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

Stafford Festival

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.

SCHOOLS’ GUIDE 2023

ON-SALE DATE
ONLINE AND PHONE BOOKINGS BEGIN AT 9 A.M.
Tuesday, December 6

CONTACT INFO
stratfordfestival.ca/Schools
1.800.567.1600 | 519.273.1600
groups@stratfordfestival.ca

Note: Tickets go on sale to the general public online Monday, December 12 beginning at noon and by phone at 9 a.m. Tuesday, December 13.
Love is All Around
BY SHELLEY PAGE

Director Thomas Morgan Jones wants audiences to consider the bravery in trusting an open heart.

Thomas Morgan Jones, 43, knows what it’s like to be a boy enthralled and inspired by the whimsy, magic and possibilities of the Stratford stage. When he was in his early teens, his parents brought him to the famed festival to see Shakespeare’s Twelfth Night.

“They made a big deal of it,” Jones recalls from his home in Winnipeg, where he is now the artistic director of the Prairie Theatre Exchange. While a relatively short drive from their Whitby home, the destination felt faraway with its promise of excitement. His parents, both French teachers, were responding to Jones’ early love of literature and involvement in school plays. After the performance, he bought a poster of Shakespeare for his bedroom wall and later, the Bard’s collected works for his bookshelf.

Jones imagined returning one day to the Stratford Festival as an actor. Instead, he has been invited to adapt and direct Madeleine L’Engle’s A Wrinkle in Time, a story that he says shows love conquers all. The proof is in the actions of teenage Meg Murry, her brother Charles Wallace and their friend Calvin O’Keefe, who together embark on a perilous journey across time and space to rescue the siblings’ missing father, a gifted scientist, from the evil forces that hold him prisoner on another planet. Jones aspires for the courage propelling the trio’s interstellar voyage to rouse school age audiences. “My great hope is that young people can watch this and become empowered, knowing that all they have to do is love.”

On the day we speak, Jones has just packed his five-year-old son Gabriel off to his first full-day of kindergarten in Winnipeg. Being a parent has provided insight—and motivation—for this latest directorial challenge. “I’m at a place where I wouldn’t have been five years ago.”

“My great hope is that young people can watch this and become empowered, knowing that all they have to do is love.”

He’s being incredibly modest. Parenting chops and remembrance of child-like wonder aside, Jones’ theatre experience is wide and deep. He holds an M.A. from the University of Toronto and has worked across Canada and internationally as a director, playwright, dramaturg, instructor and movement coach. He has trained with SITI Company in NYC, with The Suzuki Company of Toga (SCOT) in Japan, as well as training in Madrid, Milan, Paris, Fredericton and Winnipeg. Among his many roles, he’s also been artist/educator in residence with Young People’s Theatre.

He says his turn at Stratford is the culmination of a “rich 12-year conversation,” beginning in 2010 as an inaugural participant in its Michael Langham Workshop for Classical Direction and continuing on to roles as assistant director on The Winter’s Tale in 2010 and The Grapes of Wrath in 2011. As an instructor, he also taught at Stratford’s Birmingham Conservatory, under the direction of Stephen Ouimet and Martha Henry, who died in 2021.

Henry, a Canadian theatre giant who spent 47 seasons at the Stratford Festival acting and directing, was director of the Birmingham Conservatory from 2007 to 2016, before becoming director of the Langham Workshop from 2017 to 2020. She became a mentor to Jones. “Martha invested a lot of time in me,” he says, recalling hours and hours of conversation over many years, and many dinners.

On Henry’s influence, Jones is sentimental and steadfast. “I have carried our friendship and her mentorship with me through every part of this process so far. I am constantly reminded of our conversations, and I feel a great responsibility to live up to her belief in me as an artist.”
When Stratford approached Jones about the 2023 season, he hadn’t yet read *A Wrinkle in Time*, despite having a well-thumbed copy in his personal collection, courtesy of his wife, Josie, who’d kept it since childhood. “We’ve moved a lot, and I tried to shed some books, but she said this is one book we will never ever get rid of.”

A reading of the book left the director pondering the story’s cinematic scope, which Jones sees as “enormous” given the extra-planetary settings and evil beings. When asked to adapt it to a play, he asked two essential questions: Why share this beloved story on the stage, and why now?

