IN THE COMPANY OF ARTISTS

PAUL GROSS & TARA SKY

INTRODUCING THE 2023 SEASON

KING LEAR
RENT
A WRINKLE IN TIME
MONTY PYTHON’S SPAMALOT
LES BELLES-SŒURS

+ MORE

COSTUMES, COSTUMES, COSTUMES! DRESSING FOR THE PART
EXPERIENCE THE
STRATFORD FESTIVAL
AROUND THE CORNER, A WORLD AWAY.

KING LEAR • RENT • MUCH ADO ABOUT NOTHING • LES BELLES-SOEURS
MONTY PYTHON’S SPAMALOT • A WRINKLE IN TIME • FRANKENSTEIN REVIVED
GRAND MAGIC • RICHARD II • WEDDING BAND
CASEY AND DIANA • WOMEN OF THE FUR TRADE • LOVE’S LABOUR’S LOST

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DUTY VERSUS DESIRE
ANTONI CIMOLINO
ARTISTIC DIRECTOR

To borrow another cliché of our times—and this one surely cannot be denied—we’re all in this together.

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 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.

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.

EDI EVOLUTION: STRATFORD WELCOMING COMMUNITY INITIATIVE

The Stratford Festival has a continual mission to ensure that the exemplary art created on its stages is accessible to all people, no matter their background. Through this vision, the Festival has an ongoing commitment to solidifying a theatre community that is equitable and inclusive for all people.

We understand that this work is not the Festival’s alone. The city of Stratford itself must also be a partner in this commitment in order for it to be fully actualized. With this in mind, the Stratford Festival is a committed partner in the Welcoming Community Initiative, devised by, and comprising several other citywide organizations and businesses.

Our goal is to work in tandem so that the Festival, in partnership with the city of Stratford, makes active commitments and ongoing efforts to ensure an inclusive environment for all who come to Stratford to visit, work or live. These efforts will be exemplified through a community conversations series to devise strategies for tackling ongoing citywide matters, providing support and resources when acts of inequity occur, and fostering a more cohesive relationship between the residents and the vast arts community that exists in Stratford.
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.
# 2023 AT A GLANCE

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New this year, the Meighen Forum kicks off its 11th season with a series of themed weeks. Brimming with events focused on a specific area of interest, each themed week offers a curated selection of speaking events, exclusive interviews and panel discussions with honoured guests.

**JULY 3-9**
**SEASON DEEP DIVE WEEK**
UP CLOSE WITH ANTONI CIMOLINO
MEET THE DIRECTORS
+ more

**JULY 7-13**
**GLOBAL THEATRE WEEK**
PROFESSOR MUKOMA WA NGUGI
THE ART OF TRANSLATION
+ more

**JULY 17-23**
**CBC IDEAS WEEK**
THE SHOCK OF THE NEW—THE TWENTIETH CENTURY
THE YEAR 1919: DIVIDING THE SPOILS
THE YEAR 1963: SOCIAL REVOLUTIONS
+ more

**AUGUST 21-27**
**READERS AND WRITERS WEEK**
MARGARET ATWOOD
ON GOTHIC LITERATURE
+ more

**SEPTEMBER 11-17**
**SCHOLARS AND EXPERTS WEEK**
BESTOWING KNOWLEDGE:
THE ROLE OF ELDERS
SEARCHING FOR WISDOM:
LEARNING VS. LIVING
+ more

**JUNE 5-11**
**PRIDE WEEK**
HIV TODAY
QUEER HISTORY IN CANADA
+ more

Other featured offerings include:

- **Forum Dinner Series**, tailored dining experiences created by renowned chefs with accompanying talks by culinary historians and writers.
- A **Forum Academy Series** for patrons interested in learning the secrets of past and present theatre practices.

MEET YOU AT the forum!

Tom Wilson | Dayna Manning | Ron Sexsmith | Agit-Pop!
Len Cariou | Hey Viola! | Funny Forum Fridays
Emma Donoghue | Suzette Mayr | Adam Gopnik

**JUNE – OCTOBER**

Supported through an endowed gift from Kelly & Michael Meighen and The T.R. Meighen Family Foundation
INTRODUCING THE 2023 SEASON

PHOTOGRAPHY BY TED BELTON

STYLING BY MICHELLE BOHN
WORDS & INTERVIEWS BY JAMES GRAINGER & JENNIFER LEE
Exhausted by decades of war, diplomacy and court politics, the elderly King Lear solves the problem of dynastic succession by dividing his kingdom among his three daughters and their husbands. But before handing over his power, Lear demands one favour: that his daughters proclaim their undying love and devotion to him in the most flowery phrases. When Cordelia, Lear’s favourite daughter, refuses to flatter her father’s ego, Lear and all of his kingdom soon learn the terrible cost of choosing sentimental appearances over hard reality. Lear is one of Shakespeare’s most compelling tragic heroes, a man who believes himself “more sinned against than sinning”, a human Titan raging against a fate entirely of his own making.

Director Kimberley Rampersad dates her fascination with King Lear to her early childhood, when she realized how much her father loved the play. “Because King Lear is my father’s favourite play, I initially studied the play in order to speak with him about it. Even before I was capable of reading the work, I would pull the play from the bookshelf and study the cover illustration,” she shares. “Once capable of reading it, I gravitated toward Lear and Cordelia. I recognized their heartbreak as they let one another down.” Rampersad describes the chance to direct King Lear as a once-in-a-lifetime opportunity. “That I can bring to life the play which holds such importance in my father’s life in his lifetime is almost beyond all measure. I love the breadth of King Lear, the difficulty of the piece and how alive I feel as I am tackling it.”
KING LEAR

“The scope of this play is immense. It both plumbs the depths and reaches toward the heavens. I hope our production is honest, thereby inviting everyone to feel anything it stirs deeply.”

– Kimberley Rampersad, Director
THE SEASONS OF love ARE MANY.
pop-culture sensation since its Broadway debut in 1996, Rent is a full-hearted salute to bohemian life in New York City, with all its human richness. Inspired by Puccini’s opera La Bohème, Jonathan Larson’s rock musical follows the fortunes of several young East Village artists as they pursue love, fame and artistic expression, all while struggling to pay the rent and make sense of the AIDS crisis. Winner of the Pulitzer Prize for Drama and the Tony Award for Best Musical, this groundbreaking rock musical made sharing a dilapidated loft the height of cool.

Fittingly, machinations of a humble abode swirled around in the mind of director Thom Allison after taking his place at the helm of Rent. Allison quips, “My first thought was ‘I want the audience to feel like they’ve fallen into a dumpster in 1990 and then spend the rest of the production convincing them it was a good idea to stay.’” The opposite of a wasteland, the space called “home” by the characters of Rent exists in contrast to its temporal surroundings—therein lies the beauty of Larson’s story and the guiding light for Allison’s production. “It’s like a flower that grows in the smallest crack in a rock, with the least bit of dirt, water or sunlight. Even with the faintest glimmer of hope, life moves toward glorious creation.” The optimism brightening this message should not be confused with romanticism, a sentiment Allison is steering away from. “Though the story is decidedly romantic, we’ve tried to strip away some of the romanticism,” he explains. “[By doing] so people really understand how monumentally life-altering love was to those living with HIV in the era of the story.” Tantamount to love, empathy is an emotion the director hopes to inspire in his audience, prompted by laying bare the—often unfortunate—situational nature of humanity. “I think … hope people will feel more empathy for the characters.”

“I’ve been involved with Rent three times before, and I always have a different emotional reaction to it. This time, I feel such sadness for all of the people who died of AIDS—people who never got the care or love they deserved. But I also feel such joy for how capable human beings are of finding joy in the darkest of moments.”

– Thom Allison, Director
MUCH ADO ABOUT NOTHING

“In a great comedy, there can’t be light without the dark, there can’t be deep laughs without jeopardy, fear and real danger.” – Chris Abraham, Director

From left to right: Maev Beaty and Graham Abbey.

MUCH ADO ABOUT NOTHING
by WILLIAM SHAKESPEARE
Additional text by ERIN SHIELDS

Director Chris Abraham
Designer Julie Fox
Lighting Designer Arun Srinivasan
Composer and Sound Designer Thomas Ryder Payne

Graham Abbey
Benedick

Maev Beaty
Beatrice

Michael Blake
Don John

Austin Eckert
Claudio

Allison Edwards-Crewe
Hero

Patrick McManus
Leonato

Anthony Santiago
Antonio

André Sills
Don Pedro

From left to right: Maev Beaty and Graham Abbey.
Shakespeare’s beloved romantic comedy *Much Ado About Nothing* has been an audience favourite for centuries. Brimming with wit, romance and pageantry—there is a masked ball and a wedding—the play engages the heart and the mind, posing serious questions about love and honour while trusting in its audience to craft their own answers.

Duke Don Pedro and his companions are returning home from war when they stop for a month-long visit to the idyllic estate of Leonato, the governor of Messina. Among Don Pedro’s party is Count Claudio, who immediately falls in love with Leonato’s daughter, Hero. The feeling is mutual, but Don Pedro’s embittered half-brother hatches a plot to convince Claudio that Hero has cheated on him. Meanwhile, chronic singletons Beatrice and Benedick engage in a merry war of wits—their bickering a cover for a hilarious courtship ritual. With a little help from their friends, both couples may just make it to the chapel on time.

Director Chris Abraham describes Shakespeare’s comedies as one of his life’s great loves and is ecstatic to be presenting one of them at Stratford. “In my view, there is no better place to experience Shakespeare’s work than on Stratford’s Festival Stage,” Abraham insists. “In a theatrical context like this one, his comedies have magical properties; they can even help societies in crisis to chart a course that makes them better.” One of Shakespeare’s most familiar works, *Much Ado About Nothing* and its revelatory depths are best experienced through repeated viewings, according to the director. “I hope audiences who have loved this play throughout their lives will find reasons to love it ever more unrestrictedly in the hands of a gifted ensemble, one committed to celebrating its complexity, beauty and wit.”

**YOU MIGHT ALSO LIKE…**

*Peer Into the Playbill | Sex and Shakespeare*
July 6, 10:30 a.m.
See page 42 for more info.

**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.
Les Belles-Soeurs

“...this play is and that it is a classic because it is universal in its depiction of women, class and humanity.” – Esther Jun, Director

Germaine has finally hit the jackpot. When the Montréal housewife wins a million Gold Star stamps from a local grocery store, she invites her family, friends and neighbours—a cross-section of 15 working-class women—to help her glue the stamps into booklets. As the women work, they gossip, laugh and swap complaints. But the jovial, raunchy ambiance is spiked with flares of jealousy as these disempowered women rage against the strictures—of family, society, gender—that trap them in place. A chronicle of the Québécois female experience in all its beauty and despair, Les Belles-Soeurs brought the French joual dialect to mainstream theatre audiences at its première in 1968, a pivotal year in the province’s Quiet Revolution. The play has since been translated into more than 30 languages.

There is a timeless universality to the play’s subject matter and its characters’ struggle to live within the lines society drew around them. For director Esther Jun, who feels it both “daunting and thrilling to be asked to direct such a monumental classic,” the inherent reach of the play across demographics is an anchor that grounds her adaptation of Michel Tremblay’s pivotal work. “Our production will have the most diverse cast ever to perform this play in English,” she says. “I feel a great responsibility to reflect where this play came from, but also introduce it to a new, contemporary audience.”

Acutely aware of the impact Tremblay’s play has had—“it is a play that changed society”—Jun is also simply a die-hard admirer of the work, struck by “its boldness, its vivacity and its epic theatricality.” A dramatic inquiry into the precipitous imbalance responsible for teetering the 1960s into a social revolution, Les Belles-Soeurs is a Polaroid of the era zeitgeist, presented to theatre audiences as a double bill: tragedy and comedy.

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 Dr. John H. Whiteside.
LES BELLES-SŒURS
by MICHEL TREMBLAY
Translated by JOHN VAN BUREK
and BILL GLASSCO

Director Esther Jun
Set Designer Joanna Yu
Costume Designer Michelle Bohn
Lighting Designer Louise Guinand
Composer and Sound Designer Maddie Bautista

From left to right: Allison Edwards-Crewe, Lucy Peacock and Seana McKenna.

Peer Into the Playbill | Examining Female Friendships
September 28, 10:30 a.m.
See page 47 for more info.
"GOD THE ALMIGHTY AND ALL-KNOWING HAS misplaced a cup?"
MONTY PYTHON’S SPAMALOT

“I just want to make people forget their troubles for two hours and laugh. Or as Mamet puts it, ‘relieve people of the burden of their consciousness.’”
– Lezlie Wade, Director

The musical lovingly ripped off from the motion picture Monty Python and the Holy Grail is back on stage! The winner of three Tony Awards, including Best Musical, and a smash hit on Broadway and London’s West End, Monty Python’s Spamalot is the musical comedy sensation that will have you cheering on real knights riding imaginary horses.

In medieval England, a land shrouded in mystery, magic and shrubbery, a cup has gone missing. Not just any cup: the Holy Grail itself has been snatched from its chapel. Enter noble King Arthur and his newly minted Knights of the Round Table. Their journey to find the Holy Grail takes them to many a dark forest and perilous castle, where they battle cattle-tossing French soldiers, the annoying Knights Who Say “Ni!” and a murderous bunny rabbit.
Along the way, they spontaneously burst into song and never shy away from a good dance routine.

The brainchild of Python legend Eric Idle, Monty Python’s Spamalot showcases original songs and skits alongside hilarious classics from the British comedy troupe’s back catalogue. Director Lezlie Wade has been a Python fanatic since childhood. “By the age of nine I was already well versed in parody, sarcasm, wit, irony and satire.” Looking back, Wade reflects that comedy fandom was still largely a male domain. “I devoured Mad Magazine, which, as a girl, kind of made me stand out,” she recalls. “That was also part of the appeal of directing Spamalot. I don’t know how many females have tackled the musical, but I like to think that I bring something unique to the material.”

APRIL 19 TO OCT 28
OPENS MAY 31
AVON THEATRE

Production support is generously provided by the David & Amy Fulton Foundation and by The William & Nona Heaslip Foundation.

YOU MIGHT ALSO LIKE...

Peer into the Playbill
The Fine Line of Comedy
August 3, 10:30 a.m.
See page 46 for more info.
A straight line is not the shortest distance between two points.
SCHULICH CHILDREN’S PLAYS
A WRINKLE IN TIME

by MADELEINE L’ENGLE
Adapted for the stage by THOMAS MORGAN JONES
World Première Adaptation

Director: Thomas Morgan Jones
Set Designer: Teresa Przybyszki
Costume Designer: Robin Fisher
Lighting Designer: Kimberly Purcell
Composer and Sound Designer: Deanna H. Choi
Projection Designer: jaymez

Clockwise from top: Nestor Lozano Jr., Khadijah Roberts-Abdullah and Kim Horsman.
Makeup direction by Viktor Peters at P1M with nails by Wendy Rorong at Plutino Group.

MAY 18 TO OCT 29
OPENS JUNE 17
AVON THEATRE

YOU MIGHT ALSO LIKE...

Young Filmmakers’ Showcase
STRATFEST@HOME Film Festival
July 15, 10:30 a.m.
See page 42 for more info.

The word that describes why we’re telling this story is love.
The two words that are guiding how we tell the story are dimension and perspective.”
– Thomas Morgan Jones, Director

thirteen-year-old Meg and her younger brother, Charles Wallace, will do anything to find their father, a scientist who disappeared while studying deep-space travel. Their determination soon embroils the siblings and their friend Calvin in a cosmic battle between the forces of good and evil. Based on the metagalactic adventure novel for children, A Wrinkle in Time reminds us that love can shrink the distance between human hearts, even across the vastness of the universe.

This galvanizing message is the driving inspiration behind director Thomas Morgan Jones’s vision for the play. “When I think of this show, I’m filled with the potential and power of love,” he declares. “And that gives me hope.” Equally wondrous as the four-letter emotion permeating A Wrinkle in Time, is how the story is told through set and costume design. “I think the design will be a surprise to the audience,” suggests Jones, pointing out his desire to “bend dimension and perspective with brilliantly bold and simple elements.” For parents looking to wow young ones with a first-time theatre experience, this play will not disappoint. Setting out to “create a sensory feast for the imagination,” Jones affirms, “the whole creative team is focused on bringing magic to every scene in the play. And, my goodness, there is a lot of visual magic on the way!” 🌟
When Mary Shelley wrote Frankenstein at the age of 18, she had no idea that she was all-but inventing the horror genre and gifting the world one of its most memorable literary characters: the nameless being constructed in Doctor Frankenstein’s laboratory. Nearly 200 years after its publication, Frankenstein remains the most celebrated horror story in world literature. 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?

Director Morris Panych’s vision of Frankenstein places Mary Shelley in the centre of her own creation, as the young author struggles to bring her fragile work to life. Shelley’s artistic journey takes her to the furthest limits of creativity, a dark and thrilling descent that parallels Victor Frankenstein’s doomed attempt to draw life from death. Both are forever altered by their ultimate creations—themselves archetypal. “The story of Frankenstein is one of the most iconic stories of all time. There is no one who doesn’t know at least part of it, who doesn’t recognize symbols and images from the novel.” Frankenstein Revived will engage and even startle the novel’s most diehard fans by dramatizing the process of creation behind this beloved work. “Central to our production: the novel was written by a woman at a time when women had no voice,” Panych says. “It expresses, within itself, the exploration of a marginal existence.”

“The production incorporates sound and movement that moves beyond literature into pure emotive expression. The story is told in a way that allows for the voiceless to be heard.” – Morris Panych, Director
FRANKENSTEIN REVIVED
by MORRIS PANYCH
Music by DAVID COULTER
Based on Frankenstein by MARY SHELLEY
World Première Adaptation

Director: Morris Panych
Music Director: David Coulter
Movement Choreographer: Wendy Gorling
Dance Choreographer: Stephen Cota
Set Designer: Ken MacDonald
Costume Designer: Dana Osborne
Lighting Designer: Kimberly Purtell
Sound Designer: Jake Rodriguez

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.

