



THE  
FOUNTAIN  
INTIMATE.  
EXCELLENT.  
Theatre



# Daniel's Husband

BY MICHAEL MCKEEVER

SOUTHERN CALIFORNIA PREMIERE



## THE FOUNTAIN THEATRE

The Fountain creates, develops and produces new plays and re-imagined classics expressing the diverse social issues and cultures of Los Angeles and the nation. We give artistic voice to the voiceless; while engaging communities and students through our outreach programs. Diversity and inclusion sit at the heart of our mission, passionately committed to the purpose that the richly varied population of Los Angeles sees itself on our stage.

The intimate Fountain Theatre was founded in 1990 by Co-Artistic Directors, Deborah Culver and Stephen Sachs and is now one of the most highly regarded theaters of any size in Los Angeles. Mayor Eric Garcetti honored The Fountain for “creating, developing and producing new plays that have been seen across the nation.” The Fountain has won hundreds of awards for theatre excellence.

Fountain for Youth is the company’s arts education program, providing youth from low-income communities across Los Angeles with the transformative benefits of theater arts-based learning experiences. The Fountain Theatre is also the foremost presenter of flamenco in Los Angeles.

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# FROM THE ARTISTIC DIRECTORS



Welcome!

Our 2019/20 season blazes forward with our Southern California Premiere of *Daniel's Husband* by Michael McKeever. You'll remember actors Bill Brochtrup and Tim Cummings, who were so unforgettable in *The Normal Heart* a few years ago. And Ed Martin, who starred in our landmark revival of *The Boys in the Band* back in 1993. There is continuity here, a unifying connection – from *Boys* to *Normal Heart* to *Daniel's Husband* – and our commitment to tell these stories on our Fountain stage, stories of struggle in the gay community as they fight for the most fundamental of all human rights: to be who we are and love whom we choose. In these dark, hateful times, *Daniel's Husband* invigorates us with this one simple truth: love is worth fighting for. Crown this company with the return of our beloved Jenny O'Hara from *Bakersfield Mist* and the cast is irresistible.

Theatre is also worth fighting for. The Fountain Theatre, in particular, must fight on. In this toxic political atmosphere, it has never been more difficult to be an arts organization, at a time when we've never been more needed. The Fountain Theatre and plays like *Daniel's Husband* are necessary in this city and this country. By revealing our common humanity and by kindling our compassion, theatre can counteract this administration's manufactured fear of "the other." There is no "other." There is only "us."

Enjoy our Fountain production of this much-needed play. Join the fight with us.

Love is worth fighting for.

*Deborah Culver    Stephen Sachs*



Presents

The Southern California Premiere of

# DANIEL'S HUSBAND

By Michael McKeever

with

Bill Brochtrup Tim Cummings Jose Fernando Ed F. Martin Jenny O'Hara

Scenic/Props Design

**DeAnne Millais**

Costume Design

**Michael Mullen**

Lighting Design

**Jennifer Edwards**

Production Stage Manager

**Jessica Morataya**

Original Music/Sound Design

**Peter Bayne**

Technical Director

**Scott Tuomey**

Produced by

**James Bennett Deborah Culver Stephen Sachs**

Executive Producer

**Karen Kondazian**

Producing Underwriters

**Carrie Chassin and Jochen Haber**

**Diana Buckhantz, The Vladimir and Araxia Buckhantz Foundation**

**Anonymous · Laurel and Robert Silton**

**Ken Debie and Ron Guzman · Denis Cagna and Carlos Medina**

Directed by

**Simon Levy**

*Daniel's Husband* was commercially produced by Ted Snowdon at the Westside Theatre Upstairs, October 2018.

New York City premiere presented by Primary Stages at the Cherry Lane Theatre, March 2017,

Casey Childs, Executive Producer, Andrew Leynse, Artistic Director,  
Shane D. Hudson Executive Director in association with Ted Snowdon.

Presented by Penguin Rep Theatre, Stony Point, New York, September - October 2016,

Joe Brancato, Artistic Director & Andrew M Horn, Executive Director.

Originally produced by Island City Stage, Ft. Lauderdale, FL, June 2015.

Andy Rogow, Artistic Director and Production Director

*Daniel's Husband* by Michael McKeever. Copyright© 2016 All rights reserved. Produced by arrangement with Michael McKeever and The Barbara Hogenson Agency, Inc.

## CAST

**Daniel Bixby Bill Brochtrup\***

**Mitchell Howard Tim Cummings\***

**Barry Dylan Ed F. Martin\***

**Trip Jose Fernando**

**Lydia Bixby Jenny O'Hara\***

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

*Daniel's Husband is performed in 90 minutes  
with no intermission.*

## Place

The main room of Daniel and Mitchell's perfectly appointed home.

