CAST (IN ALPHABETICAL ORDER)

Tim ............................................................................................................................................. Keith Kupferer*
Della ........................................................................................................................................ Tara Mallen*+
Macy ........................................................................................................................................... Krystel McNeil +
Jen ............................................................................................................................................... Tuckie White

Tim Understudy .............................................................................................................................. Sean Sinitski
Della Understudies .................................................................................................................... Mierka Girten* / Claire Alpern
Macy Understudy ....................................................................................................................... Kyla Norton
Jen Understudy ............................................................................................................................ Philena Gilmer

The play runs approximately one hour and thirty minutes with no intermission.


PRODUCTION TEAM

Director ...................................................................................................................................... Lauren Shouse
Stage Manager .......................................................................................................................... Jennifer Thusing*
Scenic Design .......................................................................................................................... Arnel Sancianco
Costume Design ...................................................................................................................... Janice Pytel^+
Lighting Design ......................................................................................................................... Cat Wilson
Original Music and Sound Design ............................................................................................... Shannon Marie O’Neill
Properties Design ...................................................................................................................... Danielle Myerscough
Cake Choreographer ................................................................................................................. Erin Martin
Production Manager .................................................................................................................. Catherine Allen
Technical Director .................................................................................................................... Robert Groth
Scenic Charge ............................................................................................................................ Aurora Klok
Master Electrician ........................................................................................................................ Garrett Steinke
Assistant Stage Manager ............................................................................................................. Jess Minogue
Assistant Director ........................................................................................................................ Kristen Osborn
Assistant Director ....................................................................................................................... Lucinda Allen
Dramaturg ..................................................................................................................................... Skyler Gray
Box Office Manager .................................................................................................................... Trisha Hooper+
Artistic Producer ......................................................................................................................... Rebecca Spence+

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info@ecbgstudio.com
The Cake is presented by special arrangement with SAMUEL FRENCH, INC.
The Cake was originally produced by The Echo Theater Company, Los Angeles, California:
Chris Fields, Artistic Director / Jesse Cannady, Producing Director
The Cake received a developmental reading at The Alley Theatre:
Gregory Boyd, Artistic Director / Dean R. Gladden, Managing Director
The Cake was developed at The Ojai Playwrights Conference:
Robert Egan, Artistic Director/Producer

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SPECIAL THANKS

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Dailey; Jerre Dye; ECBG Cake Studio; Pat Fries; Sharon Furiya; Mierka Girten; BJ Jones;
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Sara Slawnik; Rebecca Spence; Brando Triantafillou; Mark Ulrich; Zanzibar Café

We would also like to thank the 48th Ward Alderman Harry Osterman, State
Representative Kelly Cassidy, the Andersonville Chamber of Commerce, and the
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welcoming us to the Edgewater community.
DIRECTOR’S NOTE

How do we find common ground with people who are polar opposites from us ideologically? How do we challenge each other’s beliefs with respect and compassion? How do we create tolerance, acceptance and love with people who we don’t fundamentally understand? These are questions that came roaring back into my mind after the election, and they are illuminated in this beautiful play by Bekah Brunstetter.

Having lived most of my life in the south (Kentucky, North Carolina and Tennessee), this play is incredibly personal to me. Almost nine years ago, I met a woman who changed my life (spoiler alert—she is now my wife.) I directed her in a play and our friendship became something more…While I had only dated men up to that point, I felt this new attraction and overwhelming romantic love for this person. I was confused and excited and awake and terrified—so I decided to tell a friend who was more like family. She was from a small town in North Carolina, but was pretty open-minded. During our conversation, I could feel the distance, but she smiled her way through and said we all had to make choices to make ourselves happy. I thought she got it.

A few days later I got a phone call. I remember I was driving to the gym on this beautiful tree-lined Nashville street. My friend said that she had a meeting with her pastor who had pointed out some Bible verses to her and she wanted to share them with me. She said we all had a choice about who we love and maybe what I was feeling was temporary. What I was feeling did not feel temporary and it did not feel like a choice—it felt like I had finally figured out who I was. I didn’t know what to say…And the next thing I knew, my friend said that she had thought a lot about it and while she loved me, she just didn’t think she could acknowledge my relationship. Though there were a few more awkward conversations after that one, I eventually just cut her out of my life. It felt easier to vilify her than to try and understand her. And I still think it was the right decision at the time.

