

MELBOURNE THEATRE COMPANY
— EDUCATION PACK PART A —

AN MTC NEXTSTAGE ORIGINAL

TORCH THE PLACE

by BENJAMIN LAW



8 FEB — 21 MAR

ARTS CENTRE MELBOURNE, FAIRFAX STUDIO

MTC MELBOURNE
THEATRE
COMPANY

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Activity



Discuss



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Video

— MELBOURNE THEATRE COMPANY —



Photos by Tim Grey

MTC is Melbourne’s home of live storytelling, producing an annual mainstage season of up to 12 plays, an annual Education production and diverse learning program, play readings, and more. MTC is one of the major performing arts companies in Australia, and one of the largest theatre companies in the English-speaking world. Founded in 1953, MTC is also the oldest professional theatre company in Australia, and currently exists as a semi-autonomous department of the University of Melbourne.

As Australia changed, MTC has changed with it. We like to think that we have frequently been at the forefront of Australian culture, introducing new ideas and new ways of looking at our lives, our society and the world; helping to explain a swiftly evolving landscape as we moved through it. Today, with Southbank Theatre as our performance home and our headquarters in Sturt Street, Southbank, MTC strives to present Melbourne audiences with the best drama from Australia and overseas to the highest standards.

Our Vision: To enrich lives with understanding and empathy through the storytelling power of the finest theatre imaginable.

Our Artistic Purpose: To produce classic and contemporary Australian and international theatre with style, passion and excellence in order to entertain, challenge and enrich audiences.

Brett Sheehy AO
Artistic Director & CEO

Virginia Lovett
Executive Director & Co-CEO

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne’s First Peoples, to their ancestors and Elders, and to our shared future.

— PREPARING TO SEE — TORCH THE PLACE —

Part A of this Education Pack is designed to help you prepare to see the MTC production as a part of VCE Theatre Studies Unit 3, Outcome 3. This is a pre-show pack with information about context, setting, characters and the creative team. This resource will help you to get the most out of your visit to the theatre, priming you to see beyond the performance and consider the connections to your Theatre Studies curriculum. Once you've seen the production, download Part B of the Education Pack for further insights to the production roles, theatre styles, and elements of theatre composition.

VCE THEATRE STUDIES UNIT 3 AREA OF STUDY 3 OUTCOME 3

In this area of study students analyse and evaluate an interpretation of a script in a production from the prescribed VCE Theatre Studies Unit 3 Playlist. Students analyse and evaluate the relationship between the written script and its interpretation on stage. In doing so, students study ways the interpretation on stage draws on and interprets the contexts in the script. This includes the decisions that have been made when interpreting the script, for example decisions about acting, direction and design and the use of theatre technologies and elements of theatre composition.

On completion of this unit the student should be able to analyse and evaluate the creative and imaginative interpretation of a written script in production to an audience. To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

KEY KNOWLEDGE

- ways to analyse and evaluate a theatre production
- the contexts of the written script and how they have been interpreted in the production
- theatre styles in the written script and in the play in performance
- evidence of decisions taken by a creative team of theatre practitioners to interpret the written script for performance
- production roles and their application in developing the written script for performance
- theatre technologies and their use in the production
- elements of theatre composition and their use in the production
- terminology and expressions used to describe, analyse and evaluate a theatre production.

KEY SKILLS

- analyse and evaluate ways in which the contexts of a written script were interpreted creatively and imaginatively in performance to an audience
- analyse and evaluate the application of production roles to develop the written script for performance
- analyse and evaluate the use of theatre technologies in the production
- analyse and evaluate the use of elements of theatre composition in the production
- use appropriate theatre terminology and expressions.

— ABOUT THE PLAY —

Teresa's mum finds it impossible to let anything go – from grudges to household objects. She thinks of her home as a museum full of irreplaceable treasures. But she's not really a curator – she's a hoarder – and her house is enough to give Marie Kondo heart palpitations. When her kids return home to celebrate her 60th birthday, she's over the moon to have the family back together. This isn't a reunion. It's an intervention.

Read the following reflections from the cast and creative team about the play:



Benjamin Law (Playwright)

'*Torch the Place* is a play about three adult siblings; it's a homecoming play. They've come home ostensibly to celebrate their Mum's 60th birthday – at least that's what she believes – but it's not a pure celebration. It's also an intervention, because Mum is a compulsive hoarder. The house is now out of control, and the three kids are going to clean it up – and she doesn't know! It's a play about compulsive hoarding and I guess that braids together three big conversations that Australia's having now: capitalism gone wrong; real estate; and mental illness. So, obviously, I had to write a comedy about it.'



