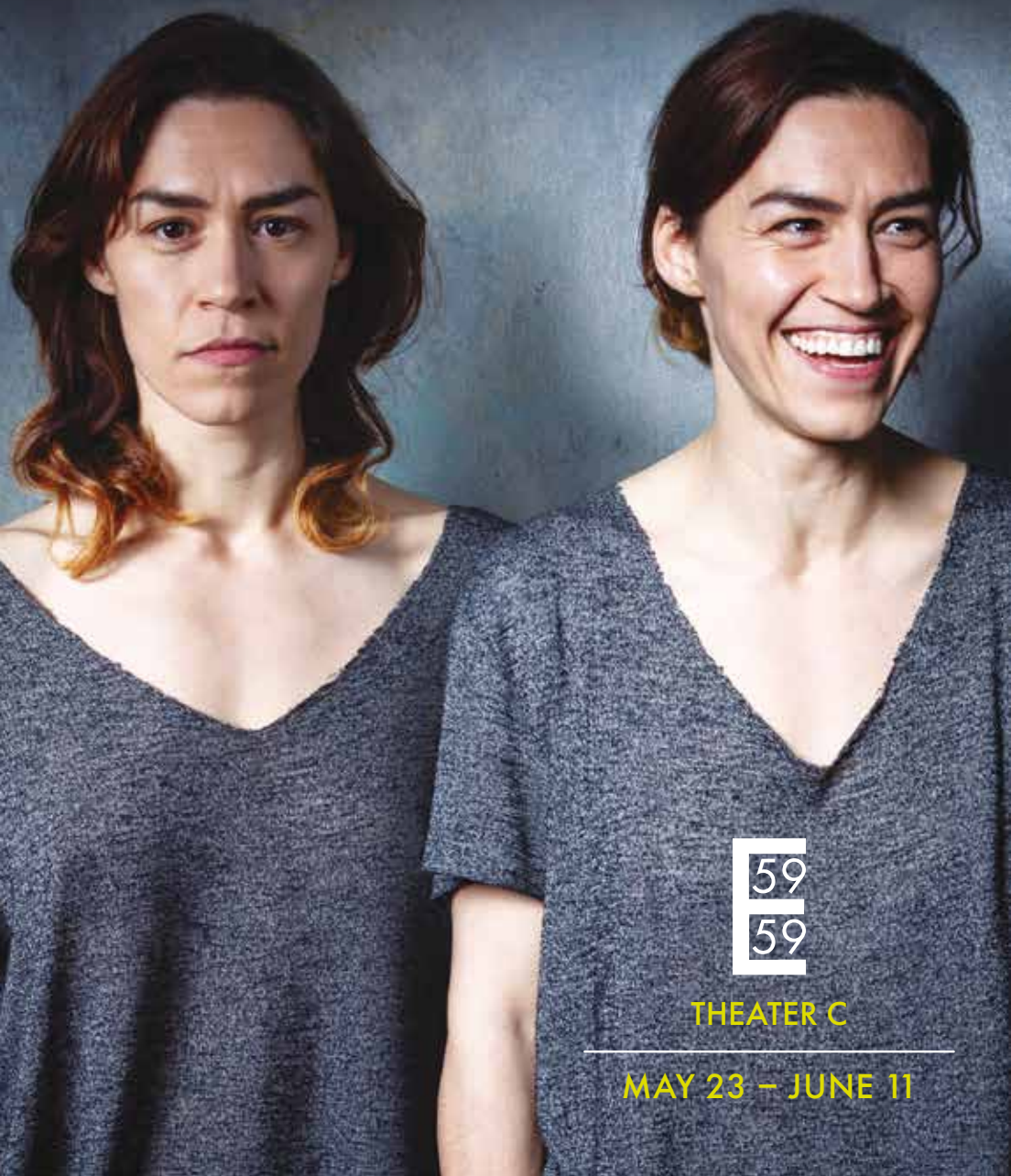
JESSIE ANAND PRODUCTIONS
IN ASSOCIATION WITH
BOONDOG THEATRE
PRESENTS

Orlando

BY LUCY ROSLYN
DIRECTED BY JOSH ROCHE



59E59
THEATER C

MAY 23 – JUNE 11

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PRESENTS

Orlando

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DIRECTED BY JOSH ROCHE

CAST

LUCE ..... LUCY ROSLYN

CREATIVE TEAM

PLAYWRIGHT ..... LUCY ROSLYN
DIRECTOR ..... JOSH ROCHE
SET AND COSTUME DESIGN ..... SOPHIE THOMAS
LIGHTING DESIGN ..... PETER SMALL
SOUND DESIGN ..... KIERAN LUCAS
PRODUCER ..... JESSIE ANAND
STAGE MANAGER ..... KAI LIEBENSTEIN*
LEAD ELECTRICIAN ..... PHOENIX SWEENEY

