A Midsummer Night's Dream
LAND ACKNOWLEDGEMENT

Welcome to the Stratford Festival. It is a great privilege to gather and share stories on this beautiful territory, which has been the site of human activity — and therefore storytelling — for many thousands of years. We wish to honour the ancestral guardians of this land and its waterways: the Anishinaabe, the Haudenosaunee Confederacy, the Wendat, and the Attiwonderonk. Today many Indigenous peoples continue to call this land home and act as its stewards, and this responsibility extends to all peoples, to share and care for this land for generations to come.
A MESSAGE FROM OUR ARTISTIC DIRECTOR

WORLDS WITHOUT WALLS

Two young people are in love. They’re next-door neighbours, but their families don’t get on. So they’re not allowed to meet: all they can do is whisper sweet nothings to each other through a small gap in the garden wall between them. Eventually, they plan to run off together – but on the night of their elopement, a terrible accident of fate impels them both to take their own lives.

Sound familiar? It’s the story of Pyramus and Thisbe, as told by the ancient Roman poet Ovid, one of Shakespeare’s favourite authors. Most of us know it from the comical play-within-the-play in A Midsummer Night’s Dream – but it’s also essentially the same story Shakespeare told in Romeo and Juliet.

It certainly resonates with us today. We know what it’s like to be isolated in our homes, separated from our loved ones, reduced to interacting through online equivalents of a hole in the wall. And we know about other barriers, too: walls of prejudice, mistrust and hatred that can be as fatal as any pandemic.

But there’s more to Ovid’s story. The blood of the lovers, seeping into the ground, is absorbed by the roots of a mulberry bush – and turns its berries from white to a deep and vibrant red. And with that metamorphosis comes the families’ realization of the tragedy their enmity has wrought.

That idea of metamorphosis, of awakening and new growth arising from loss, informs our 2021 season. Our artists, like the rest of us, have been living through a time of seismic shock to their psyches – but it has also been a time of transformative regeneration. It’s as if we’ve been in a cocoon, and now it’s time to emerge in a blaze of new colour, with lively, searching work that deals with profound questions and prompts us to think and see in new ways.

While I do intend to program in future seasons all the plays we’d planned to present in 2020, I also know we can’t just pick up where we left off. The world has changed; we have changed. Something huge has happened to us and within us. How do we express that together?

In one significant sense, 2021 sees us return to our roots. Two open-sided canopies, one erected at the Festival Theatre and the other on the grounds of the new Tom Patterson Theatre, shelter appropriately distanced seats. Sharing the same visually gorgeous design, these structures enable audiences to gather in safety and comfort in the open air.

But more than that, they bring an inherently festive quality to the season. Just like our original tent in 1953, these new canopies signal that a very special event is taking place here in Stratford: a new artistic beginning.

Meanwhile, we have also been able to make provision for limited-capacity indoor performances at the Studio Theatre. As always, your safety, and the safety of our artists and staff, is our very first priority, and all three of our 2021 venues will operate in strict accordance with public-health guidelines.

But far from placing limitations on our creativity, the need to work within the parameters required of us – with shorter performances, smaller casts (no more
than eight actors per show) and physical distancing on stage – has stimulated our artists to new feats of imagination as they devise novel modes of performance. Our 2021 playbill encompasses Shakespeare, music, modern classics and new work, presented in ways you’ve never seen at Stratford before.

And it’s not only the pandemic that has opened us up to new ideas and experiences. The Black Lives Matter protests of last summer brought home to us how far our society still remains from overcoming those other dividing barriers of systemic inequity and oppression. So our playbill celebrates difference as well as universality, widening our definitions both of a classic and of who we are. To learn more about our work on anti-racism please visit our website.

The pandemic has taken a dreadful toll, both in lives and in lingering psychological effects. We at the Festival may be powerless against the former, but we have a crucial role to play in addressing the latter. If theatre has anything to teach us, it’s about the resilience of the human spirit.

Our new season was born of our determination to emerge from this crisis more inventive, more inclusive and more creative than ever. I hope it will excite you and engage you, bring renewed joy into your life and inspire you as we dream together of a world without walls.

Antoni Cimolino
Artistic Director
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Our generous donors and Members have recognized that this is a critical time for the Stratford Festival and have stepped up to do their part to help us get back on stage and to ensure that we will continue to produce the excellent theatre they have come to count on from the Festival.

Our deepest gratitude to all our donors who make gifts and pledges to support the Festival in so many ways.

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Shakespeare probably wrote *A Midsummer Night’s Dream* in 1595, in the wake of a devastating outbreak of the “pestilence,” which spread throughout the realm and took the lives of more than eleven thousand people in London. Shakespeare’s fellow actor Robert Browne, who was performing in Germany at the time, lost his wife, their children, and all his household to “the sickness.” To try to limit the spread of the infection, the authorities took now-familiar steps: they banned large public gatherings (except for sermons and church services), blocked the importation of foreign goods, cancelled big civic events, and closed the public theatres. In the great plague of 1592–4, the London theatre, like the Stratford Festival in the last eighteen months, experienced the longest closure in its history. Against that background, Shakespeare’s *Dream* may be his joyous celebration of release from oppressive restrictions and the restoration of community.

