



D'Lo. Photo by Kim Newmoney.

FIRST SEASON PRODUCTION

World Premiere

ALMA

by Benjamin Benne

Directed by Juliette Carrillo

MARCH 6 – APRIL 3, 2022

SECOND SEASON PRODUCTION

A Co-Production with Playwrights Horizons

World Premiere Production

TAMBO & BONES

by Dave Harris

Directed by Taylor Reynolds

MAY 1 – MAY 29, 2022

THIRD SEASON PRODUCTION

BLOCK PARTY

The Los Angeles LGBT Center

Production of

TO T, OR NOT TO T?

A COMEDIC TRANS JOURNEY THROUGH
(T)ESTOSTERONE AND MASCULINITY

Written and Performed by D'Lo

Direction and Dramaturgy by Adelina Anthony

JUNE 25 – JULY 10, 2022



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**CENTER
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Center Theatre Group

Presents

The Los Angeles LGBT Center Production of

TO T, OR NOT TO T?

A Comedic Trans Journey through (T)estosterone and Masculinity

Written and Performed by

D'Lo

Scenic Design
Tanya Orellana

Lighting Design
Rose Malone

Sound Design
Edwin Peraza

Projection Design
Meena Murugesan

Production
Stage Manager
Nicki Heskin

Stage
Manager
Dennis Peraza

Resident
Stage Manager
Michelle Blair

CTG Associate
Artistic Director
Lindsay Allbaugh

Direction and Dramaturgy by

Adelina Anthony

To T, or Not To T? was commissioned by and first presented at Dixon Place in NYC with public funds from the National Endowment for the Arts, the NY State Council on the Arts with the support of Gov. Andrew Cuomo, the NYC Department of Cultural Affairs in partnership with the City Council.

To T, or Not To T? was originally produced at the Los Angeles LGBT Center.

JUNE 25 – JULY 10, 2022 **KIRK DOUGLAS THEATRE**

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.

A MESH OF ALL THINGS

A conversation with *To T, or Not To T?*'s D'Lo and Adelina Anthony on comedy, ritual, identity, and solo performance.

D'LO MAY BE A COMEDIC SOLO-BASED THEATRE ARTIST, BUT THAT DOES NOT MEAN D'LO WORKS ALONE.

"I beam proud in my identity as a community-based artist," he said. "Every piece of work I create—my main goal is to tackle or shed light on issues in my communities and to offer points of reflection. And I do none of this alone. (Cue Sister Sledge) I got all my collaborator siblings with me!"

D'Lo is a queer/transgender multihyphenate artist, but leaned into his existing career initially as a performance poet. "I was writing about big issues like war, AIDS, immigrant issues, police brutality," they said. D'Lo moved to New York at 21, hanging out with other queer folks, communists, feminists, and artists at WOW Cafe or La Mama, and his work shifted to personal theatrical storytelling and stand up.

This will be the 16th year that D'Lo and Adelina Anthony, the director and dramaturge of *To T, or Not To T?*, have worked as collaborators for each others' solo work, stand up, digital content, films, and theatrical projects.

Anthony is a two-spirit Xicana lesbian feminist artist. While her formal educational background was in the classical, European and Western theatrical canon, Anthony was exposed to Mexican avant-garde theatre in their early twenties and explored Xicana rites and rituals in their graduate studies. These theatrical practices blend spiritual tradition, history, and personal narrative through performance.

"I LOOK AT THEATRE THROUGH THE LENS OF OUR EXPERIENCES. So often, our theatre and our way of performing has not been legitimized," Anthony said. "I knew in my spirit and in my heart that the theatre I wanted to do was necessary, was *also* brilliant, and spoke to my communities."

Anthony and D'Lo met after a special performance of Anthony's own solo show, *Mastering Sex and Tortillas!* at the LA LGBT Center in 2006. "She was the only other comedic queer artist I saw who was doing crowd work and characters, and she had me in stitches!" D'Lo said. Soon after, along with Alison De La Cruz, they formed a comedic performance group called the Spotlight Stealerz.

To T, or Not To T? is the second solo play in a trilogy, the first being *D'FunQT* (pronounced defunct) which follows D'Lo's journey with his Amma and sheds light on the rites of passages that queer people must make for themselves into queer adulthood. The third play is *Queer Noise*, which is a conversation with his sister while she was alive, and now as an ancestor, with the overarching theme being: how do we sustain ourselves as queer people? How do we not just survive, but love and live boldly?

