

William Shakespeare's

Much Ado About Nothing

DIRECTED BY Guillermo Cienfuegos

February 5–March 12, 2023



aNoiseWithin



DEAR FRIENDS,

We are excited and grateful that you have joined us for one of Shakespeare's greatest comedies, *Much Ado About Nothing*—a title that is the crowning definition of our season's theme, "Daring to Love." Irresistibly charming and bursting with wit, the production will leave you wanting to come back. And speaking of Shakespeare! Don't miss Lauren Gundersen's *The Book of Will*—a comic detective story detailing the trials and tribulations of his three closest friends as they conspire to create the first collection of his work. And to round out a spring of great theatre, Manuel Puig's *Kiss of the Spider Woman*.

And now—*Much Ado About Nothing*!

Warmly,

Geoff Elliott and Julia Rodriguez-Elliott

PRODUCING ARTISTIC DIRECTORS

aNoiseWithin
Classical Theatre, Modern Music



3352

Covid Safety Policy

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
anoisewithin.org/covidsafety

*mask requirements subject to change

Much Ado About Nothing

Play by William Shakespeare

Directed by Guillermo Cienfuegos

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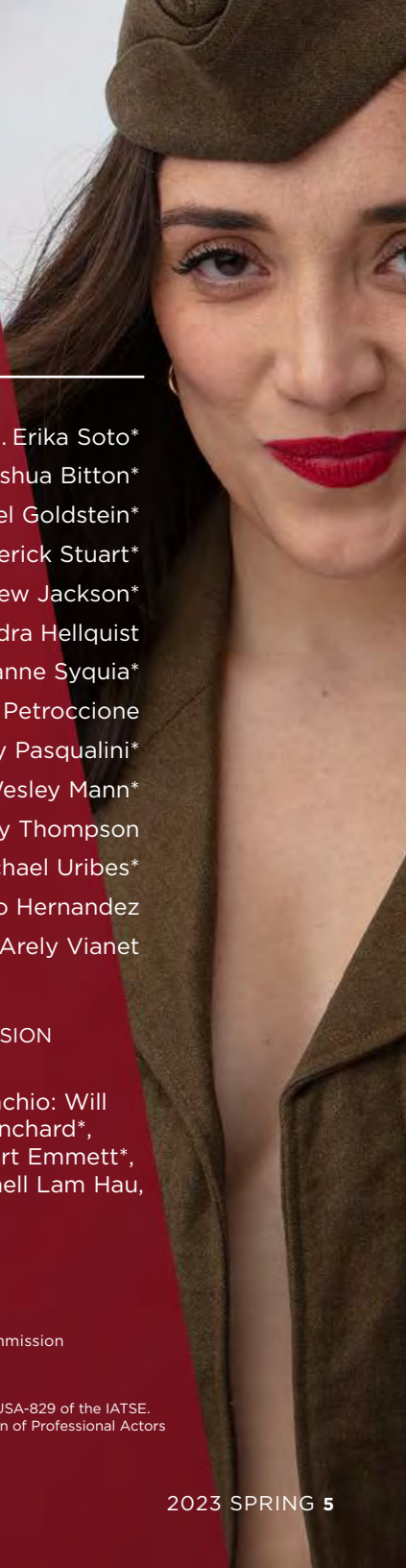
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CAST

Beatrice Erika Soto*
Benedick Joshua Bitton*
John/Verges Rafael Goldstein*
Don “The Prince” Pedro Frederick Stuart*
Claudio Stanley Andrew Jackson*
Hero Alexandra Hellquist
Margaret Jeanne Syquia*
Balthasar/Ursula Nick Petroccione
Leonato Tony Pasqualini*
Dogberry/Antonio Wesley Mann*
Conrade/Friar Francis Randy Thompson
Borachio Michael Uribes*
Ensemble Alejandro Hernandez
Ensemble Arely Vianet

RUNTIME: 2 HOURS AND 20 MINUTES
THERE WILL BE ONE 15-MINUTE INTERMISSION

Understudies:

Beatrice: Kodi Jackman*, John/Verges/Borachio: Will Block*, Don “The Prince” Pedro: Justin Blanchard*,
Margaret: Nicole Ohara, Dogberry/Antonio: Bert Emmett*,
Leonato: Edgar Landa*, Balthasar/Ursula: Mitchell Lam Hau,
Hero: Carene Rose Mekertichyan*,
Benedick: Rafael Goldstein*



Made possible in part by the Pasadena Arts & Culture Commission
and the City of Pasadena Cultural Affairs Division.



* Designer is represented by United Scenic Artists Local USA-829 of the IATSE.
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and Stage Managers in the United States.

SYNOPSIS

The play opens at the house of Leonato, Governor of Messina, in Sicily, shortly after the liberation of Sicily in 1943 during World War II. Don Pedro, a British-born, American film star whose best known movie is “The Prince,” has just arrived in Messina. Because his chief role is to maintain troop morale, he has seen little fighting action but makes a splashy entrance. Among those joining him are his good friends, Claudio, a young soldier, and Benedick, an older soldier who is a close friend to both. Leonato, with his daughter, Hero, and his quick-witted niece, Beatrice, welcome the men. Beatrice and Benedick resume the “merry war” of clever wordplay that is typical of their dynamic.

Claudio tells Benedick and Don Pedro that he loves Hero, and Don offers to facilitate the match. Benedick insists that he will never marry; later, Beatrice says the same about herself. At a masked ball, Don Pedro wins Hero as Claudio’s wife, despite the efforts of Don’s troublemaking half-brother, John, to interfere. Don Pedro, Claudio, and Leonato devise a trick to make Benedick think that Beatrice is secretly in love with him, while Hero and her waiting-women, Margaret and Ursula, trick Beatrice into thinking that Benedick is secretly in love with her.

John’s henchmen, Borachio and Conrade, suggest another way that Claudio’s nuptials can be disrupted: Borachio proposes that because he and Margaret are lovers, he can trick her into appearing at Hero’s window to admit him into the bedchamber. John contrives to have Don Pedro and Claudio watch from a distance, and they are both deceived. Later, Borachio is overheard by the incompetent local watch, led by the bumbling Constable Dogberry, boasting about the deception. The watch arrest Borachio and Conrade.

