

BARD IN THE BARRACKS PRESENTS
WILLIAM SHAKESPEARE'S



MUCH ADO ABOUT NOTHING AND

DIRECTED BY TILLY JACKSON

THE TRAGEDY OF CORIOLANUS

DIRECTED BY LEN FALKENSTEIN

© BARDINTHEBARRACKSNB 📍 BARD BARRACKS 📺 BARD IN THE BARRACKS THEATRE COMPANY



TERRITORIAL ACKNOWLEDGEMENT

We recognize and respectfully acknowledge that tonight's show is performed on the traditional unceded territory of the Wolastoqiyik, Mi'kmaq, and Peskotomuhkati peoples. This territory is covered by the "Treaties of Peace and Friendship" which these nations first signed with the British Crown in 1726.

The treaties did not deal with the surrender of lands and resources, but in fact recognized Mi'kmaq and Wolastoqiyik title and established the rules for what was to be an ongoing relationship between nations.

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MUCH ADO ABOUT NOTHING

DIRECTOR'S NOTE

Much Ado About Nothing is one of my favourite romantic comedies – there's wit and heart and bumbling clowns and near disaster, but in the end somehow it all works out. I am particularly drawn to the strength of the characterizations in this play, especially in its proto-feminist lead character, Beatrice, one of Shakespeare's most memorable and most beloved heroines. Of course, through a modern lens, there are lots of ways that the female characters could have been treated better (more lines, for a start!), but I'm still impressed by the depth of feeling and the intensity of opinions proudly expressed by the women throughout the text. Indeed, all of the characters are loveable and passionate, which makes for some pretty charged interactions – and even some unexpected tonal shifts.

On the surface, we get to see two very different love stories play out. If we look a little deeper, though, it's not hard to tease out themes of prejudice, of toxic masculinity, and of society's obsession with women's virtue. By setting our play in the 1920s, I hope some of these themes have become even more apparent; in addition to the silent movies and the glittering parties, the Roaring Twenties heralded significant societal and political shifts for women and for the world at large. I find that the conflicts and questions presented in this play fit easily (and uneasily) into this time period, and maybe into ours as well.

I've loved this play for a long time, and it has been incredible working with such an enthusiastic cast and crew, veteran Bard players and newcomers, all of whom have dedicated their time and talent to building a beautiful show together. I hope you laugh, I hope you shed a tear, and I hope you feel, as I do, the magic that is live theatre.

Tilly Jackson

THE PERSONS OF THE PLAY
MUCH ADO ABOUT NOTHING
(in order of appearance)

LEONATO , wealthy governor of Messina	Scott Harris
HERO , his daughter	Kelsey Hines
BEATRICE , his niece	Dani Brun
ANTONIA , his wife	Kaylee MacNeil
MARGARET , visiting friend of Hero	Caroline Coon
URSULA , visiting friend of Hero	Jena McLean
DON PEDRO , Prince of Aragon	Brennan Garnett
BENEDICK , a soldier from Padua	Lucas Tapley
CLAUDIO , a young soldier from Florence	Finn Boehm
DON JOHN , Don Pedro's brother	Alireza Nonahal
CONRAD , a gentleman, Don John's friend	Laura Funke
BORACHIO , Don John's follower	Seth Giberson
BALTHASAR , a musician	Mary Walker
DOGBERRY , Master Constable	Kat Hall
VERGES , Dogberry's partner	Emily Darling
GEORGE SEACOAL , a watchman and messenger	Adrian Salienda
HUGH OATCAKE , a second watchman and musician	Devin Rockwell
JUDGE	Mary Walker
FRIAR FRANCIS	Devin Rockwell

The play runs approximately 2 hours 45 minutes including a 15-minute intermission.

Washrooms are located in Odell Park lodge,
near the lower parking lot.

Water fountain is located by the lower parking lot.

