

9–25 March

ASB Waterfront  
Theatre

# 1984

BY GEORGE ORWELL

A NEW ADAPTATION CREATED BY ROBERT ICKE AND DUNCAN MACMILLAN

ARTS FESTIVAL  
MARCH 2018  
AUCKLAND



Auckland Arts Festival and GWB Entertainment in association with  
Auckland Theatre Company and State Theatre Company South Australia presents  
the Headlong, Nottingham Playhouse & Almeida Theatre production of

# 1984

## Starring

Bill Allert Paul Blackwell Tom Conroy Terence Crawford  
Simon London Guy O'Grady Fiona Press Rose Riley  
Madeleine Walker Tia Ormsby

Adapted & Directed by Robert Icke & Duncan MacMillan

Designer	Lighting Designer	Sound Designer	Video Designer
Chloe Lamford	Natasha Chivers	Tom Gibbons	Tim Reid

Associate Director (Australia)	Associate Lighting Designer
Corey McMahon	Gavin Norris

Associate Sound Designer	Associate Video Designer
Richard Bell	Ian Valkeith

This production opened in Adelaide, Australia at Her Majesty's Theatre on Tuesday 16 May 2017.

This adaptation of *1984* was first presented at Nottingham Playhouse on 13 September 2013 and, following a UK tour, opened at Almeida Theatre on 8 February 2014.

*Nineteen Eighty-Four* by George Orwell (copyright 1949) by permission of Bill Hamilton as the Literary Executor of the Estate of the late Sonia Brownell Orwell, in a new adaptation by Robert Icke and Duncan Macmillan.

State Theatre Company South Australia is supported by: Arts South Australia, Australia Council for the Arts.

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Headlong

Nottingham  
Playhouse

ALMEIDA  
THEATRE

## WELCOME TO 1984

*"All rulers in all ages have tried to  
impose a false view of the world  
upon their followers."*

— George Orwell, 1984

Tēnā koutou katoa.

First published nearly 70 years ago, George Orwell's *1984* is not only part of the popular lexicon today but is more chilling and prescient than ever. Since the election of Donald Trump, the invention of "alternative facts" and the almost hourly denial of plain truths, Orwell has surged back into the public consciousness and conversation.

In step with the times, this literary classic has received a daring stage adaptation by British theatremakers Robert Icke and Duncan MacMillan for Headlong Theatre, which has wowed both West End and Broadway audiences.

Now Auckland Arts Festival and Auckland Theatre Company introduce this urgent international production to New Zealand audiences in collaboration with GWB Entertainment and in association with State Theatre Company South Australia. This presentation has seen AAF and ATC work together to present an international hit on the occasion of our 10th and 25th anniversaries respectively. *1984* is a powerful, electrifying production mounted on a scale and of a style rarely seen in Aotearoa and which will sit perfectly on the stage of the intimate ASB Waterfront Theatre.

Our sincere thanks to Auckland Council and Creative New Zealand, core funders of both AAF and ATC.

**COLIN McCOLL ONZM**  
Artistic Director  
Auckland Theatre Company

**JONATHAN BIELSKI**  
Artistic Director  
Auckland Arts Festival



**GEORGE ORWELL**  
Author

Eric Arthur Blair (George Orwell) was born in 1903 in India, where his father worked for the Civil Service. The family moved to England in 1907 and in 1917 Orwell entered Eton, where he contributed regularly to the various college magazines.

From 1922 to 1927 he served with the Indian Imperial Police in Burma, an experience that inspired his first novel, *Burmese Days* (1934). Several years of poverty followed.

He lived in Paris for two years before returning to England, where he worked successfully as a private tutor, schoolteacher and bookshop assistant, and contributed reviews and articles to a number of periodicals. *Down and Out in Paris and London* was published in 1933. In 1936 he was commissioned by Victor Gollancz to visit areas of mass unemployment in Lancashire and Yorkshire, and *The Road to Wigan Pier* (1937) is a powerful description of the poverty he saw there.

At the end of 1936 Orwell went to Spain to fight for the Republicans and was wounded. *Homage to Catalonia* is his account of the civil war. He was admitted to a sanatorium in 1938 and from then on was never fully fit. He spent six months in Morocco and there wrote *Coming Up for Air*. During the Second World War he served in the Home Guard and worked for the BBC Eastern Service from 1941 to 1943. As literary editor of the *Tribune* he contributed a regular page of political and literary commentary, and he also wrote for the *Observer* and later for the *Manchester Evening News*.

His unique political allegory, *Animal Farm*, was published in 1945, and it was this novel, together with *Nineteen Eighty-Four* (1949), which bought him worldwide fame.

George Orwell died in London in January 1950.

## BEGINNING AT THE END



How paying close attention to the appendix in *Nineteen Eighty-Four* led co-creators Duncan Macmillan and Robert Icke to rip up the theatrical rule book.

It's not enough that Winston Smith knows in his heart of hearts that the world he's living in is monstrous – and that he hates it. He needs to write those thoughts down, give vent to his thoughtcrimes. But who is he writing for? Almost from the moment he puts forbidden pen to precious paper, he senses that his gesture of individualistic defiance, his lonely groping after some kind of sanity, is futile:

In front of him there lay not death but annihilation. The diary would be reduced to ashes and himself to vapour. Only the Thought Police would read what he had written, before they wiped it out of existence and out of memory. How could you make appeal to the future when not a trace of you, not even an anonymous word scribbled on a piece of paper, could physically survive?

He doesn't know it but his words do survive, after a fashion. Orwell is explicit that they do. *Nineteen Eighty-Four* doesn't simply run in the "real-time" of Winston's experience – the birth of his rebellion culminating in his inevitable destruction – it's also a remembered time. As Duncan Macmillan and Robert Icke astutely observe, as soon as you grasp the importance of the appendix, you have to regard the novel in a different light. It's not some disposable organ, it's integral.

Though *The Principles of Newspeak* only runs to some 4,000 words, and has the sheen of something academic, arid and extraneous, it crucially reframes the action. In a sense it at once cancels out and future-proofs the "prophetic" aspect of the story by thrusting it into the past, making it a historical document.

Winston's vantage point is 1984, or thereabouts, whereas the anonymous author of the postscript could be writing at any point up to or beyond 2050, the moment Oldspeak was to have been

superseded by Newspeak. The appendix yields fascinations about a totalitarian state's control of language – and by extension thought. It also affords final flourishes of grim humour ("Ultimately it was hoped to make articulate speech issue from the larynx without involving the higher brain centres at all. The aim was frankly admitted in the Newspeak word DUCKSPEAK, meaning 'to quack like a duck'"). Above all, though, its primary achievement is to reduce the reader's ability to be certain about the narrative.

Recalling his initial approach to the Orwell estate for the stage rights, Icke explains: "I remember saying quite forcefully at the start, 'I think the appendix is the most important bit. I think it's structurally the thing that defines the whole... I don't know how you can adapt this novel if you don't touch the appendix. I don't know what it means'." He continues: "It's a book that's about unreliability... and Orwell puts something at the end that a lot of people hilariously and ironically haven't bothered to finish. One of the things the novel really thinks about is the status of the text, and what text means – and whether text can have any authority when it has been messed with. How you can trust words to deliver any information?"

Who is giving us Winston's story, and why?

Icke further elaborates: "From the moment you read, 'It was a bright cold day in April,' you're reading the book with somebody else, because that person has footnoted it and written you an appendix, so there's another reader in your experience of the novel at all times."

Does this sound like an overcomplication? Worrying where the book stands in relation to the appendix actually consolidates our appreciation of its sophistication. Icke and Macmillan's approach – which brings the act of reading centre-stage, so that the story is being pored over, anticipated, responded to and enacted – pulls off a theatrical correlative to doublethink, a state of contrary interpretation. We are rendered as disorientated as the protagonist by the dream-like stage action. As Icke suggests: "This could be the future that Winston imagines when he starts to write the diary. It could be us thinking about Orwell. Or it could be the people who write the appendix... looking back at the primary text of Orwell's novel or Winston's diary."

The final word goes to Macmillan: "I think the overriding thing was: how do we find a theatrical form for the prose form of what Orwell is doing?... How do we achieve doublethink, how do we deliver the intellectual argument, and also can we take along a 15-year-old who has never read the book while satisfying the scholar who has read this book 100 times? And once you've seen it and go back to the book, is it all still there...?" He asserts with calm confidence: "I think we've ended up being incredibly faithful to the book." Having seen their remarkable, risk-taking, mind-expanding version when it premiered in Nottingham last year, I'd double-vouch for that.

