



Presents The West Coast Premiere of

COST *of* LIVING

by Martyna Majok

2018 SEASON



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Now celebrating its 28th year, The Fountain is 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, a full season of Flamenco and multi-ethnic dance, a New Plays developmental series, and educational outreach programs. Fountain Theatre productions have won hundreds of awards for all areas of production, performance, and design. The Fountain has been presented with seven Awards of Excellence from the Los Angeles City Council. 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. Los Angeles Mayor Eric Garcetti and the LA City Council honored the Fountain Theatre with a Citation "for enhancing the cultural life of Los Angeles."

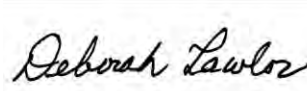
Fountain projects have been seen in major theaters around the country, internationally and around the world and have been made into a CBS Movie-for-Television and a BBC Radio Drama. New plays developed at the Fountain Theatre have won the PEN USA Literary Award for Drama, been named PEN Award Finalists 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 the celebrity reading of *All the President's Men* at Los Angeles City Hall; 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.

From the Artistic Directors

Welcome to the Fountain! Our West Coast Premiere of *Cost of Living* is the culmination of an unforgettable season for us. The year began with Chaim Potok's classic *The Chosen*, followed by the Deaf/hearing love story of *Arrival & Departure*. Both earned critical acclaim and sold-out houses.

We are now deeply proud to be offering the current Pulitzer Prize-winning drama to Los Angeles audiences. Martyna Majok has written a beautiful play that perfectly folds into our mission of diversity and inclusion. It also provides us with the opportunity to bring actors with and without disabilities together and allows us to reach out and serve a specific community. At the same time, its themes are profoundly universal, illuminating the human condition.

We're happy you're with us.



Deborah Culver Lawlor



Stephen Sachs



Stephen Sachs

Deborah Culver



Cost of Living by Martyna Majok

"An honest, original work 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 ex-wife, and an arrogant young man with cerebral palsy and his new caregiver."

2018 Pulitzer Prize Committee



Martyna Majok holds Pulitzer Prize



Presents

The West Coast Premiere of

COST OF LIVING

By Martyna Majok

with

Tobias Forrest Xochitl Romero Felix Solis Katy Sullivan

Scenic Design

Tom Buderwitz

Video Design

Nicholas Santiago

Lighting Design

John A. Garofalo

Costume Design

Shon LeBlanc

Sound Design

Jeff Polunas

Props Design

Terri Roberts

Production Stage Manager

Emily Lehrer

Technical Director

Scott Tuomey

Directed by

John Vreeke

Produced by

James Bennett Deborah Culver Simon Levy Stephen Sachs

Executive Producers

Barbara Herman Susan Stockel

Producing Underwriters

Diana Buckhantz and The Vladimir & Araxia Buckhantz Foundation

Peter Glenville Foundation · Lois Tandy

National Arts and Disability Center, UCLA

Joni and Miles Benickes · Karen Kondazian · Shelia and Alan Lamson · Laurel & Robert Siltan

The world premiere of *Cost of Living* was produced by the Williamstown Theatre Festival
in July 2016 (Mandy Greenfield, Artistic Director; Michael Sag, General Manager)

Cost of Living is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST

Eddie Felix Solis*

Jess Xochitl Romero*

John Tobias Forrest*

Ani Katy Sullivan*

Understudy, Ani – Eileen Grubba

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

Cost of Living is performed with no intermission.

This production includes male nudity.

Place

The urban east of America. Jersey. New York.

Time

The near present.

Prologue: December - St. Mazie's Bar, Brooklyn, NY

Past

Scene One: September - John's Apartment, Princeton, NJ

Scene Two: September - Ani's Apartment, Jersey City, NJ

Scene Three: September - John's Apartment, Princeton, NJ

Scene Four: October - Ani's Apartment, Jersey City, NJ

Scene Five: December - John's Apartment, Princeton, NJ

Scene Six: October - Ani's Apartment, Jersey City, NJ

Present: One Week Before Christmas

Scene Seven: December - John's Apartment - Friday Night

Scene Eight: December - Outside John's Apartment, That Night

Epilogue: December - Eddie's Apartment - Bayonne, NJ - Later that night





From Playwright Martyna Majok

"If I knew where the good songs came from, I'd go there more often." – Leonard Cohen

Playwrights are often asked where their plays come from. As someone who was born in another country but raised primarily in this one, the question of where one comes from always holds weight. I never find myself able to give a small answer to either – where I or my plays come from. Often, I'll start writing and not realize where an idea or a character came from until I'm looking back, from far on the other side of "end of play." Sometimes not even then. *Cost of Living*, I believe, started from a place of grief and loss. Which I realized in retrospect. That first monologue arrived in one night. Eddie Torres was the first to arrive. And then the rest of his world joined.

