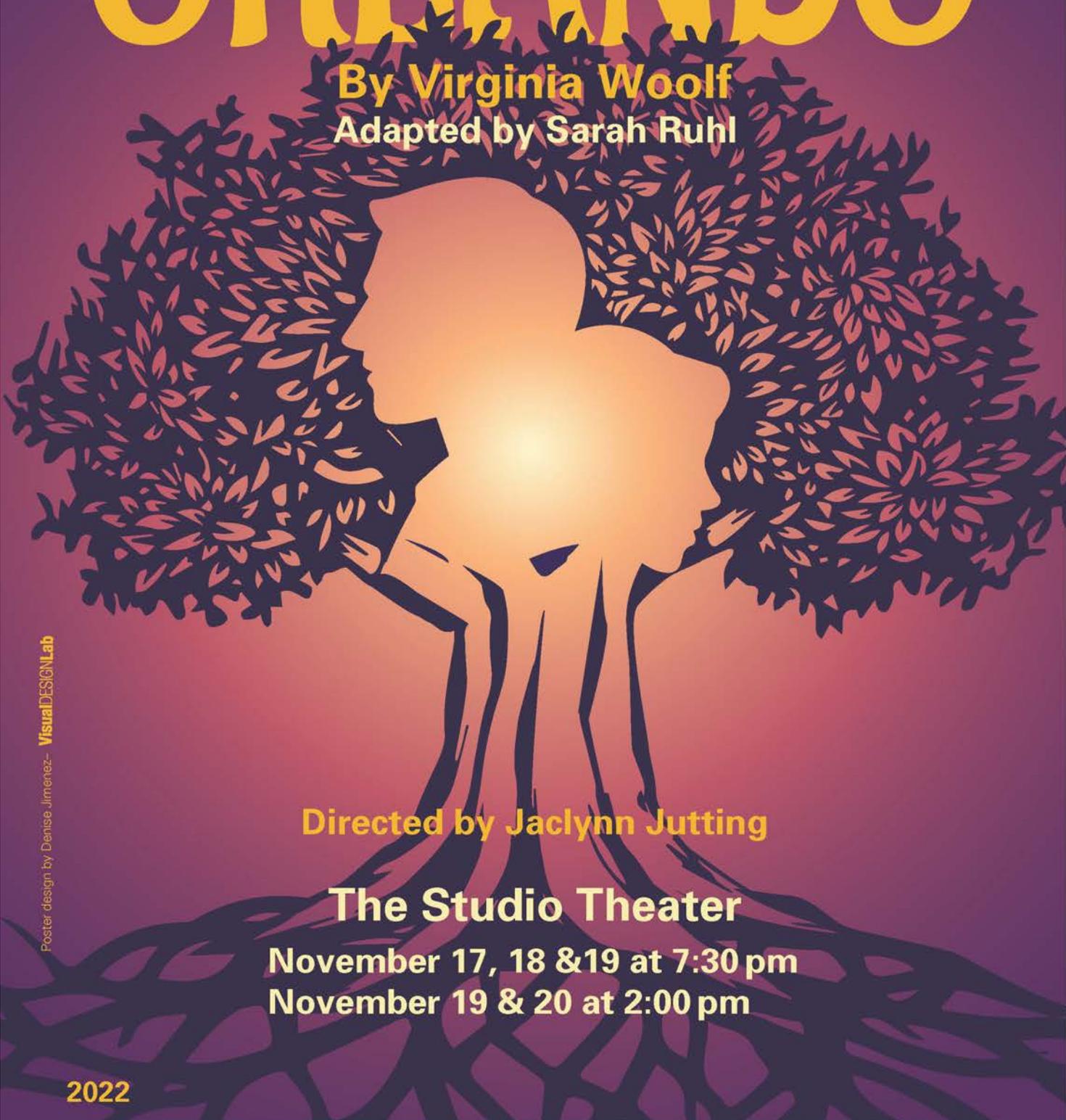


# ORLANDO

By Virginia Woolf  
Adapted by Sarah Ruhl



Poster design by Denise Jimenez - VisualDESIGNLab

Directed by Jaclynn Jutting

The Studio Theater

November 17, 18 & 19 at 7:30 pm

November 19 & 20 at 2:00 pm

2022

**NAU** NORTHERN  
ARIZONA  
UNIVERSITY

Department of Theatre

THREE WAYS TO ORDER TICKETS:

ONLINE: [nau.edu/cto](http://nau.edu/cto)

PHONE: 928-523-5661

IN PERSON: Ticket office at the University Union



[nau.edu/cal/theatre/events](http://nau.edu/cal/theatre/events)

# Director's Note

by Jaclynn Jutting

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Virginia Woolf wrote *Orlando*, this fantastical novel, in 1928 as a love letter to Vita Sackville-West, a married woman that Virginia Woolf was having a romantic affair with. The novel is part fantasy, part biography, and loosely based on the life, legacy and force that was Vita Sackville-West. In it, we see homage to Vita's ancestors—including the fictionalized Rosina Pepita—and The Knole—Vita's ancestral home. Ultimately, **ORLANDO** is a coming-of-age story of a young artist caught up in the whirlwind of love, which blows differently over the course of time.

