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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.

In the spirit of supporting and engaging with local Indigenous communities and artists, here are some causes, organizations, and activities we're contributing to or recommend:

Wolastoqey Language Fund: A designated fund established by Ulnooweg Indigenous Communities Foundation to support the revitalization and preservation of the language.

ulnoowegfoundation.ca/wolastoqey-language-fund

Mawi' Art: Wabanaki Artist Collective: supports and celebrates Indigenous Art and Artists in Atlantic Canada.

www.mawiart.org

Wabanaki Tree Spirit Tours: a medicine walk through the Old Growth Forest of Odell Park with Wabanaki medicine keepers Cecelia Brooks and son Anthony, sharing their knowledge about local flora and fauna and the fascinating history of local plants and trees along with their use as medicines, food and in ceremony.

facebook.com/wabanakitreespirit

frederictoncapitalregion.ca/see-do/activities/wabanaki-tree-spirit-tours-events

DIRECTOR'S NOTE

Welcome to our 19th season of Bard in the Barracks! We've got a pair of shows that, apart from both being penned by Shakespeare, couldn't possibly be more different in style, staging, and setting, and we hope you'll be able to catch them both.

THE TRAGEDY OF MACBETH

Macbeth is one of those plays that we might say is never not relevant—unfortunately. We never seem to be lacking for current real-world examples of absolute power corrupting absolutely, the strongman who makes his way to the top through treachery or murder, and whose paranoid fears about losing the gilded seat of power inspire yet more crimes before it all comes crashing down. Right now, with the world in chaos and wars rampant, *Macbeth* is perhaps more timely than ever, with no shortage of villains strutting the global stage. Typically for Shakespeare, though, his version of this archetype that history has thrust before us so frequently is, in *Macbeth* and *Lady Macbeth*, humanized to the point where we can at least in some measure understand, if not sympathize with, their actions, and see the pangs of conscience bite, ebb, and flow.

Here in the beautifully rugged setting of the Fredericton Botanic Garden and Odell Park, which might not be so different from the landscape the historical *Macbeth* might have walked (hence our period setting for the play), it seems apt to see the violations the power couple commit as crimes not just against humanity, but against nature itself, with nature, in the form of the all-seeing and -knowing Weird Sisters, in the complex and multifaceted role of witness, provoker, arbiter, and enforcer of justice.

Nature is always the inspiration for our immersive, promenade-style shows and we couldn't ask for a more beautiful and perfect setting for our *Macbeth*. We hope you find the show worth the bug spray, the mud, and the occasional tree

that might end up blocking your view for part of that scene (don't worry, we'll be moving soon)—it's all part of the Bard in the Barracks experience! I'd like to express my gratitude to the Fredericton Botanic Garden for allowing a bunch of ne'er do wells in doublets and swords to take over their space for a few weeks, and to our very talented cast and crew for bringing this timeless tale so vividly (and bloodily) to life.

THE MERRY WIVES OF WINDSOR

Now, if you're looking for a bit of a detox or joyful escape from the current state of the world, you could do a lot worse than spending some time with *The Merry Wives of Windsor*. Shakespeare's gifts as a writer of comedy are amply on display here, with a multi-layered plot and a protagonist you can't help but love despite his naivete, vanity, and general, well, sleaziness... (for lack of a better word) in the charming rogue Sir John Falstaff. If nothing else can be said for Falstaff, it's hard not to admire his relentless optimism and his ability to rally, setback after setback, certain things will turn out better for him next time.

But while Falstaff gets a lot of the limelight in the play, what makes *The Merry Wives* so appealing and refreshing for a contemporary audience is the way the play's female characters are in charge every step of the way. As much as their men may try to control them and enforce traditional patriarchal rule in the household, they never stand a chance. For us, this made a setting in the early 1960s, a transitional period between the *Leave it to Beaver* 1950s and the tumultuous social changes of the later 60s, seem fitting—not to mention a whole lot of fun.

