William Shakespeare was an influencer with imposter syndrome who plagiarized his greatest work. Or at least that’s how the Renaissance rockstar is portrayed in *Something Rotten!*, a historical fiction about the invention of musicals and the cult of fame. Told by two of Shakespeare’s rival playwrights, Nick and Nigel Bottom, the Bard’s reputation is fodder for a brewing feud between the publicly revered artist and the scrappy up-and-comers.

“Stratford is the best audience this show could ask for,” raves director and choreographer Donna Feore. “They come to see musicals. They come to see Shakespeare. What a perfect set-up.” A true tribute to theatre, *Something Rotten!* is packed with references to hit musicals, some of which Feore directed on the very same Festival stage—*The Sound of Music*, *A Chorus Line* and *The Music Man*. It also comes stacked with hype; the show’s original Broadway run earned 10 Tony nominations in 2015, including Best Musical. All too aware of its past success, Feore has issued herself a challenge: make a self-referential musical revival original. “I don’t want to repeat myself,” she says, promising, “I’m not going to hold back.”

The Bottom brothers are also after something original, but for different reasons. As their name suggests, the pair are downtrodden, struggling to make it big in the Renaissance arts scene. In 1595 London, their plays are always upstaged by a more popular writer and his notions of star-crossed lovers and ancient grudges. A pox on William Shakespeare.

To best the beloved playwright, Nick hires Nostradamus, a soothsayer who can see the future, sort of. Nostradamus predicts musicals will revolutionize theatre and gives Nick an idea to write about … an omelette? Wait, that can’t be right. “Nick knows it’s a terrible idea,” Feore explains. “But he’s desperate.” Nick convinces
himself the idea is just novel enough to work. “Welcome to the Renaissance,” the ensemble sings, “Where everything is new!” And so Nick snubs his own creative instinct in an earnest attempt at fame. Committed to the cause, he shuts down protests from brother and writing partner Nigel, who declares, “I'm ignoring the breakfast theme because it's ridiculous.” Nick also disregards his befuddled acting troupe (dressed as eggs) and his wife, Bea, who defies Renaissance-era gender roles to support her husband. While all evidence points to a flop, Nick leads the charge into the age of musicals. Feore imagines his desperate motivation, “Nick thinks, ‘I’m going to do the next greatest thing and Shakespeare can screw himself.’”

Nick’s ill-conceived creation is a musical within a musical that spans genres. “Author’s Notes” from writers John O’Farrell and Karey Kirkpatrick suggest striving for “satiric pastiche,” not unlike what was achieved on stage by last season’s production of Monty Python’s Spamalot. For Something Rotten!, the result is a mixed bag of glam rock riffs and classic overtures—all dripping with dramatic irony—leaving Feore with a tricky balancing act in which big orchestrations and elaborate dance numbers must contribute to the narrative, not just the spectacle. “How do you avoid parody?” Feore ponders. “You have to have truth to do great comedy. There has to be sincerity. Tell the truth.”

While the omelette is absurd, envy is familiar. Take Nick’s rant, an up-tempo number with toe-tapping frustration: “God I hate Shakespeare ... I mostly hate the way he makes me feel about me.” The hook is universal; it verbalizes the tendency to chase a better version of ourselves through the filtered lens of someone else’s life. (Social media and self-doubt, anyone?) Digging deep into Nick’s 21st-century-esque neuroses, Feore intends to unpack it all—celebrity, fandom and power.

“They’re fawning over Shakespeare,” she says of audiences. “Back then, he had complete access and quick reach.” Four hundred years before Instagram, followers were physical crowds. “Shakespeare figures out what audiences want, and he gives it to them,” she muses. “That’s what celebrities do.” Feore sympathizes, “As directors, we can’t just say, ‘I’m going to do my art now’ [...] we have to get people there to see it.” After all, most art is meant to be seen—a play or musical requires an audience for commercial success. And this fact leads to bigger questions: Is theatre about mass appeal or inner truth? Who decides: the competition, divine inspiration or cash flow?

In Something Rotten! Nick and Nigel’s patrons are risk-averse, afraid of Puritans protesting rehearsals and shrinking profits. One funder pushes for a proven model: just copy Shakespeare. Meanwhile, Shakespeare has his own problems. He is a questionable muse given his secret insecurities and habit of stealing material, regularly taking lines from unknown poet Nigel. Shakespeare wrestles with his fame in the rock anthem, “It’s Hard to Be the Bard.” A spectacle of Brit rock, Feore calls the song, “a true statement of celebrity and how to sustain it.” To stay relevant, “he is reinventing himself constantly.”

