

Presentation



MELBOURNE
FRENCH
THEATRE INC.

A unique Australian theatre company presenting plays in French, organising events and serving as an agency for French actors for all multimedia applications. Founded in 1977 by Michael Bula and A. David Gorrie under the patronage of His Excellency the French Ambassador to Australia.

Une troupe de théâtre australienne unique qui présente des pièces en langue française, organise des événements et offre un service d'agence pour les comédiens de langue française pour tout objet multimédiatique
Fondé en 1977 par Michael Bula et A. David Gorrie sous le patronage de Son Excellence l'Ambassadeur de France en Australie.

AIMS

MFT is a Victorian Incorporated Association Income Tax Exempt Charity and Tax Deductible Gift Recipient and registered charitable institution promoting cross-fertilisation and bridging Australian and French-speaking cultures through theatrical means. It is a unique Australian theatre company presenting plays entirely in the French language with its aim to present and promote French drama and theatre in whatever form and by whatever medium (professional/semi-professional/amateur) through whatever means (consultancy/promotion/presentation/agency/adaptation staging/workshop/theatre classes) whether monolingual (French alone) or bilingual (French and English or French and another language or languages) providing the opportunity for actors and actresses directors administrative staff designers technicians and any and all other participants to participate and partake therein and thereof.

PRESENTATION

Melbourne French Theatre Inc. [MFT] was founded on 23 March 1977 at the University of Melbourne, and has been based in Carlton by lawyers Michael Bula and A. David Gorrie at the University of Melbourne. MFT has produced over 80 productions all in Melbourne, with tours to country Victoria, interstate and the South Pacific and Victorian schools. MFT is the only and longest-running French Theatre company under the patronage of the French Ambassador to Australia.

Plays are presented entirely in French with video-projected PowerPoint English dialogue-driven surtitles. Audiences are French and non-French speaking, comprising francophone community groups, primary, secondary and tertiary students, tourists to Melbourne and the general theatre-going public.

MFT comprises professionals and volunteers from youth, community, technical and professional backgrounds, with paid professional directors and other theatre and artistic staff - a unique Victorian resource, celebrating Victoria's cultural and linguistic excellence both for import and export of services, presenting full theatre productions, otherwise never performed in this country.



ENGLISH SURTITLES

English surtitles represents not only accessibility of all our plays in French as for French films but also caters for the deaf.

Increase in audience numbers

In order to increase its audiences and guarantee the survival of the theatre, MFT offers community activities in the form of presentations, training and workshops to secure its economic future. MFT has devised a surtitle system, which was first put in place in 1999 with great success with the increase in audience numbers and has been used and perfected in three (3) very different productions. The concept is to make our performances accessible to non-French speakers by projecting, like at the opera, surtitles in English allowing a general understanding of the play on a principal or "key" dialogue or alternatively on a scene by scene basis, allowing effortless understanding of the play.

Nature of the surtitles

The surtitles are an original creation for and dependent upon the constraints of each show.

Language access – French and English

The theatre is constantly battling to keep up audience numbers in the face of heavy competition, difficulties with language and could cease to exist if this "language access" system does not continue.



MFT BENCHMARKS

It is not easy to measure an intangible asset or outcome, especially as a cultural product or service, perhaps this can be presented in benchmarks, first in summary and then in years:

In Summary

MFT was founded in 1977 – its longevity is a testimony to its unequalled success.

In that time it has received regular and infrequent private company support, funding from the Victorian Multicultural Commission and the French Embassy, the latter very hard to obtain, as a measure of the encouragement, support and recognition the company has forged its niche in the competitive and fickle cultural services sector.

MFT was placed in its formative years in 1986 under the patronage of His Excellency the French Ambassador to Australia. MFT is the only theatre company in this country to have ever received and continue to receive such an accolade and honour.

Collaboration agreements were executed between MFT and The University of Melbourne and the Australian Catholic University for mutual assistance and collaboration for joint ventures.

Audience numbers are increasing – productions can attract anywhere between 800 and 1,500 spectators for seven shows only [five evenings and two matinees – one being a school's or students' matinee and the other a family/retiree one].