I'd like to thank everyone at Christ Church Cathedral for being such gracious and accommodating hosts for our production, and Jake Martin for his expert help in honing the antics of our very capable gang of comedians. We hope you enjoy the show.

LEN FALKENSTEIN

THE PERSONS OF THE PLAY

THE MERRY WIVES OF WINDSOR

GEORGE PAGE, a citizen of Windsor

MISTRESS PAGE, his wife

ANNE (NIAN) PAGE, their daughter

FRANK FORD, another citizen of Windsor

MISTRESS ALICE FORD, his wife

SIR HUGH EVANS, a parson

DOCTOR CAIUS,

a French physician and suitor for the hand of page

MISTRESS QUICKLY, Doctor Caius's housekeeper

THE HOST OF THE GARTER INN

MASTER FENTON,

a gentleman and suitor for the hand of Anne Page

SIR JOHN FALSTAFF

PISTOL, a follower of Falstaff

NYM, another follower of Falstaff

ROBERT SHALLOW, a country justice of the peace

ABRAHAM SLENDER,

Shallow's nephew and suitor for the hand of Anne Page

PETER SIMPLE, Slender's Servant

ROBERT, servant to the Fords

Savas Aktac

Emily Bossé

Sophie Brander

Adrian Saliendra

Shannon Munn

Brie Sparks

Alex Fullerton

Kaylee MacNeil

Seth Giberson

Alex Henwood

Rhett Ellis

Alex Fullerton

Alex Henwood

Matthew Duffy

Dino Andriani

Sophie Brander

Seth Giberson

The play runs approximately 1 hour 40 minutes with
no intermission.

Drinks and snacks are available by donation before the
show.

THE PERSONS OF THE PLAY

THE TRAGEDY OF MACBETH

THREE WITCHES

Carolyn Macdonald

Camryn Gaudet

Mary Walker

Scott Harris

Joshua Burke

Devin Rockwell

Sarin Patel

Kat Hall

Cassandra Bullett

Scott Shannon

Rebekah Chassé

Peter Boyce

William MacDonald

Michael Holmes-Lauder

Kirsten Daley

Zane Kennedy

Reinaldo Cascante

Kirsten Daley

Peter Boyce

Devin Rockwell

Scott Harris

Reinaldo Cascante

DUNCAN, King of Scotland

MALCOLM, Duncan's elder son

DONALBAIN, Duncan's younger son

LENNOX, a thane

ROSS, a thane

ANGUS, a thane

MACBETH, Thane of Glamis, later King of Scotland

LADY MACBETH, his wife

BANQUO, a thane

FLEANCE, Banquo's son

MACDUFF, Thane of Fife

WAITING GENTLEWOMAN TO LADY MACBETH

SERVANT TO MACBETH

FIRST MURDERER

SECOND MURDERER

SEYTON, servant to Macbeth

DOCTOR

SIWARD, general in the Anglo-Scottish forces

YOUNG SIWARD, his son

The play runs approximately 2 hours 40 minutes including
a 15-minute intermission.

Portable washrooms located near show start point.

Drinks and snacks are available by donation before the
show and during intermission.

PRODUCTION/CREW

DIRECTOR	Len Falkenstein
STAGE MANAGER	Pluto Shaw
ASSISTANT DIRECTOR	Jake Martin (Merry Wives)
FIGHT DIRECTOR	Jean-Michel Cliche (Macbeth)
TECHNICAL DIRECTOR	Trent Logan
PRODUCTION MANAGER	Chris Saad
LIGHTING DESIGNER	Chris Saad
COSTUME DESIGN	Rebecca Wieggers
HOUSE MANAGER/PUBLICITY	Emery Hatchard
POSTER/GRAPHIC DESIGN	Mary Walker
ADDITIONAL GRAPHIC DESIGN	Erin Russell
PHOTOGRAPHY	Oliver Flecknell Kyle Albright Emery Hatchard Mary Walker
CREW/PROPS DESIGN	Eve Gignac Mimi Martin Ethan Stav Pluto Shaw

