

Annual Report



REVOLUTIONARY 14 | 15 REP Theatre Season

a Noise Within
Classic Theatre. Modern Magic

REVOLUTIONARY 14 | 15 REP

TheatreSeason



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ABOUT THE ARTISTIC DIRECTORS

A Noise Within's Producing Artistic Directors Geoff Elliott and Julia Rodriguez-Elliott both hold a Master of Fine Arts from San Francisco's American Conservatory Theatre. In 1991, they set an ambitious vision for ANW: 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, the theatre now ranks as a leading producer of great works of drama in Southern California.

ARTISTIC DIRECTORS' MESSAGE

A Noise Within's 2014/15 season was a banner year for the company. The titles and the approach to individual productions pushed the boundaries of prior artistic achievement.

The fall opened with Shakespeare's celebrated romance *The Tempest*, starring Resident Artist Deborah Strang as Prospero. Following *The Tempest*, long-time A Noise Within collaborator Michael Michetti helmed a much-heralded rendition of the most cherished of comedies, *The Importance of Being Earnest*. Closing out the fall was a fresh and dynamic West Coast premiere translation by Conor McPherson of Strindberg's fascinating, and rarely produced, *The Dance of Death*.

In its third year, A Noise Within's production of Charles Dickens' A Christmas Carol has indeed become a family tradition with added performances and record-breaking attendance.

The crowning achievement of the 2014/15 season was RevolutionRep. This extremely successful experiment was comprised of two towering dramas, Brecht's famous musical, *The Threepenny Opera* and Shakespeare's *Julius Caesar*. These seemingly disparate worlds were melded to dramatic effect. Both employed the same design team, director, many of the same actors, and each was treated with a contemporary rawness and muscularity that heightened the revolutionary angst that powers both. RevolutionRep was accompanied by audience engagement activities including dinner and seminars between performances. Both productions were extended due to popular demand.



DANIEL REICHERT PHOTOGRAPHY

With full orchestra. *The Threepenny Opera* shattered box-office records, and showcased the ANW stage as a perfect venue for musicals. Complementing RevolutionRep was a dazzling production of Charles Morey's West Coast premiere translation of Beaumarchais' delightful comedy *Figaro*, which played to great critical acclaim.

Our Resident Company of performers continued to grow the Words Within reading series and attendance soared. Words Within Presented a successful reading of *Copenhagen*, in partnership with Caltech, exploring the intersection between art & science. Our Diversity Initiative continued a successful partnership with East West Players, where a co-reading of *The Good Person of Szechwan* was held.

The Education Department continued to grow, adding eight-week residencies of *Julius Caesar* as we added One Book One School activities to the roster. Over 14,000 students participated in ANW's education programs.

ANW's ambitious growth trajectory would not be possible without the support of our Board of Directors, our ensemble of artists, our dedicated staff and volunteers, our passionate patrons, and our generous donors.

Thank you,

**Geoff Elliott & Julia Rodriguez-Elliott
PRODUCING ARTISTIC DIRECTORS**

This was also the first time that the company embraced a musical

MISSION & VISION

MISSION

A Noise Within's mission is to produce world-class performances of the great works of drama in rotating repertoire 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.

2014/15 THEME

Revolutions are both public and personal. This diverse season showed us all how a bit of disorderly conduct can help shake things up. This season's six repertory plays spanned six centuries and taught us that the power of change rests in our hands.





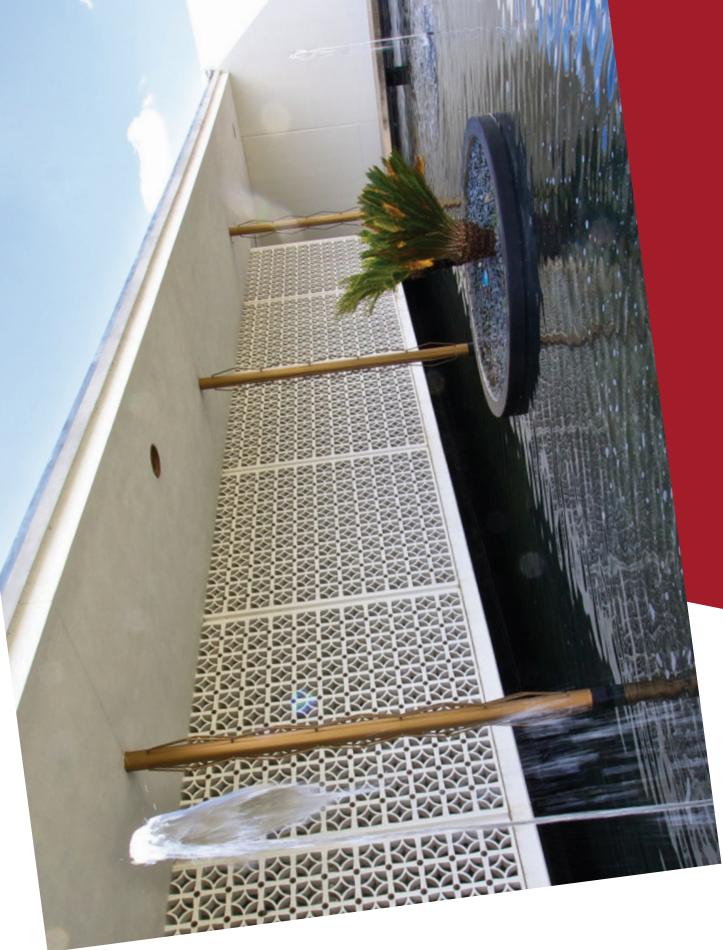
AT A GLANCE:

A Noise Within's 2014/15 season was truly revolutionary for the organization as well as for the work on stage.

