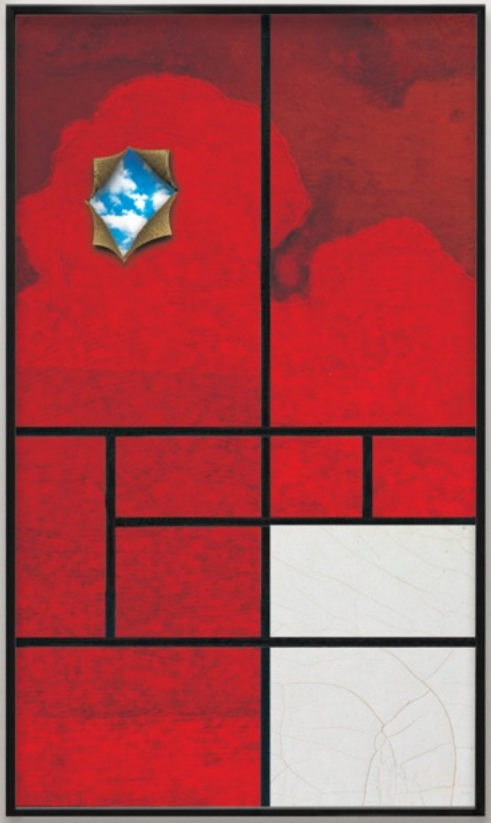
OUTLIERS
THEATRE COLLECTIVE
presents



THE PLAGUE

After *La Peste*
by **Albert Camus**
Adapted by **Neil Bartlett**

November 17-29, 2026

Small World Centre
180 Shaw Street
Toronto, Ontario

Tickets $25-35+

Directed by
Tom McHale & **Alessandro Simari**

Featuring **Hume Baugh, Gary Brennan, Natalia Bushnik, Sean Jacklin, Asha Vijayasingham**

Stage Manager **Jenna Hsu**
Lighting Designer **Elijah Bell**

TICKETS

LAND ACKNOWLEDGMENT

Outliers Theatre Collective acknowledges the land on which we work is the traditional territory of many Nations, including the Mississaugas of the Credit First Nation, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is home to many diverse First Nations, Inuit, and Métis peoples. We acknowledge them and all other Nations who care for the land (acknowledged and unacknowledged, recorded and unrecorded) as the past, present, and future caretakers of this land, the traditional territory named Tkarón:to, the Mohawk word for "the place in the water where the trees are standing." Our collective recognises that many have benefited from oppressive colonialism from the past and look for ways to address the imbalances that presently continue.

We invite everyone to act upon this land acknowledge by learning about the Indigenous-led organisations operating out of Artscape Youngplace:

- The Centre for Indigenous Theatre (CIT), offering an Indigenous cultural, theatre and performance training program. **indigenoustheatre.com**
- NWIA (Native Women in the Arts), a not-for-profit organization for First Nations, Inuit and Metis women, and other Indigenous gender-marginalised folks who share a common interest of art, culture, community, and the advancement of Indigenous peoples. **nwia.ca**

ABOUT OUTLIERS THEATRE COLLECTIVE

Outliers Theatre Collective is a Toronto-based, independent theatre collective with a mandate to present and curate new, neglected, undiscovered, and forgotten theatrical works that have 'flown under the radar' of the theatre community — stuff that lies outside the norm and doesn't easily fit categorization. We aim to present works that challenge us, challenge our audiences, and create productions of the highest calibre. We are an ensemble of theatre artists that collectively strive to boost theatrical life in Toronto. We are committed to making theatre that is vibrant, exciting, accessible, diverse, inclusive, welcoming and safe. We strive to build a safe space for our artists, our audiences and our extended community that is free of harassment, violence, and discrimination.

Outliers Theatre Collective's debut production was *Life Sucks.* by Aaron Posner in 2025 at Small World Centre in Toronto.