**Dominic Cavendish, February 2014**

Dominic Cavendish is Lead Theatre Critic for the *Daily Telegraph*, founding editor of *theatrevoice.com* and a founding member of the Orwell Society. In 2009, to mark the 60th anniversary of *Nineteen Eighty-Four*'s publication, he created *Orwell: A Celebration* at Trafalgar Studios.

## LANGUAGE

### Language is more than simply words.

It shapes the way we think. In the appendix to *Nineteen Eighty-Four*, Orwell tells us that Newspeak is a language deliberately designed to limit the range of people's thoughts and to make certain ideas unthinkable. It can be argued, however, that all languages, like Newspeak, limit the range of ideas that it is possible for people to understand.

Words represent ideas. For example, the word 'tree' represents the idea of a 'tree' – the large woody leafy plant that you find might lining the streets of a city, in gardens, in parks, in the countryside or in forests. When I talk to you about a tree, we both have the same basic image of what I mean in our heads, even if the tree in my head is an pine tree and the tree in yours is a chestnut tree. The trees we imagine might be slightly different but we both understand the basic idea that is being communicated.

We like to think of language as something natural and innate. You could argue that the word for the idea of a 'tree' is 'tree' because there is something innately tree-like about the sound of the word. The essence of the idea of a 'tree' is contained in the word 'tree' and that is why this particular word is associated with this particular idea. If this was true then the word for the idea of a 'tree' in every language would surely be the same or at least very similar in sound. However, the word for the idea of a 'tree' in different languages is very different.

For example, in French the idea of a 'tree' is represented by the word 'arbre' whilst in German it is represented by the word 'baum'. These two words for the idea of a 'tree' do not sound similar in any way. There is no innate relationship between the word and the idea that it represents. Instead, the word 'tree' represents the idea of a 'tree' because the group of people who speak the English language have agreed that this is so.

If language is built out of words which represent ideas, then it makes sense that the range of words within a language reflects the ideas that are present in the culture of the group of people who speak it. Different languages present different understandings of the way that the world works. The French linguist, Ferdinand de Saussure, argues that an Inuit would not understand what an English person meant when they used the word 'snow' because for the Inuit there is no one thing that is 'snow'. Instead, for Inuit people, there are many different ideas of 'snow' because it snows a lot and in lots of different ways. Each Inuit idea of 'snow' would have its own features which defined it from other types of snow and there would be a different word to represent each different kind of 'snow'. The Inuit language, Saussure argues, has lots of different words for snow because this reflects the way that Inuit people experience their world. In contrast, the English language has a large number of words for different types of water, while Welsh language has the most single words

to describe different types of rain, which would suggest that the both the English and the Welsh understanding of the world is a very watery one.

If the words of a language reflect the way in which the people who speak that language understand the world, then it is also possible that our understanding of the world is shaped by the language that we speak. Words not only reflect the way that we understand the world but they define it as well. Is it possible to think an idea if there are no words in the language that you speak to represent it? If you spoke a language, such as Newspeak, that had no words to describe the idea of 'freedom' would you be able to even think about the idea of being 'free'? Would you have any understanding of what 'freedom' was? Or would the thought be completely unthinkable? Orwell argues that in Newspeak, where there is no word to describe the idea of 'freedom', it would be as impossible for a person understand the idea of 'freedom' as it would for a person who had never heard of chess to understand that the words 'queen' or 'rook' could represent chess pieces.

Orwell's Newspeak is an extreme example of the ways in which a language could be used to limit the range of people's thoughts. However, the languages that we speak everyday do shape both the way that we think about the world and what it is possible for us to think in subtle ways.

**Sarah Grochala, October 2013**





# IDEOLOGY

**Ideology shapes the way that we think** and behave as members of society.

An ideology is a set of conscious and unconscious ideas and beliefs that a group of people hold about the way that the world works. These ideas shape their sense of what is right and wrong. They shape their sense of what is normal and abnormal behaviour. They define their ambitions and their goals. At a deeper level, they shape their sense of reality.

We are not born with an innate sense of how the world works. Instead, we are taught how the world works as we grow up. The way that we are taught the world works is not neutral or natural but differs from culture to culture, from society to society.

We are taught to see the world in line with the prevailing ideology of the society of which we are part. We learn about the way that the world works in school, through representations of the world in art, in science and in literature. We learn about the world through the eyes of the religion that we practice, through the eyes of our parents and through the eyes of the media. We are told stories about the history of our society and other societies. All these perspectives on the world are coloured by the ideology that prevails in the society in which we live.

Ideology is ultimately about power and control. If you can control the way that people think the world works, then you can control the way that they behave and they think. Being in control of the way

that people behave and think puts you in a position of great power.

In Stalinist Russia, children were taught a version of history that glorified the society in which they lived. In their history books, the story of the Russian revolution made Stalin a much more prominent and heroic figure in those events than he actually was. Events that reflected badly on Stalin and his regime were not included in the version of history in school textbooks. There was no mention of the great famine in the Ukraine in the 1930s, in which millions of people starved to death as a result of Stalin's government's economic and agricultural policies. People who can criticised the regime were deleted from history. Trotsky, who had played a major role in the Russian revolution alongside Lenin, was removed from the history of those events. Most famously, a picture in which Trotsky is stood by Lenin was altered so that Trotsky disappeared from the picture completely.

Artists in Stalinist Russia created art and literature that praised Stalin and his government. Spectacular parades were staged that demonstrated the strength and might of Stalin's communist Russia. The newspapers only ran stories that either congratulated the government on their successes or criticised those who criticised the regime. Censorship meant that any works of art or newspaper articles that contradicted the ideology of Stalin and his government were banned. People did not have any access to any

alternative versions of how the world might work. They were only allowed to see the world the way that Stalin and his government wanted them to see it. Stalin's communist government tried to eradicate any institutions that challenged their version of how the world worked. They attempted to shut down the churches in Russia, because they offered the people a different way of thinking about the how world works. The church was a threat to Stalin and his government because it offered a competing ideology.

Ideology is easy to see from the outside. When we look at Stalinist Russia, we can see that Stalin created a version of how the world worked that supported his position of power as head of the Communist government. We would say that Stalin lied to the people of Russia, both about their history and about current events. In *Nineteen Eighty-Four*, it is clear to us as readers that the government of Airstrip One is manipulating history in order to make its citizens view the world in a particular way.

It is, however, very difficult to identify an ideology when you are living under it. It is simply the way that you think the world works. In *Nineteen Eighty-Four*, Julia finds it difficult to see how the government is manipulating her view of the world. Winston tells Julia about having to remove any scrap of evidence that Oceania was at war with Eastasia instead of Eurasia, after the government decides to switch the identity of the enemy that they are fighting

against. Julia states that she thought that they had always been at war with Eurasia. She is so caught up in the ideology of her society that she doesn't question the new narrative about the war, even though she should remember from her own experience that things were once different.

In the West, we like to think that we don't live in an ideological society, that all our choices are our own. But if an effective ideology is something you can't see, how would you know if your thoughts and behaviour were being shaped by an ideology rather than being wholly your own?

The best place to start is to ask yourself how you think the world works. What seems to you to be 'common sense' or 'natural' or 'something everyone knows'? Is it 'common sense' to always look out for number one? Are women 'naturally' more emotional than men? Is the fact that a happy life consists of earning lots of money 'something that everyone knows'? Would the answers to any of these questions be different, if you had grown up in a different culture or at a different point in history? By starting to question the things that you take for granted about the way the world works, you might be able to start to see the way that ideology colours your own views and beliefs.

**Sarah Grochala, November 2013**

Sarah Grochala is a British playwright and Senior Lecturer, Writing for Theatre at the Royal Central School of Speech and Drama. Her plays include *S-27* (Griffin Theatre, 2010). Her books on playwriting include *The Contemporary Political Play* (Bloomsbury Methuen Drama, 2017).

## CAST



**BILL ALLERT**  
Martin

Bill is a graduate of the Stella Adler Studio of Acting. Theatre credits include: *The Duck Shooter*, *Drums in the Night*, *Killer Joe* (State Theatre Company SA/Brink); *Salt* (State Theatre Company SA/Vitalstatistix); *The Birthday Party*, *Translations* (Flying Penguin); *One Long Night in the Land of Nod* (Floogle); *The Ecstatic Bible* (Brink/The Wrestling School); *The Caretaker*, *A Lie of the Mind*, *Blue Remembered Hills*, *Ursula*, *The Dream Play*, *The Europeans* (Brink). Later in 2018 he will appear in *That Eye, The Sky* for State Theatre Company SA, directed by Kate Champion.

