

presents

BLOOD WEDDING

by **Federico García Lorca**
adapted by **Maria Irene Fornes**

Director - Lisa Portes

Visual Designer - Parker Molacek

Sound Designer/Composer - Mikhail Fiksel

Costume Consultant - Chloe Noelle Levy

Voice and Text Coach - Phil Timberlake

Music Captain - Jesi Mullins

Dramaturg - Ross Milstead

Assistant Dramaturg - Josephine Clarke

Assistant Director - Christine Freije

Stage Managers - Caylah Johnson and Josh Nett

February 3 - 14, 2021

The Theatre School at DePaul University

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CAST

Groom	Colin Huerta
Mother/Death	Danielle Chmielewski
Neighbor/First Young Woman/Third Young Woman	Geffen Aviva
Bride	Amelia Hernandez
Mother-in-Law/Servant	Jesi Mullins
Wife	Zoe Gray
Leonardo	Olemich Tugas
Young Girl/Second Young Woman/Second Young Girl	Athena Nickole
Father/Moon/Child	Isaac Correa
Guest/Second Young Man/Second Woodcutter	Alexander Patterson
First Young Man/First Woodcutter	Paul Danowski
Third Woodcutter	Josh Nett

This production was inspired by the research of the design team for the cancelled live production of *Blood Wedding*: Joeferry Wenderlich, Scenic Design; Kyle Bajor, Lighting Design; Chloe Noelle Levy, Costume Design; and Felix Schauz, Sound Design.

PRODUCTION ADVISORS

Dramaturgy Advisor	Rachel Shteir
Media/Projections Advisor	Mike Tutaj
Costumes Advisor	Sally Dolemba

SPECIAL THANKS

To the TTS staff who went out of their way to give us a hand: Anna Ables, Sheleene Bell, Tim Combs, Dominic DiGiovanni, Randy Handley, Chris Hofmann, Jen Leahy, Josh Maniglia, David Marden, Amy Peter, and Nicole Ricciardi.

To all the parents, siblings, partners, loved ones, roommates, dogs, and cats who shared their kitchens, closets, living rooms, basements, bedrooms, attics, and other nooks and crannies in their home for the recording of this piece and for their ongoing support of the artist they live with as they strive to make art in a pandemic.

DRAMATURGY NOTE

Over eighty-four years after his murder on the eve of the Spanish Civil War, poet and playwright Federico García Lorca continues to fascinate audiences in Spain and around the world. Beyond the mystique of his character and the macabre circumstances of his death, Lorca’s popularity endures because the countless levels of meaning in his works allow them to resonate differently with each new generation. Frustrated by the world’s morbid fixation on his murder, some scholars argue for the appreciation of Lorca’s art on its own terms. I could certainly do that here, as there’s a lot to chew on aesthetically in *Blood Wedding*. But as Lorca said in an interview shortly before his death, a discussion of “art for art’s sake is something that would be cruel if it weren’t, fortunately, so ridiculous . . . at this dramatic moment in time.”

This is even more true when the work in question so glaringly evokes the anxieties of the present. Lorca’s intense preoccupation with the problems ailing the world around him bled into nearly all of his work, but none more so than *Blood Wedding*. *Blood Wedding* reflects a historical pattern embedded in Lorca’s society that had long inhibited social justice and ended up killing him—the reactionary tendency of Spain’s conservative institutions to subvert progressive change and reimpose traditional and unequal social conditions through violent and terroristic means. The democratic and left leaning Second Spanish Republic that was formed in 1931 arose in the blood-stained wake of over fifty coups in the previous 120 years alone, in an oppressive society stratified to near feudalism. The new democracy’s formation was an ambitious push towards liberalization, though not at all a surprising one. The impulse for freedom, comfort, and security, was (and is) innate, reasonable, and therefore inevitable. But the violent response of historically dominant conservative institutions when their traditional values are subverted is also inevitable. Lorca knew this, and relayed this truth in his 1933 premiere of *Blood Wedding* like a prophecy warning Spain of its doom.

On July 17, 1936, a group of rightwing military officers launched a coup-d’état against the Second Spanish Republic in an effort to realign Spanish society with traditional rightwing values and hierarchies. A month later in Granada, Lorca was arrested by the local Nationalist government as a subversive artist, homosexual, and Republican sympathizer. On the night of August 18, Lorca was taken to the outskirts of Granada along with three other men and summarily executed by a fascist death squad. One of the first artists to be murdered by the fascists during the Spanish Civil War, Lorca would hardly be the last, and soon ravines filled with the bodies of ‘disappeared’ dissidents would scar the Spanish countryside. The conflict would take 500,000 more lives before it ended with the victory of Francisco Franco and the Nationalists in 1939. Franco would rule for almost 40 years as a military dictator before his death and Spain’s resulting democratization.

