YOUR SEAT NUMBER IS

THE FOUNTAIN THEATRE

PLAYBILL



C★NFEDERATES

BY DOMINQUE MORISSEAU

DIRECTED BY RAYMOND O. CALDWELL

OCTOBER 30 - DECEMBER 13 2026

CORE COMMUNITY PARTNER
BLACK WOMEN FOR WELLNESS

For each mainstage production, the Fountain partners with a local organization whose work connects directly to the questions raised onstage, creating pathways from performance to conversation, community, and action.

CONFEDERATES centers Black women navigating race, gender, history, power, and the institutions that shape their lives. **Black Women for Wellness** addresses those same forces in the real world, advancing the health, agency, and well-being of Black women and girls through education, advocacy, and community care.

CONTINUE THE CONVERSATION:

NOV 6 - Community Conversation

NOV 14 - Black Wellness Summit

BLACK WOMEN FOR WELLNESS

LEARN MORE



THE FOUNTAIN THEATRE PRESENTS

CONFEDERATES

BY DOMINIQUE MORISSEAU

DIRECTED BY RAYMOND O. CALDWELL

Matthew McCarren
SCENIC DESIGN

Alison Brummer
LIGHTING DESIGN

Wendell C. Carmichael
COSTUME DESIGN

Andrea Allmond^
SOUND DESIGN + ORIGINAL MUSIC

Andrea Lopez
PROPERTIES DESIGN

Nedra Constance Gallegos
INTIMACY COORDINATOR

RheAnn Mennefield
ASSISTANT DIRECTOR/DRAMATURG

Lanae Wilks*
PRODUCTION STAGE MANAGER

FEATURING

Sarah Scott Davis* Nedra Ryan Taylor*

Mara Klein Daks McClettie II Cortney Scott Wright*

RUN TIME:
100 minutes without intermission

CONTENT WARNINGS:
racially charged language, flashing & strobing lights, loud sounds, use of a firearm

LOS ANGELES PREMIERE
PRESS OPENING OCTOBER 30, 2026
VIP OPENING OCTOBER 31, 2026

New York Premiere produced by Signature Theatre, New York City
Paige Evans, Artistic Director

World Premiere Produced by Oregon Shakespeare Festival

Commissioned as Part of
American Revolutions: the United States History Cycle by Oregon Shakespeare Festival
Nataki Garrett, Artistic Director
and
Penumbra Theatre
Sarah Bellamy, President

** Member of Actors' Equity Association, The Union of Professional Actors and Stage Managers in the United States.*

^United Scenic Artists, Local USA 829, IATSE is the union representing Scenic, Costume, Lighting, Sound and Projection Designers in Live Performance.

CONFEDERATES is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

CONFEDERATES

Dominique Morisseau, Playwright
Raymond O. Caldwell, Director
RheAnn Mennefield, Assistant Director/Dramaturg
Nedra Constance Gallegos, Intimacy Coordinator

CAST

Sarah Scott Davis - Sandra
Nedra Ryan Taylor - Sara
Mara Klein - Missy Sue/Candice
Daks McClettie II - Abner/Malik
Cortney P. Wright - Luanne/Jade

DESIGN TEAM

Scenic Designer: Matthew McCarren
Properties Designer: Andrea Lopez
Costume Designer: Wendell C. Carmichael
Lighting Designer: Alison Brummer
Sound Designer/Composer: Andrea Allmond
Associate Sound Designer: Chloe Pate

PRODUCTION TEAM

Production Manager: Ashley Weaver
Technical Director: Scott Tuomey
Production Stage Manager: Lanae Wilks
Assistant Stage Manager: Belynda Gonzales
Scenic Artist: Angelene Storey
Electricians: Devin Harris & Justin Huen

PRODUCER CIRCLE

Margaret Phillips, Diana Buckhantz, Miles Benickes, Tarina Pouncey, Tracy Gore, Chuck & Laurie Mondru & Theodore Perkins