Such questions about “relevance and form” require stage answers.

Theatre is a place of “time, space and meaning-making in ways that no other medium really does,” explains Jones. “Sometimes that means magic and really big scale things, and sometimes it means simplicity and imagination.”

For Jones, L’Engle’s work is intriguing because of her melding of science fiction and fantasy. That and her belief in the power of love. “She once said, ‘We don’t plan for the terrible things, we just try to love through them’ and that’s wow, that’s incredibly powerful.”

With the author’s philosophy on love—central to his stage adaptation—Jones believes we can topple barriers like “fear, insecurity, anger, hatred, bigotry, all of those things that can stop us from having a love for life.” His dream is for this idea to resonate with Stratford audiences, no matter their age, “relative to what’s happening in their lives.”

Jones’ path has been forged by mentorship. He recalls with gratitude drama teacher Carole Dawson, from Sinclair Secondary School in Whitby, who “poured a heap of time and energy and encouragement into me.” He also credits six-time Dora Award winner, Soheil Parsa—a writer, director, actor and dramaturg—with taking him on as an assistant director and providing generous guidance.

He tries to pay all of this generosity forward, keeping kindness at the forefront. The stage—the entire theatre experience—in Jones’ perspective, must be welcoming. Kindness is a part of this, so is accessibility and inclusivity. Jones is clear in his dedication to creating open creative spaces as a director. “Diversity and inclusion are foundational to the work that I aspire to do in the theatre,” he affirms. “We must keep asking what it means to tell stories and with whom we’re telling them, empowering all voices—racialized, 2SLGTBO+ and disabled communities.”

Jones hopes those who come to his production are empowered by L’Engle’s message about the power of love, inherent in how characters tackle the immense challenges life and the expansive universe serve up. “What a beautiful message to young people: believe in your voice and trust in your community, and anything is possible.”

With eyes cast forward towards his directorial debut at the Stratford Festival, Jones considers what Martha Henry would think of his approach to the project. “I hope she would be proud of me. And I hope she would be delighted to see how the play is coming together.”

“Believe in your voice and trust in your community, and anything is possible.”
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

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

KING LEAR

By WILLIAM SHAKESPEARE

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

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

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?”

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

Book, Music and Lyrics by JONATHAN LARSON

RENT

“FORGET REGRET OR LIFE IS YOURS TO MISS…”

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-Soeurs 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

By MICHEL TREMBLAY
Translated by JOHN VAN BUREK and BILL GLASCO

LES BELLES-SOEURS

A KITCHEN TABLE CONFIDENTIAL.

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LES BELLES-SOEURS

A KITCHEN TABLE CONFIDENTIAL.
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

“Myth of the Almight 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

“God The Almighty and All Knowing Has Misplaced A Cup?”

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

“The 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.

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

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 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

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

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 The Westaway Charitable Foundation.

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

By NICK GREEN
WORLD PREMIÈRE
STRATFORD FESTIVAL COMMISSION

THE HANDSHAKE SEEN ‘ROUND THE WORLD.

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.

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With SEAN ARBUCKLE, LAURA CONDLLN, KRYSTIN PELLERIN, SOPHIA WALKER
MAY 23 TO JUNE 17 | OPENS JUNE 1
STUDIO THEATRE

By NICK GREEN
WORLD PREMIÈRE
STRATFORD FESTIVAL COMMISSION

CASEY AND DIANA

Who knew the Red River resistance was so funny?

Marie-Angelique 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-Angelique’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 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

The Handshake Seen ‘Round the World.

Women of the Fur Trade

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Women of the Fur Trade

By FRANCES KONCAN

The Handshake Seen ‘Round the World.
DUTY VERSUS DESIRE

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 knightly duty—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.
LEARNING OPPORTUNITIES TO ENGAGE & ENRICH

TEACHERS AND STUDENTS

TEACHER DAY
May 6
A full day of artist-led workshops, discussion and lunch followed by performances of King Lear and Rent.

Lunch and performance tickets are included. Prices begin at $125.

STUDY GUIDES
Pre- and post-show study units connected to the Ontario curriculum. Resources include discussion questions, active exercises and resources to support you in teaching the play. Available online and free of charge for selected 2023 productions.

