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DE DOORBRAAK VAN
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Orlando

4K GERESTAUREERD

EEN FILM VAN SALLY POTTER

GEBASEERD OP HET BOEK VAN VIRGINIA WOOLF

cinéart

PERSMAP

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Cinéart Nederland
Herengracht 328-III
1016 CE Amsterdam

Contact

Julia van Berlo
M: +31 6 83785238
julia@cineart.nl

Synopsis

ORLANDO, Sally Potter's oogverblindende bewerking van Virginia's Woolf klassieke roman is het verhaal van de schijnbaar onsterfelijke Orlando (Tilda Swinton). Een epische zoektocht naar liefde en vrijheid die Orlando begint als man, om 400 jaar later te eindigen als vrouw. ORLANDO is na 30 jaar opnieuw in de bioscoop te zien en blijft een magische ervaring. 'Thirty years later, Potter's groundbreaking adaptation of 'Orlando' still feels wildly modern' (Document).

Na het Koninklijke hof van Elisabeth I achter zich te hebben gelaten, voert de reis Orlando over de bevroren rivier Thames. Daar raakt hij geobsedeerd door een Russische prinses. Via een positie als ambassadeur in het Ottomaanse Rijk en liefde en verlies in de Victoriaanse tijd, eindigt zij - als moeder - in de twintigste eeuw.

Voor zowel Sally Potter als Tilda Swinton was ORLANDO in 1992 de film die hen internationaal op de kaart zette. Eigenzinnig, uniek, ontroerend en grappig. Een historisch epos waarin tijd en gender vloeiend zijn. 4K-gerestaureerd, opnieuw in de bioscoop.



Director: Sally Potter

BIOGRAPHY

Sally Potter made her first short film when she was fourteen years old.

She became a dancer and performance artist before returning to film with her cult hit *THRILLER* (1979), followed by her first feature, *THE GOLD DIGGERS* (1983), starring Julie Christie.

Potter then made another short, *THE LONDON STORY* (1986), and several documentaries before the internationally acclaimed and multi-award winning *ORLANDO* (1992), starring Tilda Swinton. This was followed by the BAFTA-nominated *THE TANGO LESSON* (1996) and *THE MAN WHO CRIED* (2000), starring Christina Ricci, Johnny Depp, Cate Blanchett and John Turturro.

In 2004 Potter made *YES*, starring Joan Allen, Simon Abkarian, and Sam Neill. *RAGE* (2009), starring Judi Dench, Jude Law and Steve Buscemi, was the first feature film ever to premiere on mobile phones.

Sally Potter has a blog and message board at www.sallypotter.com



An Introduction

Orlando has had a long and unbroken presence in...

...world cinema since its original release in 1992, when it garnered more than thirty international awards, including two Oscar nominations and Best Young Film in the European Film Awards. It has become a standard teaching tool in film, media and literature courses worldwide and is frequently used as a 'how to' model of adaptation of a classic work. It is also repeatedly cited as the first example of a successful and uncompromising European co-production, now a standard way of making films, but at the time a groundbreaking form of international collaboration.

ORLANDO also introduced both Sally Potter and Tilda Swinton to a wide audience. They have both gone on to forge remarkable careers, each maintaining a distinctive voice and continuing to create innovative work.

ORLANDO is the story of a journey through time, of someone who lives for four hundred years, first as a man, then as a woman. As a young nobleman, Orlando is granted favors and property by Queen Elizabeth I. After her death, he falls passionately in love with a visiting Russian princess on the glittering ice of the frozen river Thames. The princess leaves Orlando, however, and, after a disastrous brush with poetry, he takes up his "manly" destiny as an Ambassador in the deserts of central Asia. There, in the midst of war, unwilling to kill or be killed, he changes sex. As a woman, Orlando returns to the formal salons of 18th century London, where she faces a choice: marry and have heirs or lose everything. In this age of wildness and repression, she meets the man of her dreams, but chooses to forsake both love and her inheritance. Finally, Orlando emerges into a twentieth century filled with speed and noise as an ordinary individual, who, in losing everything, has found herself.

Eighteen years later:

At the time I wrote the description below about the process of adapting Virginia Woolf's classic novel for the screen I had no idea how the film (or the adaptation) would be received.

My desire to break from "heritage cinema" (or "bonnet pictures" as they are often called in private conversation) meant taking a lot of risks.

It has been rewarding to discover since it was first released that new audiences keep coming to the film and share the feeling of exhilaration that we felt when making it. The risks taken in the adaptation paid off and seemed to make the underlying themes of impermanence, immortality of the soul, and the craziness of standard definitions of masculinity and femininity both accessible and fresh.

ORLANDO was never a 'period piece', when it was written by Virginia Woolf; her tongue

was in her cheek as she skated through history. By the time I had worked through multiple drafts of the script and we were skating on the frozen sea in the Gulf of Finland or wilting in the burning desert in Uzbekistan to bring her vision to the screen, we felt we were living inside her stated desire to ‘exteriorize consciousness’.

Virginia Woolf’s images express an inner feeling of time and space unbounded by the constraints of the human life span and I am glad that the efforts to make the film similarly disrespectful of conventions and limits (including the conventions of adaptation) have carried her work to new audiences.

