

PRE-SHOW NOTES FOR - The Truth

Welcome to this introduction of The Truth. The play was written by Florian Zeller and is presented by The Singapore Repertory Theatre.

The Audio Described Performances are on Friday 19th and 20th April 2019 at 8pm. The performance lasts 90 minutes with no interval. Described by Seren Chen and Paul Adams.

What is the play about?

Michael is having an affair. His lies to cover it up get bigger and bigger. The truth, when revealed, proves to be far from straightforward – who is deceiving whom? Sex, lies and best friends' wives – this witty comedy has it all.

Florian Zeller is a French novelist and playwright. His work has been translated into a dozen languages, including English. He won the Prix Interallié in 2004 for his novel Fascination of Evil (La Fascination du Pire). Florian Zeller's The Truth, in the English translation by Christopher Hampton, premiered at The Chocolate Factory, London, in association with Theatre Royal Bath.

According to the Guardian. “The Truth is a devious must see, you do not want to miss”

Production Credits

Director: Ng Choon Ping

Playwright: Florian Zeller

Set Designer: Petrina Dawn Tan

Costume Designer: Leonard Augustine Choo

Lighting Designer: E-hui Woo

Sound Designer: Elim Lew

Supervising Stage Manager: Sunitha Nayar

Deputy Stage Manager: Brenda Lum

Assistant Stage Manager: Cara Ann Lee

Sound Operator: Daniel Wong

Characters and Costumes

There are four main characters in this production, each played by a different actor.

Lim Yu-Beng plays **Michel**, from whose perspective we see the drama unfold. He is a tall corporate professional, clean-shaven, with a bald head. When fully dressed, he wears corporate casual - a black v-neck long-sleeved tee shirt tucked into a pair of black trousers, with a black blazer and black oxford shoes. He accessories with a belt and watch, both in black leather, and both with matching silver hardware. As we follow his story through various stages of undress, we will find that he also wears black boxer-briefs and black socks. We find him in this state most often in the presence of Alice, with whom he is having an affair.

Cynthia Lee McQuarrie plays **Alice**, a specialist doctor with a private practice. We first see her in a rumpled red satin nightdress with thin shoulder straps and a black lace hem that comes up to mid-thigh. At the bottom of the low scoop neckline, a V is cut out at her cleavage, overlain with the same black lace. Later on, when she and Michael are spending the weekend together, she wears the pale grey bathrobe provided by the hotel, tied at her waist. In her office, she wears a short-sleeved blouse, vertically striped in varying widths of navy, black, pastel yellow, pastel pink, pastel blue, and red. Her colourful blouse is tucked into a knee-length red jacquard pencil skirt, held up at her waist by a narrow black belt. She wears a pair of tall, black, pointed-toe pumps, as well

as black-rimmed glasses and a silver watch and bracelet on either wrist. No matter what she is doing, half of her hair is tied back into a twisted ponytail. Alice is having an affair with Michel, but is married to Paul.

Vivek Gomer plays **Paul**, Alice's husband and Michel's best friend. When we first meet him, he has a lime green towel wrapped around his waist and wears a pair of black, white, and green-striped slides. Over the course of his conversation with Michel, he changes into a pair of turquoise and baby pink plaid boxers and seaweed-green trousers, as well as a navy button-down collared shirt with the top two buttons unbuttoned and small white polka-dots all over. Eventually, he puts on his brown leather watch, and switches his slides out for a pair of black and brown leather slip-on boat-shoes. Recently unemployed, his future plans are frequently discussed yet remain a point of intrigue in the story.

Neo Swee Lin plays **Lauren**, Michel's wife, a schoolteacher. Michel comes home to her reading on a daybed. Sporting a short bob and jewelry glittering at her ears and neck, she wears a light pink pleated blouse under a terracotta-brown, thigh-length cardigan rolled up to mid-forearm. Across her lap is a thin, dove-grey, fringed blanket. When she stands up, her relaxed khaki trousers are revealed. They are cropped at mid-calf, putting her nude, block-heeled sandals with a wide ankle strap on full display. When we see her again in the final scene, she is once again resting on a daybed, with the same blanket covering the lower half of her body. This time, she is barefoot, wearing a black knee-length black dress with a boat neck and three-quarter sleeves. Her necklace, earrings, and bracelets are now heavier and beaded, but no less sparkly. Her fingers now glitter with an array of rings. The shoes she chooses for this ensemble are a pair of round-toed, black patent pumps.

All four characters wear silver wedding rings on their left hands throughout the play.

Set and Setting

The performance is set in the present day and all locations in the play are designed in a highly stylised modern contemporary décor.

