



Blood Wedding

By
Federico García Lorca

Translated by
Gwynne Edwards

Directed by
Rodger D. Sorensen

Choreographed by
Caroline Jean Prohosky

March 3–20, 2010
Margetts Theatre
Harris Fine Arts Center

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A note about this production

As a classic work of Spanish surrealism, our production of *Blood Wedding* contains deeply symbolic characters and action as well as some staged violence. The production is recommended for audience members age 13 and older.

An Invitation to BYU Theatre Audiences

BYU Theatre is committed to educating and training future practitioners of the performing arts in an environment that encourages students to integrate their faith with their art. We believe that theatre is a source of truth and insight into the human condition and is a primary medium for nurturing our own solutions to eternal questions. We encourage and promote the exchange of ideas, research, and creative production and invite you to do the same.

We are guided by Brigham Young's prophetic counsel that "upon the stage of a theatre can be represented in character, evil and its consequences, good and its happy results and rewards; the weakness and the follies of man, the magnanimity of virtue and the greatness of truth. The stage can be made to aid the pulpit in impressing upon the minds of a community an enlightened sense of a virtuous life, also a proper horror of the enormity of sin and a just dread of its consequences." (*Journal of Discourses* 9:242, March 6, 1862.)

To achieve our aims, we produce a mixture of classics, contemporary works, and new plays, with an emphasis on socially relevant work that expands our vision. We also produce theatre in a wide range of performance styles, from familiar to contemporary redefinitions in order to educate and entertain.

Realizing these unique aims is impossible unless we share our work in a performance setting. In a sense we produce these works together *with* you. In this partnership as directors, designers, actors, and spectators we hope that we can learn together, basing conversations about our work in charity. As Marvin J. Ashton said, this type of charity comes when "we simply give each other the benefit of the doubt." It involves us "resisting the impulse to become offended" and requires us to expect "the best of each other." ("The Tongue Can Be a Sharp Sword," *Ensign*, May 1992, 19.)

In an effort to help better prepare for our theatrical experience, we are now providing "Know Before You Go" information about each production. These short highlights introduce the artistic aims of each production. We hope they are helpful and look forward to an ongoing charitable dialogue about BYU Theatre.

- *Blood Wedding* is the tragic story of a woman who on her wedding day leaves her husband and runs off with another man. It is the story of those two men killing each other. It is the story of women whose husbands are all dead who live in conflict between their hearts and their culture.
- At the heart of *Blood Wedding* are human characters, overwhelmed by forces beyond their control or understanding. Deeply rooted in the spirit of these people are beliefs in the powers of fate and the supernatural, the helplessness of the individual in the face of them, and the possibility for hope.
- This production includes symbolic characters, contemporary dance, original music, a Greek chorus, a musical ensemble, and a slow-motion knife fight that results in the death of two characters. □

Join the Discussion

Meet the Company following every Thursday performance. University Panel Discussion following matinee, March 13.

For more information contact Wade Hollingshaus at wadeh@byu.edu.

Cast

The Mother	Jennie Pardoe
The Bride	Emily Foster
The Mother-In-Law	Becky Callahan
The Wife of Leonardo	Justine Trotter
The Servant	Kristen Metzger
The Neighbor	Bethany Talley
Beggar Woman (Death)	Barta Heiner
The Moon	Laurie Angell
Voice of the Moon	Brighton Sloan
Leonardo	Brock Kannan
The Bridegroom	Andrew Joy
The Father of the Bride	Jason Langlois
The Gypsy Chorus	Bethany Talley Cindy McLean Danielle Peterson Jackie Johnson Meryl McFarland Miki Smith
Dance Soloists	Cindy McLean Meryl McFarland
Musicians	
Violin	Briana Shipley
Violin	Brighton Sloan
Vocalist	Britain Young
Flute	Brittany Sweeney
Violin	Ellen Bryan
Cello	Mari Toronto
Guitar	Miki Smith

Setting: Andalusia, Spain 1936

Act One

Scene One: The Mother's House: A room painted yellow

Scene Two: The Mother-In-Law's House: A room painted pink, with copper ornaments and bunches of common flowers