Bill is also a directing graduate of the VCA Film and Television School, and has had films screen at festivals including the Brisbane International Film Festival, Flickerfest, the St Kilda Film Festival, Tropfest, and the London and Melbourne International Comedy Festivals. Bill is a professional speaker and spoke at TEDxAdelaide 2016.



**PAUL BLACKWELL**  
Parsons

Paul has worked widely across the industry in theatre, film, television and radio. He is perhaps best known on the stage having worked for all the major theatre companies and in children's theatre as well as for Opera Australia and the symphony orchestras in Adelaide and Hobart.

Recent appearances for State Theatre Company include *Volpone*, *Eh Joe*, *The Seagull*, *Babyteeth* and the title role in *Vere* (Faith), a co-production with Sydney Theatre Company.

For Brink Productions he appeared in *Thursday* and *The Aspirations of Daise Morrow*, *When the Rain Stops Falling* (with State Theatre Company) and *The Hypochondriac*.

For Sydney Theatre Company, he appeared in *Tartuffe*, *The Government Inspector*, *The Ham Funeral* and *The Trackers of Oxyhrinchus*. For Belvoir, credits include *Antigone*, *Ubu*, *The Underpants*, *Picasso at the Lapin Agile*, *The Frogs* and *The Popular Mechanicals* and *Pop Mecs 2*, *On Parliament Hill*. His Windmill credits include *The Composer Is Dead*, a co-pro with the Adelaide Symphony Orchestra and in *The Clockwork Forest* (Windmill Theatre/ Brink Productions). For Patch Theatre Company he was a co-creator on the award winning *Mr McGee and the Biting Flea*, *Who Sank the Boat?* and *The Happiest Show on Earth*.

Film credits include *Red Dog*, *Dr Plonk*, *Candy*, *December Boys*, *The Quiet Room*, *Charlie's Country* and *The Boy Castaways*.



**TOM CONROY**  
Winston

Tom graduated from the Victorian College of the Arts, and has since held a very successful stage career. Tom's theatre credits include *Ghosts*, *Jasper Jones*, *Mortido*, *Mother Courage and Her Children*, *Small and Tired* (Belvoir); *Hay Fever*, *Spring Awakening* (Sydney Theatre Company); *The Wider Earth* (Queensland Theatre Company/ Sydney Festival); *Cock* (Melbourne Theatre Company/La Boite); *Romeo & Juliet* (State Theatre Company of South Australia); *Moth* (Malthouse/ Arena Theatre Company); *Romeo & Juliet* (Bell Shakespeare); and *Land & Sea* (Brink Productions).

He has worked on script developments for Belvoir, Playwriting Australia, Bell Shakespeare, Brink, and Queensland Theatre Company. His screen work includes *Hamlet* for Bell Shakespeare/ ABC Splash Content.

Tom's performance in *Something Natural But Very Childish* (La Mama) garnered him a Green Room Award for Best Male Actor in Independent Theatre.



**TERENCE CRAWFORD**  
O'Brien

Terence began his career in his home city of Newcastle in 1980 before studying at NIDA. His more recent stage credits include *The Seagull*, *Hedda Gabler*, *Attempts on her Life*, *King Lear*, *Romeo & Juliet* and *Speaking in Tongues* (State Theatre Company of South Australia); *The Hypochondriac* (Brink Productions); and *Blackbird* (Flying Penguin Productions). Terence's film credits include *The Babadook*, *A Month of Sundays*, *Boys in the Trees*, *Rabbit* and *Remembering the Man*.

As a playwright, Terence has had work produced by Griffin Theatre Company, New Theatre, Theatre of Image and Sydney Theatre Company and has had work produced on radio and television. His plays include *Shondelle the Tiger*, *Fuck 'em if they can't take a joke*, and *Love's Triumph*.

In 2005, Currency Press published Terence's first book on acting, *Trade Secrets*, and in 2011 published his second, *Dimensions of Acting: An Australian Approach*. Terence is Head of Acting at Adelaide College of the Arts and is an Adjunct Professor of Adelaide University's J.M. Coetzee Centre for Creative Practice.

He has been a proud member of Equity since 1980, and is a founding member of the Arts Party.



**SIMON LONDON**  
Charrington

Simon has established a fine career, acting in theatre, film and television in Australia, New Zealand and the UK. He has worked extensively in theatre, recent Australian work including the critically acclaimed *The Pride and Remembering Pirates* with Darlinghurst Theatre Company, *Taking Steps* for the Ensemble Theatre and *The Judas Kiss* with Redline.

New Zealand theatrical highlights include *When the Rain Stops Falling* and *The Boys in the Band* with Silo Theatre; *The Duchess of Malfi* and *The Gift* with Auckland Theatre Company; *Romeo & Juliet* with Downstage; *The Beauty Queen of Leenane* and *Three Sisters* with The Court Theatre; and the national tour of *Disco Pigs* with A Different Light. Simon was co-creator of the *The Generation of Z*, which enjoyed two successful New Zealand seasons and subsequently toured to the Edinburgh Festival and London.

Simon's feature films include *The Hobbit: The Desolation of Smaug*, *The Hobbit: Battle of the Five Armies*, *My Wedding and Other Secrets* and *Shock Room*. In television, Simon has most recently been seen in *Love Child*, *Doctor Doctor* and *Wonderland*. Further screen credits include *The Cult*, *The Bill*, *Legend of the Seeker*, *Go Girls*, *Shortland Street* and telefeatures *Bliss* and *Waitangi: What Really Happened?*



**GUY O'GRADY**  
Syme

Guy graduated from the National Institute of Dramatic Arts in 2015. His stage credits include *Long Tan*, *Tartuffe* (Brink Productions & State Theatre Company of South Australia); *The Call* (Junglebean); *The Lesson* (Accidental Productions); *Rough for Theatre II*, *The Possibilities* (go begging); and *An Enemy of the People* (ActNow Theatre). During his studies at NIDA, Guy appeared in *Much Ado About Nothing*, *Choreography*, *Boys* and *A Dream Play*.

On screen, he has appeared in the feature film *One Eyed Girl*. He has also featured in a number of radio plays.

Guy is a proud member of Actor's Equity.





**FIONA PRESS**  
Mrs Parsons

Fiona has been treading the boards of Australia's theatre companies for more than 30 years. Some of her standout favourite experiences: *Third World Blues*, *Two Weeks with the Queen*, *Antony and Cleopatra* (STC); *A Fortunate Life*, *A Midsummer Night's Dream* (MTC); *Wild Honey*, *The Recruiting Officer* (STCSA); *The Department Store* (Old Fitz); *Navigating Flinders*, *Neighbourhood Watch* (Ensemble); *Romeo & Juliet* (Bell Shakespeare); *Is This Thing On?*, *Capricornia* (Belvoir); and *Men Should Weep* (Q). Most recently, she played Dot in Wayne's Harrison's production of *The One Day of the Year* at the Finborough Theatre, London, and led the chorus in Sport for Jove's *Antigone* in Sydney.

She has appeared as all the usual guest suspects in television, including in *Rake*, *Crownies* and *Mary: the Making of a Princess*; in lots of small roles in big films such as *Tracks* and *Oscar and Lucinda*, and in big roles in small films such as *The Spy Who Liked Me* and *Sparks*. Her biggest roles in her biggest films: she won the 1991 AFI Best Supporting Actress for *Waiting*, and *Disgrace*, an adaptation of the great South African novel by J.M Coetzee.

Fiona has been a proud member of Equity since 1983.



**ROSE RILEY**  
Julia

Rose Riley graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2013.

Rose made her main stage theatre debut in the acclaimed 2014 Belvoir Street production of *The Glass Menagerie* in the role of Laura, directed by Eamon Flack. Rose was nominated for a Sydney Theatre Award for this role; and in the 2016 season at Malthouse, Rose went on to win the 2017 Green Room Award for Best Actress.

In 2016, Rose played the role of Hermia in *A Midsummer's Night Dream* for Sydney Theatre Company, directed by Kip Williams. And in 2017, Rose played the role of Lady Anne in *Richard 3* for Bell Shakespeare, directed by Peter Evans.

