

FRESH WORKS

"WE WERE LAUGHING, WE WERE JOKING, WE WERE GIRLS."

FEMOID.



THEATRE WORKS AND VIXEN THEATRE COMPANY PRESENT

FEMOID.

BY IRIS WARREN

11 - 21 MARCH | EXPLOSIVES FACTORY

explosives factory, rear laneway 67 inkerman street, st kilda



CREATIVE VICTORIA



PHOTO CREDIT: DAN RABIN

Theatre Works and Vixen Theatre Company respectfully acknowledge First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

Always was, always will be Aboriginal land.

ABOUT THEATRE WORKS

Theatre Works is Australia's home of independent theatre: a creative precinct where artists take risks, new stories are born, and audiences discover the bold voices shaping contemporary culture. For more than 45 years, Theatre Works has supported artists to develop, make, and share ambitious new Australian work. Today, our precinct is stronger and more interconnected than ever.

Located in the heart of St Kilda, the Theatre Works Precinct brings together four purpose-built venues: the Main Theatre, the Explosives Factory, the TWiSK Rehearsal Space, and the Black Box Café & Outdoor Stage. Each space plays a distinct role in the creative lifecycle, providing artists with everything they need to move from idea, to development, to premiere, to tour; all within a single, supportive ecosystem.

Our model is simple but rare: we share investment and risk with independent artists. Through co-producing, commissioning, and tailored producing support, we ensure artists are backed by real resources: free development space, professional equipment, rehearsal infrastructure, marketing, ticketing, and technical support. This gives artists the freedom to take creative risks while removing the financial and logistical pressures that so often limit independent work.

Every year, more than 600 artists pass through our precinct, developing and presenting work across 50+ productions.

Many go on to regional and national touring, VCE Playlist recognition, and major awards. Our audiences are equally diverse: from loyal locals to school groups, visiting families, and new theatre-goers who discover us through the café, bar, or festival partnerships.

The precinct allows us to operate at a scale unique in Victoria's independent sector. The Main Theatre offers a fully equipped black box for bold, ambitious work; the Explosives Factory provides a home for experimentation, residencies, and intimate performance; the TWiSK Rehearsal Space offers year-round free development space; and the Black Box Café & Outdoor Stage connect the precinct to the daily life of St Kilda, welcoming more than 20,000 visitors each year.

Together, these venues form a pipeline that supports artists at every stage of their practice while building community, diversifying income, and embedding independent theatre deeply into the cultural fabric of St Kilda. This integrated precinct model - development to presentation, bar to black box, artist to audience - is what makes Theatre Works unique.

This is the heart of Theatre Works: a place where artists are held, supported, and challenged; where audiences encounter work that surprises and moves them; and where community grows, one story at a time.

TEAM THEATRE WORKS

DIANNE TOULSON (she/her) Executive Director / Creative Producer

ADAM GARDNER (he/him) Marketing / Graphic Design / Box Office Manager

JADE HIBBERT (she/her) Company Producer

CHRIS PATRICK HANSEN (he/him) Marketing and Producing Associate

RIVER STEVENS (he/him) Front of House Co-Ordinator

JOSHUA FERNANDEZ (he/him) Venue Operations Assistant

ANNE HENDERSON (she/her) Finance Administrator

FEMOID.

BY IRIS WARREN | PRESENTED BY VIXEN THEATRE COMPANY

DIRECTOR

Izabella Day

WRITER / PERFORMER

Iris Warren

DESIGNER / PERFORMER

Roisin Wallace-Nash

PERFORMER

Natasha Pearson

STAGE / PRODUCTION MANAGER

Talia Zipper

LIGHTING DESIGNER

Tom Vulcan

VISION DESIGNER

Jacques Cooney Adlard

SOUND DESIGNER

Lachlan Ives

FEMOID. IS A FRESH WORKS PRODUCTION

Our **FRESH WORKS** program is an entry point to our **WITH THEATRE WORKS** program, allowing artists to pursue exciting debut work and bold new ideas while assuming less risk. These works are co-produced and co-presented with Theatre Works.



DIRECTOR'S NOTE

IZABELLA DAY

This show is dedicated to all women. To all the women we have lost, to all the victims of femicide.

