

PRODUCTION STAFF

TECHNICAL DIRECTOR
MASTER ELECTRICIAN
LIGHT BOARD OP
WARDROBE
RUN CREW

Mike Rancourt
Frank LaFrazia
Heather Coleman
Emma Givens
Casey Barnhart, Meredith Belis, Rachael Healey,
Caitlin Monahan, Kat Yearry, Allison Zajac-Batell

SCENE SHOP
CARPENTERS/RIGGERS

Jordan Becker, Keith Eyrich, Aaron Fisher, Sophie
Hinderberger, Becca Lifton, Geoff Otis, Jacob Perkins,
Dylan Sanders-Self, Katy Stoop, April Summers, Dan
Wilcox, Lawson Wulsin

SCENE SHOP LAB CREW

Lorraine Bocker, Eva DeAngelis-Glasser, Quinn Lewis,
Alex Noguera-Garces, Alex Toigo, Keira Zagaeski

LIGHT HANG CREW

Jim Bentley, Cara Chiaramonte, Jess Condyles, Carson
Efird, Colin Galanovsky, Dee Goldsmith, Rachel Hunter,
Andrew Kaluzynski, Tess Meyer, Emily Rand, K. Morgan
Sasser, and Josiah Weiss

LIGHTING ASSISTANTS

Madeline Best, Katie Beudert, Erin Briggeman, Jess
Condyles, Danny Herter, Colleen Jennings, Alex Jones
Caitlin Loehr, Myles O'Connor, Austin Powers, Tor
Puckett, Caleb Rupp

COSTUME CONSTRUCTION
ASSISTANTS

Jen Carpenter, Rosie Schulick, Leah Wichler, and the
Costume Shop Staff

DRAMA FACULTY & STAFF

Michael Giannitti
Linda Hurley
Kirk Jackson
Dina Janis
Frank LaFrazia
Roberta Levitow
Daniel Michaelson
Mike Rancourt
Jean Randich
Sue Rees
Jennifer Rohn
Gladden Shrock
Terry Teitelbaum

SPECIAL THANKS TO

Tom Bogdan, Linda Hurley, Frank LaFrazia, Maeve Montalvo, Sonia Perez, Dana Rietz, Jenny Rohn,
Ann Resch, Eva Schmidt, Gladden Schrock, Alejandro Shapiro, Marianna Kantor, Regal Originals, and
Terry Teitelbaum

PHOTO CREDITS

Front Image: *Old Woman and Girl* by Pablo Picasso

Other Images from the books *Lorca: A Dream of Life* by Leslie Stanton and *Federico Garcia Lorca* by Ian Gibson

EXCS.

bennington college drama program presents



THE HOUSE OF BERNARDA ALBA

by Federico Garcia Lorca
translated by Caridad Svich

May 20, 22, 23, 2005
Friday, Sunday, & Monday at 8 pm
Lester Martin Theater



Lorca with his sister Isabel, 1914

Federico García Lorca was born just outside of Granada, Spain in 1898. He was a curious child whose first toy was a theatre. Lorca grew up in a family interested in the arts, which fueled his passion for music, theatre, painting and most importantly poetry. After studying at the prestigious Residencia de Estudiantes in Madrid, Lorca began publishing work. In Spain Lorca is most known for his work *Romancero Gitano* and his plays *Bodas de Sangre* (*Blood Wedding*), *Yerma*, and *La Casa de Bernarda Alba*. In America he is most known for his book *Poet in New York*; he is also celebrated for his dramatic work. Lorca wrote many things based on his dreams and imaginings, but also took ideas from his life and those around him to create the intricate characters in his work. He had an incredible way of writing Spanish women, capturing not only their oppression but also their strength. Lorca was an immense talent; although many only know his written work, he was also a painter, composed music with Manuel de Falla, and collaborated with surrealist artists Salvador Dalí and Luis Buñuel.

Lorca wrote for his people, which is why he was condemned in the end; the Fascists saw him as an enemy. The tense political environment in Spain peaked just before the Spanish Civil War in 1936, which prompted Lorca to seek refuge with the Rosales family. However, the Fascists found him. On August 19th, 1936, after being dragged through the street and detained for three days, Lorca was assassinated. His tragic death seemed appropriate somehow for a man who was fascinated with death as a character, a man who saw death's looming presence.

