

FEDERICO GARCÍA LORCA'S

# BLOOD WEDDING



*Submission pack*

*Warwick Arts Centre Studio*

*Week 2 Summer term 2008*



## *Contents*

Welcome	3
The production team	3
About Blood Wedding and the Theatre of Lorca	7
Duende	8
Characters	9
Set	11
Technical	12
Music	13
Costume	14
Publicity, marketing	15
Images	16
Auditions	17
Methodology	17
Movement	18
Production and Rehearsal Schedule	18
Budget	19
Notes on budget	21
Appendix	
Proof of rights	21
Involvement from societies	22
Plot summary	23
AC blurb	24



When fire meets fire a single tiny flame can set a whole fire ablaze.

*Leonardo, pg 93*

## *Welcome*

Welcome to the studio submission pack for Federico Garcia Lorca's Blood Wedding! Over the following pages we hope to share our vision for an exhilarating and provocative production that is visually striking, aurally moving and most importantly challenging to both audience and team. Our team comes from all walks of life and various levels of experience and expertise. We have crew members with years of Warwick Drama experience. We have experienced professionals such as designers and musicians who have never had the chance to apply their skills to the stage. We have complete theatrical virgins. We have a team from all parts of the globe. We are brought together by our passion for Blood Wedding, Lorca and his beautiful poetry which speaks to the very core of human emotion. Many of our team are postgraduates who are often underrepresented in the drama scene and it is exciting to see the collaboration between 19 and 26 year olds, Mexican, Indian and British, novices and old-hands.

Thank you for taking the time to read this and we hope you enjoy.

## *The Production team*

### Director

#### **Petia Tzanova**

Petia is a fourth year Creative and Media enterprise student with an insatiable passion for theatre from both sides of the curtain. She has been actively involved in the Drama Collective since her first year in both artistic and administrative roles. She enjoys the challenges of a shorter but more intense production period and putting herself and her cast and crew outside of their comfort zones. Petia is currently about to undertake her dissertation on Directorial Technique and its significance to organisational culture. She is fascinated by visual theatre, devising and collaborative technique, Artaud, Gratowski, Brook, dance and movement. Warwick Drama experience includes:

- Directed: *Lysistrata & the Harem* (Studio), *the Lover* (Cooler),
- Co-directed: *Medea* (Warwick Arts Centre Youth Theatre-Studio), *The Blue Bird* (WAC Youth Theatre Studio)
- Devised: *Under Construction* (Codpiece @ the International School Theatre Festival, Sri Lanka, '06) and numerous small scale shows both on and off campus
- Codpiece president ('06-'07), Workshop coordinator ('05-06)
- Founding member of the Drama Collective Exec ('06-'07)
- One World Week Theatre Coordinator ('07) – produced 12 events
- Warwick Arts Centre Youth Theatre leader: ages 14-16 ('05-'07)
- Cast member: 7 Warwick productions over the years (Studio, Cooler, Grad Club, Main Theatre, Chaplaincy) and numerous dance performances
- Marketing Manager for Pitchfork Disney and marketing assistance with numerous Warwick drama shows

### Producer



## **Paul Edkins**

Paul is in his seventh year at Warwick and has been involved in many activities on campus in a variety of areas. His biggest achievement to date has been to coordinate One World Week 2007, the World's Largest Student-run International Event. He has worked several jobs for the University and the Union and has been a team leader for Freshers' Week and Orientation Week. He has been on the exec of the People and Planet, Bridge and Capoeira societies. He is currently also the Resident Tutor of Jack Martin 3 and a qualified Mathematics secondary school teacher. Paul has extensive experience of leading and working with teams of students, liaisons with the Arts Centre, University and Union staff, and communicating effectively to produce large and small-scale stage productions to suit the goals and viability of each project. Theatre is the last remaining area of campus activity that Paul has yet to get thoroughly involved with, and he is relishing the opportunity.

### Head of Design

## **Alastair Binnie-Lubbock**

Having studied Spanish and Spanish cinema and loving the country deeply Alastair believes he has a good understanding of the sensibilities, passion and aesthetics that can be transferred from a work like this to any setting, context or project. The blending of the familiar and the uncanny is the cornerstone of surrealism that he is so excited about having the chance to bring to the stage through all levels of the design. He specialises in noting when restraint is necessary and when excess, especially in our colour palette, is preferable.

Lonesome West – Studio Theatre – Set Design

Little Thorns – Capital Centre Studio – Video Design and Operation

Clockheart Boy – Studio Theatre – Publicity Props and Costume Design

Whodidit? – Cooler – Publicity Design

Bouncers – Cooler – Lighting Operator

Rebel – Studio Theatre - Actor

Iphigenia at Aulis – Studio Theatre – Actor

Publicity design for student films – Aerials and St Valentines

### Set Design

## **Emma Fernandez Rugerio**

Emma was born in the colonial city of Puebla, Mexico on 4<sup>th</sup> June 1980. She obtained a BA in graphic design by the Autonomous University of Puebla in 2003. A month after submitting her thesis, she went to India to work as graphic designer for Featherlite Products Ltd in Bangalore. At her return to her country, she moved to Mexico city where she worked principally in brand developing and graphics for POP (point of purchase). She is a big enthusiastic of film and photography. Currently she is studying for an MA in Creative and Media Enterprises in the University of Warwick, where she is interacting with new areas of creativity and artistic expression. This is the first time she has been involved in set design.

### Artist

## **Jun Min Song**

For many years the arts have inspired and influenced Jun Min's whole life. Her eagerness and curiosity in arts lead her to study painting and installation at undergraduate level. She was very successful in two exhibitions during her university days. Jun Min had to design, build, and create an installation work. She have learnt to become more creative, original and more willing to take on a challenge. She also assisted



the business to exhibit at Art Fairs of Korea such as “*MANIF*”. The title of the exhibition was *Thank you, Youngwal* – she participated in planning and took control of the whole management. Organising the show offered her the opportunity to consider in terms of aesthetic value as well as whole harmony of display.

#### Stage Manager

##### **Anna Burton**

It is the evocative and passionate nature of *Blood Wedding* that has drawn Anna to the team. Anna is a third year History student. Experience at Warwick includes being the current Productions Manager for Freshblood, Marketing Officer for WSAF '08, UK Day team member for One World Week '07, *SWAG* (Producer – The Cooler), for WSAF '07: *The Red House* (Producer, Costume, Set Design – The Studio) and *The PC Sketch Show* (Stage Manager – The Studio). Though this will be the first WUDS production Anna will be involved in she feels she will be able to bring her prior experience to *Blood Wedding*.

