

ACKNOWLEDGMENTS

FLOOR THIRTEEN acknowledges the custodians of the land we are situated on, the Whadjuk people of the Nyoongar Nation, and pays respect to their Elders past, present and emerging.

THE BLUE ROOM THEATRE

53 James Street
Northbridge | Western Australia | 6003
T +61 8 9227 7005
W blueroom.org.au
E info@blueroom.org.au

**The
Blue Room
Theatre**



Australia
Council
for the Arts



Department of
Local Government, Sport
and Cultural Industries



City of Perth

The Blue Room Theatre is assisted by the Australian Government through the Australia Council, and is supported by the State Government through the Department of Local Government, Sport and Cultural Industries. Our development season is supported by the City of Perth.



The Blue Room Theatre & Marshall Stay present

FLOOR THIRTEEN

June 25 - July 13, 2019
The Blue Room Theatre

FLOOR THIRTEEN

June 25 - July 13

Presented by The Blue Room Theatre & Marshall Stay



Fast lights, throbbing beats - FLOOR THIRTEEN is a trip down memory lane in fifth gear.

THANK YOU

"I'd like to thank the cast and crew for being so committed to this wacky show, Elise for writing a wonderful script, and anyone who comes and supports emerging artists at The Blue Room Theatre."

-Marshall Stay

FLOOR THIRTEEN

Duration: 60 mins

Presented by
The Blue Room Theatre &
Marshall Stay

Image Credits:
Marshall Stay

Director
Marshall Stay

Writer
Elise Wilson

Producer
Kayla MacGillivray

Performers & Devisers

Kylie Bywaters
Tamara Creasey
Courtney Henri
Christopher Moro
Jordan Valentini

Writing Mentor
Gita Bezard

**Set, Sound & AV
Designer**
Marshall Stay

Lighting Designer
Scott McArdle

Stage Manager
Georgia Smith

Set Construction
E'tain Buscato

Movement Dramaturg
Jessica Russell

Marketing & Publicity
Alexandre'-Eric Egloff





Marshall Stay Director & Set, Sound & AV Designer

Q: Can you briefly describe your creative process in making a work like this?

A large chunk of the process of making a show like this is the physical training – not only does the cast need to increase their fitness, but they also need to spend time interrogating the physical style that the show exists within. What are its rules, its limitations, its possibilities?

At the beginning of the process I had a very loose idea of what this movement language could be, based off my own quality of physical expression as well as external influences, but soon the cast really embodied their unique style to bring Floor Thirteen to life.

Following this, we began the process of expressing Elise's script through the language we had devised, layering the technology and set until we finally ended with what you see on stage!

Q: What's next for you?

A week after Floor Thirteen closes its season, I'm actually off to Estonia (of all places) to study an international Masters degree in Contemporary Physical Theatre. It's this whacky

looking course where 16 of us over the 2 years get to work with a pretty extensive list of the world's leading contemporary theatre makers, back to back. It's absolutely bonkers, so I'm pretty excited to see where it takes me.

Q: What's been your most memorable moment so far on the Floor Thirteen Journey?

I've been really lucky to work on this project with a few of my closest friends, so we're consistently making ourselves laugh in rehearsals. Something that stuck with us for a while was this really dumb joke that evolved from one of the childhood moments that Phoebe has in the show. When we first rehearsed that scene, we couldn't get through it without the whole cast and crew bursting into laughter. I wish I could explain how funny it was, but it really is one of those "you had to be there" moments.

Q: Across your works, can you identify common themes or underlying messages that you are dealing with and are attempting to represent in your works?

My physical work definitely has an aesthetic - darkness,

projection, aggressive sound design, movement etc. I think anyone who's seen a few of my previous works will really see their influence in Floor Thirteen. However, this is the first time I've had the opportunity to make a full-length work of this style, and it might be the last for a while. Over the next few years I'm really looking forward to exploring a whole range of styles and aesthetics to expand my theatre making skill-set.

Across all my works though, I really find myself coming back to wanting to explore how we can make the abstracted mind into a tangible form. Think in the way that Inception made dreams into a literal concept, or Inside Out personified emotions and the human consciousness. There's something exciting for me in interpreting and representing these ideas on stage.

Elise Wilson

Writer

Q: Can you briefly describe your creative process in making a work like this?

