



AUGUST WILSON'S

RADIO GOLF

DIRECTED BY Gregg T. Daniel

OCT 16 - NOV 13



aNoiseWithin



DEAR FRIENDS,

Welcome to A Noise Within and our production of August Wilson's *Radio Golf*. Whether this is your first time here or have been joining us for years, we are happy to have you here. *Radio Golf* is the final installment in Mr. Wilson's 10-play American Century Cycle. It is also the play most lovingly connected to the first, *Gem of the Ocean*, produced by A Noise Within in 2019. We are confident that you will be as enthralled by this inspiring journey of hope and courage as we are.

And do come back for our spring offerings-Shakespeare's *Much Ado About Nothing*, Manuel Puig's *Kiss of the Spider Woman*, and finally Lauren Gunderson's *The Book of Will*, each a masterwork exploring the question—"Shall we dare to love?"

It's not too late to subscribe to see them all. With a FlexPass, you can choose 4, 5, or 6 tickets to be used in any combination throughout the 2022-23 Season. You get all the control and flexibility, plus all the benefits of subscribing.

We're also gearing up for two of the region's holiday traditions: our annual production of *A Christmas Carol* and the return of *Latina Christmas Special* for a limited run. Every year, Charles Dickens' heartwarming classic is a favorite with audiences of all ages. It fills the building with holiday spirit, hope, and joy. When the women behind *Latina Christmas Special* return, our space will be filled with laughter of this "American comedy of Latina proportions."

Thank you for being here today and we look forward to seeing you again soon!

Gratefully,

Geoff Elliott and Julia Rodriguez-Elliott

PRODUCING ARTISTIC DIRECTORS

aNoiseWithin
Classic Theatre, Modern Magic



3352

Covid Safety Policy

Photo by Christopher Alvarez

Masks are strongly encouraged* and will be available onsite.

- We require full vaccination for all staff, volunteers, and artists who work onsite at A Noise Within.
- We monitor artists, crew, and staff involved in ongoing productions for symptoms and possible exposure to Covid in addition to a strict and regular testing regimen.
- Cleaning staff disinfect high-touch areas on a rigorous schedule, and we have inventoried the space to limit the number of surfaces any patron needs to contact (such as door handles).
- We have conducted a deep clean of all the ducts in our HVAC (heating, ventilation, and air conditioning) system. We have collaborated with an HVAC system engineer to program it for the optimal turnover of fresh air every hour.
- Our HVAC system has UV bulbs and regularly replaced MERV-rated air filters in place to sanitize the air.
- Please stay home if you are experiencing any of these symptoms:
 - » Fever or chills
 - » Cough
 - » Shortness of breath or difficulty breathing
 - » Fatigue
 - » Muscle or body aches
 - » Headache
 - » New loss of taste or smell
 - » Sore throat
 - » Congestion or runny nose
 - » Nausea or vomiting
 - » Diarrhea
- If you feel uncomfortable at any time, you can return to the Box Office for a refund or to reschedule to a later date.
- If you need an accommodation to any of our policies, please be in touch with us in advance so that we can work with you to meet your needs.

For more information about our Covid safety measures, visit
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*mask requirements subject to change

Radio Golf

Play by August Wilson

Directed by Gregg T. Daniel

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CAST

Harmond Wilks.Christian Telesmar*
Mame Wilks.Sydney A. Mason*
Roosevelt HicksDeJuan Christopher*
Sterling JohnsonMatt Orduña*
Elder Joe BarlowAlex Morris*

THERE WILL BE ONE 15-MINUTE INTERMISSION

Understudies:

Mame Wilks: Chiquita Melvin; Harmond Wilks: Evan Lewis Smith;*
Elder Joe Barlow: Lester Purry; Sterling Johnson: Kelcey Watson



* Designer is represented by United Scenic Artists Local USA-829 of the IATSE.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

CHARACTERS *RADIO GOLF*

Roosevelt Hicks

Harmond's friend and business partner in the Hill District redevelopment project. He was recently promoted to vice president at Mellon Bank, but he is more enthusiastic for his prospects of becoming a partner at a radio network. He is also an avid golfer.



Mame Wilks

Harmond's wife and campaign manager. She works for the governor and is hoping to get promoted to be his press representative.

Harmond Wilks

Current real-estate developer and aspiring first Black mayor of Pittsburgh. He was raised in Pittsburgh's Hill District and now has plans to tear down its old houses to build a new apartment complex.



1839

**Elder Joseph
"Old Joe" Barlow**

Former resident of the Hill District and contested owner of 1839 Wylie who has recently returned to his house to fix it up for his daughter. He has fond memories of the past and hopes to preserve the Hill District. It is revealed that he and Harmond are related.