It would be easy to cut people like Della out of our orbits and pretend like they don’t exist. But what if we actually try to understand them? Bekah wrote this play to have a conversation with her conservative southern parents about gay marriage—they were not in support of LGBTQIA legislation in North Carolina. And there are plenty of people like Della who are full of sunshine, sugar and love that took the same stance. I imagine most of us may identify and side with Macy in this play, we get to experience Della’s inner conflict. She struggles with 40 plus years of following a belief system that is pretty matter-of-fact on this issue, and that has defined her own marriage. And while it doesn’t happen overnight, I do believe she opens her heart and mind more and more as she gets to know Jen and Macy’s love for each other.

This is such an opportune moment to be sharing this play in Chicago—not only because of the Supreme Court discrimination case—but because I think we can all agree; we are more divided than ever. The summer that gay marriage became legal, I would have told you we were past this conversation, but I was wrong—and now I am asking, how do we come out of our bubbles and start to bridge that divide? This story gives me hope that when people take time to really see each other, to listen, and to argue, that they may be able to find some common ground. And even if that is just a piece of cake and a little empathy, it is a start.

Lauren Shouse
Director
Bekah Brunstetter on her inspiration for *The Cake*:
I was aware of some of these cases of bakers not wanting to make cakes for gay weddings, but it wasn't inspired by any one of them in particular. It was more so inspired by the fact that I was seeing and hearing a lot of vitriol in the world towards conservative people. I come from a really loving, warm family that has conservative values and I was starting to feel really protective of them. But I also don't fully share all of their values, so I have this sort of split mind when it comes to a lot of issues. And I just saw an opportunity to write a play in which a conservative character is at the forefront and is not the enemy—and is, in fact, the hero.

Brunstetter on what the play says about listening to other people and trying to understand where they're coming from:
I think a lot of people find themselves in that situation where you're [living] your life and then you go home for Thanksgiving, Christmas, Easter, a wedding—whatever—and then here you are with your family members that you don't necessarily agree with. And I don't think that's talked about a lot. What those holidays and weddings and celebrations really are all about are conversations. And I feel like lately a lot of these family events have been ruined by what's going on in the country. I just think that there's a way to listen to each other, because especially when you're talking to somebody that you love, that you grew up with, that raised you, you need to listen to them. Just getting angry and throwing in the towel and slamming the door, for me at least, isn't an option.

- July 13, 2017 interview with Bekah Brunstetter and John Horn, host of *The Frame*

**IN THE NEWS: MASTERPIECE CAKESHOP, LTD. V. COLORADO CIVIL RIGHTS COMMISSION**

"Questions as Framed for the Court by the Parties"

Whether applying Colorado's public-accommodation law to compel artists to create expression that violates their sincerely held religious beliefs about marriage violates the Free Speech or Free Exercise Clauses of the First Amendment.

**Facts**

In July 2012, Respondents Charlie Craig and David Mullins visited Petitioner Masterpiece Cakeshop, a Colorado bakery, to request that its owner, Petitioner Jack Phillips, create a cake for their same-sex wedding. Phillips declined their request, explaining that he would not make a custom wedding cake for them because of his Christian beliefs, but that he would be happy to sell them any other baked goods. Phillips is a practicing Christian, and has been so for approximately 35 years. Craig's mother called Phillips, and he informed her that Masterpiece Cakeshop did not create cakes for same-sex weddings due to his Christian beliefs and because the state of Colorado did not legalize same-sex marriage.

Craig and Mullins filed a claim against Masterpiece Cakeshop and Phillips (collectively “Masterpiece Cakeshop”) with Respondent Colorado Civil Rights Commission (“CCRC”), alleging that the bakery discriminated against them due to their sexual orientation in violation of the Colorado Anti-Discrimination Act (“CADA”). Under CADA, it is discriminatory to deny anyone “the full and equal enjoyment of the foods and services . . . of a place of public accommodation” based on protected characteristics, such as sexual orientation. A “place of public accommodation” includes any “place of business
engaged in any sales to the public.” After investigating, the Colorado Civil Rights Division concluded that Craig and Mullins’s claims were supported by probable cause. Based on that finding, Craig and Mullins, as well as the Colorado Attorney General’s Office, filed with the Office of Administrative Courts alleging that Masterpiece Cakeshop violated CADA. The Administrative Law Judge (“ALJ”) found for Craig and Mullins.

