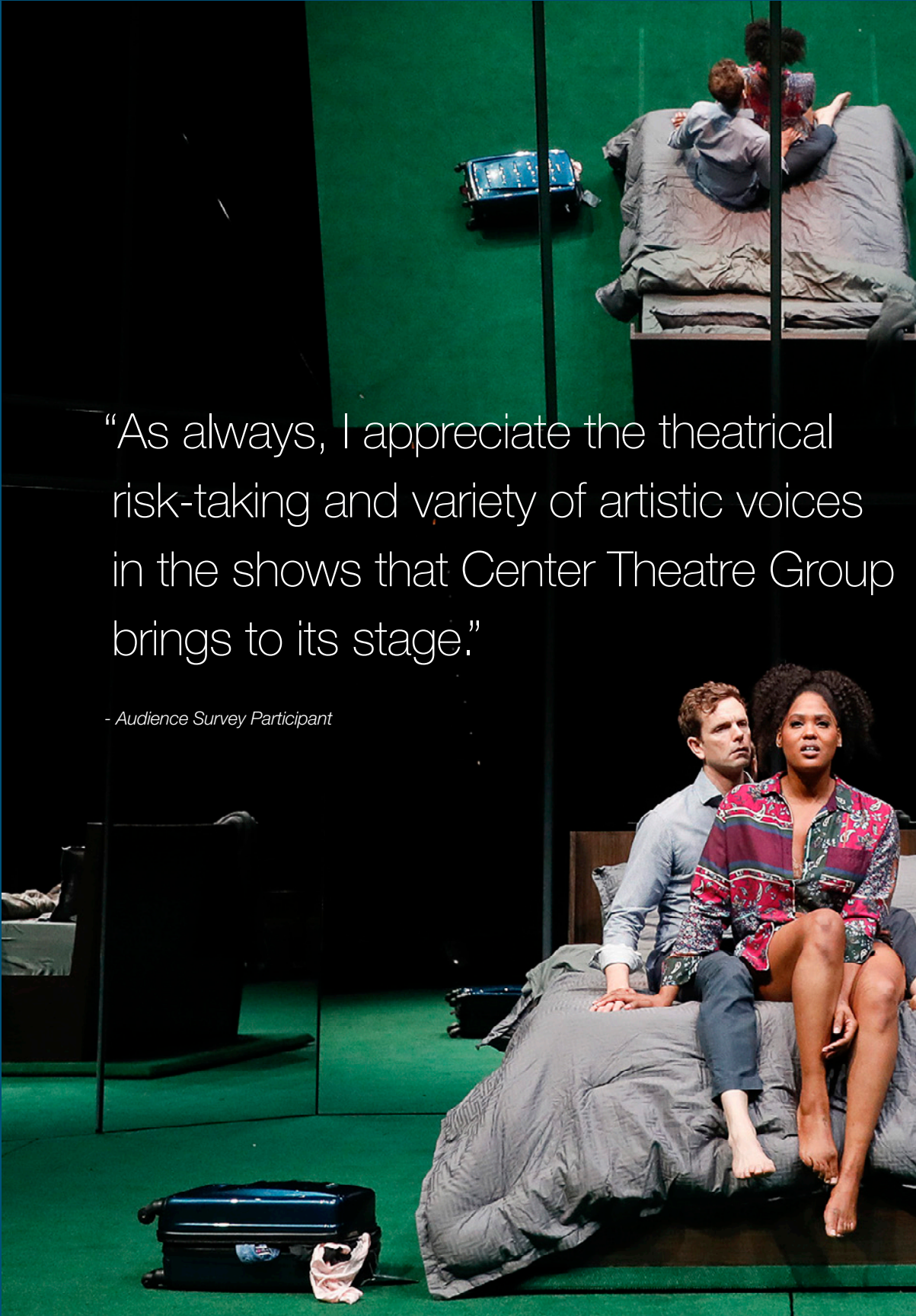


# 2021-2022 Annual Report



CENTER  
THEATRE  
GROUP



“As always, I appreciate the theatrical risk-taking and variety of artistic voices in the shows that Center Theatre Group brings to its stage.”

- Audience Survey Participant





*L-R: Paul Alexander Nolan and Antoinette Crowe-Legacy in  
Slave Play at the Mark Taper Forum. Photo by Craig Schwartz*

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# Our Mission

Our mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and arts education programs.

This mission is based on a belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

*D'Lo in Los Angeles LGBT Center's production of  
To T, or Not To T? at the Kirk Douglas Theatre.  
Photo by Mikel Darling*





**AT CENTER THEATRE GROUP, WE BELIEVE THEATRE CREATES AN EXTRAORDINARY CONNECTION BETWEEN ARTISTS AND AUDIENCES THAT ONLY STARTS ON THE STAGE.**

Theatre creates the energy that feeds a city, a culture, and a society. Theatre reflects the community it serves. As one of the nation's most influential not-for-profit theatre companies, we proudly continue our more than 50-year tradition of using the art of theatre to broaden horizons and illuminate new perspectives.

Starting in 2020 and extending into 2021, CTG board and staff completed a comprehensive Strategic Alignment Process that included outreach to over 800 artists, audiences, donors, and other stakeholders. It ensured that individuals were engaged in CTG's future, and that everyone in the organization has an understanding of the purpose of the company and how the envisioned future will be achieved. The result of this work was a new articulation of CTG's Company Values:

■ **ARTISTIC AMBITION**

We create and present a broad range of outstanding live theatrical work that is bold, authentic, provocative, engaging, entertaining, and inspiring. We support artists working at the highest levels of their own experience and craft.

■ **ARTISTIC IDENTITY, RISK-TAKING, AND INNOVATION**

The theatrical creative process is the center of our work. We collaborate with diverse, creative, and innovative artists, risk-takers, and boundary-breakers to bring great stories to life and create theatre magic.

■ **CENTERING LOS ANGELES**

We are a civic institution anchored in the cultural vibrancy and rich diversity of Los Angeles, committing to represent the communities that make up our great city, country, and world by bringing theatre to our stages for Los Angeles audiences.

■ **LIFELONG LEARNING, INSPIRATION, AND HUMAN CONNECTION**

We nurture a lifelong passion for theatre in our current and future generations. We center human connection through collaboration, inclusion, and imagination, united in the power of storytelling.

■ **RESPECT, COMPASSION, SOCIAL CONSCIENCE, AND AREDI (ANTI-RACISM, EQUITY, DIVERSITY, AND INCLUSION)**

Guided by our social responsibility, we lead with respect and compassion. We create opportunities, cultivate relationships, and dismantle barriers using an anti-racist frame that strives to include marginalized, underrepresented, and excluded communities.

# From the President and Managing Director/CEO



*Center Theatre Group President Amy Forbes and  
Managing Director / CEO Meghan Pressman.  
Photo by Ryan Miller/Capture Imaging.*



In November 2021, we were excited to reopen our doors at the Ahmanson Theatre after being closed for a staggering 20 months. We celebrated our return to live theatre with a stunning production of *A Christmas Carol* starring Bradley Whitford as Ebenezer Scrooge, only to have the production shuttered due to COVID. As a result, we cancelled 22 of 40 performances and it cost us over \$1.5 million.

Fast forward to a year later, and we are proud to say that we made it through the 2022 calendar year without a single cancellation at the Ahmanson and the Mark Taper Forum. With the extraordinary support of our Board Members, staff, donors, audience members, artists, political leaders, and the greater Los Angeles community, we were able to survive the closures and reopen our theatres without diminishing our organizational reserves. Thank you for sticking with us, continuing to be a part of the Center Theatre Group family, and helping us persevere and get through the toughest stretch in the history of our organization.

### **HAVING SAID THAT, IT HAS NOT BEEN EASY. AND WE STILL HAVE A LOT OF WORK TO DO.**

While we have welcomed audiences back to all three of our theatres with a slate of incredible programming you have come to expect from Center Theatre Group, audiences have still been slow to return. This is not unique to us or the city of Los Angeles. This is a trend that is consistent across the country, including on Broadway. The reality is that many people have changed their habits as a direct result of the pandemic and haven't built regular theatre attendance back into their lives. We must turn this trend around in order to save theatre in Los Angeles.

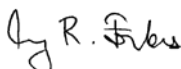
### **AND THERE IS HOPE!**

Last winter, our two final productions of 2022 at the Ahmanson – *2:22 – A Ghost Story* and *Ain't Too Proud – The Life and Times of The Temptations* – showed a return to form at the box office, with excited audience members packing the house throughout their respective runs. Unfortunately, those packed houses did not continue into 2023, leading us to pause season programming at the Mark Taper Forum for the 23/24 season. Yet with your passion, support, and advocacy, we will not only return to the Taper, but together build a vibrant future for this cornerstone of culture in our community.