Sterling Johnson

A local contractor who is looking for work from Harmond. He is protective of the Hill District and its residents.

SYNOPSIS

Radio Golf is the final play in August Wilson's American Century Cycle, set in Pittsburgh in 1997. It tells the story of real estate developer Harmond Wilks, and the financial, historical, and social costs of his success. Harmond, a well-educated Black man, his determined wife Mame, and his close friend Roosevelt all on the precipice of tremendous success. Harmond and Roosevelt are in the Hill District of Pittsburgh where they are working on a huge redevelopment project that includes an apartment complex. Simultaneously, Harmond is running for mayor with the help of Mame, who is about to get promoted to the governor's press representative. Their plans are complicated by Joseph "Old Joe" Barlow, the owner of 1839 Wylie, an abandoned house located on the site of Harmond and Roosevelt's future apartment complex. As the progress of Harmond and Roosevelt's other business and political ventures begins to crumble, Roosevelt is offered a partnership at WBTZ Radio. While investigating the ownership of the house at 1839 Wylie, Harmond discovers that the city illegally sold him the property before Old Joe was given notice. Old Joe brings Harmond evidence that years earlier, Harmond's father was paying taxes on the Barlow's house. When Harmond tries to convince Roosevelt that they need to compensate Old Joe for the illegally obtained house, Harmond gets a call informing him that the Hill District is set to be blighted. Sterling arrives as Roosevelt celebrates the news, outraged that someone has ruined the paint job he has just done for Old Joe on 1839 Wylie when they marked it for demolition. Sterling cannot abide this and declares war between himself and Harmond and Roosevelt. Harmond tries to compensate Old Joe with a check for ten thousand dollars in exchange for ownership rights to the property—an offer Old Joe refuses as both he and Sterling believe the house was stolen, and that it rightfully belongs to Old Joe. Harmond then discovers that the reason his father paid taxes on the Wylie property is because he and Harmond are related to Old Joe. Frustrated with Harmond's willingness to throw away their plans for success, Roosevelt and Mame try to commandeer the development project, but Harmond continues to fight against the destruction of Old Joe's house. Harmond's prioritization of the house causes Mame to lose her job offer from the governor. As a result, Mame steps away, leaving Harmond to handle the campaign and development project on his own. Despite Harmond's best efforts to keep it standing, Sterling informs Harmond that Old Joe's property on Wylie is still set to be torn down. Roosevelt arrives and confirms not only that the house is to be torn down, but that he is buying Harmond out of their development company with financial assistance from his partner at the radio station. After Roosevelt leaves, Harmond decides to join Sterling in an active protest of the destruction of 1839 Wylie.

SPECIAL THANKS TO THE INCROWD!

A Noise Within gratefully acknowledges the generosity of our donors. The following donors made gifts of \$250 or more between August 1, 2022–September 24, 2022.

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COMPANY BIOS

Michael Bateman, Managing Director, he/him Michael joined ANW in 2013 and has enjoyed building on the company's reputation as the preeminent classical theatre of Southern California. While Michael's introduction to theatre was playing a tomato in a cub scout play, it was his producing experience at the Edinburgh Festival Fringe with a six person, sixty-minute *Macbeth* that inspired him to pursue a career in theater management. He has served as an adjunct professor at USC's School of Dramatic Arts and has presented on professionalization and artist compensation at the Theatre Communications Group National Conference. **EDUCATION:** BA, Psychology—Stanford; MFA, Theater Management—Yale School of Drama.

Brandon Baruch he/him (Lighting Design). ANW Debut. Design highlights include *The Queen, My Lord, is Dead* (Schoenberg Hall, UCLA); *The Legend of Black Herman* (David Kordansky Gallery); *Cruzar la Cara de la Luna* (Opera Santa Barbara); *Love Actually: The Unauthorized Musical Parody* (Chicago and Off-Broadway); *Four Larks Frankenstein* (The Wallis, Beverly Hills—Ovation Award); Duke Ellington's *Queenie Pie* (Long Beach Opera and Chicago Opera Theater); *The Duat* (Center Theatre Group's Digital Stage); *The Demise* (New York Musical Festival); Overland Industry's *Iceland* (Ford Amphitheatre, Los

Angeles); Dana Foglia Dance's *VATIC* (LA, Long Beach, and NYC); and *The Second City's Twist Your Dickens* (Kirk Douglas Theater, Los Angeles.)



DeJuan Christopher (Roosevelt Hicks) **WITH ANW:** Ceyx and others, *Metamorphoses*; Canewell; Floyd Barton u/s, *Seven Guitars*.

