CECILY STRONG IN
THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE
By Jane Wagner
Directed by Leigh Silverman
SEPTEMBER 21 – OCTOBER 23, 2022

CLYDE’S
By Lynn Nottage
Directed by Kate Whoriskey
A co-production with Goodman Theatre
NOVEMBER 15 – DECEMBER 18, 2022

TWILIGHT: LOS ANGELES, 1992
Conceived, Written and Revised by
Anna Deavere Smith
Directed by Gregg T. Daniel
MARCH 8 – APRIL 9, 2023

World Premiere
A TRANSPARENT MUSICAL
Based on the Amazon series Transparent
Book by MJ Kaufman and Joey Soloway
Music and Lyrics by Faith Soloway
Choreographed by James Alsop
Directed by Tina Landau
MAY 23 – JUNE 25, 2023

World Premiere
FAKE IT UNTIL YOU MAKE IT
By Larissa FastHorse
Directed by Michael John Garcés
AUGUST 2 – SEPTEMBER 3, 2023
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A Transparent Musical

Based on the Amazon series “Transparent”

Book by
MJ Kaufman and Joey Soloway

Music, Lyrics, and Vocal Arrangements by
Faith Soloway

With
Jimmy Ray Bennett      Daya Curley      Dahlya Glick      Emily Goglia
Kasper      Samora la Perdida      Liz Larsen      Peppermint
Robert Pieranunzi      Zachary Prince      Justin Rivers      Futaba Shioda
Murphy Taylor Smith      Sarah Stiles      Pat Towne      Adina Verson
Alanna Darby      Ty-Gabriel Jones      Jonathan Ritter

Scenic Design
Adam Rigg

Costume Design
Toni-Leslie James

Lighting Design
Jen Schriever

Sound Design
Kai Harada

Projection Design
Yee Eun Nam

Hair and Wig Design
Matthew Armentrout

Orchestrations
John Clancy

Music Direction and Arrangements
Julie McBride

Casting
The Telsey Company
Patrick Goodwin, CSA
Charlie Hano, CSA

Additional Casting
Michael Donovan, CSA
Richie Ferris, CSA

Associate Artistic Director
Kelley Kirkpatrick

Production Stage Manager
David S. Franklin

Choreographed by
James Alsop

Directed by
Tina Landau

A Transparent Musical will be performed with a 15-minute intermission

MAY 20 – JUNE 25, 2023  MARK TAPER FORUM
DIRECTOR’S NOTE

I’ve written many director’s notes, but never one like this. But there’s never been a time like this, or a musical like this, so…

I WAS THINKING ABOUT WHY I so passionately wanted to direct A Transparent Musical, and here’s what came up: because it centers and celebrates queer people, and it centers and celebrates Jewish people (both of which I am); because it depicts family in a way that is relatable and that offers a path towards compassion and healing in our own; because it offers a vision of a possible world that is more inclusive, more loving, more fluid. But, as of this writing, another reason has sadly taken precedence: because the past is not past. Once again in human history, although it likely never actually stops being true, lives are being attacked and people are in danger. Trans people—and queer people, Jewish people, Black people, people of any color other than white, people who deviate in any way from the norm of the ‘standing order’ that built and continues to hold power and privilege in this country. If you’re unaware of the various and nefarious ways in which trans lives are currently under attack, I urge you to go to translegislation.com or aclu.org/legislative-attacks-on-lgbtq-rights to overview the historic amount of anti-trans legislation at play in our country.

The queer world of Weimar Berlin just before the rise of Nazism serves well as a reflection of and warning about our own times. We want to go on living as if the past is history and not still alive—in our culture, in our dreams, in the ancestors that still reach for us—but the past is not past, and through this show we sing that and shout that, and we stand up and stand proud and put precious, vulnerable souls and bodies onto a stage to say we are here, we are queer, we are ‘deviant,’ we are different, and isn’t that wonderful and miraculous and something to sing and dance about? As the saying goes, “When danger approaches, sing to it.” And so, we sing.

In my view (and that of the show as I interpret it), we all live within ‘a standing order’ in society, in our families, in our sense of self—our roles and our behavior are bound by both external and internal expectations. Binary ways of thinking dominate, and allow for and lead to forms of repression and control. Everyone’s stuck in roles, stuck in routines, stuck with labels, stuck by expectations. But what if we all could break free and enter a realm of possibility and fluidity and multitudinous identity, declaring as Walt Whitman did, “I contain multitudes”…? What if, somewhere in a possible future, there is a new standing order, where nothing is prescribed and everything is up for grabs and reinvention—where nonbinary ways of thinking allow for a greater variety and depth—where the fluidity of people and life, including how we define ourselves and who we are to each other, is embraced and celebrated?

The journey of transitioning from an old self to a new one is surely different for each individual, but also likely rocky for everyone. And often in families, a transition for one person leads to transitions for everyone. It’s hard and takes work but this is my wish, for myself and us all: that we embrace a transition into new ways of seeing and being, that every person is allowed and encouraged to be their most authentic self and that, in that self, they’re able to live in a world that offers support, safety, and recognition of their identity—even when they may transition again. And again. May we transition over and over into something way more multitudinous and contradictory and surprising than we ever dreamed possible. May we love and protect each other. For me, A Transparent Musical carries that dream.

—Tina Landau, A Transparent Musical Director

CONTINUING THE CONVERSATION: Scan the QR code for additional resources and information about the themes and communities represented in the show.

