



The Fountain Theatre is a non-profit producing organization established in 1990 by Co-Artistic Directors Deborah Culver and Stephen Sachs dedicated to providing a nurturing, creative home for multi-ethnic theatre and dance artists. The Fountain offers a safe, supportive haven for artists of varied backgrounds to gather, interact and inspire each other toward the creation of work that will ignite and illuminate the community from which it's drawn and give creative voice to those who may not otherwise be heard.

Now in its 28th year, The Fountain has grown into one of the most highly regarded theatres in Los Angeles. The Fountain Theatre's

activities include a year-round season of fully produced new and established plays (34 world premieres and 45 U.S./West Coast/Southern California/Los Angeles premieres), a full season of Flamenco and multi-ethnic dance, a New Plays developmental series, and educational outreach programs. To date, Fountain Theatre productions have won more than 240 awards for all areas of production, performance, and design. The Fountain has the distinction of being honored with more nominations and winning more Ovation awards than any other intimate theatre in Los Angeles. The Fountain has been presented with seven Awards of Excellence from the Los Angeles City Council for enhancing the cultural life of the city. The Hollywood Arts Council presented the Fountain with its Charlie Award for overall achievement of excellence in Theatre. The Fountain was instrumental in launching, hosting and guiding the Deaf West Theatre Company at the Fountain in 1991.

Fountain projects have been seen in major theaters around the country, internationally and around the world and have been made into a CBS Movie-for-Television and a BBC Radio Drama. New plays developed at the Fountain Theatre have won the PEN USA Literary Award for Drama, been named PEN Award Finalists 3 times, the Elliot Norton Award for Best New Play, LA Drama Critics Circle Awards, the Edinburgh Fringe First Award, the California Governor's Media Access Award, and many other honors. Recent Fountain highlights include being honored by Mayor Eric Garcetti and the Los Angeles City Council; the inclusion of the Fountain's *Citizen: An American Lyric* in Center Theatre Group's inaugural launch of Block Party at the Kirk Douglas Theatre; and the world premiere of *Building the Wall* by Pulitzer Prize-winning playwright Robert Schenkkan. Under the guidance of Producing Artistic Director Deborah Culver, the Fountain is also the premier venue for Flamenco in Los Angeles. Since 1990 it has produced over 650 world-class Flamenco concerts on its intimate stage and thirteen seasons at the 1200-seat Ford Amphitheater.

The Fountain Theatre

Deborah Culver Producing Artistic Director · Stephen Sachs Co-Artistic Director Simon Levy Producing Director · James Bennett Associate Producer Scott Tuomey Technical Director · Barbara Goodhill Director of Development Lucy Pollak Public Relations · Dionna Daniel Outreach Coordinator · Saif Saigol · Intern Tamara Bunker Café · Sarah Tubert House Manager · Abby Guerra Box Office Jose Lomeli Parking Attendant · Ed Krieger Photographer

Fountain Theatre Board of Directors

President
Dorothy Wolpert
Secretary
Donald Zachary

Members at Large

Oscar Arslanian · Miles Benickes · Diana Buckhantz · Carrie Chassin · Deborah Culver Lois Fishman · Barbara Goodhill · Karen Kondazian · Simon Levy · Richard Motika · Stephen Sachs · Jerrie Whitfield

> In Loving Memory Dr. Ejike Ndefo (1939-2018)

From the ARTISTIC DIRECTORS

Isn't it time to enjoy a play about love? Now, more than ever?

Our world premiere of the funny and poignant *Arrival & Departure* is a modern love story inspired by one of the most beloved romantic movies of all time. This delightful and innovative stage adaptation of the classic film *Brief Encounter* reveals two strangers tempted when the ache for love can be most alluring: when it is forbidden. Is it possible to love your newly-found soul mate without harming the lives of others you love?

Arrival & Departure stars Deanne Bray and Troy Kotsur, who are not only breathtaking actors but real-life husband wife. Trov dazzled Fountain audiences in the lead role of our acclaimed ASL stage adaptation, Cyrano. Deanne made her professional stage debut here at the Fountain years ago in our Deaf/Hearing version of One Flew Over The Cuckoo's Nest. The beautiful and heartrending Arrival & Departure marks the first time the celebrated couple have co-starred on stage together. Get ready for a delicious treat.

The Fountain Theatre's commitment to Deaf theatre artists began nearly thirty years ago when we were instrumental in the founding of Deaf West Theatre by Ed Waterstreet here in 1991.

We hosted Deaf West in its infancy, supplying office space and our stage for its early productions. When Deaf West acquired its own theatre, the Fountain continued its relationship with the Deaf community by creating, developing and producing new plays for Deaf actors and Deaf audiences, accessible to both hearing and Deaf patrons.

Our season reflects the diversity of our mission. 2018 began with our 5-month sold-out run of The Chosen by Chaim Potok, based on his bestselling Jewish novel. After Arrival & Departure, our season concludes with a thrilling crescendo. We are extremely proud to produce the West Coast Premiere of Martyna Majok's Cost of Living, winner of the 2018 Pulitzer Prize. An honest, powerful play that invites audiences to examine diverse perceptions of privilege and human connection through two pairs of mismatched individuals: a former trucker and his recently paralyzed exwife, and an arrogant young man with cerebral palsy and his new caregiver.

The Fountain Theatre seeks to present plays that open and activate our sense of empathy — that vital inward ingredient that makes us human, that makes us care. So, welcome to the Fountain Theatre. An artistic home where Los Angeles sees itself on our stage.

Deborah Culver Lawlor

Deborah Lawlor

Stephen Sachs



Presents

ARRIVAL & DEPARTURE

written and directed by Stephen Sachs

inspired by the screenplay for Noël Coward's BRIEF ENCOUNTER

Starring

Deanne Bray and Troy Kotsur

with

Jessica Jade Andres Adam Burch Brian Robert Burns Shon Fuller Kyra Kotsur Aurelia Myers Stasha Surdyke

Scenic Design Matthew G. Hill

Costume Design
Michael Mullen

Production Stage Manager
Emily Lehrer

ASL Masters
Lisa Hermatz
Jevon Whetter

Lighting Design **Donny Jackson**

Props Design

Michael Navarro

Asst. Stage Manager **Deena Tovar**

ASL Rehearsal Interpreters
Andrew Leyva

Valerie Lines
Technical Director
Scott Tuomey

Sound Design & Original Music

Peter Bayne

Video Design Nicholas E. Santiago

ASL Stage Manager Brian Cole

Movement Director **Gary Franco**

This production has been made possible in part by a generous grant from The David Lee Foundation

Executive Producers

Karen Kondazian

Carrie Chassin & Jochen Haber

Diana Buckhantz and The Vladimir and Araxia Buckhantz Foundation

Producing Underwriters

Dorothy & Stanley Wolpert Suzanne & Don Zachary Lois Tandy Debbi & Ashley Posner The Howard and Helen House Family Foundation

Produced by

Simon Levy - Deborah Culver - James Bennett

Directed by

Stephen Sachs

CAST -

Sam Troy Kotsur*

Emily Deanne Bray

Jule Aurelia Myers

Jule (Alternate) Kyra Kotsur

Doug Brian Robert Burns*

Russell Shon Fuller*

Mya Jessica Jade Andres

Commuter / Voice of Sam / Jeff Adam Burch*

Commuter / Voice of Emily / Marjorie Stasha Surdyke*

Carlee Claire Elizabeth Beale

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

Setting: New York City. Today.





JESSICA JADE ANDRES (Mya) was born and raised in Minnesota, graduate of NYU's Tisch School she is thrilled to be making her Fountain debut. Film/TV: *NCIS:LA*, *Mindy Project*, *Lizzie Bennet Diaries*, *9-1-1*. Look for her in Gus Van Sant's film this summer, *Don't Worry He Won't Get Far on Foot*. Theatre: West Coast premieres of *Kentucky, In Love and WarCraft*. Thanks to Stephen and whole Fountain Fam, Chad, Mom and Dad and SDK for seeing me.



DEANNE BRAY (Emily) was born deaf and has been bilingual in American Sign Language and English since she was 2. A proud California native by two generations, she's no stranger to entertainment, as she observed her single father work on numerous television shows and movies. Her acting career began right here, at The Fountain Theatre in 1991 with Stephen Sachs at the helm of *One Flew Over the Cuckoo's Nest*. Since then, she has starred in many roles on both the small and silver screen. She is best known for her role of Sue Thomas in the show *Sue Thomas: F.B.Eye.* Bray had a recurring role in *Heroes* working with Milo Ventimiglia and Masi Oka. She has been in numerous T.V. shows and worked with DeafWest Theatre (*Big River, Sleeping Beauty Wakes, My Sister in This House.*) She is honored to go on this journey as Emily and to be a part of *Arrival & Departure* with

an amazing group of artists. Bray never stops learning from her husband Troy Kotsur as an actor while working with him as Sam. Never a dull moment on stage and off stage; you just never know what he will say or do next! Bray is proud of her daughter, Kyra Kotsur, and is grateful for her to be a part of this experience with her mom and dad.