COMMUNITY

Impact & Engagement Manager: ReSheda D. Terry
Partnership Coordination: RheAnn Mennefield
Core Community Partner: Black Women For Wellnes

MARKETING, MEDIA & PUBLICITY

Marketing Direction: Johannah Maynard Edwards
Media Specialist: Davis Northern
Publicist: Lucy Pollak PR

THE FOUNTAIN THEATRE RECEIVES GENEROUS SUPPORT FROM PERENCHIO FOUNDATION

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DCA DEPARTMENT OF CULTURAL AFFAIRS City of Los Angeles

CONFEDERATES is produced, in part, by a grant from the David Lee Foundation.

NOTE FROM THE ARTISTIC DIRECTOR

"I am not free while any woman is unfree, even when her shackles are different from my own." - Audre Lorde

My grandmother and great-grandmother were Southern domestics, Black women who inherited and navigated systems of oppression that deeply informed their American experience. It wasn't until I got to the ivory halls of college and began navigating some of those systems of oppression that I understood that my grandmothers had raised me to think about the liberation of Black people specifically through a Black feminist lens. Their direct and indirect lessons on the intersectionality of race, gender, class and sexuality became the bedrock of my connection to my own activism and work. My grandmothers and the many brilliant Black women in my life are why I am so drawn to Dominique Morisseau's work. **I find kinship in her commitment to use this play as a vehicle to launch audiences into conversations about the legacy of white supremacy so deeply embedded in the foundation of our country.**

The American slave trade forms the foundation of institutional racism in America. When economists account for inflation, lost wages, and compounded interest over time, the economic value generated by enslaved labor in the U.S. alone has been estimated at as much as $42 trillion in today's dollars. Fast forward. Within the next decade, America will witness the largest transfer of generational wealth in recorded history. More than 80% of the wealth the silent generation and boomer generation will pass on will stay within white communities. Simultaneously within the workforce, **Black women earn roughly 64 to 67 cents for every dollar** earned by white men, translating to a loss of over $900,000 across a 40-year career.

Universities have often been institutions that create pathways towards upward mobility and liberation for the Black community, yet they also play a significant hand in the intellectualization of American racism. **The institutionalism of the university system creates barriers Black students face in not only getting to university but also completing their degrees**. Campus culture, eurocentric curriculums, representation in faculty, recent policy shifts, and significant socioeconomic barriers make navigating these institutions difficult. The difference between the share of white students and Black students with postsecondary degrees remains large, with 34% of the Black population in the U.S. holding at least an associate degree, compared to 50% of the white population.

As I imagine pathways forward, I think about my grandmothers. ***"We can't all be free until the most subjugated among us are free."*** As we've worked on *CONFEDERATES*, I've thought a lot about the ways in which Black women have been framed through time. From chattel slave to mammy and the sapphire, **Black women have become constructs within the American subconscious mind, making them be perceived as both superhuman and subhuman**. These constructs and perceptions have major ramifications in maternal mortality rates, chronic illness, and life expectancy rates for Black women. How and what we think about Black women have direct effects on their lives.

I wanted to direct this play because I want us to confront these truths and deal with the impact of the legacy of white supremacy in this country. Getting to the root of the rot in America asks us to navigate the history of racism, sexism, bias, and privilege that have become ever more difficult to untangle. **Yet my activism is rooted in joy.** While *CONFEDERATES* asks us to confront an uncomfortable history, we can't help but laugh to stop from crying. My activism is also rooted in ACTION. **So, *if the uplift of Black women matters to you, I hope you'll get involved with our community partner* Black Women for Wellness LA *and move the ideas of this play into substantive action and change.***

We often think about the word *'confederate'* as associated with the American southern confederacy, but the word at its origin meant *a deep allyship, partnership, or an accomplice.* This double meaning holds significance in the world of this play, and our lives outside of the theatre. At its core, the characters in this play are asking one another, and you, a vital question:

will you be my confederate?

