



LOS ANGELES PREMIERE

THE FOUNTAIN Theatre
INTIMATE EXCELLENCE

AN
OCTOROON
BY BRANDEN JACOBS-JENKINS



The Fountain Theatre

PRESENTS

AN OCTOROON

by

Branden Jacobs-Jenkins

with

Leea Ayers

Hazel Lozano

Vanessa Claire Stewart

Set Design

Frederica Nascimento

Video Design

Nicholas E. Santiago

Fight Director

Jen Albert

Asst. Stage Manager

Quinn O'Connor

Matthew Hancock

Rob Nagle

Lighting Design

Derrick McDaniel

Prop Design

Michael Allen Angel

Choreographer

Annie Yee

Technical Director

Scott Tuomey

Directed by

Judith Moreland

Executive Producers

Barbara Herman, Susan Stockel

Produced by

Stephen Sachs, Simon Levy, & James Bennett

Mara Klein

Kacie Rogers

Pam Trotter

Composer & Sound Design

Marc Antonio Pritchett

Costume Design

Naila Aladdin-Sanders

Dramaturg

Daphnie Sicre Ph.D

Production Stage Manager
Deena Tovar



CAST

Grace, Bre'er Rabbit

Leea Ayers

BJJ, George, M'Closky

Matthew Hancock*

Zoe

Mara Klein

Assistant. Pete, Paul

Hazel Lozano

Playwright, Wahnotee, LaFouche

Rob Nagle*

Dido

Kacie Rogers*

Dora, Captain Ratts

Vanessa Claire Stewart*

Minnie

Pam Trotter*

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

An Octoroon is presented in two hours and thirty minutes with one intermission

TIME AND PLACE

1859 America.

And, curiously, America today.

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



THE AHMANSON FOUNDATION



THE AUDREY & SYDNEY IRMAS
CHARITABLE FOUNDATION



ANNENBERG
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

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The Vladimir and Araxia Buckhantz Foundation

THE PETER GLENVILLE FOUNDATION

LETTERS & NOTES



Welcome to the Fountain Theatre Outdoor Stage

That first summer thirty-one years ago, when Deborah Lawlor and I opened our front doors in 1990, we installed a small wooden stage in the parking lot. Sure, we had just bought a two-story building with a cozy, fully functional theater. We had already opened our first mainstage production. But, we wanted to do something more. To serve the community.

So, we set up a funky little stage in the dirt where we parked our cars -- years before we got around to having it paved. We hired a troupe of traveling players to perform *Puss in Boots* in English and Spanish ("El Gato Con Botas") for the kids in the neighborhood. At showtime, excited children and parents from surrounding blocks swarmed into our dirt parking lot and sat around the tiny stage. The local McDonald's donated hamburgers and drinks. It was marvelous.

Three decades later, we do it again. This time, a bit fancier. But for the same reason. With the same spirit of service. The Fountain Theatre's new Outdoor Stage is more than a temporary response to the COVID-19 pandemic. It is an ongoing gift to the community. We will assemble the Outdoor Stage every summer hereafter and offer the city of Los Angeles theatre and dance under the stars.

This outdoor urban jewel comes from the generous support, long hours, and back-breaking work of many extraordinary people. Together, they transformed an idea, born from a crisis, into a magnificent actuality. I am forever grateful.

An Octoroon by Branden Jacobs-Jenkins is a remarkable play that I have sought to produce for some time. I wanted the Fountain to be the theatre that premieres this bold, funny, and powerful work in Los Angeles. Its outrageous theatricality fills the open air of our Outdoor Stage perfectly, and its skewering of our nation's racism, past and present, is brutally dead-on.

Funny, isn't it? As the Fountain moves forward, it goes back to its roots. All we need is a parking lot, a stage, a few actors, some magic – and you.

Onward,



It was 2019: the before-times when Stephen Sachs and I first discussed my directing the Los Angeles premiere of *An Octoroon*. We planned a summer 2020 run in what we thought was the perfect venue and a theater I knew well, having acted at the Fountain in three different productions over the years. Then 2020 walloped us with its one-two punch of Covid and the murder of George Floyd and the world-wide social uprising in its wake.

When Stephen next approached me about directing the play outdoors in the summer of 2021, I briefly wondered whether *An Octoroon* was still relevant post-George Floyd and the



ascent of the Black Lives Matter movement. As I've watched this extraordinary production come together with its exceptional cast, crew and designers I'm struck by how prescient this play still is seven years after its NYC premiere (which itself was just a few months before the deaths of Eric Garner and Michael Brown at the hands of police). The re-contextualizing of our history that this play prompts us to consider is as pressing as ever—just look at the conversations around critical race theory, equity, diversity and inclusion that are happening in schools and workplaces today.

Branden Jacobs-Jenkins does not tell us how to reckon with our cultural past—he only challenges us to acknowledge it, to try to figure out what's okay to laugh at and what's not, and to ask just how far we have really progressed from our often-troubled past.

As for this beautiful outdoor venue? I think it only enhances the theatricality of this astonishing play—a play that celebrates the magic that is live theater. And that's some magic that we've all missed these last fifteen months. What a joy to be back!