In film, Rose has featured in *Truth* and *The Life and Death of Otto Bloom*; and in television Rose has played roles in the upcoming mini-series *Mystery Road* for ABC, and in *Secret City* for Foxtel.



**MADELEINE WALKER**  
Child

Madeleine Walker, eleven years old, played the lead role in Emily Perkins' adaptation of *A Doll's House* by Auckland Theatre Company. She has also played Annie in a community production, has appeared in productions of *Jungle Book* and *Whistle Down the Wind*, commercials for General Electric and Westpac, in the television series *Cul de Sac*, and has won many awards for speech and drama, and singing.



**TIA ORMSBY**  
Child

Tia Ormsby, eleven years old, was previously cast in a leading role in Auckland Theatre Company's production of *Billy Elliot the Musical*. She has also featured in productions of *Charlie and the Chocolate Factory*, *Alice in Wonderland*, *Dreamgirls* and *Honk!*; in a commercial for TSB; and was the writer and presenter of a short film, *Save our Unique Landscape*.

Fiona Press and Guy O'Grady  
in rehearsals for the  
2017 Australian Tour



# CREATIVES

## ROBERT ICKE Co-Adaptor / Director

Robert is a writer and theatre director. He is currently Associate Director at the Almeida where his work includes adapting and directing *Mary Stuart*, *Uncle Vanya*, *Oresteia* (also West End) and *1984* (co-created with Duncan Macmillan, also Broadway, West End, National and International tours).

As director, his productions include *Hamlet* (starring Andrew Scott, also West End); *The Fever*, *Mr Burns* (Almeida); *The Red Barn* (National Theatre); *Boys*, *Romeo & Juliet*, *Decade* (Headlong, where he was Associate Director until 2013). For *Oresteia*, Robert won the 'Best Director' Critics Circle and Evening Standard Theatre Awards in 2015, and the Olivier Award for 'Best Director' in 2016.

roberticke.com

## DUNCAN MACMILLAN Co-Adaptor / Director

Plays include: *City of Glass*, adapt. Paul Auster (2017 – 59 Productions, HOME and Lyric Hammersmith); *People, Places and Things* (2015–17 – National Theatre/Wyndham's Theatre); *1984*, adapt. George Orwell (2013–17 – Headlong/Nottingham Playhouse/Almeida/West End and international tour, co-adapted/co-directed with Rob Icke); *Every Brilliant Thing* (2013–17 – Paines Plough/Pentabus Theatre/Edinburgh Festival/UK, international tours/HBO); *2071*, co-written with Chris Rapley (2014–15 – Royal Court Theatre/Hamburg Schauspielhaus); *The Forbidden Zone* (2014–16 – Salzburg Festival and Schaubühne, Berlin); *Wunschloses Unglück*, adapt. Peter Handke (2014 – Burgtheater Vienna); *Reise Durch die Nacht*, adapt. Friederike Mayröcker (2012–14 – Schauspielhaus Köln, Festival d'Avignon, Teatertreffen); *Lungs* (2011–16 Paines Plough and Sheffield Theatres/Studio Theatre, Washington DC); and *Monster* (2006 – Royal Exchange).

## CHLOE LAMFORD Designer

Chloe trained in Theatre Design at Wimbledon School of Art. Her awards include: Arts Foundation Fellowship Award for Design for Performance in Set & Costume, Theatrical Management Association Award for Best Theatre Design (*Small Miracle*).

She is an Associate Designer for the Royal Court Theatre. Her work includes: *Unreachable*, *Ophelia's Zimmer*, *The Twits*, *How to Hold Your Breath*, *God Bless the Child*, *2071*, *Teh Internet is Serious Business* and *Circle Mirror Transformation*.

Designs for theatre include: *The Maids* (Toneelgro Amsterdam); *Amadeus*, *Rules for Living*, *The World of Extreme Happiness* (National Theatre); *1984* (West End/Headlong Almeida UK and International Tour); *Atmen* and *Ophelis Zimmer* (Schaubühne, Berlin); *Our Ladies of Perpetual Succour* (National Theatre Scotland); *The Tempest* (Donmar Warehouse); *Het Hamilton Complex* (Hetpaleis, Antwerp); *Salt*, *Root and Roe* (Donmar Warehouse); *The Events* (ATC and Young Vic); *The History Boys* (Sheffield Crucible); *Disco Pigs* and *Sus* (Young Vic); *My Shrinking Life*, *Appointment with the Wicker Man*, *Knives in Hens* (National Theatre Scotland); *Praxis Makes Perfect*, *The Radicalisation of Bradley Manning* (National Theatre Wales); *Boys* (Headlong Theatre); *Cannibals*, *The Gate Keeper* (Manchester Royal Exchange); *The History Boys* (Sheffield Crucible); *It Felt Empty...* (Clean Break); *Small Miracle* (Tricycle/ Mercury, Colchester).

Designs for opera and dance include: *Pelleas et Melisande*, *Alcina* (Aix en Provence Festival); *Verkarte Nacht* (Rambert); *The Little Sweep*, *Let's Make An Opera* (Malmo Opera House, Sweden); *The Magic Flute* (English Touring Opera); *War and Peace* (Scottish Opera/ RCS).

## NATASHA CHIVERS Lighting Designer

Natasha's theatre credits include: *Hamlet* (West End, Almeida); *1984* (Broadway, Australia, West End, Touring); *Lady Chatterley's Lover*, *Annie Get Your Gun*, *The Village Bike*, *Happy Days* (Crucible Theatre); *Sunset at the Villa Thalia*, *Statement of Regret* (National Theatre); *Taming of the Shrew* (Shakespeare's Globe Theatre); *Adler & Gibb*, *The Mistress Contract*, *Gastronaughts*, *The Djinns of Eidgah* (Royal Court); *Praxis Makes Perfect* (Neon Neon / National Theatre Wales); *Macbeth* (National Theatre Scotland / Broadway / Lincoln Center); *Green Snake* (National Theatre China); *The Shawl* (Young Vic); *The Talk of the Town* (Dublin Festival); *The Radicalisation of Bradley Manning* (National Theatre Wales); *27*, *The Wheel*, *The House of Bernarda Alba*, *Empty / Miracle Men*, *Home* (National Theatre Scotland); *And the Horse You Rode in On* (Told by an Idiot); *Sunday in the Park with George* (West End); *The Wolves in the Walls* (National Theatre Scotland / Improbable); *That Face* (Royal Court / West End); *Othello*, *Dirty Wonderland*, *pool (no water)*, *Peepshow*, *Hymns*, *Sell Out* (Frantic Assembly).

Her dance credits include: *Strapless* (Royal Ballet/ Royal Opera House); *Gravity Fatigue* (Sadlers Wells); *Broken* (Motionhouse); *Motor Show* (LIFT / Brighton Festival); *Electric Hotel* (Sadler's Wells / Fuel); *God's Garden* (Arthur Pita / Open Heart / Linbury Studio); *Electric Counterpoint* (Royal Opera House); *Scattered* (Motionhouse Tour / Southbank Centre); *Run!*, *Renaissance* (Greenwich+Docklands International Festival); *Beyond Belief* (Legs on the Wall / Sydney); *Encore* (Sadler's Wells).

As well as *Babs* (BBC) for television, Natasha was nominated for an Olivier Award in 2016 for *Oresteia* (White Light Award for Best Lighting Design). She has won the Theatre Award UK in 2011 for *Happy Days* (Best Design) and an Olivier Award in 2007 for *Sunday in the Park with George* (Best Lighting Design).

