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theatre + dance

presents

a play by  
Caridad Svich

based on the novel by  
Julia Alvarez

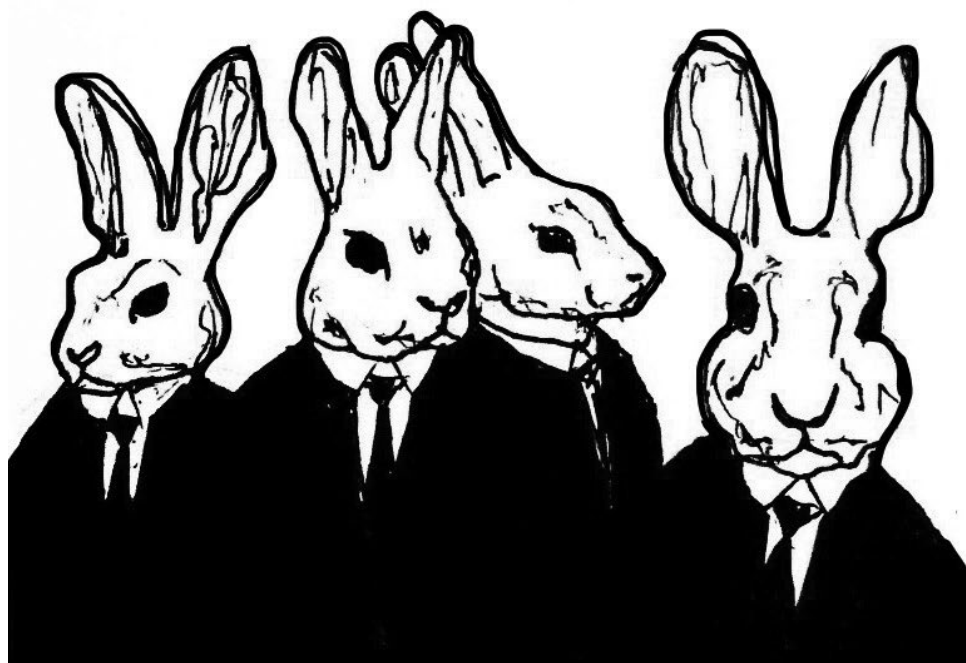
sept 30 - oct 3  
2021

en el tiempo de las mariposas | in the time of the butterflies

#25N



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presenta

# en el tiempo de las mariposas

in the time of the butterflies

a play by | una obra de  
Caridad Svich

based on the novel by | basada en la novela de  
Julia Álvarez

directed by | dirigida por  
Leticia Robles-Moreno

original music composed by | música original compuesta por  
Lexi Franquiz

lighting + sound coordinator | coordinador de iluminación y sonido  
Paul E. Theisen, Jr.

assistant directors | directoras asistentes  
Elizabeth Muriel Arianna Tilley

production stage manager | directorx de escena  
Alegra Secor

This play was originally commissioned by Repertorio Espanol/Spanish Repertory Theatre in New York City.  
Rene Buch, Artistic Director. The author's Spanish-language version of this text premiered at Repertorio Espanol  
in February 2011 under Jose Zayas' direction.

"IN THE TIME OF THE BUTTERFLIES" is produced by special arrangement with the Playwright  
and Elaine Devlin Literary, Inc., 411 Lafayette Street, 6th Floor, New York, NY 10003, and with permission  
from Susan Bergholz Literary Services, 17 West 10th Street, #5, New York, NY 10011

del 30 de septiembre al 3 de octubre de 2021

# production staff

## personal de producción

Director of the Co-Curricular/Production Program	Rebecca Lustig
Director of Operations & Production	Jessica Bien
Acting Technical Director	Eric Covell
Theatre Technician	Paul E. Theisen, Jr.
Costume Shop Manager	Whitney Vaughan
First Hand	Erin Miller-Todd
Wardrobe, Crafts & Stock Coordinator	Lex Gurst
Props Manager & Scenic Artist	Katrina Miller
Audience Services & Company Manager	Maya Costanzo
Office Manager	Gianna Beleno Neal
Light Board Operator	Eli Lynch
Deck Electrician	Gregory Wilson
Scene Shop Staff	Becca Broyles, Gretchen D'Amato, Melissa Fitzmaurice, Nicole Gardner, Savannah Hastings, Scott Horry, Sidney Kaeb, Gabriel Liron, Elizabetta Malagon, Natalie McElhinny, Sophia Pettine, Claire Spenard
Costume Shop Student Staff	Kyle Barkis, Alena Craig, Hannah Duston, Lizard Foley, Lexi Franquiz, Kiana Grella, Charis Hall, Katie Harris, Anna Item, Elaine Landry, Gabrielle McCabe, Hannah Michelson, Ella Rolin, Ava Scattergood, Leore Rider Shacham, Meg Trageser, Elizabeth Vichness, Bridget Wiggan, Lizzie Witek
Student Electricians & Programmers	Josiah Curet-Denny, Paige Majewski, Tryston Morgan, Carlie Nieman, Sarah Zulewski
Box Office & Administrative Staff	Kayla Bassoff, Zaire Carter, Amelia Corda, Liliana DeMoya, Skye Gillespie, Sophia Gotthard, Katelyn Graver, Nicole Lamprinos, Kate McCarthy, Melanie McCoy, Matthew McCray, Emma Muller, Ozlyn Smith, Emma Teske, Analisa Varricchio, Rebecca Zipper
House Managers	Skye Gillespie, Melanie McCoy, Ozlyn Smith, Analisa Varricchio, Rebecca Zipper
Marketing Manager	Scott Snyder
Key Art Design	Lauren Koranda
Production Videographer	Desire Suarez
Videography Mentor	Natalie Gotter
Marketing Team	Lauren Koranda, Molly Layden, Alexandra Rivers, Clarissa Shirley, Kailie Strutin, Sarah Wedeking
Video Team	Jill Smith, Desire Suarez, Maddi Whiting

# cast of characters

## elenco

Patria .....	Alejandra Cepeda Bátiz
Minerva .....	Alaila Florian
Mate .....	Maria Isabel Castillo
Dedé (Younger / Joven) .....	Alina Hernandez
Dedé (Older / Mayor) .....	Alexandra Rivers
American Woman / Mujer Americana .....	AnnaMaria Fernandez
Stage Directions Reader / Lectorx de acotaciones .....	Jules Curtis
DJ and others / DJ y otros .....	Julian D. Torres
Musicians / Músicos .....	Carl Capizzi (violín) Lorenzo Antigua (congas)

*This stage reading runs for 1 hour and 40 minutes with no intermission.*

*Esta lectura dramatizada dura una hora y 40 minutos, sin intermedio.*

## “bésame mucho”

“Bésame mucho” is a *bolero* composed by Mexican songwriter Consuelito Velázquez (1916-2005). The lyrics present a goodbye kiss as agony: between love and the dread of loss. We want to dedicate this song to the women who never made it back home. #25N

“Bésame mucho” es un bolero compuesto por la cantautora mexicana Consuelito Velázquez (1916-2005). La letra se refiere al beso de despedida como la agonía entre el amor y el miedo a la pérdida. Queremos dedicar esta canción a las mujeres que nunca pudieron volver a casa. #25N

[listen on YouTube](#)

## director's note

The Mirabal Sisters' sacrifice was part of my family's lore, expressed in my father's activism, my brother's and my sister's names, and my mother's love for the *mariposas*. Years later, I would read and analyze literature that fictionalizes the brutal regime of *El Chivo* Trujillo, who became an ominous cipher of how Latin American dictatorships mercilessly abused, tortured, killed, and disappeared innocent people. Then I learned that November 25, International Day to Eliminate Violence Against Women, was the day the Mirabal Sisters were murdered by Trujillo's orders. That date stands as a reminder for us all to recognize the extent to which gendered bodies are under siege. It is now clear to me that Minerva, Mate, and Patria were murdered not only because they were freedom fighters but *because they were women* who defied the dictator. Institutionalized *machismo* treats women — cis, trans, *mestiza*, Black, indigenous, white-passing, non-binary, queer — as disposable bodies, as the endless waves of *feminicidios* seem to demonstrate...