As the Assistant says, “The point of this whole thing was to make you feel something.”

I think you will.

-Judith Moreland, Director, *An Octoroon*.



***An Octoroon*, why now?**

Re-opening LA's theatre season with *An Octoroon*, after having been in a hiatus due to Covid19 pandemic and shutdowns might seem as a controversial choice, but it is indeed a conscious choice. As audience members, you are about to embark on a satiric version of Dion Boucicault's 1859's Antebellum melodrama, *The Octoroon*, which in itself is an adaptation of Thomas Mayne Reid's novel *The Quadroon*, except in this version, Branden Jacobs-Jenkins samples *The Octoroon*, and deconstructs it with a gaze of US slavery not often taught in US textbooks.

This sampling and deconstruction allows Jacobs-Jenkins to transform Boucicault's wildly popular melodrama into his own play. Although one will argue, both plays follow the same plot, Jacobs-Jenkins version makes critical changes to the universe of *The Octoroon*, mainly by removing many of the white characters in *The Octoroon*, (notably the plantation owners) and giving critical lines to the enslaved Black women. He also mixes the original dialogue with contemporary speech, as a reminder that this is a play, within a play, and a critique. Thus, *An Octoroon* is a perfect example of embodying critical performance race theory, as it takes a deep look into the relationship of race, racism, and power on stage while making you confront the controversial truths of racial history that still plague the United States today.

Boucicault's portrayal of race and class made his play controversial in its time, so much that American audiences made him change the original ending. But in Jacobs-Jenkins' version, racial classifications take a different perspective. A Black actor plays both the white hero, George, and white villain, M'Closky, in white face; a white actor plays the Native American character, Wahnotee, in red face; and a "racially ambiguous" actor plays two Black

characters, Pete and Paul, in blackface juxtaposing the original production of *The Octoroon* where Black characters were played by white actors in blackface because Black actors were not allowed on stage.

Jacobs-Jenkins intentional use of make-up, critiques the nineteenth-century prejudicial and stereotypical casting of white actors in blackface to play Black characters—and in the case of *The Octoroon*, the enslaved characters. The use of blackface, whiteface, and red face are a clear critique of Boucicault's story and the racist attitudes of his characters, while also prompting us to examine how ridiculous color-blind casting can be. This critique is here to remind us of the racist stereotypes and theatrical conventions that have perpetuated theatre for decades, and that still exist today. It is a clear reminder of how racist theatre itself has been throughout time. Thus, why in the last year, thousands of BIPOC performers have created organizations, written manifestos, and letters demanding change in our theatrical practice, education, and artistry.

An exploration of identity and how it is represented on stage is also a key part of this play. Although racial classifications might seem at the heart of the play, Jacobs-Jenkins wants us to dig deeper. If smearing on makeup can transform a black person into a white person, what does that say about our casting policies and choices? What does it mean to be a Black actor or in Jacobs-Jenkins' case, a playwright?

The first lines in the play say, "I'm a Black playwright. I don't know exactly what that means, but I'm here to tell you a story." What does that mean? And what stories can, and are Black playwrights supposed to write? In this opening monologue, Jacobs-Jenkins pokes fun at our theatrical conventions, while making you think about race, labels, and identity. Pay attention to what he says, because it is at the heart of why he is telling this story, and why this story matters now. The goal of the play, is beyond exploring racial stereotypes, theatrical representations, it to make feel something now and hopefully act on it.

There are many other theatrical conventions at play and in use, in *An Octoroon*. Unfortunately, I cannot divulge them, as it would remove the element of surprise. But keep in mind, this performance is designed to make you feel uncomfortable, and self-conscious while simultaneously making you laugh. Jacobs-Jenkins' intent is to create an emotional impact and to make you feel, even if that feeling is discomfort. At the end of the day, talking about racism and its lived experience is not easy.

--Dr. Daphnie Sicre, Dramaturg, *An Octoroon*.

Meet Susan Stockel & Barbara Herman

Philanthropists who dedicate their giving to arts organizations like The Fountain Theatre are a special breed. They are people who understand the value of the arts, love live theatre and believe in its ability to open hearts, and elevate our understanding of the world. Susan Stockel and Barbara Herman, Executive Producers of *An Octoroon*, are two such philanthropists. They are extraordinary people who are dedicated to giving back; and it is The Fountain's great good fortune that they choose to support our work.



Barbara Herman is an enthusiastic member of LA's philanthropic community. She has many passions. Like her mother before her, Barbara is passionate about supporting groundbreaking medical research. Having been a member of The Cedars-Sinai Women's Guild for over 50 years, Barbara is proud of her many accomplishments; but she is particularly proud to have helped launch The Cedars Sinai's Neurology Project, to support innovative research and education for the understanding and treatment of complex neurological disorders. The Women's Guild is honoring Barbara this September at their annual gala. But Barbara is also passionate about the arts, and she is a pillar of support to both The Fountain Theatre and The Broad Stage, on whose board she serves.