Original score for Macbeth composed by
Devin Rockwell

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SCAN FOR MORE INFO

THE MERRY WIVES OF WINDSOR

A SYNOPSIS (in case
all those motorcycles
went by at exactly the
wrong moment)

Our scene is set in Windsor, New Jersey, in 1962. Sir John Falstaff, a once prominent, now down on his luck member of the mob, hatches a scheme to reverse his fortunes by seducing the wealthy wives of two prominent mafioso, George Page and Frank Ford. When Falstaff outlines his plan to his lowlife companions Pistol and Nym, the two, festering grievances against Falstaff, decide to betray him by telling Page and Ford of Falstaff's plot to cuckold them. When their wives, Meg and Alice, receive identical love letters from Falstaff, they soon realize what is up and decide to trick and humiliate him, while also provoking the jealousy of their husbands. Ms. Ford invites Falstaff to her home (by way of Mistress Quickly, a townswoman they know) on the pretense of returning his affections, where the two women spring a trap for him.

After Ford and Page learn of Falstaff's plan to seduce their wives, Page shrugs it off, certain his wife will remain faithful to him. Ford, however, is inclined to jealousy and goes to Falstaff in disguise, where he gets confirmation of Falstaff's designs.

Meanwhile, in the subplot... Anne Page, daughter of Meg and George, is pursued by three suitors: Abraham Slender, a rich country bumpkin encouraged and supported by his overbearing and interfering uncle, Justice Robert Shallow; Doctor Caius, a rich, temperamental French physician staying at the house of Mistress Quickly; and Fenton, a charming bad boy who has squandered his fortune. Shallow is favoured by Anne's father and Caius by her mother, while Anne herself is inclined towards Fenton. Mistress Quickly acts as a go-between for all three suitors' entreaties to Anne, making a pretty penny in the process. And when Doctor Caius learns that the busybody local parson, Hugh Evans, has been intervening to lobby Anne to marry Slender, he challenges the priest to a duel, which is stage managed by the trickster owner of the local bar (and Falstaff's friend), the Host of The Garter Inn, such that no blood is shed.

Back in the main plot... Falstaff falls hook, line, and sinker for the wives' plot... which does not stop him from falling prey a second time when they decide to continue the fun. After trick number two is successful, ending in Falstaff receiving a beating from Mr. Ford, the wives confess to their husbands and concoct yet another trap for Falstaff, this one to take place at midnight in a local wood supposedly haunted by fairies and a horned creature named Herne. All three suitors, Anne's parents, and Anne all plot separately for Anne to be whisked away and married as part of the same midnight shenanigans. But which suitor will win Anne? And will Falstaff fall for it again? Our final scene will reveal all!

THE TRAGEDY OF MACBETH

A SYNOPSIS (in case you're one of the few who didn't take it in high school... or didn't actually read the book)

In the aftermath of a victorious battle against rebels to the throne, the King of Scotland, Duncan, confers the title of Thane of Cawdor on Macbeth for his heroic actions in the fight. Meanwhile three witches, the Weird Sisters, deliver prophecies to Macbeth and his friend and fellow thane, Banquo, which include that Macbeth shall one day become king, and that Banquo will be father to a line of kings, though not king himself.

The witches' prophecies inspire ambitious and bloody thoughts in Macbeth, and when the elderly Duncan proclaims his oldest son, Malcolm, will be his heir to the throne, Macbeth is embittered, thinking he should have been so honoured instead. When Duncan and his retinue come to Macbeth's castle to celebrate the victory, Macbeth and his wife plot to murder Duncan. Macbeth kills the king in his sleep, framing Duncan's servants as the killers, and then murders them as part of the coverup. The king's sons, Malcolm and Donalbain, fearing for their lives after their father's murder, flee the country, leading Macbeth to be crowned king.