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CANADIAN PREMIERE

November 17-29, 2026

THE ENSEMBLE

COTTARD	Hume Baugh
GRAND	Gary Brennan
TARROU	Natalia Bushnik
RAMBERT	Sean Jacklin
DR RIEUX	Asha Vijayasingham

CREATIVE TEAM

Directors/Producers	Tom McHale Alessandro Simari
Stage Manager	Jenna Hsu
Lighting Designer	Elijah Bell
Sound Designer	Alessandro Simari

ADDITIONAL CREDITS

Production Assistants	Sarah Valerie Sandoval Kiersten Tough
Company Photographer	Madison Pang

The Plague runs approximately 1 hours and 30 minutes without intermission.

THE PLAGUE was originally commissioned and produced by the Arcola Theatre, London and was first performed on April 5, 2017. Presented by special arrangement with The Agency (London) Ltd. - email : info@theagency.co.uk and Gallimard. THE PLAGUE based on La peste by Albert Camus © Gallimard

This is a Canadian Actors Equity Association production under the Artists' Collective Policy.

SYNOPSIS

The Plague is Albert Camus's story of living through a time of crisis and fighting back against despair. First published in 1947, the novel was an immediate best-seller, striking a powerful chord with readers who were struggling to understand the fascist "plague" that had just overwhelmed Europe. Seventy years later, author and director Neil Bartlett has adapted Camus's novel for the stage for our own dangerous times. Using just five actors, his frank and gripping new stage version uses Camus's original words to put chaos under the microscope and to find hope in the power of our common humanity.

A resonant and relevant tale of survival and resilience, morality and compassion in an age of uncertainty.

"Ingenious update of Camus's chilling fable. A modern myth about the importance, in times of crisis, for what the historian Tony Judt called 'a necessary optimism'"

- Michael Billington, *The Guardian*

"Camus made chilling and contemporary"

- Fiona Mountford, *The Evening Standard*

"Barlett's 'state of plague' recalls our own semi-permanent state of emergency and, if nothing else, *The Plague* shows the sheer inevitability of systemic failure – we assume the best until the worst confirms itself."

- Matt Trueman, *WhatsOnStage*

CONTENT ADVISORY

Please take care while attending.

Sustained depictions of epidemic illness, death, quarantine, and collective grief, including discussion of suicide, mass fatalities, medical triage, social breakdown, and the deaths of animals. Staging incorporates the sound of gunshots and explosions. The play explores themes of authoritarianism, isolation, separation, fear, xenophobia, and state violence. Haze and strobe effects are used.

DIRECTOR'S NOTE

How do we *begin* in the moment of crisis? How do we begin to do all that we must and will do amidst the chaos, the fear, the isolation, the uncertainty, the peril? How do we begin *again* when crisis returns to us, as it so often does, shadowing us with the seeming predictability of the setting sun?

We find ourselves in curious circumstances. Our lives are structured by crises that appear to us as inescapable. These crises occupy our thoughts and foreclose our ambitions. They orchestrate our days and keep us in a restless state of alert that interrupts moments of repose. Dreams, once a space for vibrant imagination, are coloured by the colourless grey of crisis. We are regularly and routinely enclosed within the cities and spaces we move through and try to make home; the very paths upon which we journey are seized beneath our feet and turned to rubble. Crises render suffocating an environment that offers us the liberty that only its care and stewardship can provide, instead enrobing us and choking us with cinder and ash. The intensity of these crises are only matched by their frequency and simultaneity, totalising our vision of time beyond the furthest horizon. Nothing to be done.

These crises appear to us as shocks to the system, as violations to the relative order and regularity of our daily lives. But these crises *are* political. They flow from how our lives are organised in society. At work. At the ballot box. At the bank and the grocery store. In our homes and schools. In the skies above us and the earth below. In care homes. In our hospitals. And in our cemeteries. Even crises that appear to us as natural and inevitable take their shape from how we organise our society. An earthquake may be a natural occurrence, but not when it's caused by fracking. A plague may be biological in origin, but how we respond to it is not.

