ACTOR PRESS KIT

TAMZEN HAYES



INSTAGRAM @MISSTHAYES

W W W . T A M Z E N H A Y E S . C O M

80 MINUTES NO INTERVAL

Nov 27, 2018 | Professional Theatre, Reviews | 0 ● | ★★★★



"EVIDENCE OF HER PROMISE AS A BUDDING PHYSICAL COMIC ACTRESS"

THEATREPEOPLE



Theatre Works and Hot Mess Productions' 80 Minutes No Interval was a feast of sensory delight and surprises. Debuting in 2015, this darkly comic tale written and directed by WAAPA graduate Travis Cotton saw him return to this revival in the lead role of Louis, guiding us through an exact 80 minute journey through his life from failed novelist and try hard theatre reviewer to convicted falon.

Cotton's writing is clever and acerbic, his staging stark, swift and adaptable – allowing an easy flow to each new setting with simple set pieces, and an eclectic soundtrack. Beginning with the typical marriage proposal in a restaurant scenario, things get funny fast when Louis (Cotton) struggles to order and the waiter (Tom O'Sullivan) tries to warn him about proceeding with his plans as the exasperated Claire (Martelle Hammer) takes a breather in the toilets and eventually dumps him. The chemistry between the trio created the perfect opening ambience, hinting at a quirky edge to follow. Things go from bad to worse when Louis is sacked from his job as a theatre reviewer now that a bright shiny red box robot version has arrived to usurp him, followed closely by his parents kicking him out of their investment property. The theatre reviewer gags and send-up of pretentious art critics was hilariously well appreciated and later shrewdly connected to Louis' mime re-enactment nightmare – complete with broken glass noise and an intentional long blackout. The kookiness dial is scaled up after a subsequent romantic dinner fails and leads into a twisted publisher meeting that sees our luckless protagonist jailed for manslaughter. The explosion of floral walled colour for the final vignette was perfectly in keeping with the fashion of this unexpected narrative.

Styles converge in this highly original show with traditional dialogue exchanges being intersected with mime, clowning and Butoh inspired movement. These silent creative moments Styles converge in this highly original show with traditional dialogue exchanges being intersected with mime, clowning and Butoh inspired movement. These silent creative moments showcased the team's full range and physical abilities with one of the funniest aesthetics being Louis' unceremonious removal from his home by his parents. Less successful perhaps was the lead up to Louis being stripped and jailed which was a tad clumsy in execution. Cotton's stylistic vision was well enhanced by John Collopy's inventive lighting design whilst Hamish Michael's soundscape varied in style and was all encompassing, creating links or intentionally unsettling preambles to the next prospect.

Cotton was completely charming, anchoring the play as the flawed and cursed hero. Thoroughly believable and likeable, his comic timing was subtly sharp and on point. Martelle Hammer as the girlfriend, mother and publisher PA showed subtle delineation between her roles, with tonal variety and pauses used to great humorist effect. Robin Goldsworthy's versatility shone through as he ventured from theatre reviewer boss, then father, and finally as the bombastic and repugnant publisher Dan Kurtz. Goldworthy's verbose self congratulatory and predatory twist powerfully grabbed the audience's attention – and many laughs and gasps of horror. O'Sullivan's calm and understated turn as the waiter contrasted well with his castmates – adding his own rhythm and effective joke bombs. And whilst Tamzen Hayes' inclusion as Mathilde is short and sweet near the end, it is evidence of her promise as a budding physical comic actress given a bit more experience. Most notable was how fully committed the cast were to Cotton's vision and styling. The synergy to embrace and deliver the witty dialogue and cracking pace conversations was impressive. The talent to keep each moment fast, fresh and fluid was exciting.

80 Minutes No Interval is a true indie theatre experience of a very different kind of love story. It is both thoroughly unpredictable and intriguing at the same time. It doesn't allow passive response – it demands you to be fully alert and involved on this crazy rollercoaster journey. Addictively appealing, it is a great night out for those who like their humour and storytelling dark and delicious.

Images: James Terry

COMMENTS

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80 Minutes No Interval: Curses and twists even the critics will love

By Cameron Woodhead

November 25, 2018 – 1.53pm

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THEATRE

80 MINUTES NO INTERVAL

★★★½

By Travis Cotton

Theatre Works and Hot Mess Productions, St Kilda, until December 2

If you're going to have the running time of the show as your title, well, you've made a promise to the audience you'd better plan on keeping. There are no flies on Travis Cotton's *80 Minutes No Interval* on that score.