Scene Three: The Father's Cave House: Interior of the cave where the Bride lives

Act Two

Scene One: Entrance to the Bride's House: Early morning, dark

Scene Two: Outside the Bride's Cave: Interplay of grey, white and cold blues

Act Three

Scene One: An Andalusian Forest: Night, great moist tree trunks

Scene Two: A room: Thick white walls with arches

Production Staff

Director
Choreographer
Music Director
Composers

Rodger D. Sorensen
Caroline Jean Prohosky
Britain Young
Britain Young, *The Turning Wheel*
Mari Toronto, *Winding and Unwinding*
Miki Smith, *The Lullaby, Wedding Dance*
Briana Shipley, Brittany Sweeny, and
Mari Toronto; *Grapevine Processional*

Julie Nevin

Tiffany Smithee

Heather Starr

Heather Starr

Shelby Luke

KT Harrel

Kim Koka

Kelsey Brady-Snow

Janell Turley

Elisabeth Lund Oppelt

Jana Lee Stubbs

Mathias Johnson

Michael Joe Silva

Paige Kempton

Christie Clark

Dramaturg
Production Stage Manager
Scenic Designer
Lighting Designer
Costume Designer
Sound Designer
Makeup and Hair Designer
Assistant Costume Designer
Assistant Makeup and Hair Designer
Assistant Stage Managers

Light Board Operator
Sound Board Operator
Stage Crew

The Song of Death and Endless Life

Mother: You know what getting married is, child?

Bride: I do.

Mother: A man, children, and as for the rest a wall that's two feel thick (p 19).

Blood Wedding by Federico García Lorca
Translated by Gwynne Edwards

This is the story of a woman who marries a man she doesn't love and moves with him to a secluded and barren olive farm. They struggle to produce a crop. She gives birth to a daughter whom she deeply loves. The woman dies. The father raises the child.

This is the story of a daughter who deeply loves a young man but is denied him by her father. The young man marries her cousin. Three years later the father approves a young man for his daughter to marry. On their wedding day, after the ceremony, the daughter/bride runs off with the man she deeply loves, her cousin's husband, Leonardo.

This is the story of a mother whose husband and oldest son are both killed in feuds at separate times by men from the Felix family. Her only living son is in love with a woman who lives in the country, on a barren and secluded farm. On their wedding day, after the ceremony, the bride runs off with her cousin's husband, a man named Leonardo Felix. The Mother of the bridegroom sends her son after his bride. Leonardo and the bridegroom kill each other.

This is the story of a woman who loves and marries a man, with whom she has a son, and is pregnant with another. She goes to her cousin's wedding. After the wedding her husband runs off with her cousin. Her husband and her cousin's husband kill each other.

This is the story of a mother whose only daughter marries a man from whom she gets two grandsons. On the day of her niece's wedding, her daughter's husband runs off with her niece. Her daughter's husband and her niece's husband kill each other.

This is the story of women, whose husbands are all dead, who live their lives according to the laws of their society. Women whose husbands die never marry again. They live with their mothers or their husband's mothers for the remainder of their days. Leonardo's wife lives with her mother and raises her two sons. The Bride must live with her mother-in-law, whose son she caused to be killed.

In his novel, *The Reader*, Bernhard Schlink writes, "The tectonic layers of our lives rest so tightly one on top of the other that we always come up against earlier events in later ones, not as matter that has been fully formed and pushed aside, but absolutely present and alive."

A palimpsest is a manuscript or piece of writing material on which the original writing has been effaced or "rubbed smooth" to make room for later writing but of which traces remain. It is something reused or altered but still bearing visible traces of its earlier form.

Blood Wedding is a tragedy. At its heart are "human characters who are overwhelmed by forces which are greater than themselves and which they can neither control nor understand" (Edwards xxxii). Deeply rooted in the spirit of these people are beliefs in the powers of fate and the supernatural, and the helplessness of the individual in the face of them.

Blood Wedding is a landscape of mystical and mythical forces winding and binding the lives of these characters into knots of signification that resist untying.

