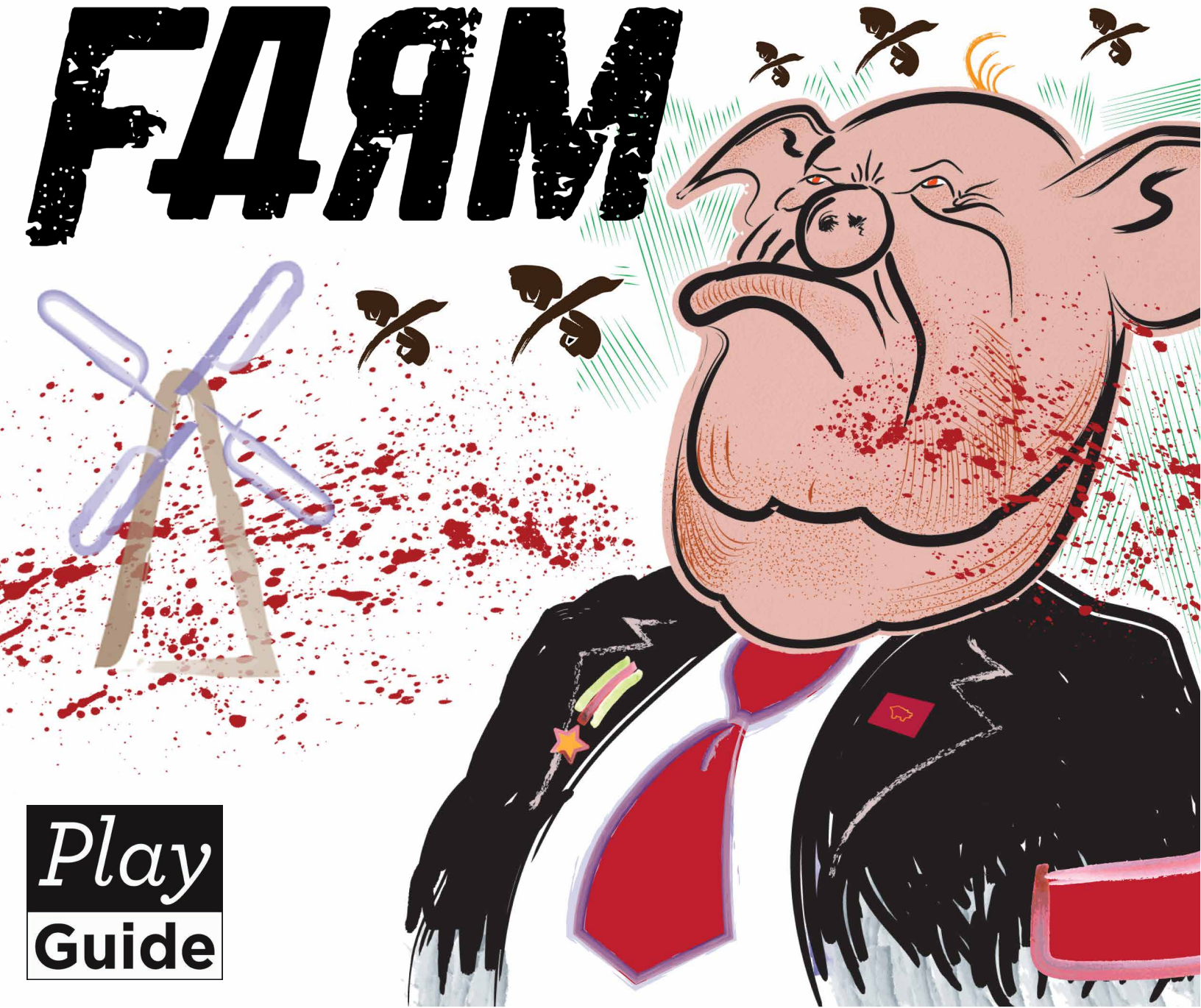


JANUARY 9 - FEBRUARY 11, 2018 | QUADRACCI POWERHOUSE

GEORGE ORWELL'S

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Play
Guide

GEORGE ORWELL'S **ANIMAL FARM**

Play
Guide

Adapted by **Ian Wooldridge** | Directed by **May Adrales**

A Co-Production with Baltimore Center Stage

Associate Producers: **James E. and Mary K. Braza**

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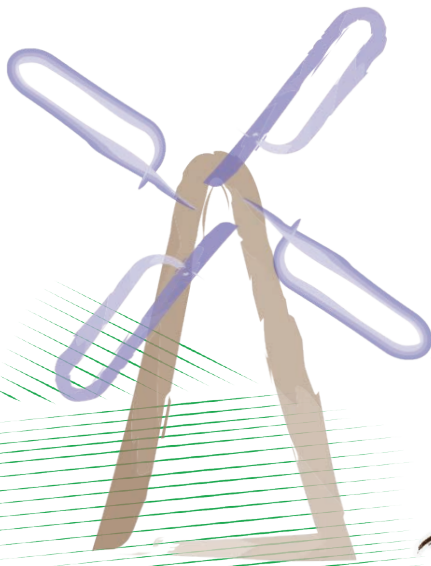
SYNOPSIS

Animal Farm is one of the most successful political stories of all time.

