

# PHOTOGRAPH

51

BY ANNA ZIEGLER

**MTC** MELBOURNE  
THEATRE  
COMPANY

# Welcome



With a near-sold-out season months before the first preview, *Photograph 51* is one of our most in-demand productions of Season 2019, and it's not hard to see why. Directed by Pamela Rabe, featuring a cast of extraordinary talent and backed by a brilliant creative team, this fascinating play has all the ingredients for perfect alchemy.

Anna Ziegler's *Photograph 51* takes us back to 1950s London, where the discovery of the DNA double helix structure would unlock the 'secret of life', and Rosalind Franklin's contribution would be overlooked for decades. This delicate play puts her back in the picture and shines a light on the challenges she faced as a woman in a male-dominated field and the price she paid.

Beyond the story, however, *Photograph 51* reminds us of the shared intentions of art and science. Both seek to improve our understanding of the world around us, to make sense of life, test ideas and see things from another perspective. The results of these discoveries have the possibility to permanently alter our understanding of the world while continuing to feed our curiosity and pursuit of knowledge.

At MTC we are proud to present stories like this that reframe what we know about moments in time and the experiences of others.

Enjoy this Australian premiere production.

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, and we pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



MTC is a member of Live Performance Australia and the Australian Major Performing Arts Group.



MELBOURNE THEATRE COMPANY PRESENTS

# PHOTOGRAPH 51

BY ANNA ZIEGLER

1 NOVEMBER — 14 DECEMBER 2019

Arts Centre Melbourne, Fairfax Studio

— About the Play —

Rosalind Franklin was one of the great scientists of the 20th Century. In 1952 she used X-ray diffraction photography to examine the intricate structure of DNA, but her trail-blazing work was never recognised. Threatened by her brilliance, Franklin's rivals scandalously stole her research and were awarded the Nobel Prize for discovering the double helix. *Photograph 51* relives the chase to find 'the secret of life' amidst all the inherent ambition, sexism and isolation of the 1950s, while shining a spotlight on an unsung hero.

— Cast —

**Ray Gosling** Gig Clarke  
**James Watson** Nicholas Denton  
**Rosalind Franklin** Nadine Garner  
**Maurice Wilkins** Paul Goddard  
**Don Caspar** Yalin Ozucelik  
**Francis Crick** Dan Spielman

— Creative Team —

**Director** Pamela Rabe  
**Set & Lighting Designer** Nick Schlieper  
**Costume Designer** Esther Marie Hayes  
**Composer & Sound Designer** Mary Finsterer  
**Voice & Dialect Coach** Anna McCrossin-Owen  
**Stage Manager** Christine Bennett  
**Assistant Stage Manager** Meg Richardson  
**Directorial Secondment** Suzannah Kennett Lister  
**VCA Stage Management Intern** Benjamin Cronin  
**Rehearsal Photographer** Deryk McAlpin  
**Production Photographer** Pia Johnson

For information regarding running time, please see a member of the Front of House team.

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*This play is the winner of the 2008 STAGE International Script Competition and was developed in part, through the University of California, Santa Barbara's STAGE Project by the Professional Artists Lab (Nancy Kawalek, Director) and the California NanoSystems Institute.*

*Photograph 51 was developed by The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and Technology Project and received its New York premiere at the Ensemble Studio Theatre on October 27, 2010.*

*Originally commissioned and produced by Active Cultures, the Vernacular Theatre of Maryland.*

*Opening Night on Sunday, February 10, 2008.*

*Use of Photograph 51: King's College London Archives*

Media Partner





*Nadine Garner and Paul Goddard; (opposite) Photograph 51: King's College London Archives*

# In conversation with playwright Anna Ziegler

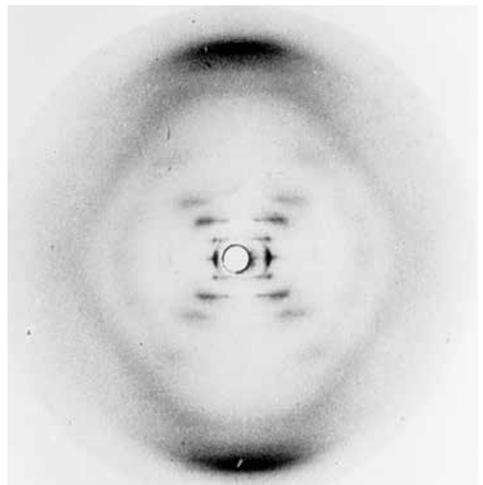
Anna Ziegler discusses the inspiration behind *Photograph 51*, her creative process and channelling her inner 'Britishness'.

