

## Orlando

### Design Notes

<u>Act/Scn</u>	<u>Time</u>	<u>Scene Title</u>	<u>Location</u>	<u>Action</u>	<u>Notes</u>
I.1	Elizabethan Age	Orlando	Near a large oak tree	Intro of Orlando, a boy of 16. Oak tree becomes the places Orlando needs it to be. Interrupted by the arrival of QE.	Oak tree - gobo projection? Shadow play? Green ground, Sky blue background
I.2		The Queen	Near the Queen's carriage. Changes to the Queen's bedroom, full of cushions.	Orlando sees the Queen in a bowl of rose water. She invites him to Court. There, she takes him to her bedroom and bestows gifts upon him. But Orlando is not himself.	Color of rose water? Pinkish? Then golden, focused on the raised mound.
I.3		Man's Treachery	Court - Queens bedroom	Queen dressing herself, but she sees in her mirror Orlando kissing a girl. The Queen is crushed and groans for years afterwards, for many ladies were interested in him	Orlando and girl - shadow?

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I.4		Orlando Grows Tired of the Queen Or: Clorinda, Favilla, and Euphrosyne	Indeteriminate - Orlando's house?	Orlando's 3 loves, the first 2 of which fall by the wayside. He's going to Marry Eurphrosyne until the Great Frost comes	3 specials, going out as 2 lovers are gone. Color change with Frost.
I.5		The Great Frost. The Russian Princess	Countryside at first, then London. Accomadate a Great Spectacle. Later, a banquet table.	Flowers fall from the sky. A Great Spectacle. Orlando gazing at fish in the ice when Sasha skates by. Orlando is smitten, but thinks Sasha is a boy, and is forbidden embraces by the Queen. But Sasha is a Woman! Orlando compares QE to Sasha - not favorably. Scene ends in scandal - Orlando and Sasha do not notice.	Flowers falling from sky - dropboxes? Gobo rotation? Cold, white world that warms with Orlando and Sasha meeting. Banquet table - seated around mound?

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1.6		Orlando and Sasha	The Court, then London	Orlando only pays attention to Sasha, ignoring all else, including Euphrosyne. Orlando offers to show Sasha London. They skate, watch people, see only each other. One day, they skate to where ships are frozen in the ice - one is from the Russian Embassy. Sasha goes aboard, leaving Orlando for an hour. Finally, he follows her and finds her embracing a sailor. Sasha vows she didn't, and threatens to leave - he asks her to stay. Orlando is hooked.	Beautiful, lush color on Orlando and Sasha. Desaturated color on others. Ship - see the prow UL. Or is Sasha and Sailor played as shadows?
1.7		London	London	Orlando and Sasha skate back to London, professing their love. They come upon a Carnival, including OTHELLO - the death scene. Orlando sees himself in Othello. He and Sasha will elope - meeting in Blackfriars.	A beautiful blue night, interrupted by wild carnival colors. Othello is different in some way.

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I.8		The Escape	Blackfriars	Orlando waits for Sasha - it's raining. He realizes it's rain - the thaw has arrived. Orlando waits for Sasha, until Midnight is struck, and he knows she's not coming. He sees the Russian ship on the horizon, with her at the prow, as it moves through iceburgs.	Greener blue, steelier, maybe with gobo rotation for movement of raindrops? Sound of one clock leading to the sound of many clocks chiming. Sasha on ship's prow UL
II.1	The Seventeenth Century	The Thaw. Also, the Archduchess	London, then Orlando's country home.	Orlando, alone, sees the flood waters with trapped people in various states of distress. Orlando swears off women, and tries to write, but is interrupted by The Archduchess. Orlando is pestered by the Archduchess until he asks the King to send him to Constantinople.	Desaturated color, lacking in life and enthusiasm. Greyed world: even the green of the grass and blue of the sky that echoes I.1 is less vibrant.

