

**a Noise Within**

*lost & found*  
2013/14 *repertory season*

**2013-2014 Annual Report**





*lost & found*  
2013/14 repertory season

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DANIEL REICHERT PHOTOGRAPHY.

## ABOUT THE ARTISTIC DIRECTORS

A Noise Within Producing Artistic Directors Geoff Elliott and Julia Rodriguez-Elliott both hold a Bachelor of Fine Arts degree from the University of Florida and a Master of Fine Arts from San Francisco's American Conservatory Theatre. In 1991, they set an ambitious vision for A Noise Within: to establish a home for the classics that would present a challenging repertory, take artistic risks, and ensure accessibility to diverse audiences. Through their passion and persistence, A Noise Within now ranks as a leading producer of great works of drama in Southern California.

## Artistic Directors' Message

### A NOISE WITHIN'S 2013-14 SEASON

was defined by artistic achievement and ambitious growth.

Our commitment to William Shakespeare continued with critically acclaimed productions of *Pericles*, *Prince of Tyre* and *Macbeth*. *Pericles*, a rarely produced gem, was a particular favorite with both audiences and the press, receiving critic's picks and nominations for "Best Production of the Year." We introduced the little known but brilliant Hungarian playwright Ferenc Molnár to our audiences with the hilarious comedy, *The Guardsman* directed by longtime collaborator, Michael Michetti. Audiences were also treated to Samuel Beckett's *Endgame*, considered by many to be one of the greatest plays of the 20<sup>th</sup> century.

ANW scored a popular and critical hit with Molière's *Tartuffe*. Our spring production of William Inge's *Come Back, Little Sheba* was a further celebration of A Noise Within's commitment to the American Classic. Both productions were honored with Critic's Choice Awards.

A Noise Within's *A Christmas Carol* delighted audiences for a second year, and achieved its goal of becoming a holiday tradition, playing to sold-out crowds.

Our Resident Artist Reading Series, Words Within has become a highlight of the theatre season as it presents stage readings of plays that complement the main stage events.

ANW launched a diversity initiative and partnered with East West Players and hosted artist meet and greet events with both organizations as well as a staged reading of *Hayavadana*.

Our education department continued to grow and awarded a record number of scholarships to qualifying schools. We also added a new education initiative called the *Emerging Artists Association*. The group is comprised of intern alumni and helps pursue our vision of supporting the next generation of theatre artists.

A Noise Within's success is due to the support of our extraordinary Board of Directors, our fabulous ensemble of artists, our dedicated staff and volunteers, our passionate patrons, and our generous donors. It is because of this family of support that we are able to produce the great works of world literature, train young artists, and bring Shakespeare to over 10,000 students annually. Thank you and we look forward to a future filled with the classics.

Best wishes,  
**Geoff Elliott & Julia Rodriguez-Elliott**  
PRODUCING ARTISTIC DIRECTORS

# Mission & Vision Statements

## Mission

A Noise Within's mission is to produce world-class performances of the great works of drama in rotating repertory with a resident company; to educate and inspire the public through programs that foster an understanding and appreciation of history's great plays and playwrights; and to train the next generation of classical theatre artists.

## Vision

A Noise Within performs and promotes classical theatre as an essential means for our community to confront the universal human experience, expand personal awareness and challenge individual perspectives.

## 2013-2014 Theme

*Lost & Found:* Whether it be the rediscovered thrill of romance, the self-deception of great entitlement, the longing for spent youth, the missing key of the closed mind, or the unyielding search for a lost child, these stories explored the precious value of love lost and love found. The 2013-14 season included six masterworks driven by a tireless search to find that which was lost.



Tartuffe. PHOTO BY CRAIG SCHWARTZ.

# At a Glance

**THE 2013-14 *Lost & Found* season** at A Noise Within saw the organization grow into its new home in exciting ways. From directors and designers who found unexpected ways to use the space, to the recruitment of a number of talented and dedicated new staff, to the deepening of ANW's relationship with our community, the theatre has firmly planted its roots in Pasadena and is constantly finding better ways to deliver on its critical mission. ANW continues to benefit greatly (and benefit our adult and student audiences greatly) from our new Home for the Classics—this year we set our highest attendance record...twice! The 2013-14 season saw the company lay a sound artistic and financial foundation for our audacious plans to come in 2014-15 and beyond.



