



**For immediate release**

**CENTER THEATRE GROUP ANNOUNCES  
ECLECTIC, AWARD-WINNING PROGRAMMING FOR ITS 2023-2024 SEASON**

**The Ahmanson Theatre Features**

**Six Productions Including Two Tony Award-Winning Best Musicals,  
“A Strange Loop,” Winner of the Pulitzer Prize, Tony and New York Drama Critics’ Best Musical,  
And the Return of “Hadestown,” the Tony and Grammy Award-Winning Best Musical**

**Also, the Long-Awaited Broadway Revival of the Classic Musical “Funny Girl,”  
Matthew Bourne’s “Romeo and Juliet” Makes Its North American Premiere,  
“Clue” Asks If It Was Colonel Mustard in the Library with the Wrench in a Comedy  
Inspired by the 1985 Paramount Movie and the Beloved Hasbro Board Game**

**Season is Complete with Two Family Attractions Just in Time for the Holidays,  
“A Christmas Story, The Musical” Based on the Celebrated Movie and Featuring Music from  
the Songwriting Team Behind the Tony Award-Winning “Dear Evan Hansen”**

**And at The Kirk Douglas Theatre, TheaterWorksUSA’s Production Of  
“Dog Man: The Musical” is a Hilarious and Heartwarming New Show  
Based on the Worldwide Bestselling Book Series by Dav Pilkey**

**Additional Special Events at the Mark Taper Forum and Kirk Douglas Theatre to Be Announced**

**Season Tickets On Sale August 9  
For Information Visit [CenterTheatreGroup.org/Season](http://CenterTheatreGroup.org/Season)**

Center Theatre Group’s incoming Artistic Director Snehal Desai, Managing Director / CEO Meghan Pressman, join with Producing Director Douglas C. Baker, to announce upcoming 2023 – 2024 programming at the Ahmanson Theatre, plus a show for all ages at the Kirk Douglas Theatre.

“As I kick off my tenure as Artistic Director of Center Theatre Group, we have an opportunity and responsibility to deliver on our mission now — while also envisioning what our next chapter will be. CTG is presenting an incredible slate of shows this season at our Ahmanson and Kirk Douglas theatres,” said Desai. “One of the most powerful facets of live performance is the ability to inspire, to entertain, and uplift audiences through laughter and joy. This line-up does that and more — kicking off with the return of ‘Hadestown’ to the Ahmanson and the L.A. premiere of the Tony and Pulitzer Prize-winning ‘A Strange Loop’ as programming highlights. It’s a great season ahead, and I invite you to join us as we come together, enjoy the magic of live performance, and welcome these heartwarming shows to L.A.”

Pressman stated, “This season’s Ahmanson line-up offers something for everyone to enjoy. At the Mark Taper Forum, we will be offering special programming throughout the year ahead while we simultaneously work to bring back a full subscription season. Since our announcement about the temporary pause of productions at the Taper, it has been humbling to receive an outpouring of support from our community and we remain immensely proud of our CTG staff who have continued to work hard to bring to Los Angeles some of the best shows in the country — and this season is no exception.”

“At the Ahmanson, I’m truly excited to share that we have one of the most eclectic seasons in our history, anchored by two Tony Award-winning Best Musicals and an iconic Broadway revival,” said Baker. “‘A Strange Loop’ picked up the 2022 Tony Award to go along with its 2020 Pulitzer Prize, cementing it as the show of the moment and one of the most discussed musicals of our time. Not only is it critically acclaimed, but it is a breath of fresh air and originality, and a truly unique theatrical experience.”

“The other Tony winner also happens to be one of the most successful shows we have presented in recent memory at Center Theatre Group. ‘Hadestown’ was a smash hit when it played the Ahmanson last year, and returns with a distinctive score that will take audiences to the underworld and back again and remind us all of the transformative power of music and storytelling,” Baker continued. “I’m also personally looking forward to ‘Funny Girl,’ a beloved Broadway musical with an iconic score that features one showstopper after another.”