"I have always loved going to the theatre. One of my most treasured memories is going to the theatre with my parents when I was a little girl. Several years ago, I was thrilled to discover The Fountain, a little gem of a theatre in Los Angeles. One of my favorite things to do is gather a group of friends and take them to The Fountain. We have so much fun! We have dinner at Marouch and then go to The Fountain to enjoy whatever is on the stage. It's always memorable."

"To me The Fountain Theatre offers one of the best cultural experiences in Los Angeles. There are just so many reasons. The first of course is the excellence of the productions. Everything is done beautifully. Total artistry. The directing, acting, and sets are consistently excellent. I've never seen a show that I didn't either love or like. Now that's quite a track record. But what's equally remarkable is the consistent sensitivity and timeliness of the plays presented. Every play The Fountain mounts is relevant and thought-provoking. My friends and I love to discuss the plays after the show, whether we do it on the sidewalk or up in the cafe."

“But for me, The Fountain is more than a theatre, it is a community. Everyone — from Joe in the parking lot to Simon, Stephen, Barbara and James— greets me by name and makes me feel welcome. It’s a very personal place, not an institution. And that warmth, that personal connection is very unique, and refreshing. Everything at The Fountain seems to come from the heart.”

Barbara’s philanthropy is guided by a simple principle that she learned from her parents: *“I’m a firm believer in leaving the world a better place than I found it. If I see a need, I try to fill it. If I see a problem, I try to fix it. And I always encourage people to join me.”*



A passionate theatre lover, Susan Stockel is filled with excitement when she speaks about theatre, especially when describing a play that has truly touched her. Susan’s love for theatre finds her traveling to New York, London and beyond to experience the magic. A wonderful supporter of The Fountain, Susan has Executive Produced several plays with us, including *Cost of Living* and *Citizen: An American Lyric*. Her family foundation funds various organizations --aiding low income families who have children with special needs. and organizations that work in innovative ways to slow global warming and help indigenous people protect their lands from deforestation and illegal mining. The foundation also supports Children’s Theatre programs that introduce theatre to youngsters who have never seen live theatre.

“The magic happens when the children read a scene that they have prepared and rehearsed!” Susan beams. She shares what she learned from her parents:

“I learned about how important it was to share what I had with those in need by watching my father. He was a First Generation American — one of 6 children and the only one to finish college. He had to work to help his family and went to Night School. Thankfully in those days New York had tuition free City College that opened up learning to a generation of students. My father always provided for his siblings when they needed help and would pull out his checkbook and loan money to friends—with never a due date. And he took care of his mother when he lost his father. My husband and I continued that tradition — we worked as a team deciding what donations to make and taught our values to our

children. In my husband's honor I established a Family Foundation. I feel great joy working on the foundation's projects with my children and grandchildren, knowing that the work will continue, and the family will always be there for each other and for others."

Susan's love of theatre began when she was a young girl, and she has a keen eye for great theatre.

"When I was a little girl I loved to perform. I loved telling stories, and I still do! I am a passionate lover of the spoken word. The Fountain was introduced to me many years ago. An intimate space on a tight budget, The Fountain was an unexpected surprise. Excellent plays, always well-cast and directed, with a loyal diverse audience from all over the city, who brave the traffic to attend!"

"I chose to produce An Octoroon because I saw the play when it was first produced in Brooklyn at Theatre for a New Audience. I loved it. An Octoroon is a unique play. It is funny, sad, clever, quirky and wonderful. Just like any piece of great historical fiction, An Octoroon peels back the layers of civilization to reveal the cruelty and hypocrisy often hidden beneath the facade. An Octoroon shows us powerful men behaving "civilly" but behaving cruelly. They are willing to do anything to further their own self-interest. Narcissism is revealed as a cruel but powerful driver of history. I am particularly drawn to the depiction of Zoe, our heroine. Despite being beautiful and admirable in every way, she becomes an outcast because she is an Octoroon. I love the story and I knew The Fountain would do a tremendous job with this play, so was happy to join the team."

"Thank you all for your interest and support of The Fountain, Our Magic Place! May we grow and thrive."

CREW

Playwright	Branden Jacobs-Jenkins
Director	Judith Moreland
Costume Director	Naila Aladdin-Sanders
Fight Director	Jen Albert
Prop Master	Michael Allen Angel
Audio Engineer	Noele Kyle Cunanan
Production Photographer	Jenny Graham

Playwright**Branden Jacobs-Jenkins**

Lighting Designer

Derrick McDaniel

Set Designer

Frederica Nascimento

Sound Design & Original Composition

Marc Antonio Pritchett

Costume Maintenance

Terri Roberts

Video Design

Nicholas Santiago

Dramaturg

Daphne Sicre Ph.D

Production Stage Manager

Deena Tovar

Outdoor Stage Prod. Mgr.