**Michael Bateman**  
General Manager



# The Productions

## FALL REPERTORY 2013:

*Pericles, Prince of Tyre*

*The Guardsman*

*Endgame*

## A HOLIDAY TRADITION:

*A Christmas Carol*

## SPRING REPERTORY 2014:

*Tartuffe*

*Macbeth*

*Come Back, Little Sheba*





"Gleeful stage pageantry and spectacle...  
A riveting visually gorgeous carnival."

— LA Weekly



FALL REPERTORY 2013:

# *Pericles, Prince of Tyre*

By William Shakespeare

Directed by Julia Rodriguez-Elliott

September 7–November 24, 2013

**CONSIDERED ONE OF SHAKESPEARE'S MOST** adventure-filled works *Pericles, Prince of Tyre* takes audiences on a journey like no other. The tale follows a young prince, Pericles, who is forced to flee from King Antiochus and his marital prospects. Unable to stay at home in Tyre because of Antiochus' vengeance, he sails away and ends up shipwrecked in Pentapolis, where he fights for and wins the affections of Princess Thaisa. The trials and tribulations of this couple and their daughter, Marina, turn the journey into a compelling story of family, struggle, and the unknown. *Pericles* examines the effects of love and loss by parting and reuniting long lost family members, and by creating romances that last a lifetime. The production marked the first installment of A Noise Within's Fall Repertory Season that focused on the theme of *Lost & Found*.

---

**21** Performances (including 3 Student Matinees)

**3,339** Adult Patrons

**1,726** Students

FALL REPERTORY 2013:

# *The Guardsman*

By Ferenc Molnár

Translated by Frank Marcus

Directed by Michael Michetti

September 28–November 30, 2013

**A LESSER-KNOWN PLAY** by Hungarian Ferenc Molnár, *The Guardsman* invited audiences into the dramatic marriage between two successful stage stars. Nandor and Ilona's marriage is on the rocks and Nandor is insecure; he suspects his wife, Ilona, has a wandering gaze—or worse! Nandor disguises himself as Ilona's "ideal" lover, a dashing guardsman with a thick accent, and is torn by the divergent desires to catch his wife being unfaithful, or to play his part through to the bitter end. An audience favorite, A Noise Within's production of *The Guardsman* exposed audiences to a rarely produced classic that left all asking: "Why don't we see more Molnár?!"

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**20** Performances (including 1 Student Matinee)

