



# 1984

by George Orwell. A new adaptation by Robert Icke & Duncan Macmillan

**Middle school play (4<sup>th</sup> & 5<sup>th</sup> form only)**

## AUDITION PACK

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## Audition Information

**Auditions:** Tuesday 13<sup>th</sup> September

**CALLBACKS:** Thursday 15<sup>th</sup> September

**Rehearsals:** Tuesdays 18.30-21.00

Thursdays 18.30-21.00

Some Sundays in Lent term

A more specific rehearsal schedule will be sent to you in due course, should you be successful at the audition. Schedules will get busier as we draw nearer to production week.

### Tech / Dress rehearsals:

- Sunday 12<sup>th</sup> March (Tech 1) 2 – 9pm
- Monday 13<sup>th</sup> March (Tech 2) 7 – 9.30pm
- Tuesday 14<sup>th</sup> March (Dress 1) 6.30 – 9.30pm
- Wednesday 15<sup>th</sup> March (Dress 2) 6.30 – 9.30pm

### Show Dates:

- Thursday 16<sup>th</sup> March 2.30pm (Show 1 - School's matinee)
- Thursday 16<sup>th</sup> March 7.30pm (Show 2)
- Friday 17<sup>th</sup> March 7.30pm (Show 3)

The performances will take place in the G.W.A.

**Director:** Mr Mancuso - [aam@wellingtoncollege.org.uk](mailto:aam@wellingtoncollege.org.uk)

**Producer:** Mr Huntington – [nh@wellingtoncollege.org.uk](mailto:nh@wellingtoncollege.org.uk)

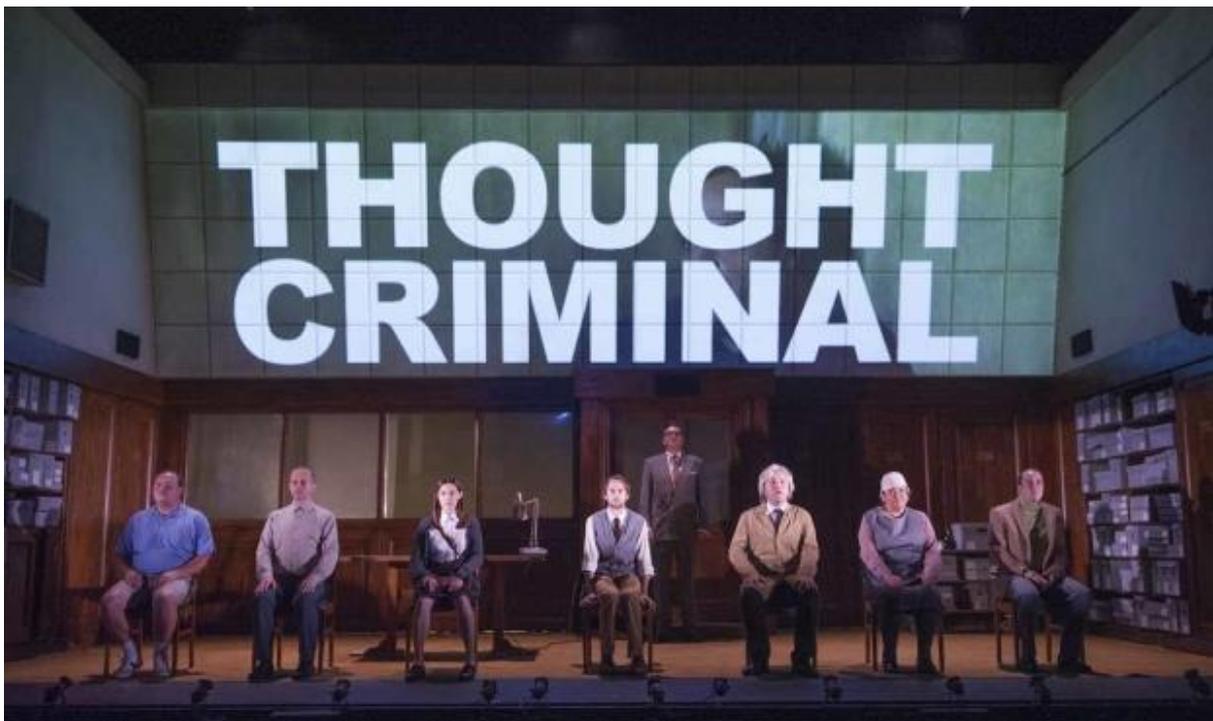


**“There is truth and there are facts.  
Freedom is the freedom to say that two  
plus two makes four.”  
(Winston Smith)**

