

For immediate release

**CENTER THEATRE GROUP ANNOUNCES
2022-2023 KIRK DOUGLAS THEATRE SEASON**

**The season begins with a historic new works festival
the L.A. Writers' Workshop Festival
with an all-women cohort of 10 writers
in September 2022**

**2022 Pulitzer Prize Finalist play
"Kristina Wong, Sweatshop Overlord"
Written by Kristina Wong
Directed by Chay Yew
A co-production with East West Players
in March and April 2023**

**A fresh take on the play
"Fetch Clay, Make Man"
Written by Will Power
Directed by Debbie Allen
Produced in association with SpringHill
in June and July 2023**

**The West Coast premiere of
"Our Dear Dead Drug Lord"
Written by Alexis Scheer
Directed by Lindsay Allbaugh
Produced in association with IAMA Theatre Company
in August and September 2023**

[For complete listing of plays and performance dates, please see final page of release.]

The 2022-2023 Kirk Douglas Theatre Season was unveiled today as Center Theatre Group Managing Director / CEO Meghan Pressman joined Center Theatre Group's Associate Artistic Directors Luis Alfaro, Lindsay Allbaugh, Tyrone Davis, Neel Keller, and Kelley Kirkpatrick to share the upcoming programming for the Culver City theatre.

The season will begin with the **L.A. Writers' Workshop Festival**, which is set to take place over the course of two weekends, September 9-11 and September 16-18, 2022. For the first time in the history of Center Theatre Group's L.A. Writers' Workshop, all 10 playwrights in the group will have their work presented at the Douglas. This notable cohort of 10 women writers includes Jami Brandli, June Carryl, Penelope Lowder, Lisa Ramirez, Jessica Ko, Pia Shah, Judy Soo Hoo, Delanna Studi, Julie Taiwo Quarles, and Tisha Marie Reichle-Aguilera.

A 2022 Pulitzer Finalist, Kristina Wong, will return to the Douglas from February 12 to March 12, 2023 in a co-production with East West Players in "**Kristina Wong, Sweatshop Overlord.**" Emmy® Award winner Debbie Allen will make her Center Theatre Group directorial debut with Will Power's "**Fetch Clay, Make Man,**" produced in association with SpringHill from June 4 to July 2, 2023. Rounding out the 2022-2023 Season is the West Coast premiere of Alexis Scheer's "**Our Dear Dead Drug Lord,**" from August 20 to September 17, 2023.

"The Kirk Douglas Theatre presents bold, authentic, and engaging works and this season our Artistic Team has created a thrilling lineup of innovative artists making work that breaks boundaries and unites people through the power of their storytelling," said Center Theatre Group Managing Director / CEO Meghan Pressman. "These three vibrant productions, paired with works from the outstanding playwrights in our L.A. Writers' Workshop Festival, center human connection and celebrate the vibrancy and diversity of Los Angeles."

"We believe that theatre creates the energy that feeds a city, a culture, and a society. This season's programming at the Douglas focuses on using the art of theatre to broaden horizons and illuminate new perspectives," the five Associate Artistic Directors stated. "We are grateful to our theatre community for challenging and engaging with us as we set out to honor the commitments to our global majority community. This season, we have also intentionally partnered with like-minded organizations on each production, as we believe that collaboration is vital to our L.A. theatre ecology."

The **L.A. Writers' Workshop Festival** includes a variety of stories from women playwrights ranging from female magicians, the exploration of American singer / songwriter and activist Nina Simone, the kinship of teachers, trademarking African culture, as well as Cherokee circular storytelling, to name a few.

Center Theatre Group's 2019 Dorothy and Richard E. Sherwood Award winner Kristina Wong returns to the Douglas with a co-production with East West Players of her Pulitzer Prize-Finalist play, "**Kristina Wong, Sweatshop Overlord.**" In this solo show — directed by Chay Yew and with additional support from the Skirball Cultural Center — the COVID-19 pandemic takes a twist with a sewing squad that borders on a feminist utopia or a doomsday cult all with the goal of fixing the U.S. public health care system while in quarantine one mask at a time from a Koreatown apartment. Wong explores and reflects what we have been through and imagines what we want to become with hilarity and generosity.

