



in association with



presents the California
premiere of

One Magical
Wish

One
Unforgettable
Journey

HANNAH^{AND} DREAD GAZEBO^{THE}

BY JIEHAE PARK



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.

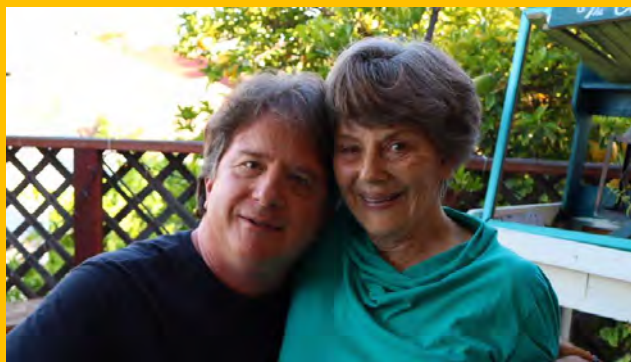


EAST WEST PLAYERS

Established in 1965, East West Players has since premiered more than 228 plays and musicals, along with over 1,000 diverse readings and workshops for actors, writers, and directors. By building bridges between Eastern and Western cultures, EWP has cultivated one of the most diverse audiences in Los Angeles with over 70% of it being people of color. Our company continues to build platforms for artists of color while advocating for multi-faceted representations of the Asian Pacific American experience in the performing arts. EWP was founded by nine Asian American artists (Mako, Rae Creevey, Beulah Quo, Soon-Tek Oh, James Hong, Pat Li, June Kim, Guy Lee, and Yet Lock) seeking to create roles beyond the stereotypical parts they were offered in mainstream Hollywood. EWP’s main stage is the David Henry Hwang Theater, housed within the Union Center for the Arts in downtown Los Angeles’ Little Tokyo district. The theater serves more than 25,000 people each year and has become a creative center in this historically significant setting



FROM THE ARTISTIC DIRECTORS



We embrace the sunny days and nights of summer with the California Premiere of *Hannah and the Dread Gazebo*, a warm-hearted and enchanting new play by Korean-born Jiehae Park. We were enthralled by the world premiere at the Oregon Shakespeare Festival in Ashland and knew immediately we wanted to introduce this inventive female playwright to Los Angeles audiences. The play is a whimsical and poignant tale of a modern family and the barriers they must cross, both real and imagined, to find the urgent truth they seek. With national barriers and borders between governments so tragically on our minds today, the surprising journey of Hannah, her mother, and her grandmother to a faraway land remind us of the power of hope, magic and the need to connect. All of it beginning with a wish. The play urges us to ask ourselves: if I could hold one wish in my hand, what would it be? Adding to the joy of this story is the pleasure of partnering with East West Players on this production. The Fountain continues its 29-year commitment to diversity and inclusion by reaching out to the nation's foremost Asian American theatre company for this artistic collaboration. And what a delight it has been. Theatre is about the sharing of stories and the power of community-building. We are stronger together. Whether you are a longtime member of our Fountain Family, or an East West Players patron visiting for the first time, all are welcome here. Art is Sanctuary. Enjoy!

Deborah Culver Stephen Sachs



Welcome to *Hannah and the Dread Gazebo* by Jiehae Park, directed by Jennifer Chang. As many of you may know, EWP's roots in Silverlake run deep. It is where we were based for our first 34 years. The play itself has had an extended relationship with East West Players, dating back to 2013 when we did a developmental reading also directed by the intrepid Jennifer Chang. It is a work that I am continually taken by with its theatricality, whimsy and inventiveness in what ultimately culminates as a moving portrait of an immigrant family grappling with loss and redemption. *Hannah* feels both folkloric and mythic, timely and political, as well as intimate and personal. It refracts the duality we often feel as children of immigrants and interrogates whether the burdens we bear as a result are actual or just perceived as such. It is also laugh out loud funny. These were the primary reasons why I said yes when Stephen approached me about partnering for *Hannah* - the other being that East West Players and The Fountain Theatre also both view social justice work as a core component of their missions. Thank you so much to everyone at The Fountain for their hospitality in welcoming us in their home and thank you to the inspiring company that has helped bring this production to life. For over five decades, East West Players has created opportunities for Asian American artists to tell their stories. We are the longest-running professional theater of color in the United States, and the largest producer of Asian American theatre. No other company has featured more Asian Pacific Islander (API) talent center stage than EWP and it is an honor to partner with The Fountain Theatre on this production. On behalf of our Board of Directors, staff, and volunteers, thank you for joining us.