#### Technical Manager

##### **Rhys Thomas**

Rhys is a third year Engineering student and currently President of the Tech Crew, although the former rarely gets a look in! He has a wide background in technical theatre, backed up by a keen interest and strong enthusiasm, although he keeps his ‘focus’ mainly on LX. In his first year he was a part of many productions, including ‘Joseph...’, ‘The It Girls’, ‘Happy Jack’ and ‘Chorus Line’ in the theatre. His second year included such shows as ‘Nightingale’, ‘Illustrations’, ‘Pizzazz’, ‘Bat Boy’ and ‘Copacabana’. His third year credits include ‘Edmond’, ‘The Revue’ and notably ‘Sweeney Todd’. Outside of Warwick life he works at the Northcott Theatre, Exeter, with whom he has worked on a wide variety of shows, including yearly panto’s and impressive outdoor productions of ‘Twelfth Night’ and ‘Macbeth’ as part of the renown Exeter Festival. He looks forward to the challenge of creating and managing what promises to be an exciting production and hopes that all the black t-shirt wearing doesn’t corrupt his love of a social life!

#### Sound Composition

##### **Samuel Smith**

Classically trained to Grade eight standard in guitar, Sam has also studied Flamenco as well as Jazz. He has worked as a singer-songwriter for a number of years, becoming adept at both writing and recording songs as well as performing live. He is currently working on the musical score for the term 2 production Pitchfork Disney.

#### Sound Compilation

##### **Gaurav Narula**

Gaurav is studying M.A in Creative & Media Enterprises. Before pursuing this course he was working with the music industry for couple of years in Delhi, India. He is into music production and sound design and also a freelance DJ. He is well versed with music sequencing, sampling and remixing softwares and will be belting out some eclectic mix of latin music and sounds as required by the play-script. Though he has no first hand experience in theatre from before, he thoroughly enjoys reading and watching them.



### Head of Marketing

#### **Ivan Kisyo**

Ivan is a second year PPE student. He has been involved with numerous and diverse projects on campus. Probably, the most notable of all of his experiences is his position on the Warwick Snowsports Exec committee. As a Treasurer he manages a substantial annual budget and is also heavily involved with the publicity and promotion of the club, which requires a lot of creative thinking and organisational skills. Furthermore he has the work experience as a bar PR manager which involves planning events and exploring opportunities for attracting interest to the venue. Although he has never been involved in a student theatre production, Ivan is very eager to implement his skills in the creative sphere of Warwick University and learn of this challenge.

### Marketing and Publicity Design

#### **JJ Parker**

Having undertaken a BA in Media Production, JJ has worked in and around the performing arts for over 3 years. He has been involved in a number of design projects and has written and directed various short films, documentaries and music videos. More recently he has established his own production company and has set up his own website. Last summer his production company was hired to film training videos for Rolls-Royce. JJ is currently studying an MA in Media and Creative Enterprise and hopes to bring together the creative elements of his work and apply them to theatre.

### Costumes

#### **Claire Fricker**

Claire is a 4th year French and History of Art student. She has had vast experience designing costumes as well as a few sets. As part of her A-level course she studied textiles which involved working closely with the drama and theatre studies department. She designed for A Midsummer Night's Dream. Designs and clothes from her portfolio were used in the end of year Catwalk. She also took part in work experience for the clothing industry. At Warwick Claire designed and made all the costumes for Lysistrata & the Harem, the Lover and Happy Jack. She can tailor a gypsy-style skirt in just over 25 minutes and has good connections with the Leamington haberdashery.

### Choreographer

#### **Sholeh Johnston**

Sholeh Johnston is a fourth year Creative and Media Enterprise student and writer. She has trained extensively in contemporary and interpretive dance and also has a basic background in tango and salsa. She was the movement director for Lysistrata & The Harem in the Studio where she choreographed over 9 dances and taught a cast of 17 to perform belly dance routines in four weeks. She was also publicity officer and choreographer for the Belly Dance society ('05-'07) which made her responsible for numerous performances including Pizazz at the Main Theatre and the One World Week Party. On the Warwick Drama scene Sholeh has performed in the Crucible, Lysistrata & the Harem, The Lover and Under Construction (which she also choreographed). She was Codpiece secretary ('05-'06). Sholeh also has a background in gymnastics and tae-kwon-do which might come in useful to some of the non-traditional movement we want to use in Blood Wedding.

Other positions still to be recruited:

Assistant stage manager

Lighting designer

Make-up artist

Shadowing opportunities



## About *Blood Wedding* & the theatre of Lorca

Passionate. Violent. Fast-paced. It is no wonder that *Blood Wedding* is Federico García Lorca's most popular play. Inspired by a true story of a fatal feud between two families high in the mountains of rural southern Spain, *Blood Wedding* is a fierce play. Legend has it that it was written in a single week in one white-hot burst of inspiration.

"It's about both the enjoyment and the horror of the extremes of passion," says director Peter Wallace, "And it's also about how lonely people are after the passion has run its course."

This masterpiece of modern drama is underperformed in English and when it is performed many find it disappointing. We feel that we have the ideas and the Studio gives us the method to change that. **Our goal is to challenge an English speaking audience to experience *Blood Wedding* and Lorca directly through emotion, without analysing, deconstructing or rationalising the story.** Lorca's characters speak from the core of their being, with extreme emotional force. The rich metaphors and symbolism that he uses form the crux of his '**grammar**' of images. They are objects rooted in the everyday reality of the people – horses, knives, walls, water, blood, trees. Lorca takes the speech of his community, especially in its manifestations in the popular culture of songs, ballads and sayings and distils it to an essence of imagery and metaphor which is simultaneously poetic and familiar. The feeling and sound of Lorca's poetry in English sounds completely different. For example *horse* (one of the recurring motifs in *Blood Wedding*) is *cavallo* in Spanish – the sound of word itself oozes sex appeal. In English perhaps, this is not the case.

While translating any play from the original poses a huge challenge, Lorca's Spanish in particular is an incredible powerful vehicle for emotional tension. He is constantly using language that conveys intense passion, which to an English-speaking audience may seem melodramatic and excessive. The English language, while not unable to express powerful emotion, certainly uses more nuance and shades to represent feeling. This is both a linguistic and cultural difference and we are very aware that the reactions of an English speaking audience is certainly not that of a Spanish one.

When we first began to collate our ideas Petia started searching for the best translation possible. While there are a lot of translations out there, very few are specifically created for performance rather than for scholarly analysis off the page and we believe why there have been many disappointing productions of *Blood Wedding* in the not so distant past. David Johnston's translation was specifically geared towards performance and was awarded a Fringe First award at the 1988 Edinburgh festival. His language stays close to the original while capturing the fierce energy and the dramatic tension that lack in many other translations. We had Emma, Ivan and Al (our team's Spanish speakers) confirm this was the most reflective of the translations we investigated.

