

ALLY OR ENEMY?

“The enemy of the moment always represented absolute evil, and it followed that any past or future agreement with him was impossible.”

—George Orwell, 1984

- 1975-78 When Pol Pot killed large numbers in Cambodia between 1975 and 1978, official and media attention and indignation were great. When in the same years Indonesia invaded East Timor, killing an even larger fraction of the population than did Pol Pot, media attention was minimal and fell to zero in the New York Times as Indonesian terror reached its peak. At the same time, Indonesia was a U.S. client state providing a favorable climate for investment.
In Panama, Manuel Noriega is on the CIA payroll (to the tune of up to \$100,000 a year) from the mid-60's to 1977, taken off the payroll by the Carter administration, then put back on in 1980 under Reagan (at \$200,000) a year
- 1989 U.S. invades Panama after Noriega wavers on support for war against Nicaragua. The US media reports support for the invasion despite UN condemnation. Civilian deaths are reported as 250 by US media, although later reports by human rights groups upon discovery of mass graves report the figures at 4,000. 7,000 Panamanians are arrested and held without due process.
- 1980-90 U.S. supports oppressive regime of Saddam Hussein, giving billions in loans, access to weapons, and intelligence on Iran.
- 1991 U.S. invades Iraq. Thousands die in invasion, US places economic sanctions on the country, resulting in thousands more dead.
- 1980's U.S. supports Taliban in fight against Soviets
- 1996 U.S. backs Taliban assumption of power because that faction brought “stability” to the region.
- 2001 U.S. declares war on Taliban and Al Qaeda.

EXAMPLES OF DOUBLETHINK?

- A law encroaching on civil liberties – Patriot Act
- New laws take away the poor's “entitlements” by pushing them into the labor market are referred to as “reform” and “empowerment” said to reflect “tough love.”
- Department of War changed to Department of Defense after World War II.
- Government agency to disseminate disinformation is called “Office of Strategic Influence”
- Missiles are “Peacekeepers” or “Smart Bombs”
- Innocent civilians killed by errant missiles are “collateral damage”
- Military alliances are “Partnerships for Peace”
- The appeasement of amenable state terrorists (Mobutu, Suharto, apartheid South Africa) is called “constructive engagement”

—excerpts from the essay “From Ingsoc and Newspeak...” Edward S. Herman

THE ACTORS' GANG

Presents

George Orwell's

1984

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

REDCAT

THE ACTORS' GANG: 1984

Adapted by Michael Gene Sullivan

Directed by Tim Robbins

Scenic Design Richard Hoover and Sibyl Wickersheimer
Costume Design Allison Leach
Lighting Design Bosco Flanagan
Sound Designer David Robbins
Stage Manager Erica Christensen

CAST

Cameron Dye Winston
Keythe Farley O' Brien
Brian T. Finney 1st Party Member, Winston
Kaili Hollister 2nd Party Member, Julia
V. J. Foster 3rd Party Member, Syme
Steven M. Porter 4th Party Member, Parsons

CREW

Mia Torres Technical Director
Donna Jo Thorndale Tour Company Manager
Maura McGuinness Lighting Director
Amber Koehler Lighting Supervisor/ Asst. Technical Director
Victoria Robinson Prop Coordinator

The Actors and Stage Managers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The director is a member of the Society of Stage Directors and Choreographers.

There will be one 15 minute intermission.

Presented by special arrangement with the estate of Sonia Brownell Orwell and AM Heath and Co, Limited

1984 was commissioned in part by Kingsbury Hall, University of Utah, Salt Lake City, UT.

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structure, the same worship of a semi-divine leader, the same economy existing by and for continuous warfare. It follows that the three superstates not only cannot conquer one another but would gain no advantage by doing so. On the contrary, so long as they remain in conflict they prop one another up."

In the character of the rebel leader Emanuel Goldstein, Orwell wrote: "The two aims of the party are to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought."