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II.2		Constantinople.	Constantinople	Orlando lives the life of a libertine, loved by women and men in Turkey, although he had no friends. A washerwoman relates the story of a night when Orlando took a Spanish dancer to his room, behind a dressing screen, and didn't wake the next morning. He slept for 7 days, and awoke, transformed into a woman. For 30 years, a man, thereafter, a woman. She wanted to go home to England.	Warm colors, hot and flashy. Orlando and dancer move behind the curtains or behind a dressing screen. Shadow projected on curtain.
INTERMISSION					

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III.1	The Eighteenth Century	Orlando Sails Back to England	On a ship at sea	Orlando trying out "masculine" vs "feminine" modes of interaction. She tries eating differently, tries speaking differently, reflects on how she used to think women should act, despite that not being how they are. She realizes limitations, but also possibilities, including that she loves a woman. When England comes into view, she stifles tears, before remembering that as a woman, she can release them. She leaves the ship, on her own.	Ship could be played nearly anywhere - maybe along DS edge of stage? On Mound? Sasha walking by - could that be done with shadows as well?
III.2		Orlando Returns Home	London	December evening when Orlando returns. She's welcomed home, and then finds that she is being sued for both being dead and a woman! She roams the house, musing that it, and the life she had before, are no longer hers.	Projected window patterns on curtains? Color changes as Orlando moves through spaces - red panels, green sofa.

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III.3		The Archduchess Harriet	London	Orlando works again on her tree poem when she's visited again by the Archduchess. Orlando is vexed by her arrival, until she disrobes and is revealed to be a gentleman - the Archduke. Orlando is relentlessly pursued by him, and tries to act as a woman does - she slaps him for crying. He keeps visiting, despite obvious boredom from Orlando. They gamble on the fly, and the Archduke loses repeatedly, due to Orlando's cheating; despite this, the Archduke doesn't take the hint! Finally, a toad does the trick. Chorus ends with scene with midnight falling as the century changes.	An air of boredom in the room. Orlando is spinning her wheels, trying to adjust to her new state. Night falls at the end of the scene, after Orlando has finally chased off the Archduke.

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IV.1	The Nineteenth Century	On the Preponderance of Wedding Rings	London: House and streets. Then a forest.	Sound of bells and rain, changing to clocks. Dawn arrives as Orlando dresses. The world is changing, and Orlando is aging along with it. She begins to vibrate, with it concentrating on her ring finger; the world is telling her to marry. Grimsditch shows her wedding ring, and Orlando walks through the streets with wedding rings everywhere in sight. She tries to write, but feels her aloneness. She determines to be Nature's bride when a man comes galloping up to her. Marmaduke helps her up, and they engaged in minutes.	World is gold ("ringed in gold"). This gives way to forest.



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IV.2		The Marriage	London	There's a strong connection between Orlando and Marmaduke, an understanding of one another. They realize that each have male/female characteristics. They live a happy life, and are going to be married when there is a storm and commotion. It's the 20th century.	Beginning of the scene is calm, lovely, tranquil, happy. Rain when they go to get married, becoming a storm that destroys the world, replacing it with a new one.

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V.1	The Twentieth Century	The Twentieth Century		<p>All is changed, harsher, less human scale; it's alarming. Clocks tick louder until finally it's 10:00 with a cacophany. Orlando travels by car, seeing the world rushing by. She goes to a department store and gets in teh elevator, realizing that time has passed her by when Sasha appears. Orlando is overwhelmed, and leaves London. She reflects on where and who she is. QE returns and comments that Orlando doesn't seem her/himself. QE tells her she's all things to all people, and that she was full of life. She thinks of Marmaduke, but since he's gone sailing, she turns to her poem, finally finishing it. Shel appears as the clock strikes 12 - they come together and Orlando</p>	<p>Sky is made of metal, clouds a thin gauze. This act looks very different - a bit frenetic perhaps? Losing the fabric will make a big change in the space.</p>