Produced in association with SpringHill, Will Power's "**Fetch Clay, Make Man**" brings together two unlikely celebrities: boxer Cassius Clay (better known as Muhammad Ali) and Hollywood star Stepin Fetchit. Set in the 1960s at the height of the Civil Rights Movement, these two drastically different people combine young and old to discover how public

personas shape themselves and how legacies are determined. Tony Award® nominee and Drama Desk Award winner Debbie Allen will stage this powerful production.

An abandoned tree house, a Ouija board, and a group of teenage girls set the scene for a wild and twisted exploration into the young minds of women where mystery and magic collide in the West Coast premiere of “**Our Dear Dead Drug Lord**” by Alexis Scheer, directed by Center Theatre Group Associate Artistic Director Lindsay Allbaugh and produced in association with IAMA Theatre Company. This fierce comedy shares a riotous perspective of the danger and damage of formative years, as Miami-based girls summon the ghost of Colombian drug cartel leader Pablo Escobar.

Tickets and subscriptions packages for the Kirk Douglas Theatre 2022-2023 Season will be on sale at a later date. Tickets — \$10 for a reading or \$30 for a Festival Pass — are now currently on sale for the L.A. Writers’ Workshop Festival and are available at CenterTheatreGroup.org.

Douglas Season Production
L.A. Writers’ Workshop Festival
Works presented by Jami Brandli, June Carryl,
Penelope Lowder, Julie Taiwo Quarles,
Lisa Ramirez, Tisha Marie Reichle-Aguilera,
Jessica Ko, Pia Shah,
Judy Soo Hoo, and Delanna Studi
Presented over the course of two weekends
September 9-11 and September 16-18, 2022

Since its inception in 2005, Center Theatre Group has supported a cohort of playwrights to help them author new plays with the L.A. Writers’ Workshop. This year 10 women — Jami Brandli, June Carryl, Penelope Lowder, Lisa Ramirez, Jessica Ko, Pia Shah, Judy Soo Hoo, Delanna Studi, Julie Taiwo Quarles, and Tisha Marie Reichle-Aguilera — have worked together over the past months under the guidance of Associate Artistic Director Luis Alfaro to write 10 plays, which will be presented for the first time in front of audience members at the **L.A. Writers’ Workshop Festival** over the course of two weekends September 9-11 and September 16-18, 2022. The works presented for this year’s festival include:

- **Jami Brandli’s** play, “The Magician’s Sister,” follows the story of two sisters, one of whom is a struggling female magician, interspersed with the stories of real, historical female magicians and on-stage magic.
- **June Carryl**, drawn to the intersections of race, gender and ethnicity, explores the mind of artist and activist Nina Simone in “Girl Blue.”
- **Jessica Ko’s** piece, “Sifting Through Ashes In A Zen Garden... But That’s Japanese Not Korean, So Never Mind,” is a fantastical tale about a woman who, upon receiving her grandmother’s ashes in the mail, must contend with the literal ghost of her newly awakened ancestor and ultimately her family’s legacy.