I had just moved to NYC in August of 2013. It was then January 2014. A Saturday night, I remember. I had very little money at the time. Not much of a security net. No health insurance. And, that night in January, I had just lost my job at a restaurant. The manager thought I'd stolen some money. One hundred dollars. I hadn't. Though in retrospect I wish I had because I got fired all the same. It had just started snowing outside the window of my sublet apartment – a big storm, they said, was coming. I was alone. I couldn't afford to rent an actual apartment of my own at the time. I couldn't afford the security deposit. I could barely afford that month's rent. That year, I would live in 13 different sublet apartments, one of which had bedbugs that left many of my belongings destroyed. I couldn't afford anything better.



But what was truly weighing on my heart was the recent death of a very dear, very beloved person. He had died in Poland a summer ago, unexpectedly. And I didn't have the money to fly to be at his funeral. Also, I was afraid to go. To say goodbye. I was afraid for it to be true. I grew up with my mother and sister in America. The rest of my family all lived in Poland. The majority of my life was spent away. Mostly, again, because of money. And this night was the furthest away I think I'd ever felt. I started wishing I could see his ghost. Something. I was longing for some kind of magic. I think that's what happens when you're in grief – or at least it did to me – you see symbols and messages that you think are there just for you. You see signs in places you might otherwise ignore. You are both highly attuned to the world and also very much outside of it. You hope for magic. For something beyond. Some indication that something's remained. And that's when Eddie's voice came to me on that snowy night. I wrote that first scene in one sitting and it hasn't really changed much since that night.

A few months later, I wrote about John and Jess. And then Ani. The characters came to me incrementally over a year. They're all composites of people I know or have been, aspects of what I was feeling that year. I have been employed in the work that Jess does in the play and, yes, I have people in my life with disabilities. But I did not set out to write a play about disability. I wrote a play about class and loneliness and the journey towards connection with other human beings in America...that happens to also feature two disabled characters. (As well as two – or more, the play leaves that open – characters of color, two female-identifying characters, three working class characters, and three characters who are first- or second-generation immigrants.) This is not an identity play. I don't ignore these characters' specific experiences in the world. But they are, to me, first and foremost, characters. People. Not representatives of any one identity. They have joy, humor, longing, sexuality, anger, and, yes, grief. But joy and humor are as much a part of this world, of these characters' lives, as anything else.

"I wrote a play about class and loneliness and the journey towards connection with other human beings in America ... that happens to also feature two disabled characters." – *Martyna Majok*

The year I began writing *Cost of Living*, I had been wondering about care. About the nature of helping others and being helped. About need and survival. And I was thinking of the survivors in and around my life. Though perhaps "survivor" is not the right word. Perhaps I should say The Living. The Living is maybe as true a way as I can think to describe them. Personally, nationally and globally, we're often confronted by loss and tragedy. I know you don't need me to tell you that. So, what do we do with this? We can work to change situations, yes, for the safer and more just Better. We can try to change the future. Yes. But those losses and those tragedies of the past may remain.

So, what do we with our losses? Our tragedies?

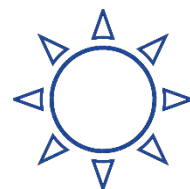
I can't remember who told me this or where I'd heard or read it but someone once said that, after a certain point, your life becomes a succession of losses.

So, find your people. Find your person. Surround yourself with the ones who can hold you in your losses. And strive to be that person for others.

I tried to build a home for four people in *Cost of Living* where they could feel held by each other – and where I could be held – in our losses and live.

Thank you for coming to the theatre.

Martyna Majok



WHO'S WHO



TOBIAS FORREST (John) After experiencing a spinal cord injury, Tobias Forrest bounced back with a positive sense of humor and a passion to create. He began acting a few years later by winning The Christopher Reeve Acting Scholarship. His first theatre experience was being cast in *A Night at The Black Cat* at Edgemar Center for The Arts in Santa Monica. He then co-starred in *Pyretown* with City Theatre in Pittsburgh and Playwright's Arena in Los Angeles. He has also played the lead role of Mike in *Colossal* at Southern Rep Theatre in New Orleans as well as Mixed Blood Theatre in Minneapolis. Tobias recently had a recurring role on CBS's *Wisdom of the Crowd* which featured his original song *Lizard People*. He also plays Mac in the action/comedy feature *Special Unit* which includes his song *Invisible Man*. Other credits include *Queen Sugar*, *The Sessions*, *Weeds* and *The Defenders* as well as national commercials for Walmart and Petco. His band, Cityzen, has performed at Hard Rock Cafe Las Vegas Strip for NYE, won first place at Universal Studios Hard Rock Rising's Battle of the Bands and have played several venues and non-profit fundraisers. In addition, he has done voice over audio description for *Modern Family*, *The Real O'Neals* and *Halo: Fall of Reach*. While pursuing success as a performer, Tobias hopes to encourage others to pursue their dreams despite any differences, difficulties or disabilities they may have. He is also grateful to The Fountain Theatre and its audience for creating and accepting diverse storytelling and inclusive casting.



