

SPECIAL CONSIDERATIONS & AUDITION INFORMATION

1984

Adapted by Robert Owens, Wilton E. Hall, Jr. and William A. Miles, Jr.

From the Novel by George Orwell

Director: Craig A. Miller

Production Stage Manager: Asiah Shaffer

Dramaturg: Alexia Tebben

Intimacy Coordinator: Kelly Quinnett

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the play script controlled exclusively by Dramatic Publishing Company. Due to the nature of the creative process and consent-based practice, this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information, or if you have questions, please contact:

Craig A. Miller, Director/Fight Director

Asiah Shaffer, Production Stage Manager

SYNOPSIS:

From Dramatic Publishing Company

This authorized stage adaptation is true to the novel in which Orwell depicts with great power the horrors of man's fate in a society where Big Brother is always watching—where everything that is not prohibited is compulsory. As your cast presents the play, you will be participating in a theatrical event that is both powerful and disturbingly provocative. Orwell himself once said, "I do not believe that the kind of society I describe necessarily will arrive, but I believe that something resembling it could arrive. The moral to be drawn from the dangerous nightmare situation is a simple one: Don't let it happen. It depends on you."

CHARACTER BREAKDOWN:

All actors will be considered for all characters permitting that using the character's scripted pronouns are within their boundaries. Character descriptions are from the play script and supplemented by the director.

Gender Notation: (M)=Male Presenting, (F)=Female Presenting, (A)=Any Gender

LOUDSPEAKER VOICE (A): *The iconic, disembodied voice of the Party. The voice should be devoid of emotion, commanding, trident, and disagreeable. Several different performers in the cast may play the Loudspeaker Voice.*

PARSONS (A): *Parsons is a jovial, stupid, and unpleasant looking person approaching middle age. They are wearing the blue coveralls of the party, but if played by a female presenting actor, will be wearing a red sash across their chest that reads “Anti-Sex League”. Parsons is a narcissist and is constantly trying to win favor with party leadership by betraying anyone’s trust or loyalty if it will result in a positive outcome.*

SYME (A): *Syme is a co-worker of Winston’s in the Ministry of Truth. They are a pale, timid, scholarly person, hesitant, and self-effacing in manner, preferably wearing large horn-rimmed glasses as a sort of mask, and played by any gender.*

WINSTON SMITH (M): *Winston is an intelligent young man who disagrees with much of what he encounters but is too careful to express these feelings. Like the others, he wears the blue coveralls of the party, but he manages to look just a little bit neater than the others. He is torn between his desire for acceptance within the party, and his desire to be an individual of free will.*

O’BRIEN (M): *O’Brien is a course, humorous, brutal man approaching middle age. Despite his formidable appearance, he does have a certain charm of manner. He takes a fatherly, tough-love demeanor with Winston. He is a member of the Inner Party.*

JULIA (F): *Julia is a small, beautiful young woman who follows her heart above all things. She is an idealist and a risk taker. She believes in the goodness of all human beings, which causes her to be naïve when it comes to the realities of the party and the power it possesses.*

MESSENGER/COFFEE VENDOR/GLADYS/WAITRESS (F): *The Messenger role and the role of Gladys are double cast as a young female presenting performer. The Messenger works in the ministry of truth and delivers messages and mail to Winston and the other workers. Gladys is a 14-year-old girl, and a member of the Children’s Spy Organization.*

FIRST GUARD/VOICE OF BIG BROTHER (M): *The guards work directly for O’Brien and the Inner Party, and they are dressed militaristically in style and can be extremely violent if need be. First Guard will also perform the pre-recorded voice of Big Brother.*

SECOND GUARD/MARTIN/VOICE OF GOLDSTEIN (M): *The guards work directly for O’Brien and the Inner Party, and they are dressed militaristically in style and can be extremely violent if need be. Second Guard will also perform the pre-recorded voice of Goldstein. Second Guard’s name is Martin, and appears as Martin in Act 2, Scene 2.*

LANDLADY (F): *The landlady is a brash, brassy, unkempt, old woman. She is dressed in an old, sleazy house dress. She has a lovely, haunting singing voice. She is one of the “proles.” This role requires the performer to sing.*

CASTING & REHEARSAL INFORMATION:

CONSIDERATIONS:

- Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are *required* to audition at all General Auditions, regardless of intent to accept an offered role in a production. Failing to audition will result in potential probation or dismissal from the BFA track.
- SWINGS/UNDERSTUDIES: Swing and Understudy assignments will be used in this production. These actors will be responsible for learning a secondary role/track to their main role that they may be asked to “swing” into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance. Performances for understudied/swung roles are not guaranteed.
- GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form.