When the animals of Manor Farm kick out their abusive farmer, they become independent and attempt to establish their own form of rules and government, including the prominent rule of "all animals are equal".

When three pigs come to power, they take control of the farm and abandon the idea of equality.

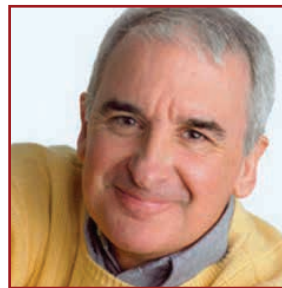
Milwaukee Repertory Theater's production gives a fresh take on George Orwell's classic novel, reminding audiences that history does indeed repeat itself.



CAST & CHARACTERS



Melvin Abston
Napoleon



Jonathan Gillard Daly
Benjamin, Pilkington



Deborah Staples
Clover



Tiffany Rachelle Stewart
Squealer, Mollie



Brendan Titley
Snowball, Minimus



Stephanie Weeks
Major, Boxer



Brade Bradshaw
Ensemble



Kelsey Rodriguez
Ensemble

CREATIVE TEAM



May Adrales
Director



Andrew Boyce
Scenic Designer

Izumi Inaba
Costume Designer

Noele Stollmack
Lighting Designer

Charles Coes & Nathan Roberts
Sound Design & Original Composition

Nancy Lemenager
Movement Director

Frank Honts
Casting Director

McCorkle Casting
NY Casting

Jacqueline Singleton
Stage Manager

Carrie Taylor
Assistant Stage Manager

Kira Neighbors
Stage Management Resident

Simon Evans
Assistant Director

ABOUT OUR PRODUCTION

A Conversation with Movement Director **Nancy Lemenager** By Lauren Sagendorph

SAGENDORPH: *How did you come to be a Movement Director?*

LEMENAGER: As a kid, I started as a competitive gymnast and then trained in dance for many years. [Later] I moved to New York and worked on Broadway primarily as a dancer. Then I started doing more plays after my dance career. I'm more interested in plays that have movement and dance, opposed to traditional musical theater.

SAGENDORPH: *What makes you passionate about contemporary movement-based theater?*

LEMENAGER: I love theatrically driven movement that is coming more from character rather than traditional [choreography]. May [Adrales, director of *Animal Farm*] is brilliant and wants to use movement and stage pictures to advance the storytelling. That is what excites me about this piece. [Movement] is a really fun way to add vitality and passion and characterization, especially for something like *Animal Farm*, movement makes [the production] much more visceral and visual.

SAGENDORPH: *Describe what the rehearsal process was for this production.*

LEMENAGER: Every rehearsal process is different, depending upon how the director works, what the piece needs, and how much time you have to create something. This particular rehearsal process has been incredibly collaborative on every level: the costume design, the puppet pieces, the actors. Every single day we're changing something at rehearsal. In terms of creating the story, we started at the table doing table work: reading the play and talking about characters.

By about day two or three we started to play with dance-movement sections. It's also an investigation of how each actor moves, how they're finding their characters. I'm getting ideas from them, May is getting ideas from me, we also get ideas from the music. For example, we decided we loved the revolution song so much that we would use it to propel [the characters] into the revolution. If Nathan hadn't created this beautiful piece that was so moving, we wouldn't have been inspired to use it as part of our movement section.

The [rehearsal process] is a constant collaboration of questions. We didn't know how much physicality the actors would have with the masks, or their lower body, how much of the voice is engaged in that. Most actors play two, three, or four different animals throughout the production. So how far does each one go? We're still discovering that.

SAGENDORPH: *How do you choreograph movement pieces when each actor is dressed in unique costume and working with puppets?*

LEMENAGER: We storyboard and discuss the idea of the [movement piece]. What storytelling do we need to happen here? Who initiates this? We come from a real acting or writing perspective. At the beginning of the revolution, the animals are waiting to be fed, they're hungry, they're hurting. Then the bell goes off for the food, and there's no food that shows up. They in various ways collapse.

So what's the next moment from there? Then we use the song. Okay, who would start the song? Who takes the song to the next level? We get a loose sketch [from these answers], and then we get the actors up on their feet. Some of them say, "I don't know how I'm going to do this because I've got my puppet head in my hand". We have to play around with different ideas.

We sometimes have to scrap things. We figure out how we can use the physicality and storytelling as a partnership.

SAGENDORPH: *What is one element you love about working on *Animal Farm*?*

LEMENAGER: The first thing that's exciting to me is working with May because I think that she's passionate, she's really smart, and she pushes everybody in the room to do the best work that they can do. I also think the cast is wonderful. They're super talented and they're willing to literally get down on all fours. It's demanding physical work, and they're also learning songs and doing puppet mask work. That, to me, is exciting.

SAGENDORPH: *What impact will this have on a Milwaukee Audience?*

LEMENAGER: Audiences are going to be delightfully surprised by all the various elements. [This production] is funny, musical, present, modern, and brought into the now. The actors are fantastically versatile. [This story] is inspiring at a time when we're all looking for a way to tolerate, share, learn from the different political views that are happening. I think it could also insight conversation, and be comforting.

Animal Farm is a great way to gain insight on how human beings work, how power struggles work, how common it is, and how cyclical it is. It could give people an answer of what they could do, how they could participate, how they could engage in a conversation about these issues. Maybe even, be soothed by the idea that it's something we do as humans. It's bad patterns and bad habits, maybe we'll never get out of it, maybe we will. Audiences are going to be blown away.

