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 Attiworthonk. 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.

ALL PATRONS ON SALE
ONLINE BEGINNING AT NOON
Monday, December 12

BY PHONE BEGINNING AT 9 A.M.
Tuesday, December 13

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FESTIVAL THEATRE
KING LEAR
TRAGEDY

RENT
MUSICAL

MUCH ADO ABOUT NOTHING
COMEDY

LES BELLES-SOEURS
COMEDY

AVON THEATRE
MONTY PYTHON’S SPAMALOT
MUSICAL COMEDY

SCHULICH CHILDREN’S PLAYS
A WRINKLE IN TIME
FAMILY

FRANKENSTEIN REVIVED
DRAMA

TOM PATTERSON THEATRE
GRAND MAGIC
COMEDY

RICHARD II
HISTORY

WEDDING BAND
DRAMA

STUDIO THEATRE
CASEY AND DIANA
DRAMA

WOMEN OF THE FUR TRADE
DRAMA

LOVE’S LABOUR’S LOST
COMEDY

EARLY ORDERING GUIDE 2023
**KING LEAR**

*By WILLIAM SHAKESPEARE*

“AS FLIES TO WANTON BOYS, ARE WE TO THE GODS.”

Lear is the elderly king of a pre-Christian England, who plans to divide his kingdom between his three grown daughters. Hardly has the crown left Lear’s head when he is brought low by those nearest and dearest. Lear—pompous, sentimental, violent—remains one of Shakespeare’s most compelling tragic heroes.

Directed by KIMBERLEY RAMPERSAD
With PAUL GROSS

APRIL 24 TO OCT 29
OPENS MAY 30 | FESTIVAL THEATRE

Production support is generously provided by Catherine & David Wilkes.

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**MUCH ADO ABOUT NOTHING**

*By WILLIAM SHAKESPEARE*

Additional text by ERIN SHIELDS

“I DO LOVE NOTHING IN THE WORLD SO WELL AS YOU—IS NOT THAT STRANGE?”

Claudio, returning home from war, happens to meet, fall in love and become engaged to Hero. Meanwhile, happily single Beatrice and Benedick go from battling wits to harbouring affections. The twists and turns and pratfalls that precede nuptials make for suspense and surprise in this beloved play.

Directed by CHRIS ABRAHAM
With GRAHAM ABBEY, MAEV BEATY

MAY 29 TO OCT 27
OPENS JUNE 16 | FESTIVAL THEATRE

Production support is generously provided by Priscilla Costello, by John & Therese Gardner, by the Harkins & Manning families in memory of Jim & Susan Harkins, by The Jentes Family and by Dr. Desta Leavine in memory of Pauline Leavine.

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**RENT**

*By WILLIAM SHAKESPEARE*

Additional text by ERIN SHIELDS

“FORGET REGRET OR LIFE IS YOURS TO MISS…”

The musical that made sharing a dilapidated loft the height of cool, *Rent*—winner of the Pulitzer Prize for Drama—celebrates bohemian life in New York City. Loft-mates Mark and Roger may not be able to pay their electric bill before Christmas, but that won’t stop them from chasing dreams of stardom and artistic integrity while trying to make the rent.

Directed by THOM ALLISON
Choreographed by MARC KIMELMAN
With ANDREA MACASAET, ROBERT MARKUS, KOLTON STEWART

APRIL 8 TO OCT 28
OPENS JUNE 2 | FESTIVAL THEATRE

Production support is generously provided by Sylvia D. Chrominska, by Cathy & Paul Cotton, by Jane Fryman Laird, by Dr. Robert J. & Roberta Sokol and by Jack Whiteside.

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**LES BELLES-SŒURS**

*By MICHEL TREMBLAY*

Translated by JOHN VAN BUREK and BILL GLASSCO

“A KITCHEN TABLE CONFIDENTIAL.

When Germaine wins a million Gold Star stamps from a Montreal grocery store, she rallies her friends to help her glue them into booklets. Their epic gossip and stamp-gluing session captures the life of the Quebecois before the Quiet Revolution. *Les Belles-Sœurs* brought the Quebec dialect *joual* to mainstream audiences in 1968 and has since been translated into over 30 languages.

Directed by ESTHER JUN
With SEANA MCKENNA, LUCY PEACOCK

AUG 8 TO OCT 28
OPENS AUG 25 | FESTIVAL THEATRE

Production support is generously provided by Sylvia D. Chrominska, by Cathy & Paul Cotton, by Jane Fryman Laird, by Dr. Robert J. & Roberta Sokol and by Jack Whiteside.
“GOD THE ALMIGHTY AND ALL KNOWING HAS MISPLACED A CUP?”
As King Arthur rides his imaginary horse across a Medieval landscape, he is joined by a band of knights in search of adventure, chivalry and a rollicking song-and-dance number. These noble goals are all achieved when the newly minted Knights of the Round Table set off on the quest for the Holy Grail.

Directed by LEZLIE WADE
Choreographed by JESSE ROBB
With JONATHAN GOAD

APRIL 19 TO OCT 28 | OPENS MAY 31
AVON THEATRE

Production support is generously provided by The William & Nona Heaslip Foundation.

SCHULICH CHILDREN’S PLAYS

A WRINKLE IN TIME
By MADELEINE L’ENGLÉ
Adapted for the stage by THOMAS MORGAN JONES
WORLD PREMIÈRE ADAPTATION

A STRAIGHT LINE IS NOT THE SHORTEST DISTANCE BETWEEN TWO POINTS.
One dark and stormy night, a raid on the Murry family refrigerator is interrupted by a mysterious new neighbour who delivers a tantalizing clue about the recent disappearance of Mr. Murry. The family is soon caught up in cosmic battle as they embark on an intergalactic journey to find a lost father.

Directed by THOMAS MORGAN JONES
With NOAH BEEMER, CELESTE CATENA

MAY 18 TO OCT 29 | OPENS JUNE 17
AVON THEATRE

Production support is generously provided by The Schulich Foundation.

FRANKENSTEIN REVIVED
By MORRIS PANYCH
Music by DAVID COULTER
Based on the Frankenstein by MARY SHELLEY
WORLD PREMIÈRE

MOST OF THE WORLD’S HORRORS ARE SELF-INFLICTED.
At age eighteen, Mary Shelley wrote the novel that almost single-handedly launched the horror genre with its introduction of a nameless being constructed from body parts stolen from graveyards and laboratories. Now Shelley’s story is given new life as a breathtaking fusion of theatre and dance that illuminates the novel’s central themes, including the question: To what do we owe the future with what we conceive in the present?