Primary [on occasion] and secondary school students make up 30 % to 35 % of audience numbers with strong support from the education and language sectors.

Rising volunteer numbers from professionals such as set designers, costume designers, technical and graphic artist staff [not seeking their just professional fee] demonstrate on-going success of MFT as a company providing valuable work experience in a French-language and literature environment.

In 2006 Michael Bula received a reward for service delivery to Multi-cultural Victoria – Arts from Victoria's award for excellence in multicultural affairs from the Chairman of the Victorian Multicultural Commission and the Premier of Victoria.

In 1998 a decoration from the French government was conferred upon Michael Bula in recognition of the promotion of the French culture through theatre - Chevalier de l'Ordre National du Mérite. MFT continues to be included in numerous online and hardcopy directories as sole French theatre company recognised in this state and in Australia inclusion on the Commonwealth Register of Cultural Organisations.

VICTORIAN
multicultural
commission



THE UNIVERSITY OF
MELBOURNE



ACU
AUSTRALIAN CATHOLIC UNIVERSITY



THE MFT YEARS

Historically and statistically – the following events or results are noteworthy

1977 Foundation on 23 March 1977 at the University of Melbourne

1982 First televised play by SBS with an interview during the season of *Je suis divorcé* by Henri Brouillet and Gallois

1985 The constitution of the Theatre as a non-profit incorporated association

1985 Placement under the patronage du Consul General of France in Melbourne

1986 Placement under the patronage of his Excellency the Ambassador of France in Australia [M. Bernard Follin] – the sole French and French-speaking Theatre Company in Australia which benefits from this accreditation and recognition

1988 First international tour to New Caledonia with *Le jeu de l'amour et du hasard* [the game of love and chance] by Marivaux

1989 Second international tour to New Caledonia – officially forming part of the French bicentenary of the French Revolution with the play *Pauvre Bitos* by Jean Anouilh, part funded by the Department of Foreign Affairs and Trade

1989 The bilingual [French-English] play *Les Fourberies de Scapin* by Molière beats the record held until 2005 with 1,496 spectators over seven shows

1991 MFT admitted to the Registrar of Cultural organisations – as a recognised tax deductible gift recipient

1991 Third international tour to New Caledonia with the *Le Médecin malgré lui* by Molière

1992 Interview for the play *Les Fausses Confidences* by Marivaux by SBS –Dateline program– season in Melbourne and also the residence of the then French Consul General Mme Isabelle Costa de Beauregard-Robertson

1993 Invitation from His Excellency the then Ambassador of France M. Philippe Baude to present the play *Les Fausses Confidences* by Marivaux on the Terrace of the residence of the Ambassador in Canberra before more than 400 diplomats, public servants, members of parliament and guests of honour

1993 The play *Hôtel Paradiso* in bilingual form by Georges Feydeau/John Mortimer formed the first tour to Port-Vila, Vanuatu by invitation of the French Embassy in Port-Vila – part funded by the Department of Foreign Affairs and Trade

1995 Invitation from His Excellency the Ambassador of France M. Dominique Girard, to present the play *Huis Clos* by Jean-Paul Sartre in Canberra for two performances at Telopea and Narrabundah College schools

1995 Signing of the Association Agreement with the Department of French and Italian at the University of Melbourne

1995 Interview on Channel 31 of the play *Les Précieuses Ridicules* by Molière

1996 Presentation in multilingual French-Italian form with Venetian dialect and Latin of the play *Le Serviteur de Deux Maîtres* written in Italian and French by Goldoni

1998 Decoration of the President of the Theatre Michael Bula with the Chevalier of the Ordre National du Mérite of France for his contribution of the French culture and his services as legal advisor to the French Embassy and the regional francophone community in Australia

1999 Prototype for surtitles in English by video projection for the play *Le Voyage de Monsieur Perrichon* by Eugène Labiche