Blood Wedding is a palimpsest, tectonically layered stories and characters, absolutely present and alive. □

Meet the Company

Laurie Angell

The Moon

From Salt Lake City, Utah. Senior in dance. She has been a member of BYU's Dancers' Company in years past, touring to various regions in the US. Laurie is currently a member of BYU's Kinnect, an educational outreach dance company.

Ellen Bryan

Violinist

From Tampa, Florida. Senior in economics and theatre. Ellen recently returned from serving in the Temple Square Mission. Credits include Becca in *Rabbit Hole*, Pedrolino in *Flavio Betrayed*, Woman 1 in *Standing, Still Standing*, and Mrs. Henson in *Dogville*. Ellen also toured Utah schools sharing with the students the art of Commedia Dell'Arte.

Becky Callahan

The Mother-in-Law

From Olympia, Washington. Theatre arts major with a minor in editing. Recent credits include Kathy Seldon in *Singin' in the Rain* and Mayzie La Bird in *Suessical: The Musical* at Lewis and Clark Theatre, Josephine Strong in *Urinetown*, and Sheralyn in *Mint* at University of South Dakota.

Emily Foster

The Bride

From Las Vegas, Nevada. Senior in acting. Recent credits include Marge in *Absent Friends*, Amy/Geneva in *Selfless*, Sharon in *Houseboat Honeymoon*, and Polina in *The Seagull*. Emily has done several amateur and student films including 24 hour projects *The Clothesin Parable* (viewers choice award) and *Method* (winning contest film).

Barta Lee Heiner

Beggar Woman (Death)

Received her BA in theatre from BYU, and later attended the American Conservatory Theatre where she earned her MFA in acting. She later acted professionally with Denver Centre Theatre and taught acting and directed conservatory projects for the National Theatre Conservatory in Denver. Eventually she was asked to return to BYU to strengthen the acting program. She also was invited to teach and direct the MFA acting students in Shaw's *Major Barbara* at the University of San Diego in 2005. She has performed in numerous theatrical and film productions: Lettice in *Lettice and Lovage*, Abby Brewster in *Arsenic and Old Lace*, the title role of *King Lear*, Clara in *Brigham City*, and Mary Whitmer in *The Fourth Witness*. She was also the acting and dialogue coach for *The Testaments of One Fold and One Shepherd* and a consultant and dialogue coach for *Emma Smith, My Story*. She recently was involved with a student mentoring film project *Diantha's Crossing* which premiered on the BYU Broadcast system in February 2010.

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Jackie Johnson
Chorus

From Eagle Mountain, Utah. Freshman in pre-acting. Credits include Belle in *Beauty and the Beast*, ensemble in The Nauvoo Pageant, Flaminia in *Flavio Betrayed*, and the title role in *Peter Pan*.

Andrew Joy
The Bridegroom

From Clinton, Utah. Sophomore in pre-music dance theatre. Andrew recently returned from a mission in Columbus, Ohio. This is his first year at BYU. He played the Leading Player in a Mask Club of *Pippin*. Before his mission he played Fleance in *Macbeth* at the National Shakespearean Festival in Washington D.C.

Brock Kannan
Leonardo

From Franklin, Virginia. Sophomore in music dance theater. BYU credits include Kid Kam in *They Shoot Horses, Don't They?*, Seth in *Children of Eden*, Angus in *Macbeth*, and Uncle Ted in *Houseboat Honeymoon*. Brock is also currently playing the Bishop in the BYU conservatory class production of George Bernard Shaw's *Getting Married*.

Jason Langlois
The Father of the Bride

From Thousand Oaks, California. Senior in theatre arts education with a minor in Spanish. Favorite credits include Captain Spavento in *Flavio Betrayed*, Bob in *Mary, Mary, Son of Monster* in *Red, Black and Ignorant* and Chester in the BYU Young Company production of *Lily's Purple Plastic Purse*. Jason recently directed the Mask Club production of *Pippin* and assistant directed *Little Shop of Horrors*.

Meryl McFarland
Dancer/Chorus Member

From Centerville, Utah. Junior in dance education with a minor in communication disorders. Though this is her first time working in a dramatic capacity, she has been involved in several dance productions at BYU including DancEnsemble's Lifelines, Dancesport, and several Senior Project Showcases.