And then, the Mirabal Sisters' legacy reemerges to me in a group of fierce Latinx students who won't allow anything or anyone to intimidate them. The ensemble and crew worked on every aspect of this production, and took the stage by a storm! I am in awe of their intelligence, talent, generosity, and the superhuman energy that they brought with them to rehearsals after rocking their classes. They are Latina and proud, and inspiring *respondonas* who never will be silenced. They are more than ready to represent and tell their own stories, and to support and lift each other up, to create a more luminous, livable world. ¡*Gracias, Mariposas!*

— LRM

## what is a staged reading?

A theatrical presentation with no sets or costumes. The performers will read through the script, including the stage directions. During rehearsals and through research work, the ensemble has crafted their unique way to tell the Mirabal Sisters' story. In today's show, words are center stage, becoming action.

# nota de la directora

El sacrificio de las Hermanas Mirabal siempre fue parte de mi historia familiar, expresándose en el activismo de mi padre, los nombres de mi hermano y mi hermana, y el amor de mi madre por las mariposas. Años después, me dedicaré a leer y analizar literatura que ficcionaliza el régimen brutal de El Chivo Trujillo, quien se convirtió en una cifra ominosa de cómo las dictaduras latinoamericanas han abusado, torturado, asesinado y desaparecido gente inocente. Finalmente supe que el 25 de noviembre, Día Internacional para Eliminar la Violencia contra las Mujeres, fue el día en que Trujillo mandó a asesinar a las Hermanas Mirabal. Ese día es un golpe de memoria que nos invita a entender hasta qué punto los cuerpos marcados por género están bajo asedio. Me quedó claro que Minerva, Mate y Patria fueron asesinadas no sólo por ser revolucionarias, sino también *porque eran mujeres* que desafiaron al dictador. El machismo institucionalizado trata a las mujeres — cis, trans, mestizas, negras, indígenas, que pasan por blancas, no-binarixs, queer — como cuerpos desechables, como la interminable ola de feminicidios pareciera demostrar...

Y es entonces que el legado de las Hermanas Mirabal re-emerge delante de mí en un grupo de estudiantes Latinx tremendamente fuertes, que no dejan que nada ni nadie lxs intimide. El elenco y el equipo de producción han trabajado en cada aspecto de esta puesta en escena, ¡y han arrasado con todo! Estoy admirada de su inteligencia, talento, generosidad y de la energía sobrehumana con la que llegan a los ensayos después de brillar en sus clases. Están orgullosas de ser latinas, y son respondonas a más no poder. Están más que listxs para representar y contar sus propias historias, y a apoyarse mutuamente, para crear un mundo más luminoso y vivible. ¡Gracias, Mariposas!

— LRM

## ¿qué es una lectura dramatizada?

Es una práctica teatral sin escenarios o vestuario. Lxs performers harán una lectura completa del guión, incluyendo las acotaciones. Durante los ensayos y el trabajo de investigación, el elenco ha creado su propia manera de contar la historia de las Hermanas Mirabal. En la función de hoy, las palabras están al centro del escenario, convertidas en acción.

# a note about latinidad

Dear Muhlenberg Community:

Dominican, Argentinian, Colombian, Peruvian, Mexican, Puerto Rican, Haitian, ... our cast and production team represent a large variety of identities. From international students to first generation U.S. Americans, what unites us? *Latinidad* is a complex concept that spans across various



racial and ethnic backgrounds, languages, and continents. We use different identifiers (Hispanic, Latino/a, Latinx, Chicana). We have different native foods and cultural traditions. The differences between us are just as integral to our lived experiences as our similarities are (if not more).

White-passing Latinx people are more widely represented in the media, and Afro-Latinx people are often not acknowledged as members of the Latinx community at all. In any case, we are often presented with expectations for what we should look like, how much Spanish we should be able to speak (or what kind) or how much we should know about our “roots.”

Even within the context of *En el Tiempo de Las Mariposas*, which takes place entirely in the Dominican Republic, we can see a divide between American Woman, who is first-generation Dominican-American, and Dedé, who is native to the DR. American Woman says “Look, it may not be my history, my life, but it’s my blood. I feel things. I feel for what happened and what keeps happen-

ing in this country... Just like I was a little girl again living with my



parents in that tiny apartment, listening to them speak Spanish, desperately trying to understand what it was that they were saying to each other. Sometimes, I don’t know how to go on, with the burden of responsibility that I feel as a writer,

*continued*



# una nota sobre latinidad

Estimada Comunidad Muhlenberg:

Dominicanxs, argentinxs, colombianxs, peruanxs, mexicanxs, portorriqueñxs, haitianxs... nuestro elenco y equipo de producción representan una gran variedad de identidades. Desde estudiantes internacionales hasta estudiantes de primera generación estadounidense, ¿qué es lo que nos une? Latinidad es un concepto complejo que se expande a través de varios orígenes raciales y étnicos, idiomas, y continentes. Usamos diferentes identificaciones (hispanxs, latino/a, latinx, chicanx). Tenemos diferentes comidas y tradiciones culturales. Las diferencias entre nosotrxs son tan integrales (si no más) a nuestras experiencias de vida como lo son nuestras similitudes.

Lxs latinxs que pasan como personas blancas son representadx más ampliamente en los medios, y las personas afro-latinx frecuentemente no son reconocidxs como parte de la comunidad latinx. En cualquier caso, se nos presentan expectativas de cómo deberíamos vernos, cuánto español deberíamos ser capaces de hablar (o de qué tipo) o cuánto deberíamos saber sobre nuestras “raíces.”

Incluso en el contexto de *En el tiempo de las mariposas*,

que tiene lugar en la República Dominicana, podemos ver la separación entre la Mujer Americana, que es dominicano-americana de primera generación, y Dedé, que es nacida en la República Dominicana. Dice la Mujer Americana: “Mire, no será mi historia, mi vivencia, pero es mi sangre. Siento las cosas. Siento lo que pasó y lo que ha pasado en este país... Como si fuera una niña otra vez en el apartamento con mis padres escuchándolos hablar sobre este lugar en un español que



*fotos por Maddi Whiting.*

*P. 8: Leticia Robles-Moreno, Arianna Tilley,  
Elizabeth Muriel, y Alegra Secor;*

*Alejandra Cepeda Bátiz,  
Maria Isabel Castillo, y Alaila Florian.*

*P. 9: Alina Hernandez, Alexandra Rivers,  
y AnnaMaria Fernandez.*

*P. 10: Julian D. Torres, Carl Capizzi,  
y Jules Curtis; la compañía.*

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*continued*

woman, citizen, to honor the memories of my parents, their friends, my people, this country.” Dedé and American Woman are both part of *Latinidad*.

While we struggle to fight for more Latinx representation, we need to

keep in mind the complexities and nuances of what it means to be Latinx and how incredibly diverse we are as a group.