Shawna Voragen

Choreographer

Annie Yee

WHO'S WHO



LEE A YERS is excited to be making her LA theater debut with Fountain Theatre! A recent transplant from Chicago, her previous credits included the world premiere of *BLKS* (Steppenwolf Theatre); *Incendiary* (u/s Goodman Theatre - New Stages Festival); *Southern Gothic* (Windy City Playhouse); *Smart People* (u/s, Writers Theatre); *Earthquakes in London* (Steep Theatre) and *Letters Home* (Griffin Theatre). She also participated in Jackalope Theatre's *Living Newspaper Festival*, performing in plays written by Ike Holter and Calamity West. Television credits: *Chicago PD*. She is a proud graduate of the MFA Acting program at DePaul University and has also trained at the Terry Knickerbocker Studio. She is repped by Weissenbach Management. Instagram: @leea.ayers



MATTHEW HANCOCK is grateful to be back on stage. Favorite theatre credits include: the LA premiere of the *The Brothers Size* (Oshoosi), *Between Riverside and Crazy* (Junior), *Hit The Wall* (Carson), *Hype Man: A Break Beat Play* (VERB), *I and You* (Anthony), *This Bitter Earth* (Jesse), *TransScripts* (Zakia), and *The View Up Stairs* (Wes). TV: *Westworld*, *Kidding*, *I'm Dying Up Here*, *Five Points*, *Giants* and *Snowfall*. He is a Los Angeles Drama Critics Circle and Stage Raw award winner as well as an NAACP Theatre Award and Ovation Nominee. Matthew holds a BFA from Adelphi University (cum laude). To his incredibly supportive family, thank you. Follow Matthew on instagram: @imathewhancock.



MARA KLEIN is thrilled to be making her Fountain Theatre debut as part of this impactful production. She has missed live theatre more than almost anything this past year+ and is oh so grateful to be at the forefront of its return in Los Angeles. Select theatre credits include: *The Judas Kiss* (Boston Court Pasadena), *Sucker Punch* (Coeurage Theatre Company), *Frankenstein* (A Noise Within), *What Happened When* and the world-premiere of Mary Laws' *Blueberry Toast* (Echo Theater Company), Marina in *Pericles* (Porters of Hellsgate) & *Unbound* (IAMA). TV credits: she plays Young Valerie on the acclaimed HULU series *Casual*, with additional work on *Startup*, *Young & Hungry*, *Fresh off the Boat* & *Suburgatory*. Mara hails from the suburbs of Washington, DC. She holds a BFA from NYU's Tisch School of the Arts, and trained at The Royal Academy of Dramatic Arts in London. Extra special thanks to Christine and Mom & Dad. www.aboutmara.com @mararklein



HAZEL LOZANO (she/siya) is a 1.5-generation Filipinx-American teaching artist currently working on being a better human and advocate for representation. She produces the *Intimacy Choreography In Conversation* podcast, hosted by Ann James and Carly D. Weckstein, and scrolls IG too often @atypicalhaze. Hazel has had the honor of playing on LA stages previously as Administrator in *America Adjacent* at the Skylight and Iago in *Othello* at Griot Theatre, among other fun roles. So, so much gratitude and honor to Judy and Fountain for seeing her, and to you for supporting changemaking work. Maraming salamat!



ROB NAGLE is a proud member of the Antaeus Theatre Company, as well as the Troubadour Theater Company. Recent theatre credits include *Human Interest Story* (Fountain Theatre) *Apple Season* (Moving Arts), *Sucker Punch* (Coourage Theatre Company), *Julius Weezer* (Troubadour Theater Company), and his Los Angeles Drama Critics Circle Award-winning performances in *The Judas Kiss* (Boston Court Pasadena) and *The Little Foxes* (Antaeus Theatre Company). Film credits include: *Waubay*, *Blonde*, *The 11th Green*, *To Hell and Gone*, *Bad Samaritan*, *Boost*, *Roadies*, *Fishing Naked*, *New Year's Eve*. Television credits include: *Mom*, *Dynasty*, *NCIS: New Orleans*, *Little Fires Everywhere*, *Modern Family*, *NCIS: Los Angeles*, *The Librarians*, *Grey's Anatomy*, *Criminal Minds*, *Mad Men*. Education: Northwestern University. Spouse: Heather Allyn. Pug: Houston. robnagle.com @nagdoggie



Two time NAACP Award winning actress, **KACIE ROGERS**, received her classical training at AMDA College and Conservatory of the Performing Arts. You can find Kacie on screen in her leading role in the feature film, *LowLow*, now available on Amazon Prime and iTunes. She's also had the opportunity of working with several prestigious theatre companies in the Los Angeles area including The Robey Theatre Co., Brimmer Street Theatre Co., The Road Theatre Co., Circle X, Theatre40, the Bootleg Theatre, Theatricum Botanicum, Greenway Court, The Getty Villa, Sacred Fools Theatre Co., The Skylight Theatre, IAMA, Inkwell Theatre and is happy to be making her Fountain Theatre debut!