EILEEN GRUBBA (Understudy, Ani) is a lifetime member of The Actors Studio and has spent 26 years on the stage. She has also appeared in films & TV, including: NBC's *Game of Silence*, *Sons of Anarchy*, *Criminal Minds*, *Bones*, *Fear The Walking Dead*, HBO's *Hung* and *Enlightened*, *Benched*, *Instant Mom*, *CSI: Miami*, *The Mentalist*, *Cold Case*, *Nip/Tuck*, *The Closer*, *Monk*, etc. She worked in the comedy *Wild Oats*, opposite Jessica Lange and Shirley MacLaine, and *The Five-Year Engagement* opposite Emily Blunt. She has been nominated three times for Best Actress awards for Indie films, with two wins for Best Ensemble Cast in the female lead. Eileen was paralyzed from the waist down as a child after a C1-C4 spinal injury due to a vaccine and later beat cancer caused by radiation exposure during her medical battles. Doctors said she would never walk again, but she regained most of her mobility through relentless persistence and many surgeries. She is grateful to Martin Landau, Allan Miller, Barbara Bain, Lou Antonio, Catlin Adams, Salome Jens and the Actors Studio, for giving her the tools to use her life challenges in her work. Eileen is an accomplished actress, writer, public speaker, and producer. She has years of experience in casting, has directed theater and films, and has been hired to write screenplays due to her ease with creating strong female characters. She is an advocate for the hiring of people with disabilities in film, television and advertising, and serves on the SAG/AFTRA National PWD Committee. A fighter all her life, Eileen refuses to give up her quest to create equal opportunity for people with disabilities and believes inclusion in entertainment will create a world of greater acceptance for everyone. #ALLin Thank you Martyna Majok for creating rich characters with disabilities and casting authentically.



XOCHITL ROMERO (Jess) Off-Broadway: *To The Bone* (Cherry Lane Theatre), *Chimichangas* and *Zoloft* (Atlantic Theatre), *Very Pretty Girls* (New World Stages). Regional: *Queens* (La Jolla Playhouse); *Kill Local* (La Jolla Playhouse); *HisPanic Attack* (The Second City Hollywood); *Uncomfortably Numb* (The Second City Hollywood); *Mutual Philanthropy* (EST/LA); *The Giant Void in My Soul* (Ammo Theatre); *Welcome to Arroyo's* (Old Globe); *The Grapes of Wrath* (Zach Scott Theatre); *Blackbird* (Hyde Park Theatre). Film and Television Credits include: HBO's *Temple Grandin*, *Modern Family*, *Friday Night Lights*, *Log On and Eat*, *Dance With the One*. Xochitl can also be seen in the YouTube web series, *Going Viral*, and Friday Nights at Second City Hollywood in *Shortcake*.



FELIX SOLIS (Eddie) is a native New Yorker who's theatre credits include: *Basilica*, Rattlestick Theater (Cherry Lane Theater), winner of an HOLA Award for Outstanding Performance by a Male Actor; Eduardo Machado's *Havana is Waiting* (Cherry Lane), and *Salome* with Al Pacino and Dianne Wiest (The Actors Studio), member since 2000. As a member of the The LAByrinth Theatre Company since 1999, he originated roles in *Our Lady of 121st Street* and *In Arabia We'd All Be Kings*, both written by Stephen Adly Guirgis and directed by Philip Seymour Hoffman. Regional: Cincinnati Playhouse in the Park, Goodman Theatre, Yale Rep, Arena Stage and Hartford Stage. TELEVISION: series regular roles in *10 Days in the Valley* (ABC), *Made in Jersey* and *NYC 22* (CBS). Recurring roles: *Seal Team* and *The Good Wife* (CBS), *Colony* (USA), *The Following* (Fox). Other TV credits: *Mindhunter*, *One Day at a Time*, *Franklin & Bash*, *Nurse Jackie*, *Criminal Minds*, *Army Wives*, *Law & Order*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, *Fringe*, *Damages*, *The Sopranos*, and *The West Wing*. Felix is a recipient of the HOLA Award for Excellence in Television. FILM: *Arbitrage*, *Man On A Ledge*, *Fugly*, *My Soul To Take*, *The International*, *Taking Chance*, *The Forgotten*, *Gun Hill Road* (Grand Jury Nominee for the 2011 Sundance Film Festival). DIRECTION: *Knives and Other Sharp Objects* (The Public Theater), and the *Giant Void in My Soul* (Ammunition Theatre), winner of the Stage Raw Award for Best Comedic Direction. Felix is co-creator of Subway Token Films: www.subwaytokenfilms.com