Michelle Lim Davidson (Natalie)

'*Torch the Place* is about many things: Motherhood. Parenting. Family. Migration. Trauma. Grief. Love. Consumption. Connection. Social disconnection. Change. Loneliness. Resilience. Hope.'



Charles Wu (Toby)

'This play reminds us that it is important to listen to your parents, and that problems need time, space and understanding to solve. The former is a timeless reminder, and the latter is especially prescient with two of the bigger challenges we face today arguably being climate change and socio-political partisanship. ... It all starts with listening.'



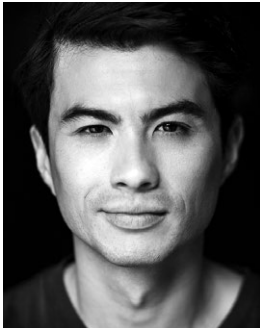
Your thoughts

After you've read the play, discuss what you think this play is about. What are the big ideas? What themes can you identify? What do you think the playwright is trying to say in the play? Do these quotes from the cast and creative team align with your thoughts on the play?



Diana Lin and Michelle Lim Davidson in rehearsal

— CAST & CREATIVES —



Max Brown
Paul



Fiona Choi
Teresa



Michelle Lim Davidson
Natalie



Diana Lin
Mum



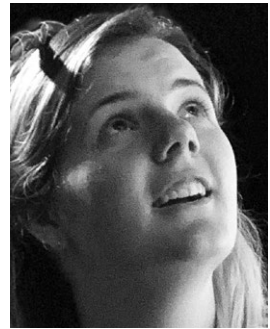
Charles Wu
Toby



Dean Bryant
Director



Margot Morales Tanjutco
Associate Director



Isabel Hudson
Set Designer



Kat Chan
Costume Designer



Amelia Lever-Davidson
Lighting Designer



Clemence Williams
Composer & Sound
Designer



Meet the cast

Watch a video with the cast on youtube.com/melbtheatreco to see which objects they couldn't live without.

— SETTING —

In his notes, Benjamin Law describes the setting for *Torch the Place* as:

A former family display home and yard in suburban coastal Queensland (the aggressively suburban, non-flashy, non-seaside part) that's fallen into disrepair. The action takes place in a week of Queensland summer sometime in the mid-2010s.

Occasionally the home becomes other locations – sometimes real, sometimes imaginary, sometimes in between. Interiors include: living room, hallway, toilet, kitchen and laundry; exteriors include the front yard and gate.



Mood board

Thinking about the locations depicted in the play, create a mood board that evokes what this world might look like on stage. Look for images that evoke the 2010s, but also things that Mum kept from previous decades.



Script annotations

Read the script and mark every mention of the setting, including references to sunlight, props, furniture, mould, etc. Note whether they are real or imagined.



— CHARACTERS —

Torch the Place is written for a cast of five actors, with two actors doubling in a flashback scene. Teresa, Natalie and Toby are siblings, and Paul is Teresa's husband.

Mum – 59, Cantonese Chinese-Australian, and on the cusp of her 60th birthday.
Finds it impossible to let anything go, from household objects to arguments.

Teresa – Late 30s, the eldest and the responsible one. And she won't let you forget it, either. Bit of a martyr. She's named Teresa for a reason.

Natalie – Early 30s, the middle and famous. Part-time model, full-time influencer.
Thinks money can solve everything. Always absent. Favourite child, obviously.

Toby – Mid 20s, the youngest, an intellectual, and most self-righteous. And to top it all off, has returned from his first year of uni as a know-it-all socialist.

Paul – Late 30s, Teresa's husband, Vietnamese-Australian.
A super-fit, energetic builder who loves a challenge. He knows a lot about real estate.

MINOR CHARACTERS

Dad – played by the same actor as Paul.

Nurse – played by the same actor as Toby.

In his notes, Benjamin Law offers the following note about the performers:

Cast: Yes, this is bleak, but it's also a comedy. Encourage performers to milk the irony, idiocy and bitter humour from the horror.



Discuss characterisation

Discuss what Benjamin Law's note above means in terms of theatre styles.



Status and motivation

Discuss the status, motivation, traits and objectives of the characters in the play and predict how these aspects will be represented in performance. Discuss how contextual information might influence an actor's interpretation.



