

**The fifth production of A Noise Within's 2018-2019 Season: LET ME IN
Presented by the S. Mark Taper Foundation**

Othello

**By William Shakespeare
Directed by Jessica Kubzansky
Feb. 10 - April 28, 2019**

(Press Opening Night - Feb. 16)

Pasadena, Calif. (Jan. 17, 2019) - A Noise Within (ANW), California's acclaimed classical repertory theatre, is proud to open its Spring 2019 season with one of the best-known tragic plays of all time, William Shakespeare's *Othello*. Los Angeles Drama Critics Circle Award winner **Jessica Kubzansky** will direct William Shakespeare's timeless classic, set in the present day, that will examine the consequences of love thwarted. *Othello* performs from Feb. 10 through April 28. Previews begin Feb. 10 and **press opening night is Feb. 16**.

The Bard's most intimate of family tragedies, *Othello* is about the terrible force of love and the breakdown of a man who seems to have everything—power, position, and passion—only to find his world decimated by the intense mind games played upon him by his ensign. Prescient in its searing social commentary of prejudice, betrayal, and jealousy, Shakespeare's thunderous drama explores who we trust and the price we pay for choosing wrong.

Director Jessica Kubzansky noted, that "For me, *Othello* is a story about the terrible power of love when it is thwarted. For all its broader social and political messages, this play is also a small, deeply personal story about two men who have battled together, have had each other's backs, and have been brothers through the wars together. It is not until one feels passed over by the other for some well-deserved recognition that a bitter sense of betrayal leads him down a path that turns devotion to destruction."

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She continued, “*Othello* talks about having loved ‘not wisely but too well,’ and while it may on the surface appear as though he is talking about his wife, Desdemona, he could just as easily be talking about the man he loved and trusted who, in the end, has profoundly betrayed him.”

Kubzansky will transfer the action of this drama to a contemporary political and military setting that is analogous to Renaissance Venice and Cyprus. The production will, however, keep the original and beautiful language of William Shakespeare, illustrating the timelessness of Shakespeare’s themes.

“Because the play has never felt more immediate, I set the play in 2019 within the modern military, which reflects our world today, where there are both a multiplicity of ethnicities and many more women in power roles than there might have been in 1603,” explained Kubzansky.

Jessica Kubzansky’s timely production will speak to audiences today, making the play highly accessible to a global audience and engaging to those who will encounter *Othello* for the very first time.

Tickets for *Othello* start at \$25 and are available at anoisewithin.org, by phone at 626-356-3121, and at the box office located at 3352 East Foothill Blvd. in Pasadena, Calif.

Calendar Listing

Othello

by William Shakespeare

Directed by Jessica Kubzansky

at A Noise Within, 3352 E. Foothill Blvd, Pasadena, CA 91107

Run Time

2 hours and 45 minutes, including one 15-minute intermission.

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The Cast and Creative Team

The cast includes (*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States)

Othello: Wayne T. Carr*

Iago: Michael Manuel*

Desdemona: Angela Gulner*

Emilia: Tania Verafield*

Roderigo: Jeremy Rabb*

Cassio: Brian Henderson*

Brabantia: Bonita Friedericy*

Duke of Venice / Bianca: Sally Hughes*

Lodovica: Jeanne Sakata*

Gratiano: Nic Arnzen*

Montano: Adrian Gonzalez

Soldier / Ensemble: Harrison Harvey

Solider / Ensemble: Dylan La Rocque

Soldier / Ensemble: Dylan Wittrock

Jessica Kubzansky^s will direct. The scenic design by **Frederica Nascimento**[†]; costume design by **Angela Balogh Calin**[†]; lighting design by **Rose Malone**; original music / sound design by **John Zalewski**[†]; fight choreography by **Kenneth R. Merckx, Jr.**; Shakespearean scholar and dramaturg is **Miranda Johnson-Haddad**; assistant director is **Margaret Shigeko Starbuck**; wig/make-up design by **David Iker Sanchez**; props master is **Erin Walley**; dialect coach is **Nike Doukas**; additional casting by **Victoria Hoffman**; military consulting by **CPT Jack LaZebnik**. ^sThe Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union. [†]Designer is represented by United Scenic Artists Local USA-829 of the IATSE

Sponsors

ANW's 2018-19 Season is presented by the **S. Mark Taper Foundation**.

Lead Sponsor: **Lois Tandy**

Co-Sponsor: **Jeanie & Terry Kay**

Co-Sponsor: **William & Priscilla Kennedy**

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Othello is part of **Shakespeare in American Communities**, presented by **The National Endowment for the Arts** in partnership with **Arts Midwest**. A Noise Within is one of 40 professional theater companies in the country selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States.

Performances

Sunday, Feb. 10 at 2 p.m. ([Preview](#))

Wednesday, Feb. 13 at 7:30 p.m. ([Preview and Symposium](#))

Thursday, Feb. 14 at 7:30 p.m. ([Preview and Pay What You Can](#))

Friday, Feb. 15 at 8 p.m. ([Preview](#))

Saturday, Feb. 16 at 8 p.m. ([Opening](#))

Sunday, Feb. 17 at 2 p.m.