PERFORMANCEPLUS
Shakespeare’s text appears alongside our filmed productions in these dynamic resources which include lesson plans, discussion questions and interviews with artists.

Available online and free of charge for King Lear, Hamlet, Macbeth, Romeo and Juliet, The Tempest and Othello.

TEACHING STRATFORD PROGRAM
Fall 2023
This program pairs elementary and secondary teachers with teaching artists to actively engage students in the work on our stages. For just the cost of student tickets, it includes:

• August 22&23: onsite professional development and tickets to performances
• September & October: pre- and post-show school workshops
• September & October: student matinée plus a free pre-show Prologue

Available for A Wrinkle in Time, King Lear, Love’s Labour’s Lost, Much Ado About Nothing and Rent.

Financial assistance for student tickets and bussing is available.

COMPLETE YOUR VISIT

PROLOGUES
11 a.m. to noon. Before selected matinées of:
• King Lear
• Much Ado About Nothing
• A Wrinkle In Time
• Frankenstein Revived

Led by teaching artists appearing in the matinée, these active workshops bring together students from different schools to explore the show’s key themes and questions.

$4 per student (free with participation in the Teaching Stratford Program) stratfordfestival.ca/Prologues

POST-SHOW CHATS
Book a half-hour discussion with cast members immediately following the show.

Available in-person and online. $2.75 per person, minimum 20 people.

SCHOOL WORKSHOPS
Engage your students through active, practical exercises in these hour-long, artist-led workshops.

Available in person and online. $8 per person, minimum 20 people.

Reservations for Prologues, Post-Show Chats and Workshops must be made at least two weeks before your visit. To book, call the Box Office at 1.800.567.1600 or visit stratfordfestival.ca/Schools.

To book Workshops at different times, or to create a customized experience please contact us for details and pricing.
UNIVERSITY COURSES

June 5-17

For-credit courses delivered in partnership with the Universities of Guelph and Windsor, Western, Brock and St. Jerome’s (affiliated with the University of Waterloo).

Shakespeare in Performance: Taught by a university professor and featuring Stratford Festival artists, this course offers a historical, theoretical and analytical introduction to Shakespeare.

Voice and Text: Taught by Stratford Festival coaches, this practical course invites students to explore acting techniques and exercises to develop their voice with a particular focus on classical text.

Please contact your school to register. If you are not a student at one of the partner universities, contact:

Christina Mancini
Scheduling Specialist
St. Jerome’s University
christina.mancini@uwaterloo.ca

THE STRATFORD SEMINAR SOCIETY

August 7-12

Now in our 45th season, we offer a week-long theatre immersion including discounted tickets to eight plays, academic talks to enrich the plays, candid interviews with leading Festival artists, spirited daily discussions, and an opening-night dinner. Open to everyone!

For more information, contact:
Jim Montgomery
sss.comptroller@gmail.com
or 416.606.9479

COLLABORATIONS

MICHIGAN RESIDENCY

For more than 15 years, the Stratford Festival has led an annual residency in Michigan in partnership with secondary and post-secondary teachers and in collaboration with community arts organizations.

“The workshop increased my conviction that Shakespeare is a vital language experience, especially when brought to life physically by the students in the classroom. Using the real elements of theatre — voice, movement, embodied imagination — students are far more likely to connect with the spirit and value of Shakespeare. Silent reading just doesn’t work.”

— Michigan Residency participant

The Michigan Residency is offered free of charge to participating students and teachers. It is supported in part through the Michigan Education Outreach Fund, held within the Stratford Shakespearean Festival Endowment Foundation.

To learn more, visit stratfordfestival.ca/Learn/Partnerships

SHAKESPEARIENCE

Shakespearience is a one-week, three-credit, intensive field study course taken during the spring semester in June. Participants will travel to the Stratford Festival to see plays, participate in workshops and backstage tours, as well as have discussions with directors, actors and writers.

It is hosted by Bishop’s University and led by Dr. Jessica Riddell, Professor in the English Department, Bishop’s University, 3M National Teaching Fellow (jessicariddell.com).

The course is open to students, staff, alumni and faculty from the Maple League (Mount Allison, St. Francis Xavier, Acadia and Bishop’s).

