

POLYLOGUES



SUBLET SERIES @HERE

2021-22 SEASON

#HERE
@HEREARTS



Welcome!

Thank you for coming to *Polylogues*, a SubletSeries@HERE presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10 resident artists, and Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at [HERE.org](https://www.here.org).

Like all the work at HERE, this SubletSeries@HERE presentation was curated based on the strength and uniqueness of the artist's vision.

We hope to see you HERE again soon.

Best,

Kristin

KRISTIN MARTING

Founding Artistic Director

ALSO AT HERE

THE STORY BOX

NOW – Oct 9

HERE SUPPORT

HERE is extremely grateful for the support and encouragement of an important group of Foundations, Corporations, Government Agencies, Elected Officials, and dedicated individuals. We would not be HERE without them.

GOVERNMENT SUPPORT

HERE'S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council, Office of the Mayor of New York, and Speaker Corey Johnson; The Office of Manhattan Borough President Gale Brewer; and New York State Assembly Member Deborah J. Glick. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Governor Andrew M. Cuomo, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

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HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound. HERE is a proud member of the Hudson Sq Connection & Lower Manhattan Arts League & The National Opera America Center & TCG.



POLYLOGUES

WRITTEN & PERFORMED BY
XANDRA NUR CLARK

DIRECTED BY
MOLLY CLIFFORD

SEPT. 17 - OCT. 9
HERE, 145 6TH AVE, NY, NY
COLTCOEUR.ORG

COLT COEUR presents the world premiere of

POLYLOGUES

Written and Performed by **XANDRA NUR CLARK***
Directed by **MOLLY CLIFFORD**

Scenic Design **Jean Kim**
Costume Design **Hahnji Jang**
Lighting Design **Cheyenne Sykes**
Sound Design **Michael Costagliola**
Projection Design **greer x**
Dialect Coach **Joy Lanceta Coronel**

Production Stage Manager **Hanako Rodriguez***
Production Manager **Marina Montesanti**
Produced by **Colt Coeur, Liza Couser, & Ryan Duncan-Ayala**
Covid Compliance Officer/Associate Producer **Katrina Skidmore**
Press Agent **Everyman Agency**

**appearing courtesy of of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States*

Polylogues is 75 minutes long and performed without an intermission.

Polylogues was developed in part through a 2018-19 Queer|Art Fellowship, a program supporting a year-long exchange between emerging and established artists in four different creative fields: Film, Literature, Performance, and Visual Art. *Polylogues* was originally developed at The Tank, a New York City home for emerging artists, and Dixon Place.



If you enjoyed this show please consider making a donation to Colt Coeur and join our mailing list to stay up to date on future events.

Go to our website for more information: ColtCoeur.org

A NOTE FROM THE PLAYWRIGHT

This play didn't come into being because I wanted to write a play. This play came into being because I had questions—deep, personal questions about how intimate relationships can work for the long-term—and because I met some incredibly generous people. After a heartbreak in 2017 that shook my foundations, I needed to know what possibilities were available to me other than feeling shame or shaming a partner when attractions developed outside the partnership. Was anyone really honest with a partner? How did they do it? And how did that honesty serve them? When did it deepen their love, and when did it tear them apart?

I started by talking with a dear friend, and she put me in touch with a friend of hers who was in an open relationship. When we met on a video call, I was amazed by how transparent, vulnerable, and kind this stranger was as I asked all my questions (I had many). We talked for a long time, and I left chewing on a lot.

Simultaneously with these questions bubbling up in me, I was solidifying a hybrid practice of theater-making and journalism. After several years of making interview-based multimedia performance pieces that bridged both fields, I was in the midst of experimenting with a new performative tool: headphones. Having studied with Anna Deavere Smith back in 2013, I was deeply inspired by her work, and I liked actually watching her process of learning a real person's vocal tics and physical gestures, which she does by repeatedly listening to and watching them speak. What was it to try to understand and embody another person, even though it is a completely impossible endeavor? In a way, this question aligned with my question about communication in relationships: how can we reach out to another with our entire hearts and listen without judgment, knowing that we will never be able to fully understand them?

I put content and form together when I got invited to share work at a performance series in Brooklyn. I reached back out to that friend of a friend and asked if I could record an interview with her to perform at this event. One interview turned into more than 50

over the next couple years. I quickly learned that almost every person around me had related questions or experiences of nonmonogamy but kept them private. My curiosity aligned with the often-secret interest of so many others. Stories of ethical nonmonogamy largely are not represented onstage; they are not substantially discussed really anywhere in public. And yet, so many of us—across all identities—want to know them. So I resolved to become a gatherer of these stories.