ELSEWHERE: Private First Class Peterson, *A Soldier's Play*; Malcolm X, *The Meeting*; Leland Cunningham, *Blues for an Alabama Sky*; Jeff Williams, *The River Niger*; Duke Orsino, *Twelfth Night*; Orgon, *Tartuffe*. **EDUCATION:** Summer Training Congress—American Conservatory Theater; BA—Theatre and Mass Communication, Francis Marion University. DeJuan would like to thank family and friends for their much appreciated support, and ANW for the opportunity.

Taylor Anne Cullen she/her (Stage Manager) **WITH ANW:** *Anna in the Tropics*. **ELSEWHERE:** *Hamlet, Measure for Measure, The Caucasian Chalk Circle, The Little Foxes, Native Son* (Antaeus); *Native Son* (Kirk Douglas Theatre); *Seven, How We're Different From Animals* (Élan Ensemble); *Alcina* (USC Thornton School of Music); *A Weekend with Pablo Picasso* (CASA 0101 Theatre);

The Kentucky Cycle, Mockingbird, Love and Information, That Long Damn Dark (USC School of Dramatic Arts). Stage Management Internship credits include: *Tosca* (LA Opera); *Bull, Dutch Masters* (Rogue Machine Theatre); *Annapurna* (The New Group). Taylor is a graduate of the University of Southern California's School of Dramatic Arts, BFA in Stage Management.



Gregg T. Daniel, he/him/his

(Director) **WITH**

ANW: Director: *Seven Guitars, A Raisin in the Sun, Gem of the Ocean.*

ELSEWHERE: Lainie

Robertson's *Lady Day* at Emerson's Bar & Grill and Katori Hall's *The Mountaintop* (Garry Marshall Theatre). West Coast premieres of Tearrance Arvelle Chisolm's *Br'er Cotton* (Lower Depth Theatre Ensemble), Mfoniso Udofia's *Her Portmanteau* (Boston Court Pasadena), Lorraine Hansberry's *Les Blancs* (Rogue Machine Theatre, Ovation-nominated, Best Director), and *Home* by Samm Art Williams (International City Theatre). With Rogue Machine Theatre, L.A. premiere of *Honky* by Greg Kalleres (nominated Best Director, Comedy). He is a recipient of the 2016 NAACP Best Director award for the International City Theatre's production of *Fences* by August Wilson (nominated L.A. Drama Critics Circle, Ovation, and StageScene LA awards.) Other work, revival of Alice Childress' *Wedding Band: A Love/Hate Story in Black and White* for the Antaeus Company (Winner Stage Raw Award-Best Revival, Best Ensemble). Additional L.A. credits: Lee Blessing's *Cobb*, Eric Simonson's *Lombardi*, Frank McGuinness' *Someone Who'll Watch Over Me* (Broadway World nomination, Best

Director), Tom Stoppard's translation of *Heroes* for Group Repertory Theatre. For Lower Depth Theatre Ensemble, the West Coast premiere of Kwame Kwei-Armah's *Elmina's Kitchen* (Winner-NAACP Best Ensemble). Regionally, New Jersey premiere of Katori's Hall's *The Mountaintop* and Matthew Lopez's *The Whipping Man* for Cape May Stage. Gregg is a Founding Member/Artistic Director of Lower Depth Theatre Ensemble (Lower-Depth.com). He is an accomplished actor with over 100 appearances in television and film roles. He is married to actress Veralyn Jones.

Shelia Dorn (Wig Designer & Make Up) **WITH ANW:** Wig & Make-Up Design, *Anna in the Tropics, All's Well That Ends Well, Seven Guitars, Gem of the Ocean.* **ELSEWHERE:** *The Direction Home, The Producers, Lady Day, Our West Side Story, Shooting Star, Two Trains Running, The Mountaintop, Beauty and the Beast, Drama Queens, Letters from Zora, King Hedley II, I go somewhere, Heartbreak Hotel, Siamese Sex Show, The Story of Alice, Hattie: What I need you to Know, Painting in Red, Dunbar Hotel, and Girl Most Likely.* Specializing in makeup, wig design and FX makeup for theatre, television and film.



Geoff Elliott, he/him (Producing Artistic Director)

WITH ANW:

Director: *A Christmas Carol, The Winter's Tale, The Glass*

Menagerie, Rosencrantz and Guildenstern Are Dead, Arcadia, All My Sons, Endgame, Eurydice, The Playboy of the Western World, and many others. Actor: *Boxer/Old Major, Animal Farm; Midas, Metamorphoses; The Poet, An Iliad; Dodge, Buried*



Noise Now is an enhanced commitment to being of service to all audiences. In collaboration with peer organizations, we offer dance, music, art exhibitions, non-traditional theatre, and more on our campus at A Noise Within.