To T, or Not To T? is not only part of a trilogy of plays, but also a greater "spiritual lineage," D'Lo says, of queer, ritual-based theatre

from many BIPOC and QT (queer and transgender) artist elders and ancestors.

D'Lo struggled after coming out to their parents, and his BIPOC and QT mentors encouraged him to go deeper with his work on stage by telling him, "When we have a problem with being vulnerable, we die—either by other people's hands or by our own. And we want you to survive. So you have to learn how to be vulnerable, as if your life depended on it."

"For QT BIPOC, and specifically gender non-conforming or non-binary folks, just walking down the street can be life-threatening. Therefore, the stage is so sacred to me; it is the only place in my life that I know that I am not going to be harmed," D'Lo said.

They hope to pass along that same sense of safety and care to their audiences, whomever they may be. "Even though audiences might not all be trans or of color, everyone is going to be seen in some capacity through this show, because the themes are universal," D'Lo said.

Anthony also feels that sharing community stories on stage welcomes other communities to connect to them. *To T, or Not To T?* is a human experience, with a story many people can relate to about family and acceptance. They added that queer individuals and people of color are often forced to take a passive role as a viewer, relating to a cisgender, white, and/or heterosexual protagonist because they are usually considered 'universal.' Anthony feels, "the more hetero folks and non-POC folks immerse themselves in our stories, the more equitable this society is going to become."

And a large part of D'Lo's work brings levity to heavy topics. "Comedy is magical and healing and therefore sacred," D'Lo said. "If I'm going to make you fly high with laughter, you're going to also have to put on some scuba gear and go deep diving with me. And still be like, 'yeah, that was a well-balanced show.'"

"What I really value about D'Lo is that he leans towards comedy. Comedy isn't easy, but it's an easier way to tackle a difficult subject. Laughter releases you from uncomfortable moments," Anthony said.

The work does not stop here either. "[D'Lo and I] keep going because there's reciprocity, respect, and we push each other," Anthony said. D'Lo adds, "Adelina is my sister: sometimes we push each other to be better people and sometimes we just push each other to make a better joke!"

SOME INSPIRATIONS D'LO AND ADELINA CITED WERE:

Cherrie L. Moraga, Susana Cook, Sharon Bridgforth, Celia Rodriguez, Cora Cardona, Ana Mendieta, Daniel Alexander Jones, Culture Clash, John Leguizamo, Art2Action and the Pangea World Theater company, the family at WOW, Dixon Place Theater, Highways, Great Leap, Teada.

WHO'S WHO



D'LO (*Writer and Performer, he/they*) is a Tamil Sri Lankan American L.A.-based actor/writer/comic and cultural worker whose creative range includes stand-up, solo theatre, plays, films, short stories, and poetry. His solo shows *Ramble-Ations*, *Minor D'Tales*, *D'FunQT*, *D'FaQT to Life*, and *To T, or Not To T?* have toured theatres/festivals/colleges internationally. Credits include: *Looking*, *Transparent*, *Sense 8*, *Mr. Robot*. His buddy comedy *Ro & Shirelle* will be premiering at Outfest in August, and in September look out for him in Billy Eichner's upcoming feature *BROS!* D'Lo would like to thank to his gods & ancestors and his sibling in troublemaking—Adelina Anthony. This piece/opportunity is dedicated to his beloved elders, “cousins” & QTBIPOC family. “In our growth, Nothing without Joy, Nothing without Community.” So much more at dlocokid.com



ADELINA ANTHONY (*Director and Dramaturge, she/they*) is an award-winning Two Spirit Xicana lesbian feminist artist living and working on Tongva lands. As a theatre artist solo performer, they were twice nominated for the Herb Alpert Award. They have been the director and part of the development process for D'Lo's *To T, or Not To T?* since 2017. She has collaborated with D'Lo on multiple theatre and film projects in varying capacities since 2006. Along with Marisa Becerra, they are the co-founder of AdeRisa Productions. Anthony is a Film Independent Project Involve Fellow; a Latino Public Broadcasting Public Media Fund Awardee; and an Arts Matter Foundation Grant Fellow. In 2021, she was selected as an 2021 HBO Max Pa'Lante! Promise / WarnerMedia OneFifty Artist. They practice the indigenous tenet: Story is Medicine. For more information, visit adelinaanthony.com.



