

Spring 2-6-2003

# Yerma

Department of Theatre, Florida International University

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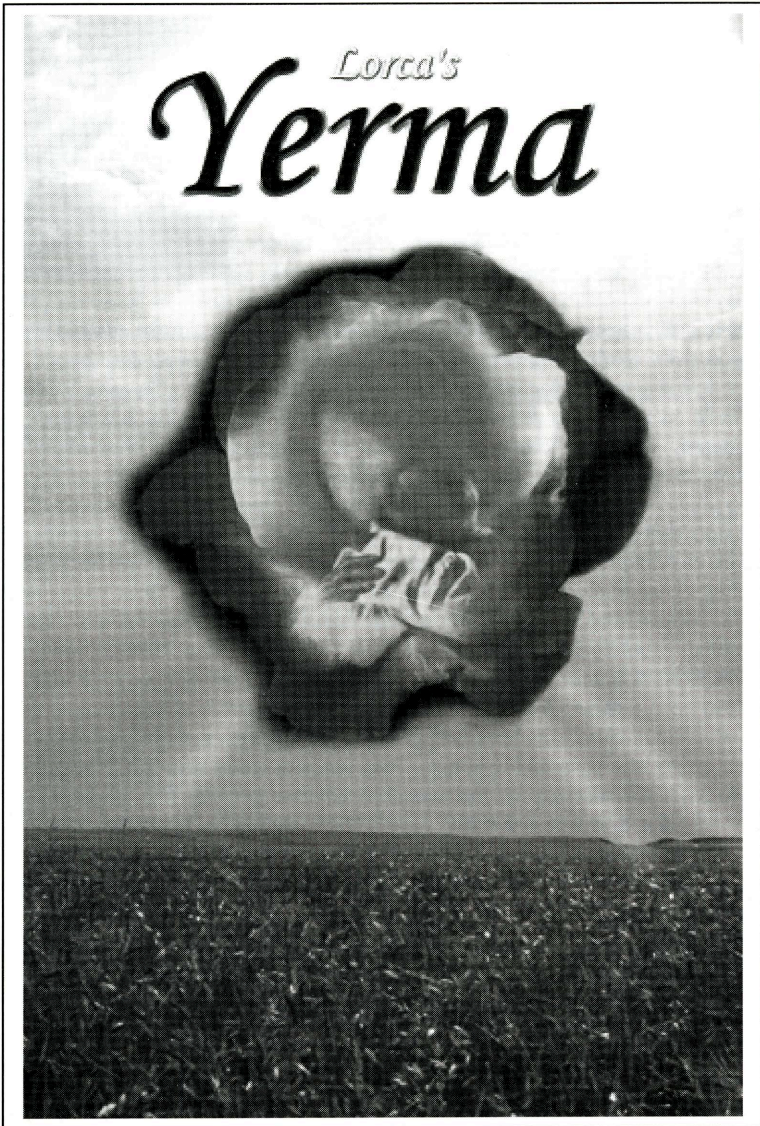
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Florida International University  
Department of Theatre and Dance  
Presents