YOU MIGHT ALSO LIKE...

Franken-Dine Molecular Gastronomy
Forum Dinner Series curated by Matthew Sullivan, Culinary Director of The Food Dudes
September 16, 5:30 p.m.
See page 48 for more info.

MOST OF THE WORLD’S HORRORS ARE SELF INFlicted.

From left to right: Laura Condlln and Marcus Nance.
“The play is about the game of life, the many illusions big and small that enable us to find a way forward. And our need for that most challenging thing to sustain: our faith.”
– Antoni Cimolino, Director

The once-great magician Otto Marvuglia is reduced to performing tricks for the well-heeled vacationers at a Naples resort in the 1950s. But Marvuglia still has a few tricks up his sleeve, and one of his illusions will spell doom for a jealous husband and escape for his beautiful wife. A funny, thoughtful and moving play, newly translated by John Murrell and Donato Santeramo, *Grand Magic* reveals the illusions and stories we choose to live by.

When Stratford Festival Artistic Director Antoni Cimolino decided to add great Italian comic-writer Eduardo De Filippo’s play to the 2023 season, the choice became clear by way of emotion—and serendipitously so. “Late last year a project I was to direct fell through, and I suddenly realized that the time had finally come for *Grand Magic*,” he recalls. “I found John’s text, and my heart soared even as my eyes brimmed with tears.” A coalescence of three “different worlds,” traversed across three acts, the play—with roots in variety theatre—tests the limits of the stage in its self-referential nature. Cimolino explains: “In the theatre, as in magic shows, we present illusions that are often more alluring than our day-to-day reality. What if we could truly enter into those colourful worlds? Would we ever leave?” Audiences be warned, before you dare lose yourself, the director chimes, “all is not as it seems.” Of De Filippo’s diverting trickery Cimolino says, “He immerses our senses in these different realities. And then he pulls the rug out from under us. It’s a joyful, engaging ride. And one that will leave your heart full and your mind tickled.”

**MAY 6 TO SEPT 29 | OPENS JUNE 3**

TOM PATTERSON THEATRE

Production support is generously provided by Robert & Mary Ann Gorlin, by Dr. M.L. Myers, by Northpine Foundation and by Sylvia Soyka.

**GRAND MAGIC**

by EDUARDO DE FILIPPO

In a new version by JOHN MURRELL and DONATO SANTERAMO

World Première Translation

Director: Antoni Cimolino
Set and Lighting Designer: Lorenzo Savoini
Costume Designer: Francesca Callow
Composer: Wayne Kelso
Sound Designer: Ranil Sonnadara

**YOU MIGHT ALSO LIKE...**

Peer Into the Playbill | The Magic of Eduardo De Filippo
August 24, 10:30 a.m.
See page 46 for more info.
WHAT THE HEART DESIRES THE MIND BELIEVES.
he first of Shakespeare's epic history plays, Richard II is a lesson in realpolitik, moral corruption and human fallibility. The life of Richard—whose belief in his God-given right to rule plunged his kingdom into civil war—is reimagined in this revolutionary adaptation by Canadian playwright and screenwriter Brad Fraser. Inspired by the glamour, grit and glitter of New York in the late '70s and early '80s—a period when culture clash gave way to the dizzying freedom of Studio 54—Fraser's adaptation uses Shakespeare's text, while drawing on modern history.

For director Jillian Keiley, who initially didn't think she and Richard were “a very good match,” working with Fraser has extracted “the wild electricity of the play.” She credits their partnership for helping transform what she had first interpreted as “a dry edition of the Shakespeare histories” into the play she uncovered upon deeper inspection: a play “completely full of passion and very human power struggles.” She explains, “I was intimidated by the outdated political conventions that I didn’t know how to make clear to myself, much less a modern-day audience. I work best in the realm of the human, less in the realm of historical politics and even less in the political power struggles of a contrived monarchy. But once I invested in the characters beyond [their] political wheeling and dealing, I became very excited about the possibilities.” Keiley’s conception is a study in dichotomy, a narrative thread audiences will follow to the precipice of Richard’s fall from grace. “I modelled the play on Greek Tragedy because it’s shaped that way,” says the director. “It is a play full of contradictions and paradoxes. Just like humans, like all of us.”

MAY 23 TO SEPT 28 | OPENS JUNE 17
TOM PATTERSON THEATRE
Production support is generously provided by The Westaway Charitable Foundation.

“We see the futility of those in power, keeping nature constrained.” – Jillian Keiley, Director
Born to wear the crown.
“This production conjures up a lot for me as a person who has taken care of someone as Julia does Herman. I don’t think it’s just emotion. It’s more like a fingerprint for me now. It’s a part of me on a cellular level, and I approach this work with that raw honesty and humility.”
– Sam White, Director

The American South in 1918 is a dangerous place for an interracial relationship, but Julia—a fiercely independent Black seamstress—will not give in to law or convention. Her white fiancé, Herman, dreams of immigrating to New York City, where they can be legally married, but when he is stricken by the influenza virus the couple’s love will be tested like never before. A profound meditation on injustice and intolerance, *Wedding Band* resonates more than ever in this time of racial reckoning and a virulent pandemic.

The female characters inhabiting this play are a triumph, each with their own unique storylines—something director Sam White hopes “shines through” in the play. “They inspire me to continue to say: ‘yes ... yes ... yes,’ in a world that has, for centuries now, told Black women ‘no,’” says White. “They find their way—each one in a different way from the other. They aren’t a monolith, and I hope that resonates with folx.”

**JUNE 20 TO OCT 1 | OPENS JULY 14**

*TOM PATTERSON THEATRE*

Production support is generously provided by Peter & Carol Walters.

YOU MIGHT ALSO LIKE...

Forum Themed Week | Readers and Writers Week
August 25 – 27
See page 45 for more info.
“SOME TRUTH HAS NO NOURISHMENT IN IT.”
From left to right: Sean Arbuckle and Krystin Pellerin.
When Toronto’s Casey House opened in 1988, it was the world’s first stand-alone hospice to provide palliative care and support for people living with HIV/AIDS. Three years later, Casey House made international headlines when Diana, Princess of Wales, shook hands with a dying resident during her historic visit to the hospice. This potent and moving drama by Nick Green, commissioned by the Stratford Festival and premièring at the Studio Theatre, brings the rebel princess’s culture-shifting visit to life in a series of touching dramatic vignettes. We meet residents Thomas and Andre as they prepare to meet the world’s most beloved Royal, along with the caregivers and advocates who make Casey House possible.

Although those original residents have since passed, their heartaches, humour and grit live on in this homage to the lives behind the famous photos. From them we learn how those living with the virus found hard-won dignity, community and love in the face of astonishing hardship.

Director Andrew Kushnir’s dream for this production is to “move the audience away from being voyeurs looking detachedly at the past, away from sitting on the outside of the story to finding themselves immersed in it and surprisingly connected to it.”

“I hope that those who come to the Studio Theatre discover themselves sitting in that room at Casey House,” shares Kushnir, “together, spending moments with Thomas and Andre in the days leading up to meeting the most famous princess in the world.” Through Casey and Diana, the director hopes to help audiences place the iconic photo of the princess’s visit—“a watershed moment in that war of perspectives”—into its proper historical perspective. “The devastation of the AIDS epidemic in the 1980s and ‘90s was less about science not moving fast enough than it was about compassion not fomenting fast enough in the world at large,” the director points out. “It took the work of extremely brave activists, healthcare workers, researchers, lovers, friends, artists, journalists and celebrities to turn the ‘tide.’”

For each ticket sold to Casey and Diana, $5 will be donated to Casey House.

**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.

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**CASEY AND DIANA**

by NICK GREEN

World Première

Stratford Festival Commission

**Director** Andrew Kushnir

**Designer** Joshua Quinlan

**Lighting Designer** Louise Guinand

**Composer and Sound Designer** Debasish Sinha

Sean Arbuckle

Laura Condlin

Linda Kash

Davinder Malhi

Krystin Pellerin

Sophia Walker

Thomas

Pauline Condlin

Margorie

Andre

Vera

“**I can think of no greater honour than to pay tribute to this hospice, its warriors, its ghosts and to bring its history into the theatre, a place that—like Casey House itself—gives us permission to feel deeply.”**

— Andrew Kushnir, Director
The time: eighteen hundred and something-something. The place: somewhere on the banks of a reddish river in Treaty One Territory. There, three women share their views on life, love and the hot nerd Louis Riel. Part rom-com, part Canadian Heritage Minutes and 100 percent comedy gold, Frances Koncan’s Women of the Fur Trade is an uproarious satire of survival, the male gaze and cultural inheritance, set against the historical backdrop of the Canadian fur trade.

Pure delight is the feeling that washed over Yvette Nolan upon taking the reins to direct Women of the Fur Trade. She gushes, “Frances’s play is funny and clever and such an entertaining way to examine some of our history on this land. I am thrilled to introduce Stratford audiences to one of the next generation of Indigenous playwrights.” Approaching history through comedy, the play is an accessible entry into a period of Canadian history obscured by the selective voice of textbook narratives. “Artists have always used art to allow us to look at our shared stories in a new way,” explains Nolan. “Canadians may think they know the history of this land, but so much has not been taught in school. Who gets to tell the history? What—or who—do they leave out?” This, emphasizes the director, leaves us with the question, “How different would our knowledge be if others’ stories were known? The stories of women, of the West, of Indigenous folks.” With the promise of being a production of unique perspective, Women of the Fur Trade leans into what Nolan sees as the natural appeal of live theatre. “You can sit beside a stranger who may hold profoundly different beliefs than you, watch the same story and find common ground,” she says. “We laugh together; we breathe the same air; we can feel our neighbours responding to the story. I believe theatre is one of the few places where we create empathy.”

“Play—one piece of theatre is called a play for a reason. Laughter is medicine, and Frances’s play offers us a healthy dose of that medicine, connecting us for this brief moment, so that we can leave the theatre a little bit better than when we entered.”

– Yvette Nolan, Director
WOMEN OF THE FUR TRADE
by FRANCES KONCAN

Director Yvette Nolan
Set Designer Samantha McCue
Costume Designer Jeff Chief
Lighting Designer Michelle Ramsay
Composer and Sound Designer Debasish Sinha

JULY 8 TO JULY 30
OPENS JULY 15
STUDIO THEATRE

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

YOU MIGHT ALSO LIKE...

Peer Into the Playbill
Beyond Hudson’s Bay: Women in the Fur Trade
July 27, 10:30 a.m.
See page 44 for more info.
In the Kingdom of Navarre, young King Ferdinand and his three companions vow to deepen their philosophical studies by swearing off female company for three years. When the Princess of France and her three ladies-in-waiting arrive on a diplomatic mission, the women’s charms soon make short work of the men’s vow. Light-hearted drama reaches its climax in the twist ending of this touching coming-of-age comedy, as the four budding philosophers are schooled in the ways of the human heart.

As critics have noted, Love’s Labour’s Lost is the first of Shakespeare’s plays to fully display his command of multiple poetic and rhetorical forms. The play’s love-smitten characters exchange puns, rhyming couplets, metaphor and high philosophical speechifying, testing the very limits of language and expression. In doing so, they dramatize the conflict between heart and head, desire and will, as well as idealism and reality.

For this season, director Peter Pasyk has re-imagined Love’s Labour’s Lost in a contemporary milieu. “The modern setting works because the play is about the most universal thing of all: love,” Pasyk notes. And the production’s home in the intimate environs of the Studio Theatre, only complements this contemplative comedy. “The whole audience is so much closer to the action, so you are watching the performances differently. The story will bring excitement and joy to audiences, and Shakespeare lovers will be swept off their feet by the language.”

“This is an actor’s play, and I love working with actors. The verbal dexterity in the play requires top talent and technique, and that is exciting to watch when it all lifts off.”

– Peter Pasyk, Director
LOVE’S LABOUR’S LOST
by WILLIAM SHAKESPEARE

Director Peter Pasyk
Set Designer Julie Fox
Costume Designer Sim Suzer
Lighting Designer Arun Srinivasan
Composer and Sound Designer Thomas Ryder Payne

Tyrone Savage
Berowne

Amaka Umeh
Rosaline

Gordon S. Miller
Don Armado

Steve Ross
Boyet

Michael Spencer-Davis
Holofernes

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

AUG 23 TO OCT 1 | OPENS SEPT 9
STUDIO THEATRE
Production support is generously provided by Catherine Elliot Show in memory of John D. Shaw, and 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 and by Alice & Tim Thornton.

YOU MIGHT ALSO LIKE...

Peer Into the Playbill | Love Languages – From Shakespeare to Today
September 21, 10:30 a.m.
See page 47 for more info.
For me, the Stratford Festival has always been home. I’ve worked here for sixteen years. But my familial attachment goes back to the very first season, when my father became a member of the acting company. A young Ottawa performer, he came to Stratford in 1953 at the invitation of Tyrone Guthrie—the British theatrical director who would go on to shape the 20th-century revival of traditional theatre. There was to be a six-week Shakespeare Festival, and perhaps—who knew?—another one the following year. My father was well employed at the time, but was heartily encouraged by family and friends to accept the offer despite it being for only a few months’ work. Even his boss at the Remington Rand typewriter company thought he should leap at the chance—because maybe, just maybe, this Festival would be a success. If it wasn’t, his boss said Dad could always come back to the world of typewriter sales. So Dad jumped.

He loved Stratford! And Stratford loved him back. As one season turned into another and another, Stratford became home. He got married and had a family. His fellow actors also made Stratford home and they had families. At the Festival’s 50th anniversary celebrations, my father quipped in a speech, “Who would have thought the Stratford Festival would outlast the typewriter?”

For those of us who grew up inside the Festival, life was wonderful! As adults, with lives and careers that took us away from home, we Festival kids still managed to get together. Inevitably, conversation during these reunions would find their way to recounting memories of growing up here. Memories like my dad sneaking kids into shows to sit on the steps at the back of the theatre. As he’d close the aisle doors, he’d whisper: “Soak it up, soak it up.” We’d go backstage. We’d tour the building, traipsing through the catwalks, gazing at the stage below. We’d stay up late while theatre parties raged in our homes. We’d play old-fashioned games like kick the can late into the night and long after the cannon’s blast had resounded through town. For us, that boom meant our parents had started work. For other kids it meant it was time to go home.

Our reminiscences brought back some very strong emotions. Eventually, by our most recent pre-pandemic reunion, almost every single one of us had moved back “home” to Stratford.

This idea of coming home has stuck with me since I began working at the Festival. Not because of my own experience, more because of the stories audiences have shared with me during their visits to the Festival. Even without parents who worked here, they experience that same feeling of “coming home” whenever they visit Stratford.

William Shatner (who started his career here with my dad) likened a visit here to a pilgrimage, and indeed I have learned over the years that thousands upon thousands of people make the annual trek to Stratford because of that inimitable something that is uniquely special to them. Perhaps for those people, this tucked-away theatre oasis is as Amy Alipio described Stratford in National Geographic Traveler: “It’s the type of walkable wholesome town Rodgers and Hammerstein might write a musical about.” Or maybe it’s just that there’s something about this place, something I thought was unique to me and a few others with a “special” connection to the Festival, but instead it turns out that “special” connection is multifold and infectious, not just hereditary. “Once bitten you’re bound to be smitten,” wrote UK theatre writer Mark Shenton after visiting. And our long-time patrons agree.
The Stratford Festival and I were both created in the same year. My lifelong love of Shakespeare was ignited in the family living room, where my dad, an amateur actor, would deliver soliloquies and precis plays to entertain me on the nights my mother went to bridge club. Each summer, as soon as I was able to sit still through five acts, we would come to Stratford to picnic by the river and then climb the hill to see a play. The anticipatory excitement and glamour associated with the theatre in Stratford has never diminished for me through 70 years.

How incredibly lucky are we to have the opportunity to experience world-class performances in small-town, southern Ontario? I have been to Verona, Illyria and the Forest of Arden, all in the company of the greatest actors of my generation.

It was the highlight of every school year when we would bring busloads of students to the Festival. Many of the kids were seeing a live performance for the first time. And I loved to watch them watch the shows. Here, Shakespeare leaps off the page, past their defences or preconceptions and into an understanding of timeless themes and relatable human experience.

The Stratford Festival has and, as the kids say, is everything.

I first went to Stratford as a 17-year-old high school student on a wild road trip. Not all of that story is printable, but a group of rowdy Chicago pals and I packed into a van, drove across the border, camped a few miles away and saw Ben Carlson’s sensational Hamlet in 2008. I was so smitten with the show, the theatre-savvy residents and visitors and the idyllic town itself that I lugged my skeptical dad, Jeff, back with me later that summer for more (Jonathan Goad in All’s Well That Ends Well and a Hamlet double-dip). Although mostly a musical guy, Dad fell in love with the Shakespeare hotspot, too, and now he asks me when we’re going. We’ve been back most of the past 16 years and have made lifelong friends who live in Stratford. My uncle Jack and others have joined us on seven-show long weekends. And on the rare occasion I can’t make it, Dad has brought along my stepmom, Modesta. Now I attend annually as a cranky 33-year-old critic. But that first electric moment we roll onto Ontario Street every year, I’m still a teenager with his dad, all revved up to see Hamlet.

I first came to the Stratford Festival in the 1990s, as a teenager with my parents, and was mesmerized by Scott Wentworth’s Iago in Othello. That powerful, searing theatre experience has stayed with me for the past 30 years. It was wonderful to share the joy with my girlfriend, now wife of over 20 years, [onto] passing it forward to our children. Three generations now make the annual pilgrimage to Stratford, including my parents, wife and our three teenage boys. Our oldest son came with us prior to the pandemic, but the 2022 season was the maiden voyage for our 14- and 11-year-old sons. They were captivated by Colm Feore as Richard III, dazzled by Chicago (and a bit shocked by the subject matter) and intrigued by All’s Well That Ends Well. The new Tom Patterson Theatre is impressive, and yet still warmly familiar.

Bumping into Colm Feore outside of Festival Theatre was an honour, and I think he was genuinely touched to see younger faces appreciating his craft and surprised when I mentioned that his versions of King Lear, Coriolanus, Henry Higgins and Cyrano were profound, powerful theatre experiences. He asked which Cyrano staging … I answered both.

Since my brother and I were little, our Nana has taken us to performances at the Stratford Festival. My brother went for the first time last summer, when he was seven. He saw Chicago and said it “made me feel really excited and happy.” When I was little, I always enjoyed seeing the performances, and I still do now. It is exciting seeing the actors and the special effects, and it is obvious how much effort and time has been put into the performances. The first play I saw was The Lion, the Witch and the Wardrobe. I loved it. Especially the lion made from book pages. My brother and I have both had a great time watching the plays. It shows how much my brother cares about going to the Festival with my Nana because he wore a suit and tie to the performance. He said he did that because “the Stratford Festival is a fancy place, and it gives me the feeling that I should be matching.”
JUNE PRIDE WEEK

Get ready for a series of events programmed around 2SLGBTQ+ topics, history and insightful presentations with artists, scholars and speaking guests ready to share their expertise and experiences. Experts from Casey House, a Toronto-based specialty hospital providing care for those living with and at risk of HIV, scholars of Queer history in Canada and prominent 2SLGBTQ+ advocates are some of the voices and perspectives coming to the Meighen Forum. From $29. Dinner and celebration $165.

CAREGIVERS AND ADVOCATES
Lazaridis Hall, Tom Patterson Theatre | Friday, June 9 | 10:30 a.m. – noon
Join Andrew Kushnir (director of Casey and Diana) along with Refugee lawyer, Human dignity and Spiritual Liberation Activist, founder of Salama: Queer Muslim Community and cofounder and imam: el-Tawhid Juma Circle: The Unity Mosque El-Farouk Khaki, and others for a conversation dedicated to the compassionate and devoted caregivers and the tireless work of advocates who have rallied around HIV-positive people, historically and today.

IN CONVERSATION WITH SUZETTE MAYR
Lazaridis Hall, Tom Patterson Theatre | Sunday, June 11 | 10:30 a.m.–noon
Winner of the 2022 Scotiabank Giller Prize for her novel The Sleeping Car Porter, author and 2SLGBTQ+ advocate Suzette Mayr joins the Meighen Forum as a celebrated speaker this Pride Week to discuss the story behind their writing and thoughts on the issues affecting their community.

PEER INTO THE PLAYBILL
HIV TODAY
Lazaridis Hall, Tom Patterson Theatre | Thursday, June 8 | 10:30 a.m. – noon
When Princess Diana visited Toronto’s Casey House in 1991, it marked a turning point for how HIV was viewed around the world. Casey House garnered international attention. Canadians have come a long way in our understanding of both the medical and social aspects of HIV, and there is still work to be done. Join Yasser Ismail, Director of Data Strategy and Knowledge at Casey House, Dr. Gord Arbeess, Clinical Director, HIV Program, at the St. Michael’s Hospital Family Health Team and on staff at Casey House, and Doris Pettier, a leader in HIV and Indigenous Health research and advocacy, to see how HIV care and attitudes in Canada have evolved.

FORUM PERFORMANCES
THE REAL POEMS BY ROBERT McQUEEN
Lazaridis Hall, Tom Patterson Theatre | June 8 – 10 | Various times
From inside the lockdowns of 2020, Robert McQueen sat at his kitchen table and wrote about his experiences as a young queer man, living between Vancouver and New York during the AIDS epidemic of the 1980s and ’90s. The Real Poems is at once spoken witness to the joy of youth and a memorial to the lives of colleagues, lovers and friends lost. An audience Q&A will follow the final performance.

FUNNY FORUM FRIDAYS
TRANNA WINTOUR
Lazaridis Hall, Tom Patterson Theatre | Friday, June 9 | 9 – 10:30 p.m.
Celebrate Pride Month with Tranna Wintour, Quebec’s most buzzed-about comedy export, who has taken the stand-up world by storm with her fresh and funny pop culture obsessions. Funny Forum Fridays series curated by Mark Selby.

FORUM DINNER SERIES
SERVING PRIDE: A DINNER AND CELEBRATION
Festival Marquee | Saturday, June 10 | 5:30 – 7:30 p.m.
Celebrate Pride Week and amazing food with a menu co-curated by Great Canadian Baking Show finalist Colin Asuncion and the Stratford Festival’s Executive Chef Kendrick Pinn. Wash it down with fabulous entertainment from the vocal supergroup A.R.T. Hosted by award-winning Drag Star Pearle Harbour!
FORUM PERFORMANCES

AGIT-POP! STARRING PEARLE HARBOUR
Lazaridis Hall, Tom Patterson Theatre | June 15 – 17 | Various times
She’s baaack! Superstar drag comedienne Pearle Harbour returns with her doomsday cabaret Agit- Pop! Think Judy Garland at Carnegie (on acid)—laughs, tears, a whole lotta makeup and the pop hits of David Bowie, Britney Spears, Roy Orbison and more, as you’ve never heard them before. From $29.

BROADWAY AND THE BARD STARRING LEN CARIOU
Tom Patterson Theatre | June 28 – 30 | Various times
In Broadway and the Bard, Tony award-winning stage and screen veteran Len Cariou gives full voice to an idea that he has harboured since his prophetic debut season on Broadway, first essaying Henry V and then singing opposite Lauren Bacall in Applause; combining his two great loves—Shakespeare and American Musical Comedy—into one rich and diverse tapestry; outfitting trenchant soliloquies and sonnets with inventive musical pairings from beloved writers of the Great White Way. Conceived by Mr. Cariou with his ace collaborators, director Barry Kleinbort and musical director Mark Janas, the evening is an 80-minute melding of superb soliloquy and memorable song performed by a one-of-a-kind master actor of exquisite vintage, in what the Bard might refer to as “a most rare vision.” From $39.

MONDAY NIGHT MUSIC
LARRY’S JAZZ GUYS
Lazaridis Hall, Tom Patterson Theatre
Monday, June 26 | 7:30 – 9:30 p.m.
Trumpeter Larry Larson and his Guys invite you to join them in their new and improved “living room” to enjoy a night of favourite gems, along with some overlooked tunes that may become your new favourites! Series support for Night Music is generously provided by Sandra Rotman in honour of Louis Applebaum through The Louis Applebaum Visiting Artists Program. From $29.

SPECIAL LOBBY TALKS
SHAKESPEARE’S GUIDE TO HOPE, LIFE AND LEARNING: A CONVERSATION WITH THE AUTHORS, LISA DICKSON, SHANNON MURRAY AND JESSICA RIDDELL
Lazaridis Hall, Tom Patterson Theatre | Thursday, June 29 | 11 a.m. – noon
How does Shakespeare give us opportunities to exercise our critical hope muscles to imagine a world that is better, more hopeful, more just? Using this question as a starting point, this book explores four of Shakespeare’s plays, illuminated by our modern experience, and in conversation between and amongst teachers and learners, theatremakers and audiences, patrons and citizens. FREE.

JULY

SEASON DEEP DIVE WEEK
Join the Stratford Festival’s Artistic Director Antoni Cimolino as he hosts a series of conversations based on the season theme, Duty vs. Desire, and how it resonates within each 2023 production. Meet the directors behind the productions on the 2023 season slate and learn what goes into envisioning and staging performances at the Stratford Festival. From $29. Elizabethan Feast $165.

UP CLOSE WITH ANTONI CIMOLINO
Lazaridis Hall, Tom Patterson Theatre | Friday, July 7 | 10:30 a.m. – noon
Antoni answers your questions about the 2023 season and plans for the future.

MEET THE DIRECTORS
Lazaridis Hall, Tom Patterson Theatre | Saturday, July 8 | 10:30 a.m. – noon
A conversation with Yvette Nolan (director of Women of the Fur Trade), Thom Allison (director of Rent, Antoni Cimolino (director of Grand Magic) and others about their work, the plays and staging them in 2023.

FORUM DINNER SERIES
ELIZABETHAN FEAST
Festival Marquee | Saturday, July 8 | 5:30 – 7:30 p.m.
Join us for a sumptuous feast with our modern take on an Elizabethan Feast. Complete with genuine dishes, music of the court and guest speakers, this Feast fit for Kings and Queens should not be missed. Curated by Matthew Sullivan, Culinary Director of The Food Dudes.

ARTISTIC DIRECTOR INSIGHTS
Lazaridis Hall, Tom Patterson Theatre | Sunday, July 9 | 10:30 a.m. – noon
From coast to coast, artistic directors in Canada are faced with the exciting yet complicated task of leading a theatre company into the future while satisfying a variety of stakeholders. Join Artistic Director Antoni Cimolino, former Artistic Director of the National Arts Centre, Jillian Keiley and Theatre Calgary’s Artistic Director, Stafford Arima, as they discuss theatre in Canada today.

FORUM ACADEMY SERIES
DIRECTORS ALL DO IT: CUTTING SHAKESPEARE
Lazaridis Hall, Tom Patterson Theatre | Sunday, July 9 | 2 – 3:30 p.m.
Four hundred years after the First Folio was printed, new productions of Shakespeare’s plays come to life around the world, each with unique textual variations. Everything old is new again when a director tackles one of Shakespeare’s works with a pair of scissors in hand. Love’s Labour’s Lost director Peter Pasyk and legendary stage manager Nora Polley take a look at how and why we cut and edit Shakespeare’s work, and the impact it has on stage.
**STRATFEST@HOME FILM FESTIVAL**

The first ever STRATFEST@HOME Film Festival features filmed productions from the 2022 season, as well as showcasing works from beyond the stage. STRATFEST@HOME’s mission is to share stories loved by the community and exhibit unique perspectives. From $15.

**FUNNY FORUM FRIDAYS**

**HOWIE MILLER**
Lazaridis Hall, Tom Patterson Theatre
Friday, July 21 | 9 – 10:30 p.m.
A multiple-award nominee for his sketch series Caution: May Contain Nuts, Howie Miller’s quick wit and unique point of view have made him a stand-up festival headlining favourite. Funny Forum Friday series curated by Mark Selby. From $29.

**MATT WRIGHT**
Lazaridis Hall, Tom Patterson Theatre | Friday, July 21 | 9 – 10:30 p.m.
The next big Newfoundland comedy star. Matt Wright’s hysterical and very observational comedy has twice been recognized by the Juno Awards and through appearances on stages all across Canada. Funny Forum Friday series curated by Mark Selby. From $29.

**PEER INTO THE PLAYBILL**

**SEX AND SHAKESPEARE**
Lazaridis Hall, Tom Patterson Theatre | Thursday, July 6 | 10:30 a.m. – noon
Long before Playboy and OnlyFans, Shakespeare knew that sex sells. His works have titillated audiences and academics for centuries. From the failed swearing-off of sex in Love’s Labour’s Lost to Beatrice and Benedick’s lusty banter in Much Ado About Nothing, Maev Beatty moderates this passionate discussion about the conduct of Shakespeare’s characters in courtship and love. From $29.

**RICHARD II: THE KING AND THE CHARACTER**
Lazaridis Hall, Tom Patterson Theatre | Thursday, July 13 | 10:30 a.m. – noon
Wildly popular in his own time, Shakespeare’s history plays continue to shape our thinking about the famous monarchs central to his works ... but where does the truth lie? Can fiction and adaptation bring forth deeper truths? Join historians, scholars and theatre artists as they explore the histories and stories told about Richard II, and learn more about how the Festival is bringing this king back to life. From $29.

**SPECIAL CONCERTS**

**TOM WILSON IN CONCERT**
Tom Patterson Theatre
Monday, July 10 | 7:30 – 9:30 p.m.
An evening with Tom Wilson reveals his journey of identity through combinations of songs, stories and prose. Accompanied by pianist Jesse O’Brien, Wilson’s performances have been described as literary recitals, spoken-word pieces, but most notably as a workshop in storytelling. Punctuated with both heartbreaking and humorous real-life tales, Tom leaves audiences entertained with a sense of wonder and introspection. From $39.

**STRATFEST@HOME FILM FESTIVAL**

The first ever STRATFEST@HOME Film Festival features filmed productions from the 2022 season, as well as showcasing works from beyond the stage. STRATFEST@HOME’s mission is to share stories loved by the community and exhibit unique perspectives. From $15.

**JOIN US FOR THE STRATFEST@HOME FILM FESTIVAL OPENING GALA FEATURING A SCREENING OF NORTHERN TRACKS!**
Lazaridis Hall, Tom Patterson Theatre | Thursday, July 13 | 8 – 11 p.m.
Come join us on the red carpet for the gala opening of the STRATFEST@HOME Film Festival, featuring a screening of Northern Tracks: A Canadian Mix Tape, followed by a Q&A with some of the creatives behind this original work.

**A SCREENING OF THE MISER**
Lazaridis Hall, Tom Patterson Theatre | Friday, July 14 | 2 – 5 p.m.
A screening of The Miser from the 2022 season, followed by a conversation with the creators sharing their insight into how their creative visions translate from stage to screen.

**YOUNG FILMMAKERS’ SHOWCASE**
Lazaridis Hall, Tom Patterson Theatre
Saturday, July 15 | 10:30 a.m. – noon
In collaboration with our Education and Digital departments, this event will be a showcase of short films from young filmmakers. After watching A Wrinkle in Time, young patrons submit their projects, with select films to be screened in front of a live audience and panel of judges. Winners will receive awards and have their shorts shown on STRATFEST@HOME.

**A SCREENING OF 1939**
Lazaridis Hall, Tom Patterson Theatre | Saturday, July 15 | 2 – 5 p.m.
See a screening of last season’s acclaimed production of 1939, set in a fictional Residential School in Northern Ontario ripe with colonial expectations.

**DOUBLE FEATURE: JUST SHORT OF REALITY AND LEER ESTATES**
Lazaridis Hall, Tom Patterson Theatre | Saturday, July 15 | 8 – 11 p.m.
A Double Feature screening of Just Short of Reality and Leer Estates, two STRATFEST@HOME original series, followed by a Q&A with the creators.

**A SCREENING OF DEATH AND THE KING’S HORSEMAN**
Lazaridis Hall, Tom Patterson Theatre | Sunday, July 16 | 2 – 5 p.m.
A screening of Death and the King’s Horseman from the 2022 season.

THE NEW YORK TIMES AT STRATFORD
From $29.

JESSE GREEN AND ANTONI CIMOLINO: IN CONVERSATION
Lazaridis Hall | Friday, July 14 | 10:30 a.m. – noon
The Chief Theatre Critic for The New York Times and the Artistic Director of the Stratford Festival engage in a wide-ranging discussion touching on a number of topics, including this season’s production of Grand Magic and what the coming years may bring as the Festival returns to full production post-pandemic.

SEASONS OF LOVE
Lazaridis Hall | Sunday, July 16 | 10:30 a.m. – noon
Hear from three people about their experiences with the original productions of Rent—Nicole Herrington (Theater Editor for The New York Times and a self-professed Renthead), Jesse Green (Chief Theater Critic for The New York Times) and Thom Allison (director of the 2023 production and a cast member of the original Canadian tour). They’ll talk about how “of the moment” Rent was when it hit the scene and how you make it of the moment now.

JULY

CBC IDEAS WEEK:
THE SHOCK OF THE NEW—THE TWENTIETH CENTURY
Two world wars, the collapse of empires, the birth of new nations—the twentieth century was nothing less than a reset of the entire world order. After tremendous upheaval, the political and social orders of the past were remade, replaced by new shapes and structures, new ideas that were supposed to be more equitable, more aspirational. The results are uneven, and our societies today are a work in progress.

Five years in the twentieth century, five snapshots of that great upheaval: ideas explores the conflicting ideas that have shaped our world today. This CBC Ideas series, hosted by Nahlah Ayed, explores the remaking of social life, the civil rights movement, the AIDS crisis, new gender roles and the corrupting effects of power. From $29. Tastes from Turtle Island $165.

THE YEAR 1919: DIVIDING THE SPOILS
Lazaridis Hall, Tom Patterson Theatre | Wednesday, July 19 | 10:30 a.m. – noon
After WWI, the Western powers create new borders and carve out spheres of influence, Pan-Africanists fight for a new future, unrest in China foreshadows the future, the League of Nations is formed and Kemal Atatürk launches a war of independence in Turkey.

THE YEAR 1938: THE WINDS OF WAR
Lazaridis Hall, Tom Patterson Theatre | Thursday, July 20 | 10:30 a.m. – noon
On the eve of WWII, Hitler annexes Austria and escalates the persecution of Jews, Japan wages war on China, the oil industry explodes in the Middle East and the discovery of nuclear fission sets the stage for disaster.

THE YEAR 1963: SOCIAL REVOLUTIONS
Lazaridis Hall, Tom Patterson Theatre | Friday, July 21 | 10:30 a.m. – noon
Martin Luther King Jr. leads a march on Washington, the Pan-African movement ushers in a new era for Africa, President Kennedy is assassinated and the war in Vietnam heats up.

THE YEAR 1973: THE DICTATORS
Lazaridis Hall, Tom Patterson Theatre | Saturday, July 22 | 10:30 a.m. – noon
Augusto Pinochet comes to power in Chile and dictators also rule Portugal, Greece, Uganda and beyond. The OPEC oil embargo sets the world on a new path. In the U.S., Richard Nixon insists he’s not a crook and the Supreme Court legalizes abortion in Roe v. Wade.

THE YEAR 1989: UPRISINGS AND DOWNFALLS
Lazaridis Hall, Tom Patterson Theatre | Sunday, July 23 | 10:30 a.m. – noon
The Berlin Wall comes tumbling down, there are democratic uprisings in Czechoslovakia, Poland and Hungary, and a riot in Tiananmen Square in Beijing. The National Commission on AIDS launches, and this thing called the “World Wide Web” is proposed.

FORUM ACADEMY SERIES
SHAKESPEARE DRAMATURGY SEMINAR
Lazaridis Hall, Tom Patterson Theatre
Sunday, July 23 | 2 – 3:30 p.m.
A great deal of analysis goes into a play before the acting begins. In this exclusive seminar, Professor Alexa Alice Joubin from George Washington University and Professor Jyotsna Singh from Michigan State University will explore dramatic theory to dramaturgy and how the vital aspects of Shakespeare’s texts are brought to life through a play’s production. In short, learn when the analysis ends and the acting begins.

FORUM DINNER SERIES
TASTES FROM TURTLE ISLAND: AN INDIGENOUS CULINARY EXPERIENCE
Festival Marquee | Sunday, July 23 | 5:30 – 7:30 p.m.
Across Turtle Island, Indigenous recipes have been passed down through generations, inspired by the land and fresh, local ingredients. Join us for a meal that will take your senses on a journey across this land through traditional cuisine and techniques. Curated by Matthew Sullivan, Culinary Director of The Food Dudes.
**MONDAY NIGHT MUSIC**

**WHERE WE ALL MEET: AN AUTHENTIC FUSION OF MUSIC AND CULTURE**

Lazaridis Hall, Tom Patterson Theatre | Monday, July 17 | 7:30 – 9:30 p.m.

Join us for a refreshing showcase that brings together a mix of Yoruba music and Afro-Cuban rhythms, prominently featuring the traditional Korean harp, guitar and ambient sounds. Musicians Kunie and Roa, a professional Gayageum player, will lead you through this one-of-a-kind musical journey. Don’t miss out on this unique experience. From $29.

**BARD’S BREW**

Lazaridis Hall, Tom Patterson Theatre
Monday, July 31 | 7:30 – 9:30 p.m.

References to music and drink abound in Shakespeare’s works. The Festival Brass brings you the best of both in a program of music inspired by or written for Shakespeare’s plays, with suggested beer pairings from local brewers. Cash bar. From $29.

**SPECIAL CONCERTS**

**DAYNA MANNING IN CONCERT**

Tom Patterson Theatre | Monday, July 24 | 7:30 – 9:30 p.m.

Dayna Manning has it all: an unmistakable voice, compelling songwriting and fingerpicking skills that are rarely rivalled. The JUNO-nominated singer-songwriter exemplifies the very best of what Canadian Folk can be, and if you ask around her hometown of Stratford, you’ll hear that she is simply mesmerizing in concert. The Forum is delighted to welcome singer-songwriter Dayna Manning back with selected members of the Stratford Festival Orchestra for this unique and intimate concert. From $35.

**FORUM PERFORMANCE**

**HEY VIOLA!**

Lazaridis Hall, Tom Patterson Theatre | July 26 – 30 | Various times

*Hey Viola!* is a musical exploration of Canadian Civil Rights hero Viola Desmond that could not be more relevant in this time of Civil Rights, Black Lives Matter and Women’s Rights movements. Vancouver songstress and actor Krystle Dos Santos, with the support of musicians Chris Davis, Steven Charles and Jen Lewin, brings the life of Viola Desmond to the stage using the dynamic and inspirational music that filled the home of this trailblazer of the civil rights movement. Using the musical format enriches the telling of her amazing and powerful Canadian story. From $29.

**THE ART OF TRANSLATION**

Lazaridis Hall, Tom Patterson Theatre | Saturday, August 12 | 10:30 a.m. – noon

In this conversation, we will consider the art of translation and the careful consideration needed to maintain the beauty and intent of a language when it is translated. Canadian Dramaturge and Literary Translator Linda Gaboriau joins other experts for this in-depth discussion moderated by Artistic Associate Mũkonzi Mũsyoki. Mũkonzi’s work continues to champion the conversation between Africa and the diaspora. This dialogue features the elements that promote and enrich this relationship. We look at language and storytelling and discuss initiatives that nurture African agency.

**POLITICS OF RECOGNITION—BREAKING DOWN THE COLONIAL THEATRE FRAMEWORK**

Lazaridis Hall, Tom Patterson Theatre | Sunday, August 13 | 10:30 a.m. – noon

Theatrical storytelling modes germinate from a given sociocultural environment, thus they are models of consciousness. However, in an age of globalization, cultural contact and exchange often reminds us that cultures do not meet on an equal ground. Points of contact and exchange are mitigated by colonial legacy and the enforcement of dominance. Pam Patel, artistic director of MT Space, Mumbi Tindyebwa Otu, artistic director of Obsidian Theatre, and others consider access and the politics of recognition in this conversation moderated by Artistic Associate Mũkonzi Mũsyoki.

**GLOBAL THEATRE WEEK**

In this series of conversations with global experts, the idea of language as a vehicle for transmitting knowledge and artistry will be examined through a wide range of perspectives. Join us for an exciting journey as we use the foundational ideas and concepts of language as our point of departure for these exciting events. From $29. A Taste of West Africa $165.

**IN CONVERSATION WITH DR. MŨKOMA wa NGŨGĨ**

Lazaridis Hall, Tom Patterson Theatre | Friday, August 11 | 10:30 a.m. – noon

A conversation with Dr. Mũkoma wa Ngũgĩ, Associate Professor of Literatures in English at Cornell University and the author of *The Rise of the African Novel: Politics of Language, Identity and Ownership* (2018), and the novels *Nairobi Heat* (2009), *Unbury Our Dead with Song* (2020), *Black Star Nairobi* (2013), *Mrs. Show: A Novel* (2015) as well as two books of poetry, *Hurling Words At Consciousness* (2006) and *Logotherapy and Hurling Words At Consciousness* (2016). This conversation will be moderated by Artistic Associate Mũkonzi Mũsyoki. Mũkonzi’s work continues to champion the conversation between Africa and the diaspora. This dialogue features the elements that promote and enrich this relationship. We look at language and storytelling and discuss initiatives that nurture African agency.

**FORUM DINNER SERIES**

**A TASTE OF WEST AFRICA**

Festival Marquee | Saturday, August 12 | 5:30 – 7:30 p.m.

Food is a global language and a universal connection between all people. As we celebrate Global Theatre this weekend, join us for an immersive experience of delicious flavours and spices in this West-African culinary adventure. Curated by Matthew Sullivan, Culinary Director of The Food Dudes.
FREE LOBBY TALKS

Insights into our some of our classical titles with members of the Langham Directors’ Workshop and Special Guests.

KING LEAR
Festival Lobby
Wednesday, July 5, 11 a.m.
Wednesday, July 26, 5 p.m.
Thursday, August 17, 11 a.m.
Thursday, September 11, 11 a.m.

MUCH ADO ABOUT NOTHING
Festival Lobby
Thursday, July 20, 11 a.m.
Wednesday, August 9, 11 a.m.
Tuesday, August 22, 5 p.m.
Thursday, September 21, 5 p.m.

RICHARD II
Lazaridis Hall, Tom Patterson Theatre
Tuesday, July 11, 5 p.m.
Tuesday, August 1, 11 a.m.
Wednesday, August 30, 5 p.m.

LOVE’S LABOUR’S LOST
Lazaridis Hall, Tom Patterson Theatre
Wednesday, September 13, 11:30 a.m.
Friday, September 29, 11 a.m.

We extend our thanks to the Department of Canadian Heritage and the Philip & Berthe Morton Foundation for support of the Langham Directors’ Workshop.

AUGUST

READERS AND WRITERS WEEK
Join Canadian literary icon Margaret Atwood in a celebration of the written word and storytelling as a craft. The Meighen Forum brings together writers, playwrights and artists to lead conversations on the opportunities and challenges when navigating the shifting worlds outside of a play’s representation of society. From $35. Un Grande Pasto Italiano $65.

ON CREATIVITY:
MARGARET ATWOOD WITH SAM WHITE
Tom Patterson Theatre | Friday, August 25 10:30 a.m. – noon
Sam White, founding artistic director of Shakespeare in Detroit and director of this season’s Wedding Band, sits down with her friend and multi-award-winning author Margaret Atwood for an informal conversation on creativity, impulse, artistry and life.

ON GOTHIC LITERATURE:
MARGARET ATWOOD
Tom Patterson Theatre | Saturday, August 26 10:30 a.m. – noon
Celebrated author Margaret Atwood speaks with award-winning author of Bunny and 13 Ways of Looking at a Fat Girl Mona Awad and Naomi Alderman, novelist, game writer and author of Women’s Prize for Fiction award-winning book The Power to discuss the idea of superego vs. the id and what happens when they get out of control.

FORUM DINNER SERIES
UN GRANDE PASTO ITALIANO (A GRAND ITALIAN MEAL)
Festival Marquee | Saturday, August 26 5:30 – 7:30 p.m.
Buono, Squisito, Gustoso and Saporito are just a few ways to describe delicious Italian food. In this celebration of Grand Magic and all things Italian, join us for an authentic Italian cena (dinner). Professor Teresa Lobalsamo from the University of Toronto will speak about the inspirations and history of Italian gastronomy. Curated by Matthew Sullivan, Culinary Director of The Food Dudes.

FORUM ACADEMY SERIES
THE PROCESS OF A PLAYRIGHT
Lazaridis Hall, Tom Patterson Theatre | Sunday, August 27 12 – 3:30 p.m.
From an idea at the back of your mind to a production on a Stratford stage. Led by Director of the Foerster Bernstein New Play Development Program Keith Barker, follow the playwright’s process from an initial idea through writing and editing, then bringing it to the stage. Understand how critical elements are added and changed as a story moves toward an audience in a process that is deeply personal to each playwright.

FUNNY FORUM FRIDAYS
RON JOSOL
Top Pick
Lazaridis Hall, Tom Patterson Theatre | Friday, August 11 10:30 p.m.
Back home after an international comedy tour, Filipino-Canadian Ron Josol’s vibrant and energetic material mixes thoughts on life while sampling the Canadian experience. Funny Forum Friday series curated by Mark Selby. From $29.

KRISTEEN VON HAGEN
Top Pick
Lazaridis Hall, Tom Patterson Theatre | Friday, August 25 10:30 p.m.
With numerous TV credits as a performer and writer, Las Vegas regular Kristeen Von Hagen, a four-time Canadian Comedy Award winner, makes a celebrated return to the Canadian stand-up stage. Funny Forum Friday series curated by Mark Selby. From $29.

SPECIAL CONCERTS
RON SEXSMITH IN CONCERT
Tom Patterson Theatre
Monday, August 14 7:30 – 9:30 p.m.
Fresh off his whirlwind tour of the United States, Ireland, UK and Europe (and in support of his new album The Vivian Line) Ron Sexsmith returns to the Tom Patterson Theatre. The Stratford Festival is delighted to host this internationally acclaimed singer-songwriter, and local resident, for a second year. He is a writer of songs that draw compact sketches of love and the trial of everyday life. Come enjoy this exquisite lyricist’s warmth and wit in an intimate solo concert featuring songs from his entire catalogue of work. From $39.

ON ADAPTATION:
MARGARET ATWOOD WITH EMMA DONOGHUE
Tom Patterson Theatre Sunday, August 27 10:30 a.m. – noon
From The Handmaid’s Tale’s breakout success on HBO to the awards-laden film version of Room, adapting literary works for both the big and small screen opens them up to new audiences. Acclaimed authors Margaret Atwood and Emma Donoghue sit down to discuss what goes into adapting their work for different mediums and what challenges and opportunities exist in film and television.

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### August

#### THE FINE LINE OF COMEDY
Lazaridis Hall, Tom Patterson Theatre
Thursday, August 3 | 10:30 a.m. – noon
Both Spamalot and its Monty Python source material are known for pushing the limits of humour. A good comedian can use comedy to bring us to the edge of what is acceptable and have a punchline that brings us safely back. But in our rapidly evolving world, how do comedians, writers and audiences navigate the fine line between comedy and inappropriateness? And are different genres of comedy better equipped to do this? Lezlie Wade, director of Monty Python’s Spamalot, and other guests discuss this fine line in a conversation moderated by former Festival Board Chair Dr. David Goldbloom.

#### THE FAILURES AND SUCCESSES OF SCIENCE
Lazaridis Hall, Tom Patterson Theatre
Thursday, August 10 | 10:30 a.m. – noon
In A Wrinkle in Time, the characters travel to places that punish mistakes, force conformity and destroy anything that doesn’t meet its narrow definition of success. But without the potential for failure and curiosity, the scientific spirit is unable to follow its natural course. In this conversation with Nobel Prize-winning scientist Dr. Donna Strickland and others, consider the “art of science” and the importance of failure.

#### ON ALICE CHILDRESS
Lazaridis Hall, Tom Patterson Theatre
Thursday, August 17 | 10:30 a.m. – noon
From her earliest days in the Jim Crow South to her formative years in New York, Alice Childress sought to present how extraordinary the ordinary could be. As a playwright, novelist, actor and activist, she worked to represent America as she saw it. In this panel, Sam White (director of Wedding Band) and Kathy A. Perkins (a colleague of Ms. Childress and the lighting designer of Wedding Band) discuss the life and legacy of one of America’s unsung artists of the 20th century.

#### THE MAGIC OF EDUARDO DE FILIPPO
Lazaridis Hall, Tom Patterson Theatre
Thursday, August 24 | 10:30 a.m. – noon
Eduardo De Filippo is one of the most influential Italian artists of the 20th century. His comedy Grand Magic tells the story of a has-been master illusionist who is reduced to performing magic for money at a seaside resort. However, brilliance, not trickery, made Eduardo the icon he is. Learn more with Donato Santeramo, dramaturge and translator of Grand Magic, and Teresa Lobalsamo, professor of Italian Studies at the University of Toronto, in an engaging conversation moderated by actor Beck Lloyd.

#### ARTIVISM: ART AS AN AGENT FOR CHANGE
Lazaridis Hall, Tom Patterson Theatre
Thursday, August 31 | 10:30 a.m. – noon
Traditionally, art and artists have walked a fine line between art and politics, often blurring the boundaries to make a point. In the 21st century, Artivism is taking centre stage as a platform for artists from all disciplines to make a statement and advocate for change, oftentimes through messages of hope and joy. Join Rodney Diverlus, co-founder of Black Lives Matter Canada, and Thom Allison, director of Rent, for a conversation on joy as activism and the Artivism movement.

#### SPECIAL WORKSHOPS

##### SONG AND DANCE: MONTY PYTHON’S SPAMALOT
Studio Theatre
July 13, August 9, September 9
10:30 a.m. – noon
Learn and perform step-by-step choreography and music from Monty Python’s Spamalot with artists from the show! Culminates in a Q&A. These 90-minute workshops are for all ages and require active participation. From $32.

##### KING LEAR: THEN AND NOW
Stratford Festival Archives
July 19, August 10 | 10:30 a.m. – noon
Explore the Stratford Festival’s history with Shakespeare’s King Lear by visiting our archive. Alongside Archives and Education staff, take an up-close look at prompt scripts, costumes and other archival materials, with the chance to speak some of Shakespeare’s lines yourself. From $29.

##### SONG AND DANCE: RENT
Festival Theatre
July 21, August 11, September 23 | 10:30 a.m. – noon
Learn and perform step-by-step choreography and music from Rent with artists from the show! Culminates in a Q&A. These 90-minute workshops are for all ages and require active participation. From $32.

##### MONDAY NIGHT MUSIC
FOLK FROM HOME: MAKING SOUND THE DESTINATION
Lazaridis Hall, Tom Patterson Theatre
Monday, August 28 | 7:30 – 9:30 p.m.
Experience the fusion of contemporary and traditional African folk music at the Folk from Home concert. Hear original compositions by Kunle, accompanied by vocals, live strings and authentic West African sounds. Don’t miss the rare opportunity to see Yoruba folklore arranged for a classical trio. Join us on this trip through the sounds of culture and tradition. From $29.

##### RARELY PLAYED WORKSHOPS

##### THE DUTCH COURTESAN BY JOHN MARSTON
Festival Marquee
Wednesday, June 28
10:30 a.m. – 12:30 p.m.

##### THOMAS OF WOODSTOCK BY ANONYMOUS
Festival Marquee
Wednesday, August 16
10:30 a.m. – 12:30 p.m.

##### THE HISTORY OF KING LEIR BY ANONYMOUS
Festival Marquee
Wednesday, September 27
10:30 a.m. – 12:30 p.m.
SEPTEMBER

PEER INTO THE PLAYBILL
From $29.

PLAYING KING LEAR
Lazaridis Hall, Tom Patterson Theatre | Thursday, September 7 | 10:30 a.m. – noon
The iconic King Lear is one of Shakespeare's most discussed and debated characters among scholars. But what is it like to be inside the mind of the king? Paul Gross (King Lear) sits down with veteran company member Seana McKenna for an intimate conversation about playing Shakespeare's legendary king.

ETHICAL MEDICINE
Lazaridis Hall, Tom Patterson Theatre | Thursday, September 14 | 10:30 a.m. – noon
Since its publication nearly 200 years ago, Frankenstein has been read as a cautionary tale of the dangers of creation and experimentation. What seems to drive most contemporary critics who invoke “playing God” is a fear of the unintended consequences of scientific discoveries and new technologies. In a conversation moderated by this season’s Mary Shelley, Laura Condlln joins Dr. Kalina Kamenova from the Canadian Institute for Geonomics and Society and Dr. Brian Goldman, host of CBC’s White Coat, Black Art, to consider the complicated ethics of medicine and science.

LOVE LANGUAGES—FROM SHAKESPEARE TO TODAY
Lazaridis Hall, Tom Patterson Theatre | Thursday, September 21 | 10:30 a.m. – noon
Long before the modern notion of “love languages,” Shakespeare’s characters were speaking them. While today we may call them “words of affirmation,” to Shakespeare it was cunning and cleverness, expertly spoken to express love and affection. Perhaps nowhere is this more prevalent than in Love’s Labour’s Lost. Join Director Peter Pasyk and others in romantic conversation as we explore love languages—from Shakespeare to today.

EXAMINING FEMALE FRIENDSHIPS
Lazaridis Hall, Tom Patterson Theatre | Thursday, September 28 | 10:30 a.m. – noon
Girlfriends, galpals, BFFs, frenemies. Female friendships take many forms and can be both challenging in their complexity and formidable in their power. Those friendships in their various forms take centre stage this season in Les Belle-Soeurs and King Lear. Bring your bestie and join Miranda Green-Barteet, associate professor in the Department of English and Writing Studies at Western University, and others, in a conversation moderated by veteran company member Irene Poole, as we consider female friendships as they exist within a patriarchal society.

CELEBRATED SPEAKERS
CONVERSATIONS WITH ADAM GOPNIK
Award-winning writer and essayist Adam Gopnik sits down with some of today’s most inspiring and insightful thinkers. From $29.

THE REAL WRINKLE IN TIME:
ADAM GOPNIK WITH LEE SMOLIN
Lazaridis Hall, Tom Patterson Theatre | Friday, September 8 | 10:30 a.m. – noon
Award-winning theoretical physicist and cosmology expert Professor Lee Smolin from the Perimeter Institute joins Adam Gopnik to discuss quantum theories, the concept of time and everything in between.

A THOUSAND SMALL SANITIES:
ADAM GOPNIK WITH ROSALIE ABELLA
Lazaridis Hall, Tom Patterson Theatre | Sunday, September 10 | 10:30 a.m. – noon
The incomparable, incredible and inspiring retired Supreme Court Justice Rosalie Abella sits down with Adam Gopnik to discuss his new book, A Thousand Small Sanities: the Moral Adventure of Liberalism.
SCHOLARS AND EXPERTS WEEK
Explore the 2023 playbook alongside scholars and experts, each bringing their insight and experience to the Meighen Forum. From $29. Franken-Dine $165.

CELEBRATING THE 400TH ANNIVERSARY OF THE FIRST FOLIO
Lazaridis Hall, Tom Patterson Theatre | Friday, September 15 | 10:30 a.m. – noon
2023 marks the 400th anniversary of the First Folio of Shakespeare. Without this achievement, we would have lost half of his dramatic work. University of Oxford’s Professor of Shakespeare Studies and one of the world’s foremost experts on the Folio, Emma Smith, joins artist and scholar Dean Gaboujie, and others as they discuss the origins of one of the great wonders of the literary world.

BESTOWING KNOWLEDGE: THE ROLE OF ELDERS
Lazaridis Hall, Tom Patterson Theatre | Saturday, September 16 | 10:30 a.m. – noon
Through a connection to the past, Elders perform a vital role in cross-generational learning. In this very special conversation, Algoma University Chancellor and Survivor Shirley Horn and President and Vice-Chancellor Asima C. Veizina discuss the unique and vital role that Elders play in educating the next generation of leaders, passing on knowledge that can only be obtained through life experience and their inspiring work in the field at Algoma University.

FORUM DINNER SERIES
FRANKEN-DINE Molecular Gastronomy
Festival Marquee
Saturday, September 16 | 15:30 – 7:30 p.m.
Join us for a gravity defying, mind boggling gastronomical adventure that is sure to astonish your mind. Art and Food Historian Janet Dawson speaks to Mary Shelley’s inspirations and the beauty and artistry of food. Curated by Matthew Sullivan, Culinary Director of The Food Dudes.

ENCONCERUKRAINE
READINGS IN SOLIDARITY
War. Witness. Heroic resistance. From the early 20th century to today, Ukrainian playwrights have epitomized their fellow compatriots’ distinct grit, humour and imagination through challenging and troubling times. Curated by Ukrainian-Canadian artist and activist Andrew Kushnir, this reading series of plays in translation represents some of the best of Ukraine’s theatre and showcases how artists help define and defend the culture of a people. From $29.

CASSANDRA BY LESYA UKRAINKA (1907), TRANSLATED BY NINA MURRAY (2022)
Lazaridis Hall, Tom Patterson Theatre | Friday, September 22 | 8 – 10 p.m.
Among Ukraine’s greatest literary figures and feminist activists, at the age of 13 Lesya Ukrainka chose the penname “Ukrainian Woman.” In Cassandro, she spotlights one of the more marginal characters of the Trojan War and offers us a remarkably timely play about fighting for the truth, even when no one believes you.

STEPING OUT OF THE SHADOW: UKRAINE KNOWN ON ITS OWN TERMS
Lazaridis Hall, Tom Patterson Theatre | Saturday, September 23 | 10:30 a.m. – noon
Series curator Andrew Kushnir will lead a dialogue with guests on how Ukraine has been historically impacted by cultural imperialism, how artists have been critical to Ukraine’s fight for independence and freedom, and what solidarity can look like on the cultural front of this war.

SONATA PATHÉTIQUE BY MYKOLA KULISH (1930), TRANSLATED BY GEORGE S.N. AND MOIRA LUCKYJ (1975)
Lazaridis Hall, Tom Patterson Theatre | Saturday, September 23 | 2 – 5 p.m.
Set in the chaos between Easter 1917 and Easter 1919, Kulish’s sweeping and satirical take on love and revolution is considered by many to be the finest Ukrainian drama of the 20th century. In what may be a first in Western theatre, the play’s dramaturgy carefully mirrors a piece of classical music: Beethoven’s much-loved Piano Sonata No. 8.

BAD ROADS BY NATAL’YA VOROZHBIT (2017), TRANSLATED BY SASHA DUGSDALE (2017)
Lazaridis Hall, Tom Patterson Theatre | Saturday, September 23 | 8 – 10 p.m.
An often darkly comic, unsparing and ever-surprising portrait of how women fight to sustain their humanity in times of war, Bad Roads is a seminal work from one of Ukraine’s most brilliant contemporary playwrights. Natal’ya Vorozhbit’s own film adaptation of the play was Ukraine’s submission to the Academy Awards in 2021.

WITNESSING WAR: UKRAINIAN PLAYS SINCE FEBRUARY 2022
Lazaridis Hall, Tom Patterson Theatre | Sunday, September 24 | 2 – 5 p.m.
The war in Ukraine has been called the most reported on war of all time, and Ukrainian playwrights have been prolific contributors. This closing event features an assemblage of short works written since the full-scale invasion of February 2022—Ukraine’s leading dramatists reaching out to us, as they make sense of a world shattered and reformed.

SEARCHING FOR WISDOM: LEARNING VS. LIVING
Lazaridis Hall, Tom Patterson Theatre | Sunday, September 17 | 10:30 a.m. – noon
“What is wisdom and how is it valued? Join President and Vice-Chancellor of Algoma University Asima C. Veizina and others as they discuss the new trend of “Experiential Learning” programs and their place in post-secondary institutions. Find out how these new programs and ways of learning can be used in the rapidly evolving world of academia.

FORUM ACADEMY SERIES
SHAKESPEARE’S FIRST FOLIO
Lazaridis Hall, Tom Patterson Theatre
Sunday, September 17 | 2 – 3:30 p.m.
Playing Shakespeare’s First Folio: A practical guide for the actor from original practice to living thought. Building on the work of theatre scholar Neil Freeman and theatre director Patrick Tucker, this session, led by artist and scholar Dean Gaboujie, will investigate Shakespeare’s First Folio to examine the clues it offers for how to play the text.
FORUM PERFORMANCE

WAKEY, WAKEY
Lazaridis Hall | September 27 – October 1 | Various times
With an hour left to live, Guy is on a quest to determine what makes life worth living. Will Eno’s critically acclaimed Wakey leads the audience on an irreverent and moving celebration of life, starring Festival favourite Graham Abbey. From $29.

“Profoundly moving!” – Critic’s Pick, The New York Times

SPECIAL LOBBY TALKS
LOVE AND BE SILENT:
UN-SILENCING SHAKESPEARE’S TEXT WITH AMERICAN SIGN LANGUAGE
Festival Lobby | Saturday, September 23 | 5 – 6 p.m.
Dr. Lindsey D. Snyder, ASL/English interpreter and Shakespeare scholar, will discuss the impact of Deaf actors in productions of King Lear and provide some insight into the process of translating/interpreting Shakespeare, its connections to Elizabethan gesture and acting, and what it can teach current audiences about the plays. FREE.

MORE FORUM EVENTS AND DETAILS WILL CONTINUE TO BE ANNOUNCED. VISIT OUR WEBSITE FOR DETAILS AND FORUM NEWS. STRATFORDFESTIVAL.CA/WHATSON/THEFORUM
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Shakespeare lived more than 400 years ago. Over centuries, theatregoers have established certain expectations around his work. Lately, audiences expect celebrity in a theatre culture heavily fixated on casting. Production announcements for everything from family musicals to Shakespearian tragedies are met with whispers about the shows’ lead actors.

With her production of Shakespeare’s famed Scottish play, Rebecca Northan wanted to subvert this trend in an unconventional way. Contemplating the question: “What if you didn’t know who was playing Macbeth?” the director and her co-creator, Bruce Horak, cast monsters instead (well, sort of) and titled the work *Goblin:Macbeth*.

In their rendition of Shakespeare’s tale of murderous ambition and mounting guilt, Northan, Horak and composer Ellis Lalonde don goblin masks to strip away the cult of celebrity. “The persona of the actor and a lot of facial expression are taken away,” Northan explains, so audiences focus on this performance, rather than imagining the lead’s previous body of work. “You have nothing to compare it to.” The concept was also a perfect excuse to wear Hollywood-grade silicon masks and become uncanny creatures with giant ears and pointy noses. Northan says simply, “We like goblins.”

Opening this October at the Studio Theatre, the three-hander sees goblins happen upon a *Complete Works of William Shakespeare* and, from the text, attempt to learn about humanity. Something wild and wicked ensues as the goblins perform their favourite play, *Macbeth*, as a kind of anthropological study.

**The False Face & True Heart of Goblin:Macbeth**

Rebecca Northan explores our **PRECONCEIVED NOTIONS** about Shakespeare’s plays, the nature of performance and the shared experience of **HUMANS AND MONSTERS**.

What do impish goblins know about Scottish courts, royal succession and civil war? “Blind ambition” according to Northan, not to mention “greed for power.” The play’s themes are universal and unambiguous—for all beings. As Northan puts it, “The goblins learn that humans are just as monstrous.”

*Goblin:Macbeth* explores fate, treason and our masked motives when we pledge loyalty to someone’s face while conspiring behind their backs. In other words: it’s still *Macbeth*... but with goblins. When the show premiered in Calgary, one reviewer called it “the stage equivalent of a theme park funhouse ride.” Northan loves this description, though she is quick to add that the show is more than carnival antics. Quoting the play’s antihero, the director confirms *Goblin:Macbeth* is a meditation on duplicity: “False face must hide what the false heart doth know.” Fans of traditional Shakespeare, you may now un-clutch your pearls.

Subtract the celebrity of a big-name lead, dramatic wardrobes, even the actors’ real faces, and you’re left with Shakespeare’s text—undressed. Wearing nothing more than what Northan calls “extremely utilitarian” costumes, she and her two co-stars take on all the roles within the play.

Anonymity allows Northan to switch from Lady Macbeth to other characters mid-performance. She is focused on words and bodies, inhabiting each character with vocal changes and distinct movements—walks, postures—rather than facial expressions. “You have the [actor’s] body and you have the text. It’s the fun and the mystery of mask work; it gets rid of some of the other noise.”

Northan is confident Shakespeare’s famed tragedy will find just enough novelty in *Goblin:Macbeth* to break through centuries of preconceived notions about it. “I’ve had people tell me they’ve heard things in the play they’ve never heard before.” That’s because the majority—Northan estimates “85 to 90 percent”—is Shakespeare’s text. As for the remainder? “Well, there’s no fourth wall,” says Northan impishly. “The goblins don’t understand all the rules of theatre.” Free from convention, the goblins hope to uncover some truth in the work itself.

See page 61 for performance dates.
In the same way we employ fashion as a form of self-expression, costumes help tell the story of our characters. (The stage is a reflection of our world, after all.) No one knows that better than the Stratford Festival’s expert costume designers, a determined group who dig in many (many) months before a show to build this essential piece of the production’s narrative. We connected with those creative talents, who walked us through what to expect style-wise from the 2023 season.

Since its debut more than 25 years ago, Jonathan Larson’s Broadway blockbuster has been beloved by countless showgoers, of all ages, over and over again. That familiarity served as both a guide and a starting point for costume designer Ming Wong, who delved into 1990s New York culture to remix the play’s nearly 75 costumes. “I try to look at everything that was going on during that time: art, music, politics, significant events, and so on,” she says. “I don’t like to limit myself to just the clothing, because I think everything that’s happening informs how people dress and present themselves.” Her resulting costume highlights are aplenty: a harnessed slip dress topped by a vintage fur-trimmed coat for Mimi; Angel’s festive Santa Claus coat embellished with poinsettia leaves; a custom catsuit, complete with feline ears, for actor Erica Peck playing the exuberant performance artist Maureen. “It’s easy to write off Rent as just a collection of jeans and T-shirts,” says Wong. “But I’m really trying to challenge myself to go further.”
For costume designer Francesca Callow, imagining Grand Magic’s seaside Italian setting—and the costumes that would connect to it—came care of iconic imagery from the cinematic great Federico Fellini. “[Director] Antoni Cimolino really liked the idea of incorporating some Felliniesque influence in the design, so he set the play 10 years later than when it was written,” she says. That flexibility allowed for a mélange of movie influences, from the Italian idyll of the late ’50s in La Dolce Vita to the beginning of more modern sensibilities of the mid-’60s in 8 ½. Capturing that tone in costume form was an “instinctual” process for Callow, but she also relied on further historical references to really nail down lead character Otto Marvuglia’s enchanting look. “It was interesting looking back at magic shows throughout time and seeing how universal the archetype of the magician is,” she says. The overall result is one that eschews the paper-doll dynamic for more of a circus-like quality or, as Callow describes it, “Slightly tawdry, slightly shabby. Comic, absurdist and grotesque at times, but soaring, heartfelt and bittersweet.”

When you’re working with an out-of-this-world setting, as is the case in A Wrinkle in Time, costumes become integral to the storytelling. How else would you distinguish between the terrestrial humans and the celestial beings from across the universe? This was the task facing costume designer Robin Fisher. After director Thomas Morgan Jones asked that extraterrestrial characters not be dressed in clothing you might find on Earth, she began researching colour combinations and shapes found in stars, galaxies and planets. One of her more surprising earthborn references? Haute couture. “It can be incredibly sculptural and avant-garde, which works perfectly for this show,” says Fisher. High-fashion designers like Dutch innovator Iris van Herpen were heavy influences in the sculptural knitwear and geometric structures that adorn the various Mrs. W characters. Ultimately, this out-of-the-box execution for some of Stratford’s most junior audience members is what drives Fisher forward. “Designing theatre for young audiences can be some of the most rewarding and challenging projects to work on.”

In crafting the costumes for Shakespeare’s preeminent tragedy, designer Michelle Bohn zeroed in on one essential element for a trove of inspiration. “My design process begins and ends with the script,” she says. “I read it repeatedly and often, looking for themes, leitmotifs, associations and all kinds of things that I can use to inform the world of the play.” For Bohn, it’s the little things that say a lot about a character: how they relate to others, what they say about themselves, how they connect to the settings around them. From there, Bohn’s visual research runs the gamut: everything from Middle Ages art to contemporary haute couture and images of natural decay, like collapsing urban architecture and rust, became informative design sources for this play’s overall silhouette. “Structured and statuesque” are the prevailing descriptors, an unmistakable look that riffs on a couple of periods, while personal touches, like a memento or two of past experiences, support each character’s journey on a visual level.
Brad Fraser’s revolutionary adaptation of Shakespeare’s Richard II trades the fraught late Middle Ages for the glamour—and grittiness—of 1970s New York. As you might imagine, costume designer Bretta Gerecke’s research brought her straight to the height of Studio 54, the queer icons that frequented the institution and those who’ve carried that flamboyant spirit up until today. Gerecke explains: “The ‘70s are currently back in mainstream fashion so that raises the question of how we differentiate between now and then, or if that is even important!” Reaching that perfect balance is achieved through the designer’s collaborative efforts throughout the design process. Her newest practice—contacting the performers to start an open dialogue about their characters and influences—means that the costumes are constantly evolving well into rehearsals.

Richard
Stephen Jackman-Torkoff

Holiday-ready Messina, Sicily—the perfect place for prospective lovers—serves as the setting for Shakespeare’s comedy Much Ado About Nothing. It’s fitting, then, that costume designer Julie Fox should find her first well of inspiration while on the road. “I happened to be travelling when I started my research, so I went to a very cool costume library in Berlin,” explains Fox. “It was there that I fell in love with the many regional variants of Mediterranean traditional costume, in particular a beautiful and inspiring set of illustrations of traditional Italian clothing by [the late costume designer] Emma Calderini.” Tapping into the coastal setting’s lush heat (and the unmistakable chemistry between the play’s characters) meant trading in the stiff, bulky Elizabethan silhouette for softer, folk-inspired shapes. A palette of rich, earth tones and lots of linen-weight fabrics help further set the forever-summer scene. With first fittings very much on the horizon, Fox is anticipating some type of theatrical alchemy taking over. “This is the moment where my costume ‘ideas’ meet the reality of the actors’ bodies and their gradually evolving conceptions of their characters,” she says. “The results of these intersections are one of the most satisfying aspects of the work.”

WEDDING BAND

Written during the Civil Rights era, Wedding Band follows Julia and Herman, a deeply committed couple fighting for their interracial marriage in 1918 South Carolina. With such a resonant undertone permeating each and every scene, the creative foundation for costume designer Sarah Uwadiae went so much deeper than standard clothing references. “My research process started with learning about America in the early 1900s,” she says: “What it was like for Black people to live then, the difficulties that were in their daily experiences and what it meant for their social strata.” Exploring these societal connections played out across the production for Uwadiae, with one church scene prominently featuring large hats from the period. “We wanted it to be a reflection of the way people from Black communities all over the world present themselves in their ‘Sunday best.’”

casey and diana

The world premiere of this Stratford-commissioned production depicting the Princess of Wales’s 1991 visit to Toronto AIDS hospice Casey House is sure to stir up an emotional reception. For costume designer Josh Quinlan, one titular character is fuelling his own creative enthusiasm. “Princess Diana. Need I say more?” he says, referring of course to the fashion icon and humanitarian who altered the sociocultural course of the epidemic with a handshake. Quinlan says audiences can look forward to feeling a sense of nostalgia as he interprets queer trailblazers and the people who supported them—a poignant experience for him as a designer. “It’s so exciting to recreate this historic moment in Canadian history, one that is very much in our living memory.”

Shannon Taylor getting fitted for King Lear.
women of the fur trade

With *Women of the Fur Trade*, a historical satire following three very different fort-bound friends in the 1800s, Jeff Chief is setting out to create costumes that bridge the production’s Red-River-Resistance-meets-21st-century feel. Hailing from Onion Lake First Nation on Treaty 6 territory in Saskatchewan and now based in Saskatoon, Chief says his location affords him access to one-of-a-kind Indigenous materials that’ll bring an authentic quality to the three leads’ costumes. “I found some beaded fabric that I plan on putting on the cuffs,” shares the designer. “I really have to think about how it’ll last through laundering, so no one has to re-bead!”

frankenstein revived

More than 200 years after he was brought to life, Mary Shelley’s main character remains as ubiquitous as ever. Costume designer Dana Osborne’s assignment in *Frankenstein Revived* is to conceive of The Creature (played by Marcus Nance) in the stage-based medium. “There are many things to consider—practical, historical and cultural among them—as well as materials and prosthetics,” she says. Getting the look of Nance’s character right will require collaborative bids across Stratford’s various creative departments; being surrounded by some of the country’s most highly skilled (and completely imaginative) pros across wardrobe, wigs and makeup definitely helps. As an exuberant Osborne asserts, “This is our favourite kind of challenge!”

les belles-soeurs

No one’s more thrilled for *Les Belles-Soeurs*’ long-awaited return to Stratford than costume designer Michelle Bohn, on double duty this season with *King Lear*. The Montréal native counts this play—and the whole of Michel Tremblay’s revolutionary, Québécois-celebrating oeuvre—as one of “major significance,” evident from the moment she began studying theatre. “I feel a lot of internal pressure to do it justice,” she admits. “All that aside, I’m really looking forward to tackling the specific details of time and place that one can evoke in the clothing.” Audiences can expect the play’s vibrant 1965 setting to prove rich inspiration for costume design.

LOVE’S LABOUR’S LOST

Shakespeare’s beloved comedy, set this season in a contemporary world, is equipped with plenty of warm, coming-of-age sentiment, but is short on character backstory—normally a key starting point for costume designer Sim Suzer. Consider its protagonist, the King of Navarre: his character-defining circumstances—how he became king, why he’s subjecting his three friends to the sex-less oath—remain unclear with just a read of the script. It’s Suzer’s job then to imaginatively fill in the gaps, something she’s looking forward to as she works on *Love’s Labour’s Lost*. “Creating a backstory and adapting it to the modern world is one of my favourite aspects of this design process.”
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**Notes:**
- **Good Friday:** April 7
- **Easter:** April 10
- **Victoria Day:** May 22
- **Opening Night Dinner:** May 30
- **Monty Python's Spamalot Opening:** May 30

**Events:**
- **Rent:** Ticket price information.
- **Member Post Show Chat:** Member event post-performance discussion.
- **2-FOR-1:** Special offer for members.
- **PWC Member Opening Night Dinner:** Member-specific event.
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<td>10:30 Love Today Panel</td>
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<td>2:00 Casey and Diana (2) $S</td>
<td>5:30 Real Poems</td>
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**CALENDAR LEGEND**

- **PRICE TYPES | 1 2 3**
  (see ticket info on page 63)
- **S | SENIORS’ & STUDENTS’ MIDWEEK MATINÉE SPECIAL**
  (see ticket info on page 63)
- **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.
- **ACCESSIBILITY**
  - Audio Described
  - ASL Interpreted
  - Relaxed Performance
  For information on Audio Described, Relaxed and American Sign Language interpreted performances, see page 94 or visit stratfordfestival.ca/Accessibility
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<td>7:30 Tom Wilson</td>
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<td>2:00 Grand Magic (2)</td>
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<td>5:00 Lobby Talk</td>
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<td>2:00 Hey Viola!</td>
<td>7:30 Monday Night Music</td>
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**GLOBAL THEATRE WEEK**

Civic Holiday

2:00 Rent (2)
2:00 Spamalot (2)
2:00 Wedding Band (2)

**READERS AND WRITERS WEEK**

10:30 Politics of Recognition Panel
2:00 Les Belles-Sœurs (2)
2:00 Frankenstein (2)
2:00 Grand Magic (2)

2:00 Rent (2)
2:00 Much Ado (2) | 2:00 Much Ado (2) |
2:00 Richard II (2)
2:00 Richard II (2) | 2:00 Richard II (2) |
2:00 Wedding Band (2) | 2:00 Wedding Band (2) |
2:00 Wedding Band (2) | 2:00 Wedding Band (2) |

**OPENING FRANKENSTEIN REVIVED**

10:30 Speaker: Margaret Atwood and Sam White
11:00 PWC Member Friday Chat
2:00 PWC Member Friday Chat
2:00 Richard II (2) | 2:00 Richard II (2) |
5:00 USPWC Member Opening Night Dinner
8:00 Les Belles-Sœurs (2) | 8:00 Les Belles-Sœurs (2) |
8:00 Love’s Labour’s Lost (2) | 8:00 Love’s Labour’s Lost (2) |
9:00 Funny Forum Friday | 9:00 Funny Forum Friday |

**OPENING LES BELLES-SŒURS**

10:30: Speaker: Margaret Atwood and Sam White
11:00 PWC Member Friday Chat
2:00 PWC Member Friday Chat
2:00 Richard II (2) | 2:00 Richard II (2) |
5:00 USPWC Member Opening Night Dinner
8:00 Les Belles-Sœurs (2) | 8:00 Les Belles-Sœurs (2) |
8:00 Love’s Labour’s Lost (2) | 8:00 Love’s Labour’s Lost (2) |
9:00 Funny Forum Friday | 9:00 Funny Forum Friday |

**MONDAY NIGHT MUSIC**

2:00 Mr. Bloom’s Hotel (2)
2:00 The Langley Scottish Country Dance Society (2)
2:00 The Langley Scottish Country Dance Society (2) | 2:00 The Langley Scottish Country Dance Society (2) |
2:00 Grand Magic (2) | 2:00 Grand Magic (2) |
2:00 Richard II (2) | 2:00 Richard II (2) |
2:00 Wedding Band (2) | 2:00 Wedding Band (2) |
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**WHAT’S NEW THIS SEASON**

**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 71 for details.

**MEIGHEN FORUM THEMED WEEKS**

The Meighen Forum embarks on its 11th season and is starting its second decade off with innovation, coming to audiences in the form of new themed weeks. Each week will include a specially curated series of events on various themes and topics while probing the playbill and the world at large. See page 40-49 for details.

**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 simultaneously throughout the season at the Studio Theatre, this 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 page 7.
OUR THEATRES

FESTIVAL THEATRE | 55 QUEEN STREET
Built in 1953, the Festival Theatre’s revolutionary thrust stage provides a theatrical experience so profound, it has inspired look-alikes around the world. Originally housed in a tent, the stage now sits in an iconic example of Modernist architecture.

AVON THEATRE | 99 DOWNIE STREET
A Stratford landmark since 1900, the downtown Avon Theatre offers the Festival’s only traditional proscenium arch stage. The theatre is known for its lavish sets and is also home to family-friendly shows, among other productions.

STUDIO THEATRE | 34 GEORGE STREET EAST
Opened in 2002, the Studio Theatre offers a smaller, modified version of the Festival’s thrust stage. Situated downtown, at the rear of the Avon Theatre complex, the Studio is wonderfully intimate and well suited to both new and classical work.
TOM PATTERSON THEATRE  
111 LAKESIDE DRIVE  
Our newest venue is also our most celebrated, winning five major architectural awards since opening in May 2022. A LEED Gold-registered building, constructed with sustainable and natural materials, the auditorium—bespoke in every way—offers a unique elongated thrust stage and an exceptional viewing experience that brings the action into the audience.

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

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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 with valid student ID.

For ticket policies and FAQs visit stratfordfestival.ca/policies.
Time and effort. A precious pair of allied commodities we trade on a daily basis.

When planning a vacation—be it a mini-break or long stay—the deciding factor for any who feel the combined effects of limited supply and strong demand in their personal economy is a vacation that makes the most of time while requiring the least effort.

Bucket-list travel is big picture and takes big-picture mapping. A visit to the city of Stratford is something altogether different.

Home to the Stratford Festival—North America's largest repertory theatre company—since 1952, Stratford is where theatre enthusiasts go to geek out. The Festival’s geek roots date back to its humble beginnings, when a starry-eyed Tom Patterson returned to his hometown in rural Ontario, took a $125 grant from the city council and used it to realize his dreams of starting a Shakespearean festival worthy of local support and global attention.

From its origin, Stratford has been a den for artists, starting with legendary British director Tyrone Guthrie, the Festival’s first artistic director. Guthrie made his name directing at London’s Old Vic, before solidifying transatlantic fame as a director on Broadway and in other cultural hot spots including the Metropolitan Opera House in New York City. A tour de force of artistic genius, Guthrie has been heralded as the “most influential theatre director of modern times...” by The Guardian newspaper and is credited for a revival in traditional theatre, spurred on by his creative and experimental approach to Shakespearean and modern drama. This is someone who pulled the

The stomping grounds of theatre legends, Stratford is exactly the RARE SORT OF PLACE where you might wander into a pub—Foster’s—for a post-show drink and find a tucked-away corner named after Martha Henry, the Carnegie Mellon alum turned CANADIAN THEATRE LEGEND.
thrust stage out of oblivion—dusty since Shakespeare’s days at The Globe. Someone who wanted to see action carried into the audience rather than have it rise away from spectators, as it would with a proscenium arch, the dominant choice of stage during Guthrie’s time.

As for where the director build his groundbreaking open stage, well Stratford, of course.

At the time of his arrival, Guthrie was becoming to mid-20th-century theatre what era contemporary François Truffaut was to film when he arrived on the scene with 400 Blows and set the sparking French New Wave ablaze. Or, if we’re speaking in terms of social impact, let’s say Guthrie’s reintroduction of the thrust stage—and its inherent rejection of bourgeois illusionism—mirrored the social impact fashion designer Coco Chanel triggered in her revolt against the corset.

Today, visitors to the town and the Festival will discover Guthrie’s artistic playground—the same thriving creative community that he and fellow maverick Patterson helped to flourish decades ago. Audiences will go from being captivated by an actor on stage to spotting them out picking up source material at Fanfare Books, where every visit makes you wonder how you can get back to the charmless void of online behemoth shopping. Expect more sightings at one of the city’s multiple coffee shops, where Festival artists like to put on a hoodie and read incognito for a bit. Caffeine and people watching are good at Balzac’s (the popular brand’s original location), Revel (try the cortado—equal parts expresso and steamed milk—served with a shot of tonic water on the side) or Edison’s, located where another maverick, Thomas A. Edison, once lived while employed as a telegraph operator when the city was a railway hub.

Also an inn, Edison’s minimalist chic carries over into the rooms upstairs, where visitors can book a stay in Edison’s old quarters, and inevitably become fascinated with an illustrated blueprint of the innovator’s greatest inventions. Like Edison’s, another of the city’s boutique inns, The Parlour, also boasts a prime downtown location within walking distance of all four Festival theatres. A downtown landmark since 1871, this historical building retains its original character; notwithstanding modern outfittings to ensure guests’ comfort. Spacious two-bedroom suites are perfectly sized for families or friends travelling in a larger group. A little further from the city centre, out-of-towners will find a cozy place to bunk at the Arden Park Hotel. A Best Western property that feels more like the friendly bed and breakfast from Groundhog Day than a chain hotel, the Arden Park is the sort of place where breakfast rings in under $10, the servers remember your coffee or tea preference after your first meal and you remember their names. (It’s hard to forget people this nice). Also, you may bump into a Hollywood star in the lobby, in town to catch a show. Star sightings might just be why the dining room here is always buzzing—yes, always.

The Festival has long had ties with film and television. Well before Daniel Radcliffe hit the West End and Broadway, the Stratford Festival was welcoming stars hot off Oscar wins, the likes of Maggie Smith. Among the roles Smith played in her four seasons at Stratford was Virginia Woolf in the world première of Edna O’Brien’s Virginio, which moved on to London’s West End. Her sharply realistic portrayal of the writer’s maddening genius is proof that this triple crown actor is so much more than the dowager countess—and who doesn’t love Downton Abbey?

The stomping grounds of theatre legends, Stratford is exactly the rare sort of place where you might wander into a pub—Foster’s—for a post-show drink and find a tucked-away corner named after Martha Henry, the Carnegie Mellon alum turned Canadian theatre giant. Henry spent decades at the Festival, sharing her art up until her final days, including playing the part of Prospero in the premiere of Edna O’Brien’s Virginio, which moved on to London’s West End. Her sharply realistic portrayal of the writer’s maddening genius is proof that this triple crown actor is so much more than the dowager countess—and who doesn’t love Downton Abbey?

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As for food, pre-show dining options in Stratford are plenty. Try pairing your choice of restaurant with the title on your theatre ticket. Going to see Grand Magic or Much Ado About Nothing? Both dramedies are set in Southern Italy and lend themselves beautifully to the Italian fare at Pazzo’s. Any one of their Neapolitan-style pizzas and an order of burrata with mixed herb pesto and tomato conserva is perfect to share
**“Well worth timing and BOOKING A LONG STAY for, the Forum’s Themed Weeks manifest the combined ethos of the Festival and the city, curating events focused on CONNECTING PEOPLE AND IMMERSING VISITORS in the artists’ community that makes Stratford, Stratford.”**

between two on date night before seeing the stage rom-com Much Ado About Nothing—complete with a will-they-won’t-they plot. Or, if you’re seeing a matinee of Grand Magic, check out AO Pasta. Modest though this little Italian grocery store may be, it serves up big flavours in the form of simple handmade pastas and straightforward, supremely savoury paninis. A taste of AO’s magic would leave the play’s great illusionist, Otto Marvuglia, searching for a trapdoor to more ingredients.

Theatregoers with Les Belles-Soeurs on the docket will do well to snag a coveted table at Cafe Bouffon. The stylish atmosphere at this French bistro is as delightful as its $49 prix fixe meal. Be sure to add on the wine pairings to sample juice from Ontario’s finest vineyards.

Holding tickets to the quintessential Empire State shows, Rent, or the Festival’s newly glammed up Richard III? Slip into something more New York with a reservation to Lovage. The kitchen here serves up small plates that flex technique to create one-of-a-kind flavours. Or, opt for Blue Bird, where a seasonal menu serves up Asian-influenced bistro food.

For families staying overnight to take their kids to the intergalactic marvel A Wrinkle in Time, go to Madelyn’s Diner; Sirkel Foods and Mercer Kitchen for breakfast, lunch and dinner, in that order—for casual, delicious meals.

When compiling your performance and meal schedule, leave time in between for short excursions and some only-in-Stratford type of local activities. Fan of Monty Python travelling with kids? Before you are left incapacitated with side stitches from Monty Python’s Spamalot, make your way to the St. Mary’s Museum and Archives (less than a 30-minute drive away), where you and the kiddos will get a lesson in local history through stunning archival photography of the town and an interactive children’s discovery area. More a cool kid eyeing tickets to the limited-run production of Women of the Fur Trade? We recommend your show dates coincide with the Stratford Summer Music festival (July 20–August 13), because dropping a breadcrumb on your socials about seeing a live quartet at a screening of Buster Keaton’s Our Gang is certain to engage in poignant conversation about their work and the wider world.

Stratford is a theatre town and, as such, experience-based leisure—like backstage tours or production-themed speaking events and workshops—is its thing. For proof, peruse the list of speaker events and immersive workshops offered by the Festival’s festival-within-a-festival, the Meighen Forum, particularly its new Themed Weeks. Well worth timing and booking a long stay for, the Forum’s Themed Weeks manifest the combined ethos of the Festival and the city, curating events focused on connecting people and immersing visitors in the artists’ community that makes Stratford Stratford.

Bibliophiles clutching their tickets to the world premiere of Frankenstein Revived—a movement piece that introduces an 18-year-old Mary Shelley as she pours the frightfulness of humanity into a genre-defining gothic novel—will rejoice to learn about the Forum’s Readers and Writers Week at the end of August. A celebration of storytelling as a craft, the week is curated by renowned Canadian author Margaret Atwood, joined on stage by illustrious literary peers, ready to engage in poignant conversation about their work and the wider world.

Conversations, experiences, connections—that’s what a visit to Stratford is all about. There, “the whirligig of time” bears beautiful fruit and the only effort required to savour it is joining the community at the table.

Once upon a time, artists were recruited, a tent was erected, invitations were sent, the town rallied and the world arrived. Today, over 70 years later, the city of Stratford feels like a throwback to a time when maverick artists built communities that fostered creative innovation to define the ages. Sure, save up for a trip to “experience” Gertrude Stein’s Paris before you depart this world, but in between now and that trip, visit Stratford—a few times—and become entranced by the small Canadian town that changed the course of modern theatre across the globe.
taste farm to table
wake up in a yurt
picnic with goats
pick your own berries
explore a beehive
walk an alpaca

discover perthcounty.ca
find your next adventure!
BARS, PICNICS, CAFÉS & 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 evening snack options, a sweet treat or refreshing drink. Our Theatre Bars are also open before each performance and during intervals. Avoid the lineup by pre-ordering in advance when purchasing your tickets or visit our bars before the show and arrange to have a drink or treat waiting for you at the interval.

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.