TANYA ORELLANA (*Scenic Design, she/her/hers*) designs performance spaces for theatre, opera, and immersive installations. Collaborations include *Alma* at the Kirk Douglas directed by Juliette Carillo, *Fefu and her Friends* directed by Pam Mackinnon at ACT's Strand Theatre, Long Beach Opera's *Voices from*

the Killing Jar by Kate Soper, directed by Zoe Aja Moore, *The Industry's Sweet Land*, an immersive opera directed by Yuval Sharon and Cannupa Hanska Luger, *The*

Winter's Tale directed by Eric Ting (Cal Shakes), and *The Kind Ones* by Miranda Rose Hall, directed by Lisa Peterson (Magic Theatre). She is a core member of the award-winning ensemble Campo Santo, participating in their intimate new work process, conceptualizing and designing sets alongside the writing process. She is a member of Wingspace Theatrical Design and an organizing member of La Gente: The Latine Theatre Design Network. M.F.A. in Scenic Design from CalArts and the 2016 recipient of the Princess Grace Fabergé Theatre Award.



ROSE MALONE (*Lighting Design, she/her/hers*) received an M.F.A. in Lighting Design from CalArts. Some recent productions include *Amos and Borisat* at South Coast Rep, *An Undivided Heart* at Echo Theatre, *With Love and a Major Organ* at Boston Court, *Unseal, Unseam* (an experimental opera) at

the Edinburgh Fringe Festival, and *Rachel Calof* at the Pico Union Project. Additionally, she has designed at the Edinburgh Fringe Festival and assisted with Deaf West Theatre's production of *Spring Awakening* on Broadway.



EDWIN PERAZA (*Sound Design, he/him/his*) is delighted to be part of the technical team for *To T, or Not To T?* produced by Center Theatre Group. He has provided technical expertise in sound design, video projections, electrics, and set construction to various theatre companies around Los Angeles

such as the Los Angeles LGBT Center, The Los Angeles Theatre Center, and The Groundlings. He also immerses himself in audio production for musical acts and short films. As a musician, he is excited to create sonic soundscapes and thanks you for coming out to enjoy a wonderful production.



MEENA MURUGESAN (*Projection Design, they/them*) is a Bessie Award-winning video and dance artist living on Tongva-Kizh land. Meena creates experimental non-linear narratives at the intersection of live performance, video art installations. Grappling with the practices of collage, projection

mapping, contemplative documentary, improvisation, somatic bodywork, and bharatanatyam, Meena centers an anti-racist, anti-caste, feminist, queer, melanin-rich

creative liberatory practice. Meena is a current founding member of two collectives: SAEDA (South Asian Experimental Dance Artists, Mellon awardee 2021-2022) and SiriusShapeShifters (with d. Sabela grimes). Recently, Meena has presented their films or video projection design work at The Getty Museum, The Getty Villa, Underground Museum, The Broad Museum, MOCA LA, Jacob's Pillow, SOPHIENSALE, 651 Arts, EMPAC, BLACKSTAR, etc.



NICKI HESKIN (*Production Stage Manager, she/her/hers*) is honored to support remounting the Los Angeles LGBT Center's Production of *To T, or Not To T?* at CTG's Block Party 2022. Selected theatrical credits include Stage Management: South Coast Repertory (ASM, *The Canadians, Last Stop on Market Street*), The Wallis (PSM, Reckoning: A Short Play Festival), Musical Theatre West (ASM, *Catch Me if You Can*), Lewis Family Playhouse (PSM - *CATS, Into The Woods, The Music Man*); Director: *Bad Jews, Ophelia's Jump Productions; Gidion's Knot, Circle Mirror Transformation, Women's Theatre Workshop*; Assistant Director: *Parade, 42nd Street, 3-D Theatricals*, and Producer: *In the Heights, Seussical, Miracle on 34th Street*, Lewis Family Playhouse. Nicki is also the Temporary COVID Communication Manager at Center Theatre Group. None of this is possible without the love and support of Russel, Jenna, and Alicia, the most important stories I've ever supported telling. #LovesLove.



