MISSION WHAT DO WE DO?
A Noise Within produces classic theatre as an essential means to enrich our community by embracing universal human experiences, expanding personal awareness, and challenging individual perspectives. Our company of resident and guest artists performing in rotating repertory immerses student and general audiences in timeless, epic stories in an intimate setting.

VISION WHAT ARE OUR IDEALS?
Our most successful art asks our community to question beliefs, focus on relationships, and develop self-awareness. Southern California audiences of all ages and backgrounds build community together while engaging with this most visceral and primal of storytelling techniques. ANW’s production of classic theatre includes all plays we believe will be part of our cultural legacy. We interpret these stories through the work of a professional resident company—a group of artists whose work is critical to their community—based on the belief that trust among artists and between artists and audience can only be built through an honest and continuing dialogue. Our plays will be performed in rotating repertory, sometimes simultaneously in multiple spaces, and buttressed by meaningful supporting programs to create a symphonic theatrical experience for artists and audience.

VALUES WHAT WILL WE FIERCELY DEFEND?
- Artistic excellence means serving the story with integrity
- Classic theatre is an inclusive endeavor, engaging our broadest community by age, gender, ethnicity, physical ability—all people—with universal stories
- Education means eliciting empathy with disparate viewpoints and deepening our students’ personal relationship with great literature
- Our resident artist company builds trust that deepens their ability to interpret the work

DIVERSITY & INCLUSION
ANW is committed to building a diverse and inclusive culture. This includes ongoing analysis of how we work internally, of the art we put onstage, and of our patron and guest artist experiences at the theatre. ANW’s Diversity & Inclusion Task Force has stewarded the institution toward our shared goal of actively engaging under-represented populations, communities of color, young people, and others not equitably represented at the theatre. Over the past season, board, artists, and staff have come together with the support of the Aspire Group to learn about ally-ship, microaggressions and other explicit and implicit forms of oppression. ANW is committed to being a theatre for all, where all feel welcome, and where everyone can see their story onstage.

Dear Friends,

Our 2018-2019 season was entitled Let Me In! and featured outliers—people who blazed their own trail but nevertheless struggled for acknowledgement and acceptance. This theme, focusing on characters living on the margins of society, deeply resonated with anyone who has ever felt left out. The season opener saw a return engagement of our award-winning Man of La Mancha, set in a modern-day prison. We were also proud to present a new and thrilling adaptation of The Picture of Dorian Gray by Oscar Wilde. The piece was adapted and directed by our longtime collaborator Michael Michetti. We were delighted to introduce our audiences to the magic of Mary Zimmerman, with her unforgettable journey for the ages, Argonautika, adapted from the classic Greek myth of Jason and the Argonauts.

This year we introduced a new initiative, Noise Now. Noise Now is a commitment to being of service to all audiences. This is our aim to illuminate and activate underrepresented populations, communities of color, young people, and all others not equitably represented at A Noise Within. In addition, we are activating non-traditional or underutilized spaces throughout the A Noise Within campus with dance, music, art installations, non-traditional theatre, and beyond.

The organization continues an ambitious growth trajectory. We have just embarked on our next strategic plan, which sets the vision of the theatre for the next five years. None of this would be possible without the support of our Board of Directors, ensemble of artists, dedicated staff and volunteers, beloved patrons and generous donors.

With Gratitude,

Geoff Elliott and Julia Rodriguez-Elliott
Producing Artistic Directors

PRODUCTION RECOGNITION & NOMINATIONS 2018-2019 SEASON

WINNER
MCCULLOH AWARD FOR REVIVAL
Rosencrantz and Guildenstern Are Dead

LEAD PERFORMANCE
Kasey Mahaffy, Rosencrantz and Guildenstern Are Dead

DIRECTION
Geoff Elliott, Rosencrantz and Guildenstern Are Dead

Ovation Awards

NOMINATIONS

CHOREOGRAPHY
John Pennington for A Picture of Dorian Gray

FEATURED ACTOR IN A PLAY
Wesley Mann for Rosencrantz and Guildenstern Are Dead

COSTUME DESIGN (LARGE THEATER)
Jenny Foldenauer for Argonautika

SOUND DESIGN (LARGE THEATER)
Robert Oriol for Argonautika

Ovations Honor Recipient for PUPPET DESIGN
Dillon Nelson & Erin Walley for Argonautika

Cover: Rafael Goldstein, Kasey Mahaffy, and Wesley Mann in Rosencrantz and Guildenstern Are Dead. Photo by Craig Schwartz.

Page 2: (Left) Photo of Julia Rodriguez-Elliott and Geoff Elliott by Daniel Reicher.