## Time

Today

**Our post-show discussion series**  
**BREAKING IT DOWN**

**SUNDAY, MAY 5**  
*Daniel's Husband*  
Playwright Michael McKeever

**SUNDAY, MAY 12**  
We're here. We're queer.  
*Gay rights and same sex marriage.*

**SUNDAY, MAY 26**  
From Boys to Angels:  
Gay Theatre in America.  
Hosted by playwright  
Tom Jacobson.

**SUNDAY, JUNE 9**  
The Essential Guide to  
Gay and Lesbian Weddings  
Hosted by author  
Tess Ayers

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Barbara Goodhill 323.663.1525 x307 [barbara@fountaintheatre.com](mailto:barbara@fountaintheatre.com)





## From Playwright Michael McKeever

When I first started to write *Daniel's Husband* in the spring of 2015, same-sex marriage was not legal in this country, only in a handful of states. The play's focus was to be on one couple's involvement in the fight to make it law. The original character of Daniel was almost militant in his passion on the subject, while his partner Mitchell was ambivalent. But while I was writing it, gay marriage became legal in the state where I live, and everything changed. What had seemed impossible at the beginning of the year was now rapidly becoming a reality. And so, I went back to my computer and started over. While the gay community of Florida celebrated this new freedom, I sat in the quiet of my office and pondered what it all meant on a more personal level. After years of pressing our faces against the window we were finally allowed into the store. So why wasn't I interested in going in? I started typing.

Now, I'm a fast writer. A decade of working in advertising proved to me that I don't need time, so much as a deadline, to finish a play. Once I set myself that goal, I seldom miss it. And once I get that first draft done, I can go back and really work on it to make it as good as it possibly can be. I'm one of the few playwrights I know who actually enjoys rewrites. I'm odd, I know.



Anyway, within two weeks a draft of the play was done. This new play was more intimate, more personal. I used my own relationship with my partner as a starting point. We've been together 15 years. He's the Artistic Director of Zoetic Stage in Miami and an award-winning director. He feels very passionately about things. As do I. He very much wanted to get married. I didn't see the point. That's where I started the play: A very basic, very fundamental argument. Now you might think, "How can a gay man not believe in gay marriage?" Take it from a gay man who felt that way, there are many of us who don't. Or didn't.

In the opening scene of the play, a character states his position on the topic, saying:

"The entire concept of marriage, I find outdated, musty and fundamentally wrong. An antiquated contract based more on financial and communal gain than the result of any true emotional connection. An archaic institution - forged in that crucible of all things evil: religion - that, over the years, has been distorted into some putti-infested

concept created by Madison Avenue for the sole purpose of making money. Oh, don't get me wrong. I'm not negating your right to get married. In fact, I'd fight to the death for your right, or any gay person's right, to get married. If that's what you want. But that doesn't mean that I have to want it myself."

**"As I wrote it, the play evolved, new plot points were introduced, characters changed their points of view and things that were once black and white become much more grey. What started as a "small story" became bigger and more universal."**

The thing is, I've actually said some of those things. (Please don't judge me for saying "putti-infested.") I find that many gay men of a certain age feel the same way. While they applaud the freedom for gay people to get married, they don't necessarily believe that

they have to. Simply put: After a lifetime spent being unique in a world full of normal, there was no need to conform into some hetero-normal institution just to fit in.

I would say things like this to my partner and he would just cringe.

So, I put it all into the play. *Daniel's Husband* would focus on two men who have been together for seven years and are living a perfect life. Their relationship is solid and committed. They live in a gorgeous home. They have a terrific life. The only problem is that while Daniel very much wants to get married, his partner Mitchell does not. A small story about big issues. A basic conflict of the play was solid, and I had a fairly good idea of how it would resolve itself. But then, like life itself, things changed. As I wrote it, the play evolved, new plot points were introduced, characters changed their points of view and things that were once black and white become much more grey. What started as a "small story" became bigger and more universal.

The strangest thing? My point of view changed. Something happened while writing the play. As a writer, you have to put yourself in the shoes of the characters you're creating. You have to look at any conflict through their eyes. In doing so, I became acutely aware of my partner's side of the argument. And it wasn't just empathy. It was revelation. Crystal clear and complete, I understood why this basic civil right was not only something to embrace, but something to fight for.

I am so proud that this play tends to move the people who see it. It moves them to take a closer look at both sides of an argument. It moves them to make a deeper commitment to the people they love. And this makes me happy. As a writer you always hope that your work will have an impact on the people who see it. That, one way or the other, it will move them.

And as for myself? This play has kinda moved me too. My partner is now my husband.

MICHAEL MCKEEVER



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## WHO'S WHO

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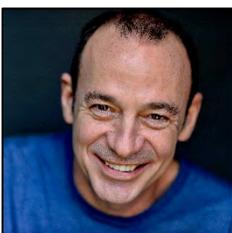


**BILL BROCHTRUP** (Daniel) returns to the Fountain Theatre where he appeared with Tim Cummings in Larry Kramer's *The Normal Heart* directed by Simon Levy. Other Los Angeles area theatre credits include South Coast Repertory, Ensemble Theatre Company, Rogue Machine Theatre, Pasadena Playhouse, L.A. Theatre Works, Boston Court, Evidence Room, Odyssey Theatre, and Antaeus Theatre Company, where he serves as co-artistic director. In New York he appeared in the off-Broadway productions of Jonathan Tolins' *Secrets of the Trade* (Primary Stages) and David Marshall Grant's *Snakebit* (Century Center), as well as the Fringe-NYC production of John Pollono's *Lost and Found*. His film work includes *Life as We Know It*, *He's Just Not That Into You*, *Ravenous* and the upcoming *Hypnotized*. Television credits include series regular roles on ABC's *Total Security* and CBS' *Public Morals* and recurring roles on Showtime's *Shameless* and Jon Avnet's

web series *Kendra*. He enjoyed a five-season run as savvy police psychologist Dr. Joe on TNT's *Major Crimes* and a 10-year stint as cheerful police administrative aide John Irvin on the Emmy Award-winning *NYPD Blue*, returning to the role for this spring's rebooted ABC pilot. [billbrochtrup.com](http://billbrochtrup.com)