ADAM BURCH (Commuter 1, Voice of Sam, Jeff) is a San Francisco Bay Area native, and is happy to make his Fountain debut! He's a graduate of UC San Diego, the British American Drama Academy's Mid-Summer in Oxford program, and A Noise Within's professional internship. He has appeared on the stages of the La Jolla Playhouse, the San Diego Old Globe and numerous theatre performances throughout LA including *The Lion in Winter* (Sierra Madre Playhouse), *Pride and Prejudice* (The Actor's Co-Op), and Romeo in *R&J* (Merry War Theatre Group) for which he was nominated for BEST ACTOR in the 20th Annual LA Theatre Ticket Holder Awards. He assisted directors Randall Arney (*Take Me Out*) and Gil Cates (*Paint Your Wagon*) while at The Geffen Playhouse. In 2017, he worked abroad at Universal Studios Singapore voicing the character of Donkey from *Shrek* in a live show. He

plays guitar, practices Wing Chun Kung Fu, and is the author of two science fiction novels, Song of Edmon & Roar of the Storm, published by 47North. Catch him on Netflix in a random episode of ABC's Scandal as a reporter. He's best known, however, for his role as scientist turned Frankenstein-zombie villain in the cult-classic- Nazis at the Center of the Earth.



BRIAN ROBERT BURNS (Doug) National performances include *War Horse* and *The Curious Incident of the Dog in the Night-Time*. His regional work includes *The Baby Dance: Mixed*, (The Rubicon); *Romeo and Juliet, Richard II*, (Yale Rep); *Becky Shaw* (San Francisco Playhouse); *Cider House Rules I/II* (Cal Rep). In New York he worked with the Abingdon Theatre Company, HERE Arts Center, ARS Nova, Richmond Shepard Theatre. On television and film he can be seen in *Daredevil*, *Bear Trap*; Tiger Schulmann's MMA: Kickboxing Champion (2015, 2016), Grappling Champion (2015). Check out his band at @nonheroelite. MFA Yale School of Drama. brianrobertburns.com. @brianbobburns. #teamparkerjoe



SHON FULLER (Russell) has worked with some of the best American Repertory Theater Companies. This is Shon's first show with the Fountain Theater and he is ecstatic to finally be here! He is a card carrying member of Actor's Equity. He has been on the small screen, in national commercials and day time TV. His career continues to be a wonderful journey! Shon won the NAACP Theater Award for Best Supporting Actor as Bill Riddick in *Best of Enemies*. Shon's work includes roles as Walter Lee Younger in *A Raisin in the Sun* and Peterson in *A Soldier's Play*. He has appeared on stage with Open Fist, Robey, Towne Street, and The Colony Theatre companies. To all you theater goers: thank you for supporting good theater, I couldn't do this without you. To my friends and supporters: thank you for every single prayer, mile driven or flown, dime spent to watch me take the stage. I appreciate you

more than you know. To my parents: thank you for pouring love into me and encouraging me to use the gifts God has given me. I could never thank you enough. God, thank you for the gift!



KYRA KOTSUR (Jule Alternate) has been in multiple school productions, such as *Little Red Riding Hood*, *Vacation To Mars*, *Hairspray!*, and *Grease*. She was born and partly raised in Mesa, Arizona and moved to California at the age of seven. She currently lives in Oak Park, California, and is entering the eighth grade. She plays lacrosse, basketball. and volleyball. In her free time, she plays guitar, goes to the pool, and hangs with friends.

This is why theatre is so necessary: to help us learn about being human.

Joan Mills,

Theatre Member.

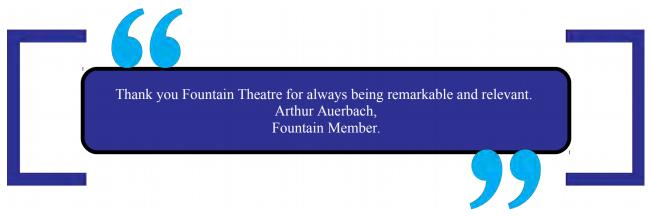


TROY KOTSUR (Sam) has been acting and directing for over 24 years, and has earned multiple awards for his work on stage. Deaf since birth, he was raised in Mesa, Arizona. Troy graduated from Westwood High School and attended Gallaudet University, where he played basketball from 1987 to 1989. In 1990, he left to become a professional actor with the National Theatre of the Deaf, and in 1994 Troy moved to Los Angeles and joined the company of Deaf West Theatre where he has performed for the past 24 years in countless productions. Troy's successful acting career encompasses television, film and stage. His television guest-starring roles include *Criminal Minds, Scrubs, CSI: NY*, and *Sue Thomas F.B. Eye*, starring alongside Deanne Bray in a recurring role that became a fan- favorite. In film, he has had notable supporting roles in *The Number 23* with Jim Carrey,

Universal Signs, and Father's Day Breakfast. This year, Troy stars in the films Wild Prairie Rose and Inside Track. He also directed the independent film No Ordinary Hero: The Superdeafy Movie on Netflix. Troy's stage credits include a successful Tony Award-winning run of Big River on Broadway and starring roles in many Deaf West Theatre productions. Other theatre awards include: American Buffalo (Los Angeles Drama Critics Circle Award, Nominee, 2017); Our Town (Pasadena Playhouse); Cyrano (Fountain Theater - LA Ovation Award, Nominee – Lead Actor in a Play and Los Angeles Drama Critics Circle Awards, including Best Actor); A Streetcar Named Desire (LA Weekly Award, and LA Drama Critics Award); and Of Mice and Men (Best Actor, LA Weekly). Troy is very excited to be a part of this unique production, especially alongside his wife and daughter!



AURELIA MYERS (Jule) is so humbled to be part of *Arrival & Departure*. She has had a passion for the stage since the tender age of 5 months, when she debuted as Baby Jesus. Currently a student at CHAMPS Charter High School of the Arts in Van Nuys, she has a focus in the dance academy, as well as the musical theater program. *The Grinch* as Cindy Lou Who (CAC, Santa Monica), *Pippin*, Dance Core Ensemble (CHAMPS Charter), and *The King and I*, Royal Child (CMP St. Louis) are a few of her favorite roles to date. Also an accomplished vocalist, she performs with her 2 other sisters as The World Famous Myers Sisters, in the style of The Andrews Sisters.





STASHA SURDYKE (Commuter 2, Voice of Emily, Marjorie) recently performed in two productions featured in Hollywood Fringe Festival: This Almost Joy— the "Official Selection" of HFF18 and winner of 5 InkFest Awards, and the Queen of Unreal City. Most recently, she played Nancy Dickerson in Akuma-shin at The Broadwater main-stage for Sacred Fools Theatre. Past credits include: Kate in Sylvia (Rubicon Theatre), Melania Trump in The Tower (El Portal), Jackie Kennedy in The Tragedy of JFK (Skylight Theatre). Off-Broadway/Regional credits: Joan of Arc in Ethel Sings (Soho Repertory), Sarah Goodwin in Time Stands Still (BWW Best Actress Award, Sierra Repertory), Mimi in An Empty Plate in the Café du Grand Boeuf (Laguna Playhouse), Edith Frank in Dreams of Anne Frank (Lewis Family Playhouse), Jenny Diver in The Threepenny Opera (A Noise Within), Emma/Arkadina in Stupid

F**king Bird (Boston Court), Amanda in Private Lives (5 Scenie Awards, GTC Theatre), Norma in Value of Names (Best Actress Award, Pico Playhouse), Lily in The Shelter (Ovation Nominated, Odyssey Theatre), Kate in Taming of the Shrew (ShakespeareLA). TV/Film: Manhunt, Beyond Reason, GLEE, Reasonable Doubt, Perfect Dress, North Platte, Fingerpaint, Not Yet Tomorrow, etc. Stasha is a proud member of Actors Equity Association and SAG-AFTRA.



CLAIRE ELIZABETH BEALE (Carlee) is thirteen years old and attends Ladera Ranch Middle School. She has a passion for acting both film/TV and theatre. Her additional outside interests include soccer, lacrosse and photography.

