

QUEENSLAND THEATRE CO.

TORCH THE PLACE

By Benjamin Law
Directed by Ngọc Phan



Queensland Theatre Company acknowledges the Jagera and Turrbal people who are the Traditional Custodians of the land on which we work, and their unique relationship with the lands, seas and waterways. We pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.



Daniel Evans
Artistic Director

Torch The Place is about the things that bind families together: buried secrets, private jokes, prized possessions and hallowed heirlooms; those glittering relics that remind us who we once were. In Benjamin Law's first work for the stage, a heaving Gold Coast suburban home becomes a museum of memory - replete with buckling shelves and boxes at bursting-point - presided over by the indomitable Diana: fierce matriarch, avid collector, staunch guardian of the past.

What begins as Diana's birthday surprise quickly devolves into a family intervention, wrapped in a ribbon and served with a skip bin. Ben wrings glorious comedy from the chaos (fair warning: *Hey Hey It's Saturday* may never sound quite the same again) before wading waist-deep into some truly messy territory. Underneath all the clutter is grief, loss, pain, racism, rage and love. The love of a mother. The love of siblings. The love we attach to the things that made us who we are, and that remind us of who we were.

A play with a heart this large demands a director with equal generosity of spirit - and there is no one better than Ngọc Phan, making her solo mainstage debut. Ngọc has assembled a team of true movers and shakers (quite literally), orchestrating a world that ducks-and-weaves between fantasy and memory, navigating towers of ephemera and more than 500 individual props.

Amongst this stellar ensemble we welcome four mainstage debuts including performers Denise Chan, Logan So, Peter Thurnwald, Lighting Designer Briana Clark, Emily Burton flexing her directorial muscle as Ngọc's Assistant Director and, of course, Ben: our home-grown writer turned national icon.

Designer Jeremy Allen, who gifted us last year's gloriously palatial *Malacañang Made Us*, returns to build a very different kind of palace; this one by way of Southport. Beneath Bri's tender, sculptural lighting and Composer and Sound Designer Wil Hughes' pop-kissed score, the world shimmers with a delicious retro glow (keep your eyes peeled for the unmistakable icons of '90s childhood). Guiding it all with grace and grit is our formidable stage management team, Jacinta Way and Tia-Hanee Cleary.

Thank you for being here. Thank you for championing Queensland stories on Queensland stages. I hope you leave tonight feeling a little lighter - and perhaps a little more willing to hold close the things, and the people, that "spark joy" and matter most; that's the stuff we should handle with care.

— Dan



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Benjamin Law
Writer

“I hope *Torch The Place* makes you laugh and cry, but gently opens conversations too.”

Everyone knows a hoarder. Maybe it’s your neighbour. Perhaps it’s your parent. Or you.

You’d be far from alone. It’s estimated that one in 40 to 50 people check the boxes of compulsive hoarding behaviour: collecting and keeping things that appear useless to others; cluttered rooms that can’t be used as originally designed; having so many items that they cause problems to themselves or others in day-to-day life.

Yet for a condition that is so common, there is so much judgement and shame. After all, this is a disorder that you literally cannot hide, one that crawls up walls and spills into streets. Hoarding is so visible, so utterly exposing. It compels people to gawk and stare. Because what could possibly compel someone to hold onto so much stuff?

It’s worth remembering, however, that this stuff is merely a symptom. Our real horror should be reserved for what caused that symptom in the first place. Research shows that compulsive hoarding disorder develops not as a

response to deprivation or poverty – there are plenty of wealthy hoarders – but as a result of acute trauma.

When we first ran this play in Melbourne, audience members would immediately name-check someone they knew afterwards. “Okay, that’s definitely me,” one admitted. “Wild to see our mum on stage,” said another. One friend of mine took a mate without realising her mate’s parent had hoarding issues, which compelled my friend to reveal her parent struggled with it too. Afterwards, they swapped stories for the first time, despite having known each other for years.

I hope *Torch The Place* makes you laugh and cry, but gently opens conversations for you too. Hoarders tend to be the neighbours we avoid, the family member from whom we’re estranged, the reality TV show participant who horrifies us. But these are human beings too. I suspect theatre is the right place to start seeing that, together.

— Ben



Ngọc Phan
Director

“Everything has beauty, but not everyone sees it. But I see it.”

Hoarding is too often played for shock value. Take the TV show “*Hoarders*” for example: it’s the punchline, a kind of reality TV freakshow. What Benjamin Law has written reframes that. This play humanises what we judge as unhealthy, and it asks hard questions about the systems that wear people down: the housing market, Centrelink and economic pressure. It also reaches into something deeply vulnerable, the traumas we carry that quietly erode a person’s sense of worth until the only thing they can control is what they keep. And it does all of that while being funny.