PRODUCTION/CREW

DIRECTOR	Tilly Jackson
STAGE MANAGER	Abbie Johnson
TECHNICAL DIRECTOR	Trent Logan
PRODUCTION MANAGER	Chris Saad
LIGHTING DESIGNER	Chris Saad
COSTUME DESIGNER	Rebecca Wiegiers
DANCE CHOREOGRAPHY	Kelsey Hines
HOUSE MANAGER/GRAPHIC DESIGNER	Erin Russell
PUBLICITY/PHOTOGRAPHY	Matt Carter Erin Russell
CREW/PROPS DESIGN	Joshua Burke David Dairo-Singerr Kenzie Hinchey Abbie Johnson Ben A. McIntosh

Original music composed and performed by
Devin Rockwell and Mary Walker

THE PERSONS OF THE PLAY
THE TRAGEDY OF CORIOLANUS

CAIUS MARTIUS , later surnamed Coriolanus	Scott Shannon
MENENIUS AGRIPPA , his friend and advisor	Jason McIntyre
VOLUMNIA , his mother	Rebekah Chassé
VIRGILIA , his wife	Brenna Gauthier
SERVANT to the women	Armin Panjwani
VALERIA , friend to the women	Jordyn Atkinson
COMINIUS , Roman general and Consul	Ethan Hatchard
TITUS LARTIUS , Roman general	Pouya Pournasir
SICINIUS VELUTUS , Tribune of the people	Naomi McGowan
JUNIUS BRUTUS , Tribune of the people	Alex McAllister
TWO EVENT STAFF at the Senate	Noah Deas, Armin Panjwani
TWO AEDILES , constables of the people	Chris Rogers, Alex Fulllerton
TULLUS AUFIDIUS , leader of the Volscians	Noah Deas
ADRIENNE , a Volscian spy	Armin Panjwani
NICANOR , a Roman traitor	Alex Fullerton
THREE SERVANTS to Aufidius	Brenna Gauthier, Jordyn Atkinson, Chris Rogers

Other roles (Roman Citizens and Senators, Messengers, Roman and Volscian soldiers, Volscian Lords and Citizens) played by members of the company as well as Kenzie Hinchey, Ben McIntosh, Joshua Burke, David Dairo-Singerr, and Abbie Johnson.

The play runs approximately 2 hours and 45 minutes, including one 10-minute intermission.

PRODUCTION/CREW

DIRECTOR

Len Falkenstein

STAGE MANAGER

Kenzie Hinchey

TECHNICAL DIRECTOR

Trent Logan

PRODUCTION MANAGER

Chris Saad

LIGHTING DESIGNER

Chris Saad

COSTUME DESIGNER

Rebecca Wiegens

HOUSE MANAGER/GRAPHIC DESIGNER

Erin Russell

PUBLICITY/PHOTOGRAPHY

Matt Carter

Erin Russell

CREW/PROPS DESIGN

Joshua Burke

David Dairo-Singerr

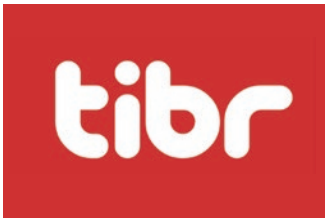
Kenzie Hinchey

Abbie Johnson

Ben A. McIntosh

TIBR website created by Alex McAllister, Joshua Burke,
Erin Russell, and Len Falkenstein

**Want to know what the Romans are *really* thinking?
Scan the QR code before tonight's production of
Coriolanus to dive into their online world!**



THE TRAGEDY OF CORIOLANUS

DIRECTOR'S NOTE

The Rome of *Coriolanus* is a state at war with itself: poor against rich, discourse polarized between left and right, in the grip of political paralysis owing to a system wherein agreement between the warring factions and the different bodies they represent is required to rule. Into this turmoil strides a would-be leader who professes undisguised contempt for the democratic process and the common people, aiming to rule with an iron fist through sheer force of will. And yet, somehow, Coriolanus comes off as hardly much worse than most of the other major players in this political drama. The commoners are ignorant, bloodthirsty, and fickle, switching allegiances at the drop of a hat. Their representatives, the Tribunes, are envious, manipulative, and self-interested. On the other side, Coriolanus's advisors counsel a brand of politics that involves putting on a false face to win votes and power. Coriolanus alone is refreshingly honest and resolute, sticking bullheadedly to his opinions, however odious they may be. It all adds up to what might on one hand be seen as a dispiritingly cynical portrayal of human behaviour in the pursuit of power. But on the other hand, the world Shakespeare depicts in *Coriolanus* seems both accurately realistic and highly relatable to our current age. Indeed, you might register more than a few not only contemporary, but perhaps also local, resonances in the play you will see tonight. For this reason, as with last year's *Julius Caesar*, our production seems very much at home in the present day, and woven right into the everyday life of our busy downtown streets.