My interviewees ranged in age from five to seventy-five; they were from eleven different countries; their identities spanned many races, gender identities, sexual orientations, religions, socioeconomic backgrounds, and political perspectives. This was crucial to me: ethical nonmonogamy is diversely practiced; yet when it is represented in media at all, it is generally represented as heteronormative, white, and an activity for the leisure class. I wanted to represent it as accurately and as broadly as possible. But I made the decision early on not to include biographical information alongside each person's story. I wanted the person's words to speak for themselves. Since many of my interviewees do not feel comfortable or safe being out as polyamorous or queer, I gave them all permission to speak completely anonymously, which opened up an incredibly raw discussion of intimacy. Suddenly, it became possible for the once-private conversations to become public.

The brilliant director Molly Clifford came on board the year after I started developing this show. Since 2018, she has nudged this project from a kind of living archive of wide-ranging stories into a full, focused, breathing work of theater. I am immensely indebted to her sharp mind, keen eye and ear, and fiercely loving heart. Together, we have fostered a vibrant community around this show that has awed both of us. *Polylogues* would not be *Polylogues* without her leadership, and it also would not be what it is today without the support of all the amazing and generous folks who have rallied around it. Thank you for joining us on this journey and jumping into the conversation.

*Continue the conversation with #ColtCoeur #Polylogues
@ColtCoeur @polylogues (Facebook/Instagram)
@Colt_Coeur @polylogues (Twitter)*

ABOUT THE COMPANY

Xandra Nur Clark (Playwright & Performer, they/she) is a queer, Indian-American writer, actor, journalist, and community-builder. Xandra's works include *Polylogues* (2020 Kilroys List, 2020 Foundation for Contemporary Arts Grant); *Everything You're Told* (2021 Chesley/Bumbalo Playwriting Award); *Separated* (2021 Semi-Finalist for the O'Neill National Playwrights Conference); *Anthology: Crown Heights* (2016 Grants from Brooklyn Arts Council, Brooklyn Community Foundation, and Stanford Arts); and *Returning Home: Voices from the Front* (2013 General Oliver P. Smith Award for Local Reporting from the Marine Corps Heritage Foundation). Xandra's work has been presented at La MaMa, Dixon Place, The Tank, Weeksville Heritage Center, Five Myles, The Flea, Judson Church, Queer Abstract, and Brooklyn College. Select acting credits: EST, Rattlestick, The Lark/Noor Theatre, BAM, The Flea, and Creative Time. Voiceover credits: Radiolab, UNICEF, and FilmNation/Transmitter Media. Xandra is a 2018-19 Queer|Art Fellow, a Member Artist of Ensemble Studio Theatre, a singer with folk choir Ukrainian Village Voices, and a former radio producer for StoryCorps and podcast True Story (which Xandra co-founded). Xandra is also an avid volunteer as a certified crisis counselor for the Anti-Violence Project's 24/7 hotline. Upcoming Residencies: MASS MoCA, Blue Mountain Center, and the Helene Wurlitzer Foundation. BA Theater, MA Journalism: Stanford University. @xandraclark, www.xandraclark.com.

Molly Clifford (Director) NYC Directing: *RETREAT* (EST/Youngblood, Two Headed Rep), *Karaoke at The Golden Sun Convention Center*, *Miss Julie*, *Restaurant in D Major*, *TARTUFFE* (Two Headed Rep), *American Dreamers* (West of 10th), *Soldier* (All For One), *The Elephant in the Room* (NY Fringe). Assisting: Classic Stage, Playwrights Realm, The Play Company, Vineyard Theatre, EST, Cherry Lane and Yale Rep. Alumna of the National Theater Institute and Connecticut College. Co-Artistic Director of Two Headed Rep. Upcoming: *The Martyrdom of the Holy Virgins Agape, Chionia, and Irena*, by Hrotsvitha the Nun of Gandersheim, as told throughout the last millennium by the men, women, scholars, monastics, puppets, and theater companies (like this one) who loved her. Or: *DULCITIUS* at 59E59. mollyclifforddirects.com

Jean Kim (Scenic Design), trained as an Illustrator at Rhode Island School of Design (RISD) and as a Set Designer at Yale School of Drama (YSD), is a New York-based set designer from South Korea.

Through design and illustration, she is always eager to explore the caliber in the realm of tales. Her recent set design credits include a feature film *Blue Bayou* (in theaters September'21), *Lunch Bunch*, a new play, with Clubbed Thumb, *Detroit '67'* at Julliard School of Drama, *Comedy of Errors* at Two River Theater, and *Constellations* at Theaterworks-Hartford. At Yale School of Drama, her works include; *Cymbeline* at Yale Repertory Theater, *Winter's Tale*, and *The Seagull* at Iseman Theater. She is excited to share upcoming shows; *39 Steps* at The Repertory Theater of St. Louis, *Three Sisters* at Two River Theater, and *Postcard from Morocco* at Peabody Institute of The Johns Hopkins University.

