FOR IMMEDIATE RELEASE

THE WILLIAMS PROJECT

Williams Project Announces Carnival-Like Immersive Experience for its Developmental Production of BLOOD WEDDING

Featuring live music from Shenandoah Davis, food and drink by La Colonial, local artist installations, an immersive theatrical experience, and so much more - all tickets pay-what-you-can.

Seattle, WASH. (July 5, 2018) - Live music, Spanish food, an art installation - The Williams Project rocks Seattle summer with an immersive theatrical production of Federico García Lorca's explosive tragedy, Blood Wedding. This festival-like theatrical event is a developmental production and will take place in the courtyard and other spaces of Equinox Studios in Georgetown, a theatre-alternative space selected in order to create a multi-sensory, multi-disciplinary, and community-centered theatrical experience. The Williams Project's production of Blood Wedding features live music from Shenandoah Davis (Seattle Shakespeare's Medea) and The Thoughts (Ian Williams and Katie Mosehauer), Spanish paella and pintxos for purchase by Joseph Bayley (chef/owner of Seattle's La Colonial), art and interactive art-making stations from Equinox Studios artisans, as well as performances from The Williams Project's professional company of actors. This is a one-weekend-only event; single tickets are pay-what-you-can and available now at TheWilliamsProject.org.

Helmed by artistic director Ryan Guzzo Purcell, The Williams Project is five years old, and, in that time, has produced or co-produced three major works: 2015's Orpheus Descending at Intiman Theatre, 2016's The Glass Menagerie at Cafe Nordo, and 2017's Blues for Mister Charlie. Each of these productions was first workshopped and shared in a limited run a year prior to receiving a full production, and Blood Wedding is following that same model.

"The developmental production designation for Blood Wedding has to do with The Williams Project's creative process of working on material over long periods of time," Purcell said. "This iteration of Blood Wedding will rehearse in less than two weeks, in an intensive residential retreat where the artists both live and work together 24 hours a day." The developmental production in August is just the next step in this show's journey for The Williams Project. "We intentionally share our work before it's 'ready,' welcoming audiences to experience rough, loose, early versions of our productions. Not only does this help us shape our future work, but audiences seem to really enjoy the fact that it's a rare chance to see a show in such an open and unpredictable developmental stage."

Mounting Lorca's Blood Wedding as a carnival-like immersive experience furthers The Williams Project's commitment to making its theatre productions, especially of lesser-known classics, fully welcoming community events and adds a new dimension to the company's repertoire of politically-engaged theatre practice. Instead of directly tackling a civic issue and creating space for collective dialogue as in 2017's Blues for Mister Charlie or this season's A Bright Room Called Day, Blood Wedding will create a different kind of open forum for celebratory communal experience. Purcell says, "Blood Wedding is a myth about nature and death, the reality beneath artifice. Building this production as a theatre block party will open folks up to the experience of being together through a beautiful, fun, strange experience, so that they can come to grips with..."
these deeper truths together. At a time when our country seems to be in crisis, reinvigorating communal joy and sorrow can be a political act."

Picture this: you arrive at 7:00 p.m. to the sound of music playing, bonfires in kettle drums, and artists and artisans of all kinds displaying their work. You grab a bite to eat and a glass of sangria and walk around. Around 7:30 p.m., a band starts playing and you begin to see people in costume - they're moving in a strange way, gathering people around the ACT 1 playing space. Some decide to grab a seat, the adventurous gather on stage near the actors, others hang toward the back - the play begins. What comes next must be experienced, but with certainty it'll be the immersive event of the season! Plan to dress comfortably, in anticipation of the elements and moving multiple times throughout the performance.


FOR CALENDAR EDITORS
WHAT:
Blood Wedding - a developmental production
By Federico García Lorca
Translated by Langston Hughes
Directed by Ryan Guzzo Purcell

In an isolated village, a bride is visited on her wedding day by her former lover. This act of rebellion sparks a sequence of events that will shock everyone, from the flower girls to the vengeful Moon above. In a translation by famed American poet Langston Hughes, Federico García Lorca's iconic Andalusian tale explodes notions of violence, desire, shared history, and community - reminding us that the only undeniable truths are love, death, and change.

Incorporating live music, dance, and art installation from a host of creative collaborators, The Williams Project's Blood Wedding is not just a piece of theatre. It's a play, a block party, a communal meal, a concert, a gathering space for friends and strangers. In other words, everyone is invited to the wedding!

Arrive at 7:00 p.m. to wander the pre-show festival; food and drinks will be available for purchase. The play itself will begin at 8:00 p.m. and take place in Equinox's outdoor courtyards. Dress comfortably, in anticipation of the elements and moving multiple times throughout the performance.

WHERE:
Equinox Studios
6555 5th Avenue S
Seattle Washington 98108

WHEN:
August 2-4, 2018
Thursday-Saturday
Pre-show festival (doors open) 7:00 p.m. / show begins 8:00 p.m.

TICKETS:
$0-$50 - ON SALE NOW

All seating is general admission. Learn more about The Williams Project's inclusive approach to ticket pricing here: http://www.thewilliamsproject.org/box-office
About The Williams Project
The Williams Project is a theatre ensemble that strives to make theatrical excellence accessible to diverse and engaged audiences, while paying our artists a living wage. The writing of Tennessee Williams shapes our vision of theatrical excellence, so we strive, like him, to create theatre that is:

- Entertaining enough to make everyone feel welcome and a part of the community;
- Ambitious enough to risk humiliating failure;
- Powerful enough to move people to love each other more, even in the face of the temporary nature of theatre and life.

The Williams Project strives to make theatre in a manner consistent with our belief that professional artists are vital to our culture, and that such artists deserve to be compensated in a way that recognizes their value. Great theatre artists sacrifice greatly to make important work, and we pay our artists a living wage in order to support that work.

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