With all this in mind, I've long regarded *Coriolanus* as one of Shakespeare's richest, most thought-provoking, and, in its repeated upending of sympathies and expectations, most troubling dramas. We hope you'll enjoy the play. Even if you emerge at the end feeling a little troubled too.

LEN FALKENSTEIN



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MUCH ADO ABOUT NOTHING

SYNOPSIS (SPOILERS!)

In a luxurious countryside estate in Messina, wealthy governor Leonato lives with his young wife Antonia, his gentle daughter Hero, and his witty niece Beatrice. Their household is also hosting Hero's visiting friends Margaret and Ursula, as well as the musician Balthasar. After the end of the Great War, Don Pedro, prince of Aragon, returns to the countryside with his group of officers, where they are welcomed into the Roaring Twenties by Beatrice, who is glad to continue a verbal sparring match with the sarcastically charming officer Benedick, and her cousin Hero, who soon falls head over heels in love with the dashing young soldier Claudio. Don Pedro offers to woo Hero on Claudio's behalf at the upcoming masquerade ball. Meanwhile, Don Pedro's villainous brother Don John jealously plans to ruin Claudio's happiness, despite sage advice from his friend Conrad, and he takes up with the rascal Borachio to tell Claudio that Don Pedro wants Hero for himself. Claudio wrestles with his temper, but Don Pedro clears up the misunderstanding and tells him he has arranged everything with Hero and Leonato. The happy couple set a date for the wedding, and over the following week, Don Pedro hatches a plan to convince Beatrice and Benedick that they are in love with each other, with enthusiastic participation from all their friends. Their scheming proves successful, as Beatrice and Benedick continue to one-up each other's witty banter and grow closer than ever.

Don John continues to make trouble and pays Borachio to seduce Hero's friend Margaret at Hero's chamber window. Don John leads Claudio and Don Pedro to the scene, where

they witness a scandalous embrace and believe Hero to be unfaithful. Local bumbling police captain Dogberry and her patient partner Verges instruct first-time night watchmen George Seacoal and Hugh Oatcake to keep an eye out for rascals and thieves; the watchmen overhear Borachio bragging to Conrad of his and Don John's successful plan to break up the marriage and arrest them both.

As Hero and her friends gather to get ready for her wedding, Dogberry and Verges excitedly tell Leonato the vague details about capturing two criminals, but Leonato pays little mind and hurries away to the festivities. Claudio humiliates Hero on their wedding day and abandons her at the altar; when she faints and is believed dead in the uproar, wise Friar Francis encourages her stricken family to pretend Hero really has died and hide her away while they prove her innocence. An emotional Beatrice is comforted by Benedick, and they finally confess their love for one another before Beatrice convinces Benedick to challenge Claudio to a duel for Hero's sake.

Dogberry, Verges, and the watchmen bring Conrad and Borachio before an elderly judge, who scolds them for their mismanagement. She tells them of Hero's humiliation and subsequent death, and Conrad upsets Dogberry further. Leonato and Antonia shame Don Pedro and Claudio for their part in Hero's supposed death, and Benedick exchanges angry words with Claudio. Dogberry brings the prisoners before Leonato, and Borachio finally confesses his scheme and Hero's innocence. Claudio mourns Hero and is convinced by Leonato to marry his "niece," who looks just like her. Benedick asks Margaret for help in wooing Beatrice, and when Beatrice arrives to hear of his duel with Claudio, Ursula excitedly enters to tell them that Hero is proven innocent. All of the main players arrive at the church for the wedding in the final scene, where all the secrets finally come out.

THE TRAGEDY OF CORIOLANUS

SYNOPSIS (SPOILERS!)

The play begins with Rome in a state of turmoil and class warfare, the result of a food shortage for which the common people (the Plebeians) blame the upper-class Patricians, and in particular the prominent Patrician and general Caius Martius. At a protest, the Plebeians call for Martius' death, while Menenius Agrippa, his friend and advisor, tries to appease them by arguing that in the body politic of the state, the upper-class leaders are the wise belly that always looks after the best interests of the rest of the entire body. Martius enters and bluntly insults the protesters before he is interrupted by news that Rome's neighbour and longstanding enemy, the Volscies, are readying an attack on Rome.