### Synopsis

April, 1984. 13:00. Comrade 6079, Winston Smith, thinks a thought, starts a diary, and falls in love. But Big Brother is watching him - and the door to Room 101 can swing open in the blink of an eye. Its ideas have become our ideas, and Orwell's fiction is often said to be our reality. The definitive book of the 20th century is re-examined in a radical new staging exploring surveillance, identity and how thinking you can fly might actually be the first step to flying. This new major production explores the world inside Winston Smith's head, as well as the world without, and catches the euphoria and bliss buried deep underneath the cold face of Big Brother. Headlong's version explores why Orwell's gaze is as applicable to the here and now as it ever was. This production is a new adaptation of the novel Nineteen Eighty Four by George Orwell. It was created by Robert Icke and Duncan Macmillan.

Link to the official West End - [\(52\) 1984 Official West End Show Trailer - YouTube](#)





## Character Breakdown

This show will be performed by an ensemble of up to 30 versatile actors who mostly play multiple characters.

### **CHARACTERS:**

**Winston Smith** - A minor member of the ruling Party in near-future London, Winston Smith is a thin, frail, contemplative, intellectual, and fatalistic thirty-nine-year-old. Winston hates the totalitarian control and enforced repression that are characteristic of his government. He harbours revolutionary dreams.

**Julia** - Winston's lover, a beautiful dark-haired girl working in the Fiction Department at the Ministry of Truth. Julia enjoys sex and claims to have had affairs with many Party members. Julia is pragmatic and optimistic. Her rebellion against the Party is small and personal, for her own enjoyment, in contrast to Winston's ideological motivation.

**Syme** - An intelligent, outgoing man who works with Winston at the Ministry of Truth. Syme specializes in language. As the novel opens, he is working on a new edition of the Newspeak dictionary. Winston believes Syme is too intelligent to stay in the Party's favor.

**O'Brian** - A mysterious, powerful, and sophisticated member of the Inner Party whom Winston believes is also a member of the Brotherhood, the legendary group of anti-Party rebels.

**Parsons** - An obnoxious and dull Party member who lives near Winston and works at the Ministry of Truth. He has a dull wife and a group of suspicious, ill-mannered children who are members of the Junior Spies.

**Charrington** - Appearing initially as a kind old man who rents Winston a private room and sells him some interesting antiques, Mr. Charrington is later revealed to be a member of the Thought Police who has been setting Winston up for arrest from the very beginning. Charrington thus contributes to the level of deception that the Party engages in and to the fact that Winston and Julia's fates are completely controlled from the very beginning.



**Ensemble:**

Voice of Big Brother

Messenger

Guards

Waitress

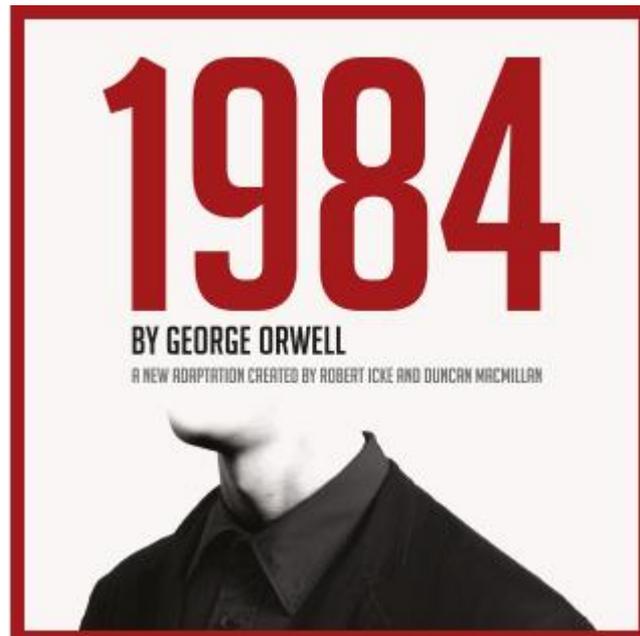
Coffee Vendors

Landlady

Gladys

Martin

Children





## Audition materials

1984 monologues to prepare for your audition.

