

California State University Northridge
Mike Curb College of Arts, Media, and Communication
Department of Theatre
Presents

Blood Wedding

By **Frederico Garcia Lorca**
Translated by **Lillian Groag**

Directed by
Chris Anthony

Choreography
Samantha Mejia

Scene Design
**Efren
Delgadillo Jr.**

Costume Design
**Elizabeth
Cox**

Lighting Design
Mark Svastics

Sound Design
Jeff Polunas

Vocal Coach
Corey Sorenson

Stage Manager
Joshua Legget

Experimental Theatre
Valley Performing Arts Center
Sep 18-20, 23-27, 2015
7:30pm, except Sundays at 2pm
Tickets (818) 677-2488

Blood Wedding is presented by special arrangement with
Dramatist Play Service, Inc. NY, NY 10016
The videotaping or other visual or audio recording
of this production is prohibited by federal law.

ADVISORY: Parking on campus is by permit only.
Permit machines available in parking lot G-3, B-1, and others.

DIRECTOR'S NOTES

Federico Garcia Lorca was a poet and playwright born in 1898 near Granada, Spain. Son of a land-owning family, Lorca studied music from a young age and later attended the University of Granada. Further study introduced him to some of his generation's most influential artists, including surrealist painter Salvador Dali.

Lorca was an artist who appreciated both the art of high society and the traditional forms of the common people. Alongside his appreciation for classical music and literature he held a passion for flamenco traditions and Spanish folklore. As connected as he was to Spanish culture, he also travelled widely and visited the Americas and Caribbean, even spending a year at Columbia University in New York. Lorca was a keen social observer and after seeing cultures all over the world, he returned to Spain believing even more deeply that theatre can help audiences challenge oppressive political systems.

One of Lorca's greatest contributions has to be his artistic exploration of *duende*.

The muses inspire us to our heights of music, dance and poetry. Angels inspire us to find the best of ourselves.

But the *duende* inspires us to live with a full awareness of life and death, the natural world, and the grandeur of human emotion. Duende flies in the face of societal norms and reminds us that humanity is not always rational or civil. Duende asks us to surrender to those impulses that society considers rude, or even "dark" because without them, we would not be fully human.

Blood Wedding is part of a trilogy of Lorca plays set in the Spanish countryside. It questions the traditional roles dictated by society and cautions us against denying our individuality to fit the world's expectations. For me, this play evokes feelings and images so big that they are most comfortable in a world where poetry, magic, and danger collide- the world fairy tales. And the lesson of Blood Wedding's fairy tale is that no matter what wrapping you create to contain it, the duende will emerge. And the more you insist, the more completely that covering will unravel.

So the next time that you find yourself wailing your favorite sad song at the top of your lungs; leaning in to kiss your beloved no matter who is looking; railing passionately about the state of the world, think about duende.

And remember Lorca's insistence that, while there is a constant struggle to reconcile ourselves with our duende, that struggle itself is beautifully human.

Chris Anthony

CAST

<i>Mother</i>	Elite Rothstein
<i>Bride/Groom</i>	Arturo Arcos
<i>Leonardo's Wife</i>	Alix Ober
<i>Leonardo's Mother-in-Law</i>	Corazon Montanio
<i>Leonardo</i>	Jessie Atijie Robertson
<i>Young Girl</i>	Karol Alcaraz
<i>Bride</i>	Deepti Kingra
<i>Maid</i>	Jane Witzenburg
<i>Father of the Bride</i>	Austen Parros
<i>Beggar</i>	Tyree Amey
<i>Moon</i>	Zac Tannous
<i>Neighbor</i>	Yoatzin Velazquez Virues
<i>Ensemble</i>	Marcela Barragan Leal. Heidi Guzman Rosa Sandoval, Skyler Lee Donald (Avi) Stewart, Erick Marquez

Setting: Rural Spain

Scene 1.1: A room all painted yellow

Scene 1.2: Morning. A room painted in rose colors

Scene 1.3: Interior of the Bride's house

Scene 2.1: Front porch of the Bride's house. Night.

Scene 2.2: Exterior of the Bride's House

Scene 3.1: The woods. Night

Scene 3.2: The Last Scene. White room.

SPECIAL THANKS:

We gratefully acknowledge the support of our audiences, our dean of the Mike Curb College of Arts, Media and Communication, and CSUN's Instructionally Related Activities Board, whose co-funding help make these productions possible. And to the CSUN Arts Council for their volunteer ushers.



We're a proud participant in the Kennedy Center American College Theatre Festival. See details in our lobby

PRODUCTION STAFF

Department Chair/Producer**Ah-Jeong Kim**
Technical Director.....**Scott McKim**
Production Manager**Meg Imamoto**
Assistant Costume Designer**Alyssa Gonzalez**
Faculty Mentor for Choreography **J'aime Morrison**
Faculty Mentor for Stage Management ..**Matthew Jackson**
Assist. Stage Managers **Kasandra Menke,**
Shannon Whalen
Scene Shop Supervisor..... **Bree Marks**
Scene Shop Assistant**Karol Alcaraz**
Stage Crew..... **Harrison Seeley, Giselle Vega**
Joshua Alvarado
Faculty Mentor for Prop Design**Paula Higgins**
Property Masters **Ethan Hollander,**
Kristie Anne Eballar
Prop Crew.....**Tyler Menjivar, Christine Freitas**
Costume Shop Supervisor **James DeWitt**
Costume Crew..... **Michaela Escarcega,**
Shelby Lowrance, Heidi Oliva,
Fatima Said, Corina Gomez
Faculty Mentor for Makeup Design..... **Elizabeth Cox**
Makeup Crew ..**Alexander Schliem, Hunter Paris**
Johnnie Manzanares, Sabrina Lewis,
Allison Sharpe
Lighting/Sound Supervisor **Mike Zeigler**
Lighting/Sound Shop Assistant **Glen Howes**
Master Electrician.....**Donald Schliem**
Light Board Programmer..... **Samantha Cassidy**
Light Board Operator..... **Shirley Liu**
Light Crew **Teresa Guewell, Amanda Mendez,**
Blair Huezo
Sound Crew**Carmen Wilberger**
House Manager **Beth Kalish**