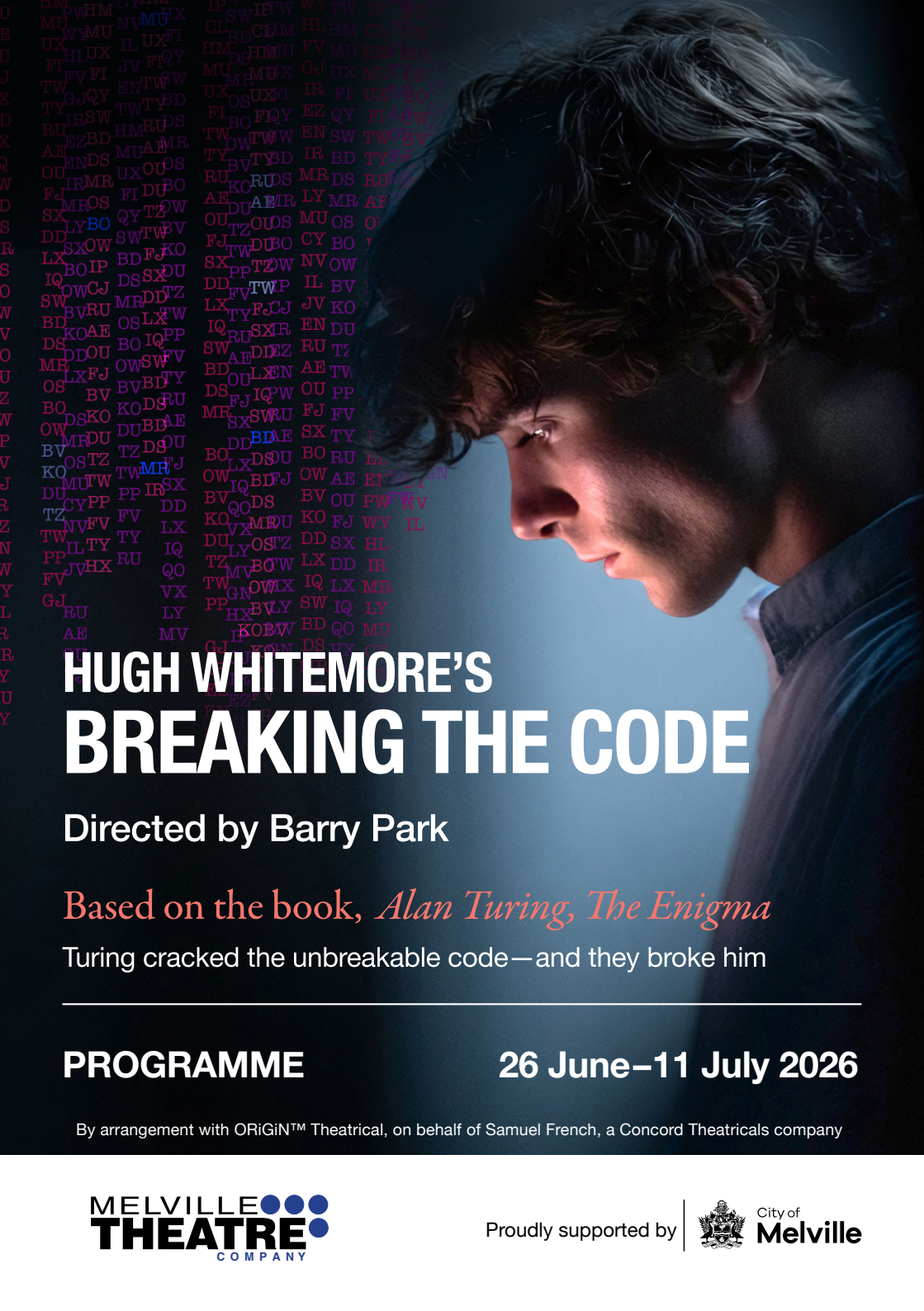




# HUGH WHITEMORE'S BREAKING THE CODE

Directed by Barry Park

Based on the book, *Alan Turing, The Enigma*

Turing cracked the unbreakable code—and they broke him

PROGRAMME

26 June–11 July 2026

By arrangement with ORiGIN™ Theatrical, on behalf of Samuel French, a Concord Theatricals company

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**THEATRE**  
COMPANY

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## ACKNOWLEDGEMENT

This theatre stands on Country where jarrah forests once grew, and where Yagan called his lookout and home. We pay our respects to the Elders of this place and acknowledge their continuing connection with Country. We acknowledge the Bibulmun People as the traditional custodians of this land where the koolbardi (magpie) sings and the biyara (banksia) grows. The Noongar people have a rich history of coming together as a community to share through dance, stories and songs. It is a privilege to gather, perform and reflect on Whadjuk Noongar Boodjar.