The set for this show has a unique look and function. There is brilliant white in colour tall wooden backdrop, built like a tall fence. This is positioned at the rear of the stage which makes up the only piece of set we can see at the start of the performance. Resembling a painter's blank canvas, the white backdrop is exaggerated, by the continuation of a brilliant white painted stage floor that covers the whole stage floor.

The backdrop also has 12 panels etched into it, of varying sizes of rectangles. It resembles an advent calendar, where you can see the edges of several doors, ready to be 'picked' opened to reveal a surprise. During this show each of the rectangle panels in the backdrop are rotated open by motors to reveal a piece of set which suggests a new location in the play. This allows for what seems like a blank canvas to spring to life as the show progresses.

Pre-show you can only see the paneled backdrop with some clothes placed at the foot of the stage in a front and central position. The cloths belong to both a man and a woman. More information on this section will be provided in the introduction live at the performance.

Each location in the performance has a colour theme. With a colour to represent each character. You may have noticed some of these colour themes in the characters costumes as well. Black is for Michael. Red is for Alice. Green is for Paul. Orange is for Lauren

Location 1: A hotel room in Singapore.

The colour theme for this room is a deep ruby red.

Three central panels at window height reveal two deep plush red curtains tied back, separated by a white central panel, which is patterned with a black and white filigree. The curtained panels, each have a small shelf fixed to the bottom, but with no objects placed. The panels to which the curtains are tied to are solid, painted in a deep red. A bed slide outs from another panel below the curtains. The actors are able to be positioned on the bed and slide out already laying the bed as the panel is revealed. The bed is made up with a jet-black valance sheet that covers both the mattress and the bed frame. The duvet is a velvety red with black filigree. The pillows and the headrest match the duvet in red and black filigree.

Location 2: Lauren & Michaels Living Room.

The colour theme for this room is orange and cream.

The bed from the hotel vanishes back to the paneled backdrop. Revealed from another panel on the left is a sofa with two black side cabinets positioned tightly to the left and right of the sofa. Both cabinets have a draw at the top and shelf at the bottom. The sofa resembles a day-bed, with four burgundy red scatter cushions. The sofa has a light grey cushioned base to sit on and the frame of the sofa is patterned with cream flower and wheat motifs on a white background. The left side cabinet has a lamp. The Lamp shade is square and lit and has a chrome stand. The right cabinet has a white wireless landline phone sitting in its holder. To the left of the phone is a vase with daisy and dahlia flowers and on the bottom shelf a small selection of lifestyle magazines. The wall behind the sofa, which represents the wall of the living room is decorated in large print floral motifs in orange and brown shades. To the far right of stage the room continues with two long panels rotating to reveal a wall hanging in the same style as the living room wall. Under the window shade, a small breakfast bar style table has also been

revealed from the panel and to the right of the table an orange liquor cabinet. The cabinet has four glass shelves, each filled with wine, spirits and glassware. Michael spends time in this area preparing drinks for himself and Lauren.

Location 3: Hotel room overseas

The colour theme for this room is red.

As Lauren & Michaels Living Room disappears, the central panels spring to life again to reveal an identical hotel room as described in location one. However, we are now in fact in a new hotel room overseas. The bed and the dressing of the bed is exactly the same; red and black and the window panels above are revealed in the same way. The two small shelves positioned under the curtained panels are now used in this scene to hold wine glasses and a sock. The only addition to this room is that now to the right of the bed, a further panel has rotated to reveal a usable bathroom door; the 'en suite' to the hotel bedroom. The door has a frosted glass panel with a thick black door frame. Michael and Alice use this door to go off stage, but do still continue their conversation, talking to one another from the bathroom to the bedroom and vice versa.

Location 4: A Locker Room

The colour theme for this room is pea green.

For the purpose of this scene Michael and Paul have just finished playing tennis and are changing back into their clothes. The bed disappears and the three window panels rotate to become three gym lockers. The colour of the lockers are pea green. The middle locker is closed. The right locker holds Michaels belongings and the left locker hold Paul's belongings. The panel that was the 'en suite' doorway in the Bangkok hotel room continues to be a bathroom door way, but this time the door is pushed open and we can see a small section of a tiled shower room. To the right of the stage the panel that was a liquor cabinet in Lauren and Michaels Living Room has rotated to now be a

small chrome sink with a mirror positioned above it. Under the sink a small green hand towel is hanging. High on the backdrop, above the sink and mirror, two large panels have rotated to represent a window and above it a fluorescent tube light. This large window and tube light give the illusion of a large walled sports hall on the other side of the locker room. The final piece of set is positioned away from the backdrop at the front of the stage on the far-left front corner; this is a wooden bench. The bench is painted light brown and resembles that you would see in a gym locker room.