“We are also delighted to continue our partnership with Tony Award-winning director and choreographer Matthew Bourne, who has been sharing his memorable dance theatre productions — such as ‘Swan Lake,’ ‘Cinderella,’ and ‘The Car Man’ — with our audiences for over 25 years. He returns now with the North American premiere of his electrifying take on ‘Romeo and Juliet,’” Baker stated. “And finally, we wrap up our season with two classic movies turned stage productions — ‘Clue,’ which is inspired by the 1985 comic film, as well as the beloved Hasbro board game — and ‘A Christmas Story, The Musical,’ which is based on the perennial holiday classic film, and features a fantastic score by Benj Pasek and Justin Paul, who are the hottest composers on the planet, having won a Tony for ‘Dear Evan Hansen,’ an Oscar for ‘La La Land,’ and a Golden Globe for ‘The Greatest Showman.’”

Meanwhile, at the Kirk Douglas Theatre, Pressman said, “We close out the holidays in Culver City with another special family attraction — TheaterWorksUSA’s production of ‘Dog Man: The Musical,’ which is based on the insanely popular book series by Dav Pilkey and consistently sold out shows during its run in New York. Between ‘Dog Man: The Musical,’ ‘A Christmas Story, The Musical,’ and ‘Clue,’ I can’t wait to bring my family to the theatre this year.”

“During our 2023 – 2024 Season, audiences are going to have the opportunity to enjoy four classic works and three adventurous new musicals — and all of this is just the beginning,” continued Desai. “Stay tuned for more information to be rolled out this fall on our exceptional Education and Community Partnerships programs and a series of special event programs that celebrate CTG’s legacy and our community. The announcement of my first official season will be forthcoming this spring. Until then, join us at the theatre! We look forward to seeing you.”

Tickets to Center Theatre Group’s 2023 – 2024 Season will be available for subscription purchase beginning August 9. Additional community programming and special events at both the

Kirk Douglas Theatre and Mark Taper Forum will be announced at a later date. To make a donation and learn about ways you can support live theatre in Los Angeles, please visit [CenterTheatreGroup.org/Give](https://CenterTheatreGroup.org/Give).

Ahmanson Season Production  
**“Hadestown”**  
Music, Lyrics and Book by Anaïs Mitchell  
Developed with and Directed by Rachel Chavkin  
October 3 – 15, 2023  
Opens October 4

**“Hadestown,”** winner of eight 2019 Tony Awards including Best Musical and the 2020 Grammy Award for Best Musical Theater Album, returns to Los Angeles for two weeks only from October 3 through October 15, 2023. Opening is set for October 4.

Hailed by the Los Angeles Times’ Charles McNulty as, “Quite simply one of the most exquisite works of musical storytelling I’ve seen in my more than 25 years as a theater critic,” “Hadestown” is the most honored show of the 2018 – 2019 Broadway Season. In addition to the show’s Grammy Award and eight Tony Awards, it has been honored with four Drama Desk Awards, six Outer Critics Circle Awards including Outstanding New Broadway Musical and the Drama League Award for Outstanding Production of a Musical.

“Hadestown,” the acclaimed new musical by celebrated singer-songwriter and Tony Award winner Anaïs Mitchell and developed with innovative director and Tony Award winner Rachel Chavkin, marks the first time in over a decade that a woman has been the solo author of a musical: writing the music, lyrics, and book, and is the fourth time in Broadway history a woman has accomplished this creative feat.

The show originated as Mitchell’s indie theatre project that toured Vermont which she then turned into an acclaimed album. With Chavkin, her artistic collaborator, “Hadestown” has been transformed into a genre-defying new musical that blends modern American folk music with New Orleans-inspired jazz to reimagine a sweeping ancient tale.

Following two intertwining love stories — that of young dreamers Orpheus and Eurydice, and that of King Hades and his wife Persephone — “Hadestown” invites audiences on a hell-raising journey to the underworld and back. Mitchell’s beguiling melodies and Chavkin’s poetic imagination pit industry against nature, doubt against faith, and fear against love. Performed by a vibrant ensemble of actors, dancers, and singers, “Hadestown” delivers a deeply resonant and defiantly hopeful theatrical experience.

