

CLUSTER ARTS GLOBAL AND BTC PRODUCTIONS PRESENT

BREAKING THE CASTLE

WRITTEN AND PERFORMED BY **PETER COOK**

11-12 JULY 2025 | Frankston Arts Centre



Acknowledgement of Country

The ***Breaking the Castle*** company acknowledges that we share this story on unceded Aboriginal land. We respectfully acknowledge the Bunurong people who are the traditional custodians of the land on which we perform. We pay respect to their elders both past and present.

We acknowledge their enduring and ongoing connection to Country: land, sea and sky.
We pay tribute to their continual connection to culture and community.

We celebrate their strength and resilience.

We honour the power of storytelling that has existed on this continent for over 65,000 years, and we commit to a future of listening, learning, and walking together.

BREAKING THE CASTLE

RUN TIME: 85 minutes

WARNING

This play contains coarse language, simulated drug use, portrayal of mental illness and adult themes.

The production includes the use of haze, fog, and some black outs.

FROM THE CREATOR



The 2025 national tour of *Breaking the Castle* spanning the Queensland Performing Arts Centre, Frankston Arts Centre, Theatre Works in Melbourne and Sydney Opera House will mean the show has officially had eleven seasons spanning three countries since its world premiere in 2020 at The Street Theatre in Canberra. It's the little show that could, and I am enormously proud of it and grateful to the many people who have helped the show along the way.

The fact the play has had so many seasons, with such heartfelt audience responses tells me that the story is important and relevant and that audiences don't always want to see straight comedies and musicals. Bertolt Brecht, the great German playwright, famously said that audiences "shouldn't hang their brains up with their coats in the cloakroom," and that's as relevant a comment now as it was then. I strove to make a piece that challenged audiences as well as entertained and had emotional punch. I want people to leave the theatre changed.

I wrote this play because I got lucky, and whilst in rehab I realised that I was one of a very small percentage who make it out alive. From the streets of Kings Cross where I was using daily, to the rehabilitation centre in Thailand where I started my recovery process, I learned that the factors contributing to addiction are the same across the globe. Most people, especially those on the fringes without access to resources will never have that chance, especially under current policy in Australia, and I wanted to give them a voice. I also wrote it to take away some of the stigma that still surrounds addiction and mental health, to create a sense of understanding about the causes leading to addiction, but most importantly to humanise people suffering with this disease and to encourage a sense of compassion for those who have fallen between the cracks.

The response to the play from audience members from literally all over the world has literally been overwhelming. It cuts across class, gender and race because it's a play about being human and about looking for the humanity in others. To know that audiences are connecting with the work in such a real way and that it has spoken to people from all walks of life is a testament to the power of art to heal and create change.

I want to extend a big thank you to Debbie Wilks from Cluster Arts Global, my producer who is making the 2025 seasons of the show possible. Debbie saw the show in Edinburgh and didn't think twice when I asked her to help produce it. Thank you, Deb. Also, my Director Bridget Boyle who I've known for nearly thirty years for believing in the work and embracing it wholeheartedly. To my sound designer Kimmo, lighting designer Ben Hughes, production designer Raymond Milner, our workhorse of a Production Manager Freddy Komp, and our lovely stage manager Rhiannon Tate – thank you all for all your work.

Peace.

Peter Cook



FROM THE DIRECTOR



This is a story of hope.

A hard story and sometimes a tough one to tell, but ultimately an uplifting story of our shared humanity and what we all crave – love, security and a safe space to speak our truth, to be heard and to be seen.

When I first encountered this work, Peter's stunningly real text and achingly raw performance explodes everything I thought I knew about addiction, and I hope it will for you, too. He doesn't pull any punches as he takes us from hellish self-destruction to redemptive self-acceptance. Most movingly, the work is framed by his gratitude for being given a chance to heal and rehabilitate. Not everyone is so fortunate – and this is the urgent message that underscores this production.