Acting skills

Choose two contrasting character and make predictions about how the actor/s will use their voice, facial expression, movement, gesture, stillness and silence to inhabit those characters.

— CONTEXT —

Two key topics explored in the play are hoarding disorder and the migrant experience, and their interrelationship.

HOARDING DISORDER

‘Hoarding’ is a word that has become synonymous with reality television. *Hoarders*, the TV show, took off in America in the same way *American Idol* did, with audiences quickly becoming fascinated by this complex disorder that seemingly buried its sufferers alive. But such shows can ignore the seriousness behind the attention-grabbing headlines. People can die from hoarding disorder in the same way they die from afflictions such as depression. It’s a clinical mental illness, closely associated with Obsessive Compulsive Disorder and Attention Deficit Disorder.

Researchers at the University of Bath assert that physical objects can become extensions of vivid memories for people with hoarding disorder. Lead researcher Dr Nick Stewart explains: ‘We can all relate to the experience of being flooded with positive memories when we hold valued possessions in our hands. However, our findings suggest that it’s the way in which we respond to these object-related memories that dictates whether we hold onto an object or let it go. The typical population appears to be able to set aside these memories, presumably to ease the task of discarding the objects, and so manage to avoid the accumulation of clutter. The hoarding participants enjoyed the positive memories but reported that they got in the way of their attempts to discard objects.’



Michelle Lim Davidson (Natalie)

‘Hoarding disorder is often misunderstood. The play gives a glimpse into what life is for someone with hoarding disorder and explores the complexity and consequences if it is left untreated. ... Possessions can remind you of your past, but what if you find it difficult to separate your memories from the object and even the thought of discarding an object makes you feel highly anxious? While treatment can be helpful to many with hoarding disorder there is no definitive cure.’



Hoarding disorder becomes a disease when the objects being saved cause harm to the sufferer or those around them. Research from the American Academy of Sleep Medicine indicates that people with hoarding disorder often experience disordered sleep, which in turn exacerbates their hoarding. Pamela Thacher, author and assistant professor of psychology at St. Lawrence University in Canton, New York, says: ‘Hoarders typically have problems with decision making and executive function ... if hoarders have cluttered/unusable bedrooms (and less comfortable, functional beds), any existing risk for cognitive dysfunction, depression and stress may increase as sleep quality worsens.’



Benjamin Law (Playwright)

‘The root cause of compulsive hoarding is usually trauma. People who hoard don’t have broken minds, per se. They have broken hearts.’

Cognitive Behavioural Therapy (CBT) is widely considered the most effective method of treatment for hoarding disorder. Past memories, cumulating in a physical mass, regularly deprive hoarding disorder patients of their ability to create new memories. Through CBT, patients develop strategies with psychologists to acknowledge that their pasts are stealing from their futures and in order to make room for new memories, they must de-clutter their lives.

Adapted from the article *Letting Go* by Sarah Corridon (2020) on mtc.com.au



Amelia Lever-Davidson (Lighting Designer)

'*Torch the Place* addresses ways in which we can deal with and address trauma. Mum suffers from a hoarding disorder as a result of a traumatic experience, and the play centres on her three children returning home to help "fix" the problem. The play deals specifically with hoarding as a disorder, but also suggests ways in which we can best address mental illness, supporting we address the issue with empathy, understanding and most of all, patience.'



Benjamin Law (Playwright)

'There's also another way of looking at compulsive hoarding: that the mind of a compulsive hoarder has its own particular 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.'



Charles Wu, Diana Lin, Michelle Lim Davidson and Fiona Choi in rehearsal.

CHINESE IMMIGRATION TO AUSTRALIA

Director Dean Bryant says *Torch the Place* is primarily about the importance of being heard, especially by those you love and rely on, adding that this is amplified by the migrant experience. 'Just as you need to be heard more, there are less people who can understand you,' says Bryant. 'Objects become talismans to show that the journey was worth it, that you've succeeded by upending your life and moving to a new country.' Cast members Max Brown and Michelle Lim Davidson also emphasises the impact of the migrant experience in the play:



Max Brown (Paul)

'At its heart, *Torch the Place* is about grief and the ways we all try to grapple with it. On another level, it's also about the Asian Australian migrant experience.'