“Hadestown” electrified audiences with its 2016 world premiere at New York Theatre Workshop, which is the longest-running show in that celebrated theatre’s 40-year history. The production then received its Canadian premiere at Edmonton’s Citadel Theatre in 2017 and then a 2018 sold-out engagement at the London’s National Theatre prior to Broadway. The show opened at the Walter Kerr Theatre on Broadway (219 West 48th Street, New York) on April 17, 2019, where it continues to play to sold out houses nightly. “Hadestown” was developed with funding from the Eli and Edythe Broad Stage at the Santa Monica College Performing Arts Center and was further

developed by The Ground Floor at Berkeley Repertory Theatre. “Hadestown” was co-conceived by Ben t. Matchstick.

The Grammy-winning “Hadestown” Original Broadway Cast Recording is now available digitally. The album is produced by David Lai, Sickafouse, and Mitchell on Sing It Again Records.

Ahmanson Season Production  
**“A Christmas Story, The Musical”**  
Book by Joseph Robinette  
Music and Lyrics by Benj Pasek and Justin Paul  
Original Direction on Broadway by John Rando  
Choreography by Warren Carlyle  
Directed by Matt Lenz  
Executive Producer Dan Sher  
December 5 – 31, 2023  
Opens December 8

From the acclaimed songwriting team of Benj Pasek and Justin Paul — Tony Award for “Dear Evan Hansen,” Academy Award for “La La Land,” Golden Globe for “The Greatest Showman” — comes **“A Christmas Story, The Musical,”** a new holiday tradition featuring a festive and nostalgic holiday-themed score that brings the classic 1983 movie to hilarious life on stage, in a special Ahmanson production mounted just for Los Angeles.

Set in 1940s Indiana, “A Christmas Story, The Musical” chronicles the young and bespectacled Ralphie Parker as he schemes his way toward the holiday gift of his dreams, an official Red Ryder Carbine-Action 200-Shot Range Model Air Rifle (“You’ll shoot your eye out, kid!”). An infamous leg lamp, outrageous pink bunny pajamas, a maniacal department store Santa, and a triple-dog-dare to lick a freezing flagpole are just a few of the distractions that stand between Ralphie and his Christmas wish. Chock-full of delightful songs and splashy production numbers, “A Christmas Story, The Musical” has proudly taken its place as a perennial holiday classic for the whole family.

Hailed by The Associated Press as “a joyous Christmas miracle ... a musical that dares to mess with one of the most popular Christmas-time movies of all time and yet manages to not only do the film justice, but top it ... a charming triumph of imagination.” The New York Times writes, “I was dazzled. It glows with sepia-toned nostalgia for a Simpler Time. It’s a collage of childhood snapshots taken from the tingly, exciting month before Christmas, when dreams of a big haul from Santa Claus form in little minds. Mr. Pasek and Mr. Paul have provided a likable, perky score that duly translates all of the major episodes in the story into appropriate musical numbers. You’d have to have a Grinch-sized heart not to feel a smile spreading across your face.” And David Rooney of The Hollywood Reporter said, “It packs ample heart into its wistful glance back to a time when rewards were simpler, communities were closer-knit, and both parental and filial roles were less polluted by the infinite distractions and anxieties of contemporary life. In short, a time when happiness was just a Christmas gift away.”

“A Christmas Story, The Musical” premiered on Broadway in 2012 and was a critical and commercial success. The musical was nominated for three Tony Awards including Best New Musical, Best Original Score, and Best Book of a Musical. The show features a score by

composer/lyricist team Benj Pasek and Justin Paul, with a book by Joseph Robinette, based on the writings of radio humorist Jean Shepherd and the 1983 holiday film favorite.

