

NOTABLE ACTS THEATRE FESTIVAL

MAINSTAGE

81 MINUTES BY ALEXA HIGGINS AND IAN GOFF

ONE ACT PLAYS

LIFE GOES ON BY MURIEL FALKENSTEIN

MAD ABOUT VAN HORNE BY RON KELLY SPURLES

SITE-SPECIFIC

CONCRETE AND PLASTER BY NEOMI IANCU HALIVA

TAKING IT TO THE STREETS

(10 MINUTE PLAYS)

MARIONETTES BY MCKENNA BOECKNER

A REUNION OF LOVERS BY BRANDON HICKS

CLOSURE BY MONIKA RENNICK

GRAFFITI BY MADELINE SAVOIE

PLAY OUT LOUD

(READINGS OF NEW PLAYS)

LIMBO BY MADELINE SAVOIE

ILL-ADVISED CAPITAL BY SANA HASHMAT

GO AHEAD AND MAKE ME THE HAPPIEST WOMAN IN THE WORLD

BY VY PHAN

THE MUSHROOM PRINCE BY AVA CHAMBERLAIN

SHE SSSAID BY ALEX DAWSON



JULY

22-31, 2021

NBACTS.COM

SCAN FOR FULL
DETAILS AT
[NBACTS.COM!](https://nbacts.com)



/NOTABLEACTS

Canada

Brunswick
CANADA

DOWN TOWN
FREDERICTON

Fredericton

UNB

TERRITORIAL ACKNOWLEDGEMENT

We would like to begin by acknowledging that the land on which we gather is the traditional unceded territory of Wolastoqiyik (Maliseet).

This territory is covered by the Treaties of Peace and Friendship which the Wolastoqiyik (Maliseet), Mi'kmaq, and Passamaquoddy peoples first signed with the British Crown in 1725.

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

DIRECTORS' WELCOME

On behalf of the Board of Directors of the NotaBle Acts Theatre Company (Anthony Bryan, Laura Beth Bird, Jean-Michel Cliche, Kat Hall, Greg Shanks, and myself), welcome to our 2021 Summer Theatre Festival, our twentieth annual. Twenty is a big, round, impressive number. It's hard to believe it's been that long. Twenty years means we've been around longer than many of the writers and performers appearing in this year's festival. You might even say, at the risk of sounding self-important, that it makes us an institution.

In twenty years we've staged so many new New Brunswick plays by so many different NB playwrights that we've lost count (over 200 and 150 respectively at this point). We've introduced many people to theatre, and many theatre artists to one another, forging new partnerships, new theatre companies, (and who knows how many romances). We've launched careers for performers and technicians who are now strutting their stuff on stages across Canada and the world, and for playwrights whose works are doing the same. We've created a lot of great theatre, and had a lot of good parties. Not so many of those lately, but this year we can also add that we've weathered a pandemic. We're proud to say that we produced a festival last summer, in the thick of COVID, and we're here again this year, with an almost-back-to-normal lineup, now that it's almost in our rearview mirror. That's a great testament to the fierce and indomitable spirit of our local theatre community, and to how vital making art is to all of us.

And, of course, to you in the audience for coming out to support it. Thanks so much for being here, to do just that. We invite you to check out our program, and we hope you can make it to a great many of the shows in the festival. As usual, we have a rich and compelling lineup of plays of all different flavours and varieties. We're particularly excited this year to be featuring the work of many first-time (and many very young and promising) NB Acts playwrights, along with a few later bloomers and grizzled vets. It's going to be a fun ten days.

Enjoy the shows, and here's to the next 20 years!

Len Falkenstein

Artistic Director, NotaBle Acts



FESTIVAL ADMINISTRATION

NB Acts Board of Directors

Kat Hall
Louis Anthony Bryan
Laura Beth-Bird
Jean-Michel Cliche
Greg Shanks

Artistic Director
Festival Production Manager
Contest Adjudicators

Len Falkenstein
Trent Logan
Tilly Jackson
Lara Lewis

Administrator/House Manager/Program
Graphic Design/Publicist
Artistic Director
Festival Photographer

Ryan Griffith
Devin Rockwell
Matt Carter
Len Falkenstein
Matt Carter

Social Media Coordinators

Matt Carter
Devin Rockwell

Notable Acts & Falling Iguana Special Thanks

Ruth Chippin and Chippin's Limited; Theatre New Brunswick, Joanna Bryson
Sherry Kinnear, Jamie Atkinson, Jillian Lawrence,
Debbie Perry, Karen Daigle, April Thorne, Stacey Russell,
and the rest of the team at Fredericton Tourism;
Fredericton High School; Anglophone School District West;
NB Department of Education, Janet Noiles, Mark Kilfoil, Vanessa Vander Valk,
Laura Beth Bird, Phil Curley and Hotspot Parking,
Lynda Savoie and Aperture Capital Consulting, Mathew Rogers,
Cheryl Webster, Brian and Dawn Boyer, Jake Martin, Emily Bosse, Barry
McCluskey, Lexi MacRae, Daniel Entz, Ali Carroll, Gordon Harper, Mona Hillis,
Miles Goff, Danielle Belyea, Sarah Higgins,
and all our festival volunteers.

We couldn't have done it without you!

81 MINUTES

Created by Alexa Higgins and Ian Goff

Produced in Association with Falling Iguana Theatre

July 22nd -25th, 7:30 PM, Open Space Theatre

TECHNICAL DIRECTION

TRENT LOGAN

STAGE MANAGER

ARMIN PANJWANI

ORIGINAL SCORE

IAN GOFF

PERFORMERS

JILLIAN HANSON

JEAN-MICHEL CLICHE

NEOMI IANCU HALIVA

ALEXA HIGGINS

IAN GOFF

CREATORS' NOTE

The seed for *81 Minutes* was first planted in 2018 when we heard the Boston Globe's podcast Last Seen, which detailed the 1990 art heist at the Isabella Stewart Gardner Museum in Boston. Thirteen works of art were stolen that fateful night, and to this day, 31 years later, none have been recovered. Works by Rembrandt, Vermeer, Monet, Degas, and others were taken by two thieves who spent exactly 81 minutes inside the museum. Eighty-one minutes. According to experts, most art thefts take approximately 3-5 minutes. The length of the Gardner heist made it a particularly tantalizing subject to us. There were motion sensors in the rooms, but no cameras. What exactly were these two thieves doing for an hour and 21 minutes in a relatively small museum? Where did they go? What happened to them? And perhaps most importantly, what happened to the art? *81 Minutes* explores these questions from a multitude of perspectives: the two guards who were on duty that night, chained in the basement until they were discovered hours later; each of the thieves, and their unique approaches to the robbery; the art detective charged with returning the works; the art pieces themselves; and the intermingled experience of the museum's founder and namesake, the charismatic Isabella Stewart Gardner.

