



Office Phone: (03) 9347 6948

Office Hours: Mon – Fri | 10:30am – 5:30pm

349 Drummond, Carlton VIC 3053

www.lamama.com.au | info@lamama.com.au

La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative, the Victorian Government through Creative Victoria, and the City of Melbourne through the *Arts and Creative Partnerships Program*.



**LA MAMA & ROCK BOTTOM PRODUCTIONS  
PRESENT**

# THIS GENUINE MOMENT

a s p a r t o f m i d s u m m a 2 0 2 1



A p r i l 2 8 - M a y 2 , 2 0 2 1



# THIS GENUINE MOMENT

Written by **Jacob Parker**

Directed by **Hayden Tonazzi**

Performed by **Tom Dawson & Ilai Swindells**

Set & Costume design by **Kate Beere**

Lighting & Video design by **Aron Murray**

Stage manager **Brittany Coombs**

Dramaturgical support by **Kasia Vickery**

Vocal Coach: **Laura Farrell**

Photography credit **Melissa Prieskorn**

## CREATOR'S NOTES

This isn't queer writing that I was used to. It forgoes camp tropes and sexual humour for awkward and brutal honesty about how we, as queer people, discover the life we want to live.

Genuineness is something that I think is of prevalent importance to us today. What makes a person, a thing,

*(creator's notes continued...)*

or even a moment genuine? It's a question we could double down on when considering how our digital world impacts our understanding of 'truth'.

In crafting this play, Jacob was inspired by the freedom which comes about in small, awkward conversations that take place between two people who don't know each other and will likely never meet again. And through this we reflect on how it is through these moments, and the experience of learning through our queer peers, that we take a step forward into our identity and self.

Being able to revisit this piece in a post-lockdown world, it is clear to us that connection is vital to the way we grow as people. And we hope this piece acts as a reminder of what connection means to us as human beings.

### **Thank you...**

Tessa Spooner & The La Mama Team for programming and welcoming us to La Mama. Midsumma Festival, The Meat Markets, Sun Studios, Ashwin D'Souza, Mel O'Brien, Ryan Panizza & Australian Plays Transform.

## **JACOB PARKER**

Jacob is a Sydney-based queer playwright who still needs to say the whole alphabet to know if R goes before or after T. In 2020 Jacob's play, *This Genuine Moment* was put on at The Old 505 Theatre. Throughout the year he has worked with the Australian Theatre for Young People (ATYP) on their *Creating your Own Work* course and was selected to partake in their 2020 National Studio. Later this year he will be debuting two new works, *Tell Me Before The Sun Explodes* at the Kings Cross Theatre & DUMB KIDS with the Sydney University Dramatic Society.

## **HAYDEN TONAZZI**

Hayden is a theatre and musical theatre director who graduated from the NIDA MFA (Directing) course in 2020. His directing credits include: *Miracle City* (NIDA), *This Genuine Moment* (Old 505), *Parade* (Seymour Centre), *Carrie: The Musical* (The Depot Theatre), *Boys* (NIDA), and *The Hatpin* (King Street Theatre). Other credits include: Assistant Director on *Starstruck: The Musical* (NIDA), Directorial Placement on *La Traviata* (Opera Australia), and *Bridges Of Madison County* (Hayes Theatre). This year, Hayden is an Associate Artist with the Kings Cross Theatre, and will present *Tell Me Before The Sun Explodes* by Jacob Parker and will Assistant Direct ATYP's National Tour of *Follow Me Home* by Lewis Treston.