**TIM CUMMINGS** (Mitchell) recently earned his Master of Fine Arts in Creative Writing from Antioch University Los Angeles. He is the winner of Critical Read's 2018 'Origins' essay contest for his piece, "You Have Changed Me Forever." He is the recipient of three LA Drama Critics Circle Awards, for Dan O'Brien's *The House in Scarsdale: A Memoir for the Stage* (2018 PEN American Award for Drama) at Boston Court, Larry Kramer's *The Normal Heart* here at The Fountain, Enda Walsh's *The New Electric Ballroom* at Rogue Machine for which he also received the LA Weekly Award for Best Supporting Actor. Selected LA: *Cal in Camo* with Red Dog Squadron at VS Theater; *Need To Know* at Rogue Machine, *The Woodsman* at Coeurage for which he won a StageSceneLA Award for Performance of the Year; *Reunion* and *Eurydice* at South Coast Rep, *Hamlet* and *The Winter's Tale* at Theater 150, *WAR* and *The Walworth Farce* at Theater Banshee, *Tartuffe* and *Camino Real* at Boston Court, *The Last Schwartz* and *Slasher* at The Zephyr, *The Pursuit of Happiness* at Laguna Playhouse. Bway & Off-Bway: *The Guys* directed by Jim Simpson; *Frankie & Johnny in the Clair de Lune* directed by Joe Mantello. Film/TV: *Can You Ever Forgive Me*, *Grimm*, *Rosewood*, *Kensho at the Bedfellow*, *Criminal Minds*, *My Two Fans*, *Presence*, *The Box*, etc. He holds a BFA in Acting from NYU.



**ED F. MARTIN** (Barry) is thrilled to be back at the Fountain. He played Michael in their much-acclaimed production of *The Boys in The Band* in the theatre's infancy. Since then, his part in plays with powerful themes affecting the LGBTQ community include *The Normal Heart* at the Hudson, *The Laramie Project* at the Colony, and *The Laramie Project 10 Years Later* at the Davidson/Valenti. He is proud to continue to promote the conversation with this beautiful piece. He has worked in theatres all over the country including Westside Arts in New York, the Denver Center Theatre, The Arizona Theatre Company, Theatreworks in Palo Alto, and the Laguna Playhouse. Other LA credits include work at the Boston Court, the Odyssey and Theatre 40, where he was a member of their artistic committee. Ed is the recipient of the Ovation, Stage Raw, LA Weekly,

Dramalogue and Robby Awards. TV and film credits include *Angels and Demons*, directed by Ron Howard, *American Crime*, *Castle*, *Medium*, *Buffy the Vampire Slayer* and many others. He gives special thanks to Stephen and Simon.



**JENNY O'HARA** (Lydia) Is so happy to be back at the Fountain where she has also been seen in Stephen Sachs' *Bakersfield Mist*, and in *Broomstick*. Here's some of the rest of her career. Broadway: *The Odd Couple* (female version), *The Iceman Cometh*, *Promises Promises*, *The Kid*, *Fig Leaves are Falling* and *Dylan* (debut with Alec Guinness). Off Broadway: EST: John Guare's *New York Actor*, Steve Martin's *Wasp*, MCC: Peter Hedges' *Good News*, *EST Marathon '93* and *Sedalia*, *Run*. Roundabout: *The Fox*. Regional: South Coast Rep: *My Mother's Brief Affair* and *4000 Miles*, Yale Rep: *Hello & Goodbye*, Back Alley: *The Fox*, The Matrix: *Little Egypt* and *Bold Girls*, The Cast: *Bitter Women*. TV Series Regular and Recurring: *Transparent*, *The Mindy Project*, *The King of Queens*,

*Costello*, *Life's Work*, *The Pastor's Wife*, *My Sister Sam*, *The Facts of Life*, *Secrets of Midland Heights*, *Highcliffe Manor*. Also seen in: *The Kids are Alright*, *911*, *Chicago Fire*, *The Practice*, *Roswell*, *Strong Medicine*, *ER*, *Chicago Hope*, *Party of Five*, *Drew Carey Show*, *Murphy Brown*, *Beverly Hills 90210*, *Law and Order*, *L.A. Law* and many more. M.O.W: *If These Walls Could Talk II*, *The Color of Courage*, *My Name is Jane*, *An Unexpected Family*, *Robin Cook's Terminal*, *A Mother's Prayer*, *Happily Ever After*, *Winnie, V*, *Black Beauty* etc. Features: *Killing Eleanor*, *30 Day and 30 Nights*, *BFF*, *Devil*, *Matchstick Men*, *Mystic River*, *Angie*, *Career Opportunities*, *Heartbeat*. So far, so good.