Ahmanson Season Production  
**Matthew Bourne's "Romeo and Juliet"**  
Music by Terry Davies based on the original score by Sergei Prokofiev  
Directed and Choreographed by Matthew Bourne  
In collaboration with the New Adventures artistic team  
North American Premiere  
January 28 – February 25, 2024  
Opens January 31

**Matthew Bourne's "Romeo and Juliet"** gives Shakespeare's timeless story of forbidden love a scintillating injection of raw passion and youthful vitality. Confined against their will by a society that seeks to divide them, our two young lovers must follow their hearts as they risk everything to be together. A masterful re-telling of an ageless tale of teenage discovery and the madness of first love, "Romeo and Juliet" garnered universal critical acclaim when it premiered in 2019, and now returns to the New Adventures repertoire alongside the very best of Bourne's world-renowned dance theatre productions.

In the Express and Star, Maria Cusine called it "a thoroughly mesmerizing production. The tragic finale that we all knew was coming, although not in the way we expected, was quite breathtaking. The Bourne supremacy continues." Sarah Crompton of The Guardian said, "Just as Terry Davies's reconfiguring of Prokofiev's score makes the familiar sound strange and edgy, Bourne's approach lets an overworked story take on a different life. The piece is, from beginning to end, stunningly danced . . . full of insight and invention, this is a thrilling rethinking of this tale of woe." Vikki Jane Vile of BroadwayWorld said it was "one of the most breathtaking nights at the theatre I've seen in a long time. [At] Bourne's 'Romeo and Juliet' your jaw will drop – there really are moments so stunning, whether for their drama or beauty, that you might just forget to breathe."

New Adventures is an iconic and ground-breaking British dance theatre company, famous for telling stories with a unique theatrical twist. Matthew Bourne — who is the only British director to have won the Tony Award for both Best Choreographer and Best Director of a Musical for his work on "Swan Lake"— and New Adventures have delighted, inspired, and nurtured people of all ages and backgrounds: audiences, artists, and the next generation, reaching thousands worldwide every year. New Adventures has received numerous international awards and 12 Olivier Award nominations, including six wins. Since 1986, Bourne has created 13 full-length productions and a triple bill of short works. This award-winning repertoire has inspired and thrilled millions worldwide.

Perhaps best-known for its now legendary "Swan Lake" with its corps de ballet of menacing male swans, New Adventures' intriguing twists on the ballet classics also include "Nutcracker!," "Sleeping Beauty," "Cinderella," "The Car Man," based on the opera "Carmen," and "Highland Fling," based on "La Sylphide" set in contemporary Glasgow. Bourne has also been inspired by film and literature in his innovative productions of "Edward Scissorhands," "Dorian Gray," "Play Without Words," "Lord of the Flies," "Early Adventures," and "The Red Shoes," which won two Olivier Awards. New Adventures tours to more U.K. and international venues and gives more performances each year than any other U.K. dance company, including performing seasons at the world's most iconic venues such as Royal Albert Hall, Sydney Opera House, New York City Center,

The Kennedy Center, Center Theatre Group, and the most prestigious Festivals, such as Edinburgh, Ravenna, and Chekhov International Festivals.

Two years after its London premiere, Center Theatre Group made international cultural history by hosting the American premiere of Matthew Bourne's "Swan Lake" at the Ahmanson Theatre. Dance critic Lewis Segal said in the Los Angeles Times, "The swans are no joke. In fact, Bourne's secret weapon is intensity, and in its first three minutes alone his uniquely audacious and unforgettable reinterpretation delivers more of it than most traditional stagings generate in their whole first hour . . . at the very end, those characters and that score have served an untamed Romantic vision that may be Bourne's greatest gift to contemporary dance." Center Theatre Group also presented Bourne's "Cinderella," "The Car Man," "Edward Scissorhands," "The Red Shoes," "Sleeping Beauty," "Play Without Words," "Nutcracker!," and additional return engagements of "Swan Lake."

Matthew Bourne's "Romeo and Juliet" is presented in association with Gloria Kaufman Presents Dance at The Music Center.

