DIRECTION AND PRODUCTION OF

1984

A Project Report

Presented to

The Graduate Faculty

Central Washington University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

By

Jacob Dreiling

April, 2005

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies
ABSTRACT

PROJECT REPORT

Direction of the Play: 1984

Directed by

Jacob A. Dreiling

April 2005

This project includes the selection, background research and documentation, casting, direction, and post-production analysis of Rockdale County High School’s production of 1984. Documentation includes research of the original novel, characters, past productions, and the structure of the play. A discussion as to the directorial vision and analysis in accordance with the Graduate Theatre Arts Program at Central Washington University is also included.
CENTRAL WASHINGTON UNIVERSITY
Graduate Program

Final Examination of

Jacob A. Dreiling

B.A., University of Western Ontario, 1997
B. Ed., Georgia Southern University, 1999

for the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Derek Lane

Professor Michael Smith    Professor George Bellah

McConnell Hall

Room 117

Sunday, June 26, 2005

7:30 p.m.
Jacob A. Dreiling

Courses presented for the Master’s Degree

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</table>
Jacob Alexander Dreiling

Undergraduate Study:
University of Western Ontario, 1992-1997
Georgia Southern University, 1998-1999

Graduate Study:
Central Washington University, 2001-2005

Professional Experience:
Teacher: High School Math and Drama, Rockdale County High School, Conyers, GA 1999-2005

Certification: Clear Renewable Certificate in Secondary Mathematics
Probationary Certificate in P-12 Drama
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# MASTER'S THESIS PROJECT
## PLAYSRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

**SCRIPT TITLE**

1984

**PLAYWRIGHT(S) [If musical, list lyricist/composer]**

ROBERT OWENS, WILTON E. HALL, JR., AND WILLIAM A. HILES, JR.

**NUMBER OF ACTS** 3

**APPROXIMATE TOTAL PLAYING TIME** 2 HOURS 0 MIN.

<table>
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<th>CAST (fill in with the appropriate numbers)</th>
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<td>MEN</td>
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**ROLES REQUIRING PEOPLE OF COLOR** 0

**ROLES COULD DOUBLE** 6

**TOTAL NUMBER OF CAST** 14

**OTHER CASTING CONCERNS:** THE LANDLADY MUST BE SIGNIFICANTLY OLDER THAN THE WINSTON AND JULIA CHARACTERS.

**ARTISTIC STAFF** (check those needed for this play or production idea)

- MUSICAL DIRECTOR
- DANCE CHOREOGRAPHER
- FIGHT CHOREOGRAPHER
- DIALECT COACH
- SPECIALTY HIRE (specify what kind)
- ORCHESTRA/BAND (specify what size)

Will you be fulfilling any of the above? If so, which?

Will a guest artist be fulfilling any of the above? If so, which?

- POSSIBLY A DIALECT COACH FOR THE LANDLADY

**SCENERY/PROPS** (check those needed for this play or your concept of the play)

- UNIT SET? YES (CIRCLE ONE) NO
- NUMBER OF SETTINGs 17
- HISTORICAL PERIOD AMBIGUOUS
- GEOGRAPHICAL LOCATION OCEANIA (EUROPEAN)
- BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

  THE TELESCREEN HAS POTENTIAL TO BE TECHNICALLY CHALLENGING

- APPROXIMATE NUMBER OF PROPS 80
- PERIOD SOMETIMES AFTER 1950
- DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE) DESCRIBE: TELESCREEN CAN BE A POSTER WITH LIGHTS (MINIMUM) OR A MULTI-MEDIA PROP.

**WEAPONS OR FIREARMS?** HOW MANY 3

**DESCRIPTION:** 2 REVOLVERS AND A TOY GUN

**COSTUMES** (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

- APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 1-2
- HISTORICAL PERIOD AMBIGUOUS
- SEASON AUTUMN
- SPECIAL REQUIREMENTS: BUT SOME TIME AFTER 1950 OVER
JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES / NO (CIRCLE ONE)

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

NO.

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

- The eleventh-grade classes will be studying 1984
- The show has the potential to be technically complex and our facility has the technical resources to produce it.
- Our previous season's straight shows were classical and comedic; 1984 is modern and tragic.
- All but one of the roles is age-appropriate.
- Ten of the fourteen roles can be played by the permission of the author, snap gender, allowing flexibility in casting.
- The time period is subject to interpretation, allowing for immense creativity in concept and design.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

- The play does not resolve in a "happy ending," which is contrary to the "fun musical" mentality of the community. Hence, attendance will be small.
- The original concept of the script, set was limited technically.
- The character of the Landlady must be able to play age, sing and have an accent, all of which was to be played by a fellow teacher who just moved to Florida.
- The dialogue is weak in spots to facilitate the intricate plot of the original novel.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: Jake Dreiling ____________________________ DATE SUBMITTED: JUN 25, 2004

Approved by George Bellah __________________________

Please note:
The signatures have been redacted due to security reasons.
Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name: [REDACTED]  
Address: [REDACTED]  
Student ID #: [REDACTED]  
Date: 6/28/04

Check option:

- Written Exam*  
- NonThesis Project  
- Creative Project  
- Studio Project  
- Portfolio Review  
- Thesis

Indicate credits to be received for the thesis or option:

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<td>TH 700</td>
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*Students taking written exam option may omit items 1-5 below.

1. Proposed Title:  

2. Purpose of Study:  

3. Scope of Study:  

4. Procedure to be used:  

5. Does the procedure involve collection of data obtained from Human Subjects (including use of surveys)?...Yes** No

- Use of Animals?...Yes** No

**If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Derek Lane  
Committee Chair (typed or printed)  
Committee Chair (signature)  
Date: 7/3/04

Michael J. Smith  
Committee Member (typed or printed)  
Committee Member (signature)  
Date

George Bellah  
Committee Member (typed or printed)  
Committee Member (signature)  
Date: 7/3/04

Approved by:  
George Bellah  
Dept Chair/Designee (signature)  
Date: 7/3/04

Approved by:  
Associate VP of Graduate Studies  
Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Please note:  
The signatures have been redacted due to security reasons.
Dear William McKinley,

For our full-length straight show of the 2004-2005 school year, I plan to direct and produce George Orwell’s 1984. It will also serve as the final project for the completion of my Masters in Theatre Production from Central Washington University. The Scheduled Dates for Performances are April 21st, 22nd, 28th, 29th and 30th at 7:30pm, with a matinee on April 24th at 2:00pm.

As usual, the drama department will be self-sufficient in terms of the budget and will need no financial help beyond our usual fundraisers and donations. We will also be using the lobby area before and after the show theatrically to create the mood and feel of Orwell’s classic.

We hope to achieve the same level of professionalism and success that our previous shows have achieved. We look forward to seeing you at one of the performances!

If you could please sign this letter to give me permission to proceed in my endeavors, I would be grateful.

Sincerely,

Jake Daniel

With permission from  Signature is illegible.  
Principal, Rockdale County High School
# Rehearsal Schedule

## March, 1984

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<td>Last Day of Winter Break</td>
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<td>Auditions</td>
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<td>Callbacks</td>
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**Note:**
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Evaluation of the Play as a Production Vehicle

When I first started to look for a thesis play, I asked everyone I knew if they could suggest a good one. The question that always came back was, “Well, what do you like?” My response was that I wanted a show that could flex my design and technical muscles, was dramatic and dark, and allowed for more liberties than typical theses - 1984 is a script that possesses all of those elements. In the adaptation of the script, the technical advice suggests a minimalistic approach. It calls for a bland, grey curtain set, folding chairs, and posters that signify telescreens. The script suggests these simple staging devices so that any theatre could produce the play. However, at Rockdale we have a multi-million dollar “state-of-the-art” theater. In its three-year existence, we have produced several impressive shows that were technically detailed. This technical proficiency is a testament to the strong tech theatre program that Rockdale has built since the opening of the theater. Given that potential, 1984 can be staged much more elaborately by using various multi-media devices that will better capture Orwell’s original intentions.

This script is appropriate for high school actors. The characters’ experiences are accessible and all of the characters save for one are in their thirties or younger. In addition, ten of the fourteen characters are not gender specific, in fact the authors have given permission for producers to swap these characters’ genders if needed – ambiguity abounds.

In addition, the time period is ambiguous. True, the play is set in 1984, but it is an unrealized 1984, a future prediction begat in the year 1948. Therefore, the opportunity
for a creative setting for the play exists, and its effect might be similar to setting Shakespeare in a different time period.

The most compelling reason to stage *1984* at Rockdale this coming year is to showcase how relevant the play is to the current issues in our own government. So much of what has happened in the last twenty years (ironically, since 1984) in the political, technical, and social climates in the United States has been eerily similar to the events that help shape the dystopia of Orwell’s *1984*. During this time we have had to deal with invasion of privacy via the internet, our own government and media practicing forms of Orwell’s “doublespeak”: where two contradictory ideas are both true - and the ambiguous reports from the State of a war thousands of miles away which, depending on what the slant of the news is this week, may or may not be over.

Unfortunately, there are some drawbacks in producing *1984* at Rockdale. Traditionally, Rockdale plays conclude with “happy endings”. In the past, when the resolution of a play produced was unhappy or ambiguous, the community reacted negatively: either by low attendance, or by friendly nudging suggestions to pick something “a little more upbeat”. After directing *Les Miserables* last spring, patrons excitedly approached me with wide, expectant eyes and said, “So what’s next?”. Their reaction to the answer, “*1984*” was a mix of confusion and disappointment.

Two potential challenges include: creating an elaborate set from the humble suggestions made by the authors, and overcoming the absence of substance in some of the dialogue. There are great moments built into the script, and wonderful opportunities for character development, but because the play is based on a lengthy novel, some of the dialogue was trimmed by the adaptors to move the plot along. In addition, the original
adaptation was written in 1963, and, thus, some of the phrases and colloquialisms are outdated.

The largest challenge that we will face in producing 1984 will be casting and fleshing out the character of the Landlady. Not only is she the only character that is middle-aged, she also has to be able to speak with a cockney accent, and sing. My first choice was to cast the other drama teacher at Rockdale who has worked professionally and can do all of the above, however, she announced in May that she was moving to Florida. Now I am faced with either finding another older actress or hoping for a talented actress who can pull off the role.

As a theatre teacher, I constantly read scripts and ask the question: “To produce, or not to produce?” When I read 1984, the positive benefits from producing this adaptation of the classic novel outweighed the negatives.
Given Circumstances

The geographical location for the play 1984 is difficult to pinpoint because the place mentioned in the play does not exist. It is a construction of a vision of a future designed by Orwell based on his view of the world in 1948. The place that the protagonist Winston lives in and the setting for the entire play is London, Furthermore, it is in the province of Airstrip One, in the country of Oceania, which was formed by “the absorption of … the British Empire by the United States” (Orwell, Nineteen 189). The idea that the United States absorbed England and created a militaristic sounding province like Airstrip One adds to the concept of the play being set in the aftermath of a third world war.

The year is obviously 1984, and the opening sentence of the novel describes that “it was a bright cold day in April, and the clocks were striking thirteen” (1). The exact date is mentioned later in the first entry of Winston’s journal: April 4th, 1984. No mention of clocks having an extra hour exists in the play or novel, until the very end of the novel when Winston is sitting at the Chestnut Tree café and the clock strikes fifteen, emphasizing the difference between time kept in civilian life as we know it and time kept in the military. The 1984 that the play refers to is fictional, so any historical references to 1984 that exist today are false. As the play progresses, Act I Scene ii takes place “months later”, but in the novel the first meeting between Julia and Winston takes place on “the second of May” (119). If the assumption is made that this is the correct date, then Act II begins on May 9th and ends with Winston’s arrest sometime in early to late June. Consequentially, the time spent in the Ministry of Truth would put Act III, Scene iii sometime in the winter of 1985.
The economics of the play are told in narrative form through the reading of Goldstein’s book. In Act II scene iii, Winston reads aloud the economical structure of Oceania in 1984: “Throughout recorded time, there have been three kinds of people in the world: the High, the Middle, and the Low ... The aims of these groups are entirely irreconcilable. The aim of the High is to remain where they are. The aim of the Middle is to change places with the High ...” (Owens, Hall, and Miles 62). Traditionally in Socialism, there are no classes, but “… the class structure [in Oceania] is ... a bit odd. It should be a classless society, but it isn’t. It is divided into Inner Party, Outer Party, and the Proles” (Pynchon xviii). In the play, the Inner Party is the High group, the Outer Party is the Middle group, and the proles are the Low group. The Inner Party have all of the freedoms and luxury that we associate with upper class, but from the perspective of the Outer Party, the Inner Party participate in collectivism. In reality, the Inner Party want the Outer Party to believe in their own propaganda, and thus the perception of what the Inner Party does is more important than what they really do. By making capitalism disappear, the Inner Party made “economic inequality ... permanent” (Orwell, Nineteen 212).

The Outer Party is controlled by the Inner Party through the Inner Party’s propaganda and the fear of being disloyal to the country. Their ideology is called “Ingsoc”, a shortening of the phrase “English Socialism” (213). The Inner Party keeps the Outer Party in control by continually bombarding them with propaganda that contradicts. “The reversibility of opposites is a cardinal principal of Ingsoc, the reigning ideology of Oceania, and is announced by slogans like ‘War is Peace’ and ‘Freedom is Slavery’ (curiously, the third slogan, ‘Ignorance is Strength,’ is not exactly an opposition” (Good
50). The Outer Party’s function is to follow the orders of the Inner Party, “which, if the Inner Party is described as the brain of the State, [the Outer Party] may be justly likened to the hands” (Orwell, Nineteen 214). There is no advancement from Outer to Inner, since there is no way to judge personal wealth or success; all advancements and victories belong to the State.

The proles make up “eighty-five percent of the population” (214) of Oceania. They are the serfs of the society “who pass constantly from conqueror to conqueror, [and] are not a permanent or necessary part of the structure” (214). Just as the church did in the Middle Ages, the Inner Party keeps the majority of the population uneducated and unaware of what is happening in the country. They have no knowledge of the inner-workings of the Party, and after time have lost interest. “A ruling group is a ruling group so long as it can nominate its successors” (215).

Much of the political environment goes hand in hand with the economic environment. However, there are a few things not related to economics that affect the characters directly. First, Oceania is always at war. Second, the Outer Party is controlled by the Thought Police, an entity that can make arrests for performing acts that go against the State’s philosophies and laws. The Thought Police can make arrests for merely thinking thoughts that go against the state. Any member of the Outer Party can accuse any other of “crimethink”, and the accusation is enough for immediate punishment. Third, the ruler of Oceania is Big Brother. Big Brother has never been seen in person and “we may be reasonably sure that he will never die, and there is already considerable uncertainty as to when he was born. Big Brother is the guise in which the Party chooses to exhibit itself to the world” (Orwell, Nineteen 213). To have a leader who will exist as
long as the Party chooses to have him exist assures the Inner Party their place as the ruling class forever.

There are many social changes that happen when a totalitarian regime is in power, but there are three in 1984 that are responsible for the general social environment and the never-ending control held by the Party: the Anti-Sex League, Newspeak, and the rewriting of history.

