

WITH THEATRE WORKS

BEASTS



THEATRE WORKS AND PERSONA COLLECTIVE PRESENT

BEASTS

BY ROBERT LEWIS

6 - 16 MAY | EXPLOSIVES FACTORY

explosives factory, rear laneway 67 inkerman street, st kilda



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.

Theatre Works and Persona Collective 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.

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

NATALIE EDGE (she/her) Front of House Co-Ordinator

JOSHUA FERNANDEZ (he/him) Venue Operations Assistant

ANNE HENDERSON (she/her) Finance Administrator

BEASTS

BY ROBERT LEWIS | PRESENTED BY PERSONA COLLECTIVE

PLAYWRIGHT

Robert Lewis

DIRECTOR

Callum Bodman

PRODUCTION DESIGNER

Georgia Mason

SOUND DESIGNER

John Sharp

MARKETING

Annaliese Cartwright

CAST

Annaliese Cartwright

Chloe McKeon

Geraldine Cutler

Lily Infantino

THANK YOU

Mike Ridley

BEASTS IS A **WITH THEATRE WORKS** PRODUCTION

Shows in the **WITH THEATRE WORKS** stream align strongly our values and missions - these works we co-produce and co-present with independent artists and/or companies. Projects within this stream receive significant producing, marketing, PR and production support in addition to free use of the venue and a generous box office split.





DIRECTOR'S NOTE

It's 2026, and unfortunately the first iteration of Beasts didn't succeed in completely eliminating the patriarchy (sorry). The issues are deeply embedded, as it turns out, though thankfully we took this into account. The script has no solutions to give, so the first issue with directing the show was to figure out what the show could possibly add to a conversation with constantly dire consequences. The answer was to lean into the ridicule and create a space where catharsis can sit. However, an evolution from the initial inception of this escape from the woes of misogyny felt too easily earned. So we reinfected the play with some discomfort, for your viewing pleasure, because at the end of the day we know the problem still needs solving... even if a small time theatre company can't come up with said solution.

We wanted the show to feel like its own depraved alien, to outline the utter chaos inherent in the contradictory world views of the Manosphere. Stylistic elements of Bouffon, clown, puppetry, and some inclusion of Antonin Artaud's Theatre of Cruelty. We wanted it all to feel like being spoken over in a loud bar, or some suit wearing reprobate just shoulder charged you on the footpath.

Everyone experiences the evils of misogyny, so while we're all having a chuckle at the lengths at which its twisted logics go, we can also reflect on its discomforts while some terrific performers in painted Picasso congratulate us for doing so - if that's what makes us feel better.

DESIGN NOTE

I wanted the Beasts to be idea of the “ultimate man”, creatures wearing the skins of what an alpha man is, according to what they see on the internet. I read an article by GQ called “Sigma grindset: Tiktok’s toxic worshipping of Patrick Bateman is another sign young men are lost”, which talked about how the internet was exposing men to this sigma grindset, and how it was affecting young men to think these toxic ideas of masculinity are what makes a real man.

The Beasts know they should wear a suit, and a red tie, and slick back their hair, but they’re still creatures at the end of the day. They sweat, they grovel, they vomit, and it stains their what should be perfect white shirts. It tears at their jackets and pants, it exposes the bumps and contortions in their body, revealing, that they’re not really human after all. Because these alpha men, these Andrew Tate’s of the world, they aren’t human, they aren’t clean, or perfect; they’re grotesque, disgusting and the awful way they treat people shows in the literal stains of their legacy and the violence they influence other men to adopt.

To sum up the show, “if money is evil then that building is Hell, this is the most obnoxious group of money hungry, low IQ, high energy, Jackrabbit [__] wannabe Big Time, Small Time [__] talking bothersome, irritating a bunch of [__] I’ve ever had to endure for more than five minutes.” - Robert Downey Jr visits Wall Street in the 90’s.

Social Medias:

Website: personacollective.com.au

Facebook: @thepersonacollective

Instagram: @the_persona_collective



ROBERT LEWIS

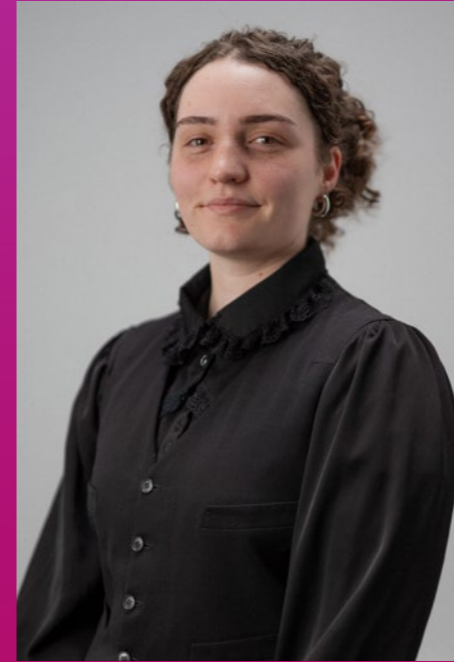
PLAYWRIGHT



Robert has written for stage in a variety of contexts. His most recent plays include 'Rock 'n' Roll Ghost Story', 'Crows' (written with Ryan Enniss), 'Hoppy Young', and 'Rabbits'. A graduate of UTAS (Performing Arts, PhD), Monash (BA Hons), RMIT (Secondary Education) and NIDA (Voice Studies), Robert is also an educator, having led Acting, Voice and Creative Industries departments. He is a Lecturer in Performing Arts at Charles Sturt University and has taught voice and acting at Collarts, UTAS, St Martins, VCA short courses, NIDA Open and Studio programs. Robert is a certified One Voice Integrative Practitioner (New York), founder and convenor of the AusAct Conference, and is the author of 'The Third Space: Body, Voice, and Imagination' (Routledge).

