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MARDIGRAS+



HOMOS, OR EVERYONE IN AMERICA

BY JORDAN SEAVEY

6 FEBRUARY - 9 MARCH 2024

HOMOS, OR EVERYONE IN AMERICA

CREATIVE TEAM

Director	Alex Kendall Robson
Production Designer	Zara Pittoni
Lighting Designer	Paris Bell
Sound Designer	David Wilson
Cultural Consultant	Paris Freed
Intimacy Director	Sonya Kerr

CAST (in order of appearance)

Laila	Sonya Kerr
The Writer	Reuben Solomon
The Academic	Edward O'Leary
Dan	Axel Berecny

PRODUCTION TEAM & CREW

Production Manager	Gemma Greer
Stage Manager/Operator	Lilith-Elise Salt-McMahon Turvey
Set Construction/Bump-in	Zara Pittioni
	David Marshall-Martin
	Tom Bannerman
	Jay Murrin
	Georgia Rich
	Sarah Jurichkovic
Production Photography	Chris Lundie

The play takes place in Brooklyn, New York,
jumping around in moments scattered between 2006-2011.

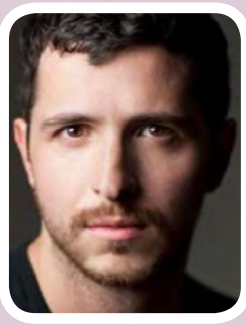
Hero image: © Zlata Kibalko/Shutterstock

We acknowledge the Traditional Owners of the country on which we meet today, the Gadigal people of the Eora nation, and recognise their continuing connection to land, waters and culture. We pay respect to their Elders past, present and emerging.

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JORDAN SEAVEY PLAYWRIGHT

Jordan Seavey is a playwright, theatre-maker and screenwriter from Sheepshead Bay, Brooklyn.

His play *Homos, or Everyone in America* was New York Times Critic's Pick; named one of New York Magazine's 10 Best Theater Events of 2016 and The Advocate's Top 10 New York Theater of 2016. His other plays include: *November 4th 2008*, *Wight*, *The Funny Pain*, *The Truth Will Out*, *Children at Play*, *6969* and *This is a Newspaper*.

Since 2003, he's co-created more than 15 new plays with theatre company CollaborationTown. These include *Candy* (a commission from LCT3 / Lincoln Center), *Family Play (1979 to Present)* (named one of The Advocate's 10 Best LGBT Plays of 2014), and *The Momentum* (2012 GLAAD National Media Award nomination). He is a Usual Suspect at New York Theatre Workshop, and an alum of The Public Theater's Emerging Writer's Group and the Soho Rep Writer/Director Lab. His work has been developed with Lincoln Center Theater, New York Theater Workshop, The Public Theater, Labyrinth Theater Company, Roundabout Theater Company, The Old Vic (London), Robert Wilson's Watermill Center, 59E59 Theaters, The Flea Theater, The New Ohio Theater, Lark Play Development Center, SPACE at Ryder Farm, The Orchard Project, The MacDowell Colony, Edward F. Albee Foundation and the Lower Manhattan Cultural Council.

Interviewed before a production of *Homos, or Everyone in America* at the Finborough Theatre, London in 2018, Seavey said:

What's changed in the past two years, or so it seems to me (a cisgender Jewish white queer and gay man living in a liberal coastal U.S. city), is - finally - the beginning of a truly broad reckoning. A shift toward - finally - voices of all races, genders, classes, the wide spectrum of LGBTQIA voices, all marginalised voices getting a chance to tell their stories, to be seen and heard, to get in the way and refuse to politely move aside or shut up. And I hope Homos, or Everyone in America is one small thread in the fabric of that change.

Seavey describes the play's sense of time — in reference to both its nonlinearity and its placement in the 2000s — as “impressionistic.” *Homos, or Everyone in America* invites all of its audience to form their own impressions and interpretations of it. In this way, Seavey places an emphasis on both ‘Homos’ and ‘Everyone’ in the title, as he calls on everyone to recognize some part of themselves in a play about a loving, complicated relationship between two men. And everyone should listen.