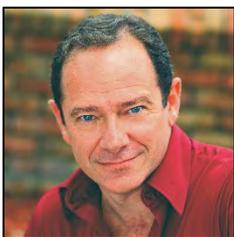
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"I think about the blessings of marriage. It is morally one of the best things in my life. Being married to Chasten makes me a better person. I would even say it moves me closer to God. The idea that this of all things is what people are attacking each other over and excluding each other over, when God is love, we are taught. Of all the things to beat people up over on theological grounds, it just seems to me that loving shouldn't be one of them." **Pete Buttigieg**

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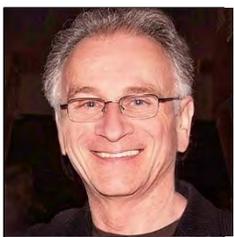


**JOSE FERNANDO** (Trip) Forged from the tropics of Costa Rica and the raging waters of Niagara Falls, Jose Fernando is here to entertain you. Since the third grade he's devoted his life to performing in the hopes of making others feel something. He studied Theatre and Musical Theatre at Penn State & Columbia College Chicago respectively. During his college days he had the privilege of performing tenor solos in the Hayden Lord Nelson Mass at Carnegie Hall in NYC. He's now thrilled to be on stage again playing the role of Trip. Before his premier performance at the Fountain Theatre's mainstage in *Daniel's Husband*, you may have seen him in the theatre's Rapid Development Series or traversing the mountainside in Breckenridge, CO Theatre's world premiere of *The 10th*. If those don't ring a bell, perhaps you saw him on Disney Channel's *Disney 365* or on the set of *Black-ish* and *Once Upon A Time*. Possibly even playing around on Disney's *GameOn*. After hanging up his mouse ears, Jose Fernando co-created and starred in the award winning *New Hardy Boys* as Frank Hardy (season one currently on YouTube). Since sleuthing through Dixon Bay he did some commercial work with Google, Snapchat, and other tech companies. It was *Almost Love* for him working with Sabrina Carpenter and Hollywood Records last year on a couple of their music videos. Jose is now audaciously seeking fresh theatrical representation - hoping to be your friendly neighborhood superhero or villain. He's not picky, just wants to have fun and get paid to play pretend.



**MICHAEL MCKEEVER** (Playwright) has written 30 full length plays that have been produced at theatres around the world. Theaters in the United States and Canada include Penguin Rep, Marin Theatre Company, NCTC, Phoenix Theatre, Stage West, Island City Stage, 1<sup>st</sup> Stage, Buffalo United Artists, Actors' Playhouse, Palm Beach Dramaworks and Florida Studio Theatre. His plays have also received productions throughout Europe and Russia, among them, *Komödie Dresden* (Dresden, Germany), *Och-Teatr* (Warsaw, Poland) and *Theater in der Josefstadt, Kammerspiele* (Vienna, Austria). His most produced plays include *Mr. Parker, Clark Gable Slept Here*, *South Beach Babylon*, *37 Postcards*, *Stuff*, *Suite Surrender* and *Melt*. His play *Daniel's Husband* recently ran Off-Broadway at the Westside Theatre, following successful runs at Penguin Rep and Primary Stages,

where it was nominated for an Off-Broadway Alliance Award for Best New Work. His play *After* recently ran Off-Broadway at 59E59 Theatres. McKeever has won numerous Carbonell and Silver Palm Awards and has received three Florida Individual Artist Fellowships. His work has been nominated four times for the Steinberg/American Theatre Critics New Play Award. He is a three-time finalist for Humana Festival's Heideman Award, and an NEA Residency Grant recipient. McKeever and his husband, Stuart Meltzer, are co-founders of Zoetic Stage, a Miami-based theater company dedicated to developing new work and bringing different and exciting points of view to established plays. He is a proud member of Actors' Equity and the Dramatists Guild. Find out more at [michaelmckeeperplays.com](http://michaelmckeeperplays.com)



**SIMON LEVY** (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 has been twice 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](http://www.simonlevy.com)

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Directed by Snehal Desai  
Music Direction by Marc Macalintal  
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**PETER BAYNE** (Original Music/Sound Design) Previous credits with the Fountain: *Runaway Home, Arrival & Departure, The Chosen, Dream Catcher, The Painted Rocks of Revolver Creek, Citizen: An American Lyric, Reborn, The Brothers Size, Broomstick, In the Red and Brown Water, The Normal Heart, 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.



**JENNIFER EDWARDS** (Lighting Design) Jennifer is so grateful to be a part of the Fountain Theatre's production of *Daniel's Husband* with this incredibly talented company of artists. Some favorite lighting designs include: *Chicago* and *Newsies* at Moonlight Amphitheatre, *Mamma Mia!* and *Kiss of the Spider Woman* (San Diego Critics Circle Nominee) at the Welk Resorts Theatre, *Broomstick* (L.A. Ovation Award Nominee) and *My Manana Comes* (NAACP Theatre Award Winner) at the Fountain Theatre, *Broadway and Beyond* at the Alex Theatre, *Step Up* at the Pasadena Playhouse; *The Full Monty* and *Dreamgirls* at SDMT, *El Grande Circus de Coca Cola* at the Skylight and Colony Theatres. Jennifer is also a proud AEA Stage Manager since 1994. Jennifer is forever grateful to all of her theatre families for making the magic that enlightens, inspires and creates beauty

for us all to share. Love to Marc and Mom!



