



The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). 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 KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stagemanagers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



THE ROVER

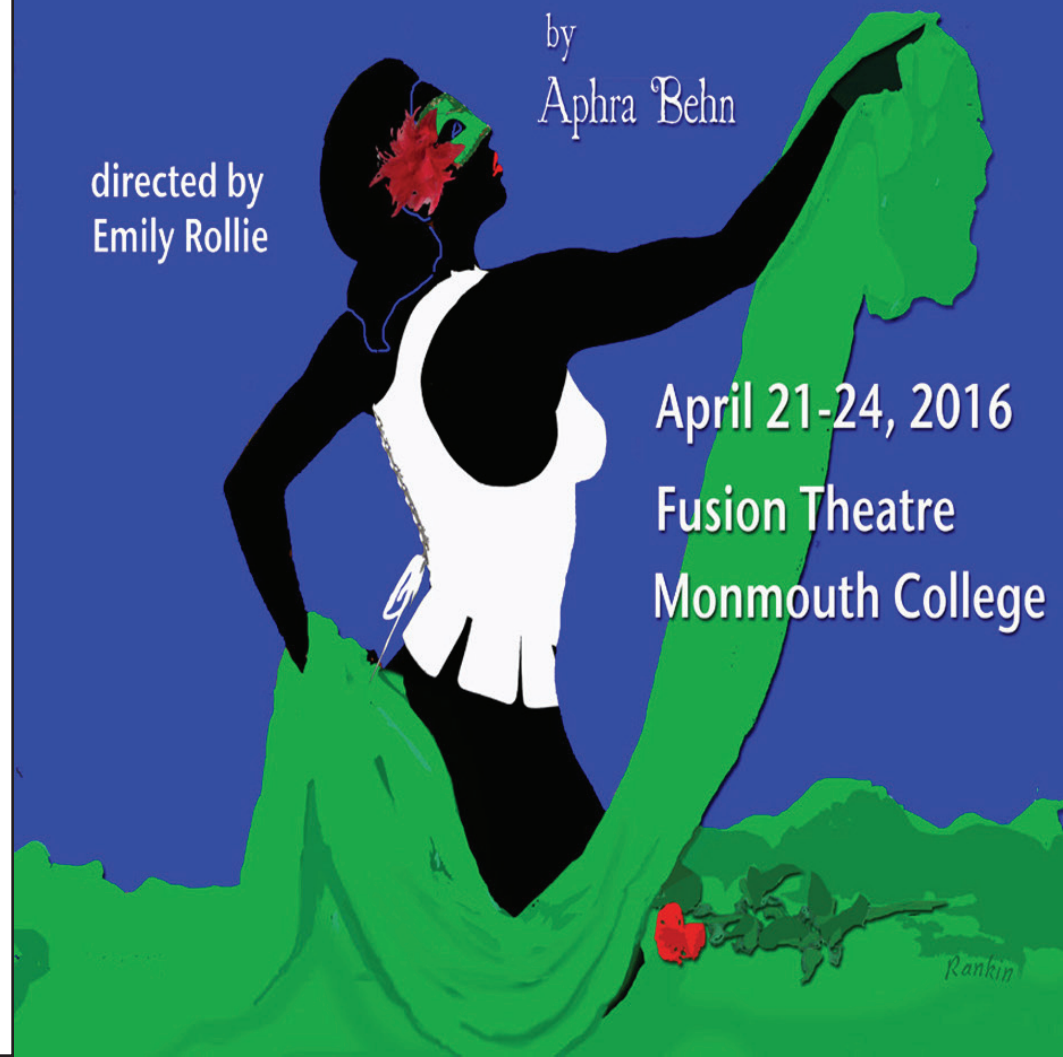
or The Banish'd Cavaliers

by
Aphra Behn

directed by
Emily Rollie

April 21-24, 2016

Fusion Theatre
Monmouth College



The Rover

By: Aphra Behn
Directed and Adapted by: Dr. Emily Rollie
April 21-24, 2016
Fusion Theatre
230 S Main St. Downtown Monmouth

Characters and Settings

Belville: an English colonel in love with Florinda.
Frederick: an English cavalier, and friend to Belville and Blunt.
Blunt: an English country gentleman.
Willmore: the Rover.
Florinda: sister to Don Pedro.
Hellena: a young gay woman designed for a nun, and sister to Florinda.
Valeria: a cousin to Florinda and Hellena.
Callis: governess to Florinda and Hellena.
Angellica: a famous courtesan.
Moretta: Angelica's woman.
Lucetta: a jilting wench.
Don Pedro: a noble Spaniard, brother to Florinda and Hellena.
Don Antonio: the Viceroy's son.
Sancho: pimp to Lucetta.
Biskey & Sebastiana: two bravos to Angelica.
Stephano: servant to Don Pedro.
Diego: page to Don Antonio.
Officers, Soldiers, Servants, & Other Masqueraders.

In 17th century Spanish-occupied Naples, Italy, sisters Hellena and Florinda take their fate into their own hands by venturing to the annual Carnival festivities after their domineering brother and father decide an otherwise undesirable future. Accompanied by their cousin Valeria, the girls don masks and meet a group of exiled English cavaliers, including "The Rover," Willmore, who have ambitious carnivalesque plans of their own. The famous courtesan Angellica is also deceived by the men's trickeries and, together, the ladies show the young men the power of women's wit and determination. Filled with masks, mistaken identities, love, intrigue, and swordplay, the story's multiple plot lines bring together the young ladies and their dashing Cavaliers in a boisterous tale of hijinks, hilarity, and a little hint of danger.

