

## PRODUCTION STAFF

STAGE MANAGER	GEORGEANNA SINGER
ASSISTANT STAGE MANAGER	CAROLYN McCANNON
LIGHTING	DOUG KAYA, CAROL ANZAI, VICKI MARTIN, JOSEPH PISCOTTE, DOROTHY PAPELLO
COSTUME CONSTRUCTION	FRANCES ELLISON, <i>assisted by</i> LOUISE HAMAI, DOROTHY BLAKE, DOROTHY TUTTLE, WALTER POYNTZ, ORA MAE LEE, PEGGY POYNTZ, CAROL SHAVER
COSTUME MAINTENANCE	CARROLL RICE, AMANDA PECK
MAKEUP	CLARA TEEL, MARGIE SOLER, MARSHA AKAU, DIANE DEWEESE, DOROTHY PAPELLO
PROPERTIES	CLARA TEEL, MARY MANCHEGO
SOUND	TERRY BALSER, JOHN LANE
SCENE CONSTRUCTION AND PAINTING	MARSHA AKAU, TERRY BALSER, DOROTHY BIERBAUM, BARBARA CHIDO, ALFRED CHOY, DIANE DEWEESE, VALORIE CLARKIN, JANET ELLIS, BARBARA FREEMAN, JOHN LANE, VALERIE MILLER, DOROTHY PAPELLO, JOSEPH PISCOTTE, MARGIE SOLER, CLARA TEEL
BUSINESS	RANDY KIM, <i>assisted by</i> DOUG KAYA, JOAN LEE, LYNETTE HOFMEISTER, ARTHUR CALDEIRA
PUBLIC RELATIONS	DOUG KAYA
HOUSE MANAGEMENT	FRED GALLEGOS, <i>assisted by</i> DAVE McCauley, PAT ZANE, ROBERT MOORE, VERNON TOM, CLYDE WONG, HENRY HART
USHERS	GAMMA CHI SIGMA, WAKABA KAI, PENG HUI, EQUESTRIANS

Members of the classes in *Dramatic Production* (Drama S 150) and *Theatre Workshop* (Drama S 250) have assisted in the preparation of this production.

## ACKNOWLEDGMENTS

We wish to thank Mr. Richard Lum, Mrs. Joyce Roberts and Mr. John Saclausa for their kind assistance with this production.

## ANNOUNCEMENTS

The Theatre Group is sponsoring a one-act playwriting contest with \$200 in prizes. Contest deadline is August 31, 1962. Further information and contest rules may be obtained from the box office or by writing to the Theatre Group.

Because the opening date of the new East-West Center Theatre has not been set, the Theatre Group's complete schedule for next season will have to be made at a later date. However, two plays from the Great Plays Cycle, *Lysistrata* and *Tartuffe*, will definitely be scheduled.

A season of at least eight productions is anticipated, with the changeover to operations in the new theatre taking place sometime next March.

Jean Erdman, Visiting Professor of Drama, will present "An Evening of Characters—Real and Imaginary" next Friday, August 3, at 8:30 in Farrington Hall. Tickets are now on sale at the box office.