Directed by MORRIS PANYCH
Movement choreographed by WENDY GORLING
Dance choreographed by STEPHEN COTA
With CHARLIE GALLANT

AUG 6 TO OCT 28 | OPENS AUG 24
AVON THEATRE

Production support is generously provided by The Fabio Mascarin Foundation, by Jody & Deborah Hamade and by Martie & Bob Sachs. Support for the creation of Frankenstein Revived is generously provided by The Foerster Bernstein New Play Development Program.
The residents of the Hotel Metropol pass their time mocking the illusions of resident magician Marvuglia and gossiping about Calogero Di Spelta, jealous husband of the beautiful Marta. When Marvuglia makes Marta disappear inside a magic box during his act, tongues will wag louder than ever.

Directed by ANTONI CIMOLINO
With GERAINT WYN DAVIES
MAY 6 TO SEPT 29 | OPENS JUNE 3
TOM PATTERSON THEATRE

By EDUARDO DE FILIPPO
In a new English translation by JOHN MURRELL
WORLD PREMIERE TRANSLATION

WHAT THE HEART DESIRES, THE MIND BELIEVES.

Richard II

By WILLIAM SHAKESPEARE
Adapted by BRAD FRASER
Conceived by JILLIAN KEILEY

“THIS ROYAL THRONE OF KINGS, THIS SCEPTRED ISLE... THIS ENGLAND.”

Richard II is the first of Shakespeare’s epic four-play history cycle chronicling the events leading to the Wars of the Roses. Richard’s troubles begin when he exiles his cousin Henry, heir to the dukedom of Lancaster, to France. When Henry and his army invade England, Richard’s hold on power slips from his hands. Set in the ‘80s, this production’s powerplays feel apropos to the dynamism of the era.

Directed by JILLIAN KEILEY
Choreographed by CAMERON CARVER
With STEPHEN JACKMAN-TORKOFF
MAY 23 TO SEPT 28 | OPENS JUNE 17
TOM PATTERSON THEATRE

Production support is generously provided by The Westaway Charitable Foundation.

Julia is a Black seamstress who moves to a seaside town in the segregated South to live in peace and anonymity. When her new neighbours discover that Julia has been carrying on an illegal love affair with a white baker for ten years, tensions boil over.

Directed by SAM WHITE
With CYRUS LANE, ANTONETTE RUDDER
JUNE 20 TO OCT 1 | OPENS JULY 14
TOM PATTERSON THEATRE

By ALICE CHILDRESS

“PEOPLE PICK WHAT THEY WANT MOST.”

Production support is generously provided by Peter & Carol Walters.
Toronto’s Casey House was the world’s first hospice to provide palliative care and support for people living with HIV/AIDS. In 1991, Diana, Princess of Wales, shook hands with several Casey House residents, changing public perceptions about the disease. *Casey and Diana* brings that visit to life with a series of dramatic vignettes as Diana tours the hospice.

Directed by ANDREW KUSHNIR
With SEAN ARBUCKLE, LAURA CONDLLN, KRYSTIN PELLERIN, SOPHIA WALKER

MAY 23 TO JUNE 17 | OPENS JUNE 1
STUDIO THEATRE

Production support is generously provided by Alan Rowe & Bryan Blenkin and by three generations of the Schubert family. Support for the creation of *Casey and Diana* is generously provided by The Foerster Bernstein New Play Development Program.

**WOMEN OF THE FUR TRADE**

By FRANCES KONCAN

**WHO KNEW THE RED RIVER RESISTANCE WAS SO FUNNY?**

Marie-Angélique is smitten with Métis rebel leader Louis Riel; Eugenia has her doubts about the rebellion; Cecilia just wants her husband to return from an expedition. Meanwhile, heartthrob Thomas has been intercepting Marie-Angélique’s love letters to Riel. *Women of the Fur Trade* is an uproarious satire of survival and cultural inheritance.

Directed by YVETTE NOLAN
With JENNA-LEE HYDE, KATHLEEN MacLEAN, JOELLE PETERS

JULY 8 TO JULY 30 | OPENS JULY 15
STUDIO THEATRE

Production support is generously provided by Karon C. Bales & Charles E. Beall.

**LOVE’S LABOUR’S LOST**

By WILLIAM SHAKESPEARE

“NEVER DURST A POET TOUCH A PEN TO WRITE/UNTIL HIS INK WAS TEMPERED WITH LOVE’S SIGHS.”

King Ferdinand of Navarre, who fancies himself an amateur philosopher, vows to forgo the company of all women for three years in order to further his studies. Shakespeare, here at his playful best, has other ideas for Ferdinand and his companions in philosophy.

Directed by PETER PASYK

AUG 23 TO OCT 1 | OPENS SEPT 9
STUDIO THEATRE

Production support is generously provided by the Tremain family. The appearance of members of the Birmingham Conservatory in *Love’s Labour’s Lost* is generously supported by The Marilyn and Charles Baillie Fund.
It has been a cliché of the COVID era that we are living in “unprecedented times.” But in fact, little in human experience is without precedent. While history never repeats itself exactly, it does present us with endless variations on recurring themes.

Since the dawn of drama, artists have explored those themes on stage. New plays examine who and where we are at this particular time; the classics remind us that we’ve been here before, that our present experience is part of a larger pattern that can be wonderful or profoundly disturbing.

While spanning different centuries, the works on our 2023 playbill all seem to me to reflect in some way the mood of the moment. In particular, they examine an age-old tension highlighted anew by the challenges of the pandemic era: the tension between duty and desire.

That dichotomy is obvious in King Lear and Richard II, both of which feature monarchs whose personal agendas conflict with their responsibilities to the state—just as we today have had to weigh the desire to follow our hearts against our duty toward our community.

Those who put their responsibilities ahead of their own wishes, as the Princess does at the end of Love’s Labour’s Lost, win our admiration. But sometimes what society demands is unreasonable, inappropriate and even destructive, as in the segregationist Deep South of Wedding Band, where a perverse interpretation of “duty” is enforced by social stigma. Benedick, in Much Ado About Nothing, rather than dutifully supporting his Prince and his comrades in the unmerited condemnation of Hero, follows his own sense of moral duty, impelled by his desire for justice (and, of course, for Beatrice).