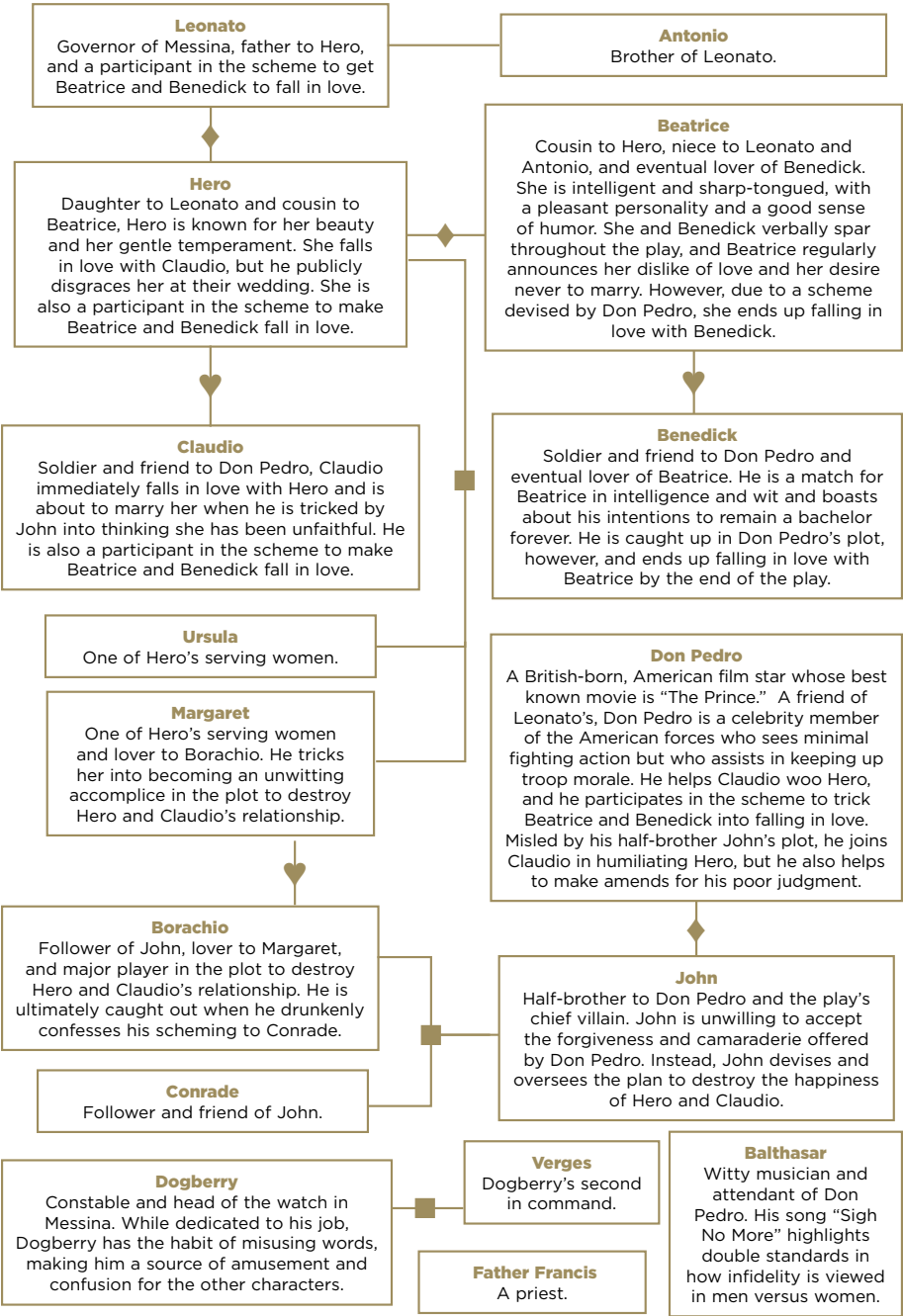
Next day, at the wedding, Claudio denounces Hero at the altar as a whore. Hero collapses in anguish, the soldiers depart, and the friar advises the others to spread a rumor that Hero has died, to allow them time to discover the truth. Beatrice and Benedick find themselves alone and confess their love for each other.

The plot unravels when word arrives that John has fled Messina. Borachio confesses the scheme to Don Pedro and Claudio, who begs Leonato’s forgiveness. Leonato demands that Claudio marry his brother Antonio’s “daughter.” At the wedding, the women appear masked, and Hero eventually reveals herself to the penitent Claudio. Beatrice and Benedick attempt to deny their love for each other, but when presented with the sonnets that each has written to the other, they confess their love and cheerfully agree to marry, to everyone’s delight.

**This Synopsis and Character Map reflect the specific setting of Director Guillermo Cienfuegos’s production at A Noise Within. Shakespeare’s plays continue to speak to audiences in part because they can be adapted to many different locales and time periods.*

Audience members can learn more about this season’s plays by visiting the Audience Guide at noisewithin.org/muchado.

CHARACTER MAP



Q&A WITH **GUILLERMO CIENFUEGOS**

Q: This is your directorial debut at A Noise Within, welcome by the way. Can you share with us your journey before ANW?

A: I've been working as an actor (under my given name Alex Fernandez) in theatre, film, television and voice-over since 1990, when I graduated from the training program at the American Conservatory Theatre. I've been directing plays under the name Guillermo Cienfuegos for over 20 years, mostly in the intimate theatre scene in Los Angeles at venues such as Pacific Resident Theatre, The Fountain Theatre, The Blank Theatre Company and at Rogue Machine where I currently serve as Co-Artistic Director. I also directed outside of LA at the Oregon Cabaret Theatre in Ashland and at NYC's 59E59 Theatre off-Broadway. I've been fortunate to have received awards recognition for my work, including the Ovation and Los Angeles Drama Critics Circle awards for my production of *Henry V*.

Q: *Much Ado About Nothing* has been adapted into films and continues to be popular in theatres across the country. What was it about *Much Ado* that attracted you to the story?

A: Well, it's obviously a wonderful play, so for me it starts with that. Anytime I get a chance to work on a great play like this with a talented and engaged group of actors, I jump at it. What really hooked me was that Julia and Geoff attached the theme 'Daring To Love' to this ANW season. That really speaks to me—and directly to what I think this play is about. It's a terrifying thing to love someone, to let yourself be loved. But it's worth it. I think there's a lot heartfelt and hilarious potential in the struggle with whether or not to make yourself vulnerable to that.

Q: Your adaptation of *Much Ado* takes place in World War II Italy, after the liberation of Sicily. What was the motivation behind setting our story here?

A: The play features a company of soldiers returning victoriously from some unnamed military action. I wanted to give that some specificity that would resonate with American audiences—and setting it during World War II would play on the nostalgia that many of us feel towards the iconic images and clothing and music of that era. I also wanted to set it in a Sicily that was now ready for celebration and joy after having been under a dark cloud for so long.

Q: In a meeting with the A Noise Within staff, you mentioned that music will play a part in your production. How do you use music as a storytelling device? And what inspired you to choose this selection of music to help you tell the story?

A: I intend to utilize the wonderful music of that swing era as well as great Italian music of the period throughout in transitions from scene to scene. We will also have some live music in the production—and the masked dance that appears in the script will be transformed into a fun Italian Tarantella. I hope the music will capture the hope that the characters are taking a chance to feel—and it's MY hope that the music will translate as joy to the audience.

Q: Something else you mentioned in our meeting is that you “like to make a mess” Can you explain what that means in term of directing or cultivating your creative vision for a project?

A: I think with the staging of theatre the attempt too often is to grab hold of every single aspect and every single moment and squeeze it into submission, in order to utterly control the outcome. To make it perfect. Life is just not like that. This work is the art of recreating human behavior, human emotion, human impulse, human folly—and there's nothing perfect about any of that. It's extremely messy. Acting is actually the art of imperfection. It's not that I don't want to rehearse—it's a composed piece of art after all and each moment in one of my shows has been specifically composed. I just love it when a play feels like it's possibly going to fall apart at any moment—but doesn't. It feels like it's all really happening. Like it's inevitable. So right or wrong, I like to get into a room with a script, and a group of actors, and just make a mess

Q: You have shared with us some of your plans for *Much Ado About Nothing*. What are you most excited about seeing come to life on stage?