-Raymond O. Caldwell


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THE FOUNTAIN THEATRE

2026-2027 MAINSTAGE SEASON

CONFEDERATES

BY DOMINIQUE MORISSEAU
LOS ANGELES PREMIERE
OCTOBER 30 - DECEMBER 13 2026

RETURN

BY BETH KANDER
DIRECTED BY HANNAH WOLF
WORLD PREMIERE
FEBRUARY 12 - MARCH 21 2027

EMBERS BORNE WEST

BY MADDOX K. PENNINGTON
WORLD PREMIERE
MAY 15 - JUNE 13 2027

LEARN MORE

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FOR A SHOW OR THE FULL SEASON.
CONTACT **DEVELOPMENT@FOUNTAINTHEATRE.COM**

WHO'S WHO



Sarah Scott Davis (Sandra) On screen, Davis has appeared in a range of projects from studio-backed features to independent cinema. Her film credits include leading *roles in Next Afternoon, 7Days*, and *Tingling*, as well as supporting performances in notable productions such as *A Thousand Words* (DreamWorks), *Safe* (Sony), and HBO's *Don King: Only in America*. Her television work includes recurring roles on *Cocaine Sisters* (Urbanflix) and *The Newsroom* (HBO), along with guest appearances on *Criminal Minds*, *Five Desperate Hours*, and *The Bold & the Beautiful.*

A seasoned stage performer, Davis has earned critical acclaim for her theater work, including her portrayal of Dr. Kitty Cochrane in *Last Summer at Bluefish Cove* at the Fountain Theatre and Minnie in *Flyin' West* at San Diego Rep. She toured nationally in *For Colored Girls* and understudied in the Broadway production of *Two Trains Running* under the direction of Lloyd Richards. Her performance as Billie Holiday in *Strange Fruit* and her award-winning role in *Wings* at the Boston Globe Drama Festival further highlight her range and stage presence. As a playwright and solo performer, Davis has written and starred in one-woman shows including *Me & My Hair* and *Flava of the Month*, showcasing her unique voice and storytelling ability.

Davis holds a B.A. in English Literature and Drama from New York University's Tisch School of the Arts and has further honed her craft through programs at the Boston University Summer Theatre Institute, Tony Greco Acting Studio, and The Actors Fund Teaching Artist Program in Los Angeles.



Mara Klein (Missy Sue/Candice) s thrilled to be back at The Fountain having previously appeared in *An Octoroon*. An accomplished actor on stage and screen, her recent work includes Season 2 of HBOMax's *The Pitt* and *9-1-1* on ABC. Select theatre credits: the World Premiere of *Measure STILL For Measure* and West Coast Premiere of *The Judas Kiss* (Boston Court Pasadena), *According to the Chorus* (The Road Theatre Company), *Sucker Punch* (Coeurage Ensemble), the World Premiere of Mary Laws' *Blueberry Toast* (Echo Theater Company), *Arden of Faversham* and *Pericles* (Porters of Hellsgate). More TV: *Suits LA, The Upshaws, Casual, The Young & The Restless, StartUp,* and *Fresh Off the Boat*, among others.

Originally from the suburbs of Washington DC, Mara is a graduate of NYU's Tisch School of the Arts with training from RADA in London. When she's not acting herself, she is a sought-after audition coach, coaching fellow actors through her business Your Audition Friend: www.yourauditionfriend.com. Say hi on socials: @mararklein

IN THE CAST & CREW



Daks McClettie II (Abner/Malik) is a Los Angeles–based actor and artist originally from Charlotte, North Carolina. He graduated in 2022 from the inaugural class of the Chadwick A. Boseman College of Fine Arts at Howard University. His training includes The Groundlings School and Midsummer in Oxford, a program of the British American Drama Academy (BADA).