There is the joke inside the tragedy and the tragedy inside the joke, sometimes in the same breath. You laugh because the alternative is, well...unbearable.

We may seem more connected than ever, but potentially lonelier than we have ever been. We live in a consumerist society that is very good at selling us things and very bad at teaching us how to sit with each other in the mess of being human.

This play is about connection and care in their most unglamorous and exhausting ways, especially in a family setting. It asks what it actually looks like to love someone who, at times, is difficult to love, whilst also looking at our own stuff (pun intended). At its centre is a migrant family whose story reflects the lived reality of so many whose experiences are still rarely seen on our stages.

This play is wildly imaginative, deeply heartfelt and packed with comedy gold. It has invited this team and me to dream big and be as bold as we can be. As this marks my mainstage solo-directing debut I feel an immense amount of gratitude to this incredible team and what we have built together. Brick by metaphorical brick.

Strap in folks, you are in for one heck of a ride!

— Ngọc

10 – 29 MAR 2026
BILLE BROWN THEATRE

TORCH THE PLACE

By Benjamin Law
Directed by Ngoc Phan

It's Mum's 60th. The kids have brought cake, presents... and a skip bin.

From Queensland born-and-bred TV writer and author Benjamin Law (*The Family Law*), comes his breakout comedy *Torch The Place* - a hilarious and deeply moving exploration of family, legacy, and the things we hold onto — literally.

Teresa's mum can't let go of anything — from grudges to Princess Di's ashtrays to late '90s Disney VHS. She sees her ordinary Gold Coast home as a museum of irreplaceable treasures. But she's not a curator... she's a hoarder.

When her children return to celebrate her 60th birthday, she's thrilled to have them home. But this isn't just a reunion — it's an intervention. Armed with a skip

bin and good intentions, the siblings attempt to help their mother confront decades of detritus, rusted-on emotions and long-buried memories.

Inspired by Law's own family experience and Australia's fast-growing problem with compulsive hoarding, *Torch The Place* balances sharp wit with a deeply emotional reckoning around trauma, identity, and the meaning of "stuff."

Directed by Queensland's own Ngoc Phan (*Vietgone, Boy Swallows Universe*) in her mainstage solo-directing debut and starring an ensemble you're going to fall head-over-heels for, *Torch The Place* is a "poignant modern comedy" (Arts Review) about a modern family that "will make you laugh, cry, and call your mum" (ArtsHub).

Creatives

Director Ngoc Phan
Set and Costume Designer Jeremy Allen
Lighting Designer Briana Clark
Composer and Sound Designer Wil Hughes
Assistant Director Emily Burton
Voice Coach Gabrielle Rogers
Voice, Text and Accent Coach Mark Wong
Fight and Intimacy Coordinator NJ Price
Cantonese Language Consultant Isabelle Wou
Stage Manager Jacinta Way
Assistant Stage Manager Tia-Hanee Cleary

Cast

Teresa Denise Chan
Natalie Kristie Nguy
Toby Logan So
Mum Hsiao-Ling Tang
Paul Peter Thurnwald

Location

Bille Brown Theatre
Queensland Theatre Company
78 Montague Rd, South Brisbane

Duration

1 hour 40 minutes without interval, subject to change without notice.

Torch The Place was first produced by Melbourne Theatre Company in 2020.

Warnings

This production contains moderate coarse language, references to racism, sexual references, drug use, mental health themes including hoarding disorder and suicide, and references to death and mortality including cancer and infant loss. It also includes dynamic sound effects, theatrical smoke and haze, controlled live flame, flashing lights and moments of complete blackout. Recommended for ages 15+.

The use of photographic or recording equipment is not permitted inside the theatre.

Community Night Partner



Me, Marie Kondo and Mess

Written by Benjamin Law

*Benjamin Law is one of Australia's sharpest and funniest social commentators, acclaimed for his bestselling books (*The Family Law*, *Gaysia*) and TV creations (*The Family Law*, *Wellmania*). When he turned his gaze to the stage with *Torch The Place*, his first mainstage play, Benjamin brought the same wit, empathy and cultural insight to a story inspired by his own family's experiences with compulsive hoarding. In this personal essay, he traces the roots of that inspiration and how mess, memory and meaning can shape the stories we tell.*



As a kid on the Sunshine Coast, I was incapable of letting physical objects go. If I made a masterpiece out of playdough, my triumph was quickly replaced by panic. *How could I keep this forever?* When I got my school's Aussie of the Month award – a golden badge we got to wear for a month, then

pass onto the next winner – I cried when I had to relinquish it. I anthropomorphised plush animals – my Keroppi doll from Hong Kong; my plush killer whale from Sea World – and slept with them until they took over my bed (well into my teens). Maybe it was a childhood response to the fear of oblivion. Because if something can't be kept or preserved forever, what's the point of existence? Look, I was a pretty intense kid.