Masterpiece Cakeshop appealed the ALJ’s decision to the CCRC. The CCRC affirmed the ALJ’s holding and ordered Masterpiece Cakeshop to (1) take remedial measures, such as making adjustments to company policies and staff trainings, to ensure compliance with CADA, and (2) file compliance reports for the next two years documenting the remedial measures taken and describing any patrons denied service.

Masterpiece Cakeshop appealed the Commission’s order to the Colorado Court of Appeals in 2015. The court rejected Masterpiece Cakeshop’s contention that its refusal to make a wedding cake for Craig and Mullins was because of its religious opposition to same-sex marriage, not because of a bias against the couple’s sexual orientation, as “but for their sexual orientation, Craig and Mullins would not have sought to enter into a same-sex marriage.”

The court also rejected Masterpiece Cakeshop’s contention that the Commission violated its First Amendment rights by compelling it to create cakes for same-sex weddings and, by implication, convey celebratory messages about same-sex marriage. While the court acknowledged that the First Amendment’s protections barred government from requiring speech, it found that these protections only extended to “inherently expressive” conduct. The court concluded that, if Masterpiece Cakeshop were to sell wedding cakes to all its customers equally, it would not inherently express any message regarding same-sex weddings, as it would merely be abiding Colorado law.

Finally, the court rejected Masterpiece Cakeshop’s contention that CADA infringed on its Free Exercise rights. The court found that CADA was neutral, as it banned discrimination based on sexual orientation regardless of motivation. The court also found that CADA was generally applicable, as it regulated both religiously-motivated and secular conduct.

The Colorado Supreme Court denied Masterpiece Cakeshop’s request for further review. The United States Supreme Court granted Masterpiece Cakeshop certiorari on June 26, 2017.”

-Cornell Law School Legal Information Institute: www.law.cornell.edu/supct/cert/16-111
Keith Kupferer (Tim) is a founding member of Rivendell Theatre Ensemble where he was most recently seen in their critically acclaimed production of *Cal in Camo*. Other recent credits include *The Mystery of Love and Sex* (for which he received a Jeff nomination for “Supporting Actor”), and *Death of a Streetcar Named Virginia Wolf* at Writer’s Theatre; *The Legend of Georgia McBride* at Northlight Theatre; *The Qualms, Good People*, and *Middletown* at Steppenwolf Theatre; *The Humans* at American Theatre Company, *Men’s Support Group, God of Carnage*, and *The Passion Play* at the Goodman Theatre; *Hillary and Clinton, Never the Sinner*, and *Appropriate* at Victory Garden’s Theatre; *Gypsy* at Chicago Shakespeare Theater; and *Big Lake, Big City and Trust* for Lookingglass Theatre. Film credits include the soon-to-be-released *Widows, The Dilemma, Dark Knight, Public Enemies, The Express, Stranger Than Fiction, Road to Perdition, Finding Santa, Fred Klaus, The Last Rights of Joe May*, and *The Merry Gentleman* directed by Michael Keaton. TV credits include *Better Call Saul, Empire, Chicago P.D.*; *Betrayal, Crisis, Chicago Fire*; and *Detroit 187*.

Tara Mallen (Della) is an actor, director, producer and the Artistic Director at Rivendell Theatre Ensemble. Tara was most recently on stage in Rivendell’s production of *The Firebirds Take the Field*. Other recent credits include *Lynn Nottage’s Sweat* at Arena Stage; Rivendell’s Jeff Nominated, world premiere productions of *Look, we are breathing* and *Rasheeda Speaking, How Long Will I Cry: Stories of Youth Violence* at Steppenwolf’s Theatre for Young Audiences; Rivendell’s World Premiere Jeff nominated production of *The Walls, and Self Defense, or the Death of Some Salesmen*—both productions part of Steppenwolf Theatre Company’s Visiting Theater Initiative. For Rivendell, Tara has both produced and acted in over thirty productions. She received a Joseph Jefferson award for “Supporting Actress” for her portrayal of Gwennyth in *WRENS* as part of that production’s Jeff-winning ensemble. She was nominated the following year for “Actress in a Principal Role” for her work in *My Simple City*. Screen credits include Steven Soderbergh’s film *Contagion, Boss* (STARZ); *Chicago Fire* (NBC); *Chicago P.D.* (NBC); *FOOLS* (Feature film); *Sense8* (Netflix); and the CBS/ Sony Pictures pilot *Doubt*. 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 midwest. Tara is the 2017 recipient of the esteemed 3Arts William Franklin Grisham Award.