**3,717** Adult Patrons

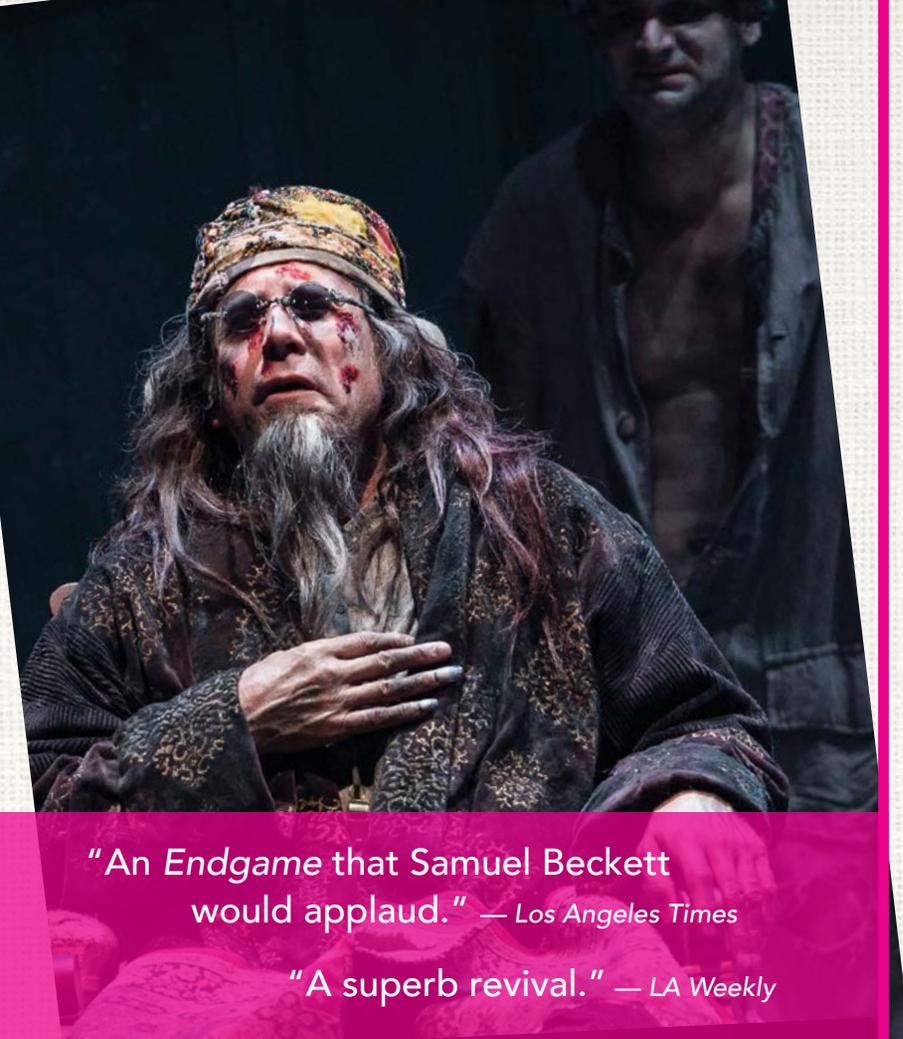
**443** Students



"You couldn't ask for a finer example of how captivating and downright fun live theater can be."

— Los Angeles Times, Critic's Choice





"An *Endgame* that Samuel Beckett would applaud." — *Los Angeles Times*

"A superb revival." — *LA Weekly*



FALL REPERTORY 2013:

# *Endgame*

By Samuel Beckett

Directed by Geoff Elliott

October 19–November 23, 2013

**BECKETT'S OWN BRAND** of absurdism melds tragedy and comedy in unexpected ways in his notable play, *Endgame*. Beckett tells the tale of four unusual-yet-relatable characters who seem to have all the answers. Outside of the play's dark and hopeless walls, the world is dead. Inside, we follow blind Hamm who rules over his lame servant, Clov, and his legless parents, Nagg and Nell, who live in trashcans. Beckett's characters are constantly searching for meaning within the meaningless universe, attempting to find their true identity, and feeling isolated from a world that is crumbling around them. Director Geoff Elliott recognized that audiences may have as tough a time coming to terms with the message as he himself did; therefore, the actors committed to staying for a talkback after every performance of the play to continue discovering its meaning along with audiences.

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**18** Performances (including 1 Student Matinee)

**3,215** Adult Patrons

**484** Students

A HOLIDAY TRADITION:

# A Christmas Carol

Directed by Geoff Elliott & Julia Rodriguez-Elliott

December 7–22, 2013

**THE FAMILY HOLIDAY TRADITION** continued for its second year, as A Noise Within presented the classic tale, *A Christmas Carol* by Charles Dickens. This timeless story follows hard-hearted Ebenezer Scrooge on a magical and transformative journey through past, present, and future as he discovers the true meaning of Christmas and a generosity of spirit that embodies the holiday season. Dickens' classic tale of hope and redemption continues to remind us what is really worth celebrating at the holidays, or any time!

---

**17** Performances (including 4 Student Matinees)

**2,977** Adult Patrons

**1,284** Students



"One of the best events you, and your family, can attend during the holiday season...wit and comedy that will have even your little ones laughing."

— Examiner





"*Tartuffe* returns to A Noise Within's repertoire after 22 years, and proves it is worth the wait."

— *Los Angeles Times*, Critic's Choice



SPRING REPERTORY 2014:

# *Tartuffe*

By Molière

Adapted by Richard Wilbur

Directed by Julia Rodriguez-Elliott

February 15–May 24, 2014

**AFTER TWO DECADES OF WAITING**, *Tartuffe* returned to A Noise Within to excite audiences and add a new twist to this beloved classic. Sharp, funny, and insightful, Molière's comic masterpiece was first performed in 1664; this year marked its 350th anniversary. Molière's most famous play is one of the best examples of a comedy of manners done in five acts. *Tartuffe*, a religious hypocrite, uses his connections to swindle his generous host, Orgon, out of his wealth, his home, and his wife. But *Tartuffe* hasn't fooled everyone, and the family and servants rally together to reveal his slippery nature before it's too late.

