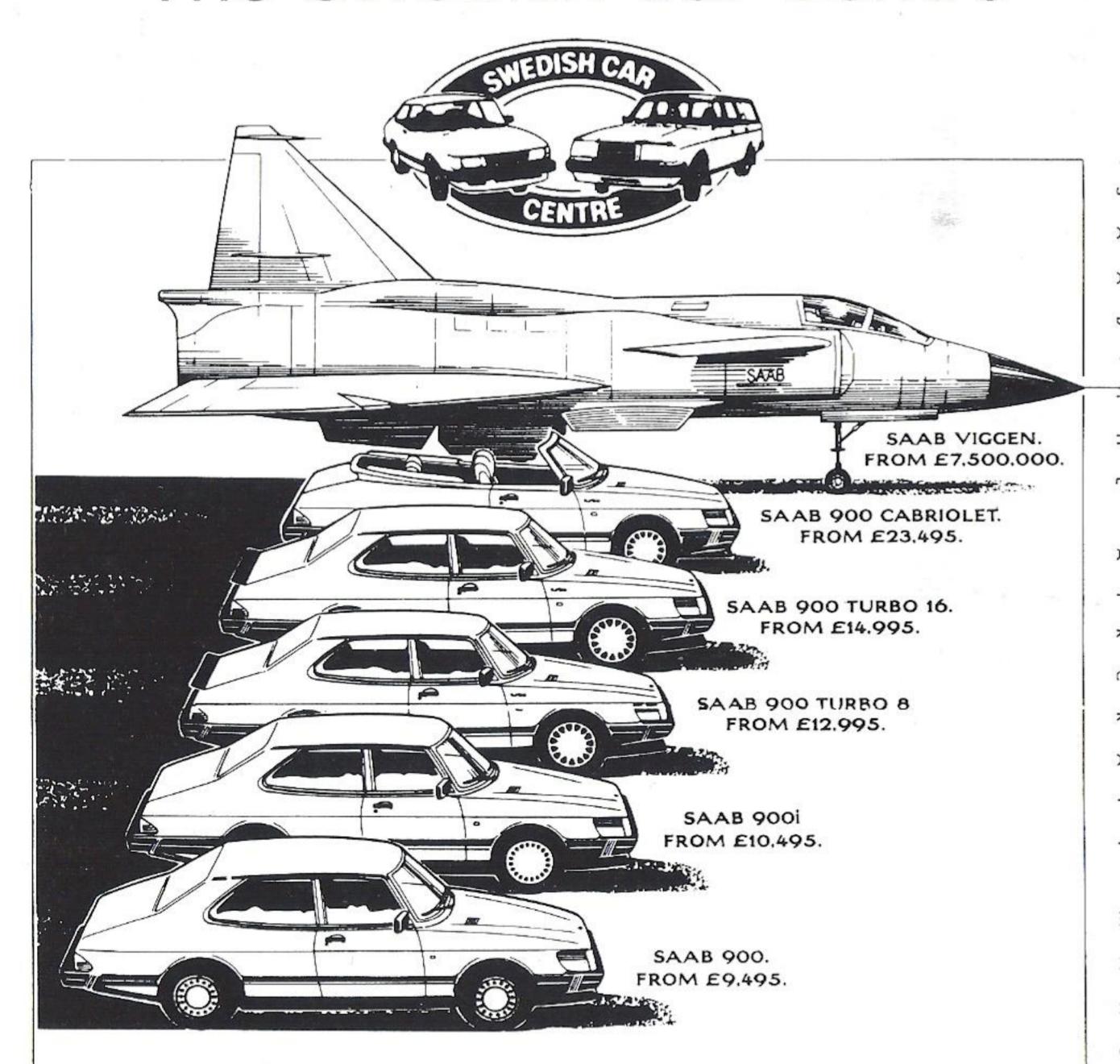
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Federico García Lorca's