PCG PROFESSIONAL THEATRE GROUP INC.
**FALL 2018**

“Uplifting...one of the best shows in town” — Hollywood Progressive

**Man of La Mancha**
Written by Dale Wasserman
Music by Mitch Leigh · Lyrics by Joe Darion
Directed by Julia Rodriguez-Elliott
August 16–September 9, 2018

“Outstanding, intense, and even heartbreaking” — thefumeofsighs.com

**Othello**
Directed by Jessica Kubzansky
February 10–April 28, 2019

“Striking” — Los Angeles Times

**A Picture of Dorian Gray**
Adapted & Directed by Michael Michetti
September 23–November 16, 2018

“Enlivens its stage and our minds.” — Los Angeles Times

**Rosencrantz and Guildenstern Are Dead**
Directed by Geoff Elliott
October 7–November 18, 2018

“Dazzling panoply of mythic proportions.” — Table to Stage

**Argonautika**
Adapted from The Voyage of Jason and the Argonauts
Directed by Julia Rodriguez-Elliott
March 20–May 5, 2019

“Charming yuletide treat” — Los Angeles Times

**A Christmas Carol**
Adapted for the Stage by Geoff Elliott
December 1–23, 2018

“Laser sharp comic timing” — Broadway World

**Noises Off**
Directed by Julia Rodriguez-Elliott and Geoff Elliott
May 21–June 9, 2019

**SPRING 2019**

“A Noise Within’s best work” — Stage Struck Review

**The Glass Menagerie**
Directed by Geoff Elliott
February 24–April 28, 2019

“Striking” — Los Angeles Times

**Michael Frayn’s**

**Noises Off**
Directed by Julia Rodriguez-Elliott and Geoff Elliott
May 21–June 9, 2019

**FALL 2018**

“Uplifting...one of the best shows in town” — Hollywood Progressive

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May 21–June 9, 2019
Education puts A Noise Within’s mission into action by connecting students, educators, and the community with classic theatre and modern magic. Every year, A Noise Within enriches the lives of over 18,000 Southern California students in our theatre, online, and in your classrooms.

“IT WAS A LIFE-CHANGING EXPERIENCE THAT I WILL NEVER FORGET.” —Denise, Student

THE IMPACT OF OUR EDUCATION PROGRAMMING

- 17,714 STUDENTS & TEACHERS SERVED
- 3,117 STUDENTS RECEIVED SCHOLARSHIPS
- 192 SCHOOLS FROM 6 COUNTIES IN 41 SCHOOL DISTRICTS
- 31 STUDENT MATINEES
- 68 IN-SCHOOL WORKSHOPS SERVING 1,111 STUDENTS
- 136 KIDS PARTICIPATED IN SUMMER WITH SHAKESPEARE

Noise Now is an opportunity to expand our family by engaging with our neighboring communities and peer organizations. Noise Now is more than an audience development initiative—it is a commitment to being a great neighbor, to building relationships with audiences and artists, and to demonstrating our eagerness to listen well and respond courageously.

OUR COMMITMENT

2018-2019 NOISE NOW SEASON:

- Lineage Performing Arts Center’s CEILING IN THE FLOOR
  February 25, 2019
- AMERICAN MOOR
  March 27, 2019
- Trans Chorus of Los Angeles & Celebration Theatre’s TRANSISTER RADIO
  April 24, 2019
- Ate9 Dance Company’s 1 TO 3
  May 20, 2019

ART EXHIBITIONS:

- Carolina Caycedo’s COSMOTARRAYAS
  February 12 – April 14
- Mercedes Dorame’s THE LAND UPON WHICH YOU STAND
  April 18 – June 9

RESIDENCIES:

- MKM Bollystars Dance Company
- LA Female Playwrights Initiative: SWAN (Support Women Artists Now) Day
- Ate9 Dance Company
- Studio Edgar Arceneaux
- National Hispanic Media Coalition
- Lower Depth Theatre Ensemble
- Coin & Ghost Theatre Company

Noise Now served 20% more people of color and 23% more under the age of 65 than mainstage audiences.

4 MAIN STAGE EVENTS | 7 RESIDENCIES | 2 ART EXHIBITIONS | 950 PATRONS
A Noise Within gratefully acknowledges the generosity of our donors. The following represent donors of $250 or more between July 1, 2018, and June 30, 2019.