In this annual report, you will find key moments from the past year, a recap of the productions that have graced our stages, an in-depth look at our Education & Community Partnership initiatives, as well as an update on social accountability and our recent Commitments to Change. In addition, we'll report some of the recent leadership changes across Center Theatre Group, as well as our search for, and conclusion of, our new Artistic Director.

Thank you for your commitment to Center Theatre Group and live theatre in Los Angeles. We could not do it without you – and we look forward to your continued support in the coming year.

Warmest regards,



**Amy Forbes**

*President*

Center Theatre Group  
Board of Directors



**Meghan Pressman**

*Managing Director/CEO*

Center Theatre Group

# Artistic Director Changes



## **Michael Ritchie's Retirement**

On December 31, 2021, Michael Ritchie retired as Artistic Director of Center Theatre Group after nearly two decades of leadership. For more than 16 years, he led this organization through some of the most significant moments in our 56-year history: 266 productions. Four Pulitzer Prize finalists. 59 Tony Award nominations. 49 world premieres. An illustrious 50th Anniversary Celebration.

Throughout his time as Artistic Director, Ritchie produced celebrated world premieres including the musicals *Soft Power* (Pulitzer finalist), *13*, and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist which moved to Broadway), *Water & Power*, *Yellow Face* (Pulitzer finalist) and *Marjorie Prime* (Pulitzer finalist). He also produced many notable productions, including *Black Rider*, *Clybourne Park* (which moved to Broadway), *Red*, the revival of *Zoot Suit* (which also had its world premiere with Center Theatre Group) and most recently *What the Constitution Means to Me*. Under Ritchie's leadership, Center Theatre Group also premiered such celebrated musicals as *The Drowsy Chaperone* and *Curtains* (both of which moved to Broadway and received a total of 21 Tony Award nominations, more nominations at the time for any other theatre company outside of New York), a reimagined production of *Pippin* with Deaf West Theatre, as well as *Leap of Faith*, *Bloody Bloody Andrew Jackson* and *9 to 5: The Musical*, all of which moved to Broadway.

In early December 2021, donors, members of the Board and the greater theatre community honored Ritchie and his indelible impact on American theatre with a pre-performance dinner on The Music Center Plaza. Thank you to those who attended for making the night so memorable. That evening we announced the creation of the Michael Ritchie Artistic Fellowship, in honor of Ritchie's deep investment in the cultivation and mentorship of artists throughout his career. This is a new, annual fully paid fellowship to be given to a rising artist to work with members of the Artistic Team.

After Ritchie's departure, Center Theatre Group was led by Managing Director/CEO Meghan Pressman, Producing Director Douglas C. Baker, and a team of Associate Artistic Directors.



### ***Looking Forward:***

### ***Center Theatre Group welcomes Snehal Desai as Artistic Director***

As we look towards the future, we are excited and proud to welcome Snehal Desai as the third Artistic Director in Center Theatre Group's history. Joining us in the summer of 2023, Snehal will spearhead our artistic vision and steer a new course for producing and presenting the most exciting, influential, and thought-provoking theatre productions in Los Angeles.

Snehal comes to us from the historic East West Players, the nation's largest Asian American theatre company. No stranger to Center Theatre Group, Snehal was involved with our 2018 production of *Soft Power* at the Ahmanson Theatre and the recent *Kristina Wong, Sweatshop Overlord* at the Kirk Douglas Theatre. Snehal is at the heart of L.A.'s thriving artistic community and is committed to creating art that reflects our city's vibrant diversity.

We look forward to seeing Snehal's vision in action!

"I look forward to sharing my vision for CTG... with more collaborative productions and more works that are pushing the boundaries of traditional theatre experiences."

- Snehal Desai, Incoming Artistic Director



*Center Theatre Group Incoming Artistic Director  
Snehal Desai. Photo by Kim Newmoney.*

# Key Moments 2021-2022

NOVEMBER 30, 2021

## ***First Ahmanson performance after pandemic closure***

After 20 months of our theatres being completely dark, performances of the five-time Tony Award®-winning production of *A Christmas Carol* began on November 30, 2021, at the Ahmanson Theatre. Led by Emmy Award-winning actor Bradley Whitford, this timeless—and timely—tale of isolation and redemption welcomed theatregoers into an immersive experience brimming with Christmas spirit. The production featured dazzling staging, moving storytelling, and 12 of the most cherished Christmas carols, including “Joy to the World,” “Silent Night,” and “It Came Upon the Midnight Clear.”

DECEMBER 15, 2021

## ***A Christmas Carol cancelled***

Center Theatre Group announced the cancellation of *A Christmas Carol* from December 16 through 26, when, despite robust safety measures in place, several breakthrough COVID-19 cases were detected within the Los Angeles company. It had been a cause of celebration when we were finally able to return to live performances at the Ahmanson, making these cancellations all the more heartbreaking.

DECEMBER 31, 2021

## ***Michael Ritchie's last day as Artistic Director***

December 31, 2021, marked Michael Ritchie's last day as Artistic Director of Center Theatre Group.

FEBRUARY 9, 2022

## ***First Mark Taper Forum performance***

Jeremy O. Harris's unflinching new work *Slave Play* was the first show to open at the Mark Taper Forum since the theatre shuttered as a result of the pandemic. The original creative team from the Broadway engagement brought the acclaimed new work to Los Angeles for its first production outside of New York. The play would go on to break box office records, becoming the highest grossing five-week engagement in the storied theatre's more than 50-year history.

FEBRUARY 11, 2022

## ***First Black Out Night performance***

Center Theatre Group held its first Black Out Night at the February 11, 2022, performance of *Slave Play* at the Mark Taper Forum. The concept of Black Out Night was created by playwright Jeremy O. Harris in 2019 during the Broadway engagement of *Slave Play* to provide an environment for Black-identifying audiences to be centered and welcomed into a historically White-dominated space. In addition to Center Theatre Group, other Broadway and regional productions have also adopted the practice.



MARCH 6, 2022

### ***First Kirk Douglas Theatre performance***

The world premiere of *Alma* began performances at the Kirk Douglas Theatre on March 6, 2022, officially opening a week later on March 13. In playwright Benjamin Benne's exciting new work, Alma and Angel have built a lifetime of wishes, one for each of Angel's 17 years—health, love, carne asada every day and a spot at UC Davis. Over the course of the play, we learn the mother and daughter's hopes and goals for each other may not be in as close alignment as they once were. This stunning and thoughtful production was the first to appear on the Douglas stage in over two years and since the pandemic began.

SEPTEMBER 9-18, 2022

### ***L.A. Writers' Workshop Festival***

Since the program's inception in 2005, Center Theatre Group has supported an annual cohort of playwrights to help them author new plays through the L.A. Writers' Workshop. That year, ten female-identifying playwrights worked together over several months to work on ten new plays, which were presented for the first time in front of audience members over the course of two weekends at the Kirk Douglas Theatre. It was exciting to see so many Center Theatre Group community members and artists come together to support the development of new work.

SEPTEMBER 28, 2022

### ***The Search for Signs of Intelligent Life in the Universe opens***

At the end of September, the Mark Taper Forum welcomed *Saturday Night Live* royalty to its stage when Cecily Strong took on the iconic role made famous by Lily Tomlin in Jane Wagner's *The Search for Signs of Intelligent Life in the Universe*. Although Cecily had previously performed the role in New York City, our opening night featured a very special guest in the audience, as Lily Tomlin was there to see Cecily perform for the first time. The audience gave a roaring standing ovation upon learning that Tomlin was in the audience, and the two women shared a warm embrace on the stage after the show. It made for a truly memorable night of theatre.

OCTOBER 18, 2022

### ***Ticket Drop Tuesday launches***

On October 18, 2022, we introduced a new ticketing initiative to our patrons. In the spirit of community centered theatre, we release blocks of \$20, no fees included tickets to productions across all three of our venues. Tickets are released every Tuesday at 12pm and are available on a first come first served basis. Since then, Ticket Drop Tuesday has been responsible for selling over 13,000 tickets and has encouraged new audiences to explore the adventure of live theatre while enticing others to return to our theatres again.