Societal expectations are cheekily and cheerfully flouted in Les Belles-Soeurs and in Women of the Fur Trade, while both Frankenstein Revived and A Wrinkle in Time invite us to ponder the duties attendant upon the scientific pursuit of knowledge. Using the art of illusion as a metaphor, Grand Magic takes a skeptical look at romanticized notions of duty within marriage, while Monty Python’s Spamalot satirizes romanticized notions of knighthood—along with pretty much anything else it can lay its gauntlets on.

Casey and Diana, a play inspired by the AIDS crisis, speaks directly to the cost borne by the heroic caregivers of today, whose duty once again consists of risking their own lives to care for others. And in our time of housing crisis, the musical Rent once again poses questions about our obligations toward those whose desire is simply for somewhere to live.

Perhaps, as we navigate a world reshaped by the past years of devastation and dislocation, these plays may help clarify for us the importance of finding a balance between pursuing our own wants, needs and dreams and helping others fulfill theirs. Because, to borrow another cliché of our times—and this one surely cannot be denied—we’re all in this together.

ANTONI CIMOLINO
ARTISTIC DIRECTOR
The challenges of the past three seasons have sharpened our focus on what we value. And as we rediscover the unique pleasures and rewards of live theatre, we realize how important it is to us to be able to connect and commune with one another in person.

There’s nothing quite like theatre enjoyed in the company of others. Going to see a play with someone encourages you to talk about it, to compare notes, perhaps to disagree about it. You may love it or you may hate it, but either way you are reacting in a socially lively way that will continue to absorb your mind and spur your emotions long after the final curtain. Our long spells of distancing and isolation have left our social muscles in need of exercise, and I can think of no better tonic to stimulate that exercise than a visit to the theatre—especially a theatre in Stratford, whose bucolic setting alone makes it a spa for the soul.

I’ve seen for myself how people are relishing their return to our theatres. Many were hesitant at first, but once they arrived and saw the measures we had in place to ensure their safety, their comfort levels soared, along with their excitement at having restored to them that personal connection they had missed so badly.

We’ve worked hard over these past seasons to bring new audiences to Stratford, too. Although much work remains to be done, our efforts to offer more culturally diverse programming and to build new relationships with an expanse of communities have been tremendously successful. And with the resumption of normal school life, we again look forward to welcoming the student audiences who are so important to our future.

In 2023, we present a season on a scale comparable to those of pre-pandemic times, with all our facilities used to the full and a wide range of Meighen Forum events to provide even more opportunities for engagement. At the same time, we are enhancing the digital programming that we offer through our STRATFEST@HOME subscription service. What began as an invention born of necessity has grown into a vibrant festival of its own, an engrossing virtual complement to the live experience. And in 2023 that platform includes content licensed from other theatres that we believe will be of special interest to our patrons.

We are not simply going back to the way things used to be, nor would we want to. Like everyone else, we are finding our way in a changed world, reinventing ourselves to adapt to new conditions as we go. Which is as it should be, for reinvention is the essence of creativity. This season is more than just a return to normal: we are on a bridge to the future, and I warmly invite you to join us in the crossing.

ANITA GAFFNEY
EXECUTIVE DIRECTOR
WAYS TO SAVE

SPRING RATES
See it early and save with spring pricing. Look for (1) on the calendar.

2-FOR-1 EVENINGS
Get two tickets for the price of one. Applies to most 8 p.m. performances on Tuesdays and Thursdays throughout the season. Look for 2-FOR-1 on the calendar (Excludes opening and Pay-What-You-Wish performances, marked on the calendar.)

BRAVO ZONE
Over 90,000 seats available for just $39 each. Applies to all Festival, Avon and Tom Patterson Theatre performances, all season long!

SPECIAL OFFER FOR RENT FANS! BOHEMIAN ZONE
Do you walk to the beat of Rent songs? Can you recite the lines of your favourite character? Do your friends say you’re the ultimate Rent fan? Then this deal is just for you! See Rent as many times as you want this season with marked down tickets in our Bohemian Zone. Get front row seats between Aisles 1-3 and 7-9 starting at just $29.

PAY-WHAT-YOU-WISH
You choose the price you’d like to pay, from as little as $10. If you’re able to give more, please consider doing so to support our artists and their work. Eligible performances are marked PWW on the calendar.

SENIOR MATINÉE SAVINGS
Guests 65 years and over enjoy special discounts. Ticket prices start at $31 on performances marked “S” on the calendar.

STRATFORD THEATRE CLUB – NEW FOR 2023!
Gather together a group of six or more theatre-lovers to see a minimum of four different shows for $99 per show, per person. Now it’s easier than ever to turn a visit to Stratford into a mini vacation with friends! Book before February 6, 2023 when this price increases to $114 per show, per person. stratfordfestival.ca/TheatreClub.

GROUP SAVINGS FOR SCHOOLS AND COMMUNITY GROUPS
Parties of 10 or more save up to 25%! Flexible payment terms. Book now, pay later. stratfordfestival.ca/Groups.

MEMBER DISCOUNTS
Members receive priority access to discounts on multiple pre-selected performances throughout the season. To learn about our membership donation program and discounts, or to become a Member, visit stratfordfestival.ca/Membership.

Special Savings for Kids & Students

KIDS’ TICKETS
Purchase an adult priced ticket and get additional tickets for young theatregoers 18 and under for as little as $15.50. Any show, any time, any seating zone, excluding Globe Ring and Founders’ row seats.

PLAY ON
Age 16-29? Get tickets for as low as $24 for any performance throughout the season.

STRATFORD DIRECT BUS
Luxury coach services between Downtown Toronto and our theatres.

TORONTO RETURN $34
Available on performance days throughout the season, with some exceptions.

Tuesday to Thursday and Sundays:
Departs Toronto – 10 a.m.
Stratford Pick up Begins – 5 p.m.

Fridays and Saturdays:
Departs Toronto – 10 a.m. and 3 p.m.
Stratford Pick up Begins – 5 p.m. and 11 p.m.