Sally Potter

SELECTED FILMOGRAPHY

DIRECTOR SALLY POTTER

- 2022 LOOK AT ME (*short*)
- 2020 THE ROADS NOT TAKEN
- 2017 THE PARTY
- 2012 GINGER & ROSA
- 2009 RAGE
- 2004 YES
- 2000 THE MAN WHO CRIED
- 1997 THE TANGO LESSON
- 1992 ORLANDO
- 1988 I AM AN OX, I AM A HORSE, I AM A MAN, I AM A WOMAN
- 1983 THE GOLD DIGGRERS
- 1979 THRILLER (*short*)
- 1969 JERK (*short*)



Notes on the Adaptation of the Book

Orlando by Virginia Woolf

My task with the adaptation of Virginia Woolf's book for the screen was to find a way of remaining true to the spirit of the book and to Virginia Woolf's intentions, whilst being ruthless with changing the book in any way necessary to make it work cinematically.

It would have been a disservice to Virginia Woolf to remain slavish to the letter of the book, for just as she was always a writer who engaged with writing and the form of the novel, similarly the film needed to engage with the energy of cinema. And although the book was already a distillation of 400 years of English history (albeit an imagined view of that history, told with a liberal amount of poetic license), the film needed to distill even further.

The most immediate changes were structural. The storyline was simplified - any events which did not significantly further Orlando's story were dropped.

The narrative also needed to be driven. Whereas the novel could withstand abstraction and arbitrariness (such as Orlando's change of sex) cinema is more pragmatic. There had to be reasons - however flimsy - to propel us along a journey based itself on a kind of suspension of disbelief.

Thus, Queen Elizabeth bestows Orlando's long life upon him ("Do not fade, do not wither, do not grow old...") whereas in the book it remains unexplained. And Orlando's change of sex in the film is the result of his having reached a crisis point - a crisis of masculine identity. On the battlefield he looks death and destruction in the face and faces the challenge of kill or be killed. It is Orlando's unwillingness to conform to what is expected of him as a man that leads - within the logic of the film - to his change of sex. Later, of course, as a woman, Orlando finds that she cannot conform to what is expected of her as a female either, and makes a series of choices, which leave her, unlike in the book, without marriage or property - and with a daughter, not a son.

These latter changes seemed to me entirely consistent with Virginia Woolf's views in her other works on the condition of women's lives (especially *A Room of One's Own*) and crisply logical within the framework set up in the earlier part of the story.

Orlando is at its heart a story of loss - the loss of time as it passes - a meditation on the impermanence of love, power, and politics. I simply carried that logic through to include Orlando's loss of property and status in the 20th century. Whilst the loss of property in the story is a symptom of the second-class status of women, there is also an aspect, which is worthy of celebration: the loss of privilege and status based on an outdated English class system.

Orlando was of course originally written as a spoof biography of Vita Sackville-West. Where the book holds most tightly to apparent biographical facts it occasionally loses its power as a story (such as Orlando's "keeping" the house at the end of the book - which was a way for Virginia Woolf to restore the lost Knole to Vita Sackville-West). I tried to restore Orlando on film to a view more consistently detached and biting

ironic in its view of the English class system and the colonial attitudes arising from it.

At the same time I needed to ensure that Orlando was a loveable character. The clue was to highlight Orlando's essential innocence. He happens to have been born into a class, a place and time, and is shaped by it - but as the essential human being remains; the patterns of behavior and attitude are transformed.

Other obvious changes from the book include dialogue (and poems) which have been invented from sometimes slender clues on the page - and Orlando's words and looks to the camera which were intended as an equivalent both of Virginia Woolf's direct addresses to her readers and to try to convert Virginia Woolf's literary wit into cinematic humor at which people could laugh out loud.

Finally, the ending of the film needed to be brought into the present in order to remain true to Virginia Woolf's use of real-time at the end of the novel (where the story finishes just as she puts down her pen to finish the book). Coming up to the present day meant acknowledging some key events of the 20th century - the two world wars, the electronic revolution - the contraction of space through time reinvented by speed. But the film ends somewhere between heaven and earth in a place of ecstatic communion with the present moment.



About the Production

Sally Potter's visual gift and theatrical insight began at an early age...

... As a young child, she wrote plays and gave musical performances, following in the footsteps of her grandmother, an actress, and her parents, avid music lovers. It was in her teenage years, while reading *Orlando*, that she first became fascinated with the concept of Virginia Woolf's epic tale as a film. "I think that when I read it, I could see it. The imagery was burning in my mind's eye and I experienced it as a film, as a series of images hurtling through time and space from 1600 to the present day."

Many years passed before Potter again considered *Orlando*'s cinematic potential. In 1984, first treatment in hand, Potter began unsuccessfully pitching *ORLANDO*. Industry professionals proclaimed that the concept was "unmakable, impossible, far too expensive and anyway not interesting, and advised me to put it away." She did, until five years ago.

Driven by the "liberation of *Orlando*'s story," Potter renewed her determination to make the film and began working in earnest to write the script, raise the money, inspire others with her enthusiasm for the project and gather the best cast and crew to pull off what looked to be an enormous feat. The process took four years, a budget of approximately \$4 million, and a cast and crew of hundreds.

Filming of the "winter on the Thames" scenes began in February 1992 in St. Petersburg, Russia. Faced with a crew that spoke virtually no English and a cast that spoke virtually no Russian, Potter inspired a sense of cooperation and patience on the set that lasted throughout the film's production. One of the key players in the creating the film was Alexei Rodionov, the Russian-born cinematographer, best known in the West for Elem Klimov's acclaimed *COME AND SEE* (1985). "One of his great strengths as a cinematographer is that he won't settle for the obvious or easy visual solution," says Potter. "By the end of the shoot I felt that Alexei and I had one eye."