FEMOID. from its initial conception has been a story that I have been deeply attached to and passionate about. When our writer Iris first pitched the idea for the show, I knew this piece was going to be special.

One of the biggest take aways I find from this show is found within the characters you see onstage. You see these gorgeous girls, and you see yourself. Or you see a loved one or a partner or a friend. That's why I love this show. It speaks to so many people. This show encapsulates girlhood, what it's like to navigate a world that insists on putting you down, and the love we find for one another even through the persistence of hate. The love we have for each other as friends and as makers of FEMOID. translates so beautifully into how much we care about this show. It has been such a privilege watching this show grow from its initial concept to its now most realised, full version.

I have loved working with our full team, every creative is not only an exceptionally hardworking, talented person but they clearly have so much care for this project and the message it is delivering. When developing this show, each creative found their individual voice and their connection to this story. We all shared our passion for the message of FEMOID. and discovered how important telling this story is right now in our current socio-political climate. To Talia, Jacques, Tom and Lachie - I cannot thank you enough for your efforts and for helping this show absolutely shine! We could not have done this without you all.

Throughout the whole process of putting this show together, I have been extremely lucky to work with my fellow creatives of Vixen Theatre Company, Roisin, Tash and Iris, who have built this piece from the ground up. There was nothing they wouldn't try and they always worked so hard to give this play the life it deserves. This show would be nothing without them. I not only have the privilege

of working with wonderful performers, I get to work with my best friends every day. What a lucky director I am. Thank you for all the blood, sweat and tears. I am incredibly grateful to you all and so proud of each of you.

At its core: FEMOID. is a work pushing boundaries, taking risks and giving an important voice to Australian women. Unfortunately, there is not a more prevalent time to put this show on then right now. Current Australian statistics highlight that right now, 1 in 4 women (23% or 2.3 million) have experienced violence by an intimate partner since the age of 15. On a global scale, 736 million women (or 1 in 3 women) have been subject to physical/ intimate sexual partner violence, non-partner sexual violence or both at least once in their life. Action needs to be taken now, and these voices deserve and need to be heard. There is so much love poured into this piece - and I hope you see that too.

I'll leave you with a quote that has stayed with me since I read it:

'Imagine a world in which millions of women are raped, beaten, mutilated, abused or murdered, because of the simple fact they are women. Imagine a world in which the hatred of women is actively encouraged, with sprawling purpose-built communities of men dedicated to fuelling and inflaming the cause. Imagine a world in which thousands of men band together, united by a common code of vitriolic rage, demonising and railing against 'evil' women, graphically plotting their rape and destruction in a glorioud, bigoted uprising. Imagine a world in which some men actually enact such fantasies, killing women in mass murders, leaving behind manifestos explaining the ideology that drove them to commit these acts of terrorism. You don't have to imagine that world - you already live in it.'

Laura Bates, 'Men Who Hate Women: The Extremism Nobody is Talking About'



WRITER'S NOTE

IRIS WARREN

FEMOID. began with hours of scrolling on incel forum boards, collecting all of the real text you will read and see throughout the show. Although I had always identified as a feminist and recognised the inequity of our world, it was surreal to engage with the darkest parts of our society, and for the first time truly know the extent to which I could be hated just for my womanhood. It was sickening, scary.

Many of the things I read and saw, deemed too intense for the show, live in my mind even now as reminders of humanity's capacity for hatred.

These men hate us, they dedicate their lives to hating us, but even so, our joy overcomes.

How grateful I am that their hatred can never be stronger than the love women can share for each other. The girls I grew up with, who influence the girls you see on stage. The wonderful and intelligent cast of women I made this show with. My mother, my siblings. Every kind stranger I've met in a club bathroom. How lucky am I to love you all so much?

Thank you to the original makers of FEMOID. Roisin, Natasha and Izabella!

Thank you to those who have joined us, Tom, Jacques, and Talia!

Thank you to James, whose incel research gave me the idea in the first place!

This show is for women and girls, my constant inspiration, whose resilience and joy never ceases to amaze me. Thank you, most of all!





SPECIAL THANKS

Jack Burmeister

For stepping in to develop and mix our sound design in the space.