A: We're taking on a rather bold physical staging that I hope will be exciting and whimsical and definitely messy. Some of the choices we've made with the characters will perhaps not be what an audience is expecting in a Shakespeare production. Frankly, I'm excited to see if the mess I'm creating will actually work!

A WOMAN'S LOT: THE ROLES AND RIGHTS OF WOMEN IN ELIZABETHAN SOCIETY

Queen Elizabeth I made history when she famously decided not to marry, making her the first woman to rule England as a sole monarch. While Elizabeth's radical decision to rule without a husband heralded some degree of hope for progress regarding women's rights, women in Elizabethan England were still far from equal to men.

To begin, women were granted significantly fewer opportunities to receive an education. While some girls, typically girls of higher social status, could attend grammar school, they were not allowed to attend university or work in any professional field. Much of a young woman's education centered on how she might be a proper wife and mother, and many only learned to read so they could properly understand the Bible.

According to the laws of the time, women could not own or inherit property, fundamentally excluding them from achieving any kind of financial independence. A woman's financial status and stability depended entirely on the men in her life. In childhood and adolescence, girls relied on their fathers for financial backing, and in marriage, women depended on their husbands. Any property belonging to a woman's family would be passed down to the family's eldest son, regardless of the eldest son's age—a family could have a 20-year-old daughter and an infant son, and the son would still be the sole inheritor of the family's property. Should a family have no male heirs, the eldest daughter would

be allowed to inherit her family's property. This, however, was often deemed socially unacceptable. As a result, families frequently went out of their way to procure male heirs to prevent the eldest daughter from inheriting, even if that meant passing an inheritance to a very distant relation.

Since women did not own or inherit property, nearly all women in the Elizabethan Era married. Marriage was an essential aspect of society, and thus many social and legal codes governing marriage practices existed. Before the Elizabethan Era, marriages often functioned solely as alliances between families in order to protect or advance a family's wealth and social status. While marriages still often functioned like this during the Elizabethan Era, a new law was passed in 1604, allowing a man and a woman to marry without the consent of either person's parents. This slight shift in laws and practices allowed for a bit more marital freedom, which appealed to the growing trend of placing affection and love at the core of a marriage.

WOMEN IN SHAKESPEARE'S PLAYS

The women in Shakespeare's plays, particularly in Shakespeare's comedies and romances, tend to challenge what it meant to be a proper woman in Elizabethan England. In *As You Like It*, *Twelfth Night*, and *Two Gentlemen of Verona*, we see heroines crossdress as a means of reinvention or disguise. When they do so, they adopt an appearance and manner



Left to Right: Unknown woman, formerly known as Mary, Queen of Scots by Unknown artist, c.1570. From the National Portrait Gallery, London.

"Katherine Parr" by Unknown artist, c. late 16th century. From the National Portrait Gallery, London.

so precise that they trick nearly everyone they encounter. In presenting as men, these comedic heroines contradict the social expectations assigned to them by their gender and social status, if only for a short time.

Other comedic and romantic heroines in Shakespeare's canon use language and wit to defy social expectations. In *Much Ado About Nothing*, Beatrice engages Benedick in frequent battles of wit and wordplay, often outshining him while also embodying a fierce sense of independence. Margaret also stands out, using bawdy humor and double entendre to defy expectations of propriety and purity.

Sir Walter Raleigh, a contemporary of Shakespeare and a poet, notes how the women in Shakespeare's plays, particularly comedies and romances, "are almost all practical, impatient of mere words, clear-sighted as to ends and means. They do not accept the premises to deny the conclusion, or decorate the inevitable with imaginative lendings." ♦

Edited from:

McManus, Clare. "Shakespeare and Gender: The 'Woman's Part'." The British Library, 10 Feb. 2016, www.bl.uk/shakespeare/articles/shakespeare-and-gender-the-womans-part.

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COMPANY BIOS



Joshua Bitton (Benedick) WITH ANW: Loot.

ELSEWHERE: *The Crumple Zone* (Rattlestick), *Romeo & Juliet* (Lincoln Center

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EDUCATION: MFA Rutgers University. Company member of Rogue Machine.



Justin Blanchard (u/s Don Pedro) WITH ANW: Debut. **ELSEWHERE:**

Journey's End (Broadway, Tony Award); Theatricum Botanicum (*Trouble*

the Water, World Premiere); Roundabout Theatre Co. (*Into the Woods*); Fiasco Theater (*Cymbeline*); Theatre for a New Audience

(*Macbeth, Broken Heart*); NY Shakespeare Theatre (*Henry V, Hamlet*); Red Bull Theater (*The Witch of Edmonton, The Changeling*); Berkeley Rep, Shakespeare Theatre D.C. (*Argonautika*); Alabama Shakespeare Festival (*Macbeth*); Commonwealth Shakespeare (*Love's Labour's Lost*); Shakespeare Festival St. Louis (*Othello, Midsummer Night's Dream*); McCarter Theatre (*A Christmas Carol*); Long Wharf (*A Civil War Christmas*, World Premiere). **TV/FILM:** *Law & Order-SVU*. **EDUCATION:** BFA: NYU-Tisch, MFA: Brown University.



Will Block he/him (u/s John/Verges/Borachio) With

ANW: *First Soldier, All's Well that Ends Well* **ELSEWHERE:** *The Wickhams*, ETC Santa Barbara;

Murder on the Orient Express, La Mirada; *The Two Noble Kinsmen*, Kingsmen Shakespeare; *Treasure Island*, Hally in *Master Harold...and the Boys*, Sacramento Theatre Company. Richard II in *Richard II*, Method and Madness; Romeo in *Romeo and Juliet*, The Porters of Hellsgate, *A Midsummer Night's Dream*, LA Phil. **TV/FILM:** *This is Us*. **Director:** *All is True, The Two Noble Kinsmen, The Porters of Hellsgate, Our Town*, Sacramento Theatre

Company; *Henry IV*, *Macbeth*, *Method and Madness*. Artistic Director of the Porters of Hellsgate. Love to the family. www.willblockactordirector.com

Ken Booth he/him/his (Lighting Design) WITH ANW: Resident Artist.

Since 1998, Ken has worked on at least 70 productions at A Noise Within. Included in these are: *Animal Farm*; *Metamorphoses*; *An Iliad*; *Alice in Wonderland*; *The Winter's Tale*; *Henry V*; *Pericles, Prince of Tyre*; *Julius Cesar*; *Three Penny Opera*; *Great Expectations*; *Man of La Mancha*; *The Glass Menagerie*; *King Lear*; *The Tempest*; *The Dance of Death*; *Buried Child*; *Rosencrantz and Guildenstern Are Dead*; *Noises Off*; *Ubu Roi*; *The Tragedy of Richard III*; and the annual *A Christmas Carol*.

ELSEWHERE: He began his career at Stages Theater and has worked at The Fountain Theater, Deaf West Theater Company, Pacific Resident Theater, and The Tiffany Theaters (among others). **EDUCATION:** He graduated from UCLA in 1982.

