



New Paltz
STATE UNIVERSITY OF NEW YORK

DEPARTMENT OF **THEATRE ARTS**
MAINSTAGE PRODUCTION SERIES ***PRESENTS***

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**THE COURAGE
TO RIGHT A
WOMAN'S
WRONGS**

BY ANA CARO MALLÉN DE SOTO
DIRECTED BY CARMELA MARNER

NOVEMBER 14-15 & 20, 21^{}, 22, 2025 @ 8 P.M.**
NOVEMBER 16^{*} & 23, 2025 @ 2 P.M.

PARKER THEATRE

Parker Theatre is situated on the ancestral land of the Esopus, Lenape, and Munsee people

***TALKBACK FOLLOWING PERFORMANCE**

****PRE-SHOW PANEL PRIOR TO PERFORMANCE**

Translated by UCLA's *Diversifying the Classics* from *Valor, agravio y mujer* by Ana Caro

DEPARTMENT OF THEATRE ARTS 2025-2026 MAINSTAGE SEASON

RUN TIME

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2 hours with one 10-minute intermission

STROBE LIGHT WARNING

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This performance makes use of a strobe light that produces rapid, short pulses of intense light.

ABOUT *THE COURAGE TO RIGHT A WOMAN'S WRONGS*



Translated by UCLA's *Diversifying the Classics* initiative from Caro Mallén de Soto's *Valor, agravio y mujer*, *The Courage to Right a Woman's Wrongs* asks the question: What if Don Juan had to face the woman he ghosted? And what if she were transformed into a sword-wielding, powerful opponent? *The Courage to Right a Woman's Wrongs* imagines this scenario in the form of protagonist Leonor, whom Don Juan promised to marry before abandoning her. Leonor follows Don Juan from Seville to Brussels, where he has already moved on to seducing another woman, Estela. This discovery prompts Leonor to turn herself into Leonardo and set out to seduce Estela—thereby restoring her honor, thwarting Don Juan's new relationship, and forcing him to own up to his wrongdoing.

The Courage to Right a Woman's Wrongs hails from the Hispanic Golden Age's comedia tradition of storytelling, which developed in late 16th- and early 17th-century Spain. The genre includes more than 10,000 comedies, tragedies, histories, and tragicomedies that balance themes like authority, transgression, stasis, and transformation.

DRAMATURG NOTE

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A note from our dramaturgs,
Noah Cruz Hernandez '26 & Brionna McDonald '26

The Courage to Right a Woman's Wrongs is a dizzyingly exciting tale that, at its core, explores honor and how it directly affects our identity—how we are perceived by others and how we perceive ourselves. With that said, a large part of the play's own identity relies on us, the artists, to honor its roots as a Spanish Golden Age play.

Originally penned as *Valor, agravio y mujer* by playwright Ana Caro Mallén de Soto, the script was written in what is sometimes referred to as “classical Spanish.” It is the equivalent to what one might consider today as the Hispanic counterpart of “Shakespearean English.”

Despite being translated into English through UCLA's Diversifying the Classics project, we found that Ana Caro's script was connected to its Spanish origins all the same, and in our version of this predominantly English-speaking production, we found ourselves embracing the Spanish language every chance we could get. From the phrases already kept by UCLA's team of translators to Marner's conscious decision to keep *ingrato* in its original form, the language, in part, is what makes this play so special. The work's playful musicality and rhythm is found in between the punchiness of those syllables and, at its most dramatic heights, in the characters' exclamations towards powers that extend much further than our stage could ever hold. The original language lives and breathes within the text. And, in honoring the context, we end up honoring what is central to the play's world-building and its charm.

Comedia de Capa y Espada is a Spanish Golden Age type of *comedia* defined by its themes of love, disguises, and mystery. Disguise and mistaken identities are at the center of *The Courage to Right a Woman's Wrongs*, most notably with Leonor's cross-dressing. Historically, for female perceived bodies, cross-dressing has been an open door to societal access, mobility, and freedoms not granted to women. Cross-dressing has been and remains an avenue for those in between structures—for queer love and for gender euphoria.