Come along for the ride. You may think you know *Animal Farm*, but wait until you see this production.



Featured Artists:

Sound Designers and Music Composers Nathan Roberts and Christopher Coes

A haunting and visceral show like *Animal Farm* begs a unique music score to match. Nathan Roberts and Christopher Coes, who developed a friendship and music partnership while at the Yale School of Drama, have done exactly that. Both versatile sound engineers, composers, musicians, actors, and teachers, they bring all of their expertise and love of the creative arts to *Animal Farm*'s music.

Coes says, "I've been telling my students that we in the theater must be polymaths, but that we tend to be expert in few things other than research and learning the skills and background needed to make a particular show."

These artisans are indeed polymaths, as they are "responsible for composing all of the music (which includes music direction—teaching the songs to the acting company), creating the soundscapes and sound effects, as well as designing the sound delivery system—the complex array of speakers that deliver this content to the audience" (Roberts). In addition to their sound duties, Roberts and Coes also said that their biggest influence to their design process has been the collaboration between the creative team and the actors.

Coes believes that "sound and music are unique in the theatrical design world because [sound designers] get to play in the aural space with the actors and the text, so collaboration is a necessity and a joy as we want to fill the world, create silences for contrast and help the actors to do the same with the text that drives us all."

Roberts adds that everyone in the rehearsal room is getting inspiration from one another. An acting choice inspires a particular direction for one of their original compositions, which inspires the movement piece, which inspires the direction of that piece, which inspires the lighting, and so on. Every theatrical element is working in tandem to breathe life into the story on stage. This collaboration "creates an exciting synergy—and when it works well, [the audience] can't tell which impulse is leading, it feels spontaneous" (Roberts).

The gentlemen said that they receive most of their inspiration from Andrew Boyce's un-pastoral set design and Izumi Inaba's costume design, how the actor is an essential part of the animal's body rather than a replacement. This inspired different musical instruments as well as themes for different compositions that underscore "beautiful and evocative movement sequences".

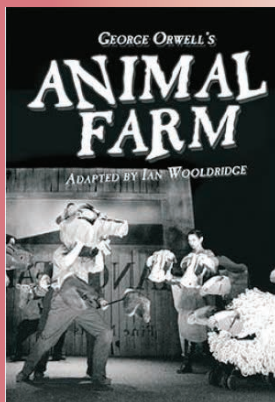
The music in *Animal Farm* is haunting, intriguing, mysterious, powerful, and engaging all thanks to Nathan Roberts and Christopher Coes.



Nathan Roberts

Christopher Coes

Ian Wooldridge's Adaptation & Previous Productions



Original cover of Wooldridge adaptation



University of South Carolina production



Steppenwolf Theater, Chicago, 2014



The Market Theatre, Johannesburg, South Africa, 2015

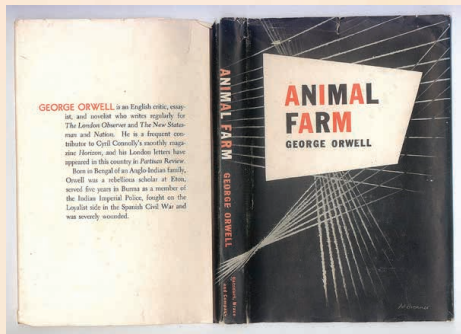
Ian Wooldridge is an English director and acting instructor. From 1972-1993, he was Associate Director of Dark and Light, a multi-racial company based in Brixton, London, Artistic Director of TAG Theatre Company based at the Citizens Theatre, Glasgow, and Artistic Director of the Royal Lyceum Theatre in Edinburgh. His directing credits include numerous Shakespeare plays including *Othello*, *A Midsummer Night's Dream*, and *The Taming of the Shrew*. He is the Director and Dean of the British American Drama Academy in London. His adaptation of *Animal Farm* premiered in 1982 at the TAG Theatre Company in Glasgow. Other productions of this adaptation include the Gulbenkian Studio Theatre in Newcastle (1993), and the Wild Rice Theatre Company in Singapore (2002).

Milwaukee Repertory Theater uses Wooldridge's adaptation for a raw and visceral theatrical experience. His adaptation of *Animal Farm* is applicable to any creative environment. The script calls for twelve characters performed by six actors. However, members of a company can also play extra animals in addition to the principal characters. In our production, The Rep uses six principal characters, and a small ensemble to fill in these extra characters.

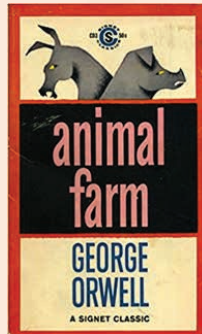
Wooldridge notes, "depending on the style of the production, the costumes for the actors should be minimal in order to allow maximum movement, freedom and physical expression for the animal each actor is portraying. What each actor wears does not have to be representative of their animal role, so masks and tails are not necessary. It is more important that actors express their animal with sound and movement. Actors can either stand on two legs or be on all fours. Other than the horses, any actor can perform all parts. The narrator can be either an actor reading from a storybook, split between actors, or even someone portraying Orwell."