Helen Tonkin, New Theatre Artistic Associate, 2024

DIRECTOR'S NOTES

“What seest thou else / In the dark backward and abysm of time?” - William Shakespeare, *The Tempest*

“time here just [...] folds and stretches / doubles back / layers” – Jordan Seavey, *Homos, or Everyone in America*

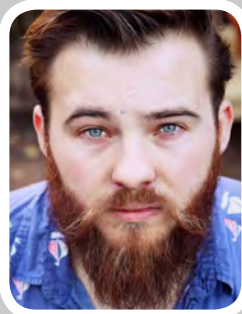
That line in our play is repeated twice. Several lines and images are repeated in this play: echoing and foreshadowing, remembering and prophesying.

What is a relationship when everything is stripped away, even time? The echoes of stray comments, the reverberations of hasty decisions. When the barebones are revealed, the fragile, flawed humanity – hopefully – shines through.

As a queer kid who grew up in Tamworth – as did one of the actors – I know what it can be like to long for community; to flee from potentially hostile environments; to move to the ‘big city’. I know what it's like to be called a f#ggot, and to fear physical violence. I remember what the plebiscite stirred up. I did not live through the height of the AIDS epidemic, but I know the impossibly endless hoops I'd need to jump through to donate blood today.

“What's past is prologue.” – William Shakespeare, *The Tempest*

Alex Kendall Robson, 2024



ALEX KENDALL ROBSON DIRECTOR

Alex is a freelance theatre maker, having completed a Bachelor of Theatre Studies and a Bachelor of Arts (Hons) at the UNE. Winning an international scholarship, he studied Shakespeare at RADA in London. For New Theatre: director, *Bathhouse: The Musical*.

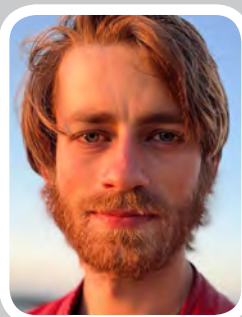
Other productions: Alex has devised two plays: *A Short Guide to Shakespeare* (Sydney Fringe, then touring) and *Shakespeare's Villains: Everyone But Iago*; as director/writer, *The Tale of the Great Emu War* (Sydney Fringe); as director/adaptor, Molière's *The Misanthrope*, *The*

Wind in the Willows, *Alice in Wonderland*, and most recently Gogol's *The Government Inspector*; as director, *The Things I Could Never Tell Steven* (Sydney Fringe), *Just a Short Break on a Hafgufa* by Kian Farzam, *The Tempest*, *A Midsummer Night's Dream* and *Twelfth Night* (Fingerless Theatre), *A Midsummer Night's Dream* (Two Sticks Theatre), *The Threepenny Opera*, *The Importance of Being Earnest* (Felt Tip Theatre).



ZARA PITTONI PRODUCTION DESIGNER (SET & COSTUMES)

Zara has always loved the magic of live theatre and this passion has followed her through high school and university as well. She has nearly completed a Bachelor of Design at UNSW with a focus on textiles and set/costume design for theatre/film, through which she is completing work experience placement with New Theatre. Zara has previously been a junior costume/wardrobe stylist at Channel 9, but it is exciting to begin to venture into more of the behind-the-scenes of live performative arts. For New Theatre: set construction, *The Ballad of Maria Marten*, *Loot*.



PARIS BELL LIGHTING DESIGNER

building, and all things electrical. They currently study Animation at JMC, and completed a Diploma of Live Production Design at TAFE Enmore. Professionally, they work as a tech at Monkey Baa Theatre Company, at FlightPath Theatre and in Staging at the Sydney Opera House.

For New Theatre: Lighting Designer, *Loot*; Sound Designer, *Chimerica*, *The Other End of the Afternoon*.

Other credits include Set Designer, *Rhomboid* (KXT), as well as writing and directing *Alan Turing*, *Joan of Arc*, and *Vincent van Gogh Walk Into A Bar*

(SUDS).