Please note: In our production, a multiracial cast portrays the population at the Institute for Sexual Research. However, this casting is not historically accurate. Despite the multi-racial makeup of Weimar Berlin, the milieu of the Institute was predominantly white. Our casting reflects a fantasy version of the Institute. We also hope that it can call attention to the whitewashed lens of queer history and the erasure of queer and trans people of color from European LGBTQ history.
CAST

JIMMY RAY BENNETT  DAYA CURLEY  DAHLYA GLICK  EMILY GOGLIA

KASPER  SAMORA LA PERDIDA  LIZ LARSEN  PEPPERMINT

ROBERT PIERANUNZI  ZACHARY PRINCE  JUSTIN RIVERS  FUTABA SHIODA

MURPHY TAYLOR SMITH  SARAH STILES  PAT TOWNE  ADINA VERSON
Please turn off all electronic devices such as cellular phones and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

CAST
(In order of Introduction)

Marv/Magnus Hirschfeld ................................................................. Pat Towne
Davina/Darlene ............................................................................. Peppermint
Rabbi Raquel/Gittel/Queerdo ....................................................... Murphy Taylor Smith
Hyman/Karl/Queerdo/Others ..................................................... Jimmy Ray Bennett
Ali Pfefferman/Ari ................................................................. Adina Verson
Shelly Pfefferman ................................................................. Liz Larsen
Maura Pfefferman ................................................................. Daya Curley
Sarah Pfefferman/Queerdo ................................................... Sarah Stiles
Josh Pfefferman/Queerdo .................................................. Zachary Prince
Ezra/Edward ............................................................................... Kasper
Len/Queerdo/Others .............................................................. Robert Pieranunzi
Megan/Queerdo/Others ......................................................... Emily Goglia
Other Megan/Dora/Queerdo/Others .............................................. Samora la Perdida
Charlotte/Charli/Others ......................................................... Justin Rivers
Gerd/Queerdo/Others .............................................................. Futaba Shioda
Shlohmo/Queerdo/Others ........................................................ Dahlya Glick

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

UNDERSTUDIES
Ali/Ari (Dahlya Glick), Shelly (Emily Goglia), Josh (Robert Pieranunzi), Sarah (Emily Goglia), Maura (Alanna Darby), Marv/Magnus (Jimmy Ray Bennett), Davina/Darlene (Samora la Perdida), Ezra/ Edward (Futaba Shioda), Rabbi Raquel/Gittel (Alanna Darby), Len (Jonathan Ritter), and for all other roles and ensemble: Ty-Gabriel Jones, Jonathan Ritter

STAGE MANAGERS
Jessica Keasbury-Vnuk, Miriam Mendoza

ORCHESTRA
Julie McBride: Conductor/Keyboard 1
Noriko Olling: Associate Music Director/Keyboard 2
Olivia Breidenthal: Violin
Rusty Higgins: Reeds
Johann Frank: Guitar
Jennifer Leitham: Bass
Lance Lee: Drums/Percussion
Andres Cerullo: Keyboard Sub.
Robert Payne: Music Contractor
SONGS

ACT ONE

STANDING ORDER ................................................................. Company
HOW ................................................................. Maura, with Ali, Sarah, Josh
IF YOU ARE YOU ................................................................. Ali
IT’S A LOT ................................................................. Ali, Ezra
WHO SUFFERED MORE ............................................................ Shelly, Maura
3 GROWN-ASS SIBLINGS ......................................................... Josh, Sarah, Ali, Bar Patrons
CHOSEN FAMILY .......................................................... Davina, Maura, LGBTQ Group
YOU MUST BE (LOVE AT THE JCC) .................................................. Raquel, Josh
THE SECRET TO A MARRIAGE .................................................. Shelly, with Josh, Sarah, Ali
LAVENDER SONG* .............................................................. Magnus, Queerdos

ACT TWO

JEWISH AND QUEER .......................................................... Magnus, Queerdos
NOT IN MY BODY ............................................................... Ali, Queerdos
STEADY NOW................................................................. Davina, Ezra
WHAT’S IN A NAME ........................................................... Ali/Ari, Magnus, Gittel, Queerdos
MOM IN A CAR ................................................................. Sarah
DEVIANT ................................................................. Dora, Gerd, Charlotte, Queerdos, Ali, Magnus
EMERGENCY CONTACT ...................................................... Shelly, Maura
QUARTET ................................................................. Sarah, Josh, Len, Raquel
NEVER LOOK BACK ............................................................. Maura
A NEW STANDING ORDER .................................................. Maura, Ari, Davina, Company

*Das Lila Lied or The Lavender Song, which is woven through A Transparent Musical, has been called by some historians the first gay anthem, despite remaining largely unknown today. Written in 1920 for a performance in the Berlin cabaret scene, with lyrics by Kurt Schwabach and music by Misha Spoliansky (under the pseudonym Arno Billig), the song was dedicated to Magnus Hirschfeld.

Over a hundred years later, these final lyrics still reverberate in this new century:
Round us all up, send us away // that’s what you’d really like to do // But we’re too strong, proud, unafraid // in fact we almost pity you // You act from fear, why should that be // What is it that you are frightened of // The way that we dress // The way that we meet // The fact that you cannot destroy our love // We’re going to win our rights // to lavender days and nights
WHO’S WHO

JIMMY RAY BENNETT (Hyman/Karl/Queerdo/Others, U/S Marv/Magnus; he/him) is co-creator of the Off-Broadway improvised “cult hit” The Nuclear Family as well as the Extended Family Sundance and IFC. Past theatres include The Arena, The Alliance, The McCarter, La Jolla Playhouse, Barrow Street, NYTW, The Duke on 42nd, New York City Center, the Kennedy Center, and Madison Square Gardens. TV: Billions, The Blacklist, Hand Of God, Hot in Cleveland, AJ And The Queen, The Daily Show, DL Hughley’s Endangered Species List (Peabody), Better Nate then Ever (Disney+), and the upcoming horror All You Need Is Blood. He is also Floyd in GRAND THEFT AUTO V. Go figure. @jimmyraybennett

DAYA CURLEY (Maura Pfefferman, she/her). Daya was active in the Northern California theatre circuit before making the difficult decision to step away and complete her gender transition. Her frequent work on development workshops with companies like TheatreWorks Silicon Valley and San Jose Rep led to appearances in a number of world and regional premieres. Her performance in Irving Berlin’s Miss Liberty garnered a Bay Area Theatre Critics Circle award. On her return to the stage, Daya was playing the title character in workshops for the musical Stu for Silverton. She was also set to appear in a production of The Rocky Horror Show at A.C.T. in San Francisco, canceled at the start of the pandemic. She is thrilled to make her Center Theatre Group debut with A Transparent Musical. When not on stage, Daya feeds her roller coaster addiction and brags about her Guinness World Record “Most Roller Coasters Ridden in a 24-Hour Period”, an event documented on The Discovery Channel as 30 Roller Coasters in 24 Hours. She co-wrote the book/music/lyrics for the musical becoming Britney, which premiered at FringeNYC and then won a Bay Area Theatre Critics Circle award for original script. dayacurley.com

ALANNA DARBY (Swing, she/her) is a transgender actor, singer, and writer. Recent credits include As You Like It at La Jolla Playhouse and Dracula at Actor’s Theatre of Louisville. Television: Seasoned (Showtime), The Other Two (HBO Max). Regional Theatre: Arms and the Man, A Christmas Carol: On Air, The Thanksgiving Play (A.C.T.), Imaginary Cuckold (Moliere in the Park), Treasure Island, Macbeth (Berkeley Repertory Theater), Stage Kiss (SF Playhouse). BA from USC and MFA from ACT.