Lorca’s bones have never been found, but the urgency of his art has not been lost. Like the horse of *Blood Wedding* who will not drink the water of oppressive institutions, the reflection of a dagger, waiting in the future ahead of us, can be discerned in the mirror-like eyes of every activist, critic, artist, and citizen. For us to reject the poisonous water of fascism provokes the fall of the dagger and the flow of blood. As in *Blood Wedding*, where the titular tragedy is treated as the inevitable result of a society trapped in a cycle of rebellion and corrective slaughter, as in Lorca’s Spain, where his death and the Spanish Civil War was the result of a

long imbalance between reaction and reform, we live in a nation where progressive change is historically met by violent reactionism through legal and vigilante, corporate and populist, and constitutional and treasonous means alike to restore the status quo.

Whether you're examining motifs in American history or watching this play, 'the violent triumph of an oppressive society over rebellious individuals' is not an incorrect takeaway. Such a result, or bloody attempts to yield such a result, is to be expected. But the lesson is not to submit out of fear and disregard the impulse to seek a better, more just world. This impulse is innate, it is in the blood, and "one must follow the signs of the blood." The lesson, as theorist Carol Dell'Amico keenly points out in her analysis of *Blood Wedding*, is "if rebellion brings about tragedy within a community, this is . . . because a community has developed in ways that thwart the otherwise reasonable inclinations of its members."

BIOGRAPHIES

Geffen Aviva (*Neighbor/First Young Woman/Third Young Woman*) BFA4/Acting. Geffen was raised in Rochester, New York. Her credits at The Theatre School include: *The Fantasticks* (Luisa), *Independence* (Sherry), and *Measure for Measure* (Isabella). In her final performance at the Theatre School, Geffen will perform in *The Gap*, directed by Christine Freije. Geffen is extremely grateful to get to work with everyone on this production!

Danielle Chmielewski (*Mother/Death*) BFA3/Acting. Danielle is a Chicago native. Previous Theatre School credits include *Antigone*, *God of Carnage*, and *Loop*. She's wicked grateful to the *Blood Wedding* team and thinks they're all very cool.

Isaac Correa (he/him) (*Father/Moon/Child*) BFA4/Acting. Isaac is a Colombian-American artist who grew up next to a radioactive power plant in Houston, Texas. While at The Theatre School, Isaac performed in *Love and Information* (Ensemble), *The Scarecrow, or, The Glass of Truth* (Dickon), *Luchadora!* (Newspaper Boy #2), and *Antigone* (*Creon, Messenger, and Others*). Isaac is also secretly in love with Paris Hilton's mid-2000's discography.

Paul Danowski (he/him) (*First Young Man/First Woodcutter*) BFA3/Acting. Paul is an actor, singer, musician, and creator from Portland, Oregon. He will be making his virtual main stage debut in *Blood Wedding*. His recent Theatre School credits include *Mudlarks* (Charlie), *Rumors* (Lenny), and *A Dream Play* (Ensemble).

Zoe Gray (*Wife*) BFA3/Acting. Zoe is an actor, cinematographer, film editor, choreographer, and visual artist originally from the Milwaukee, Wisconsin area. Zoe's most recent projects include *A Love Play* (cinematography/editor), *A Dream Play* (Agnes), *God of Carnage* (Annette), and *Ninki Nanka* (Gretta). Zoe wants to thank the *Blood Wedding* team, space heaters around the world, and Athena's fish Moon River for keeping Zoe company through this rehearsal process.

Amelia Hernandez (she/her) (*Bride*) BFA4/Acting. Amelia is an actor and performance artist from Houston, Texas. Previous Theatre School credits include *Luchadora!* (Lupita), *The Model Play* (Paola), *Maz and Bricks* (Maz), and *The Scarecrow* (Goody Rickby). She is also the 2019-2020 recipient of the Spolin-Sills Endowed Scholarship.

Colin Huerta (he/him) (*Groom*) BFA3/Acting. Colin is super stoked to be part of such an amazing show. He currently lives in Chicago, where he is from, and is doing the best he can. He would like to thank his parents for letting him live with them and the ensemble.

Jesi Mullins (she/her) (*Mother-in-Law/Servant*) MFA3/Acting. Jesi is an actor, singer, and SAFD actor combatant. NYC: *The Elephant Man*, *Our Bar*. Regional: *Spectrum Shakespeare*, *Hair*, *Lend Me a Tenor*, *The Comedy of Errors*, *Fiddler on the Roof*. The Theatre School: *The Curious Experience*, *Neighborhood 3: Requisition of Doom*, *Ring Round the Moon*, *A Dybbuk or Between Two Worlds*, *Kin*.