*This Acknowledgement of Country was translated by Wadjak and Balardong Noongar man, Dylan Collard, the founder of Kalyakoorl.*

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The Main Hall, Melville Civic Centre, 10 Almondbury Road, Booragoon

# HUGH WHITEMORE'S BREAKING THE CODE

Directed by Barry Park

Based on the book *Alan Turing, the Enigma* by Andrew Hodges

**Quotation from** *War and Peace* by L. N. Tolstoy, translated by Rosemary Edmonds (Penguin Classics, 1957, revised edition 1978). © Rosemary Edmonds, 1957, 1878. Reproduced by permission of Penguin Books Ltd.

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**Music licensed by** APRA/AMCOS: *Divinere* by Ludovico Einaudi; *Turing's Legacy*, *Joan* and *Carrots and Peas* (*The Imitation Game*) by Alexandre Desplat and *Topkapi* by Manos Hadjidakis.

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**WARNING:** Adult themes, some strong language and reference to suicide.

**Please switch off or silence your mobile phone during the performance.**

It is strictly forbidden by copyright law for audience members to make any form of recording of this production.

**In the unlikely event of an emergency, please follow staff instructions.**

**There is a 20-minute interval during which the bar will be open.**

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# CAST

|                    |                   |
|--------------------|-------------------|
| Alan Turing        | Thomas Dimmick    |
| Mick Ross          | Patrick Downes    |
| Sara Turing        | Anna Head         |
| Ron Miller         | Jack Riches       |
| Pat Green          | Grace Edwards     |
| Dillwyn Knox       | Martin Forsey     |
| John Smith         | Nicholas Mountain |
| Christopher Morcom | Nate Tonkin       |
| Nikos              | Jamie Brooker     |

# PRODUCTION TEAM

|                         |                                   |
|-------------------------|-----------------------------------|
| Director                | Barry Park                        |
| Production Manager      | Barbara Lovell                    |
| Stage manager           | Andre Beidatsch                   |
| Assistant stage manager | Charlie Young                     |
| Costumer                | Merri Ford                        |
| Lighting designer       | Mark Nicholson                    |
| Set designers           | Barry Park and Mark Nicholson     |
| Set construction        | Mark Nicholson                    |
| Lighting operator       | Leia Arnephie-Denis               |
| Sound operator          | Barbara Lovell                    |
| Graphic designer        | Keith Shackleton                  |
| Photographer            | Alan Gill                         |
| Furniture acquisition   | Michelle Sharp and Barbara Lovell |
| Furniture alterations   | Peter Bloor and Andre Beidatsch   |
| Front of House          | Julia Calvert and MTC members     |

**Special Thanks to:** Anne-Marie Farley (Old Mill Theatre), John Woolrych (Playlovers), Daniel Ramsell (Roleystone Theatre), Michelle Sharp, Nic Monzu, Clare Talbot, Louise Fishwick and programme sponsor, Melville Mazda.

# CAST

## **Thomas Dimmick – Alan Turing**

Thomas, a director, writer, and multi award-winning actor regularly attended Melbourne Theatre Company Summer Schools and graduated at Murdoch University with a BA in Theatre. Thomas has dabbled in nearly all theatrical roles aside from costume making, due to a lack of sewing ability. Currently a member of the ITA committee, he was previously a Finley Adjudicator and President of GRADS Theatre Company. Recent acting credits: *Billy Elliot* – Tony (KAC), *Rosencrantz and Guildenstern are Dead* - Guildenstern (GTC), *Red Silk* – Ted (KAC), *Guys & Dolls* – Harry the Horse (KAC). Recent crew credits: *Please Wait* – Writer (Garrick), ASM – *Guys & Dolls* (KAC), *God of Carnage* – Director (MTC), *Othello* – Director (GTC). Recent nominations and awards: Nominated Best Ensemble 50th Finleys (*Rosencrantz and Guildenstern are Dead*, *Red Silk*), Nominated Best Actor 50th Finleys (*Red Silk*), Adjudication Certificate for special effects 49th Finleys (*God of Carnage*), Adjudication Certificate for fight scene 49th Finleys (*Othello*) Nominated Best Director 49th Finleys (*Othello*).