Angela Balogh Calin she/her/hers (Scenic Design) WITH ANW:

Scenic & Costume Design: *Animal Farm*, *All's Well That Ends Well*, Set Design: *The Madwoman of Chaillot*; *The Imaginary Invalid*; *Romeo and Juliet*; *The Dance of Death*; *Ghosts*; *The School For Wives*; *Julius Caesar*; *The Seagull*; *The Winter's Tale*; *As You Like It*; *Twelfth Night*; *Cyrano de Bergerac* (1995); *The Country Wife*. Costume Design: *Alice in Wonderland*; *Buried Child*; *Gem of the Ocean*; *Noises Off*; *Othello*; *A Christmas Carol*; *Man of La Mancha*; *Henry V*; *The Madwoman of Chaillot*; *A Christmas Carol*; *Man of La Mancha* (2017); *King Lear*; *The Maids*; *The Imaginary Invalid*; *You Never Can Tell*; *Romeo and Juliet*; *A Flea in Her Ear*; *Julius Caesar*; *Figaro*;

The Threepenny Opera; *The Dance of Death*; *The Tempest*; *Tartuffe*; *Pericles, Prince of Tyre*; *The Beaux' Stratagem*; *A Christmas Carol*; *Cymbeline*; *The Bunter*; *Antony and Cleopatra*; *Twelfth Night, or What You Will*; *The Comedy of Errors*; *The Chairs*; *Great Expectations*; *Waiting for Godot*; *Loot*; *As You Like It*; *A Midsummer Night's Dream* at The Hollywood Bowl and at ANW among others. Recipient of LADCC, Ovation, Garland, Drama-Logue awards. **ELSEWHERE:** South Coast Repertory, Pasadena Playhouse, Denver Center Theatre, The Old Globe, Laguna Playhouse, West Coast Ensemble, Milwaukee Rep., Georgia Shakespeare, Chautauqua Theatre Co., Antaeus Theatre, The Alliance Theatre, Cleveland Playhouse, Asolo Repertory, Orlando Shakespeare among others. **FILM/TV:** 16

productions with I.R.S. Media, PBS, Full Moon Productions, Moviestore Entertainment, Romanian Films.

EDUCATION: MFA, Set and Costume Design-The Academy of Fine Arts (Bucharest, Romania). Member of the Costume Designers Guild in the USA and Romania.

Raven Chatt, she/her/hers

(Assistant Stage Manager) WITH

ANW: Debut . **ELSEWHERE:** *King Liz*, *The Inheritance Part 1 & 2*, Geffen Playhouse; *Clue*, La Mirada Theater

EDUCATION: BA—Production and Design for theater, UCLA.



Guillermo Cienfuegos, he/him/his (Director) WITH ANW: Debut. **ELSEWHERE:** *The Beautiful People*, *Disposable*, *Necessities*, *Ready*

Steady Yeti Go, *Dutch Masters*, *Rogue Machine Theatre* (where he



2022-2023

THEATRE SEASON DARING TO

LOVE

Image: Sydney A. Mason and Trisha Miller. Photo by Daniel Reichert.

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



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.

Trans Chorus of Los Angeles

April 8 at 7:30pm

Join us for a pre-show performance of pieces inspired by *Kiss of the Spider Woman*.

The Trans Chorus of Los Angeles: is the first all Trans-Identified Chorus in America, consisting of Transgender, Non-Binary, Intersex, Gender-Non-Conforming and Gender-Fluid individuals. TCLA Celebrates diversity and acceptance in our appearance and vocal presentation so that others can see and feel the joy we share. Through our music we bring to the world awareness, understanding, power and victory for the Trans Community.

The Dance and the Railroad

Presented by Artists at Play

May 19 & May 20 at 8pm,

May 21 at 2pm,

May 22 at 7pm

A haunting and powerfully affecting work by David Henry Hwang revolving around two Chinese artists and their fellow railroad workers, who stage a strike to protest the inhuman conditions suffered by the Chinese laborers in the American West of 1867.

Artists at Play: is a Los Angeles based theatre-producing collective dedicated to programming that explores the Asian American experience. Since 2011, we have produced theatre that demonstrates the humanity and complexity of our diverse communities. We provide a platform for meaningful representation through employment opportunities, inclusive programming, advocacy, and administrative and artistic resources.

GET TICKETS:

anoisewithin.org/NoiseNow

serves as Co-Artistic Director); *Between Riverside and Crazy*, Fountain Theatre; *Christmas Contigo*, Oregon Cabaret Theatre; *Henry V* (Ovation and LADCC Awards for Best Director), *Rhinoceros*, *The Homecoming*, *Safe At Home: An Evening with Orson Bean*, *The Fried Meat Trilogy*, *My Girlfriend is An Alien*, *Concealing Judy Holliday*, *Lions*, Pacific Resident Theatre; *Julia*, Pacific Resident Theatre & 59E59 Theatre, NYC Off Broadway **FILM/TV**: *Boned*, *The Pear*, *Voices of the New Belarus*. **EDUCATION**: American Conservatory Theatre, Advanced Training Program.



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 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.



Bert Emmett (u/s Dogberry/Antonio)

WITH ANW: *Bob Cratchit*, *Ghost of Christmas Present / Marley/Ensemble u/s*, *A Christmas Carol*; *Dodo/Mock*

Turtle/White Knight/Ensemble, *Alice in Wonderland*; *Antigonus / Shepherd u/s*, *The Winter's Tale*; *Father Dewis u/s*, *Buried Child*; *Rutherford Selig*, *Gem of the Ocean*; *Karl Lindner*, *A Raisin in the Sun*; *Mr. Jones*, *Animal Farm*. **ELSEWHERE**: Los Angeles: *Colonel Armadillo*, *The Armadillo Necktie* (Last Straw Award); *Lombardi*, *Edward*, *Someone Who'll Watch Over Me*; *Watson*, *Sherlock's Last Case* (Scenies Award); *Ty*, *Cobb*; *Dodgson*, *Sherlock Through the Looking Glass* (BroadwayWorld Awards nominee); *Old Gobo* in *Merchant of Venice*; *Dr. Mortimer et al.*, *Baskerville*; *Prospero*, *The Tempest*; *Kanute*, *Don't Hug Me I'm Pregnant* (Eddon Award). **FILM/TV**: *The Forsaken*, *Alien Hunter*, *Outside Ozona*. Bert is also a proud member and current Executive Director of The Group Repertory Theatre. SAG/AFTRA; AEA. **EDUCATION**: BA, Theatre Education—Northern Arizona University.

