

**BECOMING A
MAN
IN 127 EASY
STEPS**



*A multi-media,
trans-genre
interpretation of
Scott Turner Schofield's
boundary-pushing,
world-toured,
award-winning
performance piece
embodying the adventure
of becoming a man.*

Details

Creator: Scott Turner Schofield

Director, Executive Producer: Andrea James

Genre: Experimental

Video Aspect Ratio/Sound: 16:9 Dolby Digital

78 Minute Feature Film | Web Videos | Podcast Episodes | eBook

Watch the Trailer

Synopsis

In a media landscape focused on transgender women and mired in tropes about transition and turmoil, these 127 short pieces of wry, vulnerable and relatable awareness from a 20-year journey to becoming a man offer deep and playful insight—based in the human desire to live your truth—from an award-winning trans masculine artist.

Press Inquires

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About The Creators



Named a “Trans Influencer of Hollywood” by *OUT Magazine*, Scott Turner Schofield is an award-winning writer and producer, creating groundbreaking transgender content on and off-camera. He is the first out trans man to be nominated for an acting Emmy.

The first transgender actor in daytime tv, on CBS’s *THE BOLD AND THE BEAUTIFUL*, Scott has garnered international critical acclaim for his roles in *STUDIO CITY* (Amazon Prime), and the 2018 feature *THE CONDUCTOR*.

Working as a trans consultant in TV and film, the role he helped create on HBO’s *EUPHORIA* has been called “TV’s most interesting trans character” (*Daily Beast*) and “The future of TV” (*Marie Claire*).

Schofield has also been honored with a “Fruitie” for Best Off-Broadway Performance, a Princess Grace Foundation Acting Fellowship, 2 Lambda Literary Award finalist designations, 2 Indie Series Award nominations, and a National Performance Network Creation Fund commission.



Andrea James is a filmmaker and consumer activist. As *Time* magazine noted, she has helped major productions and companies as well as “worked on countless other projects related to LGBTQ identities.” She produced and appeared in the first all-transgender performance of *THE VAGINA MONOLOGUES*.

Other film and television projects include the feature *TRANSAMERICA*, the dating show *TRANSAMERICAN LOVE STORY*, the children’s film *FAMILY RESTAURANT*, the Showtime concert film *ALEC MAPA: BABY DADDY*, the FUSE docu-series *TRANSCENDENT* and NatGeo’s *GENDER REVOLUTION*. She recently produced and directed the talk show *CONVERSATIONS WITH COCO*, and she helped shape the 2020 Sundance documentary *WHIRLYBIRD*.

Overview



While transgender men barely exist in the cultural imagination, trans masculine creator Scott Turner Schofield's "Becoming a Man in 127 EASY Steps" generated 127 pieces of short content that deeply explore the gender-universal and particularly-trans themes of childhood, parenthood, love, sex, death, survival, and living your truth.

Tropes of transition and turmoil have smothered the landscape of trans storytelling, diminishing possibility for trans people, and those who love us. The 127 Steps record a lifetime from a trans perspective: a childhood believing in the identity that came true; a gender transition as just one moment whose drama is felt, but which recedes in the fullness of time; the pains and also joys of a #RealLiveTransAdult navigating the world. The epic collection of 127 whole stories center a trans perspective—before, during, and 20 years after social and medical transition—forming a collection with unrivaled depth and focus.

This is also the story of a queer, non-binary feminist who consciously became someone everyone sees as a straight white man. Key to the work is an awareness, critique, and especially a sense of humor around the social issues that inevitably arise while becoming "the man." As an exercise in self-awareness, the 127 Steps go 360 on all the intersections of gender, because they must, and because doing so makes a better story.

In the live one man show on which this content was based, audiences called out numbers from 1 to 127 to co-create a unique story every night. Translating from stage to screens, viewers will be able to choose by number which Steps they want to experience, or select a thematically-curated collection. Each Step maintains its own most authentic voice, crossing tone, genre, and media to create an immersive world of story through digital video, text, songs, and podcast episodes. This work garnered major support, won awards, and toured successfully before Hollywood's transgender tipping point—indeed, long before trans acceptance came as far as it has now. Its longevity underscores the quality of the work; and now, the world has never been more ready to take this adventure.