GEORGIA MASON

PRODUCTION DESIGN



George is a production designer and venue technician working in Melbourne. George has been designing for Persona since 2021 in rural NSW and working with Persona in Melbourne since 2023; creating the sets, costumes and lighting for their shows Scarabs (2024 & 2025), Beasts (2025) and Crows (2025). George specialises in tight budgets and big ideas to make her designs come to life. She's a frequent flyer at second hand shops, the tip, FB Marketplace and the side of the road for all her materials used. She utilises papier mache, carpentry, sewing, blood, sweat, tears, hopes and dreams to make her designs come to fruition. For Beasts she presents you with puppets, mannequins, hundreds of meters of traffic tubes, and UV activated paint to disturb her awaiting audience.

CALLUM BODMAN

DIRECTOR



Originally from the ACT, Callum studied a Bachelor of Stage and Screen Acting in 2020 in Wagga Wagga NSW, during which he began working with Persona Collective. It here Callum's writing and directing debut: Untitled, an Anthology (2021), alongside a slew of other fresh works Callum either produced or performed in. After the relocation to Melbourne, Callum begun building a directing portfolio in works such as Crows (2025) and of course Beasts (2025-2026). Callum has also been apart of the team producing new works such as Scarabs (2024-2025) and Hoppy Young (2024).

JOHN AUGUSTINE SHARP

SOUND DESIGN



John Augustine Sharp is a composer and sound designer who recently graduated with a Bachelor of Music in Interactive Composition at the Victorian College of the Arts (VCA). His recent credits include 'Nihilistic Optimism on Trampolines' (2025), 'Their Eyes Spoke of Everything' (2025), 'The Garden of Broken Things' (2025), 'Hibernation' (2024). Additionally, John has recently joined Melbourne Theatre Company as a part of their 'Future Creatives Program', assistant composing and sound designing in their 2025 production of 'Mother Play'.

John loved the initial run of 'BEASTS' and is excited to be a part of this new iteration of the piece.

ANNALIESE CARTWRIGHT

CAST + MARKETING



Annaliese is a Bachelor of Stage and Screen (Acting) and Diploma of Social Media Marketing graduate. These two passions align with Persona Collective, working as general manager and marketing/publicity coordinator since 2021 and acting in the company since 2019. She has previously performed in many Persona productions, including Rabbits (2022), Scarabs (2024-25), and Crows (2024-25). She has been involved behind the scenes with Persona Collective as a producer, marketer, and assistant stage manager, including working on Oenone (2021), Untitled (2022), Rabbits (2022), Scarabs (2024-25), Beasts (2025) and Crows (2025). Annaliese has been working on Beasts since its initial run in 2025, and is thrilled the show is back and better than ever.

GERALDINE CUTLER

CAST



A Charles Sturt University Graduate, Geraldine has performed in a variety of roles from Shakespeare, modern realism, improvisation, Greek tragedy and surrealism. Her skills also extend to screen performance, sound design and music performance. She is proud to be part of Persona Collective since 2019 and has performed in many of their works, including Scarabs (2024-2025) and the original run of Beasts (2025).

She cannot wait for you to experience Beasts, a brutal and absurd examination of man's role in society. Beasts poses the question: in a world built on male strength, are there only two pathways - power or humiliation?

CHLOE MCKEON

CAST



Chloe is a full-time Arts student majoring in Screen and Cultural studies. Her recent theatre credits include Julie from Louis Nowra's Cosi (Essendon Theatre Company), and Robert Lewis' Crows (Persona Collective). After studying with the VCA, Chloe developed a love for twisted physical theatre that challenges the body and feeds the heart, mind and soul. Whilst achieving this, being a part of Beasts has also formed a major part of her life, from its first showing at The Butterfly Club, to reuniting the team a year later here at Theatre Works. She is beyond excited to share this show with you. Hold onto your seats and enjoy the chaos of Beasts!

LILY INFANTINO

CAST



Lily Infantino is a Melbourne based performer of Sicilian heritage. After graduating with a Bachelor of Music Theatre and Acting from Federation University Arts Academy (2024), Lily was honoured to have been a part of 'Beasts' since its debut season in 2025 and is thrilled to be able to bring the show to new heights at Theatre Works. Lily is also a budding director and writer, two creative fields she is eager to explore more of.

THEATRE WORKS, ST KILDA

HEAR THE VOICES AND FEEL THE FIRE IN THIS NEW MUSICAL

SAINTING JOAN



THEATRE WORKS PRESENTS

SAINTING JOAN

BY ABIGAIL BANISTER-JONES

20 - 30 MAY | EXPLOSIVES FACTORY

📍 explosives factory, rear laneway 67 inkerman street, st kilda

THEATRE WORKS, ST KILDA

IT'S DIONYSUS MEETS THE HOUSING CRISIS!

KATZENMUSIK



THEATRE WORKS AND PARACOSM PRESENT

KATZENMUSIK

BY TOM FOWLER | DIRECTED BY CHRIS PATRICK HANSEN

3 - 13 JUNE | EXPLOSIVES FACTORY

📍 explosives factory, rear laneway 67 inkerman street, st kilda

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