I'm so proud to have come on board for this iteration of the work as it embarks on a tour across three states. I want to acknowledge the other wonderful directors who have brought this work to life for previous seasons, Caroline Stacey and Leah Purcell, and all the creatives who have shaped the world of *Breaking the Castle*.

Raymond Milner has created a beautiful space that transports us from the mountains of Thailand to the Cross with playful ease, shaped by Ben Hughes' gorgeous lighting design. Kimmo Vennonen's rich and textured sound world is like another character in the work – it lives and breathes with David on his journey.

Huge thanks to Deb Wilks and the whole team at Cluster Arts for their belief and extraordinary support of this work. Thanks also to the team at Queensland Theatre and Backbone Youth Arts for their generous support of the work in rehearsal.

Independent theatre is a vital part of the arts ecology, and it's wonderful to feel a part of such a supportive community here in Queensland.

Bridget Boyle

FROM THE PRODUCER



It's funny how the world works. In 2023, while producing three shows at the Edinburgh Fringe, I received a message from Brisbane-based artist Melissa Western. She told me about an Australian actor in Edinburgh for the first time, performing his deeply personal show—and struggling. She asked if I could drop by for a coffee, just to be a friendly face.

Of course, I agreed. I planned to catch his show, *Breaking the Castle*, and meet him afterward. What I didn't expect was to be completely blown away. The performance was raw, powerful, and profoundly moving. It wasn't just theatre—it was an urgent and necessary conversation about addiction, recovery, and the human experience. I knew immediately that this show had the power to change perspectives in a way that felt truly unique and deeply important.

Cluster Arts was founded in 2015 to support circus and physical theatre artists, helping them build sustainable careers by securing touring opportunities, managing logistics, and navigating the complexities of the arts industry. While we've always been passionate advocates for storytelling in all its forms, *Breaking the Castle* marked our first venture into theatre—a leap we knew was worth taking.

Working alongside Pete, we reached out to dozens of venues across Australia, determined to bring this story to audiences who needed to hear it. Yet, only four venues were willing to take the show. This resistance baffled us, especially considering the growing urgency of the issue. Methamphetamine use has surged across Australia, with wastewater sampling revealing an increase of up to 480% in some regions (AAIC). Addiction isn't an abstract issue—it's affecting communities everywhere.

Theatre has always been a powerful vehicle for storytelling, and *Breaking the Castle* is a testament to that. Every night, Pete steps on stage and relives his past, embodying 18 different characters in a brutally honest portrayal of addiction and survival. It's a performance of immense courage—one that doesn't just entertain but challenges, educates, and ultimately, offers hope.

At Cluster Arts, we are proud to stand behind this show and Pete's story. Because stories like his don't just deserve to be told—they need to be heard.

Deb Wilks
Cluster Arts Global



CAST & CREATIVES



Peter Cook

Writer and Performer

Peter graduated from the prestigious Victorian College of the Arts acting stream in 2001.

He is an actor, writer and producer. Over the last five years, including through the COVID-19 pandemic, Peter's primary focus has been performing in and producing *Breaking the Castle*, an autobiographical one-man show exploring mental health and addiction that he wrote and performs in. It had its premiere season at The Street Theatre in Canberra in 2020, followed by a season at The Hothouse Theatre in Albury in 2021, Riverside Theatres Parramatta in 2022 and QPAC in 2023. It then travelled to the Edinburgh Festival where it received a London Transfer as part of the Pleasance Theatre London's 'Best of Edinburgh' season, then another Off-West End season at the Old Red Lion Theatre.

Peter's theatre credits have included *Cigarettes and Chocolate* for the Darlinghurst theatre in Sydney, *Europe*, Queensland Premier's Drama Award, and *The Removalists* for Queensland Theatre Company, *The Eisteddfod*, *Breathing Corpses* and *The Chain Bridge* for The Street Theatre in Canberra, *Wet and Dry* for the NIDA director's season, *Anatomy Titus Fall of Rome* for Bell Shakespeare, and *Tender* for Metro Arts in Brisbane.