The Project

Becoming a Man in 127 EASY Steps works as a live performance, but it also lends itself to a more expansive artistic interpretation than the expected concert film that elevates successful one man shows.

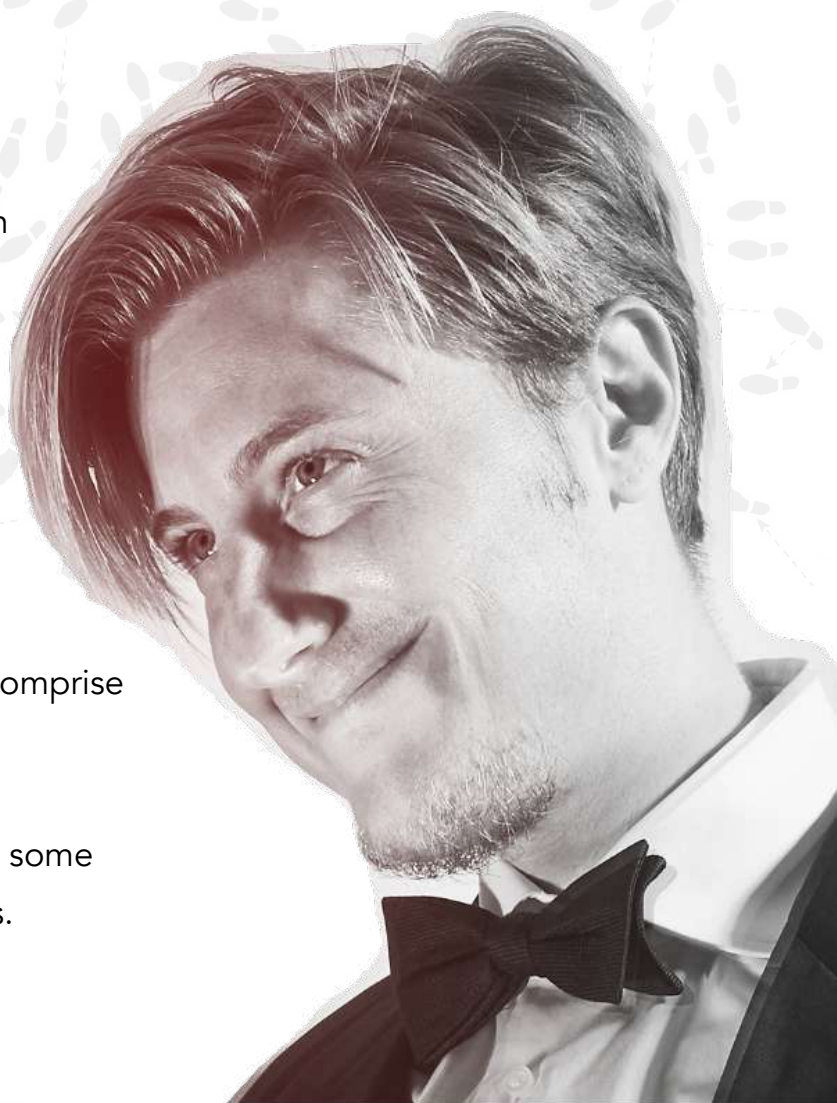
This transmedia anthology supports each story to be told in its own most authentic voice.

Cinematic footage of Scott's performance in front of an audience, as well as mockumentary, documentary, and experimental film techniques that give each filmed Step its own look and feel; the video Steps stand alone as short-form content, and a curated collection exists as a feature-length film.

A limited series podcast tells tales that must be heard; and an album of songs tell stories that only music can properly express.

Finally, written pieces of prose and poetry comprise a memoir that can be read in any order.

The platform has yet to be determined, but some innovative home is out there waiting for this.