As though weather and language barriers were not enough, *ORLANDO*'s production staff faced the task of accurately re-creating four centuries of historical details. To rise to the occasion, Potter called on some of the finest designers in film. Costume designer Sandy Powell is a veteran of such films as Derek Jarman's *CARAVAGGIO* (1986), Neil Jordan's Academy Award-winning *THE CRYING GAME* (1992), and Sally Potter's short film, *THE LONDON STORY* (1986). Ben Van Os and Jan Roelfs, *ORLANDO*'s production designers, had previously worked extensively on the films of Peter Greenaway, most notably *THE COOK, THE THIEF, HIS WIFE AND HER LOVER* (1989).

Given the amount of research and detail captured in Virginia Woolf's text, Potter, Powell, Van Os and Roelfs found their challenge not so much in which details to include, but in what to leave out. "I think that because it's an imagined history one's not striving for accuracy here but rather an essence of each period that is exaggerated with considerable poetic license," says Potter. That license came in the form of "color coding" each century: the regal Elizabethan periods are done in reds and golds, the winter scenes on the Thames are washed in silver and blues, the Victorian period in misty greens and purples, the 20th century in metal and plastic.

Equally challenging to Potter was the issue of gender and how to best maintain Orlando's "personhood," as both a man and a woman. In that effort, Tilda Swinton proved to be an extraordinary asset. As locations changed, moving from St. Petersburg, then back to England and eventually to Uzbekistan to film the desert scenes, the challenge for Swinton and Potter was to maintain consistency in the character, ever mindful of the physical demands of both masculinity and femininity. "I was attracted to Tilda Swinton for the role on the basis of seeing her in the Manfred Karge play "Man to Man," in which there was a profound subtlety about the way she took on male body language and handled maleness and femaleness. My intention with Orlando's character was that there would be a seamless quality through the changes of both time and gender that would carry the suspended disbelief about maleness, femaleness and immortality."

While Tilda Swinton strove to break barriers of gender and sexuality during the production, Quentin Crisp, as the old and frail Queen Elizabeth, has made a life career of doing the very same. In Potter's words, he is the "Queen of Queens," and, therefore, a logical choice to play the role, particularly in the context of Virginia Woolf's "gender-bending" politics. Potter's research has shown that Crisp's portrayal of Queen Elizabeth may be more than simply an interesting political or comic move: the aging monarch was once quoted as saying, "I have the mind of a man and the body of a woman."

Sally Potter's talents extend far beyond the interpretation of Virginia Woolf's text and an ability to choose eminently qualified designers. The visually arresting ORLANDO has a soundtrack, co-composed by Potter and David Motion that equals the richness and texture of the other production elements. Ultimately, Potter hopes her audiences walk away from ORLANDO with "a gut feeling of release, relief and hope," a thought that is perhaps mirrored in her sense of accomplishment in completing this film which has gone on to win awards at the Venice Film Festival and others throughout Europe. The film also played in the Toronto Festival of Festivals, The Sundance Film Festival and opened the New Directors/New Films series at New York's Museum of Modern Art.

Virginia Woolf and the Origins of ORLANDO

"An escapade... half-laughing, half-serious..."

When Virginia Woolf, one of the great authors of the twentieth century, met Vita Sackville-West, a fellow author, in 1922, it was the start of a relationship, which was to last for almost twenty years. Orlando was first conceived as a fantasia upon Vita and her world - what Vita's son and biographer Nigel Nicholson called "the longest and most charming love letter in literature."

At the time of Orlando's publication in 1928, Woolf was 46 and one of the most prominent members of the Bloomsbury Group, a circle of maverick scholars who devoted their lives to redefining current thought on intellectualism, morality, sexuality and politics. Unlike Woolf and her Bloomsbury peers, Sackville-West was part of the British aristocratic tradition, a fact that sparked Woolf's interest. She had grown up at Knole, a vast estate, almost a palace, that had been granted to her family by Queen Elizabeth I. Knole was the object of Vita's adoration - but a kingdom, which, as a girl,

she could never inherit. She always wished, she said, that she had been born a boy. But Vita's character had another wilder strain. There was in her a blend of conformity and rebellion, freedom and hauteur symbolized by the grandmother who had been born the illegitimate daughter of a Spanish Duke and a gypsy acrobat. It was that contradiction in her that Virginia Woolf wanted to explore.

"An escapade," was how Woolf described Orlando in her diary, "half-laughing, half-serious: with great splashes of exaggeration." The public and critics took it seriously. "I have," Woolf wrote a few months after the novel was published, "become two and a half inches taller in the public view. I think I may say that I am now among the well known writers."

"It really is Vita," Vita's husband Harold Nicholson, diplomat and author, wrote to Woolf after Orlando was published. Vita and Nicholson's relationship was truly unique: though they agreed that "a successful marriage is the greatest of human benefits," Vita nonetheless had open affairs with other men and with women. Her bond with Harold was only once threatened, by Vita's passion for Violet Trefusis, immortalized in Orlando as "Sasha," the Russian princess. Nicholson, therefore, was quite comfortable with the growing relationship between Vita and Woolf. Four days after her first meeting with Woolf, Vita wrote to Harold: "I simply adore Virginia Woolf and so would you darling, I have quite lost my heart." Virginia's diary described Vita's "splendor her maturity and full-breastedness." They had begun an ardent exchange of letters and visits.