As suspicions and misgivings about him grow among the nobles, Macbeth, tormented by the witches' prophecy that Banquo's offspring will be kings, hires assassins to murder Banquo and his son, Fleance. Banquo is killed but Fleance escapes. At a banquet with his nobles, Macbeth is visited by Banquo's ghost, causing a public spectacle and questions about his sanity when he is the only one who sees the ghost.

Macbeth visits the witches again and receives three more prophecies: that he should beware his rival Macduff; that none of woman born can harm him; and that he need fear nothing until Birnam Forest moves to his castle, Dunsinane. Learning Macduff has fled to England to join the rebels, Macbeth orders the murder of Macduff's entire household.

As the nobles desert him one by one and gather forces against him, combining with an army led from England by Malcolm and Macduff, Macbeth fortifies himself in his castle, confident that he cannot be killed or defeated. But in the battle that ensues, all the prophecies come true.



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MEET THE CAST & CREW

Savas Aktac is a Computer Science student at UNB. Savas is an international student from Turkey and is working hard to further his studies and also to follow his passions. This is going to be the biggest production he has been a part of so far. He hopes that the audience enjoys the show.

Dino Andriani Whether you recognize Dino from various Saint John productions such as *9-5: The Musical*, *The Complete Works of William Shakespeare: Abridged*, and *Little Shop of Horrors*, or from their international Fringe show *Psychedelics for Dummies*, you know this crazy ginger seeks glory on the stage. Dino is overjoyed to be taking on the role of Abraham Slender, as Dino too does not understand whatsoever the art of wooing.

Emily Bossé likes to make things, and it's been a long time since she's been in a Bard in the Barracks show! Thank you to the cast and crew for making working on this outrageous comedy such a fun and welcoming experience.

Peter Boyce is a former student of St. Thomas University, and is looking forward to his second production with Bard in the Barracks. Previous shows include *Romeo & Juliet*, *Sense & Sensibility*, and *The Normal Heart*. Enjoy the show!

Sophie Brander (she/they) is a recent NBCCD grad. She has spent the last three years falling in love with the Fredericton theatre community. Her recent work includes *A Voice in the Dark: A Salem Story* (2025, as director), and *Spring Awakening* (2024). A lifelong Shakespeare enthusiast, Sophie is delighted to take part in such a funny staging of *Merry Wives of Windsor*.

Cassandra Bullett is thrilled to return to Bard in the Barracks this summer in the cast of *Macbeth*! She is especially excited to be in the woods this year and learning how to wield a sword while wearing a skirt! Cassandra's previous credits include Bard in the Barracks' *Twelfth Night* (Sir Toby), *NotaBle Acts* (2024 Season) and Theatre UNB's pro-

ductions of *Category E* (Director) and *Better Living* (Gail). Cassandra would like to thank her wonderful wife and fur-babies for their love and support!

Joshua Burke (he/him) is returning for his second year of acting with Bard In the Barracks. He hopes you all enjoy the show!

Reinaldo Cascante is a Fredericton-based Ecuadorian actor excited to be part of *The Tragedy of Macbeth* in this season of Bard in the Barracks. His theatre credits include *The Fofana Kingdom* (Black Box Productions), *Life Goes On* (Notable Acts), *Middletown* (TUNB), *Foolish Deeds* (Solo Chicken), and *Julius Caesar* (Bard in the Barracks). He is grateful to bring this story to life with such a talented team of artists and is excited for you all to experience the show.

Rebekah Chassé Since first playing a Witch in the 2010 production of *Macbeth*, Rebekah has assumed over a dozen roles with the company – Complicated women (Goneril, Gertrude, Volumnia); eager-beaver sidekicks (Ariel, Puck); a sorcerer on course with destiny (Prospero); a Duke on a charm offensive (Orsino); and a sack's worth of warriors, lumberjacks, mariners and tramps. All have been a ridiculously good time. Lady M is another matter altogether – the grief-fueled tunnel vision; the wolfish impulse; the inevitable remorse that swallows her whole. Thank you to our audiences for gracing us with their presence; and thank you to the fabulous, hardworking cast and crew for bringing this forever-relevant play to life.

