

LEEDS ARTS CENTRE PRESENTS

# 1984

*Big Brother's Guide to Staying Safe and Leading a Goodthoughtful Life.*

WAR IS PEACE. FREEDOM IS SLAVERY. IGNORANCE IS STRENGTH.



Wed 29th Apr – Sat 2nd May 2026.  
Carriageworks Theatre, Leeds

# ◀◀ INTRODUCTION ▶▶

**Welcome to Big Brother's Guide to Staying Safe and Leading a Goodthoughtful Life!**

We here at Ingsoc believe all the comrades of Leeds, and Oceania as a whole, want to be double plusgood citizens.

This handy guide will highlight all the ways you can be a Goodthoughtful member of society whilst providing you ways to spot thought crime and stop it in its tracks.

Here you will find examples of traitors and thought criminals so you can keep vigilant at all times. Remember – it is your duty as a citizen to report any suspicious behaviour.

Big Brother is always watching and failure to do so may lead to you finding yourself in hot water! So pay attention to these handy tips and tricks on how to report on the people closest to you.

**See it. Say it. And the Party will Sort it.**



## ◀◀ **!** ATTENTION **!** ▶▶

**This performance contains partial nudity, sexual content, explicit descriptions of torture, violence, sudden moments of darkness and flickering / strobe lights.**

**The use of video and/or audio recording equipment is strictly prohibited. Please do not photograph or record the performance or disturb other patrons in any way. Thank you.**

# WORDS OF THE PARTY

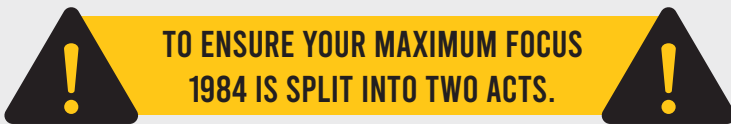
The presentation you are about to see provides many illustrations of thought criminals at work. See how easy it is for those who wish to harm the party to hide in plain sight. See if you can spot all the traitors before the second half!

Our focus is on Winston Smith, a mid level Outer Party Worker in the Ministry of Truth. His job is to rewrite history to be correct, to ensure the correct truth is seen and known by all.

Despite being well looked after by the Party, Winston started to doubt the benevolence of the Party, and Big Brother. He even began to voice these heretical thoughts both in text and to other Party members, who he corrupted. Watch how one person can infect the minds of previously subservient Goodthoughtful citizens, thinking he was doing good, thinking there was a better way to live than that prescribed by The Party.

**But as we all know – Big Brother is always watching.**

And Big Brother, with help from his friends in the Ministry of Love, will always help correct these thoughts, remove the sickness in peoples minds and fill them back up with the goodness that is the party. We wash them clean and fill them with only love.



Act One runs approximately for 1 hour, with Act Two running at approximately 40 minutes.

There will be a 20 minute interval in between to ensure adequate time for you to reflect on how you can apply the lessons and warnings from what you have seen to your own life and dedication to The Party.

# RAMBLINGS OF A THOUGHTCRIMINAL

**To better protect yourself against the teachings of The Brotherhood we give you the traitorous ramblings of the so-called 'Director' of 1984, Sophie Clement. We hope seeing the insanity of people who believe in this cause will allow you to see how insidious their way of thinking can be. Rest easy knowing this person no longer exists.**

Almost a year ago to the day I was sat reading the news thinking 'God this is Orwellian'. From Presidents tweeting inflammatory comments one day and the opposite the next and people accepting it as gospel, to the introduction of live facial recognition cameras on Briggate. Leeds has an estimated 60,000+ CCTV cameras watching your every move, the third most in the UK.

Theoretically there is nothing inherently wrong with being watched, - despite the invasion of privacy. It helps the police maintain the law and keep the streets safe. However, this is only true while we have values and morals that align with those in power. What happens if the people in charge make it illegal to do something you believe should be a given right? Where is your line drawn? Reproductive rights? Freedom of movement? Right to protest? Freedom of speech? Right to live your life as the person you are? Suddenly being constantly watched becomes inherently more terrifying.

George Orwell's 1984 highlighted his concerns around government overreach over 75 years ago. And yet despite his graphic warning over how society could be if we don't stand up for our rights and each other, we still see bold examples of his writing in practice today.

1984 is not about saying one side or the other of the political spectrum is inherently right or wrong, but is instead about coming together to protect our individual rights and recognise when people in power abuse their position and aren't held accountable.