The Amateurs

By Jordan Harrison

Presented by the ANW Resident Artists Reading Series

November 7th 7:30pm

A daring troupe of pageant players race across medieval Europe, struggling to outrun the Black Death. An epic new play by Pulitzer Prize-finalist Jordan Harrison.

GET TICKETS:

anoisewithin.org/NoiseNow

Latina Christmas Special

An American Comedy of Latina Proportions

Created by Diana Yanez

Written & Performed by Maria Russell,
Sandra Valls & Diana Yanez

**December 13th, 14th
& 20th 7:30pm**

A comedy about those of us who ride the edge between the culture of our immigrant parents and the culture of our home, America. Three comedian friends show us that every family has its own hilarious peculiarities, and everyone wants to belong.



Child; Ebenezer Scrooge, *A Christmas Carol*; Don Quixote, *Man of La Mancha*; Lloyd Dallas, *Noises Off*; King Lear, *King Lear*; The Father, *Six Characters in Search of an Author*; and more. **ELSEWHERE:** South Coast Repertory, Arizona Theatre Company, American Conservatory Theatre, Berkeley Shakespeare Festival, California Repertory. **EDUCATION:** MFA—American Conservatory Theatre. Mr. Elliott is a recipient of multiple LADCC, Backstage Garland, Robby, Drama-Logue, and LA Weekly awards as well as the Margaret Hartford Award for Distinguished Achievement for ANW.



Julia Rodriguez-Elliott she/her (Producing Artistic Director) **WITH ANW:** Director, *Animal Farm*. Under her leadership, ANW has produced

more than 175 works, and she has directed 50 productions including *An Iliad*, *Metamorphoses*, *Argonautika*, *A Christmas Carol*, *Man of La Mancha* '18, *Noises Off*, *Henry V*, *A Tale of Two Cities*, *Man of La Mancha* '17, *King Lear*, *The Imaginary Invalid*, *Six Characters in Search of an Author*, *A Flea in Her Ear*, *Julius Caesar*, *The Threepenny Opera*, *The Tempest*, *The Dance of Death*, *Come Back, Little Sheba*, *Tartuffe*, *Pericles*, *Prince of Tyre*, *The Beaux' Stratagem*, *The Bungler*, *Antony and Cleopatra*, *Twelfth Night*, *The Chairs*, *Great Expectations*, *Measure for Measure*, *Much Ado About Nothing* (choreographer), *The Rehearsal*, *Oliver Twist*, *Henry IV, Part 1*, *Dear Brutus*, *The Winter's Tale*, *Loot*, *Ubu Roi*, *The Master Builder*, *Othello*, *Mourning Becomes Electra*, and *A Midsummer Night's Dream* at the Hollywood Bowl and at ANW.

EDUCATION: MFA—American Conservatory Theatre. In 2012, Ms.

Rodriguez-Elliott (along with her husband Geoff) received ACT's inaugural "Contributions to the Field" Award. Ms. Rodriguez-Elliott received the 2005 National Latina Business Women's Association's Latinas in Business Award in the Arts & Entertainment category; the 2006 Women in Business Award from the California State Senate and Assembly; and the 2010 Fifty Fabulous Women of Influence in the San Gabriel Valley Award.

Jeff Gardner (Sound Designer) **WITH ANW:** *Anna in the Tropics*, *Seven Guitars*. Audio Producer & Sound Designer, *Sonnets for an Old Century* (Noise Now audio play). Sound Design, *The Winter's Tale*, *Buried Child*, *Noises Off*, *Rosencrantz and Guildenstern Are Dead*; *A Raisin in the Sun*; *The Madwoman of Chaillot*. Ensemble in *The Tempest*. **ELSEWHERE:** *Native Son* for Antaeus Theatre Company; *Dry Land* for Echo Theater Company (Ovation Award-Best Production, 2016); *Trevor* for Circle X Theatre (Ovation Award-Best Production, 2015); and *The Recommendation* for IAMA Theatre (Ovation Award-Best Production, 2014). He has designed and performed throughout the country including The Shakespeare Theatre, DC, The Studio Theatre, Arena Stage, The Geffen Playhouse, The Kirk Douglas Theatre, Pasadena Playhouse, The Kennedy Center, and the Williamstown Theatre Festival. jeffthomasgardner.net



Dr. Miranda Johnson-Haddad she/her (Resident Dramaturg) **WITH ANW:** Dramaturg, *Animal Farm*, *Metamorphoses*, *All's Well That Ends Well*, *Argonautika*, *Othello*; Consultant, Teacher, Speaker, and

*In Loving Memory of Bard Circle members
Lois Tandy and Ollie Blanning*

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To learn more or speak with one of our gift planning team members, please contact our Assistant Director of Development, Zach
626.356.3114 | z davidson@anoisewithin.org.