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**24** Performances (including 2 Student Matinees)

**4,833** Adult Patrons

**1,359** Students

SPRING REPERTORY 2014:

# Macbeth

By William Shakespeare

Directed by Larry Carpenter

March 8–May 11, 2014

**REGARDED AS ONE OF** Shakespeare's four great tragedies, *Macbeth* encompasses witchcraft, bloody murder, and ghostly spirits. When three witches tell Macbeth that he is destined to occupy the throne of Scotland, he and his wife choose to become the instruments of their fate and to kill the first man standing in their path, the virtuous King Duncan. To maintain his position, Macbeth must continue to kill anyone who threatens his tyrant's crown, this allows the atmosphere of guilt and paranoia to thicken. From its mesmerizing first moments, to the last fulfilment of the witches' prophecy, Shakespeare's gripping account of the profoundest engagement with the forces of evil entralls the imagination. It contains some of the most poetic language and beautiful lines ever written. It is no mystery that *Macbeth* stands as one of the most quoted and admired works in English literature.

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**26** Performances (including 6 Student Matinees)

**3,943** Adult Patrons

**3,262** Students



"It is intriguing, it is chilling,  
and it is provocative and powerful."

— Edge Los Angeles





"An American classic taken to new heights."

— *Los Angeles Times*, Critic's Choice



SPRING REPERTORY 2014:

# *Come Back, Little Sheba*

By William Inge

Directed by Geoff Elliott & Julia Rodriguez-Elliott

**March 29–May 17, 2014**

**THE SPRING REPERTORY SEASON** concluded with the heartbreaking 1950 work, *Come Back, Little Sheba*, by William Inge. This play tells the story of Lola, a faded beauty queen, trapped in a lonely marriage to Doc, a recovering alcoholic on the brink of relapse. When a pretty young woman becomes a boarder in their cluttered Midwest home, their fragile peace comes undone and unspoken passions rise to the surface. As the emptiness of their marriage is laid bare, the couple fights to find their way back to each other. In this American Classic, Inge explores lost hopes and unfulfilled promise with unflinching honesty and power. This play dared audiences to look beyond the surface to find what was missing in their own lives, just as Lola and Doc have done.

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**18** Performances

**3,858** Patrons

# Words Within

RESIDENT ARTISTS' PLAY READING SERIES

## SUMMARY

In 2013-14, Words Within, the A Noise Within Resident Artist Reading Series, celebrated its fifth season. Launched by the resident artists in late Spring of 2009-10, Words Within had, by the end of 2013-14, produced a total of 23 staged readings, with a record of 8 in 13-14 alone. This season also included our first partnership reading with East West Players as part of our diversity initiative.

## READINGS

### 2013

July: *Galileo*  
by Bertolt Brecht  
Directed by Alan Blumenfeld

August: *A Long Day's Journey into Night*  
by Eugene O'Neill  
Directed by William Dennis Hunt

November: *Liliom*  
by Ferenc Molnár  
Directed by Apollo Dukakis

### 2014

January: *Antigone*  
by Jean Anouilh  
Adapted and Directed by Robertson Dean

April: *The Flying Doctor & The Imaginary Cuckold*  
by Molière  
Directed by Alison Elliott & Stephen Rockwell

May: *The Dark at the Top of the Stairs*  
by William Inge  
Directed by Deborah Strang

June: *Hayavadana*  
by Girish Karnad  
Directed by Snehal Desai (East West Players)

June: *Uncle Vanya*  
by Anton Chekhov  
Directed by Joel Swetow



## HIGHLIGHTS

Attendance of 1,286 nearly doubled from the previous year's record of 663, and patrons of each reading enjoyed wine and refreshments donated by Alan and Sheila Lamson.

Words Within was created to develop a dialogue between the text (the playwright), the artists, and the patrons in order to engage and involve the patrons, challenge and stimulate the artists, and illuminate and explore the text and the playwright.