Snehal Desai



The Fountain Theatre in association with East West Players
and generous support from the S. Mark Taper Foundation
presents

The California Premiere of

HANNAH AND THE DREAD GAZEBO

By Jiehae Park

with

Hahn Cho Monica Hong Wonjung Kim Gavin Lee Jully Lee Janet Song

Scenic/Video Design
Yee Eun Nam

Costume Design
Ruoxuan Li

Production Stage Manager
Bryan P. Clements

Lighting Design
Rebecca Bonebrake

Props Design
Michael Allen Angel

Technical Director
Scott Tuomey

Original Music/Sound Design
Howard Ho

Magic Consultant
Dominik Krzanowski

Publicist
Lucy Pollak

Produced by

James Bennett Deborah Culver Snehal Desai Simon Levy Stephen Sachs

Producing Underwriters

Diana Buckhantz and The Vladimir and Araxia Buckhantz Foundation
Wendy Chang · Jean Christensen & Steve Warheit
Lorraine Evanoff · Laurie & Robert Silton · Jerrie Whitfield & Dick Motika

Directed by

Jennifer Chang (SDC)

*Hannah and the Dread Gazebo received its world premiere at Oregon Shakespeare Festival, 2017, directed by Chay Yew.
Hannah and the Dread Gazebo is presented by special arrangement with SAMUEL FRENCH, INC.*

CAST

Hannah Monica Hong

Mother Janet Song*

Father Hahn Cho

Dang Gavin Lee

Girl Wonjun Kim

Shapeshifter Jully Lee*

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

*Hannah and the Dread Gazebo is performed
in 100 minutes with no intermission.*

Time and Place

New York City and South Korea in the winter of 2011,
just before the death of Kim Jong Il.

The Fountain Theatre thanks these organizations
for their partnership and support.



THE AUDREY & SYDNEY IRMIS
CHARITABLE FOUNDATION



THE AHMANSON FOUNDATION



National Endowment for the Arts

The Ralph M. Parsons Foundation



National
New Play
Network



DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles



THE DAVID LEE FOUNDATION

The Sheri and Les
Biller Family Foundation

The Vladimir and Araxia Buckhantz Foundation
THE PETER GLENVILLE FOUNDATION



A Conversation with Jiehae Park & Jennifer Chang



Jiehae Park

by Carolina Xique, Los Angeles Female Playwright Initiative (lafpi.com)

Carolina Xique: First, let me say that I'm thrilled to hear about this new piece and that it's making its way into Los Angeles.

Jiehae, as playwright, can you talk about how the idea for this play came to you? Is it personal to your own experience or indicative of the holistic Korean American experience? And Jennifer, as the director, what drew you to take on this piece?

Jiehae Park: I didn't know I was writing a play. I was primarily a performer at the time (Jen and I both went to UCSD for acting). There were quite a few big questions I was trying to figure out—and I think the unusual shape of the play reflects that. I would sit down and write down stories that came to me in that moment, not realizing it was all going to add up to something bigger.

Jennifer Chang: I am a huge fan of Jiehae's and have been following her career with personal interest for some time as we share an alma mater: we both went through the MFA Acting program at UCSD and have both diversified our careers. She is a significant talent and I am so thrilled to have this opportunity to collaborate with her on *Hannah and the Dread Gazebo*. The musicality of the language and the inherent theatricality that emerges from her ability to weave a multiplicity of thought and theme are all very exciting and honestly a dream to be able to dive into. Also, I love being able to support the telling of Asian American stories in their universality and three-dimensionality.

What kind of research did both of you dive into when writing *Hannah*?

JP: I didn't research much initially, but I did do quite a bit before finishing the play (that's been a recurring pattern in my writing process these last few years). The research didn't directly go into the play but provided a richer historical and cultural context that helped me complete it.

A follow-up to that, in terms of your other plays and writing process, was anything different for *Hannah and the Dread Gazebo*?

JP: Broadly, I seem to have two general types of plays—super-quick, freight-train-speed linear ones; or messier, slower-baking plays where the structure is far less predictable. *Hannah* is definitely in the latter category.



Jennifer, what in your directing process is helping you with *Hannah and the Dread Gazebo*?

JC: Regarding research, the usual dramaturgical work of researching was involved: Korea, the DMZ, politics of North and South and Kim Jong Il. I wanted to lean into the magic-realism of the play, and early on knew that I wanted to consult with an illusionist, and also started doing some research into magic (I'm currently reading *Spellbound* by David Kwong). It's been so great to have a cast that is almost entirely Korean and Korean American. There are some points of commonality amongst Asian Americans, but being able to tap into specific details, nuances, and experiences that the cast has so generously shared with the company and has contributed to the making of the show has been invaluable. It's illuminating to discover the tiny nuances of how gestures and thinking and sounds differ for Koreans in, and those from, Korea. I love new plays and really view myself as a locksmith in my approach to collaboration. I want to know what the play wants to be, the playwright's intentions, what's resonating with the cast and how they approach the work, and how best to facilitate the conversation and "the ride" so to speak, with the audience. Having worked on *Vietgone* by Qui Nguyen has really helped. These plays are vastly different but they both have scenes that shift at a cinematic pace in widely varying tones that need to be woven together in the same play.

East West Players is a theatre company known for its work lifting up Asian-American stories. How do you feel about bringing the LA premiere of *Hannah* in collaboration with EWP and the Fountain Theatre?

JP: Honored. I had a reading of my very first play—which had been my college thesis—at EWP over a decade ago...in the time since I figured out I wasn't a playwright, went to grad school for something else, then re-figured out that I was. And Stephen at the Fountain reached out about the play very soon after the OSF premiere—I've long admired the scripts he brings to LA area audiences. Additionally, Jen directed an early reading of the play at EWP years ago, and I acted in a show with Jilly (the Shapeshifter) that Howard (Sound Design/Composer) music directed when I was right out of school. I'm bummed to not have been able to be out there for rehearsals, but happy that it feels all in the family.