If you are looking for a memory to take home after your visit, the Stratford Festival Shop has three locations, each with a collection of unique and curated souvenirs. Choose from custom items unique to the performances, or artisan creations made by Stratford’s very own. Clothing, books, jewellery and more are just some of the amazing treasures you’ll find. Visit us at the Festival, Avon or Tom Patterson theatres, and take home a piece of theatre magic.
At the theatre, suspending disbelief and immersing oneself in the world of a production is an engrossing experience. When in it, audiences aren’t likely to be thinking about much else, especially not the climate crisis.

For Michael Walton, though, being in it—neck deep in production—is precisely why he is giving environment issues so much thought. As the Head of Design at the Stratford Festival, Walton is always evolving the Festival’s commitment to sustainable theatre production. A pillar of his work, sustainability or the “green approach” for Walton isn’t prompted by keeping to regulations around conserving the environment; it’s an authentic passion driven by an understanding of how a setting—like our environment—is instrumental to the characters who inhabit it—in this case, our current and next generations.

This year, Walton’s focus is on the Studio Theatre’s carbon footprint. Walton is among Canada’s theatre innovators, part of a wider movement in green theatre gaining worldwide industry traction with a goal of “finding methods that are more climate conscious.”

Of the Festival’s own efforts, Walton says, “We want to limit, or eliminate entirely, any newly purchased items to build shows.” But each show is unique, with sets, props and costumes devised to be single use by nature, from the hospice room setting in Casey and Diana to Women of the Fur Trade’s historic Red River locale. Post-season, materials can wind up left unused.

Walton has tasked himself with cutting the waste but keeping the magic. “We’re asking set designers to visit our warehouse to see what materials are available,” he explains. “Not to use scenery resources we already have.” A certain fabric or type of steel might spark inspiration and prevent the purchase of new supplies. Prop and wardrobe departments are also reusing and upcycling. Pants from one character’s costume could be matched with shoes from another (and laundry is washed with biodegradable detergent). Post season, sets will be disassembled and the raw materials used for another show or rented out, extending the lifecycle of materials.

There is no shortage of pre-loved inventory. Stratford’s Costume and Props Warehouse is one of the largest in the world and has played a role in the reuse of costumes and props for decades. Replicas of Victorian-era bustles, battle armour and vintage furniture are arranged in neat rows along massive aisles, like a big-box thrift store. It’s a treasure trove for designers to match show specifications, ideally with no new materials. This, Walton points out, also limits deliveries and buying trips, reducing carbon emissions from transportation.

Walton has faith that the push for green theatre won’t break the fourth wall. As he sees it, buying less stuff saves time and money that can be spent on creative labour.

“We’re hoping to put it all into the shows’ conceptions rather than purchased items. We don’t think [sustainability] will have any impact on what the audience sees, because of the creativity of the designers.”

Festival attendees will still be captivated by the Studio Theatre’s lineup, starting this season with the world premiere of Casey and Diana in June. Set in 1991 at the Toronto AIDS hospice Casey House, the story unfolds as staff prepare to welcome Princess Diana. Following Casey and Diana is the satirical Women of the Fur Trade, opening in July, a play cleverly subverting the typically male gaze of the furrier from the perspective of three very different women. Finally, the Studio Theatre will end its first limited-run season with Shakespeare’s Love’s Labour’s Lost, a romantic comedy about abstinence, diplomacy and love’s imperfect timing.

The Studio Theatre is “a starting point” for Walton, who hopes to implement more green practices in future seasons. “The Stratford Festival is in a good place to be able to experiment and to help lead the way when it comes to learning how we can do better.”

Katie Hewitt is a journalist based in Vancouver. She has interviewed thought leaders and celebrities including Nobel Peace Prize laureates Malala Yousafzai, former Soviet leader Mikhail Gorbachev and Selena Gomez. Her writing has been featured in The Globe and Mail, The National Post, Reader’s Digest, Chatelaine and Flare.

See pages 30-35 for Studio Theatre performances.
Dear Stratford

Charitable arts organizations are dependent on their members. The “why” motivating each members’ donation shapes an organization’s larger reason for fostering arts innovation, education and wider access. At the Stratford Festival, our reason for opening the doors to the world is a culmination of audience experiences—experiences like the one cherished by 36-year members David and Kathleen, shared here in their words.

Community. Memories. Anticipation. These are the things I think of when I think about the Stratford Festival. My wife, Kathleen, and I have been coming to the Festival for many years, her since the ’60s and together as a couple since the ’70s. We’ve grown up with this Festival and feel proud that something so incredible and world-class is right here in Canada. (And that we are fortunate enough to be able to go!)

When Kathleen first started attending the Festival with her mom and aunt, the shows were the reason they came, but the town—the shopping, the restaurants, the walks along the river—made it an adventure. It feels, somehow, like this community embodies arts and culture—a theatre town where all roads lead to the Festival.

Every time we visit, we feel like we are a part of this community. We come together, we come with family, we come with friends, and everyone we bring to Stratford becomes a part of the community too.

I used to play professional football for the CFL. Getting ready to see a show brings me back to those days—I feel a little like I used to while getting ready for a game. I know that sounds strange, but it’s the emotional connection ... I guess I must value the two things in the same way. It’s really in the anticipation of it all: getting tickets to Stratford, knowing what’s to come as we head to the theatre, it just brings up some of the same emotions of excitement.

Kathleen and I became Members many years ago. We wanted to donate and support a place that we genuinely love. We make an annual donation because we want to give back to this community, but also, we’re just thankful the Festival exists and that we’re able to experience it year after year. Sure, there are definitely perks to being a Member—artist-led speaking events, early access to the best seats and the latest sales, extraordinary lounges in the theatres—but the greatest gift is feeling like we are a part of this magnificent place and having the chance to give back to something we love. Theatre really matters in our lives.

We’ve made a lot of memories. One of my favourites is joining a workshop where Kathleen and I brought along our grandkids to learn a dance from Camelot, taught by one of the company members. I can still picture my wife and granddaughters dancing away! And even just remembering the time the grandchildren were rolling down the hill of the Festival Theatre grounds makes me smile. Seeing the joy of Stratford magnified through their eyes, meeting fellow Members during the season, becoming friends with the Festival staff—it’s all a part of it. And I am genuinely thankful for every memory.

I haven’t even spoken about the actual productions! They really do speak for themselves, though. Kathleen and I like to see it all: musicals, comedy, Shakespeare, new contemporary plays. We’ve also been fortunate enough to have seen some of the greats: Maggie Smith, Brain Bedford, Peter Ustinoff, Colm Feore—there are new “greats” every season. I wonder who we will think back on from the 2023 season?

Stratford is our home away from home—it seems so familiar now, but Kathleen remembers the beauty of the Festival Theatre the first time she came to the Festival on a bus from Mississauga in the 1960s. I was in awe of the magnificence of the Festival Theatre, the setting, the actors and their costumes, how they performed. It was incredible. During the pandemic, we enjoyed the tents and a quiet moment sitting together on the terrace of the beautiful new Tom Patterson Theatre.

Every year we come back to experience all of this and feel the warm welcome of the Festival community. We love sharing this special place with friends and family, and we hope our grandkids keep the tradition going.

All that said, thank you for being a place we love so much.

Sincerely,

David and Kathleen Cranmer
WAYS TO SAVE
THE STRATFORD FESTIVAL IS FOR EVERYONE.

SEATS ON A BUDGET!
Our Bravo Zone has over 90,000 seats available for just $39 each. All season long!
*Not available at the Studio Theatre.

MEMBER DISCOUNTS
Become a Member and receive priority access to discounts on multiple performances throughout the season. Learn about our Membership donation program and discounts online.

PAYS–WHAT–YOU–WISH
Choose the price you’d like to pay, from as little as $10. See our calendar on page 56-59 or online to view eligible performances.

MORE PEOPLE = CHEAPER TICKETS
Gather together a group of six or more theatre-lovers to see a minimum of four different shows and pay only $114 per show, per person. Learn more about starting a Theatre Club and getting group discounts online.

SPECIAL PRICING FOR SCHOOLS & GROUPS
Parties of 10 or more save up to 25%! Flexible payment terms. Book now, pay later. Single student tickets from $19.

UNDER 30?
Age 16-29, get tickets for as little as $24 for any performance throughout the season.

FAMILIES PAY LESS
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.

*Offer excludes Globe Ring and Founders’ row seats.
EMPOWER YOUTH WITH ARTS EDUCATION

The Stratford Festival youth programs creatively, thoughtfully and dynamically engage young people to foster lifelong passion and curiosity about theatre. We emphasize process, community, experiential learning and, above all else, fun.

There is no better place for young people to discover the world of theatre—and their place in it—than with us.

THEATRE ARTS CAMPS
Overnight week-long and two-week summer programming in which young people learn collaboratively and experientially alongside their peers. Taught by professional theatre artists, we aim to provide supportive communities of learning that emphasize having fun and creative playmaking. Participants enjoy a variety of classes, workshops, discussion, rehearsal and theatregoing.

Financial assistance for the Stratford Festival Theatre Arts Camps is generously provided by Nancy and the late George Taylor.

RISE UP: AN IBPOC YOUTH MENTORSHIP ENSEMBLE
An eight-month hybrid mentorship program that bridges young IBPOC students from ages 14 to 18 with early and mid-career IBPOC theatre artists. Program mentors are from many areas of theatre expertise, including acting, directing, design and production. Monthly sessions are held remotely, alternating between group workshops and one-on-one mentorship time. The program culminates with a one-day retreat at the Stratford Festival to see one of the season’s productions as a group.

“My time learning with Stratford has been nothing less than amazing! Many of the skills I continue to learn at Stratford I use on a daily basis!”
— Shaynah-Kaye, Participant

“RISE UP is creating a space for the long-term intergenerational work needed to see the social changes we want in the theatre ecology. Nourishing young IBPOC students’ artistic hearts in a safer, deliberately anti-racist space is a part of this important industry transformation.”
— Makram, Program Coordinator (RISE UP)

“Being a part of the summer acting program at the Stratford Festival increased my overall self-confidence and helped me to find my voice. A highlight for me was participating in a variety of dynamic workshops with other young people who shared the same passion and excitement for theatre. This experience helped to inform and shape my current career as an artist-educator.”
— Kerri, Alum

“How can we possibly thank the whole team there enough for running such an amazing camp and allowing our son to be part of something so wonderful? Our son had such a growth experience there, as a performer and as a person. The entire staff was amazing and the opportunities were plentiful. Anyone attending this camp is in for a truly unique and amazing opportunity.”
— Tammy, Parent

“Our granddaughter participated in the two-week Theatre Arts Camp in 2022 and visited us shortly afterward. Her enthusiasm for her experience was just so apparent. It was instructional, educational, well run, participatory and, most of all, a huge amount of fun. She has come away with a tremendous appreciation for the works she saw and a perceptive eye to view theatre productions from.”
— Nancy, Grandparent

“as a young artist discovering my passion and my craft, it was so important for me to find a place where I felt seen and invested in. the teaching artists at the festival are working at the top of their game in canada, and having meaningful interactions with them at such a young age gave me the validation i needed to leap towards professional training. 20 years later, i’m still at it—my time in the festival’s education programs helped me cultivate a passion that has shaped my life.”
— ted, Alum

“The Stratford Festival Theatre Arts Camps are where I discovered my love for Shakespeare and found the inspiration and self-confidence to pursue musical theatre performance studies at university. Stratford provides a safe and inclusive environment and a wide range of exceptional training. I’m grateful for the friends I’ve made over the years!”
— Sonoma, Alum

“My time learning with Stratford has been nothing less than amazing! Many of the skills I continue to learn at Stratford I use on a daily basis!”
— Shaynah-Kaye, Participant

“How can we possibly thank the whole team there enough for running such an amazing camp and allowing our son to be part of something so wonderful? Our son had such a growth experience there, as a performer and as a person. The entire staff was amazing and the opportunities were plentiful. Anyone attending this camp is in for a truly unique and amazing opportunity.”
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— ted, Alum
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.

TOURS

SET CHANGEOVER EXPERIENCE
Settle into the auditorium after selected matinée performances at the Festival theatre 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 theatregoers! $15 in advance, $20 day-of on most days when a performance of Rent is scheduled.

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 Stratford Festival Archives Exhibit, REWIND! (see below). $15 in advance, $20 day-of when available.

REWIND! THE STRATFORD FESTIVAL IN THE 1980S
Drawing inspiration from the settings of Rent, Casey and Diana and Richard II, REWIND! will lead visitors through a retro-chic world of totally awesome costumes, rad design sketches, bedazzled jewellery, analog tech, preppy props and so much more, all from the archival collection of the Stratford Festival. Whether you’re looking to relive your 1980s Stratford experience, or are curious to see how designers approach the decade today, we’ve got what it takes to help you rewind. Don a scrunchie, bedazzle your jean jacket and join us for a tour.

Access is offered exclusively to patrons of our Festival Treasures Tour (see above).

FOR MORE INFORMATION ON TOURS AND SCHEDULES, PLEASE VISIT STRATFORDFESTIVAL.CA/TOURS

FOR CHICAGO PRODUCTION CREDITS VISIT: stratfordfestival.ca/WhatsOn/PlaysAndEvents/Production/Chicago
For many, high school English class is a first taste of global theatre, including the works of Shakespeare. Also, for many—too many, really—their early experience begins and ends in a seat with a book laid out on the desk in front of them.

For Heather Wilford, a Drama teacher with the Halton District School Board, the sublime difference between reading a play and experiencing it live makes field trips to the Stratford Festival a matter of paying it forward. After all, her love of theatre was first sparked on a field trip to see *A Midsummer Night's Dream* at the Festival. Fast forward to today and Wilford is going on 15 years of bringing students to Stratford for live performances.

Last season, she brought a group of Grade 11 and 12 students to see *Hamlet*, to help inspire some of the scene work they had already been doing with the play in class. The impact was apparent. “They were just so excited to see it,” recalls Wilford. “They were like, ‘Oh, this one’s *my* scene ... and here it is—oh my gosh—it’s blowing my mind.’” Back in the classroom, the buzz continued, surfacing in increased engagement, to Wilford’s pleasure. “Now they have all of these different ideas about how we might approach the scene.”

Wilford is conscious that “it’s a bit of a hike” to get to the Festival—even more incentive for her to pack her field trips with as many learning opportunities as possible. When she ushers a group of students onto a school bus heading to Stratford, that group can expect to see a matinée performance, an evening performance and everything in between. As the students always come to see, “in between” is where things get hands-on and interesting with Prologues—an interactive workshop before the matinée—and Workshops or Q&A chats with actors and creatives, whichever best suit the interests of the students attending.

Making a similar trip from Hamilton, Luke Bramer, a teacher working for the Hamilton-Wentworth District School Board, opts to bring students early on in the fall. “It’s that jumping-off point to our year.” Bramer brings students to Stratford for a two-day trip packed with three shows and plenty of immersive experiences, like the workshops Wilford and her students take part in, as well as set changeover tours and visits to the costume warehouse. For Bramer, the benefits of a visit to Stratford go beyond just learning, it’s in the growth of his relationships with the young people he’s hoping to inspire and learn from himself. “What we found is that overnight trips really helped build some great bonds with the students.”

On a recent trip, Bramer was reminded of how his own early experiences with the Festival helped shape his passion for the arts as an adult. While attending a show with a group of his students, he crossed paths with his former teacher—the same teacher who first introduced him to the Festival back when he was a teen—there with her own students. The chance reunion brought to mind the way his early theatre experiences shaped his enduring love of the Festival and live performance. “[It’s] something that I want my students to experience,” he affirms. “Learning isn’t what happens just within your classes. I’m a big proponent of going beyond the classroom—getting out into your communities.”

Both Wilford and Bramer have segued their love of theatre into continued education. As alumni of the Festival’s Teaching Stratford Program, they have taken part in workshops and seen several performances during a season as part of the free-of-charge professional-development program. “It was kind of like being on one of my field trips,” chuckles Wilford. “But I get to be the student instead of the teacher.”

In Bramer’s case, the Teaching Stratford Program is also an opportunity to explore plays that he may not have initially considered including in his curriculum. Seeing 2022’s *The Miser* and speaking with the actors convinced the teacher to bring his students to the show in the fall. A win for his students, who found their favourite play of the year.

“It opens our eyes to what’s available,” says Bramer of the Teaching Stratford Program. And that—that expanded perspective—is really what it’s all about. As the teacher concludes, “That’s what has brought me back year over year.”

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**THINK OUTSIDE THE READING LIST**

**BY SARAH CROOK**

**WHEN FORGING A LIFELONG CONNECTION TO THE THEATRE IS THE GOAL, IT HELPS TO TAKE STUDENTS BEYOND THE CLASSROOM.**

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HEY, TEACH!

Seven essential things to add to your to-do list before planning a visit to Stratford with your students.

BY LOIS ADAMSON

JUMP INTO TRIP PLANNING WITH A TEACHER DAY
Teacher Days are jam-packed days of artist-led workshops, discussions and lunch, followed by performances to familiarize teachers with the season’s shows.
• May 6: King Lear and Rent
• May 27: A Wrinkle in Time

DEEPEN YOUR LEARNING WITH THE TEACHING STRATFORD PROGRAM
Free-of-charge professional-development program pairing elementary and secondary teachers with teaching artists to impart and inspire lessons that engage students in the work on our stages. For just the cost of the student matinée, the program includes:
• Onsite professional development and preview performances from August 22-23.
• A student matinée, plus a complementary pre-show Prologue for school trips in September and October.
• Pre- and post-show school workshops for school trips in September and October.

BOOK A PRE- OR POST-SHOW WORKSHOP IN PERSON OR ONLINE
Engage your students through practical exercises in these hour-long, artist-led workshops. Designed for a single-class group, they pair perfectly with a variety of performances. Students can deepen their connection to the work through song and dance tutorials, stage combat or text analysis discussions. Bonus: workshops are customizable; contact the Stratford Festival’s Education team at educate@stratfordfestival.ca for more details.

USE STUDY GUIDES BEFORE AND AFTER YOUR VISIT
Prepare your students and keep the conversation going after the show ends with handy online study guides, available free of charge. Study Guides are curated in connection with the Ontario curriculum and contain discussion questions, exercises and resources to support teaching the play.