Christine Cover Ferro she/her (Costume Designer) WITH ANW:

Debut. **ELSEWHERE**: Stage: *The Rhinoceros* (PRT, Stage Raw Awards nominee); *Between Riverside and Crazy* (The Fountain, LASA Ovation nominee); *Disposable Necessities* (Rogue Machine); *Wicked Lit* (Unbound Productions, LASA Ovation winner), *Carmen* (ACD, Houston Grand Opera), *Ann* (ACD, World Premiere, Grand 1894 Opera House). Film/TV: *Linked by Love* (webseries); *Promised Land* (ACD, pilot, ABC Signature);



UP NEXT AT A NOISE WITHIN

Manuel Puig's

Kiss of the Spider Woman

ENGLISH TRANSLATION BY Allan Baker

DIRECTED BY Michael Michetti

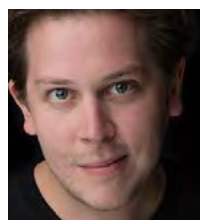
March 26–April 23

Tickets on sale now at anoisewithin.org/kiss

Cosmos: Possible Worlds (ACD, NatGeo); *Encore!* (ACD, Disney +). **EDUCATION:** BA, Macalester College; MFA, Brandeis University

Maryellen Gleason she/her/ hers (Interim Managing Director)

Maryellen Gleason is a professional Interim leader with deep experience in the performing arts. She has served as President of the Phoenix and Milwaukee Symphony Orchestras. She has held interim leadership roles with the Pasadena Playhouse, USC Pacific Asia Museum, A Noise Within, Oregon Shakespeare Festival, and Solve ME/CFS. She also advises rare disease organizations through the Milken Institute/Chan Zuckerberg Rare Initiative and serves on the board of the Harvard-Radcliffe Orchestra Foundation.



Rafael Goldstein he/him/his (John/Verges) WITH

ANW: *A Christmas Carol*, Fred/Ensemble *Animal Farm*, Napoleon, Orpheus and

others, *Metamorphoses*; Paroles, *All's Well That Ends Well*, Mad Hatter/Tweedle Dee/Caterpillar/Ensemble, *Alice in Wonderland* (2021). Ensemble, *Sonnets for an Old Century* (Noise Now audio play); Mad Hatter/Tweedle Dee/Caterpillar/Ensemble, *Alice in Wonderland* (2020). Tim Algood, *Noises Off*. Tom Wingfield, *The Glass Menagerie*. Guildenstern, *Rosencrantz and Guildenstern Are Dead*. Pierre/Rodrick, *The Madwoman of Chaillot*. Henry, *Henry V*. Edgar/Poor Tom, *King Lear*. Claude de Aria, *The Imaginary Invalid*. Septimus Hodge, *Arcadia*; Mercutio, *Romeo and Juliet*. The Son, *Six Characters in Search of an Author*. Chris Keller, *All My Sons*. The Guard, *Antigone*. Camille

Chandebise, *A Flea In Her Ear*. Mark Antony, *Julius Caesar*. Sebastian, *The Tempest*. Valere, *Tartuffe*. Redpenny/Mr. Danby, *The Doctor's Dilemma*. Eros, *Antony and Cleopatra*. Ensemble, *Coriolanus*. Ensemble, *Macbeth*. **ELSEWHERE:** North Coast Rep – *Amadeus*. Theatricum Botanicum – Trip, *Other Desert Cities*. Sacred Fools Theater Company – Roy Baty, *Do Androids Dream of Electric Sheep?* Zombie Joe's Underground – Hamlet, *Hamlet*. Pittsburgh Irish and Classical Theater – Abram, *Our Class*. La MaMa ETC. – Miser Stevens, *The Devil You Know*. Playwrights Horizons – Frankenstein's Monster, *Monster* and Caligula, *Caligula*. **VOICEOVER:** Netflix's *Transformers: War for Cybertron*; *Fallout 4*, *The Evil Within 2*, and others. Feature films, shorts, and music videos. **EDUCATION:** BFA, Theater-Tisch School of the Arts, NYU, Atlantic Theater Company

Joyce Guy she/her (Choreography)

WITH ANW: *Raisin in the Sun*, *Gem of the Ocean* and *Seven Guitars*.

ELSEWHERE: Actress, playwright, filmmaker and choreographer won the NAACP Award for Best Choreographer in 2019 for Lorraine Hansberry's *Les Blancs* at the Rogue Machine. She has choreographed *Choir Boy* at DeZart Performs in Palm Springs. She is director of the documentary film *Dancing Like Home*. FILM/TV: *Moneyball* and *The Santa Clause*, *The Secrets of Sulphur Springs*, *The Mysterious Benedict Society*, *Clickbait*, *Bosch*, to name a few; and a recurring role on *General Hospital*. **EDUCATION:** Joyce has a B.S. from Hampton University.

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Mitchell Lam Hau
he/him/his (u/s
Balthasar/Ursula)

WITH ANW: Debut.

ELSEWHERE:

Mitchell has worked up and down the west coast with

PCPA in *Lend Me Tenor: The Musical* (west coast premier) as Young Tito, The Actors Co-Op in *A Man For All Seasons* as Richard Rich, SLO Rep in *A Funny Thing Happened on the Way to the Forum* as Miles Gloriosus, and Conservatory Rep in *The Merchant of Venice* as Bassanio. He is thrilled to be debuting with ANW in *Much Ado About Nothing*!



Dr. Miranda Johnson-Haddad
she/her (Resident
Dramaturg) **WITH**

ANW: Dramaturg, *Animal Farm*, *Metamorphoses*, *All's Well That Ends*

Well, *Argonautika*, *Othello*, *Radio Golf*; Consultant, Teacher, Speaker, and 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.



Alexandra Hellquist
she/they (Hero)

WITH ANW: Debut.

ELSEWHERE: *On The Other Hand* *We're Happy, bled for the household truth*, *Still Life*

Rogue Machine; *Othello* Griot; *Hot L Baltimore* T. Schreiber. A multi-ethnic international mutt who celebrates weirdos and the beauty of imperfection. After growing up in seven countries, she's based in LA, but misses her family everywhere. Singer, partner-dancer, story dramaturg, heartbroken optimist. Brown alum. Recently named in LATimes' Best Theatre of 2022, woohoo! Looking for representation in all the wrong places. Single "I'm Not The One" with Mathew James available now. Deeply grateful. More at alexandrahellquist.com and @theahellquist <3



Alejandro Hernandez
(Ensemble) **WITH**
ANW: Debut.

Alejandro considers every theater he performs at a home, from the

amazing theater spaces at East LA College, to the cozy Underground Annex Theater, he is beyond grateful to be able to perform with ANW. He plans to work on stage as much as possible. He recently stage managed a college production for his first time, but was eager to perform again. "Thank you to everyone who continues to help train me, motivate me, and care for me."

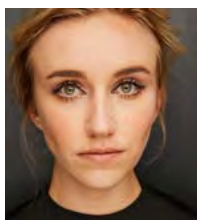


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Kodi Jackman she/her/hers (u/s Beatrice)

WITH ANW:

Aphrodite, Alcyone & others u/s, *Metamorphoses*; Lavatch, *All's Well*

That Ends Well. **ELSEWHERE:** La Mirada Theatre for the Performing Arts: Lawyer 2/Joanne & Jack u/s, *A Few Good Men*. Ensemble Theatre Company: Cassie, *The Wickhams: Christmas at Pemberley*. Foolish Production Co.: Lucius, *Titus Andronicus*; The Duke, *Measure for Measure*. Sierra Madre Playhouse: Jane Krakowski and others, *Yellow Face*. Shakespeare Orange County: Agrippa, *Antony + Cleopatra*. New Orleans Shakespeare Festival: Juliet, *Luna 1 (premiere)*; Moth, *A Midsummer Night's Dream*; Ensemble, *Shakespeare on the Road*.