Departs from downtown Toronto at the InterContinental Hotel.
stratfordfestival.ca/Bus

Stratford Direct is generously supported by The William and Nona Heaslip Foundation and by the R. Howard Webster Foundation.
WHAT’S NEW THIS SEASON

We have some exciting new things to share with you in 2023. We hope you will enjoy them!

STRATFORD FESTIVAL THEATRE CLUB
Do you enjoy attending the Festival with a group of friends? Our new program offers discounts to groups of six or more purchasing tickets to a minimum of four different shows. There’s nothing like enjoying a show together with friends! See page 10 for details.

MEIGHEN FORUM THEMED WEEKS
The Meighen Forum embarks on its 11th season and is starting its second decade off with fresh innovation, coming to audiences in the form of new themed weeks. Each week will include a specially curated series of talks, masterclasses and special meals, exploring various themes and topics while probing the playbill and the world at large. See page 10 for more.

STUDIO THEATRE SCHEDULE
2023 will be a time of change for the Studio Theatre as we evolve how our schedule operates. Rather than several plays being performed throughout the season at the Studio Theatre, the new season will see scheduling in a more traditional fashion. A play will perform for a set number of weeks, then close to allow the next play to perform for a set number of weeks and so on. For more details, see our “Season at a Glance” on the back cover.

BARS, PICNICS, CAFÉ & RETAIL

Need a snack, light meal or just that perfect piece of Stratford Festival merchandise to take home with you?

Visit the Festival Theatre or Tom Patterson Theatre Café for a selection of light lunch or dinner options, a sweet treat, drink or ice cream. Our Theatre Bars are also open before each performance and during interval. Avoid the lineup by pre-ordering in advance when purchasing your tickets.

To make your visit extra special, pre-order one of our delicious picnics. Choose from a variety of options, ready for pick up starting 2 hours prior to your performance. Be sure to order at least 48 hours in advance of your performance. Available at the Festival or Tom Patterson Theatres.

The Stratford Festival Shop has three locations, each with a collection of souvenirs to commemorate your Festival visit. Choose from clothing, books, music, one-of-a-kind jewelry and much more at the Festival and Avon Theatre shops, as well as Tom Patterson Theatre kiosk. Please check the website for store hours.
For 10 years, the Meighen Forum has been a meeting place for artists, thought-leaders and experts spanning industries. As we move into our second decade, the Meighen Forum takes on an ambitious new form. In 2023, we invite you to experience the new Meighen Forum, an amalgam of a fresh selection of events and audience favourites, like Peer into the Playbill and Monday Night Music, enjoyed as part of our new themed weeks.

Each of our themed weeks is a carefully curated lineup of events focused on a specific area of interest. In addition to speaking events, exclusive interviews and panel discussions with honoured guests, each week will include a Masterclass Series delivering an intimate experience for patrons to learn the secrets of past and present theatre practices. Plus the return of our tailored dining experiences featuring gourmet meals created by renowned chefs and accompanying talks by public personalities and thinkers.

From curated events to culinary delights, the Meighen Forum fulfills its promise as a place to discover and delight in conversation and creative expression, while evolving to include new ways of engaging our audiences’ wide range of interests.

Come June, the Stratford Festival welcomes you to enrich the Meighen Forum with your presence. Let the countdown begin!

RETURNING IN 2023
Meet the Festival | Talking Theatre | Lobby Talks | Rarely Played Backstage Tours | Peer Into the Playbill | Monday Night Music Special Concerts | Funny Forum Fridays | Play by the Book Featured Performances | Celebrated Speakers

2023 THEMED WEEKS:

PRIDE WEEK
June 5 to June 11
A week of events programmed around 2SLGBTQ+ topics with artists, scholars and speaking guests ready to share their expertise and experiences.

CBC IDEAS WEEK
July 17 to July 23
CBC Ideas and host Nahlah Ayed return to the Forum this season for a series of five in-depth and thought-provoking discussions.

GLOBAL THEATRE WEEK
August TBA
Looking beyond our borders and the colonial canon, we will explore theatre practices and works from around the globe with the objective of discussion and new learnings.

2023 SEASON DEEP DIVE
July 3 to July 9
Join the Stratford Festival's Artistic Director, Antoni Cimolino, as he hosts a series of conversations based on the theme of the season: Duty vs. Desire and how it resonates within each 2023 production.

READERS AND WRITERS WEEK
August TBA
A celebration of the written word and storytelling as a craft, the Forum brings together authors, playwrights and other artists to lead conversations around navigating the shifting worlds outside of a play’s representation of society.

SCHOLARS AND EXPERTS WEEK
September 11 to September 17
Explore the 2023 playbill alongside scholars, scientists, explorers, journalists and experts from various fields. This series will examine the worlds and characters inside the plays, through open and enriching discussion.

GOBLIN MACBETH
Studio Theatre | October 12 to 28
Tickets from $19
Audiences will be brought to the edge of their seats for a ‘spontaneous theatre’ experience.

The Scottish Play like never before as Goblin:Macbeth comes to the Meighen Forum! In a tale where three goblins stumble on the Complete Works of William Shakespeare, Bruce Horak, Ellis Lalonde and Rebecca Northan blend improvisation, fantasy, live music and tragedy in an electrifying and fresh interpretation of the classic play. When goblins come to the Stratford Festival, anything can happen!

*Due to strong language and mature content, this production is recommended for high school students and older.

Support for Goblin:Macbeth is generously provided by The Ptaszynski Family.

The Meighen Forum continues to evolve in the coming months. Events will be announced in the spring. Continue to visit stratfordfestival.ca/Forum for more details, and watch out for the spring release of the 2023 Visitors’ Guide—now with a brand new look—for the full Forum lineup.
Winnipeg-born artist, Kimberley Rampersad, believes in harmony. Trace it to her rich background in dance, including four years on faculty with the Royal Winnipeg Ballet; multiple seasons as associate choreographer for Broadway’s Hairspray during its North American and Asian tours and two Dora nominations for her choreography work with Young People’s Theatre and Obsidian Theatre Company, respectively. She also appreciates the need for the unharmonious, as modelled by her parents, a pair she commends for acting—on occasion—as “one another’s whetstones.” She credits them for teaching her to embrace differences. “My mom is of African descent, and my dad is South Asian descent. They’re both from Trinidad and Tobago but they’re two different races, two different religions, card-carrying members from two different parties, but my family... we all agree on the things that really matter, and everything else is up for grabs.”