Feore isn’t opposed to the tactic as a tool for the stage: “When I do a revival at Stratford, as director and choreographer, I will reimagine all of it.” The thrust stage especially demands reinvention. She references the “close-up, communal experience” and the unique demands it imposes. It’s clear, the director enjoys the thrill of a challenge. If you saw Something Rotten! in New York, she states, “It won’t be the same show.”

Feore is very much in on the irony of making Something Rotten!—a mashup of her own history with theatre—into something new. “It’s very meta. Very self-referential. I’ve never been in a position like this before, where I’m literally sending myself up.” And Shakespeare goes up with her, along with her penchant for directing musicals. The journey is in the show’s punchline: “People just start singing for no apparent reason?” Feore says, laughing, alluding to both a scene and a common complaint from non-musical people. “Yes, they do. And it’s great!”

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**LAND ACKNOWLEDGEMENT**

Welcome to the Stratford Festival. It is a great privilege to gather and share stories on this beautiful territory, which has been the site of human activity—and therefore storytelling—for many thousands of years. We wish to honour the ancestral guardians of this land and its waterways: the Anishinaabe, the Haudenosaunee Confederacy, the Wendat and the Attiwonderonk. Today many Indigenous peoples continue to call this land home and act as its stewards and this responsibility extends to all peoples, to share and care for this land for generations to come.
**ROMEO AND JULIET**
BY WILLIAM SHAKESPEARE
DIRECTED BY SAM WHITE
WITH JONATHAN MASON AND VANESSA SEARS
“DID MY HEART LOVE TILL NOW?”
When two young star-crossed lovers lock eyes across a crowded dance floor, their fate—and the fate of two rival families, the Capulets and Montagues—is sealed. The most celebrated romance of all time, *Romeo and Juliet* is a cautionary tale, timeless in its warning against insatiable revenge, blind hatred and familial pride.

MAY 6 — OCT 26 | OPENS JUNE 1
Production support for *Romeo and Juliet* is generously provided by The Jentes Family.

**TWELFTH NIGHT**
BY WILLIAM SHAKESPEARE
DIRECTED BY SEANA MCKENNA
WITH LAURA CONDLIN AND JESSICA B. HILL
“O TIME, THOU MUST UNTANGLE THIS, NOT I. IT IS TOO HARD A KNOT FOR ME T’UNTIE.”
In Shakespeare’s celebrated romantic comedy, Viola finds herself shipwrecked on the island of Illyria. For protection, she disguises herself as a young man, Cesario, and enters the service of Duke Orsino to deliver love letters to Countess Olivia. Drama arises in a tangle of mistaken identities and passions, with Olivia falling for Cesario, whose heart belongs to Orsino, who is still smitten with Olivia. When Viola’s twin brother appears, complications peak!

AUG 7 — OCT 25 | OPENS AUG 22
Production support for *Twelfth Night* is generously provided by Dr. Dennis & Dorothea Hacker, by Jane Fryman Laird, by Dr. M.L. Myers, by Catherine Elliot Shaw and by Dr. Robert J. & Roberta Sokol.

**LONDON ASSURANCE**
BY DION BOUCICAULT
DIRECTED BY ANTONI CIMOLINO
WITH GERAINT WYN DAVIES
“LOVE! WHY, THE VERY WORD IS A BREATHING SATIRE UPON MAN’S REASON...”
Sir Harcourt Courtly, an over-the-hill London fop, arrives at Oak Hall to claim his wealthy and scandalously young bride. But Courtly’s plan for a get-rich-quick weekend in the country is scuttled by the arrival of his dissolute son, Charles, disguised as “Augustus Hamilton” and the witty Lady Gay Spanker. Celebrated as one of the great British stage comedies, *London Assurance* is a brilliant precursor to the works of Oscar Wilde and George Bernard Shaw.

AUG 7 — OCT 25 | OPENS AUG 22
Production support for *London Assurance* is generously provided by Dr. Dennis & Dorothea Hacker, by Jane Fryman Laird, by Dr. M.L. Myers, by Catherine Elliot Shaw and by Dr. Robert J. & Roberta Sokol.