To learn more, visit bushakesperience.com

ADVISORY COMMITTEES

The Stratford Festival Student Advisory Committee (SAC), Teacher Advisory Committee (TAC) and Teaching Artist Advisory Committees (TAAC) are groups of volunteers that support the development of the theatre’s educational programming.

To learn more, visit stratfordfestival.ca/Learn/Advisories
CALENDAR LEGEND

PRICE TYPES
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3

SENIORS’ & STUDENTS’ MIDWEEK MATINEE SPECIAL
(see ticket info on page 19)

S

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.

PWW
For information on Audio-Described, Relaxed and American Sign Language, see page 26 or visit stratfordfestival.ca/Accessibility

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

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PWW 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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- **Victoria Day**

**OPENING MONTY PYTHON’S SPAMALOT**
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*Note: The above schedule is for illustration purposes only and may not be accurate for the actual performance dates.*
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**SCHOOL PRICES**

Prices listed do not include tax.

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<td>$74</td>
<td>$90</td>
<td>$149</td>
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<tr>
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<td>$47</td>
<td>$95</td>
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<td>$54</td>
<td>$102</td>
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A premium applies to weekend matinée performances.

*Excludes Friday evening, Saturday and Sunday performances marked ( 2 ) on the calendar. Ask for details of available student discounts during this time.

**MIDWEEK MATINÉE SPECIALS (MARKED “S” ON THE CALENDAR)**

<table>
<thead>
<tr>
<th>PRICE CATEGORY</th>
<th>PRODUCTION TYPE</th>
<th>BRAVO ZONE</th>
<th>C ZONE</th>
<th>B ZONE</th>
<th>A ZONE</th>
<th>A+ ZONE</th>
<th>GLOBE RING &amp; FOUNDERS’ ROW</th>
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<td>$23</td>
<td>$37</td>
<td>$39</td>
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</table>

Excludes performances between July 3 and September 3. Ask for details of available student discounts during this time.

**POLICIES OF NOTE**

**PAYMENT SCHEDULE**

A non-refundable deposit of $100 plus applicable taxes is required upon booking. A 30% down payment is due 30 days after booking. Total remaining balance is due 45 days before the performance date.

**DELIVERY**

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

**TERMS AND POLICIES**

School group orders booked within 45 days of performance require full payment. Adjustments to an order must be completed before the final balance due date on the invoice. All fully paid tickets are non-refundable, except in circumstances relating to COVID-19 when we will refund the total less the deposit. The deposit amount will remain as a credit on your account for future bookings. Student discounts apply to groups of six or more. One complimentary ticket is offered for every 20 tickets paid in full. Patrons are responsible for complying with all applicable COVID-19 regulations regarding entry, including but not limited to providing valid proof of vaccination and/ or exemption when required. Guests who are refused admission on this basis will be subject to regular ticketing policies. For information on exchanging tickets, visit stratfordfestival.ca/Schools.

 Prices listed do not include tax.
**FESTIVAL THEATRE 55 QUEEN STREET**
Access to all seating is by stepped aisles leading down from the rear of the auditorium.

- **STAGE**
- **ORCHESTRA**
- **BALCONY**

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

- **STAGE**
- **ORCHESTRA**
- **BALCONY**

**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.

- **STAGE**
- **BALCONY**

**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.

- **STAGE**
RISE UP: AN IBPOC YOUTH MENTORSHIP ENSEMBLE

RISE UP is an eight-month hybrid mentorship program that connects IBPOC students aged 14-18 with early and mid-career IBPOC theatre artists working in many areas of theatre including acting, directing, design and production. It runs October to May.

Participants meet for a couple of hours one weekend a month over Zoom alternating between a group workshop one month followed by a one-on-one mentorship session. The program culminates with a day-long retreat at the Stratford Festival to see one of the 2023 productions.

THEATRE ARTS CAMPS

July 9 to August 5, 2023

Overnight week-long and two-week sessions for students in grades 7 to 12.

Sessions include a focus on:

- Musical Theatre
- Playwriting
- Shakespeare
- Theatre Production

Space is limited and will be assigned on a first-come, first-served basis.

All are welcome.

From $1,900. Financial assistance is available for all sessions.