As a director and veteran performer, 46-year-old Rampersad—who is the Associate Artistic Director at the Shaw Festival—seeks to foster a yin and yang mindset in the creative spaces she inhabits. The trick is cultivating the same counterbalance between individuals as she admired in her parents’ relationship growing up. “I have a model. I know how this can work.” In the company of “intelligent capable artists,” synchronized in their shared values, the staging of an extraordinary production is possible. Here, a play regarded by some as “too big and too epic” to stage is lifted through the collaboration of creatives. And here, in this melodious space, lives Rampersad’s vision for the Stratford Festival’s King Lear.

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“What’s not critical, in Rampersad’s perspective, is to insert herself into the play. “What I’m trying to do is make art that if you know me, you can see it. But if you don’t, you don’t.” Yes, her monogram is on the play; the people around her dinner table and in her family photos are seen in the world she populates on stage. But no, she will not tell you how to feel about that world. “I’m always interested in creating a space where the audience can have an intimate relationship with the play, but it is not my business to be in between that relationship.” All I can do is give excellent art; that relationship is up to them. I am not a part of that relationship.”

“Whether we call it this or not, King Lear is an opera. The scale is operatic and that to me is thrilling.”

The multi-hyphenate—actor, singer, dancer, choreographer, director—unapologetically leans into her musical side, even when taking on Shakespeare. “The Bard’s words; moving bodies through space—there is always music.” She laughs as she confesses “ridiculous things” about her symphonic sensibilities. “When I look at the text, I think, ‘This is an aria. This is a duet. This is a production number. This is a Rodgers and Hammerstein what-if-we-loved-each-other type of song.” Hearing the music, thinking in time signatures—“This is a 3/4 and then another character comes in and it’s a 2/4”—It’s all part of Rampersad pulling from her entire theatre vocabulary; something she is insistent on doing when tackling large scale productions like Lear.

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Finding the segue from the 1600s to the 2000s for the director is about widening narrow interpretations to reflect an evolved world, while staying true to the “spirit of the play.” With any work she takes on as an artist, Rampersad requires it to “handle interpretation through many lenses,” thereby proving its capacity “to withstand a huge scope of humanity.” For Rampersad as a director, anything less is a non-starter. “If it can’t handle those types of lenses, that type of representation, that kind of community lifting then you know what? Let’s put it under glass, I say.”
With *King Lear*, contemporary relevancy is part and parcel with the tragedy of the story. “This is just a straight up dirty play. It’s about power and family and allegiance and heartbreak and betrayal—those are timeless things,” says Rampersad. Lear’s descent into madness from the self-inflicted emotional anguish, triggered by testing the love of his daughters, is a narrative intersection between the centuries. “When you see recurring themes and archetypes, we see that the human animal only has so much progress and then we revert back and stop using this conscientiousness that supposedly makes us the most intelligent beings on the planet.” The director sits up in her chair and slaps her leg emphatically, exclaiming, “That’s what is tragic about us. That’s what I love about Shakespeare and those tragic heroes. In the end, they fall to themselves.”

Particularly intrigued by the discord power strikes through the relationships in *Lear*, Rampersad’s approach to excavating the cracked foundations of her production’s characters, speaks to the exacting balance embedded in her stage direction. “The play needs to respect that there will be somebody whose truth is being spoken on every side.” Protagonist or antagonist, the director demands “an empathetic way in” to that character’s actions and plight.

“The play needs to respect that there will be somebody whose truth is being spoken on every side.”

*King Lear*, shares Rampersad, is the first Shakespeare play she connected to personally, owing to how her imagination dredged up an entrance into the devastation of a severed relationship between a father and daughter. “I have such a tight relationship with my father—he’s my hero. And it just touched my heart to watch this father and daughter miss one another—they keep losing each other,” she explains. “To even dare imagine what it would be to have the other side with my father—it could bring me to tears in a single moment. I could start crying right now.” When Rampersad goes on to tell how she was carrying her father’s copy of *King Lear* the day she received Artistic Director Antoni Cimolino’s offer to join the 2023 season, fate feels at play.

Fated though the event may be, it is unequivocally Rampersad’s “pursuit of excellent theatre” that led the project to her. With a straightforward artistic vision in harmony with the universal principals of positive change—“I don’t have a formula other than to improve on the last time I did it and listen more”—to hear the name Kimberley Rampersad attached to the Stratford Festival’s upcoming production of *King Lear* is music to our ears.
**PAY-WHAT-YOU-WISH**
Choose the price you’d like to pay from as little as $10. Able to give more? Consider a greater contribution in support of our artists and their work. Eligible performances are marked PWW on the calendar.
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**SUNDAY**
- 2:00 FRANKENSTEIN REVIVED (2)
- 2:00 RENT (2)
- 2:00 WEDDING BAND (2)
- 8:00 WEDDING BAND (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 A WRINKLE IN TIME (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)

**MONDAY**
- 2:00 WEDDING BAND (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 MUCH ADO (2)
- 2:00 SPAMALOT (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 LOVE'S LABOUR'S LOST (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)

**TUESDAY**
- 2:00 WEDDING BAND (2)
- 2:00 SPAMALOT (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 MUCH ADO (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 LOVE'S LABOUR'S LOST (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)

**WEDNESDAY**
- 2:00 WEDDING BAND (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 MUST ADO (2)
- 2:00 SPAMALOT (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 LOVE'S LABOUR'S LOST (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)

**THURSDAY**
- 2:00 WEDDING BAND (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 MUCH ADO (2)
- 2:00 SPAMALOT (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 LOVE'S LABOUR'S LOST (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)

**FRIDAY**
- 2:00 WEDDING BAND (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 MUST ADO (2)
- 2:00 SPAMALOT (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 LOVE'S LABOUR'S LOST (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)

**SATURDAY**
- 2:00 WEDDING BAND (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 MUST ADO (2)
- 2:00 SPAMALOT (2)
- 2:00 FRANKENSTEIN REVISED (2)
- 2:00 LOVE'S LABOUR'S LOST (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 MUCH ADO (2)
- 8:00 FRANKENSTEIN REVISED (2)
- 8:00 A WRINKLE IN TIME (2)
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**Opening:**