But then … amidst the cycle of crises: *Why?* As Albert Camus so usefully expresses in *The Myth of Sisyphus*, when a questioning *why* arises, everything begins in our weariness to become tinged with amazement. *Why* am I doing this? *Why* is society organised in this way? *Why* does tomorrow look so wearily like today?

It is in these moments that the processes and systems that govern our everyday existence – and the crises that punctuate it – cease to be self-evident. It is in that questioning *why* that we can begin to again with hope, with knowledge of why we are fighting and why we must survive. It is in this space that a politics of joy might take hold. For the plague of fascism has been defeated once before; it stands to reason that it can be defeated again, and again.

Alessandro Simari and Tom McHale
Artistic Directors, Outliers Theatre Collective

BIOGRAPHIES

The Writers



ALBERT CAMUS

Author

Albert Camus was a French novelist, playwright and essayist. He was born in Algeria in 1913. He spent the early years of his life in North Africa. He was deeply affected by the plight of the French during the Nazi occupation of World War II. During World War II he was one of the leading writers of the French Resistance and editor of *Combat*, then an important underground newspaper. His fiction includes the novels *The Stranger* (*L'Etranger,* 1946), *The Plague* (*La Peste,* (1948), *The Fall* (*La Chute,* 1957), as well as the plays *Caligula* (1938), *The Misunderstanding* (*Le Malentendu*, 1944), and *The Possessed* (*Les Possédés*, 1959). His philosophical essays, *The Myth of Sisyphus* (*Le Mythe de Sisyphe*, 1942) and *The Rebel* (*L'Homme Revolte*, 1954), together with his other writings, have secured his preeminent position in modern French letters. In 1957, Camus was awarded the Nobel Prize for Literature. He died suddenly on January 4, 1960 in an automobile accident in France. His legacy is his work that frequently showed his passion for justice and humanism and writing that questioned the nature of existence, action, and engagement.



NEIL BARTLETT

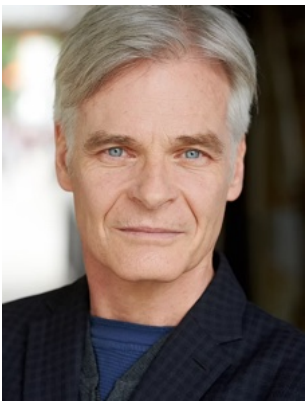
Playwright and Adapter

Neil Bartlett is an award-winning British theatre director and author. He has been making rule-breaking theatre and performance since 1983. His first book was a groundbreaking study of Oscar Wilde, *Who Was That Man* (1988), which is now recognised as a breakthrough work in the development of contemporary gay studies. He served as Artistic Director of the Lyric Hammersmith in London from 1994 to 2005. His stage adaptations include Oscar Wilde's *The Picture of Dorian Gray*, Charles Dickens's *A Christmas Carol* and *Great Expectations*, Molière's *Don Juan*, Alexandre Dumas's *Camille,* and Virginia Woolf's *Orlando*. He has worked as a director at The National, the Abbey in Dublin, the Bristol Old Vic, the Manchester Royal Exchange, and the Edinburgh International. Bartlett has also published four novels, his latest is *Address Book*. His adaptation of Albert Camus's *The Plague* was first staged at The Arcola Theatre in 2017.