Writer (Program Materials and Study Guides) since 2009. **ELSEWHERE:** Consultant and Teacher for The Shakespeare Theatre, Washington, DC; Scholar in Residence, The Folger Shakespeare Library, Washington, DC; Performance Editor, *Shakespeare Quarterly* (1996-2003). Dr. Johnson-Haddad has taught Shakespeare and Renaissance literature at Howard University, UCLA, Vassar College, and Yale University. She is the author of several articles on Shakespeare in performance, and she has reviewed numerous productions for *Shakespeare Quarterly* and *Shakespeare Bulletin*. Princeton University, BA, 1980; Yale University, PhD, 1987. Dr. Johnson-Haddad is grateful for the opportunity to support ANW's mission of bringing quality live theater to diverse audiences.

Shen Heckel (Properties Designer) **WITH ANW:** Properties Designer, *Animal Farm*, *Metamorphoses*, *Anna in the Tropics*, *Gem of the Ocean*. Shen is a LA based theatre professional. A graduate of UCLA Theatre Film and Television School and Lincoln Center Director's Lab, he has worked on dozens of shows in all aspects of theatre. Credits include; assistant director of *Allegiance* at East West Players, assistant director of *Rotterdam* at Center Theatre Group's Block Party, assistant director of *Hostage* at The Skylight Theatre, prop design of *Hype Man* at The Fountain Theatre, producer and prop design of *The Last Five Years* and *One Flew Over the Cuckoo's Nest*: the immersive experience with After Hours Theatre Company. Shen is also the managing director at After Hours Theatre Company. For more info please visit shenheckel.weebly.com



Sydney A. Mason (Mame Wilks) **WITH ANW:** *Aphrodite* and others, *Metamorphoses*; Fred's Wife/ Ensemble, *A Christmas Carol*;

Ruby, *Seven Guitars*. **ELSEWHERE:** Sydney A. Mason began at the age of 10 in her hometown of Fresno, California, where she entertained audiences throughout Northern California on a litany of classical, contemporary, and musical theatre stages. After graduating from UCLA's School of Theatre, Film and Television, Sydney continues to pursue her passions as a Los Angeles-based artist; her credits include *Ajax in Iraq* (Connie Mangus), *A Midsummer Night's Dream* (Hippolyta), *Lysistrata Unbound* (Sechita), *Fefu and Her Friends* (Emma), *Safe Harbor* (Jaz/ Christine/ Davis), and *Closely Related Keys* (Julia). Sydney is dedicated to tapping into the transformative potential of the arts and harnessing its power to the world around her.



Chiquita Melvin she/her/hers (u/s Mame Wilks) Chiquita recently received her Master of Fine Arts degree in Acting from the University of

Virginia. Chiquita has worked in television, independent films, web series, and voiced various roles in the VPM/NPR podcast *Seizing Freedom*. She moved to L.A. less than 2 years ago and is delighted to be involved in her 1st production with ANW.

ELSEWHERE: *Stick Fly*, *Tartuffe*, *Seven Guitars*, *Urinetown*, *Blood Wedding*, University of Virginia; *Middletown*, Heritage Theatre Festival; Joe Turner's *Come and Gone*, Charlottesville Players; *A Piece*



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of My Heart, Act 3 Productions; *Birth of an Activist*, Self-produced One-Woman show



Alex Morris (Elder Joseph Barlow)

WITH ANW: Eli, *Gem of the Ocean*.

ELSEWHERE:

Matrix Theater: *Two Trains Running* and *All My Sons*.

Ensemble Theater: *The American Son*, The English Theatre: *American Son*.

Other roles: Entire August Wilson canon; Enobarbus, *Antony and Cleopatra*; T-Bone, *T-Bone and Weasel*; Lucien P. Smith, *Boys Next Door*; among many others. **FILM/TV:** *Baskets*, *Malcolm in the Middle*, *Magnum P.I.*, *The Family Business*, *Wishbone*, *Powder*, *Blind Fury*,

Sunrise in Heaven, and many more. Awards: 4 time NAACP Theater Award winner as an actor, producer, and director. Ovation Award winner. Special thanks to my extraordinary wife and partner of 26 years, Vanessa, and to Kamilah Alex Jr. and Alex III for their love and support. Thanks Gregg!