This brisk black comedy has hardly any fat on it, plenty of pleasing twists and moments of schlock horror, and curtain call arrives on the knocker.





80 Minutes No Interval



Written & directed by Travis Cotton. Hot Mess Productions. Theatre Works, Acland Street, St Kilda. 21 November – 2 December 2018

80 Minutes No Interval runs eighty minutes without an interval. It's a theatre joke. In Travis Cotton's play's first scene, Lewis (Mr Cotton), a wanna-be novelist, currently a theatre reviewer, intends to propose to his girlfriend Claire (Martelle Hammer). But Claire reveals that she hates theatre and catalogues all her reasons why. It's pointed, on the money and very funny. What Claire wants is a story - something eighty minutes, no interval! But there's more. With a wink to the audience and a sort of act of defiance by Mr Cotton, the joke goes on: the rest of the play has an example of just about everything Claire hates about contemporary theatre, including masks, symbolism,

by Mr Cotton, the joke goes on: the rest of the play has an example of just about everything Claire hates about contemporary theatre, including masks, symbolism, absurdity and a longish stretch of complete darkness with weird sounds.

The story is of a man – Lewis - who can't take a trick, who is his own worst enemy, who is inhibited if not crippled by indecision and over-thinking, and for whom what can go wrong, does go wrong. That's the narrative thread, illustrated by a series of sketches showing us the stages of Lewis's decline: dumped by girlfriend, sacked by his boss (Robin Goldsworthy), thrown out of his parents' apartment, betrayed by his novel's publisher (Mr Goldsworthy again) – down to the bitter end.

"TAMZEN HAYES
AS A YOUNG
FLORIST
PROVIDES A
DASH OF
SWEETNESS
AND HOPE"

STAGE WHISPERS



"The cast has mastered sharp changes in performance style, including silent clowning, precise comedy of manners and mordant, heavily ironized black humour, to bring out the best in this cunning, funny and swift comic horror. Full of curses and twists even critics will love."

- THE AGE



Theatre Works @Theatre_Works · Nov 23, 2018 Audiences are calling 80 Minutes No Interval "a winner"!

"I laughed so hard I cried!" - Dianne M.

"Loved the snappy, witty exchanges between characters!" - Stephen W.

"Fantastic play, very funny, very dark." - John L.

Book Now // bit.ly/tw80min



There is some sharp satire here and a lot of laughs. The waiter at a Lewis's and Claire's aborted engagement dinner (a fine, controlled performance from Tom O'Sullivan) has ambition only to be a good waiter. Naturally, he succeeds as Lewis fails... and fails – or, more exactly, is dealt blow after blow. Mr Goldsworthy is riveting as two kinds of monster – Lewis's editor and his vulgar publisher – and he is a ball of focussed energy as both. But the reason Lewis is sacked is arbitrary, even silly (here's your absurdity), and his scene with his publisher is shocking, but neither has much to do with Lewis's character flaws. Things just... happen. As scene follows scene, the laughs grow thin. We've got the point: no matter what, Lewis will lose – somehow. But it's not about Lewis; it's about the accidents that happen to Lewis. Tamzen Hayes as a young florist provides a touch of sweetness and hope – but that's soon dashed too.

80 Minutes No Interval is 'funny' from point to point, but these points have the feel of 'what would be funny now?' – rather than 'what does this hapless fellow do next to bring about his downfall?' An energetic, talented cast – including Mr Cotton himself – deserves better and more coherent material.

Michael Brindley

Images: James Terry Photography

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This was published 4 years ago

Urinals, bomb shelters and change rooms: Melbourne Fringe's strange locations

Cars, bomb shelters and toilets are all perfect places for a Melbourne Fringe Festival show.

For 34 years Melbourne Fringe has bent and stretched the notion of an arts venue, and you've always been as likely to catch a show in an abandoned car park, on a river boat or under the stars as in a traditional theatre or gallery. The 2016 festival perhaps goes further afield than ever before, though, with fresh art served up in sites ranging from the MCG change rooms to a retired bomb shelter to the public toilets of Melbourne.