Eventually I grew out of it, but then I was growing up with it. Like so many migrant Australians, my parents struggled to let things go too. In my memoir, *The Family Law*, I wrote about living with compulsive hoarding before I knew how to name it. "We were sentimental to the point where it became pathological," I wrote. "We kept everything: every book we ever read, all the tennis trophies and tenpin bowling medals we

won. Things accumulated like plaque, growing out ramshackle from the walls. As we grew, the house contracted. We found ourselves tiptoeing around piles of ancient magazines and shoeboxes of old school projects, and I became too embarrassed to have friends sleep over." In adulthood, I discovered this was small-fry compared to some of my friends' experiences. One friend's parents' hoarding got so bad, the parents began to smell. Another's parents hoarded living animals.

Even if you're not one of the estimated 1.2 million (not a typo) Australians living with compulsive hoarding, you've probably witnessed it. The local house with trolleys and rusted car shells in the yard. All the TV specials, from Oprah to Marie Kondo. (Admission: I really like Marie Kondo.) Shock reality TV horrors like *Hoarders*, *Buried Alive*, *Britain's Biggest Hoarders*, *The Hoarder Next Door*, *Hoarders: Family Secrets* ... you get the idea. There's ghoulish delight in seeing how bad things can get, replaced with a prim satisfaction at seeing epic messes so promptly cleaned up.

But for many hoarders, swift clean-outs are dangerous. Some report emotional distress at similar levels to those who've experienced sexual assault. Suicides happen in the aftermath. Yet at the same time, it's also paramount these people live with hygiene, safety and dignity. It's a diabolical Catch-22.

In order to help, we must understand. In their 2010 book *Stuff: Compulsive Hoarding and the Meaning of Things*, Dr. Gail Steketee and Dr. Randy O. Frost wrote that, until recently, we didn't know what led to compulsive hoarding,

let alone avenues for treatment. This has led to false assumptions taking hold, like the idea hoarders must come from lives of deprivation: a response to a mindset of frugality in a world of abundance. (Not true. There are plenty of rich hoarders.) We assume hoarders are untidy and slovenly. But hoarders have almost medical-level concerns about hygiene and tidiness, though obviously to their own unique criteria. What is true is that the root cause of compulsive hoarding is usually trauma. People who hoard don't have broken minds. They have broken hearts.

There's also another way of looking at compulsive hoarding: that the mind of a compulsive hoarder has its own magnificence. Those who hoard imbue objects with meaning others simply miss. In objects that'd be considered useless to anyone else – mundane items others would regard as trash – hoarders can see a million different uses, myriad reasons why they're special, and have countless stories behind their origin. "Hoarders do appear to think in more complex ways," Steketee and Frost write. "In particular, their minds seem flooded with details about possessions that the rest of us overlook."

Which is why I can't judge. Full admission: I'm still a hoarder too. All writers are. Not of physical objects anymore, but of collected stories, anecdotes and details. Writers obsessively file and archive and stow away notes – *just in case* – which is classic hoarding behaviour, when you think about it. All of us working in a similar pursuit, of finding some meaning in this grand mess that is life.

CREATING THE CHAOS



Jeremy Allen
Set and Costume Designer

I would describe myself as a bit of a minimalist – I’ve always hated clutter, and I’m fairly unsentimental when it comes to objects. So designing the set for a ‘hoarder house’ is a bit of a personal nightmare – but an incredibly exciting challenge to tackle.

Torch The Place is totally, utterly bonkers. It’s a demanding script, particularly for scenic design – I can confidently say I’ve never read a script with such huge needs when it comes to props, and then also have such incredibly specific prop detail. Not only is it a ‘hoarder’ house, but it also has to contain several very specific objects and elements and ‘tricks’, all that need to be revealed in a particular order – and then also create space for these surreal sequences or exterior moments outside of the house – it’s a figurative (and literal) mountain of junk to climb.