William Sheppard is thrilled to be joining the cast of *Macbeth* for his first-ever theatrical performance. He is very envious of everyone in the final battle scenes, and hopes that future productions will include more sword-wielding parts for children.

Jean-Michel Cliche (he/him) is a theatre artist of Lebanese and French-settler descent living on the banks of Wolastoq (Fredericton, NB). He has trained with Fight Directors Canada and is New Brunswick's most active Fight Director and Violence Designer. Recent fight/violence credits

include *Dial M for Murder* (Saint John Theatre Co), *O'Brien* (Theatre New Brunswick), *Misery* (SJTC) and *Waiting for Godot* (ARC). He is also the Associate Artistic Director of Solo Chicken Productions, a theatre company focused on creating exciting works of physical theatre, elevating the voices of our community through performance, and providing accessible arts training.

Kristin Daley has just got back into acting after 20 years! Her debut was with Branch Out Productions, in *Shrek: the Musical* in early 2025. She is ecstatic to be involved in *Macbeth* this summer, and with Bard in the Barracks in general after years of wanting to get involved.

Matthew Duffy playing Justice Robert Shallow in *The Merry Wives of Windsor*, is returning to Bard in the Barracks after playing the role of Romeo's father in last year's *Romeo and Juliet*. He hopes you will enjoy all the work that has gone into this show.

Rhett Ellis (he/they) is so stoked to be part of this season's production of *The Merry Wives of Windsor*! He is super thankful for the opportunity to bring Sir John Falstaff to life. They were most recently involved in *Kayak*, directed by Emery Hatchard, and *Gamma-Man*, directed by Annie Christensen.

Len Falkenstein is founder and Artistic Director of Bard in the Barracks, and has directed the majority of the company's plays since it began staging productions in Barracks Square in 2006. He is also Artistic Director of Fredericton's NotaBle Acts Theatre Company and the Director of Drama at the University of New Brunswick, where he teaches theatre and playwriting.

Alex Fullerton has been lucky to be a part of Bard in the Barracks for almost a decade. He has played many roles and is always looking forward to the next opportunity to share his love of Shakespeare with others. By Garr, enjoy the shows!

Camryn Gaudet (she/they) is a performance artist based in Fredericton, NB, who specializes in theatre and film! Her most recent film credits include *Summer in Never Got Back My Shirt* by Ashley Morehouse, and some of their most recent theatre credits include being in last year's Bard production of *Romeo and Juliet*, along with playing Cathy in NotaBle Act's production of *Predormital* by Garrett MacLaughlin. She's super excited to be an iconic witch in this year's Bard, and hopes you enjoy the witchy vibes!

Seth Giberson has been in theatre since an impulse decision to join musical production going into grade 9. In university, he started in Engineering but changed to Drama after a few years, graduating with a double major in Drama and Philosophy. He has done a handful of other Shakespeare plays such as *Henry V* and *Much Ado About Nothing*. He can usually be found in comic book stores playing with a bunch of toy soldiers. More often than not, he plays the comedic relief and hopes you enjoy the iconic Shakespeare humour.

Eve Gignac (she/her) is a technical theatre professional who's worked in live theatre for over a decade. She's done technical work on dozens of shows over the years and is working her second year with Bard this year! She had so much fun creating the beautiful pieces for this show, and hopes to do ever more technical design in the future. Thank you and enjoy the show!

Kat Hall (she/they) is a Fredericton-based theatre artist. She was last seen with Bard in 2024's *Romeo and Juliet* as Juliet's Nurse, and recently in Smuggler Theater's production of *Rhinoceros* as Jean. She's thrilled to be back in the beautiful Botanical Garden, and hopes dearly that you've come on a day where the bugs are staying away.