I could not have asked for a more supportive environment to write *Floor Thirteen*, which is my debut as a writer of a full-length work.

The process began with discussions between Marshall, Courtney and I about the show's possibilities. From the get-go, Marshall had a clear idea of the physical performance style and design concepts, however we were yet to land on what aspect of memory we wanted the work to examine.

It wasn't until later that we discovered the term "confabulation" which happened to encapsulate what we were already investigating. For those who don't know, confabulation is when someone produces misinterpreted, fabricated or distorted memories about oneself or the world without the conscious intention to deceive.

We then became fascinated by this and how memory's subjective nature means that it's almost impossible to dispute facts because without

contradictory evidence, one version of events becomes the story; it becomes the reality. So, we started experimenting with the subjectivity and malleability of memory, which became the foundation for the plot.

Q: What made you decide to put on *Floor Thirteen*?

We wanted to make *Floor Thirteen* because of the misconception that memories are reliable. We were fascinated when our research revealed that each time we remember a memory, our brain strengthens the pathway to it, however it also changes details of the memory without our awareness.

Q7: What's been your most memorable moment so far on this journey?

So far, the most memorable moment in the process for *Floor Thirteen* was our first "wack-day snack-day." This became a tradition where we'd all bring in snacks to rehearsal and feast during breaks until the amount of food made it almost impossible to complete the movement exercises without tummy aches.

It goes without saying, we regretted it often, but we enjoyed ourselves always.

Q: Across your works, can you identify common themes or underlying messages that you are dealing with and are attempting to represent in your works?

Stress, alcohol and conf, denial





Kylie Bywaters Performer

Q: Can you briefly describe your creative warm-up process in getting ready for the stage?

Sitting in a corner, going over my lines, drinking hot tea and trying not to die while the rest of the team work out and stretch and be awesome.

Q: What made you decide to perform in Floor Thirteen?

The team, both on stage and off, I admire the work each person has created and was stoked to get a chance to work and create with these awesome humans!

Q: What's been your most memorable moment so far on this journey?

Every person on the team getting struck down by the flu (the proper flu, like the influenza virus that killed people) and still trying to complete a rehearsal.



Tamara Creasey Performer

Q: How do you hope people will respond to Floor Thirteen?

Both surprised and excited by something different in the Perth Theatre scene.

Q: Can you briefly describe your creative warm-up process in getting ready for the stage?

Banter. Always. Yoga. Sometimes. I'm a big fan of warming up the entire body - both physically and vocally, regardless of which muscles you're consciously using.

Q: What's been your most memorable moment so far on this journey?

I gained a LOT of inside jokes with this group of beautiful creatives. I'm pretty stoked about that. This show will always have a soft spot.

Courtney Henri

Performer

Q: How do you hope people will respond to Floor Thirteen?

Visual orgasm

Q: What made you decide to perform in Floor Thirteen?

I've worked with Marshall and Elise throughout university and I was always in awe and inspired by them so when the opportunity arose to work with them again I was ecstatic! What a wonderful team on this show.

Q: What's next for you?

Next up I start rehearsal for another Blue Room Theatre Show called Playthings. Exciting times.



Christopher Moro

Performer

Q: Can you briefly describe your creative warm-up process in getting ready for the stage?

Being tall and skinny I find a grounding exercise to be helpful. Bobbing up and down on the spot while keeping the upper body loose and feet planted on the floor is one simple warm up technique that does the job for me.

Q3: What made you decide to perform in Floor Thirteen?

I was attracted to the idea of devising a physical theatre show. Working seamlessly with other performers on stage like separate cogs that come together in a massive machine was a challenge that I was keen to tackle

Q7: What's been your most memorable moment so far on this journey?

Attacking each other with stage combat/WWE moves





Jordan Valentini Performer

Q: How do you hope people will respond to Floor Thirteen?

I want to knock people's socks off. In a good way.

Q: What made you decide to perform in Floor Thirteen?

I've worked with lots of the people involved with the show before, and I respect and admire them very much. I wasn't going to miss an opportunity to work with them again!

Q: What's next for you?

After Floor 13 I'm going to finish the development of a new work with the wonderful Christopher Moro, hopefully to be performed at Fringe 2020.