Cindy McLean
Dancer/Chorus Member

From West Jordan, Utah. Junior in family and consumer science education with a minor in modern dance. This is her first theatre production at BYU. Cindy has been a part of dance productions such as Senior Project Showcase. She also recently performed Landscapes in Dance in Concert.

Kristen Metzger
The Servant

From Jackson County, Missouri. Theatre studies major planning to pursue performance and drama therapy. She recently returned from serving in the Nauvoo Illinois Mission. Credits include storyteller in BYU's *Children of Eden*, the title role in *Patsy Cline* (Mask Club), Consuela in the Hale's *West Side Story*, and the Baker's wife in *Into the Woods* at Mack's Inn's.

Blood Wedding **Study Guide** Julie Nevin, dramaturg



Dramaturg's Note

From the first time I read *Blood Wedding*, I was fascinated with the writing of Lorca. His deeply eloquent poetry is so powerful and beautiful; I was entranced immediately. And then I found this quote from him, "The theatre is that poetry which rises from the book and becomes human."

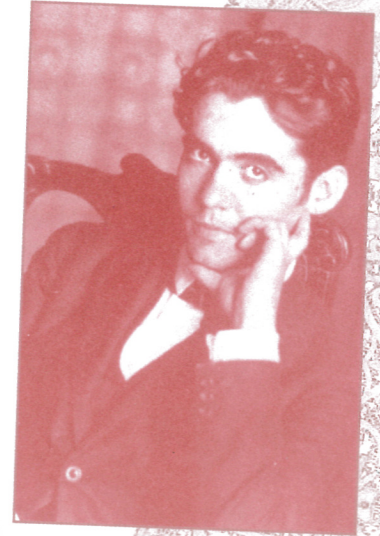
We use theatre as a means of exploring humanity in all its glory. It opens doors for us to discover human meaning, relationships and even our own selves. I believe that it is through theatre we can most learn who we truly are. When we allow our hearts to be stirred by the poetry within plays that is when theatre comes to life. *Blood Wedding* presents many difficult issues including love, deceit, death, loyalty, and family. Such subject matters may be difficult to watch but necessary to understand as audience members and as people. In every performance we can find moments that correlate with our own lives. It is what we do with the information received that truly matters. How can we use this experience to improve and enrich our lives and eventually all human kind?



Federico Garcia Lorca

Federico García Lorca is one of Spain's most acclaimed poets, playwrights, and artists. He wrote sixteen original full-length plays, published five collections of poetry and also wrote a screenplay for a silent movie about his ventures in New York City.

Federico García Lorca was born in the province of Granada, Spain, on June 5, 1898. His life was filled with music, art, and passion. He gained personal relationships with many influential artists such as Salvador Dali and Emilio Aladrén.



The Spanish Civil War broke out in July 1936, between the Spanish Army and the Spanish Second Republic. Lorca supported the new ideologies of personal freedom expressed by the Spanish Second Republic. This was contrary to the traditional Spanish and Catholic culture. Although Lorca made no outward political claims his lifestyle and associations with many left-winged scholars led to his death in 1936. On August 18 at the age of thirty eight Lorca was taken by the Spanish army. He was shot in pit with three others and covered with barrels of limes, to conceal the bodies.

Art was a part of Lorca's life from childhood. He began playing the piano at age eleven. His interest in theatre developed when he was a young boy with puppet theaters and his own reenactments of Catholic ceremonies. Catholicism played a large part in his art as well; he used his poetry and art as a way to express his conflict between sexual desire and the Catholic Church.

Spanish Gypsies

Lorca seems to find great pride with the Gypsies of Spain. His collection of poems and songs titled *The Gypsy Ballads* is dedicated to the Spanish Gypsies. He said the Gypsies in the poems are symbolic, in an effort to touch "the Gypsy, the Black, the Jew, the Morisco that every one of us carries in his heart." Lorca uses these poems to create a larger connection between the sufferings of suppressed races and our own lives.



The Spanish Gypsies originally came from Egypt, earning the name Gitano, which is synonymous for gypsy in Egyptian.

The Gypsies arrived in Spain around the fifteenth century and have been a large influence in Spanish art, especially with Flamenco music and dance.