**SOMETHING ROTTEN!**
BOOK BY KAREY KIRKPATRICK AND JOHN O’FARRELL
MUSIC AND LYRICS BY WAYNE KIRKPATRICK AND KAREY KIRKPATRICK
CONCEIVED BY KAREY KIRKPATRICK AND WAYNE KIRKPATRICK
DIRECTED AND CHOREOGRAPHED BY DONNA FEORE
WITH HENRY FIRMSTON, JEFF LILlico AND MARK UHRE
“WELCOME TO THE RENAISSANCE WITH POETS, PAINTERS AND BON VIVANTS...”
The Bottom brothers, two struggling playwrights in Renaissance London, need a hit. That’s easier said than done when your chief competition is William Shakespeare. The Bottom brothers’ plan: write the world’s first musical! This is a rollicking song-and-dance extravaganza that sends up the Bard and Broadway and everything in between.

APRIL 16 — OCT 27 | OPENS MAY 28
Production Co-Sponsor: RBC
Production support for *Something Rotten!* is generously provided by John & Therese Gardner, by Robert & Mary Ann Gorlin, by The William and Nona Heaslip Foundation and by Riki Turofsky & Charles Petersen.
SALESMAN IN CHINA
BY LEANNA BRODIE AND JOVANNI SY
SUGGESTED BY THE MEMOIRS OF ARTHUR MILLER AND YING RUOCHENG
CHINESE TRANSLATIONS BY FANG ZHANG
WORLD PREMIÈRE
DIRECTED BY JOVANNI SY
WITH TOM McCAMUS
“A SMALL MAN CAN BE JUST AS EXHAUSTED AS A GREAT MAN.”

In 1983, American playwright Arthur Miller travelled to China to direct a production of his classic play, Death of a Salesman. Working with the Beijing People's Art Theatre, Miller and his collaborators struggled to bridge the gap between languages, cultures and national identities with local audiences having been long shut off from the West. Salesman in China retells this daring act of cultural cross-pollination on stage.

AUG 3 — OCT 26 | OPENS AUG 23

Production support for Salesman in China is generously provided by Marilyn Gropp, by Martie & Bob Sachs and by Esther Sarick.

LA CAGE AUX FOLLES
BOOK BY HARVEY FIERSTEIN
MUSIC AND LYRICS BY JERRY HERMAN
BASED ON THE PLAY BY JEAN POIRET
DIRECTED BY THOM ALLISON
CHOREOGRAPHED BY CAMERON CARVER
WITH SEAN ARBUCKLE AND STEVE ROSS

“WE FACE LIFE WITH A LITTLE GUTS AND LOTS OF GLITTER...”

Georges, the manager of a drag club in St. Tropez, decides to "play it straight" when his son arrives with his fiancé and her ultra-conservative parents. Albin, the club's star performer and romantic partner to Georges, is dubious about the plan. The ensuing clash unravels truth and consequences with heartwarming grace. Gorgeous and funny, this musical has been delighting audiences since its Tony Award-winning première in 1983.

MAY 6 — OCT 26 | OPENS MAY 31

Production support for La Cage aux Folles is generously provided by Laurie J. Scott and by Peter & Carol Walters.

SCHULICH CHILDREN'S PLAYS
WENDY AND PETER PAN
ADAPTED BY ELLA HICKSON
FROM THE BOOK BY J.M. BARRIE
NORTH AMERICAN PREMIÈRE
DIRECTED BY THOMAS MORGAN JONES
CHOREOGRAPHED BY JERA WOLFE
WITH CYNTHIA JIMENEZ-HICKS AND JAKE RUNECKLES

“SHALL I TEACH YOU HOW TO FIGHT PIRATES?”

Ella Hickson’s smash adaptation of J.M. Barrie’s beloved Peter Pan puts Wendy centre stage in a reimagined journey to Neverland, home of Tiger Lily, Hook and the Lost Boys. Join Wendy Darling, Peter Pan and all your favourite characters in this thoroughly modern adventure that delivers the same unforgettable thrills, spills and fairy dust of the original tale.