The Need

Real talk, URGENT: fully 50% of trans men attempt suicide—first as teens, and often more than once—because they feel so invisible and isolated (Williams Institute, UCLA). This entire project had to be created because of the historical lack of trans masculine representation across all media. Even with this project, and the slowly growing number of trans masculine stories entering the spotlight, trans men desperately need to see ourselves—with beauty, complexity, and simple regularity—to fight the devastating effects of invisibility and isolation. This project—and the megaphone of a platform—will save lives (we know, because we have already been told that it has.)

But also: everybody has gender issues! Women and girls face paralyzing gender bias, as #MeToo has shown us. Masculinity needs to change—but even “woke” men don’t know how. Men seeking to explore and change how they do masculinity will find an accessible, playful, but also real and powerful guide here. Most importantly, this project takes an unflinching, intimate look at the process of self-reflection anyone can take to become their most authentic self—which has always been an urgent human need.

Though this piece has toured the world, our web-based, multi-media interpretation of Scott’s singular performance piece will take this far beyond one audience at a time. This work can change the hearts of audiences around the world simultaneously: in movie theaters, in classrooms, on planes, in living rooms, and even on a scared and lonely teen’s laptop or phone.

The endurance of *Becoming A Man in 127 EASY Steps* — market-tested, one audience at a time, hundreds of times — reveals both its artistic merit and the power of its message. The stories this show has been telling since 2007 are built to satisfy the appetites of mainstream audiences on a much bigger platform.

The Audience

An audience for this work has been diligently built over 13 years of touring the live show. We know they still support us, because they have donated to fund the project. Mothers, uncles, friends and coworkers of trans people—who were attracted to the work because they needed some way to know and support a loved one better—relayed vivid memories of the show they saw once, a decade before. We heard from so many people—trans and not—who scraped \$27 together because they still badly want more people to have the powerful experience the 127 Steps gave them.

Audience communities include: 20% Theatre Company, Minneapolis; 7 Stages, Atlanta; Actor's Express, Atlanta; Alternate ROOTS, Southern regional; The Adrienne Arsht Center, Miami; Appalachian State University; Brown University; Charis Books and More, Atlanta; Charlotte Latin School; Centre Dramatique de Bretagne, France; DiverseWorks, Houston; Emory University and Theatre Emory; The Evergreen State College; The Flynn Center, Burlington VT; Highways Performance Space, Los Angeles; LegionArts, Cedar Rapids; National Theatre of Belgium; Out North Contemporary Art House, Anchorage; Pangea World Theatre, Minneapolis; The Pat Graney Company, Seattle; The Playwright's Center, Minneapolis; Real Art Ways, Hartford; The Straz Center, Tampa; TransAmsterdam; Trinity College Dublin; University of Kansas Lied Center, Lawrence; Up North Pride, Traverse City.

Existing relationships with community partners include: 5050by2020 (a project of Time's Up); Atlanta Pride; FREE MOM HUGS, national; Gender Education deMystification Symposium (GEMS), national; Georgia Equality; GLAAD, national; Lambda Literary Foundation; Models of Pride, LA LGBT Center; The National Performance Network; PFLAG, national; Princess Grace Foundation-USA; TEDx Houston; Time Out Youth, Charlotte; True Colors Conference, national.

Press and Praise

BECOMING A
MAN
IN 127 EASY
STEPS

"[Schofield] reaches out to the Average Joe with a mix of humor, honesty, and vulnerability."

UTNE
READER

"Schofield proves that desire is a matter of flesh and eyes. Not simply words."

Le Monde

"One of the year's most essential theater experiences."

AJC The Atlanta
Journal-Constitution

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CENTRE DRAMATIQUE REGIONAL

THE
ADVOCATE

Adrienne Arsht Center
FOR THE PERFORMING ARTS OF MIAMI-DADE COUNTY

T ThinkProgress

Becoming a Man in 127 EASY Steps has toured the world for nearly a decade to rave reviews, making a deep impact in every community in which the live show plays. It is an award-winning glimpse into the real life of one transgender man whose artistry as a writer and performer has achieved the highest critical acclaim.