This is the aim of each nation state in *1984*. But due to the size and power of these three states, an all out war to conquer another nation state is not possible. Orwell argues that war serves a different function in *1984*, and that function is not victory over the other, but to deplete the wealth and resources of one's own society; wealth that could otherwise increase the standard of living. All three nation states operate this way for the benefit of one's own elite minority and consequently the specifics of their politics, whether communist, capitalist, socialist, are irrelevant. What Orwell is talking about is totalitarianism of the mind, where free will and free thought is viewed as a threat to the overall safety of the state. The citizens of all nation states readily comply with the wishes of the state however compromising it is to their personal freedom because of the danger they perceive that they are in. Big Brother rules through fear, and in so doing protects the economic hierarchy of the society. Big Brother provides no vision of the future other than a promise of ultimate victory and perpetual war. People in the upper rungs of government willfully ignore facts and truth in the service of Big Brother and this willful ignorance is met with compliance in the newspapers and the telescreens.

We now live in a society that sanctions torture, that has set up secret prisons where we keep nameless prisoners from any legal representation. We have a news media that recently functioned as a propaganda arm of the state in the build up to the Iraq War and doesn't seem capable of holding anyone in the government accountable for the deception and outright lies that were told to the American people. If the terms "gulag" and "Pravda" are too close to home we have only ourselves to blame. Have we become our enemy? Or as Molly Ivins said recently, "Why did we bother to defeat the Soviet Union if we were just going to become it?"

—Tim Robbins

FROM THE PLAYWRIGHT

About seventy years ago, with America in the grip of poverty and starvation, threatened with belligerent militarism from overseas, and a growing right - left animosity at home, a new American President stepped up to the mic and told the nation "There is nothing to fear but Fear itself."

Given the situation being afraid seemed like a reasonable response, but that President knew fear could paralyze a country, and the only ones who benefitted from ongoing, blinding fear were those who spread that fear.

And that is still true today. In the new millennium, with a crumbling infrastructure, a startling and growing gap between the rich and everyone else, governmental cronyism, corporate looting, and privatization of public wealth, there is a need to distract the citizens from corruption at the top. Our country has been attacked before, but never have we been so blinded by fear. Now we are led to believe we all under constant threat from terrorists, foreigners, strangers, the different, the guy at the Seven Eleven, the black kid on the corner! Every suicide bombing, Osama Bin Gangsta, Radical abusive nanny Environmentalist is out to get you, so please don't notice that the Nation your parents built is being stolen in front of your eyes, and the rights won with a hundred years of blood are being taken. Doubt is treason, and Fear will distract you, so the message has become "Be afraid - be very afraid."

And at the center of this tornado of fearful despair sits a calm, assured - who?

"Citizens of Oceania! Together we will crush our enemies, and our long road to victory will be over!" But until then do not ask questions - the less you know the better. And in a nation at war certain rights must be curtailed to preserve Liberty. Oh, and keep shopping. Or, as Big Brother says, Ignorance is Strength, Freedom is Slavery, War is Peace.

ACTORS' GANG STAFF

Artistic Director	Tim Robbins
Managing Director	Greg Reiner
Associate Artistic Director	V. J. Foster
Director of Development	Joel Kimmel
Box Office Manager	Justin Zsebe
Production Coordinators	Francois-Pierre Couture and Mia Torres
Grants Manager	Jennifer Edwards
Publicity	Lucy Pollak

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THE ACTORS' GANG

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FROM THE DIRECTOR

Why *1984*, why now? I received Michael Gene Sullivan's stage adaptation of *1984* two years ago. I was so excited by his framing of the story, his ability to make the material resonate that I had suspicions that he, as one of the characters in the play says, "was making this shit up." I had read the book 20 some odd years ago and quite frankly didn't remember some of the passages. I immediately read *1984* again and was floored by its relevance, its insight, its warnings, and unfortunately realized that this book was more vibrant and necessary now than it had ever been.

In 1949, shortly after the initial publication of *1984*, George Orwell wrote: "My recent novel is NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralized economy is liable and which have already been partly realized in communism and Fascism. I do not believe that the kind of society I describe necessarily will arrive, but I believe (allowing of course for the fact that the book is a satire) that something resembling it could arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences."

In the book, Orwell describes three nation states, Eurasia which comprises Europe and the former Soviet Union, East Asia which comprises China, Japan, Mongolia, and Tibet and Oceania which comprises the U.S., United Kingdom, Australia, and South Africa.

