



Heidelberg Theatre Company

# THE HOUSE OF BERNARDA ALBA



HEIDELBERG THEATRE COMPANY (HTC)

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HTC is a member of the Victorian Drama League.

HTC acknowledges financial assistance from the City of Banyule.

## *HTC Artspace*

### **Heidelberg Artists Society**

The Heidelberg Artists Society was founded in 1964. Its purpose was, and still is, to encourage and assist each member in their endeavours to become the best artists that they can.

"The inspiration of the history of the Heidelberg School in our own back yard, helped by our philosophy of maintaining the style of the traditional art, including *plein air*.

"We meet every Saturday, February to November, at McNamara Street in Macleod. Activities include life drawing, still life, sketching, painting, workshops and demonstrations from leading artists. The members enjoy the atmosphere and companionship shown by the good weekly attendance.

"Once a month we run a morning portrait session. We also enjoy travelling to various locations to paint, to participate in art shows and to sell our work."

Website: [heidelbergartistsociety.org.au](http://heidelbergartistsociety.org.au)

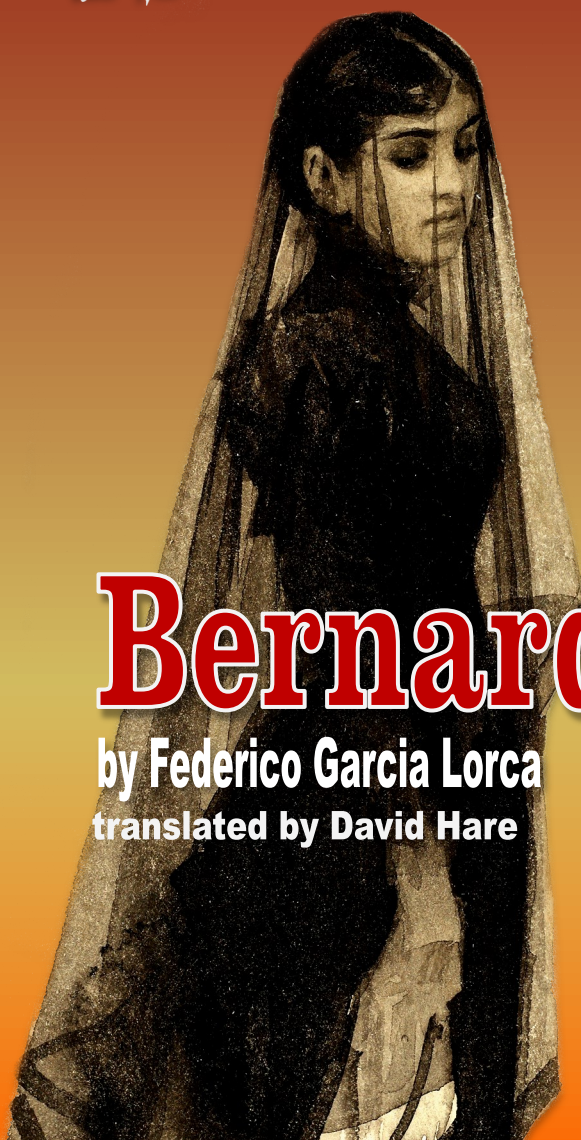
Facebook: <https://www.facebook.com/HASweb2/>

– Teresa Schipano, HTC Artspace Curator



**HEIDELBERG  
THEATRE  
COMPANY**

by arrangement with Origin Theatrical,  
on behalf of Samuel French Limited  
presents



# The House of Bernarda Alba

by Federico Garcia Lorca  
translated by David Hare

directed by Joan Moriarty

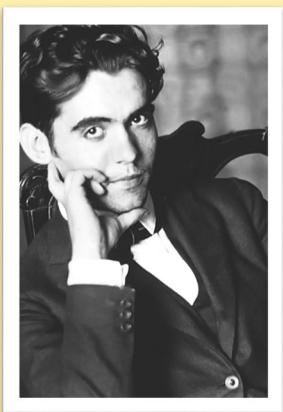
**Apr 27 - May 12, 2018**

## About the Play

*The House of Bernarda Alba* is Federico Garcia Lorca's last play, written the year he was killed, at the outbreak of the Spanish Civil War. The play, along with *Blood Wedding* and *Yerma*, forms a trilogy expressing what Lorca saw as the tragic life of Spanish women. These late works were described by Dennis Klein in his book '*Blood Wedding, Yerma, and The House of Bernarda Alba*' as "the most accomplished and mature efforts of the finest Spanish playwright of the twentieth century." If *Blood Wedding* is a nuptial tragedy and *Yerma* the tragedy of barren women, *The House of Bernarda Alba* might be seen as the tragedy of virginity, of rural Spanish women who will never have the opportunity to choose a husband. It is also a play expressing the costs of repressing the freedom of others.