Krystel McNeil (Macy) is an ensemble member at RTE where she has performed in the production *WOMEN AT WAR*. Most recent credits include *In The Next Room or The Vibrator Play* (Timeline Theater Company), *Bootycandy* (Windy City Playhouse), *The Compass* (Steppenwolf SYA), and understudying and performing in *Objects in the Mirror* and *Carlyle* at Goodman Theater Company. Krystel also does voiceover work and appeared in an episode of *Chicago P.D.* She is represented by Big Mouth Talent.

Tuckie White (Jen) most recently appeared in Raven Theatre’s *Red Velvet* and *The Play About My Dad*. Over the years, she has been part of productions at Chicago.
Shakespeare, Steppenwolf, Cock & Bull, Lifeline, Victory Gardens, and Goodman Theatre. Film/TV credits include: *The Drunk*, *After Effect*, and *Chicago Med*. She is a graduate of The Theatre School at DePaul University and an alum of iO and Second City. She is represented by Grossman & Jack Talent.

**Bekah Brunstetter (Playwright)** hails from Winston-Salem, North Carolina and currently lives in Los Angeles. Her plays include *The Cake* (Ojai Playwrights Conference), *Going to a Place where you already are* (South Coast Repertory), *The Oregon Trail* (Portland Center Stage Fall 2016, O’Neill Playwrights Conference; Flying V) *Cutie and Bear* (Roundabout commission), *A Long and Happy Life* (Naked Angels commission), *Be A Good Little Widow* (Ars Nova, Collaboration, The Old Globe), *Oohrah!* (Atlantic Theater, Steppenwolf Garage, Finborough Theater/London), *Nothing is the end of the World (except for the end of the world)* (Waterwell Productions), *House of Home* (Williamstown Theater Festival) and *Miss Lilly Gets Boned* (Ice Factory Festival). She is an alumna of the CTG Writers Group, Primary Stages Writers Group, Ars Nova Play Group, The Playwright’s Realm, and the Women’s Project Lab. She is currently a member of the Echo Theater’s Playwright’s Group. She has previously written for MTV (*Underemployed; I Just Want My Pants Back*), ABC Family’s *Switched at Birth* and Starz’s *American Gods*. She is currently a Co-Producer on NBC’s *This Is Us*. She received her B.A. from UNC Chapel Hill and her M.F.A. in Dramatic Writing from the New School for Drama.

**Jenniffer Thusing (Stage Manager)** happily returns to Rivendell. She previously stage managed *Cal in Camo, Alias Grace, Grizzly Mama* and *Winter*. Jennifer has stage managed for SoloChicago, Chicago Dramatists, Chicago Commercial Collective, Noble Fool, Nuns for Fun, Emerald City and Light Opera Works. Her 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. Jennifer is a proud member of Actors Equity Association.

**Lauren Shouse (Director)** is the Artistic Associate and Literary Manager at Northlight Theatre. Her recent directing credits include: *The Legend of Georgia McBride* at Northlight Theatre, *Nice Girl* and *Betrayal* at Raven Theatre, *Rapture, Blister, Burn; Superior Donuts*; and *A Christmas Story* at Nashville Repertory Theatre, the world premiere of *Long Way Down* with 3Ps productions; the world premiere of *Religion and Rubber Ducks* with Ovvio Arte; *Parallel Lives*, The 25th Annual Putnam County Spelling Bee, *The Last Five Years* and *Chess in Concert* with Street Theatre Company; the world premiere of *Rear Widow* at Chaffin’s Barn Theatre, *In The Next Room or the Vibrator Play* and *Eurydice* at Wirtz Center for Performing Arts. In Chicago, Lauren has also worked with Steppenwolf, Goodman, Lookingglass, Stage Left, Route 66, The Gift, Sideshow, and Chicago Dramatists. Lauren holds an MFA in theatre directing from Northwestern University. www.laurenhousedirects.com