DAHLYA GLICK (Shlohma/Queerdo/Others, U/S Ali/Ari; they/them) is beyond honored to be in this dream-come-true production and CTG debut! Theatre: A Wicked Soul in Cherry Hill (The Geffen Playhouse), Emojiland (First Nat’l Tour), The Addams Family (5-Star Theatricals), TV: Awkwafina is Nora of Queens, Scream Queens, SpongeBob SquarePants, Perry Mason, I Love Dick, I Can See Your Voice. Proud member of Story Pirates, UCB’s Quick and Funny Musicals, and comedic band, Femmedy Trio (@femmedytrio). Check out their original performance under Dahlya Mani. Love to family, friends, talent reps, and CTG/ A Transparent Musical team! Performance dedicated to grandparents, Henni and Ralph Glick, holocaust survivors, without whom they would not be here today. @oprahwinfreckle; dahlyaglick.com

EMILY GOGLIA (Megan, U/S Shelly, U/S Sarah; she/her) is thrilled to join this exciting new production. Credits include Christina Aguilera’s MasterClass, Grease, Live! (Fox), The Sing Off (NBC), winner of The Christmas Caroler Challenge (CW), Bug Therapy (Animated Short), Evita (Eva Peron), Kinky Boots (Lauren), Rent (Maureen), Carousel (Carrie), Into the Woods (The Baker’s Wife), & viral sensation Postmodern Jukebox. Emily’s award-winning one-woman show, STAGES: Girl Meets Boy, Boy Meets Boy, Girl Meets Drink, has been performed to sold out crowds at New York’s hottest supper clubs including Feinstein’s/54 Below, The Metropolitan Room, L.A.’s Rockwell Table & Stage, and most recently at the Hollywood Fringe Festival. You can hear her singing voice on several movies and studio albums. Emily also performs around the world with Disney in Concert, and travels with the USO Show Troupe, performing for the military and their families. Thank you to Michael Donovan, and love to my family and Hercules. emilygoglia.com @emilygoglia

TY-GABRIEL JONES (Swing, they/she/he) is honored to make their Center Theatre Group / Mark Taper Forum debut as a swing for the world premiere of A Transparent Musical. Ty-Gabriel is a Syracuse, NY native and Nazareth College Musical Theatre BFA graduate represented by Gray Talent Group. Regional credits include Christmas In Connecticut (Goodspeed Opera House), Damn Yankees (The Arvada Center), Camelot (Gulfshore Playhouse), The Little Mermaid and Aladdin (Disney Cruise Line), EUBIE! (Westcoast Black Theatre Troupe), and the original cast album of Love Is Love Is Love The Musical. Last year, Ty-Gabriel premiered two of their original plays, Earl Grey & Green and Down with The Most Beautiful of The Flock, an LGBTQ+/Gender Queer themed monologue series in the New York Theatre Festival. Thank you to my family, friends, agents, and the A Transparent Musical team for your love and support! ty-gabriel.com. Instagram: @_ty_gabriel_ For resources on understanding gender identities and how to be an ally to transgender and non-binary folx, visit thetrevorproject.org/resources.

KASPER (Ezra/ Edward, they/them) is an L.A. based actor, singer, and multi-instrumentalist. Most recently, they played the titular role in Amina (prod. Lena Waithe/Hillman Grad) which premiered at Tribeca and screened before Jordan Peele’s Nope in theaters nationwide. This past fall they
starred in The Fun-Raiser, a feature film from showrunner Karl Gajdusek, and just wrapped production on the new Audible scripted podcast Earworms from Arvind Ethan David. In 2019, they played Reza in the musical Once, becoming the first Black actor cast in the history of the show. Other notable credits: Geeked Thoughts (Netflix), The Vicksburg Project (Mabou Mines), Hymns (Getty Villa/Four Larks), Hive Rise (Geffen MOCA/The Industry), Frankiestein (The Wallis/Four Larks), 13th Point (Geffen Playhouse), Recorded in Hollywood (Kirk Douglas Theatre). They have lent their voice to Disney, providing vocals for the animated series The Lion Guard theme song, as well as opening for Grammy Award-winning artists like Macy Gray and Verdine White from Earth, Wind & Fire. Instagram: @kaspertheenbyghost Website: kasperofficial.com

SAMORA LA PERDIDA (Other Megan/Dora/Queerdo/Others, U/S Davina/Darlene; she/they) is a trilingual creator and performer who starred in the 2022 Off-Broadway productions of Soho Rep’s Notes on Killing Seven Oversight, Management and Economic Stability Board Members, and Quiara Alegria Hudes’ My Broken Language at Signature Theatre. She recently performed in TikTok star Dylan Mulvaney’s Day 365 Live! at the Rainbow Room, workshops the lead role of John Leguizamo’s new musical comedy SHESUS, and modeled for Collective Power, Adidas’ femme collection. Samora wrote and starred in the Spanglish rap opera, pata, pata, maricón, which premiered at Ars Nova’s ANT Fest and recently gave a TEDxTalk entitled, Do Latines Need to Speak Spanish? Finding Your Lost Mother Tongue. Samora graduated from Carnegie Mellon with degrees in Drama and Global Studies and was a YoungArts Presidential Scholar at LaGuardia High School. @samoraperdida


PEPPERMINT (Davina/Darlene; she/her) was the first Transgender woman to originate a principal role in a Broadway musical. Fans know her as a runner up from Season 9 of RuPaul’s Drag Race. An established entertainer and recording artist, she regularly performs to sold out crowds around the world. Broadway: Heads Over Heels. TV: Call Me Mother, Harlem, Survival of the Thickest, Translation, and more. Albums: A Girl Like Me: Letters to My Lovers, Hardcore Glamour, Servin’ It Up, Sugar & Spiked, and Black Pepper available on itunes and Google Play.