La Casa de Bernarda Alba was not produced until 1945, in Buenos Aires, and not produced in Lorca's Spain until 1964.

-Lucy Skeen

(Information taken from the prologue of *Obras Completas de Federico García Lorca* by Jorge Guillen)

The Final Act of Love

Director's Notes on **THE HOUSE OF BERNARDA ALBA**

By Jean Randich

The contemporary poet Andrés Amorós observed of Lorca's poetry: "In these poems, death is in everything and everything participates in death, love above all... We have to start by understanding that, for Lorca, the final act of love is death." (1)

Federico Garcia Lorca evoked the spirit of *Duende*, the earth force, the life force, this "mysterious power that all may feel and no philosophy can explain." You can hear it in flamenco singing, but it isn't in the throat—*Duende* comes from inside, from the soles of stamping feet. The cries of the bullring are calls to the presence of god, god alive in the bull, in the clapping hands, in the senses, in the blood. *Duende* brings surrender and belonging, to a force beyond yourself, to the mythic, the ancient, the ancestral.

We have sought to ask Lorca's *Duende* to charge our production. We play in a house that is a labyrinthian stage, on a stage that is a labyrinthian house. The choruses of mourners and reapers are the pulse and blood of this arid Andalusia, the eyes through the shutters and the ears behind the walls.

The House of Bernarda Alba begins and ends with death. As Lorca said, "In every country, death comes as a finality. It comes, and the curtain comes down. But not in Spain! In Spain the curtain goes up. Many people live out their lives between walls until the day they die and are brought out into the sun. In Spain, the dead are more alive than the dead of any other country of the world: their profile wounds like the edge of a barber's razor."

We have endeavored to be true to the actual roots of Lorca's stark black and white photo realism, as well as to the surreal leaps, the mythic heartbeat, and the inexorable battle between the unkillable instinct of bulls, stallions, men, and women, and the forces of honor and repression that seek to cripple that force. In the duel between honor and instinct, the final act is Death and Love.

This performance is dedicated to all those we love, and most especially the dead, who teach us how to live, how to love. You live in our hearts.

1 'Federico García Lorca. Antología poetica. Edición especial centenario,' prologue by Andrés Amorós, Edición Plaza y Janés, 1998.

"Silence. Silence, I said. Silence!"

-Bernarda Alba

THE HOUSE OF BERNARDA ALBA

by Federico Garcia Lorca

translated by Caridad Svich

Directed by Jean Randich
Set Design by Sue Rees
Costume Design and Construction by Fia Alvarez, Nicole Asselin, Emily Gilbert, Danny Michaelson (with assistance from the Costume Projects class)
Lighting Design by Michael Giannitti
Music & Music Direction: Jared Shapiro
Fight Choreography by Chris Edwards
Stage Managed by Colleen Jennings
Assistant Directors: Lorraine Bocker and Lucy Skeen
Musical Assistant: Yousuf Kerai
Assistant Stage Managers: Jennifer Funk, Catherine Hessing, and Malcolm Young
Make-up by Bill Patry, Flear Valknin

CAST

BERNARDA	Bryony J. Thompson
MARIA JOSEFA, Bernarda's Mother	Sebastian Naskaris
ANGUSTIAS, Bernarda's Eldest Daughter	Ashley Hanna
MAGDALENA, Bernarda's Daughter	Kimberly Bocchiaro
AMELIA, Bernarda's Daughter	Sophie Hinderberger
MARTIRIO, Bernarda's Daughter	Holly Khriel
ADELA, Bernarda's Youngest Daughter	Annabel LaLond
SERVANT	Carlee McManus
PONCIA	Genevieve Belleveau
PRUDENCIA	Collette Hill
BEGGAR WOMAN with LITTLE GIRL	Maya Macdonald

NOTE: A gun shot will be fired during the performance.
There will be a 10 minute intermission.