The play incorporates poetry, song, chant, music, and rhythm, and its action and sets are highly symbolic and stylized. These non-realistic and anti-naturalistic

techniques were quite revolutionary for their time as they treated drama as a live event. As opposed to a play whose actions and sets seemed exactly like things in everyday life, Lorca's audience witness the stage exploited for all of its sensory and dramatic potential and that's exactly what we want to try to achieve in our production.

Splinters of moonlight have pierced my  
waist and your hips.

*Leonardo, pg 94*

Although *Blood Wedding* is ultimately a very Spanish play, our production is not true to tradition and takes place in a kind of neutral, psychological space, a place where death and moon are personified, a place that feels uncomfortable and hot, where true desires are repressed and passions erupt with fatal



consequences. Emotions and moods are created by the bright colours flared up on our three freestanding screens (please refer to Set). The real world and the surreal interweave through a collage of black silhouettes on coloured screens and 3D people whose sweat you can smell and touch in the intimate space in front of you.

As an audience member entering the world of Blood Wedding, we want you to feel slightly uncomfortable and subconsciously aware of the sense of danger hanging in the air. For that reason we have 20 knives hanging on wires above the audience so that every time you look up, you can never quite relax, you can never be complacent with the fate of the characters in front of you.

Flamenco, singing in Spanish and traditional gypsy music will all hint at the underlying Spanish essence of the show but they are used mostly because they convey the passionate and primal nature of the action in the most effective manner rather than because they convey a specific location and time period. This story could be happening anywhere, anytime in any intolerant and oppressive society that runs on collective rather than individual norms. The terrible vengeance enacted against Leonardo is seen to represent extremism, intolerance, and inflexibility.

The rest of the visual aesthetic is highly stylised and eclectic. There is a slightly nomadic feel to it which is conveyed in the gypsy influenced costume design and some of the music, choreography and wedding atmosphere where a barrel of fire (created with light) is brought on as well as various tables, benches and chairs for the guests. Perhaps as an audience member you would like to step in and join the celebration? Have a glass of wine, admire the bride?

We are very much aiming for theatre of the senses which simply does not allow the audience a passive role. You are constantly provoked, by the language, by the actors, by the sound, the music, by the smell of orange blossoms in the air and by the strong images that are being catapulted towards you. It's a theatrical vision that if executed with elegance will leave you emotionally and psychologically exhausted. In a good way!

## *Duende*

Duende is one of Lorca's prime obsessions and the underlying source of the dramatic tension within Blood Wedding. Over the course of this production we need to educate ourselves and our audiences on the meaning and impact of duende, a concept very foreign to those not associated with Flamenco culture.

Lorca attempts to define the dark presence in his art in terms of duende. It refers in Andalusian sense to the great power that certain flamenco artists have which transforms technical prowess into great art. For Lorca the duende comes from the ability to peel back layers of restraint so that the quick of our emotional being is laid bare. *"So the duende is a power and not an action, a struggle and not a thought. I have heard an old guitar maestro say that the duende is not in the throat but that it surges up inside you right from the soles of the feet"*

The essential conflict lies between the non-codified responses of the individual, where the duende is to be found and the structures of a rigidly codified society. For example the Bride's escape on her wedding day in one impulsive act of passion and desire goes against all the restrictions and norms of her society.



Listen...always be affectionate with your wife, but if you think she's getting too starry-eyed or too sour, then caress her just so that it hurts...

*Mother, pg 79*

Essentially, it is our contact with the earth – our ability to respond to sensual, primal experience that unleashes the force of the duende. Leonardo says towards the end of the play “It’s not me who’s to blame. It’s the earth itself”.

Spain has for ages been moved by duende: “For it is a land of ancient music and dance where the duende squeezes the lemons of dawn – a land of death”. Many southern Spanish women lived indoors until the day they died, and only then were taken out into the sun. For them, death means a sense of freedom from the rigid rules of their society.

Through the use of flamenco music, singing and elements of the dance we will try to create our own version of the duende, with its own aura and tension. In rehearsals our actors will explore their impulsive, non-cognitive side through a variety of emotional release exercises as well as devising to music, in the blind and through associations. We will also watch some films that contain wonderful examples of duende such as Carlos Saura’s *Flamenco*, *Carmen* and any performance by Joaquin Cortez (one of the world’s best flamenco dancers).

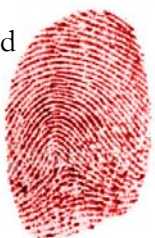
Our marketing campaign will make use of the duende as a ‘buzz’ phrase to sell the mysterious allure of *Blood Wedding* and we have been in touch with Rob Clare, a Lorca expert currently at Warwick, to perhaps do a post-show talk or a workshop on the duende.

## *Characters*

The characters of *Blood Wedding* are driven wholly by their passions, both positive and negative, rarely if ever stopping to analyse their responses so that they seem to be transformed into forces of nature struggling with imposed sterility rather than individual human beings in debate with their circumstances. Passion and social convention clash in explosive tension which allows for some wonderful character interaction. We have altered some of the genders of characters for particular effects and to emphasize certain themes and images. As with most of Lorca’s plays the majority of characters are female. We feel that with such a large cast and so many strong female parts (something quite rare in most Warwick drama shows) there are some incredible acting opportunities in *Blood Wedding*.

**The Mother:** The mother of the Bridegroom. She has already lost her son and her husband to violent deaths. She talks often of knives, pistols, and the fate of the men she loved. The Bridegroom is her only living child and she wants to protect him at all costs. She is suspicious of the Bride but accepts her son’s choice because it guarantees her grandchildren and the arrangement is economically sound for both families. This part requires an incredibly strong actress with commanding stage presence who can portray not only the age and status of the Mother but her incredible strength and allegiance to the archaic social values of her society. The question of social appearances and reputation is crucial to her as is her pride and her preservation of hatred towards the Felix family. She epitomizes the very reason why conventions and prejudices have remained unchanged over the years.

**The Bridegroom:** The Bridegroom is engaged to the Bride. His father and brother have died violent deaths due to an age-long strife with the Felix family. He appears to love his Mother, but is agitated with her constant references to the losses she has suffered. With the absence of a father figure in his life, he relies on the Mother for many of the important decisions in his life. The Bridegroom is associated with yellow throughout the play. This colour symbolizes his wealth; since gold is yellow, and his vigour, since yellow is the colour of wheat, from which bread, the food of life, comes. It also



symbolizes his eventual death, since his lips are described as turning yellow after he is brought back from the forest. The actor playing the Bridegroom would need to be versatile enough to show the young fool in love, the obedient son and the man of fire whose pride and family's honour has been affected.