“Soy América Latina / un pueblo sin piernas, pero que camina ...”

—*Lxs Mariposas*

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*continúa*

yo no entendía. Y algunas veces, no sé cómo puedo seguir andando, con la responsabilidad que siento como escritora, como persona, como mujer, de honrar la memoria de mis padres, de sus amigos, de mi gente, de este país.” Dedé y la Mujer Americana son ambas parte de la *Latinidad*.

Mientras luchamos por más representación Latinx, necesitamos considerar las complejidades y los matices de lo que significa ser Latinx y cuán increíblemente diversx somos como grupo.

“Soy América Latina / un pueblo sin piernas, pero que camina ...”

—*Lxs Mariposas*



# the mirabal sisters

*In the Time of The Butterflies* is part fiction and part history. It is based on the lives of three brave and brilliant women revolutionaries and their equally brave sister. Patria, Dedé, Minerva, and Maria Teresa Mirabal, the daughters of Enrique Mirabal Fernandez and Mercedes Reyes Camilo, grew up in the Dominican Republic during the dictatorship of President Rafael Leónidas Trujillo. Even though these women lived in the comfort of a middle-class home, they could not ignore the suffering of their country. From 1930 to 1961, President Trujillo's regime seized limitless oppressive power, with the complicity and indifference of U.S. governments. The Mirabal sisters and their husbands helped to organize and grow underground movements to overthrow the power of Trujillo. Minerva, and Maria Teresa were imprisoned and tortured for their resistance actions, and as it happens with women political prisoners as another enactment of controlling power, they were raped. Three of the sisters' husbands were also imprisoned.

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# las hermanas mirabal

*En el tiempo de las mariposas* es en parte ficción y en parte historia. Se basa en las vidas de tres valientes y brillantes mujeres revolucionarias y su hermana, también valiente. Patria, Dedé, Minerva, y Maria Teresa Mirabal, hijas de Enrique Mirabal Fernandez y Mercedes Reyes Camilo, crecieron en



*Dedé Mirabal. foto: H.U. Dillmann*

la República Dominicana durante la dictadura del Presidente Rafael Leónidas Trujillo. Aunque estas mujeres tenían la comodidad de una familia de clase media, no pudieron ignorar el sufrimiento de su país. Desde 1930 hasta 1961, el régimen del Presidente Trujillo tomó un poder opresivo ilimitado, con la complicidad e indiferencia de los gobiernos

estadounidenses. Las hermanas Mirabal y sus esposos ayudaron a organizar y desarrollar movimientos clandestinos para derrocar el poder de Trujillo. Minerva y Maria Teresa fueron encarceladas y torturadas por sus acciones de resistencia, y como sucede con prisioneras políticas mujeres, como otra forma de ejercer poder y control sobre ellas, fueron violadas. Los esposos de tres de las hermanas fueron también encarcelados.

El 25 de noviembre de 1960, Patria (36), Minerva (24), y Maria Teresa (25) fueron en auto a visitar a sus esposos que estaban encarcelados en Puerto Plata. Trujillo envió a sus hombres a interceptar a las tres mujeres después de esa visita. Las hermanas, que no llevaban armas, fueron llevadas a un campo de azúcar y ejecutadas con el chofer que las llevaba ese día, Rufino de la Cruz. Durante un tiempo, quisieron pretender que su muerte había sido un accidente, pero la gente sabía la verdad, lo que generó tanta indignación que se convirtió en un factor clave en el asesinato de Trujillo seis meses después.

Las hermanas Mirabal, cuyo nombre clave era “las Mariposas”, se

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*Patria, Minerva y María Teresa Mirabal en los años 1950 (source: Women's Museum of California)*

*continued*

On November 25th, 1960, Patria (36), Minerva (24), and Maria Teresa (25) took a drive to visit their husbands who were imprisoned in Puerto Plata. Trujillo sent men to intercept the three women after that visit. The unarmed sisters were led into a sugarcane field and executed along with their driver, Rufino de la Cruz. For a while their death was claimed to be an accident, but the public knew the truth, and this murder created such outrage that it became a key factor in the assassination of Trujillo six months later.

The Mirabal sisters, whose codename was the Butterflies, instantly became symbols for both democratic and feminist resistance. Though Dedé Mirabal was not involved with the resistance, she stood by her sisters. Surviving the regime of President Trujillo, Dedé continued the legacy of her sisters by creating a foundation and a museum all in their honor, and raising her nieces and nephews after her sisters' deaths. In honor of the bravery of the Mirabal sisters, in 1999 the UN declared November 25th to be International Day for the Elimination of Violence against Women.

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convirtieron inmediatamente en un símbolo de resistencia democrática y feminista. Aunque Dedé Mirabal no era parte de la resistencia, ella apoyó a sus hermanas. Tras sobrevivir al régimen de Trujillo, Dedé continuó el legado de sus hermanas al crear una fundación y un museo en su honor, criando a sus sobrinas y sobrinos después de la muerte de sus hermanas. En honor a la valentía de las hermanas Mirabal, en 1999 las Naciones Unidas declararon el 25 de noviembre como el Día Internacional por la Eliminación de la Violencia contra las Mujeres.



# timeline | cronología

**02/27/1924** Patria Mirabal is born. / Nace Patria Mirabal.

**03/01/1925** Adela “Dedé” Mirabal is born. / Nace Adela “Dedé” Mirabal.



*Patria, Maria Teresa, y Minerva Mirabal*

**03/12/1926** Minerva Mirabal is born. / Nace Minerva Mirabal.

**1927** Trujillo becomes a general. / Trujillo se convierte en general.

**1930** Trujillo seizes power in the military revolt against President Horacio Vásquez. / Trujillo toma el poder tras un golpe militar contra el Presidente Horacio Vásquez.

**10/15/1935** María Teresa “Mate” Mirabal is born. / Nace María Teresa “Mate” Mirabal.

**1937** The Parsley Massacre: Trujillo orders the slaughter of more than 20,000 Haitians. / La Masacre del Perejil: Trujillo ordena la matanza de más de 20,000 personas haitianas.

**09/24/1940** A diplomatic treaty with the U.S. gives Trujillo the ammunition to present himself as the savior of the nation or the “Benefactor.” / Un tratado diplomático con los EEUU le permite a Trujillo presentarse como el salvador de la nación o el “Benefactor”.



*General Trujillo*

**12/14/1953** Enrique Mirabal dies after developing a cardiac condition when jailed for protecting his daughter Minerva from Trujillo’s sexual advances. / Enrique Mirabal dies luego de desarrollar problemas cardíacos tras haber sido encarcelado por tratar de proteger a su hija Minerva de los avances sexuales de Trujillo.

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**06/14/1959** Members of the Dominican Liberation Movement attempt to overthrow the dictatorship of Trujillo. They fail. / Miembros del Movimiento de Liberación Dominicana intentan derrocar la dictadura de Trujillo. Fracasan.

**1960** Las Mariposas help form the 14th of June Movement. / Las Mariposas ayudan a formar el Movimiento 14 de Junio.

**05/1960** Minerva and Maria Teresa are jailed after activities that made them known to Trujillo's Secret Police. / Minerva y Maria Teresa son encarceladas cuando sus acciones entran en la mira de la Policía Secreta de Trujillo.

**11/25/1960** Patria, Minerva, and María Teresa are ambushed on their way to visit their husbands in prison. They were reported killed in an "automobile accident." / Patria, Minerva, y Maria Teresa son emboscadas en camino a visitar a sus esposos en prisión. Su muerte es reportada como un "accidente automovilístico."