His TV credits include *All Saints*, *Young Lions*, *Terra Nova*, *Redfern Now*, *the Gods of Wheat Street*, *Secrets and Lies*, *Old School*, *The Secret Daughter*, *Home and Away* and *Total Control*. His feature film credits include *Danny Deckchair*, *Down Under Mystery Tour* and *Beauty and the Beast* for American Sci-Fi Channel. Peter has also featured in a number of award-winning short films and won the Warner Brothers Queensland New Filmmakers Best Actor Award.

Peter also has extensive experience in theatre in education, working for major theatre companies across Australia and facilitating many projects through his own company. Much of his work has been in remote Indigenous communities, making theatre with their young people. The pinnacle of this work was the documentary *Cunnamulla Dreaming*, made about a stage show of the same name which he made with the young people and community of Cunnamulla and which was aired on NITV.

CREATIVES



Bridget Boyle

Director

Dr Bridget Boyle is a co-founder of debase productions. She has worked extensively in the field of clowning as a director, performer and teacher, having studied with Philippe Gaulier in 2001.

With debase productions she has been involved in the creation (writing, directing and performance) of many new works, including *Death in a Statesman*, *Leotard* (with Neridah Waters, co-production debase and Metro Arts), *The Longest Minute* (co-production with Queensland Theatre and JUTE), co-winner of Best Mainstage Production Matilda Awards 2018. Other works include *Hurry up and Wait* (with Liz Skitch), originally commissioned by Queensland Theatre (Shanghai International Arts Festival 2019, Kijimuna Festa Fringe 2012) *The Furze Family Variety Hour*, which she wrote and directed and which was staged as part of the Brisbane Festival in 2014 and *Lily Can't Sleep* (with Liz Skitch and David Megarrity), commissioned by Queensland Theatre which toured Singapore, Kuala Lumpur, Melbourne and Queensland after a premier season in QPAC's Out of the Box Festival. With David Megarrity, she performs in *Warmwaters*, a musical comedy duo (Brisbane Cabaret Festival 2015-16, RPAC, Artsworx, Riverways Theatre, JWCOCA and QPAC).

For Queensland Theatre she has appeared in *The Works: Taking Aim*, *The Estimator*, *Lily Can't Sleep*, *Europe*, *The Venetian Twins*, *Scapin* and *Backseat Drivers*. For La Boite theatre, she appeared in *Romeo and Juliet* and for Someone Productions *He Died with a Felafel in his Hand*. In 2005 she was nominated for a Helpmann Award for Best Actress in a Musical. Debase productions won the 2018 Gold Matilda award for special contribution to Queensland theatre.

She has taught into the Acting and Drama programs at Queensland University of Technology over many years, specialising in acting and performance making. Her doctoral thesis, which focused on gender and physical comedy, received an Outstanding Doctoral Thesis Award from QUT in 2015.

Directing credits include for Queensland Theatre: *Pride and Prejudice* (co-directed with Daniel Evans), *The Holidays*, *The Longest Minute* (co-pro with JUTE and debase), *Rice* (QPDA Finalists reading), *The Landmine is Me* and *Hurry up and Wait*. *Breaking the Castle* (QPAC, Sydney Opera House, Theatreworks, Frankston Arts Centre, Pleasance Theatre, Edinburgh Fringe Festival, Old Red Lion, London), *An Ideal Husband* (La Boite), *Weathering Well* (Brisbane Powerhouse and Queensland tour), for JUTE theatre: *Cloudsong* (creative development), *To Kill a Cassowary*. For Flipside Circus and Metro Arts: *We Live Here* (co-directed with Natano Fa'anana, Winner, Best Direction 2018 Matilda Awards), *The Outhouse*, *Babushka Book Club*, *Right to Party*, *The Owl and the Pussycat* (Little Match Productions, Brisbane Festival, Festival 2018, Flowspace), *Angels in America*, *Gloria*, *Dead Man's Cellphone*, *Little Revolution*, *Bassett*, *Twelve Angry Women* and *Top Girls* for Queensland University of Technology, *Death in a Statesman*, *Popping Lead Balloons*, *The Clown from Snowy River*, *Lovejunk* and *Titanic – the Clown Show* for debase productions.