**The Bride:** The Bride lives far out in the country with her father. Her mother is deceased and the Bridegroom's mother wonders whether the Bride's mother was a moral woman. She is arranged to marry the Bridegroom although her true passion lies with Leonardo, the man who courted her in the past. The Bride wants to conform badly but she cannot escape her primal nature and something inside of her tears on the day of the wedding. She initiates the elopement with Leonardo and after his and the Bridegroom's death she puts herself at the mercy of her Mother-in-law, unable to explain Leonardo's irresistible force over her. This is one of the most difficult and rewarding female roles in 20<sup>th</sup> century classics. The actress needs to be able to express a very wide spectrum of emotions ranging from complete conformity, to suffering, to burning desire, passion, rebellion, redemption etc. She needs to be able to move well.

**The Bride's Father:** He is an old widower. He seems shocked when his daughter leaves with Leonardo. An actor is needed who can carry the burden of presenting the oppressive values of their world with conviction and authority.

**The Maid:** The Bride's servant. She is the rational voice in the play and sees life in its true colours. Her speech is not as ladylike as the other female characters. The actress needs to act of a certain age but also have an energetic and playful demeanour which will contrast with many of the sombre characters.

**The Mother-in-Law:** Leonardo's mother-in-law. Her daughter is Leonardo's wife and the Bride's cousin. She seems to know of Leonardo's love affair with the Bride. She speaks bluntly to both her daughter and to Leonardo. This actress needs a strong singing voice as she will be singing the lullaby during Act I, Scene II in Spanish.

**Leonardo:** Leonardo Felix had an innocent love affair with the Bride but is now married to her cousin. They have a child. The Bride's higher financial status meant he wasn't a good enough catch economically and their engagement had to be broken. His last name is Felix; of the same clan who killed the Mother's son. He is a man of fire and burning passion. We need an actor who exudes sex appeal and desire but has a rather brooding and potentially destructive quality about him. The actor needs to have excellent stage chemistry with the Bride and be able to build up the tension between them without really touching her until the final forest scene.

**Leonardo's wife:** She is also the Bride's cousin and the mother of Leonardo's child. Another child is on the way. She foreshadows Leonardo and the Bride's escape when she asks Leonardo, "What idea have you got boiling there inside your head? Don't leave me like this, not knowing anything." In many ways she is the most exploited character. She conforms to their society's norms without question and is forced to internalise her grief over the treacherous husband.

**The Moon:** The moon is personified and takes on human characteristics. We are staging her as a woman who enters from the balcony as we want to show her as the ultimate femme fatale and place a flirtatious and dangerous side to her. The Moon has long been frustrated with humans for not letting her into their homes at night so she decides to help Death expose the lovers in the woods by lighting up the forest. As her and Death seal their deal they exchange a bloody kiss and the streak of blood down the Moon's chin foreshadows the fate of the Groom and Leonardo and also the red stain on the white wedding dress of the Bride.



**Death:** Death is personified as a Beggar. He enlists the help of the moon to make sure the lovers do not escape. He presents himself to the Bridegroom as a beggar and offers to help him find the Bride and Leonardo. We need an actor with strong physicality, who can construct an image of Death that is disturbing and alluring in equal measures.

**Woodcutters:** Our woodcutters have been transformed to three beautiful forest nymphs, spirits of death. Their vision and purpose is inspired by mythical pagan creatures from eastern fairytales (similar to the Veelas in Harry Potters, or like mermaids on land.) They appear out of the darkness and transform the stage into a forest while performing an interpretive movement piece to very surreal music using rhythm gymnastics ribbons. They discuss the fate of the Bride and Leonardo and offer their views on the situation. Each Woodcutter/Forest nymph presents a different moral perspective and they act like a Greek chorus, commenting and overshadowing the action that leads to the climax.



**Young Men:** They double up as guests at the wedding. Two young men accompany the Bridegroom in his search for the Bride and Leonardo.

**The Neighbour:** She is the neighbour of the Mother of the Bridegroom. She appears at the beginning and end of the play. Initially, she is present to discuss the upcoming wedding and then returns to grieve for the Bridegroom and console his mother. She is the Mother's only friend in the play.

**Young Girls:** The young girls are present on the wedding day and are excited about the event. They are eager to have their own weddings one day. Their speech is always rhythmic and they need to be able to sing. They encounter Death and learn the results of the search.

## *Set*

Locations:

Act I, Scene 1: The Groom's house

Act I, Scene 2: Leonardo's house

Act I, Scene 3: Bride's house

Act II, Scene 1: Bride's house, before the wedding

Act II, Scene 2: Outside Bride's house, the wedding reception

Act III, Scene 1: The forest

Act III, Scene 2: A white room, the Groom's house

Our design team will aim at maintaining a cohesive design vision that runs through the 3 acts and beyond into marketing. They will focus on ensuring that our design is simple but hits you in the gut and allows for the maximum of creative possibilities and effects. We can create an uncomfortable world



where the conflict between social norms and passion can be shown in a very visceral way. We want the set to convey a dream like aesthetic, where the walls are not solid, where trees and knives grow from the ceiling and where the pits of human emotions fester and boil over.

We want to reflect the triptych of the 3 acts in our design, so we will begin the play with three screens held in place by rectangular braces of wood on wheels which can be moved around and which can be lit from in front to create a wall of colour and from behind to create silhouettes. We may also be able to make these wooden rectangles into arches or more abstract/expressionistic shapes with the use of detachable cut plywood boards.

Our seating area is L-shaped defining a diamond-shaped acting space. We feel this allows us to utilize the studio to its full potential by creating depth (since our back wall will be an angle), intimacy, bringing the poetry down to eye-level with the audience, allowing for numerous exits and entrances. It is a large and flexible acting space that can be transformed with a few tables and chairs for the wedding scene and with a large 'tree' made of ribbons and rope for the forest scene. The silhouettes on the screens allow us to play with texture – the conflict between the rural and the surreal, the primal passions and the controlled behaviours. Smells of oranges, limes will be introduced through burning orange oils.

Some of our extra special visual elements:

- Knives that hang over the audience on chains
- A single tree for the forest made up of numerous ribbons and rope dyed numerous colours which is tied to the top centre of the studio ceiling and attached to the back of the balcony until forest scene
- Musicians placed on the balcony behind the audience
- The horse projected on screens
- Barrel of 'fire' made with light
- Moon dropping in on rope from the balcony

## Technical

Set in an interesting and intriguing new layout for the Studio, Blood Wedding creates a dynamic and multi-faceted context in which to use many different technical effects to enhance and support the action, as well as to define and shape scenes.