**05/30/1961** Trujillo is assassinated by a group of political dissidents. / Trujillo es asesinado por un grupo de disidentes políticos.

**1979** The UN adopts the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) / La ONU adopta la Convención por la Eliminación de de Toda Forma de Discriminación contra las Mujeres (CEDAW).

**1992** Dedé Mirabel creates the Mirabal Sisters Foundation to preserve her sisters' legacy for future generations. / Dedé Mirabal crea la Fundación Hermanas Mirabal para preservar el legado de sus hermanas para futuras generaciones.

**1994** Julia Alvarez writes her historical novel *In the Time of the Butterflies*. / Julia Alvarez escribe su novela histórica *En el tiempo de las mariposas*.



Aurelio Manuel "Manolo" Tavarez Justo, Minerva's husband, and the 14th of June Movement / esposo de Minerva y Movimiento 14 de Junio



- 1996-2000** Dedé's son Jaime David Fernández Mirabal serves as vice president of the Dominican Republic. / El hijo de Dedé, Jaime David Fernández Mirabal, es vicepresidente de la República Dominicana.
- 1999** The UN designates November 25th as International Day for the Elimination of Violence Against Women. This day is honored through parades, walks, protests, and ceremonies. / La ONU designa el 25 de noviembre como el Día Internacional por la Eliminación de Violencia contra las Mujeres. Este día es conmemorado con desfiles, marchas, protestas y ceremonias.
- 2002-2016** Minerva's daughter, Minou Tavárez Mirabal, serves as a congressional representative and vice minister of foreign affairs. / La hija de Minerva, Minou Tavárez Mirabal, es diputada y viceministra de Relaciones Exteriores.
- 2010** The Dominican Republic instaurates the Ministry of Women, and legislates on intra-familial violence and violence against women. / La República Dominicana instaure el Ministerio de la Mujer, y legisla sobre violencia intrafamiliar y violencia contra la mujer.
- 2013** Caridad Svich writes the play *In the Time of the Butterflies*. / Caridad Svich escribe la obra de teatro *En el tiempo de las mariposas*.

**02/01/2014** Dedé Mirabal dies at the age of 88. In that same year, activists testified to the Inter-American Commission on Human Rights to denounce violations of sexual and reproductive rights and violence against women in the Dominican Republic. / Dedé Mirabal muere a los 88 años. Ese mismo año, un grupo de activistas testifica ante la Comisión Interamericana de Derechos Humanos para denunciar violaciones contra los derechos sexuales y reproductivos, y violencia contra las mujeres en la República Dominicana.



*Sculpture in honor of the Mirabal sisters / Escultura en honor a las hermanas Mirabal*

# #25N

**More than two decades** after the UN designated November 25th as International Day for the Elimination of Violence Against Women, the WHO observed that during the covid-19 pandemic lockdowns around the world, domestic violence, sexual violence, forced marriages, trafficking in women, female genital mutilation, and *feminicidios* have exponentially increased. Murdering women for the mere fact of being women regrettably transcends cultures and governments, creating a sense of constant fear and precarity.

In different parts of the Americas, young people have installed apps on their phones to let their trusted ones know when they arrive safely home or if they sense danger. Code words, signals for help, and sometimes the serendipitous presence of an ally have saved lives. In Argentina, the #niunamenos grassroots movement emerged in 2015 to counteract staggering levels of violence against women, generating a transnational wave of massive public protests under the slogan “No One Less,” meaning that not one more woman should die because of gender-based violence.

Within this context, the very notion of *sisterhood* takes a new meaning: Patria, Minerva, Maria Teresa, and Dedé supported each other, believed in each other, and were ready to sacrifice themselves to create a better world. On November 25 (#25N), marches, protests, and new chains of sisterhood paint the world in orange — the color of the dream of a world without violence against women.

The big lie of the abuser is to make his victim believe that she is alone. She is not alone. You are not alone. ¡Ni una menos!

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*Women march in Mexico City on International Day for the Elimination of Violence against Women. According to the federal government, there were 3,662 femicides, or gender-related killings of women, in Mexico in 2018. The sign says, “If they kill me, I will take my arms out of the grave and I will be stronger” — Minerva Mirabal’s response to Trujillo’s death threats.*

*Mujeres marchan en la Ciudad de México en el Día Internacional de la Eliminación de la Violencia contra la Mujer. Según el gobierno federal, hubo 3,662 feminicidios o asesinatos de mujeres por motivos de género en México en 2018. La pancarta dice, “Si me matan, sacaré los brazos de la tumba y seré más fuerte” — la respuesta de Minerva Mirabal a las amenazas de muerte de Trujillo.*

*foto: Rebecca Blackwell/AP Photo*

[www.un.org/en/observances/ending-violence-against-women-day](http://www.un.org/en/observances/ending-violence-against-women-day)

**Más de dos décadas** después de que la ONU declarara el 25 de noviembre como el Día Internacional por la Eliminación de la Violencia contra las Mujeres, la OMS señaló que durante los cierres de emergencia por la pandemia COVID-19 en el mundo entero, la violencia doméstica y sexual, los matrimonios forzados, el tráfico de mujeres, la mutilación genital femenina y los feminicidios se han incrementado exponencialmente. Lamentablemente, asesinar mujeres por el mero hecho de ser mujeres trasciende culturas y gobiernos, creando una sensación constante de miedo y precariedad.

En diferentes partes de las Américas, muchxs jóvenes han instalado aplicativos en sus teléfonos celulares para hacerles saber a personas de confianza que han llegado a salvo a casa o si sienten que están en peligro. Palabras clave, señales de ayuda, y a veces la presencia fortuita de unx aliadx han salvado vidas. En Argentina, el movimiento de base #niunamenos emergió en el 2015 en contra de los apabullantes niveles de violencia contra la mujer, generando una ola transnacional de protestas públicas masivas bajo el eslogan “ni una menos”, demandando que ni una sola mujer más debería morir a causa de la violencia de género.

En este contexto, la noción de *sororidad* toma un nuevo significado: Patria, Minerva, Maria Teresa y Dedé se apoyaron, creyeron una en la otra, y estuvieron listas para sacrificarse para crear un mundo mejor. Cada 25 de noviembre (#25N), marchas, protestas y nuevas cadenas sororas pintan el mundo de naranja — el color del sueño de un mundo sin violencia contra las mujeres.

La gran mentira del abusador es hacerle creer a su víctima que está sola. Ella no está sola. Tú no estás sola. ¡Ni una menos!