In the novel of *1984*, Orwell writes: "Actually the three philosophies are barely distinguishable, and the social systems which they support are not distinguishable at all. Everywhere there is the same pyramidal

BIOGRAPHIES

Cameron Dye (Winston) is a member of the Actors' Gang. He recently appeared in *Carnage: a Comedy* (also serving as musical director) and has been touring with *1984*. Other theatre credits in and around LA include *A Streetcar Named Desire*, *The Lonesome West*, *The Guys*, *Uncle Vanya*, *Alagazaam*, *Summer and Smoke*, *True West*, *Orpheus Descending*, *Greater Tuna*, and *The Rover*. He has guest-starred or recurred on many, many episodes for television and has been highly visible in quite a few obscure films. As a singer-songwriter, Cameron performs and records with his band, the Matchfingers. He thanks his two sons, the Amazon' Mason and the Great Calvini, for making it all make sense.

Keythe Farley (O'Brien) is the co-author of the stage musical *Bat Boy*, which won the Lucille Lortel and Outer Critic's Circle awards for Best Off Broadway Musical in 2001. He has just finished the screenplay, which is to be directed by John Landis. Recent stage appearances include *The Black Rider* at the Ahmanson Theatre, *1984*, *Marley's Ghost*, *The Strip* and *Embedded*. Keythe has appeared in the HBO movie *...And the Band Played On* and on television series including *Star Trek Voyager*, *Full House*, and *Beverly Hills 90210*. Keythe is married to costume designer Ann Closs-Farley, and is the father of two smart and funny daughters.

Brian T. Finney (1st Party Member) has been an active member of The Actors' Gang for over thirteen years, participating in numerous productions one of which, (*Underneath the Lintel*) garnered him an Ovation and Backstage West award for Best Actor. His last production with the company and Tim Robbins was *Embedded*, which enjoyed long runs in Los Angeles, New York City's Public Theater and London's Riverside Studio's. He also works in film and television, and has appeared in over fifty commercials.

Kaili Hollister (2nd Party Member) At The Actors' Gang: *1984*, *Blood, Love, Madness!*, *Embedded* (World Premiere, The Public Theater, London); Film: *Iron Man*, *Embedded/Live*, *Social Misfits*, *October Sky*, *Prefontaine*. Kaili would like to thank The Actors' Gang and her family for their love and support.

VJ Foster (3rd Party Member) is the Associate Artistic Director of the Actors' Gang and has performed in dozens of company productions; from Aeschylus to Oscar Wilde, Shakespeare and Chekhov to Gorky and Gogol as well as many original productions developed in the unique AG workshop style. In 2004, VJ was Hardchannel; the gruff and musically challenged Army colonel in the original play *Embedded* which began in Los Angeles then moved to an extended off-Broadway run at the Public Theater in New York City followed by two months in London at the famous Riverside Studios. Most recently, VJ won rave reviews in the role of Reverend Cotton Slocum in the 'Gang's revival of *Carnage: a Comedy*, directed by Beth F. Milles. VJ is pleased to have been able to tour this Actors' Gang production of *1984* to so many new places, reaching new audiences with its powerful impact. VJ's film credits include performances in *Indiana Jones and the Kingdom of the Crystal Skull*, *Things We Lost in the Fire*, *Flags of Our Fathers*, *Jarhead*, and the Oscar nominated films *The Shawshank Redemption*, *The Insider*, and Best Picture winner *Million Dollar Baby*. VJ is married to 'Gang member, dancer, choreographer and former Pussycat Doll co-founder Lindsley Allen.

Steven M. Porter (4th Party Member) is a longtime member of The Actors Gang, having appeared in numerous plays including *Embedded*, *Blood Love Madness*, and many others he has also appeared in various movies like *Best In Show*, *Million Dollar Baby*, and the upcoming *Flags of our Fathers*, directed by Clint Eastwood. He has also appeared in TV shows Such as *Boston Legal*, *Freddie*, and *E. R.*

Erica Christensen (Stage Manager) is originally from Nebraska where she earned her BA in Theatre Arts and Vocal Music Performance. She moved to Los Angeles about 6 years ago and has spent much of that time stage managing all over the southern California area in theatres such as the Odyssey, The Actors' Gang, and the Rubicon Theatre Company. Most recently she had the pleasure of opening the Getty Villa with *The Wasps* directed by Meryl Friedman. She also recently finished working on *The Winchester House* written by Julia Cho, and directed by Chay Yu, at The Theatre @ Boston Court. Erica is thrilled to be working on *1984* with the Actors' Gang.