Almost from the first, then, the love Vita and Virginia shared was predominantly "a mental thing; a spiritual thing," Vita wrote. As such, it would last through the years ahead. They were still close, still corresponding, when Woolf drowned herself in 1941. Vita died in 1962, and it was many years after Woolf's death that she said in a letter to Harold: "I still think that I might have saved her if only I had been there..."

SELECTED BIBLIOGRAPHY

WRITER VIRGINIA WOOLF

- 1941 *BETWEEN THE ACTS*
- 1938 *THREE GUINEAS*
- 1937 *THE YEARS*
- 1933 *FLUSH*
- 1931 *THE WAVES*
- 1929 *A ROOM OF ONE'S OWN*
- 1928 *ORLANDO*
- 1927 *TO THE LIGHTHOUSE*
- 1925 *MRS. DALLOWAY*
- 1922 *JACOB'S ROOM*
- 1921 *MONDAY OR TUESDAY*
- 1919 *NIGHT AND DAY*
- 1915 *THE VOYAGE OUT*

About the Cast

TILDA SWINTON | Orlando

Tilda Swinton plays the title role of Orlando, the charismatic English nobleman whose life spans 400 years in the immortal quest for life and love.

“Most important is the idea of one human being living constantly in the present, with everything around him or her changing while everything about him or her remains constant.” What attracted Swinton to Orlando were “the limitless possibilities - and they happen to include the possibility of being able to experience the life of both genders - of living for 400 years.”

Tilda Swinton won an Academy Award and a BAFTA Award for her performance in Tony Gilroy’s MICHAEL CLAYTON (2007). She also received Screen Actors Guild and Golden Globe Award nominations for her portrayal.

In 2009, she won the Best Actress Evening Standard Award and was nominated by Les Césars for her role as the eponymous lead Julia in JULIA (2008). Ms. Swinton had earlier been a Golden Globe Award nominee for David Siegel and Scott McGehee’s THE DEEP END (2001), which also brought her an Independent Spirit Award nomination. She starred in the Cohen Brothers’ BURN AFTER READING (2008) and also in David Fincher’s THE CURIOUS CASE OF BENJAMIN BUTTON (2008).

A native of Scotland, Ms. Swinton started making films with the English director Derek Jarman in 1985, with CARAVAGGIO. They made several more films together, including THE LAST OF ENGLAND (1988), THE GARDEN (1990), WAR REQUIEM (1989), EDWARD II (for which she was named Best Actress at the 1991 Venice International Film Festival), and WITTGENSTEIN, before Mr. Jarman’s death in 1994.

She gained wider international recognition in 1992 with her portrayal of Orlando, based on the novel by Virginia Woolf under the direction of Sally Potter. Since then, her films have included Lynn Hershman-Leeson’s, CONCEIVING ADA (1997) and TEKNOLUST (2002, in four roles); Susan Streitfeld’s FEMALE PERVERSIONS (1996); John Maybury’s LOVE IS THE DEVIL (1998); Robert Lepage’s POSSIBLE WORLDS (2000); Danny Boyle’s THE BEACH (2000); Cameron Crowe’s VANILLA SKY (2001); Spike Jonze’s Academy Award-winning ADAPTATION (2002); David Mackenzie’s YOUNG ADAM (2003); two films costarring with Keanu Reeves, Mike Mills’ THUMBSUCKER (2005) and Francis Lawrence’s CONSTANTINE (2005); Béla Tarr’s THE MAN FROM LONDON (2007); Andrew Adamson’s two blockbusters THE CHRONICLES OF NARNIA tales (2005, 2008); and Erick Zonca’s JULIA, which received its world-premiere at the 2008 Berlin International Film Festival. It was released in the UK in December 2008.

2008 saw Ms. Swinton complete a role in Jim Jarmusch’s new film THE LIMITS OF CONTROL, after she appeared in the writer/director’s BROKEN FLOWERS (2005). In the summer of 2008 Ms. Swinton launched the Ballerina Ballroom Cinema of Dreams film festival in her hometown of Nairn, Scotland. In 2009 the festival returned as a mobile cinema that travelled from Kinlochleven on the west coast of Scotland to Nairn on the east coast.

Luca Guadagnino's *LO SONO L'AMORE* (I AM LOVE), is a love story shot entirely in Italian and Russian. In 2010 Ms Swinton embarked on *WE NEED TO TALK ABOUT KEVIN*, Lynne Ramsay directing.

Says Swinton of her experience: "I read *Orlando* when I was about 15. It always struck me as a very cinematic book and a wonderful starting point for a lot of ideas that I wanted to explore."



BILLY ZANE | SHELMERDINE

Billy Zane plays Shelmerdine, the dashing young American pioneer whom Orlando meets and falls in love with during the Victorian Era.

“Shelmerdine is the product of a romantic era,” says Zane. “He’s a futurist, a naturalist, a true pioneer who fights for freedom and the future - all the traits that I personally admire.”

William George Zane Jr. was born in Chicago, Illinois on February 24th, 1966. He was bitten by the acting bug early on at Francis Parker High School (Chicago, Illinois) and the Harand Camp of the Theater Arts during his early teens. Upon graduating high school, Billy moved to California where, within weeks, he landed his first big screen role in *BACK TO THE FUTURE* (1985) - which he would later reprise in the 1989 sequel.