Set design and props are also up to the discretion of the company. This adaptation is excellent for a company with minimal resources, utilizing the audience's imagination in place of extravagant sets or costumes. Creative Teams and Designers have the opportunity to show off their creative interpretations: anything from a bare stage and depicting props and animal characteristics through movement, performing outside of an actual farm, and using this adaptation for a one-man show!

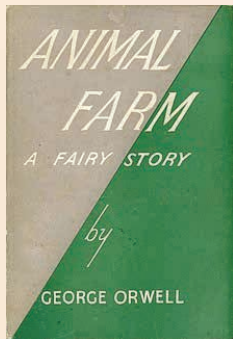
PUBLICATION HISTORY OF ORWELL'S *ANIMAL FARM*



First edition of *Animal Farm*, 1946.



Secker & Warburg, a publishing company from London, first published George Orwell's novel, *Animal Farm*, on August 17, 1945 with the subtitle of "A Fairy Story." Other subtitles from later editions include "A Satire" and "A Contemporary Satire." Early reviews of *Animal Farm* are not universally positive. Fredric Warburg, half of Secker and Warburg, faced criticism from his colleagues and his wife for agreeing to publish *Animal Farm* due to the dark nature of the story and its condemnation of politics. There are over twenty editions of the novel since its first publication, with the most recent publication in 2013.



In October of 1945, Orwell expressed interest to working with political cartoonist David Low for an illustrated version of the novel. Unfortunately, nothing came of this due to Orwell's passing. Instead, there is an edition from the Folio Society featuring illustrations by Quentin Blake (who has illustrated most of Roald Dahl's books). *Animal Farm* has two radio adaptations and two film adaptations. The first radio broadcast is from 1947, and the second broadcast is from 2013, both produced by the BBC.



A still from the 1954 animated movie.



The theatrical poster for the 1999 TV movie.

The 1954 animated movie, from the British animation company Halas and Batchelor, stars character actor Maurice Denham, who voices of all of the animals. The 1999 live action made-for-TV movie stars Patrick Stewart as Napoleon, Kelsey Grammer as Snowball, and Peter Ustinov as Old Major.

Both movies have different endings that contrast the original text. In the 1954 animated film, the donkey character, Benjamin, leads a revolt against Napoleon and the other pigs, which concludes with the animals taking the farm back and living in unity.

In the 1999 film, a border collie named Jessie, a character that is not in Orwell's text, returns to Manor Farm with her puppies to find the farm run by a new farmer with a kind affliction towards animals.

Both of these adaptations have received criticism due to their happy endings and refusing the dark undertones of the written novel's conclusion.



GEORGE ORWELL



During his short forty-six years of life, Eric Arthur Blair was deeply involved in the political climate of his time, and published many influential writings under the pseudonym George Orwell. His novels and essays comprehensively discuss and comment on social injustice. Orwell is the coiner of new terms for dangerous societal nightmares, and is still widely regarded as a master of portraying political issues and tensions.

Orwell's criticism of authority and injustice began as an eight-year-old boy attending boarding school in 1911. He details how the headmasters showed bias towards wealthier students in the essay *Such, Such Were the Joys*. No one published this account of his boyhood until after his death. In 1917, Orwell earned a scholarship to attend Eton College, but dropped out in 1921 after his grades declined. Instead, he joined the police force in Burma (now known as Myanmar) in 1922. He was a police officer in Burma for five years: while on duty, Orwell was in charge of two hundred thousand people. During this time, he read and wrote extensively, had servants to tend to his every need, acquired some tattoos on his knuckles and grew his famous mustache. After contracting dengue fever, he left the force in 1927. His account of this time of his life can be found in the book *Burmese Days* and the essays *Shooting An Elephant* and *A Hanging*, discussing the colonialism present in Burma at that time.

His career as a published writer took off after his time in the police force. Cracking into the publishing industry was difficult for Orwell, and he worked menial jobs to survive while he wrote his novels and essays. In 1933, he published the aptly titled *Down and Out in Paris and London* about his experiences with traveling to both cities. His novel, *Burmese Days*, detailed his police service, and was published in 1934. In 1936, Orwell wrote his first contemporary essay of social injustice and poverty, *The Road to Wigan Pier*. This essay documented the struggles of England's working class. After it was published, Orwell was put under surveillance by a government division responsible for national security from 1936 through 1948. Ironically, Orwell's dystopian surveillance-focused masterpiece, *Nineteen Eighty-Four* was released the following year. His diverse experiences as a poor author, a police officer, and a victim of tuberculosis molded his empathy, passion, and attention to global issues prior to World War II.

Orwell also wrote out a list of notable writers and entertainers that he felt were sympathetic to Communist causes. He had been recording names in a notebook since the mid-1940s and made edits throughout the list for the next decade. They included actors such as Charlie Chaplin and Michael Redgrave. Names that appeared in the notebook but did not make it onto his list included actor Katherine Hepburn, poet Cecil Day-Lewis

(father of Daniel Day-Lewis), George Bernard Shaw, John Steinbeck, and Orson Welles.

From 1941 to 1943, Orwell worked as a BBC Talks Producer, where his job was to write propaganda and supervise cultural broadcasts, including countering Nazi German propaganda. A senior executive of the BBC became struck by the "unsuitability" and "unattractiveness" of Orwell's voice and tried to take him off the air. The controller of overseas service once wrote a memo stating that Orwell should be "denied the microphone." Despite his involvement with the BBC, and having participated in many broadcasts, there are no known surviving recordings of George Orwell's voice.

