

A LITTLE BIT OF HISTORY ABOUT ME

Michelle Robertson

Having started my professional working career as a journalist and radio presenter it made perfect sense to then delve into the realms of writing for stage and screen as a hobby, while paying the bills working in Public Relations, Marketing and Event Management - work that took me around the world and providing the opportunity to meet an extraordinary amount of incredible people, experiencing amazing places and allowing for experiences that would shape who I am on stage as an Actor and the lens I look through as both Playwright and Director.

I've worked in the performing arts industry for more than 30 years, from school productions to community and amateur productions to training with industry professionals at NIDA and on to performing in professional and independent theatre in a number of countries. I now based myself in Melbourne, having recently returned to performing in Australia after having a family.

Having recently completed a three-year Bachelor of Arts degree (Theatre and Performance) at Monash University's Centre for Theatre & Performance, I undertook a range of roles during my degree, comprising; direction, scriptwriting, performance and theatre-making, under the guidance of Jane Montgomery-Griffiths, Felix Nobis, Stacy Holman-Jones, Fleur Kilpatrick, Emma Valente, Stephen Nicolozzi and more.

Recent work at Monash Centre for Theatre & Performance include performances as;

- Claire in *The Maids*
- Mrs Baker in *Butterflies Are Free*
- Nora in *A Doll's House*
- Marie Antoinette in *Let Them Eat Cake*

collaboratively produced new musical *Death Comes Calling* directed by Nate Gilkes (2016) and a new devised work, *Figment* under the direction of Jolyon James (2018) both for Monash Academy of Performing Arts.

I have enjoyed a diverse range of recent performance roles on stage, including;

- Susan in *The Critic*, both a Melbourne Fringe show & touring production with Bitten By Productions;
- Alice in *When The Light Leaves*, enjoying success with a season at La Mama, touring regional VIC & as part of Midsumma Fest
- Diane in *Blackrock*, a recent production with EbbFlow Theatre;
- Andrea in *The Truth Is Longer Than A Lie*, a recent touring production with Typefaster Productions;
- Deborah in *The Magnolia Tree*, a recent touring production with Wolves Theatre Company;

- Em in *Disgust* by Kat Moritz, a two-hander at La Mama;
- Nigella in *Nigella* by Ian Burgess, a one-woman piece at the Frankston Arts Centre Cube37;
- Julie in *ERIC*, a two-hander at The Owl and Cat Theatre;
- A member of the company troupe in *Thirty-Nine* by Shaz Mullens with Fresh Theatre;
- A member of the company troupe in *Dinner With Addiction* at The Owl and Cat Theatre;
- Millie Crocker-Harris in *The Browning Version* and her **award-nominated role** Lysistrata in *Lysistrata*, both with Dionysus Theatre.

Having had a screen hiatus for quite a number of years, I am now branching back out into the realm of screen, having recently played the roles of:

- Anne in *The Pact* (Bitten By Productions)
- Diane in *Housesitting* (Robert Fantozzi Productions)
- Mother in *Point of No Return* (Harry Paternoster)
- Work Colleague in *All Of Me* (Mindful Productions).

I am also thrilled to be currently studying 'Acting for Screen' full-time with TAFTA, under the tutelage of John Orcsik, John Preston, Colin Budds, Matt Furlani, Mick Preston, Kym Valentine and more.

Having recently completed a Dramaturgy internship with Mark Pritchard at Malthouse Theatre (2017), I have written a number of recent plays, including *Adam and Eve*, which was produced as part of Arete:Gamma one-act play festival (2017) at the Frankston Arts Centre and have directed various productions including *Two Little Words* and *The Vagina Monologues*, both at Monash University Centre for Theatre & Performance and *Still Waters* which was part of Arete:Delta one-act play festival (2018) and both *Abortive* and *Mother Figure* with Dionysus Theatre (2017).

Proudly, I have recently started my own theatre company, 'Word For Word Theatre', which is a verbatim-based theatre company tackling social issues head-on through words spoken exactly by people that have been affected, are protagonists in or have something to say about certain social issues... 'Word For Word Theatre' opens up the dialogue, is honest and allows those who don't get a voice to be heard on stage. Keep an eye out on upcoming work by this group very soon.