His work spans theatre, film, television, improv, and sketch comedy. He recently co-wrote and performed in a two-man show at iO Theater as part of The Fest Vol. 2, a BIPOC comedy festival. He is thrilled to make his Fountain Theatre debut in *Confederates.*

Daks is grateful to his family, friends, teachers, and fellow artists who continue to support and challenge him.



Nedra Ryan Taylor (Sara) is an actress, vocalist, producer, and director originally from North Carolina. She is an alumni of both The Juilliard School and Howard University. In 2025 Nedra was Awarded the Craig Noel Award for Best Lead Actress in a Play from the San Diego Critics Circle for her portrayal or Esther Mills in *Intimate Apparel*. Credits Include: *The Red Man* (Ojai Playwrights Fest.) *The Ripple The, Wave that Carried me Home*(Luna Stage); *Push Party* (The Hearth Theatre Co.), *STEW* (Ebony Repertory Theatre), *Intimate Apparel* (North Coast Repertory Theatre), *Lady Day at Emerson's Bar and Grill* (Syracuse Stage), *Nothing, Nothing* (HERO Theatre), *The First Deep Breath* (Geffen Playhouse), *Clyde's* (Goodman Theatre and Center Theatre Group); *Perseverance* (Portland Stage) and many more. Nedra is excited to make her Fountain Theatre debut this Fall! RNR J29:11



Cortney Scott Wright (Luanne/Jade) is excited to return to the Fountain Theatre stage! She is an actress, singer, writer hailing from Saginaw, MI. A graduate from the University of Michigan with a BFA with a focus in Theatre performance. She was last seen here as a part of their award-winning cast of *Joe Turner's Come and Gone*. Most recently seen at the Will Geer Theatricum Botanicum in this summer's production of *A Midsummer Night's Dream*. Her television credits include: *Unbreak My Heart: The Toni Braxton Biopic* (Lifetime), *Game Shakers* (Nickelodeon) and her voice can be heard in a Toyota VO commercial and numerous audiobooks from sci-fi adventures to children's books!

Cortney was a staff writer for the popular children's series *Blippi* and *Meekah* where her episodes can be found on Disney + and Netflix.

WHO'S WHO



Andrea Allmond (Sound Design and Original Music) (She/They) is a Sound Designer and Composer for Theatre, Film, Audio Dramas and Immersive Installations. She is happy to return for another collaboration at The Fountain after designing *Poetry for the People: The June Jordan Experience*, *Fly Me To The Sun*, *Alabaster* and *Last Summer at Bluefish Cove*. Andrea's work has also been heard at The Daryl Roth Theatre, The Old Globe, Pasadena Playhouse, Westport Country Playhouse, American Repertory Theatre, McCarter Theatre, Dallas Theatre Center, Geffen Playhouse, Milwaukee Repertory Theatre, Nantucket Performing Arts Center, South Coast Repertory and the Carpenter Center. Find out more about her design work at andreaallmond.com



Alison Brummer (Lighting Design) is happy to return to the Fountain Theatre for *CONFEDERATES*. She has designed the lighting for several Fountain Theatre productions including: *FLY ME TO THE SUN, ALABASTER, I DANIEL BLAKE, FATHERLAND* (LA & NYC), *UNCONDITIONAL, FREIGHT* (live and streaming on STARZ), *LIFESPAN OF A FACT* (LA & Ventura), *ROE*, *Walking the Beat (UNITED WE STAND, FLICKER and C.H.I.N. UP!)* and *CITIZEN* with Grand Performances at Inner-City Arts in DTLA. Recently Alison lit Pointeworks Ballet's *COMPOSITIONS* at the Balboa theater in San Diego and provided the lighting design and scenic direction for the NY premiere of *UNCONDITIONAL* at La Mama in NYC. Alison is a Theater Consultant at DLR group, an integrated design firm.



Raymond O. Caldwell (Director/Artistic Director) is an award-winning director, writer, producer, educator, and the Artistic Director of the Fountain Theatre. He received the 2023 SDCF Zelda Fichandler Award for his artistry and deep investment in community. His work has also earned multiple Helen Hayes Awards for directing, writing, and producing.