Martius leads an army against the Volscians, besting their leader, Tullus Aufidius, and performing bravely heroic deeds in a battle in the Volscian city Corioles. For this, on returning home after the victory, Martius is given the honorific name Coriolanus, much to the delight of his war-loving and ambitious mother, Volumnia, who now encourages him to take the next step on his ascent to greatness: seeking the position of Consul of Rome, the highest elected office in the state. A warrior at heart who loves neither the people nor the art of politics, Coriolanus is reluctant to run for Consul, but is persuaded by Volumnia and his close advisors, and wins the approval of the Patrician-controlled Senate. He must then gain the approval of the Plebeians to be officially conferred the position, and manages to win just enough votes among them to do so.

However, on hearing that Coriolanus was less than respectful towards the people during the campaign, the Tribunes (the

representatives of the Plebeians in the Senate) Sicinius Velutus and Junius Brutus, long envious of Martius and resentful of his contempt for the commoners, incite the people to rescind their approval of Coriolanus for Consul. Informed of this, Coriolanus erupts in anger, denouncing the fact that the lower classes hold any power in government, which escalates into a violent confrontation with the Tribunes, the people, and their constables (the Aediles) when they try to arrest him.

In the aftermath of this altercation, Volumnia and Menenius both counsel Coriolanus to return to the people, apologize, and agree to act chastened in order to retain the consulship. He is reluctant to do so, but eventually agrees. At his meeting with the people, however, the Tribunes provoke him and when he explodes once again, they declare him unfit to rule and banished from Rome.

Outraged, Coriolanus bids goodbye to his wife, mother, and friends and secretly travels to Volsce, where he meets his bitter enemy, Tullus Aufidius, and offers to fight alongside him against Rome to exact vengeance on those who banished him. Aufidius heartily embraces the offer and the Volscians commence another war against Rome, with Martius leading and inspiring the Volscian troops, a development that begins to rankle Aufidius.

Back in Rome, the news that Coriolanus has joined forces with the enemy is greeted with shock followed by terror as it becomes apparent that Rome is now in great danger, and the people turn against the Tribunes, claiming that they never actually wanted to banish Coriolanus. The Tribunes persuade Menenius to travel to the Volscian camp to plead with Coriolanus to spare Rome, but Coriolanus coldly rejects him. But when his wife and mother also come to beg for mercy, his resolve breaks and he agrees to broker peace between Rome and Volsce. Aufidius is less than pleased with Coriolanus's change of heart, however, setting the stage for the play's final scene.

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MEET THE CAST & CREW

JORDYN ATKINSON (she/her) is happy to return for her second Bard in the Barracks production. After acting in *Julius Caesar* last summer, she spent her final year in UNB's Drama program directing *Armstrong's War* and designing costumes for an independent project. She hopes you enjoy the show.

JOSHUA BURKE (he/him) is returning for his third year of crew work with Bard in the Barracks and NotaBle Acts. Some of his recent theatre credits include acting as the technical director and stage manager for TUNB's *Tough!*, stage manager of Bard in the Barracks' production of *Julius Caesar* last summer, as well as his roles as Williams & Bardolph in TUNB's production of *Henry V*. He hopes you all enjoy the show!

FINNLEY BOEHM (he/him) originates from Waterloo, Ontario and is in his final year of Drama at UNB. Having worked on multiple productions, Finn enjoys both being on stage and working behind the scenes. Some of his recent credits include Ithuriel and Death in *Paradise Lost* (TUNB), assistant stage manager for *Uncle Vanya* (Next Folding), and production assistant for TUNB's 2022/23 season. Acting in *Much Ado* has been an incredible experience and he's grateful for the amazing people he's worked alongside.

DANI BRUN is a Fredericton-based theatre artist who most recently took the stage in last year's NotaBle Acts production of *I Hope You Can See the Birds* and Bard in the Barracks' *Julius Caesar*. Over the years, she has had the pleasure of working both on and off stage with various local theatre companies, including Bard in the Barracks, Next Folding Theatre Company, Theatre Free Radical, NotaBle Acts, and Theatre UNB. She hopes you'll

have just as much fun watching the show as she's had working on it!

MATT CARTER is a writer, musician, photographer, emerging baseball fanatic, and lover of live entertainment. An obsessive music enthusiast, he has performed all over Atlantic Canada, Scotland and France and once shared the stage with Sir Paul McCartney. He has served on numerous award juries including the Polaris Music Prize, where he successfully defended Jeremy Dutcher's ground-breaking album, *Wolastoqiyik Lintuwakonawa*, as a member of the 2018 Grand Jury. Matt founded the website Grid City Magazine as a means of supporting local artists and encouraging more New Brunswickers to get out and experience the rich culture that exists all around them. He lives in the neighbourhood of Devon where he, his partner Janet, and their son Ace often spend their evenings listening to music and playing air guitar in their imaginary family band.