## **Patrick Downes – Mick Ross**

Patrick has been involved in the Perth theatre scene for over twenty years. He began his artistic journey with the WA Youth Theatre Company, where he was mentored in both performance and the craft of theatre-making. In a previous life he performed, directed, produced, built sets, rigged lights, ran publicity, and was general manager of his own company Upstart Theatre Co. Some of Patrick's credits include: *Macbeth* and *Richard III* (GRADS Theatre Company), *The Zoo Story* (ITP), *Arcadia* (Harbour Theatre), *Julius Caesar* and *A Midsummer Night's Dream* (Roleystone Theatre), *Henry V* (Blak Yak), and *Romeo and Juliet* (Upstart Theatre Co.) *Breaking the Code* marks Patrick's fourth collaboration with Barry, having acted in his productions of *Arcadia*, *French without Tears*, and *The Lisbon Traviata*. Patrick is enjoying bringing some hard-boiled policing to his portrayal of Detective Ross, a man whose black and white view of the world is challenged by the unusual Alan Turing.



### **Anna Head – Sara Turing**

Anna has been performing on stage since the age of five and is trained in RAD classical ballet and contemporary dance. She holds a Bachelor of Arts from Curtin University, majoring in Performance Studies, as well as a Graduate Diploma of Secondary Education specialising in drama and dance. After acting, singing, and dancing in numerous productions throughout her formative years, Anna joined Perth's community theatre scene in 2009. Since then, she has appeared in dozens of productions with companies including Garrick Theatre, Old Mill Theatre, Blak Yak, Life on Hold Productions, Serial Productions, GRADS, Harbour Theatre, Marloo Theatre, and Melville Theatre. Career highlights include Olive in *Summer of the Seventeenth Doll*, Françoise Gilot in *Picasso's Women*, Dr Emma Brookner in *The Normal Heart*, Mistress Ford in *The Merry Wives of Windsor*, Lady Croom in *Arcadia*, and Hester Collyer in *The Deep Blue Sea*. Anna was nominated for a Finley award for Best Supporting Actress in 2023, and for Best Actress in 2024. She is delighted to be working at Melville Theatre again with an outstanding group of theatre practitioners.



### **Jack Riches – Ron Miller**

Jack Riches has quickly established himself as a rising talent within the Perth community theatre scene since making his stage debut in 2023. What began as a light-hearted challenge following a lost bet soon developed into a genuine passion for performance. His experience spans comedy, classic theatre, and contemporary drama, with credits including Inspector Pisani in *Accidental Death of an Anarchist* and Eric Birling in *An Inspector Calls* for Limelight Theatre, Felix in *A Song at Twilight* for Old Mill Theatre, Bertie Wooster in *Jeeves at Sea* for Darlington Theatre Players, Pip Bin in *Bleak Expectations*, Dingo in *Before I Do* for Stirling Players, and Linton Heathcliff in *Wuthering Heights* (Arena Theatre Productions). In addition to performing, Jack has contributed backstage with props and set construction. He is delighted to be taking on the role of Ron Miller in this fascinating production.



### **Grace Edwards – Pat Green**

Grace is an award-winning actor with over fifteen years' experience performing across Perth, including three past Melville productions – *William Shakespeare's Long Lost First Play (abridged)* as Eddy, *Clue* as Miss Scarlet, and *Venus in Fur* as Vanda. She is delighted to be working with director Barry Park again in *Breaking the Code*, having previously appeared in his productions of *Arcadia* as Hannah (Harbour Theatre), *Present Laughter* as Joanna (Old Mill), and *A View from the Bridge* as Catherine (GRADS). The rest of Grace's theatrical resume includes various contemporary and classic plays, music theatre, opera, and cabaret, but she has most frequently performed in Shakespearean works, including *As You Like It* (Rosalind), *Henry IV* (Hotspur), *Julius Caesar* (Cassius), *The Merchant of Venice* (Portia), *Othello* (twice – Desdemona and Emilia), *Richard III* (Elizabeth), *Romeo and Juliet* (Benvolia), and many others. Earlier this year, she made her directorial debut with GRADS' production of *Macbeth*.



