

Access Guide

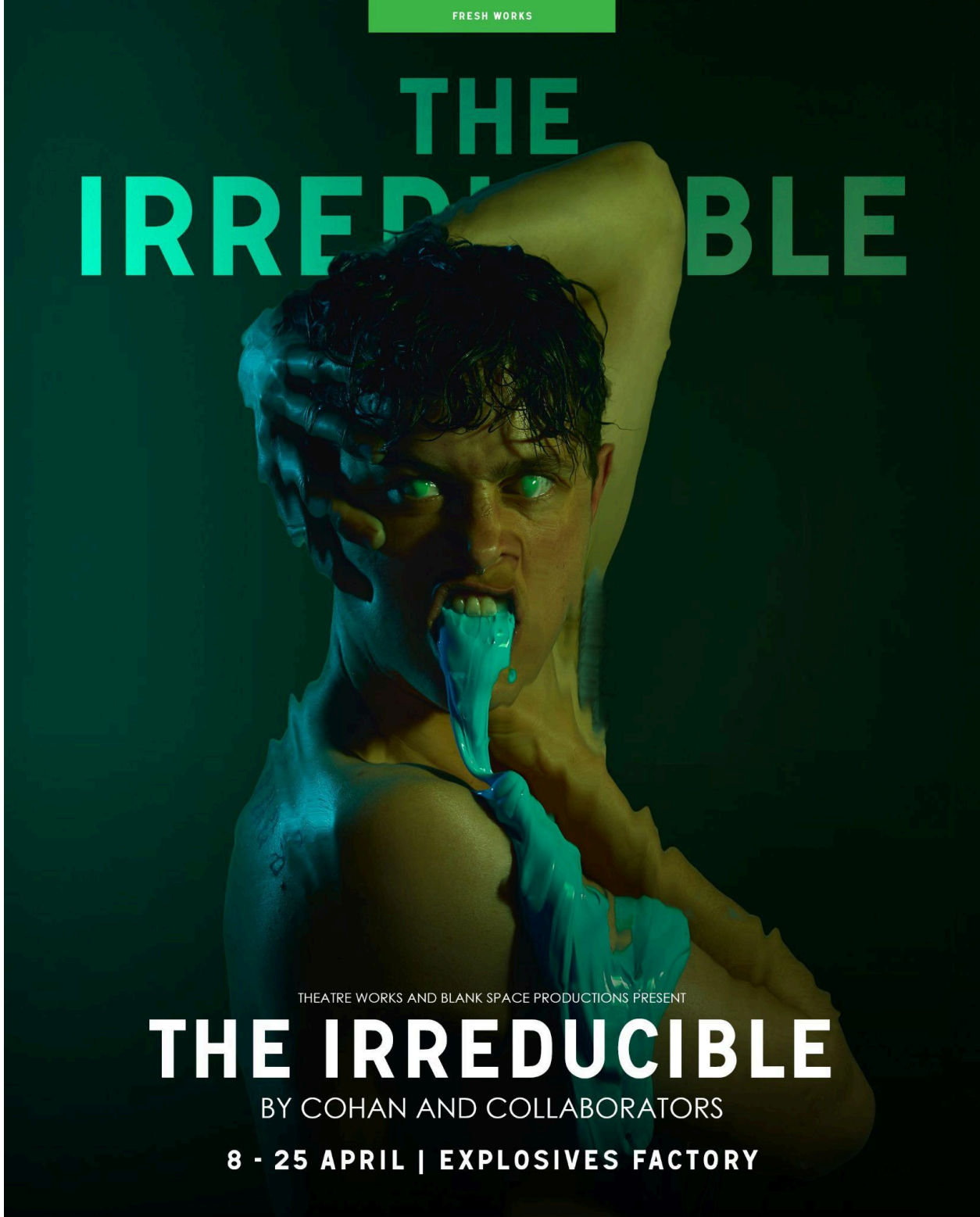
Explosives Factory - Theatre Works

2026

THE IRREDUCIBLE

Access Notes:

- This access guide uses 14 pt in Arial font and uses 1.5 spacing.
- There are *no italics* but there is **Bold text**.
- This Access Guide has 34 pages.
- The readability level is Grade 9.
- There is only one image or photograph per page.
- Please use the Outline for Titles, Headings and subheadings to navigate through the document.



FRESH WORKS

THE IRREDUCIBLE

THEATRE WORKS AND BLANK SPACE PRODUCTIONS PRESENT

THE IRREDUCIBLE

BY COHAN AND COLLABORATORS

8 - 25 APRIL | EXPLOSIVES FACTORY

The Irreducible - Starring Cohan (they/them)

Acknowledgment of Country

Theatre Works acknowledges First Nations' sovereignty and recognises the continuing connection to lands, waters and communities by Traditional Owners of Country throughout Australia. We pay our respects to Aboriginal and Torres Strait Islander cultures; and to Elders past and present. We support and contribute to the process of Reconciliation.

Always was, always will be, Aboriginal land.

The Explosives Factory is located at 67 Inkerman Street, St. Kilda on the stolen lands of the Boonwurrung and Woiwurrung people of the Kulin Nation. You can read about the history of Theatre Works on the website.