NOVEMBER 4, 2022

### ***2:22 – A Ghost Story opens***

*2:22 – A Ghost Story* opened at the Ahmanson Theatre on November 4, 2022, and proved that horror-thrillers can make incredible theatre. Re-worked for American audiences after a very successful run on the West End, *2:22 – A Ghost Story* featured an A-list cast, including Constance Wu, Finn Wittrock, Anna Camp, and Adam Rothenberg. The production also displayed amazing set, lighting, and sound design, complete with a surprise ending, and non-stop screams and laughter from the audience on a nightly basis. There is no wonder it was one of our best performing shows of the year to date.

JANUARY 1, 2023

### ***Ain't Too Proud closes***

In 2018, *Ain't Too Proud – The Life and Times of The Temptations* came to the Ahmanson Theatre before moving on to a highly-successful Broadway run, which included 12 Tony nominations and the 2019 Tony Award for Best Choreography. In December, we welcomed the show back to the Ahmanson for a limited run, where it not only had audience members dancing in the aisles, but packed the house every night and exceeded our sales goal for the first time since the pandemic. The homecoming of *Ain't Too Proud* at the Ahmanson was the perfect way to say goodbye to 2022 and hello to 2023.

# Ahmanson Theatre

6 productions



*(Clockwise from Top Left) Kevyn Morrow, Kimberly Marable, Nicholas Barasch, Levi Kreis and Morgan Siobhan Green in the HADESTOWN North American Tour in 2022.  
Photo by T Charles Erickson.*





339,992 audience members

## 2021/22 SEASON

### A CHRISTMAS CAROL

AN OLD VIC PRODUCTION

ADAPTED BY JACK THORNE

DIRECTED BY THOMAS CARUSO

NOVEMBER 29 – DECEMBER 15, 2021

### EVERYBODY'S TALKING ABOUT JAMIE

MUSIC BY DAN GILLESPIE SELLS

BOOK & LYRIC BY TOM MACRAE

DIRECTED BY JONATHAN BUTTERELL

JANUARY 16 – FEBRUARY 20, 2022

THE NATIONAL THEATRE AND NEAL STREETS PRODUCTIONS PRESENT

### THE LEHMAN TRILOGY

BY STEFANO MASSINI

ADAPTED BY BEN POWER

DIRECTED BY SAM MENDES

MARCH 3 – APRIL 10, 2022

### HADESTOWN

MUSIC LYRICS, & BOOK BY ANAIS MITCHELL

DEVELOPED WITH & DIRECTED BY RACHEL CHAVKIN

APRIL 26 – MAY 29, 2022

### COME FROM AWAY

MUSIC, BOOK & LYRICS BY IRENE SANOFF AND DAVID HEIN

DIRECTED BY CHRISTOPHER ASHLEY

MAY 31 – JUNE 12, 2022

### DEAR EVAN HANSEN

BOOK BY STEVEN LEVENSON

MUSIC & LYRICS BY BENJ PASEK & JUSTIN PAUL

DIRECTED BY MICHAEL GREIF

JUNE 29 – JULY 31, 2022



Layton Williams and cast of  
Everybody's Talking About Jamie.  
Photo by Johan Persson.



# Mark Taper Forum

3 productions



L-R: Glenn Davis and Chris Perfetti in the  
World premiere production of King James.  
Photo by Michael Brosilow



A man with short brown hair, wearing a dark blue jacket and jeans, sits in a wooden chair with a yellow cushion. He is looking down at a small object in his hands. The setting is a museum-like room with various artifacts: a skeleton on the wall, a "CAVALIERS" banner, a "Coca-Cola" vending machine, and a "10¢" sign. A small glass sits on the floor in front of him.

93,420 audience  
members

## 2021/22 SEASON

### SLAVE PLAY

WRITTEN BY JEREMY O. HARRIS

DIRECTED BY ROBERT O'HARA

FEBRUARY 9 – MARCH 13, 2022

### BLUES FOR AN ALABAMA SKY

WRITTEN BY PEARL CLEAGE

DIRECTED BY PHYLICIA RASHAD

APRIL 6 – MAY 8, 2022

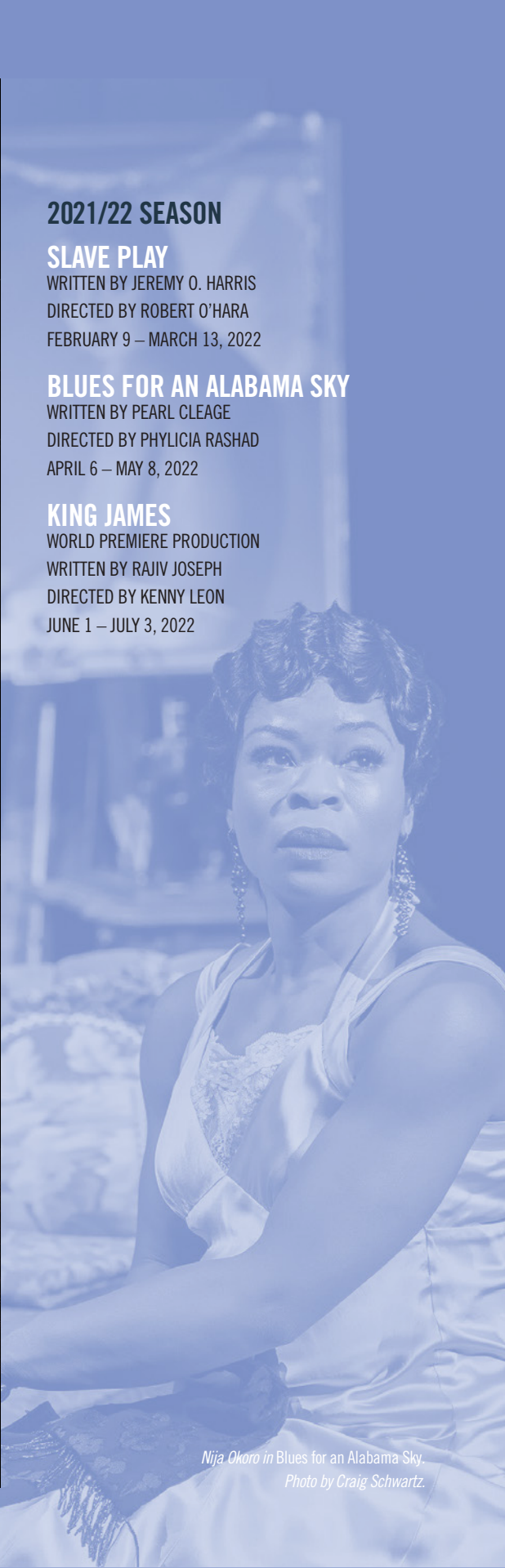
### KING JAMES

WORLD PREMIERE PRODUCTION

WRITTEN BY RAJIV JOSEPH

DIRECTED BY KENNY LEON

JUNE 1 – JULY 3, 2022

A woman with short dark hair, wearing a white lace-trimmed dress, is shown from the waist up. She is looking upwards and to the side with a thoughtful expression. The background is a blurred interior scene.

*Nija Okoro in Blues for an Alabama Sky.*  
*Photo by Craig Schwartz.*



Kirk Douglas Theatre

3 productions



*L-R: Sabrina Fest and Cheryl Umaña in the  
World premiere of Alma. Photo by Craig Schwartz.*