### **Martin Forsey – Dillwyn Knox**

Martin first appeared on stage as an adult in 1980 at the Dolphin Theatre, playing Snout the Joiner in a UDS/English Department, Director in Residence, production of *A Midsummer Night's Dream*. He has since appeared in numerous productions around the university for GRADS Theatre Company, including Antonio in *The Merchant of Venice* opposite Barry's Shylock, Bourke and Duke Kingston in *A Laughing Matter*, Banquo in *Macbeth*, Arrigo Boito in *After Aida*, Jaques in *As You Like It*, Don Pedro in *Much Ado About Nothing*, and Judge Brack in *Hedda Gabler*. A former President of GRADS, Martin encouraged Barry (then new to Perth) to direct for the company and is delighted to return to the stage under his direction as cryptanalyst Dillwyn Knox.



### **Nicholas Mountain** – John Smith

Nick completed his training as an actor at the Western Australian Academy of Performing Arts, where he developed a strong foundation in both classical and contemporary theatre. During his studies, Nick appeared in a range of roles, including King Leontes in Shakespeare's *The Winter's Tale*, and Oliver in Sam Steiner's *Lemons Lemons Lemons Lemons Lemons*. Most recently, Nick appeared at the Jonesway Theatre as Patrick in the chaotic Fringe show *Kitchen Caper*, earning praise for his engaging stage presence and comedic timing. Passionate about storytelling and character work, Nick continues to refine his craft with each performance. He is delighted to be making his first appearance with the Melville Theatre Company and is excited to be part of the deeply human story that is *Breaking the Code*.



### **Nate Tonkin** – Christopher Morcom

Nate is a passionate about storytelling through live performance. He has appeared in a range of full-run productions including *Macbeth* (Fleance/son), *The Department* (Bobby/Hans), *Radium Girls* (Arthur Roeder), *A Midsummer Night's Dream* (Bottom), *Chitty Chitty Bang Bang*, *Peter Pan*, and *Grease* (Vince Fontaine). Nate has also performed in scene workshops for *Hoods*, *A Streetcar Named Desire*, *Cosi*, and *When the Rain Stops Falling*, further developing his versatility.



### **Jamie Brooker** – Nikos

Since graduating from his school's drama program, where he was trained primarily in physical theatre, Jamie has worked with the No Drama theatre company in Dublin. There, he spent a year training alongside other actors under teachers from across Europe, studying Dutch, Portuguese, and French theatre techniques. He has played Caliban in Shakespeare's *The Tempest*, Reverend Hale in Arthur Miller's *The Crucible*, and has starred in some short plays and student films both in Ireland and here in Australia. With the role of Nikos, he is excited to further develop his range in more emotionally driven work and looks forward to making his debut with the Melville Theatre Company.



# PRODUCTION TEAM

## **Barry Park** – Director

Barry has been teaching, acting, and directing since the 1980s and has received numerous awards for his work. In Perth, he has directed a wide range of productions, including *A Song at Twilight*, *The Lady in the Van*, *Private Lives*, *Beautiful Thing*, *Hay Fever*, *Present Laughter*, and *Design for Living* (Old Mill Theatre); *Hansard*, *The Lisbon Traviata* and *The York Realist* (Garrick Theatre); *The Deep Blue Sea* (Melville Theatre); *Arcadia* (Harbour Theatre); *The Normal Heart*, *French Without Tears*, *The Boys in the Band*, *A View from the Bridge*, *The Real Thing*, *Broken Glass*, *M. Butterfly*, *All My Sons*, and *Cat on a Hot Tin Roof* (GRADS Theatre Company); and *August: Osage County* and *Other Desert Cities* (Playlovers). Barry has also directed numerous plays and musicals internationally and has performed professionally at the Edinburgh Festival Fringe, the Grahamstown Festival, and in London, South Africa, and Zimbabwe, in theatre, film, radio, television, and commercials.



## **Barbara Lovell** – Production manager and sound operator

Melville Theatre Company has been an important part of Barbara's life for more than forty years, beginning with the company's second production, *The Sound of Music*. After returning from overseas, she saw joining the company as a wonderful opportunity to make new friends and rekindle her love of singing. Over the years, she has enjoyed contributing to the many facets of theatre that bring a production to life on opening night. Memorable productions she has been involved in include *Fiddler on the Roof* and *Oliver* (Marloo Theatre). Barbara has stage-managed and operated lights and sound for many productions for Melville Theatre Company, including the recent *Female of the Species* and *The Deep Blue Sea*. Barbara is delighted to be working on *Breaking the Code*.