Our version of 1984 is set in the present. One of the key tenants of the book, and therefore the play, is that access to information is strictly controlled – it thus follows that technology and modern day amenities would be too.

Staging a play where the majority of the story is told through the subtext, where open signs of rebellion, or so much as a raised eyebrow, would lead to detection, provided an interesting dilemma. I wanted to show the scrutiny people were under without compromising on the real story emerging between the unsaid unspoken lines. My solution to this was the figments. Figments of Winston's mind, showing us how he feels, how the mind can have multiple thoughts and emotions at once. Having the Figments allowed us much more freedom of expression to give a better glimpse into what is going on in Winston's head. It also allowed us to experiment with showing what happens inside a mind that is breaking, what happens when a person's core identity is ripped from them.

Despite having been involved with theatre in some way or another since I was 5 years old, this play is my first foray into directing a full-length play. I have been exceedingly grateful and humbled by the support and care given to me by every member of the production team, both on and off stage. I could not have achieved half of what you see before you without the sheer talent and dedication of all of them, and cannot thank them enough.

I hope you find the show impactful, and inspiring for how to go forward and interact with the world.

*Sophie - Director of Propaganda.*



*1984 by George Orwell, adapted by Matthew Dunster, was first performed at the Royal Exchange Theatre, Manchester on 24 February 2010, directed by Matthew Dunster.*

# RECENT UNPEOPLE

▶ Winston	Connor Houlton
Julia	Sophie Curtis
O'Brien	Francis Simmons
Syme / Waiter / Prole	Aiman Salehuddin
Charrington / TPA / Prole	Pam Wilson
Mr Parson / Prole	Barry Blatt
Mrs Parson / Prostitute / Guard	Michelle Whitaker
Barman / Martin / Parson's Son	Matt Haines
Parson's Daughter / Bumstead / Kathrine	Anna Middleton
Old Prole / Starved Person	Barry Green
Guard / Prole / Figment	Louise Redfearn
Figment	Adam Churchman
Figment	Kathryn Green
Figment	Kayleigh Littlemore
Figment	Nicole Smith
Newsreader	Dan Clarkson
Newsreader	Zoe Freedman
Newsreader	Marlowe Mitchell
Newsreader	Mitchell Perry
Voiceover	Fiona Galloway
Soldier	Brian Diamond
▶ Big Brother	Ben Hopwood
Emmanuel Goldstein	Howard Russell
Exercise Instructor	Rachel Vernelle

▶ <b>Director</b>	Sophie Clement
<b>Production Manager</b>	Ben Hopwood
<b>Publicity</b>	Spike Marshall
<b>Design (Flier, Poster)</b>	Dan Clarkson
<b>Design (Program, Stage Materials)</b>	Mitchell Perry
<b>Stage manager</b>	Paul Comaish
<b>Set Construction</b>	Robert Curtis [Lead] / Sophie Curtis, Loulou Enright, Jeremy Lommerse, Aiman Salehuddin, Muhammad Shaharyar, Francis Simmons
▶ <b>Properties</b>	Chelsea Issott [Lead] / Jay Lockwood, Laura Marshall, Spike Marshall, Frank Stott
<b>Make-up &amp; Special Effects</b>	Hannah Jade Robbins, Caitlin Schippers
<b>Rehearsal Prompt</b>	Fiona Galloway, Jade Jeffreys
<b>Sound design</b>	Mark Whitehead
▶ <b>Sound operator</b>	Steve Fryatt
<b>Light Design</b>	Nicole Smith Steen
<b>Light Operator</b>	Dan Clarkson
<b>Projectionist</b>	Jeremy Lommerse
<b>Front of House</b>	Shirley Broadbent [Lead] / Fran Butler, Lindsay Leng, Jack Pickup, Charlotte Riley, Lauren Viligiardi, Rachel Vernelle
<b>Photographer</b>	Mark Hillyer
▶ <b>Videographer</b>	Sasha Brovchenko, Marlowe Mitchell, Veronika Sirko
<b>Video Sound Engineer</b>	Marlowe Mitchell
<b>Fight Choreography</b>	Aimee Cross
<b>Choreography Consultant</b>	Rebecca Millard
<b>Intimacy Co-ordinator</b>	Aimee Cross [Lead] / Fran Butler
<b>Wardrobe</b>	Zoe Freedman [Lead] / Zoe Humphrey, Maria Kwater, Margaret Savage, Jo Scott



### CONNOR HOULTON - WINSTON

Connor trained at the Arden School of Theatre, and has been acting for over 15 years. He has been a member of LAC for five years, taking part in numerous productions such as Scarborough, Midsummer Night's Dream and Death in Character. Connor is [REDACTED] excited [REDACTED] [REDACTED] playing Winston in 1984.



