RUNNING TIME

Act One: 1 hour 10 minutes
Interval: 20 minutes
Act Two: 1 hour

WARNING

Theatrical Haze is used in this production.

QUT Gardens Theatre

GARDENS THEATRE
Gardens Point Precinct
2 George Street
BRISBANE QLD Australia 4000
(07) 3138 4455 or gardenstheatre@qut.edu.au
www.gardenstheatre.qut.edu.au

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PATRONS PLEASE NOTE

To ensure that all patrons enjoy the performance Management asks you to note:
• Cameras, photography or recording equipment, and electronic devices should not be used inside the auditorium.
• Switch off alarms and mobile phones prior to the performance.
• Management reserves the right to:
  1. refuse admission
  2. make any alterations in the program which may be rendered necessary by illness or other unavoidable causes.

EVACUATION

PATRONS are advised that GARDENS THEATRE have an EMERGENCY EVACUATION PROCEDURE, a FIRE ALARM system and EXIT escape signs. In the case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with the directions given by theatre staff, and move in an orderly manner to the open spaces outside the building.

BREAKING THE CODE

By Hugh Whitemore

By arrangement with Origin™ Theatrical, on behalf of Samuel French, LTD

8—12 AUGUST 2017

Director DAVID BELL
Designer RAYMOND MILNER
Lighting Designer JASON GLENWRIGHT
Featuring QUT BACHELOR OF FINE ARTS (ACTING) FINAL-YEAR STUDENTS
Supported by QUT BACHELOR OF FINE ARTS (TECHNICAL PRODUCTION) STUDENTS
THANK YOU FOR YOUR SUPPORT

A recent Oxford University study found that 47% of current jobs in the US are at risk of disappearing over the next 25 years, with their functions expected to be partly or completely replaced by robotic and artificial intelligence applications. How accurate this prediction might be is debatable. What isn't debatable is that the onward march of computing technology drives us inexorably into a rapidly changing future, and that march begins in many ways with the central character of tonight's play *Breaking the Code*, computer scientist Alan Turing.

Anyone who has seen the Academy Award-winning film *The Imitation Game* will be aware of the role that Turing played in cracking the Enigma Code, used during World War II by German forces to encrypt their communications. They will also know that Turing was a gay man living in an England that criminalised gay people and prosecuted (and persecuted) those charged with 'acts of indecency', including Turing himself.

Many will have heard of the Turing Test – a simple principle devised by Alan Turing to confirm the success of artificial intelligence. The test is passed when a human being interacting with a machine is unable to distinguish its responses from those of another human.

Turing's genius established many of the key principles and methodologies that make modern computing possible. In every respect then, Turing was a 'code-breaker' — a difficult man who challenged social conventions and expectations, and whose work overturned all the certainties of the world that rejected him. It may be ironic, but it is no accident, that it is Turing's world we live in now, and not that of his tradition-bound tormentors.

The production you will see tonight both celebrates his world, and prepares the acting and technical production students involved in it, to meet its challenges with optimism, curiosity and confidence. For the third-year actors performing in it, *Breaking the Code* is their last public performance while training at QUT, with the other half of their cohort appearing in La Boite Theatre's production of *Blackrock*.

QUT is increasingly recognised as one of the best, if not the best, actor training courses in Australia, and opportunities for students to be working with companies like La Boite and Queensland Theatre, as well as to be taught by leading film, television and theatre directors, will give these students the all-important real world edge when they seek work in a tough and competitive industry. As with all our graduates completing their courses this year, I wish them every success in the exciting years ahead of them.

**Associate Professor Sandra Gattenhof**
Discipline Leader for Drama, Dance, Music
Creative Industries Faculty – School of Creative Practice

*http://www.oxfordmartin.ox.ac.uk/downloads/academic/The_Future_of_Employment.pdf*

4. The father of the computer also dabbled in physics, biology, chemistry and neurology. Turing’s most notable work today is as a computer scientist. In 1936, he developed the idea for the Universal Turing Machine, the basis for the first computer, and in 1950 he developed a test for artificial intelligence, which is still used today. But he also studied physics, especially as a young man. He read Einstein’s theory of relativity as a teenager, and immediately filled a notebook with his own thoughts and ideas on the subject. He dabbled in quantum mechanics, a new field at the time, as well as biology, chemistry and neurology after the war. Much of this work was related to creating machines that could learn and “think”, but some of it came out of simple curiosity about the world.