Wertheim Performing Arts Center  
February 6-9 & 13-16, 2003

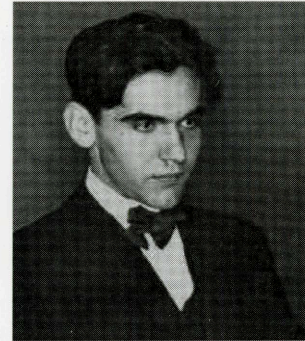
## Notes From the Director

In an age when childbirth has so often become a deferred option the play *Yerma* must present something of an enigma. A woman whose only recourse is to take the most extreme measure to solve the riddle of her own childless fate is left, in the final moment, still without an answer. Yet, by doing the unimaginable, she releases a far more resonant voice from within, leaving her in a state of suspended resolve, clinging to the hope that change is possible. Such hope, of course, is a cruel irony for it has taken the silencing of human life, the ridding of the intrusive "other", to free that inner voice. And Lorca knew all about the urge to free the inner voice. A voice that had to remain silent within the confines of a society that tolerated only respectability, family honor and a submission to the veneer of bourgeois values. Lorca's own family was comfortably wealthy. He led a charmed life as a child. His dramatic imagination grew out of a need to escape the restrictive mores of a privileged lifestyle, to search and explore the true spirit of his land and its people. His was a never-ending search for his country's true soul - its "duende", that spirit of inspiration that drew itself out from an atavistic past to kindle itself in the very core of the artist's truth. If promptings for political correctness are heard today, the clamor for it was deafening in Spain during the 1930's. Governmental eyes and ears were everywhere, prowling the streets and countryside blanketed in shadow and secrecy. Such insidious surveillance is reflected in the characters of *Yerma*'s sisters-in-law, brought to the house by *Yerma*'s suspecting husband to keep watch over a wife whose incomprehensible spiritual yearnings transcend the ordinary world and remain a constant threat to the structure of a "normal" family. Her every move is restricted, and it is the remove from nature itself that becomes the most damning of sentences in *Yerma*'s life, as was the "sentence" that Lorca endured due to the suppression of his homosexual nature. In an age where even the word "pregnancy" could not be uttered on stage, public homosexuality did not have the open acceptance that it has gained today. "Pregnancy" like the word "sex" was banished and playwrights had to skirt the topic in all sorts of poetic and abstract ways. A difficult dilemma for us to comprehend today surrounded as we are with a take-no-prisoners style of language. And yet, ironically enough, the public at large, even today, still hiccups at the mention of Eve Enser's *The Vagina Monologues*. Demur blushes and evasive looks attend the purchasing of tickets to this production and there still exists a sense of moral taboo attached to the very "V" word. And so, Lorca consciously manipulated theatre in an attempt to effect social change, to expose political corruption and social hypocrisy, and to provoke a new awareness into an otherwise decaying audience that had fallen into a stupor of complacency. "Theatre should be imposed on the public and not the public on the theatre." Arturo Barea called him a "poet of the people". His challenges heralded from the stage to society had only just begun to be recognized internationally when his life was cruelly cut short at the hands of a fascist regime, a petrified governance a feared of anyone who championed the cause of the uneducated and who tampered in any way with the status quo. A very cogent reason for the works of Lorca to be produced in university settings, by students whose mantra should always sing the song of "Change, change and more change!"

PC

To PD-who illuminates even the silence

## About the Playwright



Born in Fuente Vaqueros, Granada, Spain, June 5, 1898; died near Granada, August 19, 1936, García Lorca is Spain's most deeply appreciated and highly revered poet and dramatist.

Much of Garcia Lorca's work was infused with Flamenco and Gypsy culture. He became a friend of Salvador Dali and Luis Bunuel who initiated him to surrealism. In 1928, his *Romancero Gitano* brought him fame.

In 1929, Garcia Lorca went to New York. His favorite neighborhood was Harlem. A year later he became a member of "La Barraca," a traveling theatre company that toured many towns and villages, performing Spanish theatre on public squares.

Garcia Lorca's own plays, including his three great tragedies *Bodas de sangre* (1933), *Yerma* (1934), and *La Casa de Bernarda Alba* (1936), were produced by the company.

Unfortunately the playwright was an early casualty of the Spanish Civil War. Intellectuals were considered dangerous by Franco's Nationalists, and in the early morning of August 19, 1936, along with a schoolmaster and two bullfighters, Lorca was dragged into a field at the foot of the Sierra Nevada Mountains, shot and thrown into an unmarked grave.

Nació el 5 de junio de 1898 en Fuente Vaqueros, Granada, en el seno de una familia acomodada. Hijo de Federico García Rodríguez. Cursó estudios de bachillerato, Filosofía y Letras, Derecho y música en su ciudad natal y, entre 1919 y 1928, vivió en la Residencia de Estudiantes, de Madrid donde conoció al pintor Salvador Dalí, al cineasta Luis Buñuel y al poeta Rafael Alberti, entre otros. En 1929 viaja a la ciudad de Nueva York, experiencia que lo marcará profundamente.

Cuando regresó a España escribió obras teatrales que le hicieron fama. Fue director del teatro universitario La Barraca. Sus posiciones antifascistas y su fama le convirtieron en una víctima fatal de la Guerra Civil española, en Granada, donde el 19 de agosto de 1936, le fusilaron.

# YERMA

By Federico Garcia Lorca

Directed by Phillip M. Church  
Costumes by Marilyn R. Skow  
Scenography by Craig A. Young  
Technical Direction by David Whitlock  
Music Direction by Mitchell Ward

## CAST

YERMA.....Jennifer Rumberger  
JUAN.....Ramon Veunes  
MARIA.....Ilena Alvarez  
VICTOR.....Damion-Lloyd Rochester  
FIRST OLD WOMAN.....Lauren Hardie  
FIRST GIRL.....Elizabeth Ferrer  
SECOND GIRL.....Chrissie Fit  
FIRST LAUNDRESS.....Lisa Abreu  
SECOND LAUNDRESS.....Anesys Campos  
THIRD LAUNDRESS.....Lisa La Grande  
FOURTH LAUNDRESS.....Cristina Suarez  
FIFTH LAUNDRESS.....Cristina Pla  
SIXTH LAUNDRESS.....Amanda Smith  
FIRST SISTER-IN-LAW.....Crystal Edn  
SECOND SISTER-IN-LAW.....Deanne Saavedra  
DELORES.....Stacey Anderson  
PAGAN CRONE.....Natacha Malakov  
MALE MASK DANCER.....Brian Mitchell  
PRIEST.....Vladimir Berrios  
MALE ONE.....Jorge Fuentes  
MALE TWO.....Eric Christian  
MALE THREE.....Bryon Tomkins  
MALE FOUR.....Aaron Millis  
CHILD.....Jonathon Yera  
FEMALE MASK DANCER.....Lisa La Grande  
CHOREOGRAPHY.....Amanda Smith  
GUITAR/DRUMS.....Yecid Benavides

THERE WILL BE NO INTERMISSION

*Yerma* is produced by special arrangement with Samuel French, Inc.