JC: It's an honor to be able to helm a project with the support of two highly respected institutions in Los Angeles. I think it's really smart theatre making to cross-pollinate and support the universality of human experiences and good work regardless of color. A collaboration like this signals that this isn't just work by people of color, but that it's good work worth supporting, period.

What do you want audiences to take with them when they leave the Fountain Theatre after seeing *Hannah and the Dread Gazebo*?

JC: Garlic in their pockets.



Jennifer Chang

WHO'S WHO



HAHN CHO (Father) is a San Francisco native and a graduate of the Rose Bruford College of Theatre & Performance in Sidcup, Kent. While in the UK, he played the role of Stephen in Mu-Lan Theatre Company's touring production of Stephen Clark's *Take Away*, which was nominated for Best Touring Production by the Manchester Evening News in 1999. He was also a member of the Son Of Semele Ensemble (SOSE) in Los Angeles, where he appeared in the West Coast Premiere of Richard Foreman's *Lava*. Other SOSE credits include *Somewhere, Someone Said, Backstory*, and another Richard Foreman play, *Film Is Evil Radio Is Good*. His television credits include *Samantha Who?*, *Super Dave's Spike-Tacular*, *Castle*, *Shameless*, *Hawaii 5-0*, *American Horror Story*, *Magnum PI*, *Swedish Dicks* and *For the People*. He was also in the film *Kings*, which starred Halle Berry & Daniel Craig.



MONICA HONG (Hannah) is grateful to be making her début with the Fountain Theatre and East West Players. Theatre credits include *Ivanov* (NAATCO) at the Mint Theater in NYC, *Please Stand By* (Thumping Claw) in LA and *Dissipating Heat* (7-Eleven Convenience Theatre/Desipina & Co.) at the Tenement Theatre in NYC. Most recently, she filmed a short film called *Lazy Susan* where she played a very lazy Susan. Other TV and film credits include *Details* (Festival de Cannes Court Métrage, Cambridge Film Festival), *Californication* and *Love Bites*. She received a B.A. in Mass Communications from UC Berkeley and an M.F.A. in Acting from The Actors Studio Drama School. She is a proud member of Barefoot Theatre Company.



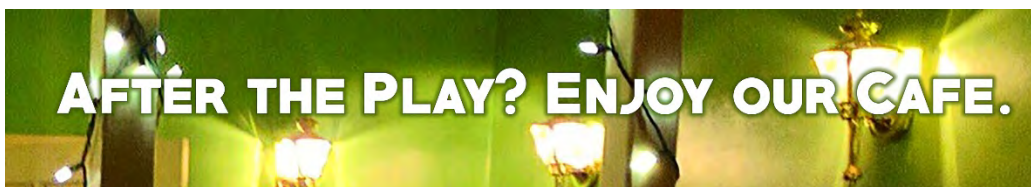
WONJUNG KIM (Girl) Fountain Theatre debut. Stage: *The Matchmaker* (Dolly Levi), *A Bright Room Called Day* (Die Alte), *Middletown* (Librarian), *The Ghost Sonata* (Daughter), *The Virtuous Burglar* (Anna), *You're a Good Man, Charlie Brown*, the musical (Sally Brown), *Dae Jang Guem*, the musical (Ensemble) TV & Film: *Wife with Knives* (Young Cousin), *For Ms. Journey* (Ms. Journey); won the best film at Asian Film Festival, *The Wedding Dress*; Featured in South Korea. Training: M.F.A at USC / B.F.A at Hanyang University. She is very excited to make her Los Angeles Theatre debut at Fountain theatre with this magical piece of Jiehae Park with the fantastic production company members.



GAVIN LEE (Dang) is an actor who grew up on the mean streets of the OC. He learned early on to never back down from a fight, and thus he became the notorious kingpin of his local jungle gym. The quarters were rolling in and he had all the Skittles and Tootsie Roll Pops at his disposal, but something was amiss. He soon grew tired of all the noogies, Indian burns, and overall shot-calling to keep his minions in line. Renouncing his gangsta ways, he sought a better life for himself. He devoted the rest of his life to *putting* smiles on people's faces rather than purging them. This somehow led to an acting career. He first appeared on the stage in Robert Allan Ackerman's *Blood* as Yoji Kurosawa and the experience instilled in him a passion for the arts. His dark past would soon become a distant memory as he continued to work on TV and film productions, including a recurring role on *The Orville* and supporting roles on *Timeless*, *The Rookie*, *Shameless*, among others. His newfound stomping grounds are at the Beverly Hills Playhouse where he continues to train. He is honored to be a part of this production and excited to work with an amazing cast, director, and team. If you see Gavin on the streets, please don't fear his intimidating presence. He likes hugs. WORD.



