PLAYBILL

ORLANDO

SARAH RUHL

ORLANDO

FROM VIRGINIA WOOLF'S TIMELESS NOVEL

APPROXIMATE RUNNING TIME: 2 HRS & 10 MIN,
THIS INCLUDES ONE 20MIN INTERMISSION

ARTIST NOTE: KATRINA DARYCHUK

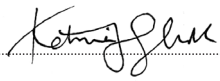
Orlando is many things to many people. A boy, a woman, a poet, a time-traveller, a depressive. I wanted to work on this piece because Virginia Woolf knew that all of these selves could live in one individual. She believed that time, gender, and even death could be constructs.

As an individual who lives for over 400 years, Orlando is often encountering death, the ultimate unknown. This 'death' is not only of the bodily form; it is also a death of perspective, of belief. Both Woolf and Sarah Ruhl seem to point at its necessary place in Orlando's life.

Orlando does not shy away from it. This reflective part of him/her is not to be hidden, and is present in Orlando as a man, and as a woman, and when his/her gender varies from his/her presenting sex. Perhaps it is a part of Orlando that is bigger than Orlando. Perhaps it exists to keep our main character in dialogue with life itself. To ride the wave of sanity and self and to come back again. This is not meant as a romantic notion, but as a fact of Orlando's way of life.

Woolf knew this feeling well. She lived with depression her entire life and she wrote some of the most incredible literature of the 20th century. She had great joy, great sorrow, and great love in her life. She loved women and men, she wrote prose, essays, and hundreds of letters. To define her by her death is to ignore her relationship to life. She rode the wave, just as Orlando does. Just as I do, and so many others.

It is rare to find a story that can hold this vast unknown with such heart. I hope you enjoy the many selves of Orlando. Thank you for coming.



KATRINA DARYCHUK
Director of *Orlando*

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CREATIVE TEAM — ORLANDO

CAST

Sarah Afful
Orlando

Maev Beaty
Sasha

John Jarvis
Queen Elizabth/Chorus

Craig Lauzon
Marmaduke/Chorus

Alex McCooeye
Archduchess Harriet/Chorus

PRODUCTION

Katrina Darychuk
Director

Lorenzo Savoini
Set & Lighting Designer

Gillian Gallow
Costume Designer

Thomas Ryder Payne
Sound Designer/Composer

Diane Pitblado
Dialect Coach

Kelly McEvenue
Alexander Coach

Simon Fon
Fight Director

Marinda de Beer
Stage Manager

Emily Mewett
Assistant Stage Manager

SOULPEPPER PRODUCTION

Meg Woods
Technical Director

Sarah Noyes
Head of Wardrobe

Erika Connor
Assistant Head of Wardrobe

Jacqueline Robertson Cull
Head of Hair & Makeup

Geoff Hughes
Cutter

Holly Matthews
Wardrobe Co-op Student

Barbara Nowakowski
First Hand

Natalie Scwierz
Dresser

Lisa Nighswander
Head of Properties

Greg Chambers
Props Builder

Andy DeVries
Head Carpenter

Bill Stahl
Carpenter

Paul Boddum
Head Scenic Artist

Robert Harding
Production Stage Manager

Natalie Kirk
Lighting Op

Wellesley A. Leev
Sound Op

THANK YOU: POLLY PHOKEEV, TOME ARTHUR DAVIS, SARAH RUHL.

Orlando is produced by special arrangement with United Talent Agency.

Orlando was commissioned by Joyce Piven and was first produced at the Piven Theater Workshop, directed by Joyce Piven. It was subsequently produced at the Actor's Gang in Los Angeles, produced by Tim Robins, and directed by Joyce Piven.It was produced in New York at Classic Stage Company, produced by Brian Kulick, directed by Rebecca Taichman.

ILLUSTRATION: GRACIA LAM

In 2018, we think we're evolved when it comes to gender. It's the spirit of our age. We routinely use terms like "non-binary" and "gender-fluid," as if we invented the idea when the truth is we're late to the party. Nearly a hundred years ago, Virginia Woolf challenged narrowly defined notions of sex and gender, suggesting, with a glint in her eye, that we stop letting body parts define our experience of life.

In 1928, Woolf fell truly, madly, flagrantly in love with Vita Sackville-West. Their torrid affair – undertaken with the full knowledge and acceptance of their respective husbands – produced *Orlando*. In this novel, Woolf's writing has a playful swagger and a delicious lightness of spirit to go along with her 'incandescent mind'. Orlando (a unique character in this or any age) swashbuckles their way through several hundred years of British history, exploring drunk-in-love questions like:

- What if gender were not a biological fact but a wild adventure?
- What if we could leap across centuries as easily as we wake from a dream?
- What if identity itself reflected the spirit of the age in which it happened to find itself?

American playwright Sarah Ruhl, whose own plays delight in the irrational and the unexpected, met the challenge of adapting this description-rich novel with verve. Even her instructions for staging reflect Woolf's embracing vision: The play can be done by as few as five actors and as many as ten. Each director determines what the chorus is and how many members it has. Each production adapts Ruhl's adaptation by casting any actor of any sex in any role. Even the title role can alternate, if desired: one day played by a man and another day by a woman.

Virginia Woolf believed in what she called an androgynous mind. According to her, a creative individual cannot be contained, restrained or confined to a single category. In that freedom of spirit, we present our own, unique Orlando.

AUTHOR BIOGRAPHY

Virginia Woolf was a pioneering feminist, both to the manor and to literature born in 1882. Over a distinguished career she moved between literary expression in novels and essays, and struggled with mental illness. With husband, Leonard Woolf, she established Hogarth Press, and presided at the centre of a literary circle. In 1941, a fragile Woolf put stones in her pockets and walked into the River Ouse. Her body was found three weeks later.

ADAPTOR BIOGRAPHY

Sarah Ruhl is a prominent American dramatist, born in 1974. She began as a poet, and though she moved on to playwriting, she views her plays as 3-dimensional poems. Ruhl has received numerous awards, including a MacArthur Fellowship. She is on the faculty at the Yale Drama School and lives in Brooklyn, NY. Soulpepper audiences will remember her magical and mysterious *Eurydice*, staged here several years ago.

THANK YOU
FOR ATTENDING!

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ORLANDO

Thank you!

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