

# THE TRUTH

BY  
Florian Zeller

TRANSLATED BY  
Christopher Hampton

DIRECTED BY Sarah Giles



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Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.



Florian Zeller is a name familiar to MTC audiences after our 2017 co-production of his play, *The Father*. Since then his star has been continuously on the rise and saw the film adaptation of that play take home this year's Academy Awards for Best Adapted Screenplay and Best Actor. Another of his plays is currently receiving a film adaptation as well.

Zeller is a towering talent and *The Truth* reinforces his deft skill of drawing audiences into layered stories which are never as straightforward as they appear. We are thrilled to be producing this play in its English translation by Zeller's long-time collaborator and co-Academy Award-winner, Christopher Hampton.

In *The Truth*, comedy shines through the underlying bed of deception and marital manipulations, and with a cast featuring the comic pedigree of Michala Banas, Stephen Curry, Bert LaBonté and Katrina Milosevic you really are set for an enjoyable night at the theatre.

Directed by Sarah Giles, this production is the fourth Australian premiere in our 2021 program, and the second in our Act 2 suite of six productions. *The Truth* and other international works are beautifully complemented by an array of new Australian plays being presented in the months ahead.

If you're yet to subscribe, we urge you to do so as soon as possible. Subscriptions are selling very fast and to allay any concerns in these uncertain times, we have increased flexibility on ticket exchanges, so you can now change your ticket online with just 24 hours' notice for all Act 2 productions. In addition, in the event you are prevented from attending either due to government restrictions or by illness due to COVID-19, we will make whatever accommodations we can to ensure you get the most out of your 2021 subscription. So secure the best seats for your selection of plays now, and we will make sure you have the flexibility you need should your plans change.

Thank you for joining us for the second production of our 2021 Season's Act 2, and enjoy the show!



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Artistic Director & CEO



**Virginia Lovett**  
Executive Director & Co-CEO

MTC is a department of the University of Melbourne.



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Melbourne Theatre Company presents

# THE TRUTH

By **Florian Zeller**

Translated by **Christopher Hampton**

Directed by **Sarah Giles**

**18 June—17 July 2021**

Southbank Theatre, The Sumner

## ABOUT THE PLAY

Michel and his wife Laurence are happily married. Michel's best friend Paul is also happily married, to Alice. But Michel and Alice are having an affair, and Laurence seems to know that something's going on. How far will Michel go to hide the truth? Why is Alice so keen to reveal it? What does Laurence actually know, or not know? And is Paul just pretending to be bad at tennis?

## CAST

**Laurence** Michala Banas

**Michel** Stephen Curry

**Paul** Bert LaBonté

**Alice** Katrina Milosevic

## CREATIVE TEAM

**Director** Sarah Giles

**Set & Costume Designer** Marg Horwell

**Lighting Designer** Paul Jackson

**Composer & Sound Designer** Jethro Woodward

**Assistant Director** Margot Morales Tanjutco

**Voice & Dialect Coach** Matt Furlani

**Intimacy Coordinator** Eve Morey

**Stage Manager** Christine Bennett

**Assistant Stage Manager** Brittany Coombs

**Production Photography** Jeff Busby

**Rehearsal Photography** Charlie Kinross

This production contains adult themes, some coarse language and sexual references, and the smoking of herbal cigarettes.

**For information regarding running time, please see a member of the Front of House team.**

LA VERITE in its original French production was first presented at the Théâtre Montparnasse, Paris, on 23 September, 2011, with Pierre Arditi, Fanny Cottençon, Christine Millet and Patrice Kerbrat, who also directed. THE TRUTH, in this translation by Christopher Hampton, was first presented in association with Theatre Royal Bath Productions at the Menier Chocolate Factory, London, on 10 March 2016 and revived at the Wyndham's theatre, London, on 22 June, 2016.

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# INTERROGATING REALITY THROUGH COMEDY

*The Truth* is a play about perspective. The play's director, Sarah Giles, has been having a blast toying with visual perspective in a way that matches how playwright Florian Zeller toys with audience and character perspectives. The result is almost Escher-esque.