**Season Sponsor Circle ($50,000 and Above)**
- Bob Low, in honor of wife Anni Frandsen Low, Ph.D.

**Lead Producer Circle ($25,000 to $49,999)**
- Terri Murray
- Robert & Ann Ronson
- Lois Tandy
- James & Trevesse Terrile

**Producer Circle ($12,500 to $24,999)**
- Chris Burt & Tieu-My Nguyen
- Kathleen & James Drummy
- Barbara Henderson

**Associate Producer Circle ($6,000 to $12,499)**
- Marlene Konnar & John Balschweiler
- Joseph & Denise Lumards
- Marcia Armitage & Jan Paul Faverio
- Dr. Richard R. Green
- Bob Low, in honor of wife Anni Frandsen Low, Ph.D.
- Richard & Sally Roberts

**Director Circle ($4,000 to $5,999)**
- Kay & Fred Findley
- Cecilia C. Center
- Dr. Norm Cadman & Eloise Cadman
- Selma Holo & Fred Croton
- Barbara Goen Nemer
- Barbara Durham

**Patrons ($250 to $499)**
- Meg Huntington Cajero & Paul Cajero
- Clark Branson
- Anonymous (2)
- Pat Hoppe
- Dr. Jennifer & Robert Israel

**Playwright Circle ($2,500 to $3,999)**
- Diane Glatt & David Holtz
- Ryan & Donia Jey
- Molly Joseph
- Gloria & Tom Lang
- Brian & Alison Mayer
- Valerie & Bruce Merritt
- Mark & Louise Nelson

**Artist Circle ($1,250 to $2,499)**
- William & Mary Coman
- Jack & Becky Dwyer
- Linda Dozier
- Barbara & Chuck Ostrander
- Dawn I. Frazier
- Patrick Garcia
- Fred Gillett
- Barbara G noen Nemer, in memory of David Nemer
- Sherry Hepp
- Selma Holo & Fred Croton
- Mark Haddad & Miranda Johnson-Haddad

**Advocates ($750 to $1,249)**
- Richard Gieber
- Richard & Ruth Goldstein
- Steven Green
- Sandy Greenstein
- Shuyler & Deborah Hollingsworth

**Corporate Matching Gifts**
- The following companies have graciously matched gifts made by their employees:
  - The Walt Disney Company
  - The James Irvine Foundation
  - IBM International Foundation
  - Davis, Wright, Tremaine LLP
  - CBRE Foundation
  - The Capital Group Companies
  - The Bank of America

**Institutional Giving**
- The following companies have generously supported A Noise Within’s operations, education, artistic development, and other special projects. If you are interested in making a donation to this partner organization, contact Pete Arre Miller, Director of Development at pmiller@anoisewithin.org or 626.356.3103.

**Associate Producer Circle**
- BCM Foundation
- City of Pasadena Cultural Affairs Division
- The Peter Glennie Foundation

**Lead Producer Circle**
- The Ahmanson Foundation
- Annenberg Foundation
- The Ralph M. Parsons Foundation

**Season Sponsor Circle**
- The Shubert Foundation

**Producers Circle**
- The David Lee Foundation
- Los Angeles County Department of Arts & Culture
- The Rose Hills Foundation

**Director Circle**
- Avanti Italian Bistro & Bar
- Liten4Good
- Southern Roots
- The Youssef & Kamel Mawardi Fund

**Playwright Circle**
- MonteCedro, Inc.

**Artists Circle**
- Triburn Digital Marketing, LLC.

**Advocates**
- Arthur J. Gallagher & Co.
- Bill Hanson Foundation
- Center for Cultural Innovation
- Chomatic Interactive Media
- Fine Arts Club of Pasadena
- Fishman Family Foundation, Inc.
- Forsign Creations
A Noise Within’s 2018-19 season was a tremendous success with audiences and included the remounting of *Noises Off* for our highest ever attendance and ticket sales—23% over the 2017-18 season. Midway through the season, we even added an additional row of permanent seats, taking the theater’s capacity from 283 to 324. Individual giving kept pace with prior years’ results, though institutional support—and especially new sources of institutional support—proved more difficult to connect with.

The 2018-19 season also saw ANW launch a new major program initiative. With Board support and the advice of the Walt Disney Imagineers, ANW inaugurated Noise Now in Fall 2018 led by Director of Cultural Programming, Jonathan Muñoz-Proulx. Under Muñoz-Proulx’s exceptional leadership, the program has generated huge success with audience engagement particularly regarding our equity, diversity, and inclusion goals—Noise Now has attracted an audience of 20% more people of color and 23% more members under age 65 than our mainstage audience. ANW continues to seek funding for the Noise Now program, which (due to a philosophy of radically accessible pricing) is not designed to support itself on the strength of its ticket sales alone.

With an exciting new program underway and continued growth in audience, fundraising expectations were high for the 2018-19 season in line with increased programming capacity and expenses. Our primary challenge with fundraising in the season was that we encountered unexpected shifts in institutional funder priorities and schedules, so in order to build more effective partnerships with funders over time, we brought our institutional fundraising role in-house. By Fall 2019, ANW’s Development Department is fully brought our institutional fundraising role in-house. By Fall 2019, ANW’s Development Department is fully effective partnerships with funders. To anticipate funding important efforts such as those of our Education Program.

ANW’s Development Department is fully effective partnerships with funders over time, we built new relationships with funders and especially new sources of institutional support—proved more difficult to connect with.