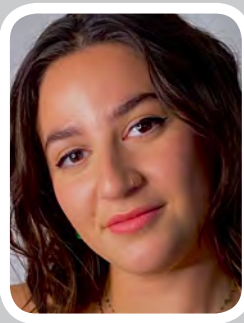


DAVID WILSON SOUND DESIGNER

David earned a Bachelor's degree in Data Science, and is currently working in film and television, behind the camera. Combining his tech-savvy nature with a passion for creativity, he's had the privilege of working alongside director Alex Kendall Robson for numerous years, first performing in productions of *The Misanthrope* and *The Wind in the Willows* (Felt Tip Theatre Co), then contributing his technical expertise to various production roles, most recently Lighting Designer/Operator, *The Tale of the Great Emu War* (Fingerless Theatre Co).

For New Theatre: Debut.

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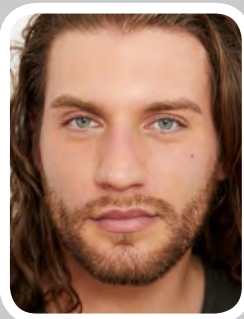


PARIS FREED CULTURAL CONSULTANT

Paris has been involved in theatre since she was in primary school and has always felt drawn to it. She completed a BA at UNSW with a Major in Performance and Theatre in 2022 and has gone on to work in multiple theatres in multiple settings. Paris has completed a six-week acting course with Shaun Rennie and a short acting course at NIDA. She is excited to offer her knowledge and experience as a Jewish woman to this production.

For New Theatre: Debut.

For other companies: Paris has worked with UNSW MTS, Sydney University's MUSE, North Shore Theatre Company, been an intern and FOH team member at Griffin Theatre Company, and was Production Assistant and Cultural Consultant on Jessica Bellamy's *A is For Apple* (Griffin TC Lookout). Paris currently works at the Seymour Centre and is excited to see where theatre will take her next.

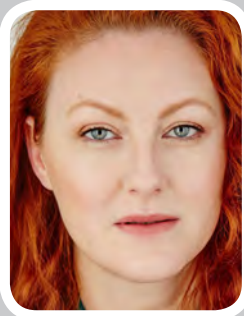


AXEL BERECRY DAN

Axel is a trained stage and screen actor enthusiastic about working physically, being credited in both intimacy and combat training. He graduated from AC Arts (Adelaide) with an Advanced Diploma of Performing Arts majoring in Acting in 2022. He relocated to Sydney in 2023. Axel has a passion for many areas of the arts including writing, directing, dance and musical theatre. Pushing his limitations, he has recently completed writing his first original manuscript with hopes to further his self-development in producing local and independent theatre and creating work for actors of all ages.

For New Theatre: Debut.

For other companies: *The Shifting Heart* (Liverpool Performing Arts Ensemble).



SONYA KERR LAILA / INTIMACY DIRECTOR

Sonya is a graduate of The Flinders University Drama Centre in South Australia. She has worked extensively in Melbourne and Sydney, appearing in both stage and screen roles, and as a voiceover artist and intimacy director. She is also an historian with a particular interest in women's history in the Victorian and Edwardian eras.

For New Theatre: actor, *August: Osage County*, *The Angry Brigade*, *Next Lesson*, *Dinkum Assorted*; intimacy director, *Banging Denmark*, *The Ballad of Maria Marten*.

Other credits include: *The Government Inspector* (Fingerless Theatre), *The Sweet Science of Bruising* and *In Their Footsteps* (Theatre Travels), *Silenced* (Vox Theatre), *Seed Bomb*, *Shut Up and Drive*, *A Quiet Night in Rangoon* and *One Way Mirror* (subtlenance), *As You Like It* and *Macbeth* (SheShakespeare), *The Auxiliary* and *Macbeth* (Phrankly Theatre - Melbourne). Sonya has appeared in several short films including *Vector*, which she also co-produced. She was the host and co-creator of the online review show, *Kapow! Comics, Cartoons and Collectables*. She has been intimacy director on *Much Ado* (Attractive, Not Model Attractive/Flight Path Theatre), *Ninety* (Actors Pulse Theatre), and the short film *Cherry Pie* (UTS).

Sonya is proud member of MEAA.

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FOH volunteers must hold a current RSA certificate.

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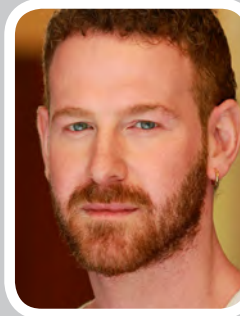
EDWARD O'LEARY THE ACADEMIC

Edward is a Sydney based actor experienced in screen and stage performance. He studied at Sydney Actors School. and trained with the Sydney Actors Collective and Sydney Actors Association.