Director Sarah Giles

Sarah Giles wasn't all that familiar with Zeller's writing before she began working on *The Truth*. But she immediately fell for the script. 'I found it very funny,' she says. 'I'm passionate about humour and the maths of humour. And the play's humour just stood out to me straight away. It is a bit absurd: a sort of Eugène Ionesco meets Samuel Beckett meets Seinfeld meets Aaron Sorkin place!'

It wasn't just the play's inherent comedy that appealed to Giles, though; she also admires how smart it is. The philosophical ideas Zeller plays with – the advantages and disadvantages of truth telling and of lying – are used to interrogate what we're seeing and hearing, she says. This is a play about not taking things at face value. 'I think at this point in time, in history and political history, that feels quite relevant.'

*It sits in a territory that is a bit absurd: a sort of Eugène Ionesco meets Samuel Beckett meets Seinfeld meets Aaron Sorkin place!'*

For a piece to tick both boxes is quite rare, Giles believes. *The Truth* does it not just through its content, but also its form: Zeller interrogates reality through what he has his characters say and do, and also through the way he's structured the work, with each scene opening up questions about the scenes that preceded it.

‘It’s not just what the actors say that tells you the story of the play,’ she says. ‘It’s how the play is made: the accumulative effect of watching the scenes, the formal journey of that, conveys meaning as much as if not more than the content of what the actors say. It’s this wonderful kind of avalanche of interrogating reality, and interrogating what you think you’re seeing at each step.’

Taking Zeller’s lead in presenting the play’s story through both content and form, Giles has worked with set designer Marg Horwell to highlight these ideas visually. ‘Theatre is a great place to interrogate lying – after all, theatre is the greatest lie of all, albeit an agreed-upon lie.

So the design team and I have been having some fun with those ideas of interrogating what you see in front of you. There’s a sense that, through how we get from one scene to the next, we can interrogate the language of theatre, and the lies, and have fun with that in the same way Zeller’s having fun with us.’

As an example, she mentions visual jokes that are almost Escher-like: a staircase that begins as a picture but later becomes three-dimensional; or a fridge that starts out functional and three-dimensional but later becomes light enough to be carried. ‘We’re asking the audience to keep reading things in a new way. The transitions give you a different perspective.’

Words by Melanie Sheridan



This is an excerpt. Read the full interview at [mtc.com.au](https://mtc.com.au)

# FOUND IN TRANSLATION



Bert LaBonté and Stephen Curry

Sir Christopher Hampton is an award-winning playwright, screenwriter, translator and film director. He has translated into English multiple works by French playwright Florian Zeller, with whom he recently won the Academy Award for Best Adapted screenplay, for *The Father*. But his introduction to Zeller was via *The Truth* ...

**What is it about Florian Zeller's works that attracted you to them?**

I think it's a combination that is very, very rare: his plays are very original, but they're also extremely simple. That's a very rare combination. I can't quite think of anyone else who embodies that combination so clearly.



Sir Christopher Hampton (right) with Florian Zeller. Photo: David M. Benett/Getty

*The Truth* was actually the first of his plays that I saw. It was in 2013, I think, before I knew him. I went to see it in France, and I remember coming back to London and telling people about this very interesting young writer – who I thought was a comic writer, because this was the first play of his that I'd seen. I said that it needed quite careful handling, but if we could find the right director and the right theatre, it would be worth going forward with it. But it's quite a struggle to get London theatres to do unknown foreign playwrights, so we didn't get very far with that.

*'As to what makes our relationship work, I think we just get along very well. It's that simple.'*

The following year *The Father* was a big success, and I thought 'oh it's this boy again, I've got to go and see it.' I let him know that I was coming over, and just turned up and saw *The Father*, in the original French. And afterwards, there he was. So that's when we met for the first time, and I said to him: 'This would be a perfect play to introduce you to English-speaking audiences. So can I translate it?' I think he was quite pleased by that.