Midsummer was an ideal setting for a comic celebration of this kind. Centred on the night before the feast of St. John the Baptist, June 24, but not limited to that day, midsummer was a traditional time of revelry and misrule. Freed up from the labours of everyday life, people made merry together with bonfires, music and morris dancing, parades of armed men with giants, swordplayers, and devils, and, of course, lots of “cakes and ale.” Midsummer offered Shakespeare a ready-made atmosphere of festivity, one specifically associated in folk culture with love. Young men displayed their virility to potential partners by leaping over midsummer bonfires, herbalists gathered the roots of certain plants to concoct love potions, and young women used another plant, the “midsummer man,” to determine if their true loves were true to them. Given its association with love, midsummer was a festive occasion perfect for romantic comedy.

In *A Midsummer Night’s Dream*, Theseus looks forward to a similar communal celebration “with pomp, with triumph, and with revelling” in honour of his marriage. That joyful prospect vanishes immediately, however, with the entrance of Egeus. He demands his patriarchal right, enshrined in Athenian law, to marry his daughter, Hermia, to the man of his choice (Demetrius), not hers (Lysander). For Theseus, the decision is easy. Because a young woman’s father “should be as a god” to her, Hermia must either obey her father or “die the death.” This case is symptomatic of larger fissures in society, between parent and child, man and woman, age and youth, inflexible law and personal choice. Theseus’s judgement may also alienate Hippolyta. She does not say how she feels about Theseus’s decision, but her actions often communicate her objection to his endorsement of patriarchal privilege and systemic submission of women. Hippolyta is, after all, queen of the Amazons, that mythical society of women warriors who proudly ruled themselves.

Lysander and Hermia, the victims of Athens’s severe law, find an alternative. To save their love, they flee into the moonlit woods outside the city. In romances and “green world” comedies, the forest offers an escape from social mores and societal order. In the
freedom of the forest, natural human desires and erotic energies are released. Hermia and Demetrius know this: Demetrius tells Helena not to follow him into the wood, not to “trust the opportunity of night / And the ill counsel of a desert place / With the rich worth of your virginity.” Similarly, Hermia perceives that Lysander “riddles very prettily” to make an amorous advance, which she resists by insisting – three times – that he “lie further off, in humane modesty.” In the forest of the Dream, passionate attachments are increased, intensified, accelerated, and destabilized. The application of Oberon’s love-at-first-sight drug makes the difference: in an instant, past loves are abandoned, new ones pursued. In this imaginative environment, love is passionate and blind, cruel and inconstant, irrational and ridiculous.

The events of the forest compound the divisions among the characters and the discord in the world of the play. Hermia, the beloved of two men when they went into the forest, is now scorned by both; Helena, unloved at the start, now has two besotted suitors, neither of whom she trusts. The men threaten to settle their rivalry by violent means, and the young women, who once shared “all school-days friendship, childhood innocence,” now exchange mutual recriminations, trade insults, and blame one another for breaking the bond of womanhood by joining men in a cruel joke. What must be noted is that in all this tumult there is a lot of fun – not for the characters, of course, but for theatre-goers, and certainly for Puck, who says that “this their jangling I esteem a sport.” Moreover, this “jangling” – the personal delusions and interpersonal battles – is a crucial part of the overall movement of comedy from discord to concord, disorder to order, separation from others to reunion.

The resolution of A Midsummer Night’s Dream begins, appropriately, with the dawning of a new day. In the fairy world, Titania has been restored to herself, she and Oberon have settled their quarrel, and their dancing, an archetypal symbol of harmony, begins again. In the human world, the young lovers, who fell asleep in isolation – all physically close together, but none aware of the others – are discovered lying together like an emblem of “gentle concord in the world.” And Theseus uses his authority to overrule old Egeus, who once again demands the law, and graciously protect the loves of the young. The harmony within
society is symbolized by a triple wedding, a feast, and a play performed by “hard-handed men” of Athens for a high-ranking audience: it’s a lower-class gift for an upper-class audience.

*A Midsummer Night’s Dream* is an extraordinary comedy of love. It is Shakespeare’s only romantic comedy that includes a romantic tragedy, *Pyramus and Thisbe*, in which the main characters die, hilariously, for love. “Notably discharged,” as Theseus says with deliberate ambiguity, it proves to be a perfect performance for a communal celebration of the marriages, as its over-the-top acting, bombast, crude dramaturgy, overwrought verse, and unwitting bawdiness fill the evening with laughter.

The *Dream* is also the only Shakespearean comedy that provides a sustained engagement with the “land of faery.” In doing so, the play asks the audience to suspend disbelief and accept that spirits may intervene in human life and, ultimately, bless it, as Titania and Oberon bless all the newlyweds with “sweet peace,” love, fertility, and fortunate offspring. It is difficult to exaggerate how magical the final ritualistic action of the *Dream* can be. In the midnight darkness, the fairies join hands, sing, and dance – all images of harmony – and, with lit tapers giving “glimmering light,” move out into “the house” to bless it. What “house”? – for us, Duke Theseus’s palace, and the playhouse, and the audience present on the night of the show, an audience that gathers again as a community to see a play together. And those untouched by the magic of theatre can do as Puck recommends: pretend that you merely dozed off, and that the “visions” that “did appear” on stage were nothing more than “a dream.”