<https://www.theatreworks.org.au>

The Explosives Factory Access Guide

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BLACKPILL.

Accessibility

- Not accessible by Wheelchair or mobility devices
- Open door policy - you are welcome to enter and leave the venue at your will. It may be easier to sit in an aisle.

Show Details

Plot

Structure/Form

Characters:

Subject Warning:

Tech Warnings:

Sound Description

Lighting Description

Questions

Support

What is the Explosives Factory?

A space once used to manufacture fireworks, our second venue is just as much a part of St Kilda history as Theatre Works itself.

Located around the corner from our Acland St location, Explosives Factory is a versatile workshop, studio and development space complete with accommodation, a bathroom and kitchen facilities. Converted warehouse flat floor theatre space designed to be modular space.

Venue Information

The Explosives Factory opens half an hour before a performance - unless stated otherwise.

Getting to the venue

Explosives Factory

67 Inkerman Street, St Kilda

Located at Rear Laneway 67 Inkerman Street, St Kilda (behind the Thrifty-Link accessed via Lyell St and Market Street (both off Inkerman)).

There will be a chalkboard marking the entrance of the theatre.

Public Transport

Explosives Factory can be accessed by public transport. Tram and bus services provide regular stops and pick-ups from Barkly Street and the Nepean Highway/ St Kilda Road stations.

Tram: 3/3a and 67

Buses: 600, 246, 922 and 923.

Parking Options

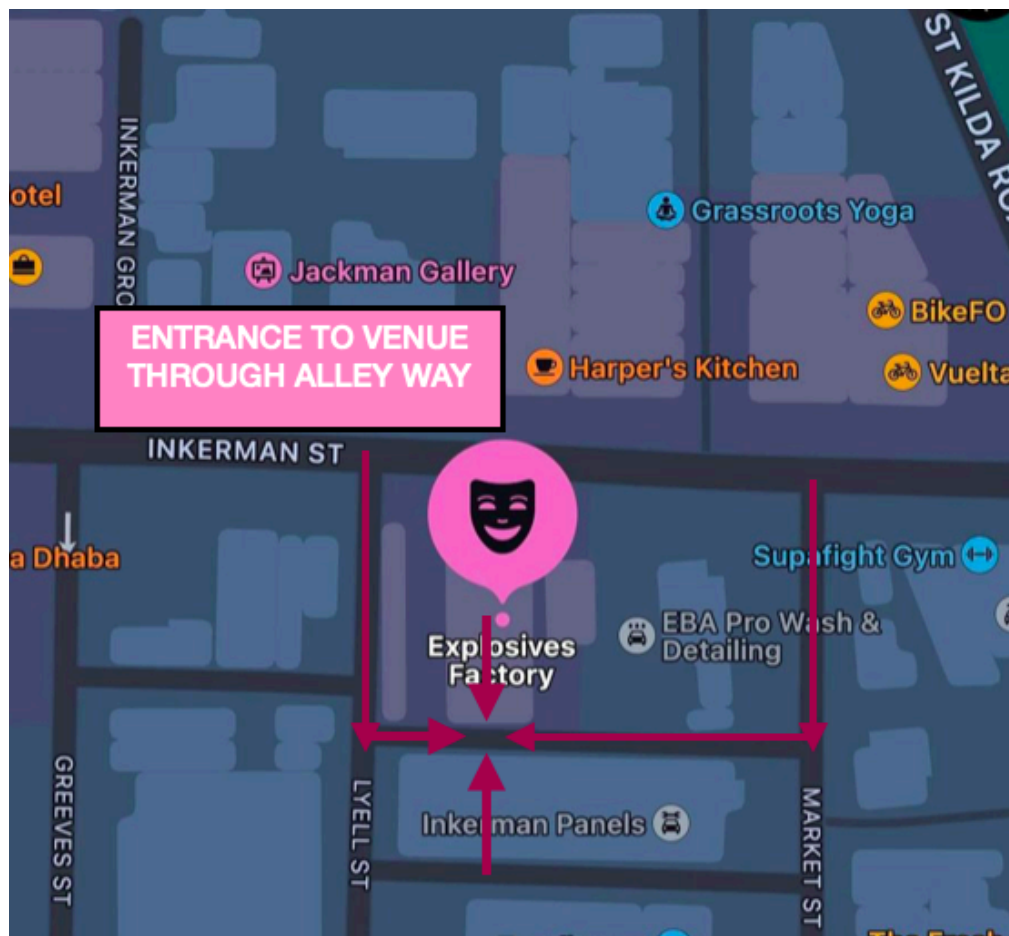
There are on-street parking options on Market Street, Lyell street and Inkerman street. During the day, these parking options are limited to two hours. During the evening they are unlimited. Parking is at a premium in St Kilda. We recommend arriving early and leaving yourself plenty of time for parking. Parking is at a premium in St Kilda. We recommend arriving early and leaving yourself plenty of time for parking.

Accessible Parking

There is currently no accessible parking located near our alley way. Theatre Works has applied for Accessible Parking through our local council but was informed that the City of Port Phillip, Council cannot support the allocation of an on-street disabled parking space when there is existing off-street parking available. We are currently working out an alternative. The City of Port Phillip, let us know that our visitors with Blue Disabled Parking Permit holders can:

- park for twice as long as indicated by permissive parking signs, and
- park in Council's paid parking zones without paying the required parking fee.