Taught by professional teaching artists, participants enjoy a variety of classes, workshops, discussions, rehearsals and theatre-going in a supportive and fun learning community. Past participants report that our programs have increased their self-confidence, further developed their skills as theatre artists and helped them forge new, lasting friendships.

stratfordfestival.ca/TheatreArtsCamp

“This camp was so awesome. I met so many friends. I gained more confidence. I grew as both an actor and as a human.”

“This program has surpassed all of our expectations. It is truly remarkable. I can’t thank you enough for the experience that my daughter will cherish for a lifetime! She has already asked if she can do it again next summer!”
WAYS TO SAVE

FALL FOR THE BARD: $10 TICKETS
$10 tickets are available to your class for fall student matinée performances of King Lear and Much Ado About Nothing. stratfordfestival.ca/FallForTheBard

1. Choose your fall date and pay a $100 non-refundable deposit upon booking.
2. Pay a non-refundable down payment of 30% on your fall order by June 26.
3. Submit your final student numbers and pay your final balance in September.

STUDENT MATINÉES
Earlybird School Days:
Selected 12:30 p.m. performances available for A Wrinkle in Time. Includes post-show chats with cast members immediately following the show.

MIDWEEK MATINÉES:
Selected 2:00 p.m. performances available especially for schools, rates start at just $19 per ticket.

STUDENT EVENINGS
Make it a multi-show visit! Save 50% on regular-priced A, B, C and Bravo zone seats when you add an evening show to a student matinée.

TEACHER TICKET DEALS
Want to brush up on a play before introducing it to your students? Preview a show before bringing your class; visit the Festival with friends and family, first. Sign up to receive exclusive offers at stratfordfestival.ca/Teacherticketdeals.

STUDENT PICNICS
Takeaway picnics are a delicious and convenient way to dine together before the performance with your group. Meals are $21 per picnic with many options to choose from. Please pre-order through our Box Office. Visit stratfordfestival.ca/Schools for details.

BUS FUNDING
Don’t let the cost of transportation stop you from joining us this season. School groups attending the Festival can apply for funding to use toward their bus costs. Visit stratfordfestival.ca/BusFunding to apply.

Support for bus funding is generously provided by The Schulich Foundation.

SPONSORS
Our thanks to the following for their generous support

PROUD SEASON PARTNERS
BMO
RBC

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

Canada
Ontario
Canada Council for the Arts
Conseil des arts du Canada
Ontario Trillium Foundation
Fondation Trillium de l’Ontario
Stratford Shakespeare Festival
The Meighen Forum continues to evolve in the coming months. More 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.

**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 Ptasznik Family.

**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.

**SHAKESPEARE GOBLINS VEER FROM INSPIRED LUNACY TO RIVETING COMMAND OF THE LANGUAGE**

– Calgary Herald
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.

“What we call it this or not, King Lear is an opera. The scale is operatic and that to me is thrilling,” declares the director, who returns to Stratford after directing the 2021 season’s Serving Elizabeth. For someone who professes love for “big content, big ideas, big sweeping archetypes” — Lear is her L’Orfeo, the 17th-century opera by Claudio Monteverdi from which all other operas, arguably, descend.

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. “Those things are very important, I think, in lifting something of such magnitude.”

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.” Acutely aware of theatre’s potential to widen, shift and even alter perspectives, the director’s stance on heavy-handed messaging is definitive.
Aside from simply “not being artistically interesting”—in her personal opinion—she rejects it as inefffectual. “You reach audiences through their heart, reason and senses… and that is about nuance; that is about excellence; that is about precision. That is what I’m into.”

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.”

“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.personal opinion—she rejects it as inefffectual. “You reach audiences through their heart, reason and senses… and that is about nuance; that is about excellence; that is about precision. That is what I’m into.”

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.
ACCESSIBILITY SERVICES

Wheelchair Access
Assistive Listening
ASL Interpretted
Audio-Described
Open Caption
Relaxed Performance

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 REQUIRE SUPPORT PERSONS
We welcome support persons who provide services or assistance with communication, mobility, personal care, medical needs, or access to our facilities. Support persons must have their own valid tickets for performances and events that have assigned seating; admission prices will be charged for both attendees based on seating location chosen. Complimentary admission for one support person will be granted with a valid CNIB card or Access 2 card, on a case-by-case basis. Please call the Box Office prior to performance.

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 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.

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.

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.
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