1999 Invitation from His Excellency the French Ambassador, M. Dominique Girard, to present the play directed by Michael Bula *Dormez, je le veux* by Georges Feydeau in Canberra at the Belconnen Centre [forming part of the International Festival of Canberra] – this play was created and conceived in a rehearsed and costumed reading prior to the performance in 1998 at the residence of the then French Consul General M. Rollon Mouchel-Blaisot in Melbourne and toured St Arnaud, Victoria at its French festival

2002 Creation of the bilingual website mark I – with a booking system and other attributes

2005 The play *Boeing-Boeing* by Marc Camoletti beats the record of all time with 1,535 spectators over seven shows

[see 1989 *Les Fourberies de Scapin* by Molière]

2006 Withdrawal of the French government grant provided each year from 1986 to 2006 – creating a critical financial situation for the Theatre and requiring Michael Bula to become the Financial Producer and supporter with sponsorship.

2006 Signing of an Association Agreement with the Australian Catholic University

2006 Victoria's Award for Excellence in multicultural affairs – service delivery to multicultural Victoria – Arts awarded to Michael Bula

2007 Tour of *Le Petit Prince* by Antoine de Saint-Exupéry – a special theatrical adaptation commissioned by Michael Bula and Melbourne French Theatre toured to more than 45 schools in the State of Victoria – without any official government funding – play to over 7,000 spectators [primary and secondary schools, universities, French community, French-speaking groups, general public] over six months

2010 *Des courtes lignes* by Courteline – some short lines from Courteline – more specially selected one-act plays produced, conceived and directed by Michael Bula toured to schools in 2010 and 2011 [more than 20 schools]

2011 On 5 August 2011, the famous French cineaste Francis Veber becomes an Honorary Member of MFT

2012 His Excellency Mr Stéphane Romatet, French Ambassador in Australia, becomes the Honorary Member of MFT

2012 New Mark II website launched + Automated e-bulletin system

2012 Commissioning by the French Trust Fund [FTF] at the University of Melbourne and the Institute for the Study of French-Australian Relations [ISFAR] a special edition of *Explorations on the 35 year history of MFT [1977 to 2012]* — author Dr Jana Verhoeven [nee Schleicher].

2013 SEATADVISOR internet ticketing system start

2013 *Le Petit Nicolas* student workshop format tours for schools conceived and produced by Michael Bula, assisted

by Lynda Entwisle and eddy Fatha commenced

2013 His Excellency Mr Stéphane Romatet, French Ambassador in Australia attends the gala performance of Marivaux's *La Double Inconstance*, the first time a French Ambassador attended in Melbourne. MFT did play for 2 Ambassadors in Canberra.

2013 Reinstatement of the French Government grant with special acknowledgement to His Excellency Mr Stéphane Romatet, French Ambassador in Australia and Mr Eric Soulier, Cultural and Scientific Counsellor at the French Embassy

2013 The inaugural Colin Duckworth Actor Encouragement Award granted to Damien Kenny - named after the late Professor Colin Duckworth, Director and Adaptor, MFT Life Member [who passed on 6 December 2012]

2013 *Explorations on the 35 year history of MFT [1977 to 2012]* is published.

2014 Student Placement Agreement signed with Monash University [Translation and Interpreting Studies] to provide translation students to prepare and operate the English surtitles system for productions [Marc Orlando]

2014 Memorandum of Understanding signed with the School of Languages and Linguistics of the University of Melbourne [MFT's place of foundation in 1977] for greater collaboration and use of University theatre facilities

INTRODUCTION

1977 to 2015

39 Year History

Melbourne French Theatre (MFT), an Income Tax Exempt Charity and Tax Deductible Gift Recipient, was founded in 1977 by Michael Bula and David Gorrie. In 1985 MFT was constituted as a non-profit incorporated association and was placed under the patronage of the French Consul General in Melbourne. In 1986 MFT was honoured to receive the patronage of His Excellency the Ambassador of France to Australia as a measure of the official recognition and prestige the Company has attained over the years. In 1991 MFT was entered on the Register of Cultural Organisations administered by the Department of the Arts in Canberra, thus providing tax deductibility for all private donations.

Sponsorship

The Company is sponsored or supported by a number of Australian and French companies established in Victoria as well as through business and private donations. Michael Bula, Executive Director of MFT, as Algernon in “L’Importance d’être Constant” by Oscar Wilde 1996.