VANESSA CLAIRE STEWART co-wrote and starred as Keely Smith in *Louis and Keely: Live at the Sahara* for Sacred Fools Theatre (Ovation Award best actress, best Musical, LA Weekly & LADCC Awards.) *Louis and Keely* later moved to the Geffen Playhouse, Royal George Theater in Chicago and Laguna Playhouse. In 2012, Vanessa's play about Buster Keaton, *Stoneface*, began at Sacred Fools & moved to the Pasadena Playhouse in 2012 (Stage Raw award: Production of the Year) **FAVORITE ROLES:** Natalie, *Finks*, Rogue Machine; Alex, *A Clockwork Orange* (LA Weekly awards: Leading Actress) Veta Louise, *Harvey*, Laguna Playhouse, Louise, *Gypsy*; Laura, *The Glass Menagerie*; Olivia, *Twelfth Night*; Gwendolyn, *Importance of Being Earnest*; Jackie, *Magic Bullet Theory*; Edward/Victoria, *Cloud 9*; Merteuil, *Les Liaisons Dangereuses* **FILM/TV:** *Alex and The List*, *Bed and Breakfast*, *Rules of Engagement*, *The Wanda Sykes Show*, *Everyone Counts*,

Chase the Slut. Thanks to French and Helene for all your love and support!



PAM TROTTER has become known for her versatility in all aspects of entertainment, from a soul stirring Blues, Gospel and jazz singer to making a significant mark as an actress, playing character roles ranging from a precocious 10-year-old to a spunky 60-year-old in film, television, radio, stage and recording. Originally from St. Louis, Mo, now residing in Los Angeles, CA, she has toured across the United States & Canada with the Broadway National Tour of *The Color Purple* in her dream role of *Sofia*. Please checkout her IMDB page at <https://www.imdb.com/name/nm1479057/> or on Facebook <https://www.facebook.com/pamtrotter> for more information.

Pam is grateful for the opportunity to be back at The Fountain Theatre with *An Octoroon*. A very special thank you to Judith Moreland and & Stephen Sachs for bringing me back! I made a rhyme ...HAHAHA! Enjoy the show!

CREW WHO'S WHO



BRANDEN JACOBS-JENKINS's plays include *Girls, Everybody, War, Gloria, Appropriate, An Octoroon, and Neighbors*. A Residency Five playwright at Signature Theatre and a 2020 Guggenheim fellow, his honors include a USA Artists fellowship, the Charles Wintour Award, the MacArthur fellowship, the Windham-Campbell Prize for

Drama, and the inaugural Tennessee Williams Award. A proud member of the Dramatists Guild council, he serves on the boards of Soho Rep and the Dramatists Guild Foundation and is an Associate Professor of Practice at the University of Texas at Austin.





JUDITH MORELAND's directing credits include Capital Stage Company, The Road Theatre, The Blank Theatre, Inkwell and the UCLA School of Theater, Film and Television where she currently teaches acting. As an actor, her film and television credits include *Aftermath*, *Dark Skies*, *Eagle Eye*, *Upload*, *Blackish*, *PEN15*, *Grey's Anatomy*, *SWAT*, *NCIS*, and recurring roles on *Bosch* and *Animal Kingdom*. She last appeared at the Fountain in Robert Schenkkan's *Building the Wall*. She's performed on and Off-Broadway and has worked with many theater companies including the New York Shakespeare Festival, Playwrights Horizons, American Conservatory Theater, Meadow Brook Theatre, Ensemble Studio Theater/LA and the Shakespeare Center of Los Angeles. She is the co-creator of UCLA's Acting for the Camera Professional Program. She received her BA from Stanford University and MFA from American Conservatory Theater.

Proud member of SDC.



Some of **NAILA ALLADIN-SANDERS**' credits include *Neighbors*, for the Matrix Theatre; *The Brother's Size*, *In the Red & Brown Water*, *The Ballad of Emmett Till*, *Gem of the Ocean*, *Joe Turner's Come and Gone*, *The Scottsboro Boys*, for the Fountain Theatre; *The Color Purple*, *The Women of Brewster Place*, *the Musical*, and *Bash'd*; *the Gay Opera*, for the Celebration Theatre; *The Many Mistresses of Martin Luther King* for Ensemble Studio Theatre, and *Good Bobby* for the Greenway Court Alliance and the 59th Street Theatre in NY.

Naila also designed the costumes for *HAIR: the Musical* at Cal State LA, and worked with the Latino Theatre Company for *The Road Weeps & the Well Runs Dry*, *Premeditation* and *La Olla*. *The Magnificent Dunbar Hotel*, *Ana Lucasta*, *Bronzeville*, *The River Niger*, *A House With No Walls*, *Permanent Collection*, as well as all three parts of *The Haitian Trilogy* were designed by Naila for The Robey Theatre Co.

JEN ALBERT is an actor, producer, stunt coordinator and an award-winning Fight Choreographer. Her most recent fight credits pre-pandemic were *West Adams* at Skylight Theatre, *Klingon Tamburlaine* with the School of Night (2020 Ovation Award Nomination) and *Sucker Punch* at Coeurage Theatre, for which she was awarded the 2019 Ovation Award for Fight Direction. She was the first female nominee and the first female recipient of the award in that category. Other fight credits: Theatre of



NOTE including *Marian, or The True Tale of Robin Hood* (Stage Raw Award for Fight Choreography), numerous productions with the Vagrancy and Celebration and every production with the School of Night, including the original stage production of *Punch and Judy* (LADCC Award for Fight Choreography). Jen also reimagined those same fights for the *Punch and Judy* movie shot during the pandemic and currently in post-production. Love to Chris, Seti, Theodora and Alexander.