The set, consisting of 3 large white-gauze screens will allow for flexible use of lighting and projection effects to realise the artistic vision of the director. The Studio's powerful Barco projector will be used to create the large images on the screens, while simple, bold lighting will wash the screens in colour and provide a versatile background to the action. These screens will also allow sharp-edged shadow effects to be created by carefully positioned backlighting, adding an extra dimension to that of the onstage area. Projection will be used to create features of the play otherwise impossible to relate to the audience, such as the silhouette of a horse, suggesting masculine power and wild desire, galloping across the stage.

The use of colour is a very important part of Blood Wedding, creating a vibrant contrast to the stark set and echoing the nature and aesthetic of the play. This will also create a basis on which to build various scenes set in different locations. Primarily the acting space will be defined by very directional lighting, although features around the room, such as the hanging ribbons, rope and sharp implements, will be subtly highlighted so as to catch the audience's attention throughout the play. Subtle backlight will give depth to the area, and create a much more textured feel to the minimal set.



A simple effect of a fire in a bin will be used, through the use of 'birdies' and either smoke patches or a small smoke machine. This will enable an interesting and versatile effect, while excluding all the dangers or problems caused with having real flames on stage. The safe use of knives and sharp instruments hanging above the audience to create an ominous and close feel will be ensured through the blunting of any objects, and by ensuring proper rigging techniques are used in their attachment.

Ropes and ribbons secured above the centre of the stage, with the supervision of Arts Centre staff, will create an imposing centre-piece for the stage, and will be down-lit in vibrant colours to echo the screens and represent a number of features throughout the play. The ability to hang off this feature will enable the director to fully realise their vision for the space and allow for some impressive physical effects. When not in use the piece will be tied back to the corner of the area, and create a defining swag high above the stage, while not obscuring sight-lines and allowing the lighting designer to easily work around the feature.

The very directional nature of the lighting will also allow a range of 'feels' to be brought to each area', and subtle use of colour and backlight will give depth to the action and set. Different colours will allow the same areas to be reused as different locations, and 'birdies' positioned on parts of the set will add a new dimension to the set.

The sound design will be relatively simple, using the standard studio setup and two powered speakers owned by Tech Crew. Speakers will be positioned in the corners of the floor to give a "surround sound" feel and to aid characters interactions with sounds played throughout the show such as the galloping horse panning from one side to the other.

## *Music*

Music (perhaps second only to scent) has the ability to bypass our emotional defences and if used effectively will allow us to guide the audience's emotional experience. We hope to create a musical world around the script. Blood Wedding is already saturated with music; in its use of song, but also in the poetic voice that speaks throughout the prose. We hope to draw from this, to find rhythm in the words (something Lorca and his brother worked obsessively on) that create music and sound. The main genre of music has to be a mixture of Cante Jondo (deep song) and flamenco. There is a distinction there; the former is one of the very first manifestations of song, its origins lying in the primitive musical systems of India. As Lorca himself states "Cante Jondo is imbued with the

To burn in silence is the worst punishment we can inflict upon ourselves.

*Leonardo, pg 60*

mysterious colour of primeval ages". Flamenco on its own is one of the most provocative, passionate and powerful of music forms, one that can replicate the movement of two lovers, the complex entangling and disentangling that hums through the play; but we hope to combine these with more modern forms – the frenetic rhythms of drum and bass as well as other percussive arts that create a sense of frenzy, of a something impending. This ties in with our setting of a place and time that could be far away but simultaneously a place one can see oneself in, and empathise with.

The cast will be instrumental in creating these rhythms, tapping feet and beating boxes with sticks. The music will be created live onstage, from a mixture of original composition and re-worked songs to fit our characters and the various emotions we are trying to provoke. The musicians will become part of



the crowd, enticing the audience into the magical action. Other sound effects (such as the horse) will be pre-recorded.

We are looking for this to be a symbiotic process – our actors will devise to music that our musicians have sourced and composed and vice-versa our musicians will be inspired from what they see in rehearsals.

#### Starting points for inspiration:

Manuel de Fella, Paco de Lucia, Tomatito, Camaron de la Isla, Estrella Morente, Enrique Morente, various flamenco compilations, Yasmin Levy, her father, Ladino music in general, Carlos Saura's Flamenco film, Portuguese Fado (Mariza etc), Bulgarian traditional music, Tomas Pavon, Melchor de Marchena.

Sam and Guarav will be working with a Spanish guitar, DJ decks, 1 keyboard and a laptop. Additionally we hope to recruit two violinists from University of Warwick Symphonic Orchestra and two members of Drumming society to come and work on rhythm made with hands, feet, sticks. (Please refer to appendix for preliminary proof of interest.)

## *Costume*

Costume, accessories and make-up in particular play an enormous role in portraying the surreal, the sensual and the rural which are the three basic visual distinctions between the characters. The characters divide into two types: 1) Rural, real people and 2) Surreal 'concept' characters. This determines the nature of their costume and its aims. Most of the basic items can either be easily sourced from charity shops, online or tailored by Claire. The colour palette we are looking at is one of strong, jewel colours – emerald green, golden yellow, sapphire blue and ruby red. There is also the traditional palette of black, white, brown, navy and cream which will set off the older characters in particular and can act as a basic costume to accessorise over.

#### Human Characters

- Basic, traditional and generally sharp silhouettes
- Costume will reflect social class – Leonardo's family will look shabbier than the Bridegroom's
- Scene changes/costume changes will mostly happen behind the screens, making the silhouette visible; this will work especially well for the scene where the bride is getting changed into her wedding dress
- Long dresses for the ladies that are tight up to the hips and then flair out
- For the younger women we have a combination of gypsy, flamenco, tango style with a slightly other-worldly feel about them
- Use of shawls and lace to conceal, change and dress costume up or down to distinguish between everyday and wedding attire
- Strange or over-the-top accessories or highly stylised and abstract make-up that very obviously re-emphasizes Lorca's grammar of images and translates it for an English audience so as to make immediate association (For example: use of chains tied around dresses, staining with blood and paint.)



### Surreal Characters:

Their costumes will be highly imaginative and aiming to transport audience into a different world with slightly dark and futuristic elements. This, for example, would involve a lot of sheer metallic fabric for the **Moon**, white make-up and long sleeves reminiscent of Mortisha Adams. **Death** will classically have a cloak that reveals a beggar's attire.

The three forest nymphs (woodcutters) will wear chiffon, semi-transparent gowns with various elements stuck to them and will dance with traditional, satin, rhythmic gymnastic ribbons that can also be used to tie people up and swing around our central 'tree' of rope and ribbons.

Specific designs will be presented in the submission meeting.

Not a single bird will stir and the breeze will sweep their screams through the black tree tops to bury them after in dark wet earth.	<i>Beggar, pg 86</i>
---	----------------------

## *Publicity and Marketing*

The strong visual imagery and popularity of Blood Wedding is marketing gold dust.