PRODUCTION TEAM -



STEPHEN SACHS (Playwright / Director) is an award-winning playwright, director, producer and the co-Artistic Director of the Fountain Theatre, which he co-founded with Deborah Culver in 1990. He recently adapted and directed a celebrity reading of the screenplay for *All the President's Men* at Los Angeles City Hall starring Bradley Whitford, Joshua Malina and Jeff Perry. His stage adaption of Claudia Rankine's Citizen: An American Lyric (Stage Raw Award) inaugurated Center Theatre Group's Block Party at the Kirk Douglas Theatre and was chosen to represent LA theatre for Grand Park's new Our LA Voices Arts Festival. His play *Bakersfield Mist* (Elliot Norton Award) enjoyed a 3-month run on London's West End starring Kathleen Turner and is now being produced in regional theatres across the country and translated into other languages and performed worldwide. Other plays by

Sachs include *Dream Catcher*, *Heart Song*, *Cyrano* (LA Drama Critics Circle Award, Ovation Award nomination), *Miss Julie: Freedom Summer* (LA Drama Critics Circle Award nomination), *Gilgamesh* (Theatre@Boston Court), *Open Window* (Pasadena Playhouse, Media Access Award), *Central Avenue* (PEN USA Literary Award Finalist), *Sweet Nothing in my Ear* (PEN USA Literary Award Finalist), *Mother's Day, The Golden Gate*, and *The Baron in the Trees*. He wrote the screenplay for *Sweet Nothing in my* Ear for CBS starring Marlee Matlin and Jeff Daniels. Directing credits include *Bakersfield Mist* (World Premiere) *Broomstick* (West Coast Premiere), *My Name is Asher Lev* (LA Premiere), Athol Fugard's *The Blue Iris* (US Premiere), *Completeness* by Itamar Moses, Warren Leight's *Side Man* starring Christine Lahti; a China tour of *Top Secret* (LA Theatre Works), *The Train Driver* by Athol Fugard (US Premiere), Conor McPherson's *Shining City* (LA Premiere), Athol Fugard's *Coming Home* (LA Weekly Award), Athol Fugard's *Victory* (U.S. Premiere, NAACP Award); *Miss Julie: Freedom Summer* (World Premiere), the world premiere of Athol Fugard's *Exits and Entrances* at the Fountain (Ovation Award, LA Drama Critics Circle Award) and at Primary Stages (Off-Broadway), and the Edinburgh Fringe Festival in Scotland, Fugard's *The Road to Mecca* (LA premiere), Arthur Miller's *After the Fall* (Ovation Award), *Sweet Nothing in my Ear* (World Premiere), *Hippolytos* (new translation by Anne Carson) inaugurating the Outdoor Classical Theater at the Getty Villa in Malibu, and many others. Sachs has twice been nominated for the SDC Zelda Fichandler Award, recognizing an outstanding director who is making a unique and exceptional contribution to theatre in their region. Sachs was recently honored with a Certificate of Commendation from the Los Angeles City Council for "his visionary contributions to the cultural life of Los Angeles."



PETER BAYNE (Original Music and Sound Design) Previous credits with the Fountain: The Chosen, Dream Catcher, The Painted Rocks at Revolver Creek, Citizen: An American Lyric, Reborning, The Brothers Size, Broomstick, In the Red and Brown Water, The Normal Heart, The Blue Iris, Cyrano, On the Spectrum, Bakersfield Mist, Opus, Coming Home, El Nogalar, Shining City. Selected theatre credits include Center Theatre Group, South Coast Repertory, Boston Court, A Noise Within, The Antaeus Company, The Colony Theatre, The Actors' Gang, Rogue Machine Theatre, Skylight Theatre Company, and the Elephant Theatre Company. Other regional credits include American Repertory Theatre, Commonwealth Shakespeare Company, and Shakespeare and Company. Bayne is active as a composer in film and television, he produces leftfield dance music and performs as a multi-

instrumentalist.



BRIAN M COLE (Assistant Stage Manager) is thrilled to be back at The Fountain. Brian is a Temple University grad with a B.A. in Film and Media Arts. He has performed at Deaf West Theatre (*Children of Lesser God, Aesop Who?*), Casa 101 (*Tamales de Puerco*), and The Road Theatre (*Melissa Arctic*). He has also worked on several films and web-series as a producer, AD, DP and in pretty much every crew position. In addition to acting, his focus is on writing and producing for TV and film and just produced *A Delicate Ship* at The Road Theatre Company. He adapted *Stories by Shel* featuring *The Giving Tree* for Deaf West Theatre. Assistant Director for The Road Theatre's *The English Bride* and many more. Currently producing an upcoming feature film.



GARY FRANCO (Movement Director) is pleased to return to the Fountain theatre where he performed with Cate Caplin in Deborah Lawlor's Solos and Duets and more recently as assistant choreographer to Cate Caplin on Lawlor's dance play, Freddy. Gary coached and choreographed world champions in theater arts. He has danced with the Boston Ballet, American Folk Ballet and Los Angeles Classical Ballet and as a guest artist with multiple ballet companies. Musical credits: Saturday Night Fever (Cezar), Li'l Abner (Evil Eye Fleagle), Contact (Headwaiter), West Side Story (Bernardo), Grand Hotel (Bolero-L.A. Ovation award nominee best featured actor in a musical), Music Man (Tommy Djealus-M.A.C.Y. association award Best Performance in a Musical) Film and TV: The Producers, The Mask, Boys and Girls Guide, Murder She Wrote and Live To Dance.



LISA HERMATZ (ASL Master) a member of the American Sign Language Teachers Association of SoCA, has taught college-level ASL for 18 years, and currently teaches at Pierce and Glendale Community Colleges. Before joining the colleges, she coordinated the TRIPOD Family Sign Program in Burbank, which placed ASL teachers into the homes of families whose babies were diagnosed as deaf. Outside of the education system, Lisa has translated ASL for several projects, including Dawn Sign Press' Once Upon a Sign video-series and Deaf West Theatre, where she also has done thespian work. She earned an L.A. Ovation Award nod for her translation work on DWT's first-ever musical, *Oliver!* with Deanne Bray. Lisa's passion lies within translating lyrical works into the beauty of ASL, what she likes to call "creating visual music." She enjoys igniting this passion in others as well, working as a

consultant for those who venture into this genre of entertainment. Lisa recently served on the board of the national Deaf Women United, is a co-founder of KODAWest, and an avid volunteer in her community. She is thrilled to be back at Fountain Theatre, where she played Candy Star in their production of *One Flew Over the Cuckoo's Nest*.

PRODUCTION TEAM -



MATTHEW G. HILL (Scenic Design) is a storyteller by trade and by heart. He believes in the power of story and hopes to tell ones that inspire grace, courage, and hope. In this pursuit, Matt works as a designer, director, illustrator, and writer. He has served as an artist-in-residence at the National Theatre of Croatia, the Getty Villa, and the Annenberg Beach House. He is the associate artistic director of the Rogue Artists Ensemble and he teaches design at the University of La Verne. Matt has won an Ovation Award, a StageRaw Award, an LA Weekly Award, both the Kairos and Chronos Prizes in screenwriting, and more. Recent career highlights include: co-directing the feature film Burning At Both Ends (starring Carey Elwes, Judd Hirsh, and Greer Grammer), video design for Maximus Musicus at the Walt Disney Concert Hall, video design for I.C.E. at 24th Street Theatre, scenic and

video design for *The Immigrant* at Sierra Madre Playhouse, co-scenic design for *Wood Boy Dog Fish* at the Garry Marshall Theatre, and production design for the feature film *No Postage Necessary*. To find out more about Matt, please visit LogicINK.net.



DONNY JACKSON (Lighting Design) Career highlights include the West Coast premiere of *In the Heights* (Casa 0101 Theatre), the New York premiere of *Four Clowns* (La MaMa), the workshop production of *God Looked Away*, starring Al Pacino and Judith Light (Macha Theatre), and *A Singular They* (Blank Theatre), for which he received a Stage Raw Award nomination. Recent productions include *The Death & Life of Mary Jo Kopechne* (Odyssey Theatre), *The Chosen* (Fountain Theatre), *Driving Miss Daisy*, starring Donna Mills (Colony Theatre), *A Steady Rain* (John Kirby Studio), *Into the Woods*, as featured during ABC's reality TV event, "Encore!", and the KJAZZ Fall Benefit Concert (Wallis Annenberg). Other work includes *Blackbird* (MET Theatre), *The Archer from Malis* (Getty Villa), *Blood* (Complex Theatre), *Cabaret* (Long Beach Playhouse), and *Phenomenal*, written & directed by Macy

Gray (Ramon Cortines Performing Arts). He is a Professor of Technical Theatre & Design at Cypress College and holds an MFA in Lighting from UCLA. www.DonnyJackson.com



EMILY LEHRER* (**Production Stage Manager**) is a Los Angeles-based stage manager and theatre artist. Recent credits include (as PSM) *The Happiest Song Plays Last, The Latina Christmas Special* and *Dementia* for The Latino Theatre Company, *Master Class* at The Garry Marshall Theatre, *Building the Wall, Bakersfield Mist, Baby Doll, My Mañana Comes*, and *Dream Catcher* at The Fountain Theatre; *Punk Rock* at The Odyssey; *Miravel* at Sacred Fools; *The Waterworld Stunt Show* at Universal Studios Hollywood. As ASM: *Blues in the Night* at The Wallis; The *Sweetheart Deal* for The Latino Theatre Company; *Picnic, Henry IV: Part I*, and *Wedding Band* at Antaeus; *The Grapes of Wrath, The Beaux' Stratagem, The Guardsman*, and *Come Back, Little Sheba* at A Noise Within.