### SOPHIE CURTIS - JULIA

This is Sophie's 3rd production with LAC, after acting in A Midsummer Night's Dream and The Proposal. She is thrilled to be working alongside such a talented and [REDACTED] [REDACTED] supportive cast and crew to bring one of Orwell's most iconic and powerful stories to life.



### FRANCIS SIMMONS - O'BRIEN

Francis has been part of LAC for 2 years, appearing in [REDACTED] previous productions of A Midsummer Night's Dream and The Proposal. His first foray into Orwell started when he played Squealer [REDACTED] in a school production [REDACTED] so he's proud that his choice of characters has dramatically expanded since then.



### AIMAN SALEHUDDIN - SYME / WAITER / PROLE

Aiman has been grateful for the opportunity to perform with LAC once again, having played Marley in last year's A Christmas Carol. Active [REDACTED] [REDACTED] on and off stage he has been involved with the making of some of the more electronically involved props. If there's no lights then there's no camera and no action.



### PAM WILSON - CHARRINGTON / TPA / PROLE

Pam has played everything from a tea bag [REDACTED] to a Queen during her many years with LAC, with Quince in A Midsummer Night's Dream and Shirley Valentine being two of her favourite roles. Off-stage she has [REDACTED] [REDACTED] contributed to wardrobe, props, music and set-painting (none of which involve learning any lines) and now edits the monthly newsletter.



### **BARRY BLATT - MR PARSON / PROLE**

Barry [REDACTED] [REDACTED] [REDACTED] [REDACTED] is an anarchist [REDACTED] clown who doesn't just dispute that two plus two is five, he thinks the mere concept of addition is a [REDACTED] [REDACTED] [REDACTED] diabolical infringement of the right to bend spoons.



### **MICHELLE WHITAKER - MRS PARSON / PROSTITUTE / GUARD**

This is Michelle's second play with LAC. Her first being A Christmas Carol. She had such a good time she [REDACTED] [REDACTED] to audition again. Michelle has a degree in Theatre Studies and has worked both behind and in front of scenes. She loves the physicality and collaboration of this production.



### **MATT HAINES - BARMAN / MARTIN / PARSON'S SON / GUARD**

Matt is acting in his second show with LAC, having recently appeared in A Christmas Carol. [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]

He's far from a rebel against the system and delights in following instructions.



### **ANNA MIDDLETON - PARSON'S DAUGHTER / BUMSTEAD / KATHRINE**

Anna is excited to return to the stage after spending some time [REDACTED] [REDACTED] [REDACTED] on different film projects. She has been with LAC for 5 years and previous productions include God of Carnage [REDACTED] [REDACTED] and Chicken Soup.



### **BARRY GREEN - OLD PROLE / STARVED PERSON**

Barry has been lucky enough to have appeared in two [REDACTED] [REDACTED] LAC productions, A Christmas Carol and prior to that Hangmen. He is looking forward to appearing in [REDACTED] [REDACTED] 1984.



### **LOUISE REDFEARN - GUARD / PROLE / FIGMENT**

Louise has been with LAC for [REDACTED] years, but is usually spotted behind the scenes, having not been on stage with LAC since A Midsummer Night's Dream where they (very fittingly!) played a knife-yielding fairy. When Louise isn't being loud and bossy from off stage, they are usually found at [REDACTED] the library reading [REDACTED] [REDACTED]



### **ADAM CHURCHMAN - FIGMENT**

Adam has been part of LAC [REDACTED] acting (On the Beach, Hangmen), occasionally working backstage, and hosting a few social events. Playing one of the Figments has brought a very welcome challenge. Relying exclusively on body language [REDACTED] [REDACTED] is the type challenge and imaginative directorial risk taking that Adam hopes to see again in [REDACTED] LAC shows.



### **KATHRYN GREEN - FIGMENT**

Kathryn has been performing for many years and been lucky enough to have been involved in productions at the Leeds Playhouse & Edinburgh Fringe. 1984 is Kathryn's [REDACTED] [REDACTED] [REDACTED] [REDACTED] first production with LAC after joining earlier this year. She is thrilled to be a member of the company and working with such an incredibly talented cast and crew.