# author profiles

## biografía de las autoras

**Caridad Svich** is a playwright, songwriter, editor, and translator born in the United States of Cuban-Argentine-Spanish-Croatian parents. Key works in her repertoire include *12 Ophelias*, *Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart*, *The Booth Variations*, *Alchemy of Desire/Dead-Man's Blues*, *Any Place But Here*, *Archipelago*, *The Way of Water* and *JARMAN (all this maddening beauty)*. She has also adapted for the stage novels by Mario Vargas Llosa, Julia Alvarez, and Jose Leon Sanchez, and has radically reconfigured works from Wedekind, Euripides, Sophocles, and Shakespeare. As founder of theatre alliance & press NoPassport ([nopassport.org](http://nopassport.org)) her work has intersected with communities of multiple diversities with works responding to the Deepwater Horizon disaster in the U.S. Gulf region, veterans and their families, survivors of trauma, and those committed to artistic expression of precarity, advocacy for US Latin@ writing voices, and engagement with representations of the “fragile shores” in our lives. She teaches creative writing and playwriting at Rutgers University–New Brunswick and Primary Stages’ Einhorn School of

Performing Arts. She has taught playwriting at Bard, Barnard, Bennington, Denison, Ohio State, ScriptWorks, UCSD, and Yale School of Drama. [caridadsvich.com](http://caridadsvich.com)

**Caridad Svich** es una dramaturga, compositora, editora y traductora nacida en los EEUU de padres cubano-argentino-español-croatas. Algunas de sus obras más importantes incluyen *12 Ophelias*, *Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart*, *The Booth Variations*, *Alchemy of Desire/Dead-Man's Blues*, *Any Place But Here*, *Archipelago*, *The Way of Water* y *JARMAN (all this maddening beauty)*. También ha adaptado para el teatro novelas de Mario Vargas Llosa, Julia Alvarez y Jose Leon Sanchez, y ha reconfigurado radicalmente diferentes obras, desde Wedekind, Euripides, Sophocles, hasta Shakespeare. Como fundadora de la alianza teatral & de prensa NoPassport ([nopassport.org](http://nopassport.org)) su trabajo se ha relacionado con comunidades de diversidades múltiples con trabajos que han respondido al desastre del Deepwater Horizon en la región costera de EEUU y el Golfo de México; a lxs veteranxs y sus familias; sobrevivientes a traumas y a aquellxs

comprometidxs con expresiones artísticas de precariedad; a la defensa de voces de escritorxs US Latin@; y al compromiso con representaciones de las “orillas frágiles” en nuestras vidas. Ella enseña escritura creativa y dramática en Rutgers University-New Brunswick y Primary Stages’ Einhorn School of Performing Arts. Ha enseñado escritura dramática en Bard, Barnard, Bennington, Denison, Ohio State, ScriptWorks, UCSD, y Yale School of Drama. [caridadsvich.com](http://caridadsvich.com)

**Julia Alvarez** was born in New York City in 1950. Her parents returned to their native country, the Dominican Republic, shortly after her birth. Ten years later, the family was forced to flee to the United States because of her father’s involvement in a plot to overthrow the dictator, Trujillo. Alvarez has written novels (*How the García Girls Lost Their Accents*, *In the Time of the Butterflies*, *¡Yo!*, *In the Name of Salomé*, *Saving the World*, *Afterlife*), collections of poems (*Homecoming*, *The Other Side/El Otro Lado*, *The Woman I Kept to Myself*), nonfiction (*Something to Declare*, *Once Upon a Quinceañera*, and *A Wedding in Haiti*), and numerous books for young readers (including the *Tía Lola Stories* series, *Before We Were Free*, *finding miracles*, *Return to Sender*, and *Where Do They Go?*). Alvarez’s awards include the

Pura Belpré and Américas Awards for her books for young readers, the Hispanic Heritage Award, and the F. Scott Fitzgerald Award. In 2013, she received the National Medal of Arts from President Obama.

**Julia Alvarez** nació en New York City en 1950. Sus padres regresaron a su país de origen, República Dominicana, casi inmediatamente después de su nacimiento. Diez años después, la familia se vio obligada a huir a los EEUU debido a que su padre fue parte de una conspiración para derrocar al dictador Trujillo. Alvarez ha escrito novelas (*How the García Girls Lost Their Accents*, *In the Time of the Butterflies*, *¡Yo!*, *In the Name of Salomé*, *Saving the World*, *Afterlife*), colecciones de poemas (*Homecoming*, *The Other Side/El Otro Lado*, *The Woman I Kept to Myself*), no-ficción (*Something to Declare*, *Once Upon a Quinceañera*, and *A Wedding in Haiti*), y numerosos libros para lectorxs jóvenes (incluyendo la serie *Tía Lola Stories*, *Before We Were Free*, *finding miracles*, *Return to Sender* y *Where Do They Go?*). Entre los premios que Alvarez ha recibido se encuentran el Pura Belpré y el Américas Awards por sus libros para lectorxs jóvenes, el Hispanic Heritage Award, y el F. Scott Fitzgerald Award. En el 2013, recibió la National Medal of Arts del Presidente Obama.

# director profile | biografía de la directora

**Dr. Leticia Robles-Moreno** holds a Ph.D. from New York University's Department of Performance Studies. Her research is focused on how theatre groups of "creación colectiva," as well as activist collectives in the Americas, generate alternative political subjectivities, communities, and spaces of belonging in times of socio-political uprising. Her book project *Becoming Collective: Cartographies of Resistance in the Americas* analyzes the political aesthetics of theatre, art, and activism, as modes of anti-neoliberal and intersectional bodily coexistence, from a combined perspective of Performance Studies, Critical Race Theory, and Affect Studies. She has published scholarly articles in *Latin American Theatre Review*, *Contemporary Theatre Review*, *TDR*, *e-misférica*, and *Conjunto*. In addition to her academic background, she studied Theater Arts in the Club de Teatro de Lima, and has participated in various training workshops on improvisational theatre and Theatre of the Oppressed. She recently directed *Mirando a Miranda*, a transnational multidisciplinary virtual experience with Peruvian artists. Leticia wants to dedicate her work with the Mariposas to her sister, Maria Patria Robles-Moreno, Mariposa Eterna.

**Dr. Leticia Robles-Moreno** tiene un Ph.D. por el Departamento de Estudios de Performance de New York University. Su investigación se enfoca en cómo los grupos de teatro de creación colectiva, así como colectivos activistas en las Américas, generan subjetividades políticas alternativas, así como comunidades y espacios de pertenencia en tiempos de insurrección socio-política. Su proyecto de libro *Becoming Collective: Cartographies of Resistance in the Americas* analiza la estética política del teatro, el arte y el activismo, como modos de co-existencia corporal anti-neoliberal e interseccional desde una perspectiva que combina estudios de performance, teoría crítica de la raza y estudios de afectos. Ha publicado artículos académicos en *Latin American Theatre Review*, *Contemporary Theatre Review*, *TDR*, *e-misférica*, y *Conjunto*. Además de su carrera académica, estudió Artes Teatrales en el Club de Teatro de Lima, y ha participado en diferentes talleres de formación artística de improvisación teatral y Teatro del Oprimido. Recientemente ha dirigido *Mirando a Miranda* una experiencia virtual multidisciplinaria transnacional con artistas peruanxs. Leticia quiere dedicarle su trabajo con las Mariposas a su hermana, María Patria Robles-Moreno, Mariposa Eterna.

# company profiles

## biografía de la compañía

**Lorenzo Antigua '24** (Musician) is a sophomore at Muhlenberg studying Music and Theatre. Some of Lorenzo's favorite roles include Enjolras in *Les Misérables* and Cornelius in *Hello, Dolly!* Lorenzo is also a trained vocalist and participated in PMEA choral festivals throughout his high school career. He is currently studying voice under Ellie Escher at Muhlenberg. Additionally, Lorenzo is studying jazz guitar under Vaughn Stoffey and is involved in multiple jazz ensembles, at Muhlenberg including Jazz Improv Ensemble and Jazz Big Band. Lorenzo is excited and thankful to be part of live theatre again and hopes to continue with more creative endeavors in the future.

