



**BELVOIR ST
THEATRE**



ORLANDO

6 – 28 SEP

Based on
the novel by
Virginia Woolf

Adapted by
**Carissa Licciardello
& Elsie Yager**

Directed by
Carissa Licciardello

ORLANDO

RUN TIME: 105min (no interval)

WARNING

This production of *Orlando* features haze and on-stage smoking. There's also some very enthusiastic strobe lighting — including a twelve-minute stretch of it — which may be challenging for patrons with photosensitivity.

Supported By
**The Group -
Championing Women-Led
Work at Belvoir**
New Work At
Belvoir Supported By
**The Creative
Development Fund**

ORLANDO

CAST

Janet Anderson

Orlando 2 & Others

Nyx Calder

Nicholas Greene & Others

Emily Havea

Sasha & Others

Amber McMahon

Queen Elizabeth & Others

Nic Prior

Orlando 4 & Others

Shannen Alyce Quan

Orlando 1 & Others

Zarif

Orlando 3 & Others

CREATIVES

From the novel by

Virginia Woolf

Adapted by

Carissa Licciardello

& **Elsie Yager**

Directed by

Carissa Licciardello

Set Designer

David Fleischer

Lighting Designer

Nick Schlieper

Costume Designer

Ella Butler

Associate Costume

Designer

Hailley Hunt

Composer

Alan John

Sound Designer

Kelly Ryall

Associate Sound Designer

Sam Cheng

Choreographer

Shannon Burns

Assistant Director

Ayah Tayeh

Vocal Coach

Laura Farrell

Roller Skating Consultant

P. Tucker Worley

APT Dramaturgy Associate

Brooke Lee

Stage Manager

Luke McGettigan

Assistant Stage Manager

Estelle Gomersall



We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which we share our stories. We also pay our respects to the Elders past and present, and all Aboriginal and Torres Strait Islander people.

Cover photography by

Daniel Boud

Rehearsal photography by

Brett Boardman



Carissa Licciardello

CO-ADAPTOR'S NOTE

CARISSA LICCIARDELLO & ELSIE YAGER

Woolf's *Orlando* is an extravagant act of imagination - a brilliant act of feminist subterfuge - an expressionist take on Western history - and a queer love letter from Virginia to Vita Sackville-West.

It is also, perhaps, unstageable. Woolf's sprawling novel traverses time and gender, is frequently enlivened by acts of total magic, and manages to be both profoundly moving and deeply irreverent.

This is also, of course, part of what makes it so tantalising to a team of theatre-makers.

Woolf is both a creature of her time, and way ahead of it. *Orlando* is well-known as the story of a charismatic nobleman who travels through time and becomes a Lady - but when we read the novel, we were delighted to discover that she had, in fact, written something even more rich and complex. Orlando moves from Lord to Lady - and then, somehow, becomes both and neither - continuing to shed selves, changeable as the seasons in a journey of endless reinvention. It soon became clear that our 'Orlando' would be not one, or even two, but several selves - carried



by several wonderful actors, who each express some different facet of Orlando. Our adaptation is an ensemble piece – where worlds are created and dissolved together, roles taken up and passed off, and Orlando is free to transcend the individual – and become an idea, available for anyone who needs it to take up.

But it is not only Orlando that continues to transform - in Woolf's novel, the entire world around them shifts, over and over again. Orlando's reckoning of self is inextricably linked to the reckonings of history, each shaping the other.

Orlando, then, is a work about revolution - the inner revolutions of the individual, and the outer revolutions of history - and how the two meet each other. In Woolf's novel, gender is fluid - but so too is everything else we have been told is a certainty - who is in power; how we should behave; what we believe in, and why. Over and over again, what seems fixed is proven to be fluid.

And so - after many experiments and iterations - we distilled Orlando's meandering, four-and-a-half-century journey into four distinct eras, four worlds that would shift and change with Orlando themselves. Each age has its own obsessions, its own character and spirit, and each plays its part in Orlando's journey.