Significant Chinese immigration to Australia began in the 1850s as part of the Australian gold rushes, but the number of Chinese in Australia dwindled following the passing of anti-Chinese immigration laws, culminating in the federal White Australia Policy effective from 1901 to 1973, which effectively barred Chinese immigration. Malaysian and Singaporean Chinese came in the 1950s and 1960s under the Colombo Plan, and Indochinese refugees were welcomed during the 1970s. Tens of thousands of Chinese students were granted residency following the Beijing massacre at Tiananmen Square in June 1989. The end of the White Australia Policy and China's 'reform and opening' from the 1980s have led to a continuing surge of skilled and family migration from China. Based on Mum's age in *Torch the Place* and other references in the script, we can reasonably assume she migrated to Australia in the 1970s.



Michelle Lim Davidson (Natalie)

'At the heart of this show is a family trying to deal with a problem bigger than themselves. The trauma the family has survived begins to be revealed. We see the struggles of a family migrating to Australia and creating a new life. What the human heart can tolerate under great loss. And yet despite all of this, the show is a wonderful comedy: a dark, funny, sometimes disturbing piece.'

Source: *Australian Centre on China in the World* (Accessed 2020), *Chinese Immigration to Australia and Chinese Australians* on aus.thechinastory.org



Michelle Lim Davidson and Fiona Choi in rehearsal

— THE SCRIPT —

‘A little bit deranged’ is how Benjamin Law describes his style of writing in *Torch the Place*. ‘It’s trying to find the humour within the horror,’ he says, ‘and I guess that’s one of my MOs with writing generally. I’m drawn to serious stories and serious subject matter, but you always have to find the absurd in it too.’ Law used to work in academia – he describes himself as ‘a bit of a nerd’ – and says he constant wrestles with the thesis of what he’s writing about. ‘What is the meaning beyond the plot? What is it we’re actually trying to say? Without being didactic or prescriptive, what do we want to leave the audience feeling and talking about in the foyer? That’s something that I think about a lot.’ Law also offers the following note on movement and design in his script:

Movement & Design: This is a physical play. There should barely be any time for the characters – except Mum – to physically rest. In most scenes, there is always something to be done: constructing boxes with masking tape, moving boxes, stacking boxes and sorting contents. Characters should nearly always be handling something. As they play continues, the cast must become conspicuously filthier. This will not be a clean process.

Law says this note highlights that this is not a sedentary play for the actors to be performing in. ‘In terms of how I’ve written it into the script itself,’ he says, ‘if you look at the play, it’s a bit of a hot mess: they’re overlapping each other; people are talking across each other.’



Benjamin Law (Playwright)

‘A lot of what I write is action. In fact, there’s one scene where there are minutes that just pass by without dialogue – it’s simply the character moving on stage – and that’s how real life works as well. ... Sometimes so much more can be said without saying anything: people get passive aggressive; people get silent; and they express themselves through motion instead.’

Law thinks it’s important for playwrights to look for opportunities where actors can communicate beyond dialogue, because silence can often say more. ‘I can tend to overwrite dialogue,’ says Law, ‘so I’m always looking for opportunities for actors to be saying something with their bodies instead.’

EPIGRAPHS

In literature, an epigraph is a short quotation at the beginning of a text or section of a text to suggest the theme of what’s to come. Benjamin Law has included two epigraphs ahead of *Torch the Place*: a quote from Randy O. Frost and Gail Stakete’s book *Stuff: Compulsive Hoarding and the Meaning of Things*, and a quote from Confucius.



Benjamin Law (Playwright)

‘I thought these quotes from seemingly very different sources both had something very specific to say about the play. I think epigraphs are really helpful, because even though they’re not being performed, they distil in the playwright’s mind what we’re trying to do in this play.’

Law suggests Frost and Stakete’s book was one of the first and only modern proper examinations about what compulsive hoarding disorder actually is. ‘It dispels so many myths that we’ve built up through popular culture about what this condition is and where it comes from,’ says Law, ‘and they talk about it as being the disorder of the decade – if not the century – because it’s this conspiracy of factors of poor mental health, with an abundance of stuff in the world, and that’s really what we’re looking at in this play: the collision of those two forces.’ Law also wanted to include a quote from Confucius because it’s one his mother had around their house: Everything has beauty, but not everyone sees it. ‘I wanted to keep that close to my heart,’ says Law, ‘because in all of the horror, the more that you understand about compulsive hoarding, the more you realise that as much as it’s a disorder, it’s also in some ways a beautiful mind that sees the world in ways that other people simply do not. And in those lenses is a form of beauty.’