I think it's important to remember the force of love—in all its incarnations—and that love can defy dimensions. I say this because I know also, the conditions of our world that have made me feel small or trapped over the course of my life. Maybe you do as well. When I was a 16-year-old writer, I felt like the expectations assigned to me along with gender made me feel like I didn't fit. The size of my imagination and body didn't fit, my interests didn't fit. I was bored by the limited expectation of others and the world around me. Perhaps I still am. Whether it's the 1600s or 2022, we live in a world of rules. Rules inherited from parents, the rules of our courts and the expectations around who we love and how we act based on these inherited socially-constructed ideas of gender. Our play investigates those ideas around gender—whether in a scene between Orlando and Sasha or a brief glimpse into Shakespeare's *Othello*.

***Orlando* wants the audience and world—whether it’s Queen Elizabeth’s court or our 2022 Tik Tok governance—to discover the depths and dimensions of who they are and who they love. We all want to be seen, known and loved for who we are. This production is a moment to write our own love stories: to those we love but also ourselves and each other. When self-love is healthy, it means we feel our worth. Each one of us is a universe. We are an expanse.**

**Thank you for joining us in this moment where we can once again get in room together. We hope you enjoy our playful romp that explores what it means to love as we age. How do the various seasons of our lives affect our understanding of who we love, how we love and ultimately the way we love ourselves and each other?**

**Jaclynn Jutting  
Director, ORLANDO**

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**Produced by special arrangement with and all authorized performance materials supplied by WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC.**

**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**

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**There will be one fifteen minute intermission.**

# Orlando

By Virginia Wolf  
adapted by Sarah Ruhl

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## Cast:

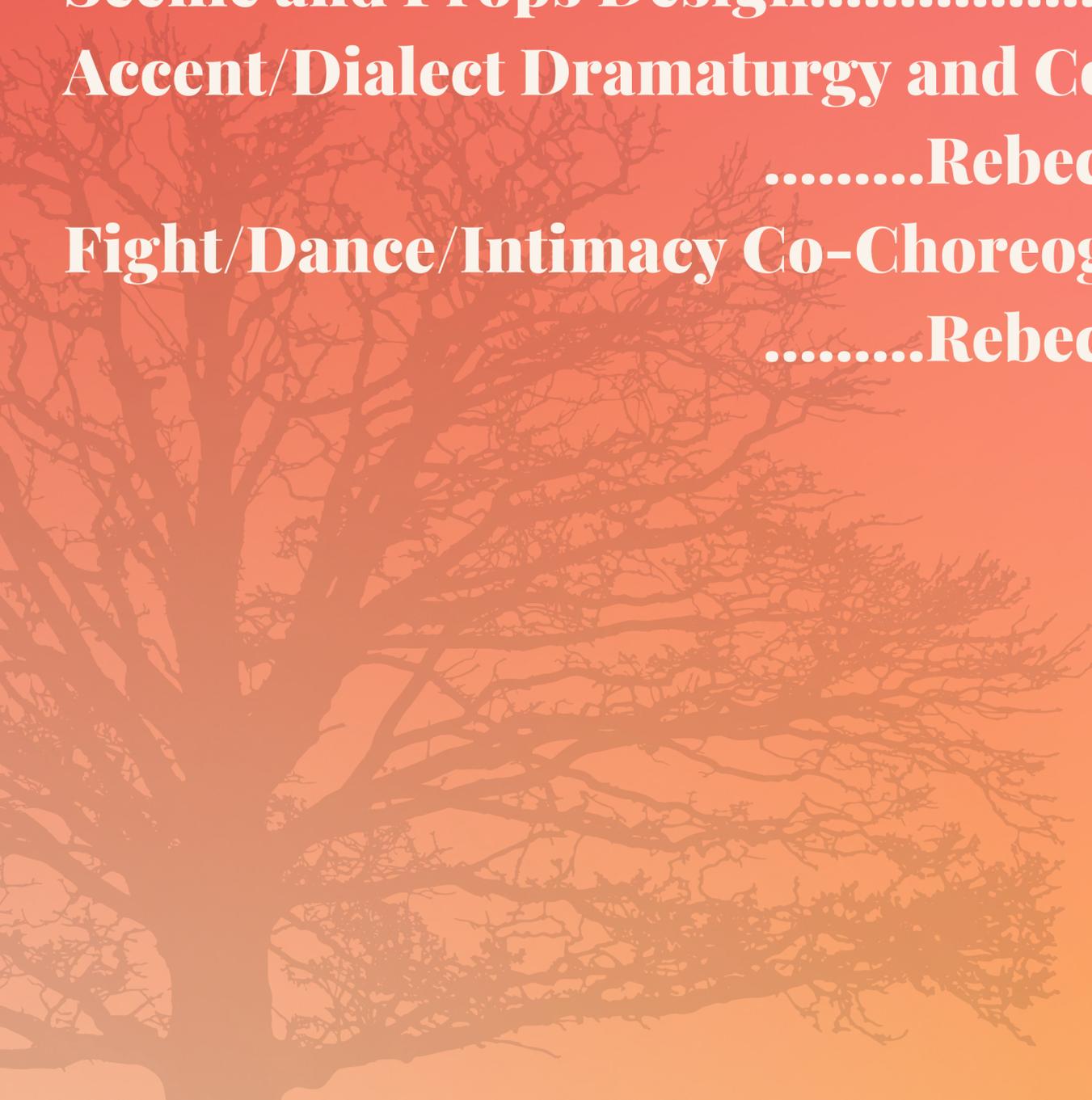
^Capstone \*APO +USITT

Orlando .....Nia Setteducato  
Orlando Understudy .....Corbin Malinka+  
Sasha/Chorus .....Trinity Muniz  
Sasha/Chorus Understudy.....Hailey Martin  
Sea Captain/Chorus .....Ian Burnett^\*  
Sea Captain/Chorus Understudy .....Amanda Emery  
Marmaduke/Chorus .....Caleb Ellis\*  
Marmaduke/Chorus Understudy .....Fernando Rubio\*  
Archduchess/Chorus .....Cian Horner  
Archduchess/Chorus Understudy.....Shane Potts  
Queen/Chorus .....Elle Zizzi  
Queen/Chorus Understudy..... All Understudies  
Penelope/Grimsditch/Chorus .....Olivia Charlson  
Penelope/Grimsditch Understudy..... Nat Galenski

# Creative Team

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**Director.....Jaclynn Jutting**  
**Assistant Director.....Tyler Dean Welch**  
**Lighting Design.....Asher Robinson^\***  
**Sound Design..... Ben Alexander**  
**Costume Design.....Jennifer Peterson**  
**.....Isabel Dial**  
**Asst. Costume Design.....Cassandra Dady**  
**Scenic and Props Design.....Megan Hilton**  
**Accent/Dialect Dramaturgy and Coaching**  
**.....Rebecca Whitehurst**  
**Fight/Dance/Intimacy Co-Choreography**  
**.....Rebecca Whitehurst**



# Production

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**Technical Director.....Mark Delancey**  
**Stage Manager.....Gemma Haraksin**  
**Asst. Stage Manager..... Connor Carreon**  
**Costume Shop Manager.....Sammi Geppert**  
**Shopper.....Kate Ellis**  
**First Hand Stitcher..... Ainsley Brown**  
**EP Department Chair...Kathleen M. McGeever**

# Special Thanks

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**Chris Boyer, Dean, CAL**  
**Chris Griffin, Associate Dean, CAL**  
**Alexandra Carpino, Associate Dean, CAL**  
**Kareli Vanessa Cota, CTO**  
**Becky Pratt-Sturges, CAL Events Coordinator**  
**Patricia Murphey, VDL**  
**Great Circle Radio**  
**Melanie Galloway**

**The Department of Theatre would like to give special thanks to Cristi Mallery for her dedication and hard work. We wish her well and we will miss her!**

# Scenic Crew

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**Scenic Crew Head: Gabriella Nelson**

**Scenic Crew: Melanie Matzen, Virgil Shipman,  
Hannah Paluch, Mia Zuniga, Jordyn King, Raven May,  
Jett Poplawski, Nya Salahdeen, Dayna Bustamante  
Carpenters: Kane Courtney, Caleb Ellis, Khalil Lyons,  
Ananda Montgomery, Jeremiah Montgomery,  
Isaac Wilson, Casey Young, Austin Zoerb**

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# Costume Crew

**Costume Crew Head: Jordan Hannah**

**Stitchers: Nia Setteducato, Kayla Black, Divine Waiters,  
Arrajanee Rivera, Kai Pahnke, Claire Schechter  
Naomi Rusk**

**Costume Crew: Calla Hay, Madison Lackey, Jose Hernandez  
Niko Nachlas, Jizel Gomez, Connor Stewart\*,  
Cassie Freedman\***

# Lighting & Audio Crew

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**Programmer- Jynras Roberts**

**LX Crew Head: Manuel Santanna-Propper  
Crew- Newton McDaniel, Theora Price, Ben Bolke,  
Daniel Warter, Mayson Bridgew**