Really at its core though, it’s a space that feels cluttered and disorganised and chaotic that can then be stripped back and made tidy. So – we began by looking at ways we could create order amongst the chaos, and then find ways to remove it. Once we landed on the

idea of these movable junk towers, it became a bit of a choreography game for Ngoc and the cast – working out ways to get things moved where we need them, open up space and create stage images for the moments of magic realism, and then leave the space. There’s also an Everest of paperwork done by our amazing Stage Management team to track almost every single prop, even down to the incidental ones – every bit of paper, every scrap.

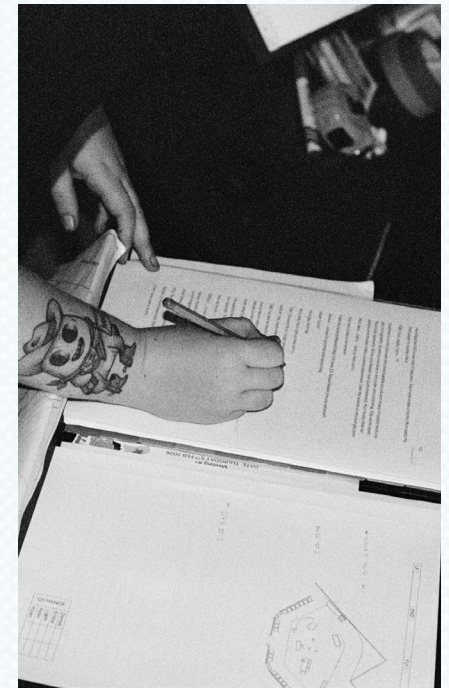
Stylistically, it’s an injection of pure nostalgia – the idea that this house is more than just full of junk, but full of memory – every item should look like it has its own story, a *raison d’être*. There’s a heightened feel to everything too – the colours are brighter, the patterns clash – all these elements help with making the space feel busy and chaotic, but also cohesive. There’s an overall design language, in part inspired by ‘90s cartoons and sitcoms, that I hope gives the show its own kind of visual identity and feel.

— Jeremy





Denise Chan, Hsiao-Ling Tang, Kristie Nguy and Peter Thurnwald



Denise Chan and Peter Thurnwald



The ensemble of *Torch The Place*

Creatives

Ngọc Phan Director



Queensland Theatre Company:

As Co-Director: *Vietgone*; as Director: *Impending Everyone* (QT Junior Youth Ensemble); as Actor: *Vietgone*, *Boy Swallows Universe*, *Toy Symphony* (Play Club), *Good Grief* (The Scene Project). **Other Credits:** As

Director: *Love Stories* (Associate Director); Brisbane Girls Grammar: *She Kills Monsters*. As Actor: La Boite Theatre: *We're All Gonna Die!*, *Away*, *A Streetcar Named Desire*, *The Mathematics of Longing*, *The Village*; The Good Room: *That's What She Said*; Playlab Theatre: *Horizon*; Shock Therapy Productions: *Medea*; The Farm: *Stunt Double*, *Throttle*; Now Look Here: *Splendour*; Anywhere Festival: *Dolores*; La Boite Indie: *Hedonism's Second Album*; Antics Theatre: *Speaking in Tongues*; Melbourne Theatre Company: *Laurinda*; Elbow Room: *What I'm Here For*, *The Motion of Light in Water*, *After All This*; Canute Productions: *Sadako and the Thousand Paper Cranes*. **Film:** *Audrey, And the Ocean Agreed*, *Kidnapped*, *Australia Day*, *Pawno*, *At World's End*, *The Men That Come*, *The Black Balloon*. **Television:** *Black Balloon* (Season 2), *Rock Island Mysteries*, *Tidelands*, *Schapelle*, *Sea Patrol*, *Terra Nova*, *Secrets and Lies*. **Web Series:** *Freudian Slip*. **Positions:** Associate Artist (2014), Queensland Theatre Company; Artist Company (2021–2022), Artist-in-Residence (2016, 2018), La Boite Theatre. **Awards:** Matilda Awards – Best Supporting Actor in a Mainstage Production *Vietgone*; Best Ensemble *Stunt Double*. **Training:** Advanced Diploma of Performing Arts (Acting), Western Australian Academy of Performing Arts (WAAPA).