We completed the challenging objectives of our 2013/15 strategic plan, while putting the final details on our next plan, which will see the

company through 2020 (including our celebratory 25th anniversary season in 2016/17). Due to the deeply resonant nature of the Revolutionary Season, we broke our box office record (again) with *The Threepenny Opera*, which ran for five extension dates. We served a total of 38,730 patrons—adult and student—over the course of the season, increasing our subscriber base by 10% over the 2013/14 season. We also experienced huge demand for our Summer with Shakespeare program, which ballooned from 70 to 103 eager young thespians.

Michael Bateman. PHOTO BY ANNA RODIL.



The demand for our programs combined with prudent governance allowed us to pay down our outstanding construction loan by \$200,000 and complete a successful and favorable refinance. And thanks to the generous support of The Ahmanson Foundation and the Pasadena Community Foundation, we were simultaneously able to move a step closer to completing our lighting system, scene shop, and fly system (which I will happily show off to anyone who wants a tour). Finally, the 2014/15 season marked A Noise Within's most vibrant, diverse, and welcoming season to date with particular focus on building our Board of Directors and casts to more fully reflect the ethnic diversity of the community we serve; a special thanks to East West Players for joining us in this essential effort.

**Michael Bateman
MANAGING DIRECTOR**

A handwritten signature in blue ink, appearing to read "Michael Bateman".

PHOTOS BY MICHAEL GUTSTADT

THE PRODUCTIONS



FALL REPERTORY 2014

The Tempest

The Importance of Being Earnest

The Dance of Death

A HOLIDAY TRADITION

A Christmas Carol

SPRING REPERTORY 2015

The Threepenny Opera

Figaro

Julius Caesar

THE TEMPEST

BY WILLIAM SHAKESPEARE

DIRECTED BY GEOFF ELLIOTT
& JULIA RODRIGUEZ-ELLIOTT

SEPT. 7 – NOV. 22, 2014

The Bard's last work is a power play of passion and wills—as resonant now as it ever was, and even more relevant. Gender politics took center stage as Deborah Strang embodied Prospero in a performance of rare courage that no one could forget. Fiery and furious, this was a *Tempest* that showed just how seductive change can be as this production marked the first installment of A Noise Within's Fall Repertory Season that focused on the theme of "Revolution."

"Magical."
— Frances Baum Nicholson,
San Gabriel Valley Tribune

"Visually compelling."
— Pop Culture Beast

FALL REPERTORY
2014



THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE

DIRECTED BY MICHAEL MICHETTI

SEPT. 21 – NOV. 22, 2014

Hailed as a masterpiece, *The Importance of Being Earnest* is renowned as Wilde's most enduringly popular play. This production featured rapid-fire dialogue from Algernon, Lady Bracknell, and a cast of characters whose impertinence and improprieties know no bounds.

This landmark work allowed Oscar Wilde to launch a pre-emptive platform for personal rights whose repercussions are still being felt today—in both the theatre and well beyond. A comedy of manners that is quite possibly the funniest one to be

performed on stage,
A Noise Within's production of
The Importance of Being Earnest reminded us that revolution can be ribald.

**19 PERFORMANCES
2 STUDENT MATINEES
3,442 ADULT PATRONS
1,622 STUDENTS**

"A Noise Within
has done it again....
a belly-shaking,
laugh-out-loud delight."

— Pasadena Independent



THE DANCE OF DEATH

FALL REPERTORY
2014

BY AUGUST STRINDBERG
IN A NEW VERSION BY CONOR
MCPHERSON
DIRECTED BY GEOFF ELLIOTT
& JULIA RODRIGUEZ-ELLIOTT
OCT. 12 – NOV. 23, 2014

This production marked the West Coast premiere of a new translation of Strindberg's wickedly energetic play full of expressionistic sexual tension. Rumored to be the basis of Edward Albee's *Who's Afraid of Virginia Woolf?*—and serving up a similarly unwitting sacrificial lamb—this battle of the sexes crackled with "a leavening vein of mordant humor" (*The New York Times*). Tense and taut, brittle and brave, these scenes from a marriage cut to the core—and cast an unflinching light on the personal revolutions with astounding force, showing us that love really is a battlefield.