*Who do we become when we completely change the way the world perceives us,
stripping away all prior definers?*

DRAMATURG NOTE (CONT'D)

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In the internet age of modern Western culture, the rigidity of social expectations is not to the same degree of imposition. Risen to popularity on social media platforms, the phrase “customize your avatar” conveys the concept that we can customize our own bodies because they are our own, and therefore we can control the narrative of ourselves we show to the world—there's a freedom in that. “Customize your avatar” has been a societal mindset shift, especially when it comes to conversations on challenging traditional gender norms and for acceptance and exploration for trans and gender non-conforming individuals.

Disguise, confusion, and delusion are plot point spices, but beyond that, they're an avenue to navigate the world and express things in ways that are unable to be translated in our daily lives due to varying restrictions. In some cases, lying can be the closest to being truthful that we ever get. Disguise can be the shedding of the weight of our own identities (formed by us and for us) and hence our social responsibilities, opening space just for connection.

Perhaps the courage is not in the initial deceit of the disguise, but in what it takes to forge a different path.

DIRECTOR NOTE

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A note from our Director, **Carmela Marner**

There are many fascinating historical and literary questions to be considered about this play, about its extraordinary author, about her voice and her concerns and whether they matter to us now. I believe the play speaks for itself in this production and proves its relevance. I will allow it to provoke, amuse, surprise, and reward you for your time, and I'll keep this simple.

I love Spanish Golden Age plays for many reasons: the mix of romance, danger, heartbreak, and humor—often all at the same time, even in the same breath; the embrace of high melodrama along with the recognition of the genuine, universal human wants and needs that dwell within it; the wise insights paired with hypocrisy and utter silliness.

But, mostly, I love these plays for the language and the relationship it establishes between actors and audience. Performed originally for the general public in the middle of the day in the *Corrales de Comedia*, open air theatres in sunlit courtyards, the staging of these sophisticated Renaissance plays was still medieval. This is to say that while the stage pictures contained the odd emblematic item—for instance, a throne to represent the court—the audience mainly experienced the plot through the words. From the descriptive power necessary to paint the world in which the characters are living—describing the weather or location of the action—to a character's sharing of intimate secrets or shocking revelations in asides* to the audience, there is an awareness built into the speeches and dialogue that a play is a play because the audience is present with the actors speaking to them. There is the promise of magic in that the play itself transforms actors into characters.

Language in *Valor, agravio y mujer* may be at times deliberately poetic and at others more prose-like. But, throughout, audience and actors share responsibility for the deeds of the characters, the unfolding of their stories, and thus the metaphor for life that any play provides. We're all in this together. You have permission to find laughter and sorrow wherever they find you.

**In fact, the aside—a dramatic device newly minted in the Golden Age—quickly established itself as a theatrical convention allowing the speaking character a private relationship with the audience unheard and unseen in that moment by other characters on stage.*

ABOUT THE **PLAYWRIGHT**



Ana Caro Mallén de Soto (ca. 1601-ca. 1645) was born into slavery and subsequently adopted by an officer of the High Court of Justice of Granada. She spent much of her life in Seville and Madrid. Records of contemporary praise for Caro are plentiful, with her talent celebrated in print by eminent playwrights and novelists of her time. Despite her popularity, only two of her plays survive today: a chivalric story entitled *El conde Partinuplés* and *Valor, agravio y mujer*, the latter of which serves as the basis of *The Courage to Right a Woman's Wrongs*. Aside from her celebrity among contemporaries and her role as a professional writer, little was known about Caro's background until recently. The finding of a document concerning her birth in Granada makes her even more intriguing, as a female dramatist who brings to the fore issues of social justice.

ABOUT THE DIRECTOR



Carmela Marner is an adjunct professor of theatre at SUNY Oneonta, where since 2011 she has directed and taught courses in acting, improvisation, scene study and theatre appreciation. In 2024, she received Oneonta's Simphiwe Hlatshwayo Award for outstanding part-time instructor. Marner has also taught acting and Shakespeare to adult artists with intellectual and developmental disabilities at Main View Gallery, a project of the Arc Otsego.