CREATORS' NOTE CONTINUED

Isabella Stewart Gardner enthralled Boston at the turn of the 20th century. As an art collector, fashion icon, patron of the arts, confidant and muse to many famous artists of the day, and endless draw to gossip columnists, Isabella moved from socialite to a one-woman institution. After a series of painful events, which left her drowning in grief and nearly entirely alone, Isabella sought refuge in art. In 1903, she designed Fenway Court (now the Isabella Stewart Gardner Museum) as both a fascinatingly eclectic house for art, and a space for artists to create (she also lived upstairs). A flawed figure, whose methods of art collection were at times unethical, and whose secrets were often buried or burned, Isabella orchestrated both her living image and her posthumous legacy. Her will called for the collection at Fenway Court to be permanently exhibited “for the education and enjoyment of the public forever”. That forever was cut short on March 18, 1990.

We are incredibly grateful to see *81 Minutes* have its world premiere at the NotaBle Acts Festival, a festival in which, over the years, we both have grown as actors, directors, and writers. We brought this whimsical, time-hopping piece to the rehearsal hall, where we were lucky enough to team up with three whimsical, time-hopping performers. Neomi Iancu Haliva, Jilly Hanson, and Jean-Michel Cliche breathed life, enthusiasm, and a great deal of self-generated movement into each of the multiple characters they play. Along with Armin Panjwani, Trent Logan, and of course Len Falkenstein, we could not have asked for a better team to run out the clock with. Enjoy the show!

Alexa Higgins & Ian Ottis Goff

Co-Artistic Directors,

Falling Iguana Theatre





DowntownFredericton.ca

Connect with Culture



The Notable Acts Summer Theatre Festival and the work of Bard in the Barracks 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.



ACTING OUT: TWO ONE ACT PLAYS

July 29th -31st, 7:30 PM, Memorial Hall

LIFE GOES ON

A play by Muriel Falkenstein

Directed by Julianne Richard

Dramaturgy by Meg Braem

TECHNICAL DIRECTION

EMILY DARLING & ARMIN PANJWANI

CAST

BRENNA
ROWAN
CARTER/JAKE
WINNIE/RAPHAELA

NICOLE ZACHARUK
ALEXANDRA DAWSON
REINALDO CASCANTE
MEGAN MURPHY

WRITER'S NOTE

Life Goes On. This is the phrase that I would most frequently revisit for the last year-and-a-half. The pandemic wasn't easy on anyone, but in writing this play, my goal was to capture the unique experience of being a teen in the age of COVID. Teenager-dom is the most emotionally confusing and socially messy stage of development, so having to switch to living life isolated and upside down was certainly very weird and hard on my generation. Through this play, I tried to highlight some of the most teen-exclusive pandemic issues: starting a relationship in COVID, being trapped abroad on an exchange, losing pivotal activities and milestones to COVID restrictions, and more. This play is monologue-based, with a few outlying scenes, to represent the isolation that the virus brought to society.

WRITER'S NOTE CONTINUED

I wrote this play in the four days leading up to a competition deadline (I didn't get selected, but hey, I wrote a one-act play in four days!), and it has been through much editing since then. I largely benefitted from Anthony Bryan's Young Playwrights class offered by TNB and seeing my play produced by STU's directing course last spring. I am overjoyed to have my play being produced by NotaBle Acts this year, especially as a young playwright, and I am absolutely thrilled to be participating in live theatre again!

DIRECTOR'S NOTE

For better or worse, we all remember what the early days of the pandemic were like: the hours spent scrolling the news, the advent of Zoom, the constant calculation of exactly how far two metres was, the endless photos of acquaintances' sourdough starters... I've heard people shudder at the mere mention of those months, but I've also heard people express nostalgia for that time - and honestly, I get it. For many, it was the first time that something truly global was being experienced. No matter who you were or where you lived, you were being affected just like everyone else. While the pandemic has been the source of truly unfathomable amounts of tragedy and loss, it has also forced us to be continually empathetic, introspective, resilient, and creative in our connections. The teenage characters in Muriel Falkenstein's *Life Goes On* are models of why these qualities are so vital for our survival. Through this production, I wanted to emphasize that while the six of them are flawed in many ways, they are ultimately trying their best to make sense of the world - just like we all are.

Many thanks to Alex Dawson, Megan Murphy, Nicole Zacharuk and Rey Cascante for taking on these roles and offering up their ideas, enthusiasm, and exceptional talents. I'm so glad you all jumped on board for this strange game of musical chairs. Thanks as well to Emily Darling for making the visualization of this show feel possible, Muriel Falkenstein for writing something so rich in ideas and emotion, and the rest of the NB Acts crew for jumping in whenever I needed help - I am very grateful for you all. I never thought I would say this, but I genuinely had a blast reliving March to June of 2020.

Julianne Richard

ACTING OUT: TWO ONE ACT PLAYS

July 29th -31st, 7:30 PM, Memorial Hall

MAD ABOUT VAN HORNE

A play by Ron Kelly Spurles

Directed by Alex McAllister

Dramaturgy by Meg Braem

TECHNICAL DIRECTION

JOSH BURKE

CAST

GRACE HELEN MOWAT

FRANCIS WREN

ROB

DAN

DANI BRUN

BRENNA GAUTHIER

SCOTT HARRIS

JOSEF ADDLEMAN

WRITER'S NOTE

I am very excited to have my play *MAD about Van Horne* presented as part of this year's NotaBle Acts Theatre Festival. I have long been a big fan of New Brunswick history and bringing it to life through theatre has always been very satisfying for me. While this play is definitely historical fiction, I like to say that although it is unlikely that the events in it happened, there's nothing in the historical record to say they couldn't have happened. So for the purposes of our show, we can pretend they did.

NotaBle Acts is one of my favourite arts organizations, and I would like to thank Len and everyone at the Festival, as well as dramaturge Meg Braem, director Alex McAllister, and the cast and crew for bringing my words to life. And I would also like to thank my family for their support through this busy process. Enjoy!