"A feeding frenzy of sexual betrayal. GO!"
— LA Weekly

16 PERFORMANCES
2,916 ADULT PATRONS
450 STUDENTS

A CHRISTMAS CAROL

"Ingenuous." — Examiner



BY CHARLES DICKENS

ADAPTED FOR THE STAGE BY
GEOFF ELLIOTT

DIRECTED BY GEOFF ELLIOTT
& JULIA RODRIGUEZ-ELLIOTT

DECEMBER 5 – 23, 2014

By popular demand, A Noise Within added six new shows for our holiday family favorite. For the third consecutive year, Bob Cratchit, Tiny Tim, and (of course!) Scrooge himself took us on a magical and transformative journey through the past, present, and future.

Dickens' classic tale of hope and redemption left us with the heartening holiday message that we can all make a difference in the world! *A Christmas Carol* has not only become a family tradition for the Pasadena community, but is also an introduction for many patrons into the world of classical theatre.

22 PERFORMANCES

5 STUDENT MATINEES

4,138 ADULT PATRONS

1,955 STUDENTS

TOP: The Dance of Death LEFT: A Christmas Carol. PHOTOS BY CRAIG SCHWARTZ

THE THREEPENNY OPERA

BY BERTOLT BRECHT
AND KURT WEILL

DIRECTED BY GEOFF ELLIOTT
& JULIA-RODRIGUEZ ELLIOTT

FEB. 15 – EXTENDED THROUGH
MAY 24, 2015

Brecht and Weill's dark, daring, and endlessly entertaining play stretched the limits of the theatre as it kicked off A Noise Within's Spring Repertory Season. With plotting and intrigue at every turn, and searing social commentary to spare, this gaudy gallery of ruffians made us hold onto our hats (and our wallets). *The Threepenny Opera* broke all attendance records and proved to be the most popular show ever produced by ANW with a five-show extension. In order to prepare, ANW made many technical updates inside the theatre to allow for the best possible response to this production (and it worked!).

"See it!"

— Broadway World

"Sensationally performed.
Couldn't be better."

— LA Theater Examiner



FIGARO

BY CHARLES MOREY
FREELY ADAPTED FROM
LE MARIAGE DE FIGARO BY PIERRE
BEAUMARCHAIS

DIRECTED BY MICHAEL MICHETTI

MARCH 1 – MAY 10, 2015

Wedding day jitters rose to new heights this season at A Noise Within with Charles Morey's Figaro. A West Coast premiere, this infectious comedy pokes fun at the ruling class entitlements—and celebrates the wit and wisdom of the not-so-common man. The SoCal debut of this razor-sharp, fearless farce made us savor every moment in this dazzling adaptation of Beaumarchais' classic tale.

We had the honor of having Charles Morey himself speak at our Figaro symposium and share with us some insight into the world of Beaumarchais and Figaro.

19 PERFORMANCES
4,061 ADULT PATRONS
707 STUDENTS



"Figaro crackles and pops!"
— Los Angeles Times, Critic's Choice

"An exhibition of great acting talent."
— Pasadena Independent

JULIUS CAESAR

BY WILLIAM SHAKESPEARE

DIRECTED BY GEOFF ELLIOTT
& JULIA RODRIGUEZ-ELLIOTT

MARCH 22 – EXTENDED THROUGH
MAY 24, 2015

One of the world's most celebrated plays, *Julius Caesar* took the stage at A Noise Within and showed us why the play has such enduring power. With trickery at every turn, this action-packed show made audiences hold their breath as allegiances switched with every scene. Democracy has never been this demonic, nor the bard so prophetic in this psychologically powerful, Ovation recommended, play. Caesar's ploys and plots held audiences in thrall from the very first line on opening night, through a run that extended for four extra performances allowing us to offer special pay what you can tickets and to close our "Revolutionary" 2014/15 season.