CREATIVES



Freddy Komp

Production & Technical Manager

Freddy Komp works in theatre and event production and loves delving into multi-disciplinary forays across AV, Set, and Lighting Design and in AV Visual Arts Installations (including *Living Rocks: A Fragment of the Universe* at Venice Biennale 2019 and ZKM Karlsruhe's *The Beauty of Early Life* 2022, as well as the Video Systems Designer for the Australian Pavilion at the Venice Architectural Biennale 2023), and in stage/production management. He is the recipient of the 2022 and 2023 Matilda Awards for Video Design, and has been nominated for 2 Groundling and 4 Matilda Awards. He loves a good challenge that demands a variety of skills as well as creative problem solving, recently in Edinburgh with Leah Shelton's multi-Award winning Show *BATSH*T*.

Freddy has worked with accomplished directors including Bridget Boyle, Margi Brown-Ash, Shaun Charles, Wesley Enoch, Daniel Evans, David Fenton, Michael Futcher, Eugene Gilfedder, Nasim Khosravi, Benjamin Knapton, Andy Packer, Benjamin Schostakowski, Leah Shelton, Garry Stewart, and Genevieve Trace.



Sam Gray

Tour Production Manager

Sam has worked extensively in the live events sector as a Production, Stage and Technical Manager. He enjoys working on shows with many technical elements and bringing tours and shows to different stages across the country. As Production/Stage Manager, National Tour of *The Box Show* (Critical Stages & Junkyard Beats), *Draw Two* (Old Fitz). As Stage Manager, *I Gut This Feeling* (Jute Theatre Company), As Assistant Stage Manager, *The Sirens Project* (Merrigong) and the Assistant Site/Production Manager for *Spiegeltent Wollongong*. Sam previously also spent several years at Griffin Theatre Company working across many different shows in the role of Technical Manager.

CREATIVES



Rhiannon Tate

Stage Manager

Rhiannon Tate is a Meanjin/Brisbane based stage manager and creative. Having recently graduated with a Bachelor of Fine Arts (Technical Production) from QUT, Rhiannon is eager to continue to expand her specialised skillset and take on opportunities in Brisbane and beyond. Community and educational engagement have a special place in Rhiannon's heart, and she actively seeks out roles that align with this passion. She is extremely honoured to be involved with this production of *Breaking the Castle* and share this story of hope and humanity.

