

THE BENNINGTON THEATRE STUDIO

Presents

BLOOD WEDDING

BY

FEDERICO GARCIA LORCA

in a translation by José A. Weissberger

Produced by Permission of Miss Irene Lewisohn

*The Theatre
Bennington College
December 11, 12, 13, 1940
at 8:30 P. M.*

Play directed by Francis Fergusson

Settings and lighting designed by Arch Lauterer

Music by Otto Luening

Dances composed and directed by Martha Hill; Dance for the Moon
composed by William Bales

Costumes designed by Helen Bottomly

Technician: Edward Glass

Regisseur: Faith Richardson

TECHNICAL STAFF FOR THE PRODUCTION

Stage Manager:	Vida Ginsberg
Assistant Regisseur:	Susan Bailey
Dance Regisseur:	Elizabeth Reitell
Music Regisseur:	Sara Carter
Construction and Stage Crew:	Muriel Brenner, Ruth Davis, Sally Litchfield, Ann Mills, Margaret Young, Mary Somers Wood
Lighting:	Jonny Wood, Teru Osato, Joann Straus
Costume Construction Crew:	Ann Donaldson, Lisette Engel, Louise Hutcheson
Dressers:	Muriel Brenner, Ann Donaldson, Lisette Engel, Marjorie Handwerk
Properties:	Joan Collier, Joan Meriss, Stanton Benjamin
Curtain:	Stanton Benjamin

MUSIC FOR THE PRODUCTION

Otto Luening at the piano

Martha Lavack, violin

Acknowledgement is made to Miss Irene Lewisohn for the loan of authentic Spanish melodies.

The Cast

(IN ORDER OF APPEARANCE)

Mother	Elizabeth James
Her son, the Novio (bethrothed)	Edward Thommen
The neighbor	Mary Heed
Leonardo	Will Parker
His wife	Jane Hartington
His mother-in-law	Sara Carter
Girl	Vida Ginsberg
Servant	Mary Perrine
The Novia's father	Joseph M. Dixon
The Novia	Adele Bookman
	Valerie Pottberg
Girls	Jeanne Michaels
	Elizabeth Reitell
	Barbra Miller
The Novio's friend	Paul Rockwell
	Edward Glass
Young men	Hal Jamison
	Ray Malon
	Edward Glass
Woodcutters	Hal Jamison
The Beggar, Death	Katherine Henry
The Moon	William Bales

Synopsis of Scenes

- Act I - Scene 1 - The Novio's house
 Scene 2 - Leonardo's house
 Scene 3 - The Novia's house
 Scene 4 - The Novia's house the morning of the wedding

INTERMISSION - 10 MINUTES

- Act II - Scene 5 - The Novia's house after the wedding
 Scene 6 - After the wedding, a moonlight night
 Scene 7 - The courtyard of the church

Notes on the Production

Lorca had an international reputation as a poet while he was still in his early thirties; and his songs, written in a folk tradition, were already popular with the Spanish people. He wrote for the theatre from the very first, and for the last few years of his life he had a troupe of university students which, with the aid of the Loyalist Government, toured the provinces with a repertory of Spanish classics. Perhaps this troupe might have played a role in Spain like that of Copeau's *Vieux Colombier* in France. The *Vieux Colombier* was directly or indirectly responsible for the best French theatre before the present war. But Lorca was killed by some of Franco's soldiers in 1936 and his works are now being published in Argentina.

"Blood Wedding", first produced in this country by Miss Irene Lewisohn in 1935, is a good example of his dramatic style. The story is simple to the point of starkness, being concerned with such essentials of human experience as love and death, age and youth, the ancient customs and ceremonies which preserve the continuity of the generations. In this it is both classic and peasant. It is also as Spanish as the "Caprichos" of Goya. In the production we have tried to catch some of the powerful and indefinable Spanish quality, but we have made no attempt to be literally correct.