DIRECTOR'S NOTE

Over the past several years I have had the opportunity to be involved with many of the community theatre groups in Halifax. I got to see how impactful theatre was on the lives of all the members of the cast: the first-time actor blossoming in their new role, the seasoned veteran doing what they love and honing their craft, the working professional getting an escape from their corporate job. Theatre is vital to a community, and - during a time where our lights have been off and our seats empty - MAD About Van Horne is a perfect reminder of that. I feel blessed to have been able to work on this play with such a fun and amazingly talented group of people, and I hope you enjoy the show.

Alex McAllister

THANKS TO OUR SPONSORS



**DOWNTOWN
RENTALS**
chippins.com

Fredericton



Grab Centre Stage

WITH ARTS AT UNB FREDERICTON

30+ PROGRAMS, INCLUDING DRAMA, CREATIVE
WRITING, FILM, AND MANY MORE!
VISIT UNB.CA/FREDERICTON/ARTS FOR MORE INFO
OR APPLY.UNB.CA TO APPLY!



STREET SCENES: A SITE SPECIFIC PLAY

July 26-28, 9pm nightly, Mazzucca's Lane

Concrete & Plaster

A play by Neomi Iancu Haliva

Directed by Madigan Donovan-Downs

CAST

VIC/NARRATOR

JAKE ATKINS

MRS. CLIFFE

SARAH LAMK

RAINE O'CONNOR

SARAH MULLIN

WRITER'S NOTE

The first draft of *Concrete & Plaster* was inspired by an image from *National Geographic*; which depicted a woman leaning against a ladder in a shabby store, completely alone. I had no idea what I wanted the story to be about in terms of themes, but I liked the idea of a customer refusing to leave at closing time on a day when the person on the last shift really needs to get home.

The last play I had acted in at the time was *I Love This City* by Anthony Bryan, which had the protagonist's story narrated by an ex-turned-best-friend. I thought the convention lent really well to fun back-and-forths and interesting character building— and, since I already knew I wanted the play to at least begin with some whimsical narration, (and for Jake to have argued with his partner), having Vic as the narrator seemed like the logical next step.

Themes usually clarify for me as I move from one draft to the next. I definitely didn't start the process wanting to explore my own experience of finding home and community in Fredericton after immigrating to Canada, but I'm incredibly grateful to everyone who helped me bring the piece to where it is now, and excited to continue to work on it in the future.

TAKING IT TO THE STREETS

Officer's Square

July 26th – 28th, 7:30pm,

Technical Direction by Mary Walker and Chris Rogers

Dramaturgy by Lara Lewis

MARIONETTES

A play by McKenna Boeckner

Directed by Nolan Goguen

CAST

CONNOR

CRYS

ISAAC GILBERT

AMANDA THORNE

WRITER'S NOTE

"I can tell you that out here in The Hinterland, you can hear something calling out at the top of its lungs more often than not. With a straight and narrowed help me." *Marionettes* originates from an extremely early and quickly ditched but recently revisited draft of my most recent full-length play, *A Real Boy*—live-streamed as part of the Plain Sight Theatre Festival and directed by Kelly McAllister in October 2020. While *A Real Boy* narrated a contemporary adaptation of Pinocchio set in Northwestern Ontario by way of examining what it means to be or become a "real boy" today, this much shorter script zeroes in on two characters that were abandoned in the larger script, Connor and Crys, in order to explore their unique (and haunted) avoidance mechanisms of toxic masculinity in rural Canada. Amongst the couple's oedipal death plots, everlasting bog bodies, and beastly boreal forests, I've intentionally embedded heightened, unrealistic, and poetic dialogue, those artistic rambles of self-doubt and social anxiety that I would usually cut from a script for a final draft. This dictatorial strategy was my (perhaps initially unconscious) attempt to mirror the mental states of audiences coming out of isolation during the pandemic – it did not make sense to me to write characters who speak logically or coherently to each other when many of our minds have very much been untrained to understand and interact in this way. Although the story takes place before, beyond, or alternative to the pandemic and indeed stems from the person I was and the people I knew growing up queer in Murillo, Ontario, I hope the format in which I've presented the larger narrative resonates with claustrophobic minds reengaging with in-person theatre.

CLOSURE

A play by Monika Rennick,
Directed by Kaylee MacNeil

CAST

MARGARET
JO
THOMAS

KATHLEEN MCGROARTY
CAT MCCLUSKEY
BRENNAN GARNETT

WRITER'S NOTE

Closure. This play exists entirely because of NotaBle Acts. I wish that I could say something smart and writer-y about how these characters have existed in my head for years and I've been biding my time, waiting to write about them and their story, which is deep and meaningful and a commentary on society, but the truth is that the process went like this:

1. I saw an ad for a playwriting contest.
2. I waited until about two days before the submission deadline.
3. I scribbled a draft and sent it in.

So, not very smart and not very writer-y. Sorry.

I did do a couple of writer-y things once my submission got accepted; I got to talk to a dramaturge, (Lara Lewis, you're awesome!) and take her suggestions and work them into the story and make it better-, which was a first for me. I've never spent a lot of time getting to know my characters, and it was really fun to watch Margaret and Jo become more and more real through the questions I was asking them.

It was also an incredible experience to attend a rehearsal and watch actors and a director breathe life into the characters that I created (read: the characters that appeared on a page as I banged about on my keyboard in a mild panic). As someone who's mostly written prose, it was amazing to see what a community event the creation of a play is. (Kaylee, Cat, Katherine, and Brennan, you're also awesome!)

I'm so excited for the world (or, at least, a few Frederictonians) to see *Closure*, and I'm so grateful that they'll have the chance. I don't want to get theatrical, but I feel like the luckiest girl in the world.

Continued on next page.

GRAFFITI

A play by Madeline Savoie,
Directed by Cat McCluskey

CAST

WELCH/JENNY/AYLA
BEVERLY/CARL/EMIL
LAURA/LIZ/AVERY

LARA LEWIS
BRENNAN GARNETT
ALICE NEWLING

WRITER'S NOTE

Art class always irked me in grade school. I enjoyed creating things, and occasionally found inspiration in following the guidelines. But more often than not, I'd rather make my own art based on however I'm feeling and let whoever views it interpret it as they may, rather than stick to a formula. Those interpretations are at their most varied and interesting when the piece of art in question breaks the rules. These could be the abstract rules of art, or the very practical rules of society. Whichever way art breaks the rules, it's sure to get people talking, and likely arguing.

Big thanks to Cat, Lara, Alice, and Brennan for bringing this story to life. I also wish to clarify that this script IN NO WAY CONDONES VANDALISM (except when it's really cool.)

