerstage, Arena Stage, Center Theatre Group, La Jolla Playhouse and others. She has designed costumes for opera, dance, film, and performance art, and her work has been seen in numerous cities across five continents. In addition to her freelance work, Janice is a personal and commercial stylist with her company Wardrobe Solutions, Inc.

**Michael Mahlum** (Lighting Design) is excited to be returning to Rivendell where he last designed *Winter*. A native of Denver, Colorado, Michael has designed lighting for dance, theatre and architecture all across the globe. Michael’s recent projects include lighting for theatre as well as events and architecture. Recent theatre credits include: *Year of the Hiker*, *Of Mice and Men, Death of a Salesman, A Night of Innocent Games, Dustbowl Gothic, Dracula, A Midsummer Night’s Dream*, and *Macbeth*. A selection of projects includes: *The Fillmore - Philadelphia, The Gas Light Building Exterior - Milwaukee, Crayola Experience - Orlando, Choctaw Casino and Resort - Durant*. Michael currently works for Visual Terrain Inc. as the Principal Designer in Chicago.

**LJ Luthringer** (Sound Designer) returns to Rivendell where he last was the Associate Sound Designer on *Winter*.

**Robert Hornbostel** (Associate Sound Designer) is excited to return to Rivendell where he has designed *Winter* and *Body/Courage*. Robert is a freelance sound designer, engineer, and composer who enjoys collaborating on engaging and visceral art throughout the Chicago area. Robert also collaborates with Porchlight Music Theatre, Eclectic Theatre, First Floor Theatre, On the Spot Theatre, New Millennium Theatre, Glitterati Productions, Roosevelt University, and Music Theatre of Wichita. Samples of his previous work can be found at www.Techmagicdesigns.com. Thanks and enjoy the show.

**Lacie Hexom** (Properties Design) is delighted to be making her Rivendell Ensemble debut. Other Chicago designs include; *Ideation and Octagon* (Jackalope Theatre), *Mother of Smoke* (Red Tape Theatre/Walkabout Theater). Regional theatre credits include; *Steppenwolf, Goodman, Chicago Shakespeare, Zach Theatre, Glimmerglass Opera, Cleveland Playhouse, Dallas Theater Center, Arizona Theatre Company, Santa Fe Opera*.

**Robert Groth** (Production Manager/Technical Director) is excited to be working with Rivendell Theatre Ensemble for the first time. He has been a freelance technical director, scenic carpenter and designer for over 15 years. Robert has also worked as a scenic designer for several theater companies with his partner Jenniffer Thusing including Mary Arrchie, Pinebox, Emerald City and most recently Chicago Theatre Workshop’s production of
Little Miss Sunshine. Their design work was recognized in 2011 with a nomination for an Equity Wing Jeff for Best Scenic Design - Midsized Theater.

Kyle Stoffers (Assistant to the Director) is thrilled to be in cahoots with the good folks at Rivendell! Previous credits include those at A Red Orchid Theatre: The Mutilated (Assistant Director), Pilgrim’s Progress and Red Handed Otter (Assistant Stage Manager) and the Incubator Series: Puget Sound (Director), Celebration (Stage Manager/ Assistant Director). Other Chicago credits include ASM for The Sweeter Option at Strawdog and A Scent of Flowers at BackStage Theatre. Kyle also serves as the Artistic & Casting Assistant at A Red Orchid Theatre and is a proud graduate of Ball State University with a BA in Theatre Directing. Following Alias Grace he will be serving as Assistant Director for the world premiere of Brett Neveu’s Traitor at A Red Orchid Theatre.


Laura Duncan (Assistant Costume Design) is a recent graduate of Loyola University Chicago. During her time at Loyola, she costumed A Doll’s House (directed by Ann Shanahan) and Baltimore Waltz (directed by Maggie Cramer) under the mentorship of the incomparable Rachel Healy. This is Laura’s first time assisting Janice on a project. Laura is thankful to have this opportunity to work with such an incredible ensemble of artists at Rivendell.

Abby Armato (Box Office Manager) joined the Rivendell team this past summer as a Production Intern. After graduating from Kenyon College where she studied Drama and English, she is thrilled to work at RTE and be a part of its empowering and thoughtful community. She feels honored by the opportunity to support both the artists and patrons by serving as Box Office Manager. She has a background in directing, dramaturgy, events, and content writing and hopes to continue to be an active part of Rivendell’s mission.

Tara Mallen (Rivendell Artistic Director / Producer) is the founder and Artistic Director of Rivendell Theatre Ensemble. An actor, director and producer, she was most recently on stage in RTE’s world premiere The Firebirds Take the Field. Prior to that she appeared in Lynn Nottage’s Pulitzer-prize winning play Sweat at Arena Stage and Steppenwolf’s How Long Will I Cry: Stories of Youth Violence written by Chicago Journalist Miles Harvey. Other notable productions at Rivendell include Jeff Nominated, world premiere productions of Look, we are breathing; Rasheeda Speaking; The Walls; and Self Defense, or the Death of Some Salesmen. Tara has produced and/or acted in over thirty productions at Rivendell and received a Joseph Jefferson award for “Supporting Actress” for WRENS as well as being part of that production’s Jeff-winning “Best Ensemble”. She was nominated the following year for “Actress in a Principal Role” for her work in My Simple City. Tara co-conceived and directed the critically acclaimed World Premiere of WOMEN AT WAR, a theatrical exploration of women in today’s military that played to sold out houses in the fall of 2014 and is now touring throughout the mid-west; she also directed the Jeff nominated Midwest premieres of The Electric Baby, 26 Miles (in co-production with Teatro Vista); Fighting Words; Psalms of a Questionable Nature; and the co-production of Elliot, a Soldier’s Fugue with Stageworks/Hudson. Screen credits include Steven Soderbergh’s film Contagion, Boss, Chicago Fire, Chicago P.D., Sense8, the CBS/Sony pilot Doubt, the FOX pilot Doubt, and the independent feature film Fools.

Jackie Banks-Mahlum (Rivendell Managing Director / Producer) is an arts manager, producer, and educator based in Chicago. She was thrilled to join
the Rivendell Theatre Ensemble as the Managing Director in March 2014. Jackie is also the Membership and Development Associate at Arts Alliance Illinois, and the Co-Producer for Theatricum Botanicum. Previously Jackie was in the Los Angeles area where she worked with Center Theatre Group’s P.L.A.Y., the Los Angeles Philharmonic, and Theatricum Botanicum. She has also freelanced regionally where she has had the opportunity to work in a variety of performing arts including opera, ballet, modern dance, improv, and theatre. She is a member of Actors’ Equity Association, has a Bachelor of Science in Theatre Production and Business Management from Bradley University, and a Masters of Fine Arts in Producing from the California Institute of the Arts.

RIVENDELL THEATRE ENSEMBLE. IT’S WOMEN’S WORK.

Rivendell Theatre Ensemble is an award winning, critically acclaimed professional theatre company committed to recognizing and cultivating the talents of women in theatre—from playwrights and actors to designers and managers. Rivendell’s productions explore the unique female perspectives of everyday stories in an intimate, salon environment. Over the past twenty-two years, Rivendell has grown to fill an important role in the Chicago theatre community as the only Equity theatre in Chicago committed to advancing the lives of women through theatre. Rivendell is a leader in new play development and a major port for new writers, and also offers a brick and mortar artistic home for women theater artists.

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July 2015 – July 2017

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Rivendell Theatre Ensemble sincerely appreciates the following individuals for their efforts to advance our work:

July 2015 – July 2017

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