Michael Gene Sullivan (Playwright) is the head writer for the Tony award winning San Francisco Mime Troupe where he has written, performed in, and/or directed over twenty productions. Outside the Troupe he has won awards for acting, directing, has worked with American Conservatory Theater, Denver Center Theatre Company, the Berkeley and San Jose Repertory Theaters, and has toured nationally and internationally. Michael is also resident playwright for the Magic Theatre's Young California Writer's Project.

Tim Robbins (Director) has a long list of notable film credits as an actor, his career highlighted by writing, producing, and directorial accomplishments. His most recent roles were in Phillip Noyce's *Catch a Fire*, Steven Spielberg's *War of the Worlds* and Isabel Coixet's *Secret Life of Words*. In 2003, Robbins starred in *Mystic River*, for which he won the Academy Award for Best Supporting Actor. Other memorable roles include his performances in the remarkable *The Shawshank Redemption*, *The Player*, *Bull Durham*, *Jacob's Ladder*, *Bob Roberts*, *The Hudsucker Proxy*, *Short Cuts*, *High Fidelity* and *Five Corners*.

In addition to his Academy Award, Robbins has won the Best Actor Award at the Cannes International Film Festival and The Golden Globe Award for Best Performance by an Actor for *The Player*. In 2003 Robbins won an Academy Award, Golden Globe Award, a SAG Award, and A Critic's Choice Award for Best Supporting Actor for *Mystic River*. He was nominated for a Golden Globe Award for Best Performance by an Actor for *Bob Roberts* and by the Screen Actors Guild for Outstanding Performance by a Male Actor for *The Shawshank Redemption*. As a director Robbins has distinguished himself with *Cradle Will Rock*, which he also wrote and produced, winning The Best Film Director honors at the Barcelona/Sitges Film Festival and the National Board of Review Award for Special Achievement in filmmaking. *Dead Man Walking*, which he also wrote and produced, won multiple awards, including The Humanitas Award and four awards at The Berlin Film Festival, the Oscar for Best Actress for Susan Sarandon as well as an Oscar nomination for Best Director, and a Golden Globe nomination for Best Original Script. His first film, *Bob Roberts*, won the Bronze award for Best Film at the Tokyo International Film Festival and Best Film, Best Director, and Best Actor Awards at the Boston Film Festival. In addition, Robbins served as executive producer for the films, *Specter of Hope* and *The Typewriter*, *The Rifle*, and *The Movie Camera*, a documentary about filmmaker Sam Fuller which won the Cable Ace Award for Best Documentary.

Tim Robbins is the Artistic Director of the Actors' Gang, a group formed in 1982 that has over 85 productions and more than 100 awards to its credit. As a playwright, he has written seven plays produced in Los Angeles, New York, Chicago, and at the Edinburgh Festival. He most recently wrote and directed *Embedded* which was performed at the Actors' Gang Theatre in Los Angeles, The Public Theatre in New York, and at Riverside Studios in London as well as a US national tour with stops in both blue and red states. He has just directed a world premiere production of a new adaptation of George Orwell's *1984* at the Actors' Gang Theatre in Los Angeles. In addition, his stage adaptation of *Dead Man Walking* is currently in its second year having been performed and introduced into the curriculums of sixty universities nationwide. The Actors' Gang production of *Exonerated* has just concluded a 12-week tour of the US.

Robbins lives in New York City with his partner in crime, Susan Sarandon, and is the proud father of 3 mischievous children.

Sibyl Wickersheimer (Set Designer) is a freelance set designer, artist, and teacher based in Los Angeles. Some of her set designs in LA have included *The Stones* at the Kirk Douglas Theatre, *1984*, *Self Defense*, *Happy Birthday*, *Wanda June*, *Tartuffe*, and *Blood! Love! Madness!* at the Actors' Gang, and *Unfinished American Highwayscape* at Theatre @ The Boston Court. In Colorado and Utah, she has designed for the National Theatre Conservatory in Denver, Lizard Head Theatre Co. at the Sheridan Opera House in Telluride, and for Utah Musical Theatre at the Egyptian Theatre in Ogden. Sibyl is currently a recipient of the 2005-7 NEA/TCG Career Development Program for Designers. As an educator, Sibyl has taught at California State University-Long Beach, Pepperdine University, and Los Angeles City College. As a fine artist, Sibyl has exhibited photographs, sculptures and installations at many galleries in the Southern California area, and in Lake Charles, Louisiana at the Abercrombie Gallery. Visit her website: www.sawgirl.com.