**Lorenzo Antigua '24** (Músico) es estudiante de segundo año, en las especialidades de Música y Teatro. Algunos de los roles favoritos en los que ha actuado son: Enjolras, en *Les Misérables*, y Cornelius, en *Hello, Dolly!* Lorenzo es un vocalista entrenado y ha participado en festivales corales en PMEA a lo largo de su carrera en la escuela secundaria. Actualmente está cursando estudios de

voz con Ellie Escher en Muhlenberg. Además, Lorenzo está estudiando guitarra de música jazz con Vaughn Stoffey, y es parte de varios conjuntos de jazz en Muhlenberg, entre ellos el Jazz Improv Ensemble y Jazz Big Band. Lorenzo está emocionado y agradecido de ser parte del teatro en vivo nuevamente, y tiene la esperanza de continuar con más proyectos creativos en el futuro.

**Alejandra Cepeda Bátiz '23** (Patria) is an international student from Mexico City. She is a Theatre major, as well as a double-minor in Latin American & Caribbean Studies and Creative Writing. Ale debuted at Muhlenberg as the lead in *La Maestra* (Studio Productions). Other credits include *Look! A Latino* (Marginalized Voices Theatre Arts Festival) and an ensemble member of the Sedehi Diversity Project 2021. On campus, she's a writing tutor and she's involved in the International Students Association, and Unchained Theatre Collective.

**Alejandra Cepeda Bátiz '23** (Patria) es estudiante internacional

de la Ciudad de México. Es parte de la especialidad de Teatro, con dos especialidades secundarias en Estudios Latinoamericanos y Caribeños y en Escritura Creativa. Ale debutó en Muhlenberg como protagonista de *La Maestra* (Studio Productions). Sus trabajos incluyen: *Look! A Latino* (Marginalized Voices Theatre Arts Festival) y ser parte del elenco del Sedehi Diversity Project 2021. En el campus, es tutora de escritura y es parte de la Asociación de Estudiantes Internacionales y del Unchained Theatre Collective.

**Carl Capizzi '23** (Musician) has appeared in Plainedge High School and Second Stage of Merrick's musical productions of *Scrooge!* (Harry and Young Scrooge), *Shrek the Musical* (Shrek), *Fiddler on the Roof* (Motel; for which he received a Rogers Rees Award nomination), *Grease* (Kenickie and Johnny Casino) and *Beauty and the Beast* (LeFou). He has also appeared in Plainedge's play productions of *The Good Doctor* (Kistunov and Army General), *You Can't Take It With You* (Martin Vanderhof), *Don't Drink the Water* (Father Drobney) and *Rumors* (Ken Gorman). Carl is a Political Science and Theatre double-major, with concentrations in law and acting, respectively. He also performs in Muhlenberg's College Choir and

Chamber Orchestra. He is an RJ Fellows honors student, and is the co-president of Adopt-a-Grandparent on campus.

**Carl Capizzi '23** (Músico) ha participado de las siguientes producciones musicales de Plainedge High School y Second Stage: *Merrick Scrooge!* (Harry y Young Scrooge), *Shrek the Musical* (Shrek), *Fiddler on the Roof* (Motel — rol por el cual recibió una nominación al Rogers Rees Award), *Grease* (Kenickie y Johnny Casino), y *Beauty and the Beast* (LeFou). También ha sido parte de las siguientes producciones de Plainedge: *The Good Doctor* (Kistunov y Army General), *You Can't Take It With You* (Martin Vanderhof), *Don't Drink the Water* (Father Drobney) y *Rumors* (Ken Gorman). Carl es parte de la especialidad de Ciencias Políticas y Teatro, con un enfoque en derecho y actuación, respectivamente. También es parte del Muhlenberg's College Choir y la Chamber Orchestra. Es parte de los RJ Fellows como estudiante sobresaliente y es el co-presidente de Adopt-a-Grandparent en el campus.

**Maria Isabel Castillo '23** (Mate) has appeared in the Marginalized Voices Theatre Arts Festival through the Muhlenberg Theatre Association, but this is her first time being a part



of a Department production at Muhlenberg. Maria is a double-major in Theatre and English and a member of the Emerging Leaders Program, and she continues to make Dean's List. Maria dedicates this show to her grandmother who came to this country from the Dominican Republic, and who has made many of her dreams possible. Maria dedicates her performance to all the badass Latina women who continue to make positive change in this world!

**Maria Isabel Castillo** '23 (Mate) ha participado del Marginalized Voices Theatre Arts Festival con la Muhlenberg Theatre Association, pero esta es la primera vez que es parte de una producción departamental en Muhlenberg. Maria es parte de las especialidades de Teatro e Inglés, es parte del Programa Emerging Leaders, y constantemente es incluida en la Dean's List. Maria quiere dedicarle esta producción a su abuela, quien vino a este país desde la República Dominicana, y es quien ha hecho posibles muchos de sus sueños. ¡Maria le dedica su trabajo a todas las Latinas aguerridas y poderosas que continúan creando cambios positivos en este mundo!

**Jules Curtis** '25 (Stage Directions Reader) is making their Muhlenberg

debut! Their credits include productions at Holy Trinity Diocesan High school such as *Peter and the Starcatcher* (Prentiss), *Clue* (Mrs. Peacock), and lead vocals in *Smokey Joe's Cafe*. Jules was in the Select Choir for four years and also directed shows. Jules intends to double-major in Theatre and Biology and possibly minor in Music.

**Jules Curtis** '25 (Lectorx de Acotaciones) está debutando en Muhlenberg! Algunos de sus créditos incluyen producciones con la Holy Trinity Diocesan High school, como *Peter and the Starcatcher* (Prentiss), *Clue* (Mrs. Peacock), y voz principal en *Smokey Joe's Cafe*. Jules fue parte del Select Choir por cuatro años y también dirigió algunas producciones. Jules planea seguir las especialidades de Teatro y Biología, con una posible especialidad secundaria en Música.

**AnnaMaria Fernandez** '24 (American Woman) has appeared in the Department production of *Magic*. Favorite performances include Tanya in *Mamma Mia!*, Audrey in *Little Shop of Horrors*, and Pilar in *Legally Blonde*. AnnaMaria is a Theatre and Sociology double-major, a writing tutor, a member of Black Student Association, and social media chair of the Lehigh Valley MenstruAllies.

AnnaMaria would like to dedicate this performance to all the mariposas who came before her and all the mariposas who will inevitably come after her.

**AnnaMaria Fernandez '24** (Mujer Americana) fue parte de la producción departamental *Magic*. Algunas de sus performances favoritas son: Tanya en *Mamma Mia!*, Audrey en *Little Shop of Horrors*, y Pilar en *Legally Blonde*. AnnaMaria es parte de las especialidades de Teatro y Sociología, tutora de escritura, miembrx de la Black Student Association, y directora de redes sociales de Lehigh Valley MenstruAllies. AnnaMaria quiere dedicarle su trabajo a todas las mariposas que llegaron antes que ella y a todas las mariposas que inevitablemente vendrás después de ella.

**Alaila Florian '22** (Minerva) made her Department production debut in *21 Chump Street*, part of the spring 2019 production *Love & the Law*. She also appeared in The Sedehi Diversity Project performance in summer of 2019, and *Lessons for an Unaccustomed Bride* in the fall of 2019 *New Voices / New Visions*. Alaila is a Theatre major with a concentration in acting and a Sociology minor, a member of the a cappella group InAcchord, the Emerging Leaders Program, a tour guide, and president of Muhlenberg's Rejoice!

Gospel Choir. Alaila hopes to inspire other Latina women to be LOUD and HERE. Minerva, Patria, Mate, Doña Dedé, I hope we've made you proud.

**Alaila Florian '22** (Minerva) debutó en *21 Chump Street* como parte de la producción departamental *Love & the Law* en la primavera del 2019. También fue parte de la producción del Sedehi Diversity Project en el verano del 2019, y de *Lessons for an Unaccustomed Bride* en el otoño del 2019 como parte de *New Voices / New Visions*. Alaila es parte de la especialidad de Teatro con un enfoque en actuación, con una especialidad secundaria en Sociología; es miembrx del grupo a cappella InAcchord; es parte del programa Emerging Leaders, guía turística, y presidenta del Muhlenberg's Rejoice! Gospel Choir. Alaila tiene la esperanza de inspirar a otras mujeres Latinas para que sean RUIDOSAS y estén AQUÍ. Minerva, Patria, Mate, Doña Dedé: espero que las hayamos hecho sentir orgullosas.

**Lexi Franquiz '22** (Composer) has appeared as an Angel in *Lessons for an Unaccustomed Bride*, in *New Voices / New Visions*, and as a part of the ensemble and as a composer for *Love & Information* in the Muhlenberg Fish Project Play Festival. Lexi is a Theatre and Music double-major. She

is the provisional membership director for Phi Mu fraternity and a member of the Wind Ensemble.

**Lexi Franquiz '22** (Compositora) tuvo el rol de Angel en *Lessons for an Unaccustomed Bride* en *New Voices / New Visions*, y ha sido parte del elenco y compositora en *Love & Information* en el Muhlenberg Fish Project Play Festival. Lexi es parte de las especialidades de Teatro y Música. Es presidenta provisional de membrías de la fraternidad Phi Mu y miembrx del Wind Ensemble.

**Alina Hernandez '25** (Younger Dedé) is an aspiring Theatre major and is ecstatic to be joining the Muhlenberg theatre family. Her favorite non-Muhlenberg credits include *Our Town* (Emily Webb), *In the Heights* (Carla), and *Servant of Two Masters* (Brighella). She is an avid crystal collector and is a practicing tarot card reader. She would like to thank her family for their constant support.

**Alina Hernandez '25** (Dedé Joven) planea seguir la especialidad de Teatro y está tremendamente feliz de ser parte de la familia teatral de Muhlenberg. Algunos de sus roles favoritos más allá de Muhlenberg son: *Our Town* (Emily Webb), *In the Heights* (Carla), y *Servant of Two Masters* (Brighella).

Es una ávida coleccionista de cristales y lectora del tarot. Ella quiere agradecerle a su familia por su constante apoyo.

**Elizabeth Muriel '23** (Assistant Director) most recently appeared in the Sedehi Diversity Project. Departmentally, she has appeared in *A List* (Mabel) and *Lessons for an Unaccustomed Bride* (Ensemble) and worked on *A Raisin in the Sun* as an assistant stage manager. Other performance credits include *The Crucible* and *Almost, Maine* (New Rochelle High School). Elizabeth is a Theatre major minoring in Business Administration. Currently, she is the vice president of the Muhlenberg Theatre Association.

**Elizabeth Muriel '23** (Directora Asistente) recientemente fue parte del Sedehi Diversity Project. En producciones departamentales, ha sido parte de *A List* (Mabel) y *Lessons for an Unaccustomed Bride* (Elenco), y ha trabajado en *A Raisin in the Sun* como directora de escena asistente. Otros de sus roles incluyen *The Crucible* y *Almost, Maine* (New Rochelle High School). Elizabeth es parte de la especialidad de Teatro con una especialidad secundaria en Administración de Negocios. Actualmente es vice presidenta de la Muhlenberg Theatre Association.

**Alexandra Rivers '22** (Older Dedé) is a Theatre and Media & Communication double-major, with an acting concentration. Previously, she has appeared in the Departmental productions of *Am I Blue*, *21 Chump Street*, and *Meaner Creatures* (prior to COVID cancelling the performance). Alexandra is grateful to have studied acting abroad at Theatre Academy London in the fall of 2019. On campus, she is the president of Noteworthy a cappella, a member of Damsels in Excess, sketch comedy and improv, an Orientation Leader, and a Muhlenberg Scholar, and she works on the marketing team in the Theatre & Dance Department. She is grateful to be performing in-person again for her last show at Muhlenberg — and what an important one, too.

**Alexandra Rivers '22** (Dedé Mayor) es parte de las especialidades de Teatro y de Medios & Comunicación, con un enfoque en actuación. Previamente ha sido parte de las producciones departamentales *Am I Blue*, *21 Chump Street*, y *Meaner Creatures* (antes de su cancelación debido al COVID). Alexandra está agradecida por haber estudiado actuación en el extranjero en la Theatre Academy London en el otoño del 2019. En el campus, es presidenta de Noteworthy a cappella, miembrx de Damsels in Excess,

comedia e improvisación, Leader de Orientación, y Muhlenberg Scholar, y trabaja en el equipo de mercadotecnia de departamento de Theatre & Dance. Ella está agradecida de poder actuar en persona nuevamente en su última producción en Muhlenberg — y qué importante producción.

**Alegra Secor '23** (Stage Manager) has been a stage manager for *Magic* (Mnemonic Play Festival) and Muhlenberg's *Holy Sh\*t*. They have been an assistant stage manager for Muhlenberg's *The Bacchae* and Urban Bush Women's Governor's Island Residency. She directed *The Philadelphia* (Fish Project Play Festival). They are the co-training director for WMUH, and you can listen to her show *Afternoons with Alegra*, Fridays 12 to 2 pm.

**Alegra Secor '23** (Directorx de Escena) fue directorx de escena de *Magic* (Mnemonic Play Festival) y de *Holy Sh\*t* en Muhlenberg. Elle ha sido directorx de escena asistente de *The Bacchae* de Muhlenberg y de la Residencia de Governor's Island de Urban Bush Women. Elle ha dirigido *The Philadelphia* (Fish Project Play Festival). Elle es co-directorx de capacitación WMUH, y pueden escuchar su show *Afternoons with Alegra*, los viernes de 12 a 2 pm.

**Arianna Tilley '22** (Assistant Director) is a senior double-majoring in Theatre and Dance with concentrations in performance studies and choreography. Arianna was also an assistant director for the Hangar Theatre's production of *Sweeney Todd*. Directorial credits include: *After Dark in Eden* (Hangar Theatre); *The Little Mermaid* (Hangar Theatre); *Lost Girl* (Hangar Theatre); *Ephemerality: Dances in Time* (Muhlenberg); and *Offerings* (Muhlenberg). Arianna is so glad to be back at Muhlenberg studying and creating, but above all, she is honored to be a part of this wonderful collective, bringing the lives and words of the Mirabal sisters to the stage. Arianna hopes you not only enjoy the show, but resonate with its message.

**Arianna Tilley '22** (Directora Asistente) es estudiante de último año en las especialidades de Teatro y Danza, con un enfoque en estudios de performance y coreografía. Arianna fue también directora asistente para la producción de Hangar Theatre de *Sweeney Todd*. Sus créditos como directora incluyen *After Dark in Eden* (Hangar Theatre); *The Little Mermaid* (Hangar Theatre); *Lost Girl* (Hangar Theatre); *Ephemerality: Dances in Time* (Muhlenberg); y *Offerings* (Muhlenberg). Arianna

está feliz de estar de regreso en Muhlenberg estudiando y creando y, sobre todo, se siente honrada de ser parte de este maravilloso colectivo, trayendo las vidas y palabras de las hermanas Mirabal a escena. Arianna tiene la esperanza de que ustedes no solo disfruten la función, sino también que su mensaje encuentre resonancia.