He begins as a nobleman in the Elizabethan era - an age of ice and fire, love and war, an era centred around patriarchal lineage, legacy and empire. He is privy to all the privileges (and penalties) of being born a man in the world. Orlando then becomes a Lady in the Restoration era, a time of decorum and etiquette, and

she finds both liberation and constraints in womanhood. Orlando shifts again into a new self that is not entirely Lord nor Lady in the Victorian era, and is forced to grapple with a people terrified of a changing world and clinging to the seeming certainties of the institution. And finally, they arrive here - now - in the variety and possibility of the modern age, with its obsession with self-realisation and optimisation, and its pressure to know exactly where you're going.

We have a deep love of this book, and have prioritised the expression of its essential ideas and spirit rather than total fealty to Woolf's language or plot. Her narration is so brilliant and funny we were tempted to put entire slabs of the novel onstage, and initially, gave it a fair attempt - only to find that it was not quite theatre, and nowhere near as magical or potent as reading the book. Instead we re-shaped the work into a theatrical form that could bring out Woolf's magic, her sharp political commentaries, and her ambitious imagination. In attempting to express Orlando's spirit, we have also taken a cue from Woolf's playful treatment of literature, her kind of historical expressionism - drawing what she pleases from the world to express some deeper truth about it. We have freely adapted not just Woolf's language and plot, but our own forays into history, literature, poetry, theatrical tradition, gender, politics, philosophy - and the contemporary world as it has travelled these one hundred years since she wrote it.

Our adaptation was of course only the blueprint and beginning for the work that was to follow. This production is a hugely ambitious undertaking on many levels - in the scale of its ideas, its form,

its time periods, (its costumes!) - and all on the humble but mighty Belvoir corner stage.

Such an undertaking has only been possible because of the talent, sheer determination and love of capital-T theatre that our team brought to the work - our constellation of stage worlds brought to vivid life through close collaboration with Ella Butler, David Fleischer, Nick Schlieper - our sonic landscape with the careful ears of Alan John, Kelly Ryall and our Sound Associate Sam Cheng - and each Orlando and each being around them given breath by Shannen, Janet, Zarif, Nic, Nyx, Em and Amber. Special thanks to Shannon Burns for helming the choreography, Laura Farrell for her work on voice, Brooke Lee for their thoughtful presence in the room, Ayah Tayeh for her careful outside eye and invaluable work as an assistant director, to Tom Wright, for believing in this work from the beginning; and to the army of associates who came on to support this work. Thank you too to the Belvoir team who programmed this ambitious undertaking, and for moving mountains to make it possible.

This work has an urgent spirit - a fierce and joyful offering to a world in dire need of queer laughter and joy. Our Orlando, like Woolf's novel, is a love letter - to the queer communities we move through, to trans and feminist history, and to anyone looking to reinvent themselves in friction with the spirit of the age.





Janet Anderson



Zarif



Shannen Alyce Quan & Emily Havea



Amber McMahon



Nic Prior





Nyx Calder



Emily Havea





Nic Prior, Shannen Alyce Quan, Amber McMahon, Janet Anderson, Zarif, Nyx Calder & Emily Havea