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For building our set pieces of the blocks.

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For being our wonderful poster girl and being FEMOID.'s number one fan.

Dr Alexa Taylor

For your consistent support of FEMOID. over the years and all your help in the early stages of this shows development.

St Albans Community Centre and The Bowery Theatre

Thank you to Siena for hosting us for rehearsals and your in-kind support of our project.

Gasworks Arts Park and Creative Precinct

Thank you to Josephine and Sam for hosting us for rehearsals and opening your wonderful venue to us.

Theatre Works

Thank you so much for having us. For platforming FEMOID. and giving us a season here at Explosives Factory.







IRIS WARREN

PLAYWRIGHT + PERFORMER



Iris Warren (She/Her) is a playwright and performer from Broome, WA. A 2024 graduate of WAAPA's bachelor of Performance making, she has worked in various pieces of Devised theatre and discovered her passion in Play writing with her debut play, 'FEMOID'. Currently, she is pursuing her masters in theatre writing at the University of Melbourne, and is interested in creating political and female led work.

IZABELLA DAY

DIRECTOR



Izabella is an emerging theatre maker, performer, creative producer and director based in Naarm/ Melbourne who is committed to storytelling, uplifting female voices and collaborative artistic practices. She completed her Bachelor of Performing Arts in Performance making and Diploma of Acting at WAAPA. Since arriving in Melbourne, Izabella has become a member of the Youth Advisory Board for the Australian Theatre for Young People (ATYP), assistant stage managed on 'POTUS' at fortyfive downstairs, worked with Brimbank Youth Arts centre as a Creative Producer and recently performed in the award-winning 'REFINED' presented by Lab Kelpie at Melbourne Fringe Festival. She is the co-founder of Vixen Theatre Company which has produced the successful feminist, verbatim theatre work titled 'FEMOID.' 'FEMOID' garnered her great directorial praise for its innovative performance style and raw storytelling at both The Blue Room Theatre and LA MAMA Theatre, and is about to debut at Theatre Works and The Old Fitz Theatre in 2026.

ROISIN WALLACE-NASH

PERFORMER



Roisin Wallace Nash (She/ Her) is an Irish-Australian Actor and Theatre Maker, with a strong pull to new Australian work. A 2024 graduate of the Western Australian Academy of Performing Arts (Performance Making), Roisin has worked alongside esteemed companies such as Malthouse Theatre, Brink Productions, The Blue Room Theatre, Redstich Theatre and La Mama. Her recent stage credits include Thyona in *Big Love* (dir. Candy Bowers, 2024) and Piper in *FEMOID* at The Blue Room Theatre and La Mama Theatre (Dir. Izabella Day, 2025). Beyond acting, Roisin is a passionate theatre maker with a keen interest in interdisciplinary storytelling making her directing debut this year with Redstich theatre's production of 'WHATS YOURS' and Assistant Director (shadow) for *A Night time travesty* at Malthouse Theatre (Dir. Stephen Nicolazzo, 2025). In recognition of her work as an emerging performer and writer, she was awarded the prestigious Order of Australia Association Foundation Artist Scholarship in 2024-2026.

NATASHA PEARSON

PERFORMER



Natasha Pearson is a passionate theatre-maker, director, and performer, and a recent graduate of WAAPA's Bachelor of Performing Arts (Performance Making). She also holds a Diploma in Musical Theatre (2021). Performing credits include making her professional theatre debut in *Hoods* with Barking Gecko Theatre (2025) and puppeteering in *Hard Cheese: Rat in the City* at The Blue Room Theatre. Natasha is the 2026 recipient of a Creative WA Arts Fellowship for emerging artists, supporting her international puppetry research and training. Her directing credits include Assistant Director on *FootyBoy* (2025) at the State Theatre Centre. Screen credits include playing Michaela in the ABC ME, BBC, and Universal Kids series *Mustangs FC* (2019). Natasha has also worked extensively in stage and production roles, including Stage Management on *Future Softly* and *The Scramble* at The Blue Room Theatre, and as Production Intern on *Speaking in Tongues* at Black Swan State Theatre Company. In 2025, Natasha travelled to Japan to undertake intensive training in the Suzuki Method of Actor Training, further deepening her physically driven performance practice.