Victorian Multicultural Commission

MFT is proud to acknowledge the invaluable financial and moral support from the VMC for more than 10 years, without which MFT could not function to its present levels. VMC grants ceased in 2011 and MFT hopes they will recommence soon.

Productions

Two to four productions are mounted each year being mainly theatrical plays either entirely in the French language or in bilingual (French/English) form, supported since 1999 by a sophisticated and innovative system of English surtitles which were developed by Michael Bula by video-projected PowerPoint – to increase the number of spectators, especially anglophones. On some occasions cafés-théâtres and other projects are presented. The Theatre draws its inspiration for plays from a large repertoire of French playwrights from the Middle Ages until the present day.

Professional support

MFT employs professional directors, artists, set designers, technicians and other staff who may change from production to production to enhance the great variety of styles and presentation of theatrical works. The Company has performed in conventional and experimental theatre spaces as well as in National Trust mansions.

Australian and International Tours

MFT has toured three (3) times to New Caledonia - in 1988 with *Le Jeu de l’Amour et du Hasard* by Marivaux, in 1989 with *Pauvre Bitos* by Jean Anouilh and in 1991 with *Le Médecin Malgré Lui* by Molière. The last tour to the South Pacific was of the bilingual adaptation of *Hôtel Paradiso* by Georges Feydeau/John Mortimer created by Jean Papillon to Vanuatu in August 1993.

The company toured a number of times with great acclaim to in Australia on occasion by special invitation of the French Ambassador to Australia with the Marivaux classic *Les Fausses Confidences* in February 1993, *Antigone* by Jean Anouilh in May 1994, being *Huis clos* by Sartre in May 1995 and *Dormez, je le veux* by Feydeau in late 1998 to the St Arnaud French Festival and March 1999 for the Canberra International Multicultural Festival. The production of *Le Père Noël est une Ordure* toured to the inaugural Adelaide French Festival in November 2000.

In 2007 the special MFT adaptation of *Le Petit Prince* directed and adapted by Karen Berger toured to more than 45 primary and secondary schools throughout Victoria, preceded by a preview season in June and a full production in December attracting nearly 7,000 spectators in all. In 2010 Michael Bula conceived and directed *Des Courtes Lignes de Courteline* – 4 specifically modern adapted 1 act plays for schools, successfully and continues in 2014 and 2015. In 2013 the *Le Petit Nicolas* student workshop tours began and continues in 2014 and 2015.

Management

The Theatre is managed by Michael Bula assisted by a Council of professionals from the fields of law, accounting, the arts, university administration and teaching in order to provide the wide base that is required to administer the specialised enterprise of presenting live French theatre in Australia and overseas.

Producer

Michael Bula is MFT Producer and main finance and infrastructure provider through his legal office Michael Bula Solicitors, International Lawyers and Notaries. He owns the trade mark name.

Productions

The Theatre has presented some 84 productions during its existence. Amongst its actors are to be found professionals and amateurs alike of French, Australian, European and other nationalities and origins. For a full list – see our website at www.mftinc.org.

Official Patronage

The French Embassy [now with funding reinstated in 2013] and the French Consulate General actively support the activities of MFT and all its endeavours. MFT also shares a healthy relationship with other French interest and cultural groups such as the Alliance Française de Melbourne and the French-Australian Association.

University of Melbourne

In May 1995, MFT concluded an historic association agreement with the Department of French and Italian Studies at the University of Melbourne, where the Company was founded. The agreement provides for, amongst other things, exchanges and cooperation for the promotion of mutual interests, student and staff participation in MFT activities, a staff member appointed ex officio to the MFT Committee, as well as the Theatre officially forming part of the prestigious University community.

A new Memorandum of Understanding was signed in October 2014 to strengthen ties, collaboration and presentation of shows on campus.

Australian Catholic University

In June 2006, MFT signed a Memorandum of Understanding with the Australian Catholic University, to collaborate on various levels and cement relations in the use of Central Hall.