### FINANCIAL OVERVIEW

#### STATEMENT OF FINANCIAL POSITION (IN DOLLARS)

<table>
<thead>
<tr>
<th></th>
<th>JUNE 30, 2019</th>
<th>JUNE 30, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$728,769</td>
<td>$925,366</td>
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<tr>
<td>Contributions receivable, net of allowance of $3,398</td>
<td>$386,743</td>
<td>$171,008</td>
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<tr>
<td>Prepaid expenses and other assets</td>
<td>$138,914</td>
<td>$273,595</td>
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<tr>
<td>Deferred compensation investments</td>
<td>$289,788</td>
<td>$229,886</td>
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<tr>
<td>Property and equipment, net</td>
<td>$11,033,647</td>
<td>$11,248,503</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td>$12,577,861</td>
<td>$12,848,358</td>
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#### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>With Donor Restrictions</th>
<th>Without Donor Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$81,674</td>
<td>$85,504</td>
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<tr>
<td>Deferred revenue</td>
<td>$399,831</td>
<td>$546,918</td>
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<tr>
<td>Deferred compensation liability</td>
<td>$289,788</td>
<td>$198,630</td>
</tr>
<tr>
<td>Long term obligations</td>
<td>$354,150</td>
<td>$392,829</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$1,125,443</td>
<td>$1,223,881</td>
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</table>

#### NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>With Donor Restrictions</th>
<th>Without Donor Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Without Donor Restrictions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>$(1,125,443)</td>
<td>$(1,223,881)</td>
</tr>
</tbody>
</table>

#### STATEMENT OF ACTIVITIES (IN DOLLARS)

<table>
<thead>
<tr>
<th></th>
<th>YEAR ENDED JUNE 30, 2019</th>
<th>YEAR ENDED JUNE 30, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUES AND SUPPORT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>REVENUES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ticket sales</td>
<td>$1,779,225</td>
<td>$1,779,225</td>
</tr>
<tr>
<td>Education programs</td>
<td>$149,597</td>
<td>$149,597</td>
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<tr>
<td>Other income</td>
<td>$89,422</td>
<td>$89,422</td>
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<tr>
<td><strong>Total</strong></td>
<td>$2,018,244</td>
<td>$2,018,244</td>
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<tr>
<td><strong>SUPPORT</strong></td>
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<tr>
<td>Contributions and grants</td>
<td>$1,137,808</td>
<td>$1,137,808</td>
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<tr>
<td>Special event, net</td>
<td>$100,001</td>
<td>$100,001</td>
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<tr>
<td>Interest income</td>
<td>$6,525</td>
<td>$6,525</td>
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<tr>
<td><strong>Total</strong></td>
<td>$1,244,334</td>
<td>$1,244,334</td>
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#### NET ASSETS RELEASED FROM RESTRICTIONS

<table>
<thead>
<tr>
<th></th>
<th>With Donor Restrictions</th>
<th>Without Donor Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>$(3,395,391)</td>
<td>$(3,574,083)</td>
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<tr>
<td><strong>Change in net assets</strong></td>
<td>$(350,751)</td>
<td>$(172,059)</td>
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#### EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>With Donor Restrictions</th>
<th>Without Donor Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre productions</td>
<td>$1,935,199</td>
<td>$1,935,199</td>
</tr>
<tr>
<td>Education programs</td>
<td>$1,012,257</td>
<td>$1,012,257</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$2,947,456</td>
<td>$2,947,456</td>
</tr>
<tr>
<td><strong>Supporting Services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative expenses</td>
<td>$224,039</td>
<td>$224,039</td>
</tr>
<tr>
<td>Fundraising and development costs</td>
<td>$247,169</td>
<td>$247,169</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$471,208</td>
<td>$471,208</td>
</tr>
</tbody>
</table>

#### NET CHANGE IN NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>With Donor Restrictions</th>
<th>Without Donor Restrictions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total expenses before depreciation and interest</strong></td>
<td>$(3,418,664)</td>
<td>$(3,418,664)</td>
</tr>
<tr>
<td>Change in net assets before depreciation and interest</td>
<td>$(23,273)</td>
<td>$(155,419)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>$(308,319)</td>
<td>$(308,319)</td>
</tr>
<tr>
<td>Interest</td>
<td>$(19,159)</td>
<td>$(19,159)</td>
</tr>
<tr>
<td><strong>Net charge to operations</strong></td>
<td>$(332,437)</td>
<td>$(327,937)</td>
</tr>
</tbody>
</table>

#### ANW’S COMMITMENT TO SOUND FISCAL MANAGEMENT AND TRANSPARENCY

ANW has achieved the highest “4-STAR” rating with Charity Navigator, and the Guidestar Platinum rating demonstrating ANW’s commitment to sound fiscal management and transparency.
THANK YOU FOR BEING PART OF
A NOISE WITHIN’S 27TH ANNIVERSARY SEASON