However, as mentioned above the British audience has to be predisposed to the direct and flamboyant language employed by the Spanish artist. It is from this basis that we believe that a teaser campaign that introduces Lorca's 'grammar of images' would be an appropriate. The latter would start with posters that translate the meaning of various elements present in the play in three different cultures with English and Spanish always being two of them.

Inspiration has been taken from the HSBC 'world's local bank' campaign where they introduce different symbols and their meaning in different cultures. For example - **horse**: in England, aristocracy – in Spain, male sexuality – in Bulgaria, poverty; **water**: in England, rain – in Spain, life – in China, good rice. The teaser campaign should begin about 10 days before the end of term in order to build up tension before the end of term. Funding should not be an obstacle as the posters will be in black and white and therefore not that costly.

The actual publicity campaign will start on the first day of summer term. We are planning on printing about 1500 flyers, along with about 50 posters. So far, we are brainstorming around the idea of having circular flyers would be very appropriate because the shape communicates the notion of continuity (no beginning or end) and hence the infinite power of traditions over human destiny. There will be two contrasting imageries on both sides, like Moon on one side and Death on the other; Bride and Groom on one side, Bride and Leonardo on the other, conveying that the first combination is right and the second one wrong, but necessary. This can be conveyed by employing peaceful and then urgent colours. This image will be a surreal picture expressing the idea of desperation and death. It could be a close up of the Bride's innocent and pale face, crowned with orange blossoms and streams of blood dripping down from them.

The posters and flyers will be distributed around campus and in few schools in the region. Lorca is a compulsory part of the syllabus for Spanish AS-level and teachers would definitely take this opportunity to educate their students. This would not only contribute to ticket sales but would also diversify the audience.



In addition we would also use other methods to publicise the play. Some original ideas include placing empty water bottles full of dark red water (suggesting blood) with a pair of intertwined wedding rings floating inside. We are naturally planning on exploiting Facebook to its full potential as well as various Warwick Media outlets – the Boar, RaW – to create events, groups and general hype. Local media outlets will also be contacted. In order to provoke the Warwick students we may hang a white bride's dress covered in blood with a “Coming Soon” sign.

Another important aspect of the campaign will be the organisation of a “Wedding” party in the last week of term where we can tie up people with different partners and swap them every half an hour which would create a very intense atmosphere. Not only it will generate extra revenue for publicity purposes but would also attract more potential audience. JJ will be creating a website and a trailer as well. Below is a selection of images important for marketing and the play's themes in general:



## *Auditions*

Auditions will be held in 2 sessions, each 2-2.5 hours depending on attendance.

- 1 hour of workshop-based activities including ice breakers, group exercises, movement, physicality and dynamics
- 1-1.5 hours of speech based auditioning; actors will be given extracts from the script and 5-10 minutes to prepare and perform individually, in pairs

We will advertise in the audition notifications that candidates need to come with a song or a verse of a song prepared as a number of the roles involve singing. At the initial stage we will be looking for passion, for duende, for energy and response to direction and honesty in performance. Recalls will be held in two large group sessions with plenty of script work and individual interviews as we need to watch certain characters perform together, their chemistry and dynamics and of course their ability to capture the lyrical verse of Lorca.

When it comes to acting style we will be looking for performers rather than actors. We are interested in people's talents and how we can make room for them within the framework of the show. At the very core of Blood Wedding lies Lorca's poetry so we need performers who can make the text ring true to an English audience without it sounding embellished or forced. We want to strip them bare as actors and then build them up again adding layers of intensity and tension. We will also film the auditions and recalls on Petia's camera in order to have a better recollection of actors' performances when we sit down to make decisions. Often in long auditions it is very difficult to stay objective for a long period of time remembering details of everyone's performance and we feel use of the camera will give us greater objectivity.

## *Methodology*

There are a few basic principles which we as a team (and hopefully our cast) want to adhere to. This includes an attitude of curiosity and exploration. We always want to be asking questions, even as we make creative and production decisions we want to constantly be questioning our vision, the themes of the play, our cast and learning from those questions. We want to maximize creativity by refusing to settle down on the first solution (whether in blocking or lighting design) that comes our way but keep experimenting until we have reached a cutting point.

We realize this is an extremely challenging show both artistically and technically and we want to implement a 3-solutions programme. It involves having 3 ways of solving every problem or approaching every challenge. These solutions will range from our 'dream option' to 'safety back-up' as we are aware that sometimes we will have to compromise due to budgetary and time constraints. We hope to create an atmosphere that focuses on collaborative technique, where every crew and cast member feels like they can contribute creatively through proper channels of communication that are set out in advance. They should feel that their ideas will be given a try no matter what which increases trust in the ensemble and makes us more prone to taking chances. And as we all know, it is in risk-taking that theatre finds some of its best moments.

This does not mean anarchy of course. Ultimately, creative veto lies with the director and once we reach the Easter holiday rehearsals she will have to start limiting the flow of ideas and we will set things in stone.



Character log books with ideas and analysis will be employed as well as certain ‘rehearsal rituals’ and an active social atmosphere. We must not forget that after all amateur theatre is not only about putting on a wonderful show but making sure the process is fun and challenging for all involved.

### *Movement*

As Blood Wedding does not render well to naturalism we will have a lot of ‘set movement’ sequences and a few more dance-like numbers. Sholeh will be choreographing the 3 female ‘woodcutters’/forest nymphs scene where we will be using rhythmic gymnastic ribbons to create some beautiful effects by mixing it with interpretive dance and heightened physicality. The entirety of Act II, Scene II would have to be choreographed quite precisely as there is music throughout, and numerous people entering and exiting. We feel having physically fit actors is crucial for the play to sustain its manic pace and enormous level of energy and tension. We will therefore offer a non-compulsory ‘fitness point’ programme that cast members would be encouraged to follow in the weeks leading up to the performance.

