



SCHOOL OF DRAMA  
UNIVERSITY of WASHINGTON



Directed by L. ZANE JONES  
April 28 - May 7, 2017  
Glenn Hughes Penthouse Theatre

VIRGINIA WOOLF's

# ORLANDO

Adapted by SARAH RUHL

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adapted by SARAH RUHL

directed by L. ZANE JONES

*Scenic Design*  
Matthew Webb\*

*Lighting Design*  
Kenrick Fischer\*

*Choreographer*  
Rachael Lincoln

*Technical Director*  
Alex Danilchik

*Stage Manager*  
Jessica Stephens

*Costume Design*  
Meleta Buckstaff\*

*Sound Design*  
Andy Swan

*Costume Design Assistant*  
Cindy Nguyen

*Asst Stage Managers*  
Lillia Nelson  
Eric Blakney

\* Member of the Master of Fine Arts Program in Design

*Prop Master*  
Andrea Bush

*Light Board Programmer*  
Melissa Marquez

*Wardrobe Supervisor*  
Emily Woods Hogue\*

*Running Crew*  
Finn Delphinidae  
Anthony Reynolds

*Assistant Director*  
Tatiana Pavela

*Sound Board Operator*  
Alyda Sorm

*Costume Crew*  
Christina Camilon

*Ben Tufield*  
Matthew Yu

*House Managers*  
Rayna Mumbower  
Andy Luc

*Light Board Operator*  
Manny Vazquez

Addy Evenson  
Cameron Hill  
Allen Phan  
Alexis Taylor  
Ang Zuo

*Photographer*  
Mike Hipple

*Special Thanks:* Seattle Children's Theatre, Logan Wahl, Bridget Connors

## CAST

<i>Orlando</i> .....	Annie Willis
<i>Sasha</i> .....	Gabi Boettner
<i>Chorus</i> .....	Wyatt Hazel Katrín Hosseini Alyssa Karounos Hannah Probst Daphne Sage Gomez Zihe Wang Nina Williams-Teramachi Weijing Zhou

## AND FOR TIME AND PLACE:

The Elizabethan Age to the Present Moment

Orlando's ancestral home, London, and Constantinople

The play runs about 115 minutes with one fifteen-minute intermission

## FROM THE PLAYWRIGHT

In 1927, Virginia Woolf wrote in a letter: "Yesterday morning I was in despair... I couldn't screw a word from me; and at last dropped my head in my hands; dipped my pen in the ink, and wrote these words, as if automatically, on a clean sheet: *Orlando: A Biography*. No sooner had I done this than my body was flooded with rapture and my brain with ideas. I wrote rapidly... But listen; suppose Orlando turns out to be Vita." Vita Sackville-West was, along with Leonard Woolf, one of Woolf's great loves. *Orlando* became a fictional, fantastical, pseudo-biographical conglomeration of the many lives of Vita Sackville-West, who was also a poet, cross-dresser, aristocrat, and consummate gardener (her estate was given to her family by Queen Elizabeth and was then taken away from Vita in her lifetime because of her gender). "All these ancestors and centuries of silver and gold have bred a perfect body," Woolf said of Vita. Woolf wrote the book more quickly than any of her others, "at the top of her speed," and in higher spirits. She wrote to Vita, "It's all about you and the lusts of your mind." She was determined to break out of the rigid form of the novel saying, "I will never write a novel again," and *Orlando* will be "truthful but fantastic." *Orlando* is then part novel, part fabulation, part biography, part theatrical escapade, part poetry, and full of complex private messages to Vita, leading Vita's son to call it "the longest love-letter in the English language." - Sarah Ruhl

This note originally appeared in the program for Classic Stage Company's 2010 production of Virginia Woolf's *Orlando*. Reprinted with permission.