Around the same time of his work with the BBC, Orwell began writing essays and articles for the *Tribune* magazine in Britain. The magazine matched Orwell's own socialist opinions and through it, he protested the imperialism he felt was present during World War II. After the war, he started to analyze Stalin's betrayal of the Russian Revolution, the most contemporary political issue of his time. The critique manifested itself through the allegorical satire of *Animal Farm* in 1945 and again in 1949 when Orwell published *Nineteen Eighty-Four*. A year later, he passed away at the age of forty-six from tuberculosis. Posthumously, both *Animal Farm* and *Nineteen Eighty-Four* have been adapted into films, stage productions, and radio broadcasts throughout the entire globe.

LITERARY ELEMENTS IN ANIMAL FARM

FABLE

A fable is “a short tale to teach a moral lesson, often with animals or inanimate objects as characters.” Even though there are little to no humans present in fables, the characters are anthropomorphized, in which they are given human qualities such as speech and emotion. The plot of a fable revolves around a lesson that is teachable to young children in hopes that they will retain the message when they progress to adulthood.

The very first fabulist in recorded history is Aesop, who has over 600 fables credited to his name. The collection of fables is famously known as *Aesop's Fables* which include stories like “The Ants and the Grasshopper,” “The Tortoise and the Hare,” and “The Lion and the Mouse.” All of these stories have two or three animals as main characters. One common plot in a fable is one animal helping out another animal stuck in a tough predicament. It is said that Aesop used inspiration for these lessons based off his experience of many years as a slave.

Animal Farm is one of the more recent, and most popular, fables of the twentieth century. It also transcends into twenty-first century literature, remaining relevant since first published in 1945. *Animal Farm* is classified as a fable because all but one of the characters are animals that have human-like traits and the story contains multiple morals explained through satire.

Although not outright stated in the story, below are the morals that scholars and educators have interpreted as evidenced in *Animal Farm*.

- 1) Power leads to corruption
- 2) Hierarchy can divide a population
- 3) A government can brainwash citizens through propaganda.

Animal Farm is considered a fable, a political satire, and an allegory. Orwell's intricate story has the parameters to fit all three of these literary elements, giving another unique characteristic to this timeless tale.



A cover of Aesop's Fables from 1884

The WOLF in SHEEP'S CLOTHING



The story of a wolf who covered himself with sheepskin to trick other animals into becoming his dinner. A lamb gave into his trap, followed him, and was eventually eaten by the wolf. The moral is, “appearances often are deceiving.”

The contrast of this is a sheep who wears wolf's clothing - this refers to someone who appears to be strong-willed and assertive, but in actuality, they are weak.

ALLEGORY

An allegory refers to “a symbolic representation [...] or the expression by means of symbolic fictional figures and actions of truths or generalizations about human existence.”

George Orwell's *Animal Farm* is an allegory for the rise of Soviet Socialism in Russia. Published during the throes of World War II, *Animal Farm* represents the Russian Revolution of 1917 and the departure from Marxism, leading to the rise of Stalinist Communism.

Man, depicted as the farmer in *Animal Farm*, is

allegorical of Czar Nicholas II and of the Soviet's general view of capitalism and classism.

Orwell recounts the inspiration for the novel coming from an experience watching a young boy whip a large horse, and pondering the reality that at any moment, the horse could impose its own power and defy the boy.

The horse characters (Clover, Mollie, and Boxer) are allegorical of the proletariat class, as it is exploited by the Czar (Mr. Jones) and later by the bourgeoisie, represented by the pigs (Snowball, Squealer, and Napoleon).

Allegorical illustration depicting a hierarchical workforce. Illustration by John Holcroft

SATIRE

Satire is “the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.” *Animal Farm* is a prime example of a well-known political satire, as it is a critique on current events of its time.

The earliest known piece of political satire is the cartoon “Join, or Die,” drawn by Benjamin Franklin in 1754. The cartoon depicts a wooden snake cut up into eight pieces with initials above them, which represent eight of the thirteen American colonies. Franklin, through this image, displays the importance of colonial unity against British rule.

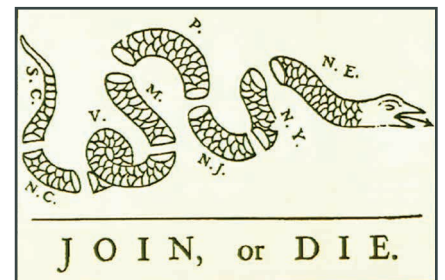
Aside from comics and cartoons, political satire is found in many television shows such as *The Daily Show*, *The Colbert Report*, and the “Weekend Update” segment on *Saturday Night Live*. All of these shows add humor to their satire by poking fun at political news reports and other current events.

Religious satire is another popular type of humor used in media and literature. The first known collection of stories involving religious satire is *The Canterbury Tales* (circa 14th century) by Geoffrey Chaucer. Notable satirical movies include *Life of Brian* (1979), from legendary comedy troupe Monty Python, and *Dogma* (1999) from writer and director Kevin Smith. The musical *The Book of Mormon* (2011), written by Trey Parker and Matt Stone, is satire about the Mormon religion.

