

A Noise Within Announces Seven Guitars by August Wilson, Directed by Gregg T. Daniel, Oct. 17 through Nov. 14, 2021

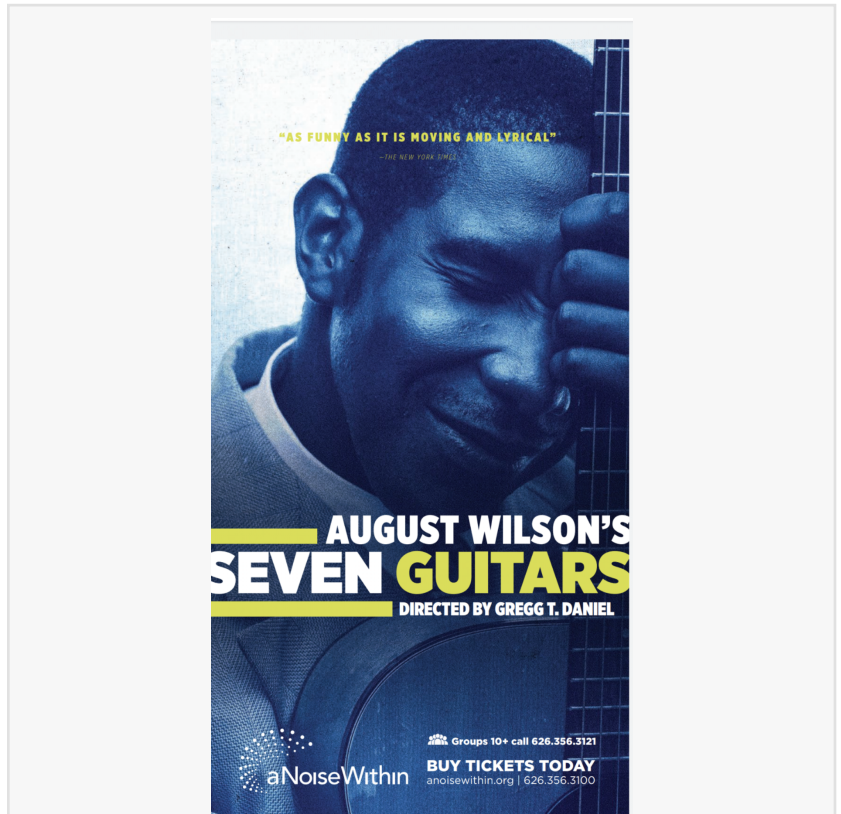
(Press Opening Weekend – Oct. 23 & 24)

PASADENA, CA, USA, September 21, 2021 /EINPresswire.com/ -- A Noise Within (ANW), California's acclaimed classic repertory theatre company, announces its second entry in August Wilson's American Century Cycle, *Seven Guitars*, directed by Gregg T. Daniel (he/him/his).

Daniel previously directed ANW's production of Wilson's *Gem of the Ocean*, an LA Times Critic's Choice, for the theatre's 2019-2020 season. *Seven Guitars* will run from Oct. 17 through Nov. 14, 2021 with press performances on Saturday, Oct. 23 at 8 p.m. and Sunday, Oct. 24 at 2 p.m.

In 1948 Pittsburgh, old friends gather to mourn the death of a young guitarist and his dream of stardom. This heartrending blues opera combines touching elegy, humor, and emotional grit as the characters strike their own notes in a discordant world that threatens their hopes and lives at every turn. Bursting with musical lyricism and courage, Wilson's Pulitzer-nominated play continues his

theatrical saga that richly captures the spirit and heritage of Black Americans in the 20th Century. "Each of the individuals have their own song to sing but they haven't learned to sing it



Seven Guitars by August Wilson at A Noise Within Theatre on stage 10.17 through 11.14



yet,” said Daniel. “As much as these friends try to harmonize with one another, too many thwarted dreams get in their way and they keep playing in different keys. Their journey is a valiant struggle to maintain their identity and dignity in a racist society imposing barriers on them—a mirror to contemporary America.”