Since then, Billy has appeared and starred in over 60 films, including *DANGER ZONE* (1996), *ONLY YOU* (1994), and *THE PHANTOM* (1996). He was originally cast as Johnny Castle in *DIRTY DANCING* but ultimately lost the role to Patrick Swayze because he could not dance. On the set of *DEAD CALM* (1988), Billy met his first wife, Lisa Collins - alongside Nicole Kidman and Sam Neill. However, his career-defining role was undoubtedly in the billion dollar grossing *TITANIC* (1997) as Leonardo DiCaprio’s nemesis, Cal Hockley. In the past couple years, highlights of Billy’s career include a recurring role on the critically acclaimed television comedy *Samantha Who?*; and a starring role in ABC’s legal drama, *The Deep End*. He recently finished shooting various yet-to-be-released films, including *FLUTTER* (2010), *SNIPER: RELOADED* (2010), and *THE ROOMMATE* (2011).

Billy is of Greek descent - his original family name is Tzanetakos. He has filmed movies in over 19 countries, including Australia five times. He is also a member of the jury at the Beverly Hills Film Festival.

Says Zane of his experience on *ORLANDO*: “As the one American character in the film, it was an honor to be asked and real treat to play the positive end of my forefathers, upholding the American Dream before it became just a slogan.”



LOTHAIRE BLUTEAU | KHAN

Lothaire Bluteau plays Khan, the ruler of a Central Asian country.

“I read the original novel and then I read the Koran and things about the Muslims. I even got into Persian poems. But sometimes you go into research not knowing exactly what you’re looking for or whether it’s something that you can actually use: it’s just the flavor, so that you feel you can smell that period of history,” says Bluteau of the preparation for his role. “Sometimes you don’t know why something is calling for your presence. It’s really a discovery.”

Rising to international prominence in 1989 when he took the lead role in Denys Arcand’s award-winning *JESUS OF MONTREAL*, - a role for which he won the 1990 Genie Award for Best Actor - Bluteau could most recently be seen playing Ambassador Charles de Marillac in the Showtime television series, *The Tudors*. His career, which spans 14 years in television, theater and film, began with the Montreal-born actor studying theater at that city’s Conservatory of Dramatic Arts. From 1978 he acted and was assistant director to Paul Buissonneau at Montreal’s Quat’Sous Theatre and was the assistant to renowned Quebec theatre director Andre Brassard. In 1982, he was awarded a Quebec government studio in New York where he lived for the next five years.

For his stage work, Bluteau has received a number of awards including the Grand Prix at the Quinzaine Internationale de Theatre Quebec in 1986, the Prix De La Critique of the Montreal Journalists Association in 1985, and, in 1991, Time Out Magazine’s Public Choice Award for Best Theatre Performance for his London stage debut in Rene-Daniel Dubois’ critically acclaimed *Being at Home with Claude*. Among Bluteau’s television credits are a recurring role in the third season of the U.S. TV series *24*, while his previous film credits include Yves Simoneau’s *LES FOUS DE BASSAN (IN THE SHADOW OF THE WIND)* and Francois Girard’s *MOURIR*, which Bluteau also cowrote. Prior to filming *ORLANDO*, he starred as Laforgue in *BLACK ROBE*, a role in which he was nominated for an AFI Award for Best Actor. Additionally, in 1997 he was awarded for Best Actor for the 1997 Gijón International Film Festival for his work in *BENT*.

“I don’t know why you say yes to a role,” says Bluteau. “It’s a general feeling you get for something, a reaction to a number of connected elements. I liked Sally Potter’s approach to the original novel, and the energy and enthusiasm that I received from her, and I could really feel that everybody shared the same pleasure.”

CHARLOTTE VALANDREY (SASHA)

Charlotte Valandrey plays Sasha, the sultry Russian daughter of the Moscovite Ambassador, with whom Orlando falls in love in the *Great Winter of 1610*.

“I like the part because Sasha is a girl who enjoys life and is mentally very agile, who has a lot of experience of the world from her travels and loves her own country,” notes Valandrey. “She’s also very kind and generous and, although she finds English people very strange, she forms a friendship with Orlando because he is different from the others and she likes him.”

Parisian-born and bred actress Valandrey - for whom *ORLANDO* marked her first film

in the English language - was originally bent on a career as a social worker, but claims to have fallen into acting by chance when at the age of 16 she was persuaded by a friend to reply to a locally-advertised casting call. Whilst turning down that role on the grounds that her parents didn't approve of the film's storyline, Valandrey was subsequently approached by director Vera Belmont on the strength of her screen test and went on to make her first feature film, ROUGE BAISER, in 1985.

After making three further films - Alain Page's TAXI BOY, Yves Simoneau's LES FOUS DE BASSAN (IN THE SHADOW OF THE WIND) (both in 1986), and Gerard Mordillat's, FUCKING FEMAND (1987) - and several television appearances, Valandrey decided to embark on a formal actor's training in Paris starting in 1988 at the Cours d'Art Dramatique and the Conservatoire de Paris.

Since this time, she had made her second Mordillat picture, TOUJOURS SEULS (1990) and most recently starred in the Maiwenn Le Besco film, THE ACTRESS' BALL (2009).

QUENTIN CRISP | QUEEN ELIZABETH I

Quentin Crisp plays Queen Elizabeth I as she nears the end of her days and becomes so beguiled by the handsome young Orlando that she pledges him the Crown deeds to his ancestral home.

"I could never be a real actor because I've no idea why people do the things that they do," noted Crisp. "So I can't think what Queen Elizabeth's view of herself and her kingdom really are and I don't have any opinions as to how she should be. I simply step into the costume and I say the lines and I follow the instructions. As Mr. Tracy said of movie acting, 'Toe the mark and say the words.' That's all I really can do."