Hahnji Jang (Costume Design, they/them/형) – Hahnji is an activist stylist and designer with a sustainable practice sharing intersectional stories. Select Credits Include: *Hurricane Diane* (The Huntington), *Theatre For One: Here Is Future & Theatre For One: Here We Are*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington* (Hudson Valley Shakespeare Festival), *The City: Missing Them* (The Working Theatre), *Men On Boats* (Baltimore Center Stage), *Mobile Unit: A Midsummer Night's Dream* (The Public), *No-No Boy* (Pan Asian Repertory Theatre), and *Sister Mok-rahn* (Princeton University). Hahnji is based on Lenape land. For more information visit hahnjijang.com

Cheyenne Sykes (Lighting Design) Originally from the Coast Salish territory on so-called Vancouver Island, Cheyenne's projects range from dance, installation, music, and theatre. Select Recent Design Credits: *The Softstream* (Digital Concert from Softee), *PNEUMOTHERAPY (II)* (Miles Greenberg), *HAEMOTHERAPY (I)* (Miles Greenberg), *Black Exhibition* (The Bushwick Starr), *See You* (Bridge Production Group), *The Slow Room* (PSNY), *PROTOTYPES* (Susan Marshall & Company). Select Assistant/Associate Credits: *Mary* (Kanye West at Lincoln Center), *Heroes of the Fourth Turning* (Playwright's Horizons), *"Daddy"* (New Group/Vineyard), *The Good Swimmer* (BAM), *Bonnaroo '18/19/21* (Site Lighting, David Weiner Design), *Drake-Boy Meets World* (European Tour). www.cheyennesykes.com

Michael Costagliola (Sound Design) is a Brooklyn-based sound designer and composer. His work has been heard in New York at The Public, New York Theatre Workshop, Rattlestick Playwrights Theater, La MaMa, and Ars Nova among others, as well as regionally at Two River Theater, Yale Rep, Alabama

Shakespeare Festival, and at various other theaters across the U.S., Europe, and India. BA in Music from Brown University, MFA in Sound Design from Yale School of Drama. michaelcostagliola.com

greer x (Projection Design) is a multidisciplinary artist on unceded Lenapehoking. Select recent projects include: *Twin Size Beds* (Under The Radar), *Brief Chronicle: Book 6-8* (i am a slow tide), *Climate Change: an Opera* (BRIC Arts Center), *Call Out Culture* (ANT Fest), *Bye Bye Boobies* (Franky Bradley's Cabaret). She also serves as the resident Lighting Designer for the monthly drag celebration In Living Color. greer-x.com

Joy Lanceta Coronel (Dialect Coach) is a speech, communication, and dialect coach who has worked alongside Comedy Central, Center Theatre Group, Atlantic Theatre Company, Playwrights Horizons, American Players Theatre, Ma-Yi Theatre, Williamstown Festival, NAATCO and New Dramatists. She has served as Speech faculty at HB Studio, University of Connecticut, AADA, University of Cincinnati-College Conservatory of Music, and the University of Essex. Joy also serves as an executive presentation coach for corporate professionals and a communication coach for victims of domestic violence. You may find her published articles covering topics like racial identity, cultural sensitivity, and inclusive coaching and teaching strategies. www.joylancetacoronel.com

Hanako Rodriguez (Production Stage Manager) is a freelance theater professional with a passion for helping to bring to life new works written by underrepresented voices. Her recent New York credits include NYT Critic's Picks *ATHENA* (with The Hearth) and *The Workshop* (at HB Studios). She has worked on numerous Off and Off-Off Broadway projects including those with The Fire This Time Festival, National Black Theatre, Two Headed Rep, The Bushwick Starr, horsetrade, WWTNS?, HERE Arts, and La Mama ETC.

Marina Montesanti (Production Manager) has been part of the Production Management teams for shows at HI-ARTS (*La Negra*), Joe's Pub (*Where was I?*), Gibney Dance (*Happy Hour*), Signature Theatre (*Angel Reapers*, *Signature Plays*, *Daphne's Dive*, *Old Hats*), and others. Recently, she was the production manager of a multi-functional theatre in TriBeCa; clients included HULU, CBS, Disney, Tribeca Film Festival, Queerty, MTF, and others.