Brooke Lee, Elsie Yager & Carissa Licciardello



David Fleischer



Janet Anderson & Nic Prior



Brooke Lee



Shannen Alyce Quan & Emily Havea



**BELVOIR ST
THEATRE**

2026 SEASON



DEAR SON

Letters of love by First Nations fathers and sons

8 – 25 Jan

AMPLIFIED

Sheridan Harbridge as Chrissy Amphlett

29 Jan – 8 Feb

A MIRROR

A smart new play from London about art and power

21 Feb – 15 Mar

DRIVE YOUR PLOW OVER THE BONES OF THE DEAD

Pamela Rabe and Eamon Flack take on the Nobel Prize-winner's

whodunnit **28 Mar – 3 May**

THE BIRDS

Paula Arundell goes wild in a new take on Daphne du Maurier's classic

16 May – 17 Jun

THE JUNGLE AND THE SEA

S. Shakthidharan and Eamon Flack's acclaimed play returns

11 Jul – 2 Aug

RUNT

Neil Armfield directs Craig Silvey's great Australian underdog story

22 Aug – 20 Sep

A ROOM WITH A VIEW

E. M. Forster's classic tale of living boldly, together

3 Oct – 1 Nov

THE COCONUT CHILDREN

Vivian Pham's breakout novel comes to the stage

21 Nov – 20 Dec

JOIN US | BELVOIR.COM.AU

BELVOIR PARTNERS

PATRON

The Honourable Margaret Beazley AC KC,
Governor of New South Wales

GOVERNMENT PARTNERS



MAJOR PARTNERS



ASSOCIATE PARTNERS



SUPPORTING PARTNERS



MEDIA PARTNERS



If your business would like to partner
with Belvoir, please email us at
development@belvoir.com.au
or call 02 8396 6250

BELVOIR SUPPORTERS

We are deeply grateful to our community for supporting us through the good times and the bad. From game-changing gifts to topping up your ticket purchase price, your faith in us has made all the difference. Thank you.

Learn more about supporting Belvoir at belvoir.com.au/support

THE GROUP

Supporting Women-Led Creativity

Thank you to all members of The Group for generously supporting Orlando in Belvoir's 2025 season.

Each year a collective of inspiring like-minded women (aka The Group) commit to supporting women creatives and bringing more women's stories to the Belvoir stage. From playwrights to directors, actors, designers, sound technicians, producers and more, The Group support creative leadership and invest in empowering women-led mainstage productions. Members enjoy a range of active networking opportunities and behind the-scenes events.

We invite you to become a member of The Group and join us on the creative journey, 'from page to stage', and to engage with us during the creative development of a women-led work from to rehearsal, all the way up to the opening night.

Patty Akopiantz	Jane-Maree Hurley	Elizabeth Pakchung
Sophie Allen	Kirsty Kovacs	Rebel Penfold-Russell OAM
Jessica Block	Robin Low	Sabrina Quick
Margaret Butler	Sandra McCullagh	Sue Rosen
Louise Campbell	Sam Meers AO	Victoria Taylor
Suzanne Daniel	Karen Moses OAM	Louise Thurgood-Phillips
Johanna Featherstone	Julie-Anne Lacko	Chris Yates
Jennie Gao	Naomi O'Brien	Cathy Yuncken

TRUSTS & FOUNDATIONS

		
		
		
		
		

BELVOIR SUPPORTERS

We are deeply grateful to our community for supporting us through the good times and the bad. From game-changing gifts to topping up your ticket purchase price, your faith in us has made all the difference. Thank you.

Learn more about supporting Belvoir at belvoir.com.au/support

ARTISTIC DIRECTOR'S CIRCLE

Patty Akopiantz & Justin Punch	David Gonski AC & Orli Wargon OAM	Paris Neilson
Stephen & Sophie Allen	Fee & David Hancock	Stuart & Kate O'Brien
The Balnaves Foundation	Ingrid Kaiser	Paul & Cathie Oppenheim
Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis	Alison Kitchen	Daniel & Jackie Phillips
Anne Britton	Ian Learmonth & Julia Pincus	Andrew Price
Jillian Broadbent AC FRSN	Helen Lynch AM & Helen Bauer	Victoria Taylor
Jennifer Byrne & Andrew Denton	Sam Meers AO	Robert Thomas AO
Andrew Cameron AM & Cathy Cameron	Karen Moses OAM	Judy Thomson
Sue Donnelly	Mountain Air Foundation	The WeirAnderson Foundation
	Beau Neilson	Kim Williams AM & Catherine Dovey
	Kerr Neilson	Rosie Williams & John Grill AO