Please learn **ONE** of these off by heart to allow Mr Mancuso to gain an understanding of your attention to character/detail when you act. It will be a struggle to assess which character is appropriate for yourself if you are simply standing on stage reading the script.

You only have to perform **one** of the following monologues.

### **Monologue 1 (A party member youth)**

Victory coffee. Victory Coffee, comrades. Big Brother's compliments, and it's time for your morning stimulation. Get your coffee, comrades, and praise the bounty of Big Brother. Have you heard about the Two Minutes Hate this morning? I'm told it's something special. Something plusgood. Doubleplusgood. We need something special. It keeps us interested in the war. I hear it's going to be Goldstein himself. Isn't that exciting? I can hardly wait ... Well, drink up!

### **Monologue 2 (A low-class commoner)**

I know what you expect me to say. You expect me to say I'd sooner be young again. Most people'd say they'd sooner be young, if you arst 'em. You got your 'ealth and strength when you're young. When you get to my time of life you ain't never well. I suffer something wicked from my feet, and my kidneys is jest terrible. On the other 'and there's great advantages in being a old woman. You ain't got the same worries. No tuck with men, and that's a great thing. It was only an 'opeless fancy, It passed like an lpril dye, But a look an' a word an' the dreams they stirred, They 'ave stolen my 'eart awye!

### **Monologue 3 (A child)**

Up with your hands! You're a traitor! You're a thought-criminal! An Eurassion spy! I'll shoot you! You have a woman in your rooms! I'll vaporize you! I'll send you to the salt mines. Piew! Piew! Goldstein!

### **Monologue 4 (A torturer)**

Power is inflicting pain ... tearing human minds to pieces and putting them together again. Do you begin to see what kind of world we are creating? It will be a world of fear and treachery and torment. Progress in our world will be a progress toward more pain. In our world, there will be no emotions except fear, rage, triumph, and self-abasement. Everything else we shall destroy.



## Production expectations

Those fortunate to be cast in the Middle School production of *1984* must adhere to the code of conduct below. We expect students in the cast to operate like a professional company both inside rehearsals and around college. Whilst being in this production will undoubtedly be fun, it is essential that rehearsals are well attended and are safe for all those involved.

The expectations for the cast are as follows:

### Rehearsal attendance

- Attend all rehearsals you are called for. This will be shared in advance and therefore you must attend unless you have been granted permission from Mr Mancuso.
- Communication is essential, please email in advance if you have any clashes or you are unable to attend for whatever reason.
- If you must miss a rehearsal for any reason you must give 24 hours' notice via email.
- To be early is to be on time, to be on time is to be late!
- You cannot miss any rehearsals in the week before and the week of the show.

### Rehearsal behaviour

- Be sensible and mature in your approach in rehearsals.
- Be supportive and respectful of others in the cast and the crew/creative team.
- While we aim to reduce any time in rehearsals where cast are 'sitting around' waiting, there is inevitably some of this – particularly with tech rehearsals. Come prepared for these times and ensure you have something quiet to do that will not distract from the others rehearsing.

### Script

- Keep your script safe and bring it to every rehearsal.
- Write your name in your script and take care of this throughout the rehearsal process.

**THERE IS A THREE STRIKE RULE** – three unauthorised absences from rehearsals will result in your role being given to someone else. This is also true for a lack of professionalism in the performance space.



### **Audition sign up sheet**

Please email this sign up sheet to Mr Mancuso in advance of your audition dates.

[aam@wellingtoncollege.org.uk](mailto:aam@wellingtoncollege.org.uk)

I look forward to seeing you in auditions.

Name:

House name:

E-Mail:

Year:

Is there a particular role in the show you are most interested in? Yes No If yes, which one(s)?

Will you accept another part if not offered any listed above?

If you do not get a part, would you be interested in working on tech crew or backstage?

Do you sing, dance, play piano or have other special talents? If so, please explain level of skill: (Please list any musical instruments that you play and skill level)

Do you have ANY conflicts with the rehearsal/performance schedule?

Please list ALL conflicts below (be as specific as possible to dates, times).

Additional conflicts: