



RENEGADE THEATRE EXPERIMENT

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FOR IMMEDIATE RELEASE

**RENEGADE THEATRE EXPERIMENT**

**presents**

**Anthony Burgess'  
*A Clockwork Orange***

**San José, CA, January 12, 2009** – WHAT'S it going to be then, eh? With these immortal words, Renegade Theatre Experiment (RTE) begins the final show of their successful 2008/2009 season with a little of the old ultraviolence of Anthony Burgess' *A Clockwork Orange*.

In *A Clockwork Orange*, we follow the journey of fourteen year old Alex, leader of the Droogs, a violent youth gang that roams the streets robbing, raping, torturing and murdering in the name of fun. After being sent to prison for life on a murder charge, Alex is given the option of being released in two weeks by being the guinea pig for new state-sanctioned behavioral modification, known as the Ludovico technique. As a result of the therapy, Alex becomes extremely ill whenever violent thoughts occur. Alex returns to society, but has difficulty living a normal life, having been robbed of free will.

Burgess (*The Enderby quartet*, *Earthly Powers*), thinking he was dying from an inoperable brain tumor, penned his best known novel in 1960 to examine the turbulence of youth and the importance of free will. When the novel was published in America in 1962, the final chapter was cut by the editor thinking that American audiences preferred seeing the demise of an unrepentant individual rather than seeing Alex experience the human capacity for change. This was the version on which Stanley Kubrick based his 1971 film of the same name. Burgess was never satisfied with how the film turned out, so, in 1986 he completed the stage version of his novel, *A Clockwork Orange: a play with music*, which includes the final chapter of the story. As to why he wrote a stage version, Burgess responded "It is to provide a definitiveactable version which has auctorial authority. And, moreover, it is a version which, unlike Kubrick's cinema adaptation, draws on the entirety of the book, presenting at the end a hooligan hero who is now growing up, falling in love, proposing a decent bourgeois life with a wife and family, and consoling us with the doctrine that aggression is an aspect of adolescence which maturity rejects."

The challenge when RTE decided to stage Burgess' play was how it was relevant to today's society. "In the 60's and 70's, the level of violence in both the novel

and film was absolutely shocking and considered almost pornographic in nature” says Artistic Director Sean C. Murphy. “The sad truth about our society today is that we are so desensitized to violence. We see it daily in the news, on TV, and in film.”

Megan Murphy, the director of RTE’s production, continues “We want the audience to see similarities between Alex and teens in local neighborhoods. We want the audience to recognize cynical adults who are trying to survive in a world that has become hostile and frustrating. We want this familiar story to become something vital for the present moment and not simply an enactment of history.”

So how did RTE solve this issue? “By placing this story in contemporary California, we must update the scenario to be as troubling for current audiences as the youth violence was during Burgess's time” explains Ms. Murphy, “The trend of teen violence has increased recently and become noteworthy in the nightly news, especially when it come to girls attacking other girls. To this end, we have cast women in the roles of Alex and his Droogs. We are exploring a society that glorifies violence in its video games, movies, and songs while condemning the youth who interact with each other, with adults, and with the world through similar violent tactics. At what point does a child struggling with self-identity and values deserve to be deprived of choice and manipulated into submission? Is this really a lesson in right vs. wrong or is it a lesson in obedience?”

*A Clockwork Orange* runs January 23<sup>rd</sup> through February 7<sup>th</sup> at the Historic Hoover Theater in San Jose. Performances begin at 8:00pm, except Sunday matinees which are at 2pm. This show is recommended for mature audiences 18 and up. Tickets for *A Clockwork Orange* are \$18.00 General Admission (Thursdays and Sundays) and \$20.00 General Admission (Fridays and Saturdays). Students and teachers, seniors, and Theatre Bay Area members qualify for discount tickets (\$13.00 Thu/Sun & \$15.00 Fri/Sat) with valid ID. Tickets and season subscriptions are on sale at [www.renegadetheatre.com](http://www.renegadetheatre.com).