5. He developed a new field of biology out of his fascination with daisies

Even as a child, Turing saw life through the eyes of a scientist. There is a famous sketch of Turing as a boy “watching the daisies grow” while the other children play field hockey. That sketch would foreshadow Turing’s ground-breaking work in 1952 on morphogenesis, which became a completely new field of mathematical biology. It was a mathematical explanation of how things grow — a great mystery to science, Hodges explained. His work on the subject has been cited more than 8,000 times. The subject of one of his seminal papers on the topic was called "Outline of the Development of the Daisy."

6. He stuttered when talking

It is true that he had a bit of a stammer. He "took his time finding the right words," Hodges explained. In his biography he notes that a BBC radio producer had called Turing a very difficult person to interview for that reason.

7. He didn’t keep his sexuality a secret among friends

The laws at the time prevented Turing from being openly gay, but he never kept his sexuality secret either. He was open with his social circles at Kings College in Cambridge, which was “an oasis of acceptance” at the time, Hodges said. In 1952, he was arrested and charged with “gross indecency” after a brief relationship with another man. Defiant, he did not deny the charges. “When he was arrested, the first thing he said was he thought that this shouldn’t be against the law,” Hodges said. “He gave a statement that was unapologetic, that detailed what had happened.”

8. He refused to let a punishment of chemical castration stop him from working

The punishment for homosexuality was prison or chemical castration - a series of hormone injections that left Turing impotent. It also caused gynecomastia, giving him breasts. But Turing refused to let the treatment sway him from his work, keeping up his lively spirit. “He dealt with it with as much humour and defiance as you could muster,” Hodges said. “To his close friends, it was obvious it was traumatic. But in no way did he just succumb and decline. He really fought back … by insisting on continuing work as if nothing had happened.”
8 THINGS YOU MAY NOT KNOW ABOUT MATHEMATICIAN AND FATHER OF THE COMPUTER ALAN TURING OBE (1912–1954)

1. He was an Olympic-level runner

He participated in a few sports, such as rowing, but he loved running. To work it into his day, he often ran to the places he needed to go - including the 10 miles between the two places where he did most of his work, the National Physical Laboratory and the electronics building on Dollis Hill, beating colleagues who took public transportation to the office.

He joined running clubs, becoming a competitive amateur and winning several races. In 1948, his best marathon time was 2 hours 46 minutes 3 seconds — only 11 minutes slower than the Olympic winning time that year. When one of his running club members asked why he trained so vehemently, he replied, “I have such a stressful job that the only way I can get it out of my mind is by running hard.”

2. He embodied some values of the Hippie movement

“He was a hippie before his time,” biographer Andrew Hodges said. “He was very casual in those days, and thought very scruffily.” It wasn’t uncommon to see Turing dressed rather shabbily, with bitten nails and without a tie, he said.

He also shared the left-leaning views of many of his Kings College compatriots. Though Turing joined the Anti-War Movement in 1933, he never got deeply involved in politics. But watching Hitler’s rise to power in the late 1930s scared him, and it spurred his interest in cryptography, which would later help Great Britain in the war.

3. He got bad grades and frustrated his teachers

Science was considered a second-class pursuit in English public schools in the 1920s, Hodges said. Turing’s passion for science embarrassed his mother, who had hoped he would study the classics, which was the most acceptable pursuit for gentlemen. But he got bad to mediocre grades in school, prompting his English teacher to write: “I can forgive his writing, though it is the worst I have ever seen, and I try to view tolerantly his unswerving inexactitude and slipshod, dirty, work, inconsistent though such inexactitude is in a utilitarian; but I cannot forgive the stupidity of his attitude towards sane discussion on the New Testament.”

His maths and science grades weren’t much better, and he was nearly stopped from taking the national School Certificate exams for fear he would fail.

DIRECTOR’S NOTES

The other morning as I was flipping through Facebook, I came across a video that I found funny, moving and disturbing. A single camera at the back of the stage at a Green Day concert in Hyde Park had captured the moment when the 65,000-strong audience, who were waiting patiently for the concert to start, began, unprompted, to sing Queen’s Bohemian Rhapsody as it played as part of the pre-show music. Freddie Mercury, Queen’s lead singer and composer of the song, died of an AIDS-related illness in 1991, aged 43. Even though homosexuality had been decriminalised in the UK in 1967, he never publicly acknowledged he was gay and, extraordinarily, most people just assumed he was just ‘flamboyant’. Not gay, surely? The pressure to remain in the closet is still strong for many gay men and women around the world. Even today, when there have been many advances in LGBTI rights in the West, same-sex contact is a criminal offence in 76 countries (as at 2016) punishable in some cases by death.