## **Andre Beidatsch** – Stage manager

Andre Beidatsch is a dedicated theatre practitioner with an increasingly wide range of experience. He made his stage debut in the Wembley Theatre Company pantomime *Sleeping Beauty* and then appeared in several community theatre pantomimes. He performed with GRADS Theatre Company in the chorus of *Aladdin* and played Lord Heybrook in *French Without Tears* (dir. Barry Park). Andre has increasingly been

involved backstage, starting as assistant stage manager while also appearing in multiple roles in *The Lady in the Van* (dir. Barry Park) at the Old Mill Theatre. He was again assistant stage manager and appeared as Tom (in the film shown) in *Hansard* (dir. Barry Park) at the Garrick Theatre. Most recently, he was stage manager for *A Song at Twilight* at the Old Mill Theatre (also dir. Barry Park) and is delighted to be stage managing yet another of Barry's productions.

### **Charlie Young** – Assistant stage manager

Charlie has been involved in community theatre for many years, appearing in productions including *Brassed Off* and *Sweet Road*, with Melville Theatre Company and other Perth theatre groups. He has received recognition for his performances in *The Jungle Book*, *The Man Who Was Peter Pan*, and *Let the Right One In*. In 2017, he attended the Atlantic Acting School's summer program in New York on a partial scholarship, an experience that further refined his approach to performance and storytelling. Having previously been directed by Barry in *Design for Living*, Charlie is delighted to have the opportunity to work with him again, this time making his debut as assistant stage manager for *Breaking the Code*. Charlie is grateful to be part of the team and has thoroughly enjoyed contributing behind the scenes as the production has evolved from page to stage.

### **Merri Ford** – Costumer

Merri has been an active costumer in Perth since 2003, with 39 years of experience designing and creating costumes for stage plays, musicals, operas, dance competitions, film, and music clips. She has designed over 100 productions for many theatre groups and has been recognised with awards in both Perth and Melbourne. Costumes she has designed for Barry Park's productions include *A Song at Twilight*, *Hansard*, *The Lady in the Van*, *The Deep Blue Sea*, *The Lisbon Traviata*, *The Normal Heart*, *Private Lives*, *French Without Tears*, *Arcadia*, and *Hay Fever*. She is also currently designing costumes for *Titanic*, *Dogfight*, *The Master and Margarita*, *Julius Caesar* and Barry's next show: *Table Manners*, continuing her long-standing commitment to high-quality stage costuming.

### **Mark Nicholson** – Lighting designer, set construction

Mark is a veteran of Perth's community theatre, with extensive experience as a lighting designer, stage manager, set designer and constructor, and sound designer/operator. He has held senior management roles across multiple theatre companies. His recent lighting designs include Barry Park's productions of *A Song at Twilight*, *Hansard*, *The Lady in the Van*, *The Deep Blue Sea*, *The Lisbon Traviata*, *The Normal Heart*, *The*

*York Realist, Private Lives, French Without Tears, Beautiful Thing, Hay Fever, Arcadia, The Boys in the Band, Present Laughter, A View from the Bridge, and August: Osage County.* He has also constructed sets for *The Lady in the Van, The Deep Blue Sea, French Without Tears, Arcadia, and Present Laughter.* Recently, Mark designed lighting for *Hansard, Sweeney Todd, Cursed* and *Musical Melody* at the Garrick Theatre.

### **Leia Arnephie-Denis - Lighting operator**

Leia is a Year 11 student with a strong passion for technical theatre and backstage production. She has previously worked as lighting operator for several school productions, including *Shrek the Musical, Radium Girls, and Charlie and the Chocolate Factory.* Leia is delighted to be making her debut as a lighting operator for a community theatre production on *Breaking the Code* with the Melville Theatre Company. She is excited to be further developing her technical and practical experience through this production. Leia thanks director Barry Park, lighting designer Mark Nicholson, president Michelle Sharp, and the production team for their support, and for providing her with this valuable opportunity.



