FEDERICO GARCÍA LORCA

**BLOOD WEDDING**

*A new version by Diana Almeida*

*In a small rural area, a man has decided to marry a young woman from a neighbouring village. However, the bride is secretly in love with someone else.*

*The wedding goes on and the guests start arriving, all while the bride is struggling with inner turmoil: can she be content in her choice of groom or will she be magnetically pulled to her other love, the enemy’s son? Secrets are revealed and choices are made that create chaos and havoc on the wedding day. Will the bride and groom end up together? Will the enemy prevail? How much blood will be spilled, and is it fate or is it chance?*

Director

Diana Almeida

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| **Performance Dates** | Tuesday 3 May – Saturday 7 May 2022  N.B. There will be a matinee on the Saturday |
| **Performance Venue** | Seligman Theatre, Chapter |
| **Rehearsal Dates** | Throughout March & April   * Tuesdays & Thursdays 19:00 – 21:00 * Sundays 10:00 – 13:00 & 14:00 – 17:00   Get-in: Sunday 1 May  Dress rehearsal: Monday 2 May |
| **Auditions** | Everyman Club Room, Chapter  INITIAL  Fri 11 February, 19:00 – 22:00  Sat 12 February, 10:00 – 13:00 & 14:00 – 17:00  RECALLS  Sun 19 February, 10:00 – 13:00 & 14:00 – 17:00 |
| **Book your audition:** | CONTACT DIANA ALMEIDA  Email: carmendiana\_ae@hotmail.com  *Please state your preferred audition date.* |
| **Preparation:** | Please include as much information as possible on the accompanying form and send it **when booking your audition**.  You do not need to prepare anything in advance. Auditions will take the form of improvisations and reading scenes from the script, handed to you on the night. |

**DIRECTOR’S NOTES**

Federico García Lorca’s Blood Wedding is a beautiful balance of traditional romantic tropes and unconventional circumstances mixed with a little magic.

Even though the original story is set in Spain, I believe this is a universal plot that can be adapted to Wales. Therefore, some scenes would be changed for traditional Welsh songs, if possible (lullabies, celebration songs, etc). Let me know if you speak Welsh or if you would feel confident singing in Welsh. We don’t need amazing voices, but we need the ability to hold a tune.

I am also looking for actors that are very comfortable working with their bodies (this is a wedding! Be ready to dance!) and are not wary of physical contact with the other actors (especially for the roles of the Bride, the Groom and Leonardo, as they’re all part of a love triangle and we need to build a realistic chemistry). If you are interested in one of the main roles, it could be good to come with a friend to audition together as that chemistry will be already there.

Depending on the number of successful auditions, it might be needed for some actors to double up in certain roles. We encourage auditions from actors from under-represented groups.

We will follow Everyman’s and Chapter’s Covid protocols in the rehearsal room and backstage; these might change depending on the level of restrictions.

**CHARACTER BREAKDOWN**

The playing ages are a rough guide. If you feel that you could fit in one role but your age is not exactly the one stated, give it a go. I am also open to change the gender of some characters if needed.

**THE BRIDE** Bride, a rich man’s daughter who was engaged to Leonardo some years ago, when she was fifteen years old. She does not truly love the Bridegroom, but the families consider theirs a good match. She will marry him and try to make the best of it because she can never be with Leonardo. She would like to forget Leonardo and live honourably with her husband, but she is helpless when she hears Leonardo’s voice.

**THE GROOM** (Playing age 25-35) He is a wealthy and virtuous young man. As the last surviving child of his Mother (both his father and brother were murdered), he is subject to a certain level of overprotectiveness from her. However, he accepts this with good nature and for most of the play is cheerful and excited about the prospect of marrying the Bride. The Bridegroom owns a vineyard and believes that this will provide a healthy income for his new wife and future family.

**MOTHER** (Playing age 50+) The Bridegroom's Mother is elderly and arthritic, but she is still one of the most vocal characters in the play, always seeking gossip and announcing her concerns about the impending marriage. She believes that women should cloister themselves away from society and focus on raising children and pleasing their husbands. Since the death of her husband and son (the Bridegroom's brother), she is slightly overprotective of him and is given to sudden fits of hysterics. She blames the existence of knives for the murders and often complains about them.

**NEIGHBOUR** (Playing age 40+)The kindly Neighbour appears to be Mother's best friend, dropping by her house to share news and gossip, and accompanying her after she hears of the Bridegroom's death.

**LEONARDO FELIX** (Playing age 25-35) Rash, bitter, and plagued by a short attention span, Leonardo Felix is the primary antagonist of the play. For most of his childhood and adolescence, he was in love with the Bride, but she seems not to have accepted his advances, and encouraged him to marry her cousin instead. Reluctantly, Leonardo did so, but is unhappy in his marriage and still longs for the Bride.

**MOTHER IN LAW** (Playing 50+) Leonardo's Mother-in-Law is also the Bride's aunt. She shares Mother's conservative views about the proper role for women in society, but she is a supportive figure to Leonardo's Wife and helps them to take care of their young son.

**LEONARDO’S WIFE** (Playing age 25-35) Possibly the most down-to-earth character in Blood Wedding, Leonardo's Wife is only slightly aware of his infatuation with her cousin. She is a naïve if well-intentioned woman, frequently praising the virtues of both the Bride and her husband.

**GIRLS** (Young women) The stage directions suggest that four to five girls are used in the play, although their exact number is unclear. The girls often appear as bearers of news, and their frequent speculation about their own futures drives home the urgency of García Lorca's critique of women's rights in rural society.

**FATHER** (Playing age 50+) The Bride's Father works hard to grow alfalfa even though the soil on his farm is bad. Like the Bridegroom's Mother, he appreciates that the geographical isolation of their farm prevents the Bride from having much of a social life. His wife has been dead several years, although it is rumoured that she did not love him even when she was alive.

**SERVANT / MAID** (Playing age 40+) A chatty, generous spirit, the Bride's Servant attends to all of her most personal chores and serves as a confidante for her mistress. Although the Bride is often bitter about her impending marriage, the Servant believes she will be happy once the ceremony is over and does her best to cheer the Bride up.

**THE WOODCUTTERS** (Age unspecified) The three woodcutters appear only once, at the beginning of Act III, Scene I. They speculate about the Bride's dramatic flight with Leonardo from her wedding reception.

**THE MOON** (Age and gender unspecified; very feminine energy) After the woodcutters suggest that moonlight will betray the Bride's whereabouts, the Moon recites a monologue about how it longs for blood.

**BEGGAR WOMAN** (Playing age 50+) Frightening and possibly insane, the Beggar Woman speaks directly to the Moon and hopes for violent, horrible deaths for Leonardo and the Bridegroom. She seems to predict that they will murder each other, and brings tidings of the events to the town girls the next day. Although she is called "Beggar Woman" in the script, the character list refers to her as "Death as Beggar Woman," hinting at her possibly supernatural significance.