Monash University

In January 2014, Student Placement Agreement signed with Monash University [Translation and Interpreting Studies] to provide translation students to prepare and operate the English surtitles system for productions [Marc Orlando].

Audiences

Audiences are made up of French speaking ethnic groups, French speaking Australians as well as school and university students. The very existence of MFT serves to fill a cultural need in the presentation of the most exciting vehicle and exponent of French culture - live theatre.

Other Services

MFT is also an agency which provides French “looking” and speaking actors and extras for films, TV, commercials and photographic work.

PREVIOUS PRODUCTIONS

1977 **Ionesco Théâtre** by *Eugène Ionesco* (collection of sketches) directed by *Claudie Grand*

1978 **Café-Théâtre** with sketches by *Jean Tardieu* directed by *Colin Duckworth*

1979 **La Vertu en danger** or **The French Relapse** by *Voltaire/Vanbrugh* directed by *Colin Duckworth*; **Une Collection Feydeau** (collection of 4 one act plays) directed by *Michael Bula*

1980 **Le Roi se meurt** by *Eugène Ionesco* directed by *Colin Duckworth*

1981 **Les Mains Sales** by *Jean-Paul Sartre* directed by *Marcel Cugola*

1982 **Je suis divorcé** by *Henry Brouillet de Gallois* and **Dormez, je le veux** by *Georges Feydeau* directed by *George Dixon*; **Un chapeau de paille d'Italie** by *Eugène Labiche* directed by *George Dixon*

1983 **Les Justes** by *Albert Camus* directed by *Marcel Cugola*; **L'Impromptu de Versailles** by *Molière* and **L'Impromptu de l'Alma** by *Eugène Ionesco* directed by *Burt Cooper*

1984 **L'Invitation au Château** by *Jean Anouilh* directed by *Marcia Ferguson*

1985 **Les Monstres Sacrés** by *Jean Cocteau* directed by *Marcel Cugola*; **Supplément au Voyage de Cook** by *Jean Giraudoux* (bilingual adaptation) directed by *Bernard Milluy*; **Occupe-toi d'Amélie/Look after Lulu** by *Georges Feydeau/Noel Coward* (bilingual adaptation) directed by *Eugène Schlusser*; **Les Pères Noël sont en grève** (collection of songs and sketches – café-théâtre) directed collectively

1986 **Le Jeu de l'Amour et du Hasard** by *Marivaux* and **L'Autre Tartuffe ou La Mère Coupable** by *Beaumarchais* directed by *Eugène Schlusser*; **Cabaret Spectacle for Piccolo** Spoleto Festival (collection of songs and sketches) directed collectively; **Potiche** by *Barillet et Grédy* directed by *Alice Bugge*

1987 **La Reine Morte** by *Henry de Montherlant* directed by *Paul Monaghan*; **Une Folie** by *Sacha Guitry* directed by *Paul Monaghan*

1988 **La Puce à l'Oreille/A Flea in Her Ear** by *Georges Feydeau/John Mortimer* (bilingual adaptation) directed by *Gisèle Muglia-Smith*

1988 **Le Jeu de l'Amour et du Hasard** by *Marivaux* (new version - 1st tour to New Caledonia) directed by *Eugène Schlusser*; **L'Audition** (café-théâtre) directed collectively

1989 **Les Fourberies de Scapin** by *Molière* (bilingual version) directed by *Murray Copland*; **Pauvre Bitos ou le Dîner des Têtes** by *Jean Anouilh* (2nd tour to New Caledonia) directed by *Murray Copland*; **Le Cabaret** (café-théâtre) directed collectively

1990 **Ubu Cocu/Ubu Deceived** by *Alfred Jarry* (bilingual version) directed by *Colin Duckworth*;

Le Petit Cabaret chez Maxim (café-théâtre at L'Alouette restaurant, Brighton) directed collectively

1991 **Angèle** by *Marcel Pagnol* directed by *Guy Lamothe*; **Le Médecin malgré lui** by *Molière* (3rd tour to New Caledonia) directed by *Bruce Cochrane*