Recent directing credits include *Somewhere Over the Border* at Mosaic Theater Company, *A Fine Madness* at Woolly Mammoth Theatre Company, *Paradise Blue* at Studio Theatre; *Fat Ham* at American Stage; *Look Both Ways: A Tale Told in Ten Blocks* at The Kennedy Center; *Romeo & Juliet* at Folger Theatre; *Skeleton Crew* at The Contemporary Theatre of Ohio; and *Passing Strange* at Signature Theatre.

Caldwell previously served six seasons as Artistic Director of Theater Alliance, where he developed socially engaged work with local and international impact. Prior to artistic leadership, he was a faculty member and resident director at Howard University. He also served for 6 seasons as the Community Engagement Partnership Manager at Arena Stage. He holds an MFA from The Ohio State University and a BFA from the University of Florida. www.raymondocaldwell.com

IN THE CAST & CREW



Wendell C. Carmichael (Costume Designer) has award-winning credits across Los Angeles, Orange County and the United States. His local collaborations include Geffen Playhouse, Pasadena Playhouse Laguna Playhouse, Ebony Repertory Theatre Company, Antaeus Theatre, Boston Court Theatre Company, Center Theatre Group and A Noise Within Theater Company. He is a two time NAACP Theatre Award winner 2015 and 2026.



Nedra Constance Gallegos (Intimacy Coordinator) has an MFA in Theatre from Pennsylvania State University and has been an Intimacy Coordinator since 2019, working in theatre, films, and music videos. Her work includes the Lilith videos for recording artist Halsey, work at the Geffen on Dominique Morisseau's play *Paradise Blue,* and serving as the IC faculty consultant at the New York Film Academy. She has been a proud member of Actors' Equity since 1996.



Belynda Gonzales (Assistant Stage Manager) is a fourth-year Theatre Arts student at the University of La Verne. She hopes to pursue a career in theatre and film production, with additional interest in writing. Her previous credits include *Miss You Like Hell*, *The Importance of Being Earnest,* and *Proof* at the University of La Verne where she helped as stagehand and developed an appreciation for the technical aspects of theatre production. Most recently, she served as scenic designer for *Steel Magnolias*, exploring her interest in world-building.



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WHO'S WHO



Andrea Lopez (Properties Designer) is a Bilingual multi-hyphenated Theatre Artist. A Proud Chicana, Nepantlera, who believes the arts should be available to all, restricted to none– Teatro Para Todos. She's a Director - Playwright - Dramaturg - Actor - Producer specializing in community-based theatre. A CalPoly Pomona Graduate. She's grateful and elated to be back at The Fountain Theatre, but even more grateful for your presence tonight. Enjoy the show! Most recent collaborations include: *California Story*, and *Torera* (Outside In Theatre) *The Last Play* by Rickerby Hinds, and *The Red Rose LA* (Latino Theatre Co.) Associate Artistic Director for *iambic lab*: *Heaven of Invention* (Independent Shakespeare Co.), *As You Like It* (Griffith Park Free Shakespeare Festival), *Aqui Es Tu Casa* (24th St Theatre) *The Play That Goes Wrong, Failure*: *A Love Story,* and *Kentucky* (Pomona College), *3 Conversations with My Dead Dad* (The Wayward Artist) *If I Forget* (The Fountain Theatre) *King Lear* (The Wallis Annenberg Center)