### *Production and Rehearsal Schedules*

<b>Week</b>	<b>Production schedule</b>	<b>Rehearsal schedule</b>
6	Send blurb to Arts Centre marketing department Book audition and rehearsal rooms Thursday, Friday - advertise auditions Saturday, Sunday - hold auditions Timetable of action plans checked Research sponsorship contacts Social at weekend	
7	Monday, Tuesday – recalls Wednesday - finalise castlist Scripts handed out Thursday - first script readthrough Costume measurements taken at readthrough Rehearsal schedule communicated to all Weekly production and publicity meeting	Thursday - first script readthrough 2 rehearsals
8	Marketing material design begins Costume design begins Set construction begins (screens - store in one place) Sound and music compilation begins Weekly production and publicity meeting	Team building Trust exercises  Fitness building



9	Design hoodies Finalise technical plans Marketing teaser campaign begins Use of sound at rehearsals begins Weekly production and publicity meeting Social at weekend	General movements Focus on choreographed scenes Continue blocking
10	Monday - all designs finalised Order technical equipment Order marketing material Contact media (RaW, Boar) Finalise live musicians Weekly production and publicity meeting	Continue blocking Identify problem areas Run of blocking at week end
Easter holidays	Hoodies ordered Costumes made Music and sounds finalised Props ordered and stored	Books down at end of holidays Final week - intensive rehearsals Finalise blocking
1	Photosoc to take publicity photos (full costume) Publicity e-mails sent out Lecture shoutouts Distribution of all marketing material Set constructions and props finalised and stored Friday: final briefing before production week	Full cast meeting - clear objectives Run-throughs with problem corrections Run-throughs with props
Mon Tue Wed Thur Fri Sat	Get in Tech rehearsal and Dress rehearsal (7.30pm) Outstanding issues; first performance Performance Performance Performance and get out (then cast party!)	Get in Tech rehearsal and Dress rehearsal (7.30pm) Outstanding issues; first performance Performance Performance Performance and get out (then cast party!)

## *Budget*

### INCOME

Capacity	120
Nights	4
<hr/>	
<b>Total Sales at £5.50/ticket</b>	<b>£2,640.00</b>
<b>Total Sales at £6.00/ticket</b>	<b>£2,880.00</b>



## EXPENDITURE

### General

Arts Centre Studio Hire	£660.00
Production Rights	£255.00

### Set

Screen construction	£150.00
Sheeting @ £2.58/m	£30.00
Flame proofing x 2 litres @ £8	£16.00
Barrel	£0.00
Tables, chairs	£0.00
Knives x 20 @ £1	£20.00

### Technical

Lighting gels	£40.00
Haze x 3 @ £8 per bottle	£24.00
Projector hire	£75.00
Smoke pellets	£10.00

### Props

Dance ribbon x 3 @ £5	£15.00
Blood capsules x 20	£3.00
Ribbon x 100 feet	£10.00
Black lace x 5m	£5.00
Orange incence	£1.00
Fake orange blossoms	£5.00

### Costume

Casual dress (women) x 10	£55.00
Casual dress (men) x 10	£50.00
Wedding dress x 2 @ £20	£40.00
Accessories	£25.00
Death, Moon costume material	£20.00

### Marketing

50 Posters	£42.00
1500 Flyers	£90.00
Photocopying and teaser	£25.00

---

<b>Total Expenditure</b>	<b>£1,666.00</b>
--------------------------	------------------

## ANALYSIS

### £5.50 Tickets

Income - 10% Box office fee	<b>£2,376.00</b>
Break even percentage	70.12%
Break even tickets	303

### £6.00 Tickets

Income - 10% Box office fee	<b>£2,592.00</b>
Break even percentage	64.27%
Break even tickets	278



## Notes on budget

1. Capacity estimated at 120 because of changes to standard seating plan.
2. Analysis calculated for 2 different ticket prices to demonstrate the difference in break even percentages for a ticket price increase of 50p. We feel that in recent history the budgets of student productions in the Studio have not increased substantially, whereas overheads have risen due to increased Studio hire costs and other uncontrollable inflationary costs. Ticket prices have not changed to reflect these increased costs or the cost of inflation. We would therefore like to set our ticket price at £6 NUS / £8 Non-NUS.
3. Production rights acquired (see Appendix) at £75 for first performance and £60 for the following three.
4. Tables and chairs for set are easily obtainable. Barrel has been sourced locally for free. Most other props and costume details which are not included are easily obtainable from student wardrobes (e.g. jewellery, white T-shirts).
5. Fake blood can be made cheaply and safely (<http://www.wikihow.com/Make-Fake-Blood>).
6. Accessories include pocket watch and chains. The Death and Moon characters require special material to create a surreal image.
7. The break even percentage is above average for most student productions, but we do not see this as a major concern for the following reasons. Lorca is a famous poet and playwright, and Blood Wedding will undoubtedly attract a good audience through its well-known name. The play is challenging and passionate, and we hope to demonstrate this through our marketing campaign, and in so doing attract a wide range of people who identify with these emotions. However, it would be financially wise to attempt to obtain sponsorship to plan for contingency, so this has been factored into the production schedule. (As an example, a £200 sponsorship deal would decrease the break even percentage by roughly 5%.)

## Appendix

### Proof of rights

----- Original Message -----

**From:** [William Peter Kosmas](#)

**To:** [Paul Edkins](#)

**Cc:** [William Peter Kosmas](#)

**Sent:** Wednesday, February 06, 2008 2:34 PM

**Subject:** Re: Blood Wedding rights

Dear Paul,

I confirm that the rights you requested to present amateur performances of David Johnston's translation of *Blood Wedding* in your email 5 February are available.

Best regards

Aur lie

-----  
William Peter Kosmas  
New York State, Attorney-At-Law  
8 Franklin Square  
London W14 9UU  
Telephone: (+44) (0)20 7386 9666  
Fax: (+44) (0)20 7386 1903  
Email: [Kosmas@artslaw.us](mailto:Kosmas@artslaw.us)  
Email: [kosmas@artslaw.co.uk](mailto:kosmas@artslaw.co.uk)

This communication including any attachments is confidential and may be privileged. You may not copy, disclose or otherwise use it for any purpose. If you are not the intended recipient, please notify the sender immediately.



---

**From:** Paul Edkins <p.s.edkins@warwick.ac.uk>  
**Date:** Tue, 5 Feb 2008 22:55:12 -0000  
**To:** William Peter Kosmas <Kosmas@artslaw.co.uk>  
**Subject:** Re: Blood Wedding rights

Dear Aurélie

Thank you for sending that info through. In order to submit our play we require an **e-mail confirmation of the availability of the rights** to David Johnston's translation of *Blood Wedding*, for the Warwick Arts Centre Studio from 30 April - 3 May inclusive. Would you be able to reply with a positive confirmation of this before we fill in the details on the licence application form?

If we are successful with our submission to Warwick Arts Centre, we will complete the form and send it to you. If we are not, then we appreciate the time you have taken.

Regards  
Paul

### Involvement from societies

----- Original Message -----

**From:** [president@uwsoc.co.uk](mailto:president@uwsoc.co.uk)  
**To:** [p.s.edkins@warwick.ac.uk](mailto:p.s.edkins@warwick.ac.uk)  
**Sent:** Tuesday, February 05, 2008 11:41 PM  
**Subject:** Musicians for play

Hi Paul

I was passed your email address by one of the orchestra members today with the message that you were looking for some violinists to perform in a play. I would be happy to advertise this to the orchestra, so please could you write a short blurb about this opportunity (dates, time commitment etc) and email it to me. I will then circulate this to my members.