Thursday, March 7 at 7:30 p.m.

Friday, March 8 at 8 p.m. ([Post-Show Conversation](#))

Saturday, March 9 at 2 p.m.

Saturday, March 9 at 8 p.m.

Thursday, March 28 at 7:30 p.m.

Friday, March 29 at 8 p.m. ([Post-Show Conversation](#))

Sunday, April 7 at 2 p.m. ([Post-Show Conversation](#))

Sunday, April 7 at 7 p.m. ([Sunday Rush](#))

Saturday, April 13 at 2 p.m.

Saturday, April 13 at 8 p.m.

Thursday, April 18 at 7:30 p.m.

Friday, April 19 at 8 p.m. ([Post-Show Conversation](#))

Sunday, April 28 at 2 p.m.

Sunday, April 28 at 7 p.m. ([Sunday Rush](#))

Ticket and Price Information

Buy Online: www.anoisewithin.org **Buy Via Phone:** 626-356-3121

Purchase at Box Office: 3352 E. Foothill Blvd., Pasadena, CA 91107

Regular Prices: Single Tickets from \$25, Student Rush with ID an hour before performance \$20.

Pay What You Can (PWYC): Thursday, Feb. 14 at 7:30 p.m. – all tickets remaining are *Pay What You Can*, cash only, exact change appreciated, at the box office on day of performance after 2 p.m. Limit two per person. Suggested price of \$10.

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Sunday Rush: April 7 and April 28 at 7 p.m. – all tickets remaining are \$25, available online after 12 a.m. day of performance with the code **SUNDAYRUSH** or at the box office, cash or credit, after 2 p.m. day of performance.

Groups (10 or more): Adults from \$25 to \$50 a ticket, up to 35% off; Students from \$18/tickets. Call 626-356-3121 for more information and ask for Subscriber Services Manager Deborah Strang.

Symposium and Post-Show Conversations

This run of *Othello* includes a symposium with Shakespearean scholar and dramaturg, **Miranda Johnson-Haddad**, at 6:45 p.m. on Feb. 13, 2019 and post-show conversations on March 8, March 29, April 7 and April 19, 2019.

About the Play

Othello has long been considered one of William Shakespeare's four greatest tragedies. First performed in 1604, *Othello* was likely written after *Hamlet* but before *King Lear* and *Macbeth*. Unlike the other three tragedies, however, *Othello* is what literary critics call a "domestic tragedy," meaning that the principal characters, though in many cases aristocratic, are nevertheless not royal. As is the case with virtually all of Shakespeare's plays, the plot of *Othello* was not invented by Shakespeare; its source is a story written by an Italian author named Giraldi Cinthio, which was published in Venice in 1565. Shakespeare would have read the tale in a French translation or possibly in the original Italian. However, Shakespeare, characteristically changes the focus of the story, rendering it much more complex and nuanced through the power of his own beautiful dramatic language. Of the four major Shakespearean tragedies, *Othello* is in many respects the most richly poetic; and no character employs more beautiful language than Othello himself, the so-called "Moor of Venice."

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2018-2019 Season - Let Me In

“All of our 2018-19 offerings feature characters who are outliers – people who have blazed their own trail but nevertheless struggle for acknowledgement and acceptance,” says Geoff Elliott. “**Let Me In** isn’t about a physical space, it’s about the deeply human passion to be understood for who we are.”

Othello will perform in repertory with *The Glass Menagerie*, the haunting memory play that made Tennessee Williams a household name (directed by Geoff Elliott; Feb. 24 to April 26), and Mary Zimmerman’s retelling of the classic Greek myth of *The Voyage of Jason and the Argonauts* in *Argonautika* (directed by Julia Rodriguez-Elliott; March 20 – May 5, 2019). Following the spring 2019 repertory season, the popular and acclaimed ANW production of *Noises Off* (directed by Julia Rodriguez-Elliott & Geoff Elliott; May 21 – June 9, 2019) returns. **KCET** is a media sponsor for A Noise Within’s 2018-19 Season. A Noise Within’s repertory theatre season is presented by the **S. Mark Taper Foundation**.

Julia Rodriguez-Elliott says, “Whether they’re in self-exile (*The Glass Menagerie*), or shunned (*Othello*), or led astray by hedonistic desires (*A Picture of Dorian Gray*), or thrust there by the fickle cruelty of fate (*Rosencrantz and Guildenstern Are Dead*) or the gods (*Argonautika*), all of these characters on the margins of society are fascinating and deeply resonant with anyone who has ever felt left out.”