**What was it about Rosalind Franklin that so fascinated you? Obviously, she has been allowed to drop out of history unfairly. Was that the main thing, or was it what she discovered?**

What I immediately loved about her was just how unique and interesting and complicated a character she was. And inherently tragic. I think the fact that she died so young and had so much potential – she was really considered by almost everyone to be just a brilliant scientist (man or woman) and it's that potential cut short that's still heart-breaking – what she would have gone on to do and discover. But I also found the circumstances she was in, and the way those perhaps created or triggered the personality that then clashed so fiercely with Maurice Wilkins at this particular moment in history, fascinating.

Science historian Horace Judson once wrote, 'as scientists understand very well, personality has always been an inseparable part of their styles of inquiry and a potent, if unacknowledged, factor in their results,' and that's the nub of the play really, isn't it? It's about how personality, as well as brains, is responsible for what actually happens and comes out of research.

For me, it is absolutely. And I think I was also really taken by the metaphor of the double-helix itself, and the way it reflects so much of what happened at this moment. Because the double helix is itself a pairing. It's a pairing that works very well and creates life, and here we have this story of these two pairs: one that worked well together – Watson and Crick – and one that did not. And it's of course the successful pair that ends up discovering life in a very neat, beautiful kind of way. And the failure of the other pairing is I think also sort of reflective of and I don't understand the science well enough to explain it but – the DNA as two strands that



*(From top) Paul Goddard and Yalin Ozucelik; Nadine Garner, Dan Spielman, Gig Clarke and Paul Goddard; Yalin Ozucelik, Nicholas Denton and Gig Clarke; (opposite) Nicholas Denton and Dan Spielman.*

work together, but never actually touch. So there is this essential part of life that is about tenuous collaboration and how easily things can go wrong.

**You don't have a science background, and you've got to get over to an audience – also most of whom won't have a science background – what all the fuss was about. You've used ideas of beauty and pattern and so on, which we do understand. But it's always so difficult putting science on stage. Was that the biggest problem?**

I suppose when I started writing it, I just thought 'well I don't understand a lot of these concepts, so whatever I put on stage has to be simple enough that I can understand it!' So it seemed to me if I was the average audience member I would just do my best to represent something I could basically understand. That being said, I think the play goes by really quickly. It's a fast-paced play and I think a lot of people – and I would too – miss some of the science. Maybe it's sacrilegious to say it, but I don't think it matters all that much. It's not about the science. As long as the science is there and creating an authentic backdrop essentially, then I feel like I've done my job. But it's certainly been daunting and gratifying to have the response of real scientists, most of whom have said that the science is accurate and comes across pretty authentically. So I've been happy about that, I have to admit!



'There is this essential part of life that is about tenuous collaboration and how easily things can go wrong.'



**It's set in London in 1951–53, so was that something you had to think hard about? Getting the language and the behaviour right?**

I've always found it really fun to write outside of my own experience and my own voice. So it appealed to that side of me—and it appealed in particular to my Anglophilic side. I had done a year of graduate school in England after University in the States – at University of East Anglia in Norwich. And then I had a British boyfriend for a number of years, so I spent a lot of time in England when I was in my twenties, shortly before writing this play. So I like to

think I absorbed some British sensibility! And I didn't worry so much about it being in the 50s. As the play has evolved, there have been certain lines that I've shifted a little bit if someone would say 'oh that feels a little too modern', but on the whole I was just trying to capture a Britishness that felt natural and not imposed. I don't really think people have changed all that much since then.



Read about the life and legacy of Rosalind Franklin at [mtc.com.au/backstage](https://mtc.com.au/backstage)

*Director Pamela Rabe with Gig Clarke, Nadine Garner, Paul Goddard and Yalin Ozucelik*



*This is an extract of an audio interview between Anna Ziegler and critic Heather Neill recorded on 17 September 2015 and published online at [theatrevoice.com](https://theatrevoice.com), the leading audio resource for British theatre.*

# Cast & Creative Team



## GIG CLARKE

Ray Gosling

Gig Clarke previously appeared for Melbourne Theatre Company in Tony McNamara's comedy *The Grenade*. *Photograph 51* not only marks Gig's return to MTC, but also a return to theatre after working mainly on screen for several years. Previous theatre credits include *Marriage Blanc* (Sydney Theatre Company), *The Grenade* (Sydney Theatre Company), *The Haunting* (Prince Moo), *Rope* (Tamarama Rock Surfers), *The Ugly One* (Griffin Independent), *Woyzeck* (B-Sharp Belvoir), and *Don't Look Back* (dreamthinkspak). Screen credits include *Rake*, *The Code*, *Spirited*, *Mary: The Making of a Princess*, *Gallipoli – The Power of Ten*, *Home and Away*, *Neighbours*, *Tricky Business*, *Australia: The Story of Us*, and *Rescue: Special Ops*. Gig is a graduate of WAAPA.