Now deceased, author and actor Crisp had previously appeared in just two stage plays as Lady Bracknell in *The Importance of Being Earnest* and in *Lord Alfred's* and in just one previous feature film, Franc Roddam's *THE BRIDE* (1985) opposite Sting, prior to working on *ORLANDO*.

Born in Surrey, England, Crisp lived in Epsom with his family until 1931 when he moved to London. He later fulfilled his ambition to move to New York, securing his status there as a resident alien in 1980, and has remained ever since. Best known for his autobiographical *The Naked Civil Servant* (later dramatized for television with John Hurt in the lead role), Crisp was the author of over ten books, wrote and reviewed films regularly for the *New York Native* and *Christopher Street* magazines until he passed way in 1999 at the age of 90. His last role in a full-feature film was as Malcolm in *HOMO HEIGHTS* (1998).

About the Filmmakers

CHRISTOPHER SHEPPARD | Producer

After a successful career in publishing, first as a journalist (with assignments across five continents) then as a co-editor of *The New Internationalist*, Christopher Sheppard began producing and directing documentary films in 1985. The first of these, *MAN-MADE FAMINE* won several international awards. He has since made more than twenty documentary films, most of them tackling social and political issues, including *DEATH OF A RUNAWAY* (1992) and *CHILD'S EYE* (1995), both nominated for Royal Television Society Awards.

Christopher founded Adventure Pictures in 1988 when he joined forces with director Sally Potter. The Oscar-nominated *ORLANDO* (1992), starring Tilda Swinton, marked his debut as a feature film producer. This was followed by *THE TANGO LESSON* (1996) which was nominated for a BAFTA, *THE MAN WHO CRIED* (2000), starring Christina Ricci, Johnny Depp, Cate Blanchett and John Turturro, *YESH* (2004), with Joan Allen, Simon Abkarian, and Sam Neill, and *RAGE* (2009) with Jude Law, Judi Dench and Steve Buscemi. *RAGE* was the first feature film ever to premiere on mobile phones.

Christopher has also produced a number of groundbreaking internet projects, including www.SP-ARK.org, the interactive online Sally Potter archive.

ALEXEI RODIONOV | Cinematographer

ORLANDO marked Rodionov's filmmaking debut outside Russia. The cinematographer was born in Moscow, and trained at Moscow's Cinema School, and in 1982 made his feature film debut, helping to evoke the elegant images of Elem Klimov's surreal, brutal portrait of fascism in *COME AND SEE* (1985).

Rodionov's film credits include Muratova's *AMIDS THE GREY STONES* (1983), Dostal's *SHURA AND PROSVIMYAK* (1987) and Kaidanovskys *THE KEROSENE SELLER'S WIFE* (1988), *PASSION IN THE DESERT* (1997), *TALK OF ANGELS* (1998), *EINSTEIN* (2000) and *WHERE ESKIMOS LIVE* (2002). His most recent film credits include, *ADMIRAL* (2008), *YES* (2004), and *WOW! (GENERATION P)*, (2010). His television credits include, *Red Shoe Diaries* (1999- 1996).

"The people I work with are very important," says Rodionov of the appeal of working on *ORLANDO*. "That, and the script - this idea that there is no real difference between the sexes, between ages in history, this feeling of universality."

BEN VAN OS | Production Designer

interior designer and started working with Roelfs in the film industry in 1983. Although they have collaborated on over 25 feature films and commercials, the duo are probably best known for their highly distinctive work with director Peter Greenaway.

In addition to *ORLANDO*, Van Os was most recently the production designer on films

such as *MAX*, (2002) and *IT'S ALL ABOUT LOVE* (2003). For *GIRL WITH THE PEARL EARRING* (2003), he was nominated for an Academy Award for Best Art Direction-Set Direction and a BAFTA Award for Best Production Design in 2004. For his most recent film, *THE LIBERTINE*, Van Os was nominated for the British Independent Film Award for Best Technical Achievement.

“The main force behind my work is to create an imaginary world that does not exist except on screen,” says Ben Van Os, who with Jan Roelfs had worked the same creative team of set dressers and constructors for the last eight years leading up to *ORLANDO*. Even with a simple film, I think that it’s important not to show reality but something that tops it because that is so much stronger.”

JAN ROELFS | Production Designer

Jan Roelfs is a two-time Academy Award-nominated production designer recognized for his sumptuous work on Andrew Niccol’s *GATTACA* (1997), and *ORLANDO*, directed by Sally Potter. Roelfs most recently designed *MY OWN LOVE SONG* (2010), a drama starring Renée Zellweger and Forest Whitaker, and the upcoming Judd Apatow produced comedy *GET HIM TO THE GREEK* (2010).

Born and raised in the Netherlands, Roelfs commanded Hollywood’s attention early on in his career with his richly conceived and meticulously detailed sets for filmmaker Peter Greenaway. The duo teamed up on five films, including *PROSPERO’S BOOKS* (1991) and *THE COOK, THE THIEF, HIS WIFE & HER LOVER* (1989), which garnered Roelfs a nomination for Production Designer of the Year at the European Film Awards. He has also collaborated with director Oliver Stone on the period epic *ALEXANDER* (2004), and on *WORLD TRADE CENTER* (2006), upon which Roelfs received critical acclaim for recreating Ground Zero at an airplane hangar in Los Angeles.

Other notable credits include *SIMONE* (2002)- his second film with Niccol, Robert Redford’s *LIONS FOR LAMBS* (2007), *LITTLE WOMEN* (1994), and *BAD COMPANY* (2002) directed by Joel Schumacher. In between feature films, Roelfs lends his creative expertise to the commercial world, where he nabbed a 2009 Art Directors Guild nomination for Excellence in Production Design for his work on a Capital One spot.