It was only the beginning of a long process, because it was quite hard to get anyone to even do *The Father* as well. But there's a chap called Laurence Boswell, a director,

who ran a studio theatre in Bath called the Ustinov, and they specialised in contemporary European plays so we got it on there, in a 100-seat theatre. It is, as you know, an extremely powerful, moving piece and it got the most wonderful reviews, but we still couldn't get anyone to move it to London for a while. Eventually, *The Tricycle* – as it then was but it's now called *The Kiln* – took it as a sort of off-Broadway project. And it got another lot of great reviews and eventually enough arms were twisted for it to go into the West End. But up until then I don't know how many times I heard people saying 'do you think the public wants to see this sort of thing?'

**You've translated six of Florian's plays since then. What is it about your working relationship that makes it so successful?**

I've actually translated seven of his plays. There's a new one that hasn't come out yet anywhere; it hasn't even come out in France yet. As to what makes our relationship work, I think we just get along very well. It's that simple. For example, when I sent him the translation of *The Father*, which was the first play of his that I translated, he just wrote back 'Well, I think this is very, very good and I'm very happy with it' – which is what you want to hear.

Writing the screenplay for *The Father* is a good example of how we work: we had a discussion about exactly what we wanted to do with the film, and then he wrote a draft in French and sent it to me; then I wrote a draft in English but I changed things and sent it back to him; then he wrote another draft in French, and changed some more things; and then I did a fourth draft, in English, and then we met up in

person and went through the whole script line by line. That took about a week, and that was that. And that was then what he shot. I wasn't at all surprised that he turned out to be a really good film director too!

## **What are the most important factors to consider when translating a play from one language to another?**

My philosophy of translation is to be as accurate as possible, but to make sure that it's written in a way that will connect with an English-speaking audience. Which might mean changing a joke here and there, for example, but generally speaking you work out where the author wants the audience to laugh and you make sure that they do.



I started translating when I was very young. I worked at the Royal Court Theatre in London as a kind of resident dramatist. And one of the things they did was ask you to do new versions of classics. So I started with *Uncle Vanya*, and I found I enjoyed it very much. It also seems to me, now, that an important part of my job is to keep an eye out for new writers. I speak French, and I speak German. So I can keep an eye out for what's happening in those countries.

**How do you ensure that nothing is lost in translation, that you maintain the original integrity of a work you're translating?**

Well, I must say with Florian in particular, the simplicity that I mentioned before helps. His language is very straightforward. I also translate Yazmina Reza, whose plays are much more complicated in terms of the elaboration of the language. I also do different versions for America. It started with Reza's *'Art'*, because when we began rehearsing it in America it occurred to me that it was a different language. So I made a certain number of changes but we still maintained the fiction that the characters are French and it's all taking place in Paris.

But we took it even further with *God of Carnage* [another of Reza's plays translated by Hampton] because James Gandolfini was playing the lead and on the first day he said 'no one will ever think I'm French', which was undeniable. So with Yazmina's agreement, we re-set the whole play in Brooklyn, and gave it local references that were the equivalent of the French references.

*The Truth* hasn't been done in New York yet. They're trying to cast it at the moment. But when they do, I'll likely do something similar for the American audience.

### **But not for Australian audiences?**

Australians are more adaptable. I have had conversations before with Australian peers where I've said 'look, you'll find that there's an English version of this play and there's an American version of this play. Just look at them and make your own decisions.'

### **You mentioned before that *The Truth* was your first introduction to Florian Zeller. What was it about this particular play that appealed to you?**

Well it's a play with universal application. Everybody understands it. But also, crucially, it's very, very funny. It was just a pleasure when we put the play on in London, to go and stand at the back and hear the audience just roaring with laughter. It's always one of the most pleasurable things about being a playwright: to hear the audience laughing. And if you have skilled actors with this text, it is very, very funny.

### **The play was written 10 years ago. Given the events of the past few years, do you think audiences now might come in with a new appetite for a play about the concept of truth?**

The play juggles around with all these sort of metaphysical ideas about whether you should tell the truth, and when should you tell the truth, and how much of the truth should you tell. And since the play was written, we've moved into a world where it's become rather crucial to be able to distinguish when people are telling the truth or not. Whole

sections of the world have been given over to systematic lying in a way that hasn't really happened since Goebbels.