A REUNION OF LOVERS

A play by Brandon Hicks,
Directed by Hirad Hajilou

CAST

MARTIN
ELAINA

CARTER SCOTT
JANE DEIL

WRITER'S NOTE

Coming back to do live theatre in front of an audience after a year and a half feels a little weird. Many of us have barely left the house to socialize with a group of friends, let alone strangers, and so I believe it's a lot to ask of an audience to immediately retake to theatre in the same way. The relationship between creators and the audience requires a level of trust and connection that I think we have to work to recapture. *A Reunion of Lovers* is a silly, over-the-top play that addresses this dynamic head-on. I like to think of this play as though it were the opening joke of a long speech, told with the intention of warming up an audience. We joke, you laugh—then we can move on to better things from there.

PLAY OUT LOUD:

READINGS OF NEW PLAYS IN DEVELOPMENT

GO AHEAD AND MAKE ME THE HAPPIEST WOMAN ON EARTH

A play by Vy Phan

Directed by Louis Anthony Bryan

WRITER'S NOTE

This play first made its debut in my head a few months back when I had a chat with my dad on the phone. He has always been a man of few words, but that day he surprised me with “Hey, if you can keep your mouth shut about this, I’ll tell you something about Mom.” Of course I couldn’t say no to an opportunity to poke fun at my mom because, you know... she’s my mom. But it turned out that that story did funny things to me instead. I started to feel an uncomfortable tug at the belly button whenever I think of my mom and her anxieties; and since I promised my dad to keep it a secret, I could never confront her about this. So, like any other kid who tries to communicate with their parents about a difficult problem, I wrote a play about it and entered a competition (many thanks to NotaBle Acts and Anthony for approving of this plan.). All jokes aside, I wanted to make this play an extensive letter to my mom and have her read it one day. I am very nervous but nonetheless excited to share my story with everyone, and hopefully people could find comfort reading it as well.

III ADVISED CAPITAL

A play by Sana Hashmat

Directed by Carter Scott

CAST: Ariana Marquis, Anthony Bryan, Marcus Lees, and Kaylee MacNeil

WRITER'S NOTE

Edgar Allan Poe’s *The Masque of Red Death* was always a favourite of mine. I enjoy gothic literature, where wonder meets terror, a delicate balance that has fascinated me. I knew I wanted to channel the charm of the genre, especially after I had listened to the discography of Jekyll and Hyde: A Gothic Musical Thriller. This was my first play so I was admittedly a bit hesitant but the guidance I received from the NotaBle Acts Playwriting Incubator gave me the confidence to finish the script and submit it for the One Act plays category. This play is not so much a play as it is a dialogue, a marketplace of philosophies if you will. I want the audience, the actors, everyone involved in the play to think about the script long after the awaited “acta est fabula, plaudite”. I want it to be uncomfortable; there is no escaping reality in this work, and that’s the real terror. I remember in my English class students complaining about playwrights’ works being depressing, overbearing with the weight of issues present today. How they wished to watch a play with a happier, light subject. I agree that there should be works that provide comfort, but at the same time, I reject the idea that depressing, overwhelming works are somehow a detriment to the human condition. I think we should be woken up, not in a bed full of roses, in a house aflame. It’s time we started looking death, pestilence, plague, greed, in the face and addressing them, because if we keep running away, eventually we will meet a world’s end, and this time, there will be no applause.

LIMBO

A play by Madeline Savoie Directed by Megan Murphy

CAST: Alex Dawson, Emma Suttie, Alice Newling, Frank Yu, Muriel Falkenstein

WRITER'S NOTE

My senior year was pulled out from under my feet.

I had long anticipated the anxiety, the directionless confusion, the inexplicable nostalgia for the present. However, I'd imagined I'd be able to experience all those complicated emotions surrounded by friends. I expected that the typical school-sanctioned graduation events would provide some form of closure. Around August of last year, it became clear that the Grade 12 I'd built up in my head was going to look very different. So, stripped of the usual things that are meant to help ease students into the space between childhood and adulthood, I decided to retreat to writing.

From the beginning, this has been a play about fear. Each character started out as an anthropomorphized version of a fear that had been nagging at me. Failure, responsibility, loneliness. However, as the script evolved, the characters took on individual personalities and aspirations, feeling more and more real by the day. The idea of a group of students calling out into the void of the universe for answers became an increasingly familiar one as my friends and I inched our way towards graduation.

This script is full of uncertainty, but it also contains laughter and hope in equal measure. Thus, I feel I should recognize the people who brought me laughter and hope when I was at my most uncertain writing this. This play would not exist in its current form without Anthony Bryan and the TNB Young Playwrights Class; the Playwrights Atlantic Resource Centre Dramaturgy Workshop; Lara Lewis; Megan Murphy; the NotaBle reading cast; and my friends Alex, Ryca, Alysha, Isaac, Rochelle, and Chloé.

HIGH SCHOOL AND MIDDLE SCHOOL PLAYWRITING CONTEST WINNERS:

Continued on next page

We acknowledge the financial support of the Government of Canada through the department of Canadian Heritage.

Nous reconnaissons l'appui financier du gouvernement du Canada par l'entremise du ministère du Patrimoine canadien.

Canada 

SHE SSSSAID

A play by Alex Dawson

Directed by Kaitlyn Adair

CAST: Kaitlyn Adair, Robin Gorham, Cat McCluskey, Marcus Lees, Madeline Savoie

WRITER'S NOTE

She Sssssaid is a feminist and modern retelling of the Greek myth of Medusa. From *Clash of the Titans* to *Percy Jackson* and *the Olympians*, contemporary depictions of Medusa offer decidedly unsympathetic portrayals of this formidable female antagonist, and little in the way of context for her behaviour. *She Sssssaid* provides an alternative viewpoint, as the exploits of Medusa, Poseidon, Athena, and other, lesser-known, Greek characters allow the audience to explore important themes - such as the villainizing of women in rape cases, the difficulty of speaking truth to power, and the challenges of pursuing lasting change. I've always been fascinated by Greek mythology, and every time I return to these myths I find something new to ponder. This play originated from my own feelings of helplessness -- feelings I am sure most female-identifying people have experienced. While I have endured my own experiences of feeling unsafe in male company, what really motivated me to write this tragedy was my concern for my little sister. As I watch her grow into a beautiful young person, I find myself wanting to shield her from the world- but I know that I can't do that. Instead, I am trying to teach her -and every young girl out there- that when society does not protect your interests you can (and should) rise up to demand change. More than that, I want them to know that they have the right to tell their own stories.