# Front Of House

## Events Promotion

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**Cassie Freedman \***, **Kylie Soto\***, **Elle Zizzi,**  
**Brett Puppilo\***, **Tyler Dean \***

## House Management

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**Hayley Diaz\***, **Gates Moesbergem,**  
**Brett Puppilo\***

## Poster Design

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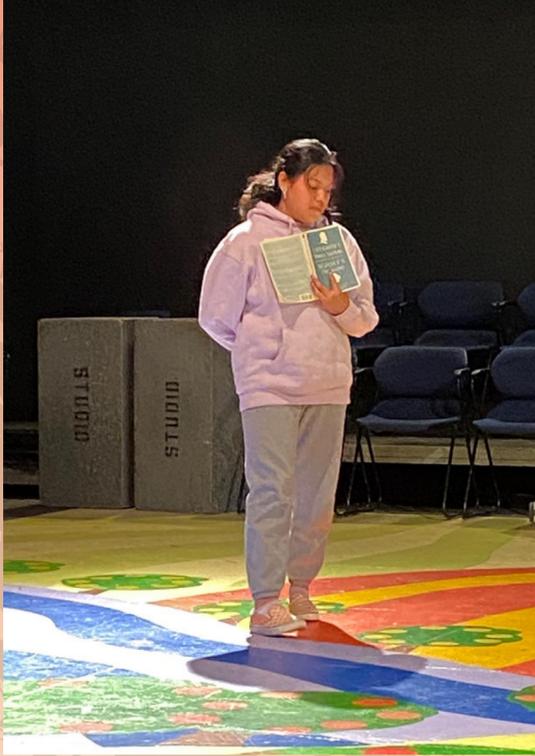
**Denise Jimenez**

## Program Design

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**Cassie Freedman\***

# The Process



# WELCOME TO NAU THEATRE'S 2022 -2023 SEASON

This season we stand at a PRECIPICE. Defined as a very steep side of a cliff or a mountain, or a dangerous situation that could lead to harm or failure, a precipice is a place of choice. As a nation, we are sitting at a precipice of change, so what courage do we need to transform? What radical direction must we take to search for the self? What future do we see when we gaze over the edge? This season, we present stories that explore what it is like to climb a precipice and the great sacrifice taken to breathe life into bodies that bear meaning.

We invite you to the edge of the PRECIPICE and engage with the stories we tell this year. We will laugh, question, shed some tears, even wonder what the world could be if we take action. Last year we weathered the storm and in the end we rejoiced in the clear skies and despite the darkness, we had hope. We even unmasked our players and reconnected with what Theatre should be - a communal art form. This year, we stand at the PRECIPICE and while it sounds dangerous, it is something else - it is a place of choice, change, and action.

Sarah Ruhl's *Orlando* continues our exploration of what it is like to exist on the precipice of change. Please join us throughout the season. After *Orlando*, please join us to see our Puppet class present *A Christmas Carol* with puppets they designed, built and learned to bring to life. *The Puppet Christmas Carol* will play December 2 and 3 at 6:00p.m., and December 4 at 2:00p.m. in the Studio Theater. Finally, we will round out the fall semester with our annual One Act Festival in the Studio Theatre, December 8, 9, 10 at 7:00p.m. Both the *Puppet Christmas Carol* and the One Act Festival are free and open to the public.

The spring semester will bring us *the long christmas ride home* by Paula Vogel, *the long christmas ride home* is a puppet play with actors for mature audiences. Our Design Expo will be a digital Expo again this coming year and we invite you to see the wonderful work our Design and Technology majors are doing. The Expo will open in April. Finally, the year will end with *A Rite of Spring: in sound & movement*, a celebratory ode to spring, and a sensorial exploration of bodies & environment, ritualistic behavior & sacrifice. Tickets for *Orlando* and the spring shows may be purchased through the Central Ticket Office ([nau.edu/cto/theatre/](http://nau.edu/cto/theatre/)) or follow the code.

If you have liked what you have seen in the past, please consider giving to the Harper Family Endowment for Production by following this [link](#). The Harper Family Endowment for Production was founded by two philanthropic alums who saw the power of creating theatre in the educational setting and beyond. Thank you Bill and Jana Harper! This fund helps us to produce our season and bring amazing stories to life for our audience. Most importantly, the Harper fund provides opportunities for student actors, designers, stage managers, crews, and front of house staff to learn theatre by doing theatre (#DoingTheatre) which is essential for the next generation of Theatre makers. Please consider giving any amount to this important fund.

You are all very welcome to our home, where stories emerge, enlighten, entertain, and bring us a little closer to understanding what it is to be human.

Sla'inte (Cheers) and best wishes to all!

Kathleen M. McGeever, Department Chair  
Professor of Performance, Directing  
Northern Arizona University,  
Department of Theatre



QR code for ticket  
purchase here!