## TOM GIBBONS Sound Designer

Tom trained at Central School of Speech and Drama. Recent theatre includes: *Hedda Gabler* (National Theatre); *The Red Barn* (National Theatre); *Sunset at the Villa Thalia* (National Theatre); *The Crucible* (Walter Kerr Theater); *People, Places and Things* (National Theatre, Winner for Best Sound Design, Olivier Awards 2016); *Oresteia* (Almeida Theatre/Trafalgar Studios); *Anna Karenina* (Manchester Royal Exchange); *Elephants* (Hampstead Theatre); *White Devil*, *As You Like It* (RSC); *Translations* (Sheffield Crucible); *A View From the Bridge* (Young Vic/ Wyndham's – nominated for Best Sound Design Olivier Award 2015); *Happy Days*, *A Season in the Congo*, *Disco Pigs* (Young Vic); *Mr Burns*, *1984* (Almeida); *The Absence of War*, *Romeo & Juliet* (Headlong); *Lion Boy* (Complicite); *Henry IV* (Donmar); *Julius Caesar* (Donmar, St Ann's Brooklyn); *Grounded* (Gate Theatre); *The Spire* (Salisbury Playhouse); *London*, *The Angry Brigade* (Paines Plough); *Roundabout Season* (Shoreditch Town Hall, Paines Plough); *The Rover* (Hampton Court Palace); *Love Love Love* (Royal Court); *Island* (National Theatre, Tour); *Dead Heavy Fantastic* (Liverpool Everyman); *Plenty* (Crucible Studio, Sheffield); *Encourage the Others* (Almeida); *Wasted* (Paines Plough, Tour); *Chalet Lines*, *The Knowledge*, *Little Platoons*, *50 Ways To Leave Your Lover* (Bush Theatre); *Hairy Ape*, *Shivered*, *Faith*, *Hope and Charity*, *The Hostage*, *Toad* (Southwark Playhouse); *Sold* (503); *The Chairs* (Ustinov Bath); *The Country*, *The Road To Mecca*, *The Roman Bath*, *1936*, *The Shawl* (Arcola); *Utopia*, *Bagpuss*, *Everything Must Go*, *Soho Streets* (Soho Theatre); *Hitchcock Blonde* (Hull Truck).

## TIM REID Video Designer

Nominated for the 2014 'Knight of Illumination' Award for Theatre Projection Design for *1984*, Tim has worked as head of video for the National Theatre of Scotland and toured internationally. His work has been seen in places as diverse as Sydney Opera House and the Shetland Isles.

Recent productions include: *Mary Stuart* (Almeida); *FRACKED!* (Chichester); *Oresteia* (Almeida and West End); *1984* (Almeida / Headlong / Nottingham Playhouse / West End); *Meeting Bea* (The Old Laundry Theatre); *The Red Barn* (National Theatre); *Show Boat* (Sheffield Crucible / New London Theatre); *If You Kiss Me Kiss Me* (Young Vic); *Blood Wedding* (Dundee Rep / Graeae / Derby Playhouse); *Stemmer* (Bergen National Opera); *Scale* (Scottish Dance Theatre); *La Musica* (Young Vic); *Letters Home: England in a Pink Blouse* (Grid Iron / Edinburgh International Book Festival); *A Christmas Carol* (Royal Lyceum, Edinburgh); *The Effect*, *Love Your Soldiers*, *The History Boys* (Sheffield Crucible); *Quiz Show*, *Tree of Knowledge* (Traverse Theatre); *Carousel* (Royal Conservatoire of Scotland); *White Rose* (Firebrand Theatre); *8* (Glasgow Festival); *Biding Time* (Remix); *A Band Called Quinn* (Tromolo Productions); *Ghost Patrol* (Scottish Opera / Music Theatre Wales); *Educating Ronnie* (HighTide / MacRobert Arts Centre, Stirling); *Can We Talk About This?* (DV8); *Clockwork* (Visible Fictions / Scottish Opera); *Girl X*, *99... 100*, *Peter Pan* (National Theatre of Scotland); *Playback* (Ankur Productions); *The Not-So-Fatal Death of Grandpa Fredo*, *Bright Black* (Vox Motus); *We Dance, wee groove* (Stillmotion); *Treasure Island*, *One Giant Leap* (Wee Stories); *Promises Promises* (Random Accomplish); *Cresseid* (Edinburgh International Festival); *White Tea* (Fire Exit); *The Tailor of Inverness* (Dogstar). As Video Co-designer: *Ten Billion* (59 Productions / Royal Court); *As One* (Royal Ballet). As Projection Designer: *Wild Swans* (Young Vic / ART).

## COREY MCMAHON Associate Director (Australia)

Corey McMahon is an award-winning director and producer based in Adelaide. He trained at the Flinders University Drama Centre, graduating in 2006. He subsequently completed his Master of Creative Arts in Directing, also at the Drama Centre.

He is currently the Artistic Director of theatre company, Theatre Republic.

For State Theatre Company SA: *After Dinner* by Andrew Bovell; *Romeo & Juliet* by William Shakespeare (co-production with Adelaide Symphony Orchestra); *1984* by George Orwell, adapted and directed by Robert Icke and Duncan MacMillan (Associate Director, Australia, NZ and Asia-Pacific tours); *Eh Joe* by Samuel Beckett (Beckett Triptych, co-production with Adelaide Festival); *Between Two Waves* by Ian Meadows.

For Griffin Theatre Company: *Music* by Jane Bodie; *Rust and Bone* by Caleb Lewis.

For Out of Joint (UK): *A View from Islington North* by Caryl Churchill; Mark Ravenhill and David Hare (Associate Director).

Other directing credits include: Chinese New Year Concert (Adelaide Symphony Orchestra); *The Good Son* by Elena Carapetis (The Other Ones); *The Share* by Daniel Keene; *The Eisteddfod* by Lally Katz; *That Face* by Polly Stenham (five. point.one).

As Assistant Director: Resident Assistant Director for The Bush Theatre (UK) and Paines Plough (UK); *Ghosts* by Henrik Ibsen (STCSA); *Holding the Man* by Tommy Murphy (STCSA).

Awards and Nominations: Emerging Artist of the Year (2009, Adelaide Critics' Circle); Best Drama for *The Share* (2010, Adelaide Theatre Guide); Best Ensemble for *The Good Son* (2015, Adelaide Critics' Circle); Best Individual Achievement (nomination, 2010 Adelaide Critics' Circle); Best Ensemble for *Between Two Waves* (nomination, 2014 Adelaide Critics' Circle).



# THE PRINCIPLES OF NEWSPEAK

An excerpt from the appendix of *Nineteen Eighty-Four* by George Orwell

Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism. In the year 1984 there was not as yet anyone who used Newspeak as his sole means of communication, either in speech or writing. The leading articles in *The Times* were written in it, but this was a tour de force which could only be carried out by a specialist. It was expected that Newspeak would have finally superseded Oldspeak (or Standard English, as we should call it) by about the year 2050. Meanwhile it gained ground steadily, all Party members tending to use Newspeak words and grammatical constructions more and more in their everyday speech. The version in use in *Nineteen Eighty-Four*, and embodied in the Ninth and Tenth Editions of the Newspeak Dictionary, was a provisional one, and contained many superfluous words and archaic formations which were due to be suppressed later. It is with the final, perfected version, as embodied in the Eleventh Edition of the Dictionary, that we are concerned here.

The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was

intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought – that is, a thought diverging from the principles of Ingsoc – should be literally unthinkable, at least so far as thought is dependent on words. [...] Newspeak was designed not to extend but to diminish the range of thought, and this purpose was indirectly assisted by cutting the choice of words down to a minimum.

Newspeak was founded on the English language as we now know it, though many Newspeak sentences, even when not containing newly-created words, would be barely intelligible to an Englishspeaker of our own day. [...]

The name of every organisation, or body of people, or doctrine, or country, or institution, or public building, was invariably cut down into the familiar shape; that is, a single easily pronounced word with the smallest number of syllables that would preserve the original derivation. In the Ministry of Truth, for example, the Records Department, in which Winston Smith worked, was called RECDEP, the Fiction

Department was called FICDEP, the Teleprogrammes Department was called TELEDEP, and so on. [...]

From the foregoing account it will be seen that in Newspeak the expression of unorthodox opinions, above a very low level, was well-nigh impossible. [...] When Oldspeak had been once and for all superseded, the last link with the past would have been severed. History had already been rewritten, but fragments of the literature of the past survived here and there, imperfectly censored, and so long as one retained one's knowledge of Oldspeak it was possible to read them. In the future such fragments, even if they chanced to survive, would be unintelligible and untranslatable. [...] Take for example the well-known passage from the Declaration of Independence:

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain inalienable rights, that among these are life, liberty, and the pursuit of happiness. That to secure these rights, Governments are instituted among men, deriving their powers from the consent of the governed. That whenever any form of Government becomes destructive of those ends, it is the right of the People to alter or abolish it, and to institute new Government...

It would have been quite impossible to render this into Newspeak while keeping to the sense of the original. The nearest

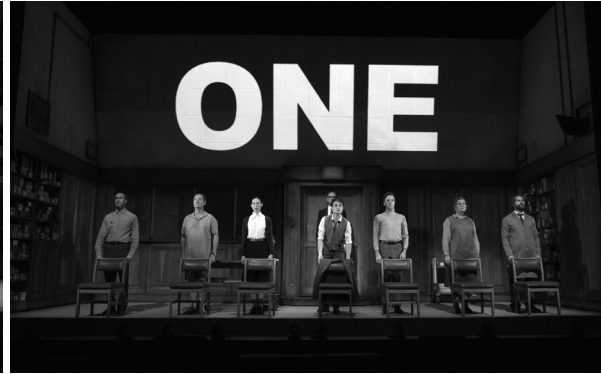
one could come to doing so would be to swallow the whole passage up in the single word crimethink. A full translation could only be an ideological translation, whereby Jefferson's words would be changed into a panegyric on absolute government.