ANDREW S. LEYVA (ASL Rehearsal Interpreter) is a nationally certified interpreter with 20 years of experience in the performance arts. He has worked rehearsals and talkbacks on Deaf West Theatre's *Children of a Lesser God*, *Pinocchio*, and *Spring Awakening*. His theatrical interpreting training includes the Interpreting for Theatre at the Juilliard School through the Theatre Development Fund, being chosen to interpret *Thoroughly Modern Millie* with the instructors at the Marquis Theatre, NYC. Most recently he has interpreted *Great Expectations*, *West Side Story*, *In the Heights*, *Man of La Mancha*, Shakespeare's *The Two Gentlemen of Verona*, the opera *Merry Wives of Windsor*, *South Pacific*, and *Evita* and has consulted theatrical interpreters on *When At Last We Arrive* and *Little Shop of Horrors*. Presently is employed as an interpreter and mentor at the National Center On Deafness and the

Deaf Studies Dept at CSU, Northridge where in collaboration with the Theatre Dept he passes on what he has learned to interpreting students and working interpreters. He is grateful to have the opportunity to be part of the Fountain family.



VALERIE LINES (ASL Rehearsal Interpreter) started down her wonderful path when she was eleven. Her younger cousin was born Deaf and Valerie began to learn American Sign Language in order to communicate with her. She knew right then and there that she would some day become a professional Sign Language interpreter. Valerie has been an interpreter for six years and loves every day of it! She graduated from Ohlone College's Interpreting Program in Fremont CA and has just recently moved to L.A. She absolutely loves all things theatre. When the opportunity came up to be a rehearsal interpreter for *Arrival & Departure*, she was thrilled to be a part of it. She hopes more of the Deaf community will be able to appreciate and enjoy the arts as a result of this show.



MICHAEL MULLEN (Costume Design) is a costume designer, actor, writer, and avid eater who lives in Hollywood. He has performed in and costume designed several productions both on stage and on film throughout Los Angeles. Among his theatrical design credits are: *Dreamgirls* (Ovation Award, Los Angeles Drama Critics Circle Award, N.A.A.C.P. Theatre Award, L.A. Weekly Theatre Award, Broadway World Award), *The Boy From Oz* (Ovation Award, Ticketholder Award, Robby Award, Broadway World Award, Stage Raw nomination), *Siamese Sex Show* (Ovation Award), *Fugue* (Ovation and Broadway World nominations), *When Jazz Had The Blues* (Ovation and N.A.A.C.P. nominations), *Burners* (Ovation nomination), *Sweeney Todd* (Stage Raw nomination), and *American Idiot* (Ticketholder Award). He has received such StageSceneLA Awards as 2016-2017 Costume Designer Of The Year,

2015-2016 Costume Designer Of The Year, 2014-2015 Costume Designer Extraordinaire, 2013-2014 Costume Design Of The Year (Individual Production) for *Dorian's Descent*, and 2012-2013 Costume Designer Of The Year. He would like to thank his family, friends, and everyone involved with *Arrival & Departure* for being awesome! XOXO:)

PRODUCTION TEAM



MICHAEL NAVARRO (Prop Design) is an Ovation award nominated designer from Los Angeles. He received his BFA in Scenic Design from Boston University, where he studied under James Noone. He is excited to be back at the Fountain, where he previously scenic designed *My Mañana Comes*. He has worked with The Latino Theater Company, The Boston Teen Acting Troupe, Colorado Shakespeare Festival and the Finborough Theatre in London. In addition to theatre, Michael also works in Production Design for film. He has worked in the Art Departments of Marvel Studios, ABC Studios, and most recently designed Alan Rudolph's latest film, *Ray Meets Helen*. He would like to thank Stephen, Simon, the fabulous cast, crew, and everyone who made this production possible; especially his family, to which he owes everything, michaelnavarrodesign.com



TERRI ROBERTS (Costume Maintenance, Alternate House/Café Manager) Terri wears many hats at the Fountain Theatre, including the care and repair of costumes, maintenance of in-house prop and costume stock, props design (*Dream Catcher, Baby Doll, Bakersfield Mist* and *Freddy* [workshop], casting assistant, house manager, café manager, and stage manager (20 productions so far!) One of her favorite Fountain experiences was serving as production stage manager for the Fountain Theatre/Deaf West co-production of the long-running smash hit, *Cyrano*, starring Troy Kotsur and adapted by Stephen Sachs for both deaf and hearing audiences. She's thrilled to be working with Troy again, to be part of another of Stephen's deaf/hearing adaptations, and to have an excuse to dive back into ASL. It is a language she dearly loves. Terri is also a theatre/entertainment writer, whose works

have appeared in Variety, Performances, Back Stage West, Ross Reports, LA Weekly, LA Parent, The Sondheim Review, ShowMag.com, TheaterMania.com and Examiner.com. Deep gratitude, as always, to Stephen and Simon. Proudly Pro 99 and a member of Actors' Equity.



NICHOLAS E. SANTIAGO (Video Designer) has worked for numerous universities and theatre companies including Skylight Theatre (Forever House, Church & State, Obama Ology), Rogue Machine (A Permanent Image, Luka's Room, Honky), USC (Trojan Women, On the Town), Theatre Planners (PEMDAS, The Red Dress L.O.V.E.R.), the Chance Theatre (Tribes, Middletown), Pasadena Playhouse (Ham), and LA LGBT Center (The Search for Signs of Intelligent Life Revisited). He received an Ovation nomination and a LA Drama Critic's Circle award for his work on Rogue Machine's A Permanent Image. www.nsantiagodesign.com.



DEENA TOVAR (Booth Assistant Stage Manager) has spent several years working in the theatre arts and is currently freelancing around the Los Angeles theatre scene. She has studied technical theatre arts at Santa Monica College. A few of her Stage Management credits include: *BUMPERSTICKER* (Hollywood Fringe 2016), *Mariela in the Desert* (Casa0101 2016), *Fefu and Her Friends* (Hollyhock House 2017), *Walking to Buchenwald* (OpenFist 2017), as well as *The Chosen* (Fountain Theatre 2018). It is a pleasure to continue to work with such a great theatre. She is thrilled to work with such a talented cast and be a part of this stage management team.



JEVON WHETTER (ASL Master) earned his MA degree in Theatre Arts from San Diego State University with honors. Jevon has also studied under fight director Gregory Hoffman at the Dueling Arts Academy, receiving extensive stage combat training in six weapon-fighting styles. In addition, Jevon has a MFA degree in Producing from the American Film Institute Conservatory, where he produced over four different short narrative films in two years; coordinated fight sequences as fight director, and worked on over fifteen short films. Jevon produced a well-received short thesis film, *Short On Time*, starring Frances Bay. Jevon's professional stage experience includes performing with the National Theatre of the Deaf for its *Ophelia* tour and appearances in *Aladdin*, *A Christmas Carol*, and *Road to Revolution* at the Deaf West Theatre. In 2006, Jevon made his first professional debut as a

director with *Krapp's Last Tape* at the Deaf West Theatre. As a professor at California State University – Northridge, Jevon wrote and directed several productions for the stage: *Surds*, *The Assimilation, Hat In the Sand, The Jumper, ASL Curse,* and *Ephpheta.* Jevon currently works as an educator and continues to work as a producer, writer, and director for numerous stage and film projects in Los Angeles.

Dear Fountain Theatre Gang.

My wife and I saw the play last night, finally! Do you need to be told what a smash it is?

We've talked about nothing but the play and the novel on which it is based since yesterday.

The dilemmas and lessons for life contained in it are many. The production was great, as usual.

You guys are the bees' knees.

Don Broder, Fountain Member.