Other forms of satire include sarcasm, parody, and irony. With irony, words express the opposite of their actual meaning. The three kinds of irony are verbal, situational, and dramatic irony. *Animal Farm* uses dramatic irony by using a narrative that gives the audience more information about the plot than the characters know.



Satirical cartoon by Gary Varvel



“Join or Die,” a cartoon by Benjamin Franklin
Cartoon in the Pennsylvania Gazette May 9, 1754



Nikki M. James and Josh Gad in *The Book of Mormon*



Stephen Colbert and Jon Stewart, hosts of
The Colbert Report and *The Daily Show*.



The cast of Monty Python in *Life of Brian*.



BEGINNINGS OF THE RUSSIAN REVOLUTION



Lenin speaking to a crowd
at Sverdlov Square,
Moscow, 1920

The Russian Revolution stemmed from two separate revolutions: the February Revolution and the October Revolution. The February revolution began when women started protesting the government's implemented food rationing system, and ended in the abdication of Czar Nicholas II. Nicholas II was the last Emperor of Russia, ruling from 1894 to 1917. His abdication was due to multiple events including the Russian army surrendering to Japan when they attacked in 1904, Russia's poor performance in World War I, and his resistance to government reform. He and his family stayed under house arrest after the abdication until their murders a year later.



Protesters on the streets of Petrograd (now St. Petersburg).

The Bolsheviks were the leaders of the October revolution and are a faction of the Marxist RSDLP (Russian Social Democratic Labor Party) with Vladimir Lenin as their leader. They later became the first incarnation of the Communist Party of the Soviet Union. The Bolsheviks overthrew the previous government in Petrograd (modern day St. Petersburg) and took over the former residence of the House of Romanov. The Russian Civil War started immediately afterwards.

The Russian Civil War (1917-1922) involved the two largest combatant groups: the Red Army and the White Army. The Red Army fought for the Bolshevik's form of socialism, while the White Army was of the Anti-Bolshevism ideology. One of the first battles was the Battle of Pulkovo, which the White Army's objective was to retake Petrograd from the Bolsheviks. About seven more battles took place from 1918 to 1920. Eight million people lost their lives by 1920, including one million soldiers. The victory of the war eventually went to the Red Army because they were better organized and held the best territory. This battle is depicted as the "Battle of the Cowshed" in *Animal Farm*. It is a battle between the animals and Mr. Jones over control of the farm. In the end, the animals win, but the pigs ultimately gain power over the animals.

On December 30, 1922, two months after the end of the civil war, government officials signed two influential documents: The Treaty of the Creation of the USSR and The Declaration of the Creation of the USSR. The Treaty on the Creation of the USSR was a result of conflicts within Bolshevik party members. Along with the Declaration of the Creation of the USSR, the Treaty got approval by a conference of delegations from the Russia, Ukraine, and the Byelorussia. The Soviet Union grows from the founding four republics to fifteen republics by 1940 as a result. The Treaty and Declaration are depicted in *Animal Farm*, when Pilkington, a neighboring farmer, comes to the farm and the pigs reach a truce between animals and humans so they can live in harmony and establish territory.



Declaration of the Creation of the USSR



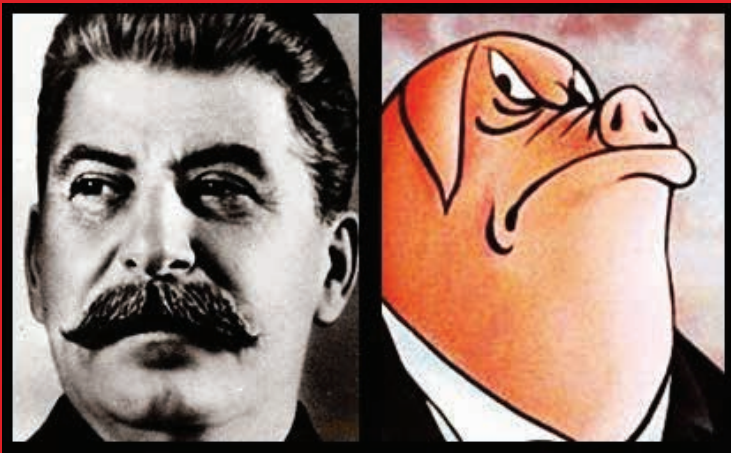
Treaty of the Creation of the USSR

STALINISM AND THE REVOLUTION



The birth of the USSR began as a drastic revolution and later turned into a power struggle within the Russian government. The result was totalitarian rule under the dictatorship of Joseph Stalin. *Animal Farm* mirrors and satirizes the misuse of idealistic revolution and the Stalinist takeover of the farm, spearheaded by Napoleon the Pig. The pig exploits his fellow creatures, eliminates dissenters, and praises his own ideals. Napoleon overworks his fellow animals and schemes against those he thinks are 'less equal' than himself, much like the leader of the Soviet Union, Joseph Stalin.

In 1905, the bond between the Russian people and the government started to crumble. The government assembly at the time (the Duma), was criticized by the Russian people for the scarcity of food and corruption within the government. Under the leadership of Vladimir Lenin, the unionized party of the working class replaced the former government institution in 1922. Lenin led the newly formed government with Marxist ideals, designed to put the Russian working class first in a newly socialist nation.



Napoleon the Pig is a satirical character in *Animal Farm* based on USSR leader Joseph Stalin.