The Mushroom Prince

A play by Ava Chamberlain

Directed by Raine O'Connor

CAST: Madeline Savoie, Ryca McCullough, Sarah Mullin

WRITER'S NOTE

I wrote *The Mushroom Prince* with the goal of taking an old classic Fairy tale and making it more modern and inclusive. Finding positive books and movies centred around a gay relationship made for youth seemed to be a bit difficult. This frustrated me, as I myself am a member of the LGBTQI+ community. So, when the opportunity came up for me to write a play, I knew instantly what it was going to be centred around.

This play has significant meaning to me personally, as almost each scene and scenario presented in it has the intention of representing a part of my coming out story, and the sudden ending to it represents that it's not quite finished. I made this play trying to share my experiences in a way that is comical and fun to watch; even if the premise is a bit childish, I found that's what gave *The Mushroom Prince* its unique spark. Since it is loosely based on my own experiences, I tried to keep the essence of each scene as close to the real event while also trying to keep some anonymity.

This play was such a joy to be able to write, as it has kept me looking back on old memories that I had long since forgotten. I would like to mention how grateful I am for my friends; they gave me the ability to hear my script being read out loud and helped with so much of the inspiration. I would not have gotten this far without them. In the end, after having the most important people in my life look over this, and help me grow as a writer, I truly believe I created something that I can be proud of, and I hope you all enjoy.

ABOUT US

Kaitlyn Adair is an actor, writer, director, and producer from Bathurst, New Brunswick. She started her career in film working as an actor after attending Vancouver Film School in 2011. Directing credits include *March 2.4*, *Together We Move* and *Feline Fatale*. Kaitlyn is dedicated to feminist-based media and creating inclusive spaces for marginalized communities to partake in visual arts.

Josef Addleman got his start in theatre with TUNB and Theatre Free Radical, at around the same time that NotaBle Acts got its start in 2002. He has since spent time working as a performer and teacher with Impatient Theatre Company, Bad Dog Theatre, and Sex T-Rex Comedy in Toronto, as well as the Improv Embassy in Ottawa. After being pandemicked back to Fredericton, he has been working as a teacher and spending quality time with his cat and his board game collection, but he is delighted to be crawling back into the sunlight and reconnecting with the hometown theatre community!

Dani Brun has recently spent her evenings crawling through the woods of Odell Park as Caliban in *The Tempest*. After this, she is thrilled to be taking on the bipedal role of Grace Mowatt in *Mad About Van Horne*. Other previous acting credits include Bard in the Barracks' 2017 and 2018 productions of *Comedy of Errors* and *Richard III* (2017), Theatre Free Radical's *Lac/Athabasca* at the 2016 Edmonton Fringe festival, and Theatre UNB's productions of *Age of Arousal* (2016), *Enron*, *Our Country's Good*, and *Les Belles-Soeurs* (2015).

Louis Anthony Bryan is an emerging theatre artist, stand-up comedian, performer, and educator from Trinidad and Tobago, based in New Brunswick. Anthony has been involved with many local companies including Theatre New Brunswick, Solo Chicken, NotaBle Acts, Theatre St Thomas, and The St Thomas Early English Drama Society (or, STEEDS). Anthony is a member of the local improv comedy troupe, The Hot Garbage Players. He hosts the Young Playwrights with TNB, a scriptwriting program for younger emerging artists in the province.

Joshua Burke is going into his fourth year of a concurrent Computer Science and Arts degree at UNB. Some of his most recent theatre credits include acting in TUNB's *Punch Up* and directing a play in TUNB's *TomorrowLove* cycle. Most recently, he has spent his summer working as a crew member for Bard in the Barracks' production of *The Tempest*. He hopes everyone enjoys the festival!

Reinaldo 'Rey' Cascante is a third-year international student from Ecuador at St. Thomas University Honouring in Sociology and Majoring in Communications and Public Policy. He has had the opportunity to work with Theatre St. Thomas, Solo Chicken Productions, and NotaBle Acts these past two years. His theatre credits include *As You Like It* (TST), *Refugee Hotel* (TST), *Camp* (NotaBle Acts), *Everything is Here* (NotaBle Acts), and *Foolish Deeds* (Solo Chicken/TST). Rey is grateful and excited to perform *Life Goes On* for this year's festival. Rey is also honored to have worked among a talented writer, cast, and crew. He hopes you all enjoy this very heart-warming show!

Ava Chamberlain is a young queer writer and artist, currently living in an isolated area of Fredericton. Ava spends most of her time practicing her writing and the artistic skills she uses to accompany her writing pieces. She finds inspiration in the nature around her and her very supportive friends and family. Due to living in such a small community, it was difficult to find ways to be taught fine arts. So, with her interests in hand, Ava started to slowly teach herself how to write many different genres and formats. Finally, she found a passion in fictional writing- in particular, writing screenplays.

Jean-Michel Cliche is a theatre artist of Lebanese and French descent from Fredericton, NB. He is the co-artistic director of Solo Chicken Productions' the coop and the artistic director of Hyperloop Theatre. He is also a contract associate instructor at the University of New Brunswick's drama department. Many of his plays have been featured in past NotaBle Acts seasons, including *Space Girl*, *SCOPE*, *Hinter*, *Fort Faith*, and *Jon and Richard Duel for Honour*. As a theatre artist who typically remains behind the scenes, Jean-Michel is thrilled to be sharing the stage with the Falling Iguana crew!

Emily Darling is a UNB student going into her fifth year in the fall, pursuing a double major in drama and psychology. She has been involved in many productions over the past few years, through acting, stage managing, and working as crew for Theatre UNB, NotaBle Acts, and Bard in The Barracks. Emily is thrilled to be doing crew work this year for NotaBle Acts and she hopes you enjoy each of the shows that it has to offer!

Alex Dawson is a non-binary actor and writer. This is their third year participating in the NotaBle Acts Theatre Festival. Alex's recent acting and writing credits include the reading of their second play, *Samantics*, at the 2020 Plain Site Theatre Festival and their performance in Jean-Michel Cliche's *Fort Faith* with STU's directing course. Alex's hobbies include singing, reading, and binge-watching the MCU. They are an avid fan of musical theatre, and hope to pursue a career in the field even if it's off-off-off-Broadway.