In the world of 1984, sex is not meant for pleasure. The only sex allowed is within marriage, and only for the purpose of procreation. Katherine, Winston’s ex-wife referred to sex as one of two things. “One was “making a baby,” and the other was “our duty to the Party.” (69). This is not an uncommon opinion for women who are in the Outer Party. All of the “Party women are encouraged to spend any spare free time volunteering for Junior Anti-Sex League … Women are trained from a very early age to repress their sexual instincts and are given monthly talks conditioning them to hate sex.”(Daniels and Bowen 435). The Anti-Sex League, like many cults or gangs, hold fast to a belief that by joining the right “team”, individuals will reap the benefits of stature and respect. It is self-perpetuating; it would not matter what the League is about, only that one belongs and has the ability to recruit more members. The party sets up such organizations “to subdue and, ultimately, execute aspects of the human condition which lie outside the Party's immediate control: thought, sexual instinct, parental instinct, friendship, loyalty and love.” (Tirohl 56). This repression of natural instincts acts as huge rechargeable battery. “The Party, it seems, reappropriates sexual energy for its own needs,” such as the love for Big Brother (55). “As desire, or urge, would diminish after
sexual intercourse the Party attempts to sustain in its members a state that permanently anticipates pleasure and then channels that energy for its own purposes” (Tirohl 55).

Another form of control that the Party exerts on its people is the replacement of Standard English with one that helps perpetuate the rule of Big Brother. The Party invented Newspeak in an effort to take out all of the words in the English language that might produce individual thought. “Newspeak evolved from English, but it was a guided evolution, designed to make it impossible to think too deeply about anything, or to think heretical thoughts at all” (Schmidt 4). Instead of creating a new language, the Party takes the old language and molds it into the image they need to help repress the populace, similar to the replacement of the pagan holidays by Christian ones when Christianity came to power.

Finally, Winston works at the Ministry of Truth, whose sole purpose is to rewrite history to fit the will of the Party. This allows the Party to “continually manipulate [history], so that it lines up with the political needs of the present. Oceania is always at war. Everything is dirty -- gray, rotten, and crumbling, inside and out, and this includes the people” (O’Har 483). If the Party can control the written word and change it to suit its needs, then no one can refute the “facts” that the Party manufactures. That is why “in the world of Big Brother, it is a punishable act to record one’s own thoughts, because all written records are subject to government control. To keep a private diary is considered subversive in the extreme ...” which is exactly what Winston does in an effort to record facts that he knows to be true that are in opposition to the Party (Pennavaria 235).

There is no religion allowed in Oceania. However, if one was to go through the script and replace every mention of Big Brother with Jesus, some parallels to the
evangelical worship of Jesus or any major religious icon could be drawn. For example, in the last line of the play, Winston finally gives himself over to the idea that Big Brother is his salvation by saying, “... did you hear? Big Brother has done it. He’s saved Africa. He’s saved us all. I’ve never realized it before, but Big Brother has a warm, tender smile. Big Brother!” (Owens, Hall, and Miles 85-86).
Previous Action

- The world has been divided into three superstates: Eurasia, Eastasia, and Oceania.
- A war has been raging between all three states for twenty-five years.
- There was a nuclear war in the 1950s.
- Revolutions happened after the war in the 1950s, that lead to the development of the Party.
- The invention of the telescreen allowed the government to constantly monitor its citizens.
- There was a purge in 1970 of people who did not follow the doctrines of the Party.
- A character named Withers, who worked at the Ministry of Truth for eighteen months, is missing in Act I, and only Winston asks about him. The rest of the characters have started to forget about him as though he never existed.
- Every morning at work the routine has been the same: Exercise, Victory Coffee, and Two-Minutes Hate.
- Julia has been outside of Winston’s apartment prior to meeting at work.
- Winston shopped in the prole section a week before Act I begins, and he saw Julia watching him. Julia has been watching him for a month.
- Parsons turned Withers in to the Thought Police.
- Syme has been working on the eleventh edition of the Newspeak dictionary.
- Julia has been friends with O’Brien for years. He is the one who made it possible for her to work at the Ministry of Truth.
- Jones, Aaronson and Rutherford, the leaders of the Revolution, confessed in 1970 but were not vaporized.
- Winston saw the leaders of the revolution at the Chestnut-Tree Café in 1975 after they had been broken by the Ministry of Love.
- They were arrested again in 1976.
- Winston kept a news clipping that proves the discrepancy of the current rewritten history concerning the leaders of the revolution.
- The Landlady’s husband, Sam, was killed.
- Julia devotes three nights a week to the Youth movement, and spends Saturdays working with the Children’s Spies Organization.
- Winston’s fear of rats is a result of something that happened to him as a child.
Analysis of Dialogue

The use of Newspeak as a language in the play is the most significant indication that the play is set in an imagined 1984 and is not a part of our history. Much like the use of different language in Anthony Burgess' *A Clockwork Orange*, Orwell helps create a separation from reality by inventing an alternate language. Newspeak is "the only language whose vocabulary gets smaller every year. Why, the whole aim of Newspeak is to narrow the range of thought" (Owens, Hall, and Miles 26). The individual words used and the definitions of each are:

- **malreports:** The old news that now needs to be rewritten.
- **unperson:** Someone who has gone against the Party and has been taken either to the Ministry of Love or has been vaporized and now must be considered to never have existed at all.

- **plusgood, doubleplusgood, ungood:**
  - Respectively: better, best, bad. These are all examples of how Newspeak is getting rid of words by using one word as the base (good) and adding standard adjectives to the base word.

- **crimethink, thoughtcrime, speakcrime, facecrime, thought-criminal:**
  - Each of these words represents a way that one could be arrested for going against the Party. For example, facecrime means that your facial expression did not match the one that was expected and therefore meant you were thinking something that was opposite of the will of the party.
proles: This is short for proletarian, which is the lower class.


childhero: A child that turns in their parent or relative for thoughtcrime.

goodthinkful: Antonym of crimethink.

crimestop: Turning in someone who has committed crimethink.

doublethink: Believing two contradictory things to be true at the same time.

Doublethink is the most important of the Newspeak words. To be able to understand, translate and speak Newspeak, you have to know the meaning of the old word and at the same time accept the fact that that word no longer exists. In the case of the Ministries, the original words used to name their buildings were shortened.

Another way that the play used dialogue to create the sense of dystopia is to use various military elements. First, whenever time is mentioned in the script, it is referred to as military time. Examples of this are: “This afternoon at 1700 hours ...” (Owens, Hall and Miles 9) and “… You are told to have it translated into Newspeak no later than 1230 hours ... Just be there by 0930” (12). In the last example, the author has included the “0” before 930 to make sure the Messenger definitely sounds like she is in the military.

Secondly, there is also a loudspeaker that regularly announces propaganda, reminiscent of the speakers that were used in Germany during the rise of the Nazi party. A third military device is that whether, in a large group or in the presence of a telescreen, characters call each other “comrade”. This is reminiscent of Socialist Russia in the year 1948. At this time, Russia was the world power and practiced a political philosophy
closest to the fictional philosophy of Ingsoc, or “English Socialism”. The association between communist Russia and the term comrade is obvious.

The party slogan, “who controls the past controls the future. Who controls the present controls the past,” comes up twice in the play and best describes the way that the Inner Party maintains eternal control (71). The logical transitive statement that should follow is “Who controls the present therefore controls the future,” which is another way of saying whoever is in power now will be in power forever.

Finally, the leader of the Party is Big Brother, and the leader of the opposition is called the Brotherhood. Both have Brother as part of their name, and as O’Brien points out indirectly in Act III, both are actually the same thing:

O’BRIEN: … In reading Goldstein’s book, did you actually learn anything you didn’t already know?

WINSTON: Have you read it?

O’BRIEN: I wrote it. (Owens, Hall, and Miles 77)

If O’Brien wrote Goldstein’s book, then the Brotherhood could be an invention of O’Brien’s. When asked whether the Brotherhood exists, O’Brien replies “That is something you will never know, Winston” (78). Since Big Brother could also be an invention of O’Brien’s or even of the Inner Party itself, it is reasonable to assume the Brotherhood is the same eternal entity that would be constantly opposed to Big Brother.
Character Analysis

Winston Smith

What other characters say about him

"Your hands are barely reaching your knees", "You look pale.", "You’re finding fault with Big Brother", "You write [Newspeak] very elegantly", "I know you are a good party member", "I knew you hated the party as much as I did", "You look nervous", "You’re a traitor! You’re a thought-criminal!", "Of course you’re not mad", "You’re brilliant, my love, as brilliant as Goldstein.", "... you are my man, my husband", "You like the book more that you do me", "You don’t love me.", "I thought it was you who denounced me.", "Oh, the things he’s been saying against the Party!", "You suffer from a mental derangement", "You are slow to learn", "Your mind resembles my own except you are insane.", "You’re nothing more than a skeleton.", "You’re in rags.", "In your case Winston, the truth happens to be rats.", "I adore you."

What he says about himself

"I’m naturally pale.", "I’m only an amateur.", "If I were a thought criminal and they put a rat in with me ... I’d confess to anything.", "I’m ineffective, ugly, old-fashioned ...", "We are the dead", "We disbelieve in its principles.", "I’m not mad", "I consider myself superior".

Winston begins the play with the attitude that there is something basically wrong with the life he has been given. His name suggests banality, but Geresner suggests that “Orwell named his hero after Winston Churchill, England’s great leader during World War II. He added a common last name: Smith” (1). This means that Winston is the leader of
common men, which correlates with our natural tendency to identify Winston as the hero who will overcome Big Brother in the end.

As a part of the system that changes and rewrites history, he has knowledge of history that others do not. Consequentially, he seeks the truth. He does not like the Party and wants to overthrow it. He fears and hates Big Brother and knows that those who openly rebel against him disappear.

He admires and loves Julia because of what she represents – an opportunity to act outside the influence of Big Brother. It is “Winston’s relationship with Julia [that] gives him the hope and inspiration to live in the present in a way that he had not during most of his life” (Place 109). He initially fears her, then loves her, and eventually is indifferent to her.

At the end of the play, Winston has betrayed Julia and has been broken by O’Brien. In addition, Winston discovers that all of the secrets that he thought he was keeping from Big Brother were being monitored, as far back as 1977. The moment that they are discovered in his apartment, all of Winston’s “intentions, his hope for the future, the Proles, and his love for Julia seems to be in vain. When the paperweight smashes on the floor, [it] represents the destruction of the world he and Julia had created and begins the end of the consciousness for which he had worked” (110). Essentially, his hope for a better life and his search for the truth are crushed. He confesses that he loves Big Brother and with that confession dies any hope of rebellion.

Julia

What other characters say about her
“She’s young, but she’s worked here in the Ministry of Truth for three years now.”, “We believe she’s capable of a more serious job”, “You’re not suited for this job.”, “I thought she was going to try to climb right through the telescreen to get at Goldstein’s throat.”, “She’s a member of the Thought Police”, “You showed the right spirit!”, “You’re smart. Very smart.”, “You are the one who threw the dictionary”, “She is no good.”, “… she makes mistakes. Repeatedly she has made the same mistake in punctuation. Three times!”, “You’re beautiful.”, “You’re so small – like a child.”, “You stupid little idiot.”, “Your whole hatred of the Party is based on the fact that it won’t let you do what you want to do.”, “You’re young. You look normal and innocent.”, “You delightful, crazy fool.”, “Your dress is pretty.”

What she says about herself

“I’m a loyal Party member.”, “I don’t understand the why.”, “I am a thought criminal.”, “I take risks, yes, but they are calculated risks.”, “So now I don’t hate anyone …”, “I hate everything about the Party but I’m smart about it. I always hiss the loudest at Goldstein … I devote three nights a week to the Youth movement … and Saturdays to the children’s Spies organization. I always carry a flag or banner in the parades.”, “We are the living”, “We are enemies of the Party.”, “We’re thought criminals.”, “I’m a woman. I have a dress.”, “… this is the only time I’ve ever felt like a woman.”

Julia begins the play as a rebel. It follows that she fights secretly against Big Brother by falling in love and having sex with Winston. Julia has sex to fight against the ideology of
the Party, and to create an intimate relationship with Winston. Their relationship is not
only sexual, because if

Julia's defiance is based only on her need for sexual pleasure, rather than a
need for intimacy, it is difficult to say whether she would risk a permanent
relationship with a man who seeks not simply to enjoy physical and
emotional intimacy but also to engage her in dangerous, futile,
underground, political activity. Her involvement with Winston is therefore
depicted to be based on something stronger than mere sexual attraction.
(Tirohl 56)

She is optimistic and hopeful of a future with Winston, but is content with keeping it
secret and has no desire to gain knowledge about how to overthrow the Party. She
eventually betrays Winston and is indifferent towards him. Her love for Winston is
destroyed.

O’Brien

What other characters say about him

“Bringing us together means that he does care ... that he wants to fight back,
too.”, “... he is an official – a member of the Inner Party ...”, “He’s one of us, I
know it.”, “You’re a lunatic!”,”... you are growing old. You, too, O’Brien, must
die.”, “O’Brien says he can float off the floor like a soap bubble ... and then he
does it.”

What he says about himself

“It’s all right if I turn the screen down.”, “They got me a long time ago, Winston.”
O’Brien begins the play as a devoted party member. He believes in its principals, and is content to be a part of the Inner Party. Orwell sets O’Brien up to be the only representative of the Inner Party and his character echoes the tenants of the Party. He is “the consummate embodiment of doublethink ... Winston’s seducer and betrayer, protector and destroyer” (Pynchon xii).

He is perceived to be an agent of the Brotherhood, but in the end he is still a devoted party member. His attitude does not change from the beginning, echoing the idea that Big Brother is eternal.

His perceived relationship with Winston, however, does change throughout the course of the play. “The relation between O’Brien and Winston has all attributes of a typical relationship between a father and a child: the father is all-knowing, all-mighty; he teaches, punishes and educates his child, and protecting it from anything that could harm the child” (Geresner 2). Winston identifies O’Brien as father figure in his first entrance in Act I:

O’BRIEN: Comrade Smith - I would like to talk to you.

WINSTON: Of course, Comrade O’Brien, I’ll see that it doesn’t happen again, I wasn’t very late ... only a few seconds, really. (Owens, Hall, and Miles 16-17)

Even though O’Brien had said nothing about being late, Winston regresses into a guilty child who is not sure why they are in trouble.

Parsons

What other characters say about her
“That fat cow who works in the next office.”, “I told her you were a do-gooder. A doubleplus goodthinker – a devoted worshipper of Big Brother.”

What she says about herself

“There isn’t a more devoted party member than I in all of London.”, “He says Big Brother is starving me. Ha, ha, ha, ha.”, “I was the one who turned him into the Thought Police.”, “I know my duty.”, “I’ve been a good party member all of my life. I was in the Spies a year before I was of age. When I was ten my picture was in the Times as a childhero.”, “I’d reported my uncle to the Thought Police.”, “I love Big Brother!”; “Of course I’m guilty.”

Parsons is the perfect citizen of Oceania. Parsons believes in the party and will accuse anyone who might be guilty of a thoughtcrime immediately. In the end, Parsons is guilty of thoughtcrime in her sleep – the subconscious being the only place where Parsons could not control her own thoughts. Even the most devout of party members have subconscious objections to the system.

Landlady

What other characters say about her

“The proles are the human beings. She – all of them.”, “That woman has grown fat with childbearing … then been hardened and roughened by work to keep her children alive. She’s beautiful!”, “She’s at least a yard across the hips.”, “That’s her style of beauty.”

What she says about herself
“Us proles ain’t important enough, some’ow.”, “When you get to my time of life you ain’t never well.”, “I’ve ‘ad me dreams – an’ I can remember what they was like.”

The Landlady is the only character who is a prole. Throughout the play she remains in a state of happy ignorance. She never is aware of the danger that Winston and Julia have created for themselves.

Minor Characters:

Syme

What other characters say about him

“Comrade Syme … can explain it better than I can.”

What he says about himself

“I haven’t done anything that bad. No. I’m really not afraid.”

Gladys

What other characters say about her

“You’re a good spy but you shouldn’t say things like that.”, “Gladys is only fourteen but already she knows all the words.”, “Comrade Julia said Gladys makes too much racket.”

Martin

What other characters say about him

“Don’t be alarmed. Martin is one of us.”
Ideas of the Play

One of the most interesting and applicable ideas of the play is that it was written in 1948 and is about the future – 1984. From our perspective we can look at what did or did not come true according to Orwell’s predictions. There is evidence that some of the repressive acts of the Party are happening currently. With the rise of paranoia concerning such things as spyware and given the fact that most individuals today do their financial planning on-line, it would be easy to assume that:

... in our modern world of electronic texts, manipulation of ‘originals’ can take place ... There is nothing, apart from ethical considerations, to stop the person with the right password from altering the electronic text of any book, even Nineteen Eighty-Four. Of course, we assume that no one will actually do this, that no one will perform a global ‘find and replace’ in order to alter Orwell’s text in subtle ways, but someone could, and no reader of the e-text would know it without reference to a printed copy.

(Pennavaria 236)

This is of course assuming that paper copies would not exist when such actions take place, but even now government agencies like the IRS and financial institutions give an individual an option whether or not to receive paper copies of their transactions in the mail.

Orwell’s vision for Nineteen Eighty-Four included a governmental control of all broadcasts via mandatory telescreens which were not allowed to be turned off (Owens, Hall, and Miles 16). This control essentially destroys any possibility of an objective media. One has to assume that this was a progressive change, not an overnight coup.
That change is evident in the media today who are “required to present ‘balanced’
coverage, in which every “truth” is immediately neutered by an equal and opposite one”,
especially on rival cable networks (Pynchon xiii). How much of the news media can be
considered reliable anymore? During the first Gulf War, the media was told what they
could film and broadcast in an effort to avoid an adverse public reaction to the war. The
result was footage of night raid bombings that looked like they were scenes from a video
game. Even today,

we have an assortment of dictators … who are involved in, or threatening, wars
that could spread far beyond their origins. Most people have no way of knowing
what’s really going on in those wars except what they’re told by news media, and
little way of knowing to what extent that information is provided or filtered by
their governments (Schmidt 5).

As technology advances, and we add more and more cable news stations and internet
blogs, we get closer to the reality of Nineteen Eighty-Four’s telescreens.

The technology of Nineteen Eighty-Four, although primitive, over time becomes
more and more accurate with regard to present-day inventions. For instance, “the two-
way telescreen bears a close enough resemblance to flat plasma screens linked to
‘interactive’ cable systems, circa 2003” (Pynchon xvi).

Orwell’s work is considered to be one of the definitive works of dystopian fiction.
In 1949, “George Orwell's Nineteen Eighty-Four, the most elaborately anti-totalitarian
dystopia and the politically most influential dystopia of all times, is published. It
advances and consolidates the dystopian themes of systematic oppression and mind
control. Until the making of Blade Runner, it is basically the sole Dystopia prototype”
Dystopia is essentially the opposite of utopia, an idealistic society where everyone is content and happy. In most dystopian models, as it is in *Nineteen Eighty-Four*, modern progress is to blame for many of the problems that result. For Orwell, the lesson taught by World War II and the dropping of the atomic bombs was that the government that had the most advanced science held the power, and “in dystopian fiction, science is an elixir of repression, and technology has become synonymous with death” (O’Har 482). Another theme common throughout *Nineteen Eighty-Four* is manipulation - manipulation of facts, history, and even thought. “In a successful manipulation of the mind the person is no longer saying the opposite of what he thinks, but he thinks the opposite of what is true” (Fromm 335). Manipulation of the mind to suit the ideals of another is brainwashing, a technique that was being developed in post-war China and other communist nations. Orwell believed in the human capacity for mind manipulation and subsequently

the disturbing premise for which 1984 stands is that human beings can be brainwashed. If you revise history enough to serve your purposes, and shout at them in classrooms and from loudspeakers, sealing the one-sided social contract with violence against the independent, humans will fall into line, Orwell said, like so many sheep. (Blumen 1)

Orwell himself saw the ramifications of the victor’s version of the result of WWII by stating that “a Nazi and a non-Nazi version of the present war would have no resemblance to one another, and which of them finally gets into the history books will be decided not by evidential methods but on the battlefield” (Orwell, Collected Essays 343). Manipulating the facts of the war to shine a positive light on the atrocities of the Nazis
might have been the history we remember today, had Germany triumphed.

The conflicts that arise in the play are based in the three tenets of the Party: Ignorance is Strength, War is Peace, and Freedom is Slavery. Winston tells Julia in Act I scene ii why freedom is not slavery: “freedom is the freedom to say two plus two is four. If that is granted – all else follows” (Owens, Hall, and Miles 36). To paraphrase, the freedom to say what you want to say is the first freedom on which all other freedoms are based. Winston was describing the structure of our own constitutional amendments. By making Winston believe that two plus two was something else means that they can make him believe anything. In his final torture and re-education by O’Brien, Winston is sleep deprived by a guard who tells him: “Here is your fourth block, Smith. They won’t add up to five unless you have all four. You may sleep when you see five” (75).

The other two tenants also manifest themselves in the play in different ways. The ignorance of the proles as to where their place is in the pecking order gives them a strength not enjoyed by the Outer Party. Winston describes the Landlady in Act II, scene iii:

Think of her, Julia. That woman has grown fat with childbearing … then been hardened and roughened by work to keep her children alive … Don’t you see, Julia? All around the word in Eurasia, Eastasia and the rest of Oceania, there are proles like her, bearing children … washing and singing. The proles sing, the birds sing, only the Party does not sing. They are the hope, Julia. We are the dead. (65)

Too, the concept of war being peace is not so foreign – many wars in history have been described as “peacekeeping” missions. Essentially the Cold War of the last half of the
twentieth century was a decades-long peace treaty between communism and capitalism. It is only through the finality of the manufactured war that Winston finally finds his inner peace, however false it may be.

Finally, the philosophy of the playwright (or in this case, the author of the book the play is adapted from) is not only seen throughout the play, but was injected into the actual dialogue. Before Orwell wrote *Nineteen Eighty-Four*, he wrote critical essays on various topics, most of them during WWII. For instance, on February 4, 1944, Orwell wrote:

> In the last analysis our only claim to victory is that if we win the war we shall tell fewer lies about it than our adversaries. The really frightening thing about totalitarianism is not that it commits "atrocities" but that it attacks the concept of objective truth; it claims to control the past as well as the future." (Collected Essays 344).

This last phrase, written five years before *Nineteen Eighty-Four* was published, becomes a Party slogan: “Who controls the past controls the future; who controls the present controls the past” (Orwell, Nineteen 255).

This last essay, written as a reaction to a conversation Orwell had with a pacifist painter regarding Hitler and the war, describes almost in detail the first chapter of *Nineteen Eighty-Four*:

> The fallacy is to believe that under a dictatorial government you can be free inside ... the face of the Leader, four feet wide, glares from every hoarding; but up in the attics the secret enemies of the regime can record their thoughts in perfect freedom -- that is the idea, more or less ... Why is
this idea false? The greatest mistake is to imagine that the human being is an autonomous individual. The secret freedom which you can supposedly enjoy under a despotic government is nonsense, because your thoughts are never entirely your own ... It is almost impossible to think without talking ... And when the lid is taken off Europe, I believe one of the things that will surprise us will be to find how little worthwhile writing of any kind -- even such things as diaries, for instance -- has been produced in secret under the dictators. (Orwell, Collected Essays 401)

The secret diary in which Winston writes is to Winston his only outlet – his only freedom and the beginning of his rebellion. Unfortunately, we find out in the end that the Party knew of the diary all along and let Winston believe that he had that freedom. In a way, the Party has manufactured Winston’s beliefs and in essence has manipulated his mind to believe what they want him to believe – echoing Orwell’s comment that your thoughts are never your own under a despotic government.
Nicu's Spoon has chosen cannily in mounting the stage version of George Orwell's 1984 at this particular time. Key elements of Orwell's story are so engrained in our collective culture that we almost take them for granted: the idea of a Big Brother watching and recording our every move and utterance feels more real with each new release of this or that technological marvel. But do we remember that, in Orwell, Big Brother is distracting his subjects by waging a Glorious War in the far-off lands of Africa and India? And do we recall the insidious way that Big Brother and his minions are going to eliminate independent thinking in their country—by destroying words and documents—destroying history—until bland, safe expressions are the only ones left?

Thanks to director Stephanie Barton-Farcas and her dedicated collaborators at Nicu's Spoon, we are getting another look at this important work of literature. And if the dramatization of 1984 by Robert Owens, Wilton E. Hall, Jr., and William A. Miles, Jr. feels creaky in some places, it is nevertheless a riveting work of theatre, giving us a raw, very personal experience of Orwell's cautionary tale.

The protagonist of the piece is Winston Smith, a low-level member of the ruling Party of Big Brother's repressive regime, whose job is to erase references to Nonpersons (i.e., people who have been vaporized by the government) in newspapers and the like. Winston's unease with his work and his way of life is apparent the first time we meet him, but it takes the presence of Julia, a new staffer in his office, to galvanize his feelings. He and Julia soon recognize one another as kindred spirits; they begin to meet in secret and then make plans to marry (which is prohibited) and to try to join the elusive Brotherhood that is said to be plotting the overthrow of Big Brother.

They find brief happiness in the freedom their new life brings them: they move to an apartment in the section of the city occupied by the "Proles," workers whose daily movements are not monitored by Big Brother's telescreens. Julia buys coffee and sugar and even a dress on the black market; Winston, in league with a Party insider named O'Brien, gets a copy of the counterrevolutionary texts of Big Brother's arch-enemy Goldstein.

Things do not go as planned, though, which should not surprise you whether you've read Orwell's novel or not. I will assume you haven't and let you discover what happens next for yourself. I will say this: it isn't pretty. It's scary.

In fact, Barton-Farcas finds very theatrical ways to make some of it—like a prolonged scene set in the torture chamber known as Room 101—intensely terrifying. An image of Big Brother on the rear wall of the set—a big eye,
mostly—is pretty unsettling, as well.

She can't do much with the script's limitations, though, which mostly have to do with Julia's very dated characterization as dutiful, subservient spouse; we want her to be Winston's equal, but she's written very much as June Cleaver to Winston's Ward. Natily Blair's often explosive performance in the role likewise can't overcome this trouble.

But Daniel Rappaport's everyman portrayal of Winston anchors the play beautifully, with strong support provided by David Marantz as the cagey O'Brien, Gregg Mozgala as Winston's steady co-worker Syme, and especially Mary Holmstrom as the loyal Party drone Parsons, who turned in her own uncle to the Thought Police and finds herself less and less able to trust anyone she knows as a result. Holmstrom maps Parsons' transition from confidence to paranoia in her eyes, which resemble nothing so much as a deer's in a set of bright headlights by the end of the play.

I remember as a young man the sort of generalized relief I felt when 1984 came and Orwell's prophecy seemed, fundamentally, not to have been fulfilled. In 2003, in a world where a used car is called a "certified, pre-owned Mercedes" and purveyors of news on TV, Internet, and in print are run by faceless corporate monolith conglomerates, can we still think of 1984 as science fiction?
Spring 2003
George Orwell's 1984
adapted by Robert Owens, Wilton E. Hall, Jr.,
and William A. Miles Jr.
"This...has been adapted for the stage by Nicu's Spoon, an exciting new theater company that is
gaining a reputation as one of the better off-off Broadway companies in the city. This production
represents the type of risk more companies should be taking. Hopefully, Nicu's Spoon will
continue to develop this piece into a lively, exciting piece of theater, and continue fighting the
good fight. The work they are doing is passionate, professional and absolutely worth keeping an
eye on."
- Tim Browning, THEATERSCENE.NET

"Nicu's Spoon has chosen cannily in mounting the stage version of George Orwell's 1984 at this
particular time. Thanks to director Stephanie Barton-Farcas and her dedicated collaborators at
Nicu's Spoon, we are getting another look at this important work of literature. It is a riveting work
of theatre, giving us a raw, very personal experience of Orwell's cautionary tale."
- Martin Denton, Editor, NYTHEATER.COM
(“starred, Editors Pick Review)

“Accepting their mission of socially relevant theater, Nicu's Spoon translates the realist prose of
the author/journalist, his vision of totalitarianism, and the plight of his protagonist, Winston Smith,
the last humanist.”
- Kim, Voice Choices, VILLAGE VOICE
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www.oobr.com/reviewShow.xzc?ID=id1296&Display=NewPage

Berson, Misha. “Empty Space produces Orwell's '1984,' with its parallels to the reality of today”. Seattle Times: Theater, 20 January 2004,
old.seattletimes.com/html/theater/2001838346_orwell20.html
Research on the Authors

This adaptation of George Orwell’s *1984* was written by Robert Owens, Wilton E Hall, Jr., and William A Miles, Jr. Although this is the only adaptation of the play that has been written until very recently, it is, unfortunately, the only play that each of the authors ever wrote. Consequently, there is no information on the authors that can be found other than the fact that they wrote the adaptation of *1984*. Because of the absence of information on the playwrights and the fact that the play is an adaptation of a novel, this section will concentrate on Orwell himself.

George Orwell was born in Motihari, Bengal in 1903. There are many speculations as to where Orwell’s bleak outlook of the future originated. Blu Tirohl suggests that it could have been that “he had an unhappy, isolated childhood and was beaten at school. He rarely saw his family. It is the horror of his school days which is said to have given impulse to his writing” (60). Truly the structure of the bureaucracy of any school can be paralleled with the Party in *1984*.

Many of Orwell’s experiences growing up influenced his writing. Each novel reflects a period in his life that he felt strongly about. For instance, “Orwell's parents were members of the Indian Civil Service, and, after an education at Eton College in England, Orwell joined (1922) the Indian Imperial Police in Burma, an experience that later found expression in the novel *Burmese Days* (1934)” (Johnson 1). Another example of his life influencing his work is “… *Homage to Catalonia* (1938), which recounts his experiences fighting for the Loyalists in the Spanish Civil War. Orwell was wounded, and, when the Communists attempted to eliminate their allies on the far left, fought against them and was forced to flee for his life” (Johnson 1).
One of the reoccurring themes throughout the works of Orwell is the bleak outlook for the future. Both of his most famous novels Animal Farm and Nineteen Eighty-Four begin with a note of hope for the future, idealistic utopias, and a possible revolution for the common man. However, each novel ends with an abrupt loss of hope. In Animal Farm, the animals on a farm rise up against their human oppressors and create a set of commandments, one of which reads “All animals are equal” (Orwell, Animal 18). At the end of the novel, the original commandments have been erased, and one commandment remained: “All animals are equal, but some animals are more equal than others” (92). It is this same unsettling ending that has classified Nineteen Eighty-Four as one of the first dystopias. The frightening last image of Winston, looking dotingly at the image of Big Brother on the telescreen and smiling, is so bleak because it ends so abruptly and without any resolution for the hero.

Whatever the cause for his visions, Orwell’s prophecies of the future helped shape the dramatic structure of his work. In an early commentary on World War II written in 1944, Orwell wrote:

... by the way the world is actually shaping, it may well be that war will become permanent. Already, quite visibly and more or less with the acquiescence of all of us, the world is splitting up into the two or three huge super-states ... One cannot draw their exact boundaries as yet, but one can see more or less what areas they will comprise. And if the world does settle down into this pattern, it is likely that these vast states will be permanently at war with one another ...” (Collected Essays 343)
Learning Goals For Students

Through the experience of producing the play 1984, students will:

1. Apply techniques of improvisation and character development to sustain a thirty minute improvisation as pre-show entertainment.

2. Discover and use action verbs to achieve objectives on individual lines and aid in the discovery of a super objective to create believable characters.

3. Use dance techniques and ensemble movement to create the illusion of a transforming set during set changes.

4. Become aware of social ramifications of the play through research and open discussion.

5. Analyze critiques given by the director in a positive, constructive way.

6. Practice positive communication skills with all members of the production team.
Production Journal

"1984"

November 22nd

Well, here I am in the middle of Thanksgiving break, and I have cancelled plans to visit my folks so that I can work on my thesis this week. I know this journal is not really supposed to be written until I start rehearsals, but I'm sure this won't be the only thing I break the rules on during this process. I have to complete most of the research and writing this week, so for me, this will be the start.

Right now, I am not enthusiastic about this process. I know that writing the thesis will be the most challenging part of putting on this play. All of the rest of the stuff—the directing, blocking, tech, even the costumes, will be a cake walk compared to writing the thesis. I've got great ideas for the play, but I just don't know if the process will be worth it in the end.

I also got some sort of allergic reaction to my dry cleaning, so I have very itchy hives all over and I'm pretty miserable. Well, 1984 is a dystopia, so maybe it will help that I'm suffering a little to start.

Also, trying to get in touch with Derek is like trying to get a date with a supermodel. It's not impossible, but close to it. I keep trying to call him and bounce ideas off of him, but he never returns my calls. Future note: do not expect calls from Derek.

I need a coffee.

Maybe it's the coffee. If I end up allergic to coffee, I may have to end it all. Not my life, mind you, just my thesis. Oh well, time to look at that Hodge book again and figure out what I need to write.

December 16th

Yes!! I've finished most of part two and feel a lot better about my project. Derek also gave me a deadline of March 1st, so I feel like I can enjoy some of the Christmas holiday. It's so hard to think about my thesis while in the middle of another show. What happened to my brilliant plan of only doing my thesis this year?

I have been toying with a few ideas: I will have 3 different auditions, one for the dance/stage crew, one for my lobby improv group, and one for the cast. That way, the
improv group and the stage crew won't feel like they are second best. I need all three to be solid.

I also am leaning towards a more abstract set. Very geometrical. I’ve never done one quite like I’m thinking, but I feel it will fit my concept better and make it easier to transition from scene to scene.

It turns out I wasn’t allergic to anything. Thank God it wasn’t coffee.

*February 15th: (5:00pm)*

Finally, Into the Woods is in its final week of production, and my energies can be turned towards 1984. For the last few weeks, people keep coming up to me and asking if I’m excited about the show, and I told them that I’m really not, that I would rather just skip my thesis and not have to put this show on. However, I pointed out that probably this was due to the fact that I don’t like thinking about the next show until I’m satisfied with the one I’m doing currently. But, at the end of last week I begrudgingly set myself to the task of writing the audition sheet.

As I began writing the basic information and tried to make sense of this crazy audition I was going to attempt, the ideas and excitement for this play began to flow again. I thought more of what I wanted in each of the characters, re-read the script several times, and my enthusiasm grew. I posted the information and let students mull around the drama board to have a look. They were also excited, asking questions and talking about what they’d like to audition for.

I wasn’t expecting such a reaction. So many students have come up asking about auditions. Since we haven’t had a non-musical show since last fall, many students were excited about the prospect of acting in a non-musical. There were equal numbers of students excited about the dance/tech crew (I need a name for them—Interpretech or something) and many interested in the improv pre-show.

Yesterday I sat down and decided on the scenes and monologues for the audition. I ended up picking five scenes and seven monologues. It might be too much, but I really want to see more than just one character from each actor. After I cut and pasted the audition sheet, I made that jump from Into the Woods to 1984. We only have two performances left, but we might as well have none. Not that it needs much from me anyway, since each cast only has one performance left.

I had to move the audition dates, since trying to audition this week would have been hell. This unfortunately made the schedule a bit tighter, and adding in rehearsal times for the improv and the tech crew made it tightly whitey tight. But, as I tell my student directors, you must always be flexible in your schedule, and I’m flexin’, I’m-a-flexin’.
So today, we had a day off from Into the Woods, and I had the rare opportunity to go home at 4:00. I kept trying to think as I was driving home what I needed to do while businesses were still open...bank? Nope. Groceries? Got ‘em. What was it...? Oh YEAH! I was going to buy some sort of blocks or something to help with the design of my set. So I stopped at Toys R Us and perused the aisles for blocks or anything that might work.

I found a tub of 1000 LEGO’s for $20. Perfect. It reminded me of my childhood and how I used to save up my allowance to buy the expensive but large LEGO sets. I even remember being about eleven and purchasing a LEGO set that cost about $45 that I had saved up for about eight weeks, and telling my mother as we left Sears: “Yes. Yes. It’s a good purchase,” reassuring myself since I had never bought anything that expensive in my life. But, oh the excitement when you opened up the little plastic bags and started to build was too much.

I swear I was just as excited today. I kept looking at the tub and thinking “my set is in there somewhere. And I get to play with LEGO’s again to find it.” I probably looked at the tub ten times on the way home. When I came into the apartment, the first thing I did was open up the tub, pour all of the LEGO’s out of the baggies and into the tub, and run my fingers through the pieces like they were gold. Then I forced myself to sit down and type this entry, because as soon as I’m done, I’m putting on a movie and playing with my LEGO’s. I am sooo frickin’ excited. I might even have a beer. THAT’s something I’ve never done while playing with LEGO’s. It’s getting good.

God I’m excited.

* later: (10:30 pm) *

LEGO’s are harder than I remember. I need some round pieces, and flat ones. Can you be addicted to LEGO’s?

February 26, 2005

I’ve had Pollock on in the background while working on my thesis. They were interviewing him and asked, “How do you know when you’re done with a painting?” His response: “How do you know when you’re done making love?” For those who make art for a living, it is really just like that.

I always had trouble finishing my paintings... hmmm.

I’ve had a sore throat for the last few days, and a fever. My doctor looked shocked when he looked down my throat and said..."Whoa...yeah, we need to take care of that!” As a result, I’m not quite done with my thesis, I still have no concrete beginning
to my set design, the music I want to compose for my scene changes never happened, and Derek, as usual, can't seem to return phone calls. Here we go again.

On the brighter side: this is the first non-musical that we've produced at Rockdale since last fall. I am very eager to see what the turnout will be. The buzz for the show has been great- lots of kids are excited to audition.

February 27, 2005

My God, I think I'm finished. I think I've just finished that beast of a section II for my thesis. I really didn't think it would happen. I'm sure I will have to make major revisions, but it's finished for now. Looking back on the process, I think I can sum it up in three phrases:

Ignorance is Strength: (or, filling your head with knowledge makes you weak).
Freedom is Slavery: (or, having week-long breaks from school only means more time to work on the thesis)
War is Peace: (or, I'm so having a coffee after I write this because I'm getting well and I've been sick and unable to tame the caffeine monster that swims through my veins for the last 72 hours)

March 2nd

Auditions. Hmmm.... This is going to be tough. I gave everyone the option of trying out for the improv, the dance and the 13 roles being offered. Unfortunately, hardly anyone tried out for the improv and now I have to not cast several people who would be great for the improv but did not try out. Frustrating. I had a total of 39 girls and 12 guys audition for the 13 roles, but only 12 try out for the 10-12 improv slots and about 24 try out for the 10-12 dancers I was going to use. So, I have to cut many more than what I would have liked to cut. I'm about to sit down and work out the casts and see if I need callbacks tomorrow.

Later

Okay, cast is done....I'm pretty satisfied. I have hardly any tech left, though. Forgot to mention that I need understudies as well, so I'll have to use people in the cast. Cast list goes up tomorrow, we'll see how it unfolds.
March 4th

Already had my first actor quit. Her parents said that she can’t. The cast doesn’t really understand that I don’t automatically put my understudy in that role. Tonight was the first read-thru. Unfortunately, half of my cast is missing... is there ever a time that read-thrus have everyone? Man, it’s really intense. I felt like I got punched in the gut after the read-thru. I’m so tired....and tomorrow I’m blocking the majority of Act I. I guess there’s nothing like hitting the ground running.

Coffee drinks today: 5 or 6 cups---not nearly enough.

March 5th

What a long day. I wish my actors were there! Adrian had bad hot dogs and called me that morning to say he wasn’t coming. There were some great moments with the understudies, though. Aaand I still have no real idea of how this set is going to work out. I guessed at most of the set-up for some of the scenes. I hope it pans out.

March 8th

Wow. I finished blocking Act I yesterday and ran it today. So, I had a read through Friday, and today is Tuesday. Am I insane? The scenes with Winston and Julia are so long....God I hope that they can make something happen with those scenes. There really isn’t much happening with this first act yet, but what do I expect, it’s only been 3 days! The next three days will be dedicated to working on the first ever 3 day plays – an adaptation of the 24 hour plays (without the staying up all night). I hope it’s worth the time off I’m forced to take from 1984.

March 13th

Had to move rehearsal for the literary meet to today. Well, we ran Act I again, and most people had found some moments, but it’s still weak. I tried to warn them that it would be over two weeks until we came back to Act I, and that seemed to motivate them to take some risks. I went through the concept of beats with Winston and Julia on some of their longer sections and had them try to write in their own beats with objectives. I think it worked well, but it needs to be reintroduced later in the rehearsal process.

I’ve been lugging Kathy’s keyboard from my apartment and back for the last few nights trying to record music for the scene changes. I think I need 30 minutes for the opening as well—maybe use it as background for the improv. I have three of the 7? pieces of music recorded for the scene changes, each is approximately 60 seconds long. I
have no idea how this rehearsal for the dance is going to work, and I’m still not sure of what pieces they would be moving and where. I definitely have the first picture, so I guess I’ll start there.

March 14th

OOOOOh, the dance changes look soooo cool, but I barely got through 2 changes...and I only have two more 2 hour rehearsals with them. I’m screwed. I need to record some music before the next rehearsal. And Act II blocking tomorrow? Yikes. I’m going to bed.

March 18th

So much to say... so much to say... First:

Act II was great. Definitely flushes out the play in full. The menace is just non-existent in Act I. I had a happy accident happen at rehearsal. So we’re blocking the torture scenes, and the script calls for a single white down light center stage as the only set or lights on stage. So I took 5 minutes to hang a light so that we could get the idea of what the blocking should be. We rehearsed the scenes in that light and so many cool pictures and ideas popped up that would have normally never come up until after the lights were hung. And the energy between the actors was intense. Playing with shadow and playing with where Winston can be seen and where he’s in the dark was so great to do the first time around. It’s too bad we can’t have the stage set the way it will be before every scene.

Now for improv:

I had no idea how to run this rehearsal. I mean, I went in with a plan, as I always do, but I didn’t know whether this plan would work or not. I used the first hour to ask what characters from the novel they would like to play. They came up with some interesting characters, and so I paired them up and asked them to go and improv the scene for 20 minutes and try to keep the dialogue moving. I had 4 pairs, two prole pairs and two Outer party pairs. I had 40 minutes left and no idea what to do next. So I watched one group get finished and had them try to interact with another group, just for fun. Well, that worked out great. So I told the other 4 to do the same and see if by the end of rehearsal whether or not we could get them all in a scene together. Well, it worked out very well and I felt like I had a good start at least on the improv. Rebecca will be gone all next week, so she will have to jump in and try to make it work for the runs.

Coffee drinks --- I’ve had enough this week to kill a small child.
March 25th

How does anyone write in this thing everyday? I’ve been beaten, trying to record this music AND have rehearsal AND prepare for the Unified auditions in five days AND do laundry AND teach class AND did I mention the set? AND write in this journal....yeah, let’s just say that there’s no way sleep gets bumped for this thing....I mean, the hard stuff’s already done and turned in.

So....I’ve given myself this weekend off so that I can do laundry and the like. I sooo need to clean my apartment, plus it’s Easter weekend, and it might as well be Christmas as far as trying to schedule a rehearsal around Good Friday, Easter Sunday and Depressed Saturday (or whatever you call it). Dance is almost finished. I still need to figure out how to do intermission and the strike of the set for bows. Music is almost finished, and improv...wow. We really got it all together on Tuesday. We have the entire 25 minutes figured out and decided what to do for intermission as well. So, that’s one less thing to worry about. I’m a bit nervous, though, because when we get back we will only have three days to put everything together, and then we’ll have ten days off, then we come back from Spring break and open a week and a half later. I talked to Derek about my set (yes, he actually returned my call!) and I told him how I was getting frustrated with the abstract nature of the set. He reminded me that we all forget how to not be realistic and just stick with my concept. So I did, and I’ve got a pretty good idea of how the final look of the set will be.

March 28th

Mozart’s Requiem. My chorus teacher neglected to mention that not only would she need my cast for the afternoon for rehearsal, she would also need them that evening as well. So bye-bye TBA. I was going to use that to work on some of the painfully long Winston and Julia scenes in act I, but I guess we’ll have to find another time for them. (Note from May 2nd: This happened to end up being one of the weaker parts of the show, so I guess that was more unfortunate than I thought it would be) So I had to move rehearsals so that we’d still have time to do a full run before the break. The cast understood, but some people had to miss because of the sudden change.

March 29th

I took the day off from teaching for an audition downtown. All rehearsal days should be like this. Even though the audition was a bit stressful, I enjoyed coming up to the school without being drained from teaching all day. The run went fairly well. It was great to gather everyone together in the lobby for the first time. There was this interesting vibe coming from every student, excited to show off their particular work. We ran act I with the improv and dancers, and I let the dancers and actors mill about and
watch the improv and then let the improv watch act I. It ran a bit rough, but the feeling of connectedness with all of the casts was the best result of the rehearsal.

March 31st

Full run looks great. Dance is still a bit shaky, but all elements are together. I told my LEGO story to my class the other day and now Caitlin makes fun of me all the time by saying, “It’s a good purchase.” Come to think of it, every time I tell her a story she makes fun of me. Note to self: do not tell Caitlin any more personal information. Hope tech goes as smooth this week.

April 3rd (tech hell day 1)

Well, the first day of tech week and it’s just Dan and me. Where is everyone? I think Dan actually likes it like this... he likes working solo, or with a few other people. So, I figure I should start working on the hexagonal platforms. After the first two hours, I remembered how hard tech work can be, especially if you’re working by yourself. I remember putting together the Les Mis set and having pains every night. I think I f---ed up my neck putting together the triangle platforms for the hexagons. After putting together this first hexagon platform, I tried lifting it up like we are planning to do for the show, and it’s just too heavy. Everything’s turning out to be too big.

Made some coffee, but didn’t drink much – no time.

April 4th (tech hell day 2)

And I finally got help today! Four girls. Sure, they’re somewhat limited in what they can do, but when I gave them a job to work on, they got it done. They even put bracing on some of the larger platforms. Unfortunately, freshman can’t be left alone for very long, and I spent most of the time helping them, rather than working by myself. Then, one of my seniors shows up: Josh. He came by and was working tech for another show that’s paying him! I swear, there should be some rule about accepting paid positions while working on the volunteer show.

April 5th (tech hell day 3)

I won’t get this done without help. Most of the kids are gone for the chorus trip to NYC, so hopefully Thursday everyone will return. Dan finished the desks, but they turned out to be too heavy for one person to lift, which changes the whole choreography. I need another solution. I also found out that I can’t get the Image Pro like I want,
because they won’t let me rent it. I know we are supposed to have setbacks when running a show, but this one seems to be testing me beyond the usual frustrations....