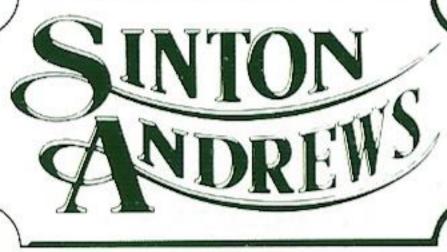
THE HOUSE OF BERNARDA ALBA

(translated by James Graham-Lujan and Richard L.O'Connell)

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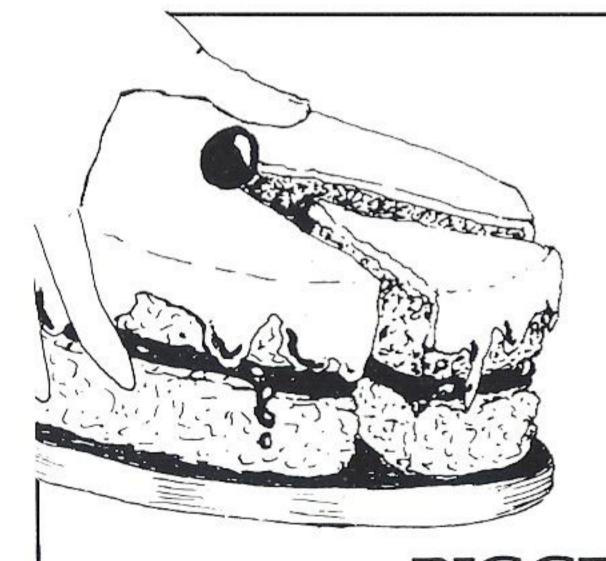
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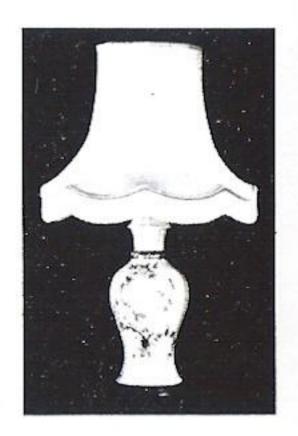
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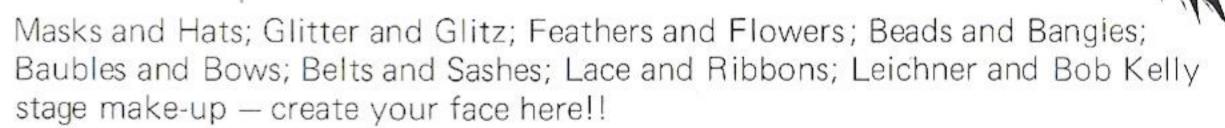
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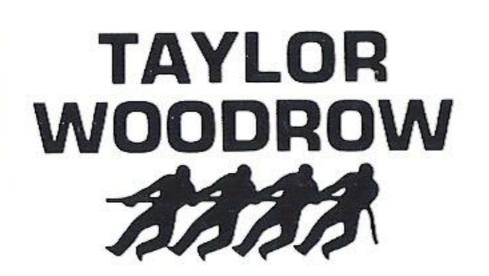
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FIRST PERFORMANCE 9th APRIL 1988

The Questors presents

THE HOUSE OF BERNARDA ALBA

by Federico Garcia Lorca

Translated by James Graham-Lujan and Richard L. O'Connell

Directed by DAVID EMMET
Setting designed by NORMAN BARWICK
Costumes designed by LINDSAY UDELL
Lighting by MARTIN STONER
Sound by ALAN N. SMITH
Songs by DON KINCAID

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4 John Good *Programm*



The House of Bernarda Alba,

a poetic document

The afternoon that Federico read Asi que pasen cinco anos to Margarita Xirgu, who had always been the best actress In the interpretation of his work and a great support to him, he listened to her cold words and must have reached some profound conclusions. The surrealist genre which he liked so much, ran the risk of only appealing to minorities, to literary elites. What Federico wanted — it is well known now, he even died for it – was to be understood by the people in the "gods", the audience in the cheapest seats, the people living in the smallest Castillian villages. For this experiment, he modelled himself on Lope de Vega, undoubtedly because this classic Spanish writer made people his protagonists bringing them on to the stage and talking about their problems, their hopes and their struggles with the powerful. In the same sense that he was developing a political consciousness, so it was no accident that Federico's dramatic work was becoming more naturalistic, increasingly tied to the observation of Andalusian society. The House of Bernarda Alba, premiered in Buenos Aires by Margarita Xirgu nine years after the poet's murder, is the culmination of this growing identification between Federico and Andalusian people. Surrealist elements still exist in the play and there are ambiguities, as is the case with all great plays, but the author's intention, both to achieve a "photographic document" and to avoid a poetic interpretation which would detract from the recognition of repressive forces and ideas within the play, is evident. Federico wanted to write about a recognisable society, about the overwhelming power of money, about sacrifice of the inner self to outward appearances, and about the imprisonment of living beings within the most wretched aspects of Catholic morality. Once more, he wanted to discover the conflict between the world as it is presented by those in power and this same world as it is suffered by Bernarda's daughters. As I said before "photography" in the hands of a poet is very much more than a snapshot. Audiences of all times find references in The House of Bernarda Alba not only to a real world in a specific time and place, but also to a conflict which is, perhaps, still the most important in modern society: the conflict between the imposition of order and liberty, between rules and regulations and personal freedom. In short, it is the pursuit of a utopia, not inconceivable, in which the social being and the individual being are in harmony — a world in which, not only would Adela not die, but in which her very existence would be incomprehensible. Federico was speaking of these things very shortly before fascism — Bernarda — murdered him under the olive trees at Viznar.

JOSE MONLEON

Writer and Editor of the theatrical magazine **Primer Acto**

Garcia Lorco is probably the one who has probed most deeply into erotic frustration in its various manifestations. Obsessively, his work revolves around the predicament of the individual who searches desperately for a love and a fulfilment that can never be found, or that, if found, leads irrevocably to death, real or emotional. From the earliest, highly subjective, texts (1916-1917) to **The House of Bernarda Alba**, finished only two months before Lorca's death, the same desperate pursuit of love and liverty recurs, the same rebellion against fate and authority. It may be a narrow thematic area, but one whose depths the poet plumbs with a profound insight born of personal experience.

Lorca was such a dazzling one-man-show - talker, pianist, guitarist, mimic, brilliant reciter of his own and other people's poetry, producer, lecturer, artist — that few people perceived the anguished side to the man that lay just beneath the exuberant surface. A homosexual in a society highly intolerant of sexual unconventionality (Granada was an especially backward provincial city, and Madrid itself only marginally more enlightened), the poet was forced to lead a double life, his predicament further complicated by his own deeply-rooted Catholic beliefs, shed intellectually during his adolescence but none the less persistently guilt-inducing for that.

Out of Lorca's visit to the USA and Cuba in 1929-1930, and under the influence of surrealism, came the play **The Audience**, with overtly homosexual content. But the work, far ahead of its time, shocked the poet's closest friends and was never produced during his lifetime. It has only recently had its Madrid premiere, fifty years after the poet's death.

Given the repressive atmosphere prevailing in Lorca's Spain, and the poet's obsession with frustration, it was inevitable that almost all the playwright's protagonists should be female. Lorca identified closely with the predicament of Spanish women, victims of antediluvian male attitudes and the stifling sanctions of Church and State. And no taboo prevented him from writing about it. His protagonists - the Bride in **Blood Wedding, Yerma,** Dana Rosita, the daughters of Bernarda Alba are creatures of female flesh and blood, certainly. But we sense that they represent not only the sufferings of their own sex but those of all oppressed groups.

IAN GIBSON

CAST

BERNARDA ALBA	GILLIAN KERSWELL
MARIA JOSEFA, Bernarda's Mother	MARY HODLIN
ANGUSTIAS, Bernarda's eldest Daughter	LORNA DUVAL
MAGDALENA, Bernarda's second Daughter	ANN MARIE TIGHE
AMELIA, Bernarda's third Daughter	LYNN SCRIVENER
MARTIRIO, Bernarda's fourth Daughter	CERIJONES
ADELA, Bernarda's youngest Daughter	BRONWEN JAMES
LA PONCIA, Bernarda's Servant	FFRANGCON WHELAN
A MAID, Bernarda's Servant	PAM GOWER
PRUDENCIA, Bernarda's Visitor	DOROTHY BOYD-TAYLOR
A BEGGAR WOMAN	GRACE CRADDOCK
HER CHILD	
MOURNERS	ANNE O'BRIEN
	SUE WEST
	SOPHIE DUVAL MEGAN WHELAN
	MITOUM MITETIM

The play is set in the House of Bernarda Alba, in the south of Spain. Earlier this century. Summer.

Act I

Morning

Act II

Afternoon, some days later

INTERVAL OF FIFTEEN MINUTES

Act III

Evening, some days later

Directed by

DAVID EMMET

Setting Designed by Assisted by

NORMAN BARWICK
JULIAN DOWSON

Costumes designed by

LINDSAY UDELL

Lighting by Operated by

MARTIN STONER PHILIPPA FORSTER

Sound by Operated by

ALAN N. SMITH DAVID BYRNE

Songs by

DON KINCAID

Properties

JOAN CURRY

Construction Assisted by and

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Prompter

MARK VOSPER

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JACKIE DOVER
DEBORAH HUNT
AMARDEEP KAUSHAL

JUNE MALCOLM HAZEL NUNN ANNE O'BRIEN MARTIN STONER CHRIS SYDENHAM

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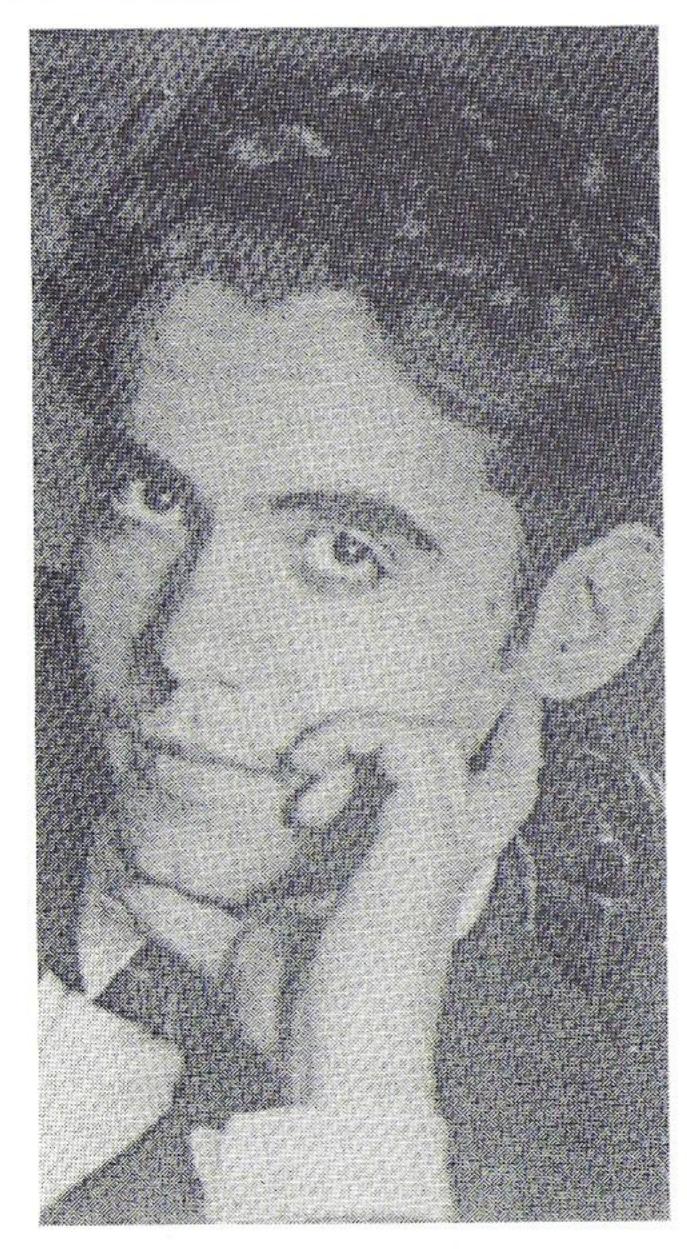
ALEXANDRA CAWDRON

ALISON WADDELL

Federico Garcia Lorca CHRONOLOGY

- June 5 in Fuentevaqueros in the fertile plain of Granada. He was the eldest of a family of two brothers and two sisters. The first year of his life were spent on the family farm.

 Lorca always claimed that a serious illness at two months old left him unable to speak until he was four.
- 1909 His family move to Granada
- 1914 Lorca begins study of Law at the University of Granada.
- 1919 Begins his stay at the Residence of
- 28 Students in Madrid. Close friendship begins with Salvador Dali and Luis Bunuel.
- 1920 Stages his first drama, The Butterfly's Evil Spell (El Maleficio de la Mariposa).
- 1921 Publishes first Book of Poems (Libro de Pocinas), written 1917-1921.
 Begins Poems of the Deep Song (Poema del Cante Jondo), to be published in 1931.
- 1924 Begins the **Gypsy Ballads (Roman-caro Giano)**, published in 1928.
 Working on **Songs (Canciones)**, to be published in 1927, **Mariana Pineda**, to be premiered in 1927 in Barcelona and in Madrid.
- 1925 First visit to Cadaques with Salvidor Dali
- 1926 Writes essay The Poetic Image in
 Don Luis de Cungora (La Imagen
 Poetica en Don Luis de Gongora)
 Publishes Oda a Salvador Dali in the
 Revista del Occidente, Writes first
 version of The Shoemaker's Prodigious
 Wife (La Zapatera Prodigiosa).
- 1927 June, Exhibits his drawings at the Dalmau Gallery in Barcelona.
- 1928 Edits the magazine (Rooster (Gallo) Writes Love of Don Perlimpin (El



Amor de Don Perlimpin), later staged in Madrid. Writes The Sketch of Don Christopher (El Retahilla de Don Cristobel), to be staged in 1935. Friendship begins with Carlos Morla Lynch, Chilean Ambassador.

Friendship begins with Carlos

Morla Lynch, Chilean Ambassador to Madrid. Arrives in New York in June. Works on In Five Years Time (Asi que Pasen Cinco Anos) and The Public (El Publica). Writes the poems of The Poet in New York (El Poeta en Nueva York), individual poems to be published in 1931, public reading by Lorca, 1931, finally published in Spanish and English. 1940. Reads his (now famous) lecture on the Duende in Havana, Cuba.

1931 Begins The Divan of Tamarit (El Divan del Tamarit), to be published in 1936. Begins work with university theatre group La Barraca

- Begins works on the first play of his great trilogy Blood Wedding (Bodas de Sangre), Lorca had read a newspaper account in 1928 of a bride in a remote village in Almeria, who on her wedding day eloped with her cousin, whom she had always loved. The bride's sister and her husband pursued the lovers and the husband shot the bride's lover, and the sister tried to strangle the bride. From Lorca's superficial reading and memory of the incident, he created a verse drama now considered a masterpiece. The second play in this triology would be Yerma, the third: The House of Bernarda Alba
- 1933 **Blood Wedding** premiered in Madrid at the Teatro Beatriz directed by Garcia Lorca.
- 1934 **Yerma** was premiered by Margarita Xirgu and her company in December at the Teatro Espanol in Madrid.
- 1935 Dona Rosita la Soltera was premiered in December. Margarita Xirgu played the title role. The production was directed at the Teatro Principal Palace in Barcelona.
- 1936 January. Publication of poems called First Songs (Premeras Canciones); Blood Wedding, published.