Scott Harris was raised in Miramichi, trained in New York City and Toronto, has appeared in over 100 productions across Canada, created an award winning theater company in British Columbia, and is a painter and an Iyengar yoga teacher. This marks Scott's ninth production with Bard.

Emery Hatchard (she/they) is a Fredericton-based theatre artist. Most recently, she made her directorial debut with Theatre UNB's *Kayak* (2025). She is happy to be returning to Bard in the Barracks for her third summer!

Michael Holmes-Lauder is a UNB graduate with a degree in dead languages, mythology, and theatre. He currently works in Teaching & Learning Services at UNB, and as a freelance photographer & multimedia designer. He is equally capable on and off-stage, having acted in, directed, designed, and shot publicity & archival photos for a number of theatre companies in Fredericton and Saint John, including the NotaBle Acts Festival, Theatre Free Radical, Nasty Shadows, Next Folding, Theatre UNB, TST, TNB, SJTC, Theatre on the Edge Festival, and The Saint John Shakespeare Festival. He has been involved with Bard since its inception and is thrilled to return to the company this year.

Zane Kennedy is a Political Science major at UNB appearing in his first Shakespeare production. He made his stage debut earlier this year as Lord Goring in Theatre UNB's *An Ideal Husband*.

Trent Logan (he/him) 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). Past credits include: *Rock of Ages* (Rogue Productions; Lighting Design), *Mustard* (Theatre UNB Fredericton; Set & Lighting Design), and *SpongeBob SquarePants, the Musical* (TNB Theatre School; Lighting Design).

Carolyn MacDonald is delighted to be making her Bard in the Barracks debut this season. Past acting credits include Praxagora in *Ecclesiazusae*, Cleostrata in *Casina*, Nikodike in *Lysistrata*, and Guide in *The Exception and the Rule*. Carolyn is deeply grateful to the family and friends who helped out with childcare so that she could get witchy in the woods this month.

Kaylee MacNeil (she/her) is an actor, licensed Makeup Artist, and poet who likes drinking Dave Mathew's and getting caught in the rain. You may recognize her from various theatrical shenanigans around town including Bard's previous two seasons (*Romeo & Juliet* / *Much Ado About Nothing*). If you'd like to point and laugh at her again, catch *Magic Beans: the Musical* at the Fredericton Playhouse this July!

Mimi Martin (she/her) is going into their third year at St. Thomas to study Fine arts and English. Mimi loves to partake in the world of theatre in any form, from playwriting to acting and their recent addition of stage managing. Recent theatre involvement includes operating the spotlight for STU's recent production of *Groundhog Day*, as well as Stage Managing TUNB's recent play *An Ideal Husband*.

Jake Martn is thrilled to be working on Bard in the Barracks again for the first time in ten years. He was previously in *Hamlet*, *Love's Labour's Lost* and *King Lear*. He recently directed the mainstage productions of last year's Notable Acts Theatre Festival.

Shannon Munn is an Arts student at UNB and is thrilled to be making her Shakespearean debut as Mistress Ford in this 1960s-inspired production of *The Merry Wives of Windsor*. She previously appeared as Mrs. Cheveley in *An Ideal Husband* and is excited to return to the stage.

Sarin Patel is a fourth-year Computer Science student who took "touch grass" to heart this year. He set out on a mission to find it, and as they say, "Aim for the grass, and if you miss... well, how did you manage that?" Now, here among the trees, covered in bug spray, Macbeth marks the third show he's been a part of. He hopes you enjoy the incredible production the lovely crew has put together. Join him in figuring out which side he's truly loyal to.

Devin Rockwell (they/them) is a multidisciplinary theatre artist based in Fredericton. Over the years, Devin has developed a love for all roles in theatre, primarily focus-

ing on score composition, playwriting, and more recently, acting. Select composition credits include *Concord Floral* (TST), *Space Girl* (Hyperloop), *The Tempest* (Bard in the Barracks) Recent playwriting credits include *Everything is Here* (NBActs), *Where The Sea Turns White* (Herbert the Cow Productions), and they are currently working on a magical realist epic titled *The Dawning Colours*. They hope you enjoy the shows!

