FIRST SEASON PRODUCTION

SLAVE PLAY
by Jeremy O. Harris
Directed by Robert O’Hara
FEBRUARY 9 – MARCH 13, 2022

SECOND SEASON PRODUCTION
AT THE AHManson THEATRE
The National Theatre and Neal Street Productions present
THE LEHMAN TRILOGY
Written by Stefano Massini
Adapted by Ben Power
Directed by Sam Mendes
MARCH 3 – APRIL 10, 2022

THIRD SEASON PRODUCTION
BLUES FOR AN ALABAMA SKY
by Pearl Cleage
Directed by Phylicia Rashad
APRIL 6 – MAY 8, 2022

FOURTH SEASON PRODUCTION
World Premiere Production
A Co-Production with Steppenwolf Theatre Company
KING JAMES
by Rajiv Joseph
Directed by Kenny Leon
JUNE 1 – JULY 3, 2022

FIFTH SEASON PRODUCTION
World Premiere
MIKE BIRBIGLIA: THE OLD MAN AND THE POOL
Written and Performed by Mike Birbiglia
Directed by Seth Barrish
JULY 27 – AUGUST 28, 2022

SEASON PRODUCTION ON CTG’S DIGITAL STAGE
World Premiere
Co-commissioned by Center Theatre Group and Second Stage Theatre
I’LL BE SEEIN’ YA
by Jon Robin Baitz
Directed by Robert Egan
MARCH 31–MAY 1, 2022
Live theatre is finally back—all thanks to generous theatre-lovers like you who made it possible.

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Center Theatre Group and Steppenwolf Theatre Company
Present the World Premiere Production of

KING JAMES

By
Rajiv Joseph

With
Glenn Davis    Chris Perfetti

Directed by
Kenny Leon

King James was co-commissioned by Center Theatre Group, Artistic Director Michael Ritchie and Producing Director Douglas C. Baker, and Steppenwolf Theatre Company, Artistic Director Anna D. Shapiro and Executive Director David Schmitz.

King James was developed in part with assistance from The New Harmony Project (newharmonyproject.org) and SPACE on Ryder Farm (spaceonryderfarm.org).

JUN 1 – JULY 3, 2022  MARK TAPER FORUM
CAST
(in order of speaking)

Matt ................................................................. CHRIS PERFETTI
Shawn ............................................................... GLENN DAVIS
DJ ................................................................. KHLOE JANEL

UNDERSTUDIES
Understudies never substitute for the listed performer unless a specific announcement is made at the time of the performance.

Understudy for Matt .................................... CURTIS EDWARD JACKSON
Understudy for Shawn .............................. DANTE ALEXANDER

Stage Manager ............................................... CAMELLA COOPER
Resident Stage Manager ............................ MICHELLE BLAIR

INTERMISSION
King James will be performed with one 15-minute intermission.
GLENN DAVIS (Shawn, he/him/his) is an actor, TV/film producer, and an Artistic Director of Steppenwolf Theatre Company. He has been a Steppenwolf Ensemble member since 2017, where his credits include Downstate, The Christians, You Got Older, The Brother/Sister Plays, and Head of Passes. Broadway credits include Bengal Tiger at the Baghdad Zoo (also Kirk Douglas Theatre, Mark Taper Forum). Off-Broadway credits include Transfers (MCC Theatre) and Wig Out! (Vineyard Theatre). Other regional credits include Moscow x6 (Williamstown Theatre Festival). International credits include Downstate (National Theatre, UK) Edward II, The Winter’s Tale, and As You Like It (Stratford Festival), as well as Othello at The Shakespeare Company. Television credits include Billions, 24, The Unit, Jericho, and The Good Wife. Glenn is an Artistic Associate at the Young Vic in London and at the Vineyard Theatre in New York. In 2021, Glenn founded The Chatham Grove Company, alongside his producing partner Tarell Alvin McCraney, which is currently in an overall deal with Universal Content Productions (UCP). He is also a partner in Cast Iron Entertainment, a collective of artists consisting of Sterling K Brown, Brian Tyree Henry, Jon Michael Hill, Andre Holland, and Tarell Alvin McCraney. Cast Iron is currently in residence at the Geffen Playhouse in Los Angeles. He is a graduate of The Theatre School at DePaul University. He is the first African-American graduate of the Stratford Festival’s Birmingham Conservatory for Classical Theatre Training.