MICHAEL ALLEN ANGEL is a graduate of the UCLA



department of Theatre, Film, and Television. He served as Prop Master for the Pasadena Playhouse, Geffen Playhouse, and the interactive theatre experience *Tamara*. Among his favorite shows to prop have been *Br'er Cotton* for The Lower Depth Theatre Ensemble, and *Hannah & The Dread Gazebo* and *Human Interest Story* at The Fountain Theatre. Michael

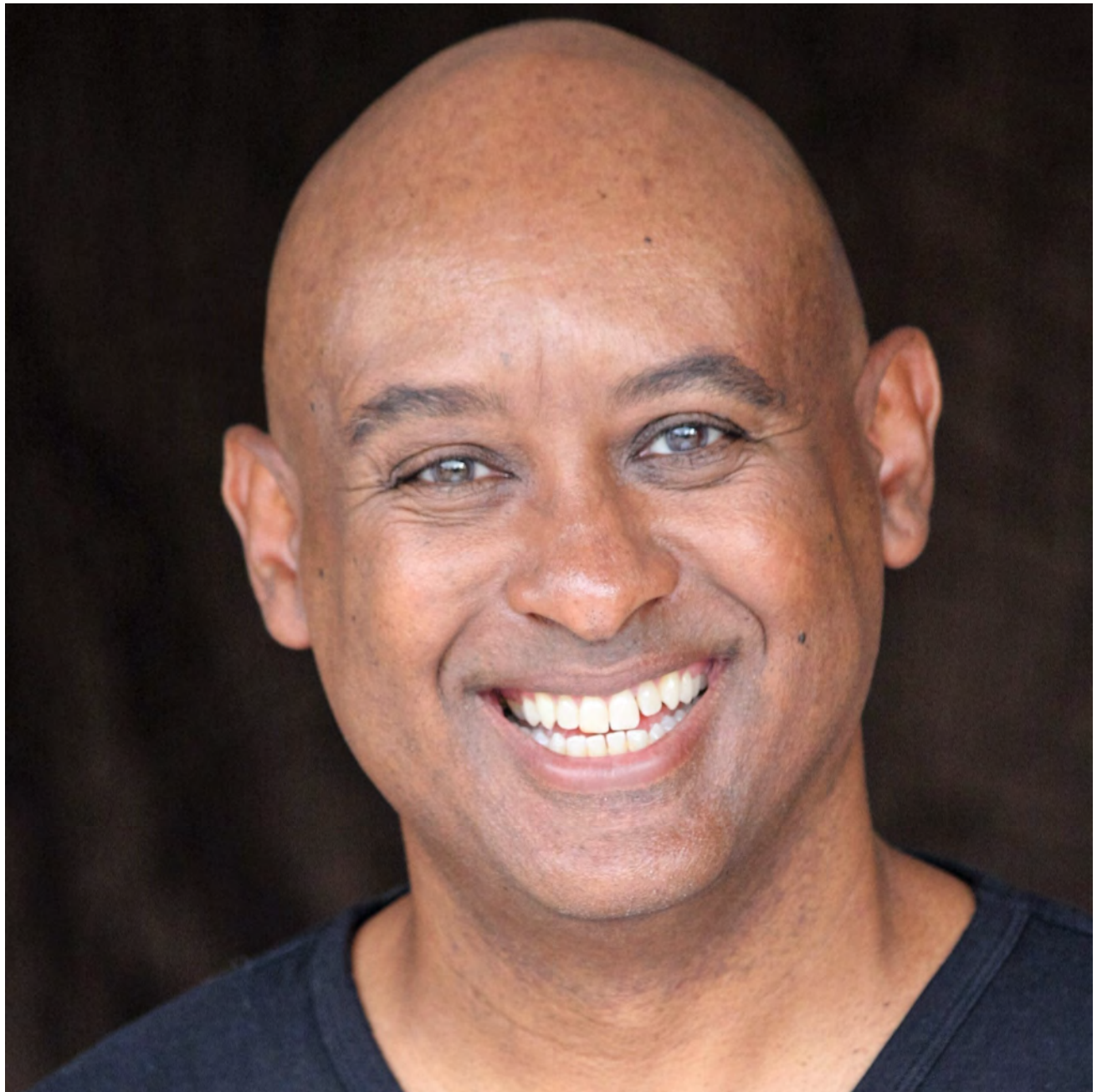
has Production Designed the holiday film *The Christmas Cabin* and the television pilot *A-List Talent*. He even hired himself to design props for his own short film *Broken Hart*. He took a break from props to direct Neil Koenigsberg's *Wink* and *The Beauty, The Banshee & Me* written and performed by Cathy Lind Hayes. Michael so proud to be a creative part of this production of *An Octoroon*.



NOELE KYLE

CUNANAN is extremely proud to be working with the Fountain Theatre. Previous work includes audio engineering for *The Color Purple* at The Greenway Court Theatre and *Pippin* at Le Petit Théâtre Du Veaux Carré, sound designing the world premiere of *Pleading 894* at the University of New Orleans, and stage technician work for Universal Studios Hollywood, Knott's Berry Farm, and Disneyland Resort. He

graduated with a BFA in Theatre Design and Production from Tulane University, and could not be more excited to watch films and performances in theaters, with audiences, once again.