Readings during the regular season are chosen to reflect the season itself, and include plays that are either written by one of the season's scheduled playwrights, come from the same genre, or incorporate the season's theme. Summer readings are reserved for artists' passion projects. Titles are suggested and initiated by Resident Artists.



PHOTO BY ALICIA GREEN.

# Education Program



**AN INTEGRAL ELEMENT** of A Noise Within's mission is to make the classics accessible to all audiences, with particular attention paid to leveraging the company's resources for the benefit of students and teachers. Committed since its inception to enhancing middle and high school students' classroom discovery of classic texts, ANW develops educational programming to complement classroom studies and enable teachers to promote literacy and cultural awareness. The company's educational programming serves a diverse population of students from public, private and parochial schools, from the inner city to the suburbs, from middle school through college.

2013/14 REPERTORY:

# Student Matinee (SMAT)

**OUR STUDENT MATINEE** (or SMAT) program is designed to expose students to live professional theatre so they can develop an understanding of and love for this storytelling art form. Weekday matinees are open to grade school, junior high, and high school groups. These performances are exactly the same as the evening performances, and feature the same quality professional theatre. Our SMAT program allows students to experience professional theatre for the first time. SMATs are also a part of our Classics Live! program, which provides students with a Study Guide to enhance their experience and “talk-back” sessions post-performance with the actors. Our Tickets for Teachers program allows teachers to preview shows before bringing their students and our Education Department provides Professional Development Seminars to expand their knowledge and classroom techniques.

**17**  
Student  
Matinees

across

**6**  
Shows

**4,615**  
Students at SMATs

+

**6,024**  
Students at regular  
performances

=

**10,639**  
Students served in 2013-14



“Thank you for having my class at your theatre to see your production of *Macbeth*. Being able to see a live, professional theatre performance was a unique experience that provided a new context for my classmates and I to enhance our studies.”

— Lucas, *High School Student*



We have been big ANW fans for years now—from the first production we took our 9th graders to back in the early 2000’s to the present. In fact, we build our freshman Shakespeare unit around whatever ANW is putting on because we so want our students to experience the Bard as theatre first and foremost. We’ve also had actors to our campus for workshops—pure delight.”

— Joy Sawyer Mulligan, *Teacher, The Thacher School*





DANIEL REICHERT PHOTOGRAPHY.

“A Noise Within is a mirror that reflects the brightness that art can offer. It encourages every single student to look deep inside themselves for inspiration.”

—Anna Owen, *Teacher at Lennox Middle School*

“A GREAT PLAY! AND, AS MY FIRST PLAY, I felt it was a wonderful experience and I can't wait to come back!”

—Mark, *High School Student*

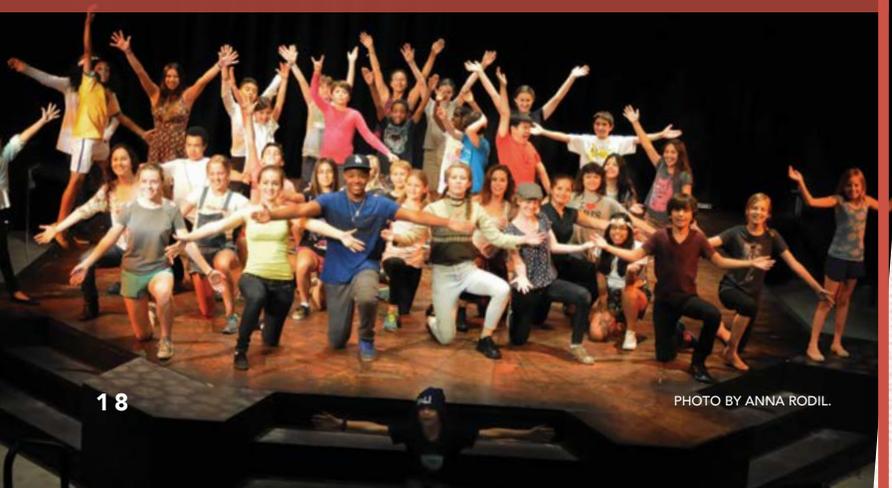


PHOTO BY ANNA RODIL.