WITH THANKS TO ARIANE NIXON FOR PRODUCTION ELECTRICS SUPPORT
DEVELOPED WITH JAMIE FIRTH FOR BOONDOG THEATRE

RUN TIME: 55 MINUTES WITH NO INTERMISSION

ACTORS' EQUITY

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

PLAYWRIGHT'S NOTE

It has long been a dream of mine to be involved in Brits Off Broadway so, first and foremost, I want to thank 59E59 Theaters for welcoming us after we were initially booked to join you before the pandemic. I was first handed this book by my director and friend, Josh Roche, who knew it contained so many of the themes that I'm interested in: change, sexuality, hope, unrequited love.

It tells the tale (at various junctures) of a complicated, unpleasant, loving, daring, hopeful, despairing character whom we follow through the ages. They are given the opportunity to adapt, time after time, and the more they accept the offer, the more they feel their life becomes something...magnificent.

It has been called "the longest and most charming love letter in literature." A poetic and abstract adventure which delivers a message to the love of Virginia's life, for whom the novel was written: "I love you. In all your aspects, I love you."

This play is not an adaptation, by any means, but our ***Orlando*** is borne of Woolf's notion that an identity is not fixed. We can always change, and that change can be a blessing. That we can outgrow our mistakes, our heartache, our anger.

The book is a wild ride, and I hoped to create a show that honoured that, but I also hoped to show the moment that someone finds solace in fantasy. That, in our imagination, we can be boundless.

The book was intended as a love letter once, and here, on this stage tonight, I hope it continues to be one.

This is the first play I have written in my own actual voice and, although my hometown of Coventry, England, is barely visible on the map, I am afraid I refused to take out the references. So please do endure/enjoy them. And thank you for having us!

Lucy Roslyn, Playwright and Performer

DIRECTOR'S NOTE

Orlando started with an actor, rather than with a script. Lucy has a unique ability as an actor. She is able to make you smile without knowing it, to make you empathize without thinking, and before you know it you have become friends with Lucy, whether you wanted to or not. This is a gift for any production. Once the audience has found a friend, your options are endless.

So, thinking of novels where the narrator makes friends with the reader, I threw a copy of "Orlando" at Lucy to see what she made of it. I was imagining some kind of adaptation and thought the changeling nature of the central character might appeal.

However Lucy's brain, as has happened on other projects, took its own course and what she produced was far more beautiful and moving than any adaptation of the novel I have yet seen on stage. The play you're about to see slowly emerged over one winter in 2018, dropping out of Lucy's brain like one of her paintings, full of empathy, character, and colour.

This is a play full of echoes, not just from Virginia Woolf's novel but from the heartbroken fugue in which the novel was written. Both Virginia and Lucy placed a version of themselves in their own work, and both of them see their escape and freedom in the fictional creation of ***Orlando***. Both texts are about what glorious freedom can be found in change.

Orlando is a testament to how imagination can save us, how a retreat into fantasy is sometimes the catharsis we all need in our lives. Theatres are places where we imagine fictional worlds, where human brains come together in a group to escape reality. No one needs this service more than the heartbroken.

Josh Roche, Director

LUCY ROSLYN

(Performer and Playwright)



Lucy is an award-winning performer and writer. Her recent work as writer performer includes ***Pennyroyal***, a second collaboration with Josh Roche and Jessie Anand Productions, which played a critically acclaimed run at London's Finborough Theatre in 2022. Other work includes ***Showmanship*** (Theatre503/Coventry UK City of Culture) and ***Goody***, which won the Les Enfants Terribles Greenwich Partnership Award in 2017. Her celebrated debut play ***The State vs. John Hayes*** started life at the Edinburgh Fringe, before touring extensively in the UK (Theatre Royal Bath, The Lowry, King's Head Theatre) and transferring to the Old Stone House, Brooklyn. As performer only, credits include critically acclaimed storytelling show ***ReMythed*** and ***Life and Death of a Journalist*** (VAULT Festival), ***Mr Happiness*** and ***The Water Engine*** (Old Vic Tunnels, London), ***A Third*** (Finborough Theatre), ***Chicken Shop*** (Park Theatre), ***Crystal Springs*** (Park Theatre), and ***She Ventures and He Wins*** (Rose Theatre, Kingston).