99 -

Reaching Across the Aisle in Los Angeles.

By Steve C. Baldwin and David Kurs

oward Lindsay and Russel Crouse, the **Broadway** producers of "Arsenic and Old Lace," along with the support of playwright Joseph O. Kesselring and the well-known Hollywood bogeyman and first-time stage actor Boris Karloff, extended an invitation to the Gallaudet University cast to perform their version of the play at the Fulton Theatre, now the Helen Hayes Theatre, on the night that the Broadway production went dark. For the first time in history, Deaf actors graced a professional stage on May 10, 1942.

Burns Mantle, prominent critic and theatre historian, said that the signed performance was a "harbinger of The things to come." cast returned to campus Washington, D.C. as celebrities, but no other theatre ever came beckoning again at Gallaudet. Perhaps America was not quite ready for unconventional casting. The civil rights movement was nearly two decades away, and "Raisin in the Sun" had not yet broken the social barriers that it did in 1959.

It was the founding of the National Theatre of the Deaf (NTD) in 1967 — 25 years after this historic collaboration on Broadway — that slowly and surely introduced sign language as an art form. NTD, located at the Eugene O'Neill Theater Center in Connecticut, broke barriers and set the trend for other professional theatres to think about utilizing qualified actors, writers, dancers and playwrights who were Deaf and hard of hearing.

Slowly but surely, hearing and Deaf artists worked hand in hand to present theater in sign language and spoken English. At one time, there were 35 theatres of or for the Deaf across America. At present, we have only a handful left, due to economic, leadership and cultural factors.

In the years since, collaborating theatres have used Deaf and hard of hearing actors, directors, playwrights and sign language masters. Due to a

variety of factors, the city of Los Angeles has been an especially fruitful location for such collaborations.

No one can truly underestimate the impact of Mark Medoff's award-winning play "Children of a Lesser God," which premiered at the Mark Taper Forum in Los Angeles before heading for Broadway for 887 more performances from 1980 to 1983. The piece was a true collaboration between the playwright and Phyllis Frelich, the Deaf lead actress and her husband,



Spring Awakening, Deaf West Theatre, 2014

Robert Steinberg. Frelich won the Tony for her role and the play was adapted into a film in 1986 featuring Marlee Matlin who became the first Deaf person to win an Oscar and the first international Deaf celebrity.

It should be pointed out that plays like "Children of a Lesser God" provide rare leading roles for Deaf actors. In the early nineties, Fountain Theater proved to be a fertile for Deaf actors. ground collaboration directly led to the founding of Deaf West Theatre in 1991. With the support and office space provided by Theatre the the Fountain and collaboration between Ed Waterstreet and Stephen Sachs & Deborah (Lawlor) Culver, Deaf West came to be.

Deaf West Theatre productions immediately caught attention and won awards for excellence, becoming a

mainstay of the Los Angeles theater scene. After three productions at the Fountain, Deaf West moved on to its theater and has continued performing in Los Angeles ever since. Then it got its own facility, first at the Heliotrope then on Lankershim NoHo. Its productions of "Big River" and "Spring Awakening" went on to Broadway and onto multiple Tony nominations. Deaf West has also received the Tonv for Special Achievement in Theater.

In 1997, the Fountain Theater staged "Sweet Nothing in My Ear" by Sachs, another original play written for Deaf actors. The movie went on to become a TV movie starring Marlee Matlin and Jeff Daniels in 2008.

Deaf West Theatre and the Fountain collaborated on "Open Window" at the Pasadena Playhouse in 2005 and the multiaward-winning "Cyrano" in 2012, both plays with roles for Deaf actors written by Sachs.

In the intervening years, various collaborations have proved that we can give a bilingual classic or modern play a unique artistic perspective without sacrificing the integrity of the

playwright's premise. While it's true that collaborations are hard, challenging and strenuous — all in the name of calculated biculturalism — the end results are almost always positive, inspiring and educational.

Since the Gallaudet actors performed on Broadway in 1942, enlightened hearing producers, directors, and playwrights have proven time after time that the spoken word is artistically enhanced through sign language, or vice versa. The process is not that complicated if the audience in general will challenge their sensibilities. In most cases, the director's vision is the critical one that will enhance the play's message through the power of signs, making it an integral part of the living stage.



70 Years Later, Brief Encounter Endures.

by James M. Bennett

ometimes the most important things in our lives aren't singular, momentous events of shattering spontaneity, but instead, slow burns that steadily coalesce into an unstoppable force; such is the case in the smoldering romance depicted in Noël Coward and David Lean's masterpiece Brief Encounter. The film deposits us into a beautifully shot noir-esque chiaroscuro world where the contrasts painted on the silver screen mirror the push of the expected of our social norms upstanding subjects and the pull of their desperate, hopelessly contained passion.

As with *Brief Encounter*, our couples meet in a train station, (theirs the kind that churns coal and grinds steel, ours the kind that surges below the earth.) *Brief Encounter's* couple's first rendezvous transpires in a tidy and charming tea shop, ours in a gritty Dunkin' Donuts. Over the course of the production, fans of the classic may notice some deviations, updates, and modifications – but none of them alter the thrust of this timeless piece. The heart of yesterday beats with the same rhythm as the heart of today.

Brief Encounter, based on Coward's one-act play Still Life, is just one of Lean and Coward's many collaborations, and remains a beacon that has gone on to inform the genre and influence many cinematic brief encounters since. Coward, never married and secretly gay, adapted his



Celia Johnson and Trevor Howard in Brief Encounter

one-act with such skill as to retain all the desire and simmering torment he felt in his heart, and that drove his protagonists toward their scintillating, but ultimately doomed affair.

Today, our world is fraught with global geopolitical distress, panic, corruption, and cruelty emanating from the highest offices in land. Speed of light communication allows us the privilege of experiencing first hand the acute crises of people the world over. Everything is immediate, huge, and of dire importance - this is not the case with Brief Encounter. Lean, who later would become known for his epics (Lawrence of Arabia, The Bridge on

the River Kwai, Doctor Zhivago) instead delivers to us a simple, clean, purely shot film that takes us deep into the hearts of humankind, and shows us that something close, something intimate, something that slyly unfurls in our psyche can become powerful enough to overcome a lifetime of repression. Perhaps it was only someone who could see things so large, could so beautifully show us something so small.



Camforth railway station, dressed and presented as the fictional Milford Junction.



Stanley Holloway and Joyce Carey fraternize in the tea room.

Executive Producers



Karen Kondazian, Lead Executive Producer, is an award-winning actress, author and producer. She has starred in many productions at the Fountain, has guest starred in over 50 television shows and is a lifetime member of The Actors Studio. Her novel, *The Whip*, has received several awards including best historical fiction. Karen is a long time member of The Fountain's Board of Directors. About her support of this production, she states:

"I'm so happy to have the opportunity to support "Arrival & Departure"...an extraordinary evening of love between two human beings, who just happen to be Deaf and hard-of-hearing."



Diana Buckhantz runs her family foundation, the Vladimir and Araxia Buckhantz Foundation, which focuses on issues around homeless youth, arts education, and women's empowerment. Prior to running the Foundation, Diana was a social issues public relations consultant. Now a seasoned producer, Diana was part of the producing team that brought the Tony-nominated musical *Leap of Faith* to Broadway. She recently produced the highly acclaimed 2018 production of *Songbird* at Two River Theatre. A member of The Fountain's Board of Directors, Diana states:

"I think Stephen Sachs is a visionary. He infuses his plays with humanity and creativity and always looks for a way to use the art form to advance the human condition with sensitivity and compassion. I am always happy to support his vision."



Carrie Chassin & Jochen Haber are valued members of our Artistic Directors Circle. Carrie has a broad range of experience in public service, communications, marketing and advocacy, and serves on The Fountain's Board of Directors. Here are Carrie & Jochen's thoughts:

"Our daughter-in-law's twin sister Lauren Maucere and her husband John are Deaf and have inspired our support for the play. Both have shared with us the richness of Deaf culture and astonish us with their personal and professional accomplishments and their commitment to the Deaf community. John starred in his film about <u>Superdeafy</u> which was directed by Troy Kotsur. We have been impressed by Troy's acting and the deeply moving talent of Deaf West productions. We are delighted that the Fountain is staging Arrival & Departure and happy we can support Stephen Sachs' endless gifts."



Producing Underwriters



Dorothy & Stanley Wolpert

Dorothy is Chair of The Fountain's Board of Directors. Their thoughts on supporting this production:

"We have been admirers of the work of the Fountain for many years.

The significant content and brilliant performances make for great Theatre.

"Brief Encounter" was one of the great films of our youth and we are thrilled by the idea of an updated version by a marvelous playwright."