In conjunction with the blues-inspired musical language of the play, the guitar becomes a prominent symbol of ambition and unfulfilled promise for all the characters as they navigate their lives and their relationships with each other.

“The seven characters who inhabit this thrilling piece all have a passionate story to tell, but each is incessantly muted by systemic racism. Theirs is a story of courage and resilience,” said Co-Producing Artistic Directors Geoff Elliott (he/him/his) and Julia Rodriguez-Elliott (she/her/hers).

“

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A Noise Within Theatre

AUGUST WILSON'S SEVEN GUITARS
OCTOBER 17 – NOVEMBER 14, 2021

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As we prepare to re-open, we will closely follow all public health guidance. Visit anoisewithin.org/covid19safety for more info.

Photos by Sarah Redford. Front Cover: Tony Back. Daniel Rodriguez.

Group sales are available

historical landscape of the Black American experience over the course of 100 years. The plays in Wilson’s cycle, except Ma Rainey’s Black Bottom, are set in the Hill District of Pittsburgh, Pennsylvania—the area of Pittsburgh where Wilson grew up.

When Wilson began writing his plays, he did not have a large-scale cycle in mind. In fact, Wilson wrote the plays out of order—his first play, Jitney, is set in the 1970s, his second is set in the 1920s, and his third in the 1950s. Eventually, Wilson realized that he could create a cycle out of his plays. While the ten plays in his cycle all serve a greater narrative spanning 100 years, there is no common thread that runs through all ten of the plays.

Instead, the cycle tells the story of a neighborhood through time—the changes in the community that inhabits the neighborhood, and the challenges the individuals in that community face. In his cycle, Wilson highlights characters who typically go unnoticed in society—an elderly woman in

Gem of the Ocean, a garbage man in Fences—giving voice to otherwise invisible groups. The plays in his cycle also tend to feature spiritual and supernatural elements of African and African American cultures set against the gritty realism of a city plagued by inequality.

COVID SAFETY

The wellness of the patrons, staff, crew, and artists continues to be a top priority for A Noise Within. For over a year, the theatre has developed and refined extensive plans to keep everyone safe. These procedures include but are not limited to: staff and crew certifying as COVID compliance officers, initiating a deep clean of our HVAC system for optimal turnover of fresh air, routinely disinfecting high-touch areas, providing PPE, and following LA Department of Health guidelines.

Before being admitted into the theatre, all audience members must provide proof of full vaccination. Masks are required regardless of vaccination status and will be available onsite until such time that LA County stops requiring masks indoors. At that point, masks will continue to be strongly recommended. A Noise Within has required full vaccination for all staff, artists, and volunteers who work onsite. Social distanced seating is available upon request. More information is available at anoisewithin.org/covidsafety.

“We are engaging in ongoing conversations with crew, staff, and artists to ensure that we hear all voices and make everyone feel as safe as possible,” said Managing Director Michael Bateman (he/him/his).

Single ticket prices for Seven Guitars 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. August Wilson's Seven Guitars is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Cast and Creative Team

The cast includes:

Floyd Barton: Desean K. Terry*

Louise: Veralyn Jones* (she/her/hers)

Hedley: Kevin Jackson*

Canewell: DeJuan Christopher*

Ruby: Sydney A. Mason*

Red Carter: Amir Abdullah* (he/him/his)

Vera: Cherish Monique Duke* (she/her/hers)

Directed by Gregg T. Daniel§. Scenic design by Stephanie Kerley Schwartz† (she/her/hers); costume design by Mylette Nora; lighting design by Derrick McDaniel (he/him/his); original music composition by Maritri Garrett (she/her/hers); sound design by Jeff Gardner† (he/him/his); choreographer is Joyce Guy; assistant director is Khalil Powell (he/him/his); fight choreography by

Kenneth R. Merckx, Jr.; intimacy director is Carly Weckstein (she/her/hers); stage manager is Rita Cofield*; assistant stage manager is Quinn O'Connor (she/they); wig/make-up design by Shelia Dorn; props master is Denys Podmazko; dialect coach is Andrea Odinov.

§The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

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

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

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