REBEKAH CHASSÉ has appeared in a dozen Bard productions, in roles large and small, and has loved every moment. She's thrilled that this year's *Coriolanus* cast is brimming over with brilliant new performers to share new moments with. Enjoy the show!

CAROLINE COON (she/her) is an actor, writer, and producer who resides in Fredericton. She is a graduate of Randolph College for the Performing Arts and Brock University. Recent credits include *The Wickhams: Christmas at Pemberley* and *Miss Bennett: Christmas at Pemberley* (TNB), *Sound of Music* (Capitol Theatre) and *Legally Blonde* (Branch Out Productions). Caroline is beyond excited to be performing in her first Bard production with such an incredible team. Enjoy the show!

DAVID DAIRO-SINGERR (he/him) is going into his fifth year at UNB, double majoring in Film and Drama. His main role in Bard this

summer is helping behind the scenes. David recently acted in *Ends of the Earth* (TUNB 2022) by Morris Panych, and *Henry V* by William Shakespeare (TUNB 2023). He also made a cameo in *As You Like It* as William, and in *Julius Caesar* (Bard in the Barracks, 2022). When David is in his headspace, you can likely find him learning about cars, watching YouTube, or playing video games.

EMILY DARLING is a UNB student, pursuing a double major in Drama and Psychology. She has been involved in many productions over the past few years by either acting, stage managing, or doing crew work for Theatre UNB, NotaBle Acts, STU Plain Site Theatre Festival, and Bard in the Barracks. Emily is thrilled to be performing in Bard again this year, and she hopes you enjoy the lovely comedy *Much Ado About Nothing*!

NOAH DEAS (he/him) is a Fredericton-based playwright and actor. Plays written by Noah have been produced by several companies, including *Mr. Information* (Black Box Productions), *Every Apple in the Orchard* (NotaBle Acts), and *How the Night Sky Looks 80km Away from Civilization* (Plain Site Theatre Festival). As an actor, notable credits include Cliff Bradshaw in *Cabaret* (STU Musical Theatre), General Schmitz in *Seussical* (STU Musical Theatre), and John Cabot in *Concord Floral* (TST). This is his first Bard in the Barracks production, and he hopes that through copious amount of bug spray, he can ward off a preposterous amount of bug bites.

LEN FALKENSTEIN is the founder and Artistic Director of Bard in the Barracks Theatre Company. He is also Director of Drama the University of New Brunswick, where he teaches Theatre and Playwriting, and the co-founder and Artistic Director of NotaBle Acts Theatre Company. Most recently he has directed *Henry V* and *Paradise Lost* for Theatre UNB and *Julius Caesar* for last summer's Bard season.



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SCAN FOR MORE INFO

ALEX FULLERTON is glad to be retuning for another season of Bard in the Barracks, bringing you once again into the surprisingly relatable world of Shakespeare. This year, as Alex battles with corporate greed and inflation, he asks if you have anything to offer to your local homeless shelters or food banks to please donate what you can, anything helps.

BRENNA GAUTHIER has been performing in Fredericton since 2017. Originally from Riverview, NB, Brenna takes every opportunity she can to work on theatre. Some of her previous credits include *Armstrong's War* (TUNB), *Murder Mondays* (NotaBle Acts), *Tough!* (TUNB), and *MAD about Van Horne* (NotaBle Acts). This is her first time performing with Bard in the Barracks, and she so appreciative to be part of a performance filled to the brim with such talented and dedicated people.

SETH GIBERSON is a recent graduate from UNB with a double major in Drama and Philosophy. He started in theatre when a 'why not' decision in grade 9 got him into that year's high school musical production of *White Christmas*. This is his first time performing in Bard and he hopes you enjoy his portrayal of the conniving drunkard Borachio.

KAT HALL is a Fredericton-based theater artist. She enjoys all manner of artistic pursuits, and when not acting, can be found adding a new hobby to the list. She finds herself now a bit of a Bard veteran and was last seen in 2022's Bard in the Barrack's productions of *As You Like It* and *Julius Caesar*. She hopes you enjoy the show!