KATY SULLIVAN (Ani) is an actress, producer, and athlete, who received a BFA in acting from Webster University's Conservatory. She has worked at many theaters across the country, including *The Long Red Road* at the Goodman Theatre starring alongside Tom Hardy and directed by Philip Seymour Hoffman. Other Favorite Theatre experiences include: *Hedda Gabler*, *Lady Windermere's Fan*, *Finish Line: a documentary play about the 2013 Boston Marathon* and *A Piece of My Heart*. She originated the role of Ani in the Pulitzer Prize winning play *Cost of Living* at the Williamstown Theatre Festival, and the production that moved to Manhattan Theatre Club's Off-Broadway theatre in 2017. Her performance won her Drama League, Outer Critics Circle, and Lucille Lortel Award nominations along with a Theatre World Award. She has appeared in numerous television shows and films including the award-winning film, *Walk On* and the upcoming film *T-11 Incomplete* (2019). TV credits include: NBC's *My Name is Earl*, ABC's *Last Man Standing* with Tim Allen, FX's *Comedy Legit*, CBS' hit *NCIS: New Orleans* and more. Katy co-created SulliFlinn Productions with fellow Webster Grad, Becca Flinn-White. They produce online comedy content, short films and are developing a comedy, *Legs*, loosely based on their life experiences. They were 2015 Fellows at the Producer's Guild of America in their Power of Diversity Program. Katy is also a four-time U.S. Champion in the 100m. She was among the first bilateral above the knee amputees to compete in the Paralympics in ambulatory track when she ran the 100m at the London 2012 Paralympic Games, setting a new American Record and finishing 6th in the World. Combining the world of sports and performance, Katy worked with NBC as a Sports Analyst for the 2016 Paralympic Games in Brazil.



MARTYNA MAJOK (Playwright) was born in Bytom, Poland and raised in Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for *Cost of Living* (Williamstown Theatre Festival, Manhattan Theatre Club). Other plays include *Sanctuary City* (New York Theatre Workshop), *Queens* (LCT3/Lincoln Center, La Jolla Playhouse), and *Ironbound* (Steppenwolf Theatre Company, Round House Theatre, WP Theater/Rattlestick Playwright Theater, Geffen Playhouse, and other theatres in America and abroad). Awards include The Lucille Lortel Award for Outstanding New Play, The Greenfield Prize (first female recipient in drama), Champions of Change Award from the NYC Mayor's Office, Francesca Primus Prize, two Jane Chambers Playwriting Awards, The Lanford Wilson Prize, The Lilly Award's Stacey Mindich Prize, Helen Merrill Emerging Playwright Award,

Charles MacArthur Award for Outstanding Original New Play from The Helen Hayes Awards, Jean Kennedy Smith Playwriting Award, ANPF Women's Invitational Prize, David Calicchio Prize, Global Age Project Prize, NYTW 2050 Fellowship, NNPN Smith Prize for Political Playwriting, and Merage Foundation Fellowship for The American Dream. MFA: Yale School of Drama and Juilliard; BA: University of Chicago. Alumna of Ensemble Studio Theatre's Youngblood and WP Lab. Core Writer at Playwrights' Center, NYTW Usual Suspect, and member of The Dramatists Guild and The Writers Guild of America East. Martyna was the 2015-2016 PoNY Fellow at the Lark Play Development Center and is a 2018-2019 Hodder Fellow at Princeton University.



JOHN VREEKE (Director) is a veteran stage director and company member at Woolly Mammoth in Washington D.C., where he has directed, among others, Rajiv Joseph's *Gruesome Playground Injuries* and *Guards at the Taj*; Lisa D'Amour's *Detroit* and *Cherokee*; Kris Diaz's *The Elaborate Entrance of Chad Diety*, which received nine Helen Hayes nominations; Tony Kushner's *Homebody/Kabul*; and Sam Hunter's *A Bright New Boise*. He will direct, in 2019, Joseph's *Describe the Night*. He is a six-time Helen Hayes nominee for Best Director. John also directed Tony Kushner's epic play *The Intelligent Homosexuals Guide to Socialism and Capitalism with a Key to the Scriptures* for Theater J, and, for the Round House Theater, Nicky Silver's *The Lyons* and Annie Baker's *Uncle Vanya*. He is a regular director at Metro Stage with award-winning shows such as *Stoppard's Heroes*, and he

twice directed Stephen Adley Guirgis' *The Last Days of Judas Iscariot* for Forum Theater. Directing credits at other D.C. area theaters include: Washington Shakespeare Company, Everyman Theatre, Olney Theatre Center, Source Festival, Charter Theatre, Theater Alliance, Kennedy Center TYA, Imagination Stage and the Helen Hayes Awards Ceremony. He started his professional work as a director with Nina Vance at the Alley Theatre. He has worked with Arkansas Repertory Theatre, Attic Theatre in L.A., Salt Lake Acting Company and First Stage in Milwaukee. He was the associate producer and casting associate for the CBS-TV series *Northern Exposure*.