The brilliant mathematician, code-breaker and pioneer of computing Alan Turing committed suicide in 1954 aged just 41, after being convicted of ‘gross indecency’ when he admitted to having an affair with a man. Refusing prison, he was chemically castrated by being given injections of the female hormone estrogen, which was supposed to dampen the male sex-drive, but caused him to grow breasts. He was further punished when his high-level security clearance was rescinded and he was unable to travel overseas because the Foreign Office believed a gay man would be more likely to betray state secrets to his sexual partners than a heterosexual. He died in virtual obscurity. The general public never heard of Alan Turing or the extraordinary work he did cracking the German Enigma code (which many believe shortened WWII by two years) until many years later when activists began a long campaign to pressure the British government to pardon him (of which this play is a part). After many years, the government issued an ‘apology’ in 2009 before being granted a posthumous pardon by the Queen in 2013. The estimated 50,000 other men who had been similarly charged (including Oscar Wilde) were pardoned only in January 2017.

So, it seems to me sad and rather ironic that, in the last weeks of rehearsal for Breaking the Code, I should be using a version of Turing’s ‘Universal machine’ (an iPad) to witness the unbridled joy of the crowd in Hyde Park singing a rock anthem composed by a closeted gay man and music superstar. We are left to wonder what both men, and the many others who have been and still are persecuted for their sexuality, might have achieved if they were allowed to live authentic lives.

David Bell
DAVID BELL
DIRECTOR

Beginning his career as a designer, David has directed and/or designed around 200 productions for companies in Australia and overseas. He was Artistic Director of both Handspan Visual Theatre in Melbourne and Brisbane’s La Boite, Resident Director of the Queensland Theatre Company, and was the recipient of a Loudon Sainthill Fellowship for Australian Stage Design, a Sir Winston Churchill Memorial Fellowship and professional development grants from the Australia Council, Arts Victoria and the Australian/Japan Society. His many productions include the Helpmann and Matilda Award nominated End Of The Rainbow, The Game of Love and Chance, Shimada, The Marriage of Figaro, The Family, Gigi and Simpatico (QTC); Bouncers, and They Shoot Horses, Don’t They? (La Boite); the Australian premieres of The Little Dog Laughed, Creditors and The Motherfu**er With The Hat (Red Stitch); Don Giovanni and Love Burns (Opera Olt); Lift ‘em Up Socks and Raised By Wolves (Handsapan); and the multi-award winning double-bill Thieving Boy and Like Stars In My Hands (Playbox). David co-created, with Bill Haycock, The Flame of Freedom (the national event to mark the 50th anniversary of the end of WW2) televised live by ABC TV. Productions have toured nationally and internationally to Japan, Montreal, Vienna, Amsterdam, Copenhagen and the Edinburgh Fringe. David was Artist-in-Residence at the Hong Kong Academy for Performing Arts and has taught at WAAPA, VCA, QUT and the National Theatre Drama School (Melbourne). Recently, he directed the World Premiere of Gloria for QTC (which won the 2014 Matilda Award for Best Production), the National tour of Bombshells for Hit Productions, Gogol’s The Government Inspector and the Australian premiere of Voyage, the first part of Tom Stoppard’s Tony Award winning trilogy The Coast of Utopia for QUT. He recently directed the Val Machin scenes (scenes for Idomeneo, L’Elisir d’Amore, and L’Etoile) for the Queensland Conservatorium of Music. Later this month he will direct The Sublime by Brendon Cowell — the inaugural production for No Interval Actors Theatre at the Brisbane Powerhouse.