Screenshot of Explosive Factory Location



Entrance to The Explosives Factory is via Alley Way and Staircase

Entrance to the factory is by staircase only.

There are some street lights surrounding the alley way but the streets surrounding the Explosives Factory can be quite dark. The path is concrete and the streets are covered in bright graffiti. The building is red brick.





Video Entrance

[Click Here](#) to view a short video that demonstrates walking towards the entrance, facing the entrance and stopping at the foot of the stairs. You can hear footsteps and background noise.



Entrance Images



Stairs to Venue

There are 16 stairs in total to the top of the venue. The stairs have a singular rail that can be used for support. Unfortunately, there is no other entrance to the venue so those whose mobility is limited or are a wheelchair user are unlikely to access this venue.



The Explosive Bar

The Explosive Bar opens half an hour before the performance begins. The bar is located at the top of the staircase.



Payment

Our bar is cash free which means we only accept card payments. We use Square pay. You can tap, swipe or insert your card. You can choose to have a receipt by clicking the receipt button.

Ordering

There will be an employee behind the bar to serve you. Sometimes they might be getting extra stock from out the back and you will need to wait a few minutes. They might say “How are you?” or “What can I get you?” and you can then tell them your order. There is often a queue for the bar and you will need to wait your turn. They will prepare your order for you. You are welcome to take your drink to your seat.

The night time bar menu is on the next page. For special events, the bar menu may be different.

What do I wear to Theatre Works?

Casual, comfortable clothes. There is no dress code and what makes you comfortable makes us comfortable.

What do I bring?

A mask is recommended. Your ticket (digital is preferred). Assistance dogs are welcome in all venues.

Bar Menu

This is a copy of the bar menu used at the theatre.

Wine**White Pearl Sauvignon Blanc - \$10****Block 68 Shiraz - \$10****Pitchfork Chardonnay - \$12****Yellowglen Mini Pink Sparkling - \$10****Mike Press Cabernet Sauvignon - \$12****Beer & Cider****Mountain Goat Pale Ale - \$12****Mountain Goat Billy Mid - \$10****Mountain Goat Summer Ale - \$12****Mountain Goat Hazy Apple Cider - \$10****RTDs****CinCin - \$12****Hard Rated - \$12****Non-Alcoholic****Coke - \$5****Coke Zero - \$5****Sparkling Water - \$5****Still Water - \$4****Snacks****Pringles – Salt & Vinegar - \$5****Pringles – Sour Cream & Onion - \$5****Mega Snakes - \$3**

Peanut Slab - \$5

Cookies - \$5

Sour Patch - \$7

Venue Lighting

There is no natural lighting in the venue.

Toilets

There is one toilet cubicle at the Explosives Factory that is located in a bathroom that also has a shower. There are fluorescent lights in the bathroom. Floors are tiled. There are 4 images below.

Toilet Image One



Toilet Image 2



Toilet Image 3



Toilet Image 4



Seating

There is general seating at Theatre Works. This means that there are no numbers allocated and that you can choose your own seat. It may be hard to see if you are seated on the floor behind another row of chairs, also on the floor. See images for examples.

We now have raised seating:

- The seating riser at the back is 50cm high, 2 steps and little edge.
- The edges are marked with fluorescent green tape.
- The step onto the main floor is approx 12cm high.
- The stools are approx 62cm high.