WOMEN MOURNERS

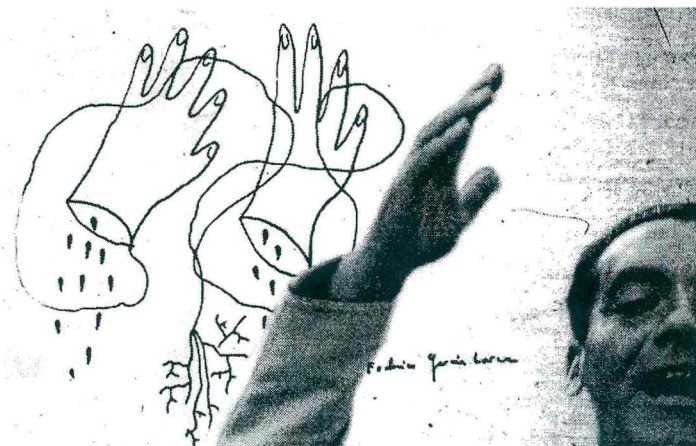
WOMAN 1	Alex Noguera-Garces
WOMAN 2	Molly Tarlov
WOMAN 3	Thalia Gilbert
WOMAN 4	Maya Macdonald
YOUNG GIRL	Amanda Gray

REAPERS

Alex Bleeker
Toby Levin
Gabriel Meyers
Brian Schultis
Nat Sylva
Dan Wilcox

DANCER

Maeve Montalvo



Vergüenza: "It means shame, the possibility of being made to blush. It is a moral quality...Once lost it is not, generally speaking, recoverable...It is the essence of the personality and for this reason is regarded as something permanent...Vergüenza is the regard for the moral values of society...for the opinions which others have of one...True vergüenza is a mode of feeling which makes one sensitive to one's reputation and thereby causes one to accept the sanctions of public opinion."

—The People of the Sierra,
J.A. Pitt-Rivers, University of Chicago Press, 1961

Notes on the music:

The music in this performance is freely adapted and arranged from traditional flamenco and Andalusian melodies and rhythms. These include the forms of alegrías, bulerías, seguiriyas, and a traditional reaper melody from Murcia. The "nana", which is sketched out on the piano in this performance, is based on a traditional lullaby which Federico García Lorca collected, transcribed, harmonized, and included in his collection of thirteen Old Spanish Songs. Lorca was an accomplished musician and musicologist who was profoundly interested in and enthusiastic about the legacy of flamenco, gypsy, and folk music from Southern Spain. He frequently accompanied on the piano his good friend, the flamenco singer "La Argentinita".

In an effort to preserve the purity and integrity of flamenco song, and to bring it to a wider audience, Lorca, along with Andrés Segovia and his close friend Manuel de Falla founded the first festival of "Cante Jondo" in Granada, Spain, in 1922, which included competitions, performances, and conferences. This event is thought to be the signal factor which reinvigorated flamenco and saved it from certain extinction.

Lorca gave conferences on nursery rhymes and gypsy songs and, according to him, "these songs contain the most infinite gradations of sorrow and pain at the service of the purest and most exact expression."

García Lorca is considered to be very "flamenco" by practitioners and aficionados of the art form, and much of his poetry has become authentic lyrics for flamenco song. Some of his numerous great works of poetry are infused with a flamenco sensibility, such as "Poema del Cante Jondo" (1921), "Primeras canciones" (1922), "Canciones" (1921 - 1924), "Romancero Gitano" (1923 - 1927), and "Llanto por Ignacio Sánchez Mejías" (1934). This last poem was a eulogy to his close friend, the great bullfighter Ignacio Sánchez Mejías, who had quit bullfighting to become an author, and had returned to the ring over Lorca's strenuous protests to be gored to death during a bullfight in 1934.

The non-traditional music which is included in this production is also created from regional elements, in an attempt to maintain an authentic Andalusian flavor.

—Jared Shapiro

FAREWELL

If I die,
leave the balcony open.

The little boy is eating oranges.
(From my balcony I can see him.)

The reaper is harvesting the wheat.
(From my balcony I can hear him.)

If I die,
leave the balcony open!

*-Federico Garcia Lorca
translated by W.S. Merwin*