**In addition to your translation work, you're also a playwright as well as a screenwriter and director? Do you have a preference for one form or the other?**

I actually really like skipping from one to the other. But I suppose if I was only allowed to do one thing, it would be the theatre. This play of mine, *A German Life*, that Robyn Nevin is doing in Australia right now, that was a really extraordinary experience for me. I'd never written a one-person show before, and I think that's probably what I look for: I try to find something that I haven't done before, a new challenge. I quite like difficult challenges.



Stephen Curry



Find more content, including interviews with the cast, at [mtc.com.au](https://mtc.com.au)

Stephen Curry and Michala Banas; (below) members of the cast and creative team





Bert LaBonté



Bert LaBonté and Stephen Curry;  
(above) Stephen Curry and Katrina Milosevic



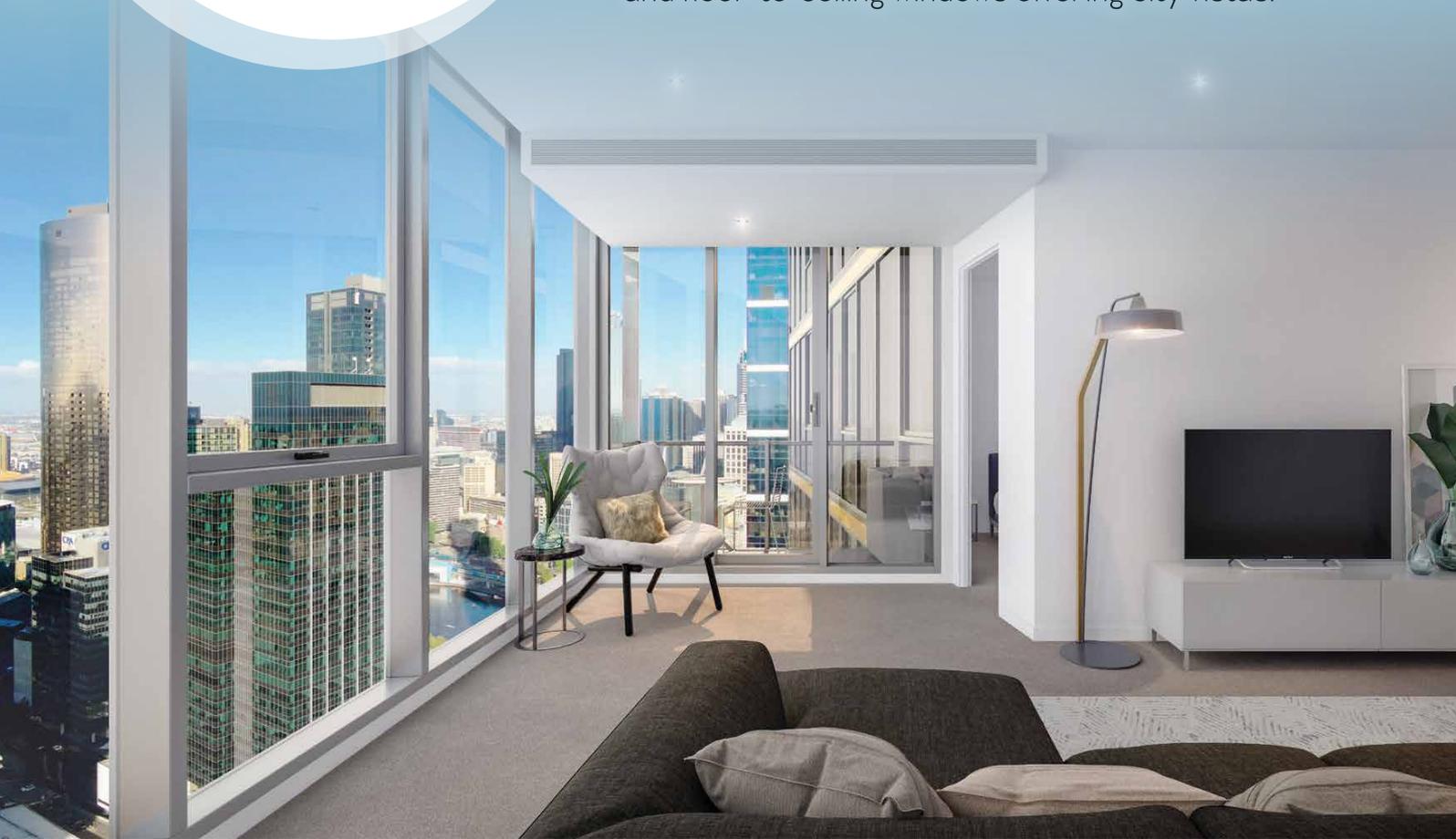
*‘Since the play was written, we’ve moved into a world where it’s become rather crucial to be able to distinguish when people are telling the truth or not.’*