**Love’s Labour’s Lost**

- 2:00 Rent (2)
- 2:00 Spamalot (2)
- 2:00 King Lear (2)
- 8:00 Much Ado (2)
- 8:00 A Wrinkle in Time (2)
- 8:00 Love’s Labour’s Lost (2)
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<th>SUNDAY</th>
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<td>2:00 King Lear (3) 2:00 Spamalot (3) S 2-FOR-1 8:00 A Wrinkle in Time (3)</td>
<td>2:00 Rent (3) S 2:00 Frankenstein Revived (3) S 2-FOR-1 8:00 Les Belles-Soeurs (3) 8:00 Spamalot (3)</td>
<td>12:30 A Wrinkle in Time (3) S 2:00 Much Ado (3) S 2-FOR-1 8:00 Rent (3) 8:00 Frankenstein Revived (3)</td>
<td>2:00 Les Belles-Soeurs (3) S 2:00 Spamalot (3) S 8:00 Rent (3)</td>
<td>2:00 King Lear (3) 2:00 A Wrinkle in Time (3) S 8:00 Much Ado (3) PWW 8:00 Spamalot (3)</td>
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<td>2:00 Rent (3) S 2:00 Frankenstein Revived (3) S 8:00 King Lear (3) 8:00 Rent (3) 8:00 Spamalot (3)</td>
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<td>2:00 Les Belles-Soeurs (3) S 2:00 A Wrinkle in Time (3) S 2-FOR-1 8:00 Frankenstein Revived (3)</td>
<td>2:00 Much Ado (3) S 2:00 Spamalot (3) S 8:00 Rent (3)</td>
<td>12:30 A Wrinkle in Time (3) S 2:00 King Lear (3) S 2-FOR-1 8:00 Rent (3) 8:00 Spamalot (3)</td>
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<td>2:00 Les Belles-Soeurs (3) S 2:00 A Wrinkle in Time (3) S 2-FOR-1 8:00 Frankenstein Revived (3)</td>
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EARLY BIRD PRICES

BOOK BY FEBRUARY 5 AND LOCK IN YOUR EARLY BIRD RATES

PRICES SHOWN INCREASE BY UP TO 25% BEGINNING FEBRUARY 6

NO ADDITIONAL FEES

Prices listed do not include tax.

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A premium applies to aisle zone seats and to weekend matinée performances.

SENIORS & STUDENTS WEEKDAY MATINÉE SPECIALS*

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<th>PRICE CATEGORY</th>
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</table>

A premium applies to aisle zone seats.

*Excludes performances between July 3 and September 3. Senior prices available to those 65 and over. Proof of age may be required. Student prices available to full-time students under 30 years of age with valid student ID.

POLICIES OF NOTE

EARLY BOOKING PROMISE

Book by February 5, 2023 and our Price Promise guarantees your price and avoids exchange fees later in the season, should your plans change. Maintain early bird pricing, and only pay the difference if you change price categories or seating zones.

DELIVERY

If you request mail delivery, a $4.75 postage charge will be applied to your order.

EXCHANGES AND RETURNS

All tickets are non-refundable. However, if they are returned at least one hour before the performance, you may request a tax receipt for their cash value. Regularly priced tickets may be exchanged for another performance during the same season, if exchanged at least 24 hours before the performance for which they were bought. Ticket prices fluctuate, so you may pay more when exchanging tickets, unless covered by our Early Booking Promise. An exchange charge of $8.10 per ticket applies. Regularly priced tickets are not exchangeable for any discounted tickets, including rush seating. Tickets deemed “Final Sale” are not exchangeable. For group rates, please phone the Box Office: 1.800.567.1600.

TERMS AND CONDITIONS

Tour operators with TICO licenses are authorized ticket sellers. Avoid other, unauthorized third-party sellers by booking through our official website at stratfordfestival.ca

If you are experiencing any COVID-19 symptoms on the day of your purchased performance, we ask that you stay home for the safety of other guests, staff and artists. Should you be unable to attend due to illness, please call or email our box office at least one hour prior to the performance. One of our representatives will be happy to walk you through the next steps regarding your tickets. Your options at this stage will be to exchange your tickets without fees to see a future performance, donate the value of the tickets to the Stratford Festival or place the funds on a voucher for future use. Please be aware, you must contact us before the scheduled performance, if you are sick with COVID-19 symptoms. If you miss a performance and have not notified us one hour before your scheduled performance, you will forfeit your ticket funds.
**FESTIVAL THEATRE 55 QUEEN STREET**
Access to all seating is by stepped aisles leading down from the rear of the auditorium.

**AVON THEATRE 99 DOWNIE STREET**
Entry to orchestra seating is by aisles from the rear of the auditorium. Balcony seating is not accessible to those with restricted mobility.

**TOM PATTERSON THEATRE 111 LAKESIDE DRIVE**
Special access seating in front row is reached via elevator. All other seating in rows A through G is reached by stepped aisles leading down from the rear of the auditorium.

**STUDIO THEATRE 34 GEORGE STREET EAST**
Enter to all seating (except front row) is by steps leading upward from stage level. The auditorium is steeply inclined, and reaching the back rows may be challenging for those with restricted mobility.
INTRODUCING THE STRATFORD FESTIVAL THEATRE CLUB

Start your own club today!
Gather together a group of six or more theatre lovers to see a minimum of four different shows for $99 per show, per person. Book before February 6, 2023 when this price increases to $114 per show, per person.

Together with your Stratford Festival Theatre Club, you’ll have the chance to see world-class theatre on a regular basis with the added bonus of socializing—all yours for an incredible price!

*If you have a large group—10 or more people—our Groups Team can assist in ticket bookings. Contact our groups department at groups@stratfordfestival.ca.

GETTING STARTED
How you organize your club is up to you and your friends.
To help inspire you, we’ve gathered a few ideas for your reference.

1. INVITE SOME FRIENDS
You only need six people in your Theatre Club to take advantage of the exclusive Theatre Club price. If you’re already coming with friends, why not expand your group to club-size? Simply find a few more like-minded friends who share your passion for theatre and you’re all set. Remember, there is no upper limit on the size of our Theatre Clubs; the more the merrier!*

You can even have different numbers of people seeing each show. The one rule is that a minimum of six tickets per performance have to be purchased for at least four different productions, all in one order.

TIP: Elect a point person, someone to collect everyone’s information and manage bookings.

2. PLAN YOUR VISIT
We recommend that you plan in advance—get Club members together with their calendars and plan your theatre-going year. You might make it a regular series of dates throughout the season or plan a multi-day holiday together in Stratford.