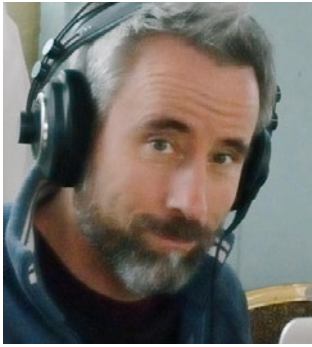


Ben Hughes

Lighting Designer

Ben Hughes' lighting design spans theatre, dance, opera, concerts and events. Selected design credits include: *Black is the New White*, *Noises Off* (Melbourne Theatre Company/Queensland Theatre) *Let The Sunshine* (Melbourne Theatre Company); Other credits include: *Round The Twist* (Queensland Theatre), *Peter and the Starcatcher* (Dead Puppet Society), *Othello*, *The Almighty Sometimes*, *The Sunshine Club*, *Return To The Dirt*, *Boy Swallows Universe*, *Triple X* (Queensland Theatre/Sydney Theatre Company), *Mouthpiece*, *Antigone*, *L'appartement*, *Twelfth Night*, *Good Muslim Boy* (Queensland Theatre/Malthouse), *Scenes From A Marriage*, *An Octoroon* (Queensland Theatre); *Poison Of Polygamy* (Sydney Theatre Company/La Boite Theatre), *Black Is The New White*, *The Effect* (Sydney Theatre Company/Queensland Theatre); *Singing In The Rain* (Queensland Performing Arts Centre/Prospero Arts), *Breaking The Castle* (Queensland Performing Arts Centre/Oombarra Productions); *Love Stories*, *Bananaland*, *Salamander* (Brisbane Festival); *IRL*, *The Last Five Years*, *Away*, *The Time Is Now*, *Naked & Screaming*, *The Neighbourhood*, *From Darkness* (La Boite Theatre); *Celebrating Li*, *Strictly Gershwin*, *The Little Mermaid* (Queensland Ballet). Ben lectures in lighting design at Queensland university of technology.

CREATIVES



Kimmo Vennonen

Sound Designer

Kimmo Vennonen is a creative artist combining sound, music and electronics, specialising

in sound design and music mastering. From his Canberra studio he works with people and companies around Australia, frequently in music, dance and theatre.

In 1991 he contributed as an improvising musician to the radio special *Collaborations* that won the Prix Italia for the ABC. In the 1990s he studied at the Australian National University with Greg Schiemer and David Worrall, specialising in immersive sound in a geodesic dome, leading to being an ANU Visiting Fellow 1995-1998. In 2010 he won the MEAA Green Room Award for “creative and innovative sound design.”

As Canberra’s only mastering engineer he has worked on many hundreds of CDs from the ACT region since 1996 and now has regular customers interstate and overseas. As a recording engineer he works for festivals, national institutions and prominent local musicians.

His mission is to take part in collaborative projects with maximum quality and integrity. As an individual he strives to keep his creative ground fertile.



Raymond Milner

Original Set Designer

Raymond Milner is an award-nominated exhibition and scenic designer based in Brisbane. Raymond works across theatre, dance, circus, musicals, festivals and museum exhibitions with over 30 credits to his name. He graduated from the University of Southern Queensland with a Bachelor of Theatre Arts in 2019, and in 2021 achieved a

Master of Museum Studies from The University of Queensland where he researched the role of scenography in contemporary museums and galleries.

Recent productions include: *Anatomy of a Suicide* (BC Productions); *Season Of Contemporary American Plays 2019*, *The Ladies and Sons of the Prophet* (QUT); *Six Hundred Ways to Filter a Sunset* (Queensland Theatre); *Bare* (Understudy Productions); and *Poison* (EG Productions).

Selected Credits include: *Breaking the Code* (QUT); *The New Black* (Follies Productions); *Boys of Sondheim*, *A Very Naughty Christmas* *The Second Coming* (Understudy Productions); *Cosi* (Beenleigh Theatre Group); *Two Weeks With The Queen* (THAT Production Company); *Les Misérables* (Savoyards Musical Theatre).

CREATIVES



Linda Nicholls-Gidley

Dialect Coach

Trained as an actor and a theatre voice/accents and dialects specialist, Linda has worked in the Industry for over 30 years. Theatre coaching includes: *Primary Trust*, *The Half-Life of Marie Curie*, *Eureka Day*, *The Lover/The Dumb Waiter*, *Guys and Dolls*, *The Glass Menagerie*, *The Player Kings*, *Hedwig and The Angry Inch*, *Cruise*, *Lord of The Rings*,