For 10 years, Marner served as executive artistic director of the Franklin Stage Company (FSC), a professional, admission-free summer theatre. Under her leadership, FSC was known for innovative productions of classical plays and for presenting a wide range of performing artists—from opera singers and jazz musicians to dancers and puppeteers. From FSC's founding in 1997 through 2016, she was also a key collaborator as a producer and actress. Her myriad roles there include Caliban in *The Tempest*, Feste in *Twelfth Night*, Sonya in *Uncle Vanya*, Emma in *Betrayal*, Nora in *A Doll's House*, and Hecuba in *The Trojan Women*.

Marner earned a BA with honors in Renaissance studies from Brown University and trained at the Royal Central School of Speech & Drama in London in its three-year acting conservatory program. While based in London, she worked extensively in theatre, film, and television, with credits including Stanley Kubrick's *Eyes Wide Shut* (opposite Tom Cruise) and the BBC's *Speedy Death: A Mrs. Bradley Mystery* (opposite Dame Diana Rigg). Currently, Marner is developing *We 3*, an adaptation of Anton Chekhov's *Three Sisters* for three actresses and a musician and is working on a fictive memoir written in prose poetry, titled "my life story (for whatever reason)." Big thanks to Connie Rotunda for making the introduction to these amazing folks here in the Department of Theatre Arts at SUNY New Paltz.

CAST

(in alphabetical order)

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JOSEPH BASILE-FAICCO | Rufino, a bandit; Fisberto, one of Ludovico's crew of courtiers; + onstage swing: Ribete, Tomillo, Ludovico

ALLI BYRNE | Ludovico, the Prince

BETSEY COLLIGAN | Fineo, Fernando's servant: + onstage swing: Leonor, Estela

CHARLIE DOWNEY | Astolfo, a bandit: Lucindo, one of Ludovico's crew of courtiers; +swing: Fernando, Don Juan

AHLAM ELBOUKHARI | Lisarda, Estela's cousin

MYA ESPINOSA | Estela, the Countess

DONOVAN X. GUERIN | Don Juan

EAMON KEUPER | Tomillo, Don Juan's servant

LENNON LOTARDO | Ribete, Leonor's servant

KAYDIN MARK | Fernando, Leonor's brother

KEELIN N. | Tibaldo, a bandit; Duke Liseno, one of Ludovico's crew of courtiers; +onstage swing: Lisarda, Flora

MORGAN TOBIO | Leonor

NAYA VULAJ | Flora, Estela's maid

CREATIVE TEAM

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Director | Carmela Marner
Scenic Designer | Kiersten DeLorey '26
Costume Designer | Charlotte Palmer-Lane
Lighting Designer | Travis McHale
Sound Designer | Derrick Ellison '26
Co-Dramaturg | Noah Cruz Hernandez '26
Co-Dramaturg | Brionna McDonald '26
Production Stage Manager | Luiza Braga '26
Assistant Director | Sara McAuliffe '26
Fight Choreographer | Ben Williamson
Movement Consultant | Connie Rotunda

PRODUCTION TEAM

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Asst. Stage Managers | Liam Gorelin, Arianna Robinson

Production Asst. | Alina Estep

Movement Captain | Arianna Robinson

Vocal Advisor | Brittany Proia

Lead Carpenter | Bridget Donnelly

Carpenter | Amelia Murray

Scenic Artists | Alex Strock, Julia Wilson

Properties Manager | Dan Daly

Asst. Properties Manager | Em Glass, Erin Quigley

Properties Crew | Via Donato, Pheonix Entrades, Kat
Knapp, Keegan Lazorchak, Riley
McGeough, Paige Teixeira

Intro to Theatre Production Class | Caris Carbone, Rikki Caracciolo, Milly
Camara, Betsey Colligan, Ilaria Davniero, Olivia Donato, Casie Eggert,
Katelyn Haubrick, Emma Hill, Nicholas Hobson, Meg Hobson, Grace Hoey,
Athena Holman, Ellis Jablonski, Toby Kalet, Jaime Lazorchak,
Lennon Lotardo, Brionna McDonald, Riley McGeough, Danielle Pressman,
Mia Rinaldi, Arianna Robinson, Gianna Rojas, Ezra Scott-Simpson, Bradley
Stanton, Paige Teixeira, Bella Rose Tirado