Coffee: I’m just chewing on the grinds like tobacco. I figure it’s time to install a spittoon in my office anyway.

April 7th (tech hell day 4)

So, everyone should have been there today, but no one came! Those who did only stayed for 2 hours. Danny and Josh are the only upperclassmen helping. I tried calling other people, and everyone is too tired from the trip. So we plow on, but I’m afraid that I am now running out of time.

April 8th (tech hell day 5)

My math teacher friend Jen decided to stop by and help. Haylee, my light girl, did show and on time. So today was very productive. We got to hang all of the lights and get through all but the last scene, which I think we can put together during our next few tech days. It feels a little less stressful, but I still have so much to do. I just hope that we get a bit more help this weekend.

April 9th (tech hell day 666)

I’m not a happy camper. I know that trying to ask for kids to come in during spring break for tech work is madness, and I knew that I would be spending most of the time by myself, but when it came to 5:00 today and all of my help were gone, including my techies, I lost faith in this institution called theatre. Not to mention the fact that I locked my keys in the booth and was contemplating how I was going to make it inside my apartment tonight. Luckily there is always a way, and I’m okay.

Why am I trying so hard to make this work and none of my students are even halfway there? Is it me, or the students? Is it the schedule, or what? All I know is that I always want the best possible show... and I feel lately like I’m the only one who wants it. And if I had the strength, energy and time to do it by myself, I would. As always, the apathy and procrastination amongst my students is the reason that the show will fall short of the original plan.

On a side note, why would anyone ever want muslin? Is it because it’s light? I hate the stuff. It’s caused me nothing but trouble during this production.
I now just want it to be over. I don’t have any motivation to continue. I’m tired of trying to motivate students to do work that just don’t give a crap. I’ve put so much of myself in this and I’m only getting small doses back. On the other hand, there are a few people who really did help out this break, namely Dawn, Laura, Sarah, Katie, Michael, and Haylee because of yesterday. Ah well, I’m just going to have to force them to care about the show by dangling threats of Thespian point loss and potential booting out of the show in front of them.

April 11th

The first day back from the break. So, I was really nervous about having a week off and coming back with 10 days till we opened. Would they remember the lines? It turns out that they were just as nervous as I was and worked over break… so I guess that was what they were doing instead of helping with tech. Still, I gave them an earful at rehearsal, but more and more it feels like the same speech year after year and less and less people listening to it as I get older. Or maybe the same amount have always listened to it, but I was too arrogant to think people weren’t listening.

I had to switch up my plans and use the first part of rehearsal for changes that had come based on the set pieces that were built. I didn’t get to work Act I like I wanted to originally, but this seemed the better trade. Then we ran the show, and it could have been worse—they were all still off-book, so that’s something.

April 12th

Well, I tried to work act I and II, but I ended up getting through most of the act I stuff and then got only to O’Brien’s apartment, which is the beginning of Act II. I wish I had more time to work Winston and Julia. I feel like the scenes with them are a bit stale, but they are still struggling with some lines, so I guess I’ll save it for later.

I found a solution to the desks. By attaching a small strip of carpet to the front corner of the desk, the desk still looks solid but can be tilted and slid across the stage by one person. For the opening, it worked out great.

April 13th

And just when I think everything is going smoothly, I’m missing a crapload of people. I didn’t have 3 or 4 dancers tonight, which all but ruined my rehearsal. So my day could have sucked, but the adult tech crew made a pneumatic explosive telescreen today that just looks too cool for words. It doesn’t fly off the telescreen, but it falls
dramatically slow after a big air-gun-like sound that emanates from the screen. It’s very effective. Only one week to parent preview!!!!

April 14th

I have to admit, that the show looks good. I still have lots of tech to do, but most of it is painting. Adrian is really finding his character. He’s in his groove right now, trying new approaches and feeling his way through his objectives and beats. I just wish that everyone else could be where he is going. We talked briefly about the fact that he wouldn’t jump down from the chair because Winston says that he is growing old, and Adrian decided that if he was too old to effectively jump down from the chair, that when he stomps on Winston’s blocks it should take more effort than a teenager would use. Very cool. I wish I had another week.

April 16th

Dry tech today. And I’m pissed.

Why? Why, O reader of my journal, would I be pissed on a tech day? You would think I would be doing flippy-floppy cartwheels while grinning like the Cheshire cat, right?

Here’s why #1: The school was putting on a fair at the same time today, and the drama club was doing a tiny little bake sale. No problem, most kids worked a bit and then came and worked tech. So they started around 9am, and my tech day was from 10am-6pm. I see a few juniors and seniors, and some of what I call the “backbone” of my program – without them, there is no leadership. So I ask Danny, one such individual, when he would be doing tech work. He says, “I’m coming a bit later, don’t worry.” I said that was cool, and continued to do tech. I took a break around 2:00, and I went out to the bake sale, and I saw these same individuals dancing and playing like they didn’t have anything else to do. So I had to ask “Is this really more important than tech work?” And the response I got was this look of disgust, like I was asking them to scoop up handfuls of dirt and swallow it.

What pisses me off the most is that these individuals know what kind of tech work is needed, but just blew it off because they figured someone else will do it. Had they come in last week, I might have let them off. But I was shocked and pissed.

So then came why #2: Later that day, I was planning to have a tech run with the dancers, which was mandatory. Only one person could not come, so I asked her to find a replacement. She chose Jennifer. And at 5:45, I asked my SM if everyone was here. Her response was that Jennifer was supposed to be here and that she just called her and Jennifer told her that she had a wedding to go to that night. A wedding? And about the same time that the absurdity of a wedding at 7:00 at night was going through my head,
her best friend who had been eavesdropping from across the stage yells: "She's lying. She told all of us that she was going to tell that story. I'm sorry, but I'm tired of her not showing up." So I played it cool, not knowing what the truth was but expecting that the wedding thing was false, and I had to run with one less dancer.

On a positive note, most of the tech was finished by the end of the day.

April 17th

Wet tech. So Jennifer comes up to me and says very preparedly, "I'm real sorry Mr. Dreiling I had this wedding thing and it was last minute and..." it was about then that I realized that not only was Jennifer lying to me, but that I had heard this tone of voice from her before. That the many times I had believed her she was lying her butt off right in front of me just like she was doing now. So I interrupted her.

"That's bullcrap, Jennifer. You're lying."

"No I'm not you can ask my parents."

"I will ask them. Today."

So that was that, and I pushed on with the day. Then about 3 or 4 hours later, I was walking through my dark auditorium to get up on stage for a change in a cue and I noticed someone sitting in the back row. It was Jennifer's father. So I said hi, and asked "So what's this about a wedding?" which he replied, "There's no wedding. She tried to get her mother to lie for her and we just won't do it anymore". So good, I said, I wish I could talk to him later about it but I had to finish. He said to call him.

Later, I approached Jennifer and we had another long talk about trust. It felt like a break-up. I hadn't experienced that kind of blatant dishonesty from a trusted student - at least as far as I knew.

I got through to the telescreen falling. I stopped more than I thought for dancers, which made Haylee pissed, because I didn't spend enough time with light cues. She should be pissed, and I wish I could spend more time with her on them, but she's just going to have to figure out the rest for herself, which she doesn't like to do.

Coffee intake: A pot a day, pretty standard.

April 19th

So Jennifer's dad and I decided to punish her by making her sit out of the first week's run. Since I had already used my female understudy, I used my male understudy, Kevin. I pulled him out of class today and asked if he could memorize the lines in four hours. He said no problem. He did fabulous. The show looks outstanding. I feel ready.
April 20th

At last our final dress, parent preview night. I asked one of the students from the video production class to videotape the production. He brought another student and they tried to film on angles, but Keith said that the angles were too much like the same look from the back of the theatre. So, he needs to come again.

The boots looked like crap, so I had to quickly repaint them. They just didn’t match the triangles when put up against them. How could they? We painted the boots about a month before the triangles and ran out of the paint a looong time ago.

The show ran very smooth, like creamery butter. The best part was the parent reaction to the improv in the lobby. All of the parents were lined up outside in the lobby, cameras ready, and when the music starts in the improv, the actors are told not to start any dialogue for the first three minutes. So the parents didn’t know when the show started! Then the crucial point (18 minutes in) came. Would the improv performers lead the audience into the theatre by simply taking their improv from the lobby to the theatre? Yes! The audience without any cue followed the performers inside perfectly.

April 21st

Opening night! Thinking back as I type this, I remember thinking that this date was so far in the future. Spring 2005? It’s here already?

What opening night would be without problems. I find out as I come into work that the projector won’t work, so Denise borrows Alf’s projector from his classroom. He offered to let us use it, so no big deal. Until Ryan accidentally unplugs the projector before it had time to cool down. So Alf is out $900 if we actually broke the projector, which means we’re out $900. Luckily, it worked the next day, and Denise decided to use one of the library’s just in case.

And for some reason, the telescreen didn’t pop off. I figured it was Ryan (who would have single-handedly ruined two vital technical things in a single night) but it turned out to be something Dan forgot to tighten. We had a small audience, but the cast had great energy. Kathy Carroll, my musical director for musicals, came and saw the show and afterward gave me one of the best comments of the night. She kept saying “That was disgusting. I wanted to kill Adrian. Why did I come? That show was horrible.” She repeated this for about 5 minutes then said “Bob loved it.”

Coffee – Juan Valdez is the closest friend I have right now. We spend most of the day together.
April 22nd

I had the weirdest audience member tonight. It was one of my student’s grandmothers, and she clapped every time that her grandson came on stage. The problem was that she also hushed her husband very loudly every time that he scolded her. Eventually she went into the lobby and her husband went with her to calm her down. Then, five minutes before the end of act 1, my house manager comes up to me and asks if she should call the police, because an old man had a woman in a head lock in the lobby. So I got up, and went out to the lobby to see what was going on.

I put on my best PR face and went up to the woman. “Hello ma’am, how are you doing this evening?”
“Fine.”
“Are you here to see Adrian tonight?”
“Yes he’s my grandson. Why can’t I love my grandson?”
“Well, I appreciate the fact that you want to applaud every time you see him, but (and I pulled this out of my butt) imagine how the other students feel when they don’t get applause. You’re hurting their feelings.”
“Awww, no I’m not, I’m just trying to have a good time.”
“Well, Adrian is wonderful —“
“— yes he is —“
“— and I want you to see him in Act II, but if you continue to applaud during the show, I can’t let you back into the theater.”
“Okay I be quiet. I no make noise.”
And miraculously she was silent for the rest of the show.

The telescreen didn’t work again. It’s amazing that it would work for all of the rehearsals, but not for the shows. So frustrating.

April 24th

Sunday matinee after prom. Actually, I’m surprised more people didn’t show up late. The crowd was thin…again, but that’s expected. The picture finally worked, although I think that it was too stuck to the Velcro because it warbled slightly before it fell. You could tell the cast was tired and had very little motivation to perform today, but they pushed through. I am just so glad that I can sit in the audience and let them solve the problems as they come.

I noticed today a lot of things that I want to fix before next weekend, and I get a brush-up rehearsal that I can give notes at again. I also want to play around with the deteriorations on the set. I feel like I’m rounding that corner and facing the finish line.
April 27th

Two days off really makes a difference. I fell like a new man. Anyway, brush-up was tonight. I decided to give them notes after the rehearsal and then let them fly for the rest of the run. I took some very detailed notes then asked them to quickly run off and make sure to write everything down. Now I know they probably should have been doing this from the beginning of the rehearsal process, but there was something beneficial about making them do it for their last notes. It made it seem more important, somehow. We had to stay late again and I heard a few parents grumble, but I hope it will be beneficial.

We also had the Heritage kids (one of our neighboring high schools) come over on their day off from their production and watch the show. How cool is that! They were very receptive and did the rehearsal a great service by being there.

No telescreen again... will this thing ever be consistent?

Coffee intake has slowed... I don’t feel like drinking it when I’ve been exercising. I got to run for the last 3 days and I feel outstanding!!!

April 28th

Tonight was great. It was so smooth and buttery - it felt like being on a water slide that uses hot butter topping instead of water. Mmmmmmm... hot butter topping... The changes flowed from one scene to the next, improv flowed, everyone was loose and found all sorts of moments and best of all they incorporated all of their changes into this performance. No telescreen again, but this was the first time that I feel confident about the project for tomorrow. Attendance is still not great, but it’s about the same as I remember it for the other wacky play I did four years ago. I have to remember that this is not our cash cow, so I should chill out a bit and enjoy the crowds I do get.

I definitely feel now that the paperwork and process that I had to go through to do this thesis hindered me more than it helped. I feel that I did get a better understanding of the play, that my characters had a bit more depth, but it would have been great to use that time to prepare the practical parts of the play rather than a theoretical write-up of some of the direction that I would be using. For instance, I would have loved to practice and play with the telescreen projections, and perhaps edited a video to play for the propaganda. I would have liked to choreograph more of the dance, to really play more with the design. I think if I had back the time I used to write my thesis and used it towards these ends, I would have been happier with the final result. I guess I’ll save the rest of this rant for my self-evaluation.

TOMORROW DEREK COMES...... (cue spooky music)
April 29th

Well, they were tight. Not tight in a good sense, but you could feel the tension in their show. More technical errors like fumbled lines, misplacing of set pieces and of course the frickin telescreen happened tonight than any other night.

Derek had some good things to say to them, and I think they needed to hear someone else saying the type of things I tell them on a regular basis. Makes them believe that I’m not full of crap. (I said believe... they know I am most of the time). Ah well. Murphy’s Law, right? The best night couldn’t happen on the night it’s supposed to happen. Autumn got to come see the show and fly out to see it from California... sooo cool. Anyway, one more to go and then I’m done.

April 30th

Aaaaah, the sweet smell of finality... like the soft breath of a fat baby on your cheek after you feed it chocolate again. And again. I’m getting loopy. It’s all Derek’s fault... demanding we get a full dozen Krispy Kreme doughnuts (and our two freebies). I’ve had too much sugar, but the look on Derek’s face when he bit into that first doughnut was worth it. That alone should seal the deal for passing me. He still hasn’t given me notes yet, so I guess I’ll be hearing about it at my orals.

Well, the show went pretty good, but I could tell that Danny and Adrian were trying to save up for this last performance and trying too hard in certain scenes. Danny is still trying to emulate his closing night from Les Misérables... he has that ideal about everything he does... but if you force it it won’t happen, which is what happened tonight. Dancers went too fast in the transition to O’Brien’s apartment and the sound did not fade out like it should.

The Senior night went smooth and quick and the cast made me some creative gifts, including a poster of a close-up of everyone’s eyes and “We’re watching you” underneath. What a cool gift.

After the show, I felt kind of numb, like I’ve been putting out all of this effort towards this project and it’s done like any other show. But why wouldn’t it be? I guess that I should feel something, anything, but I guess I have to let my brain process and let it cool down a bit, feed it more coffee and such and just unwind from this long process. All I have left is strike, which will extend over the next few days, and then I get to chill slightly, which will be nice.
May 2nd

Set strike is done, the scene shop and other storage areas have never been cleaner, and 1984 has been put to bed. I have to repair the stage in a few places, fix my part two, edit the video, write even more for this thesis, and gather up what’s left of my life and try to get myself back to normalcy. I still have my orals to do in June, but already the stress is leaving me.

So adieu, faithful Journal, and if you’ve read this far and you’re not on my committee, quit wasting time reading this and start on your part 1 right now. You’ll need the time later, trust me.