Karin Naono she/her (Assistant Stage Manager) **ELSEWHERE:** Beginning her professional career amidst the pandemic, Karin has found her home as a stage manager and stage technician at the historic San Gabriel Mission Playhouse. Other credits include SM work within the LA and Boston area: *Kamioroshi: The Descent of the Gods*, BU Arts Initiative; *Produced by Conference*, PGA; *Incredibly Annoying Women*,

George Orwell's

Animal Farm

Aug. 28-Oct. 2, 2022

August Wilson's

Radio Golf

Oct. 16-Nov. 13, 2022

Charles Dickens'

A Christmas Carol

Dec. 3-23, 2022

William Shakespeare's

Much Ado About Nothing

Feb. 5-Mar. 12, 2023

Manuel Puig's

Kiss of the Spider Woman

Mar. 26-Apr. 23, 2023

Lauren Gunderson's

The Book of Will

May 7-Jun. 4, 2023

Pao Arts Center; *The Wolves*, BU School of Theatre. **EDUCATION:** Stage Management, Boston University.

Mylette Nora (Costume Design)

WITH ANW: *Seven Guitars*.

ELSEWHERE: NAACP Theatre Award for best costumes, listed in the honors edition of The Cambridge Registry of Who's Who Among Executive and Professional Women, works worldwide consist of television, film, and stage, and was seen nightly on *The Tonight Show* with Jay Leno and now weekly on Jay Leno's *Garage*. The famed artist Synthia St. James noted Mylette as being the inspiration for her world-renowned painting *Ensemble*, which graced the cover of the best-selling novel *Waiting to Exhale* by Terry McMillan. Mylette's designer doggie wear, www.FromTheHeartDoggieWear.com, and heirloom dolls, "My Mind's Eye."

Andrea Odinov (Dialect Coach)

WITH ANW: *Animal Farm*, *Gem of the Ocean*; *A Christmas Carol*; *Seven Guitars* Andrea has provided coaching for productions at the Geffen Playhouse, The Odyssey Theatre, Rogue Theatre Machine, Ghost Road Theatre Company, Antaeus Theatre Company, The Road Theatre Company, Lower Depth Theatre, The Group Rep, 24th St. Theatre, Sea Glass Theatre Company, and Long Beach Playhouse. Andrea is a Clinical Asst. Professor of Voice and Speech at Loyola Marymount University, a Certified Associate Instructor of Fitzmaurice Voicework®, and member of VASTA, ATHE, SAG-AFTRA, and AEA. She holds an M.F.A from University of CA at Irvine, and she is honored to provide coaching for A Noise Within.



Matt Orduña he/him/his (Sterling Johnson) **ANW:** *Macbeth*/Duncan **Elsewhere:**

Kingsmen
Shakespeare/
Othello, *Macbeth*;

Denver Center/*Twenty50* (World Premiere); South Coast Rep/ *Gem of the Ocean*; ICT/ *Fences*, San Diego Rep/ *Clybourne Park*, *Sweat*, Oedipus *El Rey*; Theatre at Boston Court/ *Bars and Measures* (Rolling World Premiere); **Education:** MFA University of Washington Professional Actor Training Program Thanks to: Gregg D, the cast, crew and the ANW team, the Terrific Ten, Tinia & Autumn for your love and unwavering support, Johnice for everything.



Lester Purry (u/s Old Joe) **WITH ANW:** Debut.

ELSEWHERE: Penumbra Theatre, Cory in *Fences*, Lymon in *The Piano Lesson*, Booster in

King Hedley II, Floyd Barton in *Seven Guitars*, Booster in *Jitney* at Penumbra Theatre, Othello in *Othello*, Lester Mason in *The Big White Fog*, Augustus Newcastle in *The Darker Face of the Earth*, at The Guthrie , Thurgood Marshall in the one man play *Thurgood*, Geva Theatre, August Wilson in *How I Learned What I Learned*. TV/Film: *House Party* and *Black Terror*.



Christian Telesmar he/him/his (Harmond Wilks)

WITH ANW: Debut.

ELSEWHERE: *On The Other Hand* *We're Happy*, *Earthquakes In*

London, Rogue Machine Theatre; *Othello*, *Love's Labour's Lost*,



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Montana Shakespeare Company; Kentucky, East West Players; *Mama Metal*, IAMA Theatre Company; *Friends with Guns*, Road Theatre Company. **FILM/TV:** *Held*, Tremendum Pictures; *Animal Kingdom*, TNT; *NCIS*: LA, CBS; *The Young & the Restless*, CBS.

EDUCATION: MFA—Professional Actors Training Program, University of Washington – Seattle, MBA—Purdue University, Global, BA—Drama, University of Washington – Seattle.