Jeremy Allen

Set and Costume Designer



Queensland Theatre Company:

Malacañang Made Us. **Other Credits:** As Designer: Sydney Theatre Company: *Purpose*, *The Normal Heart*, *Circle Mirror Transformation*, *4000 Miles*, *Sweat*, *Fences*, *White Pearl* (with National Theatre of Parramatta); State Theatre Company South

Australia: *The Questions*; Griffin Theatre Company:

Orange Thrower; Ensemble Theatre: *Summer of Harold*, *Is There Something Wrong With That Lady*; GWB Entertainment: *Hedwig and the Angry Inch*; Hayes Theatre Co: *The Rise & Disguise of Elizabeth R*; Pinchgut Opera: *Dido and Aeneas*, *Giustino*, *Oronota*; Red Line Productions: *4:48 Psychosis*; Darlinghurst Theatre Company: *Small Mouth Sounds*, *Savages*; Outhouse Theatre Co: *Gloria*, *John*; Sydney Chamber Orchestra: *Fumeblind Oracle*, *The Diary of One Who Disappeared*; Kings Cross Theatre: *If We Got Some More Cocaine I Could Show You How I Love You*; National Theatre of Parramatta: *Flight Paths*; New Theatre: *Stupid Fucking Bird*. As Set Designer: Sydney Theatre Company: *Dear Evan Hansen*, *The Goat or, Who Is Sylvia* (with State Theatre Company South Australia); Griffin Theatre Company: *The Lewis Trilogy*; Hayes Theatre Co: *A Little Night Music*, *Merrily We Roll Along*; Pinchgut Opera: *The Loves of Apollo and Dafne*; Red Line Productions: *Cleansed*, *Angels in America*; Kings Cross Theatre: *Ironbound*. **Training:** Bachelor of Fine Arts (Design), National Institute of Dramatic Art (NIDA); Bachelor of Architectural Studies, University of South Australia.

Briana Clark

Lighting Designer



Queensland Theatre Company:

As Associate Lighting Designer: *Malacañang Made Us*; Ms Lighting Designer: The Reaction Theory, *Scenes From A Yellow Peril*, *Door 3*. **Other Credits:** As Lighting Designer: QPAC with The Reaction Theory: *Scenes*

From A Yellow Peril, QPAC with Vulcana Circus: *Circus In A Teacup*; BEMAC: *The Last Princess of Lebanon*, *CRIOLLO*; Metro Arts: *BAHALA/O*; The Farm: *BREAK*. As Associate Lighting Designer: The Farm with Chloe Ogilvie: *Stunt Double*. As Co-Production Manager: *BAHALA/O*; As Production Manager: BEMAC: *The Last Princess of Lebanon*. As Stage Manager: Melt Festival: River Pride Parade. As Assistant Stage Manager: La Boite Theatre: *Congratulations*, *Get Rich!* Brisbane Festival: *Love Stories*, *Hide the Dog*; Rising Festival: *8/8/8: REST*; The Farm: *Stunt Double*. **Training:** Bachelor of Fine Arts graduated with distinction (Technical Production), Queensland University of Technology. **Awards:** Matilda Award - Best Independent Production *Scenes From A Yellow Peril*; nominated for Matilda Award - Best Lighting Design *Scenes From A Yellow Peril*.

Wil Hughes

Composer and Sound Designer



Queensland Theatre Company:

Dear Son, *Dear Brother*, *37*, *Rice*, *The Scene Project*. **Other Credits:** *Bodysnatchers/DOOR 3*; *Superheroes*; La Boite Theatre: *Yoga Play*, *Closer*, *IRL*, *Capricorn*, *Tiddas*, *Single Asian Female*, *The Dead Devils of*

Cockle Creek, *The Village*, *A Midsummer Night's Dream*, *The Wind in the Willows*; Opera Queensland: *Straight from the Strait*; Queensland Performing Arts Centre: *Is That You Ruthie?*, *Breaking the Castle*; Belvoir St Theatre/State Theatre Company South Australia: *Blue*; Playlab Theatre: *Face to Face*; Metro Arts: *The Theory of Everything*, *Dust Covered Butterfly*; Ballet Theatre Queensland: *Snow White*, *Alice in Wonderland*, *Cinderella*; Australasian Dance Collective: *Lucie in the Sky*, *Arc*, *Still Life*; Queensland Ballet: *Curious Beings*, *Newborn Giants*, *My First Ballet: Cinderella*, *Mind Your Head*, *Perfect Strangers*, *Dangerous Liaisons*, *From Within*, *Sonder*, *B-Sides*; Brisbane Writers Festival: *Carpentaria*; Monsters Appear! Wonderland Festival: *Elizabeth I*; That Production Company: *Every Brilliant Thing*, *Kill Climate Deniers*, *Yielding*; JUTE Theatre: *O*, *Ophelia*, *Higher Faster Louder*, *I Is Maggie*; The Danger Ensemble: *Day After Terrible Day*, *We Will Not Kiss/Touch/Frighten You in the Dark*, *Caligula*; Anywhere Theatre Festival: *Sweet Meniscus*. **Film:** *Bird Drone* (ScreenWest), *Run Club* (Laughlines/Screen Australia), *Made It With My Hands*, *Still Life* (ADC/Kiosk), *Made by Me*, *She Said Fuck Off*, *Luisa*, *Broken: A Sockumentary*, *Theo* and *Celeste*. **Television:** *The Feed* (SBS). **Awards:** Best Music/Original Score – Australian Screen Music Awards; FABA Films Festival; Fleurieu Film Festival; California Independent Film Festival; Ceylon International Film Festival; White Rose International Film Festival; Festival du Film Marveilleux. **Positions:** Member, Australian Guild of Screen Composers; Member, Australian Theatre Composers Guild.