Athena Nickole (she/her) (*Young Girl/Second Young Woman/Second Young Girl*) BFA3/Major. Athena is an actor, director, and published poet from Massachusetts. Her acting credits include *And God Created Great Whales* (Muse), *Iphigenia 2.0* (Clytemnestra), *You on the Moors Now*

(Cathy). Directing credits include a 2018 production of *Particularly in the Heartland* by The TEAM.

Alex Patterson (*Guest/Second Young Man/Second Woodcutter*) BFA3/Acting. Alex has had the privilege of being in three intros during his second year as well as participating in a couple prototype shows, created by and performed by students, during his first year. This is his first mainstage appearance. Alex is also working toward a minor in Musical Production, in hopes of utilizing music when he creates art in the future.

Olemich Mariano Tugas (he/him) (*Leonardo*) BFA3/Acting. Olemich is an actor from Huntley, Illinois and will be making his mainstage debut in *Blood Wedding*. He was recently the recipient of the Rhoda Pritzker scholarship award for 2020. Recent Theatre School credits include *Mudlarks* (Jake), *Oblivescence* (Peter/Ensemble), *God of Carnage* (Alan), and *Antigone* (Creon). Things that make Olemich happy: babies, friends, and when things get really awkward.

Lisa Portes (*Director*) Head of MFA Directing. Lisa's recent professional work has been seen at Goodman Theatre, Steppenwolf Theatre, Victory Gardens Theatre, Guthrie Theatre, CalShakes, Cincinnati Playhouse, and the Denver Center. She is proud of every artist involved in this production of *Blood Wedding*. #makeartalways

Christine Frejje (she/her) (*Assistant Director*) MFA1/Acting. Christine is a director and deviser from Philadelphia. She is thrilled to be working with the *Blood Wedding* team. Recent credits include *How to Kill a Water Bear* (reading, Interact Theatre Co.), *Lessons and Carols From My Dying Computer* (in collaboration with Jimmy Grzelak), and *Dream-Rushes* (Theatre Contra).

Mikhail Fiksel (*Sound Designer/Composer*) Mikhail is a designer, composer, musician, and DJ based in Chicago, Brooklyn, and the auditory cortex. Previous audio-play work includes productions with Audible Originals, Studio Theatre, WBEZ, All Classical Portland, and multiple projects with Make-Believe Association, where he is Head of Audio Production. Live theatrical work includes productions with The Public Theater, Signature Theatre, The Goodman Theatre, Chicago Shakespeare Theater, Victory Gardens Theater, Playwrights Horizons, La Jolla Playhouse, Albany Park Theatre Project, and Third Rail Projects. He is a member of the Theatrical Sound Designers and Composers Association. www.mikhailfiksel.com

Caylah Johnson (*Stage Manager*) BFA1/Playwriting. Caylah is beyond excited to stage manage her first production at The Theatre School. She wants to thank the production team for being so welcoming and supportive. Caylah marvels at the amazing talent the company has brought to this production and she hopes the audience will experience the same sense of awe that she has felt during every rehearsal.

Josh Nett (he/him) (*Stage Manager/Third Woodcutter*) BFA1/Acting. Josh is from Austin, Texas. *Blood Wedding* is his first production with The Theatre School and he is incredibly excited to create this one-of-a-kind piece of art. Josh would like to thank the entire production team for providing a wonderful space for learning and growth.

Parker Molacek (he/him) (*Visual Designer*) BFA2/Projection Design. Parker is from Cedar Park, Texas. He will be making his design debut at The Theatre School in *Blood Wedding*. Prior to its

cancellation due to COVID-19, Parker was the projection designer for The Theatre School's production of *Lunch Money*.

Josephine Clarke (*Assistant Dramaturg*) BFA2/Dramaturgy. Josephine is from Austin, Texas. *Blood Wedding* is her first production at The Theatre School. She is looking forward to the many theatrical collaborations coming from this unprecedented time of digital theatre.

Ross Milstead (he/him) (*Dramaturg*) BFA3/Dramaturgy. Ross is a dramaturg from Atlanta, Georgia. His recent Theatre School credits include *Lemons Lemons Lemons Lemons Lemons* and *A Wrinkle in Time*.

MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit theatre.depaul.edu.

To donate to The Theatre School, please visit: alumni.depaul.edu/givetotheatre.

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