17,949 audience members



## 2021/22 SEASON

### ALMA

PRODUCED IN COOPERATION WITH  
AMERICAN BLUES THEATER

WORLD PREMIERE

WRITTEN BY BENJAMIN BENNE

DIRECTED BY JULIETTE CARRILLO

MARCH 6 – APRIL 3, 2022

### TAMBO & BONES

A CO-PRODUCTION WITH PLAYWRIGHTS HORIZONS

WRITTEN BY DAVE HARRIS

DIRECTED BY TAYLOR REYNOLDS

MAY 1 – MAY 29, 2022

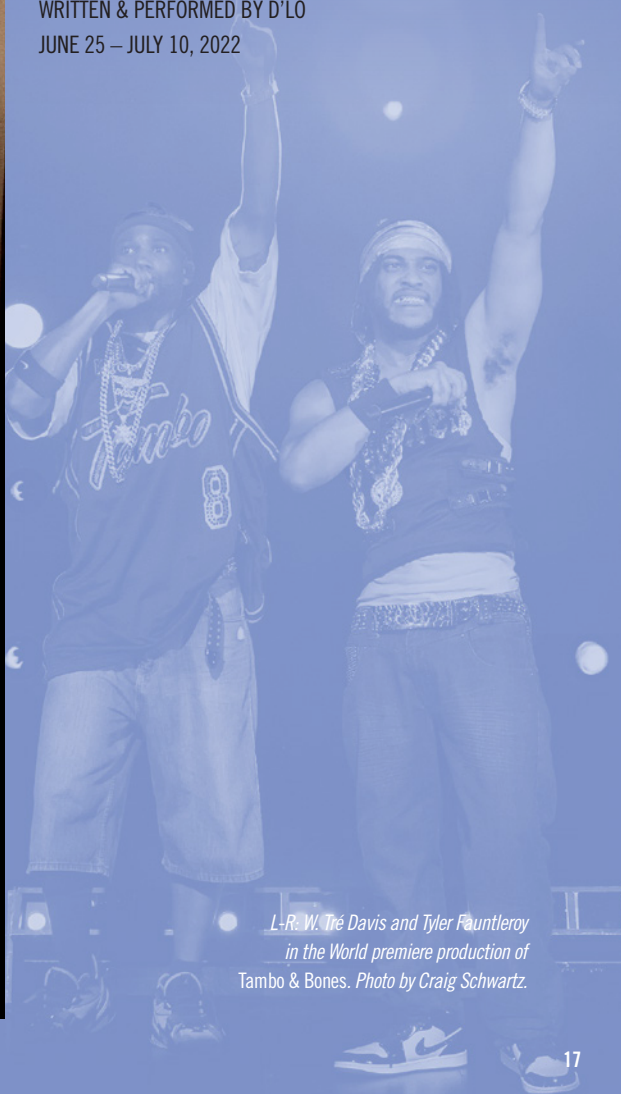
### BLOCK PARTY 2022: TO T, OR NOT TO T?

THE LOS ANGELES LGBT CENTER PRODUCTION

DIRECTED BY ADELINA ANTHONY

WRITTEN & PERFORMED BY D'LO

JUNE 25 – JULY 10, 2022



L-R: W. Tré Davis and Tyler Fauntleroy  
in the World premiere production of  
Tambo & Bones. Photo by Craig Schwartz.



# Digital Stage

7 productions



L-R: Christine Lahti and Justin Kirk in the  
World premiere of *I'll Be Seein' Ya*.



A man with grey hair, wearing a light blue t-shirt and jeans, sits barefoot on a wooden stool. He is looking off to the side. To his left is a small table with a pitcher and glasses. The background features a large silhouette of a palm tree against a purple wall. The floor has a colorful geometric pattern.

**656** audience  
members

## 2021/22 SEASON

### **NOT A MOMENT, BUT A MOVEMENT: THE DUAT**

WRITTEN BY ROGER Q. MASON

DIRECTED BY TAIBI MAGAR

ON DEMAND JULY 15 – AUG 12, 2021

### **32 ACRES**

WRITTEN BY MARIKE SPLINT

AVAILABLE TO DOWNLOAD

JULY 14 – SEPTEMBER 29, 2021

### **THE SALVI CHRONICLES**

WRITTEN, DIRECTED & PERFORMED BY RIC SALINAS  
AND HERBERT SIGUENZA

ON DEMAND AUGUST 27 – OCTOBER 25, 2021

### **CANYON**

IAMA THEATRE COMPANY PRODUCTION

WRITTEN BY JONATHAN CAREN

DIRECTED BY COLLEEN LABELLA

ON DEMAND SEPTEMBER 24 – OCTOBER 22, 2021

### **CHAVEZ RAVINE: IN 9 INNINGS, AN L.A. GHOST STORY**

CULTURE CLASH

ADAPTED FOR THE SCREEN BY RICHARD MONTOYA

EDITED BY PABLO PRIETTO

ON DEMAND OCTOBER 6 – DECEMBER 6, 2021

### **I'LL BE SEEIN' YA**

WRITTEN BY JON ROBIN BAITZ

DIRECTED BY ROBERT EGAN

ON DEMAND MARCH 31 – MAY 1, 2022



*Gregg Daniel in The Duat.*

# Education and Community Partnerships

When Center Theatre Group's stages went dark and social gatherings were banned, our award-winning Education & Community Partnership programs quickly pivoted, creatively and innovatively continuing to foster community and bring people together despite the pandemic. Most programs moved online where students, audiences, and community members connected and shared their passion for theatre. As gatherings resumed, most programs returned to in-person formats, but the potential for hybrid delivery has profoundly changed the field and expanded possibilities for access—likely for good.

***Students, Educators, and Organizations receiving services from Center Theatre Group***

7,223  
*students*

347  
*educators*

152  
*schools & orgs*







## FY22 STUDENT MATINEES

### ***Alma***

18 schools  
733 students  
80 educators

### ***Blues for an Alabama Sky***

22 schools  
826 students  
90 educators

### ***Hadestown***

31 schools  
1,244 students  
128 educators

*Students attend the Student Matinee of Alma at the Kirk Douglas Theatre.*

### **Student Matinee Program**

The Student Matinee Program goes beyond bringing students to see live theatre during a school day. Center Theatre Group's professional artists and educators (Teaching Artists) work in collaboration with school educators to lead students through creative activities and discussions before and after the performance about theatre and the show they plan on seeing. Show-specific Discovery Guides and resources are developed to enhance learning and deepen their understanding of the experience. Student Matinee performances also include Q&A sessions with the cast and creatives immediately after the show and follow-up visits back in the classroom.

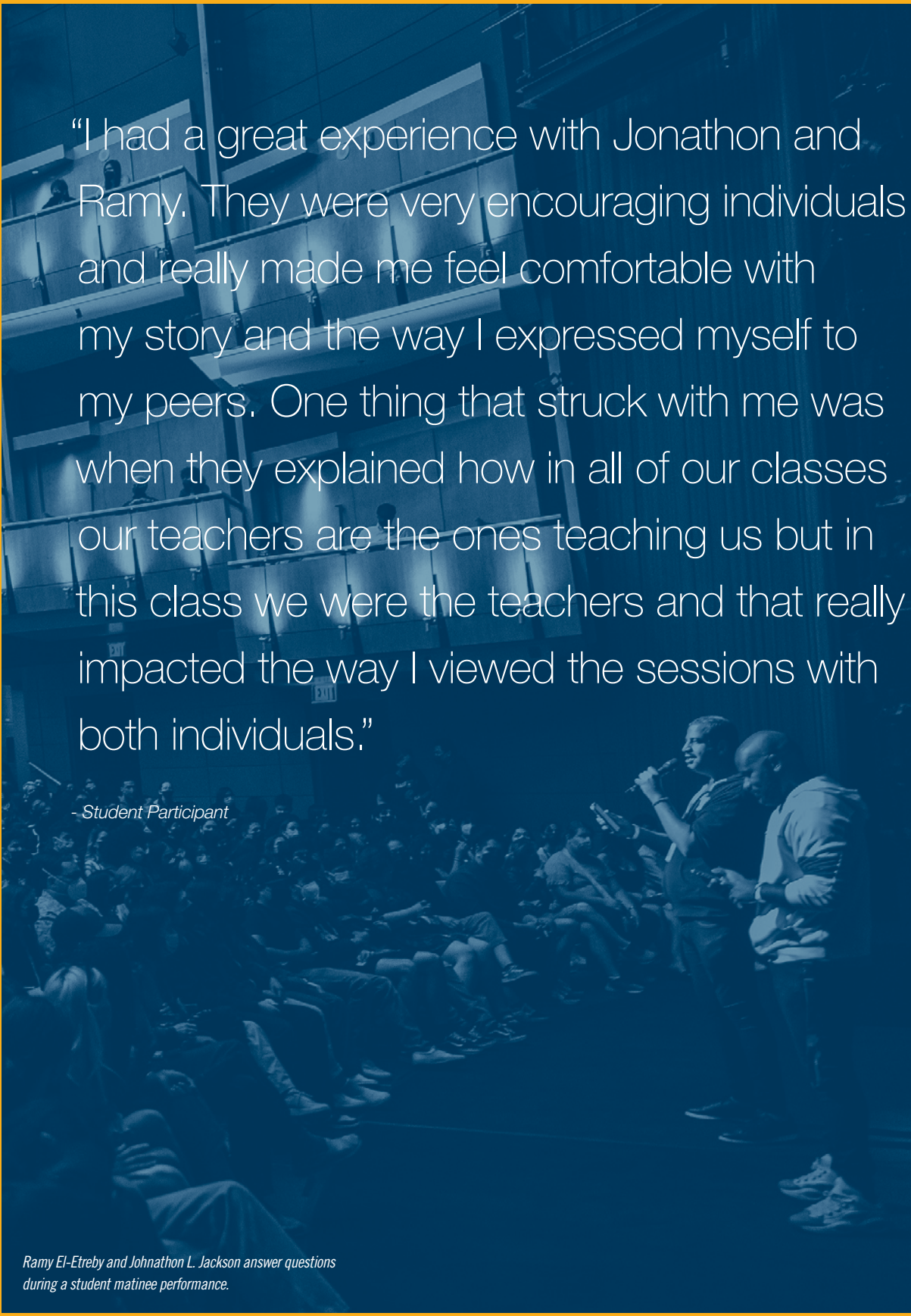
As students returned to hybrid and in-person opportunities, Education & Community Partnerships has continued to explore ways to offer the Student Matinee Program, shifting to online educational materials and livestreaming performances to expand their reach. Student Matinee performances of *Alma* at the Kirk Douglas Theatre and *Clyde's* at the Mark Taper Forum, for instance, were livestreamed to digital audiences and performed to an in-person audience simultaneously.