*The House of Bernarda Alba* finally had its stage premiere nearly a decade after Lorca's death. The play was produced in Buenos Aires in 1945, and was published the same year, in Argentina. The play later had important productions at the ANTA Theater, New York, in 1951 and the Crescent Theatre, Birmingham, England, in 1952. In 1960 it was adapted for American television and in 1963 produced at the Encore Theater in San Francisco. Given the repression of artistic expression in Spain during Franco's regime, it was not until 1964 that Lorca's last play was finally produced in his native country, at Madrid's Goya Theatre. *The House of Bernarda Alba* continues to be revived and read all over the world. Its setting is specific to the values and customs of a rural Spanish people, but the play's appeal is universal rather than national.

## About the Playwright



Federico Garcia Lorca was born June 5, 1898 in a village near Granada, Spain, the son of Federico Garcia Rodriguez, a liberal landowner, and Vicenta Lorca, a schoolteacher. Lorca produced a body of work that is considered among the greatest in the Spanish language, and which has been enthusiastically embraced by audiences around the world. Although celebrated primarily for his writing about the Spanish countryside, Lorca did not wish to be labelled merely a poet of rural life. His writing is intellectual in its conception and symbolism, but nevertheless touches basic human emotions. Lorca felt acutely the suffering of oppressed people, but avoided direct involvement in politics. Needing to hide his homosexuality from the public, Lorca felt condemned to live as an outcast, and he frequently struggled with severe depression.

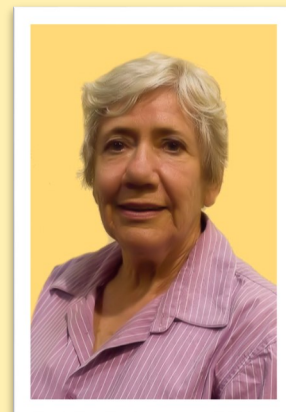
Lorca experienced traditional rural life growing up in the southern region of Andalusia, but was propelled into the modern world when his parents moved to the city of Granada in 1909. As an adolescent, Lorca wrote plays which were enjoyed by his family and their servants, but his father tried to influence him to study law and pursue what he considered to be a more responsible career. Lorca attended university in Granada, and later in Madrid, but he was a poor student (although he eventually earned his law degree in 1923). At the same time, however, he was becoming known as a multi-talented artist. Already skilled as a pianist and singer, Lorca wrote his first poems in 1915 and published his first book in 1918, the prose work *Impressions and Landscapes*. In 1920 his first play was produced; *The Butterfly's Evil Spell*, a highly personal allegory about the doomed love of a cockroach for a butterfly, was an artistic disaster. The setback was minor, however; throughout the 1920s Lorca achieved great success as a poet, writing about the traditional world of his childhood with a blend of traditional and contemporary techniques.

His collections from this period include *Poem of the Deep Song* and *Gypsy Ballads*.

Lorca continued to write for the theatre, and in 1927 a production of his play *Mariana Pineda* was a success in Madrid. In 1929 Lorca travelled in the United States and Cuba, and from the experience of roaming the streets of foreign cities, he crafted the collection *Poet in New York*. Upon his return to Spain in 1930, his play *The Shoemaker's Prodigious Wife* was produced successfully. Other plays of note followed, including *Yerma* and *Blood Wedding*. Lorca also served as director and producer of plays for a state-sponsored travelling theatre group, La Barraca ("The Hut"). Lorca went on a short lecture tour of Argentina and Uruguay, and was greeted as a celebrity everywhere he went, even by other major writers like Chilean poet Pablo Neruda. Lorca wrote *The House of Bernarda Alba* in 1936, and in July of the same year left Madrid for Granada. He was one of the earliest casualties of the Spanish Civil War, executed by fascist rebels, his body thrown into an unmarked grave.

## Director — Joan Moriarty

This is Joan's 25th direction with the Heidelberg Theatre Company. During her many years working with the company Joan has shown her remarkable directorial versatility by presenting plays of all periods and genres, by authors British, French, Greek, Australian, American and Spanish. If there is a common thread in Joan's choice it is that she loves a well-written play. Previous dramas Joan has directed for HTC include *Three Sisters* (2015), *August: Osage County* (2013), *Dinner* (2007), *Uncle Vanya* (2004) and *Arcadia* (1999).



## CAST

BERNARDA .....	Marianne Collopy
PONCIA.....	Catherine Christensen
THE SERVANT / PRUDENCIA .....	Jo Warr
ANGUSTIAS.....	Venetia Macken
MAGDELENA .....	Llaaneath Poor
AMELIA .....	Mel King
MARTIRIO.....	Erin Miller
ADELA.....	Morgan Thomas-Connor
MARIA JOSEFA .....	Frances Hutson
BEGGAR WOMAN .....	Ruby Deans
YOUNG GIRL .....	Christina Savopoulos

## Setting

*Bernarda Alba's house.*

*Summer.*

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The play is in three acts. During the 20-minute interval between Act 2 and Act 3, refreshments are available in the foyer.

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## PRODUCTION TEAM

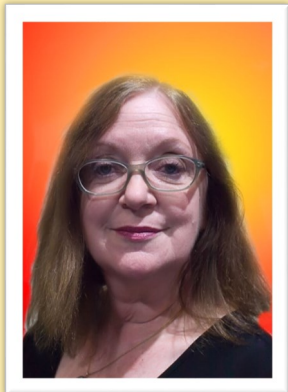
DIRECTOR	Joan Moriarty
PRODUCTION COORDINATOR	Jim Thomson
STAGE MANAGER	Rebecca Bassett
LIGHTING DESIGN	Deryk Hartwick
SOUND DESIGN	Rob Wanless
SET DESIGN	Owen Evans
COSTUMES	Wendy Drowley with assistance from Catherine Christensen
PROPERTIES	HTC members
SET CONSTRUCTION	Owen Evans, Brett Hunt, Des Harris, Norm Munks, Tim Scott, Paddy Moriarty, Doug McNaughton, Bob Tyers and HTC members
SET DECOR	Marie Mackrell, Mal Cother, Gaye Billings
LIGHTING & SOUND OPERATORS	John Rowe, Tamsin Mackie
REHEARSAL PROMPT	Bobbie Parish
PHOTOGRAPHER	Dave Belton
PROGRAMME & POSTER	Chris McLean
PUBLICITY	Jim Thomson, Toni Tyers
BOX OFFICE	Toni Tyers, June Cherrey, Jenni Purdey, Carol Farr, Brett Hunt
FRONT OF HOUSE	Jenny Gilbert and HTC members

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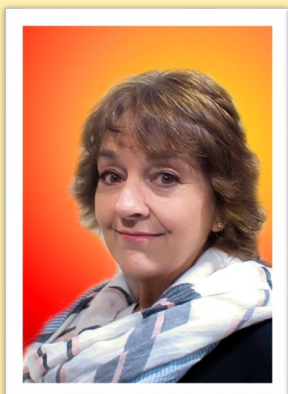
Heidelberg Theatre Company wishes to thank Ian Cairncross for the loan of statues.

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*To assist those with hearing difficulties, a hearing loop  
is installed in the theatre – seats 1 to 10 in rows A to F.  
HTC gratefully acknowledges a City of Banyule grant for this service.*



MARIANNE COLLOPY (*Bernarda*). Marianne performs regularly across Melbourne with this being her fourth season at Heidelberg. Some of her favourite roles have included Amanda in *The Glass Menagerie* and M'Lynn in *Steel Magnolias* (both with HTC); Bette Davis in *Bette and Joan* (Brighton Theatre Company); Ouisa in *Six Degrees of Separation* (Malvern Theatre Company), Helene Hanff in Mordialloc Theatre Company's *84 Charing Cross Road* and, with Williamstown Little Theatre, Susan in Alan Bennett's *A Bed Among the Lentils* and Sister Aloysius in *Doubt: A Parable*. Most recently she played Beatrix in Peridot's production of *Life After George*. Marianne has received several nominations and awards, including the Victorian Drama League Award for Best Actress.



CATHERINE CHRISTENSEN (*Poncia*). Cathy has been involved in Melbourne's theatre scene for forty years, backstage, acting, directing and in costuming. She last appeared at HTC as the outrageous Tracy in *True Minds* for which she won an in-house award. More recently she appeared at Malvern Theatre Company as Miss Preen in *The Man Who Came to Dinner*, and as Cécile de Volanges in Peridot Theatre's *Les Liaisons Dangereuses*. Many years ago, in the old Rechabite Hall in Ivanhoe, Cathy played the role of Amelia in HTC's first season of *The House of Bernarda Alba*, and she is enjoying revisiting this classic text in a fresh new translation.



JO WARR (*The Servant / Prudencia*). Jo was a member of Mitcham Theatre for many years, performing in many of their comedies and dramas. She appeared at Peridot Theatre in *Losing Louis* in 2008, in their one-act play seasons in 2006 and 2009, and in *Sitting Pretty* in 2010. Jo's performances with Eltham Little Theatre include *Calendar Girls* (2013) and *Lost in Yonkers* (2015). Jo has trod the boards at Heidelberg Theatre Company in such shows as *Caravan* (2007), *The Philadelphia Story* (2009) – playing the classic role of mother to 'Katharine Hepburn' – and more recently Clairee in *Steel Magnolias* (2013) and Monica in *The Dixie Swim Club* (2014).





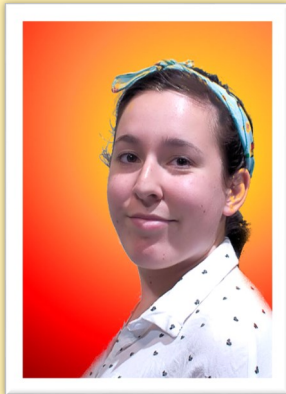
VENETIA MACKEN (*Angustias*). Venetia was seen at Heidelberg Theatre Company last year in *Pride and Prejudice* as Lady Catherine de Bourgh and in *Blood Brothers* as Mrs Lyons. Other HTC productions include *Biloxi Blues*, *Hay Fever*, *Les Liaisons Dangereuses*, *The Weir* and *Under Milkwood*. Venetia was in Malvern Theatre's *In the Garden* (2016) as Harriet Martineau and prior to that was Amanda in Williamstown's *Buffalo Gal*. Venetia has been a VDL and Lyrebird nominee for her past performances and won the in-house award for Best Supporting Actress for the role of Zoe the biographer in Peridot Theatre's *The Peppercorn Tree*. Venetia is a member of the play-reading group Scriptophiles.



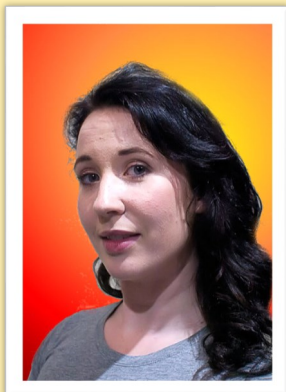
LLAANEATH POOR (*Magdalena*). Llaaneath will be familiar to many in our audiences, having worked on and behind the HTC stage on numerous occasions. Her favourite acting credits include *Three Sisters* (HTC, 2015), *A Chorus of Disapproval* (Peridot Theatre), *The Philadelphia Story* (Lilydale Athenaeum Theatre Company), and *We Happy Few* and *It's a Wonderful Life* (Eltham Little Theatre), the last earning her 'Best Supporting Actress in a Drama' at the 2017 Lyrebird Awards. More recently Llaaneath has enjoyed directing HTC's first play of the season, *Crossing Delancey*. She is enjoying treading the boards once again and hopes you enjoy the show.



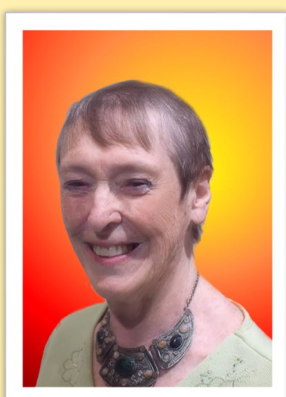
MEL KING (*Amelia*). This is Mel's first production with Heidelberg Theatre Company, but not her first time performing in *The House of Bernarda Alba*. A younger Mel played Adela in a La Trobe Uni production and she is intent on continuing to work her way through the character list as she ages, with her sights set on Maria Josefa in years to come. Mel's other credits include Snow White in *Snow White and the Dreadful Dwarfs*, Mary Gallagher in *Once a Catholic* and Jean in *Find Me*. Mel's most demanding role, however, is in her everyday life as a Prep and Year 1 teacher.



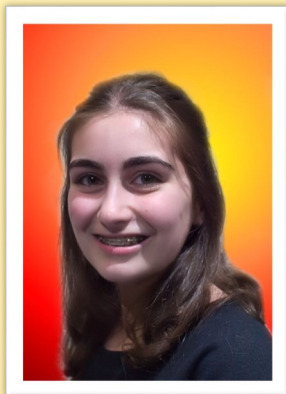
ERIN MILLER (*Martirio*). Erin originally hails from the rural NSW town of Wagga Wagga. Her interest in performing began when she picked up a violin at age 7 and has since grown into her passion after seeing *Wicked* while on a school excursion when she was 12. Erin's background ranges from amateur children's theatre to community musicals and school productions, mostly in the role of the villain or part of the chorus. She currently studies Theatre and Japanese at La Trobe University and is usually seen hanging around the La Trobe Student Theatre and Film Club.



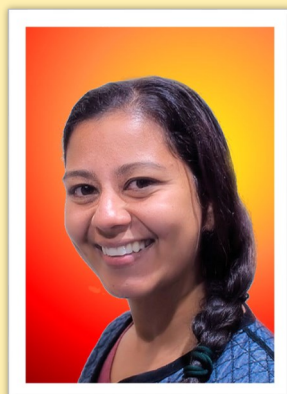
MORGAN THOMAS-CONNOR (*Adela*). Morgan has been involved with numerous Heidelberg Theatre Company productions both on and off stage. Her acting credits with HTC include *Pride and Prejudice*, *Three Sisters*, *Treasure Island* (HTC Youth) and *The Wind in the Willows* (HTC Youth). Morgan also played the role of Rose in Eltham Little Theatre's 2016 production of *Dinkum Assorted*. Morgan is an active member of HTC Youth, designing the costumes for last year's production of *The Adventures of King Arthur* and directing *The Wizard of Oz*. She is very happy to return to the HTC stage and is delighted to be playing the role of Adela in *The House of Bernarda Alba*.



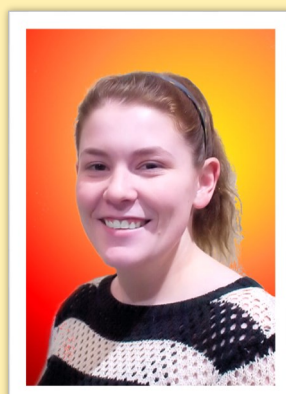
FRANCES HUTSON (*Maria Josefa*). Frances began in Musical Theatre, mainly Gilbert and Sullivan operettas and light opera, but in recent years she has divided her stage appearances between Fringe (La Mama and Independent productions), and community theatre. Frances has also been seen occasionally on film and TV. Recent stage appearances have been *Melba*, *The Cocktail Hour*, and *Love Letters* with the Adelphi Players. This is Frances' third appearance at HTC. She played Lady Bracknell (*The Importance of Being Earnest*) and Anfisa (*Three Sisters*). She is a narrator of talking books, and recently retired from Vision Australia Radio after 30 years as a newsreader. Frances maintains her singing with the Heidelberg Choral Society.



CHRISTINA SAVOPOULOS (*Young Girl*). Christina has been involved in several Heidelberg Theatre Company productions. This is Christina's second acting role with the Company; her first being in *The Wizard of Oz* (HTC Youth) in the role of Dorothy. She has also been a part of the backstage crew in *The Adventures of King Arthur* (HTC Youth). Christina is very much enjoying being a part of *The House of Bernarda Alba* and is grateful to be working with such a talented cast and crew.



RUBY DEANS (*Beggar Woman*)



REBECCA BASSETT (*Stage Manager*)

## Getting Involved

As well as seeing our shows, there are lots of ways to be involved with our theatre company. If you are interested in participating in any area of HTC, we'd be very glad to hear from you. No previous experience necessary. Just email [htc@htc.org.au](mailto:htc@htc.org.au).

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|-------------------------------|------------------------|
| ♦ Lighting                    | ♦ Sound                |
| ♦ Backstage                   | ♦ Front of House       |
| ♦ Set design and construction | ♦ Set décor & Painting |
| ♦ Props and Furnishings       | ♦ Costumes             |

# THE HOUSE OF BERNARDA ALBA

Heidelberg Theatre Company ♦ Season 2018 ♦ Play 2