Ryan Duncan-Ayala (Co-Producer, he/him) is an NYC based producer and theatre maker from

Laredo, TX that aims to foster new work development and create spaces and access for minoritized communities. Ryan also serves as the Producing Director of Denman Theatre & Dance Co., Line Producer for NAMT's 33rd Annual Festival of New Musicals, and Founder/Lead Producer of El Centro Productions. He was the recipient of the 2019 Kennedy Center/LORT ASPIRE Arts Leadership Award and has previously worked as a Company Management Intern for the Eugene O'Neill Theater Center, Producer for the 24 Hour Plays: Nationals, and the Development Assistant at Syracuse Stage. Additionally, you can hear him as a host on *Affirmative (Re)Action*, streaming on Spotify. @ryanduncanayala

Liza Couser (Co-Producer, she/her) is a director and producer of new plays and musicals. Select NYC credits: Primetime Theater (Co-Founder/Producer), *MEAT* (Director, Vox Fest), *Cowboy Face* (Producer, Dixon Place), *Casablanca on The Hudson* (Director, Dixon Place), *with words that don't exist* (Director, VoxLab). Liza has presented work with Ars Nova, Northern Stage, The Tank, New London Barn, 59E59, Theater for the New City, BRIC Arts, & Dartmouth College. She is an alum of the Roundabout Directors Group, SDCF Observership, Ars Nova Artistic Fellowship, and 24 Hour Plays Nationals. lizacouser.com

Katrina Skidmore (Associate Producer & Covid Compliance Officer) is a recent graduate from Wagner college, and an up and coming theatre artist in NYC. They most recently worked with Bedlam Theatre Company on their upcoming web series, *Bedlam: The Series*, and is thrilled to be working with *Polylogues*.

Adrienne Campbell-Holt (Colt Coeur Artistic Director) is the recipient of the 2018 Lucille Lortel Visionary Director Award. Upcoming: world premieres of *Other World* (Delaware Theater Center), *Afterwords* (5th Avenue Theater). Adrienne directed the first 12 of Colt Coeur's premieres, including *Eureka Day* by Jonathan Spector, *Hatef**k* by Rehana Lew Mirza (WP/Colt Coeur), *Empathitrax* by Ana Nogueira (Colt Coeur), and *Dry Land* by Ruby Rae Spiegel. Other world premieres: *Thirst* by C.A. Johnson (CATF), *Downstairs* by Theresa Rebeck (Dorset Theatre Festival, Primary Stages), *The Surgeon and Her Daughters* (Cherry Lane), *What We're Up Against* by Theresa Rebeck (WP Theater). Director of #makeitfair. BA Barnard College, Columbia University.

ABOUT COLT COEUR

Colt Coeur is a Brooklyn-based theater company founded in 2010. We contemplate questions that inspire us and devise theater pieces that respond to and engage with the world in which we live. We address the ambivalence, terror and exhilaration of our age on the scale of person-to-person through theater that utilizes a simplicity of means to achieve richness of expression. Our original, story-driven, visceral theater straddles the line between mainstream and experimental, elevates design while valuing strong storytelling, and pulls you close and doesn't let go.

Artistic Director Adrienne Campbell-Holt leads a 21-member ensemble of actors, playwrights and designers to nurture the next generation of theater artists through the development and production of new plays and by providing arts education to students from under-resourced NYC public schools. Over 12 years, Colt Coeur has produced 12 world premieres and 1 NY premiere; developed 47 plays; and provided free arts education for over 120 students. Colt Coeur is currently developing new work with commissioned playwrights Antoinette Nwandu (Paula Vogel Award 2019), Fran DaSilveira, Kareem Fahmy, and Natalie Margolin.

Productions All 12 of Colt Coeur's world premieres explored themes of resonance to our times while ranging in subject matter from teen pregnancy, to postpartum depression and the struggle to make ends meet for a working-class family, to the underlying appetite for new frontiers that is manifest in applicants looking to travel on a one-way mission to Mars. These productions all received rave reviews and enabled us to build an audience base. Steven Levenson's *SEVEN MINUTES IN HEAVEN* was selected by Ars Nova for ANTIFEST and subsequently transferred to the Emerging America Festival in Boston before running for 3 weeks at HERE. Lucas Kavner's *FISH EYE* ran for 3 weeks at HERE and was included in NY Magazine's "Best of 2011" list. Eliza Clark's *RECALL* had a 4-week run at the Wild Project and also received rave reviews. Nikole Beckwith's satire *EVERYTHING IS OURS* ran for 4 weeks in 2013 at HERE and extended due to demand. Ruby Spiegel's *DRY LAND* made NYPost's Top 10 of 2014 list and was recently published in American Theater magazine (along with photographs from our production). MJ Kaufman's *HOW TO LIVE ON EARTH* enjoyed a 4-week run in the fall of 2015 and was featured on MSNBC's "The Last Word with Lawrence O'Donnell. 2016 was among Colt Coeur's fullest season to date – the