SCOTT HARRIS was raised in Miramichi, trained in New York City, has appeared in over 100 professional theatre productions across Canada, created an award-winning theatre company on the West Coast, and is a painter and Iyengar yoga teacher. Last seen as BB in Corenski Nowlan's *Ice Age Coming*, Scott is delighted to be back in his seventh Bard show.

ETHAN HATCHARD (any pronouns) is a student at UNB pursuing a double major in Media Arts and Cultures and Drama. Previously they performed in TUNB's production of *Museum* (2022) and most recently acted in their first Shakespeare play, *Henry V* (2023). They hope you enjoy the show!

KENZIE HINCHEY is a freshly graduated UNB alumni doing her second year as crew member for Bard in the Barracks. She's stage-managing *Coriolanus* along with a few small moments of acting throughout. She's also a crew member for *Much Ado About Nothing*. She hopes you enjoy the show!

KELSEY HINES is an actress and metalsmith from Miramichi, NB. She is thrilled to return to Bard in the Barracks in this summer's production of *Much Ado About Nothing* and cannot express how wonderful it's been to work with such a brilliant cast and crew. You may have seen her in Bard's previous seasons of *A Midsummer Night's Dream* (2019), *The Adventures of Pericles* (2016), *Hamlet* (2014), and *The Tempest* (2013).

TILLY JACKSON (she/her) has been very active in the Fredericton theatre community over the last eleven years, as a director, actor, improviser, administrator, and playwright. You may recognize her from some of her previous acting roles in past Bard productions; this year, she is delighted to be back in Odell directing *Much Ado About Nothing*. By day, Tilly is a Program Officer at the New Brunswick Arts Board, and by night, she's usually in rehearsal! Select previous directing credits include: Bard in the Barracks' *As You Like It* (2022), Red Panda Productions and Spearhead Theatre's *The Mousetrap* (2021), and Spearhead Theatre's *Agnes of God* (2019).

ABBIE JOHNSON (she/her) is a third-year English/Drama/Publishing student who has been in theatre since elementary school. She has starred in *Dr. Horrible's Sing-Along Blog* and *Grease* at

her old high school, and in *Museum* and *Henry V* at TUNB. She hopes you enjoy the show!

TRENT LOGAN (he/him/his) is a New Brunswick-based theatre technician, designer, manager, and educator. He has filled several production roles for theatres across New Brunswick and into Nova Scotia and Ontario. He currently works as the technical director and resident designer for the University of New Brunswick (Fredericton). Trent is also the production manager/technical director for Hyperloop Theatre. Together with Artistic Director Jean-Michel Cliche, they strive to create new performances exploring new integration of technology with theatre with an emphasis on accessibility. Past credits include: *Space Girl* (Hyperloop Theatre; Technical Director), *The Ends of the Earth* (UNB-Fredericton; Set & Lighting Design), and *Matilda, the Musical* (Impulse Productions; Lighting Design).

KAYLEE MACNEIL (she/her) is an actor, makeup artist, and GM for Solo Chicken Productions who loves drinking Dave Mathews and getting caught in the rain. Her most recent credits include The Spirit Project's *Hearts Above Us* (Assistant Director/Performer), Black Box's *Mr. Information* (Mother Goose), and her own theatrical installation titled *The Attention Project* (Director/Performer). Kaylee is super excited to be a part of Bard this year and is most likely currently slathered in SPF and DEET.

ALEX MCALLISTER is a theatre artist living in Fredericton. He has worked on shows across New Brunswick and Nova Scotia. Some recent notable productions include *Richard III*, *As You Like It*, *Julius Caesar* (Bard in the Barracks), *Lawrence and Holloman* (TUNB), *Rope* (Theatre Arts Guild), and *Rosencrantz & Guildenstern Are Dead* (Dartmouth Players).

NAOMI MCGOWAN is a multi-disciplined theatre artist and teacher residing in Fredericton, NB and is so excited to make her

Bard in the Barracks debut. Collaborating on this production with these wonderful folks has been a treat and she can't wait for you to see it unfold!

BEN A. MCINTOSH (any pronouns) is a third year Theatre Arts and Creative Writing student. Ben was last seen in TUNB's *Paradise Lost* as Michael and last summer's Notable Acts' *Chicken Man* as Tootsie. Ben wrote the play *A Dinner Party of Two Dishes* which was featured in the last two Plain Site Theatre Festivals. Ben is a founding member of Critique Club International, which meets each week to workshop creative pieces. Ben hopes you enjoy the show and also wants to let you know that you look lovely today.