# ABOUT THE DIRECTOR

Master acting teacher and director L. Zane Jones serves as Artistic Director for CIVIC REP, a creative collective committed to working with classic texts and new work for the stage. CIVIC REP has produced three shows: *A Streetcar Named Desire* and *The Two-Character Play* at New City Theater (now 18th & Union) both directed by Jones, and a lauded production of Caroline Bird's adaptation of *The Trojan Women* directed by Leah Adcock-Starr and produced by Jones this past January at The Slate Theatre. She studied directing and feminist theory at the University of Southern California, earning her MFA in Directing there before joining the performance faculty, on which she served from 1994 - 2012. Zane's theatre career began in Chicago, where she earned a BFA in Acting at the conservatory formerly known as the Goodman School of Drama (now called the Theatre School at DePaul University). She has worked extensively as an actor in theatre, film, and television for over 30 years, and has directed over 30 productions at USC and in Los Angeles and Seattle, including, most recently, Seattle Opera's production of *As One*. Zane was Co-Founder and Artistic Director of WORKSHOP 360, a theatre company based in Venice, California, where she directed, produced, and acted in Caryl Churchill's *Vinegar Tom*, Euripides' *Hecuba*, Karen Hartman's *Gum* and *The Mother of Modern Censorship*, Brighde Mullins' *Fire Eater*, and the West Coast Premiere of *Betty's Summer Vacation* by Christopher Durang.

## DIRECTOR'S NOTE

"Life, Life, Life!"

Virginia Woolf's novel *Orlando* has been called "the longest love letter ever written." It was meant to be a joke – a farce. It turned out to be so much more. "I have written this book quicker than any; and it is all a joke; and yet gay and quick reading I think. It may be too long for a joke, and too frivolous for a serious book." It is a story about love – about writing – about life. In Latin, *vita* means life.

What a sublime pleasure to spend the past several months in the presence of two such fascinating women.

Let us go, then, exploring  
This summer morning,  
When all are adoring  
The plum-blossom and the bee.  
And humming and hawing  
Let us ask of the starling  
What he may think  
On the brink  
Of the dust-bin whence he picks  
Among the sticks  
Combing of scullion's hair.  
What's life, we ask;  
Life, Life, Life! cries the bird  
As if he had heard...

~ Virginia Woolf

"Vita Sackville-West and Virginia Woolf met at a dinner party given by Clive Bell in London on December 14, 1922. Their love affair grew out of an instant friendship. Virginia confided her impressions of Vita to her diary: 'She is a pronounced Sapphist, and may have an eye on me, old though I am. Nature might have sharpened her faculties. Snob as I am, I trace her passions 500 years back, and they become romantic to me, like old yellow wine.'"

—*The Letters of Vita Sackville-West to Virginia Woolf*, edited by Louise DeSalvo and Mitchell Leaska

*Orlando* is produced by special arrangement with Bruce Ostler, Bret Adams, Ltd, West 44th Street, New York, NY 10036. [www.bretadamsltd.net](http://www.bretadamsltd.net)

## UPCOMING:

### Cock & Crumble

by Mike Bartlett & Sheila Callaghan  
directed by Cody Holliday Haefner & Amanda Friou  
May 18–27, 2017  
Glenn Hughes Penthouse Theatre

### Sueño

by José Rivera  
directed by Jane Jones  
May 23–June 4, 2017  
Floyd and Delores Jones Playhouse

## READ ON...

On Vita Sackville-West and Virginia Woolf

From Wikipedia: Woolf and Vita Sackville-West were both members of the Bloomsbury Group, which was known for its liberal views on sexuality. The two began a sexual and romantic relationship that lasted for a decade, and continued as a friendship long after that. Notably, this inspiration is confirmed by Woolf herself, who noted in her diary the idea of *Orlando* on 5 October 1927: "And instantly the usual exciting devices enter my mind: a biography beginning in the year 1500 and continuing to the present day, called *Orlando*: Vita, only with a change about from one sex to the other."

Nigel Nicolson, Vita Sackville-West's son, wrote, "The effect of Vita on Virginia is all contained in *Orlando*, the longest and most charming love letter in literature, in which she explores Vita, weaves her in and out of the centuries, tosses her from one sex to the other, plays with her, dresses her in furs, lace and emeralds, teases her, flirts with her, drops a veil of mist around her."

## FURTHER READING

Of course, *Orlando* by Virginia Woolf

*Virginia Woolf – A Writer's Diary*, Edited by Leonard Woolf

and

*The Letters of Vita Sackville-West to Virginia Woolf*, edited by Louise DeSalvo and Mitchell Leaska

## AUDIENCE SURVEY

Let us know what you thought! Take our brief survey at: <http://bit.ly/uw-orlando>

## CONTACT US

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*Executive Director*, Todd London

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