company produced two world premieres. With Rattlestick Playwrights Theater, *CAL IN CAMO* was celebrated by Ben Brantley in the New York Times as a "mystical cocktail of a play" and extended due to demand. Ana Nogueira's play *EMPATHITRAX* premiered at HERE, and was celebrated for its universality, bravery and heart. In 2018, *ZÜRICH* by Amelia Roper, premiered at New York Theatre Workshop's inaugural Next Door Series and was nominated for 4 New York Innovative Theatre Awards. Most recently, *JOAN*, by Stephen Belber, starred Johanna Day, Adam Harrington & Marjan Neshat and ran at HERE. *HATEF**K*, by Rehana Lew Mirza, was our 11th world premiere, and ran March 3-31, 2019 at the WP Theater, (in a co-production with WP Theater). Most recently, *EUREKA DAY*, by Jonathan Spector was a New York Times Critic's Pick and enjoyed a sold-out run in August & September 2019. Nearly all of these plays have also been published and will receive future productions around the US & abroad.

Play Hotel Our primary arena for developing new work is held 4 times/year. Workshops last 4-10 days, culminating in a free public presentation. Dialogue between artists and audience are held after each presentation. Past writers include: Clare Barron, Kate Cortesi, Obehi Janice, Sylvia Khoury, Rehana Lew Mirza, Lily Padilla, and Max Posner.

Parity Plays Festival Colt Coeur founded its annual Parity Plays Festival in 2014. This Festival features public readings of four new plays and aims to celebrate the work of female and trans playwrights and directors. Past playwrights and directors include: Lindsey Ferrentino, Antoinette Nwandu, Danya Taymor, Tamilla Woodard, Pirronne Yousefzadeh, and Cate Yu. In 2017 & 2019 Colt Coeur partnered with the WP Theater to co-produce this Annual Festival.

Education Initiative & Mentorship Program Due to the Covid-19 pandemic, our 2020 programs will be offered online to students all over the country. Company members serve as the Teaching Artists for this free annual play-making intensive which we typically offer NYC public school students ages 11-15 during the NYC public school Spring break. Student alums of the program return as paid Student Leaders and professional actors & playwrights serve as our Teaching Artists. Our Mentorship Program launched in the summer of 2020 & connects professional actors, playwrights and designers with BIPOC alumni of the Education Initiative.

Working Artists Group The Colt Coeur Working Artists Group is a group of artists from the greater Colt Coeur community who gather on Zoom once a month to exercise their theater-making muscles in a shared space with other artists. Our activities are designed to be inspiring and accessible to artists in a variety of disciplines (actors, writers, designers, directors, etc.), and to be contained to the scope of a two-hour meeting, so that folks can participate in a way that works for their lives. We play games, do writing exercises, read work out loud, and discuss what it means to be an artist in 2020. The group is facilitated by writer/performer/educator Kelcey Anyá, and director Portia Krieger.

Founding Artistic Director Adrienne Campbell-Holt

Managing Director Alex Marrs

Producing Director Ryan Duncan-Ayala

Board of Directors

Erica Rotstein - Chair, Rachel DeMatteo - Treasurer, Amy Groeschel - Secretary, Adrienne Campbell-Holt - ex-officio, Amy Ashton, Julia Jones, Celia Keenan-Bolger, Roberta Kelly, Ray Levin, Tomi Olanbani, Vanessa Peréda, Sendhil Ramamurthy, AJ Strasser, Ebony Vines

Company Members

Amy Altadonna, Kelcey Anyá, Molly Carden, Ato Essandoh, Amy Groeschel, Adam Harrington, Justice Hehir, Steven Levenson, Lynne Lipton, MJ Kaufman, Portia Krieger, Natalie Margolin, Eden Marryshow, John McDermott, Rehana Lew Mirza, Ana Nogueira, Vanessa Peréda, Kate Cullen Roberts, Matt Stadelmann, Brian Wiles, Bailey Williams, & Grant Yeager

CoCo Residents (2020-2021)

Bleu Beckford-Burrell, Adrienne Dawes, Tara Elliott, Emma Goidel, J. Mehr Kaur, Portia Krieger, & Noelle Viñas

CoCo Education Initiative Leaders (2020-2021)

Kelcey Anyá & Vanessa Peréda

Commissioned playwrights

Fran DaSilveira, Kareem Fahmy, Natalie Margolin, Antoinette Nwandu

Founding members

Amy Altadonna, Teddy Bergman, Katya Campbell, Adrienne Campbell-Holt, Erin Felgar, Amy Groeschel, Steven Levenson, Heidi Niedermeyer, Kate Cullen Roberts, Caleb Scott, Matt Stadelmann & Grant Yeager