Charles Wu and Max Brown
in rehearsal



Epigraph predictions

Read the epigraphs at the start of *Torch the Place* and make a mind map of everything they spark for you. Make predictions about the play's tone, style and how you'll feel as an audience member during and after the show.

— THEATRE STYLES —

Benjamin Law's script for *Torch the Place* lends itself to a mostly naturalistic theatre style, similar to a sitcom or dramedy on television, however a director could choose to apply an eclectic range of theatre styles to an interpretation of the play. Director Dean Bryant and costume designer Kat Chan describe the theatre style of the MTC production as 'heightened naturalism':



Dean Bryant (Director)

'I would say it's heightened naturalism. We are playing real people, with a sense of the heightened comedy that is a trademark of Benjamin Law writing.'



Kat Chan (Costume Designer)

'I would describe the world of the play and the design, as heightened naturalism - the design reflects this by how deliberately the costumes tells you each character's distinct occupation, tastes and personalities via what they're wearing.'

NATURALISTIC THEATRE

Naturalistic theatre was a movement in the late 19th Century that aimed to present accurate depictions of ordinary people on stage in realistic settings. Konstantin Stanislavski developed a 'system' for actors to create realistic performances (including techniques such as given circumstances, objectives and emotional memory). Naturalistic theatre makes use of the fourth wall, inviting the audience to observe the action unfold on stage.

HEIGHTENED NATURALISM

In the heightened naturalism theatre style Bryant and Chan refer to, actors may also employ techniques like given circumstances and objectives to portray believable characters, but their characterisation may be slightly larger than life. In this comedy, performances may at times be manipulated for comedic effect, rather than to accurately depict realistic behaviour, but the audience is drawn in through pathos, empathy and relatability.



Dean Bryant (Director)

'It's mostly fourth-wall until the scene where the audience member gets involved, and then it clearly reminds the audience we are all people in a room together. It's always exciting to remind an audience that theatre is live, that it is a group of people a metre away making this story happen for you. That you have been part of it the whole time, your laughter changes the show.'

This production also makes use of several Epic Theatre conventions, such as breaking the fourth wall, multi-rolling, and episodic scenes in its storytelling.

EPIC THEATRE

Epic Theatre is a theatre style created by Bertolt Brecht in early 1900s Germany. His work had a strong political voice, as Brecht served as a medical orderly during the First World War and fled Germany when the Nazis came to power in 1933. His most acclaimed work is *Mother Courage and Her Children*, often regarded as one of the finest anti-war plays. Brecht sought to distance or 'alienate' his audience from emotionally investing in the characters so they could think critically about the message in his drama. To do this, he used conventions such as breaking the fourth wall, narration, direct address, placards, multi-rolling (an actor playing more than one character), minimal set/costumes/props, montage, and episodic scenes.



Make predictions

Make predictions about what conventions you might see on stage in this production. Your predictions should be informed by what you know about the theatre styles, script, setting and characters.

Sources: BBC (2019) *Epic theatre and Brecht and Naturalism and Stanislavski* on bbc.com; VCAA (2018) VCE Theatre Studies Study Design 2019–2023 on vcaa.vic.edu.au.



— DEVELOPMENT —

Most productions at MTC are given 4 weeks to rehearse, then 1 week for technical and dress rehearsals before performances commence. As *Torch the Place* is a new work, the team had an extra week for rehearsal: 5 weeks in total. During rehearsals in the Development stage of the Theatre Production Process, we spoke to members of the creative team about how their work:



Clemence Williams (Composer & Sound Designer)

‘For me, *Torch The Place* is about that moment in everyone’s life where they swap positions in the parent/child relationship, where they have to learn to accept and love their parents at their most vulnerable. This switch comes at different moments for each child and therein lies the tension. This, at times, is represented through discordant notes played by the broken piano, as well as the juxtaposition of classical pieces with contemporary drum loops.’



Sound design predictions

Read the script and identify moments where you think the ‘broken piano’ sounds Williams refers to might occur. Choose a transition moment between two scenes and make predictions about the sound design, based on Williams’ comments, for this moment.



Kat Chan (Costume Designer)

‘Sometimes there are design considerations that aren’t text based, for example, the *Torch the Place* set is a busy moving feast for the eye so I’ve kept the costumes pattern-free, using solid block colours so the actors can stand out more against the background of mountains of stuff.’