A Note From Our Director

"All women together ought to let flowers fall upon the tomb of Aphra Behn...for it was she who earned them the right to speak their minds."
(Virginia Woolf, *A Room of One's Own*)

The Rover culminates the 2015-16 Department of Theatre's production season – a season comprised entirely of work by women playwrights. Playwright Aphra Behn and *The Rover*, Behn's most popular play, held great interest for me as a feminist director. As a Restoration-era woman, Aphra Behn pushed the limits of her society. Not only was she one of the first English women to earn her living by writing plays and novels, but she also served as a spy for King Charles II and was known for her independent, outspoken nature.

As contemporary audience, we might be inclined to see *The Rover* simply as a "dusty old play" in which people "talk funny," but upon closer consideration, we can see *The Rover* as a surprisingly relevant story for today. Women today certainly have more agency than women of the Restoration; yet subtle gendered assumptions of behavior persist, and women's bodies are often sites of struggle and violence - whether in political debates over birth control or in situations of sexual violence or exploitation. Thus, by asking these social questions through the lens of comedy, swashbuckling adventure, carnival extravagance, and masked intrigue, Aphra Behn and *The Rover* provoke thought through laughter for audiences, now and then.

Much like its author, *The Rover* pushed the limits of theatrical convention and expectation during the late 1600s. Although named after its charismatic, rakish male lead Willmore, *The Rover* puts women characters in a more central position, featuring them as active agents of change within their own lives. This characterization of women is unique for the Restoration era, a time period in which women are expected to bow to the whims and dictates of the men in their lives. We see this tension within the opening scenes of the play as both Hellena and Florinda's fates have been determined by their father and brother, Don Pedro; upon the conclusion of the Carnival festivities, Hellena will become a nun, and Florinda will enter a loveless marriage.

Throughout the play, Behn cleverly and critically comments on gendered expectations associated with marriage, sexuality, and women's bodies, asking her audience—both of the Restoration and today – to consider, as Hellena says, "why should women not do as men do." Behn points to the ways society commodifies women's bodies, making them objects for the taking rather than allowing women the power to choose for themselves to whom to give their love. Although Behn's focus is women's agency and stories, *The Rover* also comments on cultural assumptions of masculinity and heteronormative sexuality, providing a critical yet often hilarious look at gender roles more broadly.

Design Team

Director.....Dr. Emily Rollie
 Stage Manager..... Toni Ward
 Assistant Stage Manager..... Haylee Gustafson*
 Lighting Design & Post-Baccalaureate..... Nick Sargis
 Assistant Lighting Design..... Morgan Holle & Carlin Reinig
 Scenic Design..... Liz Johnson*
 Sound Design.....Sydney Ropella & Sujith Santhosh
 Properties Design.....Johnny Williams III*
 Hair & Makeup Design.....Curtis Galloway
 Dramaturg..... Katie Carter
 Director of Theatre, Technical Advisor.....Doug Rankin
 Combat Choreographer.....Caitlyn Herzlinger
 Costume Shop Foreman..... Raymond Gabica
 Scene Shop Foreman..... Leo Szaltis
 Box Office/Publicity.....Haylee Gustafson*, Ellen Johnson*,
 & Leslie Appel

Run Crew

Kaitlyn Walker	Sam Fisher
Christopher Postin	Dakota Laing
Emily Fisher	Kiya Gray
Ellen Johnson*	Alexi Licata
Billy Savage	Jake Starkey

Special Thanks

President Wyatt and Lobie Stone	Scholarship Students
Dr. Vanessa Campagna	Western Illinois University
DC Wright	Cyndi Lohrmann
Work Study Students	THEA 173 Students
Travis Gray	Natalie Stortoni & Josalyn Spagnola

The Cast

Belville.....Zachary Russell Lampkin
 Frederick.....Adam Duffield
 Blunt..... Johnny Williams III*
 Willmore.....Zach Platt
 Florinda..... Galen Hughes*
 Hellena..... Morgan Ellers
 Valeria..... Ellen Johnson*
 Callis.....Katie Yelm
 Angellica..... Drea Halmon
 Moretta.....Rowan Williamson
 Lucetta.....Amanda Bowman
 Don Pedro..... Michael Hargrove
 Don Antonio.....Patrick Crawford
 Sancho.....Sobhi Kazmouz
 Sebastiana.....Brittany Shumaker
 Biskey..... Kyrsten Hume
 Stephano & Ensemble..... Trent Markland
 Diego & Ensemble..... Bill Armonda
 Officer, Rose girl, & Ensemble.....Kelsi Ford
 Officer, Rose girl & Ensemble.....Amanda Grissom

General Information

- * Denotes member of Alpha Psi Omega,
National Theatre Honor Society.
- Please silence all electronics
- Restrooms and drinking fountains are located in the lobby
- There will be one 10-minute intermission.
- Photography and recording of any kind is prohibited.
- Emergency exits are at the back two corners of the auditorium.
- Warning: this production contains mature content and is not
suitable for children under 13 without parental supervision.





Patrick Crawford, Bill Armonda, Michael Hargrove,
Trent Markland



Kelsi Ford, Amanda Grissom, Katie Yelm



Zach Platt, Zachary
Lampkin, Adam Duffield,
Johnny Williams III

Ellen Johnson, Morgan
Ellers, Galen Hughes

Sobhi Kazmouz, Amanda
Bowman



Drea Halmon, Kyrsten Hume, Brittany Shumaker,
Rowan Williamson