## YOUTH CLASSES

Our youth classes give young people the opportunity to learn and train at one of the pre-eminent theaters in Southern California. Classes in the 2013-14 season included a Young Actors Workshop and a Shakespeare for Homeschoolers class. We also offered adult classes, including Acting Shakespeare, Voice Class, and British Dialect Workshop.

## SUMMER WITH SHAKESPEARE

Our Summer with Shakespeare and brand new All the World's a Stage camps had record numbers of participants; over 70 young people spent their summers learning and playing with the Bard. On April 24, 2014, we hosted a birthday party in celebration of Shakespeare turning 450, complete with a bouncy castle, Shakespearean insult wall, mask-making activity, “Ask-the-Expert” corner, cupcakes and even the birthday boy himself, William Shakespeare!



## PROFESSIONAL INTERNSHIPS

Our Internship Program thrived this year and our interns supported the theatre administratively, backstage, and onstage. Our Professional Acting Internship program continues to grow and we are attracting applicants from around the country to continue their theatrical education.



## DID YOU KNOW?

- ANW reached over 10,000 students through performances, in-school workshops & conservatory classes in the past year;
- Collaborated with 158 schools, fifth grade through college, in 25 school districts throughout Southern California, to support the study of classical literature;
- Reached 23 schools with Title I funding throughout the 2013-2014 season;
- Dedicated over 30% of its annual operating budget to support educational programming;
- Provided over 8,000 subsidized tickets to students in under-served communities;
- Provided students the rare opportunity to see the play they are studying;
- Approximately 90% of participating teachers incorporated A Noise Within's season into their curriculum, basing the material they teach during the school year on the theatre's productions.

# Financials Overview

**A NOISE WITHIN CONTINUES TO SHOW** strong year-on-year growth in general operations due principally to a strengthening of the organization's administrative capacity and its ability to capitalize on the multitude of new opportunities generated by the Pasadena location. The organization's budget has grown by an average of 28% annually over the past three years. Both earned and contributed revenue grew from the 2012-13 season to the 2013-14 season; earned revenue has grown especially quickly since the move due to the expanded number of seats, productions, and performances, and the audience's interest in and loyalty to the company's work. ANW has built a cash reserve through robust annual growth combined with years of sound fiscal management that allows the organization to avoid the theatre industry's endemic problem of low cash flow (with average cash-on-hand of 13.5 weeks' worth during the 2013-14 season). Thanks to stable cash flow, ANW has been able to successfully capitalize on strategic opportunities that would otherwise have been out of its reach or considered too risky, such as a large and rapid increase in administrative staffing during the 2013-14 season.

In 2011 the theatre obtained a \$2 million loan to complete construction of the new facility, which is being paid down regularly with minimal impact on the organization's general operations. As of June 30, 2014 the balance is \$805,738 and is secured by a commitment from a charitable remainder trust of more than \$1 million. And along with successfully managing a loan payment schedule, ANW is continuing to adjust to the duties of owning and maintaining a facility. Annual depreciation is a large expense for the organization relative to annual budget size, which generates a future need that ANW recognizes and is planning for. A restricted plant fund is being instituted that will help protect A Noise Within from unexpected facilities issues in the near and distant future.

The information on the following pages covers the organization's balance sheet and income statement, but does not provide a complete financial picture of the organization; for the corresponding audited financial report and IRS form 990, please visit the "Finances" section of our website at: [anoisewithin.org/about-us/finances](http://anoisewithin.org/about-us/finances).

FINANCIALS:

# Statement of Activities

	2014			2013		
	Unrestricted	Temporarily Restricted	Total	Unrestricted	Temporarily Restricted	Total
<b>REVENUES, SUPPORT AND RECLASSIFICATIONS</b>						
<b>REVENUES</b>						
Box Office	\$ 883,051	\$ -	\$ 883,051	\$ 815,763	\$ -	\$ 815,763
Education Programs	58,664	-	58,664	64,362	-	64,362
Other	50,373	-	50,373	49,739	-	49,739
	992,088	-	992,088	929,864	-	929,864
<b>SUPPORT</b>						
Donations and grants	884,549	-	884,549	928,090	-	928,090
Capital campaign donations and grants	-	56,979	56,979	-	-	-
Special event income	31,967	-	31,967	29,025	-	29,025
Interest and investment income	1,402	-	1,402	2,616	-	2,616
	917,918	56,979	974,897	959,731	-	959,731
<b>NET ASSETS RELEASED FROM RESTRICTIONS</b>						
Restrictions satisfied by payment	96,064	(96,064)	-	141,001	(141,001)	-
<b>TOTAL REVENUES AND SUPPORT</b>	2,006,070	(39,085)	1,966,985	2,030,596	(141,001)	1,889,595
<b>EXPENSES</b>						
<b>PROGRAM EXPENSES</b>						
Theatre productions	1,353,021	-	1,353,021	1,203,671	-	1,203,671
Education programs	140,018	-	140,018	112,695	-	112,695
	1,493,039	-	1,493,039	1,316,366	-	1,316,366
<b>SUPPORTING SERVICES</b>						
General and administrative expenses	189,232	-	189,232	58,895	-	58,895
Fundraising and development costs	157,785	-	157,785	153,626	-	153,626
Capital campaign expenses	27,559	-	27,559	71,103	-	71,103
	374,576	-	374,576	283,624	-	283,624
<b>TOTAL EXPENSES</b>	1,867,615	-	1,867,615	1,599,990	-	1,599,990
<b>INCREASE (DECREASE) IN NET ASSETS BEFORE INTEREST, DEPRECIATION AND AMORTIZATION</b>	138,455	(39,085)	99,370	430,606	(141,001)	289,605
<b>INTEREST</b>	39,302	-	39,302	40,585	-	40,585
<b>DEPRECIATION AND AMORTIZATION</b>	312,058	-	312,058	298,224	-	298,224
<b>INCREASE (DECREASE) IN NET ASSETS</b>	(212,905)	(39,085)	(251,990)	91,797	(141,001)	(49,204)
<b>NET ASSETS AT BEGINNING OF YEAR</b>	11,603,952	359,499	11,963,451	11,512,155	500,500	12,012,655
<b>NET ASSETS AT END OF YEAR</b>	\$ 11,391,047	\$ 320,414	\$ 11,711,461	\$ 11,603,952	\$ 359,499	\$ 11,963,451

FINANCIALS:

# Balance Sheet

ASSETS	JUNE 30,	
	2014	2013
<b>CURRENT ASSETS</b>		
Cash	\$ 833,756	\$ 761,956
Marketable securities	5,104	-
Unconditional promises to give - capital campaign, net of reserve for uncollectible promises to give of \$13,000 and \$34,000	55,456	52,029
Unconditional promises to give - other	87,950	50,100
Prepaid expenses and other current assets	69,583	66,025
<b>Total current assets</b>	<b>1,051,849</b>	<b>930,110</b>
<b>UNCONDITIONAL PROMISES TO GIVE</b>		
Capital campaign, net of reserve for uncollectible promises to give of \$4,000 as of June 30, 2013	24,411	66,116
<b>PROPERTY AND EQUIPMENT, at cost less accumulated depreciation</b>	<b>11,881,831</b>	<b>12,139,657</b>
<b>LOAN FEES, less accumulated amortization of \$31,926 and \$21,284</b>	<b>13,305</b>	<b>23,947</b>
	<b>\$ 12,971,396</b>	<b>\$ 13,159,830</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT LIABILITIES</b>		
Current maturities of long-term debt	\$ 100,000	\$ 55,600
Revenues received in advance	402,202	246,816
Accrued expenses and other current liabilities	51,995	30,712
<b>Total current liabilities</b>	<b>554,197</b>	<b>333,128</b>
<b>LONG-TERM DEBT, net of current maturities</b>	<b>705,738</b>	<b>863,251</b>
<b>NET ASSETS</b>		
Unrestricted	11,391,047	11,603,952
Temporarily restricted	320,414	359,499
	<b>11,711,461</b>	<b>11,963,451</b>
	<b>\$ 12,971,396</b>	<b>\$ 13,159,830</b>



Julia and Geoff Elliott with Terry and Jeanie Kay.



ANW Resident Artists perform snippets from 3 seasons in Pasadena venue at Donor Recognition Wall unveiling. PHOTOS BY ANNA RODIL.