**DeANNE MILLAS** (Scenic Design) is a native Angeleno, a long-time creative producer, and a self-taught designer. For her home theater company, Sacred Fools, she's designed the sets for *Taste* (Stage Raw Award winner and Ovation Award nominated), *Do Androids Dream of Electric Sheep?* (L.A. Weekly Theater Award nominated), *Occupation, Astro Boy and the God of Comics, Past Time, Skullduggery* and *The Art Couple*. As a prop designer and set decorator, she's sourced and designed for *Evil Dead in Concert* at the Ace Hotel (her severed leg dancing canes can be seen on her Instagram page), as well as *La La Land in Concert, Willy Wonka in Concert, and Beauty and the Beast in Concert* - all at the Hollywood Bowl. She's also created exhibition design for last summer's SoCal phenomenon, *That's From Disneyland!*, experience design for Escape Room LA / *The Theatre*,

and produced/designed over 200 special events. She's honored to be working once more with all of the wonderful artists at The Fountain Theatre. [www.deannemillais.com](http://www.deannemillais.com)



**JESSICA MORATAYA** (Production Stage Manager) is very excited to be working on *Daniel's Husband*. She is a graduate of California State University, Los Angeles; where she earned her B.A. in Theatre Arts and Dance. She would like to dedicate this show to her mother, Sandra Moreno; she always supported Jessica's passion for stage management. Credits includes: *American Buffalo* (CATCO), *With Love and a Major Organ* (Boston Court Performing Arts Center), *One Drop of Love* (various locations), Anton Chekhov's *Seagull* (The Sidewalk Studio Theatre), *Wood Boy Dog Fish* (Rogue Ensemble), *Damn Yankees* (Cabrillo Music Theatre), *Cenerentola* (Granada Theater), *American Buffalo* (State Playhouse), *The Long Road Today* (South Coast Repertory), *Hair: The Musical*

(Hollywood Bowl) and *La Grand Ensemble* (Los Angeles Theatre Center).



**MICHAEL MULLEN** (Costume Design) is a costume designer and actor. Among his theatrical design credits are *Dreamgirls, The Boy From Oz, Siamese Sex Show, Fugue, When Jazz Had The Blues, Burners, Cabaret, Year Of The Rooster, Fixed, Sweeney Todd, and American Idiot*. He has received several awards and nominations for his work both onstage and off from such organizations as Ovation, L.A. Drama Critics Circle, L.A. Weekly, N.A.A.C.P., Scenie, Stage Raw, Robby, Broadway World, Ticket Holder, Eddon, and Desert Theatre League. He would like to thank his family, friends, and everyone involved with this show for being awesome.



**TERRI ROBERTS\*** (Costume Maintenance/Café Manager) wears many hats at the Fountain Theatre, including the care and repair of production costumes, the on-going maintenance of in-house prop and costume stock, and serving Fountain patrons as manager of the charming Fountain Theatre café. She also works in stage management (production/assistant stage manager on 20 fabulous Fountain shows thus far) and loves every opportunity to also work as casting assistant, props designer/set dresser, house manager and coach for actors. In addition to her work at the Fountain, Terri is also a theatre/entertainment writer. Her 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 entire cast and production team of

*Daniel's Husband* for bringing this incredible love story to life. And finally, deep gratitude, as always, to Stephen and Simon. Proudly Pro 99 and a member of Actors' Equity Association.



Variety Boys and Girls Club enjoyed a free performance of *Hype Man* courtesy of our Fountain for Youth donors.



Friends enjoying our cozy café.



Jessica Broutt, Kieran Medina, Amanda Marie Kohr after a Rapid Development Series event.



Rabbi Daniel Bouskila at a matinee of *The Chosen*.



Playwright Martyna Majok and Susan Stockel celebrate *Cost of Living*.



Lois Tandy savors a Fountain VIP luncheon.



The *Cost of Living* cast engage our audience in post-show discussion.



Suzanne & Donald Zachary at *Ms. Smith Goes to Washington* at LA City Hall.



Joe Morton and Lois Fishman toast the Fountain at VIP Gala.

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## THEATRE STAFF

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**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 29th 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 in 2017 as a partnership between the Fountain Theatre and LA City College Theatre Academy.

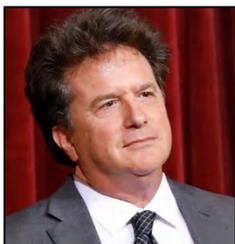


**RICHARD GALLEGOS** (Development/Outreach Coordinator) is an actor and theatre arts educator from Los Angeles, California. As an actor, Mr. Gallegos has been a long time member of Critical Mass Performance Group, and his credits with CMPG are: *AMERYKA* (Kirk Douglas Theatre), *Apollo; Parts 1 & 2* (World Premiere at Kirk Douglas Theatre), *Apollo; Parts 1, 2 & 3* (Portland Center Stage), *Antigone* (Workshop, The Actors' Gang). Other theatre credits include: *The Secret Garden*, *Frost/Nixon*, *Art*, *Othello*, *Anna in the Tropics*, *Sylvia*, *Hortencia and the Museum of Dreams*, *Much Ado About Nothing*. As a member of Rosanna Gamson/Worldwide he has performed in *Grand Hope Flower*, *Aura*, *Rita Goes to Hell*, *Lovesickness*, *Tov*. In his capacity as a Theatre Arts Educator, Richard has created and implemented curriculum with The Company of Angels, Ramona Convent Secondary School, ELACT, Will & Co., ArtworxLA, LACER. He is beyond thrilled to be joining the Fountain Theatre family! Mr. Gallegos is a proud member of AEA. [Richardgallegos.com](http://Richardgallegos.com)



**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.

Special Thanks to: Lacey Anzenc, NuMotion, Jane Anderson and Tess Ayers, Center Theatre Group, Modernica Props/Frank Novak, Scenic Highlights.