ZACHARY PRINCE (Josh Pfefferman/Queerdo; he/him). Zachary tricked the brilliant creators of A Transparent Musical into casting him and somehow it worked. An Orange County native, A Transparent Musical marks his CTG debut. He was last seen as “Tateh” in Bay Street Theater’s acclaimed production of Ragtime. Broadway credits include: Honeymoon in Vegas, On A Clear Day You Can See Forever, and Baby It’s You. International: An American in Paris (Adam) at Théâtre du Châtelet. National Tour: Jersey Boys (Frankie Valli). Off-Broadway: The Last Five Years (Jamie Standby) at 2ST (director: Jason Robert Brown). Selected Regional Credits: The Glass Menagerie (Tom Wingfield) at Pioneer Theatre Company, Parade (Leo Frank) at Theatre Raleigh, Grand Horizons (Brian) at Asolo Rep, Triangle (Ben/Vincenzo); TBA Award-Best Performance by a Leading Actor) at Theatreworks Silicon Valley, and Into The Woods (Baker) at Kansas City Rep (director: Moises Kaufman). Zachary has performed as a guest artist with symphonies across the continent, including the Cincinnati Pops, Philadelphia Orchestra, Sun Valley Summer Symphony, Carolina Philharmonic, Omaha Symphony, Southwest Florida Symphony, Steamboat Orchestra, and Pittsburgh Symphony Orchestra. BFA, Carnegie Mellon School of Drama. For Brandon, Bessie, and Winnie. Insta: @zachyprince; zacharyprince.com

JONATHAN RITTER (Swing, he/they) has appeared on Broadway in Finding Neverland (Albert, OBC), Wicked (Fiyero u/s), and Sweet Charity starring Christina Applegate. Tours: Pretty Woman, Wicked, The Addams Family Regional: Michael Boyd’s Here To Recruit You (Harvey Milk), West Side Story (A-rab), Tales Of The City, Fiddler On The Roof, Flesh & Spirit. An avid songwriter, Jonathan released his original EP “Lovers in a Different Life” which can be streamed on Spotify, Apple Music etc. Jonathan studied acting at William Esper Studio in NYC and trained on scholarship at Edge Performing Arts Center. jonathanritter.com @fairygodritter @shushuent

JUSTIN RIVERS (Charlotte/Charli/Others, all pronouns). Justin is proud to be making their L.A. debut with this amazing group of people. A recent graduate of Point Park University, Justin’s previous roles include Lola (Kinky Boots), Berthe (Pippin), Mr.Franklin/joop (Passing Strange). They want to thank everyone who has helped them get to this point and played a part in their journey. IG: @__justinrivers

FUTABA SHIODA (Gerd/Queerdo/Others, U/S Ezra; he/him) is an actor and cultural worker of trans and Asian experience. His work bridging art and advocacy have earned him an OBIE.
Award and the Paul Robeson Award. Select theatre credits: Clown in The 39 Steps (Repertory Theatre of St. Louis), Galatea in Galatea (WP Theater), NoFi in BLUSH (SoHo Rep), Molly (u/s) in A Little More Alive (Barrington Stage Company), Alexi Darling/Swing in RENT (20th Anniv. Tour), and developmental work with Lincoln Center, Signature Theatre, Roundabout Theatre Company, The Kennedy Center, Ogunquit Playhouse, Portland Center Stage, and Bucks County Playhouse. Film: Therapist Crush (upcoming), Sideways Smile. Voice Over: Kennedy Center for Young Audiences, Spotify’s Raise Your Voice. Thank you to Anqa, Irene, and friends. futabashioda.com / @futabashioda

MURPHY TAYLOR SMITH (Rabbi Raquel/Gittel, she/her) is an actress and musical theatre composer/lyricist. She’s thrilled to be making her regional debut in a show dedicated to uplifting trans people even as political forces around the country conspire to silence them. Web: Cancellation Island (Topic Studios), Bedlam: The Series (Bedlam). Educational: Originated the role of Kitty Minx in Joe Iconis’ Love in Hate Nation. Music/Lyrics: Elektric, a trans woman-centered Orestesia. RADIO: A Musical Ghost Story, a lesbian horror/romance retelling of the film. The RADIO original cast album and her latest single Monster are available to stream on Spotify and Apple Music. For my family and my community, always. @msmurphysmith /murphytaylorsmith.com


ROBERT (BOBBY) PIERANUNZI (Len/Queero/Others, U/S Josh; he/him). Robert (Bobby) Pieranunzi’s career spans from CA to NY and many places in between, but home will always be Chicago. National Tours: A Bronx Tale (Frankie Coffeecake), Bright Star (Swing, Dance Captain). Regional: Mary Poppins (Bert), Thoroughly Modern Millie (Jimmy), Bye Bye Birdie (Albert), CATS (Munkustrap), to name just a few favorites. Endless love to family, friends, and KMR. And to this outstanding group of artists, led by an extraordinary creative team: a million and one thank yous for an unforgettable experience! My heart is full! @robertpieranunzi

PAT TOWNE (Marv/Magnus Hirschfeld, he/him) is an award-winning actor, director, and producer who is thrilled to be making his Taper debut. Theatre: Rock of Ages Hollywood; The Thanksgiving Play; Hoboken to Hollywood—LAW weekly Award, Best Musical; Stonework: The Rise & Fall & Rise of Buster Keaton and Kiss Me Kate at the Pasadena Playhouse; Charles Busch’s DIE, MOMMIE, DIE at the Kirk Douglas Theatre; Neil Simon’s Laughter on the 23rd Floor at The Garry Marshall Theatre. Originally from Chicago, Pat was a founding member of the famed Annoyance Theatre, which recently celebrated its 35th anniversary. There, he starred as The Clown in the longest-running musical in Chicago history—Co-Ed Prison Sluts, and as Greg in The Real Live Brady Bunch, and went on to direct The Brady’s... Off-Broadway: Directing: world premiere of Frank Zappa’s Joe’s Garage; Exorcistic: The Rock Musical Parody Experiment—Best Musical; Hollywood Fringe Festival; SKETCHES from The National Lampoon; Ionesco’s Exit the King; Gerey Stories—Ovation Award, Best Musical; Ray Bradbury’s Kaleidoscope for SciFest Los Angeles. Television: Transparent, I Love Dick, Mad Men, Boston Legal, Desperate Housewives, Las Vegas, Gilmore Girls, among others. pattowne.com

ADINA VERSON (Ali Pfefferman/Ari; they/she). Theatre credits include the original cast of Indecent (Broadway, Ahmanson), Wives (Playwrights Horizons), Collective Rage... (MCC), Eddie and Dave (Atlantic Theatre Company), and The Lucky Ones (Ars Nova), for which they were nominated for a Lortel award. TV credits include Poppy White on Only Murders in the Building, Dr. Tabitha Park on New Amsterdam, Nannerl Mozart on Mozart in the Jungle, and Miriam Setrakian on The Strain. They can be heard narrating the audiobooks Motherf*cking, Trust Exercise, and Yonahlossee Riding Camp for Girls. Adina holds a BFA from The Boston Conservatory, and an MFA from the Yale School of Drama. Love always to M&Z.