- **Penelope Lowder** takes on the challenge to decode the human condition with “Barbara George.” This 90-minute nightmare follows a Crenshaw realtor who needs to figure out how she can stay visible in a community where she is slowly being erased.
- Inspired by her Nigerian father and her American mother along with the interactions between the West and Africa, **Julie Taiwo Quarles’** play “Yoj™” is about two couples debating the trademarking of African culture.
- Politics and playwriting intersect in “All Fall Down,” **Lisa Ramirez’** semi-autobiographical memory play that harkens to larger themes of addiction and internal racism.
- **Tisha Marie Reichle-Aguilera** took inspiration from earthquake-prone Los Angeles and her 17 years of teaching high school before getting her PhD with her play. “Blind Thrust Fault,” is a timely pandemic work when the profession of teaching has become even more challenging today.
- **Pia Shah’s** “TEAR!” takes on motherhood, childbirth, marriage, and porn addicts, giving a voice to what is sometimes taboo to say aloud.
- Working with concepts of memory, grief, and loss, **Judy Soo Hoo’s** “What Lies Behind the Tree,” delves into a woman’s journey to find her lost sister while also caring for her elderly father.
- Cherokee circular storytelling comes to life in **Delanna Studi’s** “‘I’ is for Invisible,” which tackles the stories of the many murdered and missing Indigenous and Native women as well as a new Oklahoma law that has restored reservation jurisdiction to Native tribes.

The L.A. Writers’ Workshop is made possible in part by Warner Bros. Discovery and the National Endowment for the Arts.

Biographies for the playwrights in this year’s L.A. Writers’ Workshop Festival can be [found here](#).

Douglas Season Production
Kristina Wong, Sweatshop Overlord
Written and performed by Kristina Wong
Directed by Chay Yew
A Co-Production with East West Players
February 12 – March 12, 2023
Opens February 15, 2023

Los Angeles based writer/actor Kristina Wong brings her hilarious and heartfelt one-person play, “**Kristina Wong, Sweatshop Overlord**,” to the Kirk Douglas Theatre in a co-production with Center Theatre Group and East West Players with additional support from the Skirball Cultural Center. This production is directed by Chay Yew and will open February 15, 2023.

On day three of the COVID-19 pandemic, Wong began sewing masks out of old bed sheets and bra straps on her Hello Kitty sewing machine. Before long, she was leading the Auntie Sewing Squad, a work-from-home sweatshop of hundreds of volunteers — including children and her own mother — to fix the U.S. public health care system while in quarantine. It was a feminist care utopia forming in the midst of crisis — or possibly a mutual aid doomsday cult. This Drama Desk, Outer Critics Circle, and Lortel Award-winning Pulitzer Finalist invites the audience in on Wong’s work building community in isolation, while reflecting on what we’ve been through and imagining what we want to become.

Laura Collins-Hughes of The New York Times said, “[Wong] and Yew have made a show that is both heartening and cathartic. Tripping our collective memories of a strange, scary, isolated time, it asks us to recall them together. Which helps, actually. Back out on the street afterward, we’re lighter — and, thanks to the Aunties, imbued with hope.”

“East West Players is proud to be partnering with our friends at Center Theatre Group again and in bringing the inimitable Kristina Wong and her Pulitzer Prize-Finalist play ‘Sweatshop Overlord’ to Los Angeles,” shared East West Players Producing Artistic Director Snehal Desai. “Kristina is a longtime member of the East West Players community from being a part of our playwrights’ group to being awarded our EWP Visionary Award this past April. I had the opportunity to catch ‘Sweatshop Overlord’ last year in New York and thought it was a hilarious, empowering, poignant reflection on the last few years and where we can go from here. Like Kristina, there is nothing else out there like it and it will be one of the highlights of the upcoming theatrical season here in L.A.”

“You know that feeling of flying so high only to realize that it's actually the entire city holding you up? Yeah, I don't know that feeling either. But this run of ‘Kristina Wong, Sweatshop Overlord’ at the Kirk Douglas feels pretty damn close,” added playwright Kristina Wong.

“This show is a homecoming. Los Angeles is where I learned to be an artist. It's where I've premiered and developed so many of my shows. It's also where the story of this show was born. My home in Koreatown, Los Angeles is where I naively offered to sew masks for strangers from my Hello Kitty sewing machine in March 2020. It's outside my building where I first met volunteer Aunties who risked their lives, leaving their shelter in place to drive from across the city to pick up a spool of elastic or a few yards of fabric from me so they could also help protect total strangers. In a city often stereotyped for vapid, networking-driven relationships, I experienced generosity and human kindness like I'd never known before during the pandemic. This is the story I want to celebrate and share with Los Angeles audiences.”