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*The Renegade Theatre Experiment (RTE), founded in 2001, is the South Bay’s voice for alternative theatre.*

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## **AN INVITATION TO THE MEDIA**

Renegade Theatre Experiment proudly invites you  
to attend any of our opening weekend performances for

**Anthony Burgess'**  
***A CLOCKWORK ORANGE***  
***a play with music***

**Historic Hoover Theater**  
**1635 Park Avenue**  
**San José, CA 95126.**

**January 23<sup>rd</sup>, 24<sup>th</sup>, and 25th**  
**Friday and Saturday performances begin at 8:00 PM**  
**Sunday matinee begins at 2:00 PM**

## **WHAT THEY'RE SAYING ABOUT Renegade Theatre Experiment:**

"They do make it a point to sort of reach out to alternative voices and stories that aren't necessarily told...they're wanting to do the same thing that I'm wanting to do—challenging people to think when they're seeing a show, not shying away from topics that would be taboo. It's a bold company."

[Playwright Erica Hemenway, quoted in *The Salinas Californian*, February 29, 2006]

"A South Bay company that's already received notice from the press for its bold, unconventional productions."

[Karen McKeivitt, *Theatre Bay Area Magazine*, August 1, 2004]

## **PAST PRODUCTIONS:**

### ***THE BOOK OF LIZ* by Amy Sedaris and David Sedaris**

"Slightly off-beat and gentle, the tale is brought to life through the fine talent of an ensemble of multi-role playing actors...With so many characters and so little space, let me say there were strong performances by all making RTE's production of "The Book of Liz" a must-see. "

[W. Fred Crow, *The Milpitas Post*, September 12, 2008]

### ***NOAH JOHNSON...* by Jon Bastian (Bay Area Premiere)**

"It's a ghoulish story, but an effective reminder of the ghoulish business world we sometimes live in, where we'd prefer not to look too closely at the economic skullduggery that takes place, because its truths are too horrifying and too painful."

[John Angell Grant, *The Palo Alto Daily News*, July 20, 2007]

### ***WAITING TO DANCE* by Erica Hemenway (World Premiere)**

"AT LAST, a play centered on women that doesn't feel as if half the character potentialities have been dropped from the conversation. Engaging, unpredictable, sometimes warm, sometimes brutal, Renegade Theatre Experiment's world-premiere *WAITING TO DANCE* keeps the company's brand of errant sophistication going to unexpected places."

[Marianne Messina, *Metro*, February 8, 2006]

### ***LORCA IN A GREEN DRESS* by Nilo Cruz (California Premiere)**

"RTE certainly lives up to its name with "Lorca," making its mark as a little theater company willing to chase the high of new and difficult work."

[Karen D'Souza, *San Jose Mercury News*; July 20, 2005]

## ABOUT RENEGADE THEATRE

Committed to forward-thinking performance, Renegade Theatre Experiment builds creative partnerships with aspiring and established artists to bring unique, outstanding theatre to the Bay Area. Founded in 2001, when a group of alumni from Santa Clara University joined together to develop as actors, RTE continues to explore the human experience through established and fresh performance works which break with convention. RTE's artistic and critical successes have included the World Premieres of Matt Casarino's *THE PORNOZOMBIES* and Erica Hemenway's *WAITING TO DANCE*, the West Coast Premiere of *BILL OF (W)RIGHTS* by nine of America's hottest playwrights, Roald Dahl's *THE BFG*, the California Premiere of *LORCA IN A GREEN DRESS* by Nilo Cruz, Avery Crozier's *EAT THE RUNT*, Brian Parks' *GONER*, *HEAR ME ROAR: WOMEN'S IMAGES OF SELF*, and the first North American production of the critically acclaimed show, *THE DICE HOUSE* by Paul Lucas.

RTE continues in its tradition of bringing exceptional, avant-garde productions to the South Bay by kicking off its 2008/2009 season with Amy and David Sedaris' kitschy, wildly entertaining *THE BOOK OF LIZ*. Find out what happens when a nun gets her act together and takes her cheese ball recipe on the road. This is followed by Noah Haidle's savage black comedy *MR. MARMALADE*, the outrageous tale of a four-year-old girl and her imaginary friend: a coke-addicted porno fiend. The season finishes strongly with Anthony Burgess' brilliant stage adaptation (a play with music!) of his infamous cult novel, *A CLOCKWORK ORANGE*.

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