Every corner of this year's Fringe program has something whose unorthodox location might have you revising your understanding of Melbourne. Here's a guide to just a few events that will reward curiosity (and comfortable walking shoes).



THE SHOP WINDOW

Tamzen Hayes says a shop window is the social media of retail: the face it chooses to project to the world, whatever actually lies behind it. She and fellow actor Nikki Brumen are bringing those two worlds together with artwork/social experiment *Display Lyfe*, in which they'll live for a week in the front window of Fitzroy costume shop Rose Chong's with nothing but social media and the passing traffic for company.

"A lot of people posting on social media portray this perfect life or this lifestyle that other people might want. I guess that's what we're doing, but we're putting our whole selves into this window, into the display, and going in with nothing but our phones."

Nothing to eat, no change of clothes, nothing. But given the rules of social media fame, they're open to sponsors, and so will rely on audiences donating food, furniture or whatever else is on offer to help them pass the week. "It could be super boring or it could be emotionally crazy or the most voyeuristic performance ever. I have no idea. It all depends on how the audience wants to help us out. Or not."

DURING DISPLAYLYFE
TAMZEN HAYES LIVED
INSIDE A WINDOW FOR
AWEEK RELYING ON
DONATIONS OF
EVERYTHING FROM FOOD,
WATER, CLOTHING,
ACTIVITIES...
WITH ONLY INSTAGRAM
SHOUT OUTS AS REPAYMENT



TAMZEN HAYES AND NIKKI BRUMEN WERE INTERVIEWED LIVE ON TRIPE J 3 TIMES DURING DISPLAYLYFE





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Instagram ideal put to test in Melbourne

4:28pm Sep 14, 2016

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f Facebook

Two Melbourne Millennials plan to live in a shop window for five days to cast a spotlight on displays of "perfect" life and hidden sponsorships rampant on Instagram.

Tamzen Hayes and Nikki Brumen will live on almost permanent display and, in a light-hearted take on Instagram sponsorships, will survive on only donated items.

"If you're a social media celebrity, you get given clothes or food in exchange for you posting about them (the brand) to your hundreds, or millions of followers," Ms Hayes told AAP on Wednesday.

"We wonder how far we could push that and if we could genuinely live off our social media and nothing else."

They will go in with a few pillows, blankets and their phones. Everything else will come through a little mailbox on the window.

In exchange for goods, donors will get a shout out on their Instagram and Facebook accounts.

That means everything - including the essentials.

"In a practical sense, I really hope we get things like baby wipes and bottles of water," Ms Hayes said.

Twister, Jenga, whiteboard markers and vodka are also on the wishlist.

Though they promise to use #NoFilter and post pictures befitting #IJustWokeUpLikeThis, passers-by will see exactly what misses the social media

Their display area's interior will start out white and "like a blank Instagram post or a perfect projection of the world", Ms Hayes said.

"As the donations come in, and everything progresses, it will get a lot messier," she said.

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"As the donations come in, and everything progresses, it will get a lot messier,"

"By the end of the five days, we could be living in this tiny box that is jam-packed full of stuff, we'll be struggling to breathe and showing the mess behind everything."

The Melbourne Fringe Festival exhibition begins 10am on Thursday at 218 Gertrude St, Fitzroy and will run until Monday.

Follow the pair online via their Instagram - @DisplayLyfe - and the Display Lyfe: Life on Display Facebook page.

They will leave their display for toilet breaks.

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Victoria



"It could be super boring or it could be emotionally crazy or the most voyeuristic performance ever. I have no idea. Tamzen Hayes, actor in Display Lyfe



battsmusic 🧇 Two beautiful amazing friends of mine for the sake of art and experimentation are living in a window. For 5 days and 5 nights they live in a shopfront window relying solely on social media and the people on it to bring them what it takes to survive. They are up to day 4. If you want to say hi and take them something it's at Rose Chong's on Gertrude Street in Fitzroy! @displaylyfe 💞 🖰 😉 🛭 love humans





luciesprague @displaylyfe living in our window! 3 more days come in and give them fun stuff 👯 🤝

229w











culture & lifestyle

The Fringes of Art

15 September 2016

Written by: Matt Marasco

Cars and costume shops are both mysterious venues for interactive performances at the Melbourne Fringe Festival, writes Matt Marasco.



DisplayLyfe runs 24 hours from 15 September to 19 September. Photo: Benn Wood

Relying on an internet connection is a risky business. And relying on an internet connection to literally survive sounds crazy.