“Part political docu-theatre, part hero’s journey, and part social satire, ‘Sweatshop Overlord’ exuberantly captures our shared experiences of the pandemic: isolation, self-worth and identity, the Black Lives Matter movement, and the current wave of anti-Asian violence through blazing humor, witty irreverence, heartfelt emotion, and hope,” said director Chay Yew. “This might be the perfect catharsis for everyone who returns to the theatre, once again, as a community and country.”

Kristina Wong is a performance artist, comedian, writer, and elected representative who has been presented internationally across North America, the U.K., Hong Kong, and Africa. Her work has been awarded with grants from Creative Capital, The MAP Fund, Center for Cultural Innovation, National Performance Network, a COLA Master Artist Fellowship

from the Los Angeles Department of Cultural Affairs, nine Los Angeles Artist-in-Residence, and Center Theatre Group's Sherwood Award. Her rap career in post-conflict Northern Uganda was the subject of "The Wong Street Journal" which toured the U.S., Canada, and Lagos, Nigeria (presented by the U.S. Consulate). Her long-running show "Wong Flew Over the Cuckoo's Nest" looked at the high rates of depression and suicide among Asian American women and is now a concert film. Kristina currently serves as the Sub-District 5 elected representative of Wilshire Center Koreatown Neighborhood Council, the subject of her show "Kristina Wong for Public Office." During the pandemic, the national tour of that show pivoted to streaming performances from her home and a professional recording for Center Theatre Group's Digital Stage, where she is a member of the Creative Collective. "Kristina Wong, Sweatshop Overlord" premiered Off-Broadway at New York Theater Workshop and won the Lortel Award for Outstanding Solo Show and a Drama Desk Award for Outstanding Solo Performance. Kristina is developing a new work over the next three years as the Artist-in-Residence at ASU Gammage. kristinawong.com

Chay Yew's credits include Off-Broadway productions at The Public, Playwrights Horizons, New York Theatre Workshop, Signature Theatre, Rattlestick, Ensemble Studio Theatre, Playwrights Realm, National Asian American Theatre Company, Ma-Yi Theatre. Regional: American Conservatory Theater, Berkeley Rep, South Coast Rep, Oregon Shakespeare Festival, Goodman Theatre, Denver Theater Center, Humana Festival, Kennedy Center, Mark Taper Forum, Long Wharf Theatre, Hartford Stage, Seattle Rep, Cincinnati Playhouse, Huntington Theatre, Portland Center Stage, Woolly Mammoth, Victory Gardens, East West Players, Writers Theatre, Northlight Theatre, Curious Theatre, Mosaic Theatre Company, Playmakers Rep, Round House, Teatro Vista, Laguna Playhouse, Geva Theatre, Empty Space, Cornerstone Theater, Singapore Repertory Theatre. Opera: Tanglewood Music Center, Los Angeles Philharmonic. Awards: Obie, Craig Noel, Drama-Logue awards. chayyew.com

Douglas Season Production

Fetch Clay, Make Man

Written by Will Power

Directed by Debbie Allen

Produced in association with SpringHill

June 4 – July 2, 2023

Opens June 11, 2023

Will Power's "**Fetch Clay, Make Man**," will be produced in association with SpringHill, the multi-E Emmy Award-winning studio division founded by LeBron James and Maverick Carter, from June 4 through July 2, 2023, at the Kirk Douglas Theatre. Directed by Debbie Allen, "Fetch Clay, Make Man" opens on June 11.