“I have never liked the idea of historical correctness since it’s more important that you’re creating an atmosphere and a world that you like,” says Jan Roelfs. “That was what was so nice about *ORLANDO*. We had the opportunity to play around with the periods, to take the essence out of each and then to overdo them. That feeling I like.”

SANDY POWELL | Costume Designer

Winner of three Academy Awards® for her work on *THE YOUNG VICTORIA* (2009) for Jean-Marc Vallée, *THE AVIATOR* (2004), for Martin Scorsese, and *SHAKESPEARE IN LOVE* (1998), for John Madden, Sandy Powell has also been nominated five times, for her work on *MRS. HENDERSON PRESENTS* (2005), *GANGS OF NEW YORK* (2002), *VELVET GOLDMINE* (1998), *WINGS OF THE DOVE* (1997), and *ORLANDO*. She has also received two BAFTA Awards for *THE YOUNG VICTORIA* and *VELVET GOLDMINE* and has been nominated eight times. Other recent awards include a CDG Award for

THE YOUNG VICTORIA and a CDG Career Achievement Award.

Powell studied at London's Central School of Art and began her career in film collaborating with Derek Jarman on *Caravaggio*. Other credits include *INTERVIEW WITH THE VAMPIRE* (1994), *MICHAEL COLLINS* (1996), *THE BUTCHER BOY* (1997) and *THE END OF THE AFFAIR* (1999), all with director Neil Jordan. Sandy's current project, *THE INVENTION OF HUGO CABRET*, marks her 5th collaboration with Martin Scorsese having previously worked on *SHUTTER ISLAND* (2010), *THE DEPARTED* (2006), *THE AVIATOR* and *GANGS OF NEW YORK*.

She has established a prolific and varied career, which encompasses stagewear for Mick Jagger to period costumes for *ORLANDO*. Indeed, such is the scope of Powell's work that *ORLANDO* reunited the costume designer not only with actress Tilda Swinton - with whom she has previously worked on Derek Jarman's *CARAVAGGIO* (1986), *THE LAST OF ENGLAND* (1987) and *EDWARD II* (1991) - but also actor Heathcote Williams, with whom Powell worked on Mike Figgis's *STORMY MONDAY* (1987), and director Sally Potter, following their collaboration on Potter's *THE LONDON STORY*.

HERVÉ SCHNEID | Editor

Hervé Schneid is an internationally acclaimed editor and has won and been nominated for many awards. He has cut over two hundred and fifty commercials and received worldwide recognition for his work. Nominated 3 times for a Cesar award, he finally won the award for Best Editor for his work on the critically acclaimed cult film *DELICATESSEN* (1991).

Recent films include *MICMACS*, directed by Jean-Pierre Jeunet, with whom Hervé has also worked on *AMELIE* (2001), *A VERY LONG ENGAGEMENT* (2004) and *ALIEN RESURRECTION* (1997). Other films include, *MESRINE: PUBLIC ENEMY NO. 1* (2008) and *MESRINE: KILLER INSTINCT* (2008) with director Jean-Francoise Richet. Prior to *DELICATESSEN* - another Jeunet film - Schneid worked on Lars von Trier's visual tour-de force, *ZENTROPA* (1991), winner of the Jury Prize and Grand Prix de la Commission Superieure Technique at the 1991 Cannes Film Festival. Further film credits include Didier Grousset's *MADAME TALLIEN* (1989) and *RENDEZ-VOUS AU TAS DE SABLE* (1990), Diane Kurys' *APRES L'AMOUR* (1992), and *HICHEMINS DE TRAVERSEH* (2004), directed by Manuel Poirier.

Says Schneid of his experience working on *ORLANDO*: "Two different things were very interesting about *ORLANDO* and editing it in England - first of all, the script which I liked very much, particularly the British sense of humor, and, secondly, that I was going to work in another country with people from another culture. That is very important. The best part about editing a film is not the actual editing, but meeting the people and opening your mind to new visions of the world and new ways of seeing things."

Cast

Orlando	TILDA SWINTON
Shelmerdine	BILLY ZANE
The Khan	LOTHAIRE BLUTEAU
Archduke Harry	JOHN WOOD
Sasha	CHARLOTTE VALANDREY
Nick Greene/Publisher	HEATHCOTE WILLIAMS
Queen Elizabeth I	QUENTIN CRISP
Mr. Pope	PETER EYRE
King William of Orange	THOM HOFFMAN
Countess	KATHRYN HUNTER
Mr. Addison	NED SHERRIN
Singer / Angel	JIMMY SOMERVILLE
King James I	DUDLEY SUTTON
Orlando's Mother	ELAINE BANHAM
Orlando's Father	JOHN BOTT
First Butler	LOL COXHILL
Queen Mary	SARAH CROWDEN
Third Valet	ROBERT DEMEGER
Clorinda	ANNA FARNWORTH
First Official	JOHN GRILLO
Mr. Swift	ROGER HAMMOND
Harpsichordist	PETER HAYWARD
Euphrosyne	ANNA HEALY
Second Woman	BARBARA HICKS
Second Valet	TOBY JONES
Young French Woman	OLIVIA LANCELOT
Young French Man	CYRIL LECOMTE
First Woman	MARY MACLEOD
Favilla	SARA MAIR-THOMAS
Russian Sailor	ALEXANDER MEDVEDEV
Second Butler	HUGH MUNRO
Doctor	THOM OSBORN
Desdemona	OLEG POGODIN
Earl of Moray	SIMON RUSSELL BEALE
Lord Francis Vere	MATTHEW SIM
Third Butler	TERENCE SOALL
Russian Ambassador	VICTOR STEPANOV
Othello	TOBY STEPHENS
Orlando's Daughter	JESSICA SWINTON
Singing Valet	GILES TAYLOR
Counter Tenor	ANDREW WATTS
Translator	JERMOME WILLIS
Second Official	MARTIN WIMBUSH
First Valet	GEORGE YIASOUMI