A Very Special Thank You to Our Supporters

Nic Adams, Amy Altadonna, Lynne Andress, Patricia Armstrong, Christine Avila, Rachel Banay, Ron Banay, Andrea Berger, Saul Berley, Susan Bernfield, The Blackbaud Giving Fund, Michael Bonnabel, Bruce Bronstein, Anna Buchmueller, Joanna Callenbach, Meg Campbell, Scott Campbell, Adrienne Campbell-Holt, Sara Campbell and Ken Maloney, Kirk Carapezza, G. Alexander Carden, William Carden, Kellie Carvalho, Tony Castrigno, Parvesh Cheena, Teresa Coleman Wash, R. Erin Craig, Mary Davis, Marjorie Deane, Maria Teresa Delasa, Rachel DeMatteo, Ammu Devasthali, David Dunbar, Ato Essandoh, Paula Fagan, Nick Farrell, Courtney Gardner, Ashley Garrett and Alan Jones, Phyllis Goldman, Toni Goldsmith, The Good Coin Foundation, James Grant, Louis Greenstein, Amy Groeschel, Margot Hammond, James Harrington, Richard Hausman, Kelly Hensley, Robin Hodgskin-Bell, Marianna Houston, Scott Howlett, Julia Jones, Stephanie Kacoyanis, Jay Katz, Celia Keenan-Bolger, Katheryn Patterson Kempner, Jamie Kim, Susan Kind, Beth Garfield and Wally Knox, Roberta Kelly, Nathaniel Kramer, Alexander Kuck, Hannah Lantos, Raymond Levin, Mary Lewis, Jeanne Linnes, Lynne Lipton, John Lloyd, Michele Lowe, Nikki Lucas, Burt Margolin, Alex Marrs, John McDermott, Hugh and Judith McGuire, Terri and Matt McKnight, Lois Meredith, Susan Miller, Rehana Lew Mirza, W. Christopher Mortenson, Sophie Moura, Moriah and Chris Musto, Victoria Myers, Irena Mykyta, Ellen Newman, William and Margaret O'Brien, Helen and Timothy O'Connor, Tomi Olanbani, Susan Patriquin, Marla Persky, Stella Powell-Jones, Ramona Pritchett, Karen Quigley & Russel Hensel, Jamie Ragusa, Sendhil Ramamurthy, Somayaji Ramamurthy, Sujatha Ramamurthy, Lynn Reed, Amy Reichert, Andrew Riordan, Kate Mortenson, Lawrence Roche, Erica Rotstein, Dale Russakoff, Deborah Scarborough, Brian Schechter, Aaron Schildkrout & Krystle Mobayeni, P.K. Simonds, Charles Socarides, Deborah Sontag and William Orme, Jonathan Spector, Montana St. John, Julia Stanzione, Jeffrey Steinman, Blair Stuart, R. Lee Stump, Leslie Swackhamer, Stephen Timbers, Lisa Timmel & David Markus, Nalini Velayudhan, Nandini Narayanan, Maureen Velie, Manuela Veloso, Penelope Wells, Cindy Wells, Joan Wicks, Brian Lewis, Tamilla Woodard, Madeleine Zachary, & Qichen Zhang

With your continued support, Colt Coeur is able to make theatre that pulls you close and doesn't let go.

**This list reflects all donations from Jul 1, 2020 to Sept 4, 2021 and does not include the ticket buyers of 2020-2021 virtual readings. We apologize for any omissions or errors. If you have any questions, please contact Alex Marrs at coltcoeurmd@gmail.com*

POLYLOGUES EVENTS

- Friday Sep 24, 8:30 pm** Post-Show Panel with Xandra, Molly, & Richard Morales—Manager of Community Partnerships at The LGBT Community Center
- Friday Oct 1, 7 pm**  ASL Interpreted Performance with Candace Davider & Christine Quinton
- Saturday Oct 2, 8:30 pm** Post-Show Panel "Making Documentary Theater" with Special Guests
- Saturday Oct 9, 7 pm** Special Benefit Performance followed by a post-show reception in the theater and an opportunity to meet and mingle with the artists



Actors' Equity Association (AEA), founded in 1913, represents more than 50,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. actorsequity.org



This program is supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the City Council. *Polylogues* is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

NEXT UP, THIS NOVEMBER



WORLD PREMIERE OF

PLEASURE MACHINE

Conceived and Directed by Tara Elliott
Written and Conceived by Diane Exavier, May Treuhaft-Ali & Phaedra Michelle Scott

NOVEMBER 1-15, 2021

Don't miss the premiere of *Pleasure Machine*, an episodic narrative podcast, that collides Sophie Treadwell's expressionist drama *Machinal* with adrienne maree brown's *Pleasure Activism*.