Ted McGee is Professor Emeritus in the Department of English at the University of Waterloo.
WILLIAM SHAKESPEARE

Born in Stratford-upon-Avon in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover and tanner who rose to become an alderman and bailiff of the town, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but there is a record of his baptism at Stratford’s Holy Trinity Church on April 26. Since an interval of two or three days between birth and baptism would have been quite common, tradition has it that he was born on April 23 – the same date as his death fifty-two years later.

The young Shakespeare is assumed to have attended what is now King Edward VI Grammar School in Stratford, where he would have studied rhetoric, grammar and ancient Roman literature in its original Latin. In 1582, when he was eighteen, he married Anne Hathaway, a farmer’s daughter who was eight years his senior. Anne was pregnant at the time, and the couple’s first daughter, Susanna, was born a few months afterwards in 1583. Twins followed two years later: a son, Hamnet, who died at the age of eleven, and a second daughter, Judith.

Nothing further is known of Shakespeare’s life until 1592, by which time he was sufficiently established as an actor and writer in London to be the target of a literary attack by a jealous fellow playwright, Robert Greene. Soon afterwards, an outbreak of plague forced the temporary closure of the theatres, and Shakespeare turned his attention instead to his long narrative poems *Venus and Adonis* and *The Rape of Lucrece*. He also began writing the Sonnets, a series of 154 complex and often ambiguous poems on themes of love, jealousy and mortality that have aroused much biographical speculation. By 1595, Shakespeare was back in the theatre, writing and acting for the Lord Chamberlain’s Men. His income as one of London’s most successful dramatists enabled him, in 1597, to buy a large house called New Place back in Stratford, and in 1599 he became a shareholder in London’s newly built Globe Theatre.

In 1603, when James I had succeeded Elizabeth on the throne, Shakespeare’s company was awarded a royal patent, becoming known as the King’s Men. Meanwhile, the playwright continued his business dealings in Stratford and in London, where in 1613 he bought a property known as the Blackfriars Gatehouse. He is believed to have spent increasing amounts of his time in Stratford from around 1609 until his death on April 23, 1616. He is buried in the town’s Holy Trinity Church.
A Midsummer Night’s Dream

BY WILLIAM SHAKESPEARE

THE CAST
IN ALPHABETICAL ORDER

Hermia, Snug, Peaseblossom    Eva Foote
Theseus, Oberon                Craig Lauzon
Puck, Egeus                    Trish Lindström
Demetrius, Quince, Mustardseed Jonathan Mason
Bottom                        André Sills
Helena, Flute, Moth            Amaka Umeh
Lysander, Snout, Cobweb        Micah Woods
Hippolyta, Titania             Bahareh Yaraghi

ARTISTIC CREDITS

Director
Peter Pasyk

Set Designer
Patrick Lavender

Costume Designer
Lorenzo Savoini

Lighting Designer
Michael Walton

Composer & Sound Designer
Reza Jacobs

Choreographer
Stephen Cota

Fight Director
Kevin Kruchkywich

Fight Captain
Andre Sills

Dance Captain
Amaka Umeh

Producer
David Auster

Casting Director
Beth Russell

Creative Planning Director
Jason Miller

Assistant Director
Marie Farsi

Assistant Designer
Joshua Quinlan

Assistant Lighting Designer
Imogen Wilson

Stage Manager
Marie Fewer-Muncic

Assistant Stage Manager
Judy Farthing

Apprentice Stage Manager
Lily Cardiff

Production Assistant
May Nemat Allah

Production Stage Managers
Meghan Callan
Elizabeth McDermott

Technical Director
Greg Dougherty

MUSIC

Original Music Recorded By
Reza Jacobs

Director of Music
Franklin Brasz

Music Administrator
Janice Owens
BACKSTAGE

Head Stage Carpenter
Art Fortin

Head Electrician
Douglas Ledingham

Head Property
Alan Hughes

Head Sound
Michael Duncan

Crew
Allan Laidman

Wardrobe Head
Inez Khan

Wigs and Makeup Head
Julie Scott

PRODUCTION CREDITS

Director of Production
Simon Marsden

Associate Director of Production
C.J. Astronomo

Scene Shop Manager
Evan Bonnah-Hawkes

Associate Technical Director
David Campbell

Assistant Head Carpenter
Paul Cooper

Assisted by
Simon Aldridge
Paul Hyde
Scott King
Corey Mielke
John Roth
Jody Satchell
Scott Schmidt
Mark Smith
Cliff Tipping

Assistant Head Carpenter
Paul Cooper

Assisted by
Simon Aldridge
Paul Hyde
Scott King
Corey Mielke
John Roth
Jody Satchell
Scott Schmidt
Mark Smith
Cliff Tipping

ASSISTANCE

Dona Hrabluk

Assisted by
Ken Dubblestyne
Michelle Jamieson
Shirley Lee
Heather Ruthig
Lisa Summers

Properties Buyer
Kathleen Orlando

PROPERTIES

Assistant Head Carpenter
Paul Cooper

Assisted by
Simon Aldridge
Paul Hyde
Scott King
Corey Mielke
John Roth
Jody Satchell
Scott Schmidt
Mark Smith
Cliff Tipping