A good deal of the literature of the past was, indeed, already being transformed in this way. Considerations of prestige made it desirable to preserve the memory of certain historical figures, while at the same time bringing their achievements into line with the philosophy of Ingsoc. Various writers, such as Shakespeare, Milton, Swift, Byron, Dickens, and some others were therefore in process of translation: when the task had been completed, their original writings, with all else that survived of the literature of the past, would be destroyed. These translations were a slow and difficult business, and it was not expected that they would be finished before the first or second decade of the twenty-first century. [...] It was chiefly in order to allow time for the preliminary work of translation that the final adoption of Newspeak had been fixed for so late a date as 2050.

**"The Principles of Newspeak."  
Appendix: *Nineteen Eighty-Four***

By George Orwell. Reprinted with permission.

# GLOSSARY OF NEWSPEAK



## ANTI-SEX LEAGUE

Organisation advocating celibacy among Party members and the eradication of the orgasm. In Airstrip One, love and loyalty should exist only toward Big Brother and the Party.

## AIRSTRIP ONE

A province of Oceania, known at one time as 'England' or 'Britain'.

## BIG BROTHER

The dictatorial leader of the Party, and its cofounder along with Goldstein (see Goldstein, Emmanuel). Life in Oceania is characterised by perpetual surveillance and constant reminders that "Big Brother is watching you."

## THE BROTHERHOOD

An underground network founded by Emmanuel Goldstein, an original member of the Inner Party. Goldstein turned on Big Brother and was one of the few to escape during the revolution (see also Resistance, Emmanuel Goldstein.)

## BLACKWHITE

The ability not only to believe that black is white, but to know that black is white and forget that one has ever believed the contrary.

## DOUBLEPLUS

An example of how comparative and superlative meanings are communicated in Newspeak. 'Plus' acts as an intensifier, and 'double' even more so. In Newspeak, 'better' becomes 'plusgood' and even better is 'doubleplusgood.'

## DOUBLETHINK

The ability to hold two contradictory beliefs in one's mind simultaneously and accept both of them.

## FACECRIME

Any improper expression that carries the suggestion of abnormality or of something hidden. A nervous tic or unconscious look of anxiety could be a punishable offence.

## GOLDSTEIN'S BOOK

Referred to simply as "The Book," Emmanuel Goldstein's record is a compendium of all the heresies, of which Goldstein was the author and which circulated clandestinely here and there.

## GOODTHINKER

A person who adheres to the principles of Newspeak.

## INNER PARTY

Oceania's political class, who enjoy a higher quality of life than general Party members. They are dedicated entirely to Big Brother and the principles of Party rule.

## MINISTRY OF LOVE (ALSO MINILUV)

Oceania's interior ministry, enforcing loyalty and love of Big Brother through fear, oppression and thought modification. As its building has no windows, the interior lights are never turned off.

## MINISTRY OF PEACE (ALSO MINIPAX)

The defence arm of Oceania's government, in charge of its military.

## MINISTRY OF PLENTY (ALSO MINIPLenty)

The management of Oceania's economy lies with this arm of government, which oversees rationing and maintains a state of poverty, scarcity and financial shortage while convincing the population that they are living in perpetual prosperity.

## MINISTRY OF TRUTH (ALSO MINITRUE)

The Party's communication apparatus, by which historical records are amended in keeping with its approved version of events.

## NEWSPEAK

The official language of Oceania. Designed to make thoughtcrime impossible, its vocabulary gets smaller every year, asserting that thoughtcrime – and therefore any crime – can not be committed if the words to express it do not exist. Implementation of Newspeak is referred to as 'The Project'.

## OCEANIA

One of three superstates over which Big Brother exercises totalitarian rule. Its neighbouring territories are Eurasia and Eastasia.

## OLDSPEAK

The version of English preceding Newspeak. In Newspeak, words that represent politically incorrect ideas are eliminated.

## OLDTHINK

Ideas and patterns of thought that are inconsistent with the Party's principles.

## THE PARTY

The general population of Oceania, comprising middle class bureaucrats and other government employees. Comprising approximately 13% of population. There is a huge gap between the standard of living of Inner and Outer Party members. Outer Party members have very few possessions, and almost no access to basic consumer goods. All Outer Party members have a telescreen in every room of their apartment.

## RESISTANCE

The revolutionary group said to have been led by Emmanuel Goldstein in an uprising against the Party. Every ill of society is blamed on this group, which may or may not exist.

## ROOM 101

A room in the Ministry of Love where thought criminals are taken.

## SEXCRIME

Having sex for enjoyment. In Oceania, the only approved purpose of sex is procreation for the Party.

## TELESCREEN

Two-way screens installed in the homes of all Party members to broadcast information and ensure constant surveillance. There is no way to control what is broadcast, only its volumes, and the screen cannot be turned off.

## THOUGHTCRIME

All crime begins as a thought, therefore all crime is thoughtcrime. A person who has committed thoughtcrime is a thought criminal, even before committing the act itself. Thoughtcrime is "the essential crime that contains all others in itself."

## THOUGHT POLICE

Law enforcement department designed to detect mental political transgressions.

## TWO MINUTES' HATE

A daily broadcast showing instances of thoughtcrime.

## UNGOOD

The opposite of good.

## UNPERSON (ALSO UNWRITE)

The process of altering and erasing records in order to eradicate someone from cultural memory. Once unpersoned, an individual's previous existence can be denied.

## YOUTH LEAGUE

Group for children in which membership is mandatory. Members' primary task is to monitor the activities of their parents.

## PRODUCERS



### GWB ENTERTAINMENT

With operations in the United Kingdom and Australia as well as local presence in mainland China, GWB Entertainment is an internationally recognised theatrical producer and presenter specialising in conceptualising, producing and managing first class theatrical productions. Over the last decade, GWB has been at the forefront of the development of the commercial musical market in mainland China as well as touring significantly to other major Asian markets such as South Korea and Taiwan. In China, GWB has opened new markets with tours of *Disney's High School Musical* touring to seven cities in

China and *Ghost The Musical* which toured to 14 different cities across tours in 2015, 2016 and 2017. In 2011, GWB was approached by Shanghai Culture Square Theatre conceive and produce the theatre's opening production. A unique producing collaboration between GWB and Culture Square resulted in the development and presentation of *Ultimate Broadway* a production which has gone on to have subsequent seasons in 2012 and 2015 featuring leading principal performers from the US and UK along with local Chinese performers. In Korea, GWB produced an arena production of *Jesus Christ Superstar*, which played to over 5,000 people per night in Seoul before transferring to Busan, as well as the Korean premiere of the Tony Award winning *Avenue Q*, which played at the Charlotte Theatre in Seoul. GWB has toured extensively to other markets

in Asia with Disney's *High School Musical* also playing seasons in Hong Kong and Taiwan and *Ghost The Musical* playing Macau, Taiwan and Singapore. GWB is currently providing General Management on the upcoming Korean tour of Andrew Lloyd Webber's *Cats*. In Australia, GWB coproduced the Australian premiere and national tour of *Ghost The Musical* in 2016 and in 2017 is coproducing the national Australian tour of the hugely successful West End production of 1984. In 2013, GWB also produced the sell-out concert of Broadway and film star *Kristin Chenoweth* at the Sydney Opera House. In addition to the above, over the last 20 years, the directors of GWB have individually been intimately involved with many other significant theatrical productions such as *The Phantom of the Opera*, *Cats*, *Ghost The Musical*, *Jesus Christ*

*Superstar*, *Groundhog Day*, *Sunset Boulevard*, *Thriller Live*, *Evita*, *Hair*, *Avenue Q* and *Joseph and the Amazing Technicolour Dreamcoat* in territories as diverse as Asia, Australia, UK, New Zealand, USA and South Africa. GWB has recently announced they will be producing a brand new Australian production of Andrew Lloyd Webber's hit show *School of Rock the Musical*, opening in Melbourne November 2018.