Directed and conceived by Tara Elliott, in collaboration with Emma Orme, and written by Diane Exavier, May Treuhaft-Ali, and Phaedra Michelle Scott, this singular theatrical experience will be shared November 1st-15th. Audiences will get early access to the story through live, multi-sensory release parties, featuring surprise performances by the cast in pop-up events around Brooklyn and Manhattan. After that, *Pleasure Machine* will make its way to a podcast app near you!

When H (Starr Busby), a budding creator of care kink, receives the offer of a lifetime from tech giant Librate, they are forced to choose between maintaining their artistic integrity and protecting their family. From Bed Stuy to Mexico City, over cocktails and Twitter, H battles competing financial and ethical pressures until they lose themselves and their loved ones in one fell swoop. A story of lust, loss, and the dangers of Capitalism, *Pleasure Machine* is a nine-episode narrative podcast about the consequences of caring too much in a system that wants to turn care into a consumable.

Pleasure Machine is produced by Colt Coeur, in association with Emma Orme and Tara Elliott, and was made possible with generous support from Venturous Theater Fund and Ashley Garrett.

This podcast was recorded under a SAG-AFTRA Collective Bargaining Agreement.

from the desk of the playwright

ACKNOWLEDGMENTS

Time to name some of the other people who were instrumental in the making of *Polylogues*, though there are so many more I wish I could thank here. First, this team! You are all super talented rockstars, and on top of that amazingly kind humans. I am so grateful for your tremendous work. We built this together. A special thanks to Colt Coeur and Adrienne Campbell-Holt, who took a risk on me and struck out into new territory with this show. Thank you for trusting me and Molly and our vision. To Travis Chamberlain, Rio Sofia, and the entire Queer|Art team and my 2018-19 Fellowship cohort for validating this work and these stories; for providing me with space, time, and a community to rigorously interrogate this topic; and for the constant support and encouragement that you continue to shower on me. You are family. Mashuq Mushtaq Deen, you are so much more than a mentor and always will be, but your mentorship has been beyond anything I ever could have imagined a mentor could be or do. You help me know myself, you push me to my most honest and most genuine, you make me brave. Thank you.

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To all those I interviewed: you are the heart of this project, and it is because of your stories that I am who I am today and that so many others have embarked on new adventures in their personal lives. Not all of your stories could fit in this show, but they are woven into the fabric of this project and will continue to shape me and this work in uncountable ways. And to all those who have come to see *Polylogues*—and have seen it again and again—and who have courageously begun the scary conversations in your own relationships: you are the reason this work exists. I hope you feel seen and heard. I hope *Polylogues* brings some newness to your thoughts and questions, some camaraderie, some joyful surprise, and some inspiration for your journeys ahead. It certainly has for me.

DRAMATURGICAL RESEARCH

*While in no way an exhaustive list of my research sources, these are the key texts that were instrumental to me in the creation of *Polylogues* and that might help you along your journey through intimate relationships:*

bell hooks: *All About Love*

A book whose remarkable thesis is that love is action, not a state of emotion, *All About Love* was crucial in initiating and defining the goal of my investigation. Though many of the examples given in the book are heteronormative and monogamous in nature, the philosophy behind hooks' text guided the structure and intent of this play. Her challenge propelled my quest: "we have yet to see abundant examples of [people] pausing to create a place to do the work of love in their lives." She made me pause to listen, work, imagine, and make space.

Esther Perel: *Mating in Captivity*, *The State of Affairs*, and her podcast *Where Should We Begin*

One of the wisest and most open-minded thinkers on infidelity and long-term intimacy, Esther Perel made me understand why I am doing this project and what I wanted it to do for both public discourse and personal lives. Perel also gave me words to articulate my vision, including that "separateness is a precondition for connection."

Alain de Botton: *On Love* and *The Course of Love*

These two works of fiction/philosophy/psychology span decades (in the author's and the character's life), and reading them was like living my own past, present, and potential future all at once. It helped me understand how common my insecurities are, how universal my fears—an experience that has been reflected for me in all of the interviews I've conducted.

adrienne maree brown: *Pleasure Activism*

Reading brown's work was simultaneously an intensely personal experience for me and an education that begged for communion, which in some ways I've tried to create in this theater. She helped me understand that owning your desire frees everyone, not just you.

Erich Fromm: *The Art of Loving*

From Fromm, I learned that loving is simply the process of striving to know love. While having to sift through some frustratingly binary language, I discovered the truth that we must accept the paradoxes of our experience and approach our journey and the journeys of all others with humility and compassion.

Audre Lorde's essay "Uses of the Erotic: The Erotic as Power"

Lorde justified my desire to align the content and form of *Polylogues* around a creative, playful eroticism and communal joy. She also helped me understand the power behind the innate way I approach and talk with interviewees—as if they are my beloved.