**Julian D. Torres '25** (DJ, Lío, Enrique, Trujillo, Rufino) is making his Muhlenberg debut. He is an aspiring Film Studies major. Two of his favorite things in this world are live theatre and badass Latina women, so you can understand his excitement. In all seriousness, he's hyped to bring his culture to life on stage. Favorite non-Muhlenberg performance: gotta be Carlos in *Legally Blonde*.

**Julian D. Torres '25** (DJ, Lío, Enrique, Trujillo, Rufino) está debutando en Muhlenberg, donde planea seguir la especialidad de Estudios de Cine. Dos de sus cosas favoritas son el teatro en vivo y mujeres latinas luchadoras y poderosas, por lo que pueden imaginar su entusiasmo. Con toda seriedad, él está más que emocionado de poder darle vida a su cultura en escena. Su performance favorita más allá de Muhlenberg: tendría que ser Carlos en *Legally Blonde*.

# MUHLENBERG THEATRE ASSOCIATION

## EXECUTIVE BOARD

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MTA/MCA Liaison .....	Andrew Gordon

# MUHLENBERG DANCE ASSOCIATION

## EXECUTIVE BOARD

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Class of 2023 Representative .....	Ruthy Freeberg
Class of 2024 Representative .....	Dani Medvedovski
DanceWorks Coordinator .....	Dani Barrett

Muhlenberg Theatre Association & Muhlenberg Dance Association are supported by funds provided by Student Government and the Department of Theatre & Dance.

# THEATRE & DANCE DEPARTMENT

## DANCE FACULTY

Karen Dearborn – Dance Program Chair;  
Professor: Ballet, Composition, Dance History  
Heidi Cruz-Austin – Director of Dance  
Recruitment; Visiting Asst. Professor: Ballet  
Dr. Elizabeth June Bergman – Adjunct: Modern  
Pattie Bostick – Adjunct: Jazz, Ballet  
Rebekkah Brown – Adjunct: Tap  
Lisa Busfield – Adjunct: Modern  
Richard “Ricky” Dieter III – Adjunct: Jazz  
Christina Eltvedt – Adjunct, Modern  
Megan Flynn – Asst. Professor: Ballet, Modern,  
Pilates, Dance History, Dance Education  
Natalie Gotter – Visiting Asst. Professor: Modern,  
Dance Education; Dir., Community Dance Center

Loren Groenendaal – Adjunct: Movement  
Workshop  
Gayanne Grossman – Dance Clinic Director;  
Adjunct: Anatomy and Kinesiology for Dancers  
Nicole Hockenberry – Adjunct: Tap  
Ellen Troy Mulcahy – Adjunct: Pilates, Ballet  
Samuel Antonio Reyes – Adjunct: Hip Hop  
Randall Anthony Smith – Asst. Professor: Black  
Modern & Jazz Dance, Choreography, African  
Dances & Cultures, Dance Practices  
Chelsea Thompson '15 – Adjunct: Aerial  
Robyn Watson – Visiting Lecturer, Tap  
Lynn Schiff Wiener – Adjunct: Ballet, Jazz, Horton  
Technique

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## THEATRE FACULTY

Dr. James Peck – Theatre Program Chair;  
Professor: Directing, Performance Studies,  
Theatre History  
Rebecca Lustig – Director of the Co-Curricular/  
Production Program;  
Asst. Professor: Costume Design  
Jessica Bien – Adjunct: Stage Management,  
Arts Accessibility  
Holly Cate – Assoc. Professor: Acting  
You-Shin Chen – Asst. Professor: Scenic Design  
Michael G. Chin – Adjunct: Stage Combat  
Eric Covell – Adjunct: Scenic Stagecraft  
Gabriel Jason Dean – Visiting Asst. Professor:  
Playwriting & Theatre Scholarship  
Jessie Dean – Adjunct: Acting  
Troy Dwyer – Assoc. Professor: Acting, Voice &  
Speech, Theatre History & Theory  
Meg Evans Gartley – Adjunct: Costume Stagecraft

La Sonya Gunter – Adjunct: Stage Makeup  
Bridget Jackson – Adjunct: Voice & Speech  
Lex Gurst – Adjunct: Costume Stagecraft  
Mark McKenna – Adjunct: Acting  
Jamie McKittrick – Visiting Asst. Professor: Acting  
Dr. Matt Moore '04 – Asst. Professor: Directing,  
Performance Studies, Theatre History & Theory  
Leah Naylor – Adjunct: Staging Creativity  
Dr. Ethan Philbrick – Visiting Asst. Professor:  
Performance Studies  
Dr. Leticia Robles-Moreno – Asst. Professor:  
Performance Studies, Theatre History & Theory  
Dr. Beth Schachter – Professor: Acting, Directing,  
Theatre History & Theory  
Nigel Semaj – Visiting Asst. Professor: Directing  
Larry Singer – Visiting Asst. Professor: Acting  
James Stabp – Adjunct: Acting the Song  
Paul E. Theisen, Jr. – Adjunct: Sound Design  
Jim VanValen – Full-Time Lecturer: Acting  
Joanna Whitney – Adjunct: Voice & Speech

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## PROFESSIONAL STAFF

Jessica Bien – Director of Operations & Production  
Maya Costanzo – Audiences Services  
& Company Manager  
Eric Covell – Acting Technical Director  
Lex Gurst – Wardrobe, Crafts & Stock Coordinator

Katrina Miller – Props Coordinator  
Erin Miller-Todd – First Hand  
Gianna Beleno Neal '15 – Office Manager  
Scott Snyder – Marketing & Development Manager  
Paul E. Theisen, Jr. – Theatre Technician  
Whitney Vaughan – Costume Shop Manager

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# Muhlenberg

The Muhlenberg College experience offers a direct learning partnership among faculty and students in the classroom, laboratory, and performance studio. Muhlenberg offers students opportunities to foster the most important goal of the liberal arts education—education of the whole person.

In Theatre and Dance, faculty and staff have developed a multi-faceted approach to education that combines exciting creative experience with rigorous professional standards. The production program reinforces the belief that as academic disciplines, theatre and dance must be intellectual and practical. Serious training and intense interaction between faculty and students provide a collaborative rather than competitive atmosphere in the department.

Students are challenged as artists in the studio and classroom, working closely with distinguished faculty and nationally recognized guest artists to achieve a conceptual understanding and a practical working knowledge of the arts and the profession. Stage experience is considered one of the most important elements in the training process for actors and dancers, directors and choreographers, production stage managers, designers and technicians. Students provide considerable talent and leadership in the staging of both main stage and studio projects.

Performing Arts graduates of Muhlenberg College are prepared for study at the graduate level, pursue lives as professional artists, and contribute creative leadership in many other careers. The blend of academic work in the liberal arts with a professional level of training in theatre and dance has prepared them to work as actors, directors, designers and stage managers, choreographers, dancers, and dance educators, and production assistants and arts administrators on Broadway, in film and television, and in major regional and educational theatres across the nation.

Muhlenberg's theatre production program has been ranked in the top twelve in the country for most of the past dozen years, including No. 1 rankings in 2012 and 2017. *The Fiske Guide to Colleges* ranks Muhlenberg among the top 20 small college programs in the nation in both theatre and dance—one of only eight schools in the country to appear on both lists.

For more information, visit our website at  
[muhlenberg.edu/theatre&dance](http://muhlenberg.edu/theatre&dance)