About the Director

Jessica Kubzansky has been an Artistic Director of Boston Court Pasadena since its inception, and she is an award-winning director working nationally. She is passionate about Shakespeare; favorite productions of the bard include *R11*, her three-person adaptation of *Richard II* (Boston Court), *Hamlet* with Leo Marks, *A Winter’s Tale* (Theater 150), *Macbeth* (Antaeus), *The Two Gentlemen of Verona* (Illinois Shakespeare Festival), a mixed Scottish and American site-specific production of

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Macbeth for the Edinburgh Fringe, *Twelfth Night* (The Grand Canyon Shakespeare Festival), and *Measure for Measure* (A Noise Within). Recent work at Boston Court includes the world premieres of Sarah B. Mantell's *Everything That Never Happened*, Stefanie Zadravec's *Colony Collapse*, Sheila Callaghan's *Everything You Touch*, Michael Elyanow's *The Children*, the west coast premiere of Julia Lederer's *With Love and a Major Organ*, *Camino Real*, *Mother Courage*, and more. For Boston Court elsewhere, Luis Alfaro's *Mojada: A Medea in Los Angeles* (at The Getty Villa), and *Everything You Touch* (Rattlestick at the Cherry Lane). Recently at other theatres, Jeanne Sakata's *Hold These Truths* (Arena Stage, Pasadena Playhouse, Portland Center Stage), Sofia Alvarez's *Amos & Boris*, Aditi Kapil's *Orange* (South Coast Rep), *Stupid F*cking Bird* (A Contemporary Theatre), *Pygmalion*, *Mauritius* (Pasadena Playhouse), James Still's *I Love to Eat* (Portland Center Stage). Kubzansky received the Los Angeles Drama Critics Circle's Margaret Harford Award for Sustained Excellence in Theatre.

About the Playwright

William Shakespeare, a poet, playwright, and actor, was born on April 23, 1564 in Stratford-upon-Avon in England to John Shakespeare and Mary Arden. While Shakespeare's plays and poetry have endured the test of time and are of the most well-known works in Western literature, very little documentation of Shakespeare's life exists beyond public records of his birth, death, marriage, and financial transactions.

Shakespeare's education began at home. The fact that Shakespeare's mother was the executor of her father's will suggests that she was literate. Shakespeare would have grown up hearing fairytales and fables from her and his father. He also would have learned to read the Bible at home. In addition to his home education, Shakespeare most likely attended the King's New School, a grammar school in Stratford, where his studies would have been almost exclusively in Latin.

When Shakespeare was 18, he married Anne Hathaway, who was 26 years old. The two had a rushed marriage because Anne was already pregnant at the time of the wedding. The couple

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welcomed their first child, Susanna, six months after the ceremony. Anne later gave birth to twins Hamnet and Judith, however, Hamnet died when he was just eleven years old.

From 1585-1591, not much is known about Shakespeare's life and this period is often referred to as the "lost years." However, it is clear that he moved to London to pursue theatre at some point during this time (probably around 1587). In 1592, Shakespeare had established his reputation as an actor and playwright in London. During that year, it is believed that the Lord Strange's Men, a prominent acting company at the time, performed one of Shakespeare's plays—most likely *Henry VI, Part I*. Shakespeare later became an original member of the Lord Chamberlain's Men, one of the two theatrical companies legally approved to perform within London city limits at the time. During his time as a member of the Lord Chamberlain's Men, Shakespeare wrote many of his most prolific works.

In 1599, Shakespeare became the chief shareholder in the Globe Theatre, a newly-built performance space in London. His plays were regularly performed there until 1613 when a fire that began during a production of Shakespeare's *Henry VIII* burned the theatre down. The Globe was rebuilt by 1614, but was destroyed again in 1644, two years after the Puritan English government closed all theatres.

Over the course of about twenty years, Shakespeare created a staggering body of work including 154 sonnets, 3 narrative poems, and 38 plays that continue to be performed around the world today. Sometime between 1610 and 1612, Shakespeare retired to Stratford-upon-Avon, where he died in 1616 at the age of 52. It is believed that he died on the same day he was born, April 23rd. He is buried in the Church of the Holy Trinity in Stratford-upon-Avon.

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PRESS RELEASE

MEDIA CONTACT: Bernie Fabig, Marketing & Publicity Manager
310-756-2428 • bfabig@anoisewithin.org

About A Noise Within

A Noise Within has been called “an oasis for those who love classic stories” by *Los Angeles Times*, and is a leading regional producer based in Pasadena, Calif. ANW’s award-winning resident company practices a rotating repertory model at their state-of-the-art, 283-seat performance space. This venue, established in 2011, has allowed ANW to expand its audience, surpassing its previous box office, subscription, and attendance records year after year.

In addition to producing world-class performances of classical theatre, the organization runs robust education programs committed to inspiring diverse audiences of all ages. Helmed by Producing Artistic Directors **Geoff Elliott** and **Julia Rodriguez-Elliott**, who hold MFAs from San Francisco’s renowned American Conservatory Theatre (A.C.T.), A Noise Within truly delivers **CLASSIC THEATRE, MODERN MAGIC**. <http://www.anoisewithin.org>

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