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Lisa Summers

Properties Buyer
Kathleen Orlando

SCENIC ART

Head Scenic Artist
Duncan Johnstone

Assistant Scenic Artist
Michael Wharran

SCENIC CARPENTRY

Head Carpenter
Ryan Flanagan

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THE COMPANY

EVA FOOTE

2021: Hermia, Snug, Peaseblossom in A Midsummer Night’s Dream. Second season. (Last year slated to play Jenna in Hamlet-911, Citizen in Richard III.) Elsewhere (selected): UnCovered: Notes from the Heart (Musical Stage Co.); Girl in Once (Segal Centre); Audrey in As You Like It, Philippa in The Taming of the Shrew (St. Lawrence Shakespeare Festival); Andrea in Dark Vanilla Jungle (Blamey Productions); Halley in Armstrong’s War (Theatre Network). Training: National Theatre School of Canada, Birmingham Conservatory for Classical Theatre. Awards: Two-time nominee – Sterling Award; three-time nominee – Edmonton Music Award; recipient of 2019 Montreal English Theatre Award for Lead Performance in a Musical & Emerging Artist; recipient of 2019 Shirley Banks Prize for Emerging Musical Theatre Artists. Other: Thanks to Mom & Dad & Toni (& Roxy) – for teaching me how to love & sing & laugh & pluck a goose. I love you.

CRAIG LAUZON

2021: Theseus, Oberon in A Midsummer Night’s Dream. Stratford debut. Elsewhere: Simon, Tales of an Urban Indian (Talk Is Free Theatre); Marmaduke, Orlando (Soulepper); Angus, The Drawer Boy (Theatre Passe Muraille); Antipholus of Syracuse and Ephesus, The Comedy of Errors (Thousand Islands Playhouse); Trigorin, Stupid Fucking Bird (The Collective); Claude Morin/Joe Clark/Mick Jagger, Trudeau and Lévesque; Maurice/James Cross, Trudeau and the FLO (VideoCabaret); Moom, Where the Blood Mixes (Theatre Network); Kent, King Lear (National Arts Centre); Isaac/Jacob, Thunderstick! (Persephone Theatre). Film/TV: Phil, Trickster (CBC); Les, In a little plastic bag, in a tiny jar, on a mantel in the house (Stratfest@Home); Dr. Elliott, Run Woman Run (Big Soul Productions). Radio/Recordings: Matt, First Métis Man of Odessa (Factory Theatre); Mukwa, Peter Pan (POH Productions, UK); panelist on Because News (CBC Radio); narrator of For Jacob, Peace & Good Order (Penguin Random House).

TRISH LINDSTRÖM

2021: Ollie and Emma (Talk Is Free Theatre); Claude Morin/Joe Clark/Mick Jagger, Trudeau and Lévesque; Skingraft, The House (Theatre Network); Kent, King Lear (National Arts Centre); Issac/Jacob, Thunderstick! (Persephone Theatre). Elsewhere (selected): Summer: The Donna Summer Musical (Factory Theatre); Marmaduke, Orlando (Soulepper); Angus, The Drawer Boy (Theatre Passe Muraille); Antipholus of Syracuse and Ephesus, The Comedy of Errors (Thousand Islands Playhouse); Trigorin, Stupid Fucking Bird (The Collective); Claude Morin/Joe Clark/Mick Jagger, Trudeau and Lévesque; Maurice/James Cross, Trudeau and the FLO (VideoCabaret); Moom, Where the Blood Mixes (Theatre Network); Kent, King Lear (National Arts Centre); Isaac/Jacob, Thunderstick! (Persephone Theatre). Film/TV: Phil, Trickster (CBC); Les, In a little plastic bag, in a tiny jar, on a mantel in the house (Stratfest@Home); Dr. Elliott, Run Woman Run (Big Soul Productions). Radio/Recordings: Matt, First Métis Man of Odessa (Factory Theatre); Mukwa, Peter Pan (POH Productions, UK); panelist on Because News (CBC Radio); narrator of For Jacob, Peace & Good Order (Penguin Random House).

JONATHAN MASON

THE COMPANY

ANDRÉ SILLS
Birmingham Conservatory, 2005
2021: Bottom in A Midsummer Night’s Dream. Seventh season. Stratford: The Tempest, Coriolanus, Napoli Milionario!, etc. Elsewhere: Julius Caesar (Crow’s/Groundling); Glass Menagerie, Sex, The Madness of George III, An Octoroon, The Adventures of a Black Girl in Her Search for God (Shaw Festival); “Master Harold”... and the Boys (Shaw Festival and Obsidian Theatre); Kim’s Convenience national tour (Soulpepper); Shakespeare’s Nigga, Ruined (Obsidian Theatre); Intimate Apparel (Alberta Theatre Projects, The Grand); Othello, Radio Golf (St. Louis Black Repertory Company). Training: Birmingham Conservatory, George Brown Theatre School. Awards: My Entertainment World Critics Pick Award, Best Leading Actor, An Octoroon; Toronto Theatre Critics Award and Dora Award, Best Leading Actor, “Master Harold”... and the Boys. Online: Check out his new web series on YouTube called Private Idiots. Twitter: @andresills373.