TINA LANDAU (Director, she/her). Broadway credits include The SpongeBob Musical (also concever; Drama Desk & Outer Critics Circle winner, Best Direction and Best Musical, 12 Tony Award noms), Tracy Letts’ Superior Donuts, and the revival of Bells Are Ringing (Tony noms.) Tina both wrote and directed the plays Ms. Blakk for President (with Tarell McCraney, Steppenwolf), Space (Steppenwolf, The Taper, The Public NYC), Beauty (La Jolla Playhouse), Stonewall: Night Variations (En Garde Arts), and the musicals Floyd Collins (composer Adam Guettel) and Dream True (composer Ricky Ian Gordon). Off-Broadway, she’s directed premieres including Tarell McCraney’s Head of Passes (also Taper), In the Red and Brown Water, and Wig Out!, Bill Irwin and David Shiner’s Old Hats, Paula Vogel’s A Civil War Christmas, and many of the plays of Chuck Mee. Tina’s an ensemble member at Steppenwolf Theatre in...
Chicago, where her over 20 productions include McCraney’s The Brother/Sister Plays, The Tempest, and The Time of Your Life (also Seattle Rep, ACT). She was an Artist-in-Residence at Little Island in NYC, a USA Fellow, and recipient of awards from the Obies, Drama Desks, Outer Critics, Drama League, NEA, Rockefeller, and Princess Grace foundations. Tina is the co-author, with Anne Bogart, of The Viewpoints Book. Her new musical REDWOOD (book and co-lyrics, with composer Kate Diaz) will premiere next season at La Jolla Playhouse starring Idina Menzel.

MJ KAUFMAN (Book Writer, he/they). MJ Kaufman is an NYC / Lenapehoking-based playwright from Portland, OR. Their plays have been seen at The Public Theater, WP Theater, National Asian American Theater Company, Williamstown Theatre Festival, and numerous other theatres and schools around the country as well as in Russian in Moscow and in Australia. MJ has received awards such as the Helen Merrill Emerging Writers Award, the ASCAP Cole Porter Prize in Playwriting, and the Jane Chambers Prize in Feminist Theatre. They have held residencies at the New Museum, MacDowell Colony, and SPACE on Ryder Farm and are currently a resident playwright at New Dramatists. MJ curated two seasons of Trans Theater Fest at The Brick and co-founded Trans Lab Fellowship, a program to support emerging transgender theater artists. They are currently a core community member of Breaking The Gnarlie Hose and composed the songs for its “Musicale Finale.”

JOEY SOLOWAY (Book Writer, they/them). Joey Soloway is an artist, activist, and filmmaker. They created the Emmy- and Golden Globe–winning series Transparent and cult feminist series I Love Dick, both from Amazon Studios. Joey is currently working on The South Commons Experiment, a limited documentary series about growing up in a ‘racial utopia.’ They are also exploring the life of the mother of Abraham with a brand-new podcast and a documentary series. Joey is a co-founder of TimesUp and co-creator of 5050 by 2020 and The Disruptors Fellowship, bringing trans, undocumented, and disabled artists of color into Hollywood. They launched theatre productions The Real Live Brady Bunch, The Miss Vagina Pageant, Hollywood Hellhouse, and The Gnatlie Hose Show. They co-founded community organizations including East Side Jews and Temple Nefesh. They identify as trans and nonbinary and use they/them pronouns.

FAITH SOLOWAY (Composer and Lyricist, they/them). Faith Soloway is a composer, writer, and performer. They wrote for all four seasons of the groundbreaking television show Transparent, and composed the songs for its “Musicalc Finale.” Faith’s roots are in the musical comedy world. They began their career in Chicago as the musical director of The Second City. As a founding member of The Annoyance Theater, they composed and directed Co-ed Prison Sluts, one of the longest-running original musicals in Chicago, and The Real Live Brady Bunch, which toured nationally. As a songwriter, they were nominated for a Boston Music Award for best new folk artist. They created the The Miss Vagina Pageant, which won the LA Weekly Award for best original musical, “Jesus Has Two Mommies,” and dozens of other musicals. Recently, they wrote the music for the upcoming Audible podcast Dykes To Watch Out For, based on Alison Bechdel’s comic strip. Faith currently serves as Artistic Urban Improv, a social-emotional learning program which serves Boston’s public schools.

JAMES ALSOPO (Choreographer, she/her) most recently choreographed the Peacock musical TV series Girls5eva, executive produced by Tina Fey. Her choreography has also been featured on Pose, Soundtrack, Gossip Girl, and the upcoming season of Emily in Paris. Her work can also be seen in the Kerry Washington sitcom Unprisoned. She began her career as a co-choreographer of Beyoncé’s videos, tour, and promotional materials for Who Run the World (Girls), Dance For You, and Love on Top. She also assisted in choreographing Booty by Jennifer Lopez and worked with Paul Thomas Anderson for the HAIM music video Just A Little of Your Love. After choreographing the entire season of Maya & Marty, she was asked by Tina Fey and Jeff Richmond to choreograph season three of The Unbreakable Kimmy Schmidt and has since worked for shows on NBC, Showtime, Netflix, and others. When not working with top stars, she teaches around the country and world, educating young artists and dancers to be who they are in their art form and love it.