Throughout history Spanish Gypsies have faced great persecution. Spanish Kings often decreed discriminatory and occasionally intentionally contradictory laws pertaining to the Gypsies. For example, Gypsies were banished from churches, yet forced to be faithful Christians. Although they have, for the most part, transient spirits, laws forced them to be agriculturalists and forbade them from blacksmithing. The punishment for disobedience of such laws was as serious as death.

The Gitano culture is so bold and the traditional Spanish culture so deeply grounded, that as they are blended together, we can better understand the relationship between the lingering and the rising generations within *Blood Wedding*. The layering of these two cultures illustrates the unsettled nature of the characters' spirits. The Gypsy culture correlates strongly with the new generation; they both have a sense of independence and freedom. Whereas the traditional Spanish culture and older generation symbolize dependence upon family, connection to the earth, and the natural order of life.

Traditional Spanish Wedding Customs

In the 1930s, most Spaniards were Catholic, although a wide percentage of them were not entirely devout. However, almost every Catholic Spaniard practiced the rituals of baptism, confirmation, and marriage.

Spanish weddings were a community event rather than a private exchange of vows. After the wedding, the wedding party and guests would participate in dancing the seguidillas manchegas.



Traditionally the Spanish bride wore a black silk wedding dress, a tall mantilla, and beautiful lace veil for the ceremony. The bridegrooms wore an embroidered shirt hand-made and given to him by the bride.


Before the wedding ceremony, the groom presented the bride with thirteen gold coins to prove his commitment to support her financially. She would carry these gold coins with her to the ceremony.

On the wedding day, an orange blossom wreath was given to the bride by her groom. She wore the orange blossoms during the wedding ceremony as a symbol of her love. Giving and receiving orange blossoms is a deep Spanish tradition and orange blossoms are the flower of choice for a young bride's wedding day. The orange tree is unique because it bears both fruit and blossoms at the same time. The orange blossoms have become a symbol of fertility as well as maturity and love's abounding happiness.

Greek Tragedy & Fate

Aristotle said, "Tragedy...is an imitation of an action." Perhaps he means that tragedy is to be shown as a drama, rather than told as a narrative. Within *Blood Wedding*, Lorca supports Aristotle's idea of tragedy by using images to explore the experiences of the characters. Through his gift of language the words became images that leap to life as they are spoken. In this way, this is not just a story, but also a series of pictures that present the souls of the characters.

The deities of the Three Fates represented the Greek understanding of fate. The Three Fates were sisters who determined the fate of each human. One spun the thread of life, one determined its length and the last cut the thread at the proper time of death. They are often personified as the three stages of life. The spinner of life was a young maiden, while a careful matron determined the span and an old woman to administer the final cut.



Similar to the classic Greek tragedies, the characters of *Blood Wedding* are guided by the will of fate. Fate is ever present, for our players seem to be faced with choices. The questions include, Is choice a façade with the outcomes predetermined? Or do the characters have the power to change their destiny by selecting a different path? Or does fate allows them only those choices whose circumstances result in no real change to the predetermined course?

A Greek Chorus is an integral part of a tragic drama. The unity of the Chorus creates one character on stage. The Chorus has the ability to work as a liaison between the audience and the actors. At times the Chorus has the power to separate the audience from the play, and at other times bring them together in unanimous emotions. They can represent the average audience member, or the social structures and ideologies surrounding the drama. They can also be a voice of truth, reason, and morality toward the tragic figures. The Chorus proves to be an essential part of Greek tragedy, no matter which role they play.

The Women of *Blood Wedding*

Throughout the play there is constant tension between Spain's traditions and the changing culture. The Bride symbolizes a new generation and a rising new culture, whereas the Mother is the lasting tradition. The complexity of their relationship grows from this juxtaposition. Within the Bride we see the struggle to express her own identity inside the traditional culture. There is uneasiness inside the Mother as the new generation begins to rise.

Within the Spanish culture, the most binding relationship lies between a mother and a daughter. After a young couple marries, if they have no land of their own, they live with the bride's family so as not to separate the sacred bond between the mother and daughter.