Costume design predictions

Choose a character from the play and design your own costume for them, keeping in mind Chan’s comments above. Read through the script looking for clues about what they wear, what accessories they carry or wear, how they style their hair. If your chosen character doubles as a minor character, think about how they’ll quickly change costume.



Isabel Hudson (Set Designer)

‘One of the initial staging tools that director (Dean Bryant) and I spoke about was the revolve. In the design the revolve functions as a way to move the story from momentum and sometimes acts as a way to represent time passing. It also provides momentum and movement showing us different perspectives of the set, and allows us to move with the actors, like a camera, as they move from room to room in the “house”.’



Dean Bryant (Director)

‘There are so many challenges in this play. New work is always incredibly difficult, as there's no set thing of what it is, everything is up for grabs. And the subject matter is hoarding, so you can imagine trying to represent that believably on stage, having so much STUFF but also trying to have room to act around, give the audience a view, and also start trying to get rid of things as the family deals with the problem.’



Rehearsal set for *Torch the Place*. Set design by Isabel Hudson



Discuss the Fairfax Studio

Look at the image of the rehearsal set for *Torch the Place* above. Keeping in mind Hudson and Bryant's comments above, discuss what aspects of the venue the designer, director and actor will have to consider in their work.



Benjamin Law (Playwright)

'It's such a joy having the actors suddenly inhabit these characters in the rehearsal room. They'll improvise things, and sometimes a line will bubble up from the comedy of what's happening, so I steal it and take credit for it, because it's so funny! They're so genius, and some things I would never have discovered because I'm not an actor inhabiting these roles, but when you've got people like this cast going off at a crackling pace, they're going to be coming up with stuff that you want to incorporate. Or when you hear the lines for the first time through their mouths and through their actions, that you realise something doesn't work – for either the actor or the character – so you've got a constant feeling of mortification that makes you want to adjust things very quickly.'



Discuss rehearsals

Discuss Law's comments above and compare them with your own experience of group work, devising theatre and rehearsing scripts. Discuss how the cast and creative team collaborate in the rehearsal room.



Read more from the creative team in Part B

After you've seen the show, download Part B of the Education Pack from mtc.com.au/education to read more from the cast and creative team about their work.

ELEMENTS OF THEATRE COMPOSITION

The following questions, provocations and ideas are intended to help you experience *Torch the Place* primed to interrogate the play through the lens of VCE Theatre Studies. Read the play several times and make notes about how you would interpret the script into a production of your own, then think about the following questions ahead of seeing the MTC production:

COHESION

- Think about how the acting and design tells us that this is a family.
- Can you see a colour palette used across the design elements?

MOTION

- This production uses a revolve. Look for moments when this is used to imply movement.
- How do the director and actors manipulate arrangement and spatial flow in such a crowded set?

RHYTHM

- How would you describe the overall 'heartbeat' of the script? Which moments do you expect to have a quicker tempo?
- How would you describe the rhythm of Natalie as compared to Toby?

EMPHASIS

- Choose a scene from the script to analyse in detail and make predictions about what aspects of this scene will be given particular focus or importance.

CONTRAST

- What examples of contrast can you identify among the characters?
- How might contrast be used by the lighting designer in this production?

VARIATION

- Which moment in the script do you expect to be the dramatic climax of tension in the production?
- How might scenes like game show and the flashback use variation?

Charles Wu, Michelle Lim Davidson
and Fiona Choi in rehearsal



— ATTENDANCE INFORMATION —



Michelle Lim Davidson and Diana Lin in rehearsal



When you visit the theatre, share your experience on Twitter and Instagram with the hashtag **#mtcTorchThePlace** and tag **@melbtheatreco**



Like MTC Education on Facebook for behind-the-scenes information about our Education Program and discover ways for you to get involved with MTC: facebook.com/MTCEdu

CONTENT

MTC recommends Torch the Place for ages 15+/Year 10+. This production contains frequent coarse language, sexual references, mature themes, references to mental health issues, references to the loss of a child and the use of herbal cigarettes. For detailed information, visit mtc.com.au/production-content-guide

Part B of this Education Pack will be available once the production opens. To read more about visiting with school groups visit mtc.com.au/education.

DURATION

Approximately 90mins (no interval).

BOOKINGS

Email schools@mtc.com.au or phone 03 8688 0963.

GENERAL ENQUIRIES

Email education@mtc.com.au or phone 03 8688 0974