1992 **The Hollow/Le Vallon** by *Agatha Christie/Simone Benmussa* (bilingual version) bilingual adaptation by *Jean Papillon* directed by *Anna Schlusser*; **Les Fausses Confidences** by *Marivaux* directed by *Kirsten von Bibra*

1993 **Les Fausses Confidences** by *Marivaux* (1st tour to the French Embassy, Canberra) directed by *Kirsten von Bibra*; **Hôtel Paradiso** by *Georges Feydeau/John Mortimer* (bilingual version) bilingual adaptation by *Jean Papillon* directed by *Bruce Cochrane*; **Hôtel Paradiso** by *Georges Feydeau/John Mortimer* (bilingual version) (1st tour to the French Embassy in Vanuatu) bilingual adaptation by *Jean Papillon* directed by *Bruce Cochrane*

1994 **Antigone** by *Jean Anouilh* (sneak preview and 2nd tour to the French Embassy, Canberra, followed by the May season) directed by *Kirsten von Bibra*; **Knock** by *Jules Romains* (bilingual version) adapted and directed by *Jean Papillon*

1995 **Huis clos** by *Jean-Paul Sartre* (3rd tour to the French Embassy, Canberra) directed by *Caroline Stacey*; **Les Précieuses ridicules** by *Molière* directed by *Caroline Stacey*

1996 **L'Importance d'Être Constant** by *Oscar Wilde* (rehearsed reading) directed by *Patrick Hine*; **The Servant of Two Masters** by *Carlo Goldoni* (in French and Italian) trilingual adaptation by *Jean Papillon* directed by *Caroline Stacey*

1997 **Le Malade Imaginaire** by *Molière* directed by *Mimmo Mangione*

1997 **Le Petit-Maître Corrigé** by *Marivaux* (rehearsed reading) directed by *Mimmo Mangione*

1998 **Dormez, je le veux** by *Georges Feydeau* (rehearsed reading) at the residence of the French Consul General directed by *Michael Bula*; **La Tempête** by *William Shakespeare* directed by *Mimmo Mangione*; **Dormez, je le veux** by *Georges Feydeau* directed by *Michael Bula* and **L'Anglais tel qu'on le parle** by *Tristan Bernard* directed by *Mimmo Mangione*; **Dormez, je le veux** by *Georges Feydeau* (tour to the French Festival of St Arnaud) directed by *Michael Bula*; **Le Jugement de Paris** by *Bill Warnock* (rehearsed reading) translated by par *Lisette Nigot* directed collectively

1999 **Dormez, je le veux** by *Georges Feydeau* (tour to the International Festival of Canberra) directed by *Michael Bula*; **Cuisine et dépendances** by *Jaoui and Bacri* directed by *Frédérique Fouché*; **Le Voyage de Monsieur Perrichon** by *Eugène Labiche* directed by *Bronwyn Tweddle*

2000 Extracts from the **Principal Scenes of Cyrano de Bergerac** by *Edmond Rostand* directed by *Colin Duckworth* (tour to Bendigo for the Association of French Teachers of Victoria); **Le Père Noël est une ordure** by *Balasko, Chazel, Clavier, Jugnot, Lhermitte et Moynot* directed by *Chris Bendall* (tour to Adelaide to the inaugural French Festival)

2001 **L'avare** by *Molière* directed by *Henry-Claude Méra* (tour to Bendigo for the Association of French Teachers of Victoria); **En attendant Godot** by *Samuel Beckett* directed by *Colin Duckworth*

2002 **C'est une Femme du Monde** and **Les Pavés de l'Ours** by *Georges Feydeau* directed by *Michael Bula*; **Le Triomphe de l'Amour** by *Marivaux* directed by *Léna Pangalo*

2003 **La Tête des Autres** by *Marcel Aymé* directed by *Morgan Dowsett*; **Dom Juan** by *Molière* A modern bilingual adaptation directed by *Chris Bendall*

2004 **Un Air de Famille** by *Jaoui and Bacri* directed by *Morgan Dowsett*; **On ne badine pas avec l'amour** by *Alfred de Musset* adapted and directed by *Colin Duckworth*

