



GUILD THEATRE 2019

Floor Work  
Guild Theatre  
University of Melbourne  
August 7, 8, 9, 10 2019



*Patrick Hamilton*

# inkling

**A devised piece based on Patrick Hamilton's 1938 Play 'Gaslight'  
Directed by Ann-Marie Biagioni,  
Bronya Doyle**

*Gaslight* premiered at the Richmond Theatre, London on December 5, 1938

This production was first performed by Floor Work on August 7, 2019

Inkling is proudly supported the Theatre Board and Union House Theatre



# inkling

Directors  
Dramaturg  
Set Designer  
Lighting Designer  
Sound Designer  
Assistant Set Designer  
Assistant Lighting Designer

**Ann-Marie Biagioni, Bronya Doyle  
Jacqueline Luty  
Finn McHenry  
Russell Wong  
John O'Beirne  
Wong Li Lyn  
Oliver Ross**

Ensemble

**Ashyr Mason-Kaine  
Bryan Wong  
Euna Marie Catampongan  
India Alessandra  
Jessica Hodgson  
John O'Beirne  
Olivia Wang  
Sabina Gerardi**

Production Manager  
Assistant Production Manager  
Stage Manager  
Assistant Stage Manager  
Graphic Designer  
Publicity Officer  
Front of House Manager

**Reis Low  
Lina Cao  
Phyllis Lim  
Scout Lubowitz  
Michael Schofield  
Euna Marie Catampongan  
Mannhar Kaur**

All names are correct at the time of printing  
but are subject to ammendment.

This performance will last approximately  
fourty minutes with no intermission.



## ***A note from Directors, Ann-Marie Biagioni and Bronya Doyle***

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Welcome to the world of the Twits! The process of Inklings has been a long time in the making. Before Floor Work was even created, Anny had the idea of developing a devised piece of Physical Theatre loosely based on the script of Gaslight by Patrick Hamilton.

Set in the Victorian era, Patrick Hamilton's text explores the relationship between a married couple - Mr and Mrs Manningham - and the power dynamic created as one slowly convinces the other that they are incompetent and crazy. The title Gaslight itself is specific to one of these small actions that Mr Manningham uses to control and convince his wife of these things; throughout the work he denies that the light of the gaslight is lower, even though Mrs Manningham is sure that it is. It was from this action and this text that we get this term of manipulation that is still used today.

Bronya came onboard in March and the devising process began! What we were both determined about is that we didn't want to develop a staged version of the script. What we wanted to create was a piece of Physical Theatre that spoke to a concept of manipulation that came to be known in the 1930's, yet still to this day, it is one of the hardest experiences to define or even determine. Even throughout this process - and especially at our development showing! - our cast, crew and audiences have asked us, what even is gaslighting?

What struck us the most and what we feel separates the act of gaslighting from the moments of dark that dwell within us all, is a sense of deliberateness, calculated-ness and consciousness. We found through detailed exploration (both physical and text based) that this kind of control was attained through a conscious avoidance of self-reflection and an unapologetic shifting of blame. A line we came across that really resonated was "You are not going out of your mind ... you are slowly methodically, systematically being driven out of your mind..." and this is the kind of sensation that we wanted to bring to the stage.

From our months of devising, discussions, exercises, and adventures, was born the weird wacky characters - each an original creation of the actor that is portraying them - that have the capacity to comment on this human behaviour from perhaps a more 'objective' place. They discover and experience gaslighting (in the way we chose to define it from our research, experiences and explorations), discovering what it means to gaslight, to be gaslit, and how these effects ripple out and live on.

*Ann-Marie Biagioni, Bronya Doyle*  
*Directors, Inklings*



**Ashyr Mason-Kaine** - Ensemble

Ashyr Mason-Kaine continues to make the final year of her degree thoroughly more stressful and enjoyable by throwing herself into student theatre. Movement and its power in storytelling has always been of keen interest to her due to many years of dance, and is thrilled to be exploring physical theatre. Ashyr is excited to involve audiences in the important, shifting world that has been created, and show her true inner self 'Cranky' alongside the wonderful ensemble of Inking.