## **TOM DAWSON**

A Recent graduate of NIDA, Tom is relatively fresh to this industry. But coming from a family of dancers, Tom was involved in performance from a very young age. Tom was born right here in Melbourne, here he quickly immersed himself in youth theatre companies and extracurricular drama classes which eventually led to his first public show at the age of 14, *Love Letters*. He performed this in the Fairfax Studio at Arts Centre with St Martins Youth Theatre Company. Whilst studying, Tom managed to sneak in a couple of shows, 'This Genuine moment' being one of them. He absolutely loved staging the original performance of this show at the Old 505 theatre in Sydney, and is excited to re mount it here in his hometown

## **ILAI SWINDELLS**

Ilai made his acting debut in 2011 as 'Jamie' on Fox8's hugely successful drama *SLIDE*. Not long after he moved to Sydney for roles on ABC's *The Code* and landmark series *Redfern Now*, before his breakthrough role in *Open Slather*. His theatre credits include ATYP's *Intersection*, La Boite Theatre's *Wind In The Willows*, and in 2019 he made his state theatre company debut for Queensland Theatre in *Death Of A Salesman*, directed by Jason Klarwein. Ilai also is a casual presenter on Triple J where he co-hosts alongside Pip Rasmussen. More recently, Ilai voiced the lead role in *100% Wolf*, and starred in the ABC comedy series *Retrograde*.

## **KATE BEERE**

Kate Beere is an Australian costume and set designer working across film, theatre and events. Kate completed her Masters of Fine Arts (Design for Performance) at NIDA in 2019 and prior to this, completed the BFA (Design for Performance). Kates credits include *Alice in Slasherland*, directed by Rachel Kerry at the Old Fitz, *Hairworm* directed by Jess Davis at the Old 505, and *Rudy and Cuthbert Too*, devised by Toby Blome and Zelman Cressey-Gladwin at KXT. While at NIDA, Kate designed *Closer*, directed by Mark Gaal, designed costumes for *Starstruck: a new Australian musical*, directed by Kim Hardwick, as well as designing *HEDDA*, directed by Mikala Westall. Kate has just come off set designing *HALF TIME*, directed by Helen Dallimore for The Hayes Theatre in Sydney.

## **ARON MURRAY**

Aron is an emerging video and lighting designer with a passion for experimentation and pushing technology who holds a Master of Fine Art in Design for Performance as well as a Bachelor of Fine Art in Technical Theatre and Stage Management (NIDA). Aron enjoys the unique intimacy offered with independent theatre works and, in the past, has worked on productions including *Rudy and Cuthbert Too* (KXT Theatre, 2019), *Degenerate Art* (Old Fitz, 2018), *Fierce* (Old Fitz, 2019) as well as the original production of *This Genuine Moment* (Old 505, 2020). He has also worked with *Midnight Feast* to light their 2018 production of *Fireside* (SOH Studio) and 2019 production of *Bluebird* (NIDA Playhouse).

## **LAURA FARRELL**

Laura Farrell is a Sydney-based voice, text and dialect coach. She holds a Masters of Fine Arts in Voice from NIDA; a Post Graduate Diploma in Voice from the Victorian College of the Arts; and a Bachelor of Music Theatre from the Victorian College of the Arts. As a production voice coach, Laura's recent credits include *Our House*, directed by Tyan Parke (VCA Music Theatre, Melbourne 2020), *The Wolves*, directed by Jessica Hanna (CSULB Theatre, California 2020), *Blood At The Root*, directed by Bruce Lemon (CSULB Theatre, California 2020) and *This Genuine Moment or how I learnt to stop loving myself and lie*, directed by Hayden Tonazzi (The Old 505 Theatre, Sydney 2020).

## **BRITTANY COOMBS**

Brittany is a Melbourne based Stage Manager who completed her Bachelor of Fine Arts (Technical Theatre and Stage Management) at NIDA in 2017. Her credits include *Macbeth* (2018/19) and *A Midsummer Night's Dream* (2020/21) with Australian Shakespeare Company, *Mothermorphism* (La Mama and Debase Productions, 2018), *Noli me Tangere* (2019) with McFadden Music. She has also loved her Assistant Stage Management roles for *House of Bernarda Alba*, *Astroman*, *Heisenberg*, *Shakespeare in Love*, *Kiss of the Spiderwoman* and *Torch the Place* with Melbourne Theatre Company over the last three years. Brittany would like to thank La Mama and Rock Bottom Productions for this opportunity to get back in the theatre and share stories.