### **KAYLEIGH LITTLEMORE - FIGMENT**

Kayleigh has been a member of LAC for half a year now. This is her [REDACTED] [REDACTED] [REDACTED] [REDACTED] second production with LAC (after On the Beach) and she's really enjoying getting stuck in and having a laugh with everyone involved.



### **NICOLE SMITH - FIGMENT**

Nicole has been a member of LAC since 2022, regularly helping backstage and appearing onstage in Overtones, The Moonstone, Two, A Midsummer Night's Dream and The Maids. In her spare time she enjoys taking [REDACTED] ballet classes, running with [REDACTED] friends and spending time with her pet parrot; [REDACTED]





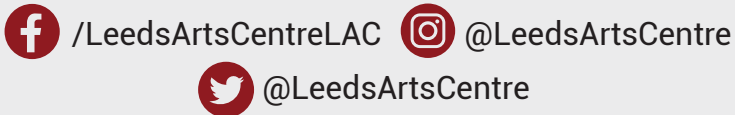
# ◀◀ LEEDS ARTS CENTRE (LAC) ▶▶

First established in 1945, Leeds Arts Centre (LAC), originally comprised of a fine arts group, musical, literary, film and children's theatre groups, all based at the Civic Theatre, (now Leeds City Museum). Moving to their new home at the Carriageworks theatre in 2005.

A thriving community arts group, LAC seeks to encourage engagement and interest in the arts, both onstage, backstage and creatively in the form of writing, workshops and social activities.

Presenting four productions each year, most of which are here at the Carriageworks, LAC seeks to maintain a high standard of production with a wide ranging number of ways to get involved. Holding regular socials and open play readings in Leeds. New members welcome.

LAC is a registered charity and nonprofit making organisation. Our members range in age from 18 to 80+. If you are interested in joining please speak to a member of the team or visit [www.leedsartscentre.org.uk](http://www.leedsartscentre.org.uk) for more information.



## Leeds Community Arts Network

LAC is a proud member of Leeds Community Arts Network (LeedsCAN). LeedsCAN comprises a range of community drama, music, opera, youth theatre and arts societies. Working closely with Leeds City Council and the Carriageworks, (where most performances take place), to produce a varied programme of events. For more information visit: [leedscan.org.uk](http://leedscan.org.uk).



◀◀ COMING SOON ▶▶

*Leeds Arts Centre Presents...*

# A BRIGHT ROOM CALLED DAY

BY TONY KUSHNER | DIRECTED BY MARLOWE MITCHELL



**PRICE**  
£17.50

HISTORY REPEATS BUT DO WE LEARN?  
WILL YOU LOOK AWAY?

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## CARRIAGEWORKS THEATRE

MILLENNIUM SQUARE, LEEDS. LS2 3AD

Wed 17<sup>th</sup> to Fri 20<sup>th</sup> June 2026 - 7:15pm

Berlin 1932. In a modest apartment, laughter and politics mingle as the shadow of tyranny creeps closer. Years later, the question still burns - When the world changes, do we resist, comply, or look away?

A portrait of friendship, fear and the peril of doing nothing. A Bright Room Called Day is a play in two parts, spanning the final days of the Weimar Republic to the present, where artists gather in a Berlin apartment as the world tilts towards darkness. Through fear, courage and betrayal, it lays bare how ordinary people respond when history turns. And how the choices we make echo across the decades.

[carrageworkstheatre.co.uk](http://carrageworkstheatre.co.uk)  
[leedsartscentre.org.uk](http://leedsartscentre.org.uk)

*Box Office*  
0113 376 0318

Leeds ticket hub

LEEDS CAN

LEEDS ARTS CENTRE

NODA

CARRIAGEWORKS THEATRE

◀◀ LKAN PRESENTS ▶▶

Leeds Gilbert & Sullivan Society - Sunday in the Park with George  
[Apr 25th – May 2nd - Carriageworks Main]

Cosmopolitan Players - Yarn Bombers  
[May 20th - May 23rd - Carriageworks Studio]

Leeds Insurance Dramatic & Operatic Society (LIDOS) - We Will Rock You  
[Jun 24th – Jun 27th - Carriageworks Main]

# ◀◀ WITH THANKS ▶▶

True North Photography  
Aime Cross Intimacy Co-Ordination  
Chapel FM  
Kirkstall Valley Development Trust  
Fox & Newt Pub  
Carriageworks Theatre  
Amee Cross ([Aimeecrossic.com](http://Aimeecrossic.com))  
Mark Hillyer ([Truenorthuk.com](http://Truenorthuk.com))



**CARRIAGEWORKS  
THEATRE**



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For every stage