**Bryan Wong** - Ensemble

Bryan (Cheok Kei) Wong is a first year international student at the University of Melbourne. Since a very young age, Bryan has already fell in love with the thrill of dancing and performing on stage. Instead of working alone, Bryan especially enjoys developing dances and movements with a group of like-minded friends. Aside from performance arts, Bryan spends a lot of time baking and cooking as one of his many dream careers is to become a pastry chef.



**Euna Marie Catampongan** - Ensemble and Publicity Officer

Euna is a second-year Bachelor of Arts student, majoring in Media and Communication, and Psychology. She keeps life interesting through theatre, casual singing in the bathroom, jamming in the bedroom and having fun with friends. She's been a member of choirs, performed in several high school productions, and debuted her theatre life at Uni with 'Chicks Dig It' as part of the Melbourne Fringe Festival 2018. She continues to expand her stage experience by not only looking for new characters to help bring to life, such as little 'Cautious' alongside the crazy gang of misfits in 'Inking', but also exploring the wonderful world of marketing, as well as stage managing in a new upcoming Australian musical, '5 Redwood Close'.



**India Alessandra** - Ensemble

India Alessandra is a multidisciplinary writer, and after spending three years of non-stop writing film and television scripts at the Victorian College of the Arts, she's returned to her original (and favourite) medium - theatre. India explores transmedial storytelling in her work, seen in Three's a Crowd for MUSC's An Other Space and Intimacy Issues to be performed at the Butterfly Club, by combining different mediums such as film, social media and live performance to create immersive content and experiences. And ultimately, because "people won't look up from their fucking phones." By day, India works as a journalist and editorial assistant for a content and marketing agency, and by night she writes a variety of fiction and non-fiction on her unpopular blog ([www.india-alessandra.com](http://www.india-alessandra.com)) as well as going out of her way to prove that cats are "naturally drawn" to her.



**Jessica Hodgson** - Ensemble

Jessica Hodgson is currently studying a Bachelor of Arts, majoring in Philosophy and Politics and International Studies. She loves trying out new and interesting forms of theatre with this being her first time engaging in the dynamic and lively world of physical theatre. Although her character may not reflect her enthusiasm, Jessica is very excited to be a part of Floorwork's debut production 'Inkling'!



**John O'Beirne** - Sound Designer and Ensemble

John has played in bands and ensembles around Melbourne for several years as well as a solo player on six and twelve string guitar and a variety of other instruments. John is a multi-talented composer and songwriter whose work has appeared on various album recordings and TV. He has toured and performed in major and regional cities and abroad. An established folk, pop and rock player, he also has a keen interest in experimental and alternative music as well as world music and ambient sound. For Inkling, John is performing an original set of musical pieces specially devised for the show and as part of the ensemble.



**Olivia Wang** - Ensemble

Olivia Wang is an emerging singer and actress. Olivia is currently studying at the University of Melbourne and is a most determined practitioner for the arts, her passion shows in all of her works surrounding performing and visual arts. Olivia is also a hopeless animal lover. She's delighted to be apart of Floor Work's premiere production of Inkling and hopes you enjoy the show!



**Sabina Gerardi** - Ensemble

Sabina is a second year Theatre student at the Victorian College of the Arts. She, along with all other members of the ensemble have worked extremely hard to put together this premiere production for Floor Work. Sabina loves devising new theatre works, crafting something from nothing and is thrilled to be part of Inkling, working and creating on the floor. She hopes you enjoy the show as much as the team enjoyed putting it together!





**Ann-Marie Biagioni** - Director

Anny is a physical theatre maker from Perth, W.A. Having completed her undergrad in Contemporary Performance and Theatre Studies (with Honours in Performance Making / Collaborative Theatre Making), Anny is currently following her second passion for Psychology and Gender Studies here at the University of Melbourne. Immersing herself in the rich theatre community at UniMelb has already brought Anny so much joy, and becoming a founding member of Floor Work has been the cherry on top of these experiences!