Suzanne & Don Zachary

Don serves as Secretary of The Fountain's Board of Directors. About supporting The Fountain they state:

"We have been honored to support the Fountain for many years, and are thrilled to help bring this timeless love story to life on the stage in an innovative production that not only features hearing-impaired performers but also is being presented simultaneously in Spoken English, American Sign Language and Open Captioning so that everyone will be able to enjoy the production."

Lois Tandy

"I am thrilled to be supporting the excellent work of Stephen Sachs and The Fountain Theatre. I have been a theatre nut all my life and The Fountain is one of my favorite theaters anywhere"



Debbi & Ashley Posner

"Ashley and I are charter members of the Fountain! My husband purchased a subscription for the very first Fountain season as a Valentine gift for me and we've renewed every year since! We are both professionals working hands-on in the community and are constantly inspired and motivated by the fact that our Fountain Theatre gives voice to the oppressed, the obscure, and those whose voices are often silenced. The Fountain has become a strong force for social change in our city - we are proud and honored to be a part of the Fountain family."



Dr. John & Mrs. Barbara House - The Howard & Helen Family Foundation

"We became involved with The Fountain Theatre, and "Arrival & Departure", in particular, through Barbara Goodhill. Her father, Dr. Victor Goodhill, was a well known otologist in Los Angeles and a colleague of my father and myself. Since 1974, I have been practicing ear surgery at the House Clinic in Los Angeles. As one could imagine, hearing loss is a very important part of our practice. This production of Arrival & Departure has a great appeal to me and my wife, Barbara, because of our long association with the hard-of-hearing and Deaf community."

The Sign Language Company A Corporation Communicating Coast to Coast

Interpreters, Consultants, and Tutors since 1990 www.signlanguageco.com 888.684.8884

- Fountain Theatre Staff -



JAMES BENNETT (Producer) joined the Fountain team in 2009 and has smiled and whistled, much to the irritation of everyone else, every day ever since. James enjoys chatting, hobnobbing, and wine sipping with all the theatre's many fine friends, family, and patrons. For work, he can be found running the whole stack of theatre activities, whether that's toiling on a pile of paperwork, coiled into a pretzel in the tech booth, or producing fabulous Flamenco shows. He's enjoyed co-producing the Fountain's Rapid Development Series for 4 seasons so far, and is looking forward to many more scrumptious seasons to come. If you see him bouncing, skipping, or galloping about it's safe to assume he's having a blast. He's compelled to the theatre by its immediacy, its intimacy – the visceral impact of being so close to real humans with real sweat and real spit. In a world that's increasingly disjointed, behind glass,

and far away – theatre becomes more powerful than ever.



DEBORAH CULVER (Co-Artistic Director) began her career as a dancer, choreographer and actor in New York's "Downtown" scene. After passing five years in South India where she was involved in the initial development of the international township of Auroville, she created two full-length outdoor dance/theatre pieces celebrating the community. She spent the next 10 years in Australia and France studying ancient cultures of India and Egypt and translating several books in these fields from French into English. Returning to the US in 1986, she became deeply involved in the intimate theatre scene and, in 1990, she and Stephen Sachs co-founded the Fountain Theatre, which is now in its 28th year of theatrical and dance events. Deborah is responsible for the Fountain's extensive dance involvement. The 1995 season included, *The Women of Guernica*, Deborah's flamenco-based adaptation of

Euripides' *The Trojan Women*, which she also directed. She directed two one-act plays by Tennessee Williams and created and directed three full-evening Dance-Theatre pieces for the Fountain, *Declarations: Love Letters of the Great Romantics*, *The Path of Love*, and directed the "dance opera," *The Song of Songs*, with music by Al Carmines. She directed a production of *The Path of Love* in South India, as well as *The Great Secret* by Mira Alfasa. She next directed Yussef El Guindi's *Acts of Desire* at the Fountain to considerable acclaim. In 2006, she directed the delightful *Taxi to Jannah* by Mark Sickman. And, as a producer of Flamenco, her Forever Flamenco series, now in its 18th year, continues to play to enthusiastic crowds. Actors' Equity Association honored Ms. Culver with its Diversity Award, for her dedication to presenting work at the Fountain that is culturally diverse. In 2013, she received special commendations from the City of Los Angeles and the Spanish Consulate for her contributions to the art of Flamenco. Her new theatre/dance work, *Freddy*, had its world premiere last season as a partnership between the Fountain Theatre and LA City College Theatre Academy.



DIONNA MICHELLE DANIEL (Outreach Coordinator) is a playwright, actress, and vocalist from Winston-Salem, North Carolina. She is a recent graduate of California Institute of the Arts with a BFA in Acting and a minor in Creative Writing. Daniel's works address social and political issues surrounding the African-American experience. Her plays include *Gunshot Medley* (Edinburgh Fringe Festival) and *Rain, River, Ocean* (CalArts New Works Festival). Daniel serves as the new Outreach Coordinator for the Fountain Theatre and teaches creative writing at Boyle Heights Arts Conservatory through an Americorps Fellowship partnership with CAP (Community Arts Partnership). Recently, she was awarded the Core Apprenticeship through the Playwright's Center in Minneapolis, MN where she will workshop a new play in the spring of 2018.



BARBARA GOODHILL (Director of Development) is a seasoned marketing and development professional. Before joining The Fountain Theatre's staff, Barbara served as Director of Advancement at Inside Out Community Arts, a nationally honored nonprofit that empowers under-served youth through theater-arts based programs. Prior senior staff positions include Sinai Akiba Academy and PS#1 Elementary School. Barbara brings a wealth of experience, sincere dedication and innovative thinking to every project. Also active as a volunteer on Boards of Directors, Barbara has a keen understanding of the non-profit sector. Barbara received her B.A. from UC Berkeley in English and History and attended UCLA's Masters program in Theatre Arts.



SIMON LEVY (Producing Director) has been the Producing Director of the Fountain Theatre since 1993. The Los Angeles Drama Critics Circle honored him with the Milton Katselas Award for Lifetime Achievement in Directing, and he was nominated for the Zelda Fichandler Award in Directing. In 2018, he directed the sold-out run of *The Chosen*, and also *The Immigrant* (Sierra Madre Playhouse). In 2016 he directed the critically acclaimed West Coast premiere of Tennessee Williams' *Baby Doll*. Other recent successes for the Fountain include: the West Coast premieres of *The Painted Rocks at Revolver Creek* and *Reborning* in 2015; *The Normal Heart* in 2013/2014; the world premiere deaf/hearing production of *Cyrano* in 2012; Tennessee Williams' rarely-produced *A House Not Meant to Stand* in 2011; the L.A. premiere of *Opus* by Michael Hollinger in 2010; and the West Coast premiere of

Anna Ziegler's *Photograph 51* in 2009, among many others. He has directed over 80 productions (20+ for the Fountain) that have won numerous awards. His stage adaptation of F. Scott Fitzgerald's *The Great Gatsby* (Finalist for the PEN Literary Award in Drama) inaugurated the new Guthrie Theatre in Minneapolis, and is being produced widely across North America. It is the only stage adaptation authorized by the Fitzgerald Estate, and is published by Dramatists Play Service, along with his adaptations of *Tender is the Night* (winner of the PEN Literary Award in Drama) and *The Last Tycoon*. He has been the producer of many productions at the Fountain, including the world premieres of *Building the Wall, Citizen: An American Lyric, Bakersfield Mist*, and all the Athol Fugard premieres. *What I Heard About Iraq*, which he wrote and directed, was produced worldwide and won the Edinburgh Fringe First Award. Prior to coming to Los Angeles, he lived in San Francisco where he was the General Manager of *Beach Blanket Babylon*, Artistic Director of The One Act Theatre Company, and Executive Director of Theatre Bay Area. He belongs to many theatre, human rights, and political advocacy groups. www.simonlevy.com

-Fountain Theatre Staff-



SAIF SAIGOL (Development Intern) is an undergrad student at Claremont McKenna College in Claremont, California. He is expected to graduate in 2019 as a Musicology Major with a Gender & Sexuality Studies Sequence. His love for the performing arts began in high school, where he participated in a Musical Theater Arts Concentration Program at Choate Rosemary Hall. He now sings with his college a cappella group, The Claremont Shades. He is excited to be serving as a Summer Intern at The Fountain Theatre this year.