Jake Dreiling
Description of Concept:

Mr. Dreiling believes that one of the most interesting concepts introduced in the play is the idea that two contradictory statements can be true simultaneously - this concept is called “doublespeak”. Visually, Dreiling finds parallels to an optical illusion – like the ones employed by M.C. Escher. This world is an optical illusion and, the absurd and beautiful qualities that are identified as “Escheresque” will serve as a perfect starting place for the designs and the direction.

Dreiling bases his design on the Escher print “Metamorphosis II”. In this piece, the word “metamorphose” itself is drawn and morphed into a checkerboard. It is this drawing that the technical elements of the play will use as a blueprint. Each scene will morph into the next as floors in one scene will become walls in another, and set pieces will rotate, flip, and slide fluidly into place.

Description of the Actual Production Direction and/or Realized Design of sets, props, costumes, lighting, and sound: Dreiling’s 1984 was grounded with practical solutions to the significant challenges of the play. These solutions were true of both the direction and the design choices. He created a world that was unsafe, a place where there were both physical and intellectual struggles. As the audience entered they encountered an appropriately stark set – void of much life. At first glance, the architecture appeared dingy, utilizing grays to create this world. As the play progressed we got to see the simple scenic units transform to create each scene.

The architecture continually transformed throughout the piece. The backstage crew not only made the set changes, but moved and changed with the set like partners in a ballet. The lighting and sound designs echoed this effect - the light changes between scenes were fluid and morphed into another seamlessly, while the sound design followed suit. Dreiling painted his basic scenic elements either solid black and whites, but had many saturated colors, too. He used rich solid colors; deep indigos, reds, kelly greens, and blinding yellows.

The direction of the play utilized the space effectively, though DSL seemed less important than DSR and Center. He did attempt to anchor the DS corners that helped in many of the ground plans. He was able to create both intimate scenes and larger full stage looks because of his effective ground plans. Lighting and sound designs were excellent, with some of the lighting effects visually arresting.

How did the production direction or design implement the ideas expressed in the concept statement? The choices made in both the direction and designs appeared to grow out of the concept statement.
Appropriateness of choice of script for abilities of performers, audience, venue, and/or academic setting? Good choice for the caliber of actors available, the resources available to you, and the setting. Also, the production was appropriate for the venue and audience. You were able to push the boundaries a bit since this was not the typical high school play, and the subject matter was appropriate for the year 2005 – you made a great statement about the current political situation.

Clear delineation of units of action: Exceeded expectations in this area. A nice, clean presentation. Offered up the play in bite size morsels. Each scene attempted to have a clear beginning, middle, and end.

Motivated blocking: Only quibbles in this area. The actors had little trouble motivating their blocking. With this in mind, it was easy to see that Dreiling worked hard in this area since much of the blocking appeared to be rather organic.

Visually interesting composition: Excellent. At times created visually stunning pictures. I did have trouble with one scene when the two leads got stuck behind a fairly large scenic piece acting as a “coffee table”. Ground plans helped in this area. Use of levels helped, but could have been used more to your advantage. In many of the scenes you pinned the corners and created nice obstacles to work around.

Visual expression of metaphor: Excellent. Using Escher was perfect for the production. Your metaphor was strong on paper, and lost little in execution. The scenes transformed before our very eyes – in much the same way that an Escher’s Metamorphose works. Using the dancers to execute the scene changes was highly effective.

Use of picturization in storytelling: Nice work. The story of the play could be followed by watching the stage pictures you created. The pictures were interesting, clear, and the pictures that were created furthered the audience’s understanding of the play.

Clear and believable characterization: In most shows I see, this is the largest problem of the production. I know that it is very difficult to cast inexperienced actors who can act the part with honesty and sincerity – but that should be the number one goal of any theatrical production. That being said, many of Dreiling’s actors put in some nice, believable performances.

Adequate use of body and voice: Decent work overall. Most actors made strong vocal choices, and it was clear that much work went into the physical creation of the characters. Costume choices helped many of the characterizations.

Creative problem solving: Kudos to Dreiling for solving the significant challenges of the production. You created enough entrances, creatively built numerous locations minimalistically, and, for the most part, kept the pace of the play going even though there were many short scenes.

Within the confines of this particular performance venue, was this production satisfactory or unsatisfactory? Satisfactory. You pulled off a difficult script (the written dialogue is poor) in the context of a high school, and pushed the boundaries of what a typical Conyers audience might expect.
Self-Evaluation

I’ve always wanted to surf. I have water-skied, body surfed, and participated in other aquatic distractions, but I have never stood on a surf-board. Directing 1984 was like surfing for me: it is similar to other water sports that I have attempted, but it is an entirely new sport. I have directed musicals and plays for the last six years at Rockdale, but nothing like 1984. What made it different? I wanted to incorporate improv, dance, music and dramatic action into one performance. The list of new experiences for this production included such things as composing an entire score for the show, an improvised pre-show, choreographed dance scene changes, projections and an abstract set which morphed from one scene to the next.

Although the performance was considered to be a success by the faculty parents and students, there were several things that could have improved. The scene changes were too restrictive. I envisioned much more dance and less practical movement than what resulted. The problem came from the set pieces being too heavy. I would have liked to have made the heavier pieces from muslin instead of luon like the large triangles, so that the dancers could have manipulated the pieces, possibly lifting some pieces over their head.

The hexagonal platform pieces were also problematic and too heavy. Originally I wanted to have them stand on end and slide off, revealing their shape, but they became unsafe and too cumbersome. In retrospect, I would have liked to try building collapsible 1 x 4-based platforms that hinged and would have been lighter, possibly achieving the look I originally planned. However, attempts at another ‘new’ element in a production
that was already full of new things would have been disastrous considering the lack of time.

Another aspect of the production that suffered from a lack of time was the two lead characters and their agonizingly long scenes. True, the play was originally written with two intermissions, which would have helped slightly, but would have been outdated and excessive. The two leads, Danny (Winston) and Amy (Julia) are both seasoned high school actors. So, when blocking their long two-person scenes, I gave them stage pictures on certain lines, worked beats and objectives and then left the rest of the scenes to their interpretation. Unfortunately, they did not find the chemistry or moments I assumed they would on their own. I had planned days to work on those scenes, but those days kept getting bumped based on conflicts or changing schedules to adjust for chorus or band concerts. I spent more time on larger group rehearsals than individual work, which resulted in the strengths of the production lying in the ensemble, rather than in the leads.

However, one of the things I wanted from this production was to create a true sense of ensemble. There were only thirteen speaking roles, and I added thirteen set change dancers and eight improv performers. At auditions, I had people audition for each area separately. When casting, I made sure that the talent was spread out; I didn’t cast my best actors in speaking roles first and then cast improv and dance, instead I looked for the strengths of each performer and cast them in the appropriate places. I cast everything at once, and I made sure during full runs to give notes equally to the improv performers and the dancers. I wanted each performer to feel a sense of worth in whatever role they had.
Some other successes were the incorporation of stage combat, the stage pictures, the concept, and the improv show. With stage combat, I introduced the basic movement during the first blocking days. This made a big difference, rather than saving all of the stage combat for a specific day. The torture scene as a result was very successful, and I was extremely happy with the stage pictures created by simply placing actors slightly in or out of the down lit circle. The application of the Escher concept was also effective. The set echoed many of the basic shapes found in Escher drawings, and they were abstract enough to form different pictures depending on how they were arranged. The improv was a surprise success – the idea to create the pre-show from the characters that existed in the book but not from the play and have them interact with some of the minor characters tied the book to the play in a way that I had not thought possible when beginning this production.

My largest regret comes not from the production itself, but from the process I was required to use in completing my thesis. To say that the best way to prepare for a play – any play – is by following the rubric Francis Hodge outlines in his book and analyzing a play through writing is like saying that all plays should be approached, designed and directed the same way. Written analysis would work for some scholarly classics, but I have found that analysis depends on the play itself, and that my written analysis for 1984 sometimes prevented me from working on other aspects of the play more thoroughly. Many preparations that I usually do during pre-rehearsal I had to put aside to finish paperwork. Perhaps now after going through the process I can choose some of the written preparation that worked and use just those parts on my next production.
As I continue producing plays, my students become more and more professional as each year passes. I never have to contend with things like closing night pranks or actors trying to direct each other anymore. I felt that one of the most successful parts of this production was their professionalism during rehearsals and performances. I am very proud of the work my students and I did on 1984.
WORKS CITED

Blumen, Jonathan. “George Orwell was Wrong.” The Ethical Spectacle. 1 Apr. 1996. http://www.spectacle.org/496/orwell.html


Tirohl, Blu. “We are the Dead ... You are the Dead. An Examination of Sexuality as a Weapon of Revolt in Orwell’s Nineteen Eighty-Four.” Journal of Gender Studies. Vol. 9, Iss. 1. (2000) 55-62.
1904

Audition Packett
IMPROV/
BACKSTAGE CREW (DANCE)
APPLICATION

Name______________________  1st period teacher______________
Home Phone__________________  Grade ____________

Do you have any experience performing in dance, marching band, backstage crew, etc?

List that stuff here!

Previous acting experience in theatre:

What sort of commitments do you have? Are you going out of town for Spring Break?
Please refer to the schedule for conflicts.

Anything else we need to know? PUT IT HERE.
TECHNICAL APPLICATION

Name ___________________________  1st period teacher _____________
Home Phone ______________________  Grade ___________

Areas of skill in tech:

Put the appropriate number to each area:
1 – I know so much about this I could teach others.
2 – I could do this area without any help.
3 – I have worked on this with others
4 – I am interested in working on this, but I’ve never done it.
5 – Not interested (please don’t make me do this!)

___ Stage Manager  ___ Costumes
___ House Manager  ___ Make-up
___ Lights  ___ Set Construction
___ Sound  ___ Props
___ Backstage crew  ___ Promotion (flyers, programs, etc.)

Previous experience in technical theatre:

What sort of commitments do you have? Are you going out of town for Spring Break?
Please refer to the schedule for conflicts.

Anything else we need to know? PUT IT HERE.
ACTOR APPLICATION

Name __________________________  1st period teacher ________________
Home Phone _____________________  Grade ________________

Previous acting experience in theatre (last 3 years only please):

Other performance experience:

I would like to be considered for the following roles:

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
<th>Either</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____Any Male Role</td>
<td>_____Any Female Role</td>
<td>_____Loudspeaker</td>
</tr>
<tr>
<td>OR</td>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>_____Winston</td>
<td>_____Julia</td>
<td></td>
</tr>
<tr>
<td>_____O’Brien</td>
<td>_____Landlady</td>
<td></td>
</tr>
<tr>
<td>_____Syne</td>
<td>_____Parsons</td>
<td></td>
</tr>
<tr>
<td>_____1st or 2nd Guard</td>
<td>_____Gladys</td>
<td></td>
</tr>
<tr>
<td>_____Martin</td>
<td>_____Messenger</td>
<td></td>
</tr>
</tbody>
</table>

CONTINUED ON THE BACK!!! FLIP ME OVER PLEASE!!!!!
There are 13 roles available in the play. Characters are as follows:

**Winston**: (m) Intelligent young man who disagrees with much of what he encounters but is too careful to express these feelings.

**O'Brien**: (m) He is coarse, humorous, and brutal. In spite of his formidable appearance, he does have a certain charm of manner.

**Syme**: (m) A pale, timid, scholarly person, hesitant and self-effacing in manner.

**1st Guard**: (m) Intimidating not only physically, but psychologically as well.

**2nd Guard**: (m) Intimidating not only physically, but psychologically as well.

**Martin**: (m) A servant of the upper class.

**Julia**: (f) A small, beautiful young woman. Her manner is prim and diffident at first, but she has a passion for keeping secrets.

**Landlady**: (f) A fat old woman, one of the lower class, speaks with an accent, and sings old songs (not necessarily in tune).

**Parsons**: (f) A jovial, stupid, and unpleasant looking woman approaching middle age.

**Gladys**: (f) A fourteen-year old girl, daughter of Parsons. A member of the children’s Spies organization.

**Messenger**: (f) Teenager who is loyal to Big Brother.

**Coffee Vendor / Waitress**: (f) Teenagers who are loyal to Big Brother.

**Loudspeaker**: (m or f) Not seen on stage, the loudspeaker must have good vocal skills and be intimidating without being seen.

For the first 30 minutes, we will be filling out audition forms and giving out scenes. You will be asked to read from at least one scene and one monologue, but you may read from as many scenes or monologues as you like. Callbacks (if needed) will be Thursday, March 3rd from 4-6 pm.
Audition Schedule

Tuesday, March 1\textsuperscript{st}

4:00 – 6:00 Actor Audition
7:00 – 9:00 Tech/Dance/Improv Audition

Wednesday, March 2\textsuperscript{nd}

4:00 – 6:00 Tech/Dance/Improv Audition
7:00 – 9:00 Actor Audition

Thursday, March 3\textsuperscript{rd}

4:00 – 6:00 Callbacks (if needed)

Friday, March 4\textsuperscript{th}

3:45 – 4:00 Tech meeting
4:00 – 4:15 Dance meeting
4:15 – 6:30 Read through for Actors

Any Questions? Please see Mr. Dreiling in room 204. Break a Leg!
Tech/Dancers

We will be filling the following technical positions:

Stage Manager      Assistant Stage Managers
Light Operator      Sound Operator
House Manager

If you are interested in any of these positions, please stay for the first 30 minutes at any of the tech auditions and fill out an audition form.

If you are interested in the run crew, we will be casting 8-10 dancers/technicians who will be performing the set changes as interpretive dancers. Please make sure you bring comfortable clothes that you can dance in. There are approximately 7 scene changes that will be choreographed. Rehearsal time for this is less than the rehearsal time for the actors.

For the first 30 minutes, we will be filling out audition forms and stretching.

Improv Performers

We will be performing an improvisation for the audience in the lobby as a pre-show for 30 minutes prior to the performance. Actors interested in auditioning for the pre-show should be familiar with scenes and characters that appear in the play and in the book.

For the first 30 minutes, we will be filling out audition forms. Then, while the dancers are auditioning, you will be put into groups and asked to perform a short improv based on characters from either the play or the book. This will be performed for the dancers after their audition that day. If you plan on auditioning for both the improv and the dance/tech, you must attend the audition twice, once for each ar
<table>
<thead>
<tr>
<th>Schedule for Auditions</th>
<th>Start time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>15 minutes – Sign-up and handout info.</strong></td>
<td>4:00 7:00</td>
</tr>
<tr>
<td>5 minutes – explaining handouts:</td>
<td>4:15 7:15</td>
</tr>
<tr>
<td>• Groups (match up with rehearsal)</td>
<td></td>
</tr>
<tr>
<td>• French Scene Chart (time commitment)</td>
<td></td>
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<tr>
<td>• Descriptions</td>
<td></td>
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<tr>
<td>• Schedule (April is tentative, Spring Break)</td>
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<tr>
<td>• Schedule is only material you can keep.</td>
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<tr>
<td><strong>Acting</strong></td>
<td></td>
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<tr>
<td>5 minutes – play synopsis</td>
<td>4:20 7:20</td>
</tr>
<tr>
<td>5 minutes - Audition material</td>
<td>4:25 7:25</td>
</tr>
<tr>
<td>• FF and MM, numbers</td>
<td></td>
</tr>
<tr>
<td>• Auditioning for all when doing one.</td>
<td></td>
</tr>
<tr>
<td>• order in which to see scenes (scene, then each monologue).</td>
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<tr>
<td>• Pros and cons of auditioning more than once.</td>
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<tr>
<td>• Give yourselves at least 10 min before entering.</td>
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<tr>
<td>• As one group finishes, another is ready at the door.</td>
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<tr>
<td>• At 6:00/9:00, audition is over.</td>
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<tr>
<td>• No Noise Outside Door!</td>
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<tr>
<td>• Take stuff with you when you go to practice.</td>
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</tr>
<tr>
<td><strong>10 minute break</strong></td>
<td>4:30 7:30</td>
</tr>
<tr>
<td><strong>80 minutes audition</strong></td>
<td>4:40 7:40</td>
</tr>
</tbody>
</table>
Tech/Dance/Improv

10 minutes – play and structure of improv/scene changes 4:20 7:20

- 30 minutes before show – 15 minute intermission as well
- 2 scene changes in Act I, 4 in act II,
  each approximately 15-60 seconds long.
- Improv will come from novel – find characters by reading it.
- Improv will be sent away to develop
  a minute scene with beginning, middle and end.
  Dancers will pretend to be audience.
- Not looking for quantity, but quality.
- Spring break.
- **Send improv away, tech may leave.**
  They have 50 minutes* to come up with and rehearse material.