Daily Mail

THE
Hollywood
REPORTER

This show, like the life on which it is based, has been tested and proven to provoke deep audience responses. This is a voice that culture is asking for. This is an artist bringing ready-made art that culture is ready to receive. None of us has ever been more ready, or more in need, of a transgender story the caliber of Becoming a Man in 127 EASY Steps.

PEREZHILTON

DIVERSE
WORKS

outnorth

'Becoming a Man' Sets Atlanta Actor Free

by WENDELL BROCK

As a camp counselor in Costa Rica a few years ago, Scott Turner Schofield suffered a serious blow to the head that required a detailed medical examination and extended hospital stay. When his doctor realized the athletic young man had the body of a woman, he thought the kid was just confused.

"Son, you have a terrible brain injury," the doctor said sternly.

After having a heart-to-heart conversation with another doctor about his quest for a sex change, Schofield was informed that Costa Rica is the cosmetic-surgery capital of Latin America. And the surgeon offered to remove his breasts on the spot.

In his autobiographical solo performance piece, "Becoming a Man in 127 EASY Steps," the Atlanta-based artist describes the comic absurdity, social stigma, emotional imperilment and sheer-naked vulnerability of the transgendered life.

Suggesting an image of physical rebirth, the show begins with Schofield emerging from a cocoon of billowing fabric suspended from the ceiling.

After a precarious aerial ballet, he bounds to the floor like some newly minted Peter Pan and describes the messy medical details of getting a sex change.

In a metaphorical gesture that signifies the total soul-baring to come, he disrobes completely and tapes a sign to the set that says: "No secrets allowed."

By turns fiercely comic, brutally honest and deeply moving, the show is beautifully written, choreographed and performed. Like some sexually ambiguous Scheherazade, Schofield unspools the action as a series of stories chosen willy-nilly by the audience from a list of numbers assigned to various words ("queer," "straight," "butch," "femme,").

Directed by Steve Bailey, the intermissionless 75-minute piece feels so artfully balanced and delicately nuanced that it makes you wonder if Schofield really has 127 stories in his repertoire or is just pretending. From the little girl forced to wear a Minnie Mouse costume when she really wanted to be Mickey to the young man standing in front of a Texas judge begging to have his sexual designation legally changed, from the complicated family relationships to the three suicide attempts,



photo credit: Abby Gaskins

"Becoming a Man" is raw, urgent and honest. Much to his credit, Schofield comes across more as a loveable neighborhood kid bursting with energy and insight than an agenda-waving political zealot.

With great humor and pathos, he describes his alienation from his biological father, relates his adventures as a babysitter and describes his close calls with Atlanta cops and skinny-dipping European males. During the performance, he sings "Like a Bird on a Wire" while tethered to a swinging rope, and has a live telephone conversation with his stepfather.

In a democracy that boasts great freedom of expression, transgenderism may be the final frontier of sexual politics. Going from female to male can't be an easy process, and this 28-year-old artist never pretends that is. Schofield — winner of an off-Broadway Frutie Award and a prestigious Princess Grace Foundation acting fellowship — says the titular number 127 is part of his Social Security number, and jokes that he wants someone to steal his identity. As it turns out, the man born as Katie Lauren Kilborn has sculpted a personality so unique that it would be virtually impossible to replicate.

GRADE: A-

Bottom line: One of the year's most essential theater experiences.

Transgender Actor Scott Turner Schofield on J.K. Rowling and Feeling ‘Invisible’ in Hollywood

“The lives of trans men are stories worth telling,” says the *Studio City* actor, who got his start in 2015 on *The Bold and the Beautiful*

By Jason Sheeler

June 17, 2020 09:15 AM

Scott Turner Schofield is opening up about his journey as a trans man in Hollywood.

“Growing up in a small town called Wolfe City, I used to walk to the library while reading a book,” Schofield recalls in this week’s issue of PEOPLE. “I was queer in a lot of ways,” he adds with a laugh before growing serious.

Today, Schofield is an Emmy-nominated actor for his work on *Studio City* — the first trans man actor ever to earn the honor — working steadily in Hollywood. “It’s taken me a long time to learn my self-worth. Today, I’m just a man living my truth.”