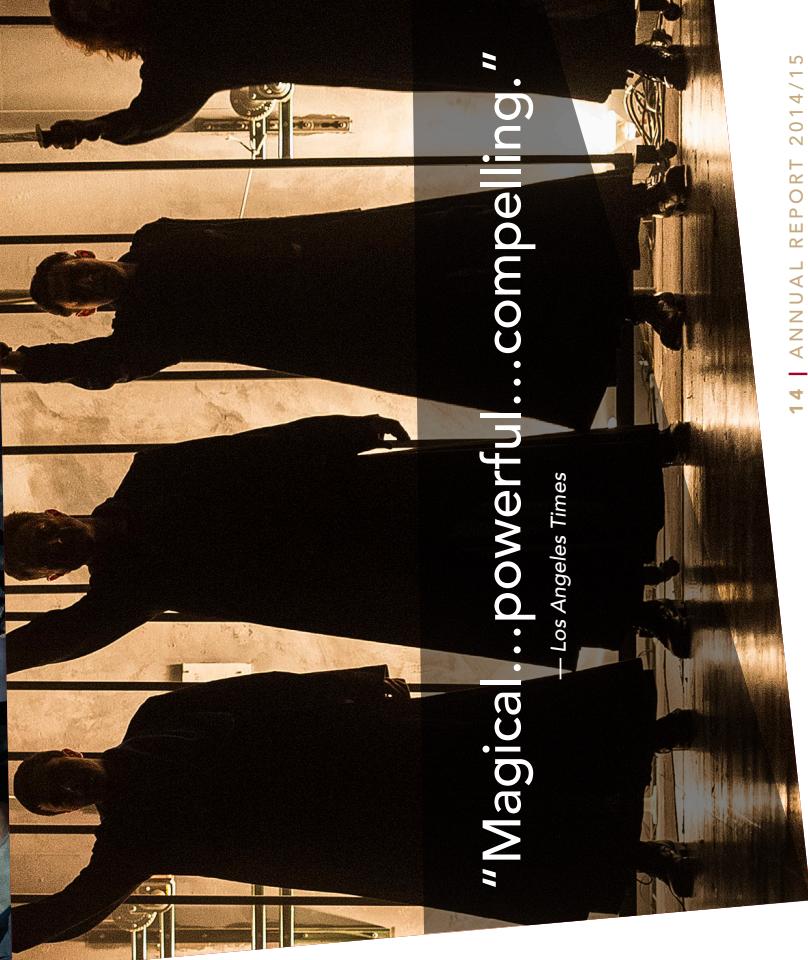


"Electrifying"

— Broadway World

"...and when it's done,
you find yourself
breathing again."

— Around Town Pasadena



"Magical...powerful...compelling."

— Los Angeles Times

27 PERFORMANCES
5 STUDENT MATINEES
3,941 ADULT PATRONS
2,980 STUDENTS

**THIS SEASON
WE LAUNCHED
REVOLUTIONRep,
A NEW EVENT WE HAVE
DREAMED OF FOR YEARS.**

In this daylong celebration of rotating repertory theatre, we saw *Julius Caesar* and *The Threepenny Opera* all on stage, all on one day. Attendees joined in spirited lectures and conversations with the cast, artists, and staff, and enjoyed a delicious dinner in our lobby, learning about what it takes to run productions in repertory.



Words Within

RESIDENT ARTISTS' PLAY READING SERIES

In 2014/15, Words Within, the A Noise Within Resident Artist Reading Series, celebrated its sixth season. Launched by the resident artists in late Spring of 2009/10, Words Within had, by the end of 2014/15, produced a total of 31 staged readings, with 8 in 2014/15. Support for this series continued to increase with 1,460 patrons attending readings this year. This season we also took part in the 2014 AxS Festival, a two-week citywide festival produced by the Pasadena Arts Council, with a reading of Michael Frayn's *Copenhagen*, and featured commentary by guest lecturer Dr. Sean Carroll.

ABOUT WORDS WITHIN

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 by the Resident Artists 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.

2014 READINGS

JULY:

Heroes

by Gerald Sibleyras
Directed by Abby Cradden

AUGUST:

The Lady's Not for Burning

by Christopher Fry
Directed by William Dennis Hunt

SEPTEMBER:

Copenhagen

by Michael Frayn
Directed by Robertson Dean

PART OF THE



AXS PASADENA CITY OF ART SCIENCE SEPTEMBER 19 - OCTOBER 5, 2014

NOVEMBER:

Salomé

by Oscar Wilde
Directed by Apollo Dukakis

2015 READINGS

JANUARY:

Woyzeck

by Georg Büchner
Directed by Jeremy Rabb

APRIL:

The Barber of Seville

by Pierre-Augustin Caron de Beaumarchais
Directed by Mary Jo DuPrey

MAY:

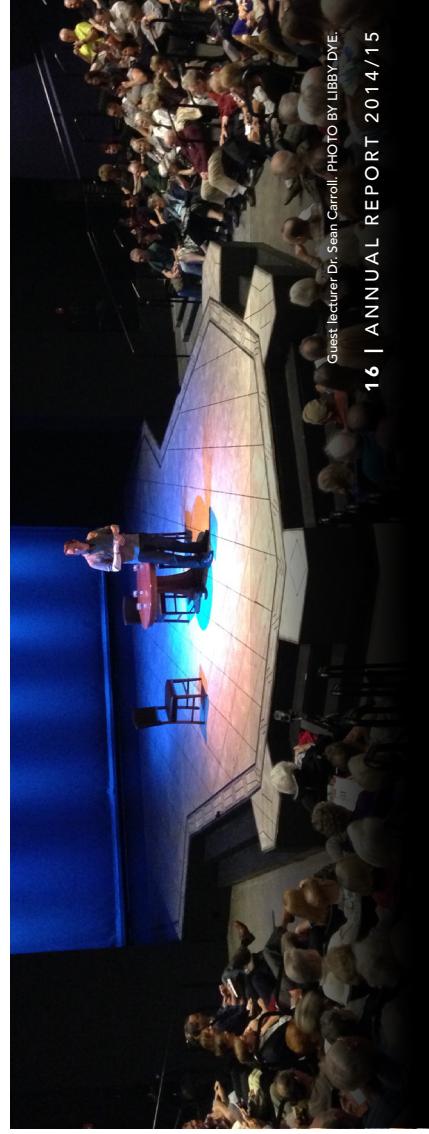
The Good Person of Szechwan

by Bertolt Brecht
Directed by Stephen Rockwell

IN PARTNERSHIP WITH



EAST PLAYERS
THE NATION'S PREMIER ASIAN AMERICAN THEATRE
JUNE:
The Lulu Plays: Earth Spirit and Pandora's Box
by Frank Wedekind
Directed by William Dennis Hunt



Salomé. PHOTO BY SYDNEY BERK.