REHEARSAL TIMES AND LOCATIONS:

This musical will rehearse:

- First Rehearsal: September 1st, 2026
- Weeknights: Monday-Thursday, 6:30pm-10:00pm
- Weekends: Saturdays AS NEEDED 11:00am-3:00pm
- Weekly Days Off (Until Tech): Fridays and Sundays
- Rehearsals will be held in the following locations as listed in the daily call:
 - CLASS Annex Room 13
 - The Forge Theatre
- Performance Dates: October 15th-25th, 2026
- Preview Thursday @ 7:30pm, Fridays @ 7:30pm, Saturdays @ 7:30pm, Sundays @ 2:00pm.

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts on your audition card! Final casting and rehearsal schedule decisions will be informed by the information provided.

ACCESS RELATED CONSIDERATIONS:

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but not limited to intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS:

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate.
- The production may include the use of loud sound effects/music or potentially jarring noises.
- The production will likely employ the use of video screens and projections.
- The production may require performers to stare into video monitors or screens to watch pre-recorded video.
- CREW: The production may require wardrobe and set/run crew members to wear costume elements and participate as part of the action of the play's staging.
- This production may not have any traditional "backstage" areas as part of the scenic design and architecture. As such, performers and crew may be visible to the audience at all times during the performance.

PHYSICAL AND VOCAL CONSIDERATIONS:

- The characters in the play will all use either the RP (Received Pronunciation) British dialect, or the Cockney British dialect.
- The production requires the fast-paced learning of lines, staging/blocking, and choreography.
- The production requires all performers to move props and scenic elements while on and off stage.
- The production will include highly stylized movement and choreography that may be cardiovascular and physically demanding in nature.

INTIMACY/VIOLENCE CONSIDERATIONS:

- A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances in the production.
- The production will have a fight director.
- The production will have an intimacy coordinator.
- Actors may be asked to engage in physical contact including possible simulated violence, simulated intimacy, and non-sexual close contact.
- There is a scene of psychological and physical torture.
- IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR PRODUCTION STAGE MANAGER.

SUBJECT MATTER AND LANGUAGE CONSIDERATIONS:

George Orwell's *1984* can be an extraordinarily rewarding play to create, but it also asks artists to engage with material that can be psychologically, emotionally, politically, and physically challenging. Some subject matter that artists may find activating or difficult includes:

- | | |
|----------------------------------|-----------------------------------|
| • Fascism | • Shame surrounding desire |
| • Totalitarianism | • Government control of sexuality |
| • Nationalism | • The destruction of intimacy |
| • Gaslighting | • Threats of extreme violence |
| • Constant state of surveillance | • Implied or depicted beatings |
| • Thought policing | • Terrorization |
| • Forced conformity | • Loss of identity |
| • Public shaming | • Helplessness |
| • Manipulation | • Betrayal of partners/loved ones |
| • Subversion of truth/lying | • Propaganda |
| • Isolation | • Censorship |
| • Dehumanization | • Fear and anxiety |
| • Objectification | • Hopelessness |
| • Moral injury | • Existential despair |
| • Oppression | • Loss of trust |
| • Interrogation | • Emotional abandonment |
| • Physical restraint | • Forced complicity |
| • Psychological torture | • Institutional cruelty |
| • Physical torture | • Small enclosed spaces |
| • Sexual intimacy/Sensuality | • Imprisonment |

1984 PRODUCTION TEAM:

Director/Fight Director: Craig A. Miller

Assistant Director: TBA

Production Stage Manager: Asiah Shaffer

Scenic Designer: Max Larios

Assistant Stage Manager: CJ Cluff
Costume Designer: Thressa Schneider
Assistant Costume Designer
& Hair/Makeup Designer: Rio Dubin
Lighting Designer: Scott Wilde
Video Technician/Designer: Hailey Rogers
Sound Designer: Ryan Fraley
Props Designer: Savannah Watson
Dramaturg: Alexia Tebben
Costume Shop Director: Ginger Sorensen
Technical Director: Michael Brandt

1984 FACULTY MENTORSHIP TEAM:

Dramaturgy Mentor: Sarah Fogarty-Morrison
Scenic Design Mentor: TBD
Costume, Hair, & Makeup Mentor: Abigail Coleman
Lighting Design & Stage Management Mentor: Raven Bouvier
Sound Mentors: Michael Brandt & Craig A. Miller
Film/Video Consultant: Ben James

(this is a living document as of 7/22/2026 and is subject to change/edits)