JULY LEE (Shapeshifter) July Lee is thrilled to be making her Fountain Theatre debut in this production of *Hannah and the Dread Gazebo*. July is the artistic director of COLD TOFU, the nation's first and longest running Asian American improv comedy troupe and was most recently in the production of *Ladies* this past summer at Boston Court Pasadena. Her other theatre credits include: *Joy Luck Club* (national tour), *tokyo fish story* (South Coast Repertory), *36 Views* (PCPA), *The Enchanted Nightingale* (Garry Marshall Theatre), *Mexican Day* (Rogue Machine), *Tales of Clamor* (Aratani Theatre-JACCC), *Colony Collapse* (Boston Court), *Chinese Massacre [Annotated]* (Circle X Theatre), *Sweet Karma* (Grove Theatre Center), *Women of 4G* (Drive Theatre), *Sun Sisters* and *Fabric* (Company of Angels). Recent TV credits include recurring roles on *The Kicks* (Amazon), *Gang Related* (Fox), and appearances on *Crazy Ex-Girlfriend*, *Jane the Virgin* (CW), *Veep* (HBO), *This Is Us* (NBC), *Henry Danger* (Nickelodeon), *Rosewood* (FOX), *I'm Sorry* (TruTV), *The Kominsky Method*, *Girlboss*, *Gilmore Girls*, *Best. Worst. Weekend Ever* (Netflix), *Stitchers*, *The Fosters* (Freeform) and *Reno911!* (Comedy Central). Recent feature film: *Reach, Thriller, Double Mommy* and *Return to Zero* with appearances in upcoming films *The Illegal* and *Paper Tiger*. July would like to deeply thank Jiehae for this extraordinary heart-stirring story, Jennifer for her profound insight into this magical adventure, and her Korean dialect coaches *umma* and *appa* for their limitless support and patience. Many thanks to everyone at The Fountain Theatre, the entire cast, crew and design team, and especially HH for his notes (musical and otherwise). www.jullylee.com





Lee Myung-Hee..

JANET SONG (Mother) recent theatre credits include *Vendetta Chrome* and *Urinetown, the Musical* (Coourage Theatre), *100 Aprils* (Rogue Machine), and *Tea, With Music* (East West Players). Additionally, she has had the pleasure of working with Lodestone Theatre, Boston Court, and the Celebration, among others. Select TV and Film: *Euphoria*, *Modern Family*, *Criminal Minds*, *Grey's Anatomy*, *The Good Place*, *Kings*, *Palo Alto*, *The Bling Ring*. She is the recipient of multiple Earphones Awards from Audiofile Magazine for audiobook narration. She is humbled and delighted to be making her debut at the Fountain with this team of artists. Many thanks to the entire cast and crew, to Doug, and to her parents for their love and their stories. Dedicated to the memory of



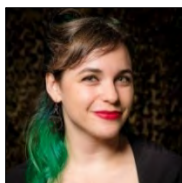
JIEHAE PARK (Playwright) Jiehae Park's plays include *peerless* (Yale Rep premiere, Cherry Lane MP, Marin Theatre Co, Barrington Stage, First Floor, Company One, Moxie), *Hannah and the Dread Gazebo* (Oregon Shakespeare Festival), *Here We Are Here* (Sundance Theater-Makers residency, Berkeley Rep's Ground Floor, Princess Grace Works-in-Progress @ Baryshnikov Arts Center), *The Aves* (McCarter Spotlight Festival), and contributions to *Wondrous Strange* (Humana/Actor's Theatre of Louisville). Her work has been developed through the Soho Rep Writer-Director Lab, the Public's Emerging Writers Group, p73's i73, Playwrights Horizons, CTG Writers Workshop, NYTW, Atlantic, Old Globe, Dramatists Guild Fellowship, Ojai Conference, BAPF, and the amazing Ma-Yi Writers Lab. Awards: Leah Ryan, Princess Grace, Weissberger, ANPF Women's Invitational; two years on the Kilroys List. Commissions: Playwrights Horizons, Yale Rep, Geffen, OSF, Williamstown, MTC/Sloan. Residencies: MacDowell, Yaddo, Hedgebrook, McCarter/Sallie B. Goodman. As a performer, she most recently appeared in *Ripe Time*/Naomi Iizuka's adaption of Murakami's *Sleep* (BAM Next Wave, Yale Rep) and Celine Song's *Endlings* (ART). TV: staff writer, season one of Marvel's *Runaways*. She is a NYTW Usual Suspect, Lincoln Center Theater New Writer in Residence, former Hodder Fellow, and current New Dramatist.



JENNIFER CHANG (Director) won the 2019 LADCC award for excellence in direction (LA Premiere of Qui Nguyen's *Vietgone*). She was a 2018 Drama League New York Directing Fellow and was the assistant director for the Broadway World Premiere of *Bernhardt/Hamlet* by Theresa Rebeck starring Janet McTeer. She is a founding member of Chalk Repertory Theatre where she served as Artistic Producing Director and produced, directed, and acted in numerous plays over the course of eight seasons and continues to serve on the Artistic Circle. Upcoming: *Where the Mountain Meets the Moon* (South Coast Rep) and *Time of Your Life* (Antaeus). Select directing credits: *Death & Cockroaches* by Eric Reyes Loo (Chalk Rep at Circle X / Atwater Village Theatre), *53% Of* by Stephanie Del Rosso and *Birds of North America* by Anna Moench for the Wagner New Play Festival, *Animals Out of Paper* at East West Players (LA Times Critic's Pick), *Edith Can Shoot Things and Hit Them* for Artists at Play (GLAAD Media Award and Ovation Award Nominated), *Residence Elsewhere* commemorating the 75th anniversary of Executive Order 9066 at the Japanese American National Museum and is very active in new play development. She is also a professional actor and educator and is the current Head of Undergraduate Acting at UCSD. Proud member: Stage Directors and Choreographer's Society (SDC), Screen Actors Guild (SAG-AFTRA), and Actor's Equity Association (AEA). MFA - UCSD/ La Jolla Playhouse, BFA - NYU/ Tisch School of the Arts. Directors Lab West alum, National Director's Fellowship Finalist, 2017. www.changinator.com



MICHAEL ALLEN ANGEL (Props Designer) is a graduate of the UCLA department of Theatre, Film, and Television. He has served as Prop Master for the Pasadena Playhouse, The Geffen Playhouse, and the long running interactive theatre experience *Tamara*. He even hired himself to design props for his own short film *Broken Hart*. Some of his favorite shows to prop have been *Br'er Cotton* for The Lower Depths Theatre Ensemble, *Ragtime* at the Pasadena Playhouse, *Shooting Star* at The Hudson Theatre, and *All My Sons* at Citrus College. Recently, Michael took a break from props to direct *The Beauty*, *The Banshee & Me* written and performed by Cathy Lind Hayes at the Whitefire Theatre as well as Neil Koenigsberg's *Wink* at the Zephyr Theatre. Michael is thrilled to be part of this magical collaboration between The Fountain Theatre and East West Players.



REBECCA BONEBRAKE (Lighting Designer) is excited to be making her Fountain Theatre debut. Recent credits include *Man of God* with East West Players and *Death and Cockroaches* with Chalk Repertory. She is a member of the Artistic Circle at Chalk Rep and holds an MFA in Lighting Design from UC San Diego. She spends her days as an architectural lighting designer, primarily working on themed entertainment projects. For more words and pictures, visit www.rebeccabonebrake.com.

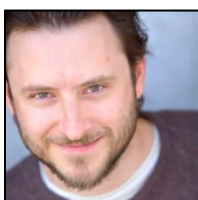
BRYAN P. CLEMENTS (Production Stage Manager) is a stage manager specializing in new work and development. They're also interested in dance, special events, and immersive experiences. Bryan moved to Los Angeles after graduating from the University of California, San Diego in 2018. Los Angeles credits: *Hannah and the Dread Gazebo* (Fountain Theatre/East West Players), *Snake and Ladder* (Navarasa Dance Theatre), *Death and Cockroaches* (Chalk Rep). Selected UCSD credits: *The Clitorish* (PSM), *Joshua* (PSM), *Tambo & Bones* (PSM), *The Skriker* (PSM), *An Octoroon* (PSM), *Are You There?* (PSM), *Angels in America pt. 2* (ASM), *Though It May Shift* (ASM). www.bryanpclements.com



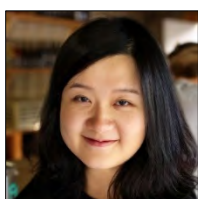
REENA DUTT (Assistant Director) is a Drama League Hangar Directing Fellowship Semifinalist, a member of the Lincoln Center Directors' Lab, Directors Lab West, and an experienced producer. In November 2019 she will direct the world premiere of *Defenders* by Cailin Harrison at The Broadwater, and in March 2020 the West coast premiere of *Antigone, Presented By The Girls Of St. Catherine's* at Sacred Fools in Los Angeles. She most recently Assistant Directed for Jo Bonney at The Geffen Playhouse on Jose Rivera's *The Untranslatable Secrets of Nikki Corona*. Her films as a producer have been seen at Sundance, Frameline, LAFF, CAAMFest, NBCUniversal Shorts, and Outfest, to name a few. www.ReenaDutt.com.



HOWARD HO (Sound Designer) is a writer, composer and sound designer. He's thrilled to be making his Fountain Theatre debut. His sound design credits at East West Players include *Man of God*, *Kentucky*, *Criers for Hire*, and *Washer/Dryer* as well as the annual EWP Theatre for Youth touring shows since 2012. Other sound design credits include *The Santaland Diaries* (TheatreWorks Silicon Valley), *The Emperor's Nightingale* (Mainstreet Theatre), *Nothing Is the Same* (Sierra Madre Playhouse), and *Fairly Traceable* (Native Voices). As an Associate Artist of Playwrights' Arena, his credits include *Bloodletting* (Ovation nomination), *Tar*, *The Hotel Play*, *@the Speed of Jake*, *Cinnamon Girl*, and *Dallas Nonstop*. As the former resident sound designer of Company of Angels, his credits include *Their Eyes Saw Rain*, *LA Views Playlist*, *Sun Sisters*, *Windchimes*, and *Fatigued*. He studied Musicology at UCLA and Master of Professional Writing at USC. As a playwright, he was a 2017 O'Neill National Playwrights Conference Finalist, and his work has been performed at the Samuel French Off Off-Broadway Short Play Festival and Theatre Now New York's Soundbites. His musical *Pretendo* was presented as part of the Center Theatre Group Library Play Reading Series, and his short plays have been produced at Company of Angels. His popular Youtube videos analyzing the music of *Hamilton* (youtube.com/howardhmusic) have been tweeted by Lin-Manuel Miranda and featured on the official Hamilton App. Howard thanks Snehal, Stephen, Jennifer, Jully, and the entire cast and crew for their collaboration!



DOMINIK KRZANOWSKI (Magic Consultant) discovered magic when he was 5 years old while watching Paul Daniels on TV in England. Several years later his family moved to Northern California where his magic enthusiasm grew due to watching David Copperfield on TV. After relocating to Los Angeles, Dominik discovered that the Magic Castle had a Junior Members program. He auditioned and became a Junior Member of the Magic Castle when he was 17. He spent most of his time in the magic library reading books about magic. He performed each summer at the *Future Stars of Magic* in the Palace of Mystery at the Magic Castle. Dominik started designing and building magic illusions for himself and soon other magicians saw his work and started hiring him for their own shows. His magic work has been seen the world over on cruise ships, TV, movies and Las Vegas. Recently Dominik created an original magic effect to be performed by Blind actors for *Point of Extinction* at The Blue Door, Culver City. Other credits, *Guards at the Taj*, *Dracula the musical*, *Dynamo: Magician Impossible*, *The Carbonaro Effect*, *Masters of Illusion Live!*, *Penn & Teller: Fool Us*, *Carnival Cruise Lines*. Dominik was a stage manager at the Magic Castle for 12 years and recently took over directing and staging Milt Larsen & Terry Hill's *It's Magic!* America's longest running magic revue show. When not working for other magicians Dominik spends his time babysitting his 3 nieces and working on his own show, www.sebastiankraine.com



RUOXUAN LI (Costume Designer) is an active costume designer for both stage and screen productions currently based in LA. She is now the costume designer in residence for American Contemporary Ballet and is the recipient of Swarovski Award for Excellence in Costume Design 2014. She received her MFA in Costume Design for Entertainment Media from UCLA 2016, and BA in Costume Design from Wimbledon College of Art, UAL 2012. Notable credits include: *Lost Childhood* (UCLA Opera 2019), *The Nutcracker Suite* (ACB 2017/2018), *Inferno* (ACB 2017/2018), *Steel Magnolias* (LATW 2018), *The Midsummer Night's Dream* (ISC 2018), *The Great Wall Musical: One Woman's Journey* (Drama Center Theatre Singapore 2017), *Judgement of Nuremberg* (LATW 2016), *Distant Vision* (American Zoetrope 2016), *Così Fan Tutte* (UCLA Opera 2016) *Spring Awakening* (NoHo Arts Center 2015). www.ruoxuanli.com



YEE EUN NAM (Scenic / Video Design) is a scenic and projection designer for opera, theater and any form for live performances currently based in LA. Her recent theater design works include *Black Superhero Magic Mama* (Geffen Playhouse), *Mother of Henry* (LTC), *Mountain Top* (Garry Marshall Theatre), *Skeleton Crew* (Theatre Squared), *Sweat* (Mark Taper Forum), *Bordertown Now* (Pasadena Playhouse), *Members Only*, *Dementia*, *A Mexican Trilogy: An American Story*, *Sweetheart Deal*, *La Olla* (Latino Theater Company), *Citizen: An American Lyric* (Grand Park, Kirk Douglas Theatre, Fountain Theater), *SAPO* (Getty Villa), *American Odyssey* (Culture Clash / Victory Garden Theater), *Les Liaisons Dangereuses* (Antaeus Theater Company), *Br'er Cotton* (Lower Depth Theatre Ensemble), *Lovesick and Generation Sex* (Teatro Luna/ Victory Garden Theater). Yee is a recipient of Gilbert Cates Award, Cirque du Soleil Fellowship Award. MFA in Theater Design at UCLA. BFA in Design and Metal Craft at SNU. www.yeeeunnam.com



TERRI ROBERTS* (Costume Maintenance/Café Manager) Terri 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. Deep gratitude, as always, to Stephen and Simon. Proudly Pro 99 and a member of Actors' Equity Association.

THE FOUNTAIN THEATRE'S ARTISTIC DIRECTORS CIRCLE

The following individuals and organizations have provided significant support for special projects at The Fountain Theatre 2018 - 2019.

VISIONARIES: A DEVELOPMENT FUND (\$50,000+)

Visionaries provide extraordinary support for the development and presentation of new theatrical work at The Fountain Theatre

Deborah Culver

Lois M. Tandy

CHAMPIONS (\$20,000+)

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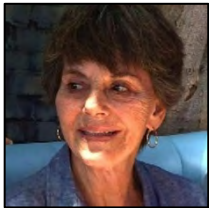


FOUNTAIN THEATRE STAFF



JAMES BENNETT (Producer) joined the Fountain team in 2009 and has smiled and whistled, much to the irritation of everyone else, every day ever since. James enjoys chatting, hobnobbing, and wine sipping with all the theatre's many fine friends, family, and patrons. For work, he can be found running the whole stack of theatre activities, whether that's toiling on a pile of paperwork, coiled into a pretzel in the tech booth, or producing fabulous Flamenco shows. He's enjoyed co-producing the Fountain's Rapid Development Series and is looking forward to many more scrumptious seasons to come. 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. He is a huge *Starcraft* nerd and one day he'll make Masters. Terran fighting! 



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.



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 Masters from UCLA.



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 2019, he directed *Daniel's Husband*, Critic's Choice, LA Times. 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 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 Mayor Eric Garcetti and the Los Angeles City Council for "his visionary contributions to the cultural life of Los Angeles." In 2019, LA City Councilmember Mitch O'Farrell hailed Sachs as "One of the great citizens and artists in our city." www.stephensachs.com



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*.

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SNEHAL DESAI is the Producing Artistic Director of East West Players, the nation's largest Asian-American theater company and one of the longest running theaters of color in the country. He has directed plays at venues from The Old Globe in San Diego to Boom Arts in Portland, Oregon to the Old Vic in London, and worked at more than a dozen theaters in New York City. Desai is also a member of the Asian Pacific American Media Coalition (APAMC) and serves on the board of the Consortium of Asian American Theaters and Artists (Caata) and Theater Communications Group (TCG). He was previously the Associate Artistic Director and Literary Manager at East West Players. Desai has also served as Resident Director of Theater Emory; participated in the Lincoln Center Directors Lab; and was a literary fellow with London's Royal Shakespeare Company. A Soros Fellow and the recipient of a Tanne Award, Desai was in the Inaugural Class of Theatre Communications Group's (TCG) "Spark" Leadership Program. He was also the Inaugural Recipient of the Drama League's Classical Directing Fellowship. Snehal is on the faculty of USC's graduate program in Arts Leadership where he teaches, Executive Arts Leadership. Snehal is a graduate of Emory University and received his M.F.A. in Directing from the Yale School of Drama.



JEFF CASON (General Manager) has twelve years' experience as a theatrical producer, director, and creative executive. He has founded several theatrical production companies, including: Sound Stage LIVE, Redlands Civic Light Opera and Broadway In the Park, and has served as Director of Marketing for Concept Design Productions, creating conference and exhibit solutions for Fortune 1000 clients. He is an accomplished freelance lighting, scenic, and projection designer for theatre and events, having worked on over 60 shows throughout Southern California. Most recently, Jeff created, directed and produced "Celebrate! A Fireworks Spectacular" presented by Chevron. www.jeffreycason.com



ANDY LOWE (Director of Production and Casting) was a Playwrights Project finalist winning production at the Old Globe Cassius Carter Stage at age 18. He also served on the youth board for "Art & Soul: teens Beyond racism" for a number of years before co-founding San Diego Asian American Repertory Theater producing ten seasons and over forty productions as Producing Artistic Director. He continued to direct, produce and perform independently throughout San Diego while serving as founding program coordinator of the "Theatre-In-Residence Program" at the La Jolla Playhouse 2007-2012 and serving on various community boards such as the local chapter of OCA-SD, and the San Diego Alliance for Asian Pacific Islander Americans. There he co-founded San Diego's first API Heritage Month Festival, the "Amp" AAPI Music Festival and served on the executive team for Gam3rcon San Diego for three years. For his work he has received two official mayoral commendations from the City of San Diego. Moving to LA joining East West Players in 2013, Andy continues to take on leadership roles, working on issues of representation & diversity in entertainment at the National Asian American Theatre Conference, representing EWP on the AAPAMC, and on the First Street North Ad Hoc Committee for the Little Tokyo Community Council. He continues to direct, plays, musicals & events through his independent ChinesePirateProductions.com brand, such as a 2007 adaptation of the biography of Japanese American Sympathizer Clara Breed, a nationally recognized fan-adaptation of Joss Whedon's *Dr. Horrible Sing-Along Blog* in 2011, and projects for Walt Disney Imagineering.



MEREDITH ANNE PATT (Audience Services Manager) has been East West Players' Audience Services Manager for 6 years. Over the past 15+ years, she has worked at many theatres in Los Angeles, including Center Theatre Group (KDT), The Los Angeles Theatre Center, The Shakespeare Center of Los Angeles, Reprise, The Echo, and Sacred Fools.

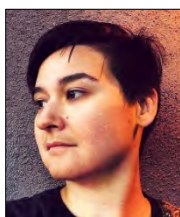


DORA QUACH (Development Manager) brings with her years of experience in non-profit and arts management, fundraising and event planning. She received her BA in Art History from UC San Diego. Previously, Dora has provided fundraising support to Great Leap, the Chinese American Museum, Center for the Pacific Asian Family, and Girl Scouts of Greater Los Angeles. Dora joined the team in 2018 and loves the intersection of art, performance, and social justice at the heart of East West Players. She saw her first show at East West Players as a young college student and is delighted to support the work as a staff member and as a donor. As the proud daughter of refugees, she is honored to have this opportunity to uplift the narratives of underrepresented communities and increase accessibility to the performing arts. Dora appreciates the trust of the community to work with our artists, creators, and donors to bring diverse and inclusive storytelling to our stage.