### **Storytelling Residency**

Everyone has a story to tell. Through the Storytelling Residency, students are encouraged to do just that. This 10-week, in-school program partners with local high school teachers through culturally responsive teaching, engaging their students to explore various forms of storytelling and dramatic text, and grow in their confidence as writers and editors using their unique and powerful voices.

There is an ongoing opportunity to align the curriculum with artists currently engaged with Center Theatre Group, particularly those from our stages or Community Partnerships programming, so students can experience the power of live theatre to inspire their own creativity and storytelling.





"I had a great experience with Jonathon and Ramy. They were very encouraging individuals and really made me feel comfortable with my story and the way I expressed myself to my peers. One thing that struck with me was when they explained how in all of our classes our teachers are the ones teaching us but in this class we were the teachers and that really impacted the way I viewed the sessions with both individuals."

- Student Participant

*Ramy El-Etreby and Johnathon L. Jackson answer questions during a student matinee performance.*

## ***Internships and Apprenticeships***

Center Theatre Group recognizes that helping to prepare, support, and train the next generation of theatre leaders reflective of the diversity of Los Angeles County is a key strategy to sustain the ongoing health of our organization, our art form, and our field. We achieve this through various initiatives, like our Internship and Apprenticeship Programs.

Our **Internship Program** offers undergraduate and graduate students the opportunity to spend a period of time working at Center Theatre Group. Last season, we hosted students from:

- California Institute of the Arts
- California Polytechnic State University, Pomona
- California State University, Northridge
- Marymount Manhattan College
- University of Houston
- University of Puget Sound
- University of Southern California
- Yale University

The Center Theatre Group **Apprenticeship Program** is a paid education program designed for people without a background in professional theatre to receive training in artistic and technical production with a goal to diversify the pool of emerging artists and technicians. Apprentices shadow one or more theatre professionals, receive individualized career coaching, and experience hands-on training and/or observation opportunities aligned with current production schedules.

## ***Community Stories & Local Playwright Commissions***

While most libraries were closed throughout the COVID-19 pandemic, Center Theatre Group's Library Play Readings became the **Community Stories Program**, in which local artists created new stories and plays as longform or shortform videos that were shared on Center Theatre Group's website, YouTube channel, social media channels, and in e-newsletters. Two commissioned playwrights from the 2020/21 season were part of the Center Theatre Group L.A. Writer's Workshop and Festival – where ten women-identifying playwrights presented readings of their new plays on the stage of the Kirk Douglas Theatre. Through this program, artists produced four longform videos, two short form videos, and one audio story. With the return of in-person events, this program will return to the Library Play Readings program.

## ***Career Fairs***

Center Theatre Group's Career Fairs provide a free opportunity for current students, educators, parents/guardians, and early career individuals to receive information about careers and higher education in theatre; talk to diverse theatre professionals in jobs they might want to pursue; connect with schools, unions, service organizations, and other theatre-interested students and receive services that might otherwise be cost-prohibitive, like professional headshots.

Due to the ongoing COVID-19 pandemic, Center Theatre Group was unable to host fairs fully in person for Fall 2021, so the new **Working in Theatre Production Job Fair** was virtual, with 109 registrations. The Spring 2022 fairs, the **College & Career Fair for the Arts** and the **Going Pro Fair**, were hybrid, with virtual and in-person attendees.



*photo description*

# Audience Initiatives



At Center Theatre Group, we strive to engage and include all members of our community, which is why we develop and prioritize audience initiatives to help us share the magic of live theatre with all Angelenos.

In the 2021-2022 fiscal year, CTG started **In the House**, a program that offers free tickets for L.A. area schools, colleges, and other not-for-profit organizations to all productions at the Mark Taper Forum, Kirk Douglas Theatre, and select performances at the Ahmanson Theatre. To launch the program, we partnered with Big Brothers Big Sisters of Greater Los Angeles (BBBSLA) where mentors and mentees from BBBSLA were invited to *A Christmas Carol*, as well as every In the House Performance last season. In total, more than a dozen not-for-profit organizations, schools, and colleges had the chance to participate in the first performance of In the House with *A Christmas Carol*.

In the House joins **FreePlay**, which provides free tickets to Angelenos 25 years and younger to see early performances of all productions at the Mark Taper Forum, the Kirk Douglas Theatre, and select performances at the Ahmanson Theatre. In addition to the thousands of tickets distributed between In the House and FreePlay, CTG also provides low-cost and free tickets to more than 8,000 students and teachers through the Student Matinees and Teen Theatregoers programs. Initiatives such as these help remove barriers that keep Angelenos from experiencing live theatre, all while prioritizing our commitment to equity, diversity, and inclusion.

With the support of our donors, we can continue this important work and further engage with our community. Building strong relationships with all Angelenos is a top priority at Center Theatre Group, and we are proud of the work we have accomplished and are grateful to our supporters who make this work possible.

“I used the FREEPLAY promo being an artist under 25 and it was such a great surprise to have this access and we ended up in GREAT seats!”

—FreePlay Theatregoer



***Stories Unite Us: A 50th Anniversary Celebration  
of our Education & Community Partnerships  
Programs at the Ahmanson Theatre***

Center Theatre Group raised over \$1.2 million to support our work on- and off-stage at our biggest fundraiser of the year, the 2022 Gala—Stories Unite Us—on April 23, 2022. Generous supporters joined us for an immersive backstage experience to celebrate the power of theatre and the 50th Anniversary of our Education & Community Partnerships Programs with dinner, a live auction, and surprise guests and performances. Featured guests that night included singer Jennifer Holliday, actors Bill Irwin, Michael Urie, Steven Weber, and Phylicia Rashad, and playwrights Charlayne Woodard, June Carryl, Penelope Lowder, and Jessica Ko.

The 2022 Gala featured an exuberant paddle raise that supported our Education & Community Partnerships programs which have continually reached across generations, demographics, and circumstances over the last 50 years. The dedication of our supporters and success of the 2022 Gala ensures the future of our Education & Community Partnerships program support the next generation of artists, audiences, and theatre professionals for the next 50 years, and beyond.



*From left: Center Theatre Group Board President and Gala Committee Member Amy Forbes, Gala Committee Member Victoria Lerner, Board and Gala Committee Member Noah Francis, performer Jennifer Holliday, Gala Committee Member Melissa Romain, Managing Director / CEO Meghan Pressman, Board Member and Gala Chair Jana Bezdek, and Board and Gala Committee Member Richard Weitz at the 2022 Center Theatre Group Gala. Photo by Craig Schwartz.*

**Gala 2022:  
Stories Unite Us**



*Jennifer Holliday performing at the 2022 Center Theatre Group Gala. Photo by Craig Schwartz.*

# Audience Demographics

As one of the largest and most influential theatre groups in the country, we are proud to reach diverse audiences throughout the nation.

Center Theatre Group remains committed to producing, performing, and welcoming shows across our stages that inspire and engage our community.

## ***National Impact***

Audience members represented all 50 states, plus Washington, D.C. and Puerto Rico.