SARAH TUBERT (ASL House Manager) was born and raised in a Show Business family in Los Angeles, CA. Fluent in ASL, her first audition was for the TV Series *Switched at Birth*. Her Signed ASL version of "Alexander Hamilton" on YouTube and Facebook has over one million hits and has been reposted by Hamilton creator Lin-Manuel Miranda and Marlee Matlin. Recently, Miss Tubert performed in a workshop production of *Our Town* with the renowned Deaf West Theatre Company. Among her many accomplishments, Sarah is currently the Setter and Captain of the US National Deaf Women's Volleyball Team. She traveled with the team to Bulgaria in 2013 and Turkey in 2017 to play in the Deaflympics and compete against the top deaf teams in the world, where Team USA brought home the Bronze. Sarah makes her home in Los Angeles, CA, where she is enjoying a career as an

Actress, Motivational Speaker, Emcee, ASL Consultant and International Athlete.



SCOTT TUOMEY (Technical Director) has been Technical Director at the Fountain since its inaugural production of *Winter Crane* in 1990. He has overseen virtually every Fountain production, on and off site, including their numerous flamenco shows, and has appeared here on our stage in *Declarations: Love Letters of the Great Romantics*, and the Fountain's hit productions of *Master Class* and *Joe Turners' Come and Gone*. Scott's talents as actor-singer-guitarist were also seen in the Shakespeare Festival L.A. productions of *As You Like It* and *Twelfth Night* at the Globe Theatre in West Hollywood and in the *film A Day in the Life of Sunny Paradise*.

Subscriber Spotlight Harold Shabo



In April 1941 I was born into a world filled with the terror of war and ethnic hatred. My parents were first generation Americans, whose parents had immigrated from Russia in order to escape the pogroms to which Russian Jews were subjected. As young adults they weathered the Depression and knew poverty. They worked hard to provide me with opportunities that they did not have.

As a teenager I had the dream of becoming a concert pianist. Thanks to my parents I had the good fortune to study piano with one of the great pianists of the last century, Amparo Iturbi, the sister of her more famous brother, Jose. Ms. Iturbi became a second mother. In teaching me piano for the fourteen years we worked together, she really taught me invaluable life lessons which I follow to this day.

In my 20s, after being accepted to law school, I had to choose between music and law. I chose law, largely to suit my parents. I served as a deputy Public Defender in Los Angeles and was appointed to the Bench in 1980 by Governor Jerry Brown. I remained a judge for the next 20 years. My legal career gave me a unique view of the social and economic injustices of American society, to the evils and consequences of racism and ethnic prejudice, and abuses of power by law enforcement ---realities of which most of us are unaware or fail to appreciate. I also encountered the occasional judge who acted arbitrarily and out of malicious motives to punish those who exercised their constitututional rights. All of these experiences informed my consciousness with regard to the growing chasm between our American ideals and the realty confronting the poor and vulnerable.

Having abandoned my dream of becoming a musician, I neverthless believed it important that I support those whose dream was to be an artist and to support deserving artistic institutions. I became devoted to the Fountain Theatre many years ago after seeing Stephen Sach's great play, *Central Avenue*. The play portrayed racism and its effect on black jazz musicians in Los Angeles, a fact of which I had been unaware. I immediately recognized that The Fountain deserved my support. I have been a Member ever since and have never been disappointed in any of their productions. The Theatre's talented actors and supporting staff display the courage "to tell it like it is" while maintaining the highest artistic standards.

Art is the mirror of our lives and the society in which we live. Art allows us to see ourselves: It measures our attitudes and behaviors against our professed values. It shows us our beauty and blemishes, challenges us to act in a manner that is consistent with our values, and shows us where we fall short both individually and as a society.

In an era in which the threat of Fascism in America and elsewhere is emerging more clearly each day, the arts in general and The Fountain in particular are vital to the survival of freedom, democracy and equality. For all of us who are devoted to democracy to do all that we can to ensure its survival. Support for the arts plays a vital role.

THE ARTISTIC DIRECTORS CIRCLE

SPECIAL THANKS TO
THE ARTISTIC DIRECTORS CIRCLE
FOR THEIR EXTRAORDINARY SUPPORT OF
DEBORAH CULVER'S AND
STEPHEN SACHS' ARTISTIC VISION FOR
THE FOUNTAIN THEATRE.

The following individuals and organizations share that vision and have made generous commitments to special projects with gifts of \$5,000 and above between June 30th 2017 and June 30th 2018.

VISIONARIES (\$20,000+)

The Ahmanson Foundation
Deborah Culver
The David Lee Foundation
Barbara Herman
Karen Kondazian
The Los Angeles County Arts Commission
The Shubert Foundation

GUARDIANS (\$10,000+)

Diana Buckhantz &
The Vladimir & Araxia Buckhantz Foundation
Carrie Chassin & Jochen Haber
The Greenberg Foundation
The Ralph M. Parsons Foundation
Jerrie Whitfield & Richard Motika

BENEFACTORS (\$5,000+)

Nyla & Oscar Arslanian
Joni & Miles Benickes
The Fishman Fetter Family Charitable Fund
National New Play Network
Dr. Ejike* and Mrs. Victoria Ndefo
Alan Mandell & The Clarence E. Heller
Charitable Foundation
Dorothy & Stanley Wolpert
Suzanne & Donald Zachary

* In Loving Memory

OUR HEARTS BEAT TOGETHER

From The Fountain Theatre Blog: Intimate Excellent November 2017

Neuroscientists have now proven what theatre folk have felt for years. The heart beats of audience members actually synchronize and beat in unison when watching a live performance of a play or musical.

The research was conducted by the University College London Division of Psychological and Language Studies. The team studied the heart rates and skin responses of twelve participants as they watched a live performance of *Dreamgirls* at the Savoy Theatre on the West End.

The scientists found that as well as individuals' emotional responses, the audience members' hearts were also responding in unison, with their pulses speeding up and slowing down at the same rate, regardless of if they knew each other or not.

Dr Joe Devlin, who led the study, said: "Usually, a group of individuals will each have their own heart rates and rhythms, with little relationship to each other. But romantic couples or highly effective teammates will actually synchronize their hearts so that they beat in time with each other, which in itself is astounding." According to Encore Tickets, 59% of people say they have felt emotionally affected by a live performance, and 46% say they enjoy the theatre experience because of the atmosphere that comes with being in the audience.

Dr Devlin said, "Experiencing the live theatre performance was extraordinary enough to overcome group differences and produce a common physiological experience in the audience members." The study went on to find that couples and friends continue to have synchronized heart beats during the intermission. Dr Devlin explained: "Our hypothesis is that it's at this point, the intermission, that the audience members are engaged with each other, discussing the show within their social groups. During this social interaction with each other, we can see that their in-group arousal synchronizes with each other but not with the audience members as a whole."

"This clearly demonstrates," says Devlin, "that the physiological synchronicity observed during the performance was strong enough to overcome social group differences and engage the audience as a whole."

In other words, this unified beating of hearts when experiencing live theatre can help break social differences and bring people together.

Can there be a higher calling? We don't think so.

We believe theater's fundamental and most sacred purpose is to bring a diverse variety of individuals to a common place where they share a meaningful human experience together, as one. This new study proves it, physiologically. Our hearts actually beat together.

THE FOUNTAIN FUND

SUPPORTING LIVE INTIMATE THEATRE IN LOS ANGELES

We gratefully acknowledge our wonderful donors. The following represents contributions of \$50 - \$5,000+ made to The Fountain Fund from June 30, 2017 - June 30, 2018

ANGELS CIRCLE (\$5,000+)

The Ahmanson Foundation Nyla & Oscar Arslanian Joni & Miles Benickes Diana Buckhantz The Vladimir & Araxia **Buckhantz Foundation** Carrie Chassin & Jochen Haber Deborah Culver The Department of Cultural Affairs The David Lee Foundation The Fishman Fetter Family The Greenberg Foundation Barbara Herman Karen Kondazian The Los Angeles County Arts Comm. Alan Mandell & The Clarence E. Heller Charitable Foundation National New Play Network Dr. Eiike* & Mrs. Victoria Ndefo The Ralph M. Parsons Fdn The Shubert Foundation Susan Stockel Jerrie Whitfield & Richard Motika Dorothy & Stanley Wolpert Suzanne & Donald Zachary * In Loving Memory

PRODUCERS CIRCLE (\$2,000+)

Gay & Harry Abrams
Pnina & Rabbi Daniel Bouskila
The Nessim & Alice Bouskila
Memorial Charitable Fund
Roz & Abner Goldstine

DIRECTORS CIRCLE (\$1,000+)

Anonymous Rabbi Anne Brener **Davis Wright Tremaine** Wallace Jean Diskin Kiki & David Gindler Carol & Robert Haymer The Howard & Helen House Family Foundation Jon Neustadter Debbi & Ashley Posner Rita Rothman Harold Shabo Barbara & Barry Shaffer Laurel & Robert Silton Ruth & Eric Stockel Lois M. Tandy Marianne Weil