MAY 21 — OCT 27 | OPENS JUNE 15

Production support for Wendy and Peter Pan is generously provided by The Schulich Foundation.
TOM PATTERSON THEATRE

CYMBELINE
BY WILLIAM SHAKESPEARE
DIRECTED BY ESTHER JUN
WITH ALLISON EDWARDS-CREWE AND LUCY PEACOCK
“BOLDNESS BE MY FRIEND: ARM ME AUDACITY FROM HEAD TO FOOT!”
Forbidden love. Familial strife. Political intrigue. In Cymbeline, the final play from Shakespeare’s First Folio, the playwright fuses romance, comedy and tragedy to create a unique fantasia brimming with mistaken identities and gender-swapping disguises. Set in an ancient British kingdom, the story introduces Imogen, one of Shakespeare’s most beloved heroines, as well as the dastardly Iachimo, a worthy contender for all-time greatest villain.

MAY 10 — SEPT 28 | OPENS MAY 29
Production support for Cymbeline is generously provided by The Westaway Charitable Foundation.

HEDDA GABLER
BY HENRIK IBSEN
A NEW VERSION BY PATRICK MARBER
FROM A LITERAL TRANSLATION BY KAREN AND ANN BAMBOROUGH
DIRECTED BY MOLLY ATKINSON
WITH SARA TOPHAM
“I WANTED TO KNOW EVERYTHING I WAS FORBIDDEN TO KNOW.”
The honeymoon is barely over and the mercurial Hedda Gabler is already bored with her husband and the respectable life he represents. When new people with old ties to the couple arrive on the scene, she seizes the chance to challenge what society would have her accept as “happiness,” instead asserting her powerful will and wreaking havoc on everyone in her reach. Henrik Ibsen’s masterwork shocked late-19th-century audiences with its complex portrait of female identity and independence.

APRIL 25 — SEPT 28 | OPENS MAY 30
Production support for Hedda Gabler is generously provided by M. Fainer and by three generations of the Schubert Family.

THE DIVINERS
BASED ON THE NOVEL BY MARGARET LAURENCE
TEXT BY VERN THIESSEN WITH YVETTE NOLAN
WORLD PREMIÈRE
DIRECTED BY KRISTA JACKSON WITH GENEVIÈVE PELLETIER
CHOREOGRAPHED BY CAMERON CARVER WITH IRENE POOLE
“I TRIED DIVINING ONCE. NOTHING HAPPENED.”
Novelist Morag Gunn, estranged from her only daughter, unable to write, struggling with the bottle, is adrift in a river of memories. Travelling from the present to the past to an imagined future, Morag’s journey encompasses her personal struggle for freedom and expression as well as those of the Métis and First Nations peoples of her native Manitoba.

AUG 7 — OCT 2 | OPENS AUG 24
Production support for The Diviners is generously provided by Karon C. Bales & Charles E. Beall, by Cathy & Paul Cotton, by the Harkins & Manning families in memory of Jim & Susan Harkins, by The Fabio Mascarin Foundation and by The Tremain Family.
THE GOAT OR, WHO IS SYLVIA?
BY EDWARD ALBEE
DIRECTED BY DEAN GABOURIE
WITH LUCY PEACOCK AND RICK ROBERTS

“THE SENSE THAT EVERYTHING GOING RIGHT IS A SURE SIGN THAT EVERYTHING’S GOING WRONG.”

Celebrated architect Martin Gray is easing into dignified middle age when he shatters his reputation and family life by falling in love with a goat. What can he do—the heart has its reasons! Edward Albee’s Tony Award-winning play challenges our contemporary notions of tolerance with dizzying wordplay and wit that has crowned him one of the great playwrights of the last century.

JUNE 26 — SEPT 29 | OPENS AUG 9
Production support for The Goat or, Who is Sylvia? is generously provided by Sylvia Soyka.

GET THAT HOPE
BY ANDREA SCOTT
WORLD PREMIÈRE
DIRECTED BY ANDRÉ SILLS
WITH KALEB ALEXANDER, CELIA ALOMA, CONRAD COATES AND KIM ROBERTS

“YOU GOT TO TAKE A LIKKLE BIT OF SUFFERIN’ TO GET THAT HOPE.”

Richard Whyte is determined to celebrate Jamaican Independence Day in style. The rice is soaking, the ginger beer is cooling and today his lottery ticket is finally going to hit it big! But Richard’s squabbling family have other ideas. Over the course of a single sweltering day in Toronto’s Little Jamaica, a lifetime of buried secrets and dreams will surface, forcing a re-examination of true independence.

JULY 21 — SEPT 28 | OPENS AUG 10
Production support for Get That Hope is generously provided by Bryan Blenkin & Alan Rowe and by Sylvia D. Chrominska.