EDUCATION: Guildford School of Acting.



Stanley Andrew Jackson he/him/his (Claudio) WITH ANW:

Snowball/Mr. Whympier/Bull, *Animal Farm*

ELSEWHERE: *King Lear*, The Wallis

Annenberg PAC; *Wine in the Wilderness*, Portland Center Stage; *Battle Cry*, Cleveland Playhouse; *Three Musketeers*, Alley Theatre; *A Wonder In My Soul*, Baltimore Center; *NSFW*, *Swimming While Drowning*, Stages; *And in this Corner Cassius Clay*, The Ensemble Theatre; *Romeo and Juliet*, *Twelfth Night*, *Henry V*, *As You Like It*, Pop-up Globe Theatre Company; The Suicide, Embassy Theatre; *Reveners' Tragedy*, Webber Douglas Theatre; *Dontrell*, Who Kissed the Sea, Source Theatre Company; *Insurrection: Holding*

History, Al Freeman Theatre; *Thoughts of a Colored Man*, GALA Hispanic Theatre. **TV/FILM:** *Power Rangers Ninja Steel*. **EDUCATION:** Royal Central School of Speech and Drama (London), Classical Acting, M.A. Howard University, Theatre Arts, B.F.A. British American Drama Academy, Oxford, UK. www.stanleyandrewjackson.com. Instagram: @StanleyAJ3



Edgar Landa (u/s Leonato) WITH ANW:

Debut. **ELSEWHERE:**

Benedick, *Much Ado About Nothing*, Off Square Theatre; Don

Armado, *Love's Labor's Lost*, Shakespeare & Company; Montano, *Othello*, Independent Shakespeare Company. Edgar also directs and stages fight & violence for theaters large and small across Southern California and beyond. He currently serves on the teaching faculty at the USC School of Dramatic Arts. www.edgarlanda.com



Wesley Mann (Dogberry/Antonio) WITH ANW:

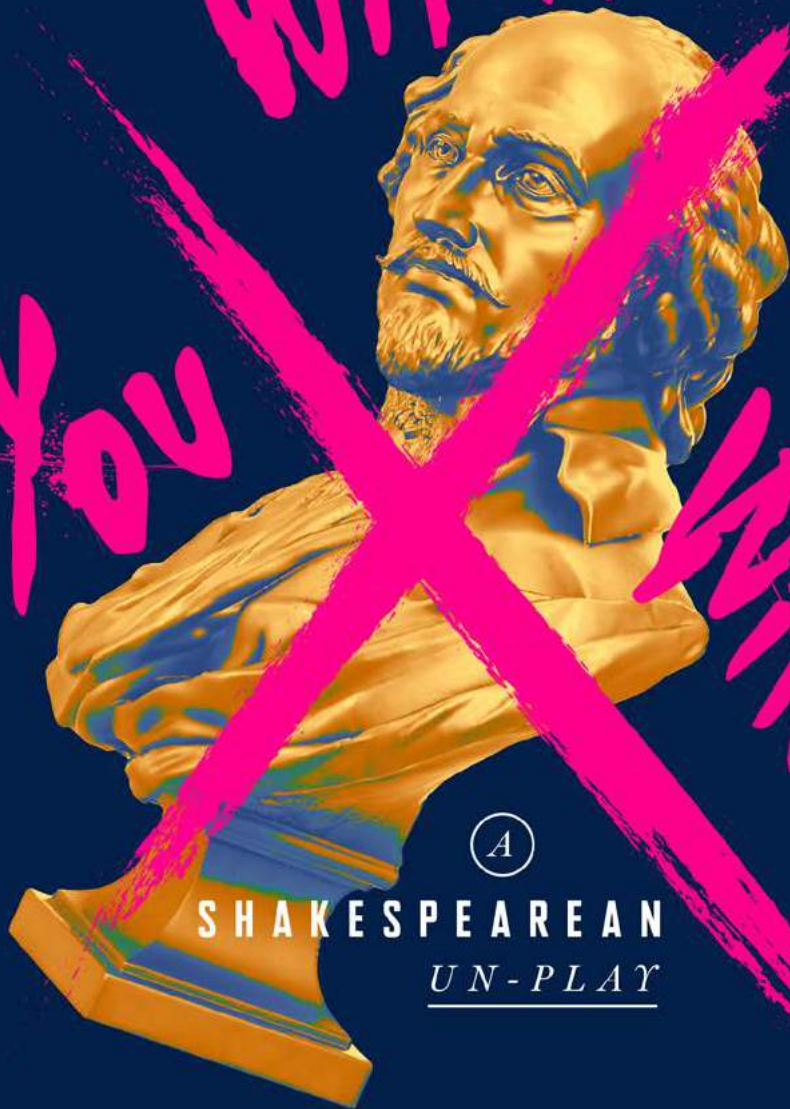
Wesley is delighted to be returning to ANW after his performance as The

Player in *Rosencrantz and Guildenstern Are Dead*. President in *Madwoman Chailot*, William in *You Never Can Tell*. **ELSEWHERE:** Roles at Hudson Valley Shakespeare Festival include Peter in *The Heart Of Robin Hood*, Northumberland in *Richard II*, Malvolio in *Twelfth Night*, Leonato in *Much Ado About Nothing*, The Fool in *King Lear*, Clown in *39 Steps*, Detective Fix in *Around The World In 80 Days* and numerous others.

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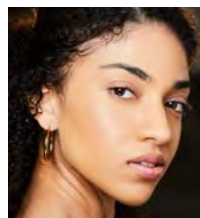
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2023 SPRING 27

Ebenezer Scrooge at Nevada Conservatory Theatre and Portland Center Stage, World premiers of *The Book Of Will* at Denver Center for the Performing Arts, as well as *Lovers And Executioners* at The Arena Stage. *Elephant Man* at Arkansas Rep, three plays at The Arts Center Of Coastal Carolina, Feste in *Twelfth Night* and Larry in *Burn This* at American Conservatory Theatre. Multiple roles and plays at PCPA. **FILM/TV:** Over fifty credits so far including the yet unreleased Appletv series *Mrs. American Pie*. wesleymannactor.com



Carene Rose Mekertichyan she/her/hers (u/s Hero)

WITH ANW: Debut. **ELSEWHERE:**

...*Ladies and Gentlemen of Colour, Knight of*

the Burning Pestle, Macbeth, The Tempest, Pericles, Twelfth Night, Independent Shakespeare Co.; *The Three Musketeers*, Palos Verdes Performing Arts; *Señor Plummer's Final Fiesta*, Rogue Artists Ensemble; *Troy*, Hero Theatre; *Macbeth*, Northern Stage. She serves as Independent Shakespeare Co.'s Artistic Associate for Social Justice, Program Coordinator at Support Black Theatre, and is a proud co-author of the LA Anti-Racist Theatre Standards and Blklst Contributor. **EDUCATION:** BA—Dartmouth College; Certificate—London Academy of Music and Dramatic Art (LAMDA). carenerose.com

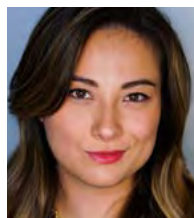
Christopher Moscatiello he/him/his (Sound Designer) WITH ANW:

Debut. **ELSEWHERE:** Chris is an award-winning sound designer, composer, music editor and music director for theater, television and

film. **TV/Film:** *The Walking Dead, Human Target, Eureka, Psych, Caprica, The Cape and Trauma*. He has scored series and specials for National Geographic, The Discovery Channel, ZDF Germany, specials and promos for HBO, BBC, Animal Planet, MSNBC, and The History Channel. Theater highlights include The Kennedy Center, The Smithsonian Institution, The Shakespeare Theatre, Signature Theatre, Roundhouse Theatre, Rogue Machine, Antaeus, Skylight Theatre, The Fountain Theatre, Odyssey Theater, The Road Theatre, Pacific Resident Theater, and he served as assistant conductor for the national tour of *The Phantom of the Opera*.