Richard Hoover (Scenic Designer) has designed sets for theater and film for many years: Recent and notable theater credits include, *Seven* for Jo Bonney at the New York Theater Workshop, *1984* for Tim Robbins (The Actor's Gang), *Hamlet* and *Death of a Salesman*, for Joe Dowling and the Guthrie Theater, *After the Fall*, for Michael Mayer at the Roundabout Theater, *A Beautiful Child*, for Terry Kinney at the Vineyard Theater, *After the Fall* at the Roundabout Theater, *Embedded* for Tim Robbins at the Public Theater. THE THING ABOUT MEN for Mark Clements at the Promenade Theater, New York, NOT ABOUT *Nightingales* (directed by Trevor Nunn) at Circle in the Square (1999 Drama Desk, Outer Critics Circle, and Tony Awards) and the Royal National Theatre (1998 London Evening Standard, London Critics Circle Award and Olivier Award nomination); *Bat Boy* (directed by Scott Schwartz) at the Union Square Theater (2001 Drama Desk Award nomination); *The Tempest* at McCarter Theatre; *Fifth of July* at Signature Theatre; *Speaking in Tongues* at Roundabout Theatre Company; *The Idiot* at Manhattan Ensemble Theatre; *Twelfth Night* (directed by Joe Dowling) at the Guthrie Theatre; *Trojan Women* (directed by Liz Diamond) at Oregon Shakespeare Festival and *House Arrest* (directed by Jo Bonney) at the Public Theatre. Production design credits in film include, *North Country* for Niki Caro, *Drunkboat* for John Malkovich, *Girl Interrupted* for Jim Mangold, *Live from Baghdad* for Mick Jackson, *The Cradle will Rock*, *Dead Man Walking* and *Bob Roberts* (all directed by Tim Robbins); *Payback* (directed by Brian Helgeland); *Apt Pupil* (directed by Bryan Singer); *Ed Wood* (directed by Tim Burton), *Torch Song Trilogy* (directed by Paul Bogart) and *Mothman Prophecies* (directed by Mark Pellington). Television credits include *Twin Peaks*, *Fail Safe*, *Heat Wave*, *Family of Spies*, several music videos including *Lonesome Day* for Bruce Spingsteen., pilots for current network and cable shows including Numbers, and Entourage.

Allison Leach (Costume Designer) *A Very Old Man with Enormous Wings*, *Pyrenees* at Center Theatre Group, *The Wasps* at The Getty Villa, and an all-female *Merchant of Venice* for LA Women's Shakespeare Company (2005 Ovation Award, Best Costume Design). *End of the Rope* at LaMaMa e.t.c. *Killer Joe* at Empty Space (west coast premiere). *Falstaff* Dutch/Italian tour). *Truth* (short) and *A Through M* (short) for AFI's Directing Workshop for Women. Ms. Leach is a graduate of the University of Washington & Hogeschool voor de Kunsten Utrecht, Netherlands.

Bosco Flanagan (Lighting Designer) lives and designs in Los Angeles. Recent shows include, *The Future is in Eggs* and *The Last Days Of Tarquinz*, both at Inside the Ford. *Orange Star* at The Evidence Room. *Miss Julie* at the Lillian Theater and *Tartuffe* at the Actors Gang.

Mia Torres (Technical Director) Passion, integrity, and drive, these are words I live by. I have worked in the Arts, particularly theatre, for over 20 yrs. now. And I can tell you it is mainly because of the great projects, incredibly talented people I meet, and the audiences, that I continue to. I have done every job from stagehand to producer. I have worked with world-renowned companies such as Alvin Ailey and The RSC to local L.A. upstart companies such as The Black Dahlia and PRTE, just to name a few. I am currently the Managing Director of The L. A. Women's Shakespeare Company and Overtone Industries. I was the Asst. Technical Director at USC School of Theatre for 7 yrs. I am happy to say I have walked away from that position to come and work with the Actors' Gang. I am looking forward to a new future with a company I am proud to be a part of. Artists need to create on the same scale that society has the capacity to destroy.