3. DEEP DIVE INTO THE PLAYS
Before you officially hit our theatres, start a reading circle! Our gift stores have many of the scripts available for purchase. You might also find them in your local library or online. When not reading plays together or enjoying a production, deep dive into show themes through tickets to Meighen Forum events. Curated as a complement to our season lineup, Forum events provide insight into onstage content and its connections to contemporary culture.

TIP: Book early for the best seating availability and performance selection!

4. MAKE VACATION MEMORIES
Why not make your trip together with friends into a holiday to remember? There are so many great restaurants, bars and sights to enjoy—plan to make time for them all! Stratford is a great central location for day trips to explore beautiful towns and villages around Southwestern Ontario, from lakeside delights to antique collector’s dreams. Whether you’re looking to stay in a hotel, motel or favour an intimate Bed & Breakfast experience, our city has all the options. Indeed, there’s something for everyone!

TIP: Book early for the best seating availability and performance selection!

TERMS AND CONDITIONS
Stratford Theatre Club pricing applies to A+, A and B zones only. Excludes Pay-What-You-Wish performances. Tickets are exchangeable, but non-refundable.
The full group may exchange their tickets for a new date and only incur costs associated with upgrading tickets if the new seats are outside applicable seating zones. If five or fewer members wish to exchange their tickets and leave the original group date, they must upgrade to individual ticket prices and pay a $8.10 per ticket exchange fee. The group members who retain their original tickets will not be charged any further fee. Theatre Club ticket prices increase on February 6, 2023.
**THE STRATFORD FESTIVAL VISITORS’ GUIDE IS GETTING A MAKEOVER!**

Coming soon, a revamped playbill section featuring articles, interviews and more for each of the 2023 productions in our new Visitors’ Guide. Plus, readers will find a new travel and itinerary section to help create visits rich in experiences complete with perfect pairings from the full Meighen Forum catalogue, stellar local restaurants and the best accommodations to make the most of your trip to Stratford.

**Be on the lookout for our new Visitors’ Guide, arriving April 2023**

**WHY BECOME A MEMBER?**

If you have been moved by the magic of live theatre, join our community and be a part of bringing that magic to life. As a Member, you support the work we do to inspire generations of theatre lovers through artful stagecraft, poignant storytelling and outstanding performances, culminating in season after season of unforgettable productions.

Membership starts with a donation of as little as $75 annually.

**Members receive exclusive, experience-enhancing benefits!**

Perks of becoming a Member include: priority booking—order your tickets in advance of the general public; exceptional access to great discounts and seats; Members’ reserved parking; free talks on plays and themes of the season; access to our Members only lounges, complimentary drinks and private washrooms; priority status on the waitlist for sold out performance; exclusive events and complimentary tours. Call 1.800.567.1600 or visit stratfordfestival.ca/Membership to join. Become a Member today!

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**I LOVE STRATFORD, AND I’M GLAD TO DO MY PART TO HELP IT THRIVE. THIS THEATRE HAS MADE MY LIFE BETTER, AND I LIKE DOING MY PART TO SHARE THAT EXPERIENCE WITH OTHERS AND HELP ENSURE THAT WHAT WE HAVE HERE PROSPERS.**

— Benefactor Member

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**TOURS**

**EXCLUSIVE BACKSTAGE TOURS**

Dive into the secrets of the Stratford Festival with a limited series of tour experiences led by our most seasoned insiders. Travel backstage at one of our famed theatres or learn the secrets of our ghostly past! Book early, these insider experiences are sure to sell out fast. $35 in advance, $40 day-of when available.

**FESTIVAL TREASURES TOUR**

Join our knowledgeable guides as you explore the behind-the-scenes secrets of our Costume & Props Warehouse, followed by a visit to our acclaimed Stratford Festival Archives. $15 in advance, $20 day-of when available.

**SET CHANGEOVER EXPERIENCE**

Settle into the auditorium after select matinée performances at the Avon and Festival theatres to watch our skilled crew transform the stage for the evening performance. Your guide will share details of the process, including insider technical knowledge invisible to average theater-goers! $15 in advance, $20 day-of when available.
Few people on earth know the rock musical Rent better than Thom Allison. He’s performed the production countless times. First, as a performer in the original Canadian cast that opened at the Royal Alexandra Theatre in Toronto in 1997. Next came an understudy role as Angel in a touring production, and a decade after that he was cast as Tom Collins in yet another revival. In 2016, he segued into directing with his much-lauded production of Seussical: The Musical followed by Mary Poppins for Young People’s Theatre in 2018. Now, he’s combining his deep knowledge of Rent with his production chops to bring the beloved musical to Stratford’s main stage. The opportunity for Allison is the culmination of a lifetime of immersion in Rent, and the significance is not lost on him. “I’m really thrilled, and I’m also kind of impressed that they’re doing this show,” he says. “Stratford is trying to push the boundaries, open the doors, both racially and story-wise.”

When I recently caught up with him over Skype, Allison was sitting comfortably in the dining room of his—rent stabilized—home in Toronto, about midway through the casting process for the play.

You started your career as an actor, and still act, of course, but in the past few years have segued more and more into directing. I’m curious about how your experience as an actor informs your role as a director.

Because I’ve been an actor, what I’m finding with the shows that I’ve directed so far is that I understand what actors need. So, I’m always striving to give them the actual tools that are going to help them. Not to say that if you haven’t been an actor, you can’t be a director. There are great directors who have never been actors, but the great directors who have not been actors are empathetic and have taken the time to understand what an actor needs to work. If they say to an actor, “Do that faster,” well yes, you can get that, but what does that mean? Why? What’s the urgency? If you don’t understand that then you’re giving them generic direction as opposed to the “why” that helps create a great performance.

It must result in a more textured performance with resonance and relevancy rather than just a superficial affectation. Speaking of relevancy, Rent, famously, is set during the AIDS epidemic and is based on Puccini’s La Boheme, an opera set during a tuberculosis epidemic. As we come out of years in a global pandemic, I’m wondering how that alters your reading of the story or how you think the audience will respond as a result?