JASON GLENWRIGHT
LIGHTING DESIGNER

Jason Glenwright has designed over 200 productions specialising in theatre, music theatre, opera, orchestral concerts, cabaret, dance and puppetry with many touring nationally and internationally. He is one of Brisbane’s most highly awarded designers of the last 10 years having won a Matilda Award for best Lighting Design in 2015 and 2016, a Gold Matilda Award in 2013 as well as further nominations in 2008, 2009, 2010, 2011 and 2016 plus three Groundling Awards and nine Del Arte Chart awards. Recent highlights as Lighting Designer include: Lady Beetle (Little Red/La Boite), The Tragedy of King Richard III, A Midsummer Night’s Dream, Pale Blue Dot, and Ruben Guthrie (La Boite); Rice (Griffin Theatre Company/
CAST
BACHELOR OF FINE ART (ACTING) FINAL-YEAR STUDENTS
Alan Turing MARTIN MOOLMAN
Mick Ross MITCHELL BOURKE
Christopher Morcom/Nikos DANIEL GABRIEL*
Sara Turing CHLOE BRISK
Ron Miller BRENDAN PEREZ-COMPTON
John Smith ALEKSANDER MILINKOVIC
Dilwyn Knox ALEX NEAL
Pat Green TATUM MOTTIN*
Pat Green SAMANTHA LUSH*
*Second-year acting student

CREATIVES & CREW
CREATIVES
Director DAVID BELL
Set and Costume Designer RAYMOND MILNER
Design Associate ZOE TAYLOR*
Lighting Designer JASON GLENWRIGHT
Sound Designer ISAAC OGLIVIE*
Vision and Archive Designer DALE NURRIS*

CREW
Production Stage Manager MELANIE MILLER*
Deputy Stage Manager MADDISON PENGLIS*
Assistant Stage Manager BRITTANY SPOONER-JACKSON*
Head of Set and Flies MADISON HIRINI*
Set and Props Assistants BRITTANY MCVICAR*, MAKAYLA PURDY*, GRACE O’KEEFE*
Wardrobe Associate ELLA GORDON*
Costume Assistants MIA MCGAVIN*, AARON CUPPLES*
Head Electrician YING YING YUN*
Lighting Operator AIDAN AYUNON*
Floor Electrician BAILEY MCINTOSH*
Followspot Operators MIKAYLA BISHOP*, SOPHIE WATKINS*, BENJAMIN MILLS*
Head of Sound and Operator JACOB FOGARTY*
Sound Assistant MARISSA HILLIAR*
Vision Operator CAITLYN KIDNEY*
Vision Assistant BROOKLYN PACE*
Archive Assistant NATALIE CALLAGHAN*
Camera Operators BETHANY SCOTT*, CHRISTOPHER CONWAY*

QT; Kiss Me, Kate (Opera Queensland); Classique (QLD Camerata Orchestra); Argus (Dead Puppet Society/QT); I Want To Know What Love Is (The Good Room/QT); I Should Have Drunk More Champagne (The Good Room); A Tribute of Sorts (Metro Arts/QT); Faustus (Bell Shakespeare/QT); Country Song, The Removalists, Water Falling Down, The Little Dog Laughed, Thorn Pain (Queensland Theatre); A Hoax (Griffin Theatre Company/La Boite); Endgame, George’s Marvellous Medicine, Dracula, Wuthering Heights, Revolting Rhymes and Dirty Beasts, Tequila Mockingbird, Out Damn Snot, 1984, Animal Farm (shake & stir theatre co); Joh for PM (JUTE/Brisbane Powerhouse); Cats: The Arena Spectacular, Guys & Dolls, Blood Brothers, Oklahoma!, (Harvest Rain); Wrecking Ball, Rumour Has It (Little Red). Jason graduated from QUT with a Bachelor of Fine Arts (Technical production) in 2007. For more information please visit: www.jasonglenwright.com.

RAYMOND MILNER
DESIGNER
Ray is a Brisbane based Scenic Designer. He holds a Bachelor in Theatre Arts (Stage Management and Technical Production) from USQ and a Diploma of Interior Design and Decoration from CATC Design School. Ray’s design credits include The New Black - The Musical at The Gold Coast Arts Theatre starring Emie Dingo and Robyn Archer; Boadicea The Rock Opera (Diane Gough Productions); The Wonderful World of Dissocia (Underground Productions); Black Midas (Human Burn); Un Natural Selection (Awkward Productions); Orpheus Descending (South Bank Institute of Technology); Yōshōkawa Mono Wheel World Championship, Chicago; and Mort (Brisbane Arts Theatre).

*QUT Creative Industries Technical Production Student
COMPANY '17
BACHELOR OF FINE ART (ACTING) FINAL-YEAR STUDENTS

Mitchell BOURKE
Chloe BRISK

Thomas COSSETTINI
Annabel HARTE
Ryan HODSON
Aleksander MILINKOVIC

Martin MOOLMAN
Ebony NAVE
Alex NEAL
Brendan PEREZ-COMPTON

Jessica POTTS
Bianca SAUL
Thomas WILSON
Karl STUIFZAND