**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 celebrity readings of *Ms. Smith Goes to Washington* and *All the President's Men* at Los Angeles City Hall starring Sam Waterson, Bellamy Young, Bradley Whitford, Joshua Malina and Jeff Perry. His stage adaptation 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 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 been nominated for the SDC Zelda Fichandler Award three times, 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*.

The Fountain Theatre thanks these organizations for their support



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**1969** – Police enter the Stonewall Inn in Greenwich Village, New York City, on a routine raid aimed at arresting gay patrons and encounter violent resistance from the gay community. The event marks the beginning of the modern gay rights movement.

**1970** – Jack Baker and Michael McConnell become the first same-sex couple to apply for a marriage license in Minneapolis, Minnesota. Their application is rejected, and they lose their appeal.

**1973** – Maryland becomes the first state to ban same-sex marriage.

**1984** - Berkeley, CA passes the nation's first domestic partnership law.

**1989** - Court rulings in NY and CA define same-sex couples as families.

**1996** – President Bill Clinton signs the Defense of Marriage Act (DOMA) into law, cutting off same-sex couples' access to marriage benefits in many states.

**2000** – Vermont becomes the first state to legalize civil unions between same-sex partners.

**2003** – The Federal Marriage Amendment is introduced to the House of Representatives. The amendment would add language to the Constitution stating that marriage should only occur between a man and a woman.

**2004-2006** – San Francisco begins marrying same-sex couples. Portland, Oregon follows. A poll taken by the Washington Post shows that 51% of the country favors same-sex couples to marry. 23 states ban same-sex marriage.

**2008** – California bans same-sex marriage by popular vote on Proposition 8, a measure on the state ballot. The following year, the California state Supreme Court upholds that decision.

**2011** – President Barack Obama tells the Department of Justice to stop defending DOMA in court, stating that it is unconstitutional.

**2012** – Obama publicly states his support for same-sex marriage. The same year, three states—Maine, Maryland and Washington—become the first to legalize same-sex marriage by popular vote. A federal appeals court rules that California's Proposition 8 is unconstitutional.

**2013** – Several Supreme Court decisions remove barriers for same-sex couples. Seven states legalize same-sex marriage. The IRS recognizes same-sex married couples.

**2014** – The U.S. Supreme Court decides not to rule on whether states can ban same-sex marriage. Immediately after the announcement, same-sex marriages begin in five states. Same-sex marriage is now legal in 30 states.

**2015** – The U.S. Supreme Court makes same-sex marriages legal in all 50 states in *Obergefell v. Hodges*.

## Timeline

### Same-Sex Marriage Laws

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## FOUNTAIN SPOTLIGHT

### JEFF HEGLIN AND RANDY SHERIFF

Marriage equality is a divisive issue, to say the least, even in the LGBTQ community – some view it as a sell-out, others as a long-overdue recognition. When we first got together in the early 1980s, neither one of us expected the relationship to last more than five years, because that's what we were told – gays just can't commit. 37 years later, we're guessing that's probably not true. We didn't get married when California first legalized same-sex marriage because we knew there



would be legal challenges. But we supported those who did, and in fact got sworn in as deputy commissioners so we could perform marriages. Many couples were older men and women who had been together for years, some as long as 40 years. But there was also a young Latino couple with shaved heads and tattoos, holding hands and patiently waiting their turn. We got married in 2013 after the U.S. Supreme Court decision. Our proposal to each other was, "So... should we?" Hell, yes!

Every other minority, our generation and those before us had impossible hurdles of prejudice and hatred to overcome. But they did, we did, one struggle, one victory, at a time – Stonewall in New York, the Black Cat here in Los Angeles. And each new generation builds on the foundation of growing understanding and acceptance. Many engage in political activism. Some, like us (we're older now), find that simply living our daily life, simply being who we are, gradually dissolves the barriers and misconceptions.

We applaud the Fountain Theatre for its long commitment to showcasing the many voices in our community – race, gender/identity, class, religion, hearing and physically challenged – with equal compassion and commitment. We hope you enjoy "Daniel's Husband." Stay for cake!

- Jeff and Randy



"Same sex marriage is not about two people being gay:  
it's about two people who love each other."

**Luke Macfarlane, actor**

## THE ARTISTIC DIRECTORS CIRCLE

SPECIAL THANKS TO THE ARTISTIC DIRECTORS  
CIRCLE MEMBERS FOR THEIR EXTRAORDINARY  
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*The following individuals and organizations have made  
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between January 2018 and April 2019*

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*\*Of blessed memory*

For more information about leadership gifts please call  
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## THEATRE IN THIS MOMENT



In Japanese tea ceremonies, the term *ichi-go-ichie* describes the concept of treasuring the unrepeatable nature of a moment. Translated as “for this time only” or “one opportunity, one encounter,” the phrase reminds us to cherish any gathering that we may take part in, citing the fact that any moment in life cannot be repeated; even when the same group of people get together in the same place again, a particular gathering will never be replicated, and thus each moment is always a once-in-a-lifetime experience. Treasure every encounter, for it will never recur again. Such is also the ephemeral nature of theatre.

Each performance is alive, in that instant, never to be repeated. Like a tea ceremony and life itself, theatre is experienced in ‘each moment, only once’ and the value of each stage performance is that it happens only once in a lifetime. There is no other opportunity. Only this time. Not only is each performance unique, so is each scene, each line within each scene, each moment within each line. A word, a phrase will never be uttered that same way again. A light cue, a swell of sound, the flurry of dazzling costumes, affects each audience member differently night to night. Each moment is unrepeatable and special in its own right.