Rachel Berney Needleman (Assistant Director) WITH ANW:

Assistant Stage Manager, *Waiting for Godot*. **ELSEWHERE:** As a director: *What We're Up Against, Five Second Chances* (Pacific Resident Theatre Co-op), *Cabaret Noel* with Gigi Birmingham, *Cowgirls* (EST-LA), *The Space Between* (The Braid), *4 Minutes* (MeetCute LA 2022), audio plays for Open Door Playhouse, and new play readings and workshops for Company of Angels, Chalk Rep, The Blank, EST-LA, Skylight and Theatricum Botanicum. Dramaturg credits include Antaeus (*Diana of Dobson's, Cloud 9, Henry IV*) and Arizona Theatre Company (*At Wit's End*). Rachel is a co-author of the LA Anti-Racist Theatre Standards.



Nicole Ohara she/her/hers (u/s Margaret) WITH ANW:

Debut. **ELSEWHERE:**

A graduate of the Stella Adler Art of Acting Studio her

recent credits include: *Small & Mighty* (English Dub) on Disney+,



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-Shakespeare

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Mortuus Est.: Legacy on Spotify, *Found Family* winner of the Paris Film Festival Best LGBTQ, & Producer of *Gummy Worm* (Hollywood Fringe Best Comedy Nominee & Encore Producers' Award Winner). Nicole is on a mission to build a body of work that takes people on a journey of self-discovery and awareness. She hopes to create art that brings us one step closer to healing.



Tony Pasqualini (Leonato) WITH ANW: Debut.

ELSEWHERE: A veteran of forty-five years in the theatre, Tony is a playwright and actor. He has

appeared at South Coast Repertory as Jim Bayless in *All My Sons* and Leonato in *Much Ado About Nothing*; the Fountain Theatre as Donald Rumsfeld in *What I Heard About Iraq*; Ensemble Studio Theatre as Harold in *Watching OJ*; the Hollywood Bowl as Van Swieten in *Amadeus*; Rogue Machine as Tim in *A Great Wilderness*; and Pacific Resident Theatre as Andrew in *Loyalties* (a play he also wrote). **TV/FILM:** Guest starring roles include *Grace and Frankie*, *Mad Men*, *Modern Family*, *West Wing*, *The Office*, and *Frasier*.



Nicholas Petroccione he/him/his (Balthasar/Ursula) WITH ANW: Debut.

ELSEWHERE: Can be found in Paramount's limited

series, *The Offer*, as well as a few short films currently in the festival circuit. Nick trains with Diana Castle at the Imagined Life, after receiving his BA in Drama at USC. Outside of

acting, Nick is busy playing guitar on other artists' tracks, as well as his own.



Julia Rodriguez-Elliott she/her (Producing Artistic Director) WITH ANW:

Under her leadership, ANW has produced more than 175 works, and

she has directed 50 productions including *An Iliad*, *Metamorphoses*, *Argonautika*, *A Christmas Carol*, *Animal Farm*, *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.



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Erika Soto she/her (Beatrice) WITH ANW: Eurydice and others, *Metamorphoses*; Helen, *All's Well That Ends Well*; Ensemble, *Sonnets*

for an Old Century (Noise Now audio play), Alice, *Alice in Wonderland*; Elizabeth/Female Creature, *Frankenstein*; Poppy Norton-Taylor, *Noises Off*; Laura Wingfield, *The Glass Menagerie*; Katherine/Boy, *Henry V*; Vivie Warren, *Mrs. Warren's Profession*; Cordelia, *King Lear*; Thomasina Coverly, *Arcadia*; Dolly Clandon, *You Never Can Tell*.

ELSEWHERE: Boston Court Pasadena: Jessica, *Everything That Never Happened*; Independent Shakespeare Co.: Julia, *The Two Gentlemen of Verona*; Miranda, *The Tempest*; Juliet, *Romeo and Juliet*; Bianca, *The Taming of the Shrew*; Constance Neville, *She Stoops to Conquer*; Mopsa, *The Winter's Tale*; Mary Moore, *Red Barn* (Premiere); Ingenue, *Strange Eventful History* (Premiere). **TV/FILM:** *Vida* (STARZ), *Side Hustle* (Nickelodeon), *Ultra Violet and Black Scorpion* (Disney).

EDUCATION: University of Southern California, School of Dramatic Arts, B.A. British American Drama Academy, London, UK..



Frederick Stuart (Don "The Prince" Pedro) WITH ANW: Paroles u/s, *All's Well That Ends Well*; Narrator, *A Christmas Carol*, Leontes, *The*

Winter's Tale; Narrator, *A Christmas Carol*; Bradley, *Buried Child*; Victor Frankenstein u/s, *Frankenstein*; Hercules/Aeëtes, *Argonautika*; Narrator, *A Christmas Carol*; Lord Henry Wotton, *A Picture of Dorian*

Gray; The Player (u/s), *Rosencrantz and Guildenstern Are Dead*; Dr. Sansón Carrasco/Duke/Juan (u/s), *Man of La Mancha*; Pistol, Charles VI, Ensemble, *Henry V*; Sidney Carton, *A Tale of Two Cities*; Bernard Nightingale, *Arcadia*; Mr. Fleurant/Mr. de Bonnefoi, *The Imaginary Invalid*; Edmund, *King Lear*; Bohun, *You Never Can Tell*; Cassius, *Julius Caesar*; Tartuffe, *Tartuffe*; Narrator, *A Christmas Carol* (2013-17); Nandor, *The Guardsman*; Aimwell, *The Beaux' Stratagem*; Cutler Walpole, *The Doctor's Dilemma*; Adraste, *The Illusion*; Prince Hal, *Henry IV: Part One*; Richmond, *Richard III*; Hamlet, *Hamlet*. **ELSEWHERE:** ICT: Elyot, *Private Lives*. Independent Shakespeare Company: Jaques, *As You Like It*; Oberon/Thesius, *A Midsummer Night's Dream*; Bollingbrook, *Richard II*; Crab the Dog, *Two Gentlemen of Verona*. London Theatre includes Jean, *Miss Julie*; Lord Byron, *Bloody Poetry*; Konstantin, *The Seagull*; Benedick, *Much Ado About Nothing*; Perrelli, *Sweeney Todd*. **FILM/TV:** *Empty Space* on Amazon Prime. Also *The Last Tycoon*, *The Odyssey*, *Keen Eddie*, *Romeo and Juliet*, *Queen of the East*, *Trail of Tears*, *The Chief*, *The Bill*, *The Geeks*, *The Delivery*, *Alive and Kicking*, *Evil Ground*, *Dreaming of Joseph Lees*, *El Cartel*.