DERRICK MCDANIEL has been working in the live theater arena for over 25 years, both in Los Angeles and New York. From *Romeo and Juliet* to *Guys and Dolls*, Derrick has designed lighting for many plays, musicals and corporate and private events. A few of his lighting credits include “*Mercy Seat*” (2012 LA Weekly Awards Winner) at the Inside the Ford Theater, “*Spring Awakening*” at the Malibu Playhouse, “*The Addams Family*” at the Madrid Theater; and “*A Streetcar Named Desire*” at the Odyssey Theater – and many others. Derrick’s latest nomination was for a 2020 Ovation Theater Award for Lighting Design for “*Nowhere On The Border*” at the Road Theater on Magnolia. He would like to thank the staff and officers of the Fountain Theatre for providing the opportunity to create. Luckily, the theater spirits have allowed us to create live theater, again. Derrick would also like to express his hope that everyone is staying safe in our troubling times!



FREDERICA NASCIMENTO is a scenic, costume and production designer. Being an architect informs her work in theatre, opera, dance and film. Throughout her collaborative career she has worked with many theatre companies, artists and directors including Pina Bausch, Robert Wilson, Wim Wenders, Johannes Wieland. Recent designs: *Alice in Wonderland*, *Argonautika*, *Henry V* (ANW/Resident Artist); *Measure for Measure*, *The Caucasian Chalk Circle* (Antaeus Theatre); *Fefu and Her Friends* (Odyssey Theatre). MFA in Scenic and

Production Design for Film at NYU with a Tisch School of the Arts Scholarship and a Seidman Award for Excellence in Design. Faculty at LA Pierce College, Guest Designer (scenic and costume) at CSUN, Usual Suspect at NYTW, member of USA 829, IATSE, member of the Portuguese Architects Association and scholar of the Calouste Gulbenkian Foundation. Nominated for NAACP, Ovation and LA Drama Critics Circle Awards.

www.fredericanascimento.com / IG: @fredericanascimentodesign



MARC ANTONIO PRITCHETT is a working Actor, Director, Fight Coordinator and Session Singer in the Los Angeles area. He is also one of the Artistic Directors at Sacred Fools Theatre Company. Recent sound/music credits include *The Mousetrap* at Theatre Palisades, *The Latrell Show* at IAMA Theatre and *Sweat* at the Chance Theatre. He is represented by Nucleus Talent Management. For additional info visit: www.marcantoniopritchett.com

NICHOLAS SANTIAGO has worked all around Los Angeles including the Pasadena Playhouse (*Ham*), Skylight Theatre (*Forever House, Church & State, Obama Ology*), Rogue Machine (*A Permanent Image*,



Oppenheimer, Honky), USC (*Trojan Women, On the Town*), Theatre Planners (*PEMDAS, The Red Dress L.O.V.E.R.*), the Chance Theatre (*Tribes, Middletown, Big Fish*), The Road Theatre (*Nowhere on the Border, A Delicate Ship*), LA LGBT Center (*The Search for Signs of Intelligent Life Revisited*), and the Fountain Theatre (*Arrival & Departure, The Cost of Living*). He recently designed Cesar Millan's new one man show *Unleashed* that opened at the David Copperfield Theatre at the MGM in Las Vegas. He has received numerous award nominations including an Ovation nomination and a LA Drama Critic's Circle award for his work on Rogue Machine's *A*

Permanent image and an ovation win for his work on The Fountain Theatre's production of *The Cost of Living*. www.nsantiagodesign.com



DR. DAPHNE SICRE

teaches Theatre at LMU. She shares a deep passion for Black & Latinx perspectives in theatre. Her latest publications are a co-authored article in the *Theatre, Dance, and Performance Training* journal and a chapter in *The Routledge Companion to African American Theatre and Performance* on AfroLatinidad. Other publications include book chapters in *Black Acting Methods*, the forthcoming *Dynamic Bodies; Emerging*

Voices, and *Contemporary Black Theatre & Performance: Acts of Rebellion, Activism, & Solidarity*. Daphnie is the resident dramaturg at the Robey Theatre, where she runs the

Playwright's Lab. Selected dramaturg credits include *Moonlighters* (TheaterWorks Harford), *The Disappearance of Rosie Garcia's Family* (New Play Project), *Waiting for Godinez* (Playwrights Arena Readings Series), *Shower Me* (FringeNYC), *Not About Eve* (Bratta Productions), *The Class Project*(NYU). When she is not engaging in dramaturgy, you can find her directing.



DEENA TOVAR

was born and raised in Los Angeles, she has spent many years Stage Managing a wide variety of productions in the area, a few credits include *Mariela of the Desert* (Casa0101 2016), *Fefu and Her Friends* (Circle X 2016), *Sisters in Law* (The

Wallis Annenberg 2019) and recently *Clean* (South Coast Repertory 2021). She went to Santa Monica College for her AA and recently earned her BA in Theater Arts at UC Santa Cruz. This is Deena's third production here at The Fountain (*The Chosen* 2018, *Arrival & Departure* 2018).