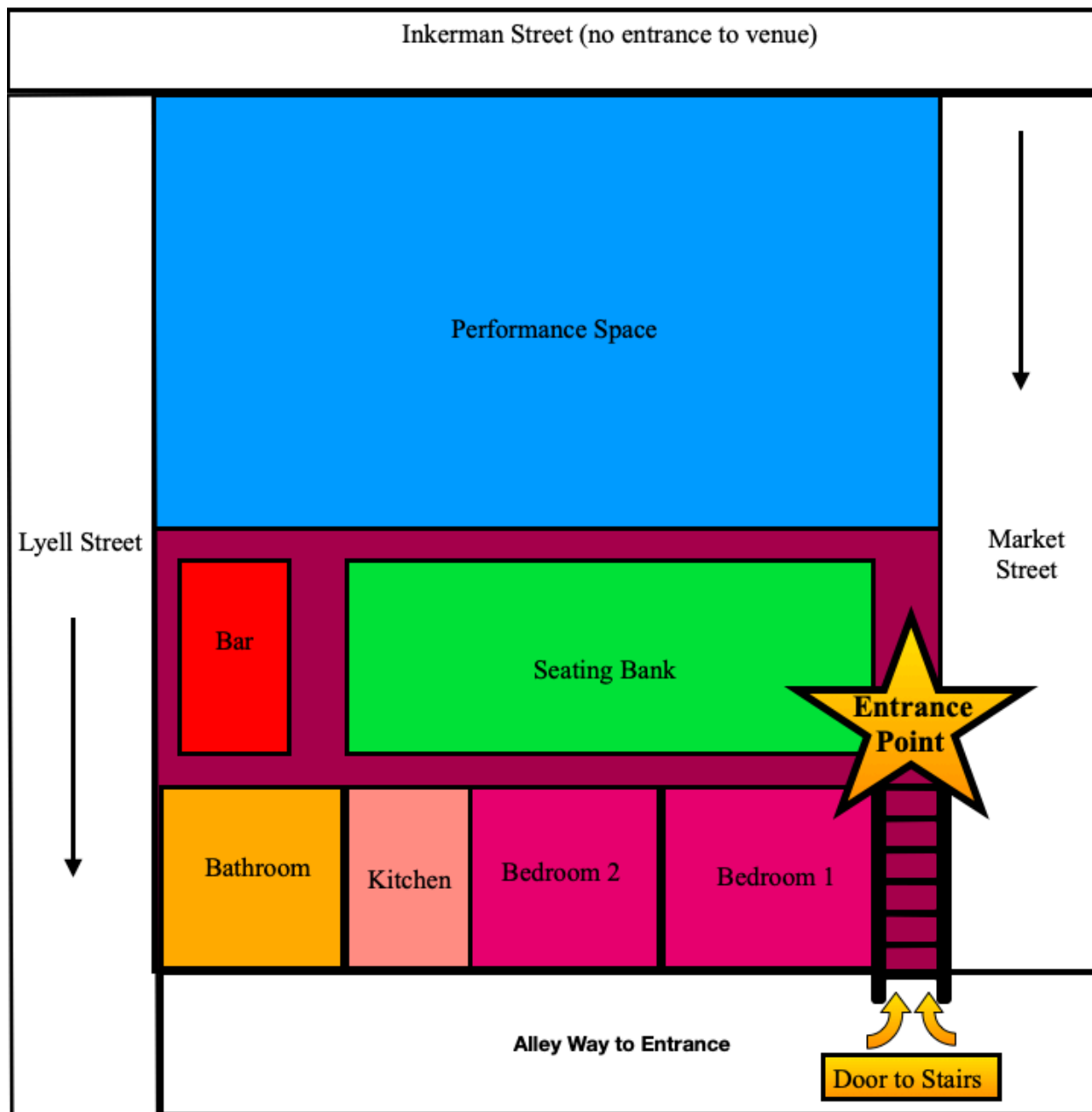
The Seats

The seats are black, plastic fold out chairs. They are slightly cushioned.

They sometimes make sounds when you move on them. You are welcome to sit wherever you prefer. If the show is sold out then you will be asked to sit in any available seat.



Birdseye Diagram of Explosives Factory



This diagram is not to scale but shows the structure of Theatre works.

Emergency Exit

Audience need to:

- leave calmly and safely by the nearest exit (probably the way they came in)
- Wait at the muster/evac point. **DO NOT GO BACK IN THE BUILDING.**
- When FOH come to speak to you, let them know your name, if you have everyone you arrived with, you have all your belongings.
- remain at the muster/evac point until FOH say it's ok to leave. In normal circumstances you are likely to be able to leave fairly quickly, you will only be asked to stay if there's a chance of restarting the show (To be decided with the company) or there are extenuating circumstances that mean you need to stay to provide information to emergency services

THE IRREDUCIBLE

A Theatre Works Access Guide contains in-depth details about the venue and performance. The aim of this guide is to give as much information as possible regarding each event.

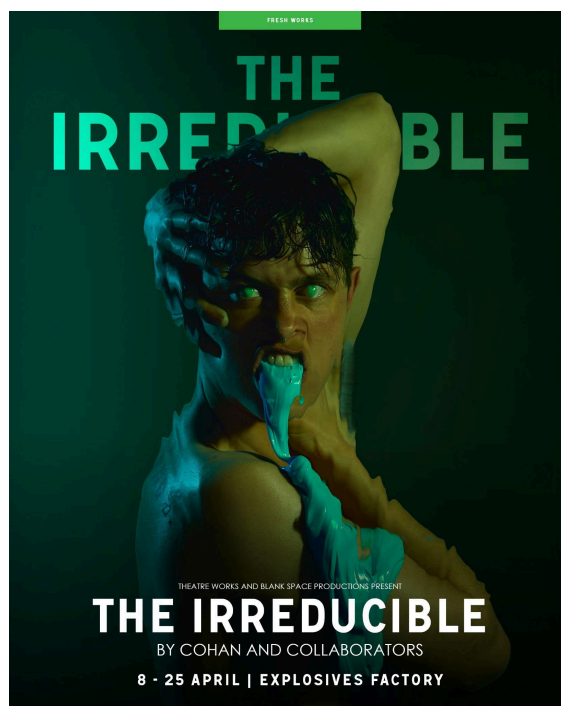


Image Description: A nonbinary person (Cohan) is pictured at centre of the image, photographed from the waist up. They have white contacts in their eyes and are nude. Their hand is wrapped around their head in an odd contortion. From their mouth spills thick teal coloured slime dripping down over their body.

Accessibility

- Not accessible by Wheelchair or mobility devices
- Soft earplugs available at bar
- Some fidgets available at the bar
- Open door policy - you are welcome to enter and leave the venue at your will. It may be easier to sit in the right hand aisle.