Schofield’s childhood and adolescence in Texas and North Carolina have provided inspiration for several autobiographical works, including a one-man show that recently became a short film that had its debut at this year’s Tribeca Film Festival. It centers, in fact, around being male: *Becoming a Man in 127 Easy Steps*. “It’s the story of a queer, non-binary feminist who became someone everyone sees as a straight white man,” Schofield says. “I do have privilege today — until I disclose that I am trans.”



For more from Scott Turner Schofield, pick up this week’s issue of PEOPLE, on newsstands Friday



Scott Turner Schofield (Nick) and Thorsten Kaye (Ridge) on *The Bold and the Beautiful* MONTY BRINTON/CBS/GETTY

He graduated from Emory University.

Schofield arrived in Hollywood at an interesting time. “I call that year the Hollywood transgender tipping point.”

Schofield maps out three major events in 2015. Laverne Cox broke through on *Orange Is the New Black*. Caitlyn Jenner appeared on the cover of *Vanity Fair*. “And even I was a part of it, the first openly trans man actor in daytime television with *The Bold and the Beautiful*.” He knows some are skeptical of daytime television’s influence. “Except that *The Bold and the Beautiful* plays to tens of millions of viewers globally every day.”

Schofield is now married (his wife is musician and YouTube star Terra Naomi) and he's "a working actor, which means I have several jobs to pay the bills." He says he's struggled with whether or not to disclose his identity during auditions. "People can say, 'I know that you weren't always a man, I can't see you as a man now,' or getting parts and people saying, 'Well, you only got that because you're trans,' not because I'm talented."



Scott Turner Schofield on Studio City

Currently, he's acting on Studio City and consulting on Euphoria, advising the series on trans issues and to avoid stereotyping in its storytelling. And he's an "accidental activist," whereby his daily interactions can inspire and affect change. He knows it's needed, particularly for trans men.

"Unfortunately, as trans women become more visible, trans men are still invisible in Hollywood," he says. "We still feel marginalized. Even talking about our own story hasn't happened yet." He admires

Cox for her visibility and voice. "Laverne uses her platform as a visibly trans person. She is a wonderful activist, a brilliant advocate. She stepped up, and I appreciate the allyship on that level. But we are hoping for the time when trans men can speak for ourselves."

Recent events have inspired Schofield to speak up, and a little louder. "Take the last week in the news to understand the intensity of just being trans," he says. "Harry Potter author J.K. Rowling writes a public essay, referencing debunked science and conspiracy theories that all reputable medical and legal organizations have fact checked." Schofield says he can't believe she wanted to say anything. He says her words have had severe impact: Shortly after her statement, Schofield counseled a trans teen who wanted to commit suicide. "Why would you be one of the richest women on earth and come for us? That really says something about her that's ugly. She could have gone through life, and everyone would still believe that she made the universe a more magical place."

Schofield goes on. "Also, in the last week, two more Black trans women are murdered (14 now this year). The White House erases protections for trans people in healthcare. And then the Supreme Court delivers what feels like a miracle — and confirms that trans Americans deserve equal protection under the law."

"People are right to think that being trans is a difficult experience. When your existence — your presence in public, your ability to go to the bathroom outside of your home, your right to healthcare and a job without legal discrimination against you — is up for public debate all the time, it is very hard to get out of bed and look in the mirror and feel good about yourself," says Schofield.

But Schofield is hopeful. "Maybe someday I'll be able to just be the guy I am and see what that's like all by itself."

The Trans Actors Challenging Outmoded Ideas of Masculinity

Despite years of progress, trans male representation in film and television has remained all but nonexistent. Now, there's a new group of rising stars.