VISIONARY DONORS

Stephen & Sophie Allen	Victoria Holthouse	Roslyn Burge
Anne Britton	Johnson Family Foundation	Paul & Cathie Oppenheim
Marion Heathcote & Brian Burfitt	Ingrid Kaiser	Panthera
Jan Burnswoods	Kerridge Foundation	Patagorang Foundation
Andrew Cameron AM & Cathy Cameron	Knights Family Jabula Foundation	Daniel & Jackie Phillips
Bob & Chris Ernst	Tan Kueh	Plenary Group
Copyright Agency Cultural Fund	Anne & Mark Lazberger	David Pumphrey OAM & Jill Pumphrey
Daughters of Penelope	Ian Learmonth & Julia Pincus	Rachel Emma Ferguson Foundation
Doc Ross Family Foundation	Ross Littlewood & Alexandra Curtin	The Roberts Pike Foundation
Louise Flanagan	Helen Lynch AM & Helen Bauer	Matthew Rossi
Libby Higgin & Dr Gae Anderson	Karen Moses OAM	Penelope Seidler AM
Highgate Foundation	Cynthia Nadai &	The Wales Family Foundation
		Toni Wren

STAFF LIST

BOARD OF DIRECTORS

Karen Moses OAM *Chair*
Stephen Allen
Hamish Balnaves
Jennifer Byrne
Tan Kueh
Virginia Lovett
Tommy Murphy
Jacob Nash
Paul Oppenheim
Arjunan Puveendran
Louise Thurgood-Phillips
Christine Yates

COMPANY B

Amitav Goswanmi
Ian Learmonth
Sue Rosen
Nick Schlieper
Mark Seymour *Chair*
Susan Teasey

EXECUTIVE

Artistic Director
Eamon Flack
Executive Director
Aaron Beach
Executive Assistant
Danielle Green

AUDIENCE

Deputy Executive Director,
Marketing, Community & People
Fiona Hulton
Customer Experience &
Ticketing Manager
Gemma Clinch
CRM and Insights Manager
Jason Lee
Front of House Manager
Alison Benstead
Marketing Manager
Laura Wallace
Ticketing Systems Specialist &
CRM Administrator
Tanya Ginori-Cairns
Digital Content Specialist
Jake Severino
Communications Administrator
Jessica Shoppee
Box Office Coordinator
Lily Emerson

PUBLICITY

Kabuku PR

DEVELOPMENT

Head of Development
Bernie Witham
Philanthropy Manager
Liz Hobart
Grants and Partnerships
Coordinator
Lily O'Harte
Philanthropy Administrator
Ellen Harvey

EDUCATION

Head of Education
Jane May
Education Coordinator
Nicola Dent

PRODUCTION

Head of Production
Richard Whitehouse
Production Manager
Ren Kenward
Deputy Production Manager
Dana Spence
Resident Stage Manager
Luke McGettigan
Costume Supervisor
Belinda Crawford
Technical Manager
Tristan Ellis-Windsor
Construction Manager
Darran Whatley
Sound Technician
Matty James
Leading Hand
Jonas Trovato
Props Supervisor
Keerthi Subramanyam

FINANCE AND OPERATIONS

Chief Financial Officer
Ash Rathod
Management Accountant
Jay Purohit
Financial Accountant
Dev Solanki
Finance Administrator
Shyleja Paul

ARTISTIC AND PROGRAMMING

Head of New Work
Dom Mercer
Artistic Associate
Tom Wright
Resident Director
Hannah Goodwin
Literary Associate
Ayah Tayeh
Andrew Cameron Fellow
Margaret Thanos
Balnaves Foundation Fellow
Hannah Belanszky

PRODUCING

Head of Producing
Simone Parrott
Producer
Brittany Santariga
Producer
Emma Diaz
Producer
Emma Sampson
Artistic Administrator
Kelsey Martin

CUSTOMER EXPERIENCE AND VENUE

Box Office Assistants
Gemma Burwell, Angus Crampton, Natalie Elliott, Lucy Gleeson, Meg Hyeronimus, Allan Lyra Chang, Rhianna McCourt, Kevin Tran, Alex Travers, Dominique Purdue
Front of House Supervisors
Megan Bennetts, Chris Edwards, Edward O'Leary, Gavin Roach
Front of House Assistants
Otis Arundell-Kelly, Chris Colley, Aisling Delahunt, Megan Heferen, Stevie Hefferan, Joseph Savva, Emily Whiting, David Blue, Lisa Kelly, Frances Colin