Crew

Writer/Director	SALLY POTTER
Producer	CHRISTOPHER SHEPPARD
Co-Producers	ROBERTO CICUTTO JEAN GONTIER MATTHIJS VAN HEIJNINGEN LUIGI MUSINI VITALY SOBOLEV
Line Producer	LAURIE BORG
Production Executives	ANNA VRONSKAYA LINDA BRUCE
Associate Producers	LYNN HANKE RICHARD SALMON MARTINE KELLY MICHAEL ZIMBRICH
First Assistant Directors	CHRIS NEWMAN
Second Assistant Director	SIMON MOSELEY
Third Assistant Director	CHRISTIAN MCWILLIAMS
Story Editor	WALTER DONOHUE
Script Supervisor	PENNY EYLES
Director's Assistant	RENNY BARTLETT
Production Coordinator	JONATHAN FINN
Location Manager	TONY CLARKSON
Production Associate (Russia)	ZAMIR COTTA
Production Coordinator (Russia)	HARRIET EARLE
Production Supervisor (Holland)	GUURTJE BUDDENBERG
Production Assistant (Holland)	ANNEMIEKE HEEP
Producer's Assistant	ROANNE MOORE
Production Runners	SIMON FRASER JAMES NORTON
Director of Photography	ALEXEI RODIONOV
Focus Pullers	LUCY BRISTOW
Clapper Loaders	BORIS GALPER MIKE ROBINSON ANATOLY MANNANIKOV GRANT BRANTON
Grip	RICHARD BROOME
Sound Recordist	JEAN-LOUIS DUCARME
Boom Operator	SAMUEL COHEN
Original Music	DAVID MOTION
Music Supervisor	SALLY POTTER BOB LAST

Production Design	BEN VAN OS
	JAN ROELFS
Set Designer (Russia)	CHRISTOPHER HOBBS
Art Directors	MICHAEL BUCHANAN
	MICHAEL HOWELLS
Production Buyer	TOTTY WHATELY
Set Dressers	CONSTANCE DE VOS
	FLORIS VOS
Assistant Art Directors	ANK VAN STRAALEN
	SAM RILEY
Art Department Coordinators	ELJO EMBREGTS
	HAN ING LIM
Art Department Assistant	DROGO MICHIE
	MENNO VERDUIN
Prop Makers	LINDA TERMARS
	HELEN HUISMAN
Scenic Artist	TODD VAN HULZEN
Art Department Graphics	JOSHUA MEATH BAKER
Art Department Trainee	JOOST BONGERS
Costume Design	SANDY POWELL
Additional Costume Design	DIEN VAN STRAALEN
Costume Supervisor	PAUL MINTER
Wardrobe Supervisor	CLARE SPRAGGE
Wardrobe Assistants	NIGEL EGERTON
	TIM GUTHRIE
	MARIE THERESE JACOBSE
Wardrobe Trainee	MICHAEL WELDON
Costume Makers	JOHN KRAUSA
	BRIAN COLLINGS
	DOREEN BROWN
	PAM DOWNE
	MARIA LLYJFORS
	CARMEL KELLY
	PETER LEWIS
Wardrobe Buyer	PAULA DUMONT
Jewelry	SIMON COSTIN
Fabric Dyer & Printer	MATHILDE SANDBERG
Additional Costume Makers	MARK BAUMAN
	DEBORAH BULLEID
	ANNIE SYMONS
	KEITH COLLINS

	SANDRA WALLAS
	CLARE MULLER
	ALFIE MCHUGH
	STEPHEN BRIMSON
	LEWIS
	CATH PATER-LLANCUKI
Millinery	JULIETTE MONRO
	VANESSA MONRO
	KATE SLEE
Costumiers	GORDON HARMER
	CAROLINE HUME
Make-up Supervisor	MORAG ROSS
Make-up Assistant	MIRI BEN SHLOMO
Hairdressing Supervisor	JAN ARCHIBALD
Assistant Hairdresser	SIAN GRIGG
Wigs by	LONDON WIGS
Gaffer	TED READ
Best Boy	BARRY READ
Electrician	STEVE READ
Generator Operator	BOB GOMME
Construction Manager	WILBERT VAN DORP
Standby Carpenter	STEVE CHALLENGOR
Standby Rigger	TOM LOWEN
Construction Team	MAARTEN PIERSMA
	DORY VAN NOORT
	LIDEWIJ KAPTEYN
	ROB DUIKER
	ELMER JACOBS
	COLIN YAIR LEWIS
	DENNIS LOS
Head Set painter	BEN ZUIDWIJK
Set painter	JOHN RAWSTHORN
Trainee	ESTHER VAN WIJK
Choreographer	JACKY LANSLEY
Stunt Coordinator	STEVE DENT
Special Effects Technician	PAUL CORBOULD
Stand-ins	ANNIE LIVINGS
	ALAN MEACHAM