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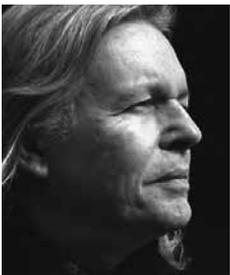
# PLAYWRIGHT & TRANSLATOR



PHOTO BY LAURENT HINI

## FLORIAN ZELLER — PLAYWRIGHT

Florian Zeller is a French novelist, playwright and screenwriter. He is, in the words of *The Guardian*, 'France's most well-known contemporary playwright' and in those of *The Independent*, 'one of the hottest literary talents in France'. His plays have garnered many awards in France and abroad, including the Prix Jeune Théâtre Académie Française for *Si tu mourais* and the Molière for Best Play for *Le Père (The Father)*. Florian has written numerous other plays that opened in Paris before being produced abroad, among them *Avant de s'envoler (The Height of the Storm)*, which won the Outer Critics Circle Award for Best Play; *La Mère (The Mother)* in a production starring Isabelle Huppert, and *Le Fils (The Son)*. His other plays include *L'Autre*, *Le Manège*, *Elle t'attend*, *Le Mensonge*, *L'Envers du décor* and *Avant de s'envoler*. Florian's plays are adapted into English by Christopher Hampton. Together, they also adapted *The Father* for the screen, winning the Academy Award for Best Adapted Screenplay.



## CHRISTOPHER HAMPTON — TRANSLATOR

Christopher Hampton wrote his first play, *When Did You Last See My Mother?*, at the age of 18. Since then, his plays have included *A German Life*, *Visit from an Unknown Woman*, *The Philanthropist*, *Savages*, *Tales from Hollywood*, *Les Liaisons Dangereuses*, *White Chameleon*, *The Talking Cure*, *Appomattox* and *All About Eve*. He has written the libretti for three Philip Glass operas and co-written three musicals including *Sunset Boulevard*. He has translated plays by Ibsen, Molière, von Horváth, Chekhov, Yasmina Reza, Daniel Kehlmann and Florian Zeller (*The Son*, *The Father*, *The Mother*, *The Truth*, *The Lie* and *The Height of the Storm*). His plays, musicals and translations have so far garnered four Tony Awards, three Olivier Awards, five Evening Standard Awards and the New York Drama Critics' Circle Award. His many screenplays include *Dangerous Liaisons*, *Total Eclipse*, *The Quiet American*, *Atonement* and *A Dangerous Method*. Prizes for his film and television work include two Oscars, two BAFTAs, a Writers' Guild of America Award, the Prix Italia, and a Special Jury Award at the Cannes Film Festival.