MAKE A DAY OF IT AND BRING YOUR STUDENTS TO A PROLOGUE
Educational workshops offered at 11 a.m. before selected matinées, Prologues are led by teaching artists, recruited from the production being highlighted. Prologues are active workshops that bring together students from different schools to explore the show’s key themes and questions. This season, Prologues are available before King Lear, Much Ado About Nothing, A Wrinkle in Time and Frankenstein Revived.

INTRODUCE YOUR STUDENTS TO THE ARTISTS WITH A POST-SHOW CHAT
Book a half-hour discussion with cast members, beginning right after a show. Post-Show Chats are an opportunity for lively discussions that connect student groups to the themes, characters and behind-the-scenes magic of a show.

VISIT US VIRTUALLY ALL YEAR LONG WITH CLASSROOM CONNECT
Now you can bring the Stratford Festival direct to your students with access to the new Classroom Connect digital service. Enjoy short and feature films, filmed performances, topical podcasts, audio dramas and plenty of original content all on one platform.

PACKAGES

As Stratford Festival’s Official Package Partner, we provide customized travel planning. Combine theatre (including 2-FOR-1 tickets), meals, rooms, tours, airport transfers and more.

Stratford/Shaw Combination Packages are available.

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www.theatrevacations.com
e-mail sales@theatrevacations.com
LEARN, THEN LEARN SOME MORE

In collaboration with several universities and other education partners, the Stratford Festival offers ways to jump-start your theatre curiosity and further your academic journey. Whether you love deep dives into Shakespearean text or toe-tapping choreography sessions, the opportunity to enhance your Stratford experience with added knowledge and open discussion awaits.

DEEPEN YOUR EXPERIENCE WITH CHATS AND WORKSHOPS
Chats and workshops aren’t just for elementary and secondary school students. The chance to peek behind the curtain is open to post-secondary students and groups, too! Around the show, you and your group can participate in artist-led discussions about the show, get moving with song and dance or try your hand at combat workshops. All excellent ways to top off a perfect afternoon of theatre!

CALLING ALL POST-SECONDARY STUDENTS, WE’VE GOT UNIVERSITY PARTNERSHIPS!
Are you a university student looking for a way to earn course credits for visiting the Stratford Festival? This summer could be your opportunity!

SHAKESPERIENCE
A one-week, three-credit, intensive field-study course led by Dr. Jessica Riddell, English Department professor at Bishop’s University, a program partner. Participants will travel to the Stratford Festival to see plays, participate in workshops and backstage tours, and have scholarly discussions with directors, actors and writers.

The course runs from June 26 to July 1 and is open to students, staff, alumni and faculty from the Maple League (Mount Allison, St. Francis Xavier, Acadia and Bishop’s).

COURSE OFFERINGS
Delivered in partnership with the Universities of Guelph and Windsor, Western, Brock and St. Jerome’s (affiliated with the University of Waterloo) from June 5 to 17. Contact your school to register.

Shakespeare in Performance: Taught by a university professor 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.

COMPLEMENT A PERFORMANCE WITH ITS PERFECT MEIGHEN FORUM PAIRING
Events from the Meighen Forum are an excellent way to expand your understanding of the productions you see on stage and the topics they raise about the wider world. Returning this year are some favourite Free Forum events like Talking Theatre, Meet the Festival and Lobby Talks. New this year is the Forum Academy Series, featuring in-depth discussions with subject matter experts that focus on the 2023 playbill and Forum Themed Weeks, curated by renowned thought leaders and artists. (See page 40 for details.)

THE STRATFORD SEMINAR SOCIETY
Now in its 45th season, The Stratford Seminar Society is back for another week of total theatre immersion! From August 7 to 12, participants in this special program get discounted tickets for up to eight plays, an opening-night dinner, academic talks inspired by play themes, candid interviews with leading Festival artists and spirited daily discussion.
Known for our charming guestrooms, modern amenities and impeccable service, you’ll also love our popular patio and courtesy shuttle to the theatre.

Before or after the show enjoy a delightful dinner at The Parlour Inn Restaurant. Leave room for our famous pavlova, a must-try treat!

Book your Stratford Festival Theatre getaway today.

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Choose a word that you attach to one of your strengths as a performer. Create a gesture that represents this word. Now, add the intention of the word to the gesture.

It's Tuesday morning, we're at the Festival Theatre's Rehearsal Hall 3. Members of the Birmingham Conservatory are being led by Aria Evans in a warmup and movement exercise. Evans is the movement director for Yvette Nolan's adaptation of *The Birds*, one of the many projects Birmingham Conservatory artists take part in. "Watching and feeling my body change throughout those morning warmups […] has been so striking for me," shares member Wahsontio Kirby. "I see how much more I'm able to relax and be with myself."

The Birmingham Conservatory—helmed by Janine Pearson, Director—is 21 weeks of in-studio work and 70 weeks of in-season work, where artists are invited to further develop their craft alongside and within the professional environment of the Festival’s repertory company. In the current iteration of the program, the ensemble allows for 10 participating artists, who go through the two-year program together and become quite close. "I think through that struggle I was able to learn so much about myself," recalls Elizabeth Adams of her experience working on *Agamemnon* with the Conservatory last winter. *Agamemnon* is one of three projects Adams will work on during the paid two-year intensive program.

"Ultimately, the Conservatory is about who you’re with, as much as it is about what you’re learning," says Gianna MacGilchrist. Due to the intensity of the program, the actors develop strong bonds forged through "generosity and the commitment to the work," which participants like Chris Mejaki credits to the entire group. The long-lasting impact on their careers and self-discovery, creative growth, collaboration—fostering the NEXT GENERATION of artists.

“There have been wonderful MOMENTS OF SELF-REALIZATIONS of who I am, what really runs through me and the FULL POTENTIAL of what I can be.”
— Artist Chanakya Mukherjee

Lucia Remedios is a freelance editorial and commercial photographer based in Toronto and the owner/creative director of Canada’s only dedicated music photography gallery, Analogue Gallery. Her photography of musicians including Björk, Amy Winehouse, Florence and the Machine and Jay-Z has appeared in solo and group exhibitions in Canada and abroad.
personal lives is a given. Hannah Wigglesworth shares, “More than anything, I’ll carry with me the memory of all the people that I’ve gotten to work with.” But that’s not all that participants appreciate about the program.

The Festival provides a robust support system, which does not go unnoticed. “There’s always someone here to support. You just have to ask. There are so many resources,” Celia Aloma explains. Mentorship from actors, coaches and access to numerous Festival departments—the list is expansive and game changing. For Damon Bradley Jang, exploring every corner of the Festival’s ecosystem—“being able to deepen our work, allow time and space to explore and deepen our practice”—has made all the difference.

The Conservatory provides its members rare opportunities to understudy principal roles very early on in their careers. Last season, Elizabeth Adams got to experience firsthand how valuable a moment like this could be to an actor. “I got to understudy Helen [in All’s Well That Ends Well] last year, and it was such an affirming experience of what I’m able to do. I put a lot of work into that. I felt really proud of myself,” says Adams. “It was so much fun to do a part like that on that scale in the Tom Patterson Theatre. Just incredible.”

It is no secret that the program is one-of-a-kind. The combination of training, performance opportunities and community gives its members a unique edge in the industry. “There have been wonderful moments of self-realizations of who I am, what really runs through me and the full potential of what I can be,” affirms Chanakya Mukherjee. Since its establishment in 1999, the Birmingham Conservatory has opened doors to generations of artists who went on to have accomplished careers in the Canadian theatre arena. “At some point, someone told us that we are the future of theatre,” says Christo Graham. “Wherever theatre goes in the next generation, this is it. It’s very inspiring, very hopeful and a very beautiful thing. I can’t wait for it.”

The Birmingham Conservatory at the Stratford Festival is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage.

Support for the 2023 in-season work of Conservatory participants is generously provided by the Marilyn & Charles Baillie Fund and by Alice & Tim Thornton.
Samsonite RETAIL OUTLET

305 C.H. Meier Blvd, Stratford | (519) 271-7962
Behind the Stratford Mall - south end of the building. Look for store-marked entrance.

**Store Hours:**
Monday-Saturday 9am-6pm | Sunday 10am-4pm
(Hours may vary during off-season and holidays. Call or check Google for updates.)
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TORONTO RETURN $34
Available on performance days throughout the season, with some exceptions.

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Departs Toronto – 10 a.m.
Stratford Pickup Begins – 5 p.m.

FRIDAYS AND SATURDAYS
Departs Toronto – 10 a.m. and 3 p.m.
Stratford Pickup Begins – 5 p.m. and 11 p.m.

Departs from downtown Toronto
at the InterContinental Hotel.
Drop offs at and return trips from all our theatres.

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Coach service from Toronto – $34 return
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Service between Stratford and Toronto Pearson Airport
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The Region of Waterloo International Airport
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flights a week. AVIS & Enterprise car rentals.
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<th>amenities</th>
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</thead>
<tbody>
<tr>
<td><strong>BENTLEY’S INN BAR AND RESTAURANT</strong></td>
<td>99 Ontario St. Stratford, N5A 3H1</td>
<td>$199-$249</td>
<td>12</td>
</tr>
<tr>
<td><strong>BEST WESTERN PLUS THE ARDEN PARK HOTEL</strong></td>
<td>552 Ontario St. Stratford, N5A 3J3</td>
<td>$149-$279</td>
<td>144</td>
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<tr>
<td><strong>MAJER’S MOTEL</strong></td>
<td>2970 Ontario St., East Stratford, N5A 6S5</td>
<td>$92-$140</td>
<td>31</td>
</tr>
<tr>
<td><strong>QUALITY INN &amp; CONFERENCE CENTRE</strong></td>
<td>1144 Ontario St. Stratford, N5A 6W1</td>
<td>$129-$249</td>
<td>140</td>
</tr>
<tr>
<td><strong>THE STRATFORD HOTEL BY HOCO HOTELS COLLECTION</strong></td>
<td>107 Erie St. Stratford, N5A 2M5</td>
<td>$120-$300</td>
<td>12</td>
</tr>
<tr>
<td><strong>TRAVELLER’S MOTEL</strong></td>
<td>784 Ontario St. Stratford, N5A 3K1</td>
<td>$103-$117</td>
<td>24</td>
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<tr>
<td><strong>THE WINDSOR HOTEL BY HOCO HOTELS COLLECTION</strong></td>
<td>23 Albert St. Stratford, N5A 3K2</td>
<td>$110-$300</td>
<td>35</td>
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<table>
<thead>
<tr>
<th>HOMES, APARTMENTS &amp; SUITES AT A GLANCE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A VALLEY VIEW B&amp;B</strong></td>
<td>4983 Line 2, Perth South, N0M 1V0</td>
</tr>
<tr>
<td><strong>FOSTER’S INN</strong></td>
<td>111 Downie St. Stratford, N5A 1X2</td>
</tr>
<tr>
<td><strong>INN ON BRITANNIA</strong></td>
<td>66 Britannia St. Stratford, N5A 5Y9</td>
</tr>
<tr>
<td><strong>RIVER MERCHANT INN &amp; ILLUME SPA</strong></td>
<td>31-35 York St. Stratford, N5A 3G8</td>
</tr>
<tr>
<td><strong>SALLY’S PLACE APARTMENTS</strong></td>
<td>295 &amp; 299 Ontario St. Stratford, N5A 7X6</td>
</tr>
<tr>
<td><strong>ST. GEORGE SUITES BY HOCO HOTELS COLLECTION</strong></td>
<td>4A George St. W. Stratford, N5A 9W9</td>
</tr>
<tr>
<td><strong>WELLINGTON INN BY HOCO HOTELS COLLECTION</strong></td>
<td>72 Wellington St. Stratford, N5A 2L2</td>
</tr>
</tbody>
</table>

*Rates subject to change.
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and have
more time for
the things that matter

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$$ = $100 to $149
$$$ = $150 to $199
$$$$ = $200+

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55 Queen Street and 111 Lakeside Drive | Stratford N5A 6V2 | 519.271.4040
Avoid the line-up! Pre-order your refreshments for any of our theatre venues by contacting our box office or booking online. We also offer house-made food for all to enjoy — drop by the Festival for a sandwich & salad or the Tom Patterson Theatre Café for a light meal or drink on the Alonzo Terrace overlooking the Avon River. Pre-order a picnic to pick up at the Festival or Tom Patterson Theatres and enjoy at your leisure. Our chefs look forward to welcoming you! $-$$$$
events@stratfordfestival.ca
www.stratfordfestival.ca/Visit/OnSiteAmenities/

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2537 Line 37 Vivian Road | Stratford ON N5A 6S2 | 226.214.4879
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lynnriverfarm@gmail.com
www.lynnriverfarm.com

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Between Front Street and North Street, along the Avon River
Stratford ON N4Z 1J2 | 519.508.0988
Stratford Art in the Park. For 50+ years and counting, located between 2 of the Festival’s famous theatres, our premier art show runs 10am – 5pm every Wed, Sat, and Sun, weather permitting, from late May until end of Sept. artintheparkstratford.ca

ST. MARYS MUSEUM AND ARCHIVES
177 Church Street South | St. Marys ON N4X 1B6 | 519.284.3556
Beautiful 1850s home built from St. Marys limestone. Twelve exhibit areas, changing displays and seasonal activities. Excellent resources for local history research. Open daily June, July, August; weekdays year-round. stmarysmuseum.ca

STRATFORD PERTH MUSEUM
4275 Huron Road | Stratford ON N5A 6S6 | 519.393.5311
Located just west of Stratford. Open 10-4 daily. 2023 Stratford Festival exhibits include Who Was Tom Patterson? and Early Days of the Festival including a replica of the famous thrust stage (complete with selfie spot.) Learn more about us and buy tickets online @ stratfordperthmuseum.ca

THEATRE VACATIONS
6710 Drummond Road, Unit 4 Niagara Falls ON L2G 4P1
905.356.0884, toll free 877.356.8365
2023 Packages! As the Stratford Festival’s Official Package Partner, we provide customized travel planning. Combine theatre, meals, rooms, airport transfers and more. Call us for easy one-stop shopping and competitive pricing! sales@theatrevacations.com | theatrevacations.com

GIFTS & CULINARY

THE BARKERY! A HEALTHY BAKERY FOR DOGS
130 Downie Street | Stratford ON N5A 1X1 | 519.273.6311
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Since 1895, Bradshaws has been known as one of Canada’s Great Stores, offering unique gifts and an extensive selection of items for the home and table. Bradshaws is also a purveyor of bath and body products, Pandora jewellery, Canadian artisanal products and contains one of the best gourmet kitchen departments in the country. A truly memorable shopping experience. info@bradshawsca.com | bradshaws.ca

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RHEÓ THOMPSON CANDIES
55 Albert Street | Stratford ON N5A 3K2 | 519.271.6910, toll free 888.271.6910
You’ve seen the theatrics on stage, now discover the delicious drama of handcrafted confections at Rhéo Thompson Candies. With 152 varieties of sweets, including the infamous Mint Smoothies®, you may come for the theatre, but you will stay for the chocolate. Sample the show at rheothompson.com. Monday to Saturday 9:00 am to 5:30 pm, Sunday 11:00 am to 3:00 pm (seasonal). info@rheothompson.com | rheothompson.com

SMALL-MART GENERAL MERCANTILE
119 Ontario Street | Stratford ON N5A 3H1 | 519.508.6300
Unique goods from Canada and beyond. A contemporary take on a classic general store, Small-Mart offers a selection of vintage candy, retro T-shirts, socks and accessories, novelty items, souvenirs, games, puzzles, etc. etc. etc. Small-Mart is an essential destination for those looking for the fun and unusual and an enjoyable stop for the entire family. Also visit twin store Werk-Shop, just two doors down. info@small-mart.ca | small-mart.ca

STRATFORD FESTIVAL SHOPS
55 Queen Street and 99 Downie Street | Stratford ON N5A 6V2
519.271.5840 ext. 2320 or 5580
A Theatrical Shopping Experience. Original clothing, one-of-a-kind jewelry, journals, books, pashminas, housewares and more. All purchases directly support the Stratford Festival. Three convenient locations across from the Festival Theatre and next to the Avon Theatre, or at the Tom Patterson Theatre kiosk—or shop online. stratfordfestival.ca/Store

WERK-SHOP
111 Ontario Street | Stratford ON N5A 3H1 | 519.508.2080
Parts and accessories for modern life. Established in 2021, Werk-Shop was created when the owners of Small-Mart decided to divide it into two unique concepts. Werk-Shop is the new home for backpacks and bags, hats, clothing, jewelry, and various accessories for men and women. Stationery, food items and things for the home are also part of the selection. Visit Werk-Shop, just two doors down from Small-Mart. info@werk-shop.ca | werk.shop
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BY TOM STOPPARD

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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.

In continuing efforts to meet the access needs of patrons who are Blind or have low vision, we offer alternate formats on request. For some performances, we create braille House Programs available to borrow following the Opening Performance. Please contact the House Manager for assistance. Alternate format Visitors’ Guides are also available on request.

“Theatre is a great mirror for the world. Providing access means we are holding it up to see everyone.”
– Dr. Lindsey D. Snyder, ASL Interpreter

“By painting pictures with words, live audio description gives Blind and visually impaired patrons an inclusive, moment-by-moment theatrical experience.”
– Ruth Barrett, Live Audio Descriptor

ASL/English interpreters Dave T. Bell-Patterson and Dr. Lindsey D. Snyder (foreground left) provide ASL interpretation as Matthew Kabwe as Ghost and Amaka Umeh as Hamlet perform onstage in Hamlet. Stratford Festival 2022. Photography by David Hou.

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 accessible 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 accessible 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 accessible 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 or A2 card. The Festival will consider additional requests on a case-by-case basis. Please call 1.800.567.1600 prior to the performance for more details.

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.
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 welcome 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

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stratfordfestival.ca | 1.800.567.1600 | 519.273.1600

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Photography by Scott Wishart