JADE CAGALAWAN (Arts Education and Professional Enrichment Programs Manager) Jade received her BA in Theatre from Cal Poly Pomona, and her Master of Fine Arts in Stage Management and her Higher Education Graduate Certificate from the University of Nevada, Las Vegas. Along with working at East West Players, she is also an Adjunct Lecturer for Cal Poly Pomona's Department of Theatre & New Dance. Prior to becoming the Arts Education Manager, she was the Production Manager for Cal Poly Pomona, freelance AEA Stage Manager, Company Manager, and Producer. She still continues to produce and stage manage gigs on the side. Her most recent credits include: Assistant Stage Manager for *Street Fighter Cosplay Showdown* at Anime Expo 2019 (Sunweaver

Productions), Producer for *On Death* (Wild Art Group), Co-Producer for *Vagina Monologues* (Bixby Knolls Expo Arts Center), Producer for *FILL FILL FILL FILL FILL FILL FILL FILL* (We the Women), Assistant Company Manager for Lythgoe Family Productions, and Stage Manager for *Vietgone* (East West Players). She is also the Development Co-Chair for EAL/LA's Leadership Council. When she's not at East West Players, she likes to volunteer for Gabriela South Bay, mobilizing and uplifting marginalized communities. She also volunteers at Feline Good Social Club, an upcoming cat cafe in Long Beach.



XIMÓN WOOD (PR and Marketing Manager) is a recent MA in Arts Management recipient from Claremont Graduate University, having studied the history of the Los Angeles 1984 Cultural Olympiad and its impact on local arts and culture today. They previously earned a BFA from the University of Wyoming in Fine Arts, practicing Drawing, Painting, and Photography in the high altitudes of the mountain west. Their work in watercolor and gum bichromate printing is still exhibited on campus in the university collections, as well as their large-format archival printing work in the halls of Half Acre Gym. Before coming home to LA, Wood was the Photographic Technician at the American Heritage Center archives where they could either be found duplicating historic negatives in the

darkroom or building up the organization's Instagram @ahcwyo. Their interest in arts marketing began in Laramie between the archive stacks and the historic Gryphon Theatre, where they started as a bartender and finished as executive assistant to the Theatre Manager. They were an occasional burlesque and drag performer on that stage, and a roller derby MVP jammer around the state of Wyoming. Wood is a contributor to LA-based contemporary art and writing broadsheet *Full Bled*. Their cat photography zine *Gato Cocoa* has been deployed in cafes from Dublin to Taipei. Currently, they are developing *Eight Kisses*, a collection of original poetry and photography under the name Ximón Feliz. View their analog film work (along with some poems) @boyfeliz on Instagram - posting daily at 12:45 AM/PM.

FOUNTAIN SPOTLIGHT · KATHY SAWADA

I don't know how long I've been going to the Fountain--it seems like it's always been part of living in LA. As a musician and world citizen, The Fountain Theatre experience informs, enriches, and clarifies who I am. I'm a great believer in cross-pollination, so the intimate theatre experience at The Fountain makes me think and feel differently as a musician and teacher. I've seen almost every production since I first came to the theatre, and sometimes I'm so excited about a play, such as last season's production of *Arrival and Departure* that I come more than once to bring another friend. I love that the organization that puts on world-class performances is also deeply engaged in the community, like with *Citizen: An American Lyric* at the Kirk Douglas Theatre, *Walking the Beat*, and the recent reading of the Mueller Report. The plays at the Fountain are life affirming, spirit affirming, and community affirming. In my view, we don't need to see statements of nihilism and alienation. The Fountain makes me appreciate our connectedness, across the city, country and universe.



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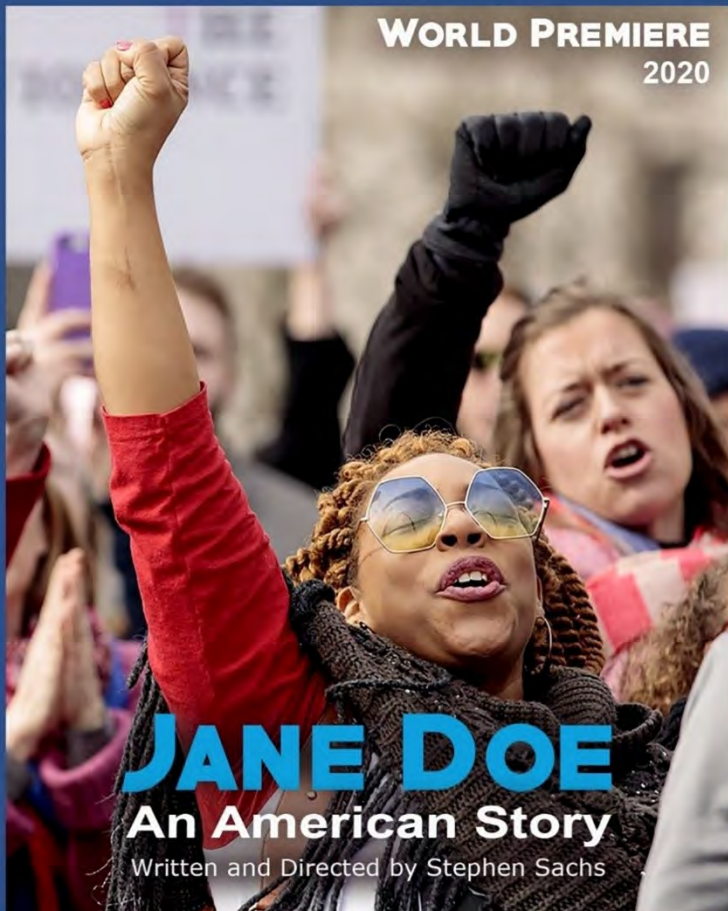
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