JOSH ROCHE

(Director)

Josh is the winner of the JMK Award 2017, the UK's most prestigious award for directors under 30. This saw him direct ***My Name is Rachel Corrie*** at the Young Vic with Erin Doherty. He has directed over 20 productions, including ***Pressure*** by David Haig (Royal Alexandra Theatre), ***Home*** (Chichester Festival Theatre), ***Pennyroyal*** (Finborough Theatre), ***Radio*** (Arcola Theatre/Audible UK), ***Plastic*** (Old Red Lion Theatre/Mercury Theatre, Colchester), ***It's a Motherf**king Pleasure*** (VAULT Festival/Soho Theatre), and ***No Particular Order*** (Theatre503). He has served as assistant/associate director for the RSC, Shakespeare's Globe, and on the West End. He currently has productions in development with Shakespeare's Globe, Jonathan Church Productions, and Chichester Festival Theatre. Josh is a reader for Sonia Friedman Productions and was formerly literary associate at Soho Theatre. He is the co-founder of the OpenHire campaign, which advocates for transparent hiring processes in UK theater.

SOPHIE THOMAS

(Set and Costume Designer)

Sophie is a designer who studied at Oxford Brookes University and trained at the Royal Welsh College of Music and Drama. She was resident assistant designer at the Royal Shakespeare Company 2015-16. Theater designs include ***Pennyroyal*** (Finborough Theatre), ***Home*** (Chichester Festival Theatre), ***Radio*** (Arcola Theatre), ***Orlando*** (VAULT Festival/Pleasance, Edinburgh Fringe), ***Resurrecting Bobby Awl*** (Summerhall, Edinburgh Fringe/Avalon/BBC Arts), ***Plastic*** (Old Red Lion Theatre/Mercury Theatre, Colchester), ***My Name is Rachel Corrie*** (Young Vic Theatre), ***Herons*** and ***The Imaginary Misogynist*** (Guildhall School of Music and Drama), ***The Slave*** (Tristan Bates Theatre), ***Henry V*** (Cambridge Arts Theatre). Film designs include *Carnage: Swallowing the Past* (BBC – costume designer); *Never Land* (production and costume designer); *New Gods, Ringo,* and *The Listener* (production designer); *And Then I Was French* (art director).

PETER SMALL

(Lighting Designer)

Peter is an Offie- and Theatre & Technology Award-nominated lighting designer working across theater, dance, and opera. In 2018 Peter was nominated for two Off West End Best Lighting Awards for ***Black Mountain*** and ***A Girl in School Uniform (Walks Into a Bar)***. Theater includes: ***The Caucasian Chalk Circle***, ***The Priory***, and ***A Skull in Connemara*** (all at the Dailes Theatre, Latvia); ***Dido's Bar*** (Dash Arts UK tour), ***Kathy and Stella Solve a Murder*** (Roundabout @ Summerhall, Edinburgh Fringe), ***Twelfth Night*** (Kew Gardens), ***What Remains of Us*** (Bristol Old Vic), ***The Great Murder Mystery*** and ***The Great Christmas Feast*** (The Lost Estate), ***RED*** (Polka Theatre), ***2020: Collections*** (Tara Arts), ***Baby Reindeer*** (Bush Theatre/Roundabout @ Summerhall, Edinburgh Fringe), ***Lady Chatterley's Lover*** (UK tour), ***Square Go*** (UK tour/59E59 Theaters, New York/Roundabout @ Summerhall, Edinburgh Fringe), ***LIT*** (Nottingham Playhouse/HighTide UK tour and online), ***All or Nothing*** (West End and UK tour).

KIERAN LUCAS

(Sound Designer)

Kieran is a sound designer, sound artist, and theater-maker. He is a founding member of Barrel Organ theatre company and associate artist at Coney. Selected credits include: ***A Billion Times I Love You*** (Everyman Theatre, Liverpool), ***Hungry*** (Roundabout @ Summerhall, Edinburgh Fringe/ Soho Theatre), ***May Queen*** (Roundabout @ Summerhall, Edinburgh Fringe/Belgrade Theatre), ***First Touch*** (Nottingham Playhouse), ***Me for the World*** (Young Vic), ***Antigone*** (New Diorama Theatre), ***Gastronomic*** (Shoreditch Town Hall), and ***How We Save the World*** (Coney at the Natural History Museum).