AMAKA UMEH
Birmingham Conservatory, 2019, 2021
2021: Helena, Flute, Moth in A Midsummer Night’s Dream. Elsewhere: Audiobook narration for Butter Honey Pig Bread by Francesca Ekwuyasi (ECW Press); Bobbi in Hilda’s Yard (Foster Festival); Ensemble in Towards Youth: A Play on Radical Hope (Project:Humanity/Crow’s Theatre); 00 in The Wolves (Howland Company/Crow’s); Abigail in A Christmas Carol (Grand Theatre); Hermia in A Midsummer Night’s Dream (Shakespeare in High Park); Spiker in James and the Giant Peach (Young People’s Theatre); Ariel in The Tempest (Hart House Theatre). Training: Birmingham Conservatory for Classical Theatre, Factory Theatre Mechanicals, Toronto Fringe Theatre Entrepreneurs’ Network Training, Randolph Academy for Performing Arts. Awards: Dora Award for The Wolves; Toronto Fringe Patron’s Pick Award for All Our Yesterdays (AnOther Theatre Company). Et cetera: Thank you to my mighty Mum, dear sisters, sweet friends, far-flung family, amazing mentors, and The Talent House.

MICAH WOODS
Birmingham Conservatory, 2019, 2021
2021: Lysander, Snout, Cobweb in A Midsummer Night’s Dream. Second season. Elsewhere: Taz in Samantha: A Concept Album, Set to Stage (Greenlight Theatre); Slightly in Peter Pan (Bad Hats Theatre); Dido in Dido, Queen of Carthage, directed by Peter Hinton (York University Theatre). Training: Birmingham Conservatory, 2019, 2021 (Stratford Festival); Acting Conservatory, York University, 2018 (BFA); Michael Gordon Shore, Role Development. Online: Instagram: @micah.woods. Et cetera: This is for my family. Thank you for your endless support!

BAHAREH YARAGHI
2021: Hippolyta, Titania in A Midsummer Night’s Dream. Third season. Bahareh was born in Iran and raised in Vancouver, BC, and is a Toronto-based actor. Selected theatre credits: An Ideal Husband, Julius Caesar and The Aeneid (Stratford); A Doll’s House, Part 2 (Mirvish/RMTC); Cost of Living (Arts Club/Citadel); Shakespeare in Love (Citadel/RMTC); Unholy, HER2 (Nightwood); Salt-Water Moon (Why Not/Factory); Death of the King, Blood Wedding and Hallaj (Modern Times); Oil, Pomona, Moment and Bea (ARC); Le Placard, Les Zinspirés 2 (Théâtre Français); Kiss (Canadian Stage/Theatre Smash/ARC); Minotaur (YPT); The Kite Runner (Theatre Calgary/Citadel). Bahareh is a six-time Dora Award nominee and a two-time Sterling Award nominee.
MEGHAN CALLAN
2021: Production stage manager of the Tom Patterson Theatre Canopy. 21st season. Stratford: In Meghan’s 20 seasons she has served as production stage manager at all of the Festival’s stages. Some of her favourite productions have been Paradise Lost, A Midsummer Night’s Dream (2014), The Tempest (2010), A Little Night Music, Jesus Christ Superstar and Tommy. Training: Meghan holds a Bachelor of Fine Arts in Theatre Production from York University. Elsewhere: Meghan has most recently stage-managed The Goat, or Who Is Sylvia and The Virgin Trial at Soulpepper Theatre. She has worked at the National Arts Centre, Citadel Theatre, toured New Brunswick (twice), and stage-managed car and industrial trade shows and concerts. Not since her beginnings as a stage manager at Canada’s Wonderland has she worked in an outdoor theatre under a canopy and she’s grateful to be back.

LILY CARDIFF
2021: Apprentice stage manager of A Midsummer Night’s Dream. Second season. Elsewhere: Stage manager of Adam’s Unplugged Puppet Party (The Pucking Fuppets Co.), This Is How We Live (Frantic Assembly and Ryerson School of Performance), Equinox and Goose … Please Pay Attention! (New Voices Festival), The ’94 Club (Crave Productions), The Women (Ryerson School of Performance), Folks Like Us and Miss Michael: In Conversation with Michael Learned (The Victoria Playhouse Petrolia). Apprentice stage manager of Come Down from Up River (Theatre Orangeville) and Driving Miss Daisy (The Victoria Playhouse Petrolia). Training: BFA with Honours in Performance Production and Design, Ryerson School of Performance. Et cetera: Lily is so proud to be joining the team at the Stratford Festival, and would like to thank her family, friends, and professors for all their love and support!

STEPHEN COTA

MARIE FARSİ
2021: Assistant director of A Midsummer Night’s Dream. Third season. Elsewhere: Marie works between Toronto, Vancouver and Montreal. She has directed for and collaborated with companies from across the country such as Crow’s Theatre, Théâtre La Seizième, Newworld, Necessary Angel, Bard on the Beach, Rumble Theatre and Porter-Parole. Since 2018, she has been the Associate Artistic Director at Crow’s Theatre. Training: Concordia University; Michael Langham Workshop. Awards: Dora Award for Outstanding Direction in the Musical Theatre division and Toronto Theatre Critics’ Award for Best Director of a Musical for Ghost Quartet; 2019 Ray Michal Award for Outstanding Body of Work by an Emerging Director; Patron’s Pick and Best of Fringe Awards at the 2019 Toronto Fringe for The Huns; Artistic Risk Award at the Vancouver Fringe 2018 for Survive. Online: mariefarsi.com.
JUDY FARTHING

MARIE FEWER-MUNCIC

REZA JACOBS
2021: Music director of and Keyboard for Play On! and composer and sound designer of A Midsummer Night’s Dream. Third season. Stratford: Musician for Up Close and Musical; composer, sound designer of Twelfth Night. Elsewhere: Reza is an award-winning composer, sound designer and music director known for his versatility in style and genre. His credits include sound design and composition for the Shaw Festival, Factory Theatre, Tarragon, Passe Muraille, Volcano, Cahoots, YPT, Luminato Festival and Harbourfront’s World Stage Festival. He has won Dora Awards for Music Direction for Life After (Musical Stage Company), London Road (Canadian Stage), and Caroline, or Change (MSC). He has played Ted in 2 Pianos 4 Hands, most recently at the NAC, and has toured with Andrea Martin as her music director. His favourite gig of all time is being partner to Stephanie and father to Arabel and Iris. He also wishes to express his gratitude for his agent and friend, Emma Laird.