TALIA ZIPPER

STAGE / PRODUCTION MANAGER



Talia Zipper is a recent graduate of WAAPA's Bachelor of Performing Arts (Performance Making) and has also completed a Bachelor of Arts (Theatre) from Monash University. As an actor, Talia has performed at notable venues such as The Malthouse Theatre ('After Hero', 2018), Theatre Works ('Slaughterhouse 5', 2019) and The Blue Room Theatre ('TILT', 2024).

As an independent producer, Talia has produced 'FEMOID.', 'How The KKK Saved The Day' & associate produced 'How To: Break A Chair' (The Blue Room Theatre, 2025). Talia also stage managed 'FEMOID.', 'Blue Angel', 'How To: Break A Chair' (The Blue Room Theatre, 2025), 'Bush Chook' (The Blue Room Theatre, 2026) & assistant stage managed 'Echolocation' (WAAPA, 2025). Talia recently found success with her directorial debut, 'MUSE' (TILT 2024), subsequently being awarded a PICA residency. She has also excitedly made her independent directing debut with 'Bruised' (The Blue Room Theatre, 2025).

Talia is a co-founder of the artist collective, LACUNA, and is interested in making female-led, accessible work that pushes the boundaries of what theatre can evoke through a queer, immersive, post-dramatic lens.

JACQUES COONEY ADLARD

VISION DESIGNER



Jacques Cooney Adlard is a vision and lighting designer based in Melbourne, with a strong background in both creative design and technical theatre. A graduate of the University of Melbourne's Bachelor of Design, Jacques has designed both the vision and lighting for a wide range of genres and venues, including for BLACKPILL. (Paracosm) at Theatreworks, Lemons Lemons Lemons Lemons Lemons (Short Straw Theatre Co.) at the Motley Bauhaus, FAUST (Five Bells Collective) at the Guild Theatre, Small Movements (Union House Theatre), Lord of the Flies (Four Letter Word), and The Effect (Short Straw Theatre Co.).

LACHLAN IVES

SOUND DESIGNER



Lachlan is a performer, a composer, and a creative based in Boorloo. A recent graduate of WAAPA's Performance Making course, his approach to theatre making is largely agnostic. Often working across different mediums, styles, and disciplines, he is fiercely passionate about telling stories.

Lachlan has worked with Black Swan State Theatre Co. (MEDEA, 2019), WAYTCO (24 & 40 Hour Play Generators, 2021-2022), PICA & Perth Festival (Samara Hersch & Co's Body of Knowledge, 2022), & The Blue Room Theatre (Hard Cheese: Rat in the City: One Last Bite (2026), The Chair of St Peter (& other games) (2026), Turder She Wrote (2025).

TOM VULCAN

LIGHTING DESIGNER



Tom is a set and lighting designer working across all genres of live performance. He graduated from the Victorian College of the Arts (VCA) in 2023 where his work was recognised with the Lionel Gell Foundation scholarship for excellence. Combined set and lighting design credits include 'The Beep Test' (dir. Jackson Peele), 'SLAY' (dir. Stephanie Lee) and 'Bearded' (dir. Nick Waxman). Lighting design credits include 'Dial M for Murder' (dir. Dean Drieberg), 'threadbare' (dir. Manali Datar), 'Boys In The Band' (dir. Alister Smith, JTC), 'Hänsel und Gretel' (dir. Jane Davidson, VCA Opera) and 'Elegies' (dir. Tyran Parke, Clovelly Fox). Set design credits include 'Pippin' (dir. Kirsten Von Bibra, Federation University), 'Cyrano' and 'West Side Story' (dir. Mark Brady, Melbourne Grammar School) and Associate Set Designer to Justin Nardella for 'The Odd Couple' (dir. Mark Kilmurry, John Frost for Crossroads Live). VCA coursework credits include Set and Costume Designer for 'Gesturing Weaving Unfolding' (chor. James Batchelor) and Lighting Designer for 'Heathers the Musical' (dir. Alister Smith). More of his work can be found at tomvulcan.com.

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LEARNING TO LIVE BEYOND TRAUMA.

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ST KILDA

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