JASON MCINTYRE is a Fredericton based actor, writer, and improviser. This is his second time working with Bard in the Barracks and he couldn't be happier about returning to the company and working alongside so many talented and dedicated friends. Fie fie fie!

JENA MCLEAN (she/they) is an artist who works primarily as a playwright and dramaturge. She is a graduate of the National Theatre School of Canada's playwriting program; recent local productions of her work include *A Canyon Contained* (Dir. Natasha Maclellan) and *An Ocean of Evergreens* (Dir. Nikki Vineault). Other work includes *How to Give Yourself a [Redacted]*, *MFG (Magical Fat Girl)*, and *Bonus Points if You Have Air Conditioning*, which was directed by Andrew Kushnir as part of NTS's New Words Festival. Jena is driven to create work that personalizes the political and empowers people to feel seen in theatre. She is a queer, fat Sagittarius who successfully kept a fiddle leaf fig alive for 16 months.

ALIREZA ALEX NONAHAL (he/him) is an Iranian actor who made his stage debut in 2015, currently portraying the villainous Don John in the production of *Much Ado About Nothing*. He has

showcased his versatility in previous roles such as the Dauphin and McMorris in *Henry V* (TUNB), and Gorgio/Peter Ziff in *Museum* (TUNB). In addition to his stage work, Alireza has also appeared in various short films and will soon be featured in the limited series *Town Clown*, set to premiere on Bell Fibe this September.

ARMIN PANJWANI (she/her) is an undergraduate student at UNB pursuing a double major in Media Arts and Drama. Her previous theatre credits include directing *Lawrence & Holloman* by Morris Panych (TUNB 2022); stage-managing *Paradise Lost* (TUNB 2023), *The Tempest*, 2021, *As You Like It*, 2022 (Bard in the Barracks), *81 Minutes* (Falling Iguana Theatre and NotaBle Acts 2021), *Life Goes On* (NotaBle Acts 2021), Plain Site Theatre Festival (Black Box Productions St. Thomas and Solo Chicken Productions 2021, 2022); and acting in *Moments in Time* (TUNB 2019), *Space Girl* (Hyperloop Theatre and NotaBle Acts 2020), *The Ends of The Earth* (TUNB 2022), *The Fofana Kingdom* (Black Box Productions, St. Thomas 2023), and *Henry V* (TUNB 2023). Acting in a Bard show alongside some of the most talented actors in town has been a delight for Armin and she hopes you wondrously enjoy every bit of *Coriolanus*!

POUYA POURNASIR is a graduate student in Computer Science at UNB, specializing in the field of human-computer interaction. His research focuses on understanding the complexities of human cognition when interacting with technology. This is the first time he is acting in theatre, and he's having a lot of fun!!

DEVIN ROCKWELL is a multidisciplinary theatre artist based in Fredericton. Over the years, Devin has developed a love for all roles in theatre, primarily focusing on score composition, playwriting, and more recently, acting. Select composition credits include *Concord Floral* (TST), *Space Girl* (Hyperloop), *The Tempest* (Bard in the Barracks) and *The Little Prince* (TNB Young Company). They are currently developing a full-length script



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Fredericton

titled *The Dawning Colours* to be produced in Spring 2024 by Live Bait Theatre and are very thankful that they had this opportunity to return to the outdoor world, to compose and perform original music and act with such wonderful people.

CHRIS ROGERS is thrilled to be acting in this year's rendition of *Coriolanus* alongside an A-list cast. Having just completed his undergrad at UNB (English and Drama Major), Bard is offering him a fresh and exciting way to push himself as a storyteller. He hopes you enjoy the show!

ERIN RUSSELL is a writer and graphic designer from Edmonton, Alberta. Past theatre credits include portraying Gabriel in *Paradise Lost* (TUNB) and writing *Influentia* which was presented at the NotaBle Acts Theatre Festival last summer. She hopes you have a wonderful experience tonight.

CHRIS SAAD is the technical director for the Saint Thomas Black Box Theatre. Chris is pleased to be working on the latest Bard in the Barracks production and is looking forward to the show. Chris is very proud of the hard work and dedication of the company. Break a leg everyone!