The duality of the “one moment” reality of theatre is that it comes after endless repetition. Actors labor through weeks of rehearsal, reworking scenes dozens of times, with countless hours drilling the same lines over and over. In rehearsal, the director’s mantra is “Do it again.” Basketball great Larry Bird said that in high school he would shoot 500 free throws every morning before his first class. Actors, like athletes, rehearse the same scene repeatedly so the mechanics of the lines and the blocking become second nature. They no longer have to think about what they’re saying and doing, so they can be “in the moment.” Repetition brings freedom. Release. As Prince once sang, “There’s joy in repetition, there’s joy in repetition.”

For twenty-nine years at the Fountain Theatre, the “one opportunity, one encounter” concept of *ichi-go-ichie* is proven true over and over again with our audiences. After seeing a play in our theatre, our patrons spill out onto Fountain Avenue changed, not the same people they were going in. An alchemy happens. In that moment. That cannot be repeated. For tomorrow night’s audience, it will be something else.



## EXECUTIVE DIRECTOR FOR DANIEL'S HUSBAND KAREN KONDAZIAN

I was invited to the first table reading of *Daniel's Husband*. I cannot remember a simple read-thru--with scripts in hand--ever before bringing me to tears. But that's what it did. And what surprised me even more was just how funny this play is--funny in the way that real life can be, making us laugh while teaching us lessons all at the same time. Love is love is love. It is encompassing, powerful, and often hilarious. The Fountain has been my theatrical home for nearly 25 years and the geniuses who run this place never go for the easy choices. They foster works that seek not just to entertain, but to expand and enlighten. It's such an honor to help give a home to one such piece. Enjoy *Daniel's Husband* and thank you for supporting The Fountain Theatre.

## PRODUCING UNDERWRITERS



CARRIE CHASSIN & JOCHEN HABER "We support the Fountain's explication of meaning in every marginalized community. The themes of *Daniel's Husband* of love in many forms and gay marriage are really universal and this talented cast is truly exceptional at breathing life and empathy into each character. They reach into the audiences' humanity and provide an unforgettable theatre experience."

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. In *Daniel's Husband*, the Fountain examines gay marriage in a unique way. It is a play that, with sensitivity and compassion, shows us that love is universal and must be valued even when facing the most challenging times."



LAURIE & ROBERT SILTON "The Fountain Theatre consistently provides the community with excellent productions that are relevant, thought provoking, entertaining and important in ways that good theatre should be. We are so proud to be a part of the Fountain Theatre family!"

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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 January 2018 - May 2019.

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Tracy Gore

Phyllis & Fred Gottlieb  
Susan Greenberg  
Timothy Guth  
Howard Goodwin Harned  
Lewis Hendrick  
Diane Scott Hunsaker  
Sarah Hunter  
Eugene Hutchins  
Sybil & Richard Israel  
Anne & Marc Janowski  
Karin Joffe  
Brenda Johnson-Grau  
Loren Judaken ●  
Marie Kaufman  
Erica Keeps  
Nancy Keystone  
Martha Koplin  
Jennie O'Hagan Korneychuk  
Pamela Koslow  
Valerie Kukulenski  
Jane Kurtzman  
Brenda Lakin  
Renee Lamkie  
Rosalie Lazarus  
Sally Lehnhardt  
Simon Levy  
Paula Litt  
Gail Major  
Joette Marks  
Shelby Marston-Ainley  
Ruth Matthias  
Theresa McGill  
Tracy Mercer  
Kirsten Merilo  
Indira & Lou Moggaddam  
Marlene & Lee Morris  
Arlene Nolan  
Erna & Dan Osterweil  
Rhoda Pell  
Pamela Phelps  
Leslie & Leonard Reid  
Monica Rodriguez  
Julie Rogers  
Caroline & Richard Rosenstein  
John Ruskin  
Sarhad Sarkisian  
Nira Sayegh  
Valerie Shaw  
Mary Smith  
Esta Spalding  
Edda Spielmann  
Susanne Spira  
Barbara Starr  
Janice & Jill Tarr  
Dolly & Rudy Tidalgo  
Maria Valenzuela  
Azniv 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

● Founding Members of  
Fountain For Youth

**Thank you all!**

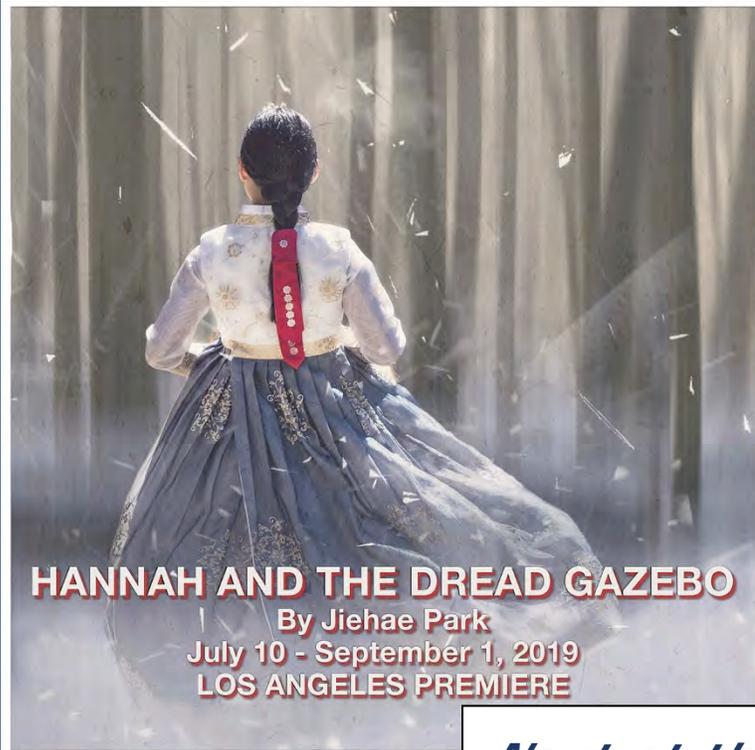
*We have made every effort to acknowledge your generosity accurately. If an error has been made, please notify The Development Office immediately.*