ADAM RIGG (Scenic Designer, they/them), is an award-winning set and costume designer based in New York. They have designed more than 50 world premiere productions and received a Special Drama Desk Award 2022. Broadway: The Skin of Our Teeth (Lincoln Center Theater; Tony Nomination; Outer Critics Circle Award for Outstanding Set Design). Recent and other notable highlights include White Girl in Danger (Second Stage Theater & The Vineyard Theatre), On Sugarland (NYTW, Lucille Lortel Award for Outstanding Scenic Design), Cullud Wattah (The Public Theater; Lucille Lortel Award Nomination), Fefu and Her Friends (TFANA, Henry Hewes Design Awards Special Citation for Scenic Design), soft (MCC Theater), and Is God Is (Soho Rep). Upcoming projects include El Niño at The Metropolitan Opera and the world premiere of Sufjan Stevens’ Illinois at The Fisher Center at Bard, directed and choreographed by Justin Peck. adamriggdesign.com

TONI-LESLIE JAMES (Costume Designer, she/her) Broadway: Birthday Candles; Paradise Square; Thoughts of a Colored Man; Bernhardt/Hamlet; Come From Away; Jitney; Amazing Grace; Lucky Guy; The Scotsboro Brothers; Finian’s Rainbow; Chita Rivera: The Dancer’s Life; Ma Rainey’s Black Bottom; King Hedley II; One Mo’ Time; The Wild Party; Marie Christine; Footloose; The Tempest; Twilight: Los Angeles, 1992; Angels in America;
Chronicle of a Death Foretold; Jelly’s Last Jam; and The Old Man and the Pool Awards: Four Tony nominations, Drama Desk Award, Lucille Lortel Award, and two Hewes Design Awards.

JEN SCHRIVER (Lighting Designer, she/her). Also at CTG: Lackawanna Blues and School Girls, or the African Mean Girls Play. Broadway: A Strange Loop (Tony Nomination), Death of a Salesman (Tony nomination), 1776, Birthday Candles, Lackawanna Blues, Grand Horizons, What the Constitution Means to Me (also on Amazon), The Lifespan of a Fact, Eclipse, John Leguizamo’s Ghetto Klown. Off-Broadway Includes: White Girl In Danger (2ST/Vineyard), To My Girls, SuperHero (2ST), Shhh (Atlantic), A Bright New Boise, My Broken Language, Thom Pain, Night is a Room (Signature); Strange Interlude (Transport Group); The Moors (Playwrights Realm). Currently on Tour: 1776. Opera: A Thousand Splendid Suns (World premiere, Seattle Opera), Die Fledermaus, Pearl Fishers (Metropolitan); Faust; A Midsummer Night’s Dream, La Traviata (Mariinsky, Russia); and The Pearl Fishers (ENO). OBIE Award for sustained excellence in design. Adjunct: Production. Mom: Henry. jenschriever.com

KAI HARADA (Sound Designer, he/him). Broadway: Kimberly Akimbo; The Old Man and the Pool; Mister Saturday Night; Head Over Heels; The Band’s Visit (Tony Award, Drama Desk Award); Amélie; Sunday in the Park with George, Allegiance; Gigi; Fun Home, On the Town, First Date, Follies (Tony, Drama Desk Nominations); and Million Dollar Quartet. Other: Hercules (Papermill); Mermie We Roll Along (NYTW); Crazy For You (Chichester Festival); The Karate Kid (Stages St. Louis); The Bedwetter (Atlantic); Swept Away (Berkeley Rep); Soft Power (Public Theatre, CTG); Marie: Dancing Still (5th Ave); The Light in the Piazza, Candide (L.A. Opera); We Live in Cairo, The Black Clown (ART); Zorro (Moscow; Atlanta); Hinterrn Horizont (Berlin); Sweeney Todd (Portland Opera); assorted musicals at City Center Encores! and the Kennedy Center. Recorded Media: Spandex: The Musical, Row (Audible/WTF). Audio Consultant for the revival of Hedwig and the Angry Inch. Education: Yale University.

YEE EUN NAM (Projection Design, she/her). Yee Eun Nam is a visual artist and a media designer for live performances. Her works have been shown on Off-Broadway and regional theaters as well as major opera houses and symphonies across the United States. Recent collaboration for Opera/Music projects include Detroit Opera, Opera Omaha, LA Opera, Opera Saint Louis, Boston Lyric Opera, REDCAT, San Francisco Symphony, Los Angeles Chamber Orchestra, New World Center, The Soraya. Theatre projects include Audible Theatre, Ma-Yi Theater Company, Center Theatre Group, South Coast Rep, Pasadena Playhouse, Geffen Playhouse, The Movement Theatre Company, Kansas City Rep, Wallis Annenberg Center for the Performing Arts, Getty Villa, Latino Theater Company, and many more. Yee Eun was nominated for The Lucille Lortel Awards for her work on Long Day’s Journey into the Night in 2022 and is a winner of LADCC Theatrical Excellence for CGI/Video in 2020 for her work on Mother of Henry with LTC. Upcoming: X: the Life and Times of Malcom X (Metropolitan Opera). She is a member of United Scenic Artists, Local 829. MFA in Theater Design at UCLA. BFA in Design and Metal Craft at SNU in Seoul, Korea. Portfolio: yeeeunnam.com

MATTHEW ARMENTROUT (Hair/ Wig Design). Broadway: Paradise Square (Drama Desk Nominee), Birthday Candles, Flying Over Sunset, Bernhardt/Hamlet, The Sound Inside (Hair Consultant). Off-Broadway: Dear World (NYCC Encores!), Suff’s (The Public), The Visitor (The Public), Mermly We Roll Along (Roundabout), Othello (NYSE). National Tour: Itjney. Regional: Ava: The Secret Conversations (Geffen Playhouse), Who’s Afraid of Virginia Woolf (Yale Rep), Today Is My Birthday (Yale Rep), Bliss! (The 5th Avenue), Paradise Square (Berkeley Rep.)


JULIE MCBRIDE (Music Director, Conductor, Arranger, she/her). Julie McBride is currently the music director for Moulin Rouge! on Broadway. Other Broadway Credits: The SpongeBob Musical (music director), INK at Manhattan Theatre Club (music director), Head Over Heels (music director), Pretty Woman (associate conductor), Amazing Grace (associate conductor), Finding Neverland (assistant conductor). Off-Broadway/regional: Unknown Soldier (Playwrights Horizons), Row (Williamstown), Next to Normal (Second Stage), These Paper Bullets! (Yale Rep, Atlantic Theatre Company), Deathless (Goodspeed), Miss You Like Hell (La Jolla, Public Theatre), Daddy Long Legs (11 regional productions). Love to Ivan.