Ahmanson Season Production

**"Funny Girl"**

Book by Isobel Lennart from an original story by Miss Lennart

Revised by Harvey Fierstein

Music by Jule Styne

Lyrics by Bob Merrill

Choreographed by Ellenore Scott

Directed by Michael Mayer

April 2 – April 28, 2024

Opens April 3

Welcome to musical comedy heaven! The "vivacious and delightfully glitzy" (Vogue) Broadway revival of **"Funny Girl"** features iconic songs, including "Don't Rain on My Parade," "I'm the Greatest Star," and "People." Breaking box office records week after week and receiving unanimous raves on Broadway, this bittersweet comedy is the story of the indomitable Fanny Brice. As a girl from the Lower East Side who dreamed of a life on the stage, everyone told her she'd never be a star, but then something funny happened — she became one of the most beloved performers in history, shining brighter than the brightest lights of Broadway. The Observer describes the revival as "sparkling and explosively entertaining!"

"'Funny Girl,' the original 1964 Broadway musical, is a real stage animal, revisiting a classic era of American theatre. Most of its scenes are about theatre life and are set backstage or onstage, which means a live version is far more effective than the famous film," said Neal Newman of DC-Metro Theater Arts.

The cast will feature Grammy Award winning singer-songwriter Melissa Manchester as Mrs. Brice and introduce Katerina McCrimmon as Fanny Brice. Manchester has been an icon in the music industry since the 1970s, best known for celebrated songs such as "Don't Cry Out Loud," "You Should Hear How She Talks About You," and "Through the Eyes of Love" (The theme from "Ice Castles"). In her national tour debut, McCrimmon steps into the role of Fanny Brice, on the

heels of becoming a YoungArts Winner in Theater and a Presidential Scholar in the Arts. They will be joined by Stephen Mark Lukas as Nick Arnstein, and Izaiah Montaque Harris as Eddie Ryan.

“Fans have adored Melissa throughout her 50-year musical career, and Katerina is a star in the making who embodies the rising stardom of Fanny. We could not be more thrilled to have this dynamic and talented duo lead the ‘Funny Girl’ tour,” said director and Tony Award winner Michael Mayer.

Ahmanson Season Production

**“A Strange Loop”**

Book, Music and Lyrics by Michael R. Jackson

Choreography by Raja Feather Kelly

Directed by Stephen Brackett

A co-production with American Conservatory Theater

June 5 – 30, 2024

Opens June 7

**“A Strange Loop”** is the story of Usher, a Black, gay man, writing a musical about a Black, gay man, who is writing a musical about a Black, gay man and surrounded by a chorus of six larger than life “thoughts” playing the characters in Usher’s mind, from the self-berating entities like “Daily Self Loathing” to caricatured depictions of Usher’s parents, to six-packed fantasy men – all while Usher tries to write the musical that we’re watching.

The Pulitzer Prize committee called “A Strange Loop” a metafictional musical that tracks the creative process of an artist transforming issues of identity, race, and sexuality that once pushed him to the margins of the cultural mainstream into a meditation on universal human fears and insecurities. It is the winner of Broadway’s Best Musical triple crown – the Tony Award, New York Drama Critics’ Circle Award, and the Pulitzer Prize.

Maya Phillips in The New York Times said, “Through scenes that move between Usher’s interactions with the outside world, like a phone conversation with his mother or a hookup, and a constant congress with his most devastating notions of himself, ‘A Strange Loop’ pulls off an amazing feat: condensing a complex idea, full of paradoxes and abstractions, into the form of a Broadway musical. It seems as if there is no measure of praise that could be too much; after all, this is a show that allows a Black gay man to be vulnerable onstage without dismissing or fetishizing his trauma, desires and creative ambitions.”

In The New Yorker, Vinson Cunningham wrote, “To watch this show is to enter, by some urgent, bawdy magic, an ecstatic and infinitely more colorful version of the famous surreal lithograph by M. C. Escher: the hand that lifts from the page, becoming almost real, then draws another hand, which returns the favor.” And across the pond, Tim Bano in the Evening Standard gave it “\*\*\*\*\* (highest rating) Extraordinary! It’s stuffed with really catchy tunes full of triumphant melodies, with big high notes, snatches of literary and musical reference constantly winking at us. It’s messy and exhausting as much as it is spectacular. I’d watch it again in an instant.”