In the days leading up to one of his most anticipated fights, heavyweight champion Muhammad Ali (formerly Cassius Clay) forms an unlikely friendship with the controversial Hollywood star Stepin Fetchit (born Lincoln Perry). With a rhythmic and enticing script by

award-winning performer and playwright Will Power and direction by Emmy Award winner Debbie Allen, “Fetch Clay, Make Man” explores the improbable bond that forms between two drastically different and immensely influential cultural icons. One a vibrant and audacious youth, the other a resentful and widely resented relic — each fighting to form their public personas and shape their legacies amidst the struggle of the Civil Rights Movement of the mid-1960s. This true story is as powerful and poetic as Ali himself while also humorous and irreverent like Fetchit’s signature act. Finding commonality in contradiction, “Fetch Clay, Make Man” examines the true meaning of strength, resilience, and pride.

“‘Fetch Clay, Make Man’ caught our attention in 2010 — it’s surreal to be bringing this important piece of theatre to the stage over a decade later with partners like Center Theatre Group, Will Power, and Debbie Allen. The story couldn’t be more timely and SpringHill is thrilled to mount this production at the Kirk Douglas Theatre,” said Philip Byron, SVP of Unscripted and Documentaries, who is leading SpringHill’s expansion into theatre.

“I am thrilled to take the reigns as director of Will Power’s dynamic ‘Fetch Clay, Make Man,’ which unearths the real-life relationship between Cassius Clay, the Champion fighter/poet and Stepin Fetchit/Lincoln Perry, the Vaudevillian/comedian, considered the first Black actor to have a successful career in old Hollywood,” shared director Debbie Allen. “The play explores universal themes like racism, politics, sexism, and religion through a mythic realism that is certain to provoke much thought and debate from audiences.”

“‘Fetch Clay, Make Man’ highlights the ebbs and flows of public personas and how one builds a legacy. This will be a rewarding collaboration that I am thrilled to bring to audiences in the intimate Kirk Douglas Theatre. ‘Fetch Clay, Make Man’ illustrates the vast tensions that exist between a celebrities’ public persona and the complexities of their true selves that bubble and brew underneath,” said playwright Will Power. “In that sense, it is a very Los Angeles story, as the struggle to craft ones’ own image that actor Stepin Fetchit, movie mogul William Fox and a soon-to-be-icon Muhammad Ali wrestle within the play, still resonate in the 21st century.”

Will Power is an internationally renowned playwright, performer, lyricist, and educator. His plays and performances have been seen in hundreds of theatres and concert halls throughout the world. Called “the best verse playwright in America” by New York Magazine, Mr. Power is an innovator and dramatic explorer of new theatrical forms. He is known as one of the pioneers and co-creators of hip-hop theatre, a late 20th century art form that led the way for future iconic works such as Lin-Manuel Miranda’s “Hamilton,” as well as dozens of hip-hop education programs throughout the country. Power is also a master craftsman of traditionally based plays and musicals.

“Fetch Clay, Make Man,” has been produced in regional companies including the McCarter Theater, New York Theater Workshop, the Round House Theater, True Colors Theater Company, The Ensemble Theater, and Marin Theatre Company. Other plays include “Stagger Lee” (Dallas Theater Company), “Five Fingers of Funk” (Children’s Theater Company), “The Seven” (La Jolla Playhouse, New York Theater Workshop, Ten Thousand Things Theater Company), “Seize the King” (La Jolla Playhouse, The Alliance Theater) and “Detroit Red” (Arts Emerson). Power’s collaboration with Anne Bogart’s SIT Company and composer Julia Wolfe resulted in the performance piece “Steel Hammer” (Humana Festival, UCLA Live, Brooklyn Academy of Music, plus world tour).

Power has received numerous awards for his work as a writer and performer in the field including The Doris Duke Artist Award, an Andrew W. Mellon Playwright in Residence Grant, a Lucille Lortel Award, a United States Artist Prudential Fellowship, an NEA/TCG Residency Grant, TCG Peter Zeisler Memorial Award, a NYFA Award, a Joyce Foundation Award, and a 2020 Elliot Norton Award for Outstanding New Script (“Detroit Red”). An assistant professor at Occidental College, Power is a passionate teacher of writing and performance. He has held fellowships, residencies or faculty positions at the City College of New York, Princeton University, Wayne State University, The University of Michigan at Flint, Southern Methodist University, the University of Massachusetts (Amherst), and Spelman College (Atlanta).