DIVERSITY INITIATIVE

This year, we strove to meet our responsibilities to our community outlined by the Board of Directors in our Commitment to Diversity document. A Noise Within is committed to having its board, students, interns, resident artists, other artists, and audience members reflect the vast range of diversity within ANW's community—a community that grows every year. ANW has been glad to continue to develop our relationship with East West Players by participating in artist and board mixers and co-hosting a reading of *The Good Person of Szechwan*. We have made strides with non-traditional and community-representative casting (with an additional 9% actors of color on stage over the 2013/14 season), and we were pleased to welcome new members to the Board of Directors who identify with constituencies previously underrepresented on the ANW Board.



TOP: Summer With Shakespeare. PHOTO BY CRAIG SCHWARTZ.
BOTTOM: ANW's Board of Directors. PHOTO BY ANNA RODIL.

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.

2014/15 REPERTORY SEASON STUDENT MATINEES

17 STUDENT MATINEES **ACROSS 6 SHOWS**

5,281 STUDENTS **AT** **5,793** STUDENTS **SERVED**
AT **REGULAR** **+ THROUGH OTHER**
SMATS **PERFORMANCES** **=**
14,023 STUDENTS SERVED IN 2014/15



"When my students see a performance at *A Noise Within*, it's as if someone flicks a switch and the lights go on. I'm always amazed by the insight they take away from each experience. **A Noise Within's commitment to making the classics accessible and understandable is extraordinary...**"

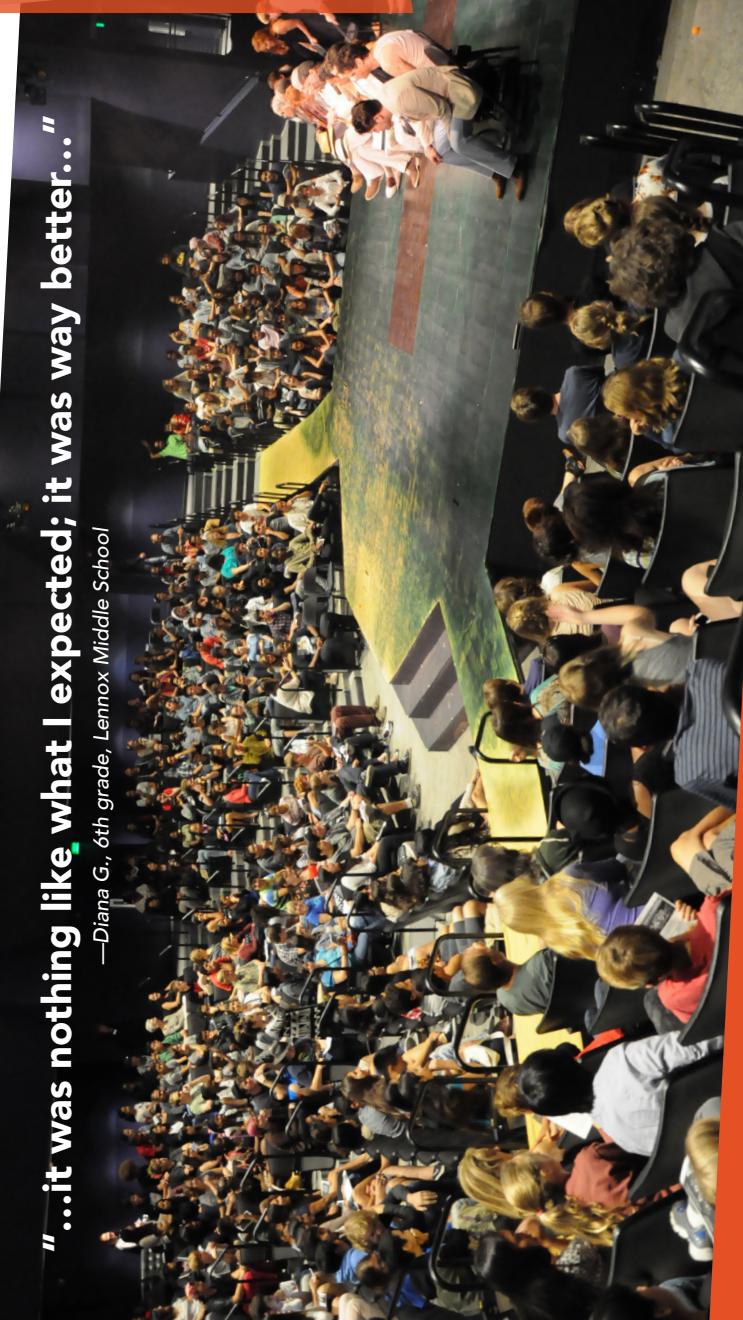
—Chuck Brogdon, Teacher, Hoover High School

"...as usual, [my students] were blown away by the performance, the space and the total experience. Thank you to the entire ANW family for enriching my students' lives with Art, Truth, and Beauty."