# Special Thanks to the INcrowd!

A Noise Within gratefully acknowledges the generosity of our donors.

## Producer's Circle (\$10,000 & Above)

Alliance for the Advancement  
of Arts & Education  
The Capital Group Companies  
Charitable Foundation  
Sharon & Rick Ellingsen  
The Green Foundation

The Michael & Irene Ross  
Endowment Fund of the Jewish  
Community Foundation  
Terry & Jeanie Kay  
Dr. Edward J. Kormondy  
John K. & Barbara Lawrence  
Los Angeles County  
Arts Commission

Terri Murray  
National Endowment for the Arts:  
Shakespeare for a New Generation  
The Kenneth T. & Eileen L.  
Norris Foundation  
The Ralph M. Parsons Foundation  
Robert & Ann Ronus

The Rose Hills Foundation  
The Shubert Foundation  
Steinmetz Foundation  
S. Mark Taper Foundation  
James & Trevesa Terrile  
Wells Fargo Foundation  
Anonymous

## Director's Circle (\$5,000-9,999)

Bill & Claire Bogaard  
Rebecca & Stuart Bowne  
Titus & Wendy Brenninkmeijer  
Kathleen & James Drummy

Employees Community  
Fund of Boeing California  
Alan M. & Sheila R. Lamson  
Wendy Munger &  
Leonard Gumport

Tieu-My Nguyen & Chris Burt  
Pasadena Arts & Culture  
Commission & the City of  
Pasadena Cultural Affairs  
The Pasadena Tournament  
of Roses Foundation

The Ann Peppers Foundation  
Leonard C. Pronko  
Dick & Sally Roberts  
Lyn Spector

## Playwright's Circle (\$2,500-4,999)

The Boeing Company  
Gerald Breslauer & Joyce Klein  
Meg Huntington Cajero &  
Paul Cajero  
Larry Carpenter  
Edward & Alicia Garcia Clark

Elizabeth Evans  
Patricia Hoppe  
Elisabeth Hunt & William Price  
Drs. Jennifer & Robert Israel  
Anne Marston & Jan Favero

Metropolitan Associates  
Mark & Louisa Nelson  
Mark Rabinowitz  
Elizabeth & Melanie Redmond  
Rotary Club of Pasadena  
Foundation

Mr. & Mrs. Charles Stephens  
J. Patrick Whaley & Lynda Jenner  
Bill & Rebecca Woods  
Anonymous (2)

## Artist's Circle (\$1,000-2,499)

William & Sasha Anawalt  
Lourdes Baird  
David Baltimore &  
Alice Huang  
B. Barton & J. Dawson  
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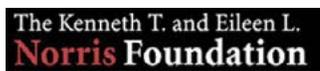
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**A NOISE WITHIN** is pleased to acknowledge the contributions of our 2013-2014 sponsors. The generous support from the following companies, foundations and individuals help provide the opportunity for everyone in our community to share in the theatre experience.



Information for the 2013-2014 Annual Report compiled by General Management Intern Catherine Campbell.

Design by Teresa English.

2013-14 SEASON

# Highlights



## NOMINATIONS & AWARDS

BEST PRODUCTION OF A PLAY (Large Theatre)

- **Come Back, Little Sheba**  
A Noise Within
- **Pericles, Prince of Tyre**  
A Noise Within

LEAD ACTRESS IN A PLAY: **WINNER**

- **Deborah Strang**  
*Come Back, Little Sheba*  
A Noise Within

COSTUME DESIGN

- **Angela Balogh Calin**  
*Pericles, Prince of Tyre*  
A Noise Within



IMAGES TOP TO BOTTOM:  
Lili Fuller, Deborah Strang and Paul Culos in *Come Back, Little Sheba*.  
PRODUCTION PHOTOGRAPHY BY CRAIG SCHWARTZ.  
Costume Design and rendering for *Pericles, Prince of Tyre* by Angela Balogh Calin.



PHOTOS FRONT AND BACK COVER:  
*Pericles, Prince of Tyre*.  
PHOTOGRAPHY BY CRAIG SCHWARTZ.



Geoff Elliott & Julia Rodriguez-Elliott  
PRODUCING ARTISTIC DIRECTORS

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