Debbie Allen, a B.F.A. graduate of Howard University in Theatre and Classical Greek Studies, holds four honorary doctorate degrees, has a star on the Hollywood Walk of Fame, and is an award-winning director/choreographer who has choreographed The Academy Awards a record 10 times. She has directed and choreographed for legendary artists such as Michael Jackson, Mariah Carey, James Earl Jones, Phylicia Rashad, Janet Jackson, Whitney Houston, Gwen Verdon, Lena Horne, Sammy Davis, Jr., Dolly Parton, and Savion Glover.

Ms. Allen received the Golden Globe for her role as Lydia Grant in the 1980s hit series “Fame,” the Drama Desk Award for her portrayal of Anita in “West Side Story” and is a three-time Emmy Award winner in choreography for “Fame” and “The Motown 25th.” Awarded 10 Image Awards as director, actress, choreographer and producer for “Fame,” “A Different World,” “Motown 25th,” “The Academy Awards,” “The Debbie Allen Special,” and “Amistad,” she has also directed the best that network TV offers, including “Scandal,” “How To Get Away With Murder,” “Jane The Virgin,” “Empire,” and “Insecure.” She currently serves as Executive Producing Director of “Grey’s Anatomy,” where she recurs as Dr. Catherine Fox. She is the daughter of poet Vivian Ayers and Dr. Andrew Allen, wife to NBA All-Star Norman Nixon, sister to Phylicia Rashad, Tex Allen, and Hugh Allen, mother of Vivian and Thump, and grandmother of Shiloh and Aviah.

Douglas Season Production
Our Dear Dead Drug Lord
Written by Alexis Scheer
Directed by Lindsay Allbaugh
Produced in association with IAMA Theatre Company
August 20 – September 17, 2023
Opens August 27, 2023

Named a New York Times Critics Pick, “**Our Dear Dead Drug Lord**” comes to the Kirk Douglas Theatre August 20 to September 17, 2023. Written by Alexis Scheer, this dark teenage comedy will open August 27, 2023.

Hailed by Ben Brantley of The New York Times as “highly entertaining — equally funny and scary — the play starts off as a hoot and winds up a primal scream. They’re

throwing quite a séance.” In “Our Dear Dead Drug Lord,” four high school girls in 2008 Miami gather in an abandoned treehouse to summon the ghost of Pablo Escobar. This dark and quick-witted comedy explores the need to connect and is a reminder of what it means to be human through the lens of the deep and dangerous minds of teenage girls. “Our Dear Dead Drug Lord” played in 2019 Off-Broadway as a co-production of Second Stage and WP Theater.

“As our country continues to demonstrate its disdain and desire for control over my body, this play feels more important now than ever,” said playwright Alexis Scheer. “I’m thrilled to bring it to Center Theatre Group and radically center the hearts, guts, and brains of teen girls who are in hilarious and horrifying pursuit of power and catharsis.”

“For my directorial debut at Center Theatre Group, I knew that I wanted to focus on a story that centered on young women, was written by a woman, and brought a diversity of voices to the stage. When I read Alexis Scheer’s ‘Our Dear Dead Drug Lord,’ I was on pins and needles,” explained Center Theatre Group Associate Artistic Director Lindsay Allbaugh. “This was a story that spoke to me on so many levels; the theatricality, the danger, the stark truth-telling that Alexis captures in these young girls is very much in line with what I look for in a night out at the theatre. I am thrilled to be a part of this production here in L.A. and can’t wait to evoke some dark magic on the Kirk Douglas stage. Seeing more young people on stage as we tell and witness their stories is important and this play showcases a deep exploration of womanhood combined with complexities of power, control, grief, and coming of age.”

