



SANTA FE PLAYHOUSE
PRESENTS

TONGUES

a scene from Reykjavík

in collaboration with
form & concept

Santa Fe Playhouse, in collaboration with form & concept, is proud to present “Tongues,” a scene from *Reykjavik* by award-winning queer playwright and screenwriter Steve Yockey. “Tongues,” directed by Santa Fe Playhouse Board President Kent Kirkpatrick, premieres in Santa Fe within form & concept’s immersive exhibition *Family Room* on Friday, April 16; Saturday, April 17; Friday, April 23 and Saturday, April 24 (see scheduled time slots above).

Reykjavik is a series of interconnected vignettes featuring charged interactions between tourists and the (sometimes supernatural) Icelandic locals. We eavesdrop on the private lives of lovers, hospitality workers, party goers, and even a really handsome bird or two. Workshopped at the Kennedy Center for the Performing arts and produced by renowned theaters such as Rorschach Theater and Southern Reperatory Theater, *Reykjavik* is a celebration and exploration of queer love, domestic horror, and both the excitement and banality of self-discovery. In “Tongues,” the Playhouse invites viewers to experience the tender blossoming of new love within the queer domestic space of Family Room.

On “Tongues,” Director Kent Kirkpatrick says the scene “reveals two men in a new romantic relationship as they share their most private and secret selves. It is a charming take on new love, but a sense of potential heartbreak is not far from the surface. In the first rushes of romance, it is somehow important to reveal the deeper, most private facts to the lover. These two men both reveal something they had never told another person before. The two lovers reveal their secrets and both come out as being ‘two people.’ But the question remains: will this be a long term relationship?”

This production will be available for **FREE** on a first-come, first-served basis. Please call 505-780-8312 or email the gallery with your preferred day and time of visitation.

CAST LIST

Gregory J. Fields as **Peter**

Garret Young as **Ebon**

Gregory J. Fields (Peter): Gregory J. Fields is a multidisciplinary artist born and raised in Los Angeles whose work highlights the often-dark absurdity in reality. He received his BFA in acting at The Theatre School at DePaul University while completing a minor in screenwriting. His recent credits include: *Ivanov* (The Exodus Ensemble), *Thirst* (Strawdog Theatre), *The Burrow* (Museum of Contemporary Art Chicago & Prop Theatre). He's a member of the Exodus Ensemble, an emerging theatre ensemble based in Santa Fe, New Mexico. He is represented by DDO Artist Agency.

Garret Young (Ebon): Garrett Young is originally from Gig Harbor, Washington. TV/Theatre credits include: *Chicago Fire*, *Chicago Med*, *Chicago Justice* (NBC), *Dress the Part* (Shakespeare Festival St. Louis), *PYG* (Jackalope Theatre), & *The Comedy of Errors* (Chicago Shakespeare Theatre). He holds a BFA in Acting from The Theatre School at DePaul University, & is a founding member of the Exodus Ensemble. Garrett is represented by Gray Talent group.

Kent Kirkpatrick (Director): Kent Kirkpatrick has worked in theater and film as director, producer, writer and actor. He has performed and directed for such theater companies in New Mexico as Shakespeare in the Garden in Santa Fe, Theater Grottesco, Tricklock Company, and Santa Fe Playhouse. He has also acted in television and film in Last Stand, Better Call Saul and Midnight Texas, among others. Kent has taught screenwriting, film production, acting and directing at Santa Fe University of Art and Design, the University of California, Irvine and the University of California, San Diego; British American Dramatic Academy at Oxford University; the University of Wisconsin, Milwaukee; University of Delaware; and the American Academy of Dramatic Art. He has also served as guest artist with the Santa Fe Opera and Rancho Valmora. He currently lives with his husband Bob, a sculptor and graphic designer, here in Santa Fe.

Dramaturgical musings on Tongues and *Family Room*

Asked to explore the significant impact and necessity of the chosen family, over two dozen emerging and established artists responded with objects of necessity, survival and solace in creating *Family Room*.

As we step over the threshold (a Welcome rug by Erika Diamond), we are asked to witness: witness pieces of domesticity, pieces that express the human and artistic, the expression of pain and the intimacy of home. To place new love, the flickering of newly entwined Tongues is a further expression of fear, desire, need, and all the many varieties of love.

Reykjavík is a play set in the Icelandic north, a space usually associated with hyper-hetero masculine images and stories of Vikings. But this mythos hides a deeper connection to what we today would describe as a non-binary construct of gender and sexuality. Warrior women, domesticated men and same-sex relationships abound in the history of this white-washed culture.

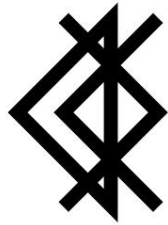
In Tongues, a scene from *Reykjavík*, we watch two new lovers find themselves and discover who they are. And they share stories, stories that created them. One of the interesting nexus points of the space, this play, and the history of Icelandic culture is the use of image to convey knowledge. As you listen to Peter, a young man yearning for connection reveal his story of self, we discover the power of image. As you look around *Family Room*, you directly engage with the image and its power.

Imagery and feeling abound in this charged space. Move within it, around it, and discover where you sit within this *Family Room*.

- David Carter

LOVE

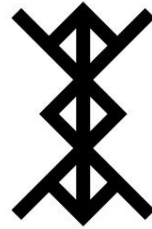
Viking Runes



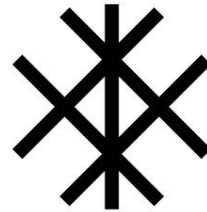
woman for man



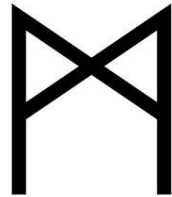
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woman for woman



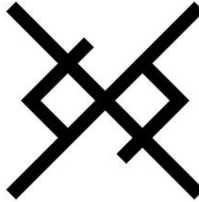
man for man



Mannaz
male



Perth
female



eternal love



Ingwaz
fertility

[Third Gender in
Icelandic Myths:](#)

Article by Sami
Raninen on same sex
couples in Iron Age
Scandinavia

