

Department of Fine Arts

Chair: Murray Kropf

Faculty

Jean Bridge
Murray Kropf
Mary Jane Miller
Marlene Moser

Derek Knight
Glenys McQueen-Fuentes
MeriJean Morrissey
Gyllian Raby

Staff

Technical Director
Wardrobe Coordinator
Resident Lighting Designer
Slide Curator
Coordinator
Administrative Assistant

Adrian Palmieri
Margaret Molokach
Ken Garrett
Lesley Bell
Marie Balsom
Monika Lederich

Resident Theatre Company

Theatre Beyond Words

Robin Patterson
Terry Judd

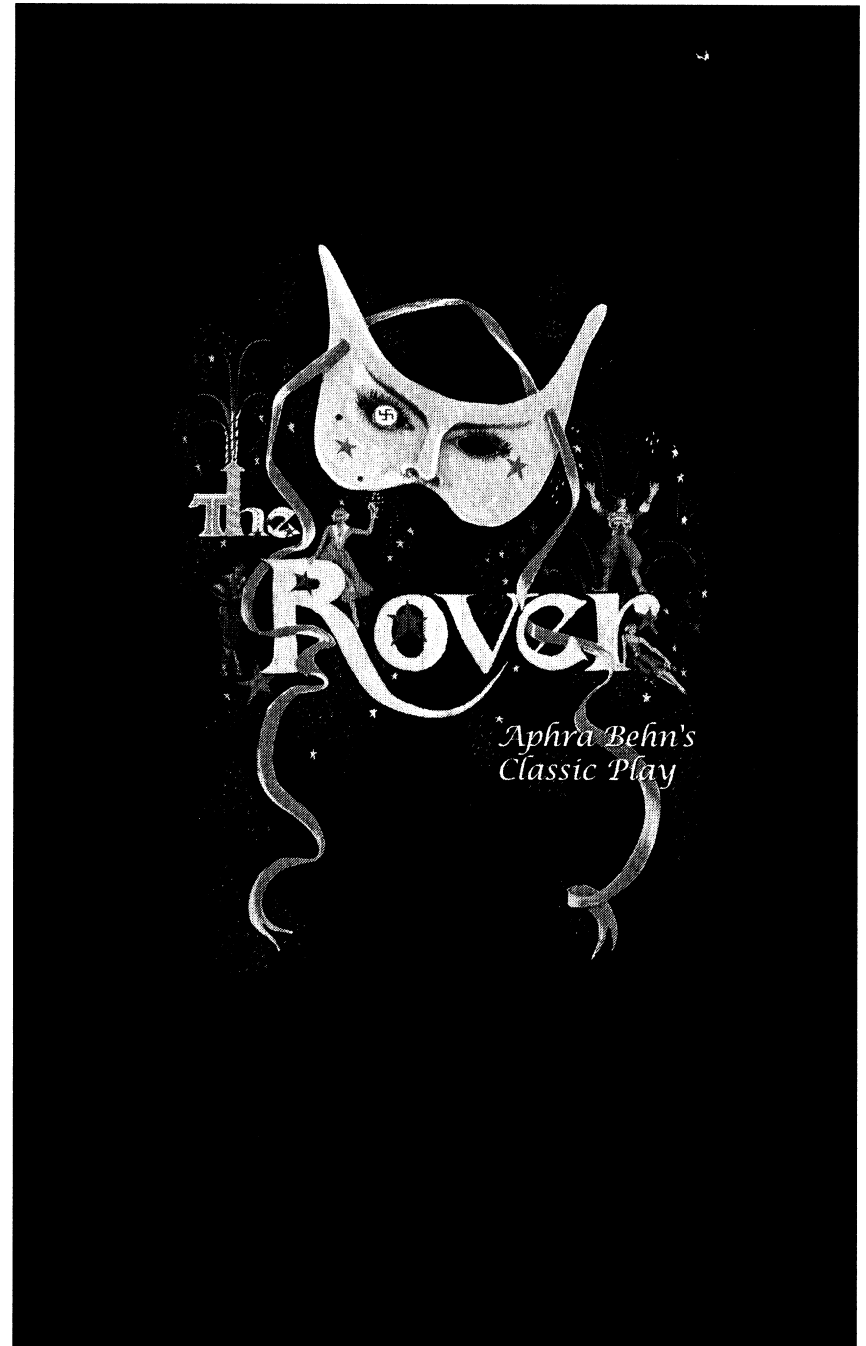
Centre for the Arts

Managing Director
Administrative Assistant
Production Manager
Technicians

Communications
Box Office Manager
Box Office Assistant
Customer Sales
Representatives

Audience Services Manager
Front of House Supervisors

Debbie Slade
Deena Johnson
Alan Tittle
Ken Garrett
Ian McPherson
Rob Nicholls
Erin White
Linda Hilko
Christine Nolan
Dawn Curtis
Bonnie Henderson
Amy Holmes
Callum Hughson
Denise Labatte
Sarah Leafloor
Sara Palmieri
Tyler Sainsbury
Elaine Smithies
Thelma Holtby
Adriana deBont



The Rover by Aphra Behn

Adapted and Directed
Set and Costume Design
Lighting Design

Gyllian Raby
Robert Doyle
Ken Garrett

The play takes place in Naples, 1939

~There will be one 15 minute intermission~

Cast

Prologue & Provocateurs of Naples	Kristan Miller Alana Straitton Jennifer Weddell
Florinda, a Spanish Lady (eldest of Pedro's three sisters), recently fled to Naples, in love with Belvile	Tamera Broczkowski
A BlackShirt with the Fascists in Naples, Biskey, a Bravo, bodyguard to Angelica	Rob Hughes
Belvile, a volunteer with the Abraham Lincoln International Brigade during the Spanish Civil War, in love with Florinda	Jack Bevington
Frederick, of the Abraham Lincoln International Brigade (friend to Belvile and Wilmore)	Trevor Enns
Wilmore, of the Abraham Lincoln International Brigade (friend to Belvile and Frederick)	Edwin Conroy
Ned Blunt, a Yankee with Wealth and no Brains	Sean Delaney
Hellena, a Spanish Lady destined to be a Nun (youngest sister to Pedro, Florinda and Valeria)	Serena Pruyun
Valeria, a Spanish Lady (sister to Pedro, Valeria and Florinda)	April Oettinger
Pedro, a Spanish Gentleman (brother to Florinda, Valeria and Hellena), in love with Angelica	Douglas Ledingham
Callis, Governess to the Sisters in the House of Don Pedro	Liv Uhrig
Stephano, retainer to Don Pedro	Ben Cook

Phillip, Servant to Ned Blunt	Nelly Scott
Don Antonio, son to the Fascist Governor of Naples, in love with Angelica (and intending to wed Florinda)	William James Mowat
Sancho, a Pimp in the Underworld of Naples	Steve Watson
Lucetta, a Refugee turned to whoring who cons Men of their Money	Alexis McDonald
Angelica Bianca, a famous Courtesan of Spain	Teresa Vanderbent
Moretta, the Madam who runs Angelica's Business	Brienne Wright
Sebastien, a Bravo, bodyguard to Angelica	Nicholas Bond

Production

Assistant Director	Alex Hlinyanszky
Stage Manager	Tracy Cann
Assistant Stage Manager	Alicia Comi
Technical Director	Adrian Palmieri
Wardrobe Coordinator	Margaret Molokach
Stage Management Instructor	Meredith Macdonald
Movement Consultant	Jane Johanson
Musical Arrangement for "Dying to be Famous"	Paul Cramm
Dance Captain	Jennifer Weddell
Fight Captain and Assistant Fight Director	Sean Delaney

Crew

Wigs and Hair	Whitney Sellors
Makeup	Tracy Docherty
	Natasha Pedros
Build and Props Runner	Erin Finn
Build and Dresser	Jennifer Graham
Build and Props Runner	Ken Hansen
Build and Sound Operator	Trevor Harrison
Build and Dresser	Kimberly Martin
Build and Stage Hand	Jason Poynton
Build and Lighting Operator	Mary Rows
Build and Stage Hand	Robin Wilkins

Special thanks

Abbott Industries, Limited	Torben Beeg
Jean Bridge	Centre for the Arts
Pat Docherty	Molly Doyle
Robin Farmer	Devon Jones
Tara Powell	Nigel Scott
Stratford Festival Wardrobe	The Nova Scotia International Tattoo

Director's Notes

"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, 1929

Aphra Behn is indeed an inspiration. The pure bravery and guts of this woman who wrote against slavery in the British colony of Surinam, worked as a spy for Charles II's cabinet, and forced her way into the tight circle of Restoration Wits as the first professional woman playwright in the English Language, leaves us in awe.

And since times have not changed as much as we might hope in our age of equal rights legislation and silicon chip weaponry, we still need to hear Aphra Behn's jibing outrage at the double standards we allow in justice, liberty and the cultural relations between men and women.

As much as her laughter, I think, we need her forgiveness and her realistic acceptance of the fact that, while specific hostilities come and go, warfare is continuous - requiring of us an *ongoing* awareness, empathy and negotiation.

The more I study Aphra Behn, the more I feel she is our contemporary. I updated *The Rover* from the 17th century to 1939 so as to bridge the distance between now and then while maintaining the retrospective flavour Behn got by setting her comedy at the most hopeless point of Charles II's exile. This adaptation strives to honour absolutely the tone and intent of Aphra's original text. We've maintained her dramatic hybrid of melodrama, Commedia and stylized audience address-- adding here and there a little pinch of contemporaneity from the inspirations of the cast in rehearsal...

From 1678 through 1939 to 2002, we hope the play speaks to you as profoundly, as giddily and nonchalantly, as it does to us. Working on a sprawling rollercoaster of a play such as this requires a great deal of the dramatic team. Not only do we have to submit to the broad and passionate style of the Restoration, we have to find the contemporary idioms with which to express it. The actors have had to grit their teeth at stereotype, hunt for dimension, cross fingers that our audience will recognize an ironic aside and trust the text to carry them from broad comedy to cruel darkness. Without the help of a hard-working team, assistant director, Alex Hlinyanszky and fight and dance captains Sean Delaney and Jennifer Weddell; without sturdy and organized stage management and tech support, this project could not have made it to the stage. Thank you all for enabling this ambitious endeavour.

As Behn would say, "Well! Flourish Countrymen, drink, swear, roar--" and enjoy the play.

Yours truly,
Gyllian