# CAST & CREATIVE TEAM



## **MICHALA BANAS — LAURENCE**

Michala Banas is a multi-award-winning film, TV and theatre actor, with a career spanning over three decades. Selected theatre credits include *The Odd Couple* and *Birdland* for MTC, *The Beauty Queen of Leenane* and *Lottie in the Late Afternoon* (KIN Collective), *Funny Girl* (Sydney

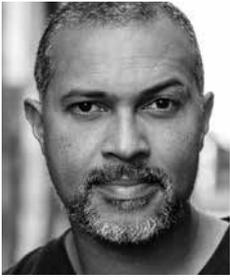
Symphony Orchestra) and *Avenue Q* (Arts Asia Pacific) for which Michala won a Helpmann Award for Best Female Actor in a Musical. In TV drama she has starred in *Always Greener*, *Winners & Losers* (Seven Network), *McLeod's Daughters*, *Beaconsfield*, *Bad Mothers* and *Halifax Retribution* (Nine Network) and *Nowhere Boys* (ABC). After the huge success of *Upper Middle Bogan* (ABC), Michala has been in high demand for comedy, starring in *Hamish and Andy's True Story*, *Luke Warm Sex*, *Get Krack!n* and *Fam Time*. Michala's film credits include comedies *That's Not My Dog* and *Ned*, as well as *Scooby-Doo* and *Nowhere Boys: The Book of Shadows*. Michala is also an intimacy coordinator, writer, a founding member and co-artistic director of Green Room-nominated theatre company KIN Collective, and associate producer on the groundbreaking documentary *The Show Must Go On*.



## **STEPHEN CURRY — MICHEL**

Stephen Curry's previous Melbourne Theatre Company credits include *Fred* and *Dinner*. He has not appeared on MTC stages for over 20 years but Stephen has been a regular face on Australian screens. Since his performance as Dale Kerrigan in the classic Aussie movie *The Castle*, Stephen has

had leading roles in many film and television productions. Recent work includes feature films *June Again* and *Lone Wolf*. Other projects include *Mr Black*, *Pine Gap*, *Hounds of Love*, *The Time of Our Lives*, *Redfern Now*, *Hiding*, *Rake*, *Cloudstreet*, *The Cup*, *False Witness*, *The Informant*, *The Secret Life of Us* and *Thunderstruck* to name a few. His performance in *The King* won him the AFI for Best Actor, a Silver Logie for Most Outstanding Actor and an ASTRA Award for Best Actor in a Drama. Stephen was also the recipient of the Best Actor Award at the Film Critics Circle Awards of Australia for his performance in the feature *Hounds of Love*.



## **BERT LABONTÉ — PAUL**

One of Australia's leading men, Bert LaBonté's MTC credits include *Kiss of the Spider Woman*, *Lungs*, *Rupert*, *Birdland*, *The Mountaintop*, *Elling*, *A Behanding in Spokane*, *Clybourne Park*, *Richard III* and others. For STC, his credits include *All My Sons*, *The Grenade* and *The 25th Annual Putnam County Spelling Bee*; and for Malthouse Theatre, *Cloudstreet*, *I am a Miracle* and *Time Share*. Bert's musical theatre shows include *The Book of Mormon* (Watchtower Productions); *An Officer and a Gentleman* (GFO); *Chess* and *Grey Gardens* (The Production Company); *Pippin* (Kookaburra Theatre); *Full Monty* (IMG/David Atkins); *Jesus Christ Superstar* (Really Useful Group); *Showboat* (Livent/Marriner Productions); and *Guys and Dolls* (Ambassador Group). His screen credits include *The Newsreader*, *Fisk*, *Upper Middle Bogan*, *Tomorrow When The War Began*, *Lowdown* and *Wilfred* (ABC); *The Let Down* (ABC/Netflix), *Neighbours* (10Peach); *Playing for Keeps* (Network Ten); *Wentworth* (Foxtel); and *Squinters* (SBS). Film credits including *Animal Kingdom* (Porchlight Films) and *The Very Excellent Mr. Dundee* (Kathy Morgan International).