**Bronya Doyle** - Director

Euna Marie Catampongan is a second-year Bachelor of Arts student, majoring in Media and Communication, and Psychology. She keeps life interesting through theatre, casual singing in the bathroom, jamming in the bedroom and having fun with friends. She's been a member of choirs, performed in several high school productions, and debuted her theatre life at Uni with 'Chicks Dig It' as part of the Melbourne Fringe Festival 2018. She continues to expand her stage experience by not only looking for new characters to help bring to life, such as little 'Cautious' alongside the crazy gang of misfits in 'Inkling', but also exploring the wonderful world of marketing, as well as stage managing in a new upcoming Australian musical, '5 Redwood Close'.



**Russell Wong** - Lighting Designer

Russell Wong is the lighting designer for this production, previously working on lighting productions such as Muniak Mulana (LaMama Theatre), Matriarch (Deadly Fringe), and Ophelia/theMachine (Melbourne Fringe Festival). He first started doing lighting at Raffles Institution, serving as Chief of Lighting & Sound Design for the Raffles Players in 2010-2011; his initial inspiration being a young Albert Einstein, on a quest to "ride on a beam of light". Thus, he loves playing with varying instances of light versus shadows; in a continual attempt to make this a reality. He also specialises in access, being Access Manager for Mudfest 2017, Access Officer for the FourLetterWord Theatre Committee 2017, and various other related roles in productions such as The Maids (Midsumma Festival), Esterogenesis (Embittered Swish), and Youth Shorts (filde); in a continuing bid to make the arts accessible for all.



**Finn McHenry** - Set Designer

Always taking on more than he could handle, Finn's involvement in the backstage of student theatre started at high school, rising through the ranks of productions of 'Singin' in the Rain', 'Guys & Dolls', 'Hairspray', and 'Bring It On' as quickly as he went in well over his head. Clearly having not learned his lesson, Finn has since interned as a production assistant and researcher on season two of ABC Comedy's 'Whovians' - only getting Rove's coffee order wrong once - and his first role in uni student theatre production was set design and construction for MU Modern's 'The Flick', earlier this year. Finn is a second-year student majoring in environmental science - somewhat for a career in science communication, partly out of general interest, but largely to inform his disaster preparation plans.



**Li Lyn Wong** - Assistant Set Designer

Having been involved in various school productions ranging from concerts such as "Lion King", "Emma" and "Mulan" to fundraising charity concerts creating awareness for mental illness and human trafficking, Lyn has insights in working for theatre pieces with modern adaptations as well as other fields of design such as graphic design and multimedia art and animation. Some of her past works as a Creative Director for Leo Club Alpha include set design for performances, branding designs and lighting design. Previous experiences from concerts have given her the opportunity to be part of teams in key elements of productions such as sound, lighting and set design. As a design student majoring in performance design and digital technology, Lyn looks forward to bring forth intimate and moving pieces of work with the skills she has.



**Oliver Ross** - Assistant Lighting Designer

Oliver is a designer, technician and producer in theatre and film. Graduating with a degree in English/Theatre from the University of Melbourne, he runs the reviewing website Shakespeare Oz and works with Arena Media and Transgender Victoria in media feedback, producing and design. He currently works in company management for MUSC (Melbourne University Shakespeare Company) and the emerging Ruby Theatre Company. After focusing on lighting design, he's excited to get back to being involved across different areas of design across different forms of theatre.



**Reis Low** - Producer and Production Manager

Reis is the Founding President of Floor Work and overjoyed to produce / production manage its debut show, 'Inkling'. Hailing from Singapore, Reis is an aspiring arts manager and maker when they are not preoccupied studying Psychology and Gender Studies. Previous credits include: in 2019, producing / stage managing Union House Theatre's Explorations (La Mama), stage managing MU Modern's 'The Flick'; in 2018, producing / managing Antonia Yip's 'The Good Person Recipe' (Melbourne Fringe) and company managing Four Letter Word Theatre. On the creative side, they choreographed for webseries 'Low Frequency', performed in Union House Theatre's 'things we should talk about' and currently facilitate Floor Work's Movement Workshops on responding to art through movement. Catch them around university, interning at La Mama or working on their Mudfest piece, 'Calibrate'.