—Stephan Early, Teacher, Eagle Rock High School

"Yesterday was the first time that I had ever seen a live professional performance of any Shakespeare play. I feel so blessed to have been able to experience my first play performance by such a talented cast. Thank you!"

—Imade O., Student, Saugus High School



YOUTH CONSERVATORY PROGRAMMING

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 2014/15 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.

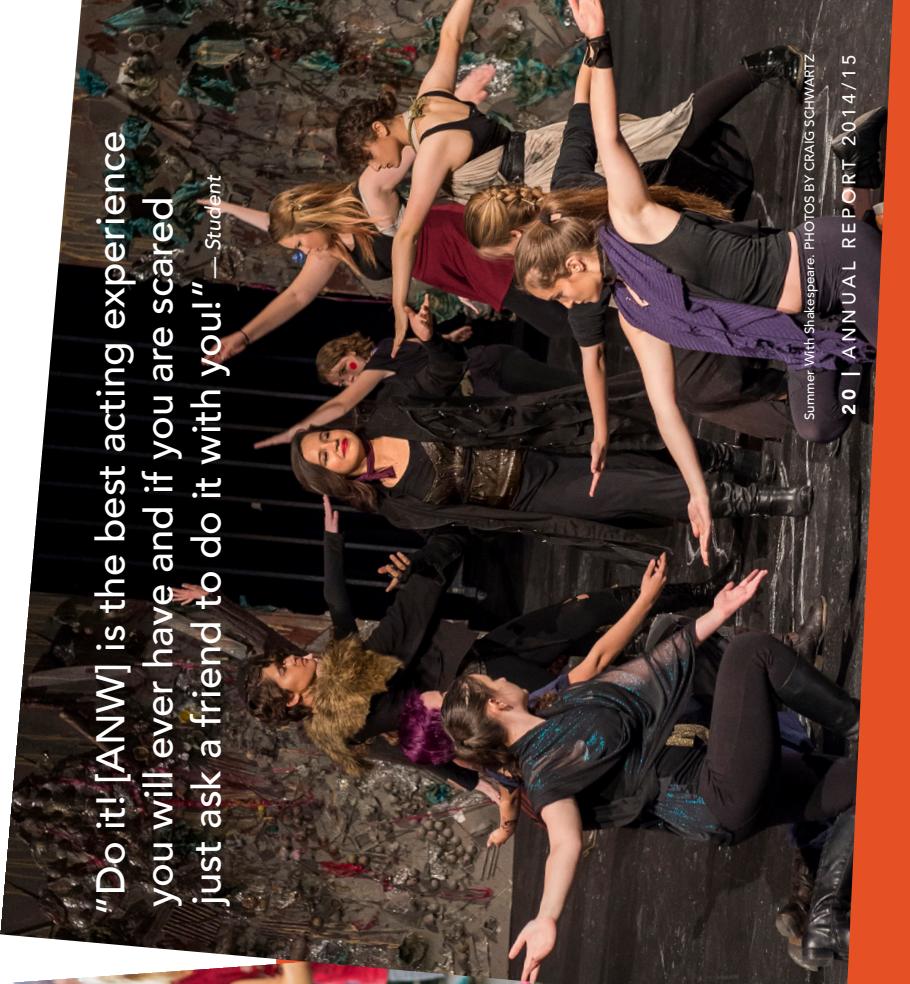
SUMMER WITH SHAKESPEARE

Students who participated in Summer with Shakespeare worked with professional artists and technicians to gain an appreciation for Shakespeare's verse, along with a unique exposure to a variety of classic comedies, tragedies, and history plays. This five-week program—designed for ages 6-18—challenged young artists to be scholars and performers of The Bard; enhancing acting and public speaking skills, building self-confidence on the stage, and gaining experience in the crafts of the theatre.



"To be honest, we've recommended the program to several families. Every single day, we watch the kids come out at pick up time, and all of them seem happy. There's a palpable camaraderie. And really—isn't that what we all want—for our kids to be safe and happy?"

—Elizabeth Barril, Parent



"Do it! [ANW] is the best acting experience you will ever have and if you are scared just ask a friend to do it with you!" — Student

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 14,000 students through performances, in-school workshops & conservatory classes in the past year;
- Collaborated with 187 schools, fifth grade through college, in 27 school districts throughout Southern California, to support the study of classical literature;
- Reached over 40 schools with Title I funding throughout the 2014/15 season;
- Provided over 8,000 subsidized tickets to students in under-served communities;
- Dedicates 30% of its annual operating budget to support educational programming;
- Provides students the rare opportunity to see the play they are studying.