[barbara@fountaintheatre.com](mailto:barbara@fountaintheatre.com)

"It is heartening to see an intimate theater like the Fountain advocating for what is in our collective interest as a nation."

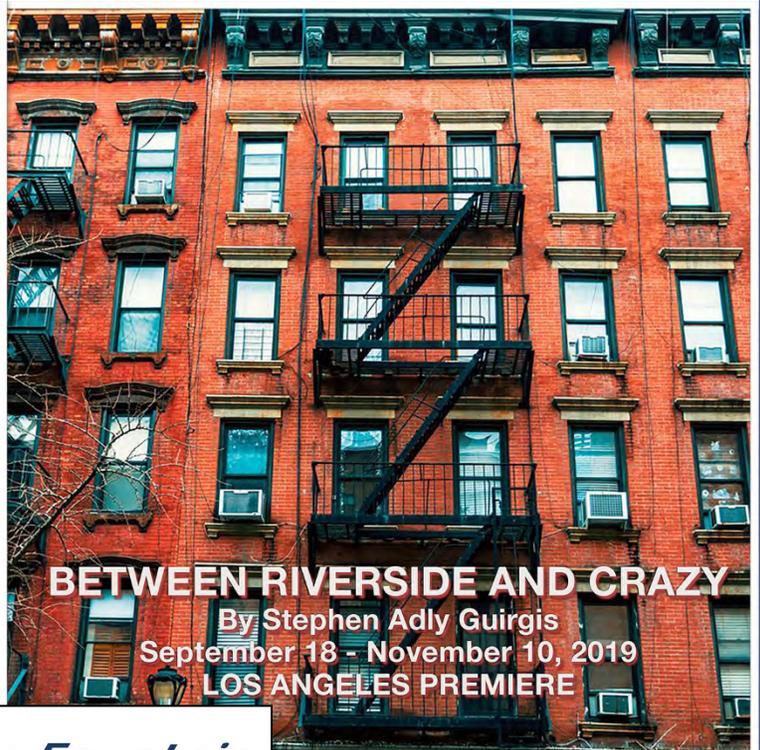
Charles McNulty, Los Angeles Times

# 2019/20 @ THE FOUNTAIN



## HANNAH AND THE DREAD GAZEBO

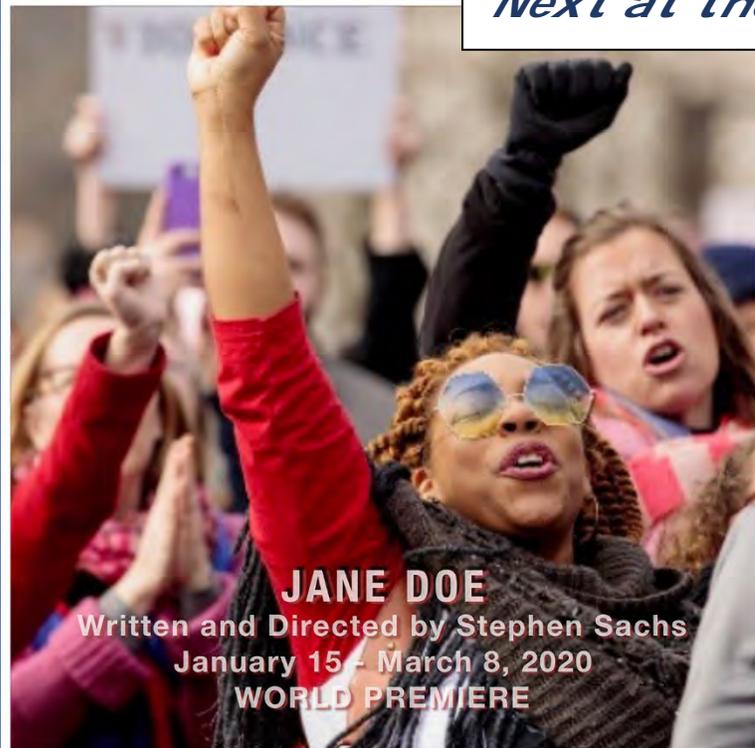
By Jiehae Park  
July 10 - September 1, 2019  
LOS ANGELES PREMIERE



## BETWEEN RIVERSIDE AND CRAZY

By Stephen Adly Guirgis  
September 18 - November 10, 2019  
LOS ANGELES PREMIERE

*Next at the Fountain*



## JANE DOE

Written and Directed by Stephen Sachs  
January 15 - March 8, 2020  
WORLD PREMIERE



## IF I FORGET

by Steven Levenson  
March 25 - May 17, 2020  
LOS ANGELES PREMIERE