Kelcey Watsonhehim/his (u/s Sterling Johnson) **WITH ANW:** Debut **ELSEWHERE:** *The Oresteia* at Shakespeare Theater Company in

Washington D.C./ *Hollywood In The Hood* at Watts Village Theater/*Two Trains Running*, *Fences*, *Ma Rainey's Black Bottom*, *Piano Lesson*, at The

John Beasley Theater/ *Six Degrees Of Separation* at The Blue Barn Theatre **TV/Film:** *Snowfall*, *Mad About You*, *Ryan Murphy's Hollywood*. Kelcey loves movies, dogs, comic books and dogs again.

Sibyl Wickersheimer (Scenic Designer) **WITH ANW:** *Buried Child*.

ELSEWHERE: Steppenwolf Theatre Company, Oregon Shakespeare Festival, American Conservatory Theater, Woolly Mammoth Theatre Company, Seattle Repertory Theatre, Arizona Theatre Company, Lookingglass Theatre Company, Portland Center Stage, Berkeley Repertory Theatre, Center Theatre Group, South Coast Repertory, Geffen Playhouse. Los Angeles: The Actors' Gang, Circle X, Bootleg Theatre, The Orpheum, LATC, EST-LA, Boston Court Pasadena. Sibyl is also an Associate Professor at USC in the School of Dramatic Arts. www.sawgirl.com

EQUITY, DIVERSITY, INCLUSION, AND ANTI-RACISM

ANW is committed to the lifelong work of Equity, Diversity, Inclusion, and Anti-Racism (EDIA), which includes an ongoing analysis of how we work, what we put onstage, and audience experiences at our theatre. Over the past few seasons, we've taken several steps towards advancing these core institutional priorities. Among other things, we re-centered our strategic plan more squarely around anti-racism; we radically expanded our Board of Directors and cohort of collaborators; our staff, board, and artists are meeting regularly to discuss the systemic changes we'd like to see implemented throughout every level of our theatre; and our EDIA Task Force was formalized as a permanent EDIA Committee to help us better identify, prioritize, and address issues (including representation, access, and education).

FOR A MORE COMPREHENSIVE LOOK AT OUR APPROACH, VISIT
anoisewithin.org/equity-diversity-inclusion-at-anw/

TO ANONYMOUSLY REPORT AN INCIDENT AT THE THEATRE, VISIT
anoisewithin.org/edia-incident-reporting-portal/

Artistic Staff

Geoff Elliott (he/him)
Julia Rodriguez-Elliott
(she/her)

Producing Artistic Directors

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President & Board Chair

Molly Bachmann (she/her)

Bill Bogaard (he/him)

Susan Toler Carr (she/her)

Malik B. El-Amin

Geoff Elliott (he/him)

Patrick Garcia (he/him)

Armando Gonzalez (he/him)

Robert Israel, M.D.

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Veralyn Jones (she/her)

Jay Lesiger (he/him)

Julie Markowitz (she/her)

Terri Murray (she/her)

Cynthia J. Nunes

Dick Roberts

Julia Rodriguez-Elliott
(she/her)

Gail Samuel (she/her)

Randi Tahara (she/her)

Shivani Thakkar (she/her)

Terry Kay
Emeritus

John Lawrence
Charles Redmond
Elizabeth Redmond
Margaret H. Sedenquist
In Memoriam

Administrative Staff

Michael Bateman (he/him)
Managing Director

Katie Witkowski
General Manager

Quinn O'Connor
Office Assistant

Alicia Green (she/her)
*Director of Education & Community
Outreach*

Kale Hinthorn
(she/her/they/them)
Education Assistant

Jim Miller
Director of Development

Zach Davidson (he/him)
Assistant Director of Development

Alzena Henry
Development Associate

Kate Brandt (she/her)
Interim Director of Marketing

Kelvin Hicks
Content & Community Manager

Amanda Cantlin
Interim Marketing Manager

Front of House

Melody Archer Moore (she/her)
*House Manager & Volunteer Usher
Coordinator*

Kelly McMahon
Patron Services Manager

Sarah Gonzalez (she/her)
Patron Services Associate

Aoife Fagan-Riddle (she/her)
Connor Moody (she/her)
Evelyn Coffey (she/they)
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Videography