## NICHOLAS DENTON

James Watson

Melbourne born actor Nicholas Denton was previously seen at Melbourne Theatre Company in *Astroman*, *Wild* and as Charlie Bucktin in the critically acclaimed production of *Jasper Jones* at both Queensland Theatre and Melbourne Theatre Company. Nicholas's other theatre credits include *Pomona* (Red Stitch), *One Flew Over the Cuckoo's Nest* (Monster Media), *Smoking Joe*, *Cowboy Mouth* (Old 505), *Love Song*, *The Glass Menagerie* (Melbourne Fringe), *The Sugar Syndrome* (The Kings Collective), *Out of Gas On Lovers Leap* (Gasworks Arts Park) and *Monologue for a Murderer* (La Mama). In television, Nicholas has appeared in *Glitch* Season 1 and 2 (Matchbox Pictures/Netflix), *Utopia* Season 4 (ABC) and will next be seen in *My Life is Murder* (CJZ/Channel 10). His performances on film include *Holding the Man*, *Spirit of the Game*, *Kath and Kinderella* and recent horror film *The Unlit*. Nicholas was also the recipient of the Best Actor Award (*Rabbit*) at the St Kilda Film Festival.



## NADINE GARNER

Rosalind Franklin

Nadine Garner previously performed on stage at Melbourne Theatre Company in *Di and Viv and Rose*, *The Distance*, *The Weir*, *Private Lives*, *Three Sisters*, *The Balcony*, *Summer of the Seventeenth Doll*, *Così* and *The Cherry Orchard*. Other theatre credits include *A Little Night Music* (Watch This), *Zebra!* and *Life After George* (Sydney Theatre Company), *Birds Eye View* (Old Fitz Theatre), *Miss Julie* (Perth Theatre Company), *The Taming of the Shrew* (EHJ Productions) and *Cabaret* (IMG Entertainment). Recent television credits include *City Homicide*, *Part Time Private Eyes*, *Mr Black*, *The Blake Mysteries: Ghost Stories*, *It's a Date*, and *The Doctor Blake Mysteries*. Film credits include *Celeste*, *The Wedding Party*, *Razzle Dazzle*, *The Book of Revelation*, *Metal Skin* and *Mull*. Nadine received a Helpmann Award and Green Room Award for her performance in *Cabaret* and a New York City International Film Festival Award for *The Wedding Party*.

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# Cast & Creative Team



## PAUL GODDARD

Maurice Wilkins

Paul Goddard's theatre credits include *Away* (Playbox), *Angels in America*, *The Heretic*, *Betrayal*, *The School for Scandal*, *Moby Dick*, *The Club*, and *Democracy* (Sydney Theatre Company), *Cabaret* (Gordon Frost Organisation) *The History Boys* (Peach Theatre Company) and *End of the Rainbow* (Ensemble Theatre/MTC). Paul is best known for his roles as Agent Brown in *The Matrix* and Stark in the sci-fi series, *Farscape*. Further film credits include *Holy Smoke*, *Holding the Man*, *The Everlasting Secret Family* and *Babe*. Television credits include *Top of the Lake: China Girl* directed by Jane Campion, *Deep Water*, *Pulse*, *Sons and Daughters*, *Water Rats*, *The Lost World* and *All Saints*. Paul graduated from NIDA in 1984.



## YALIN OZUCELIK

Don Caspar

Yalin is thrilled to be returning to Melbourne Theatre Company, after first performing in *Frost/Nixon*. He has appeared on stages right across Australia, most recently for Darlinghurst Theatre Company in *Small Mouth Sounds*. Selected theatre credits include *The Norman Conquests* (Ensemble Theatre), *Sami in Paradise*, *The Great Fire*, *Ivanov* (Belvoir), *Cyrano de Bergerac*, *Vere[Faith]*, *Gross und Klein*, *Blood Wedding* (Sydney Theatre Company), *Othello*, *Henry IV*, *King Lear* (Bell Shakespeare), *1984* (national tour, State Theatre Company of South Australia), *Cyrano de Bergerac* (Sport for Jove), receiving a Sydney Theatre Award for playing the titular role, *When the Rain Stops Falling* (Brink Productions), and *Reflections on Gallipoli* with the Australian Chamber Orchestra. Yalin recently featured in the television series *Total Control* (ABC) and *Diary of an Uber Driver* (ABC). He is also the central character in award-winning independent comic *Burger Force*. Yalin is a graduate of NIDA.