**19 PROFESSIONAL
ACTING INTERNS**
**10 ARTS MANAGEMENT
INTERNS**
7 PRODUCTION INTERNS



LEFT: A Christmas Carol. RIGHT: Julius Caesar. PHOTOS BY CRAIG SCHWARTZ

FINANCIAL OVERVIEW



A NOISE WITHIN'S COMPLETION of its three-year strategic plan has positioned the Company for a period of ambitious growth that is designed to match our resources to our vision and the community's demand for our mission. From the 2013/14 season to the 2014/15 season, expenses grew by 12% (before depreciation), which was principally due to increased spending on programming including paying our artists more and increasing our students served from 12,000 to 14,000. Spending on supporting services remained relatively flat. During the same time revenue grew by 21.5%, indicating the popularity of our programming among our audience and the strengthening of support from our institutional and individual donors. ANW therefore ended the year with 12.5 weeks of working capital, which gives the Company the flexibility to take strategic risks.

The balance of the Company's outstanding construction loan was scheduled to come due as of October 2015, and so ANW decided to use a portion of its cash reserves to pay down additional principal and to refinance ahead of schedule. ANW was able to pay down a total of \$198,712 in loan principal with \$607,026 remaining as of June 30, 2015. The refinanced loan will come due in 2022 and

is now secured with the facility—rather than pledges—as collateral. And to recognize the importance of the depreciation of our property and equipment, the Board of Directors voted to approve the seeding of a restricted Plant Fund (\$30,000 in FY15) that will grow over time and provide security against major facilities issues.

The success of the 2014/15 season, both programmatically and financially, provides initial momentum to the ambitious strategic goals we will be pursuing over the next five years in service of our mission. 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: noisewithin.org/finances.

FINANCIALS: STATEMENT OF ACTIVITIES

| | YEAR ENDED JUNE 30 | | |
|---|--------------------|------------------------|---------------|
| | 2015 | | 2014 |
| | Unrestricted | Temporarily Restricted | Total |
| REVENUES, SUPPORT AND RECLASSIFICATIONS | | | |
| REVENUES | | | |
| Box Office | \$ 1,085,918 | \$ - | \$ 1,085,918 |
| Education Programs | 147,315 | - | 147,315 |
| Other | 105,275 | - | 105,275 |
| | 1,338,508 | - | 1,338,508 |
| SUPPORT | | | |
| Donations and grants | 971,050 | - | 971,050 |
| Capital campaign donations and grants | - | 14,747 | 14,747 |
| Special event income | 65,694 | - | 65,694 |
| Interest and investment income | - | 134 | 134 |
| | 1,036,878 | 14,747 | 1,051,625 |
| NET ASSETS RELEASED FROM RESTRICTIONS | | | |
| Restrictions satisfied by payment | 235,870 | (235,870) | - |
| | 2,611,256 | (221,123) | 2,390,133 |
| TOTAL REVENUES AND SUPPORT | | | |
| | 2,611,256 | (221,123) | 2,390,133 |
| EXPENSES | | | |
| PROGRAM EXPENSES | | | |
| Theatre productions | 1,552,289 | - | 1,552,289 |
| Education programs | 165,497 | - | 165,497 |
| | 1,717,786 | - | 1,717,786 |
| SUPPORTING SERVICES | | | |
| General and administrative expenses | 191,774 | - | 191,774 |
| Fundraising and development costs | 186,839 | - | 186,839 |
| Capital campaign expenses | - | - | - |
| | 378,613 | - | 378,613 |
| TOTAL EXPENSES | | | |
| | 2,096,399 | - | 2,096,399 |
| INCREASE (DECREASE) IN NET ASSETS BEFORE INTEREST, DEPRECIATION AND AMORTIZATION | | | |
| INTEREST EXPENSE | | | |
| 37,345 | (221,123) | 293,734 | 138,455 |
| | - | 37,345 | (39,085) |
| | | 326,880 | 39,302 |
| DEPRECIATION AND AMORTIZATION | | | |
| 326,880 | (221,123) | (70,491) | 312,058 |
| | 320,414 | 11,711,461 | (212,905) |
| | \$ 99,291 | \$ 11,640,970 | \$ 11,391,047 |
| INCREASE (DECREASE) IN NET ASSETS | | | |
| NET ASSETS AT BEGINNING OF YEAR | | | |
| | \$ 11,541,679 | \$ 99,291 | \$ 11,640,970 |
| NET ASSETS AT END OF YEAR | | | |
| | | | \$ 11,391,047 |
| | | | \$ 320,414 |
| | | | \$ 11,711,461 |