Joseph Stalin replaced the Bolshevik power of Leninism after its titular leader passed away. However, he made conditions arguably worse for the working class by enforcing strict propaganda and collection of goods. Leon Trotsky, the second in command to Lenin, resigned after disagreeing with Stalin, saying the proletariat should not fear their government. In *Animal Farm*, Snowball the Pig is a fictional portrayal of Trotsky. Snowball is second in command to Napoleon the Pig, but he is later exiled after disagreements on policies.

When Stalin gained political control in Russia, he sent his enemies and anyone who he deemed deserving of the punishment to work in forced labor camps. As he gained control of the government, the government gained control of the people. He transformed the economy by placing all farms in Russia under government control. The forced labor and collective food supply quickly industrialized the Soviet Union and turned it into a regime of famine and terror.

After the forced labor and economic practices took hold of Russia, Stalin modified the history and writings of Russia. This made it seem as if the USSR had always been a glorified power. Speeches of pride and purges of artists and dissenters created a fearful but loyal climate. Propaganda and murals of Stalin replaced all Russian writings, art, and essentially all free thought. Pride in their cause was present in the military and those in power, this is shown through government produced propaganda. Stalin's methods of changing the Russian working class' thought process included banning, censorship, and doctoring of historical documents, literature, even photographs, and mass amounts of propaganda.

Orwell's criticism of the military and industrial superpower of the USSR manifested itself through his writings. Both *Nineteen Eighty-Four* and *Animal Farm* are pessimistic fables depicting the results of the USSR and the impact of communism reaching beyond Russia.



An example of Soviet propaganda from the early twenties, shortly after its formation. The poster reads: "Each truancy – joy to the enemy; hero of labor – attack on bourgeois!"

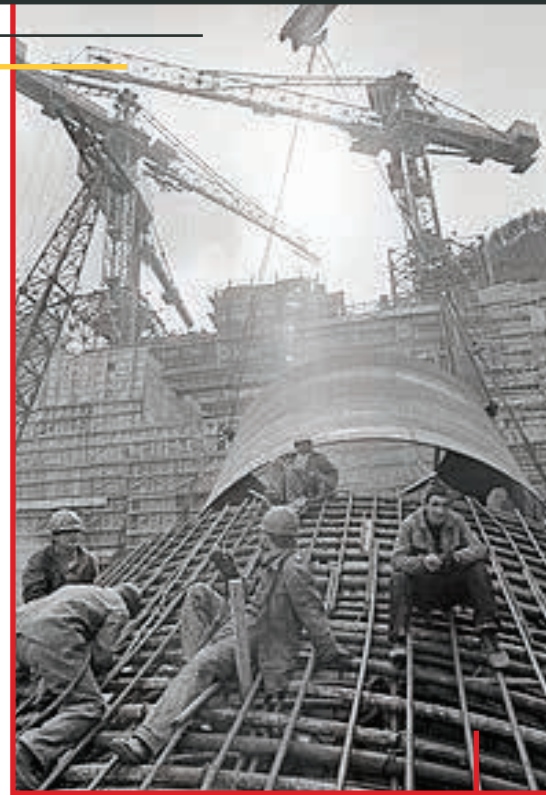
COMMUNISM and the WORKFORCE

There were two major social classes in Communism: the working class and the capitalist class. There was a significant tension and clash between these classes. Laws were designed to subjugate the working class; low salaries, rationed food, and terrible and grotesque living and working conditions. If you did not work, you were more than likely at risk for going to jail.

The earning workforce salary ranged very small from 50-60 rubles for manual labor, but was 200-300 rubles for elevated positions like factory directors and local party leaders. Additionally, most benefits, such as housing, medical, and vacation length, was provided by the state.

Even for those citizens making decent wages, there were not a lot of opportunities to actually spend money or acquire material wealth. For example, in order to purchase amenities and appliances like a car, individuals were required to sign up with the local government or store. They could only make these larger purchases once deemed eligible, which often involved a long waiting period (up to several years). Additionally, people could not travel unless they held a position of government official, intelligence officer, or foreign ministry official.

Therefore, unless a person held a higher position of authority above the rest of the population, it is highly likely they never traveled to a country outside of the Soviet Union.



Workers on the construction of the Sayano-Shushenskaya Hydropower Plant, 1978.

WOMEN in the WORKFORCE

Women had many opportunities in the Soviet Union workforce. Giving women opportunities seems like a revolutionary concept for the time; however, the jobs were low-skilled and paid little. Some of those jobs included heavy manual labor like railway maintenance and factory work. Women were still expected to uphold their traditional roles at home and in the family even with the responsibilities of a job.

In 1940, the percent of Soviet women in the workforce jumped from 24% to 39% and in 1945, increased to about 54%. Due to thirty-four million Soviet men leaving to serve in World War II, about fifteen million women worked as a result. By the end of the decade, the number of women in their workforce dropped to about 47% and fluctuated until the mid-1970s.

Soviet wartime propaganda promoting women's involvement in the workforce.

Left to right:

"Women workers take up your rifles!"

"The emancipated woman is building socialism!"

"Everything for Victory! To the Front from the women of the USSR!"

"Soviet women - the pride of the motherland!"