The story of *Blood Wedding* is truly about the women in the play. It is a story of the Bride, Mother, Wife, Servant, Mother-in-Law, fates of the Gypsy Chorus, and even the Beggar Woman. These women are the heart of the story. In much of Lorca's work we see women as predominate figures. I believe that through Lorca's art he was trying to understand these complex relationships that are essential to Spanish women and women in general.



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Continued from page 12

Jennie Pardoe
The Mother

From Southlake, Texas. Senior in acting. Jennie recently returned from serving in the Russia Samara Mission. Credits include Portia in *Julius Caesar* at the Castle Theatre, Penelope in *See How They Run* at the Plaza Theatre, BYU credits include Guildenstern in *Hamlet*, Alexandra in *Little Foxes*, and Margaret in *Angels Unaware*. Jennie was also dramaturg for BYU's productions of *Getting Married* and *Angels Unaware*.

Danielle Peterson
Chorus Member

From South Jordan, Utah. Sophomore in pre-acting with a pre-medical minor. This is her first BYU main stage production. Recent credits includes Liz in *What's the Worst that Could Happen*, Miss Cleanly in *Where There's a Will*, and Kate in *Oklahoma!*

Briana Shipley
Violinist

From West Jordan, Utah. Sophomore in pre-music dance theatre. Recent credits include Nancy in the Mask Club *I Love Lysistrata*, Hamlet in the Mask Club *Abridged Shakespeare*, a tapper in BYU's World of Dance, and MC Dog in *Go, Dog, Go!* Briana received a nomination for the Irene Ryan Acting Scholarship for her work in *Go, Dog, Go!* last year.

Brighton Sloan
Violinist/ Chorus/
Voice of the Moon

From Salt Lake City, Utah. Sophomore in theatre arts studies. Past credits include Prospero in *The Tempest* at BYU, Ida in *See How They Run*, Susannah Cibber in *Joyful Noise*, and Mina Harker in *Dracula*. She recently directed *Pride and Prejudice* for Spotlight Productions, and will be directing *Jane Eyre* this spring.

Miki Smith
Guitarist/ Chorus

From Murrieta, California. Sophomore in English with a music minor. This is her first BYU production. Recent credits include Patricia in a Mask Club of *The Last Yankee*. Her poetry will be featured in this year's *Inscape*, BYU's creative writing journal.

Brittany Sweeney
Flautist

Senior in humanities with an emphasis in English and a minor in theatre studies. This is her first mainstage play at BYU. Other credits include a Mask Club improv show where she played Cinderella and a recent Mask Club *I Love Lysistrata*, based on Aristophanes' *Lysistrata*, where she was a chorus member.

Bethany Talley
Neighbor/ Chorus

From Copley, Ohio. She is a senior in theatre and modern dance. Her credits include *24-Hour Theatre Project* with the Experimental Theatre Company, Louisann in *The Imaginary Invalid* at the Castle Theatre, the title role in the mask club *Dora*, Cobweb in *A Midsummer Night's Dream* at BYU, and Jenny in *Waiting Room* with the New Play Project.

Mari Toronto

Cellist

From Beijing, China. Freshman pre-acting. Recent credits include being co-producer of the Experimental Theatre Club *24 Hour Theatre Project*, Lucy in a Mask Club *Flight Lines*, and Justine/Claire/cellist in the New Play Festival show *The Monster of Dr. Frankenstein*. This is Mari's first BYU main stage production.

Justine Trotter

Wife

From Las Vegas, Nevada. Senior in theatre arts education. Recent credits include Rachel/Azure_skies_80 in *Standing Still Standing* at Provo Theatre Company and Izzy in *Rabbit Hole* with the BYU Experimental Theatre Club. Justine has also served as the properties designer for several productions at BYU including *Children of Eden*, *The Taffetas*, and *The Giver*.

Britain Kalai Young

Musical Director/ Vocalist

From Boston, Massachusetts. Senior in vocal performance. Britain recently competed in BYU Young Artists of Voice competition. Her credits include Narrator One in *The Wolf and the Lamb* in BYU opera scenes, *Les contes d'Hoffmann* at BYU, and Hermia and Lysander in *A Midsummer Night's Dream* with the original-practice Grassroots Shakespeare Company.

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