**Arnel Sancianco (Scenic Design)** studied drama with honors in design at UC Irvine, and received his MFA in Scenic Design from Northwestern University. He has designed shows in Philadelphia, Washington D.C., Milwaukee, and Chicago. He’s designed the
sets for *Boy* (Timeline Theatre); *The Belle of Amherst* (Court Theatre); *The Crucible* (Steppenwolf); *The Wiz, Little Fish,* (Kokandy Productions); *Hang Man, Pilgrims* (The Gift Theatre); *Hookman, Earthquakes in London* (Steep Theatre); *Peerless* (First Floor Theatre); *How We Got On* (Haven Theatre); *You on The Moors Now* (The Hypocrites); *Carousel, Titanic, Rock of Ages* (Timberlake Playhouse); and *Xanadu* (American Theatre Co.) For more information visit www.ArnelDesigns.com

Janice Pytel (Costume Design) has been a Rivendell ensemble member since 2010 and also serves on Rivendell’s literary committee. Throughout her 20-year career as a costume designer, she has had a special interest in new play development, and has designed costumes for numerous world premiers by noted playwrights such as Bruce Norris, Moises Kauffman, as well as the Tony Award and Pulitzer Prize winning *I Am My Own Wife* by Doug Wright. With Rivendell, she has designed costumes for the world premiers of *Psalms of a Questionable Nature, WOMEN AT WAR* (core artist), *Look, we are breathing, Body/Courage, and Alias Grace.* Additional Rivendell credits include *Mary’s Wedding, Precious Little, Falling: A Wake, Crooked, The Electric Baby, How the World Began, Dry Land, Grizzly Mama,* and *Cal in Camo.* Recent costume design credits include *The Book of Will* (Northlight Theatre); *Booty Candy* (Windy City Playhouse); *Queen, Hand to God, Hillary and Clinton, Cocked and Never the Sinner* (Victory Gardens) and *Song from the Uproar* (Chicago Fringe Opera). In Chicago, Janice has worked with Steppenwolf, Court Theatre, Goodman Theatre, Chicago Opera Theater, Writers’ Theatre, TimeLine Theatre, Next Theater, About Face Theater, Lookingglass,
PRODUCTION TEAM BIOGRAPHIES CONT.

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, 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. Janice also works as a personal wardrobe consultant with her company Wardrobe Solutions, Inc.

Cat Wilson (Lighting Design) is a Chicago-based lighting and projection designer. She recently worked with companies such as Goodman Theatre, Chicago Shakespeare Theater, TimeLine Theatre, Joffrey Ballet Academy, Chicago Children’s Theatre, Kokandy Productions, Irish Theatre of Chicago, Jackalope Theatre, Hell in a Handbag Productions, and many others around the country. She received her MFA in Lighting Design from Carnegie Mellon University. www.catwilsondesigns.com

Shannon Marie O’Neill (Original Music and Sound Designer) is a sound designer, composer, and teacher based in Baton Rouge Louisiana. She teaches sound design at Louisiana State University. Shannon has worked as a designer/composer across the country and her compositions have been heard internationally. Prior to her position at LSU, Shannon taught sound design at Illinois State University. She holds an MA from the University of North Carolina at Chapel Hill, where she sound designed and wrote original music for *The Time Traveler’s Wife*, and an MFA from the University of Georgia. Shannon currently serves as a Central Region Representative for the Theatrical Sound Designers and Composers Association (TSDCA). www.shannonmarieoneill.com.

Danielle Myerscough (Properties Design) is excited to be working on her first show with Rivendell! A freelance props designer and electrician from Dearborn, Michigan, her work has been seen with 20% Theatre Company (SPARK), Emerald City Theatre (*Magic Tree House: Showtime with Shakespeare*), Chicago Opera Theatre (*The Consul*), and City Lit Theatre (*The Picture of Dorian Gray*).

Erin Martin (Cake Choreographer) is the owner of ECBG Cake Studio. ECBG is a specialty bakery on the north side of Chicago that uses only high quality and organic ingredients to create custom designed cakes, cupcakes, cookies and sweets tables that are worthy of your celebration. Martin works with you to create a delicious and beautiful piece that captures the vision and style of your event. From wedding cakes to smash cakes you wont believe how sweet it is. Celebrate love, celebrate friendship, and celebrate life. Celebrate the moments that matter with ECBG Cake Studio.