Regards

Ian Rogers  
President, University of Warwick Symphony Orchestra

----- Original Message -----

**From:** [OJ Hemmings](mailto:OJ.Hemmings@warwick.ac.uk)  
**To:** [p.s.edkins@warwick.ac.uk](mailto:p.s.edkins@warwick.ac.uk)  
**Sent:** Friday, February 08, 2008 11:14 AM  
**Subject:** RE: Blood Wedding

Hi Paul,

Yeah was good to see you again, you should definitely come along to one of our sessions if you can make it's a really great atmosphere. Warwick Drumming society would certainly be interested in your play, and there will be drummers available. I look forward to hearing from you, Cheers OJ (Social Secretary)

> Date: Thu, 7 Feb 2008 21:18:27 +0000  
> Subject: Blood Wedding  
> From: P.S.Edkins@warwick.ac.uk  
> To: heyitsoj@hotmail.com  
>



- > Hi OJ
- >
- > Was great to chat to you yesterday. Can you confirm that there will be
- > some drummers available and interested to perform in our play, Blood
- > Wedding?
- >
- > Thanks
- > Paul

## Plot summary

At the beginning of the play, the Mother (only one character in this drama is given a true name) speaks with her son, the Groom. The Groom wishes to marry a girl who lives near the town (the Bride), and seeks the permission and blessing of his mother. The Mother, although she is still filled with bitterness over the death of her husband and elder son many years ago, grants the Groom her blessing, and expresses her desire to have grandchildren (this will become one of the play's main motifs). The Groom departs to go the vineyards.

The Neighbour arrives to chat with the Mother, and reveals to her that the Bride was previously involved with a man named Leonardo Felix, a relative of the men who killed the Mother's husband and son. The Mother, who still hates the Felix family with all her soul, is furious, but decides to visit the girl before bringing the matter up with her son.

Leonardo, who is now married, returns to his home after work, where his Mother-In-Law and Wife have been singing a lullaby to Leonardo's son. (The lullaby's lyrics foreshadow the tragedies that will occur later in the play.) It is clear that Leonardo's marriage is not a joyous one. A Little Girl enters the house and tells the family that the Groom is preparing to marry the Bride. Leonardo flies into a rage, scaring his Wife, Mother-In-Law, and child, and storms out of the house.

The Mother goes to the Bride's house, along with the Groom, where she meets the Bride's Servant and the Father of the Bride. The Father, an old, tired man, tells the Mother of his dead wife and his desire to see his daughter marry and bear children. The Bride enters, and speaks with the Mother and the Groom. The Father then shows them out, leaving the Servant with the Bride. The Servant teases the Bride about the gifts that the Groom brought, then reveals to her that Leonardo has been coming to the house at night to watch the Bride's window.

That night, Leonardo comes to see the Bride again. He speaks of his burning desire for her, and the pride that kept him from marrying her before. The Bride, clearly disturbed by his presence, attempts to silence him, but cannot deny that she still has feelings for him. The Servant sends Leonardo away, and the guests begin arriving for the wedding. The Father, Mother, and Groom arrive, and the wedding party moves to the church. Before the party leaves, however, the Bride begs the Groom to keep her safe. Leonardo and his Wife go as well, after a short and furious argument.

After the wedding, the guests, the families, and the newlywed couple return to the Bride's house. The party progresses, with music and dancing, but the Bride retires to her rooms, claiming to feel tired. Leonardo's Wife tells the Groom that her husband left on horseback, but the Groom brushes her off, saying that Leonardo simply went for a quick ride. The Groom returns to the main room and speaks with his Mother. The guests then begin searching for the Bride and Groom, hoping to begin a traditional wedding dance. But the Bride is nowhere to be found. The Father orders the house searched, but Leonardo's Wife bursts into the room and announces that her husband and the Bride have run off together. The Father refuses to believe, but the Groom flies into a rage and rides off with



some friend to kill Leonardo. The Mother, frenzied and furious, orders the entire wedding party out into the night to search for the runaways, as the Father collapses in grief.

Out in the forest (to which Leonardo and the Bride have fled), three Woodcutters emerge to discuss the events (in a manner somewhat similar to that of a Greek chorus, except that they speak to each other, not to the audience). They reveal that the searchers have infiltrated the entire forest, and that Leonardo, who is, after all, carrying a woman, will be caught soon if the moon comes out. As the moon emerges from behind the clouds, they flee the stage.

The Moon is revealed as a character, and delivers an eerie soliloquy in which she laments her isolation and loneliness and proclaims her desire to let blood be shed in order to punish mankind for shutting her out of their homes. She shines her mystic light on the forest, illuminating the paths for the searchers. She is joined by a beggar woman, Death personified. The Moon and Death agree to lead the jealous men to their deaths. The Moon then departs.

The Groom, still caught up in fury, enters along with a Youth from the wedding party. The Youth is disturbed by the dark forest and urges the Groom to turn back, but the Groom refuses, vowing to kill Leonardo and reclaim his Bride. Death, disguised as an old beggar, enters, telling the Groom that she has seen Leonardo and can lead the Groom to him. The Groom and Youth exit with her.

Elsewhere in the forest, Leonardo and the Bride embrace, and discuss their future together. Both are filled with romantic angst, and consumed by their burning, uncontainable dark passion for each other. The Bride begs Leonardo to flee, but he refuses. The couple hears footsteps- the Groom and Death approaching. Leonardo exits, and two screams ring out in the darkness.

Back in the town, the women (including Leonardo's Wife and Mother-In-Law) have gathered near the church to whisper of the cursed wedding. Death arrives in the guise of the beggar woman and announces that doom has visited the forest, then departs. The Mother enters the church, full of anger and black bitterness, only to see the Bride returning, her white dress covered in the blood of her lovers, who killed each other in the forest. The Mother denounces her as a whore, and makes as if to kill her, but instead turns away and begins to pray. The play ends with a haunting recitation by the Bride and Mother, telling of the tragedies of the Blood Wedding.

## **Arts Centre Blurb**

### ***Blood Wedding by Federico Garcia Lorca***

Blood Wedding is human passion set afire. Violent. Fast-paced. Fierce.

Lorca's masterpiece tells the true story of a bride who must decide between a lover she desires or one society requires. Considered one of the most innovative and powerful plays of the 20<sup>th</sup> century WUDS's production of Blood Wedding presents a concoction of powerful imagery, a pinch of flamenco, and David Johnston's superb translation that captures the lyrical intensity and killer tension of the original.

We invite you to step into the world of the surreal, where desire is hiding in the shadows; Death and Moon are partners and the *Duende* causes knives to drop!