## HUGH WHITEMORE – PLAYWRIGHT

Born at Tunbridge Wells, Kent, son of Samuel George Whitmore (1907-1987), a clerk at an oil company, and Kathleen Alma, née Fletcher, Whitmore studied for the stage at London's Royal Academy of Dramatic Art. He began his writing career in British television with both original television plays and adaptations of classic works by Charles Dickens, W. Somerset Maugham, Daphne du Maurier, and Charlotte Brontë, among others, and had won a Writers' Guild of Great Britain award twice. His work for American TV includes *Concealed Enemies* (1984), about the Alger Hiss case, and *The Gathering Storm* (2002), which focused on a troubled period in the marriage of Clementine and Winston Churchill just prior to World War II. He won an Emmy Award for each script. He was also nominated for his adaptation of the Carl Bernstein/Bob Woodward book about President Nixon, *The Final Days* starring Lane Smith as Nixon. Whitmore's last work for television was *My House in Umbria* (2003), an adaptation of the novella by William Trevor starring Maggie Smith. He also wrote the episode, "Horrible Conspiracies", for the BBC series *Elizabeth R* (1971). Whitmore's film credits include: *Man at the Top* (1973), *All Creatures Great and Small* (1975), *The Blue Bird* (1976), *The Return of the Soldier* (1982), *84 Charing Cross Road* (1987) and *Utz* (1992). The plots of Whitmore's plays frequently focus on historical figures. *Stevie* (1977) centred on the life of English poet and novelist Stevie and *Pack of Lies* (1983) covered events leading up to the arrest of the Krogers, two Americans spying for the Russians in London in 1961. Whitmore's best-known work taking the form of a staged biography was *Breaking the Code* (1986) which was centred on Alan Turing. A television adaptation was broadcast in the UK in 1996. *The Best of Friends* (1987), about the friendship Dame Laurentia McLachlan, the Abbess of Stanbrook Abbey in Worcestershire, shared with George Bernard Shaw and Sydney Cockerell, director of the Fitzwilliam Museum in Cambridge. An adaptation by Whitmore of the Luigi Pirandello play *As You Desire Me* was staged at London's Playhouse Theatre in 2005 with Kristin Scott Thomas in the lead. Whitmore was a Fellow of the Royal Society of Literature. He died at the age of 82 on 17 July 2018.



## DIRECTOR'S NOTES

I am delighted to return to direct for Melville Theatre Company following my 2024 production of *The Deep Blue Sea*. It feels especially fitting that my next project here is *Breaking the Code*, as these two works speak powerfully to one another. Whereas Rattigan explored the pain of concealing one's true self, Hugh Whitmore examines the profound personal cost of living honestly in a society unwilling to accept difference.

As a director, I am drawn to works that explore the tension between individuality and social conformity, and like Rattigan, Whitmore writes with extraordinary empathy for those who live at odds with the world around them, reminding us that honesty and integrity, though celebrated in principle, often carry immense personal cost in practice.

Since its premiere in 1986, *Breaking the Code* has become one of Whitmore's most celebrated works, acclaimed in both London and on Broadway for its intelligence, emotional depth, and humanity. At its heart lies the extraordinary life of Alan Turing: a man whose ideas transformed the modern world, and whose personal truth ultimately placed him in conflict with it.

Whitmore's writing offers a portrait that is both intellectually dazzling and quietly heartbreaking. Through a fluid, non-linear structure of memories and flashbacks, anchored by police interviews, the play traces Turing's relationships with family, colleagues, lovers, and the institutions that ultimately condemned him. We witness a man whose extraordinary mind often outpaced his ability to communicate, particularly under emotional strain. His characteristic hesitations and verbal stumbles reveal not weakness, but the immense difficulty of articulating truths in a world determined not to hear them.

The title *Breaking the Code* resonates on many levels. It speaks not only to Turing's revolutionary wartime achievements at Bletchley Park, where his codebreaking work helped secure Allied victory during World War II, but also to the social and legal 'codes' that governed mid-twentieth-century Britain. Turing spent his life deciphering hidden systems; tragically, he became a victim of the rigid moral system that criminalised his homosexuality.

Whitmore examines these tensions with remarkable compassion, presenting not villains, but individuals constrained by the assumptions and laws of their time. What emerges is not simply the story of a genius, but of a human being navigating isolation, love, secrecy, and integrity. Turing's quiet refusal to deny who he was led to his persecution, conviction, and eventual cruel punishment. Yet the injustice he suffered

would, in time, contribute to changing Britain's own legal and social codes. The 2017 *Alan Turing Law* granting amnesty to thousands convicted under similar laws stands as a powerful acknowledgement of that injustice, while reminding us that these questions of identity, dignity, and acceptance remain far from resolved in many parts of the world.

