



Federico Garcia Lorca

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## The Next Cap & Dagger Production

LYSISTRATA

by Aristophanes

May 8, 9, 10

Directed by Harvey Powers

## THE WARDROBE

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*This show is produced by special arrangement with Samuel French, Inc., New York, N. Y.*

## CAP AND DAGGER

presents



# BLOOD WEDDING

by

FEDERICO GARCIA LORCA

*Translated by*

James Graham-Lujan and

Richard L. O'Connell

*Directed by*

Manuel Duque

*Setting and Lighting by*

Joe McCarthy

*Costume Design by*

Penny McGowan

Original music by JOSEF WITTMAN is combined with materials  
from the original production of *Bodas de sangre*

—◆—  
**Bucknell University Theatre**

Lewisburg, Pennsylvania

MARCH 13, 14, and 15, 1969

## Speaking About The Author and The Play

Federico Garcia Lorca was born near Granada in 1898. This poet dramatist, musician and artist—friend of Dali, Bunuel and De Falla—first won recognition for his recitals of poetry while a student at the University of Madrid. His first play, *The Butterfly's Evil Spell* (*El maleficio de la mariposa*), was written in 1919, but he devoted the next years to poetry. The collection of poems entitled *Gypsy Balladeer* (*Romancero gitano*) established his reputation as a poet and also made evident his favorite themes of love, force, renunciation and death. In 1929 he visited New York and Vermont, and *Poet in New York* came as a result of this trip to the United States. *Blood Wedding* (*Bodas de sangre*) written in 1933, is the first play of a rural trilogy which includes *Yerma* and *The House of Bernarda Alba*.

A newspaper account of an incident that took place in southern Spain provided Lorca with the idea for the plot of *Blood Wedding*. But after a long period of gestation the event from reality was transformed by the poet into a fatal action to be performed by the men and women of his own world, a world in which there is an easy mingling of fantasy and fact, of poetry and prose. In Lorca's poetic microcosm we are confronted with the personifications of his private symbols. The Moon and a Beggar Woman, a knife and a horse, these are the symbols and servants of Fate; their collaboration is a malevolent one. And we also find that most of his "real" characters are nameless folk types who help to bring about their own tragic destinies by adhering blindly to a code of honor that is as dry and sterile as the lands some of them struggle to live on.

The prophetic poet is saying that for certain individuals, those for whom the life force is a dark stream where evil lurks, escape from blood and violence is impossible. How clairvoyant the poet's vision seems when we connect this message with the circumstances surrounding his own untimely death. During the Spanish Civil War, in July 1936, supporters of the Fascist regime took Lorca from his home to a place on the outskirts of Granada, shot him, and left his body in an unmarked grave.

M. D.

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## THE CAST

<i>Mother</i> .....	Marcie McCarthy
<i>Bridegroom</i> .....	Doug Melrose
<i>Neighbor</i> .....	Chris Schroeder
<i>Mother-in-law</i> .....	Sandi Martin
<i>Leonardo's Wife</i> .....	Shirley Ambrose
<i>Leonardo</i> .....	Trevor Lewis
<i>Little Girl</i> .....	Becci Nisley
<i>Servant</i> .....	Sue Bowen
<i>Father</i> .....	John Boylan
<i>Bride</i> .....	Laurie Campbell
	Maxine Berger
	Ed Denny
	Paula DeSio
	Doug Grove
	Peggy Harris
	Margaret Jones
<i>Wedding Guests</i> .....	Becci Nisley
	Sally Ross
	Mike Schmidt
	Tanya Saunders
	Karen Seddon
	Larry Welch
	Diana Westneat
<i>Woodcutter</i> .....	Gary Koutnik
<i>Woodcutter</i> .....	Esronald Mizell
<i>Woodcutter</i> .....	Bill Gardiner
<i>Moon</i> .....	Stuart White
<i>Beggar Woman</i> .....	Maryvonne Boisson
<i>Little Girl</i> .....	Barbara Faust

## PRODUCTION STAFF

STAGE MANAGER ..... *Jan Ekman*

ASSISTANT STAGE MANAGER ..... *Barb Schoeneck*

PRODUCTION MANAGER ..... *Rich Schmenner*

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Roger Geer, Kebba Foon.*

WARDROBE ..... *Sharon Camberlain*

*Jean Hinlicky, Marcia Boller, Mary Jo Bartholomew, Christine Francelo,  
Rauchelle Colio, Theresa Zavasky, Renee DeSalvatore.*

STAGE CREW ..... *Paul Donecker, J. Douglas Warman*

*Jeff Wells, Ed Meloni, Jack Blyskal.*

SOUND ..... *Rich Klein, Peter Poulsen*

*Peter Van Brunt, Charles Arnao.*

PROPS ..... *Barb Schoeneck, Anne Swoope*

*Martha Weitzel, Connie Evans, Pat Kaufhold, Ce'c Suhre, Quica Ostrander,  
Fran Incerto, Janet O'Leary.*

MAKE-UP ..... *Joyce Fredericks, Eleanor Heine*

*Sharon Gavin, Beth Callender, Mary Jo Bartholomew, Marcia Boller, Lynn  
Comee, Ann Saris*

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### SCENES

#### PROLOGUE

ACT ONE: Scene 1 — The Bridegroom's House

Scene 2 — Leonardo's House

Scene 3 — The Bride's House

ACT TWO: Scene 1 — Outside the Bride's House

Scene 2 — The Same

ACT THREE: Scene 1 — A Forest

Scene 2 — *Una plaza*

\* \* \*

Somewhere in Spain during a Month of the Mind.

\* \* \*

There will be a brief curtain between scenes, and  
a short intermission between acts.

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In February 1935, the first production of *Blood Wedding* opened on Broadway at the Lyceum Theatre. In that early translation by J. A. Weissberger, the play was called *Bitter Oleander*. Nance O'Neill played the mother, and Eugenie Leontovich played the part of the bride. It ran for 24 performances.

Avid theatregoers, during that same month, might have seen Tallulah Bankhead in *Rain*, Katherine Cornell in *Romeo and Juliet*, Judith Anderson in *The Old Maid*, Ina Claire in *Ode to Liberty*, Alfred Lunt and Lynn Fontanne in *Point Valaine*, Elizabeth Bergner in *Escape Me Never*, Leslie Howard in *The Petrified Forest*, and Michael Chekov, who was appearing in repertory with the Moscow Art Players.

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Designer and Technical Director ----- *Joseph McCarthy*

Technical Assistants ----- *Mike Wise*

*Eric Jones*

*Al Ford*

*Penny McGowan*

*We wish to acknowledge the kind assistance of:*

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