CHRIS PERFETTI (Matt, he/him/his) can currently be seen co-starring in the ABC hit comedy series Abbott Elementary. Other television credits include What We Do in the Shadows, The Night Of, Crossbones, Looking, Bonding, Next Caller, The Resident, and In the Dark. Broadway credits include Six Degrees of Separation and Picnic. Off-Broadway: Moscow x6 (MCC; OCC Award Honor and Drama Desk nomination); The Low Road (The Public Theater); Everybody (Signature Theatre); The Tempest (The Public Theater/ NYSF); Sons of the Prophet (Roundabout Theatre Company; Theater World Award Winner), The Tutors (Second Stage). Film: The Surrogate, Minyan, The Virtuoso, Before I Go. Education: BFA, SUNY Purchase Conservatory.

KHLOE JANEL (DJ, they/them/theirs) Chicago: King James (Steppenwolf Theatre), Hatfield & McCoy (House Theatre), Fly Honey Show (DeTheatre), Haymarket (Underscore Theatre), Last Stop on Market Street (Chicago Children’s Theatre). Film: I Used To Go Here Television: Wizdom, Chicago PD, Chicago Fire, Easy, Empire, The Chi. Education: B.A, Columbia College Chicago. “Gratitude and love to my mothers, brothers, chosen family and ancestors.” www.khloejanel.com @Khloe_Janel

DANTE ALEXANDER (Shawn u/s, he/him/his) Dante is born and raised from Harlem, NYC. He is thrilled to debut/showcase his talent at the Mark Taper Forum. He currently resides in
Los Angeles. Theatre: Yellowman (Chance Theater), Mrs. K (Royal Family), Faith On A Tuesday (Second Stage Uptown) & The Confession (Manhattan Repertory Theatre). TV Credits: The Shrink Next Door, The Young and the Restless, Inside Amy Schumer & The Following. He is a member of The Collective NY. Visit www.danteacts.com for more of his work and to stay up to date on his latest projects.

CURTIS EDWARD JACKSON (Matt u/s, he/him/his) recently relocated to Los Angeles from Chicago and is thrilled to be working with CTG. Chicago credits include: Tribes, The Heart is a Lonely Hunter (Steppenwolf); Engines and Instruments of Flight, Eden Prairie 1971 (Goodman Theatre); Mansfield Park (Northlight Theatre); Hand to God (Victory Gardens); How the World Began (Rivendell Ensemble); Brilliant Adventures, First Love is the Revolution (Steppenwolf); Crumble (Lay Me Down, Justin Timberlake) (Jackalope Theatre); Men Should Weep, Letters Home (Griffin Theatre). Regional credits include: King Charles III (Cardinal Stage Company); Other Desert Cities (Farmer’s Alley Theatre); Richard III, Twelfth Night (Arkansas Shakespeare Theatre). TV/Film: Ordinary Joe, Chicago Fire, Chicago P.D. (NBC); Invitation to a Murder, The Funeral Photographer, Teacher, The Falls: Covenant of Grace. Curtis is a graduate of the School at Steppenwolf and studied Acting at Plymouth State University in New Hampshire. He is represented in L.A. by Gray Talent Group.

RAJIV JOSEPH (Playwright, he/him/his) Rajiv Joseph’s play Bengal Tiger at the Baghdad Zoo was a 2010 Pulitzer Prize finalist for Drama and also awarded a grant for Outstanding New American Play by the National Endowment for the Arts. He has twice won the Obie Award for Best New American Play, first in 2016 with Guards at the Taj (also a 2016 Lortel Winner for Best Play) and then in 2018 with Describe the Night. Other plays include Letters of Suresh, Archduke, Gruesome Playground Injuries, and Animals Out of Paper. He has written for TV and film, including the feature film Draft Day which he co-wrote with Scott Rothman. He has been awarded artistic grants from the Whiting Foundation, United States Artists, and the Harold & Mimi Steinberg Charitable Trust. He served for three years in the Peace Corps in Senegal.