One of the main questions we’ve been asking that’s helped us create the set and the concept and the idea and the point of view is, “Why this show now?” Other than the fact that generations of people love it, of course. One of the reasons the play feels so current now is the pandemic. Because we’re once again in a place where the whole world has experienced something that has been devastating. So, I think there’s instantly the echo of that, but it’s also there because of monkeypox.

Oh, of course. And that one is so recent. It seems like we got on top of that pretty fast, though.

The pandemic unfolded quickly because the vaccine started to come out very quickly and the same for monkeypox. Except, with monkeypox things slowed for a moment when it seemed like it was a gay disease. People suddenly went, “Oh, well, that’s a gay disease” and kind of went a bit quiet. People stepped back. That echoed back to AIDS when it was seen as a gay disease, and it seemed like people didn’t really care. It was like you were filthy and dirty and gay; “Don’t care.” You’re a drug user; “Well, you deserve it.” There are moments in the show that we’re going to bump up a little bit in terms of that focus, and I think it will make people unavoidably see the mirrors like, don’t talk to people; don’t take your mask off; don’t get near me. I think we’ll feel that in the energy of those moments.
As Rent ages, it feels like the world just keeps adding subtext! Where do you even begin to cast a musical like this? Do you come with a vision of how you want to see these characters embodied or are you open to an actor’s presence just sort of inhabiting that character?

What I love is that every single person who has come in—and who is a possibility—is different in some way. And not just on the surface. With each one we were like, “I love how that person is so intense.” Or funny, or kind of goofy. Those differences are really helpful when you think of the bigger piece where that actor tells a deeper story for the character. We have to take all of that into the emotional world of the show, so it’s like you’re putting together an emotional jigsaw puzzle, but the pieces keep changing.

You’ve grown up, so to speak, with this show. Do you feel differently about it now, either because you’ve performed it so many times or simply because you’re coming at it as a director for the first time?

I don’t have a romanticized view of the show, anymore. I get that young people feel this show is this big romantic, amazing thing: we’re dying, and we’re screaming, and we’re singing, and we’re kissing, and having sex and doing rock and roll! But now, I’m like: calm down. I mean, yes all of that is true, but there’s so much more in the show and now, as an adult, I understand way more of the show and the era it’s talking about and why it is important.

“TO PUT THIS ON THE MAIN STAGE AND TRUST THAT IT’S GOING TO DRAW PEOPLE AND GET PEOPLE ON BOARD, I THINK, IS MARVELOUS. I THINK THAT’S WILDLY EXCITING.”

Stratford looms so large in the theatre world and it has built its reputation on Shakespeare’s plays, the most canonical in the English language. Do you wonder at all how something as modern as Rent will be received?

So, the fact that Stratford is doing this show, which is edgy, and putting it on the main stage, is a risk. Yes, the show has a following, but it’s a risky show. Many people want to see it. But some will be surprised that this is the choice. Ultimately, though, it’s giving [audiences] a chance to expand their horizons. We forget that those older people were young once, too. They swore, they drank, they did drugs, they fell in love. I think that we underestimate their capacity to understand all kinds of experience. To put this on the main stage and trust that it’s going to draw people and get people on board, I think, is marvelous. I think that’s wildly exciting.
FOR GUESTS WITH LOW VISION
Audio-described performances are designed for guests who are Blind or have low vision. Delivered via headset, the live audio description gives details of costumes, sets and key on-stage action, supplementing the spoken dialogue without interfering with it. Magnifying sheets may be borrowed from the House Manager.

FOR GUESTS WITH RESTRICTED MOBILITY
We offer accessible and mobility seating in all our theatres. While all theatres are equipped with handrails, please note that regular seating areas at the Studio Theatre and in the Avon Theatre balcony are steeply inclined. While the Avon balcony level may be reached by elevator, there are steps leading to the seats.

Our theatres also feature special-access washrooms, motorized door controls and elevators in multi-level buildings. Patrons are welcome to bring their own assistive devices; however, large devices such as walkers must be stored outside the auditorium during performances.

Pre-paid special-access parking is available with a valid disability parking permit. These spaces are limited, so please reserve when booking tickets. The City of Stratford also provides unreserved special-access parking in Upper Queen’s Park adjacent to the Festival Theatre, as well as near our other theatres. Metered parking is free throughout the City of Stratford in designated spaces with a valid disability parking permit. For more details visit stratfordfestival.ca/Parking.

FOR GUESTS WHO ARE DEAF, DEAFENED OR HARD OF HEARING
Our theatres offer wireless radio-frequency hearing-assistance receivers that are also compatible with t-coil-equipped hearing aids and cochlear implants. For optimal performance, guests are encouraged to bring their own headphones, though we do have a limited number that we can lend. Please reserve your hearing-assistance device when booking your ticket.

American Sign Language (ASL) interpretation will be available on selected dates throughout the season.

The dates for open caption performances will be announced in the new look Visitors’ Guide released in spring 2023.

FOR GUESTS WITH SCENT ALLERGIES OR SENSITIVITIES
In consideration of others, we ask our guests to refrain from wearing scented products. While we cannot guarantee a scent-free environment, should you have an allergy to scented products and need to be moved from your original seating location, please see the House Manager.

FOR GUESTS WHO REQUIRE A RELAXED ENVIRONMENT
Relaxed performances (RP) foster a more casual approach to traditional theatre codes of conduct, rethinking expectations for audience members in a performance space. Within this relaxed space, people are welcomed to move around, make noise or step out to a quiet area. RP modifies lighting and sound, in addition to consulting disabled people to ensure everyone feels welcome and safe. Relaxed performances often meet the access needs of autistic and other neurodiverse and disabled people, while also being useful for families or first-time theatre patrons.

ADDITIONAL INFORMATION
Service animals are welcome: please call our Box Office if you have any questions or concerns regarding best seating locations when visiting with a service animal. Additional open caption, audio-described and ASL performance dates may be available to groups of 20 or more for performances after July 1. Please contact groups@stratfordfestival.ca for more information.

For more details and dates visit stratfordfestival.ca/Accessibility.
## SEASON AT A GLANCE

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## SPONSORS

Our thanks to the following for their generous support

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### THEATRE SPONSORS

Support for the 2023 season of the Festival Theatre is generously provided by Daniel Bernstein & Claire Foerster.

### NEW PLAY DEVELOPMENT

Support is generously provided by The Foerster Bernstein New Play Development Program.

**The Stratford Festival gratefully acknowledges the generous support of these contributors to our success**