For New Theatre: Debut.

For other companies: *Twelfth Night: Or What You Will* (Fingerless Theatre), *And Tell Sad Stories of the Deaths of Queens* (NIDA) and *Punk Rock* (SAS).

Edward is passionate about film and television that embraces stories from the Pasifika and LGBTQI+ community, and has worked on projects including the shorts *Pasifika Drift*, *Dirty Laundry: Have No Confidence* and *Sunnies* (AFTRS) and *Perfect Boy Next Door* (BreathlessFilms), the independent feature film *Lonesome* (BreathlessFilms), and he will appear in an upcoming web series pitch for ABC's Fresh Blood initiative called *Bad Ancestors* (PurpleCarrotProductions).



REUBEN SOLOMON THE WRITER

Reuben graduated from Actors Centre Australia's Bachelor program in 2023. Before commencing his training at ACA, Reuben spent several years living in Central Australia working in youth work and community development.

For New Theatre: Debut.

Other credits include: *Hedda Gabler*, *Twelfth Night*, *The Boys*, *12 Angry Men* and *The Libertine* (ACA).

Reuben is also the founder of the ACA Writers Group, a student-run initiative focused on developing and honing students' writing while completing their actor training. Reuben co-directed and performed in two Writers Group showcase performances: *No Feedback Please* in 2022 and *Paper Cuts* in 2023.

LILITH-ELISE SALT-MCMAHON TURVEY STAGE MANAGER/OPERATOR

Lilly has a Diploma of Live Production and Technical Services from JMC Academy with a speciality in Stage Management. She is a proud member of the LGBTQI+ community and is committed to telling queer stories on the theatre stage.

For New Theatre: Debut.



COMING NEXT

ATLANTIS BY LALLY KATZ

19 MAR - 13 APR



WHO'S WHO AT NEW THEATRE 2024

STAFF

THEATRE MANAGER &
PRODUCTION COORDINATOR
Gemma Greer

PUBLICIST
Alice Livingstone

TECHNICAL MANAGER
Mehran Mortezaei

FRONT OF HOUSE MANAGERS
Eddy S Dharmadji (Coordinator)
Harlee Timms
Marica Fumanti
Robyn Arthur

PLAY ASSESSORS

John Keightley (Coordinator)
Annie Bilton
Michael Briggs
Doug Cairns
Susan Jordan
Sahn Millington
Raymond Patman (Administrator)

COMMITTEE MEMBERS

PRESIDENT
Rosane McNamara

VICE PRESIDENT
Elizabeth Ivory

TREASURER
Michael Pedersen

ARTISTIC DIRECTOR
Louise Fischer

ARTISTIC ASSOCIATE
Helen Tonkin

WARDROBE COORDINATOR & LICENSEE
Dr David Marshall-Martin JP

PREMISES MANAGER
Ole Borch

SECRETARY (EX-OFFICIO)
Gemma Greer

EMERITUS THEATRE CAT
'Mouse'

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Your donation to New Theatre, no matter how large or small, will make a very real difference, ensuring that we are able to continue the invaluable work that we do. New Theatre is vital to Sydney's cultural life, continually encouraging high standards of creativity and artistic excellence in our community and providing audiences with quality theatre that provokes, stimulates and entertains.

All donations of \$2 and above are tax deductible. To make a donation, please visit our website: newtheatre.org.au or contact manager@newtheatre.org.au

SPECIAL THANKS FROM THE 'HOMOS, OR EVERYONE IN AMERICA' TEAM

Lush; Mehran Mortezaei; New Theatre Management Committee, staff and volunteers

NEW THEATRE MEMBERSHIP

If you want to join the New Theatre family, why not join our membership? For \$30 a year you receive the following benefits:

- regular members' newsletters keeping you up to date with all the theatre goss.
- Notice of all auditions via email plus a guaranteed audition if the part is right for you
- \$25 tickets to all productions
- Voting rights at company meetings and the eligibility to stand for Management Committee positions
- Use theatre facilities at discounted rates

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SPONSORING A PRODUCTION

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