Turing's legacy continues to shape contemporary life in countless ways, from the foundations of modern computing and artificial intelligence to his recognition on the British £50 note. Yet *Breaking the Code* reminds us that behind these monumental achievements stood a deeply human figure: generous, complicated, lonely, and courageous.

In an age defined by accelerating technological change and ongoing debates around identity and human rights, his story feels not merely historical, but urgently contemporary. The play asks us to consider how society responds to difference, what happens when truth becomes dangerous, and whether compassion can allow us to see one another more fully.

Working on this production has been a profound and immensely rewarding experience, shaped by the generosity, intelligence, and sensitivity of an exceptional cast and creative team. Together, we have sought to move beyond the familiar image of Alan Turing as a historical icon and reveal the man himself: brilliant, awkward, playful, contradictory, and deeply vulnerable. It has been a privilege to explore this remarkable work with such thoughtful collaborators, and I hope audiences encounter not only the legacy of one of the twentieth century's most influential minds, but also a moving and deeply human story that invites reflection, empathy, and understanding.



## PEOPLE MENTIONED IN BREAKING THE CODE

**Alan Turing** (1912–1954) was a British mathematician, logician, and cryptanalyst widely regarded as one of the founders of modern computer science and artificial intelligence. Turing was born on June 23, 1912, in London, England. He studied mathematics at the University of Cambridge and later at Princeton University. In 1936, he introduced the concept of the “Turing machine,” a theoretical device that laid the foundation for modern computing by describing how machines could perform calculations through simple, logical operations. During World War II, Turing played a crucial role at Bletchley Park, Britain’s codebreaking centre. He helped develop techniques and machines, most notably the Bombe, to decipher encrypted German communications, including messages encoded by the Enigma machine. His work is widely credited with significantly shortening the war and saving millions of lives. After the war, Turing contributed to early computer design and explored the idea of machine intelligence. In 1950, he proposed the “Turing Test,” a method for evaluating whether a machine can exhibit human-like intelligence. Despite his achievements, Turing faced persecution for his homosexuality, which was illegal in the UK at the time. He was convicted in 1952 and subjected to chemical treatment. He died on June 7, 1954, in a death ruled a suicide. Today, Alan Turing is celebrated as a pioneer whose ideas underpin modern computing, and he

has received posthumous recognition, including a royal pardon in 2013.

**Dillwyn Knox** – Classical scholar and cryptanalyst; an early leader in British codebreaking at Bletchley Park.

**Christopher Morcom** – Turing’s close school friend whose early death profoundly influenced his life and work.

**Johnnie Ray** – Popular American singer of the early 1950s, known for his emotional style.

**Guy Mitchell** – American singer and entertainer; chart-topping recording artist of the 1950s.

**Frankie Laine** – American singer noted for powerful voice; famous for films and Western-themed songs.

**Winston Churchill** – British Prime Minister during WWII; a central figure in Britain’s war leadership.

**Benito Mussolini** – Italian dictator and leader of fascism; allied with Nazi Germany in WWII.

**Bertrand Russell** – British philosopher, logician, and social critic; major influence on 20th-century thought.

**David Hilbert** – German mathematician; leading figure in formalism and mathematical foundations.

**Kurt Gödel** – Logician known for incompleteness theorems, reshaping understanding of mathematics.

**Flash Gordon** – Fictional science-fiction hero from American comic strips and serial films.

**Eddie Knox** – Brother of Dillwyn Knox; also involved in intelligence and wartime work.

**Ludwig Wittgenstein** – Austrian-born philosopher; central figure in analytic philosophy.

**Leo Tolstoy** – Russian novelist; author of *War and Peace* and *Anna Karenina*.

**John Maynard Keynes** – Influential British economist; shaped modern economic policy.

**Lytton Strachey** – British writer and critic; member of the Bloomsbury Group.

**Senator Joseph McCarthy** – U.S. politician associated with anti-communist investigations in the 1950s.

**Edward, Duke of Windsor** – Former King Edward VIII, who abdicated in 1936.

**Wallis Simpson (Mrs Simpson)** – American divorcée whose relationship with Edward VIII led to his abdication.

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bring willingness to learn. All bring a huge amount of enthusiasm, and we value every one of them. If you enjoyed the show and would like to find out more about how to get involved, we would love to hear from you! Members receive discount tickets to shows; invitations to MTC events; and the opportunity to get involved in shows!

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