The Inheritance, *The Heartbreak Choir*, *Masterclass*, *King James*, *The Odd Couple*, *Switzerland*, *Ulster American*, *Ride The Cyclone*, *Isolde and Tristan*, *A Case for the Existence of God*, *Gaslight*, *Alone it Stands*, *The Lonesome West*, *Dream Circus*, *Murder for Two*, *Memory of Water*, *Miss Saigon*, *Tina*, *Benefactors*, *Consent*, *Clyde's*, *Suddenly Last Summer*, *The Rocky Horror Show*, *Beautiful*, *Breaking the Castle*, *Cinderella*, *9 to 5*, *Let The Right One In*, *The Caretaker*, *Slow Boat*, *Photograph 51*, *Jekyll and Hyde*, *An American in Paris*, *Jagged Little Pill*, *Girl from the North Country*, *A Chorus Line*, *Heroes of the Fourth Turning*, *Black Cockatoo*, *Counting and Cracking*, *How to Train Your Dragon*, *Shrek*, *Saturday Night Fever*, *The Bodyguard*, and *Dirty Dancing*.

Film and Television: *Unspoken*, *Sleeping Dogs*, *We Will Never Die*, *Shantaram*, *Wellmania*, *Year Of*, *Gorgo*, *Mary: The Making of a Princess*, *The Chase Australia*, *Jungle*, *The Hollow*, and *Vincent*. Linda discusses accents on her podcast *Say You Say Me*.



HELP US PUT THE FREEZE ON ICE

A portion of the box office from *Breaking the Castle* will go to the Australian Anti Ice Campaign.

The Australian Anti Ice Campaign (AAIC) was formed in 2015 by Andrea Simmons in order to raise awareness and educate the public, in particular our youth, about the incredible dangers of the drug ICE. The AAIC offers ICE Specific Education Workshops delivered by trained lived experience presenters who, like Andrea, have lived through the hell of ICE addiction and are now in long term recovery. These presenters also act as Lived Experience Buddies – helping people wanting to break free from the cycle of addiction and establish pathways into recovery.

AAIC has successfully conducted workshops in Queensland, New South Wales, South Australia, Victoria, and Western Australia, reaching high school students, youth in detention, miners, child safety workers, and prisoners across various regions.

The Pathways to Recovery Program enables community groups, including churches, to offer AAIC Lived Experience Buddy support and Substance Abuse and Mental Health Interventions training to individuals in their local communities.

If you or someone you know has a problem with drugs please get in touch.

australianantiicecampaign.org.au





ABOUT CLUSTER ARTS

Cluster Arts is a production and producing company based in Meanjin/Brisbane, working across Australia and around the globe to elevate bold live performance.

We exist to make creative careers sustainable. At the heart of everything we do is a deep respect for artists – their time, talent, labour, and livelihood. Touring is real work, and we treat it that way.

We specialise in building long-term touring models and strategic pathways that go beyond the one-off gig. From financial planning to international market development, we back artists with the tools and support to build thriving creative businesses – not just great shows.

In 2025, we proudly celebrate 10 years of supporting artists. In that time, we've delivered over 300 tours, supported more than 400 artists, and worked in 15+ countries – from regional Australia to the world's biggest arts festivals. Cluster Arts is relationship-driven, values-led, and unafraid to go above and beyond.

We walk alongside our artists, presenters, and partners – not just during the show run, but for the long haul.

clusterarts.com

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ABOUT BREAKING THE CASTLE PRODUCTIONS

Breaking The Castle Productions was co-founded by Peter Cook and Sam Henderson as a way of keeping the stage show *Breaking the Castle* alive and stable throughout COVID19, and to ensure that the seasons at The Hothouse Theatre in Albury and Riverside Theatres Parramatta were able to happen during that time. Since then it has continued to produce the show with producing partners QPAC and Cluster Arts Global.