## DAN SPIELMAN

Francis Crick

Dan Spielman has previously appeared in *Macbeth* and *The Seagull* for Melbourne Theatre Company. Other theatre credits include *The Blind Giant is Dancing* (Belvoir), *The Cherry Orchard*, *The Season at Sarsaparilla*, *The Lost Echo*, *A Midsummer Night's Dream*, *Mother Courage and Her Children*, *The Cripple of Inishmaan*, *Attempts On Her Life* (Sydney Theatre Company), *Golem Story*, *Knives in Hens*, *The Ham Funeral*, *The Journal of the Plague Year* (Malthouse Theatre), and *Macbeth* (Bell Shakespeare). Dan will next be seen on screen in *Secret Bridesmaid's Business*, *Stateless* and *The End*. Other television work includes *Reckoning*, *Sisters*, *The Code*, *Deep Water*, *Miss Fisher's Murder Mysteries*, *Offspring*, *Mary Bryant*, *The Secret Life of Us*, *Wildside*, and *Raw FM*. Dan's feature film credits include *The Hunter*, *Tom White* and *One Perfect Day*. Dan has received two Green Room Award nominations, a Sydney Theatre Award and a Helpmann Award Nomination for his previous theatre work.

# Cast & Creative Team



**PAMELA RABE**

Director

Pamela Rabe has directed *Jumpy*, *Solomon and Marion*, *In the Next Room or The Vibrator Play* and *Elling* for Melbourne Theatre Company; *Elling* and *The Serpent's Teeth: Citizens* (Sydney Theatre Company), and *Porn.Cake* (Malthouse Theatre). She has appeared in more than forty MTC productions including *The Children*, *Hamlet*, *Boston Marriage*, *God of Carnage*, *Dinner*, *Blythe Spirit*, *The Beauty Queen of Leenane*, *A Little Night Music*, *Private Lives*, *A Room of One's Own*, *Così*, *Lost in Yonkers*, *Much Ado About Nothing*, *Taming of the Shrew*, *The Heidi Chronicles*, *Too Young for Ghosts*, *Medea*, and *Top Girls*. She performed in ten productions as a founding member of STC's Actors Company, including *The War of the Roses*, *The Season at Sarsaparilla*, and *Mother Courage and Her Children*.



**NICK SCHLIEPER**

Set & Lighting Designer

Nick Schlieper has previously designed lighting for *Twelfth Night*, *Macbeth*, *Hamlet*, *Richard III*, *Poor Boy*, *Ninety*, *The Visit*, and designed both set and lighting for *Death and The Maiden* and *North by Northwest* for Melbourne Theatre Company. Other lighting design credits include *The Real Thing*, *Mosquitos*, *Cat on a Hot Tin Roof*, *Chimerica*, *The Present*, *Harp in the South*, *Waiting for Godot*, *Gross und Klein*, and *War of the Roses* (Sydney Theatre Company), *Priscilla Queen of the Desert*, *The Musical* (Michael Cassel Group), *Love Never Dies* (The Really Useful Company), *Médée* and *Lear* (Salzburg Festival), *A Midsummer Night's Dream* and *Billy Budd* (Hamburg State Opera), and *The Ring Cycle* (State Opera of South Australia). He designed the set and lighting for *Endgame*, *Face to Face*, and *Baal* (Sydney Theatre Company).



**ESTHER MARIE HAYES**

Costume Designer

Esther Marie Hayes has designed costumes for Melbourne Theatre Company's *Hay Fever*, *Macbeth*, *Double Indemnity*, *The Beast*, *Other Desert Cities*, *The Heretic*, *Hamlet*, *All About My Mother*, *Richard III* and *Rockabye*. Other costume credits include *North by Northwest* (MTC and Kay + McLean Productions), *William Tell*, *Nixon in China*, *Midnight Son* and *Baroque Triple Bill* (Victorian Opera), *Curtains* (The Production Company), *Mother and Son* (McLaren House), *Delectable Shelter* (The Hayloft Project), and *Scare Campaign* (Cyan Films). Esther is one third of *The Sisters Hayes*, a sibling artist group. They have designed both set and costumes for *Golden Shield* (MTC), *Antigone*, *Walking into the Bigness* and *Blood Wedding* (Malthouse Theatre). Esther graduated from the Victorian College of the Arts in 2006.