TOM BUDERWITZ (Scenic Design) previously designed: *You and I* and *Heart Song* for the Fountain Theatre. Tom has designed for Center Theatre Group, South Coast Repertory, Geffen Playhouse, Pasadena Playhouse, The Goodman Theatre, The Shakespeare Theatre, The Kennedy Center, The Second City, Berkeley Repertory, The Denver Center Theatre Company, Portland Center Stage, Utah Shakespeare Festival, PCPA Theaterfest, The Intiman Theatre, Chautauqua Theatre Company, The Wallis-Annenberg Center, The Theatre @Boston Court, A Noise Within and The Antaeus Company among many others. He has received Six L.A. Stage Alliance Ovation Awards (31 nominations), Four L.A. Drama Critics Circle Awards and 3 Emmy Award Nominations for Television designs. Tom is an adjunct faculty member at U.S.C.'s School of Dramatic Arts.

"It is heartening to see an intimate theater like the Fountain advocating for what is in our collective interest as a nation." Charles McNulty, *Los Angeles Times*



JOHN A. GAROFALO (Lighting Design) is a Los Angeles based designer with more than 30 years of experience working in theater, dance, and opera. His recent credits include the lighting design for *I Dig Rock and Roll Music* (Rubicon Theater and Laguna Playhouse), *Twilight on the Pier 2018* (Santa Monica Pier Concert Series) *The Promise* (BODYTRAFFIC and the LA Jewish Symphony), *The Happiest Song Plays Last* (Latino Theatre Company at LATC), *The Tragedy of Carmen* (San Diego Opera), *Porgy and Bess* (Ensemble Theater Company), *The Conduct of Life* (Hero Theatre), *Vanya And Sonia And Masha And Spike* (International City Theater), *Launch* (Hexagon Dance Collective), *Naiveté Of Flowers* (Raiford Rogers Modern Ballet), and Twitter's global developers' conference, *Twitter Flight*, (San Francisco's Bill Graham Civic Auditorium). Johnny was also a Creative Consultant/Associate Lighting Designer for *Tarzan, Call of the Jungle* for the Disney Shanghai Resort that opened in June 2016. Johnny is especially excited about his upcoming designs for Mozart's *The Magic Flute*, which is to be performed in the Fall of 2019 at Washington National Opera's John F. Kennedy Center for the Performing Arts.

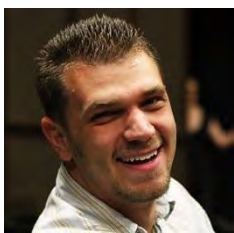


SHON LEBLANC (Costume Designer) celebrates 33 years designing costumes in California and across the country. He has designed shows for The Fountain Theatre, The Colony Theatre, 3D Theatricals, Odyssey, Matrix, Theatre 40, Hudson, No Ho Arts, The El Portal, Open Fist Theatre, Civic Light Opera of South Bay Cities, Ogunquit Playhouse (ME), Sierra Madre Playhouse, The Rubicon, Actors Co-Op, Greenway Court, and Kentucky Shakespeare (KY) just to name a few. His designed the costumes for the national tours of *I Love Lucy, live on Stage*. He recently designed *Showboat*, at Kentucky Opera, and returned to Ash Lawn Opera for a 5th season, designing *South Pacific*. Most recently he designed *The Man Who Came to Dinner* at Actors Co-Op. Shon has taught Costume Design for the Academy of Art in San Francisco, is an award-winning costume designer, with

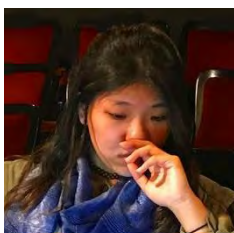
multiple Ovation, Drama Critics Circle, LA Weekly and Garland awards and nominations. He is the owner of The Costume House, located in North Hollywood, California where the costumes for tonight's show were created.



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, *Arrival & Departure*, *All the President's Men*, *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. Proud member of Actors' Equity Association.



JEFF POLUNAS (Sound Design) is thrilled to be designing for the first time at the Fountain Theatre. Polunas received his MFA in Sound Design at UC-Irvine and is currently the Production Sound Supervisor at UC-Irvine's Claire Trevor School of the Arts. He has designed over 130 productions in his career. His credits include *The Sisters Rosenzweig*, *Shakespeare in Love*, *Ella Enchanted*, *Venus in Fur*, *Flora & Ulysses*, *Tales of a Fourth Grade Nothing*, *Ivy & Bean* and *Between Us Chickens* (South Coast Repertory); *Les Liaisons Dangereuses* (Antaeus); *Silent Sky*, *Fences*, *Abigail/1702*, *Walk in the Woods*, *Uncanny Valley* (International City Theatre); *Passion Play*, *Seminar* and *A Bright New Boise* (The Chance); *The Full Monty*, *Peter Pan*, *The Wedding Singer* and *The Producers* (Summer Repertory Theatre); *Company*, *Much Ado About Nothing* and *The Importance of Being Earnest* (PCPA Theaterfest). He received the 2017 and 2015 Scenie for Sound Design. He Has been Nominated for a NAACP, Stage Raw and Kennedy Center American College Theater Festival (KCACTF) Awards.