That is exactly what two actors will be doing for their show, DisplayLyfe 2 as part of the Melbourne Fringe Festival 2 this year.

Tamzen Hayes and Nikki Brumen will place their faith in social media as they become a temporary window installation at the Rose Chong costume shop this weekend.

Tamzen Hayes and Nikki Brumen will place their faith in social media as they become a temporary window installation at the Rose Chong costume shop this weekend.

They will settle behind the glass all day and all night for five consecutive days with a Wi-Fi connection that "ain't amazing".

Hayes says that she tested the internet and it works but it is not the best.

DisplayLyfe was influenced by social media celebrities who earn a living from brand name-dropping.

Hayes and Brumen will be exchanging their shout outs and hastags for the delivery of gifts that will keep them hydrated, fed and sane.

"The only way we can speak to someone is through the comments on our Instagram page ." Hayes tells *upstart*.

Dietary requirements are also important.

"I should point out that it will be a meat-free zone," she says.

When it comes to passing time, Hayes says that entertaining and visual games like Twister and Jenga will offer the best stimulus for both an audience and performers.

The interactive approach of DisplayLyfe keeps performers and participants on their toes.

There is only so much planning that can occur before embracing the mysterious nature of interactive performance.

"We just had to work out the rules and parameters of the idea, and then we just go in and what happens, happens," Hayes says.

Lighting and illumination is a central theme at 2016 Melbourne Fringe and the Rose Chong shopfront window acts as a stage with its own set of lights.

"To begin, everything will be white. White walls, white floor, white bedding and white clothes," says Hayes.

"It represents this idea of a perfect 'insta-ready' world that people project through their screens."

Melbourne Fringe has come a long way from its humble beginnings, where the first festival in 1983 presented 120 artists.

This year, Melbourne Fringe will host 463 events with more than 6,000 artists.

Creative Director and CEO of Melbourne Fringe, Simon Abrahams says that the festival is for everyone.

"We provide opportunities for every single citizen to participate in this open access festival which means anyone can register a show," Abrahams tells *upstart*.

"As a result of that we are open to every single citizen regardless of race, gender, sexuality, ability and talent which means you get work from beginners to people at the top of their game," he says.

"It provides an opportunity for everyone to be part of something extraordinary."

Melbourne Fringe runs from 15 September to 2 October.



Matt Marasco is a third-year Bachelor of Arts student majoring in philosophy and journalism. You can follow him on Twitter here: @MattMarasco ☑.



Melbourne Writers Festival

3-12 Sep 2021

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Artist Bio

Tamzen Hayes



Tamzen Hayes studied acting at The National Theatre Drama School in St Kilda and at Lee Strasberg in New York. Tamzen has worked in many various forms of theatre, from recent black comedy 80 Minutes, No Interval at Theatreworks to performance art at Dark MOFO and with interactive theatre group The Boon Companions.



HER ONE WOMAN SHOW PREMIERED AT THE MELBOURNE WRITERS FESTIVAL IN 2019





Never Said Motel. A triumph of storytelling at #MWF19



5:34 PM · Sep 1, 2019 · Twitter for Android



Melbourne 2019 Writers Festival 30 August -8 September

Blog





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TAMZEN HAS BEEN A REGULAR GUEST ON MOVIE REVIEW PODCAST CHATFLIX

Episode 8: Spirited Away





Episode 8: Spirited Away







Jade, Brose, Trev and guest Tamzen Hayes chat about Miyazaki's triumphant Spirited Away. We discuss the gorgeous visuals, the rich storytelling and the legend that is Hayao Miyazaki.



Or download the episode here.

Tamzen's Guilty Pleasure

Tamzen has a mad crush on Hugh Grant. It's pretty big. We had to prod her with our gavel to get her to narrow it down to one particular film. She chose Music and Lyrics. Do we sentence her for a life of shame or do we let her off with a stern warning and get her to promise to only watch Hitchcock films from now on?







Episode 70: White House Down





Episode 70: White House Down

CHATFLIX NO COMMENT



When the White House (Secret Service Code: "Black Olympus") is captured by a terrorist mastermind and the President is kidnapped, disgraced former Presidential Secret Service Agent "Magic" Mike Banning finds himself trapped within the building.