**Phyllis Lim** - Stage Manager

Phyllis is a third year psychology and linguistics major at the University of Melbourne, and for some strange reason, she is consistently drawn to environments that thrive beautifully with controlled chaos. And right now, Inkling is one of them. If you don't believe her, buy a ticket and see for yourself!



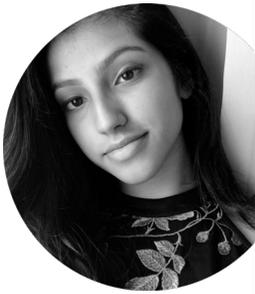
**Scout Lubowitz** - Assistant Stage Manager

Having only ever done one movement based show before, I was super excited to get this gig. Anny, Bronya and the whole creative team have done a super job and as the assistant stage manager, it's so exciting to see it all come to life. I have just finished my degree in creative writing, but watching this show evolve I am so inspired to look more into directorial and stage management work.



**Michael Schofield** - Graphic Designer

A first year Production student at the Victorian College of the Arts, Michael is a multi-disciplinary lighting and sound tech, videographer/photographer and graphic designer. As a commercial videographer, Michael has worked filming a range of high school shows as well as assisting in filming mainstage musicals at the Comedy Theatre at Arts Centre Melbourne, currently you'll also catch him working on CLOC's Mamma Mia at the National Theatre in October. As a lighting and sound tech Michael has worked for Emmanuel College on their showcase evenings and Altona City Theatre's Legally Blonde and is microphone tech for Legally Blonde @ Chapel off Chapel in December. As a graphic designer, Michael has done countless shows, Hairspray, Beauty and the Beast, Seussical, Legally Blonde, Little Women and many others. He's so glad to be working on Floor Work's premiere production of 'Inkling.' *(This publication, including photos are the property of the author and copyright to Michael Schofield 2019)*



**Mannhar Kaur** - Front of House Manager

Born in India, brought up in the UAE and now studying in Australia, Mannhar's background is as diverse as her passions in life. You'll find her sleeping till dusk (or not find her at all), speaking multiple languages, salsa dancing or playing volleyball. But when you don't find her in her happy element she's cribbing about losing a game of monopoly, being hangry or people getting her name wrong. She's real though, can't promise you she's the happiest but she's always willing to share a good laugh and put her best foot forward.



**Jacqueline Luty** - Dramaturg

Jacqueline contributed as dramaturg, facilitated in forming the script and wore other hats when moments arose. With an aim to be encouraging and build the confidence of kids, she teaches drama. The Abbotsford Convent is where you'll find her volunteering for arts and kids community programs. She danced in Chunky Move, Yellow Wheel and Tas Dance's collaborated piece Simulcast, which was part of Dance Massive 2019. She volunteer assistant produced for Festival of Live Art 2018 with Arts House Melbourne. In 2018, Jacqueline graduated from Deakin with a bachelor of Creative Arts Drama with distinction. Being part of a seven women ensemble original performance Hive for the Catalyst Festival 2018 stimulated her passion for the process of collaborative performance making in a team.







# In Conversation: The Set Design of *Inkling*

One of the most exciting parts of 'Inkling' for me was being able to participate in the ensemble's development process more closely than I have on any other project - I pitched more elements as our cast was in the middle of physically devising a scene than I did in all of our production meetings.

Anny and Bronya encouraged us to pursue ideas that might have felt too left-of-field or unachievable, so once we found the concept of the Ink I drew on imagery anywhere from Amazon Prime's 'Good Omens' to Montaigne's 'In The Dark' to consider how performers related to a substance like that.

Lyn, our design assistant and I then discovered that our process was largely one of making promises we had no idea how to deliver, working out which promises we still wouldn't know how to deliver before we opened, cutting those, and trying to rapidly problem-solve what

remained. A supportive, incredible creative team allowed us to take what we initially thought would be a simple set and, I hope, viscerally embed within the narrative a polluted reality of how people can relate to each other, and to ask if that can ever be washed away... metaphorically speaking. The Ink is machine-washable.



Set concept for *Inkling* (photo Finn McHenry)

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