MING-SHIUAN MAYSON PU (Assistant Stage Manager) is a stage and company manager who aims to produce art that is relatable and accessible to the general public. Most recently she was the Stage Manager onboard the Norwegian Joy. Other recent credits include: *Legally Blonde*, Big League Productions (Assistant Company Manager); Gateway Playhouse (Assistant Company Manager); *A Time to Kill*, TheatreVCU (Production Stage Manager); *Perfect Arrangement*, Richmond Triangle Players (Production Stage Manager); *LoveLife*, Shafer Alliance Laboratory Theatre (Production Stage Manager); Williamstown Theatre Festival (Company Management Intern). She thanks her family, friends, and all the kind generous souls that she has had the opportunity to meet for where she is today.

Special Thanks to: NuMotion, MyShowerBuddy, Michael Thayer, Brandon Hochman, Saul Posadas.



TERRI ROBERTS* (Props Design/Set Dressing) Terri wears many hats at the Fountain Theatre, including props design and set dressing (*The Chosen*, *Bakersfield Mist* 2016, *Baby Doll*, *Freddy* [workshop], and *Dream Catcher*) and stage management (20 fabulous Fountain shows to date.) She also handles the care and repair of costumes, and the on-going maintenance of in-house prop and costume stock. And she loves the opportunities to serve as casting assistant, café manager, and house manager. She has also lived and worked in the world of disabilities, and so she is thrilled to be part of the west coast premiere of *Cost of Living* and bringing awareness of some of the significant challenges faced by this community. Additionally, 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*. Many thanks to the amazing designers and crew of *Cost of Living*, the remarkable John Vreeke, director, and the exceptional actors willing to show the truth of living a life with disabilities and the emotional as well as physical costs that come with it. Finally, deep gratitude, as always, to Stephen and Simon. Proudly Pro 99 and a member of Actors' Equity.

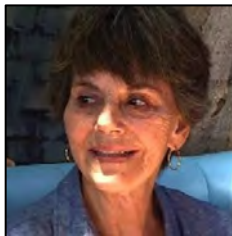


NICHOLAS SANTIAGO (Video Design) created the video design for the recent Fountain Theatre production, *Arrival & Departure*. He has designed for numerous universities and theatre companies including Skylight Theatre (*Forever House*, *Church & State*, *Obama Ology*), Rogue Machine (*A Permanent Image*, *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.

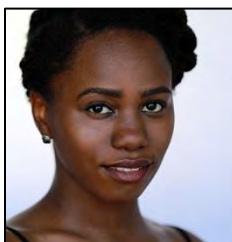
THEATRE STAFF



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 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. Returning to the US, 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. 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.



DONNA 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* (Rogue Machine Theatre, 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.



BARBARA GOODHILL (Director of Development) is an award-winning marketing and development professional and has been Director of Development at The Fountain Theatre since 2013. Prior advancement positions include Sinai Akiba Academy, Inside Out Community Arts and PS#1 Elementary School. Barbara's wealth of experience, innovative thinking and dedication have resulted in significant growth in The Fountain's donor community and strengthened relationships with the funding community. A passionate believer in the power of live theatre to open hearts and encourage empathy, Barbara is deeply committed to The Fountain, its vision, mission and future goals. "Institutions like The Fountain Theatre are vital to the health of a diverse, compassionate society." Barbara loves the opportunity to meet the many wonderful patrons who form The

Fountain Theatre's family and is always thrilled to receive your calls and greet you at the theatre. Barbara received her B.A. from UC Berkeley and her master's from UCLA.



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 *Reborn* 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



STEPHEN SACHS (Co-Artistic 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. The world premiere of his new play, *Arrival & Departure*, which he directed, enjoyed a 3-month sold-out run at the Fountain. 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), *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 *Arrival & Departure* (World Premiere), *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."



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

Sheila & Alan Lamson

We don't recall when we first made our way to the Fountain Theatre or what performance we saw. It's been a few years. We had read glowing reviews about the theater and loved what we saw that first day. The drive from Pasadena had been worth it. And it has proven to be over the years with such plays as *Building the Wall*, *Bakersfield Mist*, *Baby Doll*, *My Mañana Comes*, *The Brothers Size*, *My Name is Asher Lev*, and especially this year's productions of *The Chosen* and *Arrival and Departure*. The latter play moved both of us to tell friends, "this is a must see, the best we've seen anywhere in years." It spoke to many of today's hot button issues—the fragility of marital relationships, the difficulties of communicating feelings, the harmful effects of internet bullying—among others. We left thinking we needed to contribute more to this small, but vibrant theater. So, when the personable Barbara Goodhill asked us to help sponsor the upcoming production of *Cost Of Living*, we both said, "let's do it."



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"Thank you for so consistently offering plays with heft -- acted, directed and produced as well as can be done. You make me think, and that makes me happy."

Blessings,
Maggie Bryant



Ready, Willing and Able

By Rachel Handler

The only way for art to be relevant is to reflect its diverse society. When diversity is discussed, why is disability still excluded from the conversation? Alan Rickman explained, “Actors are agents of change. A film, a piece of theater, a piece of music, or a book can make a difference. It can change the world.” Art must be completely inclusive to change our world.