FOR MORE INFORMATION ABOUT THE 2024 SEASON

PHOTOGRAPHY BY TED BELTON
To go to the theatre is to go on a journey: to enter an imagined world, resembling our own or fantastically different from it, where we can see anew with beginners’ eyes and gain fresh perspectives on our lives.

Transformative voyages, both literal and metaphorical, pervade our 2024 playbill. “What country, friends, is this?” asks the shipwrecked Viola in *Twelfth Night*. It’s Illyria, a topsy-turvy realm in which Viola is reunited with her long-lost twin while unexpectedly finding love. These “elsewheres” offer profound insights and closures: the New World of America in *Something Rotten!*, the Wales to which Imogen flees in *Cymbeline*, the nightclub in *La Cage aux Folles*, Neverland in *Wendy and Peter Pan*.

Travelling to the other side of the world enables the protagonists of *Salesman in China* to see beyond the cultural assumptions of the “other,” while a sojourn in the country awakens the city sophisticates of *London Assurance* to the idea of love that reaches beyond oneself.

Journeys can come at a cost too: Like the Jamaican-Canadian family in *Get That Hope*, who find themselves betwixt the old world and the new, never truly at home in either. And while Morag, in *The Diviners*, prevails in her struggle to remake herself, others are tragically thwarted. Hedda Gabler rails wittily but vainly against the world in which she is trapped; Romeo and Juliet attempt to create a new one for themselves. In both cases, the result is their tragic undoing.

And at what point is a world elsewhere a world too far? That question is raised, disturbingly, in *The Goat or, Who Is Sylvia*?

For all these playbill choices, comic or tragic, I have brought together extraordinary artists who will offer journeys from which you will return invigorated, full of hope and joy, and eager to embark on your next great adventure. Buon viaggio!
It’s not till you get here that you really understand.

Yes, we can tell you about our four magnificent theatres, and the glorious parklands along the Avon River where two of them are situated. We can tell you about the vibrant downtown setting of our other two venues, with its fine restaurants and boutique shopping. And we can tell you about our richly varied range of theatrical entertainment, from spectacular musicals to Shakespeare plays.

We can tell you all this and more; we can show you photos and videos. But just as a play is only words on a page until people bring it to life on stage, mere descriptions can’t begin to capture the lived experience. I’m always moved by how deeply patrons feel their lives are affected by their visits here. I know this because they tell me.

Last September, for instance, I met a couple who’d come to Stratford for the very first time, all the way from California. They’d discovered our streaming service, Stratfest@Home, during the pandemic, followed us online for a couple of years, then decided to make the long trip east. Enthralled by what they found—the Festival, its repertoire, its environment—they felt they were in theatre Nirvana.

This isn’t just a city; it’s a cultural retreat, a place where people come to connect with their fellow theatre lovers, with our artists and staff at Meighen Forum events, with the local business owners who welcome them back or introduce them to our community for the first time.

It’s that human connection that makes Stratford so special. That’s what makes people want to linger here; what makes them feel like they’ve stumbled on a magical secret, one that has to be seen to be believed—and one that they can’t wait to share.

ANITA GAFFNEY EXECUTIVE DIRECTOR

PHOTOGRAPHY BY TED BELTON

NIRVANA
ON THE AVON
Each level of membership comes with exclusive benefits outlined in more detail on our website.

stratfordfestival.ca/SupportUs/GeneralMembership
stratfordfestival.ca/SupportUs/PlaywrightsCircle

EXCLUSIVE MEMBER
DISCOUNT DATES AND EVENTS

TICKET OFFERS – MEMBER PRIORITY ACCESS

SHAKESPEARE TICKET OFFER
50% off two tickets for one of the following performances and dates.*
Priority access available to Friend, Ambassador, Benefactor, Associate, Sustainer and Playwrights’ Circle Members.

Twelfth Night
Sat, May 25, 8 p.m.
Wed, June 5, 2 p.m.
Thurs, June 20, 2 p.m.
Wed, Sept 4, 8 p.m.
Tues, Oct 15, 2 p.m.

Romeo and Juliet
Wed, May 8, 2 p.m.
Sat, June 15, 8 p.m.
Sun, Aug 4, 2 p.m.
Fri, Sept 20, 8 p.m.
Wed, Oct 23, 8 p.m.