Show Details

Wednesday April 8th, 7:30pm (Preview)

Thursday April 9th, 7:30pm (Preview)

Friday April 10th, 7:30pm (Opening Night)

Saturday April 11th, 7:30pm

Tuesday April 14th, 7:30pm

Wednesday April 15th , 7:30pm

Thursday April 16th, 7:30pm

Friday April 17th, 7:30pm

Saturday April 18th, 7:30pm

Tuesday April 21st, 7:30pm

Wednesday April 22nd , 7:30pm

Thursday April 23rd, 7:30pm

Friday April 24th, 7:30pm

Saturday April 25th, 7:30pm (Closing Night)

Plot

THE IRREDUCIBLE is an experimental show that uses physical theatre, set, sound, costume, projection, and lighting to explore themes of transformation and the transgender or genderqueer experience. There are no words of dialogue in the show. Instead a solo performer moves through an otherworldly environment, navigating various costumes, projections, sets, props, and 'transformations'. It might feel closer to a dance show or even performance you might see in an art gallery than a traditional theatre show with a storyline.

SCENES

Preshow/Prologue - The show opens with a nude performer sitting in a nest made of black scaffolding. They are surrounded by a set made of black scaffolding, surrounded by haze. Hanging pods filled with green slime hang from the scaffolding. Plastic tubes or 'webs' cover parts of the stage. The performer wear a black hood that covers their whole head, and a strange black shoe on their left foot.

'Spike' - As the house lights come down and the show starts, the performer slowly starts to move inside their nest. They drip their body slowly off the nest and start to explore the strange world around them. At first they learn to walk and navigate the world around them, learning to walk on a shoe called 'Spike' which is very difficult to move in. They climb tall towers made of scaffolding and contort their body across the space. They

climb down and navigate a series of tubes or 'webs' made of clear plastic tubes filled with green slime. They investigate a large bathtub filled with green slime at the centre of the stage. Then dance and contort their body as music swells.

Exhausted they rest above the large bath of slime, then against a tower of scaffolding, breathing heavily.



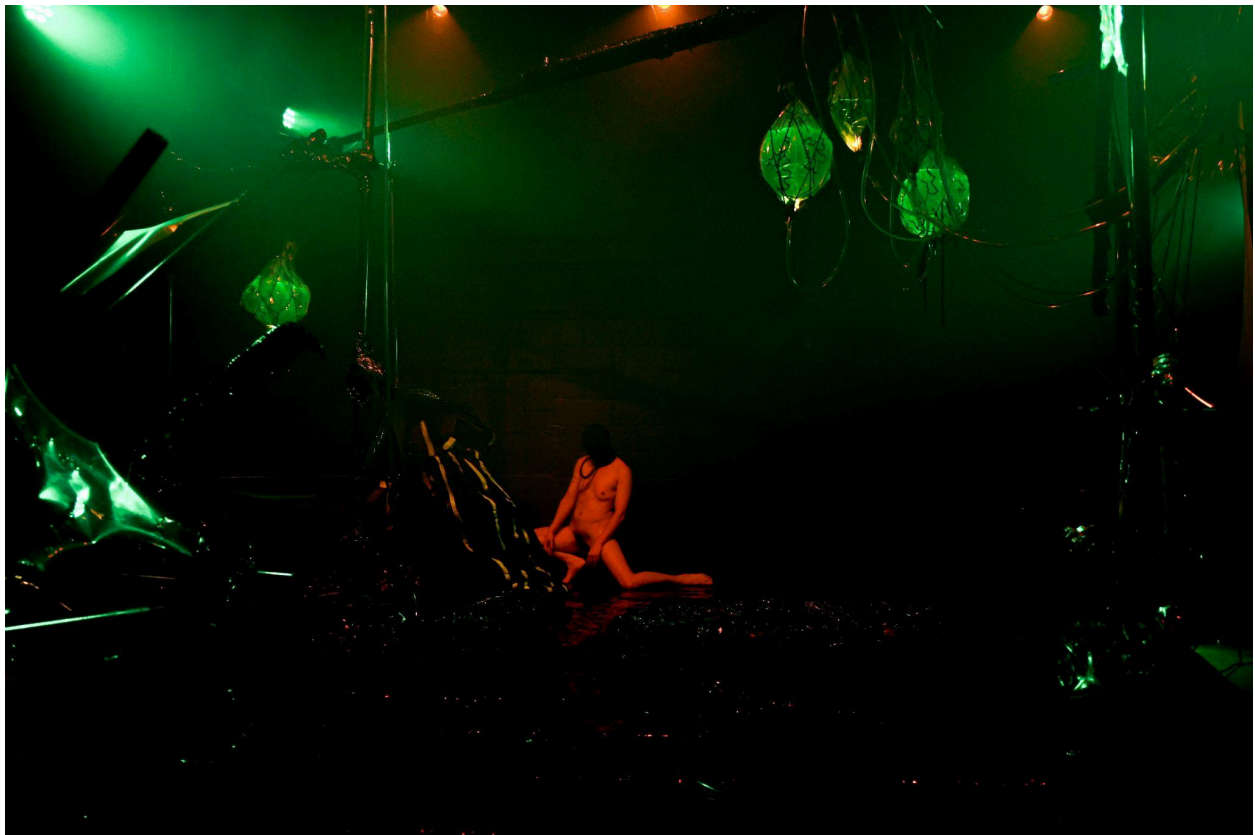
'Spike'