KENNY LEON (Director, he/him/his) is a Tony Award-winning director who also has been honored with The Actors Fund Medal of Honor, an Obie Award, and an NAACP Image Award. Leon is also a proud honoree of the George Abbott Lifetime Achievement for American Theatre. Broadway: A Soldier’s Play, American Son, Children of a Lesser God, Holler If Ya Hear Me, A Raisin in the Sun, The Mountaintop, Stick Fly, August Wilson’s Fences, Gem of the Ocean and Radio Golf. Off-Broadway: The Underlying, Chris, Everybody’s Ruby, Emergence-See! (The Public), Smart People (Second Stage). Television: Colin in Black & White, 4400, Amend: The Fight for America, American Son (adapted for Netflix), Hairspray Live!, The Wiz Live!, Steel Magnolias, Dynasty, In My Dreams. Author: Take You Wherever You Go. Artistic Director Emeritus, Kenny Leon’s True Colors Theatre Company. Senior Resident Director: Roundabout Theatre.
TODD ROSENTHAL (Scenic Design, he/him/his) Select Broadway: August: Osage County (Tony Award), The Motherfucker with the Hat (Tony and Outer Critics Circle Nomination), Who’s Afraid of Virginia Woolf (Tony Award, Best Revival), Of Mice and Men, This is Our Youth, Straight White Men, Fish in the Dark, and Linda Vista. Select Off-Broadway: Red Light Winter, Barrow Street Theater; Domesticated, Lincoln Center; Qualms, Playwrights Horizons; Nice Fish, St. Ann’s Warehouse. Set designer for the Big Apple Circus at Lincoln Center for six years. International: August Osage County (London, Sydney, Australia); The Beauty Queen of Leenane, Ireland; Nice Fish, London; Madama Butterfly, Ireland; and Downstate, London. Regional: Steppenwolf (33 productions), Goodman (artistic partner), Chicago Shakespeare, Guthrie, Mark Taper Forum, American Repertory Theatre, Berkeley Rep, Oregon Shakespeare Festival, Alliance, Lyric Opera, Chicago, and many others. Select museum exhibitions: Mythbusters: The Explosive Exhibition, The International Exhibition of Sherlock Holmes and Crayola IDEAworks: The Creative Exhibition. Other Awards: 2019 Distinguished Achievement Award (USITT), Laurence Olivier, Helen Hayes, Ovation, Bay Area Theater Critics Circle, Joseph Jefferson, and the Michael Merritt Award for Excellence in Design and Collaboration. Professor and chair of Stage Design Program, Northwestern University. Graduate, Yale Drama. Website: www.toddrosenthalstudio.com.

SAMANTHA C. JONES (Costume Design, she/her/hers) Steppenwolf Theatre Company: Monster, The Roommate. Chicago: The Goodman Theatre, Court Theatre, Northlight Theatre, Writers Theatre, Lookingglass Theatre Company, Chicago Children’s Theatre, Victory Gardens Theatre, TimeLine Theatre Company, Jackalope Theatre, Congo Square Theatre, and others. Regional credits include Geffen Playhouse, the Alley Theatre, Dallas Theatre Center, Kansas City Repertory Theatre, Seattle Children’s Theatre, American Players Theatre, First Stage Theatre, Arkansas Shakespeare Festival, Indiana Repertory Theatre, Peninsula Players Theatre, and more. Current work can be seen in Once On This Island at Oregon Shakespeare Festival and upcoming productions include The Color Purple at The MUNY and Dreamgirls at Paramount Theatre. Jones loves basketball, loves this team, and loves this play. samanthacjones.com