50  
states

## ***Local Representation***

1,728

CA cities

252

LA County cities

45,037

LA County households



*L to R: Richard Montoya, Herbert Siguenza and Ric Salinas in  
Chavez Ravine: In 9 Innings.*



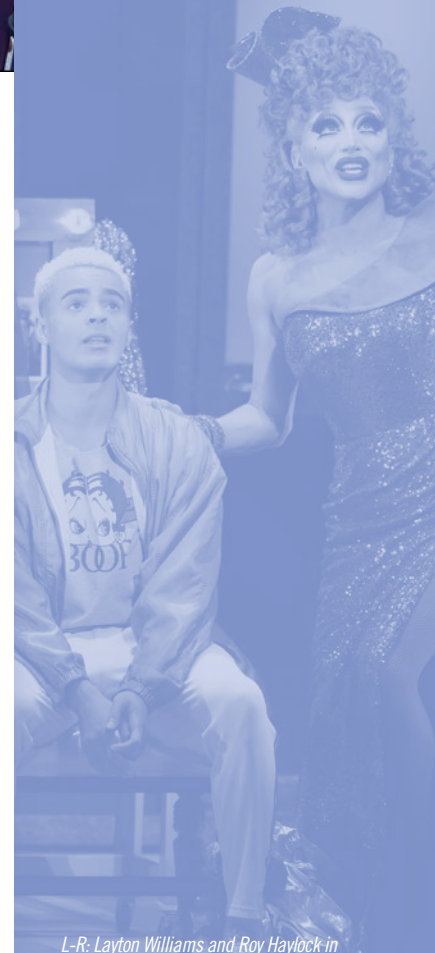


The CTG Influencer Program began in January 2022 with *Everyone is Talking About Jamie* at the Ahmanson Theatre. The goal with this initiative is to bring in younger audiences, increase our brand awareness, and generate social media content for our productions. It has since grown to 127 influencers with a combined reach of 18M+ across Instagram and TikTok.

127  
influencers

18M  
combined reach

Social Influencers



L-R: Layton Williams and Roy Haylock in  
*Everybody's Talking About Jamie*  
Photo by Ryan Miller/Capture Imaging.

# Social Accountability

In the summer of 2020, Center Theatre Group took a hard look at our values and commitments, thanks in large part to an organized group of BIPOC (Black, Indigenous, and People of Color) staff within our company. What followed is the creation of our Commitments to Change. As a not-for-profit theatre, our mission has always been to reflect the community and to harness the power of art to transform society. We stand with the people of color in our community and our country. We are listening, and, like many, we strive to do better. At the height of the pandemic, we made one essential promise: When we can finally return to our stages, we will ensure that our community as a whole is seen on our stages and will have their stories told.



*L-R: Sabrina Fest and Cheryl Umaña  
in the World premiere of Alma.  
Photo by Craig Schwartz.*



*L-R: Greg Alvarez Reid, Kim Steele, Dennis Pearson, Nija Okoro and Joe Holt in  
Blues for an Alabama Sky. Photo by Craig Schwartz.*



## ***Commitments to Change***

We commit to producing and amplifying more voices from Black artists and artists of color in our mainstage programming, to seeking out, empowering, and creating spaces for those who have historically been marginalized or silenced, and to investing in underserved communities throughout all our programmatic and outreach decisions.

- We commit to seeking help and guidance to educate and encourage the Center Theatre Group family—including staff, board members, producing partners, and audiences—to embrace Anti-Racism and to view all of our internal and external decisions through the lens of equity, diversity, and inclusion.
- We commit to promoting an environment for our staff, artists, audiences, and colleagues that actively works against racism, harassment, and discrimination, with zero tolerance for it. This includes creating programs and support systems specifically for our staff of color—and to make sure that they are heard and included in that process.
- We commit to changing structures which have previously sustained a lack of diversity in our organization including our hiring practices, professional development investments, and organizational leadership and hierarchy.
- We commit to holding ongoing public discussions and forums to address these topics and many others, to address our own complicity and past silence, and to listen to our fellow artists and artistic leaders of color.
- We commit to listening to and learning from our wider communities of color and calling ourselves out as we discover where we are not doing and have not been doing.

When racial reckoning ripped through the United States following the brutal murder of George Floyd, BIPOC workers in the theatre came together to demand change, issuing a directive, “We See You White American Theatre.” Center Theatre Group responded by promising to do better and go further.

Led by BIPOC colleagues, Center Theatre Group established a Commitments to Change list of immediate, actionable steps towards greater equity in the company. Many new initiatives across Center Theatre Group stem from these actionable steps—like Education & Community Partnerships’ Leadership Circle, a program that provides professional development and mentorship opportunities to entry- and mid-level employees, and the BIPOC Theatre Summit, which brought together BIPOC theatre artists from across Southern California to convene and collaborate. There are also dedicated affinity space meetings for BIPOC-identifying and Transgender- and Gender Expansive-identifying staff members, fulfilling another request from the BIPOC staff demands.

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Cathy DeRoy & Mrs. George DeRoy^	Linda R. Kaplan^	The Murray / Reese Foundation^	George Zimmerman & Tatjana Gurvich^	James J. Castranova^
Dr. Allison Diamant^	Michael & Deborah Klein^	Dr. Peggy Renner & Dr. Robert Nelson^	Thomas Zimmerman^	Patty Chan^
Mike & Jamie DiFiori^	Genni Klein^	Resnik Family Foundation^		Rita Chenoweth^
Robin C. Dumas^	Karen & Bob Knapp^	Kirk & Cathy Reynolds^		Mary Coates^
Dr. & Mrs. William Duxler^	Thea & Neal Koss^	Suellen Richmond^		Victor Cole & Patricia Green^
Ms. Anita H. Dymant & Mr. Richard Drooyan^	Joanne C. Kozberg^	Mr. & Mrs. Marvin Ring^		Nadege & Jay Conger^
James and Connie Eldridge^	Sheila Krasnoff^	Carlene Ringer^		Lauren Firestone & Chris Cookson^
Earl & Karen Enzer^	Mr. & Mrs. Stan Krasnoff^	Lois Rosen^		Hon. Candace Cooper (Ret.)^
Alan & Barbara Faiola^	Sandra Krause & William Fitzgerald^	Lynne Rosenberg^		In Memory of Marianne Cooper^
Jim Bright & Lucy Farber^	The Kwon Family Foundation^	Barbara & Peter Rosenthal^		Corbell Family^
Robyn Field & Anthony O'Carroll^	Ron & Pat Lebel^	Robyn & Steven Ross^		Ted Cordes^
Noah Francis	James and Karen Lefever^	June Sanders Sattler^		Seth Cover & Mycotoo^
Joanne Freed & Richard C. Mendelson^	Curtis Lelash^	Beatrice (Tina) Castillo & Gail Sandford^		Judy Tishkoff & Keith Crasnick^
Jay & Donna Gallagher^	Ronald Levenson & Marcia Gold Levenson^	Mary Kay Schumacher^		Kevin Crombie^
Fariba Ghaffari^	Michael Levin & Andy Abowitz^	Scott Shagrin^		Mary Levin Cutler^
Michael & Karen Gilbert^	Marla E. Levine^	Christine Shaner^		William Dandridge^
Howard Gleicher^	Mr. & Mrs. Mark S. Louchheim^	Ruth & Mitchell Shapiro^		Steve & Linda Darling^
Max Gousse^	Sandra & Kenneth Malamed^	Leslie, Brad, and Jeremy Shaw^		Mrs. Teran Davis^
	Mr. Theodore K. Martinez^	Linda M. Sherman^		Kenneth Davis^
	James A. Zapp & Elizabeth A. McGlynn^	Gloria Sherwood^		Mr. Nicholas Davis^
	Alan and Jodi Melcher^	Jan & Carl Siechert^		Bill & Ellie D'Elia^
	Carla Meyer & Chuck Arnold^	Debra J. Silvera-Sheehan^		Charles Dennis^
	Joan & Philip Miller^	Bruce & Nancy Silverman^		Erica B. Deutsch
	Lawrence A. Mirisch^	Jacque & Herb Spivak^		
	Joanne & Joel Mogy^	Merrilee B. St. John^		