EDUCATION: The Royal Central School of Speech and Drama



Jeanne Syquia she/her/hers (Margaret) WITH ANW: Debut. **ELSEWHERE:**

Hamlet, *Three Days in the Country*, *Top Girls*, *The Autumn*

Garden, *Antaeus* (company member); *The Nether*, Kirk Douglas Theatre; *King Charles III*, Arizona Theatre Company; *The Tall Girls*, La

Jolla Playhouse (workshop); Center Theatre Group; Ojai Playwrights Conference; Pacific Playwrights Festival at South Coast Repertory; Boston Court. **TV/FILM:** *Grey's Anatomy*, *The Mentalist*, *Brothers & Sisters*, *Buddymoon*.

Stephen Taylor he/him/his

(Prop Designer) WITH ANW:

Stephen had a hand in building the sets for *Anna in the Tropics*, *Metamorphoses*, *Animal Farm*, and *Radio Golf*. **ELSEWHERE:** Stephen is a member of the House Theatre of Chicago, where he has been both an actor and a playwright. He has also worked at Steppenwolf, the Goodman, and the Neo-Futurarium. He is an avid Halloween fan who builds a haunted house in his driveway every year. Follow his spooky shenanigans on IG @ghostwood.manor. Love to Lauren and Oliver.



Randolph Thompson, he/him (Conrade/Friar Francis) WITH ANW: Debut. **ELSEWHERE:**

Favorite productions

include: *Pericles* (New Swan Shakespeare Festival), *Ready, Steady, Yeti...Go* (Rogue Machine), *Trevor* (Circle X), *1984* (Greenway Court), *Secret in the Wings* (Coeurage), *The Hamlet Project* (Loose Canon), *Henry V* (Pacific Resident Theatre), *Dancing vs. The Rat Experiment* (LaMama), *Roberto Zucco* (Ohio Theater), *Love's Labour's Lost* (Baryshnikov Arts Center), *Twelfth Night* (The Wild Project), *The Winter's Tale* (San Antonio Shakespeare), *Schriebstück* (U.S. & Canadian Premieres). **TV/FILM:** *Frankenstein's Monster's Monster* (Netflix), *Criminal Minds* (CBS), *Rosewood* (Fox), *Serious*

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/

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Music (ABC) as well as several national commercial campaigns.



Michael Uribes he/him/his (Borachio) WITH ANW:

(Muleteer) *Man of La Mancha*, (John Barsad, Citizen, French Aristocracy, Chopper Man) *Tale*

of Two Cities, (Montjoy) *Henry V* (Maleager, Boreas, Amycus) *Argonautika*. **ELSEWHERE:** Chief Big Eagle, *Bronco Billy*; *Passeportout*, *Around The World In 80 Days*; Choro, *Seven Spots On The Sun*; the title role in *Hamlet*; Picasso, *Picasso* at the Lapin Agile; *Guildestern, Rosencrantz and Guildenstern are Dead*; Kilroy, *Camino Real*; Choro, *Oedipus El Rey*; Eugene, *Candida*; El Pachuco, *Zoot Suit*; Mimiko, *Zorba*; Little Harp, *The Robber Bridegroom*; Jack, *Into The Woods*. **FILM & TV:** *Goliath*, *Harry's Law*, *America's Most Wanted*. **EDUCATION:** AADA (West). <http://smallbeansproducti.wix.com/uribes>

Tony Valdes he/him/his (Wig & Make-up Design) WITH ANW: *A Christmas Carol*, *Metamorphoses*, *Animal Farm*. Graduate from the University of Puerto Rico where he earned a B.A. in Fine Arts on Theater, Tony worked for fifteen years as a hair and makeup artist on professional theatrical productions and television. Since he moved to Los Angeles, Tony has worked as professional HMU artist at CNN Spanish Edition, stage, fashion, music videos and Independent Films. Tony taught classes from Beauty Makeup to Special FX along his position as Co-Director and Dean of Academics at El School of Professional Makeup in Hollywood for 20 years. As the owner of

Tombola Stage Hair & Makeup, he offers wig styling classes and wig styling services.



Arely Vianet she/her/hers (Ensemble) WITH ANW:

Debut **ELSEWHERE:** *Hamlet*, *A Midsummer Night's Dream*,

Aristophane's The Birds. Currently, you can catch her in *Babylon* and on PeacockTv's *Killing It*.

Susan Wilder she/her/hers (Text Coach) WITH ANW: Debut.

ELSEWHERE: As a Guest Artist of the Shakespeare Theatre in DC, Susan has served as Voice and Text Coach on *Measure for Measure* and *As You Like It*; as well as coached *Love's Labors Lost*, *The Tempest*, *The Taming of the Shrew*, *Othello*, *The Comedy of Errors*, and *Much Ado about Nothing* at theaters across the country. As an actress with decades of regional theatre credits, she has worked numerous times at Lincoln Center Theater, including Christopher Plummer's *King Lear* directed by Sir Jonathan Miller; an extraordinary experience. She also coaches accents and dialects for film actors at: wildercoachingla.com

Chloe Willey she/they (Stage Manager) WITH ANW: Debut.

ELSEWHERE: Chloe has been stage managing around the Greater Los Angeles area, most recently with Theatre Planners, The Fountain Theatre, and Pomona College. Recent credits include *Head Over Heels*, *Slap Kiss Kill* by Bo Price, *Singing Revolution the Musical*, *Salvage* (a play with music) by Tim Alderson, *Between Riverside and Crazy*, *ROE*, and *Citizen*.

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Julia Rodriguez-Elliott
(she/her)

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Veralyn Jones (she/her)

Jay Lesiger (he/him)

Julie Markowitz (she/her)

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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!**

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
					26 2p KS PREVIEW
29 7:30p KS PREVIEW ■	30 7:30p KS PREVIEW	31 8p KS PREVIEW			

APRIL 2023	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				1 8p KS OPENING	2 2p KS
		6 7:30p KS	7 8p KS ▲	8 2p KS 8p KS	9 2p KS ▲
		13 7:30p KS	14 8p KS ▲	15 2p KS 8p KS	16 2p KS
		20 7:30p KS	21 8p KS ▲	22 2p KS 8p KS	23 2p KS

MAY 2023	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
					7 2p BW PREVIEW
10 7:30p BW PREVIEW ■	11 7:30p BW PREVIEW	12 8p BW PREVIEW	13 8p BW OPENING	14 2p BW	
		19 8p BW ▲	20 2p BW 8p BW	21 2p BW ▲	
	25 7:30p BW	26 8p BW ▲	27 2p BW 8p BW	28 2p BW	

JUNE 2023	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1 7:30p BW	2 8p BW ▲	3 2p BW 8p BW	4 2p BW

SHOWS

MA Much Ado About Nothing, KS Kiss of the Spider Woman,

BW The Book of Will

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.

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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.

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