## PRODUCTION STAFF

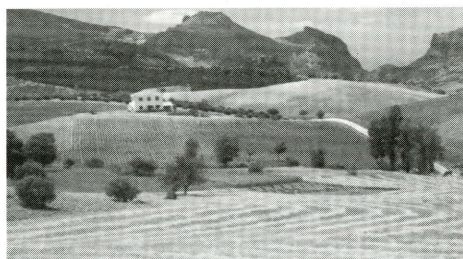
Technical Director.....David Whitlock  
Stage Manager.....Joshua H. Burd  
Costumer.....Heather Rae Miller  
Vocal Coach.....Lesley-Ann Timlick  
Assistant Vocal Coach.....Katie Perry  
Assistant Stage Manager.....Andres Solis  
Light Board Operator.....Minnie Perez  
Master Electrician.....Jean Villacian  
Lighting Crew.....Lewis Dawkins, Stephanie Linton  
Emilio Rivas, Yamil Piedra  
Sound Design.....Daniel Suarez  
Sound Board Operator.....Nicole Morales-Gomez  
Set and Paint Crew.....Frank Milan, Matt Szymanski  
Amanda Thomas, Katie Perry, Christie Perdomo, Julia Speropoulos,  
Francesca Toledo  
Floor Crew..... Nicole Morales-Gomez, Michael Nunez  
Props Master.....Alma Suarez  
Wardrobe Head Crew.....Ivan Lopez  
Wardrobe Crew.....Danny Guitierrez, Virginia Canizales  
Bettina Gonzales, Yecid Benavides  
Costume Construction.....Heather Rae Miller, Wilfredo  
Marrero Jr., Irma Reyes, Maria Areiza, Virginia Canizales, Jessica  
Mendez, Barbara Perez, Nanthanat Suphariyanonda, Melissa  
Almaguer, Licett Benitez, Daniel Gutierrez, Julia LaVault, Sally  
Dane, Robert Friedman, Ivan Lopez, Daniel Suarez, Ramon Venues  
Make-up Supervisor.....Kea McElfresh  
Make-up Assistant.....Virginia Canizales  
House Manager..... Jessica Mendez  
Usher.....Zunyer Garcia  
Theatre and Dance Chair.....Leroy Clark  
Business Manager.....Abel Cornejo  
Box Office Manager.....Geraldine Alvarez  
Department Secretaries.....Marianna Murray, Nathalie Brenner  
Office Assistants.....Floribeth Arrautt, Licette Benitez  
Poster Design.....Hector Ramos

Special Thanks to Peter and Natalia Year, Carolyn Fulton, PhD.  
St. Agatha Catholic Church and Maria Suarez

## YERMA

### ACT ONE

- Scene 1 Yerma's House  
Scene 2 A Field



### ACT TWO

- Scene 1 Mountain riverside  
Scene 2 Yerma's House



### ACT THREE

- Scene 1 Village Cemetery  
Scene 2 Chapel of St. Anne

## Upcoming Productions

In keeping in tune with the needs of our students and audience, FIU Theatre has changed the Spring Season. We're confident that you're going to like what's coming up!

### YERMA

By Federico Garcia Lorca  
Directed by Phillip M. Church  
Mainstage Theatre  
February 6-9 and 13-16, 2002

### Mosshead

By William Whitehurst  
Directed by Leroy Clark  
DM 150  
February 20-23, 2003

### Celebrate the Classics with FIU Dance

Main Stage Theatre  
February 27-28, 2003

### HOT L BALTIMORE

By Lanford Wilson  
Directed by Wayne E. Robinson, Jr  
April 3-6 and 10-13

### Brown Bag Workshops

Catch a new play before it goes to Broadway! These lunch-time workshops have been re-scheduled to 12:30 noon in the Studio Theatre. Free and open to the public. Call for specific show information or visit our calendar of events at [www.fiu.edu](http://www.fiu.edu)

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(305) 348-3789**

# KC/ACTF XXXIII

Kennedy Center American College Theater Festival XXXIII

Presented and Produced by

the John F. Kennedy Center for the Performing Arts

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This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2001.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

## Up-coming FIU Theatre Production

**MOSSHEAD**

**Written by William Whitehurst Directed by Leroy Clark**

**February 20-23, 2003**