ADDITIONAL READING & MEDIA:

Dossie Easton and Janet W. Hardy: *The Ethical Slut*

Thich Nhat Hanh: *True Love*

Cacilda Jethá and Christopher Ryan: *Sex At Dawn*

Thomas Lewis, Fari Amini, and Richard Lannon: *A General Theory of Love*

Don Miguel Ruiz: *The Mastery of Love*

Tristan Taormino: *Opening Up*

Angela Robinson's film *Professor Marston and the Wonder Women*

The BBC Two television series *Trigonometry*

ABOUT THE INTERPRETERS

Christine Quinton (ASL Interpreter) A Brooklyn native, Christine Quinton is a Nationally Certified American Sign Language interpreter who has amassed an impressive 20+ years of interpreting experience as well as teaching and mentoring. She started her work in the social services by managing human resource departments and advocacy agencies predating her interpreting work. Her unique and experienced based approach to interpersonal interactions combined with her learned conceptualization skill over her lengthy career allows her the flexibility and know-how to be a good fit within any scenario or client for the best possible outcome. Fun Fact: Christine often goes by CQ and loves to travel the world with her best friend when possible.

Candace Davider (ASL Interpreter) is originally from California and relocated to New York City 15 years ago. She enjoys the vibrant arts culture here in New York City. Candace has been a Sign Language Interpreter for 25 years. She enjoys working with people from all cultures and abilities, in any and all environments. She has a particular love and passion for the Arts and how it intersects with disabilities. It is always an honor to provide access in these spaces.

ABOUT THE PANELISTS

Keith R. Huff (Documentary Theater Panelist) is a Writer, Director, and Theatre-Arts Educator based in New York City. He is an Adjunct Professor at NYU Steinhardt, where he teaches Directing and is Associate Director of the Verbatim Performance Lab (VPL) that researches and performs words and gestures collected from found media artifacts and interview-based data to disrupt assumptions, biases, and intolerances across a spectrum of political, cultural, and social narratives. His artistic interests lie in mixed media performances that create sensorial and empathetic audience experiences that lead to cognitive dissonance as a conduit for social and civic dialogue. Keith is also a proud member of the Dramatist Guild of America.

Talene Monahon (Documentary Theater Panelist) is a Brooklyn-based playwright and actor. Her play, *How to Load a Musket*, an interview-based exploration of historical reenactors, premiered January 2020 at 59E59, produced by *Less than Rent* and was ranked #3 on *TheaterMania's* list of "The 10 Best Broadway, Off-Broadway, and Virtual Theater Productions of 2020." Her play *Frankie & Will* was produced virtually by MCC Theater during the pandemic. Other plays include *proud revengeful ambitious* (Play Per View) and *All in Good Fun* (Peterborough Players). Her plays have been developed by Red Bull Theater Company, Cape Cod Theater Project, and Northern Stage and she is a frequent contributor to the 24-Hour Plays. Her satire writing has been featured on *McSweeney's Internet Tendency* and *Points in Case*. As an actor, Talene has performed in productions at the Roundabout Theater Company, Playwrights Horizons, the Atlantic, MCC, New Georges, *Encores! Off-Center*, Red Bull, La Jolla Playhouse, the Huntington Theater Company, Gingold Theater Group, *Partial Comfort* and *Les Freres Corbusier* as well as selected film and television. She has a B.A. from Dartmouth College, where she was a Senior Fellow.

Ann C. James (Documentary Theater Panelist) has an extensive career in international stage direction and theatre education spanning over three decades. James recently made her debut as the first Black Intimacy Coordinator of Broadway for Antoinette Nwandu's *Pass Over*. James is an expert in the burgeoning industry of intimacy direction and institutional consent culture for national arts organizations. In addition to her Broadway credit, she served as Intimacy Director and Sensitivity Specialist for the provocative Off-Broadway productions of *Moises Kaufman's Seven Deadly Sins* by Tectonic Theatre Project and *Seize the King* produced by Classical Theatre of Harlem. On the West Coast, James provides consultation and intimacy coordination for the television and film industry most recently working with Rashida Jones, Mark Wahlberg, Issa Rae, Will Ferrell and Cynthia Erivo. Her intimacy work has featured James as an expert voice for Theatre Communications Group, *HowlRound*, the Society of Stage Directors and Choreographers Foundation, and Lincoln Center's Directors Lab West. Her company, Intimacy Coordinators of Color, has partnerships with ArtsEquity, TimesUp, and A.R.T./New York. James is in the second year of her studies as America's first MFA in Performance Pedagogy with an emphasis in Afrocentric Intimacy Pedagogy at Loyola Marymount University.