Cymbeline
Thurs, May 16, 2 p.m.
Wed, July 3, 2 p.m.
Sat, Aug 3, 2 p.m.
Sat, Sept 7, 8 p.m.

Something Rotten!
Thurs, May 2, 2 p.m.
Mon, May 13, 2 p.m.
Sat, June 8, 8 p.m.
Tues, Sept 10, 2 p.m.
Wed, Oct 2, 8 p.m.

MUSICAL TICKET OFFER
40% off up to four tickets for one of the following performances and dates.*
Priority access available to Ambassador, Benefactor, Associate, Sustainer and Playwrights’ Circle Members.

Cymbeline
Thurs, May 16, 2 p.m.
Wed, July 3, 2 p.m.
Sat, Aug 3, 2 p.m.
Sat, Sept 7, 8 p.m.

La Cage aux Folles
Sat, May 18, 8 p.m.
Thurs, June 20, 2 p.m.
Sun, June 30, 2 p.m.
Sun, Aug 4, 2 p.m.
Tues, Sept 24, 8 p.m.

BRING A FRIEND OFFER
Buy one, get one ticket free from the following performances and dates.*
Priority access available to Benefactor, Associate, Sustainer and Playwrights’ Circle Members

Twelfth Night
Wed, May 1, 2 p.m.
Wed, July 3, 8 p.m.
Sat, Sept 21, 8 p.m.
Tues, Oct 1, 2 p.m.

Romeo and Juliet
Sat, June 15, 8 p.m.
Tues, Sept 17, 2 p.m.
Sun, Oct 13, 2 p.m.

Wendy and Peter Pan
Wed, June 19, 12:30 p.m.
Tues, July 16, 2 p.m.
Sat, Sept 14, 8 p.m.

Salesman in China
Tues, Aug 20, 2 p.m.
Sat, Sept 7, 8 p.m.
Thurs, Oct 17, 2 p.m.

Hedda Gabler
Tues, May 7, 2 p.m.
Tues, Aug 6, 8 p.m.

The Diviners
Fri, Aug 16, 2 p.m.
Wed, Sept 25, 2 p.m.

The Goat or, Who is Sylvia?
Sun, Aug 18, 2 p.m.

Get That Hope
Sat, Sept 21, 2 p.m.

*Discount not available on Globe Ring or Founders’ Row seats.
MEMBER INSIGHTS
Pre-matinee talks with special Festival guests provide insights into the season's themes and productions. Please book early, as attendance is limited.
Available to Ambassador, Benefactor, Associate and Sustainer Members

Twelfth Night
Thurs, June 20
Tues, Oct 1

Something Rotten!
Wed, Aug 14

Romeo and Juliet
Fri, May 17

London Assurance
Thurs, Sept 19
Wed, Oct 2

POST-SHOW CHATS
Invitation to intimate post-show chats with Festival actors. Available to Friend, Ambassador, Benefactor, Associate and Sustainer Members.
Join Festival Company members for a casual chat after selected performances throughout the season. Please book early, as attendance is limited. All chats will begin after the performance.

Something Rotten!
Wed, June 12
Tues, Sept 10

Romeo and Juliet
Thurs, May 16
Tues, Sept 17

London Assurance
Tues, Aug 13
Wed, Oct 2

Hedda Gabler
Thurs, July 25

The Diviners
Wed, Sept 25

DESIGN JOURNEY FROM SKETCH TO COSTUME
Available to Associate, Sustainer, Playwrights’ Circle and Prospero Society Members.
Wednesday, August 21, 10:30 a.m. to 1:15 p.m. | Paul D. Fleck Marquee, Festival Theatre
Lunch, including wine: $80 plus tax.
Join Dana Osborne, Wardrobe Head and Costume Designer, along with Jennie Wonnacott, Costume Warehouse Coordinator, as they discuss the behind-the-scenes happenings related to creating a collection of costumes for a Stratford Festival production.

PWC MEMBER DIRECTOR’S DAY WITH THOMAS MORGAN JONES,
DIRECTOR OF WENDY AND PETER PAN
Available to all levels of Playwrights’ Circle
Saturday, July 27, 10:30 a.m. to 7:15 p.m. | Paul D. Fleck Marquee, Festival Theatre
Lunch and dinner including wine: $155 plus tax. Theatre tickets are extra for the performance at Avon Theatre.
In our 2023 season, Thomas Morgan Jones took us around the universe. In 2024, he will take us to Neverland! Join Thomas as he discusses his production of Wendy and Peter Pan, followed by lunch. Enjoy the matinée of this Royal Shakespeare Company-commissioned production, which is now making its North American debut at the Stratford Festival. We gather together post-performance for more discussion and dinner with cast and crew members.