BTC Productions is only young and looks forward to working with its new producing partner, Cluster Arts Global, to deliver future seasons of *Breaking the Castle* in Australia and overseas. We look forward to developing new Australian theatre work that speaks to social change and have an eye with an eye on developing work across the mediums of film and television.

btcproductions.com.au  [instagram.com/petencook/](https://www.instagram.com/petencook/)

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PREVIOUS SEASONS

SYDNEY OPERA HOUSE 2025

Presented by Cluster Arts Global and BTC Productions

MELBOURNE 2025

Frankston Arts Centre

Theatre Works, St Kilda

Presented by Cluster Arts Global and BTC Productions

BRISBANE 2025

Cremorne Theatre, QPAC

Presented by Cluster Arts Global and BTC Productions

LONDON 2023

The Pleasance Theatre, Off West End

The Old Red Lion Theatre, Off West End

Produced by Breaking The Castle Productions

EDINBURGH FRINGE FESTIVAL 2023

The Assembly Rooms

Produced by Breaking The Castle Productions

BRISBANE 2023

The Cremorne Theatre QPAC

Produced by QPAC, Oombarra Productions and Breaking The Castle Productions

PARRAMATTA 2022

Lennox Theatre, Riverside Theatres Parramatta

Produced by The Street Theatre and Breaking The Castle Productions

ALBURY WODONGA 2021

The Hothouse Theatre

Produced by The Street Theatre and
Breaking The Castle Productions

CANBERRA 2020

The Street Theatre Canberra

World Premiere Production

Produced by The Street Theatre



BREAKING THE CASTLE

Peter Cook

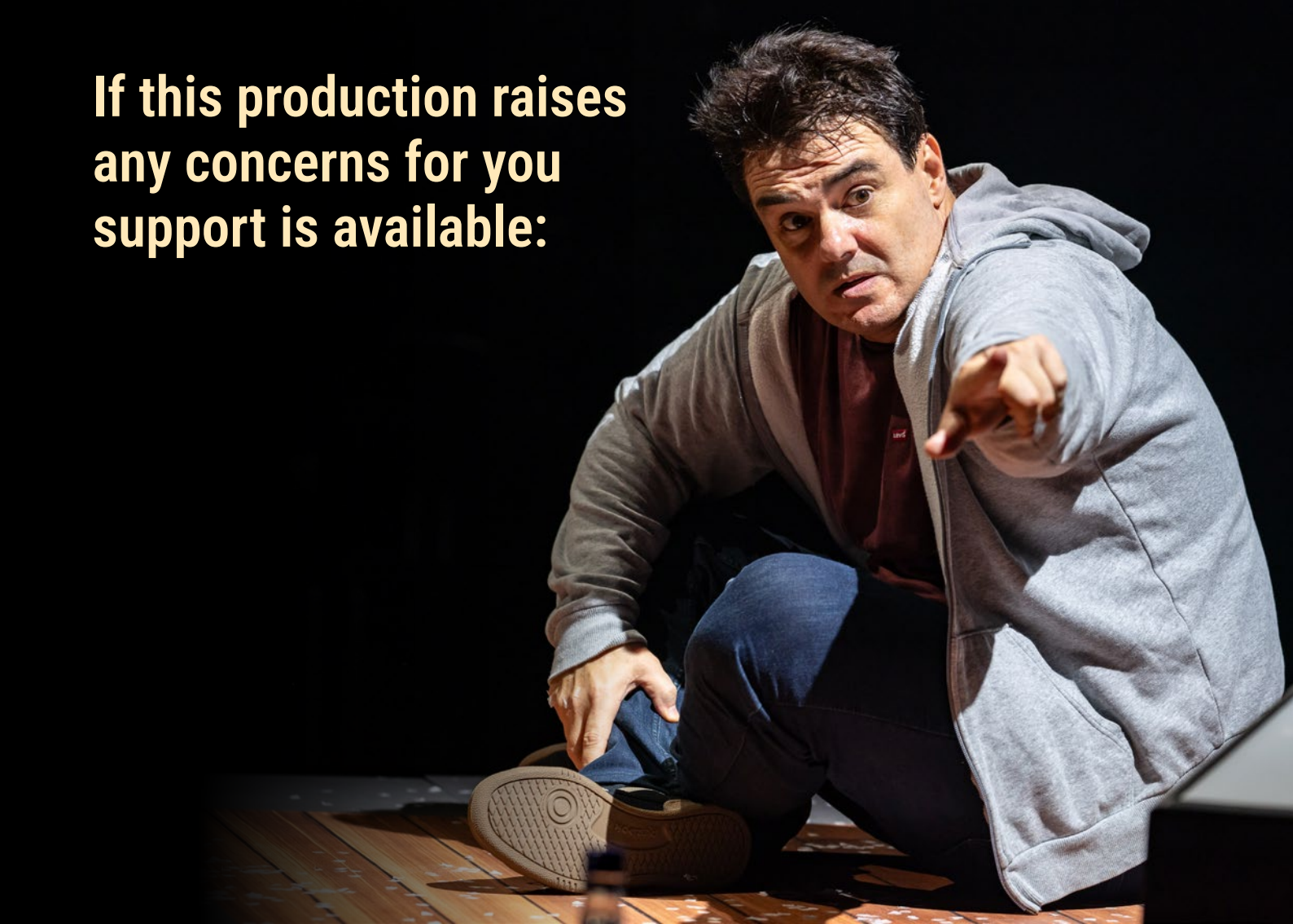


SCRIPT AVAILABLE

Breaking the Castle is available for purchase
through Currency Press.

[CLICK HERE TO PURCHASE](#)

**If this production raises
any concerns for you
support is available:**



Lifeline provides 24-hour crisis counselling, support groups and suicide prevention services. Call **13 11 14**, text **0477 13 11 14** or chat online.

Suicide Call Back Service provides 24/7 support if you or someone you know is feeling suicidal. Call **1300 659 467**.

Beyond Blue aims to increase awareness of depression and anxiety and reduce stigma. If you or a loved one need help, you can call **1300 22 4636**, 24 hours/7 days a week or chat online.

MindSpot is a free telephone and online service for people with anxiety, stress, low mood or depression. It provides online assessment and treatment for anxiety and depression. MindSpot is not an emergency or instant response service. Call **1800 61 44 34**.