## **KATRINA MILOSEVIC — ALICE**

Katrina is a graduate of the National Institute of Dramatic Art and has an illustrious career in all genres of theatre, film and television. Selected theatre credits include *The Distance* for Melbourne Theatre Company, for which she received a Helpmann Award nomination for Best Female Actor in a Supporting Role; *Fat Pig* (nominated for a 2006 Glug Award), *Macbeth* and *Gross Und Klein*, starring opposite Cate Blanchett (Sydney and European tour), for Sydney Theatre Company; *Secret Bridesmaid's Business* (Kay and McLean Productions); David Williamson's *Operator* (Ensemble Theatre); *Julius Caesar*, *Antony and Cleopatra* (Bell Shakespeare); and *Alive at Williamstown Pier* (Griffin Theatre Company). Katrina is best known for her portrayal of Sue 'Boomer' Jenkins on the AACTA Award-nominated series *Wentworth*. Other selected television credits include *Seachange*, *True Story with Hamish and Andy*, *Glitch*, *Offspring*, *Winners & Losers*, *Rush*, *City Homicide* and *Neighbours*. She was nominated for a TV Week Logie for Best New Talent in 2004 for her ongoing role in the TV police series *Stingers*. Her film roles include *I Love You Too*, written by Peter Helliar and starring Brendan Cowell, and 2014 Tropfest Finalist *Shotgun Wedding*.



## **SARAH GILES — DIRECTOR**

Sarah Giles is an award-winning opera and theatre director. Sarah's theatre directing credits include *Straight White Men* (Melbourne Theatre Company); *No Pay? No Way!*, *Accidental Death of an Anarchist*, *Perplex*, *Mrs Warren's Profession*, *Marriage Blanc*, *Money Shots* and *Ruby Moon* (Sydney Theatre Company); *Blaque Showgirls* (Malthouse Theatre); *The Popular Mechanicals* (State Theatre of South Australia and Sydney Theatre Company); *Kreutzer vs Kreutzer* (Australian Chamber Orchestra); *The Ugly One*, *The Pigeons* (Griffin Theatre); and *That Face* (Red Stitch). Opera credits include *Lorelei* (Victorian Opera, Opera Queensland); *O Mensch, Pas à Pas – Nulle Part*, and *Into the Little Hill* (Sydney Chamber Opera/Sydney Festival). In 2009 Sarah was the Affiliate Director in Residence at the Griffin Theatre in Sydney, in 2011 she was the Richard Wherrett fellow at Sydney Theatre Company and in 2013 was a Resident Director at Sydney Theatre Company.



## **MARG HORWELL — SET & COSTUME DESIGNER**

Marg Horwell is a multi-award-winning set and costume designer. She has designed for *Sexual Misconduct of the Middle Classes*, *The House of Bernarda Alba*, *Lilith the Jungle Girl* (with Sisters Grimm), *Birdland*, *I Call My Brothers*, *Peddling*, *Cock*, *Constellations* and *Marlin* (Melbourne Theatre Company); *The Picture of Dorian Gray*, *How to Rule the World*, *Lord of the Flies* and *The Resistible Rise of Arturo Ui* (Sydney Theatre Company); *Because the Night*, *Melancholia*, *Bliss*, *Caravan*, *Blasted*, *Revolt. She Said. Revolt Again*, *The Testament of Mary*, *The Real and Imagined History of the Elephant Man*, *I Am a Miracle*, *The Good Person of Szechuan* and *The Homosexuals or 'Faggots'* (Malthouse Theatre); *Salomé* (English National Opera); *Avalanche* (The Barbican); *Unsere Kleine Stadt* (Theater Basel); *Anthem* (Performing Lines); *Lorelei* (Victorian Opera); *Leviathan* (Circa); and *Shit, Love, Big Heart* and *Savages* (Dee & Cornelius). She has won Greenroom Awards in 2005, 2007, 2009, 2013, 2015, 2016 and 2019, as well as 2013 Sydney Theatre Awards.