KEVIN KRUCHKYWICH
2021: Fight director of A Midsummer Night’s Dream. Fourth season. Stratford: Undiscovered Sonnets; Michael, Moloch in Paradise Lost; Sir Thomas Cromwell and Bishop of Lincoln in Henry VIII. Elsewhere: 12 Angry Men, Death of a Salesman (Drayton Entertainment); The Taming of the Shrew, Macbeth, Henry V (Bard on the Beach); Romeo and Juliet, The Glass Menagerie, Rough Crossing (Theatre Calgary); Death of a Salesman, The Wars (Playhouse); The Hound of the Baskervilles, The Red Priest (Globe Theatre); Hedda Gabler (Persephone); The Secret Annex, The Philadelphia Story (MTC); A Christmas Carol, The Drawer Boy, Picasso at the Lapin Agile (Belfry Theatre); Wit, Aberhart Summer, Respectable, that elusive spark (ATP); Boeing Boeing, The School for Scandal (Arts Club); The Woman in Black (CTF); Guys and Dolls (Gateway Theatre); Macbeth (theatre nomad – England/South Africa tour); Goodnight Desdemona (Good Morning Juliet) (BeMe Theatre – Munich, Germany).
PATRICK LAVENDER
2021: Set designer of *A Midsummer Night’s Dream*. Second season. Elsewhere: Set, costume, lighting design for *Ghost Quartet* (Crow’s Theatre); set, lighting, sound design for *Book of Life* (Volcano Theatre/Canadian Stage); lighting design for Café Sarajevo (Bluemouth Inc.); lighting design for *Charlotte* (Theaturtle); set and lighting design for *The Nether* (Coal Mine Theatre); lighting design for *It Comes in Waves* (Bluemouth Inc./Necessary Angel Theatre); set and lighting design for *Brave New World* (Litrums Theatre/Theatre Passe Muraille); set, costume, lighting design for *Late Company* (Surface Underground/Why Not Theatre). Awards: Dora Award in Lighting Design for *The Nether* (Coal Mine); Dora Award in Independent Set Design for *Crawlspace* (Videofag); Dora Award in Lighting Design for *It Comes in Waves* (Bluemouth Inc./Necessary Angel); Toronto Theatre Critics Award in Design for *The Nether* (Coal Mine). Et cetera: Kaitlin, you’re the best!

ELIZABETH McDERMOTT
2021: Production stage manager of the Tom Patterson Theatre Canopy. Eighth season. Stratford: Production stage manager, Festival Theatre, 2020. Assistant stage manager: Billy Elliot, *Othello, The Music Man*, *To Kill a Mockingbird*, *Shakespeare in Love*, *The Hypochondriac*, *The Sound of Music*, *The Taming of the Shrew*, Love’s Labour’s Lost, As You Like It, King of Thieves. Elsewhere (selected): *King Lear*, Twelfth Night (SiHP); *A City*, Divisadero (Necessary Angel); Cracked: new light on dementia (UW/Collective Disruption); Comfort (Red Snow Collective); The Road to Paradise, Night (Human Cargo); Miracle on 34th Street (STC); *Bella* (HGJTC); Anne of Green Gables, Canada Rocks! (Charlottetown); Falling: A Wake (Blyth); *The Barber of Seville* (Soulepper); Binh’s Journey, Head à Tête, Old Man and the River (Theatre Direct); Danny, King of the Basement (Rosenstead); Othello, A Midsummer Night’s Dream, Twelfth Night, All’s Well That Ends Well (SLSF).

PETER PASYK
2021: Director of *A Midsummer Night’s Dream*. Fifth season. Stratford: Director of *Hamlet*, 2020 – cancelled due to COVID. Assistant director: Birds of a Kind, *School for Scandal*, *Breath of Kings*. Elsewhere: Peter is an acclaimed theatre director who has worked with Canada’s leading theatre companies including Tarragon Theatre, Soulpepper, Shaw Festival, Royal Manitoba Theatre Centre and Canadian Stage. Peter directed the world premières of Jordan Tannahill’s *Late Company* (Theatre Centre), Rosamund Small’s *Sisters* (Soulepper), and Rosa Laborde’s *Like Wolves* (GCTC). Peter’s Dora-nominated productions include *The Nether*, *Killer Joe*, Dying City, When the World Was Green and *The Jones Boy*. Peter also works as a filmmaker in Canada and Poland. Awards: Peter is a two-time Dora Award nominee for Outstanding Direction and a Winnipeg Theatre Award nominee for Outstanding Direction. Et cetera: For Ian Watson.

