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CULTURAL
EVENT

Ana Caro's

THE *Courage* TO RIGHT A WOMAN'S WRONGS

Live Performances at Winthrop's
Outdoor Amphitheater

April 8-11, 7:30 p.m.



*Department of
Theatre and Dance*

Box Office

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Spring 2021

WINTHROP DEPARTMENT OF THEATRE AND DANCE PRESENTS
THE COURAGE TO RIGHT A WOMAN'S WRONGS
BY ANA CARO

CAST

Fernando de Ribera	Cameron Muccio
Leonor/Leonardo de Ribera	Shaniya Simmons
Ribete	Paige Martinez
Don Juan	Taji Mayberry
Tomillo	Wyatt Matlock
Estela	Sebastian Sowell
Lisarda	Danielle Banks
Ludovico	Paul Smith
Flora/Rufino	Katie Marcelino
Fineo/Tibaldo	Chandler Moore
Godofre/Astolfo	Brandon Bruce

CREW

Director	Matt Ferrell
Stage Manager	Annika Phillips*
Asst. Stage Manager	Madison Wilken
Fight Choreographer	Matt Ferrell
Fight Captain	Chandler Moore
Costume Designer	Janet Gray
Set Designer	Biff Edge
Lighting Designer	Wren Brooke*
Technical Director	Biff Edge
Asst. Set Designer	Erica Meece*
Asst. Technical Director	Brian Drescher
Costume Shop Supervisor	Cher Lambeth
Scene Shop Supervisor	Brian Drescher
Box Office Supervisor	Sarah Provencal

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CREW

Scene Shop TAs	Anna Cibbarelli*, Erica Meece* Chloe Verhaalen, Chloe Wright*
Costume Shop TAs	Wren Brooke*, Jess Clapper, Kersey Hanna
Box Office TAs	Ally Baumgartner*, Ashley Brown, Kaitlyn Dillard, Taylor Evans*, Sierra Kyhkynen*, Emily O'Regan*, Calista Schultz, Chloe Wright*
Costume Shop Crew	Eden Cook*, Camille McCarty, Erica Meece*, Liz Ruziska, Emily Shelton, Makayla Toles, Carrington Wigfall
Scene Shop Crew	Jess Clapper, Taylor Evans*, Rodney Gibson, Sammi Melander, Amery Miller, Zander Orlin, Annika Phillips*, Chloe Verhaalen, Chloe Wright*
Backstage Crew	Cameron Vipperman, Carly King Kelsey Cooper, Adrian Zamora Phoenix Hathaway, Connor Marsh
Poster Designer	Chloe Wright*

*Denotes members of Alpha Psi Omega National Theatre Honor Society

Translated by the UCLA Working Group on the Comedia in Translation and Performance. A special thanks to Diversifying the Classics (diversifyingtheclassics.humanities.ucla.edu) as well as the Central Piedmont Community College Drama/Theatre Department.

Restrooms are located in the Music Conservatory
to the left of the amphitheater.

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Jeff Bellantoni, M.F.A. Dean

Wanda Ebright, Ph.D. Associate Dean

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Zinorl Bronola, M.M. Instructor of Theatre and Dance

Biff Edge, M.F.A. Assistant Professor of Theatre

Matt Ferrell, M.F.A. Assistant Professor of Theatre

Daniel Gordon, M.F.A. Department Chair and Professor

Janet Gray, M.F.A. Professor of Theatre

Stephen Gundersheim, M.F.A. Professor of Theatre

Ramona Kundl Administrative Assistant

Marvin McAllister, Ph.D. Associate Professor of Theatre

Sandra Neels Associate Professor of Dance

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**Winthrop University is accredited by The National Association of Schools of
Theatre and The National Association of Schools of Dance.**

THE COURAGE TO RIGHT A WOMAN'S WRONGS

by ANA CARO MALLÉN DE SOTO

Translated by the UCLA Working Group on
the Comedia in Translation and Performance

Ana Caro Mallén (ca. 1601 - ca. 1645)

Born into slavery and subsequently adopted by an officer of the High Court of Justice of Granada, Ana Caro spent much of her time in Seville and Madrid. Records of contemporary praise for Caro abound, with her talent celebrated in print by eminent playwrights and novelists of her day. Surprisingly, though, only two of her plays survive. Besides 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 Caro all the more intriguing, as a female dramatist who brings to the fore issues of social justice.