Lynne & Jimmy DeWitt Family <sup>^</sup>	Irwin & Meredith Jacobson <sup>^</sup>	Carole Miller <sup>^</sup>	Dr. Marlene Schultz & Philip Walent <sup>^</sup>	Charles W. Weeks <sup>^</sup>
Ms. Laurie Dubchansky <sup>^</sup>	In Memory of Wayne Jervis, Jr. <sup>^</sup>	Mr. & Mrs. Larry Miller <sup>^</sup>	Scolamieri/Colwell Family Trust <sup>^</sup>	Ben & Rose Weinstein <sup>^</sup>
Jessie J. Duffy <sup>^</sup>	Sean Johnson & Alex Ocampo <sup>^</sup>	Gretchen & Marshall Milligan <sup>^</sup>	D'Artagnan Scorza <sup>^</sup>	Sheila & Wally Weisman <sup>^</sup>
Ellen Eubanks <sup>^</sup>	Starr C. Johnson <sup>^</sup>	Steven Modglin <sup>^</sup>	Rob & Cathy Sevell <sup>^</sup>	John & Martha Wengert <sup>^</sup>
David & Joyce Evans <sup>^</sup>	Michael Galindo & Mary Quon Jung <sup>^</sup>	Dr. Ali Moinzadeh <sup>^</sup>	James & Alexis Sheehy <sup>^</sup>	Pat West <sup>^</sup>
Darcy Fleck <sup>^</sup>	The Brannan Family Foundation <sup>^</sup>	Ron Myrick <sup>^</sup>	Loretta Hirsh Shine <sup>^</sup>	Lori Williams & Stephen Schulte <sup>^</sup>
Laura E. Fox, M.D. & John D. Hofbauer, M.D. <sup>^</sup>	Mark A. Kadzielski <sup>^</sup>	Mr. Jacques Nack Ngue <sup>^</sup>	In Memory of Ruth & Leon Sirkin <sup>^</sup>	Valerie & Nathaniel E. Williams <sup>^</sup>
Carolyn Hope Fried <sup>^</sup>	Judith & Russell Kantor <sup>^</sup>	Arline M. Nakanishi <sup>^</sup>	Charlene & Mike Sievers <sup>^</sup>	In Honor of Laura Woolls <sup>^</sup>
Kenneth J. Friedman <sup>^</sup>	Regina & Richard G. Kaplan <sup>^</sup>	Marianne & Michael Newman <sup>^</sup>	Roman Silberfeld & Pat Klous <sup>^</sup>	Robert and Shealen Wynner <sup>^</sup>
Rosalie Friis-Ross <sup>^</sup>	Sally Karbelnig <sup>^</sup>	Marsha Niles <sup>^</sup>	Lee & Gail Silver <sup>^</sup>	
Howard J. Fulfro <sup>^</sup>	Elyse & Stanley Katz <sup>^</sup>	Russell Noel <sup>^</sup>	Karen & Gordon Silverstein <sup>^</sup>	
Dr. Robert Gasway & Kristen Wong <sup>^</sup>	Ken and Stefanie Kay <sup>^</sup>	Judy Nussenblatt <sup>^</sup>	In Memory of Bill Moynihan <sup>^</sup>	
Freddi & Marvin Gelfand <sup>^</sup>	Claudia E. Kazachinsky & Richard A. Sherer <sup>^</sup>	Drs. William Magee & Casey O'Connell <sup>^</sup>	Kurt & Keli Skarin <sup>^</sup>	
Marylyn Ginsburg & Chuck Klaus <sup>^</sup>	Peter Kazaras <sup>^</sup>	Dr. David Oh <sup>^</sup>	Catherine S. Skubik <sup>^</sup>	
Kelly Lynn Gitter <sup>^</sup>	Jennifer Keller <sup>^</sup>	Valerie Oishi <sup>^</sup>	Stephen & Judith Slagle <sup>^</sup>	
Bruce & Madelyn Glickfeld <sup>^</sup>	Albert Kelly & Marjorie Stevens Kelly <sup>^</sup>	Mary Rose & Edward Ortega <sup>^</sup>	Leslie Smith <sup>^</sup>	
Barbara Gollin <sup>^</sup>	Joel Kelly & Hedda Jason <sup>^</sup>	Steve Page <sup>^</sup>	Roberta Smith <sup>^</sup>	
Edith Gould <sup>^</sup>	In Memory of Mille Kern <sup>^</sup>	Sheryl J. Anderson & Family <sup>^</sup>	Mason A. Sommers & Rami Aizic <sup>^</sup>	
Dr. Stuart & Adrienne Green <sup>^</sup>	Sarah E. Kiefer <sup>^</sup>	Elsie & Peter Paterno <sup>^</sup>	Carol Fisher Sorgenfrei <sup>^</sup>	
Lenore S. & Bernard A. Greenberg Fund <sup>^</sup>	Terry Koepke <sup>^</sup>	Thomas Payne <sup>^</sup>	Carol Stein Sterling & James Sterling <sup>^</sup>	
Debra Grieb & John Mickus <sup>^</sup>	Kerry Korf <sup>^</sup>	Mr. Stephen Pescetti <sup>^</sup>	David A. Steinberg <sup>^</sup>	
Pam Grissom <sup>^</sup>	Carol Krause <sup>^</sup>	Carol Phillips & Bob Shapiro <sup>^</sup>	Tom Stempel <sup>^</sup>	
Kathy Speer and Terry Grossman <sup>^</sup>	Sharon & Joel Krischer <sup>^</sup>	Pauline & Drew Pomerance <sup>^</sup>	Taffy Stern	
Virginia Grossman	Jale Kutay <sup>^</sup>	Mrs. Eleanor Pott <sup>^</sup>	Kimberly Stirling <sup>^</sup>	
Scott Hall & Rhonda Church <sup>^</sup>	Nita Whitaker <sup>^</sup>	Michael Powell & Dr. Sheila Phillips <sup>^</sup>	Judy Stone <sup>^</sup>	
Diane & J.P. Harris <sup>^</sup>	Holly R. Lake <sup>^</sup>	Shelley Powsner & Stephen Skrovan <sup>^</sup>	Stephen J. Strauss & Harriet M. Rolnick <sup>^</sup>	
Johnny Ruth Harrison, M.D. <sup>^</sup>	Katherine L'Amour <sup>^</sup>	All My Friends Films <sup>^</sup>	Ellen & Steve Sugerman <sup>^</sup>	
Trish Harrison-Runnette & John Runnette <sup>^</sup>	Mr. & Mrs. Jack D. Lantz <sup>^</sup>	Duncan Qing <sup>^</sup>	Jeff Sung <sup>^</sup>	
Michael Lurey & Laurie Hasencamp <sup>^</sup>	Joan & Chris Larkin <sup>^</sup>	Lee Ramer <sup>^</sup>	Jack & Marlene Susser <sup>^</sup>	
Catherine Helm <sup>^</sup>	Marvin and Margaret Lee <sup>^</sup>	Tracy L. Ramont <sup>^</sup>	Mr. & Mrs. Mitchell Sussman <sup>^</sup>	
Eric & Carol Helm <sup>^</sup>	Gordon Lemke & Brian Rodgers <sup>^</sup>	Courtney Rangen <sup>^</sup>	Fran Sweeney <sup>^</sup>	
Phyllis & J. Michael Hennigan <sup>^</sup>	Dinny & David Lesser <sup>^</sup>	Stuart & Laurie Rice	Stephen & Karen Sweeney <sup>^</sup>	
Winifred C. Hervey <sup>^</sup>	In Loving Memory of Adam Rice <sup>^</sup>	In Loving Memory of Adam Rice <sup>^</sup>	Ellen Tam <sup>^</sup>	
Liz Levitt Hirsch <sup>^</sup>	Suzanne & David Robinson <sup>^</sup>	Suzanne & David Robinson <sup>^</sup>	Judith N. Taylor <sup>^</sup>	
Rand Hoffman & Charlotte Robinson <sup>^</sup>	Murphy & Ed Romano <sup>^</sup>	Murphy & Ed Romano <sup>^</sup>	Laney Techentin <sup>^</sup>	
Dr. & Mrs. H. Allen Hooper <sup>^</sup>	Bingo Roncelli <sup>^</sup>	Bingo Roncelli <sup>^</sup>	Mary & Peter Tennyson <sup>^</sup>	
Jeffrey Horn <sup>^</sup>	Nathalie & Jim Rosen <sup>^</sup>	Nathalie & Jim Rosen <sup>^</sup>	Marla Thornton <sup>^</sup>	
Dozar Office Furnishings <sup>^</sup>	Leonard J. & JoAnn Roth <sup>^</sup>	Leonard J. & JoAnn Roth <sup>^</sup>	Susan & William Tinkley <sup>^</sup>	
Douglas Hutchinson <sup>^</sup>	Ron & Sharon Ryan <sup>^</sup>	Ron & Sharon Ryan <sup>^</sup>	Eileen T'Kaye & David Bischoff <sup>^</sup>	
Dr. & Mrs. Robert Itami <sup>^</sup>	David A. & Karen Richards Sachs <sup>^</sup>	David A. & Karen Richards Sachs <sup>^</sup>	Russell Todd Agency <sup>^</sup>	
Susan & Larry Ivanjack <sup>^</sup>	Marsha & Imre Sallai <sup>^</sup>	Marsha & Imre Sallai <sup>^</sup>	Elizabeth Topkis <sup>^</sup>	
Mary Ann Jacobsen <sup>^</sup>	Jay & Linda Sandrich <sup>^</sup>	Jay & Linda Sandrich <sup>^</sup>	Valerie Vanaman <sup>^</sup>	
	Stephen J. Sass & Dr. Steven Hochstadt <sup>^</sup>	Stephen J. Sass & Dr. Steven Hochstadt <sup>^</sup>	Carol Vernon & Robert Turbin <sup>^</sup>	
	Wes Schaefer & Cathy King-Schaefer <sup>^</sup>	Wes Schaefer & Cathy King-Schaefer <sup>^</sup>	Jacob Villere <sup>^</sup>	
	Linda & Clifford Schaffer <sup>^</sup>	Linda & Clifford Schaffer <sup>^</sup>	Claire Vincent <sup>^</sup>	
	Marlene & Roger Schaffner <sup>^</sup>	Marlene & Roger Schaffner <sup>^</sup>	Denise & Peter Walsh <sup>^</sup>	
			Cliff Warner <sup>^</sup>	