10 minutes 4:30 7:30

- Dancers must use 3 drama boxes during music
  to create 3 separate pictures (2 changes) in less than 2 minutes.
  Groups of 3 or more.
- Originality, creativity, telling a story, ensemble.
- Actual dance steps are optional.
- Scene change must constantly move and flow.

10 minutes – warm up and stretch. 4:40 7:40

10 minutes – practice interpretive dance movement 4:50 7:50

10 minutes – rehearsal with group. 5:00 8:00

50 minutes – performance of dance then improve based on numbers* 5:10 8:10

*make times according to numbers auditioning.
French Scene Chart

<table>
<thead>
<tr>
<th></th>
<th>ACT ONE</th>
<th>ACT TWO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Act I Scene 1</td>
<td>Act I Scene 2</td>
</tr>
<tr>
<td>LOUDSPEAKER</td>
<td></td>
<td></td>
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<tr>
<td>SYME</td>
<td></td>
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<tr>
<td>PARSONS</td>
<td></td>
<td></td>
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<tr>
<td>WINSTON</td>
<td></td>
<td></td>
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<tr>
<td>MESSENGER</td>
<td></td>
<td></td>
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<tr>
<td>CRITZ VENDU/</td>
<td></td>
<td></td>
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<tr>
<td>MATTRESS</td>
<td></td>
<td></td>
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<tr>
<td>1ST GUARD</td>
<td></td>
<td></td>
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<tr>
<td>2ND GUARD</td>
<td></td>
<td></td>
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<tr>
<td>O'BIDEN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JULIA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GLADYS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LANDLADY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARTIN</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- HAS LINES IN FRENCH SCENE
- NO LINES, BUT IS IN SCENE
<table>
<thead>
<tr>
<th>GROUPS FOR 1984 REHEARSAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BLUE I</strong></td>
</tr>
<tr>
<td>ACT I Sc. 1A, B and C</td>
</tr>
<tr>
<td>Louder-speaker</td>
</tr>
<tr>
<td>Syme</td>
</tr>
<tr>
<td>Parsons</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Messenger</td>
</tr>
<tr>
<td>Coffee Vendor</td>
</tr>
<tr>
<td><strong>GREEN I</strong></td>
</tr>
<tr>
<td>ACT I Sc. 1D, F, K</td>
</tr>
<tr>
<td>ALL</td>
</tr>
<tr>
<td>(Except Gladys,</td>
</tr>
<tr>
<td>Landlady, Martin)</td>
</tr>
<tr>
<td><strong>ORANGE I</strong></td>
</tr>
<tr>
<td>ACT I Sc. 1E, G, H, I, J</td>
</tr>
<tr>
<td>Parsons</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Julia</td>
</tr>
<tr>
<td>Syme</td>
</tr>
<tr>
<td><strong>PURPLE I</strong></td>
</tr>
<tr>
<td>ACT I Sc. 2B</td>
</tr>
<tr>
<td>ACT II Sc. 1B, D</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Julia</td>
</tr>
<tr>
<td><strong>RED I</strong></td>
</tr>
<tr>
<td>ACT II Sc. 1A, C</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Julia</td>
</tr>
<tr>
<td>Landlady</td>
</tr>
<tr>
<td><strong>YELLOW I</strong></td>
</tr>
<tr>
<td>ACT I Sc. 2A, C, D</td>
</tr>
<tr>
<td>Loud-speaker</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Parsons</td>
</tr>
<tr>
<td>Gladys</td>
</tr>
<tr>
<td><strong>BLUE II</strong></td>
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<tr>
<td>ACT II Sc. 2B</td>
</tr>
<tr>
<td>ACT II Sc. 3A, B, C</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Julia</td>
</tr>
<tr>
<td>Landlady</td>
</tr>
<tr>
<td>Loud-speaker</td>
</tr>
<tr>
<td><strong>GREEN II</strong></td>
</tr>
<tr>
<td>ACT II Sc. 2A, C, D, E</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Julia</td>
</tr>
<tr>
<td>O’Brien</td>
</tr>
<tr>
<td>Martin</td>
</tr>
<tr>
<td><strong>ORANGE II</strong></td>
</tr>
<tr>
<td>ACT III Sc. 2B</td>
</tr>
<tr>
<td>ACT III Sc. 3A, B</td>
</tr>
<tr>
<td>Loud-speaker</td>
</tr>
<tr>
<td>Syme</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>Coffee Vendor</td>
</tr>
<tr>
<td>1st and 2nd Guard</td>
</tr>
<tr>
<td>Julia</td>
</tr>
<tr>
<td><strong>PURPLE II</strong></td>
</tr>
<tr>
<td>ACT III Sc. 2A, C, E</td>
</tr>
<tr>
<td>Winston</td>
</tr>
<tr>
<td>1st Guard</td>
</tr>
<tr>
<td>2nd Guard</td>
</tr>
<tr>
<td>O’Brien</td>
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<tr>
<td><strong>RED II</strong></td>
</tr>
<tr>
<td>ACT III Sc. 2D</td>
</tr>
<tr>
<td>Winston</td>
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<tr>
<td><strong>YELLOW II</strong></td>
</tr>
<tr>
<td>ACT III Sc. 1A, B</td>
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<tr>
<td>Winston</td>
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<tr>
<td>Syme</td>
</tr>
<tr>
<td>Parsons</td>
</tr>
<tr>
<td>1st and 2nd Guard</td>
</tr>
<tr>
<td>O’Brien</td>
</tr>
</tbody>
</table>
Please review carefully the list below. Please initial beside your name if you accept the position being offered. Then read the info over there.

**Improv Performers**

_Elizabeth Baker
_Trey Boyd
_Kevin Gorman – Male Understudy
_Rachel Loyd
_Colin McCord
_Rebecca Roemer
_Amanda Shead
_Garrett Springsted

**Backstage Dance Crew**

_Rebekah Chavez
_Rachel Delevett
_Paige Echols
_Elyse Farmer
_Richard Frazier
_Elizabeth Greene
_Amber Harling
_Danielle Healy
_Samantha Higbie
_Amanda Meredith
_Kathryn Moore
_Lauren Powell
_Britt Schneider
_Caitlin Wilson

**Cast List**

_Eryn Bernardy – Coffee Vendor/Waitress
_Adrian Cox – O’Brien
_Michael Darr – Syme
_Spencer Davis – Martin
_Josh Greene – 1st Guard
_Lauren Henderson – Loudspeaker
_SueAnn Hollowell – Parsons
_Amy Lanchester – Julia
_Jennifer Longino – Messenger
_Ryan Moore – 2nd Guard
_Danny Morris – Winston Smith
_Laura Veilleux – Landlady
_Adriana Wihite – Gladys

**Tech Crew**

_Sarah Durrance – Assistant Stage Manager
_Nicholas Hydock – House Manager
_Sarah Johns – Sound – Female Understudy
_Lindsay Logan – Costumes/Props
_Meredith Lohnes – Costumes/Props
_Katie Mower – Costumes/Props
_Dawn Pate – Stage Manager
_Nikki Russell – Assistant Stage Manager
_Haylee Scott – Lights
**IF YOU SAW YOUR NAME AND INITIALLED IT:**

CONGRATULATIONS! You made the cut! Be prepared to have fun and work hard. Make sure you show up for the following meetings in room 204:

Tech Crew:
3:30-4:00pm in the drama room. Please bring an agenda or calendar with you.

Backstage Dance Crew:
4:00-4:15pm in the drama room.

Improv Performers:
4:15-4:30pm in the drama room.

Cast:
4:30-7:00pm (or before if the read-through ends early) in the drama room.
Bring a pencil.

**IF YOU SAW YOUR NAME AND DID NOT INITIAL:**

CONGRATULATIONS! You have trouble following directions! Read the top of the paper to the left of this one again. If you still don’t initial by 3:30pm Friday, I will assume that you don’t want your part or position and will offer it to someone else. If you truly do not want the part or position, please let Mr. Dreiling know personally before 3:30pm.

**IF YOU DID NOT SEE YOUR NAME...READ THIS!!!**

DON’T BE DISCOURAGED! You were one of the many talented people that came to this audition. Just because a part or position wasn’t right for you this time, does not mean you do not have talent. Keep coming to auditions, and eventually you will get a part or position. If you are interested in still helping out with tech or some other aspect of the show, watch the drama board for info or go see Mr. Dreiling and ask what you can do to help.
**PLAY SYNOPSIS FOR GEORGE ORWELL'S 1984**

In Act I, Scene I, the protagonist, Winston, works in a totalitarian society in the Ministry of Truth. It is his job to fix errors in the news. The “errors” turn out to be facts that contradict the opinion of the Party led by Big Brother. Winston believes in his job to “control the past” as he puts it, but is not a true believer in the Party. He meets Julia, who confesses that she has been following Winston in the last months not because—as Winston thinks—she is a part of the Secret Police, but because she is in love with him.

In Act I, Scene II, months have passed and Julia comes to Winston’s apartment to make arrangements to get married, which is illegal. They share that they both hate Big Brother and yearn for a different life together.

In Act II, Scene I, Julia and Winston rent a room from the Landlady, a member of the proles, a lower-class citizen in their society. The room does not have the normally mandatory telescreen installed in it.

In Act II, Scene II, Winston and Julia visit the apartment of O’Brien, a member of the Inner Party in order to try to join an existing conspiracy called the Brotherhood against Big Brother. O’Brien admits that he is a member and welcomes them to the conspiracy by lending them a copy of a book written by Goldstein, the leader of the Brotherhood.

In Act II, Scene III, Winston and Julia read from Goldstein’s book in their rented room, and are caught by a hidden telescreen in the act of “thoughtcrime” against Big Brother.

In Act III, Scene I, Winston is in a cell in the Ministry of Love. He is detained with his co-workers who also were accused of thoughtcrime. Each is taken one at a time to the ambiguously horrible “room 101” for interrogation.

In Act III, Scene II, Winston is tortured and brainwashed by O’Brien, who was not a part of the conspiracy but actually a member of the Secret Police. Winston is told to believe “two plus two is five” because that is the opinion of the Party. Winston resists the brainwashing until O’Brien threatens Winston with his worst fear: being eaten alive by rats. In that moment of fear, Winston betrays Julia by saying, “Do it to her instead!” and O’Brien welcomes Winston back to the Party.

In Act II, Scene III, a year has passed and Winston is sitting at a café. He sees Julia, but the both confess that they betrayed each other in the Ministry of Truth and that they no longer love each other. In the end, all trace of rebellion in Winston is gone and he is tragically a happy member of the Party.
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Nineteen Eighty-Four

*Nineteen Eighty-Four* (sometimes 1984) is a bitingly satirical and nightmarish novel published in 1949 and written by George Orwell, describing a dystopia where all individuality has been subordinated to the will of the state, in a London of the not-so-distant future.


The novel introduced the now infamous concept of the ever present all-seeing Big Brother, the notorious Room 101, the thought police who use telescreens (televisions that contain a surveillance camera—they are found in everyone’s home), and the fictional language Newspeak (pronounced news-speak). The title is a play on 1948, the year in which it was written.

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**The world of *Nineteen Eighty-Four***

The world described in *Nineteen Eighty-Four* has striking and deliberate parallels to Stalinist Russia—notably, the themes of a betrayed revolution, which Orwell put so famously in *Animal Farm*, the subordination of individuals to "the Party" and the extensive and institutional use of propaganda, especially as it influenced the main character of the book, Winston Smith.

Orwell is also reported to have said that the book described what he saw as the actual situation in the United Kingdom, where he lived, in 1948, where rationing was still in place, and the British Empire was dissolving at the same time as newspapers were reporting its triumphs. The structure of the government also resembled that of the British government, at least in nomenclature:

The government in *Nineteen Eighty-Four* has four major ministries, each focused on an object which is, in exquisite irony, utterly antithetical to its name: "The Ministry of Peace concerns
restrictions imposed on the export of strong cryptography by the US government and supermarket loyalty cards as signs that 'Big Brother' already exists, and is already controlling our lives. Even the personal computer (and, to a lesser extent, the television) could remind one of the novel's telescreens. With web cameras (webcams) now being commonplace, the privacy of home computer users falls under even greater question.

The state of perpetual war as justification for domestic surveillance and limits on civil liberties is seen by some as being mirrored in the unending War on Terrorism and related actions like the creation of the Department of Homeland Security and passage of the PATRIOT Act.

The atmosphere of control and change inspired the British TV show *The Prisoner* and the film *Brazil* directed by Terry Gilliam and *A Clockwork Orange* directed by Stanley Kubrick. *Nineteen Eighty-Four* has been made into a cinematic film twice, in 1956 and in 1984, and has been made into a television adaptation rather more often. The 1984 cinematic film is a faithful adaptation of the novel and was critically acclaimed. It is notable as Richard Burton's final performance before his death.

See also

- Brave New World by Aldous Huxley
- Dystopia
- James Burnham, whose book *The Managerial Revolution* was a major influence on the development of *Nineteen Eighty-Four.*
- Jack London: The Iron Heel (1908), dystopian novel about a protofascist state, cited by Orwell biographers as an influence

References


External links

- [Wikiquote - Quotes from Nineteen Eighty-Four](https://en.wikiquote.org/wiki/George_Orwell)
- [searchable online edition of 1984](http://www.gutenberg.org/files/45152/45152-h/45152-h.htm)
- [IMDb entry on 1956 version of 1984](http://www.imdb.com/title/tt0051789/)
- [IMDb entry on 1984 version of 1984](http://www.imdb.com/title/tt0084064/)
- [1984 - Searchable, indexed etext.](http://www.gutenberg.org/files/45152/45152-h/45152-h.htm)

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Title: Decreasing Disruptive Behaviors through Social Skills Instruction.

Author(s): Frydendall, Peggy; LeWald, Karen; Walls, Janet; Zarring, Elizabeth

Publication: U.S.; Illinois; 2001-05-00

Description: 80 p.