Location 5: Alice's workplace - A doctor's treatment room

The colour theme for this room is red

The lockers rotate away and reveal three red wall panels, which each holding a health poster. The left poster has an image of lungs in white, with a slogan that says, "*Protect your lungs*". The centre poster has white silhouette of a male body with the slogan "*Protect your body*" and the final poster on the right has the image of a liver in white with the slogan "*Protect your Liver*". Beneath the posters the lower panel used for the bed in the hotel room has now revealed a smaller medical bed, that would be used for examining patients. To the right of the bed, the bathroom door panel from the hotel room returns, but now represents the entrance to the treatment room. To the left of the door the panel that reveals a breakfast table in Lauren and Michael's house has returned as Alice's desk, but this time above it is a frosted window. Next to the desk is a desk chair, black leather seat and backrest with chrome base and armrests. To the right of the desk the panel that has been a liquor cabinet and wash basin in previous scenes, reveals to be a red panel with an eye chart hanging on it, one that would be used by an optician, with alphabet letters written in various sizes. The final transformation for this scene is the large panel above the eye chart, that was a window in the locker room. It has rotated to reveal three stylised x rays. The three images show an x ray of human bodies embracing. The left image of kissing, the middle image of pelvis area pressed

together and third image of feet rubbing together. On Alice's desk is a stethoscope and paperwork in a black folder.

Location 6: Paul and Alice's Apartment

The colour theme for this room is pea green.

In Paul and Alice's apartment, the panels rotate once more. The top right large panel of the backdrop reveals a mezzanine floor with a frosted glass paneled balcony with a thin black metal handrail. A thin metal black staircase is pushed into position to allow the characters to move up and down steps to access the mezzanine floor. There are a total of ten small metal steps on the staircase coloured green. On the mezzanine floor the rear wall has six picture frames. The images are of various leaves of plants, in a press print painted style coloured green; such as ferns and cacti. Hanging above the picture frames are three small household spotlights, that illuminate the pictures on the wall. In addition to the pictures, there are two black hexagons stenciled on the wall to resemble contemporary artwork with a small wall mounted Perspex box holding a plant in a vase. The two panels in the centre of the backdrop have rotated. The white central panel, from the hotel room, which has the intricate filigree pattern has return but now above it, a large panel which matches it in style has rotated into view as well. These wall panels offer some texture to the apartment walls. To the right the doorway from the locker room has reappeared again, this time representing the front door into the apartment. To the right of the door, the liquor cabinet has rotated into view again, this time, it is green in colour and only has one shelf, the shelf is holding a decanter of whiskey and two whiskey glasses.

Location 7: Returning to Lauren & Michaels Living Room.

The colour theme for this room has now changed from Orange to Grey.

For the final location we return to Lauren and Michael's Living Room from Location 2. Revealed again but this time from the centre of the backdrop is a sofa day bed, but now with no side tables and instead of the orange colours on the walls and furnishings, they are now shades of grey. Above the sofa the three wall panels are also grey. The room has simplified and become bare in comparison to the first time we saw it. No breakfast table or liquor cabinet is revealed on this occasion.

During the Touch Tour, the audio describers will further clarify the rotating paneled wall and how the mechanism works.

Access Information

SRT aims to provide an excellent experience and service for all patrons who may require additional support to access our venue and enjoy our events.

For accessible booking options please contact us at 6733 8166 from 10am to 6pm Monday to Friday.

Nearest parking options are Robertson Quay Hotel, located at 15 Merbau Road, Singapore 239032 opposite the theatre's front door or in Robertson Walk Carpark at 11 Unity Street, Singapore 237995.

For Public Transport options, the nearest Bus Stop is B13211.

The nearest MRT stations are Clarke Quay (NE5), on the Northeast Line and Fort Canning (DT20) on the Downtown Line.

The touch tour will commence 1 hour and 15 minutes before the show at 6:45pm. Please have your mobile device and headset with you. The Box Office will have headphones and devices on standby if needed.

The Box Office is located on the first level, close to the Merbau Road entrance, on the right as you enter. Say hello to the friendly Box Office manager and she will gladly assist you.

KC Arts Centre, the home of SRT is assistance dog friendly.

An accessible toilet is on the first level, next to the bar.

KC Arts Centre is accessible for wheelchair use from both the front and rear entrances. There is currently 1 wheelchair space on row Q in the theatre stalls.

If you require a wheelchair space, or would like to understand more about transferring options, please contact our venue team at boxoffice@srt.com.sg or call 6733 8166.

We look forward to welcoming you and hope you have a wonderful time with us!

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