Jane Deil is a third-year UNB student completing a double major in English and Drama. Her most recent acting credits include TUNB shows such as *TomorrowLove* and *Greenland*. She is currently working as a camp counselor with the Calithumpians and Fredericton Outdoor Summer Theatre camps. In her free time, she loves to play Zelda and take her miniature poodle Benji to the park.

Madigan Donovan-Downs is a queer actor and director currently pursuing a BA in English with a Concentration in Drama at St Thomas University. He had the immense joy of directing a reading of Madeline Savoie's *Out of Water* for Notable Acts' 2020 lineup, and most recently appeared in *Scooter Thomas Makes it to the Top of the World* directed by Ben Smith in March of 2020. Madigan is honoured to be bringing *Concrete & Plaster* written by Neomi Iancu Haliva, to life in this reading, and thanks the cast and crew for their dedication. Madigan would also like to thank Neomi for her endless support, wisdom, and steadfastness in reflecting the nuance of queer lives and love to her work. He hopes you relish the show!

Len Falkenstein is co-founder and Artistic Director of the NotaBle Acts Theatre Company. He is also Director of Drama at the University of New Brunswick, where he teaches courses in theatre and playwriting, and Artistic Director of Bard in the Barracks, Fredericton's outdoor Shakespeare company. Most recently he directed *The Tempest* for Bard in the Barracks and Rosamund Small's *TomorrowLove* for Theatre UNB.

Muriel Falkenstein is a grade ten student at Fredericton High School. She is an amateur writer, actor and musician who has been a part of Theatre New Brunswick's musical theatre program since the third grade, and the Young Playwrights class for almost two years. In her free time, she enjoys creative writing and classical singing. Muriel's one-act play *Life Goes On* is in this year's festival as part of Acting Out, and she is also excited to be part of *Limbo*, as a close friend of the playwright, and thrilled to be performing in live theatre again!

Brennan Garnett is happy to be kicking the dust off of his old acting boots and joining the 2021 NB Acts season. Some recent acting credits include Demetrius in Bard in the Barracks' *A Midsummer Night's Dream* and Henry in Harmony Productions' *Next to Normal*. He would like to thank everyone involved this year with the festival for their hard work, dedication and for giving him a reason to get out of the house.

Brenna Gauthier is a recent St Thomas graduate. Her recent theatre credits include *Foolish Deeds* (TST/Solo Chicken Productions), *What Not to Do on a Date (When You're Undead)* (NotaBle Acts), *Sweeney Todd* (STU Musical Theatre), and *Twelfth Night* (Hubcity Theatre). She adores her lively character, Francis Wren, and cannot wait to experience all of the NotaBle Acts shows this year!

Isaac Gilbert is an actor from Durham Bridge who has been performing musical theatre for four years. His standout roles include Oliver Warbucks in *Annie*, and The Scarecrow in *The Wizard of Oz*. He has trained at the TNB Theatre School and performed for the New Brunswick Drama Festival. He is also a skilled martial artist who has been training for twelve years. When he is not on stage, Isaac can usually be found watching plays, playing musical instruments and spending time with his family.

Ian Ottis Goff (he/him) is so excited to present *81 Minutes* at NotaBle Acts this year! Ian was born in Newburyport, Massachusetts the same year the Isabella Stewart Gardner Museum was robbed, (coincidence?). He is the co-artistic director of Falling Iguana Theatre and the co-creator and sound designer for *81 Minutes*. Ian has performed in Fredericton many, many times over the years and currently calls Toronto home.

Robin Gorham was born and raised in Fredericton and returned to the stage in 2017 after several years away. Robin is so excited to be part of her very first NotaBle Acts project with Kaitlyn and Rebel Femme. Some of her favourite roles (all with Branch Out Productions) include Mary Warren in *The Crucible*, Truvy in *Steel Magnolias* and Ilona Ritter in *The Parfumerie*. Robin will be playing the role of Elvira in BOP's upcoming production of *Blithe Spirit* in October.

Hirad Hajilou is a casual theatre enthusiast who enjoys getting involved with productions in the summer. Select acting credits include TUNB's production of *No Exit* (Joseph Garcin) and Bard in the Barracks' 2021 production of *The Tempest* (Stephano). He hopes you enjoy the shows.

Jilly Hanson (she/her) is a Fredericton-based actor. Originally from Woodstock, Jilly lived in Fredericton for four years while attending STU ('13 grad) before moving to Toronto to attend George Brown College's Theatre School. After graduating from GB in 2016, she helped co-found the theatre company Kindling Collective, a company that strived to put an intersectional-feminist spark into classic works. In October 2018, Jilly moved back to Fredericton for a work contract that ended up being a transition into being a permanent New Brunswick resident again. Jilly was lucky enough to participate in TNB's Fall Festival of online play readings in October 2020, and to work as a member of their Young Company, devising a show for student audiences, in January and February. Most recently, she performed in Red Panda Productions' *An Ocean of Evergreens*. Jilly is very excited to be working with Falling Iguana and NotaBle Acts with this production of *81 Minutes*!

Scott Harris was last seen as Gonzalo in Bard in the Barracks' recent production of *The Tempest*. *MAD about Van Horne* marks Scott's ninth NotaBle Acts production. Born in Newcastle, trained in New York City and Toronto, Scott has appeared in over 100 professional productions across Canada, and created his own award-winning theatre company, Word of Mouth, in British Columbia. Scott is also a painter, and a certified Iyengar yoga teacher.

Sana Hashmat is a poet, writer, musician, and the writer of Ill-Advised Capital. She is a staunch social justice advocate who enjoys the exploration of issues that pervade society today. She is a frequent recipient of the Vimy Ridge Pilgrimage Award. She is currently studying at the University of New Brunswick to pursue a BSc in Biology. Her leisure activities include debating politics over dinner, discussing philosophy by the river to the ducks, exploring different fashion styles, and reading feminist literature.

Brandon Hicks is a writer, cartoonist and filmmaker based out of New Brunswick. His work has appeared in a number of publications, including CBC, The Edit, The Manatee and The Rumpus, where he also serves as Comics Editor. He's written and directed a number of staged plays, and his short films have won awards from international film festivals. In 2021, he released two illustrated books—*'That's Not True!'* (with Shauna Chase), and *Seven Easy Steps to Go To Hell*. He loves what he does.