DENNIS PERAZA (*Stage Manager, he/him/his*) is a drummer, guitarist, recording engineer, sound designer, film composer, live audio technician, and stage manager. Dennis has been writing, performing, and producing music since he was 14 years old. He's most recently been making instrumental rock music with his brother under the name Porfin. Dennis has also found a home in the Los Angeles theatre scene for the last eight years. He's worked with LA Opera, Latino Theater Co., Los Angeles Theatre, The Forum, and much more. He was the stage manager when *To T, or Not To T?* premiered at The LA LGBT Center in 2019 and is excited to be back working with D'Lo again to bring this incredible show to a wider audience. dennisperaza.com



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

ABOUT THE LOS ANGELES LGBT CENTER Fifty-two years ago, the Los Angeles LGBT Center made a commitment to build a world where LGBT people thrive as healthy, equal, and complete members of society. Since 1969, the Center has proudly cared for, championed, and celebrated LGBT individuals and families in Los Angeles and beyond. Today the Center's nearly 800 employees provide services for more LGBT people than any other organization in the world, offering programs, services, and global advocacy. The Los Angeles LGBT Center is an unstoppable force in the fight against bigotry and shines as a beacon for LGBT people everywhere. For more information, please visit lgbtcenter.org.

CENTER THEATRE GROUP



MEGHAN PRESSMAN (Managing Director/CEO) 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.



DOUGLAS C. BAKER (*Producing Director, he/him/his*) is now in his 30th season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press

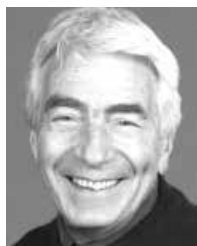
Agents and Managers. In May 2013, Doug received the Broadway League's prestigious Outstanding Achievement in Presenter Management Award.



LINDSAY ALLBAUGH (*Associate Artistic Director, she/her/hers*) is a member of Center Theatre Group's artistic staff and has served in varying capacities for the past 15 years. Selected producing credits include—Mark Taper Forum: *Archduke, Bent, What the Butler Saw, Steward of Christendom, Waiting for Godot*; Kirk Douglas Theatre: *Block Party, Big Night, Good Grief, Vicuña, Throw Me On the Burnpile and Light Me Up, Endgame, Women Laughing Alone With Salad, Chavez Ravine, Race, different words for the same thing, The Nether*. Co-Artistic Director of the Elephant Theatre 2004–2014.



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



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.

ADDITIONAL STAFF FOR *TO T, OR NOT TO T?*

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SPECIAL THANKS

Grateful to my gods/ancestors who all go by different pronouns. Would love to thank EVERYONE at CTG, with a special shout out to Lindsay Allbaugh & Patricia Garza for "seeing"/supporting this process to production. For always providing me a creative home, for championing the work—thank you to Ellie Covan at Dixon Place (workshop production), Jon Imperato at the LGBT Center (World premiere). Thanks and love to Zack Freedman/Omnipop & Amy Brownstein/PRUSA. Adelina Anthony—I'm blessed that you are my sibling/friend/teacher/comrade, it's been an honor to work & play with you in this life. Dennis Perraza, thank you for riding with me, the trust between us is everything. Nicki Heskin, blessed to have a pro on our tiny but mighty show. To all the designers/team: Tanya, Rose, Cousin Meena, Edwin, thank you for your talent, heart & support. My QTBIPOC folks, family and rFamily, cousinsisters "the guhls," "cousins," colleagues & comrades, all community based theatres & art-making spaces that "grew" me, my mentors and teachers...I hope I honor you and make you proud. And to you Krishani, for being my star.



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



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.

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).

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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

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ARTISTIC DEVELOPMENT & COMMISSIONS

As part of our commitment to supporting new plays and playwrights, we foster and develop a broad range of theatrical work from diverse artists locally, nationally, and abroad.

Artists creating new work commissioned by Center Theatre Group this season:

STEVE CUIFFO	LISA KRON	LYNN NOTTAGE
LISA D'AMOUR	KIMBER LEE	MARCO RAMIREZ
LARISSA FASTHORSE	YOUNG JEAN LEE	SARAH RUHL
JENNIFER HALEY	MATTHEW LOPEZ	LUIS VALDEZ
ALESHEA HARRIS	JANINE NABERS	PAULA VOGEL
RAJIV JOSEPH	QUI NGUYEN	KAREN ZACARIAS

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our **L.A. Writers' Workshop**. Our growing community currently contains more than 100 playwrights. 2021/22 Season members:

JAMI BRANDLI	JULIE TAIWO ONI	PIA SHAH
JUNE CARRYL	LISA RAMIREZ	JUDY SOO HOO
JESSICA KO	TISHA MARIE	DELANNA STUDI
PENELOPE LOWDER	REICHLÉ-AGUILERA	

Learn more at CTGLA.org/Artists.