‘Webs Breathing’ - The performer climbs another tower of scaffolding, seeking rest. They come to a rest, lying across a piece of pipe. Gradually they discover a piece of plastic tube filled with green slime, and they follow it up the scaffold tower, seeking its source. When they come to the top of the tower, a series of projections and a puff of smoke bring their attention to the space below them. They sit at the top of the tower surveying the world below them. Eventually they decide to remove ‘Spike’ - the large shoe that has been so difficult to walk in and hang it from a piece of the tower. They find the slime filled tubes again and follow its course through the tower, pulling it down with them and wrapping it around their body as they climb down. This brings them to the floor - they follow the tubes to a pulley high above them, unravelling the tubes and wrapping them around their body. Eventually they discover that they can control the webs made of these tubes by pulling against the pulley, with their body wrapped in the tubes. They start to experiment, repeatedly pulling the tubes and watching them fall to the floor. They climb a scaff tower as the experiment with the tubes, before losing interest in this. They unwrap the tubes from their body and climb down the tower again, ready to explore more of the world around them.



'Webs Breathing'

‘Oozra’ - The performer becomes interested in a large chrysalis like shape hanging from a tower. They touch it and approach it investigating cautiously. Eventually they enter the chrysalis, their entire body disappearing inside of it. The chrysalis comes to life, a slug like creature, exploring the world around it with its two feelers and slowly inching around the space. The slug creature - ‘Oozra’ is blind and can only feel its way. It finds the discarded tubes and slowly eats them, pulling their entire length into its body. Oozra now moves across the back of the room, exploring as it goes. It comes to a scaffold tower and climbs it, heaving its strange slug like body onto the top of a platform.



The performer about to enter ‘Oozra’

‘Spawning and Birthing’ - From atop the platform, Oozra’s body shakes and wriggles. It lifts up a feeler and from underneath it spawns a smaller version of itself. These ‘babies’ continue to be spawned from Oozra, sliding down the ramp and onto the floor. Eventually when the spawning is complete, Oozra feels along the ramp, then heaves its body down to join its spawn. Oozra gathers the babies between its feelers and writhes on the floor. Eventually Oozra starts to birth something else. The performer is ‘birthed’ from inside of Oozra, now with their hood removed, we can see their face for the first time. Their eyes are completely white and they writhe on the floor amongst their fellow spawn, seemingly ‘newborn’.



‘Birthing’ (surrounded by Oozra spawn)

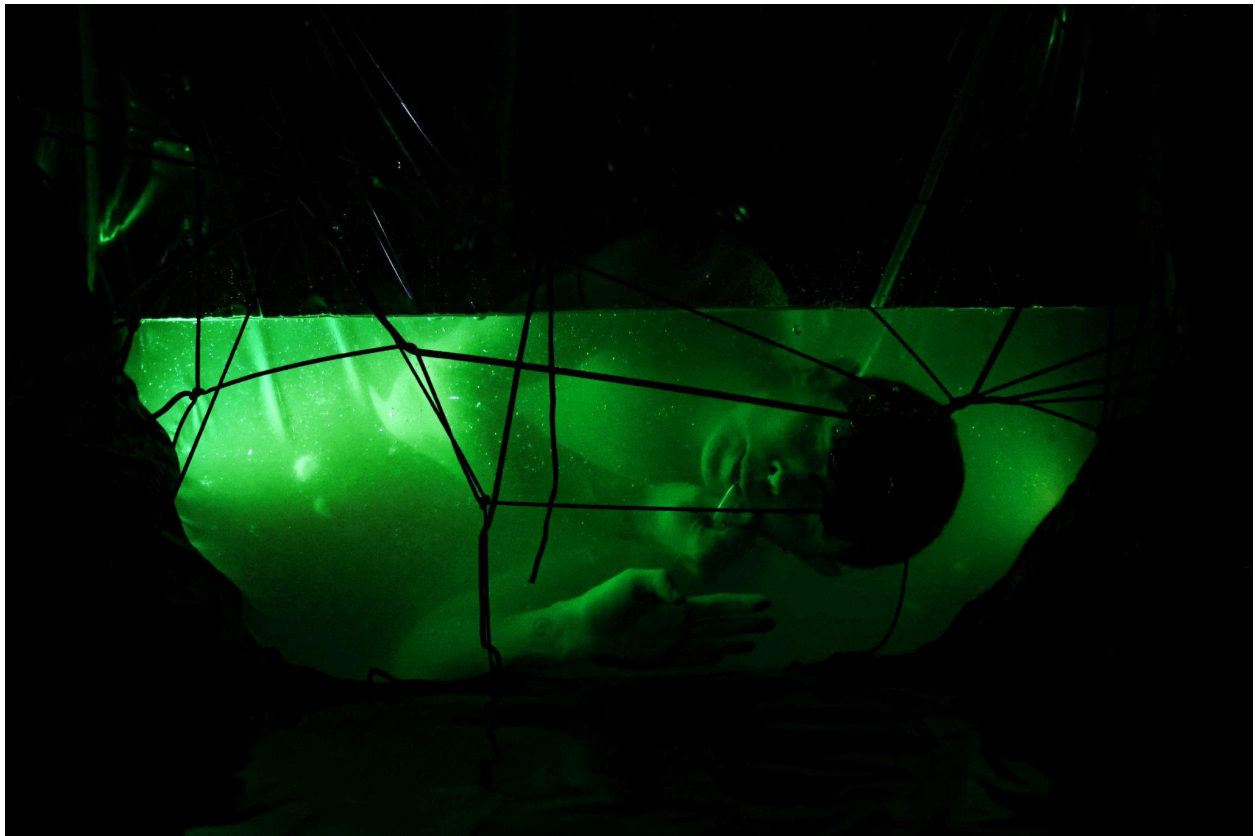
'Daddy Long'- The performer becomes interested again in the slime bath at the centre of the stage - seemingly seeing it anew. They climb up on the scaffold to investigate the slime and the pods of slime hanging above it. They discover a piece of black fabric hanging above the slime bath, gently dripping slime into it, and they pull. The black fabric falls into the slime bath, connected to the pods above it through a series of tubes. The performer pulls the black fabric from the bath and drops it onto the floor, at the centre of a 'crater' containing a shallow pool of slime. The performer leaps down, and crouches to investigate the fabric. They discover that they can put it on and push their body into the sleeves of this slimy, dripping new discovery, then their head into the colour. When they emerge they are a new creature again. Wearing the black fabric on their body, with large slime dripping spikes on their shoulders and tentacle like shapes dripping from their arms. They learn to move in this transformation - still connected to the pods above them via tubes. As the performer moves their arms in mesmerising shapes, in growing intensity, the pods above them slowly empty pumping more and more slime into the black costume worn by the performer. Slime drips from their shoulders and tentacles. Eventually the performer 'cracks out' of this costume, shedding this skin and standing exposed and nude.