JOSHUA QUINLAN
BETH RUSSELL
2021: Casting director for the Stratford Festival. 13th season. Broadway and West End: As Senior Vice President, Casting and Creative Development for Livent, Beth was responsible for productions including Parade, Ragtime, Candide, Show Boat and Kiss of the Spider Woman; as well as productions of Joseph and the Amazing Technicolor Dreamcoat, Show Boat, Sunset Boulevard, Aspects of Love and The Phantom of the Opera in Canada, the United States, Australia, Singapore and Hong Kong. Elsewhere: Co-Producer of CBC-TV’s Triple Sensation, National Casting Director for CBC Radio Drama and Artistic Associate for Toronto Arts Productions (now Canadian Stage). Also, as an agent, Beth has represented actors, directors, choreographers, writers and composers.

LORENZO SAVOINI
2021: Costume designer of A Midsummer Night’s Dream. Eighth season. Stratford: Mother’s Daughter – set and costumes; The Front Page – set; Two Gentlemen of Verona – set and lighting; Cat on a Hot Tin Roof, Timon of Athens, Agamemnon, Electra, Brevard’s of Light, Fellini Radio Plays, Walk Right Up and Shadows – set; The Flies – set and costumes. Elsewhere: Designs for Soulpepper, Pershing Square Theatre (Off-Broadway), Les Grands Ballets Canadiens, Ballet Nacional de Cuba, Joffrey Ballet, Crow’s Theatre and regional theatres throughout Canada. His design for Soulpepper’s Of Human Bondage was selected to represent Canada at the 2015 Prague Quadrennial. Awards: Dora Awards for lighting design for Julius Caesar (Crow’s Theatre); set and projection design for Rose (Soulpepper); set and lighting design for Of Human Bondage (Soulpepper). Et cetera: Lorenzo is a member of the Associated Designers of Canada and is a faculty member of the Soulpepper Academy. Online: lorenzosavoini.com.

MICHAEL WALTON
2021: Lighting designer of A Midsummer Night’s Dream. 17th season. Stratford (selected): Billy Elliot, Little Shop of Horrors, Birds of a Kind, The Rocky Horror Show, The Music Man, The Tempest, Napoli Millionaria!, Guys and Dolls, The School for Scandal, Macbeth, A Chorus Line, Hamlet, The Sound of Music, Oedipus Rex, King Lear, A Midsummer Night’s Dream, Othello, Fiddler on the Roof, The Matchmaker, Twelfth Night. Elsewhere: Piaf/Deitrich (Mirvish); A Christmas Carol (Theatre Calgary); Cosi Fan Tutte (Israeli Opera, COC); Il Trittico, Jenufa, Maria Stuarda, Albert Herring (Pacific Opera Victoria); A Doll’s House Part 2 (RMTC/Mirvish); The Full Light of Day (Electric Company); Tartuffe (Canadian Stage/Stratford); The Humans (Citadel/Canadian Stage); Enron (NAC); A Word or Two with Christopher Plummer (CTG/Stratford, Los Angeles); Yoshimi Battles the Pink Robots, Sideways (La Jolla Playhouse); Julie, The Other Place, Harper Regan, Venus in Fur (Canadian Stage); Chimerica (RMTC/Canadian Stage).

IMOGEN WILSON
2021: Assistant lighting designer of A Midsummer Night’s Dream, The Rez Sisters, I Am William and Serving Elizabeth. Fourth season. Stratford: Assistant lighting designer of Billy Elliot the Musical, The Merry Wives of Windsor, The Front Page, Long Day’s Journey Into Night, Brontë: The World Without. Elsewhere: Lighting design credits include La Bohème: A National Tour of Opera in Bars (Against the Grain), What I Call Her (Crow’s Theatre), Dark Heart (Thought for Food). Assistant lighting designer of Caroline, or Change (Musical Stage Company), How to Fail as a Popstar, Let’s Run Away, Every Brilliant Thing (Canadian Stage), Bat Out of Hell (Mirvish), A Beautiful View (Festival Players of Prince Edward County). Imogen is also a scenic artist and proud member of IATSE ADC659. Et cetera: Imogen is honoured to be back at the Festival this year and is grateful for every day that we can gather to tell stories.
THE BIRMINGHAM CONSERVATORY

Janine Pearson is the Director of the Birmingham Conservatory. In January 2022 she will begin her leadership of the newly reimagined two-year professional training program that nurtures talented young artists for a future career in live theatre. The program includes, among other activities, classes in voice, movement and text with Festival coaches and distinguished guest instructors.

The Birmingham Conservatory is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. Support for the 2021 in-season work of Conservatory participants is generously provided by the Marilyn & Charles Baillie Fund.