MICHAEL BODEEN (he/him/his) and ROB MILBURN (he/him/his) (Sound Design)
Broadway credits include music composition and sound for No Man’s Land & Waiting for Godot, Breakfast at Tiffany’s, The Miracle Worker, One Flew Over the Cuckoo’s Nest, and The Speed of Darkness; and sound for Sweat, The Price, Larry David’s Fish in the Dark, This Is Our Youth, Of Mice and Men, Who’s Afraid of Virginia Woolf, Superior Donuts, reasons to be pretty, A Year with Frog and Toad, The Song of Jacob Zulu, and The Grapes of Wrath. They have also created music and sound Off-Broadway (including Rajiv Joseph’s Guards at the Taj, directed by Amy Morton), at many of America’s resident theatres (often at Steppenwolf Theatre), London’s West End and at several other international venues. Please visit milbomusic.com.

DAVID S. FRANKLIN (Production Stage Manager, he/him/his) Center Theatre Group Highlights:
An Enemy of the People, Baz Luhrmann’s La Bohème, Art, Romance, The Cherry Orchard, Curtains, Nightingale, The History Boys, Bloody Bloody Andrew Jackson, Two Unrelated Plays by David Mamet, Ain’t Misbehavin’, Parade, The Subject Was Roses, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore, Randy Newman’s Harps and Angels, God of Carnage, Vigil, Waiting for Godot, Los Otros, Red, Seminar, Tribes, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Bent, The Christians, Disgraced, A View From The Bridge, Zoot Suit, Archduke, King of the Yees, Head of Passes, Valley of the Heart, Linda Vista, Lackawanna Blues, A Play Is a Poem, A Christmas Carol (Western Tour), and had the pleasure of assisting on Soft Power. Other Los Angeles:

CAMELLA COOPER (Stage Manager, she/her/hers) has been working in the theatre and education industry for over 10 years. She is a graduate of UC Santa Cruz and Antioch University, Seattle. Shows like Two Trains Running by August Wilson with Sophina Brown, Ruined by Lynn Nottage with the African American Theater Arts Troupe, and Brain Problems by Malcolm Barrett with Ammunition Theatre Company are a few shows she has stage-managed or assistant stage-managed and she just completed working on Slave Play by Jeremy O. Harris and Blues for an Alabama Sky by Pearl Cleage with CTG. She is also the Co-founder and Director of Operations for Black Stage Everything, a networking and education platform for BIPOC theater practitioners, and the Co-Artistic Director of Ammunition Theatre Company.

MICHELLE BLAIR (Resident Stage Manager, she/her/hers) has enjoyed a long history of stage managing in Los Angeles and has worked extensively with Center Theatre Group on over thirty productions at their three theatres. Other favorites include A Christmas Carol First National Tour, The Pee-wee Herman Show at Club Nokia, A Long Bridge Over Deep Waters with Cornerstone Theater Company, Henry IV with Shakespeare Center Los Angeles, Jersey Boys in Las Vegas, and Eurydice and La Traviata with the Los Angeles Opera. Graduate of the University of Southern California and the University of
Amsterdam. Mom to fourteen-year-old Liam and ten-year-old Imogen. For Susie Walsh.

JC CLEMENTZ (Casting, he/him/his) is the Casting Director at Chicago’s Steppenwolf Theatre Company as well as a freelance stage director. He has cast productions out of Chicago and New York over the past decade including the Broadway productions of Linda Vista (also Center Theatre Group) and The Minutes. He is currently serving as Associate Director on the upcoming Broadway musical The Devil Wears Prada directed by Anna D. Shapiro with music by Elton John and lyrics by Shaina Taub. JC is a proud member of SDC and the Casting Society.

VICTOR VAZQUEZ, CSA (Additional Casting, he/him/his) is the founder and lead Casting Director of X Casting (www.xcastingnyc.com), and sits on the national board of the Casting Society of America. He has cast projects for Broadway, Off-Broadway, London’s West End, TV (upcoming: Genius: MLK/X for 20th TV Nat Geo, Disney+), and Film. He is the proud son of Mexican immigrants. Los Angeles is his hometown. Go Lakers.