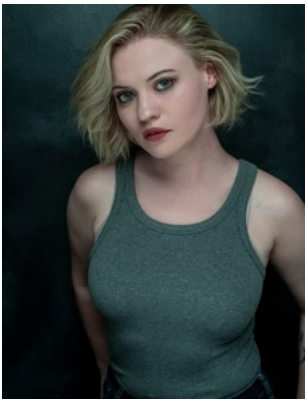
The Ensemble



HUME BAUGH
as COTTARD
Hume Baugh is an actor, director, writer, and teacher. He has experience in theatres large and small, including the Stratford Festival, Shaw Festival, Canadian Stage, Tarragon, Factory, Passe Muraille, Young People's Theatre, Theatre Rusticle, Threshold Theatre, Platform 9, One Little Goat, Shakespeare in the Rough, Shakespeare in the Ruff, Festival of Classics, Ecce Homo, Driftwood Theatre, and Optic Heart Theatre. He is the author of *The Girl in the Picture Tries to Hang Up the Phone*, and *Crush*, which was nominated for Best New Play in the Independent Theatre Division at the Dora Awards in 2012. Film: *Painkiller*, *The Apprentice*. **Upcoming**: *Lesson 11* with Theatre Rusticle.



GARY BRENNAN
as GRAND
Gary's performed on stages throughout Ontario including Canadian Stage, and The Stratford Festival where he garnered a Guthrie Award. Selected TV/film credits include: Aaron Sorkin's *Molly's Game*, Bruce Beresford's *Flint*, *Designated Survivor*, *Murdoch Mysteries*, *The Expanse*, *The Boys* … Gary co-created, co-wrote and co-produced the six-episode, fantasy-drama, digital series, *Drive* (streaming on UVO-TV and AB Films TV) with his producing partner and friend, Juan Carlos Velis. Gary was weaned on the bonnie shores of Cape Breton, Nova Scotia, and lives in Toronto with his wife, Sharon McFarlane (actress), who co-produced their two children, Jamie and Bethany.



NATALIA BUSHNIK
As TARROU
Natalia Bushnik (she/her) is a multidisciplinary performer and playwright. She is co-founder of spindle collective, an award-winning, womxn-led folk-horror theatre company that is host of Dead of Winter: The Toronto Horror-Theatre Festival. She has been nominated for Dora Mavor Moore Awards for both her playwriting and performance. Select theatre: MARY in *síofra*, MIHA in *SAMCA* (spindle collective), ACTOR ONE in *Night at the Grand Guignol* (Eldritch Theatre), JAN in *I'll Be Back Before Midnight* (Bruce County Playhouse). Select TV/film: *Reacher* (Prime), *peopleWatching* (OutTV), *Revenge of the Black Best Friend* (CBC), *Börje: Journey of a Legend* (Crave). Her biggest fear is strong winds and considers *Twister* (1996) the most horrifying film of our time. Socials: @spindlecollective



SEAN JACKLIN
As RAMBERT
Sean is one of those theatre practitioners who typically includes a number of hyphens in his artist description to indicate all things he can do. That is to say, he is quite like everyone else. Sean is the co-artistic director of The Lakeside Players with whom he has enjoyed travelling the country and performing-producing-directing-production managing (there are some of those hyphens). Recent acting credits: Dr Sweet in *Bug* (Elkabong with King Black Box), Dr Aster in *Life Sucks.* (Outliers), and Marc in *Art* (Elkabong). This performance is for my dad, who was the first anti-fascist in my life.



ASHA VIJAYASINGHAM
as DR RIEUX
Asha is a Toronto-based actor, voice performer and improviser. She is thrilled to be working with Outliers Theatre Collective. Special thanks to her parents, Lewis Baumander, Diana Drew, Ralph MacLeod, and the team at AMI, particularly Shari Quallenberg and Noelle Jenkinson. Select Theatre credits: *Macbeth*, *Julius Caesar*, *Rice Boy* (Stratford Festival); *Foxfinder*, *Other People's Children* (Imago); *Letters to my Grandma* (Watermark); North American Premiere of *Bend It Like Beckham: The Musical* (Starvox); *Funny Boy – live to air* (CBC Radio/Soulpepper). Recent TV/Film credits: *SkyMed*, *Murdoch Mysteries*, *Star Trek: Strange New Worlds*, and *Potluck Ladies*. Asha is also a coach at the LB Acting Studio and leads Improv Socials at SoCap Comedy.