From left: Elliot Fletcher, Shaan Dasani, Theo Germaine, Leo Sheng and Scott Turner Schofield, photographed on Oct. 2, 2019, in downtown Los Angeles. Andy Freeberg

By David Ebershoff

Feb. 4, 2020

EXCERPTS

In 2014, Laverne Cox appeared on Time magazine's cover with the headline "The Transgender Tipping Point." Since then, trans women have been working in Hollywood in increasing numbers, but that tipping point is only coming now for trans male and transmasculine actors and story lines. "We've been invisible," says Nick Adams, the director of transgender representation at GLAAD. He keeps an unofficial tally of trans men in film and television, dating back to a 1987 episode of "The Golden Girls." The next entries come in 1999: an episode of the CBS series "L.A. Doctors," about a teenager who abuses masculinizing hormones, and "Boys Don't Cry,"

about the life and murder of Brandon Teena, played by Hilary Swank. “Five years ago, the kind of roles I’m doing would have gone to cisgender actors,” says Theo Germaine, 27, of their recent parts as young trans men on Netflix’s “The Politician” and Showtime’s “Work in Progress” (Germaine identifies as nonbinary and uses both male and gender-neutral pronouns). Germaine is correct, but the reality is starker: Five years ago, these roles mostly didn’t exist. When a transmasculine character did pop up, he was often a victim, his story limited to and by trans trauma; Smith describes seeing “Boys Don’t Cry” while in high school as both affirming and terrifying.

But in the last year, we’ve witnessed more trans male and nonbinary actors onscreen than ever before. Even more important is what the actors and their roles represent. They are reflecting back the reality of trans male and nonbinary lives while mainstreaming long-marginalized characters and narratives. They are introducing multidimensional characters whose gender intersects with other facets of identity — race, class, sexual orientation, disability. Through their performances and social media, the actors are updating and expanding the very idea of the leading man.

Why is this vital? Let me start with the most basic reason: survival. The actors are creating characters that audiences have never seen before at a time when right-wing politicians are trying to strip trans people of not only their rights (the military’s recent restrictions surrounding transgender troops and recruits, for example) but their humanity (think of all the so-called bathroom bills). A paradox of America 2020: There’s been a swift advancement of trans visibility and equality, even as anti-trans violence has become what both the Human Rights Campaign and the American Medical Association call an epidemic, and an unprecedented acceptance of trans folks, even as the Supreme Court considers whether someone’s gender identity is grounds for termination from employment. More than half of trans male adolescents have attempted suicide, according to a 2018 study published in the journal *Pediatrics*. “There’s a reason for that,” says Scott Turner Schofield, who stars in Amazon’s new “Studio City.” “We’re raised to believe there’s something wrong with us. We’re raised to believe we’re the only one.” So when Smith’s character came out on “Queen Sugar,” Twitter lit up with the hashtag #FirstTimeISawMe. Progress — social, cultural, political — always begins with the self.

4. The Gates of Paramount

At the beginning of 2019, Jill Soloway, the creator of Amazon’s “Transparent,” invited Schofield for a hike in Griffith Park. In the chaparral above Los Angeles, they discussed organizing a new group under the umbrella of 5050 by 2020, a strategic initiative working toward gender parity across all Hollywood professions that Soloway helps lead. Soloway, 54, who identifies as nonbinary, says that many trans men and nonbinary people have a unique perspective on the issues of equality, opportunity and the post-#MeToo discussion of masculinity and its privileges.

In April 2019, about 30 actors, writers, directors and editors met in a boardroom on the Paramount lot. They gathered around an imposing executive table, the kind that has long excluded them. The cohort’s goals are both practical (networking, professional development) and inspirational (support, friendship). For some, it’s the only time they’ve been in a space with so many like themselves. As far as anyone knows, it’s a first for Hollywood. “There’s so much tenderness in the room,” says Dasani of the now monthly meetings. The symbolism of the Paramount lot isn’t lost: For a long time, those gates have been closed to many communities.

When I ask Dasani about this moment of increasing representation, he corrects me. "I hope it's more than a moment. I hope it's a cultural shift." A shift to ensure the gates never close again.



"It's necessary for people to see themselves onscreen," says Dasani, center. "It's necessary for people to see multiple versions of masculinity." Andy Freeberg

Production Stills

(Available upon request)

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