STEPPENWOLF THEATRE (Co-producer) is America’s premier ensemble theatre. Formed in 1976 by Gary Sinise, Jeff Perry, and Terry Kinney, the ensemble has expanded to 50 celebrated artists—among the top actors, playwrights, and directors in the field. Productions launched at the theatre, from August: Osage County to Pass Over, and accolades including the National Medal of Arts and 12 Tony Awards® made the Chicago theatre legendary. More than 40 original Steppenwolf productions have enjoyed success nationally and internationally, including Broadway, Off-Broadway, London, Sydney, Galway, and Dublin. 2021 marked the opening of Steppenwolf’s landmark Arts & Education Center deepening the company’s commitment to Chicagoland teens. Glenn Davis and Audrey Francis are the Artistic Directors and E. Brooke Flanagan is Executive Director. Steppenwolf.org.

CENTER THEATRE GROUP

TYRONE DAVIS (Associate Artistic Director, he/him/his) is a director, actor, producer, educator, and member of Center Theatre Group’s artistic staff, he previously served as its Audience Engagement Director. Selected producing credits include: Crowndation, Black Nourishment, The Salvi Chronicles, The Duat, WET: A DACAmented Journey, Blues for an Alabama Sky, and King James. He is passionate about commissioning and developing new works with artists and audiences both locally and nationally. Tyrone is an L.A. native, a graduate of the California Institute of the Arts (CalArts) School of Theater M.F.A. acting program and holds a B.A. in theatre from California State University, Northridge.

NEEL KELLER (Associate Artistic Director, he/him/his) For Center Theatre Group, Neel has directed the World premieres of Eliza Clark’s Quack, Lucy Alibar’s Throw Me On The Burnpile and Light Me Up, Dael Orlandersmith’s Forever, Kimber Lee’s different words for the same thing, Jennifer Haley’s The Nether, and Jessica Goldberg’s Good Thing, as well as productions of Sheila Callaghan’s Women Laughing Alone With Salad, David Greig’s Pyrenees, Dael Orlandersmith’s Until the Flood, and Marie Jones’ Stones in His Pockets. He has also
directed for New York Theatre Workshop, The Public Theater, La Jolla Playhouse, South Coast Repertory, Long Wharf Theatre, Rattlestick Playwrights Theater, Goodman Theatre, Portland Center Stage, Williamstown Theatre Festival, and several hospitable theatres in the UK and EU. As a producer at Center Theatre Group, Neel has worked closely with dozens of creative teams on the development and production of a wide range of plays and musicals. Two of the happiest of these experiences have been working with Rajiv Joseph on *Bengal Tiger at the Baghdad Zoo* and *Archduke*. Neel is a member of The Stage Directors and Choreographers Society and the Directors Guild of America.

**MEGHAN PRESSMAN** (Managing Director/CEO, she/her/hers) joined Center Theatre Group in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep. She is a graduate of Yale School of Drama/Yale School of Management, and serves as a mentor in the Theater Management program. Meghan has served as the Vice-Chair for the Theatre Communications Group Board of Directors, and is a member of the Broadway League.

**GORDON DAVIDSON** (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts, and a Guggenheim fellowship. The Kentucky Cycle and Angels in America (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (Angels in America won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

**DOUGLAS C. BAKER** (Producing Director, he/him/his) joined Center Theatre Group in 1990. Doug is an active member of the Broadway League, the Independent Presenters Network (IPN), and is a proud member of the Association of Theatrical Press Agents and Managers (ATPAM). In 2013, Doug received the Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.

**NAUSICIA STERGIOU** (General Manager) has worked supporting artists in theatres of all shapes, sizes, and locales including Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees productions at the Taper and Douglas, as well as new play commissions and developmental productions. Nausica has taught Marketing and Management at USC’s School of Dramatic Arts and works with local nonprofits including Hollywood Orchard. B.A. Cornell University. M.F.A. Yale School of Drama.
PERFORMANCES MAGAZINE

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers’ Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).