Lorca takes part in a demonstration in favour of the Popular Front, a Socialist movement.

June 19, Lorca completes The House of Bernarda Alba (Casa de Bernarda Alba).

July 13, Fearing the outbreak of violence in Madrid, returns for safety to his native Granada. August 16. Arrested by the Fascists and taken to Civil Government headquarters, Granada having fallen to the Rebel Nationalists on July 20th.

August 19. Shot at Fuente Grande near Viznar in the hills 9 kilometres from Granada.

A schoolmaster, two small time bullfighters, (and it is now believed two thieves), were shot with Lorca, just before sunrise.

The execution was carried out by members of the paramilitary Black Squad. Lorca's body lies in an unmarked grave and has never been found.



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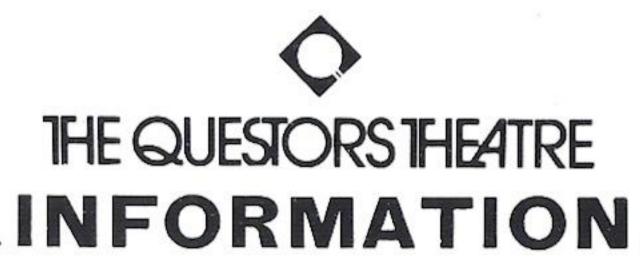
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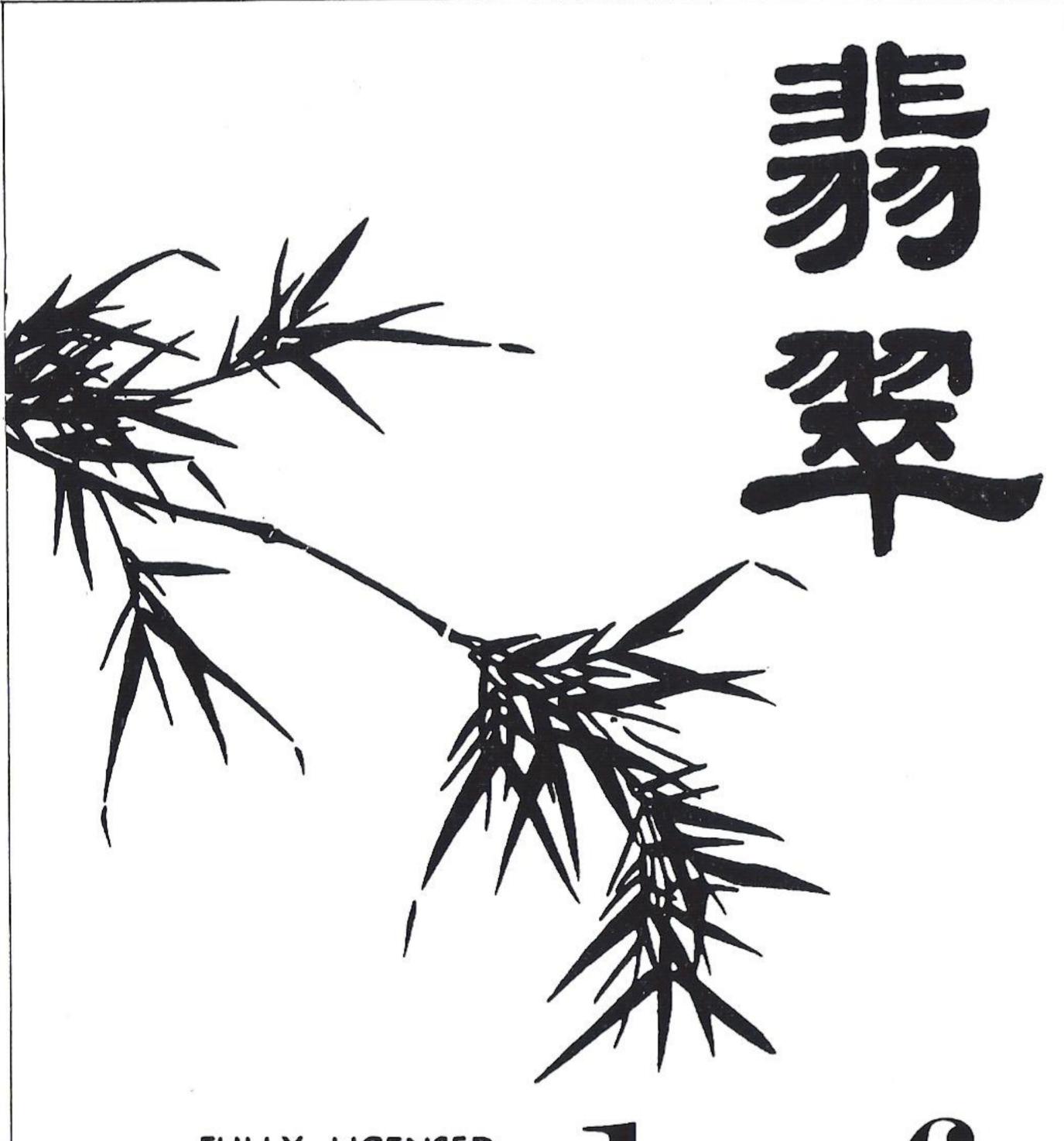
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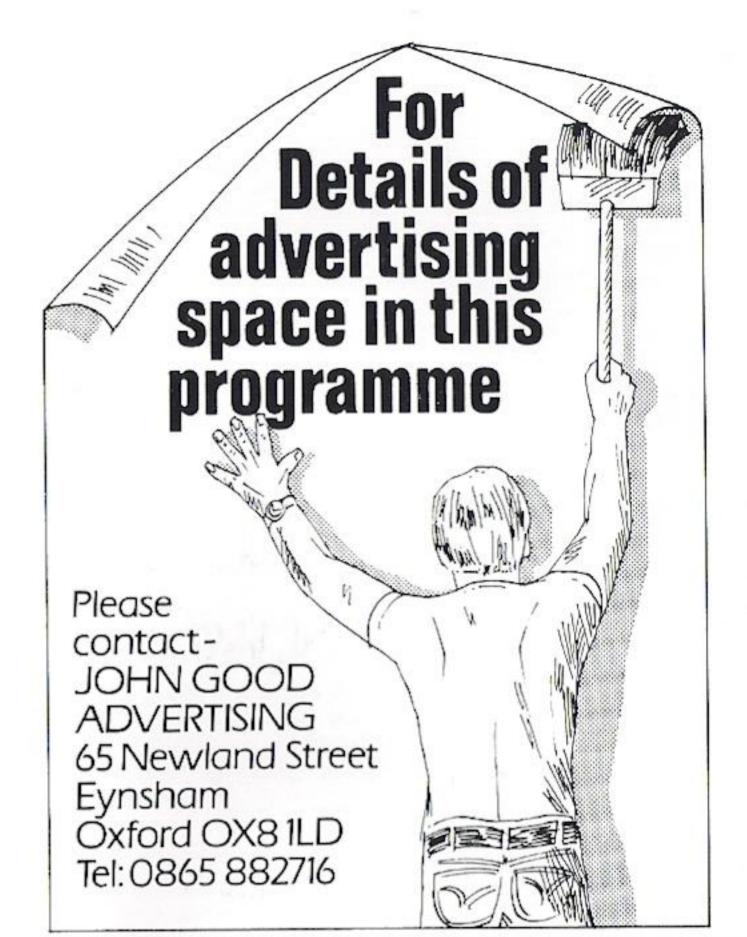


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