Emily Burton

Assistant Director



Queensland Theatre Company:

Othello, *Storm Boy* (with MTC), *The Wider Earth* (with Dead Puppets Society), *The Seagull*, *Oedipus Doesn't Live Here Anymore*, *Riley Valentine*, *The Fledglings*, *A Tribute of Sorts*.

Other Credits:

La Boite Theatre: *An Ideal Husband*, *Away*, *Naked & Screaming*, *Single Asian Female*, *A Midsummer Night's Dream*; Belvoir St Theatre: *Single Asian Female*; Melbourne Theatre Company: *Storm Boy*; Sydney Comedy Festival, World Theatre Festival, Metro Arts, Monster's Appear, Imaginary Theatre, Hive Theatre, Grin & Tonic Theatre. **Television:** *Two Years Later*, *Monarch* (Season 2), *Good Cop Bad Cop*, *House of Bond*, *The Void*. **Training:** Bachelor of Theatre Arts (Acting), USQ. **Positions:** Artist Company, La Boite Theatre (2022). **Awards:** Matilda Award – Best Actress in a Lead Role *Naked & Screaming*, *A Tribute of Sorts*; Playlab Incubator Playwriting Program; Shortlist, Queensland Premier's Drama Award 2020-2021.

Gabrielle Rogers

Voice Coach



Queensland Theatre Company:

A Few Good Men, *Pride & Prejudice*, *Cost of Living*, *SUPERHEROES* (presented by Bodysnatchers), *Medea*, *Gaslight*, *Vietgone*, *don't ask what the bird look like*, *Tiny Beautiful Things*, *Drizzle Boy*,

Rice. **Other Credits:** Opera Australia: *My Fair Lady*. **Film:** *Eden*, *Thirteen Lives*, *Reminiscence*, *The Lost Flowers of Alice Hart*, *The Nightingale*, *Ticket to Paradise*, *Love and Monsters*, *Godzilla vs Kong*, *Extraction 2*. **Positions:** Member, Performing Arts Medical Association; Member, Australian Society for Performing Arts Healthcare; Member, Voice and Speech Teachers Association; Member, Media, Entertainment & Arts Alliance (MEAA); Practitioner, Feldenkrais Method; Founder, Andrew Jack Foundation.

Mark Wong

Voice, Text & Accent Coach



Queensland Theatre Company:

Debut. **Other Credits:** Melbourne Theatre Company: *Never Have I Ever, English, Laurinda*; Malthouse Theatre: *Troy, K-Box*; VCA Theatre: *Watch on the Rhine, Attempts on Her Life, Dance Nation*;

Union House Theatre: *Nora: A Doll's House*; Antipodes Theatre Company: *Passing Strange*; Heidelberg Theatre Company: *One Man, Two Guvnors*; StageArt: *The Color Purple, Titanic the Musical*; Ballarat Lyric Theatre: *The Phantom of the Opera*; Pursued by Bear: *High Fidelity, Next to Normal*. **Training:** Master of Arts (Voice Studies), The Royal Central School of Speech and Drama, University of London (UK). **Positions:** Associate Lecturer in Drama (Voice Specialist), VCA Theatre, Faculty of Fine Arts and Music, University of Melbourne; Voice Tutor, Haque Centre of Acting and Creativity (Singapore).