Michael R. Jackson, the writer, composer, and lyricist had this to say about his own work, “I wrote this thinly veiled, personal monologue called ‘Why I Can’t Get Work.’ That was about this young, Black, gay man walking around New York, wondering why life was so terrible. I applied to a

bunch of grad schools, and NYU Graduate Musical Theatre Writing was the one I got into. The form of musical theatre and songwriting, in particular, turned out to be the perfect container for the writing I had been doing since middle school.”

He continued, “I felt determined that I could create something that had as much entertainment value as something that you would expect to see on Broadway, but that it had the sort of heart and intelligence that are in a lot of those classic musicals of yesteryear that are harder to get produced today. I’m a very story-driven writer, and it was drawn from my personal experience, but it needed to have a beginning, middle, and end, and there was no beginning, middle, and end to my life. It wasn’t until I started going to therapy that I realized the problem was, ‘Oh, you think something’s wrong with you. And there is nothing wrong with you.’ I captured that that was Usher’s problem — something’s wrong with him, he’s got to fix it — and once it was married to this strange-loop structure, I knew what I was chasing.”

“A Strange Loop” is produced by Center Theatre Group and is a co-production with American Conservatory Theater. This production of “A Strange Loop” is generously supported by Lead Production Sponsor Gilead Sciences.

Ahmanson Season Production

“Clue”

Written by Sandy Rustin

Additional Material by Hunter Foster and Eric Price

Based on the screenplay by Jonathan Lynn

Original Music by Michael Holland

Based on the 1985 Paramount movie and the classic Hasbro board game

July 30 – August 25, 2024

Opens July 31

Murder and blackmail are on the menu when six mysterious guests assemble at Boddy Manor for a night they’ll never forget! Was it Mrs. Peacock in the study with the knife? Or was it Colonel Mustard in the library with the wrench? Based on the cult 1985 Paramount movie and inspired by the classic Hasbro board game, “Clue” is the ultimate whodunit that will leave you dying of laughter and keep you guessing until the final twist.

The year is 1954, and on a rainy, windswept night, six strangers gather at a remote manor at the invitation of its owner, Mr. Boddy. The reason they’ve been assembled isn’t clear, but when Mr. Boddy turns up dead, they must band together to solve the crime. As the butler leads them around the manor in the hunt for clues, the guests soon discover that each of them have a motive for committing the murder. But who was it, and how many of them will meet the same fate as Mr. Boddy before the killer is unmasked?

BroadwayWorld said, “See ‘Clue!’ Extraordinarily entertaining . . . You may have viewed the film and played the board game countless times, but you’ve never experienced the intrigue, eccentricity, and humor that ‘Clue’ brings to the stage.” The New York Times called it, “A very fun whodunit that strikes contemporary parallels on the way to its grand reveal. As those left standing rush to blame one another, in different possible scenarios, they mirror our own increasingly selfish desire to think of our perception as being the correct one. Like the board game, and life itself, the play winds up making only one perception true — but thank goodness this one’s fun.”



And TheaterMania said the play “reminds you what a breezy night of pure entertainment feels like. Synchronized door slams, pratfalls, and wide-eyed gasps should all be on your murder mystery bingo card. [‘Clue’ is] a machine that happily hums along with no sign of the exertion it takes to make this brand of comedy look utterly effortless.”

Kirk Douglas Theatre Production  
Center Theatre Group presents  
**TheaterWorksUSA’s production of “Dog Man: The Musical”**  
Adapted from the “Dog Man” series of books by Dav Pilkey  
Book and Lyrics by Kevin Del Aguila  
Music by Brad Alexander  
Directed and Choreographed by Jen Wineman  
November 21, 2023 – January 7, 2024  
Opens December 3

“**‘Dog Man: The Musical’** surpasses my highest expectations. It is the ‘Perfect Mash-up’ of memorable music, humor, and love.”