2004 **Monsieur Nounou** by *Georges Feydeau* (rehearsed reading) directed by *Michael Bula* assisted by *Eddy K. Fatha*

2005 **Pénétration** by *Joris Lacoste* (rehearsed reading) adapted and directed by *Joris Lacoste*; **Boeing-Boeing** by *Marc Camoletti* directed by *Morgan Dowsett*; **Le Jeu de l'Amour et du Hasard** by *Marivaux* directed by *Karen Berger*; **Théâtre sans animaux** by *Jean-Michel Ribes* (rehearsed reading) directed by *Miki Oikawa*

2006 **Les Bonnes** by *Jean Genet* directed and conceived collectively by *Amanda Mouellic, Miranda Nation and Mélanie Smirou*; **Le Dîner de Cons** by *Francis Veber* directed by *Morgan Dowsett*; **On purge bébé** by *Georges Feydeau* directed by *Michael Bula*

2007 **8 Femmes** by *Robert Thomas* directed by *Miki Oikawa*; **Le Petit Prince** by *Antoine de Saint-Exupéry* adapted and directed by *Karen Berger*

2008 **Run for your Wife (Stationnement Alterné)** by *Ray Cooney*, adapted by *Jean-Christophe Barc and Stewart Vaughan* directed by *Stig Wemyss*; **Les Liaisons Dangereuses** by *Pierre Choderlos de Laclos* adaptation in French by *Colin Duckworth* directed by *Christiane Hille*

2009 **Caught in the Net (Chat et Souris)** by *Ray Cooney*, adapted by *Jean-Christophe Barc and Stewart Vaughan* directed by *Stig Wemyss*; **Elle t'attend (She is waiting for you)** by *Florian Zeller*, surtitles translated by *Michael Bula* directed by *Matthew O'Sullivan*

2010 **The Importance of being Earnest (L'Importance d'être Constant)** by *Oscar Wilde* directed by *Stig Wemyss*; **Des Courtes Lignes de Courteline (Some short lines from Courteline)** conceived and directed by *Michael Bula*; **L'Emmerdeur (A Pain in the @*#!)** by *Francis Veber* directed by *Bruce Cochrane*

2011 Le Médecin Volant (The Flying Doctor) and La Jalousie du Barbouillé (The Jealous Husband or Barbouillé's Jealousy) by Molière directed by Iris Gaillard; Des Courtes Lignes de Courteline (Some short lines from Courteline) conceived and directed by Michael Bula (reprise) Absent Friends (Mariages et Conséquences) by Sir Alan Ayckbourn, French adaptation Claire Nadeau directed by Matthew O'Sullivan

2012 Pyjama pour six (Don't Dress for Dinner) by Marc Camoletti directed by Bruce Cochrane; Don Juan on Trial (La Nuit de Valognes) by Eric-Emmanuel Schmitt directed by Marco Romero

2013 Double the Risk in Love (La Double Inconstance) by Marivaux directed by Paul Terrell; Funny Money (Espèces Menacées) by Ray Cooney adapted by Gerard Jugnot and Michel Blanc translated by Stewart Vaughan directed by Noel Anderson

2014 Cher Trésor by Francis Veber directed by Judith Turnbull; George Dandin ou le mari confondu (The Frustrated Husband) by Molière directed by Christopher Hosking

2015 Is three really a crowd?(Le Plus Heureux des Trois) by Eugène Labiche directed by Alec Gilbert; Exit the King (Le Roi se meurt) by Eugène Ionesco directed by Marco Romero Rodriguez

2016 Lunes de Miel (based on Private Lives by Noel Coward) by Eric-Emmanuel Schmitt directed by Alec Gilbert; Life x 3 (Trois versions de la vie) by Yasmina Reza directed by Christopher Hosking

STATISTICS

as at may 2017

12 Tours

International



New Caledonia : 3
Vanuatu : 1

National



Canberra: 4
Adelaide: 1
Regional Victoria: 3

40 years

101
productions

53
playwrights

740
actors

66
directors

4,700
members of production teams

68,500
[including some 24,900 school and
university students and teachers/
lecturers] spectators –

that is MFT!

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