Since disability is rarely included in diversity initiatives, it’s time to start demanding inclusion. After all, many actors of different genders, races, ethnicities, and sexual orientations are also disabled. Those actors will be the first to say that the disability minority is still the most underrepresented and misrepresented in the entertainment industry.

People with disabilities make up almost 20 percent of the country. We are the largest minority and the only minority that anyone can join at any time. And yet only 1 percent of the roles on TV are disabled. Those few disabled characters were almost always written as stereotypically inspirational or villainous, and non-disabled actors were cast in those roles while actors with disabilities continue to be excluded from roles written with or without a disability.

The way that I react to a person or situation has changed immensely since the loss of my leg, because living with a disability has changed my perception of others and of our world. It has given me a different perspective on virtually every facet of life from bathing, to sitting at a bar, to dancing at a wedding. The differences affect the way I move and interact with people every second of every day. A non-disabled actor is not able to understand or portray these subtle, but crucial differences. They don’t have the lived experience.

Yet we keep casting non-disabled actors to play the few disabled roles that are available. Americans know that any famous, non-disabled actor playing disabled in a movie is Oscar gold, and almost every show on TV has had a character with a disability in one of their episodes. If actors with disabilities are rarely cast in roles with disabilities, it is even rarer that we will be cast in a role not specified as disabled.

Audiences go to the theater or turn on their TVs to see themselves reflected in an actor’s emotionally captivating performance. But as the playwright, Christopher Shinn observed, “Pop culture’s more interested in disability as a metaphor than in disability as something that happens to real people.” This leaves 20 percent of Americans still waiting to watch our real stories on stage and screen; to watch actors with disabilities play these roles, in addition to any role. Why can’t there be a mother, father, doctor, or lawyer who happens to have a prosthetic leg, like me?

Professionally trained actors with disabilities are creating opportunities by writing, directing, and producing plays and films, but we need more allies in the entertainment industry. Society sees something new and instantly becomes curious or afraid, loves it or hates it. Actors with disabilities are still “new” to diversity because we are rarely seen in the entertainment industry. Inclusion can help society overcome its preconceptions of disability, instead of advancing stereotypes. Let’s all consciously choose to love and be curious about actors with disabilities.

We’re ready, willing, and entirely able to step, hop, and wheel into the spotlight.

Rachel Handler is an actor-singer-dancer and disability advocate.



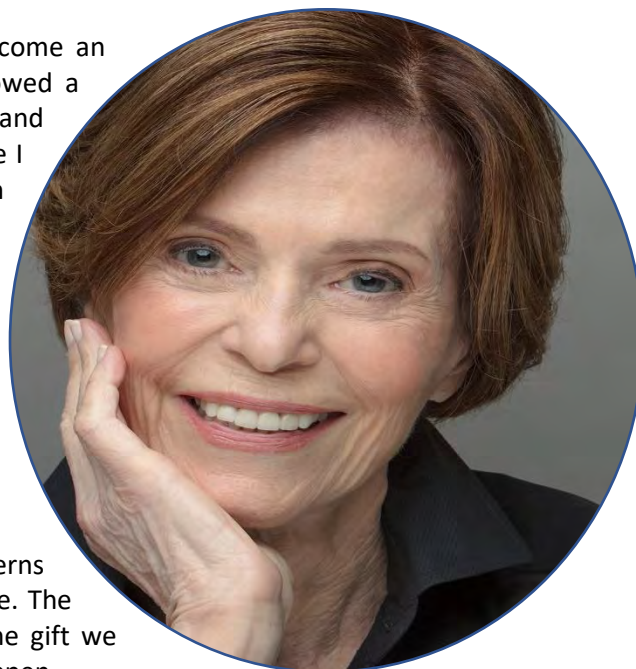
MEET OUR EXECUTIVE PRODUCERS

SUSAN STOCKEL

I am a New York native who, many years ago, was blessed to become an Angeleno and raise my family in this exciting city. My career followed a winding path. I am a Speech Pathologist who became an attorney and through the years have directed a series of nonprofit agencies. While I have always been active in the arts and culture of the city, my passion is The Theatre and the Spoken Word. I now have made supporting that passion my vocation.

My motivation for supporting *Cost of Living* was the beautiful story. As soon as I read the script I knew it was marvelous and that it had to be produced by the Fountain Theatre. I knew that because the Fountain's producers appreciate excellence, so it would be well cast and well directed, as this story deserves to be. The language in the *Cost of Living* weaves an emotional tapestry.

It is two stories really that are interwoven and address so many concerns that reflect the human condition— humor, disability, inequality, love. The play touched my heart and made me think... which, I believe, is the gift we receive from excellent theatre. I am glad to have helped make this happen.