'Daddy Long'

'Slime Bath' - The performer again becomes interested in the slime bath at centre stage. They approach it creature like, about to dip a hand in, but instead decide to taste it first. They fill their mouth with the slime and rear up, like an animal drinking from a pond. The performer climbs above the slime bath and dips their hand into the slime, experimenting with the slime and letting it drip down into the bath. They climb into the slime bath, submerging their body in the bright green slime. They explore this new environment with their hands and arms, splashing the slime across their entire body, before deciding to fully submerge their head and face underneath the slime. We can see their face under the surface, through the clear sides of the slime bath. They are struggling to hold their breath

and eventually come back up above the surface, breathing heavily. The performer discovers a tube that runs above the surface. They pull this into their mouth and resubmerge in the slime. With the tube in their mouth they are able to breath and they stay underneath the slime for a long time, seemingly at restful peace at last. Eventually they resurface, changed, and at peace. They stand up, wiping slime from their face and body. A puff of smoke from the side of the stage draws their attention to the wings. They climb out of the bath and very slowly walk towards it, until they are totally consumed by smoke. They exit this environment. The audience is left to sit in this world without them - smoke gently dispersing, slime continuing to drip.



CHARACTERS

THE BODY / PERFORMER : a nude performer played by Cohan (they/them) navigates a strange world around them. Sometimes they are curious, sometimes they are creature like. But they are constantly in flux and change and undergo a series of transformations.

Subject Warning:

Nudity, references to transgender experiences, references to suffocation or drowning.

Tech Warnings:

Flashing lights, loud sounds, haze, smoke, sudden changes in light levels

Sound Description

Prologue/Preshow - Atmospheric sounds like wind, dripping, crackles, and natural diegetic sounds build the world we see before us.

'Spike' - As the body awakens, simple drumbeats play a strange discordant tune. There are also contact microphones all over the stage so every sound the performer makes in the scaffold is amplified - the scaffolding itself seems to be a living object and we hear every bump or motion on it. A few minutes into the show, a strange buzzing and 'glitching' sound repeats for a minute, almost like there is something wrong with the sound. This gives way to the drum beat and live sounds. Then slowly an alarm like sound repeats over the music as the body is drawn forward

through space. This alarm builds in intensity until it turns into an industrial, progressive electronica soundscape filled with alarms, glitches and heavy bass. It is intense and loud.

'Webs Breathing' - As the performer becomes exhausted this intense piece of music fades out. A new very peaceful piece of music starts to play. It is atmospheric and repetitive, and sounds like cavernous wind with a gentle electronica beat playing over it. It is breath like in its rhythm.

'Oozra' - As the performer enters 'Oozra' a new soundscape starts. It is filled with chewing sounds, bug like sounds, and is reminiscent of small creatures that live under the surface of the earth. It is gentle and repetitive.

'Spawning' - As Oozra spawns its babies, a jazz like piece of music starts. It contains some trumpets and horns, and is fast and builds intensity over time. It feels joyous and celebratory. It is loud and a little intense.

'Birthing' - As the performer starts to be birthed from inside Oozra another song plays - it is more peaceful and filled with gentle strings and horns and sustains at this pace. It feels peaceful. This song continues as the performer investigates the slime bath and discovers Daddy Long.

'Daddy Long' - When Daddy Long is dropped suddenly on the floor there is an abrupt change in music. An intense industrial electronica track starts to play. It is repetitive and loud. It continues to play as the performer sheds out of Daddy Long then approaches the slime bath and explores it.