Matthew McCarren (Scenic Designer) is a freelance scenographer specializing in designs for black box, thrust and found spaces. Matthew currently serves as the Technical Director and Scene Shop supervisor for Cornish College of the Arts in Seattle, Wa. Nationally, Matt's designs have been featured at Mile SquareTheatre, NJ., Actors Episcopal Guild, NYC, Helen Mills Theatre, NYC, 59E59, NYC, Notre Dame Shakespeare Festival, Montana Shakespeare in the Parks, Seattle Shakespeare Company, P45 Theatre Co.,Thingamajig Theatre Co, Cleveland Opera Theatre, Theatre Alliance (D.C.), Arts West, Seattle WA., Seattle Children's Theatre, Seattle Rep. The Fountain Theatre, LA. and the Hawaii Performing Arts Festival. Internationally Matthew has served as technical director and resident scenographer for the Oberlin in Italy opera program based in Arezzo, Italy. Matthew's scenographic designs have been featured internationally at the 2007 Toronto Fringe Festival, the 2007 Prague Quadrennial, in Prague, CZ. and in Arezzo and Cortona, Italy at the ICASTICA Summer Arts Festival (2013-2016). Matthew has lectured as faculty with Cornish College of the Arts, University of Wyoming, Fort Lewis College in Durango, Co. and Interlochen Center for the Arts. Matthew holds an MFA in Design with an emphasis in Czech/Eastern European design from The Ohio State University and has studied at the Academy of Performing Arts (DAMU) in Prague with Czech designers Jaroslav Malina and Petr Matsek. www.rabbitholedesigns.com.

ALL CHILL
a hip-hop ice cream shop

IN THE CAST & CREW



RheAnn Mennefield (Assistant Director/Dramaturg) is deeply honored to be a producer and assistant director of the Los Angeles premiere of *Confederates*, presented by The Fountain Theatre. RheAnn is a director, writer, producer, dramaturg, and proud Mississippian. RheAnn holds a BA in Theatre Arts with concentrations in Directing and Playwriting from Marymount Manhattan College. She developed her passion for dramaturgy and play development as a New Work Development Intern at The Public Theatre in New York. Recent directing and dramaturgy credits include Notch Theatre Co., Geffen Playhouse, and The Fountain Theatre.



Lanae Wilks (Stage Manager) is currently an LA Based Stage Manager. Originally from Baltimore Maryland, she completed her MFA at California Institute of the Arts. A lover of art in all shapes and forms her recent Stage Management credits include; *The Piano Lesson* at A Noise Within; Geffen Writers Room at The Geffen Playhouse; IAMA New Works Festival, *But You Could've Held My Hand* & *Radical or are you going to miss me* at IAMA Theater Company; *The Body's Midnight* at Boston Court Pasadena; *Big Black Cockroach* (BBC) at Redcat, *The Red Man* at The Ojai Playwrights Conference, *नेहा & Neel* at Latino Theater Company, *Fairview* at Rogue Machine Theater, *Edgar Allan Poe's Murder Mystery Musical* with Shipwrecked Comedy and many more. She wants to thank her family and friends for their continued support.



FOUNTAIN THEATRE STAFF



Johannah Maynard Edwards (Interim Managing Director) is a director, producer, and arts leader. She previously served eight years as Executive Artistic Director of the National Women's Theatre Festival, where she produced, directed, and developed hundreds of productions, workshops, and readings by artists of underrepresented genders.

Her directing and producing credits include the regional premiere of Clare Barron's *Dance Nation*, her original work *The Momversations Project*, digitally native productions of Mfoniso Udofia's *Othello*, Lauren Gunderson's *Natural Shocks*, and Carson Kreitzer's *Freakshow*, and the development of new work by artists including Karen Finley and Jacqueline E. Lawton.

Johannah's artistic practice centers socially engaged new work, devised performance, and universal access. She received the Kennedy Center's LEAD® Emerging Leader Award for her accessibility work and is the author of *The Sensory Friendly Workbook*. She is a graduate of NYU Tisch / Playwrights Horizons Theatre School.



Madison Mellon (Development Associate) is a Los Angeles–based arts professional with experience in theatre, media studies, and nonprofit development. She holds a BA in Drama from Vassar College and an MA in Cinema and Media Studies from USC, where she focused on queer studies, animation, and musical theatre.