Alexa Higgins (she/her) is an actor, mover, playwright, and arts educator currently based in Toronto. She has appeared on stage and screen across Ontario, Quebec, New Brunswick, and England. She has studied at the Ottawa Theatre School, the University of Ottawa, and the University of Toronto. Alexa is co-Artistic Director of Falling Iguana Theatre Company. She has often worked (and lived) in Fredericton's theatre scene and collaborated with many of this city's wonderful artists. Alexa is thrilled to be back to present the world premiere of *81 Minutes*!

Sara Lamk (she/they) is a 21-year-old, Latinx actor. She has a passion for writing, performing and human rights. She hopes to participate in as many POC and Queer plays as she can, in this life and the next. Sara started performing as a slam poet, winner of August's *Slam Fredericton* competition. She soon found herself in the production of *Refugee Hotel*.

Marcus Lees is very excited to share his interest in theatre. He has been looking for opportunities to bring forth inner strength and explore his creative hopes and dreams. His favourite play is *Hamlet* - which was also the first play he ever read. Although he may not have had many opportunities, he is eager to learn from others and put the team first!

Lara Lewis (she/her) is a queer Mi'kmaw theatre artist from Kijipuktuk, currently living in what is temporarily being called Fredericton. An actor and dramaturge, Lara has worked with Playwrights Atlantic Resource Centre, Theatre New Brunswick, Villain's Theatre, HEIST, and Zuppa Theatre. She is a graduate of the Fountain School of Performing Arts, and was nominated for a Theatre Nova Scotia award for Outstanding Supporting Actor in 2018. Next up: *No Man is an Island* w/ the Atlantic Repertory Company (Saint John). Lara would like to thank Arts Nova Scotia for supporting her dramaturgy work at NotaBle Acts.

Trent Logan (he/him) is a New Brunswick born theatre technician, designer, and manager. Since completing his degree at Mount Allison University, he has filled several production roles for theatres across New Brunswick and into Nova Scotia and Ontario. He currently works as the technical director for the University of New Brunswick (Fredericton) and the Production Manager of Hyperloop Theatre. Past credits include: *Space Girl* (Hyperloop Theatre; Media Design), *TomorrowLove* (Theatre UNB; Set & Lighting Design), *Pinocchio* (Perpetual Motion Dance Studio; Lighting Design), and *No Man is an Island* (Saint John Theatre Company).

Alex McAllister is excited to be making his return to Fredericton's theatre scene after four years in Halifax. Past productions include: *Rope* (Theatre Arts Guild), *Play On* (Dartmouth Players), *Richard III* (Bard in the Barracks), and *Harvey* (UNB Drama Club).

Cat McCluskey (she/they) almost can't believe that live theatre is finally back, and is ecstatic to get a chance to stretch both her performing and directing skills in this year's festival! Last seen performing in Fredericton in the 2011 (*Hide and Go Sell*) and 2012 (*Swim with the River*) Notable Acts festivals, this multidisciplinary performer spends most of her time in Halifax with her partner and bandmate, Jay, and their two kitties. Recent credits for Cat include *Firebird: A New Musical* (Terra Novella), *Assassins*, and *9 to 5* (Whale Song Theatre), and the complete 2019 season at the Grafton Street Dinner Theatre.

Ryca McCullough is a bisexual autistic actor who loves acting, theatre, helping his communities, and his monthly hyperfixation. He's acted in his high school productions, such as *The Little Mermaid*, *The Addams Family*, and the school's Dramafest programs, starring in shows such as *Lockdown* and *Scenes From a Quarantine*. He's also participated in many of Theatre New Brunswick's young actors' programs. He promises you that he is only socially inept, and not some kind of alien.

Kathleen McGroarty is a recent transplant from BC, and is excited to be joining the theatre scene in Fredericton! She graduated from MacEwan University with her diploma in Theatre Arts in 2013. Favourite credits include Martha in *Spring Awakening* (MacEwan), Edith in *The Pirates of Penzance* (Fraser Valley Gilbert and Sullivan Society), and Disney's *Candlelight Processional*.

Sarah Mullin grew up in Quispamsis, New Brunswick, where she first discovered her interest in theatre arts performing with KidSing. She later attended Saint John High School and edited, directed, and acted in a shortened version of *Operation Redneck* for NB Dramafest. In her senior year, she worked as a cast member and server for the Phoenix Dinner Theatre's production of *Nicky's Chop & Dye Shop*. Sarah is currently attending the University of New Brunswick, pursuing her Bachelor of Science, and continues to enjoy acting in her free time.

Megan Murphy (she/they) is an 18 year old actor, writer, and painter who grew up making theatre in Fredericton. She is a second-year acting student at the National Theatre School of Canada in Montreal. Their recent theatre experience includes: St. Thomas Musical Theatre's production of *Sweeney Todd* (Tobias), STEEDS' production of *The Tempest* (Miranda), as well as various other productions with the TNB Theatre School and Theatre St. Thomas. This is Megan's first year involved with the festival, and they are thrilled to be both acting and directing while home for the summer.

Raine O'Connor (she/elle) is a Queer multi-media artist and performer directing Ava Chamberlain's *The Mushroom Prince*. She is preparing to graduate in November and is hopeful about finding a theatre program for post-grad that allows her to focus on her performance, as well as explore her passion for leadership roles. This is Raine's second time directing a Queer script, and she is thankful to be working with a team of young, Queer artists. Recent credits include *A Man Like Buzz Lightyear*, Director (Propel Festival, 2021); *Foolish Deeds*, Artist (TST×Solo Chicken, 2021).

Armin Panjwani is an undergraduate student at UNB pursuing media arts and drama. She has always been passionate about theatre and the adventures that come with it. Her recent experiences include acting in the interactive show *Space Girl* (Hyperloop) and stage managing *The Tempest* (Bard in the Barracks). She had a spectacular time working with a very talented group of people to spark 81 minutes of magic. She hopes that the play makes you feel emotional, hyped, ecstatic and sometimes gives you tears of laughter, which is exactly how she felt.

Vy Phan is an undergraduate student at the University of New Brunswick heading into the third year of her English degree. Her childhood was spent primarily in Vietnam, and she moved to Montreal in 2017. She is currently living in Fredericton, New Brunswick. In her free time, when she is not consumed by schoolwork or the online world, Vy enjoys playing badminton and reading. Recently, she has taken a deeper interest in playwriting and poetry, and has been exploring these formats more.

Monika Rennick is a New Brunswick-based writer currently working on a Literature degree. NotaBle Acts Theatre Festival will be the first time her work is shared widely enough that she can't say "I know it's messy!" to everyone that takes it in. She's nervous about that. Monika is a fan of any form of storytelling, and if she could have a superpower, it would be the ability to make whatever food she's craving appear out of thin air.