‘Slime Bath’ One - The song above continues to play as the performer sheds out of Daddy Long then approaches the slime bath and explores it. The song continues all the way until the performer first submerges under the slime then fades away leaving silence. When the performer resurfaces we are left in silence, with only the sounds of the performer’s heavy breathing.

‘Slime Bath’ Two - As the performer submerges underneath the slime for a second time, now with their breathing tube, a very peaceful, beautiful and serene song starts to play. It is reminiscent of the more peaceful songs playing under the preshow and ‘webs breathing’. It is musical, but also atmospheric. This plays out until the very end of the show and continues once the house lights come up.

Post show - The atmospheric final track plays for about 5 minutes after the show. Then post show music starts - filled with popular music from LGBTQ+ friendly artists.

Lighting Description

Prologue/Preshow - Low light across the stage, with houselights on above the audience. The dominant colours are green. The pods filled with slime glow green from within. Haze drifts across the stage.

‘Spike’ - As the body awakens the lighting lifts gently so that we can see the action. The lights stay fairly dim across the entire show.

‘Webs Breathing’ - As the performer rests on the scaff, then sits up at the top of the scaffold tower to observe the space, the lights lower a little to let us see some gentle projections playing across the surfaces of the space. A puff of smoke blasts from stage right. The lights come up a little brighter, as the performer wraps themselves in the tubes and experiments with the pulleys.

‘Ooozra’ - As the performer enters ‘Ooozra’ the lights lower again, feeling very dark and ‘subterranean’ as if we are under the surface of the earth. You sometimes must squint to see Oozra in the dim.

‘Spawning’ - As Oozra climbs onto the platform the lights come up on them and the ramp so that we can see them spawn their ‘babies’.

‘Birthing’ - More light comes up on the ground as we watch the performer be ‘birthed’ from inside Ooozra.

‘Daddy Long’ - When Daddy Long is dropped suddenly on the floor there is an abrupt change in lighting. This is the brightest state of the show. An orange wide spotlight shines down on the performer, the Daddy Long costume, and a wide crater filled with slime on the ground. Lots of smoke drifts in from stage right.

‘Slime Bath’ One - The lights narrow in on the slime bath as the performer explores.

'Slime Bath' Two - The lights narrow in even further, eventually cutting out completely, so that the only light is the green light from inside the slime bath. When the performer emerges above the surface again, the lights come back on, still very dim. Smoke blasts in again from stage right and the performer walks into it.

Post show - The lights stay on in this dim state until the houselights come up.

Set + Costume Design

Set - There are three large towers made of black scaffolding at centre stage, and on either side of the stage. There a 'nest like structure' downstage, stage right also made of scaff. In the centre of the middle tower is a large plastic bath filled with glowing green slime. The sides are clear and we can see through this bath. Across the set, pods filled with the glowing green slime hang from the scaffolding. There are also sheets of plastic and black webs covering various surfaces of the stage. There is a ramp coming down off the tower at stage left. Roughly in the centre of the space beside the slime bath is a wide shallow 'crater' also filled with slime. Some of the pods hanging above this drip slime into it. Off of the stage right tower hangs a chrysalis shape called 'Oozra'.

Costumes

(you can refer to the images in the scene descriptions a few pages earlier to see a preview of each of these costumes)

Spike - A black hood covers the performer's whole head. There is a black tube running from the neck area of the hood. A large black conical shoe that ends in a hook like shape is worn on the left foot.

Oozra - Oozra is a large chrysalis or slug like costume that completely obscures the body. It is almost a puppet that the performer operates from inside. There are two green feelers at either end of the costume, and the centre structure is supported by boned hoops to give Oozra a body. This body is black and has green details across it.

Daddy Long - Daddy Long is worn as a top or jacket. It falls from the ceiling and is connected to the slime filled pods. Daddy Long is a black jacket with beautiful details. There are spikes on its shoulders that ooze slime. And tentacle like shapes on the hands and arms that create interesting shapes. Slime is fed into Daddy Long from the tubes - the pods completely empty into this costume.

Support

Theatre can bring emotions to the surface. It's important to look after your mental health when this happens. Theatre Works would like to remind you that there are always numbers you can call. Working in the performing arts can be tough, and COVID-19 continues to greatly impact the entire sector.

Sometimes performances will affect us in ways we don't expect. Please feel free to leave your seat and relax in the foyer if this happens to you. We have tea, couches, cushions and books at the ready. There is no judgement here.

If you or someone you care about is in crisis or at immediate risk, dial 000.

Rainbow Door

1800 729 367

Option to remain anonymous

LGBTIQA+ specialist family violence, relationships, suicide prevention and mental health helpline. A service to support all LGBTIQA+ Victorians

Support Act Wellbeing Helpline

1800 959 500

24/7

Beyond Blue

24/7

1300 22 4636

Headspace (12 - 25 year olds)

10am - 1am

1800 650 1800

Parentline

8am - 12am

13 22 89

Safe Steps (Family Violence Response Centre)

24/7

1800 015 188

Sexual Assault Crisis Line

5pm - 9am

1800 806 292

Lifeline

24/7

13 11 14

SANE

10am - 10pm

1800 187 263

ARAFEM - Carer Helpline

9am - 5pm

1300 550 265