NJ Price

Fight and Intimacy Coordinator



Queensland Theatre Company:

Malacañang Made Us, Superheroes (Presented by Bodysnatchers), *Medea, Vietgone, The Appleton Ladies' Potato Race, As You Like It, Drizzle Boy, The Almighty Sometimes, The Sunshine Club,*

Bernhardt/Hamlet, L'Appartement, Death of a Salesman, The Longest Minute, Twelfth Night, Hedda, An Octoroon, Constellations, Happy Days, Ladies in Black, Oedipus Doesn't Live Here Anymore, Australia Day, The Mountain Top, The Effect, The Seagull, Black Diggers, Gasp!, I Want To Know What Love Is, Mother Courage and Her Children, The Pitch, End of The Rainbow, Venus in Fur, Fat Pig, Kelly, Head Full of Love, Seeding Bed, Pygmalion, The Removalists, No Man's Land, Cat On A Hot Tin Roof, Man Equals Man, Water Falling Down, Waiting For Godot, Eating Ice Cream With Your Eyes Closed, Thom Pain, The Female of the Species, That Face, The Little Dog Laughed, The Orphanage Project. **Other Credits:** Sydney Theatre Company: *Cost of Living, The Visitors* (with Moogahlin); La Boite Theatre: *Congratulations,*

Get Rich!, We're All Gonna Die! (with Dead Puppets Society), *Macbeth, Single Asian Female, Naked and Screaming, The Dead Devils of Cockle Creek*; Various credits: Queensland Theatre's Youth Ensemble/The Scene Project, deBase, Opera Queensland, Harvest Rain, Backbone Youth, 4MBS, Grin & Tonic, Blacklight, Vena Cava, Ignations, Griffith Conservatorium, Starlight, The Good Room, That Theatre, Pretend Productions, University of Queensland, University of Southern Queensland, Queensland University of Technology, Aboriginal Centre for Performing Arts, Brisbane Grammar, Citipointe Christian College, Savoyards, Woodward Productions, Dragspeare, Cut & Run Productions, QUT Musical Society, JMC Academy, Assembly of Elephants, Emmanuel College, Brisbane Festival, Queensland Academies of Creative Industries, Hit Productions, Playlab Theatre. **Films:** *The Edge, The Last Meal, By The Horns, Slice of Life*. **Training:** Coleg Powys, Wales; Mountview Academy of Theatre Arts, London. **Positions:** Accredited Teacher: British Academy of Dramatic Combat; Fight Director: Society of Australian Fight Directors; Teacher: Indelability Arts. **Awards:** British Academy of Dramatic Combat — Advanced with Recommendation; British Academy of Fencing — 5-Star Foile, 4-Star Sabre; National All Styles Martial Arts Tournament (2018) — Australian Champion, Women's Advanced, Australian Champion, Veterans Division.

Jacinta Way

Stage Manager



Queensland Theatre Company:

Malacañang Made Us, Round The Twist The Musical. **Other Credits:** As Stage Manager: Brisbane Festival: *Salamander, Love Stories* (with Queensland Performing Arts Centre); Stateside Program and Tim

Overton: *Dead Man's Cell Phone*; La Boite Theatre: *IRL, We're All Gonna Die!*; Dark Mofo: *Blue Rose Ball, Winter Feast*; State Theatre Company South Australia: *Prima Facie, Decameron 2.0*; Tim Overton: *In the Dark*; Sam Hall: *Womb*; Windmill Theatre Company: *Creation, Grug and the Rainbow*; Megafun: *Groundswell*; Adelaide Festival: *Racecards*; Slingsby Theatre Company: *Emil and the Detectives*; Patch Theatre: *Zoom, Me and My Shadow, I Wish, Sea of Light, Cranky Bear*; National Christmas Pageant: *Christmas Pageant, Caravan Sounds*; Pop-up Events; Unsound: *Unsound Festival Panel*; Ian Westrip Productions: *The Sound of Music, The Mikado*. As Casual Crew: *DreamBig*. As Technical Designer and Production Manager: Wickedly Good Productions: *After All This*. As Project Manager: Megafun: *Groundswell*. As Secondment and Assistant Stage Manager: Dragone: *House of Dancing Water*. As Secondment: Sydney Festival; Adelaide Festival. As Floor and Event Manager: Great Big Events: Rugby World Cup. **Training:** Bachelor of Performing Arts, Western Australian Academy of Performing Arts (WAAPA).

Tia-Hanee Cleary

Assistant Stage Manager



Queensland Theatre Company:

Malacañang Made Us, Back to Bilo, Pride and Prejudice, Drizzle Boy (Regional Tour), *Medea, Tiny Beautiful Things, As You Like It, The Almighty Sometimes*. **Other Credits:** As Deputy Head of Props: Opera Australia: *The*

Phantom of the Opera (2022–2023). As Props Assistant: GWB Entertainment: *An American in Paris* (Brisbane). As Assistant Stage Manager: Opera Queensland: *Songs of Love and War, The Marriage of Figaro, Opera Under the Stars, Don Giovanni, A Flowering Tree, Peter Grimes*; Troop Production: *The Lonesome West*. As Lighting Operator: Brisbane Powerhouse: *A Girl's Guide to World War, All Fired Up, Diary of a Madman*. As Visual Graphic and Presentation Designer: Matilda Awards (2018–2019). **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).