Catherine Allen (Production Manager) is thrilled to be back at Rivendell Theatre Ensemble where she last production managed *Cal in Camo*. Recent production management credits include *Time Is On Our Side* and *Significant Other* (About Face Theatre), *Violet* and *Ragtime* (Griffin Theatre), *Hinter* and *Invisible Hand* (Steep Theatre), *A Funny Thing Happened...* (Route 66 Theatre Company), and many circuses with Actors Gymnasium where she is the staff Production Manager. She has also worked with Congo Square Theatre, Pegasus Theatre Chicago, Haven Theatre, Chimera Ensemble, and Step Up Productions where she was an
Artistic Associate. She is a graduate of the University of Illinois, Urbana-Champaign, where she received a BFA in Acting.

Robert Groth (Technical Director) is excited to return to RTE where he recently worked on Cal In Camo and Alias Grace. 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.

Jess Minogue (Assistant Stage Manager) is thrilled to be working at Rivendell for the first time. She is receiving her second BA in Theater from Columbia College—she received her first BA from DePaul University. Her most recent Assistant Stage Manager credits include Dog Act, I’ll Call That Living and Elephant Man from Columbia College. She was also the Assistant Stage Manager for Saint Sebastian Players production of Rosencrantz and Guildenstern are Dead.

Skyler Gray (Dramaturg) is the Director of New Play Development at Victory Gardens Theater. Before joining Victory Gardens, he was the Literary Manager at the Tony Award-winning Alley Theatre in Houston, TX. He was the dramaturg on the world premiere of The Cake with the Echo Theater Company, and has developed new work with the Williamstown Theatre Festival, South Coast Repertory, Alley Theatre, Chance Theater, Rogue Artists Ensemble, UC Irvine, Columbia University, Children’s Musical Theaterworks and Artists at Play. Gray served as the Artistic Director of Children’s Musical Theaterworks and The Underground @ CMT in Fresno, CA from 2010-2012. He has worked in the literary departments at the Alley Theatre, South Coast Repertory, Williamstown Theatre Festival and William Morris Endeavor in
New York City. Gray holds a BA in Theater from the University of California, Irvine with Honors in Directing and Stage Management.

Kristen Osborn (Assistant Director) is a Chicago-based director who is passionate about sparking compassion through storytelling. Directing credits include Eugene O’Neill’s Fog, JoyistLA’s First Embrace, and an original adaptation of the Orpheus and Eurydice myth, Lift. Assistant Director credits include The Scene (Kimberly Senior, Writers Theatre) Sex With Strangers (Kimberly Senior, Geffen Playhouse) Relativity (BJ Jones, Northlight Theatre,) Threesome (Jason Gerace, Other Theatre Company,) Choir Boy (Trip Cullman, Geffen Playhouse) Fighting Shadows (Robert Egan, Inner-City Arts.) Kristen was the Associate Director of Intersection: Across the Divide at the 2016 Ojai Playwrights Conference, and Artistic Associate at the 2017 Ojai Playwrights Conference where she co-directed Intersection: Truth Will Out. Kristen is the Artistic Assistant at Northlight Theatre, and is a graduate of UCLA’s School of Theater, Film and Television.

Lucinda Allen (Assistant Director) is thrilled to be working with Rivendell Theatre Ensemble for the first time. She previously assistant directed One Endless Night (Mari DeOleo, Mudlark Theater). Lucinda is a graduate of Northwestern University pursuing directing and producing. She works at Mudlark Theater as the Administrative Coordinator and Box Office Manager.

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.

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Thanks to The Reva and David Logan Foundation, all new and increased gifts up to $25,000 will be matched.

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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. For more than twenty 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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The Cake
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Rivendell Theatre Ensemble sincerely appreciates the following individuals for their efforts to advance our work:

March 2016 – March 2018

**$5,000+**
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- Scott and Jody Mallen

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As always, our heartfelt gratitude to Stjepan and Ivan Misetic for offering us a place to call home. “Naša iskrena hvala!”
Next Up for Rivendell Theatre Ensemble

THE SCIENTIFIC METHOD

by Jenny Connell Davis
directed by Jessica Holt

SEPTEMBER – NOVEMBER 2018

Amy, a hotshot scientist, is weeks away from publishing the data that will make her career – and maybe, revolutionize the field. But when she’s scooped by a senior scientist across the country, she suddenly finds herself fighting for her boss’s attention with a sexy new rival, and questioning, for the first time in her life, whether she really has the “chops”.

A behind-the-scenes drama about the fine line between scientific breakthrough…and total breakdown.

This production is sponsored in part by Dan Cyganowski in memory of Carol K Cyganowski, scholar and theatre lover.

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