KAI LIEBENSTEIN

(Stage Manager)

Kai Liebenstein (she/her) graduated from SUNY Purchase College, Conservatory of Theatre Arts, BFA Design/Technology program last year. Broadway credits include: ***New York, New York***; ***Ohio State Murders,*** and ***POTUS***. Off Broadway credits include: ***Once Upon A (korean) Time***. Milwaukee Repertory Theater credits include: ***Everybody***, ***Toni Stone***, and the world premiere of ***Lost Girl***. Purchase Repertory Theater credits include: ***Purgatorio Wonderland***, ***Everything You Love***, ***The Laramie Project***, ***Bastille Day***, and ***Earthquakes in London***. She would like to thank her family, friends, and educators for all their endless support.

JESSIE ANAND PRODUCTIONS

Jessie Anand Productions makes theatre and opera that is fresh, playful and formally inventive. Our work often relies on a dialogue between past and present. New work is our primary focus; since the company was founded in 2018, we have premiered four new plays in addition to ***Orlando***: Lucy Roslyn's most recent play, ***Pennyroyal*** (Finborough Theatre); the OffWestEnd Award-winning ***Yellowfin*** by Marek Horn (Southwark Playhouse); ***MAGDALENE*** by Mary Galloway (Arcola Theatre); and the site-specific piece ***Blue Thunder***, which played a sold-out run at VAULT Festival in 2019 and has since been adapted for BBC Radio 4. Jessie Anand Productions is supported by Stage One.

BOONDOG THEATRE

BoonDog Theatre is an award-winning collaborative company. We are passionate about creating intimate, often darkly comic theatre that resonates with the audience. We aim to tell compelling stories that will start a conversation, and our hope is that conversation will last beyond the theatre bar. Our debut show, the psychological thriller ***The State vs. John Hayes***, became a critically acclaimed success in 2013 at the Edinburgh Festival Fringe and went on to sell out its UK tour. This was swiftly followed by the first of our circus-themed plays, ***Goody***, about a circus chimpanzee (which won the LET Greenwich Partnership Award), and ***Showmanship***, about psychic charlatans (Theatre503 Best of the Fest). Then came the Virginia Woolf-inspired ***Orlando***, in proud association with Jessie Anand Productions. BoonDog was founded by creative director and playwright Lucy Roslyn and productions director Jamie Firth.

Orlando was first presented at VAULT Festival, London, in 2019, and then transferred to the Edinburgh Festival Fringe. Thanks go to VAULT, to the Pleasance, and to all those who worked on or supported ***Orlando*** in 2019 – including Jamie Firth, Philippa Redfern, Soho Theatre, Jerwood Space, and Julian and Jenny Danczak. Four years on, we're delighted to be bringing the show to 59E59 Theaters with the support of New Diorama Theatre.

WITH THANKS TO OUR SUPPORTERS

Lucy Jane Atkinson, Katy Burke, Julian and Jenny Danczak, Felix Danczak, Cas Donald, Neil Duggan, Val Hunt, Rhys James, John P. McEneny, David Roche, Iskandar Sharazuddin, James Sibley, Richard Turton, Alex Warren, Matthew Wells, and Stage One.

CURATOR'S NOTE

Welcome to Lucy Roslyn's disarming and poignant narrative, which we both found unforgettable. Do you ever feel like you contain multitudes? Whether you answered "yes", "no" or "what?" get ready to explore some options in this personal take and wild riff on Virginia Woolf's genre defying classic.



Val

VAL DAY
Artistic Director,
59E59 Theaters



David

DAVID BYRNE
Artistic Director
& CEO, New
Diorama Theatre

59E59 THEATERS STAFF

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LEAH GABRIEL Box Office Supervisor
LUCY KELLY Box Office Associate
ALANIS MOLINA-GARNELO Box Office Associate/Usher
MICIAH WALLACE Box Office Associate/Usher
ANNA BONGARDINO Usher
ANNE RUTTER Usher
BENJI SILLS Usher
CHRISTIAN MIRANDA Usher
ELLIOT JACOBS Usher
ERIC BERKELEY Usher
FLOWER RIOS Usher
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ITAI ADAM VAGNER Usher
JOEY PITTORINO Usher
JÚLIA CERQUEIRA Usher
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NEXT IN THEATER C — JUNE 13 – JULY 2



LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

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