Wil Hughes

Cast

Denise Chan

Teresa



Queensland Theatre Company: Debut. **Other Credits:** Slanted Theatre: *Three Fat Virgins Unassembled*; Sydney Youth Musical Theatre: *Rock of Ages*. As Writer: Slanted Theatre / National Theatre of Parramatta: *Kopi-Diem*; KXT on Broadway:

Kopi-Diem (Development). **Film:** *Relentless, Life After Fighting, Thin White Material, Ugly Baby, Joe Blow Says Hello*. **Television:** *Playing Gracie Darling*.

Training: The Actors Pulse. **Positions:** Co-Founder & Creative Producer (2025–present), HearHERoar.

Awards: Los Angeles Underground Film Forum – Best Thriller *Help*; Shopfront Short Stuff Film Competition – Best Solo/Ensemble Performance *What Community Means To Me*.

Kristie Nguy

Natalie



Queensland Theatre Company: *Vietgone*. **Other Credits:** Melbourne Theatre Company: *The Robot Dog*; Australian Tour: *Paw Patrol Live! Race to the Rescue*; *Midnight the Cinderella Musical*. **Film:** *Spiral*. **Television:** *Miss Sultanh, Scrublands*.

Training: Bachelor of Fine Arts (Acting), Victorian College of the Arts (VCA); Showfit (Dir. Scott Johnson and Matthew Frank). **Awards:** Ron Freedman Memorial Award; Semi-finalist, AOC Initiative (founded by Tarik Frimpong).

Logan So

Toby



Queensland Theatre Company: Debut. **Other Credits:** Queensland Conservatorium, Griffith University: *Vernon God Little, Tartuffe, Common Ground, A Midsummer Night's Dream, The Cherry Orchard, Grimm's Tales*; Hong Kong Players:

Sleeping Beauty, The Panto; Tai Kwun Contemporary: *These Associations*. **Film:** *Mooncake, Chlorine, Dear Moon, Erzi*. **Training:** Bachelor of Acting, Queensland Conservatorium, Griffith University.

Hsiao-Ling Tang

Mum



Queensland Theatre Company: *Rice*; *Nearer the Gods*. **Other Credits:** La Boite Theatre: *An Ideal Husband, We're All Gonna Die, Single Asian Female, Lysa and the Freeborn Dames*; Belloo Creative: *Boy, Lost*; Belvoir St Theatre: *Single Asian Female*;

Lotus Playwriting and Developments; Playlab: *The Sublime Audiobook Play, Squint Witch*; Seymour Centre: *Shattered Jade*. **Television:** *Sea Patrol, H2O: Just Add Water*; Voice work for *Bluey*. **Film:** *Postcard Bandit, San Andreas, Returning Lily*. **Training:** Bachelor of Arts (Drama – Acting), Queensland University of Technology (QUT).

Peter Thurnwald

Paul

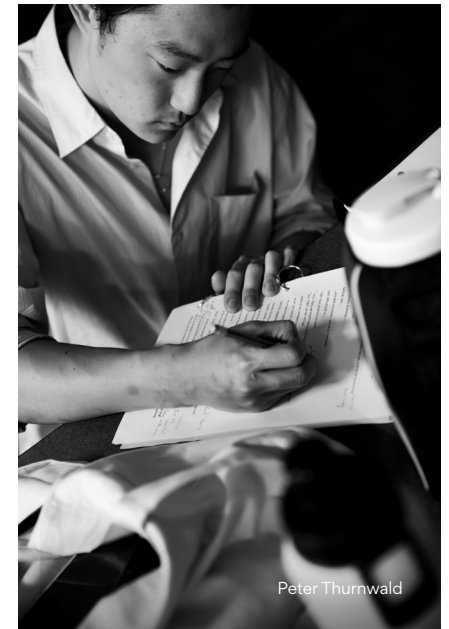


Queensland Theatre Company: Debut. **Television:** *XO, Kitty* (Netflix), *Players* (Paramount+), *Young Rock* (NBC), *Bump* (Stan). **Film:** *Dash, Dunny Derby: The Legend of Derek Dallas & The Underbogs, Scattered, Subversion, Dusk, Spa Weekend*.

Training: Bachelor of Fine Arts (Acting), Western Australian Academy of Performing Arts (WAAPA), 2019.



Hsiao-Ling Tang and Logan So



Peter Thurnwald



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Ngoc Phan and the cast of *Torch The Place*

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