IMPACT ON CONTEMPORARY CULTURE AND SOCIETY

George Orwell's writing is unique in that he took bold a approach and inspiration, commenting on politics and culture. Additionally, Orwell is very upfront with his intentions of his writing. Orwell's *Animal Farm* has an impact on modern culture – this impact is seen in contemporary film, television, literature, and other art forms.

Some examples of how Orwell's writing has influenced contemporary and present-day culture:

LITERATURE

Animal Farm and other Orwell works have influenced authors everywhere to take controversial stances in political, social, and ethical issues. Examples of those influenced by Orwell include William Golding (*Lord of the Flies*), linguist and activist Noam Chomsky, and Anthony Burgess (*A Clockwork Orange*). Margaret Atwood, author of *The Handmaid's Tale* which has been adapted into the acclaimed Hulu series, stated that "*Animal Farm* changed [her] life":

- "The whole experience [referring to reading *Animal Farm*]
- was deeply disturbing to me, but I am forever grateful to
- Orwell for alerting me early to the danger flags I have tried
- to watch out for since. In the world of *Animal Farm*, most
- speechifying and public palaver is instigated lying, and
- though many characters are good-hearted and mean well,
- they can be frightened into closing their eyes to what's really
- going on. [...] Orwell became a direct model for me much later
- in my life - in the real 1984, the year in which I began writing a
- somewhat different dystopia, *The Handmaid's Tale*. By that
- time, I was 44 and I had learned enough about real despotisms -
- through the reading of history, travel and my membership of
- Amnesty International - so that I didn't need to rely on Orwell
- alone. [...] I often ask myself – what would Orwell have to say
- about [*The Handmaid's Tale*]? Quite a lot."

- Margaret Atwood

EDUCATION

Animal Farm has had an impact on the way literature is taught in schools and universities all over the world. There are entire courses that are based on the themes of *Animal Farm* (along with Orwell's *Nineteen Eighty-Four*) and serve to educate students about the dangers of overreaching government systems.

POP CULTURE + ENTERTAINMENT

Oz, *Johnny Bravo*, *Lost*, *Doctor Who*, and *Moral Orel* are TV shows that have all either directly or indirectly refer to *Animal Farm*. These references can be as passing as *Animal Farm* being included in a pile of books labeled "For Burning" (*Moral Orel*), or as direct as *Johnny Bravo* dressing up as pig and repeatedly yelling "Four legs good, two legs bad!"

In music, *Animal Farm* references are found in Pink Floyd's 1977 album *Animals*, REM's song, "Disturbance at Heron House", and Dead Prez's song, "Let's Get Free."

GLOSSARY *of* TERMS

Abdication: an act of abdicating or renouncing the throne.

Adaptation: a movie, television drama, or stage play that has been adapted from written work, usually a novel.

Animalism: an allegorical reference to Communism based on the seven commandments written by the pigs in *Animal Farm*.

Anthropomorphized: talking about an animal as if it were a human; giving human qualities to a character who otherwise would not have those qualities.

Coiner: a person who invents or devises a new word, sense, or phrase.

Communism: a political theory derived from Karl Marx that advocates for a society in which all property is publicly owned and working citizens are paid according to their abilities.

Dengue Fever: a debilitating viral disease of the tropics, transmitted by mosquitoes, and causing sudden fever and acute pains in the joints.

Despotism: the exercise of absolute power, especially in a cruel and oppressive way.

Dramatic Irony: the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.

The Duma: a legislative body in the ruling assembly of Russia and of some other republics of the former Soviet Union.

Dynamo: a machine for converting mechanical energy into electrical energy, typically by means of rotating coils of copper wire in a magnetic field.

Fabulist: an author of fables

Fascism: an authoritarian and nationalistic system of government and social organization.

"Four legs good, two legs bad": a phrase that the seven commandments are shortened to by the pigs in *Animal Farm*.

Ignominious: deserving or causing public disgrace or shame.

Linguist: a person who studies linguistics.

Marxism: a worldview that focuses on class relations and societal conflict.

Memoranda: a written message in business or diplomacy.

Moral: a lesson, especially one concerning what is right or prudent, that is derived from a story, a piece of information, or an experience.

Palaver: prolonged and idle discussion.

Proletariat: workers or working-class people, regarded collectively.

Propaganda: the deliberate use of information that is either biased or misleading to promote a specific point of view, typically a political one.

Pseudonym: a fictitious name, especially one used by an author.

Russian Revolution: a series of revolts from 1917 to 1918 that resulted in the creation of the Union of Soviet Socialist Republics (USSR), replacing Russia's Monarchy with Communism.

Satire: the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

Secular: denoting attitudes, activities, or other things that have no religious or spiritual basis.

Spanish Civil War: fought from 1936 to 1939 in Spain between the Republicans who favored democracy, and the Nationalists who favored Fascism. The Nationalists won.

Socialism: a political and economic theory of social organization that advocates that the community should regulate the means of production, distribution, and exchange.

Stalinism: the ideologies and policies adopted by Joseph Stalin, based on centralization, totalitarianism, and the pursuit of communism.

Totalitarianism: a system of government that is centralized and dictatorial and requires complete subservience to the state.

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VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. The Quadracci Powerhouse is located on the second level and can be accessed via the escalator or elevator.

THE REP VALUES YOUR SUPPORT

Financial support enables The Rep to:

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- ★ Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all;
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