Julianne Richard (she/her) is delighted to be returning for her fifth season with NB Acts, this time as a director. Born and raised in Fredericton, she is usually found onstage, performing throughout the city with companies including Theatre UNB, Bard in the Barracks, Theatre St. Thomas, and TNB. She recently directed *Fast Forward* as a part of the *TomorrowLove* cycle (TUNB), but she can also be found crafting stories and choreographing dances during the school year as an instructor for the TNB Theatre School. She hopes you enjoy *Life Goes On* and the empathy and resilience that the play celebrates. For the record, she agrees that carbon is a pretty cool element.

Chris Rogers is happy to expand his horizons as a member of the crew for the Notable Acts *Street Theatre* category. His recent acting credits include *Into* and the *TomorrowLove* cycle (TUNB) - the latter of which he also worked on as a director. Chris hopes that his work behind the scenes will add to your experience as an audience member.

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, but has especially loved writing, composition and design. They have composed for shows such as *Concord Floral* (TST), *Space Girl* (Hyperloop), *The Tempest* (Bard in the Barracks), completed technical design for shows such as *Gullywhump* (NBActs), and last year had their play *Everything is Here* selected for a reading by NotaBle Acts. Their one-person show, *Where the Sea Turns White* will be produced this fall as part of *Skitties* (Herbert the Cow).

Madeline Savoie is a playwright, actor, musician, and recent graduate of École Sainte-Anne. Her debut play, *Out of Water*, was featured in the 2020 editions of the NotaBle Acts Theatre Festival and the Plain Site Theatre Festival. She has acted with several local theatre groups including Theatre New Brunswick (*Beauty and the Beast*, *The Wizard of Oz*), the Calithumpians, Impulse Productions (*Matilda*), and St. Thomas University's Propel Festival (*Knock*). Madeline will be attending Concordia University in the fall and will be pursuing a BFA with a specialization in Performance Creation. In her free time, she enjoys biking with a podcast in her earbuds, and trying to make a perfect fettuccine alfredo.

Ron Kelly Spurles is Artistic Director of Sackville's Festival by the Marsh and Artistic Director of Live Bait Theatre. Ron holds a BFA in Drama in Education as well as an MFA in Theatre Directing, and has directed more than forty productions. He has written more than twenty produced plays of varying lengths, and he also acts and teaches on a regular basis. This is Ron's first play at NotaBle Acts, and he is very honoured to be involved with the Festival. He dedicates his work to his wonderful wife and family, and to his best friend Bebs.

Emma Suttie is going into her first year at Ryerson University where she will be working towards earning her BFA in Acting. She has performed in many shows within the Fredericton Theatre Community, mostly through high school and Theatre New Brunswick. This is her second season participating in NotaBle Acts and she is extremely excited and grateful for the opportunity to perform with the festival again this year.

Amanda Thorne is a fourth year UNB student working towards her double major in Psychology and Drama. Amanda has enjoyed being a part of the Fredericton theatre community, having performed in previous shows such as *Hinter* (NotaBle Acts, 2017), *This is a Play* (Nasty Shadows, 2019) and *Punch Up* (TUNB, 2020). She hopes you enjoy the festival.

Mary Walker (she/her) is a theatre artist and UNB student. After participating in previous street theatre shows such as *I Saw Nicholas Cage* and *Ribbit Ribbit* (as an actor), and *Camp* (as a director), she is



LIKE WHAT WE DO?

Check out ways to support
the festival at
nbacts.com/donate

NOTABLE ACTS THEATRE FESTIVAL

JULY
22-31, 2021
NBACTS.COM



		THURSDAY JULY 22	FRIDAY JULY 23
TICKET INFORMATION MAINSTAGE: \$20 REGULAR, \$15 STUDENT/SENIOR/UNDERWAGED CONTACT DEV.ROCKWELL19@UNB.CA TO RESERVE TICKETS ACTING OUT: \$15 REGULAR, \$10 STUDENT/SENIOR/UNDERWAGED CONTACT DEV.ROCKWELL19@UNB.CA TO RESERVE TICKETS TAKING IT TO THE STREETS: FREE (DONATIONS ACCEPTED) PLAY OUT LOUD AND SITE-SPECIFIC: BY DONATION. CONTACT DEV.ROCKWELL19@UNB.CA TO RESERVE SEATS		MAINSTAGE 81 MINUTES BY ALEXA HIGGINS AND IAN GOFF. OPEN SPACE THEATRE 7:30 PM	MAINSTAGE 81 MINUTES BY ALEXA HIGGINS AND IAN GOFF. OPEN SPACE THEATRE 7:30 PM
SATURDAY JULY 24	SUNDAY JULY 25	MONDAY JULY 26	TUESDAY JULY 27
MAINSTAGE 81 MINUTES BY ALEXA HIGGINS AND IAN GOFF. OPEN SPACE THEATRE 7:30 PM	MAINSTAGE 81 MINUTES BY ALEXA HIGGINS AND IAN GOFF. OPEN SPACE THEATRE 7:30 PM PLAY OUT LOUD: 385 MAZUCCA'S LANE 2 PM FEATURING READINGS OF: ILL ADVISED CAPITAL, THE MUSHROOM PRINCE, AND LIMBO.	TAKING IT TO THE STREETS OFFICERS SQUARE 7:30 PM SITE-SPECIFIC 385 MAZUCCA'S LANE 9:00 PM	TAKING IT TO THE STREETS OFFICERS SQUARE 7:30 PM SITE-SPECIFIC 385 MAZUCCA'S LANE 9:00 PM
WEDNESDAY JULY 28	THURSDAY JULY 29	FRIDAY JULY 30	SATURDAY JULY 31
TAKING IT TO THE STREETS OFFICERS SQUARE 7:30 PM SITE-SPECIFIC 385 MAZUCCA'S LANE 9:00 PM	ACTING OUT MEMORIAL HALL 7:30 P.M.	ACTING OUT MEMORIAL HALL 7:30 PM	ACTING OUT MEMORIAL HALL 7:30 PM PLAY OUT LOUD: OPEN SPACE THEATRE 2 PM FEATURING READINGS OF: GO AHEAD AND MAKE ME THE HAPPIEST WOMAN IN THE WORLD, AND SHE SSSAID
FOR COMPLETE DETAILS, TICKET INFORMATION AND UPDATES, VISIT NBACTS.COM			