“We are so thrilled to once again get the chance to work with Center Theatre Group and Lindsay Allbaugh on a premiere play that pushes the boundaries of what storytelling can be,” said IAMA Theatre Company Artistic Director Stefanie Black. “We need more plays that center young women. Our future, our bodies, our stories; nothing is more important right now. Alexis has created a dangerous and exciting new play that will be a ‘must see’ for young L.A. theatergoers.”

Alexis Scheer’s breakout play was the critically acclaimed “Our Dear Dead Drug Lord” (Off-Broadway: WP Theater/Second Stage, NYT Critic’s Pick, John Gassner Award, Kilroy’s List, LTC Carnival of New Latinx Work, Relentless Award semifinalist). Other plays include “Laughs in Spanish” (premiering 2023 at the Denver Center for the Performing Arts; Kennedy Center’s Harold & Mimi Steinberg Award, NNPN Showcase), and “Christina” (O’Neill Finalist, Roe Green Award). Her work has been developed at the Kennedy Center, Oregon Shakespeare Festival, McCarter Theatre Center, Boston Playwright’s Theatre, Cleveland Playhouse, San Diego REP, and more. Alexis is a proud New World School of the Arts alum and holds a B.F.A in Musical Theatre from The Boston Conservatory and M.F.A. in Playwriting from Boston University. She is currently under commission by Second Stage, Manhattan Theatre Club, and Miami New Drama. Television: “Pretty Little Liars: Original Sin.” alexisscheer.com

Lindsay Allbaugh, Center Theatre Group Associate Artistic Director, has made CTG her home for the past 17 years. Allbaugh most recently directed the award-winning production of “Cry It Out” by Molly Smith Metzler (Best Production: Ovation Award, LADCC Award, Stage Raw Award) at the Echo Theatre Company as well as Collective Rage: A Play in Five Betties by Jen Silverman at the Boston Court Theatre. Lindsay was Co-Artistic Director of the Elephant Theatre Company from 2004 – 2014, where she directed and

produced countless productions including “100 Saints You Should Know” by Kate Fodor, “Revelation” by Samuel Brett Williams, and “Never Tell” by James Christy. Selected CTG producing credits include — Mark Taper Forum: “Slave Play,” “Archduke,” “Bent,” “Waiting for Godot;” Kirk Douglas Theatre: Creative Producer behind Block Party, “Tambo & Bones” “Good Grief,” “Throw Me On the Burnpile and Light Me Up,” “Endgame,” “Women Laughing Alone With Salad,” “Chavez Ravine,” “different words for the same thing,” “The Nether.”

Designated by Playbill as “one of 20 regional houses every theatre lover must know,” IAMA is a Los Angeles-based ensemble of artists and non profit theatre company, committed to invigorating live performance for a streaming generation. Through cutting-edge, cool and hyper-modern stories, IAMA is invested in the immediacy of production and strives to bring audiences out of their personal space and into a shared experience. IAMA was built on ambition and determination while ensuring a steadfast commitment to equity and inclusion on and off stage. Los Angeles is one of the most diverse metropolitan areas in the world and our work reflects the new voices and changing attitudes that continue to shape our city, state, country and world. The award-winning company has seen many plays developed and premiered at IAMA travel to Off-Broadway, Second Stage, and the Roundabout Underground, then go on to be performed regionally and internationally. IAMA members have been featured in numerous critically acclaimed TV shows and films as well as in a vast array of theatre and live performances all over the country, including Off-Broadway and Broadway. IAMA has been dedicated to developing new plays and musicals by emerging and established playwrights since 2007.

Center Theatre Group, one of the nation’s preeminent arts and cultural organizations, is Los Angeles’ leading nonprofit theatre company, which, under the leadership of Managing Director / CEO Meghan Pressman and Producing Director Douglas C. Baker, and in collaboration with the five Associate Artistic Directors, Luis Alfaro, Lindsay Allbaugh, Tyrone Davis, Neel Keller, Kelley Kirkpatrick, 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 nation’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 circumstance to serve Los Angeles.

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August 4, 2022

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2022-2023 Season
at The Kirk Douglas Theatre**

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