Special Considerations for Production Work University of Idaho

**Orlando**

Adapted by Sarah Ruhl from Virginia Woolf’s novel *Orlando: A Biography*

Directed by: Blake Watson

We ask that all students take the step of reading plays before auditioning or agreeing to serve in design, technology, management, or dramaturgical roles to understand the nature of the work that is being produced. Additionally, the director has compiled information below that might be helpful to review in advance of auditions or accepting a dramaturgical, design, tech, or management role. As with anything in the theatre, this information is subject to change.

For more information please contact:
Blake Watson, Director. wats6899@vandals.uidaho.edu (406) 539-1697
Savannah Watson, Production Stage Manager wats4683@vandals.uidaho.edu

Play Synopsis:

A young Elizabethan nobleman is taken under the wing of an aging Queen Elizabeth I. From there he has many lovers, has his heart broken, and after several centuries without aging, wakes up as a woman. *Orlando* tackles the complex topics of gender, love, romance, adventure, and what it means to be a man, woman, or neither.

Character Breakdown: 8 actors, 2F, 6 Gender non-specific.

**NOTE:** All actors besides the actor playing Orlando will play multiple roles and may be asked to play characters of multiple genders

**Orlando (Feminine Presenting)** A young nobleman born in the late 1500s. They are adventurous, quick-witted, and have a love for poetry. Born a man, they wake up one morning a woman. Orlando seemingly doesn’t age from the beginning of the play in the late 1500s to the 20th century.

**Chorus 1: Sasha (Feminine Presenting)** Some minor chorus and ensemble roles as well as Sasha, a Russian noble with a vexingly masculine femininity that Orlando falls madly in love with

**Chorus 2: Queen Elizabeth, Dupper (Any Gender)** Chorus roles including an elderly Queen Elizabeth I who gifts Orlando land and property after taking a liking to his youthful figure and Dupper, one of Orlando’s maids.

**Chorus 3: Shakespeare, Favilla, Grimsditch (Any Gender)** Chorus roles including Shakespeare, Favilla, one of the women vying for Orlando’s affection, and Grimsditch, one of Orlando’s maids.

**Chorus 4: Archduke/Archduchess, Euphrosyne (Any Gender)** Chorus roles including Archduke/Archduchess, a Romanian Archduke who initially disguises himself as the opposite
gender to woo Orlando (unsuccessfully) and Euphrosyne, Orlando’s one time fiancê and jilted lover.

**Chorus 5: Shelmerdine, Russian Seaman (Any Gender)** Chorus roles including Shelmerdine, a sailor and Orlando’s eventual husband, and Russian seaman, one of Sasha’s countrymen who may or may not have kissed her.

**Chorus 6: Clorinda, As You Like It Orlando, Sea Captain (Any Gender)** Chorus roles including Clorinda, another woman vying for Orlando’s affection, an actor playing the role of Orlando in an onstage excerpt from *As You Like It*, and a sea captain on Orlando’s ship back to England.

**Chorus 7: Penelope Hartropp, Washerwoman, Rosalind, Salesperson (Any Gender)** Chorus roles including Ms. Hartropp an Englishwoman attending one of Orlando’s parties, a washerwoman, an actor playing the role of Rosalind in an onstage excerpt from *As You Like It*, and a salesperson in a 20s department store.

**Casting and Rehearsal Information**

CONSIDERATIONS: Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in this production.

GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression. However, this show requires actors to, in some cases, play characters of multiple genders and to dress in costumes that may not match their gender identity and/or expression. If this is something you are uncomfortable with or if there is a role that you would not want to be considered for, please let us know at auditions or on your audition form.

AGE-APPROPRIATE CASTING: Every attempt will be made to cast the production with age-appropriate performers as called for in the author’s character descriptions. Anywhere age fluidity is available, it absolutely will be considered.

**Rehearsal Times and Locations**

- Rehearsals will be at the following times:
  - Monday-Thursday 6:00 -9:30pm
  - Saturday 11:00am-2:30pm
- The First rehearsal will be held on March 4th at 6:00pm
- **Rehearsals will NOT be held during the week of Spring Break March 10-17th.**
- Weekly days off (until tech): Friday and Sunday

- As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.
- PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

- Rehearsals will be held in the following locations, as announced in the daily call:

The Forge

Room 13

The Hartung Theatre: Stage, Greenroom, and Lobby.

**Access-Related Considerations**

**CONSENT BASED and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent** – in all things – from intimacy, staging, dance choreography, costuming, and set/scenic safety, etc. YOUR VOICE WILL BE HEARD in this process; let it be heard.

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate.

- The production may include the use of loud sound effects/music or potentially jarring noises.

- The production may require the use of tight costuming, meaning it might be difficult for those that have sensory-related difficulties with clothing.

- The production requires rehearsals that extend to 10:30pm on weeknights as well as weekends.

**Physical and Vocal Considerations**

- The production includes moments of intimacy, sometimes of a sensual and/or physical nature.

- The production requires all performers to speak lines and possibly sing.

- The production requires all performers to move props and scenic elements while on stage.

- The production may require heightened physicality, dancing, and/or fight choreography.

**Intimacy/Violence Considerations**

- An intimacy/fight survey will be provided at the auditions so performers can share their comfortability with ALL potential instances of character intimacy and fight direction planned within the production.
-There are moments of intimacy of a sexual nature in the production, which will be handled by an Intimacy Director.

-There are moments of violence in the production, which will be handled by a Fight Director.

-IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR THE PRODUCTION STAGE MANAGER.