ADRIAN SALIENDRA (he/him) is going into his 5th year of Arts at UNB. His recent acting credentials include *The Ends of the Earth* (TUNB 2022), and he was a part of NotaBle Acts 2022 in *#Momlife* and *To Dig or not to Dig*. His most recent acting credit is *Henry V* (TUNB 2023). This will be Adrian's first year being a part of Bard in the Barracks and is he thrilled to be in such a fun show! When he isn't learning his lines, Adrian likes playing certified bangers in his car, and mains Steve & Young Link in Smash Ultimate.

SCOTT SHANNON is thrilled to be back with Bard in the Barracks. Living in Fredericton with his family, he works for UNB Libraries by day. Having performed in many productions with theatre

companies over his life, across Canada coast to coast, he has been performing/directing/creating shows for Nasty Shadows Theatre Company since co-founding the company almost 25 years ago.

LUCAS TAPLEY is thrilled to be a part of his fourth season of Bard in the Barracks, having previously been involved in *As You Like It*, *Julius Caesar*, *Cymbeline*, *Richard III*, and *The Comedy of Errors*. Lucas would love to welcome you to the beloved world of Shakespeare, and hopes you enjoy the show.

MARY WALKER (she/her) is an actor and theatre artist based in Fredericton, NB. Bard in the Barracks has played a key role in her summer life since moving to Fredericton, and throughout Bard seasons past she has worked on productions as an actor, crew member, and graphic designer. This year she is thrilled to try her hand at music as Balthasar in *Much Ado About Nothing*. Previous Bard in the Barracks acting credits include Helena (*A Midsummer Night's Dream*, 2019) and Audrey (*As You Like It*, 2022). She hopes you enjoy the show!

REBECCA WIEGERS is a costume designer originally from Prince Edward Island. She enjoys turning ideas and characters into garments that tell stories alongside their actors. These two plays are her biggest project yet and she hopes you enjoy them!



THANK YOU

Bard in the Barracks' 2023 productions, as well as The Notable Acts Summer Theatre Festival, are made possible in large part through the financial support of the Alvin J. Shaw Trust Fund, UNB. This fund was endowed by Alvin Shaw (1921-1992): Spanish professor at UNB, long time director of the UNB Drama Society, mentor and inspiration to many of the leading figures in Fredericton's theatre scene from the 50s through the 80s, co-founder of Theatre Fredericton, supporting member of Theatre New Brunswick, and all- round patron of the arts. We wish to acknowledge and salute his memory and his generosity.



Bard in the Barracks also wishes to thank:

Christ Church Cathedral; Saint John Theatre Company; Stacey Russell, Megan Fortune, Andie McDonald, Mary Ellen Hudson and all the other fine folks at Fredericton Tourism; Jeff Graham and Neil Trebble: City of Fredericton Parks and Trees; Tabatha Armstrong; Julianna Hallett and Lydia Noble: UNB English Department; Anna Mathis and Kirsten Stackhouse: NBCCD; Mark Kilfoil: CHSR; Aaron Ellis; Sean Mott: Telegraph Journal; Grid City Magazine

NOTABLE ACTS THEATRE FESTIVAL 2023

JULY 27–AUGUST 6.

FULL DETAILS COMING SOON TO NBACTS.COM



NEW PLAYS BY NEW BRUNSWICK PLAYWRIGHTS!

MAINSTAGE

Fruit Machine by **Alex Rioux** and

Solo Chicken Productions

July 27-29, Black Box Theatre, STU

Perky by **Megan Murphy** and **Leanna Williams**

& **F*ing Trans Women** by **Zoe Comeau**

August 5-6, Open Space Theatre

ACTING OUT: TWO ONE-ACT PLAYS

Lakeview Hotel by **Gill Salmon** and

Night Train by **Merrit Johnson**

August 3-5, Memorial Hall, UNB

TAKING IT TO THE STREETS: TEN-MINUTE AND SITE-SPECIFIC PLAYS

Guns, Nuns, and Buns by **Jason McIntyre**

Pareidoleia by **Noah Deas**

Movie Club by **Drew Hudson**

The Crow's Deadline by **Julianne Richard**

Three Sketches About Dead People by **Jake Martin**

July 30-August 2, Beaverbrook Gallery
Courtyard

PLUS! PLAY OUTLOUD:

Readings of New Plays in Development