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[HOME PAGE](#)

[SITE GUIDE](#)

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[REVIEWS](#)

[REVIEW ARCHIVES](#)

[ADVERTISING AT CURTAINUP](#)

[FEATURES](#)

[NEWS](#)

[Etcetera and Short Term Listings](#)

[LISTINGS](#)

[Broadway Off-Broadway](#)

[NYC Restaurants](#)

[BOOKS and CDs](#)

[OTHER PLACES](#)

[Berkshires](#)

[London](#)

[California](#)

[New Jersey](#)

[DC](#)

[Connecticut](#)

[Philadelphia](#)

[Elsewhere](#)

[QUOTES](#)

[TKTS](#)

[PLAYWRIGHTS' ALBUMS](#)

[LETTERS TO EDITOR](#)

[FILM](#)

[LINKS](#)

[MISCELLANEOUS](#)

[Free Updates Masthead](#)

A CurtainUp Review

Blood Wedding

By [Paulanne Simmons](#)

My dead are under the weeds. They cannot speak. They are dust.— Mother



Evgeniya Radilov

Federico Garcia Lorca, born Fuente Vaqueros in Granada, is one of Spain's greatest dramatists and poets. Although it was his romantic pieces with social implications that first brought him public recognition, his reputation today rests on his three folk tragedies: *The House of Bernarda Alba*, *Yerma* and *Blood Wedding*.

For its inaugural season, Marvell Repertory Theatre is producing *Blood Wedding* in rotating repertory with *The Dybbuk* by S. Ansky, Ingmar Bergman's adaptation of Ibsen's *A Doll's House* and J. M. Synge's *In the Shadow of the Glen*. This is quite a challenge for such a new company, but given the skill with *Blood Wedding* was handled, the company may indeed be equal to it. (Confirmed by Deirdre Donovan's [review of the Ibsen/Synge double header](#)).

Based on a newspaper account of a bride who ran off with her lover on the night of her wedding, *Blood Wedding* turns symbolism, poetic dialogue and folklore into a tragedy of mythic proportions. It is a play about passion and duty, the individual and society, destiny and free will, life and death.

Lenny Leibowitz, artistic director of Marvell Rep, helms this piece with a steady hand. Although he uses original music by Adam Knauss and choreography by Katie Ostrowski to great effect, for the most part he lets Lorca's magnificent dialogue speak for itself. Tijana Bjelajac's minimal set gives the audience just enough to let the imagination take flight.

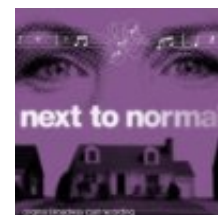
Although the acting in *Blood Wedding* is somewhat uneven, fortunately, the two principals, Lorraine Serabian as the Mother and Evgeniya Radilova as the bride, are superb.

Serabian speaks like a prophet when she recounts the deaths of her husband and elder son. When her younger son announces his wish to marry a local girl who had previously been courted by another, Serabian's fearful acceptance foreshadows a tragic end. But at the same time



[Slings & Arrows-the complete set](#)

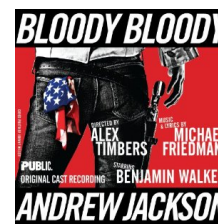
You don't have to be a Shakespeare aficionado to love all 21 episodes of this hilarious and moving Canadian TV series about a fictional Shakespeare Company



[Our Review of the Show](#)



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[Bloody Bloody Andrew Jackson](#)

...er than acceptance to... Serabian seems to be mourning for the entire world. It's easy to see her in a Greek tragedy, and her bio does indeed include a generous sprinkling of Euripides.

Radilova, who was born in Bulgaria to an theatrical family, has an unfamiliar accent that works perfectly in this production. She also has the rare gift of portraying uncontrolled passion without making it look ridiculous. Her character's struggle with her emotions is painfully visible and vividly real.

Marvell Rep has neither the money nor the stage to recreate the galloping horses of escaping lovers or the wild celebration of the ill-fated wedding, but Leibowitz makes the audience see and feel the offstage action with all the skill of the ancient Greeks. The final struggle, which is onstage, is so intense the audience should imagine rivers of blood, which is far more powerful than more explicit violence.

Such a success for such a young company is truly encouraging. It's certainly refreshing to see a young company mixing innovative techniques and classic work so well.

Blood Wedding

By Federico Garcia Lorca

Directed by Lenny Leibowitz

Cast: Lorraine Serabian (Mother), Nicolas Greco (Bridegroom), Mike Rosengarten (Guitarist/Woodcutter), Joy Franz (Neighbor/Servant/Beggar), Stephanie Lynne Mason (Wife), Rosalinda Perron (Mother-in-law), Hamish Allan-Headley (Leonardo), Ava Eisenson (Young Girl/Ensemble/Moon), Jerry Matz (Father), Evgeniya Radilova (Bride), Loni Ackerman (First Girl/Ensemble), Rachel Claire (Second Girl/Ensemble), Daniel Owen Dungan (Woodcutter/Ensemble _ Perri Yaniv (Woodcutter/Ensemble)

Original Music: Adam Knauss

Scenery: Tijana Bjelajac

Costumes: Susan Nester

Lighting: Nicholas Houfek

Sound: Daniel Dungan

Choreography: Katie Ostrowski

Stage Management: Ellen Houseknecht

Running Time: 90 minutes, no intermission

Marvell Repertory Theatre

Abingdon Theatre Arts Complex, 312 West 36th Street, 1st Floor

Opens 3/11/11

Performance Schedule: 3/5, 3/8, 3/10, 3/11, 3/16, 3/18, 3/22, 3/24, 3/26, 3/29,

3/31, 4/2 at 8pm, Matinees at 3pm Sat March 5 and Sun March 20

Tickets: Multi-Show discounts: all 3 shows \$90 and 2 shows \$62; you pick your performances dates. Single tickets are \$35. 866-811-4111

Reviewed by Paulanne Simmons March 10, 2011

REVIEW FEEDBACK

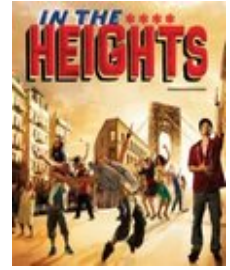
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- I disagree with the review of Blood Wedding
- The review made me eager to see Blood Wedding

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In the Heights



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