The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 817; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706.
The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.

The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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**ADDITIONAL STAFF FOR KING JAMES**

Associate Director..................Sophiyaa Nayar
Assistant Scenic Designer..........Alan Schwanke
Assistant Lighting Designer.......Lindsey Lyddan
Costume Design Assistant........Johan Gallardo
Voice and Text Coach...............Gigi Buffington
Dramaturge..........................Polly Hubbard
Interim Wardrobe Supervisor......Loretta Bussen
Production Assistant...............Janete Avila

**CREDITS**

Scenery constructed by F&D Scene Changes; production photography by Craig Schwartz.

From left, Glenn Davis and Chris Perfetti. Photo by Michael Brosilow.
Rajiv Joseph for Three!

*King James* marks the Pulitzer-finalist’s third World premiere production with Center Theatre Group.

Joseph’s relationship with Center Theatre Group began when former company literary manager and dramaturge Pier Carlo Talenti put his play, *Bengal Tiger at the Baghdad Zoo*, on then Artistic Director Michael Ritchie’s desk.

“*Bengal Tiger* was one of the most intense experiences of my life,” he said. Not only was it his first major regional production, but the process spanned two seasons and theatres (first the Kirk Douglas Theatre, then the Mark Taper Forum) at Center Theater Group. From there, the play was a finalist for the Pulitzer Prize in Drama in 2010 and earned three Tony Award® nominations when it opened on Broadway in 2011. Legendary performer Robin Williams made his Broadway debut as the titular tiger.

*Archduke*, Joseph’s second play with Center Theatre Group, premiered at the Taper in 2017. It follows the three young men, each struggling to get by, who find themselves at the flash point of World War as pawns in the plot to assassinate Archduke Franz Ferdinand.

But Joseph’s next play with Center Theatre Group would be a part of a far more recent moment in history.

Joseph also happened to be with Talenti on a historic night for Cleveland basketball fans. The two were set to have dinner to discuss *Archduke*, but Joseph moved their meeting to a sports bar so he could watch *The Decision* live – the now legendary program where James announced his controversial decision to leave the Cleveland Cavaliers.

“Poor [Talenti] had to deal with my anger and sadness due to my favorite player dissenting my hometown,” Joseph remembered.

He described himself as a “die-hard Cleveland sports fan,” for as long as he could remember. As he has grown older, he ruminates more on why sports fans engage in the good and the bad of the fandom.
“Being a sports fan is a staple of my identity. When the Cavs take the court, I see my city and my home, and when I see my city and my home, I see myself and my family and my friends. And so, I cheer, because I love them.”

That night was not only a moment in Cavaliers’ history, but also Joseph’s own. “I think King James may have actually been born that night.”

Joseph says his “happy place as a writer” lies in the intersection of political or historical stories, human relationships, and male friendship.

“While [Bengal Tiger at the Baghdad Zoo and Archduke] revolve around young men thrust into the horror of political and spiritual conflict, King James is about two pals from Cleveland arguing about basketball,” he said.

Despite this difference in subject matter, King James is still on brand with Joseph’s other work. “I think they all share a similar heart—young men desperate for connection and meaning.”
Last year the Center Theatre Group family lost Bones Malone, the beloved head of sound at the Mark Taper Forum since the theatre’s renovation in 2008. Audiences enjoyed his work as a world-class production sound mixer for over a decade, but Bones brought much more to the Taper. His kind presence, fascinating conversation and electric smile defined the Taper experience for countless actors, stage managers, designers, directors, crew members, and anyone else lucky enough to meet him. Bones will be profoundly missed, but the impact of his work and example of his humanity will reverberate through the Taper and the wider world for a very long time.
RETURNING TO THE AHMANSON THEATRE AFTER A SOLD-OUT RECORD-BREAKING RUN IN 2018.

“A CULTURAL PHENOMENON.”

~ Los Angeles Times

DEAR EVAN HANSEN

JUN 29 – JUL 31
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