Or something? I do get this and Olympus Has Fallen confused. Is this the one where there's only one guy in the White House who can team up with a far too young president and they both fight off an elite terrorist group?

Brose, Shaun Crawford and Tamzen Hayes watched the film so they can talk about whether it's Channing Tatum or Gerard Butler's team up with either either Ray Charles or Two Face in this weeks ep: White Olympus House Has Fallen Down.









We Are Not Real People

We Are Not Real People is a comedy Web Series that follows the...

youtube.com







SELECTED FOR AND SCREENED AT ROMA WEB FEST

SELECTED FOR AND SCREENED AT THE BILBAO WEB FESTIVAL





We Are Not Real People.

Written and created by Tamzen
Hayes, Bonnie Moir and NIkki
Brumen.

The web series follows 3 acting students as they realise that after acting school nothing makes sense. Life is nothing but bad auditions, bad dates and good friends.



AT MELBOURNE WEB FESTIVAL AWARDS



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Guest Character Profiles > Billie Tyler Tamzen Hayes

Billie Tyler 2014 Children: <u>Alex</u> When frantic you Erinsborough Hos <u>Kennedy</u> was con

When frantic young mum Billie brought her baby son Alex into Erinsborough Hospital, nurse <u>Georgia Brooks</u> rushed over to help. <u>Dr Karl</u> <u>Kennedy</u> was concerned, as Georgia had only just returned to work after suffering a miscarriage, but she insisted that she couldn't stop living her life or doing her job, and had to move on. Georgia took baby Alex through for treatment, and later reported back that he had simply suffered an

phy by **Steve**

allergic reaction

Back



PERFORMANCES, REVIEW, THEATRE

December 7, 2015



REVIEW: La Mama Presents TRUE LOVE'S SIGHT

A taste of a working Shakespearean reworking

By Myron My

The great thing about **La Mama's Explorations** season is that it gives artists the opportunity to present works in various stages of development. It might be the first time it is staged to an audience or a scripted reading. In the case of **True Love's Sight**, we see a number of segments from their upcoming

Taking place inside the walls of Athens, the work, created by **Michaela Bedel** and **Nikki Brumen**, is inspired by Shakespeare's A *Midsummer Night's Dream*. We meet a number of characters from the play, including Theseus, Hermia, Helena, Lysander and Demetrius. **William Ewing, Doug Lyons** and **Tamzen Hayes** do well with their characters and are confident enough in making their interactions with the audience seem genuine and spontaneous.

At one point, Helena grabs three audience members – including myself on the night in question – and takes us into a shed, where she professes her undying love for Demetrius. **Helena dictates a poem for me to write**, as Demetrius will not read it if it is in her handwriting. It's an enjoyable few minutes that **allows the three audience members to gain special insight** into Helena and subsequently Demetrius. My attempt at passing the poem to Demetrius is quite an enjoyable one.

There is potential for *True Love*'s *Sight* to be quite a memorable show, however with only 25 minutes of the production's current material being performed, it is difficult to get a real idea of what its creators' intentions are or where it is headed. Even ten more minutes would probably have provided some more basic framework and understanding for the audience, for just as we were becoming more involved with the story, it abruptly comes to end.

At one point, Helena grabs three audience members – including myself on the night in question – and takes us into a shed, where she professes her undying love for Demetrius. **Helena dictates a poem for me to write**, as Demetrius will not read it if it is in her handwriting. It's an enjoyable few minutes that **allows the three audience members to gain special insight** into Helena and subsequently Demetrius. My attempt at passing the poem to Demetrius is quite an enjoyable one.

There is potential for *True Love's Sight* to be quite a memorable show, however with only 25 minutes of the production's current material being performed, it is difficult to get a real idea of what its creators' intentions are or where it is headed. Even ten more minutes would probably have provided some more basic framework and understanding for the audience, for just as we were becoming more involved with the story, it abruptly comes to end.

The one thing that needs to be ensured for successful immersive theatre however is that no matter in what group the audience members end up or what story they experience, they must still be **able to piece a general plot and appreciate its intersecting storylines** and the motivations of its characters. From what was witnessed in this performance, **True Love's Sight** seems to be going down the right path.





TAMZEN HAYES AS HELENA IN TRUE LOVES SIGHT AT LA MAMA THEATRE

True Love's Sight was performed at La Mama Theatre between 4 – 6 December.