Daniel Reichert (he/him)
Promotional Photography

Craig Schwartz (he/him)
Production Photography

Production Staff

Adam Matthew (he/him)
Production Manager

Dave Warren (he/him)
Technical Director

Christopher Kuenn (he/him)
Master Carpenter

Stephen Taylor
Chris Kuenn
James Walsh
Carpenters

Angela Balogh Calin
Scenic Painting

Ken Booth (he/him)
Lighting Supervisor

Ezra Fisher
Master Electrician

Fiona Jessup
Electrician

Maria Uribe (she/her)
Costume Shop Manager

Sustaita Gallegos
Darla Murphy
Aura Madrigal
Stitchers

Alison Rodriguez
Casting Associate

Resident Artists

Susan Angelo (she/her)
Alan Blumenfeld (he/him)
Ken Booth (he/him)
Angela Balogh Calin (she/her)

Apollo Dukakis (he/him)
Mitchell Edmonds
Alison Rodriguez (she/her)
Rafael Goldstein (he/him)
Peter Gottlieb, *In Memoriam*
William Dennis Hunt, *In Memoriam*
Veralyn Jones (she/her)
Kasey Mahaffy (he/him)
Kenneth R. Merckx, Jr.

Trisha Miller (she/her)
Frederica Nascimento (she/her)
Robert Oriol (he/him)
Jeremy Rabb
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Kelvin Hicks, *Playbill Editor*

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UPCOMING EVENTS

Insiders Discussion Groups

Join our digital book club for theatre lovers! All meetings occur on Tuesdays 6-8pm PT on Zoom. Cost is \$38/individual and \$45/household.

Radio Golf

Tuesday, November 8, 2022

Much Ado About Nothing

Tuesday, February 21, 2023

Kiss of the Spider Woman

Tuesday, April 18, 2023

The Book of Will

Tuesday, May 23, 2023

**For more information about these events,
please reach out to us at education@anoisewithin.org!**

2022 FALL 25

OCTOBER 2022		WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
FALL 2022						16 2p RG PREVIEW
	19 7:30p RG PREVIEW ■	20 7:30p RG PREVIEW	21 8p RG PREVIEW	22 8p RG OPENING	23 2p RG	
			28 8p RG ▲	29 2p RG 8p RG	30 2p RG ▲	

NOVEMBER 2022	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		3 7:30p RG	4 8p RG ▲	5 2p RG 8p RG	6 2p RG
		10 7:30p RG	11 8p RG ▲	12 2p RG 8p RG	13 2p RG

HOLIDAY 2022

DECEMBER 2022

TUE	WED	THUR	FRI	SAT	SUN
				3 2p CC 7p CC	4 2p CC
		8 7p CC	9 7p CC	10 11a CC+ 2p CC	11 2p CC
13 7:30p LCS	14 7:30p LCS	15 7p CC	16 7p CC	17 2p CC 7p CC	18 2p CC 7p CC
20 7:30p LCS	21 2p CC	22 2p CC 7p CC	23 2p CC 7p CC		

SPRING 2023

FEBRUARY 2023

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				5 2p MA PREVIEW
8 7:30p MA PREVIEW ■	9 7:30p MA PREVIEW	10 8p MA PREVIEW	11 8p MA OPENING	12 2p MA
		17 8p MA ▲	18 2p MA 8p MA	19 2p MA ▲
		24 8p MA ▲	25 2p MA 8p MA	26 2p MA

MARCH 2023	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
			3 8p MA ▲	4 2p MA 8p MA	5 2p MA
		9 7:30p MA	10 8p MA ▲	11 2p MA 8p MA	12 2p MA

SHOWS

RG Radio Golf **CC** A Christmas Carol

LCS Latina Christmas Special **MA** Much Ado About Nothing

SYMBOLS

■ Symposium. Join us for a free lecture from a noted scholar. Visit anoisewithin.org for more info.

▲ Conversation.

Join the cast for a free conversation after the show.

□ Opening Night. Join us for a post-show party.

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Looking for some show recommendations? Nearby dinner options? The nearest bathrooms? Then keep an eye out for our Volunteer Docents in the lobby before, during, and after the show! These friendly volunteers—wearing all black, a shiny gold badge, and a big smile—are here to keep you informed. Think of them as your personal concierges with the inside track on everything ANW.

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IN THE THEATRE

COVID SAFETY POLICY

We will continue to closely follow public health guidance to ensure the wellbeing of our audiences, artists, and staff. To review our safety policy, visit anoisewithin.org/covidsafety.

LOST AND FOUND

If you're still onsite, please check in with a member of the house staff. Otherwise, please contact the Box Office at 626.356.3100.

FIRST AID OR ASSISTANCE

In case of an injury or illness, please see an usher.

LATE SEATING

Latecomers will be seated at the discretion of the House Manager. As a courtesy to the artists and your fellow patrons, please turn off all mobile devices. The use of cameras and recording devices is strictly prohibited.

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