Language: English

Abstract: This document discusses a program designed to decrease students' off-task behaviors in order to help create a positive learning environment. The targeted population consisted of elementary students from two midwestern communities. Children attended schools in both lower-middle class and upper-middle class schools. The problem of off-task behavior was documented through Teacher Social Skills Surveys and Student Social Skills Surveys, which revealed a high frequency of classroom disruptions. Analysis determined that the Student Behavior Observation Checklists supported findings from the teacher and student surveys. The probable cause data collected from student survey responses revealed a lack of strategies for handling a variety of conflict situations in the classroom. The school faculty reported a high frequency of student off-task behaviors in the classrooms, which took away from instructional time. A review of solution strategies emphasized positive social skill development and providing ample class time for student reflection on a variety of issues related to social skills. The final results of the Student Social Skills Surveys and the Student Behavior Observation Checklists revealed a decrease in disruptive, inappropriate behaviors. A majority of students were positively influenced by the strategies and as a result, their social skills improved. (Contains 15 figures and 29 references.) (JDM)

SUBJECT(S)

Descriptor: (Major): Behavior Modification
Behavior Problems
Elementary School Students
1948

Centuries: **19th century** - **20th century** - **21st century**

Decades: 1890s 1900s 1910s 1920s 1930s - **1940s** - 1950s 1960s 1970s 1980s 1990s


Table of contents

1 Events
2 Year in topic
3 Births
4 Deaths
5 Nobel Prizes

See also:
- 1948 in film
- 1948 in literature
- 1948 in music
- 1948 in sports
- 1948 in television

Events

- January 4 - Burma gains its independence from the United Kingdom
- January 5 - Warner Brothers shows the first color newsreel (Tournament of Roses Parade and the Rose Bowl).
- January 26 - President Harry S. Truman signs Executive Order 9981, ending segregation in the United States Armed Forces.
- January 30 - Indian pacifist and leader Mahatma Gandhi is murdered by a Hindu extremist.
- January 30 - 1948 Winter Olympics open in St. Moritz, Switzerland.
- February 4 - Ceylon (later renamed Sri Lanka) becomes independent within the British Commonwealth. King George VI becomes King of Ceylon.
- February 18 - Eamon de Valera, head of government since 1932, loses power to an opposition coalition. John A. Costello is appointed Taoiseach of Éire (formerly called the Irish Free State) by President O'Kelly.
- February 24 - The Communist Party seizes control of Czechoslovakia.
- March 8 - The United States Supreme Court rules that religious instruction in public schools violated the Constitution.
- February 28 - Bud Gartiser sets a new world record after clearing the 50-yard low hurdles in 6.8 seconds.
- 1948 Winter Olympic Games in St. Moritz, Switzerland
- 1948 Summer Olympic Games in London, United Kingdom
- Baseball World Series: Cleveland Indians defeat the Boston Braves

- 1948 in television
  - CBS begins network programming.
  - ABC opens its first television station in New York
  - June 20 - Toast of the Town, with Ed Sullivan, premieres on CBS, with guests Dean Martin and Jerry Lewis.
  - June 21 - The first network telecast of political conventions from Philadelphia.
  - July 30 - Professional wrestling premieres in prime-time on the DuMont network.
  - August 10 - Candid Camera debuts on ABC.
  - September - Milton Berle becomes the first television star, with Texaco Star Theatre on NBC
  - Television manufacturing begins in Canada

Births

- January 7 - Kenny Loggins, singer
- January 10 - Donald Fagen, keyboardist
- January 14 - Carl Weathers, actor
- January 14 - T-Bone Burnett, producer, musician
- January 15 - Ronnie Van Zant, musician (+ 1977)
- January 16 - John Carpenter, director
- January 17 - Davíð Oddsson, Prime Minister of Iceland
- January 22 - George Foreman, boxer
- January 27 - Mikhail Baryshnikov, dancer
- February 4 - Alice Cooper, musician
- February 5 - Christopher Guest, actor, writer, director, composer
- February 5 - Barbara Hershey, actress
- February 11 - Sue Bernard, Playboy magazine's playmate for December 1966
- February 14 - Teller, magician (Penn and Teller)
- February 28 - Bernadette Peters, actress, singer
- February 28 - Mike Figgis, director, writer, composer
- February 28 - Mercedes Ruehl, actress
- March 2 - R. T. Crowley, writer, pioneer of EDI (Electronic Data Interchange)
- March 8 - Gary Numan, singer
- March 9 - Jeffrey Osborne, singer
- March 11 - Dominique Sanda, actress
- March 12 - James Taylor, musician
- March 17 - William Gibson, writer
- March 20 - Bobby Orr, ice hockey player
- March 22 - Andrew Lloyd Webber, composer
- March 22 - Wolf Blitzer, television journalist
- March 26 - Steven Tyler, musician ("Aerosmith")
<table>
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<tr>
<th>Actor</th>
<th>Russian Singer</th>
<th>New Christian Artist</th>
<th>Reel Deals Movie Posters</th>
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I was arrested by the Thought Police and dragged to Room 101 and all I got was this lousy t-shirt.
Pre-Show Improv Performers
Elizabeth Baker
Trey Boyd
Kevin Gorman – Male Understudy
Rachel Loyd
Colin McCord
Rebecca Roemer
Amanda Shead
Garrett Springsted

Backstage Dance Crew
Rebekah Chavez
Rachel Delevett
Elyse Farmer
Richard Frazier
Elizabeth Greene
Amber Harling
Danielle Healy
Samantha Higbie
Amanda Meredith
Kathryn Moore
Lauren Powell
Britt Schneider
Caitlin Wilson

Cast List
Eryn Bernardy – Coffee Vendor/Waitress
Adrian Cox – O'Brien
Michael Darr – Syme
Spencer Davis – Martin
Josh Greene – 1st Guard
Lauren Henderson – Loudspeaker
SueAnn Hollowell – Parsons
Amy Lanchester – Julia
Jennifer Longino – Messenger
Ryan Moore – 2nd Guard
Danny Morris – Winston Smith
Laura Veilleux – Landlady
Sarah Johns – Gladys

Tech Crew
Jake Dreiling – Director
Sarah Durrance – Assist. Stage Manager
Jazmin Brewington – House Manager
Sarah Johns – Sound /Female Understudy
Lindsay Logan – Costumes/Props
Meredith Lohnes – Costumes/Props
Katie Mower – Costumes/Props
Dawn Pate – Stage Manager
Nikki Russell – Assistant Stage Manager
Haylee Scott – Lights
THE ROOM ABOVE THE JUNK SHOP
ROUGH MAP OF POWERS IN 1984

OCEANIA

EURASIA

EASTASIA
STREETS OF OCEANIA
ROCKDALE COUNTY HIGH SCHOOL

PRESENTS

1984

BY

GEORGE ORWELL

APRIL 21, 22, 28, 29 AND 30 AT 7:30PM
APRIL 24 AT 2:30PM
TICKETS $7.00 ADULTS
$5.00 STUDENTS AND SENIORS
Director’s Notes:

In the Fall of 2001, I produced a play called, “The Life and Death of Almost Everybody.” Written in 1969, it was like a non-musical version of “Hair”; free-flowing stream-of-consciousness stuff that I really enjoy but my audience had trouble swallowing. I realized at that point that departures from traditional plays were okay, as long as you did it sparingly.

I am a big fan of experimental theatre. I like pushing the edge of what is normally done, and I rarely do a show the same way twice. Not only is 1984 a departure from the norm in style and content, but the addition of an improv-based show at the beginning and interpretive scene changes throughout is, admittedly, pushing the edge again. I have the same feelings going into this show that I did back in 2001. I love working abstractly, but not everyone likes to watch abstract work. If you’re one of those people, well, you already bought the ticket, why not stay and watch it anyway?

I read 1984 in high school, and ever since then have enjoyed plays and books where the setting is some sort of alternate reality. Written in 1948, Orwell described a future world in which you could be arrested for bad thoughts, where a constant war would be fought against enemies that may or may not exist, and where the manipulation of the media would be used to fit the agenda of the ruling party. Thank goodness such things never became reality...but I digress.

There are many individuals that contributed to the success of this production, but my sincerest gratitude has to go out to the four or five students (you know who you are) and Dan Marshall who shared the burden of the near 50 hours spent set building during spring break with me. This show would not be possible without their help. I also want to thank my thesis chair, Derek Lane, who-when he actually answers the phone-was very helpful. A huge chunk of thanks goes out to Denise Davis. Not only did she put together this program, (and don’t edit this Denise because you deserve the recognition) but she helped with the painstakingly hard job of organizing all of the forms and ads and parent contact information of which I have no skill.

Finally, the students. In my six years here I have seen so much growth amongst the students at Rockdale. True, at times, they still remind me that they are teenagers, but more often than not I see them take responsibility, make mature decisions and take ownership for their own mistakes and triumphs. Thanks for making this another wonderful experience for me at Rockdale.

Jake Dreiling
Backstage Dance Crew
Rebekah Chavez
Rachel Delevett
Elyse Farmer
Richard Frazier
Elizabeth Greene
Amber Harling
Danielle Healy
Samantha Higbie
Amanda Meredith
Kathryn Moore
Lauren Powell
Britt Schneider
Caitlin Wilson

Tech Crew

Director................................................. Jake Dreiling
Stage Manager/Props......................... Dawn Pate
Assistant Stage Manager................. Sarah Durrance
House Manager............... Leah Chadwick
Sound Design.................................. Jake Dreiling
Sound Board Operator.............. Sarah Johns
Light Design Operator............... Haylee Scott
Set Design.................................. Jake Dreiling
Promotions and Programs........... Denise Davis
Special Effects.......................... Dan Marshall
Bob Carroll
David Jaynes
Adrian,

You are my star child. You have brought me laughter and joy. I have seen you grow into a wonderful, artistic young man and you make me proud!

Mom
NEW BEGINNING HAIR DESIGN
DESIGNED WITH YOU IN MIND

Bridget Deas
Owner/Hair Care Provider

1105 West Ave. Suite B
Conyers Ga. 30013
770-761-9211 salon
678-612-3489 cell
ladydeas5411@yahoo.com

DERICK HOMER TRUCKING
1795 Chandler Road • Conyers, GA 30012

DERICK HOMER

Business 770-616-3698       Beeper 770-260-6277
Fax 770-483-9676            Home 770-483-4549

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GRADING • CLEARING • TOP SOIL • FIELD DIRT • GRAVEL
SWING GATE • HOURLY TRUCK RENTAL
By The Hour • By The Load • By The Ton
Congratulations

Lauren!!!

We love you,

Mom, Dad and
Toby
Douglas B. Torbush, D.D.S., P.C.
General Dentistry

Office Hours
By Appointment

1000 IRIS DRIVE
CONYERS, GEORGIA 30094

(770) 922-1666
Fax (770) 922-6131

Best of Luck to the Cast and Crew of "1984!!"

Break a leg!!

Best wishes,
Mrs. Marshall
Achieve the Look You Want!

Acne • Microdermabrasion
Photofacial • Sunspots
Laser Resurfacing • Hair Removal
Cosmoplast • Botox® Cosmetic
Spider Veins • Facial Collagen • Rosacea

Call for your free Consultation

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Dr. Stephen F. Felton, M.D.

Mention that you saw this ad and receive
20% OFF Any Service

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770-922-9222

Inside the Hunting Creek Shopping Plaza
Behind Blockbuster Video

Member of the American Society of Laser Surgery
Practicing In Rockdale Since 1988
BIG BROTHER IS WATCHING YOU.....AND SO ARE WE!

WE LOVE YOU AMY!!

MOM AND DAD
Evans Pharmacy  ~  ~  ~
Across from the Courthouse in Conyers

GOOD LUCK TO THE
CAST AND CREW OF

“1984”

For all of your prescription needs
770 - 483 - 7211
Protection from Big Brother means full insurance coverage from

SCOTT FOSTER
STATE FARM INSURANCE
1080 IRIS DRIVE
CONYERS, GEORGIA
770-483-0632
Mrs. Kara

You have been my teacher and my friend for a long time. I want you to know that I love you and appreciate all you have done for me. You are always there to listen to me and that means a lot to me. If you move away, what will I do? Love, Spencer

ROBERT F. MUMFORD, P.C.
Attorney at Law

Telephone
(770) 918-9914

Telemcopier
(770) 760-7680

Mumford & Myers
884 Green Street, SW
Conyers, Georgia 30012
xda92@mmm-law.com
Laura,

"I've had my dreams and I can remember what they were like."

Having you for a daughter has been a dream! I am so proud of you and all of your accomplishments. I know you will be a great "Landlady". I love you lots! Show 'em how it's done!

Love, Mom
Special thanks

Karen Bernardy
Gilda Schneider
Debbie Ceciliani
Kevin Nolan
Joe and Rada Farmer
Sharon Gorman
and
Everyone who brought us
good stuff to eat!

Special Thanks to.....

Dan Marshall
Bob Carroll
David Jaynes
Spencer,
Thanks for the memories

The Wiz
Guys and Dolls
Hello, Dolly!
1940's Radio Hour
Arkansaw Bear
Eclectica
Les Miserables
West Side Story
Clue, The Musical
Property Rites
Who Done It?
Cut
Fiddler on the Roof
70 Years of Broadway
Into the Woods
Opening Number for State
Thespian Conference
Three Day Plays
Booby in the Trap
Show Chorus Performances
1984
Romeo and Juliet

You have filled our lives with dance and song, love and laughter. We thank God every day that we were blessed with you as our son. You will be missed!

Love, Mom and Dad
Rebekah

For someone who has always liked to be in the background, you can't help but be noticed. You've always been our favorite middle child! We love you, Mom and Dad
Kathryn,

Congratulations to our quadruple threat: acting, dancing, directing and Science whiz!

We love you and we wish the entire cast the best of shows!

Mom, Dad and Stella

Romeo and Juliet

"...eyes, look your last! Arms, take your last embrace! And lips, o ye the doors of breath, seal with a righteous kiss" 

Starts this May 20th, 21st, 22nd
Good Luck to the Cast & Crew of “1984”

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Premiere Salon & Spa East of Atlanta
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Conyers, Georgia 30094

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Voted “One of the top 200 Fastest Growing Salons in the US & Canada,” 1998, 1999 and 2001 by Salon Today Magazine and named as one of the Best Color Salons by ELLE magazine, May of 2000. Honored by Art & Fashion Group International as “Masters of the Craft,” the Travis’ have received numerous awards for their contributions in the newest trends and techniques in the beauty industry.
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LaMalva & Oeland, P.C.
Attorneys at Law
919 Center Street
770 - 483 - 6557
Orwell's '1984'  
Rockdale County High School thespians Adrian Cox, Josh Greene, Danny Morris and Ryan Moore put in an extraordinary performance in the school's presentation of George Orwell's "1984." For those who haven't seen it yet, there's still plenty of time with performances Thursday through Saturday. Curtains open at 7:30 p.m. at the RCHS Theater. A matinee performance is scheduled for 2:30 p.m. today. Tickets will be sold at the door. They are $7 for general admission and $5 for students and senior citizens.  
Staff Photo: Shannon Peacock

Lightning blamed 2 of three house fires  
CONYERS — Rockdale County firefighters were busy as the proverbial long-tailed cat in a room full of rocking chairs Friday afternoon when thunderstorms moved through the area.

Deputy Chief Mike Lee said there were three simultaneous alarms, as well as power outages, transformers exploding and auto accidents that occurred as the storms hit with a vengeance between 2:30 and 3 p.m.

A two-story home under construction in the Deer Forest subdivision, off Oglesby Bridge Road, was struck by lightning and Lee described the damage as "total." He said flames caused by the fire were 40 feet through the roof when firefighters arrived. No one lived at the property and no injuries were reported.

About the same time, lightning hit a home at 1875 Ga. Highway 78 Heritage High School, and firefighters were called to the home. "It had fairly severe fire damage," Lee said. No one was at the property.

An alarm for a third fire about a half mile north of Heritage High School at 475 Court off Hi Roc Road was also caused by lightning. The fire was put out by the RCFD and caused by lightning.
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