– “Dog Man” creator Dav Pilkey

Best buds George and Harold have been creating comics for years, but now that they’re in 5th grade, they figure it’s time to level up and write a musical based on their favorite character, Dog Man, the crime-biting sensation who is part dog, part man, and all hero! How hard could it be? Based on the worldwide bestselling hit series by Dav Pilkey, the creator of “Captain Underpants” and “Cat Kid Comic Club,” “Dog Man: The Musical” is a hilarious and heartwarming new production following the chronicles of Dog Man, who, with the head of a dog and the body of a policeman, loves to fight crime and chew on the furniture. But while trying his best to be a good boy, can he save the city from Flippy the cyborg fish and his army of Beastly Buildings? Can he catch Petey, the world’s most evil cat, who has cloned himself to exact revenge on the doggy do-gooder? And will George and Harold finish their show before lunchtime??

The New York Times said, “‘Dog Man: The Musical’ keeps young audiences giggling for nearly 90 minutes. You have to love a family show that makes adults laugh, too. The musical’s writers ... have adeptly transferred Mr. Pilkey’s inventive, irreverent and mildly vulgar sensibilities to the stage. Like ‘Dog Man: A Tale of Two Kitties,’ the book that is its chief inspiration, the show is based on the premise that it is actually the work of fifth-grade boys. And you know fifth-grade boys.” Newsday called the show “a howling good time. This show is perfect for everyone.” While New York Family said it was an “epic musical adventure featuring hilarity and heart.” And Theater Life stated, “As Dickens might say, it’s a far, far better show they’ve done than many I’ve seen before. ‘Dog Man’ should be every kid’s best friend.”

**Center Theatre Group**, one of the nation’s preeminent arts and cultural organizations, is Los Angeles’ leading not-for-profit theatre company, which, under the leadership of Artistic Director Snehal Desai, Managing Director / CEO Meghan Pressman, and Producing Director Douglas C. Baker, programs seasons at the 736-seat Mark Taper Forum and 1,600 to 2,100-seat Ahmanson Theatre at The Music Center in Downtown Los Angeles, and the 317-seat Kirk Douglas Theatre in

Culver City. In addition to presenting and producing the broadest range of theatrical entertainment in the country, Center Theatre Group is one of the country's leading producers of ambitious new works through commissions and world premiere productions and a leader in interactive community engagement and education programs that reach across generations, demographics, and circumstances to serve Los Angeles. Founded in 1967, Center Theatre Group was led by Founding Artistic Director Gordon Davidson until 2005 when Michael Ritchie was the artistic director until his retirement in 2021; Snehal Desai was appointed the organization's next artistic director in 2023. Center Theatre Group has produced more than 700 productions across its three stages, including such iconic shows as "Zoot Suit;" "Angels in America;" "The Kentucky Cycle;" "Biloxi Blues;" "Twilight: Los Angeles, 1992;" "Children of a Lesser God;" "Curtains;" "The Drowsy Chaperone;" "9 to 5: The Musical;" and "Bengal Tiger at the Baghdad Zoo." [CenterTheatreGroup.org](http://CenterTheatreGroup.org)

Tickets for Center Theatre Group's season will be available for subscription purchase beginning August 9. For information and to charge subscriptions by phone, call the Exclusive Subscriber Hotline at (213) 972-4444. To purchase subscriptions online visit [CenterTheatreGroup.org/Season](http://CenterTheatreGroup.org/Season).

Center Theatre Group offers a number of services to accommodate persons requiring mobility, vision, and hearing access. For more information, please visit [CenterTheatreGroup.org/Access](http://CenterTheatreGroup.org/Access).

**Bank of America** is Center Theatre Group's 2023 – 2024 Season Sponsor. Bank of America believes in the power of the arts to help economies thrive, to educate and enrich societies, and to create greater cultural understanding. For more than 20 years, the company has supported Center Theatre Group's innovative Education and Community Partnerships programs as well as world-class productions. Bank of America is also an instrumental supporter in accelerating Center Theatre Group's commitment to becoming an anti-racist, equitable, diverse, and inclusive organization.

**American Express** is the official credit card for Center Theatre Group.

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July 24, 2023