## **PAUL JACKSON — LIGHTING DESIGNER**

Paul Jackson's lighting designs with Melbourne Theatre Company include *Home, I'm Darling, Arbus and West, The Children, Gloria, Hay Fever, Di and Viv and Rose, Three Little Words, Endgame, Miss Julie, Dead Man's Cell Phone, Double Indemnity, The Ghost Writer, Ghosts, Dinner, Frozen, The Speechmaker, Enlightenment, Madagascar* and *Private Lives*; and for Sydney Theatre Company include *The Beauty Queen of Leenane, No Pay No Way, True West, The Mysteries* and *Mary Stuart*. Other companies he has designed for include The Australian Ballet, Royal New Zealand Ballet, Berlin Staatsballett, West Australian Ballet, Victorian Opera, West Australian Opera, Bell Shakespeare, Malthouse Theatre, Belvoir, Queensland Theatre, Circa and Chamber Made Opera. He has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts. Paul has won a Helpmann Award, seven Green Room Awards, two Sydney Theatre Awards, three APDG awards and a Critics' Award for Theatre in Scotland. Paul was Artistic Associate at Malthouse Theatre from 2007–2013. In 2017, he received an Australia Council of the Arts Fellowship.



## **JETHRO WOODWARD — COMPOSER & SOUND DESIGNER**

Jethro Woodward's credits include *Home, I'm Darling, Astroman, Birdland* (MTC); *Apocalypse Meow: Crisis Is Born* (Malthouse Theatre and BAM NYC); *Solaris* (Malthouse Theatre and Royal Lyceum Theatre Edinburgh); *The Black Rider* (Malthouse Theatre and Opera Victoria); *Blasted, The Elephant Man, Timeshare, Antigone* (Malthouse Theatre); *Meow Meow's Little Mermaid* (Malthouse Theatre, Edinburgh Festival, Sydney Festival, Auckland Festival, Perth Festival, Brisbane Festival); *Antigravity* (Malthouse Theatre and Chunky Move); *Pinocchio* (Malthouse Theatre, Windmill Theatre, State Theatre Company, New Victory Theatre Broadway New York, Sydney Opera House and Adelaide Festival Centre); *Lazarus* (Production Company); *Distant Matter* (Staatsballet Berlin and Anouk van Dijk); *Common Ground* (Anouk van Dijk & Chunky Move); *Life of Galileo, Sammi In Paradise* (Belvoir Theatre); Paul Copsis and The Fitzroy Youth Orchestra (Sydney Festival, Adelaide Cabaret Festival); *Rumpelstiltskin* (Windmill Theatre & State Theatre Co, London Southbank Centre); *Lot 57* (Marcia Ferguson); *The Crossing* (Donna Chang and Marieka Walsh); Tim Winton's *The Turning – Fog* (Robert Connolly); *Van Diemen's Land* (Jonathan auf der Heide and Maggie Miles).



**MARGOT MORALES TANJUTCO —**  
**ASSISTANT DIRECTOR**

Margot Morales Tanjutco is a writer, performer and comedian. She was the associate director on *Torch the Place* (Melbourne Theatre Company) and also developed a play for MTC's Cybec Electric 2021. She is the creator/performer of solo show *Vanity Fair Enough* (Melbourne International Comedy Festival at The Coopers Malthouse) and can often be seen performing in spots around town. She recently performed original songs at the Enmore Theatre for Mardi Gras, the Malthouse Outdoor Stage for Midsumma Festival, and with the Melbourne Symphony Orchestra for *The Perfect End to 2020*. Her work has been featured by ABC's *Stop Everything!*, The Wheeler Centre and SBS Voices. Previous shows include *Romeo is Not the Only Fruit* (MICF, Brisbane Festival, HotHouse Theatre), and *Polygamy, Polygayou: A New Musical* (Melbourne Fringe). She has developed work with Film Vic's Cinespace and was nominated for the Golden Gibbo in 2019.

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**31 July — 4 Sept**

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Starring **Nikki Shiels**, *Sunday* presents an impressionistic vision of the intellectual, artistic and romantic life of Sunday Reed, founder of Melbourne's Heide Museum of Modern Art. Directed by Sarah Goodes and also featuring Matt Day, Mark Leonard Winter and Ratidzo Mambo, *Sunday* is an unforgettable story of a bold and complex woman.

**18 Sept — 23 Oct**

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