# Cast & Creative Team



## MARY FINSTERER

Composer & Sound Designer

Mary Finsterer is recognised as one of Australia's finest composers. *Photograph 51* marks her debut with the Melbourne Theatre Company. Previous credits include her opera *Biographica*, (Sydney Chamber Opera/Ensemble Offspring/Sydney Festival). She has received three Australian Apra|Amcos Art Music Awards, the Vocal Award for *Biographica* and Instrumental Work of the Year for chamber orchestral work *Aerea* and the duet, *Ignis*. She has represented Australia in five International Society for Contemporary Music Festivals and has won many accolades including the Paul Lowin Orchestral Prize. She has been featured in several portrait concerts including ANAM Australian Voices (Melbourne Recital Centre) and Ensemble Offspring (Sydney Opera House), who have subsequently toured her music throughout Australia and China. Feature film credits include the score for *South Solitary* (Dir. Shirley Barrett) and additional music for *Die Hard 4*. Residencies and fellowships include a Churchill Fellowship, an Australia Council Composer Fellowship, Royal Netherlands Government Award and the Sydney Symphony Orchestra composer-in-residence.



## ANNA McCROSSIN-OWEN

Voice & Dialect Coach

Anna McCrossin-Owen's theatre credits include over 50 productions for Melbourne Theatre Company including *Heisenberg*, *A View from the Bridge*, *Gloria*, *Frost/Nixon*, *Rock'n'Roll*, *Spelling Bee*, and *Cyrano De Bergerac*. Film credits include coaching Emily Mortimer for *RELIC*, Dame Helen Mirren and the cast of *Winchester*, Margot Robbie, Chewitel Ejiofor, and Chris Pine for *Z for Zachariah*. Television credits include *The Crown* (Australian Accent Advisor), *Mr. Inbetween*, *Glitch*, *The Family Law Series 1-3* and *The Kettering Incident*. Anna teaches Spoken Voice at the Victorian College of the Arts. She is a graduate of the University of Queensland (BA), VCA (Acting) and VMT (Voice). She is an Associate of Trinity College London and AMEB Australia. She consults to businesses and trains video news journalists. Anna has been honoured by the Victorian Green Room Association for her Outstanding Contribution to the Melbourne Stage.



## Spotlight on Union House Theatre Alumnus: Susannah Chambers

Union House Theatre didn't just enrich my time at the University of Melbourne, it has enriched my whole life.

When I was involved in student theatre in 2002, we were fledgling producers, directors and actors.

We did everything ourselves, we made mistakes and we learned a great deal—I have used these skills, this knowledge, this confidence every day of my working life—it was only possible because of Union House Theatre expertise & guidance.

Susannah Chambers  
Editor and Publisher at Allen & Unwin

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# Melbourne Theatre Company

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NEXT STAGE Residents  
Declan Furber Gillick  
Dan Giovanni  
Elise Hearst  
Andrea James  
Phillip Kavanagh  
Melissa Reeves  
Natesha Soomasundaram  
Chris Summers  
Kylie Trumson  
NEXT STAGE Commissions  
Van Badham  
Angus Cerini  
Patricia Cornelius  
Aidan Fennessy  
Louis van de Geer  
Michael Gow  
Tom Holloway  
Andrea James  
Anchuli Felicia King  
Benjamin Law  
Joanna Murray-Smith  
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2019 Partners current as of October 2019.

# Talking Season 2020



Hear from some of the artists in our 2020 season including Lisa McCune, Joanna Murray-Smith, Bert LaBonté, David Williamson and Benjamin Law as they tell us about next year's plays. Watch the videos at [mtc.com.au/backstage](https://mtc.com.au/backstage)

## On stage next year



### EMERALD CITY by David Williamson

Nadine Garner stars in David Williamson's glittering, harbour-side comedy, as we celebrate 50 years of his plays on Australian stages.

6 MAR — 18 APR



### SEXUAL MISCONDUCT OF THE MIDDLE CLASSES by Hannah Moscovitch

Catch Dan Spielman in this Australian premiere, a compelling story about the dangers of power and privilege.

15 MAY — 27 JUN

[MTC.COM.AU](https://mtc.com.au)



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