Chris Saad is the Technical Director for the Saint Thomas Black Box Theatre and a lighting designer for theatre. Chris is pleased to be working on Bard in the Barracks again this year and is looking forward to the run. Chris is very proud of the hard work and dedication of the company. Break a leg everyone!

Adrian Ray Saliendra (he/him) graduated from UNB in 2024. Recently he has been hanging out at STU, working on projects like *Groundhog Day: The Musical* (STU musical theatre 2025) and *A Voice in the Dark: A Salem Story* (Black Box Productions 2025). This will be Adrian Ray's third summer performing with Bard in the Barracks, acting in *Much Ado About Nothing* (Bard 2023) and *Romeo and Juliet* (Bard 2024), and he couldn't be more thrilled to be doing it again! When Adrian Ray isn't reciting Shakespeare, you can catch him rehearsing for Broadway by the Sea!

Scott Shannon lives in Fredericton with his wife, Alicia, wasting time with his daughter Jena, and grandson Owen, working for UNB Libraries by day. Having worked on many productions with companies in Saint John and Fredericton over his life, across Canada from coast to coast, Scott spends most of his play time performing and/or directing shows for Nasty Shadows Theatre since co-founding the Company over 25 years ago.

Pluto Shaw (they/them) is a recent graduate from UNB with Ancient World Studies honours and a Drama double major. They are Stage Manager for *Merry Wives of Windsor* and *Macbeth*. Other productions that they have been

involved with are the UNB Classics Society's adaptation of *Frogs*, TUNB's *Detective Partner Hero Villain* (2024) as Technical Director, Notable Acts' *Predormital* (2024) as Stage Manager and Technical Director, and Bard in the Barracks *Twelfth Night* (2024) as Stage Manager. They hope that you, laugh, cry, gasp in shock, and enjoy the show!

Brie Sparks (they/he) is excited to be back in the world of Shakespeare! Brie has participated in a number of William's works including Feste in *Twelfth Night* and Benvolio in *Romeo and Juliet*. A St. Thomas graduate, Brie has mostly been behind the pen rather than on the stage with works produced in The Braver Stages Festival including *Was That Really Necessary?* and *Baited!* Brie is thankful to return to their first love in such a beautiful environment!

Ethan Stav (they/them) is a 2nd year student studying MAAC and Theatre. Having starred in UNB's *From The Vaults* and *The Ideal Husband*, they're fond of using their voice acting knowledge onstage, and helping out anywhere backstage to make everything come together. They hope you enjoy these summer shows!

Mary Walker (she/her) is a theatre artist and graphic designer based in Fredericton, NB. Recent acting credits include *Romeo and Juliet* (Bard in the Barracks) and *Influen-tia* (Notable Acts Mainstage). She's thrilled to be back in the garden this summer and hopes you enjoy the show!

Rebecca Wiegers is a costume designer originally from Prince Edward Island, Canada. This is her third year as costume designer for Bard in the Barracks with this year being both the 4th and 5th shows simultaneously. She hopes you enjoy both *Macbeth* and *Merry Wives of Windsor*!

THANK YOU

Bard in the Barracks' 2025 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:

Theatre New Brunswick; Linda Stephenson and the board of directors of the Fredericton Botanic Garden; Tabatha Armstrong; Julianna Hallett and Lydia Noble (UNB English Department); Mary Walker; Erin Russell; Abigail Dorcas; Carmen Poulin; Kirsten McKnight and the board at Christ Church Cathedral; Mark Kilfoil (CHSR); Alan Cochrane (Telegraph Journal); Prapti Bamaniya and Viola Pruss (CBC); Oliver Flecknell; Kyle Albright.

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