Creative Team



TOM McHALE

Co-Director, Co-Producer

Tom is the Co-Founder, Co-Artistic Director, and Co-Producer of Outliers Theatre Collective. He is thrilled to co-direct and co-produce The Plague with Alessandro Simari. Tom directed last year's Outliers Theatre Collective production of *Life Sucks*. Directing credits: Two seasons and eight plays at The Newmarket National 10 Minute Play Festival; favourite highlights at the NNPF include *Break In*, *On Beauty* and *Iphigenia*. Elsewhere: *Charlie Blake's Boat* (Social Capital Theatre Short Short Play Festival/Eastern Front STAGES Festival), *U.S. Drag* (Zaw Theatre/Toronto Fringe), *The Good German* (Shadowpath Theatre), *Look Back In Anger* (Shiftless When Idle Theatre), Co-Director of *As You Puppet* (Hank's Toy Box Theatre/Toronto Fringe [Best of Fringe and Now Toronto Critic's Pick]/Young People's Theatre/Springworks Festival in Stratford). Assistant Director Credits: *Blue/Orange* (Canadian Stage), *Fool for Love* and *The Zoo Story* (Soulpepper). Tom is a Graduate of The University of Windsor with an Honours B.A. in Drama.



ALESSANDRO SIMARI

Co-Director, Co-Producer, Sound Designer

Dr Alessandro Simari the Co-Founder, Co-Artistic Director, and Co-Producer of Outliers Theatre Collective. He was the assistant director of last year's Outliers Theatre Collective production of *Life Sucks.* He is honoured to direct *The Plague* with Tom for Outliers Theatre Collective. Alessandro is an award-winning researcher and university lecturer who has taught Theatre Studies and English Literature in the United Kingdom and Canada. His research on Shakespeare performance histories and the political economy of theatre has been published in leading academic journals and has been presented at international conferences. He is a member of the Performance & Political Economy Research Collective (pperesearch.com). Alessandro has extensive experience writing and directing devised performances for children's community theatre and amateur theatre. He is currently writing his first full-length play. Assistant Director credits: *Midnight Coachman* (short film, 2024). *È questo il fiore del partigiano / Morto per la libertà.*



JENNA HSU

Stage Manager

Jenna Hsu (she/her) is a stage manager and performer born and raised in Regina, Saskatchewan, now residing in Toronto. She's excited to be debuting at Outliers Theatre Collective with The Plague. Favourite past stage managing credits include: *You're A Good Man, Charlie Brown* (T.Y.T Theatre), *Oleanna* (Icarus Theatre), *Mosque Heist* (Globe Theatre), and *Extraordinary* (Smile Theatre). She's thrilled to welcome you to the world of *The Plague* - enjoy! Love to Mom, Dad, Teresa, and Joyce. Online: @itsjennahsu



ELIJAH BELL

Lighting Designer

Elijah Bell (he/him) is a designer, writer, and producer originally from Regina, Saskatchewan. He is brought back to theatre again and again in pursuit of those happenings and moments where the entire audience lifts out of their chairs a little. When not in basements and storefront theatres Elijah enjoys spending time with his partner Katie and their two cats, or listening to the dulcet tones of Winnipeg singer songwriter John K. Samson. "*We know this world is good enough because it has to be.*" He hopes you enjoy the show.





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TORONTO, CANADA

OUTLIERS THEATRE COLLECTIVE

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Special Thanks To:
*Small World Centre (especially Thao Nghiem and Jieun Jung), Enrico Ferri (Stanley Wood Films, **@stanleywoodfilms**), Kristen Wontorra, Hanna Leary (Logo Design, **hannaleary.com**), … and all Outliers Theatre Collective members, past and present.*

Thanks to all our friends, family, and colleagues for their love and support. And "thank you" to you – our fellow Outliers – for being here!