FINANCIALS: BALANCE SHEET

| | JUNE 30, | |
|--|----------------------|----------------------|
| | 2015 | 2014 |
| ASSETS | | |
| CURRENT ASSETS | | |
| Cash | \$ 797,821 | \$ 833,756 |
| Marketable securities | - | 5,104 |
| Unconditional promises to give - capital campaign, net of reserve for uncollectible promises to give of \$2,900 and \$13,000 | 37,793 | 55,456 |
| Unconditional promises to give - other | 60,881 | 87,950 |
| Prepaid expenses and other current assets | 80,465 | 69,583 |
| Total current assets | 976,960 | 1,051,849 |
| UNCONDITIONAL PROMISES TO GIVE | | |
| Capital campaign | 2,710 | 24,411 |
| PROPERTY AND EQUIPMENT, at cost less accumulated depreciation | | |
| LOAN FEES, less accumulated amortization of \$0 and \$31,926 | 11,712,948 | 11,881,831 |
| TOTAL ASSETS | \$ 12,695,653 | \$ 12,971,396 |
| LIABILITIES AND NET ASSETS | | |
| CURRENT LIABILITIES | | |
| Current maturities of long-term debt | \$ 13,658 | \$ 100,000 |
| Revenues received in advance | 338,641 | 402,202 |
| Accrued expenses and other current liabilities | 109,016 | 51,995 |
| Total current liabilities | 461,315 | 554,197 |
| LONG-TERM DEBT, net of current maturities | 593,368 | 705,738 |
| NET ASSETS | | |
| Unrestricted | 11,541,679 | 11,391,047 |
| Temporarily restricted | 99,291 | 320,414 |
| Total net assets | 11,640,970 | 11,711,461 |
| TOTAL LIABILITIES AND NET ASSETS | \$ 12,695,653 | \$ 12,971,396 |



The cast of Figaro with coproduction sponsors Alan M. and Sheila R. Lamson. PHOTO BY LIBBY DYE.

Special Thanks to the INcrowd!

A Noise Within gratefully acknowledges the generosity of our donors.

Sponsor's Circle (\$25,000 & Above)

The Ahmanson Foundation
The Capital Group Companies
Charitable Foundation
The Green Foundation
Patricia Hoppe
Terri Murray

National Endowment for the Arts:
Shakespeare for a New Generation
The Ralph M. Parsons Foundation
The Michael and Irene Ross
Endowment Fund of the Jewish
Community Foundation of Los Angeles

Producer's Circle (\$10,000-24,999)

The Sheri and Les Biller Family
Foundation
Titus & Wendy West
Breninkmeijer
Michael J. Connell Foundation
Kathleen & James Drummy

Dwight Stuart Youth Foundation
Sharon & Rick Ellingsen
David Holtz & Diane Glatt
Terry & Jeanie Kay
Alan M & Sheila R. Lamson
John K. & Barbara Lawrence

Los Angeles County Arts
Commission
Wendy Munger &
Leonard Gumpert
The Kenneth T. &
Eileen L. Norris Foundation

Pasadena Community Foundation
The Ann Peppers Foundation
Robert & Ann Ronus
Lyn Spector
Wells Fargo Foundation
Anonymous

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

Alliance for the Advancement
of Arts & Education
Rebecca & Stuart Bowne
Mr. & Mrs. Edward A. Chernoff
City of Pasadena Cultural
Affairs Division

Davis Wright Tremaine LLP
Heather & Paul Haaga
Drs. Jennifer & Robert Israel
Dr. Edward J. Kormondy
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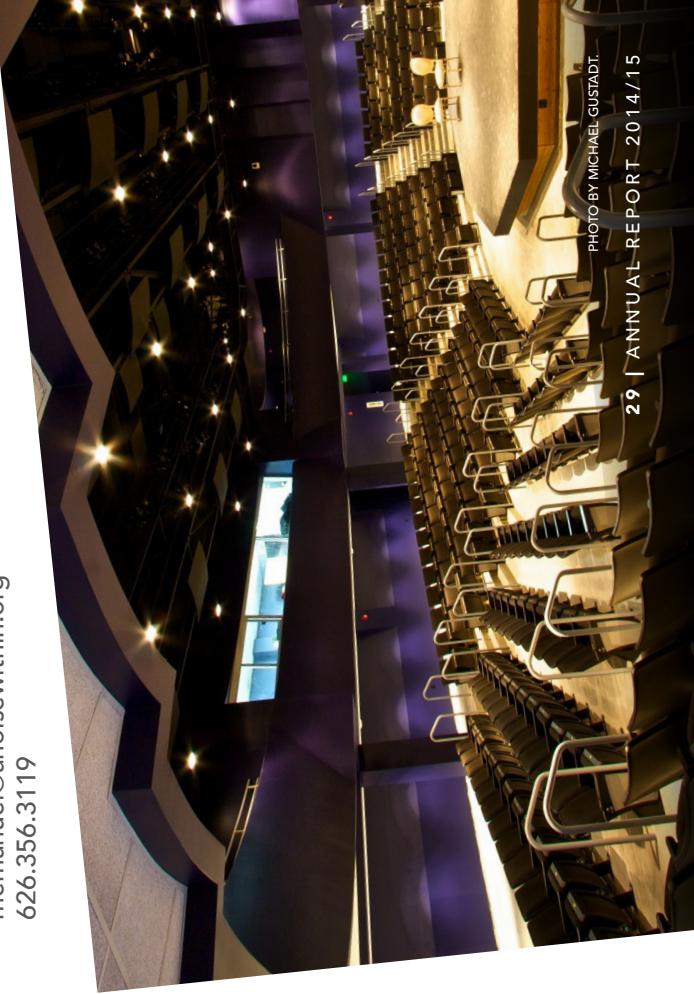
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