#### Directors

Torben Brookman  
Richelle Brookman  
Paul Warwick Griffin  
Gareth Hewitt Williams

#### Associate Producer

Zac Tyler

#### Production Coordinator

Lauren Elphick

#### Finance Office

Mirella Innocente

#### Carpenter & Prop Maker

Patrick Duggin

#### Carpenter/Metal Worker

Guy Bottroff

#### Scenic Art

Sandra Anderson

#### Head Electrician

Sue Grey-Gardner

#### Workshop

Michael Ambler

#### Prop Shop

Robin Balogh

#### Head of Wardrobe

Kellie Jones

#### Wardrobe Production

#### Supervisor/Buyer

Enken Hagge

#### Costume Maker/Cutter

Martine Micklem

#### Overseas Representatives (London)

Henny Finch

#### Overseas Representative (New York)

Stuart Thompson

*\*Julian Meyrick's services are provided courtesy of Flinders University*

#### Graphic Design & Digital Producer

Robin Mather

#### Publicist

Sophie Potts

#### Development & Marketing Assistant

Zelda Chambers

#### Events & Database Coordinator

Ben Roberts

#### Finance Manager

Natalie Loveridge

#### Artistic & Finance Administrator

Fiona Lukac

#### Administration Coordinator

Edwina Ward

#### Production Manager

Gavin Norris

#### Deputy Production Manager

Gabrielle Hornhardt

#### Props Coordinator

Stuart Crane

#### Production Trainee

Alira McKenzie-Williams

#### Workshop Supervisor

John Meyer

#### Leading Hand

Areste Nicola

bring the creation of theatre and the relationship between performance and audience to the centre of all of its activities, placing value on the idea that theatre can do something that no other art-form can: it can create communal joy; make emotional excavation a shared process and offer intellectual insights that are accessible to all.

#### Artistic Director

Geordie Brookman

#### Executive Director/Producer

Jodi Glass

#### Resident Artist

Elena Carapetis

#### Resident Designer

Geoff Cobham

#### Resident Sound Designer

& Head of Audio

Andrew Howard

#### Artistic Program Manager

Shelley Lush

#### Youth & Education Manager

Kimberley Martin

#### Acting Manager Marketing

& Communications

Cat Turner



### STATE THEATRE COMPANY OF SOUTH AUSTRALIA

State Theatre Company South Australia is the state's flagship professional theatre company performing an annual season of classic and contemporary Australian and international theatre works at its main performance home – the Dunstan Playhouse. The Company is a major community and cultural resource for all South Australians and is vital to artistic life in the state. State Theatre Company also plays an important role in the bigger picture of the Australian theatre scene, contributing touring productions and providing employment and career opportunities for artists and technical and administrative staff. We are committed to the development of new works for the stage and to the development of South Australian artists through our creative fellowship programs. The Company aims to

## Headlong

### HEADLONG

Via a combination of bold artistic leadership and championing of visionary artists, we are able to create spectacular work with the highest possible production values. We position the next generation of theatre makers alongside artists of international standing, aiming always to create work that is bold and original. We place digital innovation at the heart of all our activities, working in partnership with digital artists to create innovative content that accompanies and enhances audiences' engagement with our work. Our projects tour the UK and the world; many transfer to the West End, including *People, Places and Things*, *Enron*, *Chimerica*, *Six Characters in Search of An Author*, *The Nether* and *1984*. We have won numerous Olivier awards, most recently for our co-production with the National Theatre, *People, Places and Things* (Best Actress, Denise Gough; Best Sound Design, Tom Gibbons) and previously for our production of *Chimerica*, which played at the Almeida Theatre and for a sold-out run in the West End in 2013. Previous work includes: *1984* (Playhouse Theatre); *Observe the Sons of Ulster Marching Towards the Somme* (UK and Ireland tour); *Boys Will Be Boys* (Bush Theatre); *People, Places and Things* (NT); *The Glass Menagerie* (West Yorkshire Playhouse/ Liverpool Everyman & Playhouse/ UK tour); *The Absence of War* (Sheffield Theatres/Rose Theatre, Kingston/ UK tour); *The Nether* (Royal Court/ West End); *Spring Awakening* (West Yorkshire Playhouse/ Nuffield Theatre/UK tour);

*American Psycho* (Almeida); *The Seagull* (Nuffield Theatre/Derby Theatre/UK tour); *The Effect* (NT); *Medea* (UK tour); *Boys* (HighTide Festival/Nuffield Theatre /Soho Theatre); *Romeo & Juliet* (Nuffield Theatre/Nottingham Playhouse/ Hull Truck/UK tour); *Decade* (St Katherine Docks); *Earthquakes in London* (NT/UK tour); and *ENRON* (Chichester Festival Theatre/ Royal Court/West End/UK tour/ Broadway).

#### Artistic Director

Jeremy Herrin

#### Executive Director

Alan Stacey

#### Finance Manager

Julie Renwick

#### Administrative Producer

Fran Du Pille

#### Office Manager

& Executive Assistant

Amber Poppelaars

#### Producer & Tour Booker

Amy Michaels

#### Assistant Producer

Alecia Marshall

#### Associate Director

Amy Hodge

#### Production Manager

Simon Evans

#### Press Agent

Clíona Roberts

#### Marketing Officer

Olivia Farrant

#### Development Manager

Joshua Chua

#### Outreach Associate

(Headlong Futures)

Rob Watt



## PRODUCERS

### Nottingham Playhouse

#### NOTTINGHAM PLAYHOUSE

Nottingham Playhouse is one of the UK's leading producing theatres – creating theatre since 1948. Flanked by Anish Kapoor's stunning Sky Mirror, Nottingham Playhouse creates world class theatre for all ages on its two stages. From classroom pieces, to specially-created sensory experiences for young people with PMLD, to main stage new writing and its record breaking annual pantomime, the Playhouse engages with many communities in Nottingham and further afield.

**Artistic Director**  
Giles Croft

**Chief Executive**  
Stephanie Sirr

It commissions both theatre and dance and tours its work nationally and internationally with recent international tours including *1984*, *On the Waterfront*, *Oedipus* and *The Burial at Thebes*, and current London West End success with its European premiere of *The Kite Runner* which tours in 2018.

### ALMEIDA THEATRE

#### ALMEIDA THEATRE

The Almeida Theatre makes bold new work that asks big questions: of plays, of theatre and of the world we live in. It brings together the most exciting artists to take risks, provoke, inspire and surprise its audiences; to interrogate the present, dig up the past and imagine the future. (Whether new work or reinvigorated classic, whether in the theatre, on the road or online, the Almeida makes live art to excite, enliven and entertain. The Almeida makes argument for theatre as an essential force in an increasingly fragmented society.) A small room with an international reputation, the Almeida began life as a literary and scientific society – complete with library, lecture theatre and laboratory. From the beginning, the building existed to investigate the world. In 2013, Rupert Goold joined the Almeida as Artistic Director. His first production was *American Psycho*: a new musical thriller, which transferred to Broadway in 2016.

In 2014 the Almeida productions of *Ghosts* and *Chimerica* won eight Olivier Awards and transferred to the West End and Broadway respectively. This was followed by *King Charles III*, which transferred to the West End at the Wyndham's Theatre and won the Olivier Award for Best New Play in 2015, transferred to Broadway, and toured the UK and Sydney. Other notable productions as Artistic Director include *The Merchant of Venice*, *Medea* and *Richard III*, which in July 2016 was broadcast to cinemas around the world via Almeida Theatre Live. In summer 2015, the Almeida presented Almeida Greeks, which included three major new productions of *Oresteia*, *Bakkhai* and *Medea*, the latter of which was directed by Goold, with a festival of events, performances, talks and readings running alongside. *The Iliad* reached an audience of over 50,000 people across the world, watching online, or in person at the British Museum and

the Almeida Theatre. *The Odyssey* followed the huge success of *The Iliad*, and involved an army of artists in various locations around London. Both theatrical events were live streamed throughout and achieved ground-breaking levels of online engagement. Previous productions including *Hamlet* with Ralph Fiennes, *The Iceman Cometh* with Kevin Spacey, Rufus Norris' *Festen*, *Ruined* by Lynn Nottage; Albee's *The Goat, or Who is Sylvia?* with Jonathan Price and Eddie Redmayne, Ibsen's *Lady From the Sea* with Natasha Redgrave, Neil Labute's *The Shape of Things* with Rachel Wiesz and Paul Rudd, have given the theatre international renown.