BARBARA HERMAN

Barbara was born and educated in Los Angeles. She is actively involved in the successful business established with her late husband. Barbara is an enthusiastic supporter of local culture, including The Fountain Theatre, The Broad Stage and the Women's Guild at Cedars Sinai. "The Fountain Theatre stands out for its innovative approach to offering fresh, socially relevant plays. *Cost of Living* is a beautiful play that brilliantly illuminates the common humanity that binds us all together. I am honored to support The Fountain Theatre's West Coast Premiere of this Pulitzer Prize winning play."

"We had a wonderful time as a first-time guest to the Fountain. We especially enjoyed the outside seating in the cafe. We also appreciated the fact that everyone who works there was gracious and made us feel welcomed. We came to see *Arrival and Departure* and its unique use of sign language. It was amazing. The two actors who spoke for them were on the spot. The daughter was incredible. The set was unbelievable especially in such a small space."

Danielle Seeholzer

PRODUCING UNDERWRITERS



DIANA BUCKHANTZ "I am proud to support the work of the Fountain Theatre whose productions use theatre to expose, challenge, and enlighten our preconceptions and prejudices and in doing so to advance the human condition with sensitivity and compassion. *Cost of Living* is a beautiful embodiment of that mission and vision."

THE PETER GLENVILLE FOUNDATION

"The Peter Glenville Foundation was moved to underwrite The Fountain's production of *Cost of Living* because we were captivated by the compelling story and the acclaimed cast bringing this Pulitzer Prize winner to the stage. Supporting excellence in theater is at the heart of our mission."



LOIS TANDY "Once again, I am thrilled to be supporting the excellent work of The Fountain Theatre. I have been a theatre nut all my life and The Fountain is one of my favorite theaters anywhere. I'm proud to be part of the producing team for *Cost of Living*."



NATIONAL ARTS & DISABILITY CENTER "We promote the full inclusion of audiences and artists with disabilities into all facets of the arts community. We aim to strengthen the capacity of the arts community to include artists and audiences with disabilities, and we applaud the Fountain Theatre in promoting the professional development of artists with disabilities."

JONI & MILES BENICKES "The play's the thing that captures conscience, character, compassion and charm. For more than 25 years, The Fountain has been producing and presenting plays that expand our appreciation and understanding of the human spirit and condition. We are thrilled to be part of The Fountain family and invite you to join us in supporting the finest intimate theatre in Los Angeles."



KAREN KONDAZIAN "Once again, I'm so happy to support The Fountain Theatre, along with the "good taste" of the Pulitzer Prize Committee! We are proud to share this beautiful production with Los Angeles audiences."

SHEILA & ALAN LAMSON "Sheila and I have seen many excellent productions at the Fountain and thought it was time to step up our support of your wonderful theater."



LAUREL & ROBERT SILTON "We are delighted to support this production of *Cost of Living*. The Fountain Theatre is a very important part of our community and our lives. We want the theater to continue producing such wonderful theatrical experiences."

THE ARTISTIC DIRECTORS CIRCLE

SPECIAL THANKS TO THE ARTISTIC DIRECTORS CIRCLE MEMBERS 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.

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LOS ANGELES ON OUR STAGE

Los Angeles is a world city, rich with the fabric of diversity. At this moment in history, now more than ever, it is crucial that the Fountain Theatre maintain its mission of diversity and inclusion and community focus, where people from all backgrounds are seen on our stage and in our audiences.

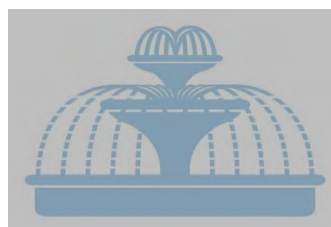
The Fountain Theatre may be small in size, but we are large in vision, in purpose, and in our commitment to creating and producing meaningful work that has the power to change lives.



We believe theatre serves a critical role in creating empathy and deepening understanding between people. We believe that by telling personal, human stories that dramatize lives from different communities, we stop seeing **those cultures as "the other". There is no "other". There is only ourselves.** Together.

The vile and divisive political rhetoric across our nation reveal that words matter. What we say to each other, and how we say it, matters. As in the finest plays, language has power. Has impact. In soliloquy and in dialogue. On our intimate stage, and far beyond Fountain Avenue, our dialogue — our conversation — with YOU, our Fountain Family, matters.

At the Fountain Theatre, all are welcome. Come inside. Sit down. Engage. Art without walls. Where Los Angeles sees itself on our stage.



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 October 1, 2017 - October 1, 2018

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Azni Vartanyan
Marie & David Vester
Anna Volkoff
Julia Vosper
Judy Sobel Wagner
Sheila Watson
Linda Joan Weiss
Ester Wender
Brandi Wismann
Bonnie & Stuart Wolpert
Etsuko Yokoi
Nancy Youngblut
Carol Zulman

Thank you all!

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

barbara@fountaintheatre.com

**The best man for the job
is a woman.**

MS. SMITH GOES TO WASHINGTON

Based on the Sidney Buchman screenplay for *Mr. Smith Goes to Washington*
Adapted by Stephen Sachs

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