Synopsis

The play opens with Estela, a countess, and her cousin Lisarda descending a mountain during a storm. Having wandered off from their hunting party, they find themselves alone when they are set upon by a group of bandits. Fortuitously, Don Juan and his servant Tomillo, who are traveling from Seville, happen upon them and manage to fend off the bandits. Once Estela and Lisarda are reunited with Don Fernando de Ribera and Prince Ludovico, both of whom long for Estela's love, Juan is invited to join the group at the court in Brussels. Before departing with them, he lingers behind to tell Fernando how he came to be in Flanders. He reveals that he had fallen in love with a lady in Seville and courted her successfully with pledges of marriage, only to grow tired of her and leave her.

As Fernando and Juan depart, Leonor—the very woman Juan had abandoned, and Fernando's sister—enters the stage, dressed as a man and accompanied by her servant and confidant, Ribete. Leonor describes how she decided to follow Juan to Flanders to restore her lost honor—an adventure she could only accomplish in male guise. She encounters Fernando, who fails to recognize his sister, and convinces him that she is actually his cousin, Leonardo. Fernando invites her, too, to stay in Brussels, enabling her plan for revenge, which will require outwitting everyone.

In Brussels, Estela confides in Lisarda about her love life. While both Juan and Ludovico court her, she cares for neither; instead, she has fallen in love with the newcomer, Leonardo. Leonor, as "Leonardo," has set out to seduce Estela to thwart Juan's new attempted conquest and to force him to publicly confess his wrongdoing. Once he confesses, Leonor, still in disguise, plans to force him into a duel and restore her honor through the death of her one-time lover.

Estela plans to meet Leonardo that night on the palace grounds. Leonor-as-Leonardo informs Ludovico of the meeting and offers to give up Estela, if only he will impersonate Leonardo that night and convince Estela that she should love Ludovico instead. Leonor, using Ribete as an intermediary, then convinces Juan that Estela wants to meet him that night at her balcony. As Juan attempts to go to Estela, however, Leonor sets upon him, using the cover of darkness to hide the identity of her male persona. She accuses him of dishonorable conduct and challenges him to a duel, at least in part to waylay him long enough to prevent him from interrupting Ludovico's meeting with Estela. Leonor leaves a confused Juan to disguise herself as Estela and meet him at Estela's balcony. There she rejects him, and proceeds to criticize his behavior in Seville in such detail that he is left astonished and feels forced to review his old feelings for Leonor. At the same time, he is convinced that someone has betrayed his confidence by revealing so much to Estela. Meanwhile, Ludovico-as-Leonardo is unable to convince Estela of Ludovico's appeal.

Juan accuses Fernando of telling Estela what had happened in Seville. Fernando rightly denies the accusation, but Juan proceeds to ask Estela herself about the identity of the informant. As no one had, in fact, told her anything, Juan's interrogation effectively serves as a confession of the entire affair. Upon hearing this, Estela rejects him for his treatment of Leonor back in Seville. Juan then approaches Leonor-as-Leonardo and asks her to give up her pursuit of Estela. Leonor, still as Leonardo, replies that she is actually in love with Leonor and has come to Brussels to defend not just Leonor's honor but also the dignity of love and women in general. This prompts Juan to sudden and unexpected jealousy, and a declaration that it was he who betrayed Leonor. Fernando enters and interrupts their argument, lamenting his feelings for Estela. Meanwhile, Flora—Estela's servant and the play's trickster—drugs Tomillo with a chocolate drink, rifles through his belongings, and steals his money. Juan, still madly jealous, returns to challenge Leonardo to a duel. Fernando discovers them with their swords drawn and prompts Juan to confess that he had dishonored a lady in Seville and that the lady was Fernando's sister. Leonor-as-Leonardo pushes the argument to the point that Juan declares his renewed love for Leonor. She leaves and returns dressed as a lady, explaining her actions throughout the play. Repentant and humbled by Leonor's masterful execution of her plan, Juan promises to truly marry her this time. The abandoned Estela forgives Leonor and, calling her "sister," proposes to Fernando. Ludovico proposes to Lisarda. Estela matches Flora with Ribete. Tomillo remains alone and penniless.