**Artistic Director**  
Rupert Goold

**Executive Director**  
Denise Wood

**Associate Director**  
Robert Icke

## PRODUCTION CREDITS

#### CAST

**Martin**  
Bill Allert

**Parsons**  
Paul Blackwell

**Winston**  
Tom Conroy

**O'Brien**  
Terence Crawford

**Charrington**  
Simon London

**Syme**  
Guy O'Grady

**Mrs Parsons**  
Fiona Press

**Julia**  
Rose Riley

**Child**  
Madeleine Walker, Tia Ormsby

**Associate Sound Designer**  
Richard Bell

**Associate Video Designer**  
Ian Valkeith

**Assistant Director**  
Shannon Rush

**Voice & Dialect Coach (Australian Tour 2017)**  
Simon Stollery

**Voice & Dialect Coach (Auckland Season)**  
Tiffany Knight

#### PRODUCTION TEAM

**Producers**  
Torben Brookman  
Richelle Brookman

**Associate Producer**  
Zac Tyler

**Executive Producer (State Theatre Company of SA)**  
Rob Brookman

**Executive Producer (Headlong)**  
Henny Finch

**Production Manager**  
Gavin Norris

**Production Manager (Headlong)**  
Cath Bates

**Company Manager**  
Nick Purdie

**Technical Stage Manager**  
Bruce Bolton

**Stage Manager**  
Nicola Filsell

**Assistant Stage Manager**  
Laura Palombella

**Wardrobe Supervisor**  
Kellie Jones

**Touring AV Operator**  
Daniel Voss

**Touring Sound Operator**  
Tim Walker

**Production Carpenter**  
Patrick Duggin

**Production Sound**  
Andrew Howard

**Production Electrician**  
Alexander Ramsay

**Rehearsal Photography**  
James Hartley

**Production Photography**  
Shane Reid

**Chaperone**  
Billie Staples

**Child Casting (Auckland Theatre Company)**  
Lynne Cardy

**Lighting Operator (Auckland Theatre Company)**  
Zach Howells

**Flyman (Auckland Theatre Company)**  
Dave McSmith

#### SUPPLIERS

**Freight**  
ATS

**Lighting, Sound, Video supplied by**  
Novatech Creative Event Technology

**Projectors supplied by**  
Stage Sound Services, UK

#### PRODUCTION INFORMATION

This production will run for  
**101 minutes, without interval.**

It contains theatrical haze, strobe lighting, cigarette smoking, blood, simulated violence and loud sound effects. It is recommended for audiences aged 14+.

Established in 1992, Auckland Theatre Company is Auckland's premier professional theatre company and one of the leading theatre companies in New Zealand. The Company presents a season of main stage plays each year as well as running a highly regarded creative learning programme throughout the greater Auckland region. In 2016 the Company took up residence at the ASB Waterfront Theatre in Wynyard Quarter.

#### Board of Directors

Gordon Moller ONZM (Chair)  
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Vivien Bridgewater  
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Eliza Josephson-Rutter

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Rosalind Hemmings

#### Senior Accountant

Nick Tregerthan

#### AUCKLAND THEATRE COMPANY

487 Dominion Road  
Mt Eden  
PO Box 96002  
Balmoral, Auckland 1342

09 309 0390  
atc@atc.co.nz

#### Company Administrator

Jan Pitout

#### Senior Accounts Administrator

Michelle Speir

#### Administration Assistant

Jade McCann

#### Mana Whenua Cultural Advisor

Herewini Easton

#### Event Manager

Bernadette Norfo

#### Venue Technical Manager

Josh Bond

#### Venue Technician

Johnny Chen

#### Youth Arts Coordinator

Nicole Arrow

## atc.co.nz

#### ASB WATERFRONT THEATRE

138 Halsey Street  
Wynyard Quarter

0800 ATC TIX (282 849)  
boxoffice@atc.co.nz

#### Event Supervisor

Romana Trego

#### Ticketing & Front of House Manager

Gary Barker

#### Food & Beverage Manager

Richard Pepper

#### Front of House Manager

Ralph Corke

#### Ticketing Administrator

Paul Vintner

#### Front of House Supervisors

Cally Castell  
Michael Cranney  
Eliot Youmans

*We acknowledge  
The Theatre Foundation  
Trustees for the philanthropic  
support provided to Auckland  
Theatre Company activities*

## AUCKLAND ARTS FESTIVAL

March  
2018

Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators.

The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists from Aotearoa and across the world, we aim to unify, uplift, enlighten and inspire the people of Tāmaki Makaurau and our many visitors.

Taking place annually in March, 2018 marks the 10th Auckland Arts Festival. This year more than 200,000 people are expected to attend the Festival, which comprises more than 50 events taking place in all corners of the Auckland region and many of which are free.

## FESTIVAL PEOPLE

#### Patron

The Governor General,  
Her Excellency  
The Right Honourable  
Dame Patsy Reddy,  
GNZM, QSO

#### Board of Trustees

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Sarah Judkins  
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Margaret Kawharu MNZM  
Jim Moser  
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Fred Ward

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Josie Maskell

#### Office Manager

Donna Lynskey

#### Head of Programming

Dolina Wehipeihana

#### Senior Programme Manager

Tama Waipara

#### Programme Manager

Angela Green

#### Programme Assistant

Tanya Muagututi'a

#### Producer's Assistant

Aroha Rawson

#### Creative Learning & Community Engagement Manager

Tracey Marama Lloyd

#### Creative Learning & Community Engagement Assistant

Natasha Lay

#### Programme Administrator

Helen Winskill

#### Project Coordinator, Whānui

Noma Sio-Faiumu

#### Whānui Project Assistant

Amo Ieriko

#### Technical Manager

Nick Tomlin

#### Technical Administrator

Catherine Hart

#### Artist Liaison & Logistics Manager

Megan Andrews

#### Artist Liaison Assistant

Sophie Williams

#### Production Manager

Vicki Cooksley

#### Festival Playground Operations Managers

Charlotte Crone  
Gareth Baston (Boris)

#### Head of Staging

Andrew Gibson

#### Head of Lighting

Andrew Meadows

## aaf.co.nz

#### CONTACT

+64 (0)9 309 0101  
info@aaf.co.nz

Level 5, Wellesley Centre  
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Auckland City 1010

PO Box 5419  
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#### Head of Sound

Sandy Gunn

#### Head of AV

Simon Baker

#### Marketing & Communications Director

Thierry Pannetier

#### Marketing Contractor

Sally Woodfield

#### Content Editor

Tim Wong

#### Campaign Executive

Alistair Kwun

#### Media & PR Manager

Siobhan Waterhouse

#### Media & PR Assistant

Josephine Granese

#### Marketing Intern

Ellie Tapsell

#### Sponsorship Executive

Jessie Congalton

#### Sponsorship Assistant

Gill Saker

#### Designer

Barry Bewick

#### Ticketing Manager

Karen Cartwright

#### Ticketing Assistant

Laura Aldis

#### ALSO AT AUCKLAND ARTS FESTIVAL

22–25 March

ASB Theatre, Aotea Centre

Two brothers so  
far apart that one of  
them might as well  
be on the moon.

Pure theatre magic –  
an iconic masterpiece  
from writer/director  
Robert Lepage.

EX MACHINA / ROBERT LEPAGE

# THE FAR SIDE OF THE MOON

Book at  
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# AUCKLAND ARTS FESTIVAL

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# THANK YOU

A STANDING OVATION FOR ALL THE FUNDERS, SPONSORS, PATRONS, AND SUPPORTERS WHOSE GENEROSITY LETS US BRING THE WORK OF GREAT ARTISTS TO THIS WONDERFUL CITY.

## MAJOR FUNDERS



## FUNDING PARTNERS



## INTERNATIONAL PARTNERS



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**Aotea Centre**

**1–25 March  
DAILY UNTIL LATE**

In partnership with



**AUCKLAND LIVE**

# **iHeartRADIO FESTIVAL CLUB**

All roads at the Auckland Arts Festival lead back to the iHeartRadio FESTIVAL CLUB at the Aotea Centre, a hangout space and music stage for audiences, artists and the creative community to meet, mix and celebrate.

Food and drink  
curated by  
**ART DEGO**

FESTIVAL CLUB  
designed by  
**Angus Muir**

In the centre of the Aotea Arts Precinct, this comfortable and upbeat pop-up club is your place to gather before and after a show, grab a delicious meal from a bespoke menu, enjoy live music from instrumentalists and DJs, or unwind over the long summer nights with a special Festival cocktail.