PATRONS CIRCLE (\$500+)

ACLU SoCal Foundation Donald & Lynn Alschuler Toby & Daniel Bernstein Cate Caplin Barbara Cohn

PATRONS CIRCLE (Cont'd)

Paul Crost Phyllis & Bryan Ellickson Diane Scott Gabe Debra Grieb & John Mickus Jeff Heglin & Randy Sheriff Bret Israel Sidney & Helen Katz Julie Yanow Kutak Sheila & Alan Lamson **Emily Lehrer** Shari Leinwand Anita Lorber Barbara Mitchell & John Beard Marsha & Mark Novak Quantum Creations FX Iona & Peter Tompkins Karen Winnick

BACKERS CIRCLE (\$250+)

Esther Lee Alpern Sandy Baldonado Roberta & Ronald Bloom Linda Dozier Evelyn Duboff Karen & Paul Finkel Christine Frederickson James Freed Robert & Marilyn Johnson James B. Kelly Jr. Cecile & Kevork Keshishian Susan & Joel Klevens Diana & Joseph Kotzin Ken Larson Helene & Jay Lederman Suzann Marks Marcella Meharg Myron Meisel Rush & Larry Miller Roxann Newman Luunam Nguyen Jenny O'Hara & Nick Ullett Michael Oppenheim David Rambo Sally & Brian Rivera Martin & Jefery Roberts Edwin Robinson Lorraine & Lawrence Schield Toni Sherman Susan Sklar Sondra & Marvin Smalley Edy Soffer Julia Wackenheim Steven Warheit & Jean Christensen Martin Wasserman

SUPPORTERS CIRCLE (\$100+)

Jane Abrams Rose Marie Acosta Adrienne Alpert Selma Anderson

SUPPORTERS CIRCLE (\$100+)

(Cont'd) Carol Árdura Rebecca Asher Arthur Auerbach Daun Baker Verton R. Banks Frawley Becker Wendy Bergquist Roelina & Charles Berst Jay Bevan Antoinette Bill Carole Black Judith & Irving Borstein Sarah Boulton Judith & Don Broder Ann Bronston & John Flynn Maggie Bryant Barbara Burbank Stewart L. Burke Natasha Carr James Scott Carter Sally Chasman Judy Chilnick Linda & Dominic Cirincione Shanda Connolly Gerry W. Cox Marie M. De Varennes Martha Demson Elaine & Warren Deutsch H Allen Evans Bruce Favish Lesley Fera H Kenneth Fisher Linda & Bob Fleischman Christine Frederickson Beth Freeman Ellen & Harvey Friedman Janet Gallup Karen Genet Michael Girts Rick Glantz -In memory of Jack Glantz Barbara Goodhill Jane Gordon Lois Gordon **Howard Gradet** Andrea Graham Suzy Green Barbara & Douglas Hadsell Doris Haims Pauline Henry Shannon Hunt Tom Jacobson Irwin Jaeger Dennis James Eleanor & Jack Jaye Jerald & Leana Johnson Brian Kiely Russell Kohr Sherwin Kuo Susan Laemmle Emily & John Lawrence

Terry Layman

THE FOUNTAIN FUND

The Fountain Theatre is deeply grateful to our Fountain Family. The Donors listed here provide vital supportance in the summer of the Fountain can continue to present passionate, thought provoking plays that illuminate what it means to be a citizen in this country, and a human being.

SUPPORTERS CIRCLE (\$100+)

(Cont'd)

Kristin Leuschner Barbara & Isaac Levy

Margaret Levy Simon Levy Lucy Lynch

Cecilia Fay & Morris Magid

Carol & Bryce Marcus Dena Marienthal Marie Mazzone Laureen A. McCoy Dale McIntire Anne & Ron Mellor Jonathan Mersel

Marlene & Lee Meyerhoff

Lois Miller Joan Mills Marlene F Mills Julien Minard Penni Montalbano Na'amit Nagel Arianne Neumark Rosalie Newell L Renee Nunn Muriel O'Reilly Patricia Oliansky Deborah Osborn Ema & Don Osterweil

Carol Padden Josh Pais Christine Pajak Patsy Palmer Samuel Parnell

Melanie & Rod Patterson

Lisa Pelikan Ralph Pezoldt Robert Pine

Jeris Lee Poindexter Lenny Potash Paula Rao

Linda Reiss Charlene Rogers Jodi Rogers

Caroline Veiller Saltzman

Carolyn Sax

Marleen & Hugh Scheffy Sandy Schuckett

Margie Schwartz Rebecca Segal

Suzanne & Michael Shapiro

Roxanne Shepherd Carole & Henry Slucki Jeffrey M. Smith Elaine Smitham Annette Sneidmiller Katie & David Soroko Barbara St Thomas

Judy Frankel Stahl Fran & Arnold Stengel Rhoads Stephenson Sheila & John M. Suarez

Michael & Chris Sullivan

Marjorie Throne

Deborah Uba Gail Verschoor Magda Waingrow Laurie & Stan Whitcomb Susan White

Barry Wolfe Ruth Wolpert

Richard Yaffe & Kathie Boiyle

Fran Yariv

FRIENDS CIRCLE (\$50+)

Cecelia Andrews Sharon Bailey-Beckett Susan Becker

Laurie Bennett Jay Bevan

Irina Bezpalko & Yuriy Kosobrodov

Carole Boag David Bottrell Jim Boulter Florida J. Brown Connie Call Elisabeth Charas Patti Chertok Doug Cotler Kathy Culpepper Janeen Cunningham

Judy Daitch Fred Dean Kaylene DeVries Peter Dreier Bill Dunlevy Ernestine Elster Janet Feldstein Irma Fitzgibbons Judith Flax

Diane Flores-Kagan Shelley Gallenson John Gallogly Monique Gaudry Alexis Genva Jonathan Gidan Jim Gilchrist Maureen Gilchrist

Beverly & Bruce Gladstone

Patricia Glaser John Goldenberg Tracy Gore

Phyllis & Fred Gottlieb **Howard Gradet** Susan Greenberg Timothy Guth

Howard Goodwin Harned

Lewis Hendrick Diane Scott Hunsaker Sarah Hunter **Eugene Hutchins** Sybil & Richard Israel Anne & Marcin Janowski

Karin Joffe

Brenda Johnson-Grau Marie Kaufman

Erica Keeps

FRIENDS CIRCLE (\$50+)

(Cont'd)

Nancy Keystone Martha Koplin

Jennie O'Hagan Korneychuk

Pamela Koslow Valerie Kuklenski Jane Kurtzman Brenda Lakin Renee Lamkie

Rosalie Lazarus Sally Lehnhardt Simon Levy Paula Litt Gail Major Joette Marks

Shelby Marston-Ainley

Tracy Mercer

Indira & Loui Moghaddam Marlene & Lee Morris Wendy Lou Nakao Arlene Nolan Rhoda Pell Judith Pachciarz

Pamela Phelps Leslie & Leonard Reid Monica Rodriguez

Julie Rogers

Caroline & Richard Rosenstein

John Ruskin Sarhad Sarkisian Nira Sayegh Sandy Śchuckett Valerie Shaw Mary Smith Esta Spalding Edda Spielmann Susanne Spira Barbara Starr

Janice & Jill Tarr Dolly & Rudy Tidalgo Maria Valenzuela Marie & David Vester

Julia Vosper Judy Sobel Wagner Sheila Watson Linda Joan Weiss Brandi Wismann

Bonnie & Stuart Wolpert

Etsuko Yokoi Nancy Youngblut

Thank you all!

We have made every elfort to acknowledge your generosity accurately. If an error has been made, please nolify The Development Office immediately

barbara@fountaintheatre.com



Special Thanks: The Estate of Sir Noël Coward care of Alan Brodie Representation Limited, Bill @ The Sign Language Co, Valerie & Andrew our rehearsal interpreters, the video folk at Global Trend Productions, Suanne Spoke, Tyler Seiple

Front cover photo by Paul Dimalanta. Back cover photos by Bruce Bisenz

The Fountain Theatre thanks these organizations for their support





THE AHMANSON FOUNDATION



National Endowment for the Arts

The Ralph M. Parsons Foundation

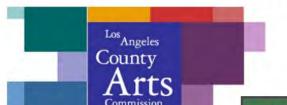


National New Play Network





DEPARTMENT OF CULTURAL AFFAIRSCity of Los Angeles



the david lee foundation



The Vladimir & Araxia Buckhantz Foundation

The Greenberg Foundation

Clarence E. Heller Charitable Foundation