THE TELSEY COMPANY (Casting). With offices in both New York and Los Angeles, The Telsey Office casts for theatre, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy.

MICHAEL DONOVAN CASTING (Casting). Michael Donovan is the recipient of nine Artios awards, presented by the Casting Society of America for Outstanding Achievement in casting. Richie Ferris has three Artios awards. The company’s credits include shows produced at the Ahmanson (including the recent The Secret Garden), the Dorothy Chandler, the Kirk Douglas, the Hollywood Bowl, Pasadena Playhouse, the Wallis...
Annenberg, Walt Disney Concert Hall, the Geffen Playhouse, the Bourbon Room, the Getty Villa, the Colony Theatre, the Soraya, International City Theatre, the Garry Marshall Theatre, Ebony Repertory Theatre, Boston Court, the 24th St. Theatre, Laguna Playhouse, La Jolla Playhouse, San Francisco Symphony, both the Paris and the Palazzo in Las Vegas, Arizona Theatre Company, Arkansas Rep, Kentucky Shakespeare Festival, Indiana Rep, the Totem Pole Playhouse, and the Tennessee Performing Arts Center, as well as multiple national tours. Other credits include numerous films, TV shows, and commercials. Michael is President of the Foundation for New American Musicals and serves on the Board for Camp Bravo.


JESSICA KEASBURY-VNUK (Stage Manager, she/her) is excited to be making her Mark Taper Forum debut! She holds a BA in Drama and a Certificate in Arts Management from UCI. Past credits at Center Theatre Group include The Secret Garden and 2:22 - A Ghost Story at the Ahmanson. Past theatres Jessica has worked at include The Old Globe, Williamstown Theatre Festival, South Coast Repertory, Laguna Playhouse, and International City Theatre. She started at Centre Theatre Group as a Theatre Management Intern.

MIRIAM E. MENDOZA (Stage Manager, she/her) is an El Paso, Texas native who moved to Southern California where she received her MFA in Stage Management from UC Irvine. Since graduating, she has worked with fabulous companies such as New Swan Shakespeare Festival, Lake Dillon Theatre Company, and the Walt Disney Company. Miriam is thrilled to be back with Center Theatre Group and recently got married!

AMAZON STUDIOS (Original Rights Holder) is the home for talent, creating, and producing Original films and television series for a global audience. Original series premiere exclusively on Prime Video, which is available in more than 240 countries and territories worldwide. Amazon Studios also produces and acquires Original movies for theatrical release and exclusively for Prime Video, in addition to producing Original content for Freevee, Amazon’s premium free streaming service.

CENTER THEATRE GROUP

MEGHAN PRESSMAN (Managing Director/CEO, she/her) 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.

KELLEY KIRKPATRICK (Associate Artistic Director, he/him) Since his arrival at Center Theatre Group in 2005, Kelley has produced over 100 productions, readings and workshops, many of which have gone on to Broadway, Off-Broadway, and beyond. He has collaborated with celebrated artists including David Henry Hwang, Phylicia Rashad, Ruben Santiago Hudson, Michael Friedman, Culture Clash, Lucas Hnath, Roger Guenveur Smith, Les Waters, Leigh Silverman, Lauren Yee, and Danai Gurira.

NAUSICA 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. BA, Cornell University. MFA, Yale School of Drama.

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.
A NOTE ON LANGUAGE IN A TRANSPARENT MUSICAL

To honor the truth of our story and its characters, A TRANSPARENT MUSICAL contains language that might be offensive and triggering to a variety of communities—most prominently language that is transphobic or anti-Semitic. The views implicit in this language reflect those of the character within the story and not those of the creators or company. For gender-related terms in addition to the definitions offered below, including terms to avoid, please visit GLAAD Media Reference Guide at www.glaad.org/reference. We recognize that concepts around pronouns and gender expansiveness might be new to some of our audiences and so we offer this glossary of some of the most common words you may hear in our show or our culture:

Gender is a set of socially constructed behaviors and attributes that a society considers appropriate, usually in relation to the categories of male, female, or nonbinary. Your gender is different than your sex assigned at birth.

Gender identity is how you identify and feel on the inside. Gender expression is how you express your gender on the outside. Gender identity and gender expression are not necessarily correlated.

Cisgender (cis) means you identify with the gender you were assigned at birth.

Transgender (trans) means you identify with a gender outside of the gender you were assigned at birth. Transgender is a descriptor of a gender identity and is not connected to someone’s sexual orientation. Sexual orientation is who you go to bed with, gender identity is who I go to bed as.

Nonbinary is a term for gender identities that live outside of the binary of “man” and “woman.” A non-binary gender experience could be a mix of “man” and “woman,” somewhere between “man” and “woman,” outside of “man” and “woman” or another experience entirely.

Queer means something a little different to everyone who uses it and identifies with it. It’s most often an inclusive umbrella term for people who identify with sexual orientations and gender identities outside the mainstream of heterosexual or cisgender norms. The word was previously used as a slur, but has been reclaimed by many parts of the LGBTQIA+ movement.

Queer is also often used to describe things other than individual identity—for some, queer is a community, queer is liberation, queer is style, queer means inclusivity or flexibility.

Pronouns The words we use to talk about people aside from using their names (ex: he/his, she/their, them, and many more). Sometimes pronouns correlate with a person’s gender identity, sometimes they don’t.

LGBT stands for Lesbian, Gay, Bisexual and Transgender, the T being inclusive of Transgender, Non-Binary, and Gender Expansive (or Gender Non-Conforming) identities. Many variants or extensions of the acronym exist, including the common LGBTQ in which adds the letter Q for those who identify as queer or are questioning their sexual or gender identity.