# THE UNIVERSITY OF HAWAII SUMMER THEATRE

THE UNIVERSITY OF HAWAII SUMMER THEATRE and  
THE DEPARTMENT OF DRAMA AND THEATRE present

# YERMA

A Tragic Poem in Six Scenes by FEDERICO GARCIA LORCA

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

## CAST

YERMA	LUCIA SINKE
MARIA	CARROLL RICE
JUAN	WARD STANLEY
VICTOR	DAVID LONG
PAGAN CRONE	GEORGEANNA SINGER
DOLORES	MARY MANCHEGO
FIRST GIRL	SCHARLEEN HOPKINS
SECOND GIRL	AMANDA PECK
FIRST LAUNDRESS	CHRISTINE WATKINS
SECOND LAUNDRESS	CLAUDA COLLINS
THIRD LAUNDRESS	LEONORA CHING
FOURTH LAUNDRESS	JANET ELLIS
FIFTH LAUNDRESS	BARBARA FREEMAN
SIXTH LAUNDRESS	SCHARLEEN HOPKINS
FIRST SISTER-IN-LAW	MARGIE SOLER
SECOND SISTER-IN-LAW	JACKIE DE COSTA
FEMALE MASK	MEREDITH HOPKINS
MALE MASK	DAVE CADIENTE
BOY	ROBERT HEEN
YOUNG GIRL	SUSAN HECHT
FIRST MAN	JOHN LANE
SECOND MAN	ALFRED CHOY
THIRD MAN	JAMES NAKAMOTO
CHILD	BRIAN VANDERSLICE
PILGRIMS AND VILLAGERS	LEONORA CHING, CLAUDA COLLINS, JANET ELLIS, BARBARA FREEMAN, SUSAN HECHT, SCHARLEEN HOPKINS, DAVID LONG, VICKI MARTIN, CHRISTINE WATKINS, BRIAN VANDERSLICE, ELLEN VANDERSLICE
DANCERS	DORA HERNER, JUDITH JONES, DOLORES PARRISH, KAREN PEDERSON, SALLY SHERWOOD, SUSAN VAUGHT

The action of the play is set in rural Spain.

Scene 1 Yerma's house      Scene 2 A field

## INTERMISSION

Scene 3 A stream      Scene 4 The house

## INTERMISSION

Scene 5 The topmost door of the village      Scene 6 Near the hermitage

Designed and Directed by JOHN T. DREIER

Choreography by JEAN ERDMAN

Music Composed by GERTRUD ROBERTS

Technical Direction by JEFFREY EMBLER

Musical Direction by NORMAN RIAN

Production Management by ARTHUR CALDIERA

Costumes by FRANCES ELLISON

Harpichord accompaniment recorded by

Lighting by DOUG KAYA

GERTRUD ROBERTS and MARCIA ROBERTS

## LORCA'S "THEATRE"

In 1935, at a special performance of his tragedy *Yerma* in the *Teatro Español* of Madrid, Federico Garcia Lorca said in a speech addressed to the actors and workers of the theatre:

Tonight I am not speaking as the playwright, or the poet, or the simple student of the rich panorama of man's life, but as an ardent, passionate believer in the theatre of social action. The theatre is one of the most expressive and useful instruments for building up a country; it is the barometer of its greatness or decline. An intelligent theatre, well oriented in all its branches from tragedy to vaudeville, can change the sensibility of a people within a few years; a disintegrated theatre, with clumsy hooves instead of wings, can cheapen and lull into sleep an entire nation. The theatre is a school of tears and laughter, and a free tribune where men can reveal outworn or ambiguous morality, where through living examples they can explain the eternal laws of the heart and mind of man.

(Quoted by Arturo Barea in *Lorca: The Poet and his People*.)

"Lorca's theatre . . . has only its own reality; it is never to be seen as anything but theatre—a work of theatre art—and it uses the theatre medium as frankly and directly as a painter uses paint. Whether or not his plays fit into our notion or theory as to what a drama should be, they have the originality of what is true. They have a splendor of freshness to them and an almost harsh immediacy in sensuous response—which is to say motifs and details that blend and excite, and that convey as few modern poets have been able to do the orgiastic or visionary. Very few of Lorca's most seemingly extravagant or complex images are not organic to the scene or characters in which they occur. They are all part of that blaze of invention and fecundity and perception that his work exhibits. They are close and quick and lovely, daring and unaffected as the vision of a child, and yet wholly sophisticated in the sense that some great music might be, music our last master, which knows all.

"This flowering in Lorca's plays is alive; it can announce and convey its colors. To be violent and glowing and at the same time articulate is to exemplify one of art's first requirements, one that is rarely fulfilled, even in the theatre art, where it is so especially needed. It implies with Lorca a necessity for expression, a pouring out, a love that fills up with abundance and knows all sweet device . . . His bold and poetic mind expects full images in the hearts of us—another way of saying that his work may be one of the sources of salvation for the theatre of today, poor and dry, cheaply feasible, plausible, limping and hesitant as it has become, a theatre not even good enough to be bad."

Stark Young, in *Immortal Shadows*.

Lorca's  
YERMA

FARRINGTON HALL  
JULY 25, 26, 27, 28, 1962