Past Birmingham Conservatory participants include these members of our 2021 company:
- Sara Farb 2013
- Eva Foote 2019/21
- Paul de Jong 2000 (coach)
- Andrew Iles 2017/18
- Beck Lloyd 2019/21
- Kennedy C. MacKinnon 1999 (coach)
- Jonathan Mason 2019/21
- Lisa Nasson 2019/21
- Thomas Olajide 2014 (associate)
- André Sills 2005
- Shannon Taylor 2014
- Sara Topham 2000
- Amaka Umeh 2019/21
- Micah Woods 2019/21
- Mamie Zwettler 2017/18

And contributing to STRATFEST@HOME:
- Dan Chameroy 2003
- Ijeoma Emesowum 2015/16
- Jessica B. Hill 2014/15
- Chilina Kennedy 2009
- André Morin 2014/15
- Emilio Vieira 2015/16
- Antoine Yared 2012/13

THE LANGHAM DIRECTORS’ WORKSHOP

Overseen by Antoni Cimolino, Artistic Director, and Langham workshop alumnus Esther Jun, Director of the Langham Directors’ Workshop, this program seeks the most promising directing talent and provides them with fertile ground to explore, play, and hone their craft. The Workshop endeavours to help cultivate the directors’ interests, refine their aesthetics, and enable them to create inspired and boundary-pushing work – not only for the Stratford Festival’s stages, but across the globe.

Participants this season: Marie Farsi, Sadie Epstein-Fine, Christine Horne, Sara Jarvie-Clark.
Alumni this season: Jessica Carmichael, Ravi Jain, Esther Jun, Julia Nish-Lapidus, Peter Pasyk, James Wallis.

We extend our thanks to the Department of Canadian Heritage and to the Philip and Berthe Morton Foundation.

The Langham Directors’ Workshop is sponsored by Emerging Artists Project.
THE STRATFORD FESTIVAL LABORATORY

Founded by artistic director Antoni Cimolino in 2013, and overseen by Antoni and Ted Witzel, the Laboratory is the Stratford Festival’s research and development wing: a suite of experiments and investigations that drive our artistic and organizational evolution in an era of exciting cultural change.

Advancing inclusive and innovative practice, the Lab:

- **INCUBATES NEW WORKS** for our stages by supporting long-term and unconventional development processes.
- **CONDUCTS EXPERIMENTS** through our resident Lab Ensemble, to build our capacity to support other forms and cultural protocols, and to create new relationships with artists from across Canada and beyond.
- **BUILDS CONNECTIONS** with the national artistic community by hosting and supporting gatherings of makers to share practices, questions, challenges and strategies.
- **FOSTERS ENSEMBLE** by offering full-company sessions to encourage horizontal learning and build a shared spirit among the huge group of artists who come together at the Festival every season.
- **OPENS DIALOGUE**, internally and externally, by creating spaces to reflect on the Festival’s role as a heritage institution and the growth and change necessary to ensure that it remains a vital asset to Canada’s cultural ecology.

Like any successful R&D wing, the Lab will be agile and flexible in its response to the changing landscape. The scope of its activities will expand and shift as we identify new challenges and opportunities to serve our community of artists and audiences, locally, nationally and beyond.

Support for the Laboratory is generously provided by the Dalio Foundation and by an anonymous donor. The services of the Metcalf Foundation Dramaturgy Intern were made possible through Theatre Ontario's Professional Theatre Training Program, funded by the Ontario Arts Council.

Funding for artisan apprenticeships is provided by the William H. Somerville Theatre Artisan Apprenticeship Fund, funded by the J.P. Bickell Foundation and by Robert and Jacqueline Sperandio.

A member of the Professional Association of Canadian Theatres, the Stratford Festival engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors’ Equity Association. Stage crew, scenic carpenters, drivers, wigs and makeup attendants, wardrobe attendants, facilities staff and audience development representatives are members of Local 357 of the International Alliance of Theatrical Stage Employees (IATSE). Scenic artists are members of IATSE Local 828. The musicians, musical directors, conductors, and orchestra contractors engaged by the Stratford Festival are members of the Toronto Musicians’ Association, Local 149 of the American Federation of Musicians of the United States and Canada.

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The Stratford Shakespearean Festival Endowment Foundation Board mourns the loss of Director Robert Badun, a member of the Endowment Foundation Board from 2017, and as its Chair from 2020, until his passing in April of 2021. Rob is remembered by his fellow Directors for his unwavering service and unique combination of expertise, wisdom, leadership and humility.

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We’re here to help. If you require assistance, please ask the House Manager or any other member of the Stratford Festival team.

COVID-19 SAFETY

Masks are encouraged to be worn at all indoor and outdoor venues, as per government health guidance. Please respect physical distancing and the direction of Stratford Festival staff and volunteers working to keep everyone safe.

CAMERAS, CELL PHONES AND OTHER ELECTRONIC DEVICES

We welcome your photo memories of your Stratford Festival experience; however, all cameras, audio and video recorders must be turned off during the performance. In addition, please turn off all mobile devices, as their sounds and lights will disturb actors and other guests.

FOOD AND DRINK

We offer a selection of snacks and beverages. However, in accordance with COVID-19 protocols, guests must be seated to consume any concessions. While masks can be removed when enjoying food and beverages, they are encouraged to be worn at all other times. Drinks can be enjoyed throughout the performance, but no food may be consumed while actors are on stage.

LATE ARRIVAL AND READMISSION

If you arrive late or leave the auditorium during the performance, we will make every effort to seat you at a suitable break. Please follow the direction of ushers at all times.

FIRST AID

We take patron health and safety seriously. Any member of our team will coordinate first-aid assistance for you if required. Automated external defibrillators (AEDs) are available at all our venues.

IN CASE OF EMERGENCY

In case of an evacuation, please follow the instructions of Stratford Festival staff, who will escort you to safety. If you discover a fire, please activate the fire alarm and notify a Stratford Festival team member.

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