ADDITIONAL STAFF FOR A TRANSPARENT MUSICAL

Dialect Consultant ....................................................................................... Joel Goldes
Assistant Director .......................................................................................... Scout Davis
Associate Choreographer ............................................................................ Amber Jackson
Associate Music Director ............................................................................... Noriko Olling
Music Assistant .......................................................................................... Nicholas Kassey
Production Assistant ................................................................................... Simon L.O. Martin
Make-up Consultant .................................................................................... Alberto “Alibe” Alvarado
Associate Scenic Designer ........................................................................... Kate Campbell
Associate Costume Designer ......................................................................... Josh Quinn
Assistant Lighting Designer .......................................................................... Aaron Tacy
Assistant Sound Designer ........................................................................... Jamie Tippett
Associate Projection Designer ..................................................................... Elizabeth Barrett
Music Preparation/Copyist .......................................................................... JoAnn Kane
Music Preparation/Copyist ......................................................................... Matt Vogt
Synthesizer Programming ........................................................................... Billy Jay Stein, Hiro Iida, Adam Wiggins, Juan Matos for Strange Cranium
Associate Synth Programmer ....................................................................... Juan Andrés Matos
Electronic Music Programmer ...................................................................... Scott Wasserman
Prep Artist..................................................................................................... Catherine Chapman
New York Workshop Prop Coordinator ..................................................... Sarah Harburg-Petrich
Wing Design ............................................................................................... Rashon Wilson
Tailer ............................................................................................................. Serj Custom Tailoring
Costume Shop Manager ............................................................................... B. Angel Drake
Draper ........................................................................................................... Shanta Faria De Sa
Lead Craft Artist/Draiper ............................................................................ Lorraine Calzada
First Hand .................................................................................................... Taylor Decker
Craft Assistant/Stencil ................................................................................ Marissa Soto
Stickers ......................................................................................................... Christine Cover Ferro, Liza Dally, Peggy Stevenson, Shaunte Williams, Alexandra Sellers
Costume Assistants ..................................................................................... Billy Coleman, Jessica Uphur
Automation Operator ................................................................................... Michael Askew
Assistant Props ............................................................................................. Nicholas McNaughton
Lighting Programmer .................................................................................. Reamak Parvaz
Spot Operators ............................................................................................ Derald Armstrong, Val Phillips
A2 .................................................................................................................... Dylan Carlson, Matthew Shane
Video Operator ............................................................................................ Mark Friedman
Wardrobe Assistant .................................................................................... Jameson Carey
Dressers ......................................................................................................... Paige Baltazar, Josh Franco, Jill Gounder, Sharon Quinn-Binstein, Cindy Sakamoto
Hair & Make-up Supervisor .......................................................................... Therese Leflaivre
Hair & Make-up Assistants .......................................................................... Jeanette Kukushka, Victoria Tismon
DEI Consultant ............................................................................................ Rex Wilde
Physical Therapy .......................................................................................... FusionArts/Karen Moran P.T.
Production Photography ............................................................................... Craig Schwartz

SPECIAL THANKS

Faith Soloway would like to thank Bitch for their genius ideas and arrangement skills in the creation of many of these songs, as well as Eric Schmidt for his co-writing of the original version of “You Must Be.”

Eva Price
Debbie McLeod
Nick Pepper, Jodine Gordon
Jeremiah Harris, Karen Donella
Tracey Knight Narang
Amy Ziering
Colleen Cook
David Mirvish, Dave Mucci, Hannah Mirvish
Mara Sander
Steve Boulay, Elizabeth Boulay
Jamie Forshaw, GiGi Pritzker

This production of A Transparent Musical is generously supported by

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers of the United States.

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

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; Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 706; Make-up Artists and Hair Stylists Local 706.

The House Managers, Press Agents and Company Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

United Scenic Artists represents designers and scenic artists for the American Theatre.

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

MANY THANKS TO

F&D Scene Changes, Felix Lighting, DnB Design, J&M Special Effects, PXT Studio, Los Angeles Percussion Rentals

ADDRESS

Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.

CIO, CLC: Stage Crew Local 33; Treasurers and Ticket Sellers Local 857; and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 706; Make-up Artists and Hair Stylists Local 706.

Magnus Hirschfeld is a historical figure who appears in A Transparent Musical as a fictionalized character imagined by one of the protagonists. Similarly, Magnus’ Institute appears in our production as dreamed of by that character.

Considered a pioneer in the LGBTQ movement, the real Magnus Hirschfeld was a revolutionary sexologist, doctor, and activist who rose to prominence during Germany’s Weimar Republic (1918–1933.)

A German Jew, he was born in Kolberg, Pomerania in 1868. After earning a medical degree and traveling around the world to survey homosexuality across cultures, Hirschfeld returned to Berlin and founded the Scientific Humanitarian Committee, an activist group working to decriminalize homosexuality.

By 1919, his work as a doctor and activist led him to found the Institut fur Sexualwissenschaft (the Institute for Sexual Research), a library, clinic, and research center for the study of human sexuality. Hirschfeld and his colleagues engaged in cutting-edge research and writing about transgender individuals, pioneering sexual confirmation surgeries and hormone therapy treatments, while also offering counseling and legal documentation to queer and trans people who were persecuted by the police.

Hirschfeld believed that gender and sexuality existed on a spectrum, recognizing what he called a “third sex,” and honoring the true genders of those who identified as opposite from their sex assigned at birth (those we would call transgender today).

On January 30, 1933, Adolf Hitler was named chancellor of Germany and immediately enacted policies to rid society of Lebensunwertes Leben, or “lives unworthy of living.” Just three months later, on May 6, 1933, Nazi-affiliated groups raided the institute, setting on fire the vast collection of research and literature on human sexuality that Hirschfeld had amassed. An estimated 20,000 books were burned in the fires.

While Hirschfeld was a revolutionary leader in the study of human sexuality and a powerful activist for LGBTQ rights, he also left behind a complicated legacy. Recent research by Professor Laurie Marhoefer explores how Hirschfeld’s own racism as well as his support for eugenics, have impacted the modern gay rights movement. Additional reading on this topic can be found in Marhoefer’s book Racism and the Making of Gay Rights: A Sexologist, his Student, and the Empire of Queer Love, as well as Heike Bauer’s The Hirschfeld Archives: Violence, Death and Modern Queer Culture. The complicated legacy of Magnus Hirschfeld is still with us and shifting today.

Our production thanks Ralf Dose and the Magnus-Hirschfeld-Gesellschaft for their support.
Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the emphasis of their fellow writers and artistic staff as part of our L.A. Writers’ Workshop. Learn more at CTGA.org/Artists.