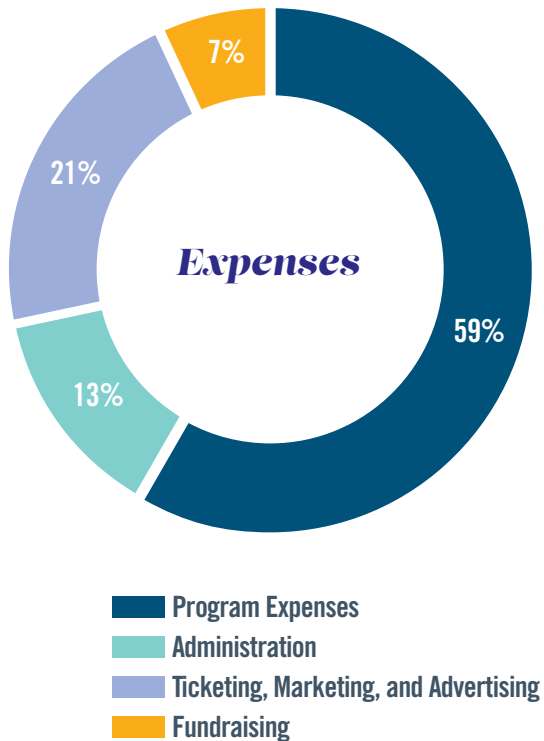
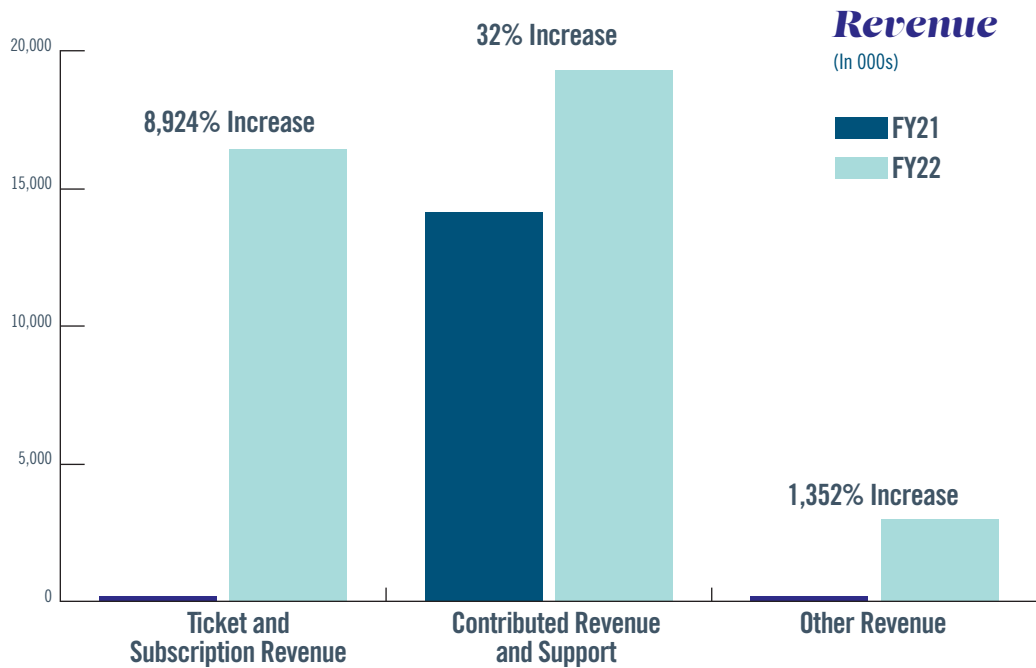
<sup>^</sup>Multi-year pledge  
<sup>^</sup>Deceased

***Audited Financials***

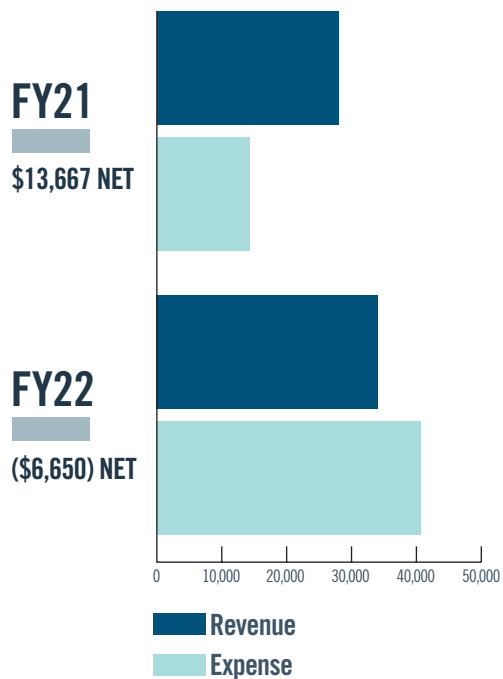
FISCAL YEARS ENDED JUNE 30

	2022 TOTAL (In 000s)	2021 TOTAL (In 000s)
<b>OPERATING REVENUE AND SUPPORT</b>		
<b>REVENUE</b>		
Net ticket and subscription revenue	\$ 16,243	\$ 180
Other performance revenue	9	58
Dividends and interest	86	80
Royalties	5	6
Net realized and unrealized gains	(6,727)	13,412
<b>OTHER REVENUE</b>	<b>\$ 2,962</b>	<b>\$ 204</b>
<b>Total Revenue</b>	<b>\$ 12,578</b>	<b>\$ 13,940</b>
<b>SUPPORT</b>		
Foundations, corporations, and individuals	6,656	12,396
Federal, state, and local government grants	10,213	160
Music Center Foundation distribution	661	649
Music Center Unified Fund distribution	156	168
Net Special Events	861	683
<b>Total Support</b>	<b>\$ 18,547</b>	<b>\$ 14,056</b>
<b>Total operating revenue and support</b>	<b>\$ 31,125</b>	<b>\$ 27,996</b>
<b>FUNCTIONAL EXPENSES</b>		
Program expenses	23,839	5,905
Administration	5,403	3,458
Ticketing, Marketing, and Advertising	8,695	2,281
Fundraising	2,764	2,685
<b>Total functional expenses</b>	<b>\$ 40,701</b>	<b>\$ 14,329</b>
<b>OTHER CHANGES IN NET ASSETS</b>		
Proceeds from insurance	1,204	-
Gain on loan forgiveness	1,722	-
<b>Total other changes</b>	<b>\$ 2,926</b>	<b>-</b>
<b>CHANGES IN NET ASSETS</b>	<b>(6,650)</b>	<b>13,667</b>
<b>NET ASSETS, beginning of year</b>	<b>\$ 75,077</b>	<b>\$ 61,410</b>
<b>NET ASSETS, end of year</b>	<b>\$ 68,427</b>	<b>\$ 75,077</b>





### Changes in Net Assets



***Audience Survey Remarks:***

“There’s something so magical about the Ahmanson. The shows are always spectacular.”

---

I am grateful for all the thought-provoking productions I’ve seen at the Taper. You are a crucial part of the Los Angeles and national theatre creative network. I especially appreciate your efforts toward building a diverse and inclusive audience.”

---

“I love the Kirk Douglas Theatre...it lends itself to intimate performances.”

**CTGLA.ORG/SUPPORT**

**CENTER  
THEATRE  
GROUP**

*Cover photo: L-R: Adam Godley, Simon Russell Beale and Howard W. Overshown in The Lehman Trilog. Photo by Craig Schwartz.  
This page: The North American touring company of Come from Away. Photo by Matthew Murphy.*