ANNIE YEE is thrilled to be making her Fountain Theatre debut. Most recently Annie choreographed *M. Butterfly* - South Coast Repertory directed by Desdemona Chiang - Scenie Award Best



Choreography. Other works, *King of the Yees* - Baltimore Center Stage & ACT Theatre in Seattle directed by Desdemona Chiang, *The Golden Dragon* - Boston Court Pasadena directed by Michael Michetti - Scenic Award Outstanding Choreography and Ovation nomination, *The World of Extreme Happiness* - Seattle Public Theater directed by Desdemona Chiang, *Made in Bangkok* - the Mark Taper Forum directed by Robert Egan, *Badges* - LATC directed by Luis Valdez. The Chinese dance consultant for *Pearl* - Lincoln Center NYC directed by Daniel Ezralow. A former LA Laker Girl and Rams Cheerleader. Awarded an SDCF Observership for *Soft Power* - Ahmanson

Theatre directed by Leigh Silverman. A proud member of the SDC union. Annie thanks her parents Tommy & Nancy Yee and husband actor Stan Egi.

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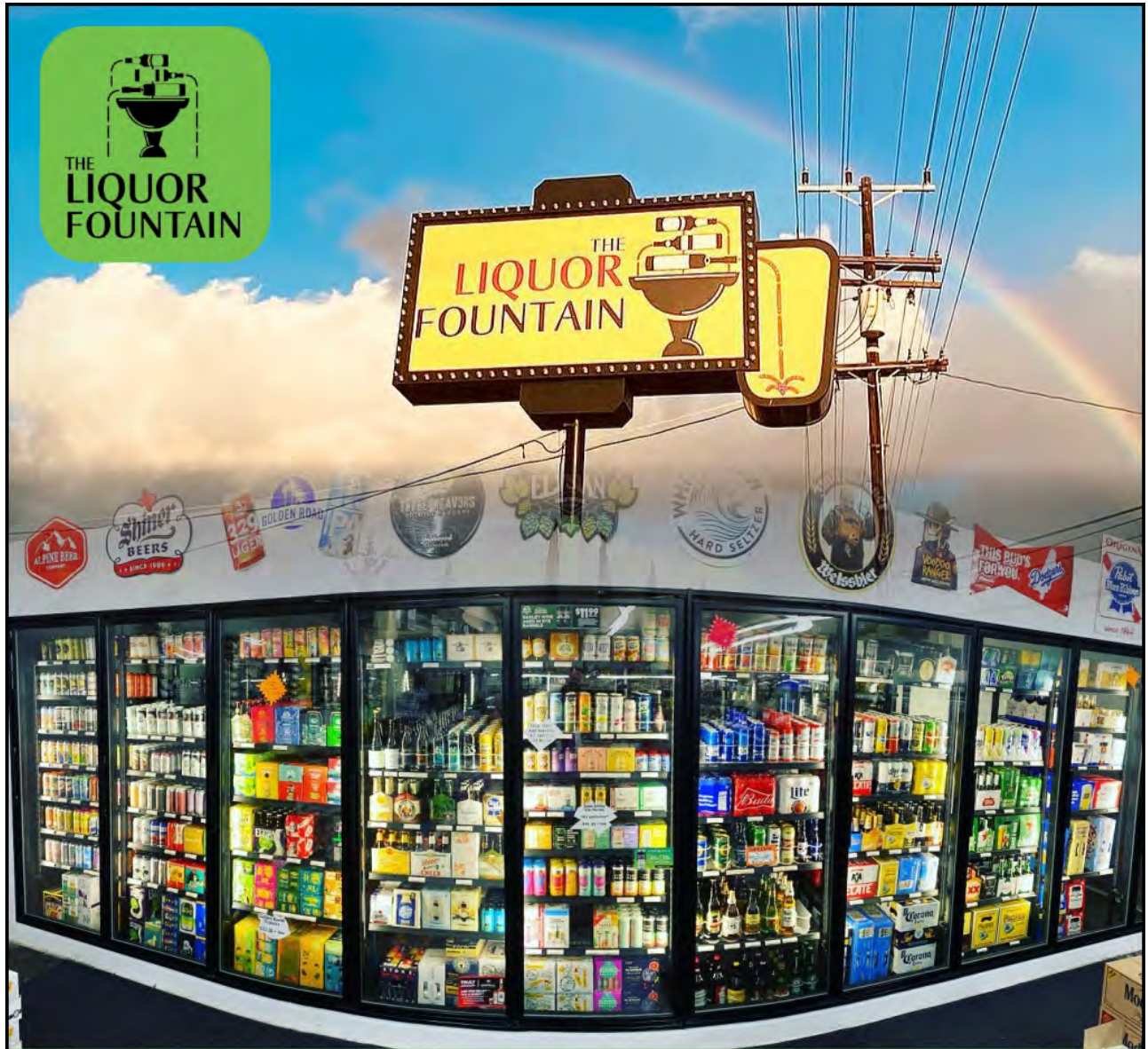


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