Currently a Development Associate and grant writer at the Fountain Theatre, Madison supports fundraising efforts that expand access to the arts. Her background also includes theatrical production, graphic design, puppetry, and stage management. She is additionally a theatre critic for Stage Raw, covering productions throughout Los Angeles.



Dan Pyuen (Audience Services Manager) (they/them) is an arts leader who specializes in using interactive and transmedia formats such as gaming and Actual Play production to broaden the horizons of storytelling and community. They are currently a Masters of Science candidate at the University of Southern California for Arts Leadership, having previously worked with organizations such as the Shakespeare Theatre Company, the Folger Shakespeare Library, and Imagination stage. They are the co-founder of the Asian Artists Producing Initiative, a collective of API diaspora artists and performers in the TTRPG Actual Play space dedicated to platforming API voices and producing API centered and staffed work.

FOUNTAIN THEATRE STAFF



ReSheda Terry (Impact & Engagement Manager) is an actress, multidisciplinary creative, and creative leader whose work spans film, television, digital media, theatre, and community-centered storytelling. Formally trained at the Stella Adler Studio of Acting in New York and the American Conservatory Theater in San Francisco, her screen credits include the SXSW-premiered feature *Me Little Me*, winner of Best Narrative Feature at the Urbanworld Film Festival, as well as projects for Lifetime and streaming platforms. Whether inhabiting a character or helping bring a project from concept to screen, ReSheda approaches her work with curiosity, intention, and a commitment to the craft. Her creative work also includes collaborations with established arts and cultural institutions, reflecting an expansive approach to storytelling that moves fluidly between performance and the creative process as a whole. She serves as Impact & Engagement Manager at the Fountain Theatre, where she brings her artistry and collaborative sensibilities to community engagement and participatory storytelling. Across her artistic and organizational work, she is committed to creating spaces where individual stories, collective experiences, and community voices are recognized as essential to the creative process.



Scott Tuomey (Technical Director/Facilities 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*.



Ashley Weaver (Production & Company Manager) is as a Los Angeles based Stage Manager and Production Manager. Ashley has built her career focusing on new works and Immersive Theatre meant to engage and challenge audiences. Ashley is grateful to continue creating impactful art here at the Fountain Theatre. Select credits include: *at the very bottom of a body of water* (Stage Manager) with Boston Court, *Ain't Misbehavin* (ASM) with Ebony Repertory Theatre, *Poetry for the People* (Stage Manager) with The Fountain Theatre, *The Last Play By Rickerby Hinds* (Stage Manager) with LATC, *Fat Ham* (Stage Manager) with Dezart Performs, *Happy Fall* (ASM) with Rogue Artist Ensemble and Los Angeles LGBT Center, *Two Stop* (Stage Manager/Associate Producer) with EST/LA, *Punk Play* (Stage Manager) with Circle X Theatre, *Cabaret* (Choreographer) with University of La Verne.

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REMEMBERING **DOROTHY WOLPERT**

The Fountain Theatre remembers Dorothy Wolpert for the generosity, leadership, and care she gave this organization from its earliest days.

As the Fountain's Founding Board Chair, Dorothy helped shape the theatre not only as an institution, but as a community. Her belief in the power of art, conversation, and gathering helped create the foundation on which the Fountain continues to grow.

In her honor, we are proud to rename our upstairs café the **Dorothy Wolpert Café**, a space envisioned in the spirit of welcome and connection that Dorothy championed throughout her service to the Fountain.



At the heart of the café will be our new **Banned Book Bookshelf,** an evolving collection of challenged and banned books available for audiences, artists, students, and neighbors to read, discuss, and share.

We invite you to come upstairs, pull a book from the shelf, stay awhile, have a conversation, and make the space your own.

Dorothy's legacy lives on in the community she helped build, and in every new conversation that begins here.

Be a part of making the Banned Book Shelf a reaility with a gift in Dorothy's honor today.

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