Theatre Arts Participation in Scenery | Adrian Baily, Eileen Bronk, Ainsley
Clagett, Emily Ferry, George Folise, Elizabeth Howe, Katarina Knapp,
Amelia Kovtun

Student Assistant Workers in Scenery | Jack Barry, Luiza Braga, Ray
Buchanan, Michael Colantuoni, Kiersten DeLorey, Bridget Donnelly,
Raeanna Hoskinson, Amelia Kovtun, Erin Quigley, Julia Wilson

PRODUCTION TEAM (CONT'D)

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Asst. Costume Designers | Nova Bulin, Lila Bruni

Drapers | Moriah Pilet, Natalie Stockmeyer

Dress Makers | Ainsley Claggett, Mia Rinaldi

Costume Technicians | Jehan Beg, Kaitlyn Boggi, Mateo Briceno, Sydney Button, Noah Cruz Hernandez, Rocco Grancio, Athena Holman, Chloe Kaas, Arianna Knolla, Mariana Motherway, Tierney O'Brien, Erika Pino, Cookie Richards, Arianna Robinson, Dani Rosenfeld, Ismene Roque, Libby Young

Hair & Makeup Supervisor | Mia Rinaldi

Wardrobe Supervisor | Cookie Richards

Wardrobe Assistant | Nova Bulin

Wardrobe Crew | Redd Behan, James Bello, Rikki Caracciolo, Milani Gaston, Marissa Gordon, Leo Jones, Jayden Jordan

Head Electrician | Meg Hobson

Assistant Lighting Designer | Bradley Stanton

Programmer | Ray Buchanan

Light Board Operator | Christopher Etienne

Electricians | Phoebe Albro, Declan Caulfield, Kiersten DeLorey, Nicholas Hobson, Alex Martinez, Danielle Pressman, Jupiter Rizzitiello, Gianna Rojas, Bradley Stanton

Production Audio | Phoebe Albro, Ethan Maguire

Board Operator/A2 | Meg Hobson

A2 Audio Technician | Athena Holman

Load in Crew Head | Paige Mansfield

Sound Load in Crew | Liam Gorelin, Michael Grundy, Meg Hobson, Lennon Lotardo, Mare Motherway, Keelin N.

PRODUCTION TEAM (CONT'D)

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Box Office Manager | Russell Thompson

House Manager | Milly Camara

Box Office Assistant | Kyra Perles

Box Office Assistant | Tessa Chiaino

Box Office Assistant | Sofia Levine

Box Office Assistant | Kaitlin Peña

Box Office Assistant | Gianna Baez

Box Office Assistant | Anna Troetel

Theatre Arts Participation: Front of House | Erin Quigley

Theatre Arts Participation: Front of House | Princess Aboagye

Social Media Coordinator | Grace Hoey

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.....

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Assistant Professor, Scenic & Props | Dan Daly

Supervisor, Head of Design

Costume Director | Kaitlyn Kociela Taylor

Lecturer, Lighting Supervisor | Travis McHale

Lecturer, Sound Supervisor | Dean Mahoney

Lecturer, Dramaturgy Supervisor | Caitlyn Halvorsen-Kratky

Faculty | Matthieu Chapman,
Catherine Doherty,
Brittany Proia,
Ryan Quinn,
Tony Speciale,
Andrea Varga

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Associate Dean | Thomas Albrecht

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Box Office Manager | Russell Thompson

Administrative Assistant 2 | Joy Jenners

Marketing & Communication Coordinator | Lindsay Lennon

SPECIAL THANKS

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AbsoLutes for use of their songs “Arpeggiata” & “Folias”

This Diversifying the Classics publication by Juan de la Cuesta, 2021, was translated by the UCLA Working Group on the Comedia in Translation and Performance.

THANK YOU for attending our production
and supporting theatre at SUNY New Paltz!

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