Medicare Mental Health gives advice and will connect you to local mental health services. Call **1800 595 212**.

MensLine Australia is a professional telephone and online counselling service offering support to Australian men. Call **1300 78 99 78**, 24 hours/7 or chat online.

View this information in a poster: 24/7 Mental health helplines.

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If you're feeling lonely:

- **FriendLine** supports anyone who's feeling lonely, needs to reconnect or just wants a chat. You can call them 7 days a week on **1800 424 287**, or chat online with one of their trained volunteers. All conversations with FriendLine are anonymous.

There are also helplines available for people with different backgrounds or needs:

For young people who need mental health support, and their parents or carers:

- **Kids Helpline** is Australia's only free 24/7 confidential and private counselling service specifically for children and young people aged 5 – 25. Call **1800 55 1800**.
- **headspace** provides free online and telephone support and counselling to young people 12 – 25 and their families and friends. Call **1800 650 890**, or chat online.

For people with complex mental health issues:

- **SANE Australia** provides support to anyone in Australia affected by complex mental health issues, as well as their friends, family members and health professionals. Call **1800 187 263** or chat online.
- **Blue Knot Foundation Helpline** is the National Centre of Excellence for Complex Trauma. It provides support, education and resources for the families and communities of adult survivors of childhood trauma and abuse. Call **1300 657 380**.

For Aboriginal and Torres Strait Islander people:

- **13YARN** provides 24/7 free and confidential crisis support. Call **13 92 76**.
- **Thirrili** provides support to Aboriginal and Torres Strait Islander peoples in the aftermath of suicide or other fatal critical incidents. Call **1800 805 801**, 24 hours/7 days a week.

For LGBTIQ+ people:

- **QLife** provides nationwide telephone and web-based services for peer support and referral for people wanting to talk about a range of issues including sexuality, identity, gender, bodies, feelings or relationships. Call **1800 184 527**.