OPENING NIGHT CELEBRATIONS
Celebrate the 2024 openings in style with fellow Members, senior staff and company members.

La Cage aux Folles
Available to Playwrights’ Circle Gold Stage Members and above.
Friday, May 31, 5 to 7:15 p.m. | Café Bouffon, 70 Ontario Street, Upper Level
Dinner, including wine: $150 plus tax.

London Assurance
Available to all levels of Playwrights’ Circle and other U.S. Members.
Thursday, August 22, 5 to 7:15 p.m. | Paul D. Fleck Marquee, Festival Theatre
Dinner, including wine: $125 plus tax.
U.S. and Playwrights’ Circle Members will be joined by company members and senior staff to celebrate the opening of this delightful comedy with special guest, Artistic Director and Director of London Assurance, Antoni Cimolino.

POST-OPENING RECEPTIONS
Available to all levels of Playwrights’ Circle
Watch your inbox during the season prior to openings for your invitation to mingle with company members, Festival staff and fellow supporters after each opening performance.

PWC MEMBER FRIDAY CHATS
Available to all levels of Playwrights’ Circle
July 12, 19, 26; August 9, 16, 23; September 6, 13, 20; 11:00 a.m. to noon | Eaton Lounge, Festival Theatre
Join us in these intimate chats with Festival staff from various areas to share how their work helps to create and produce each magical season. For speakers and topics, check the Member Events section of our website. There is no charge; advance registration is required. stratfordfestival.ca/Fridaychats
EXCLUSIVE MEMBER DISCOUNT
DATES AND EVENTS CONTINUED

MICHIGAN MEMBERS
Michigan Members Weekend       June 22–23

IT’S A MUUUUUUSICAL!
Saturday, June 22, from 10:30 a.m. to 1:15 p.m.
Paul D. Fleck Marquee, Festival Theatre
Lunch included: $80 plus tax.
When a local soothsayer foretells that the future of theatre includes a combination of singing, dancing and acting, the Bottom brothers set out to write the world’s first MUSICAL! Join the Michigan Members as we go behind the scenes of the 2024 Stratford production of Something Rotten!

MANAGING FROM THE BOOTH
Sunday, June 23, from 10:30 a.m. to 1:15 p.m.
Paul D. Fleck Marquee, Festival Theatre
Lunch included: $75 plus tax.
What is the role of a stage manager? A stage manager provides indispensable support to directors, performers, designers and technical crew throughout the production and rehearsal process, while overseeing onstage and backstage activity. From musicals to Shakespeare to contemporary productions, a stage manager supports the journey from page to stage.

More details will arrive in your inbox this spring.

FOR MORE INFORMATION
GENERAL MEMBERSHIP
Ceairy Free — Director, Membership
1.800.561.1233, ext. 5501, or
519.271.0055, ext. 5501
cfree@stratfordfestival.ca
PLAYWRIGHTS’ CIRCLE
Sharon Butler — Director, Playwrights’ Circle
1.800.561.1233, ext. 5635, or
519.271.0055, ext. 5635
sbutler@stratfordfestival.ca

To order tickets for the above events, call 519.273.1600 or 1.800.567.1600, or visit stratfordfestival.ca. Theatre tickets are sold separately. Watch the members section of our website for up-to-date information and news items: stratfordfestival.ca/whatson/memberevents

Our thanks to the following for their generous support:

PROUD SEASON PARTNER

THEATRE SPONSOR
Support for the 2024 season of the Festival Theatre is generously provided by Daniel Bernstein & Claire Foerster.

SEASON SPONSOR
The 2024 season is generously supported by Ophelia Lazaridis.

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

The Stratford Festival gratefully acknowledges the generous support of these contributors to our success:
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Pay-What-You-Wish: PWW
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Audio Described Performances:
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**Member Insights**

- 2:00 Twelfth Night (3)
- 2:00 La Cage aux Folles (3)
- 2:00 The Diviners (3)

**2-FOR-1**

- 8:00 Salesman in China (3)
- 8:00 La Cage aux Folles (3)
- 8:00 Something Rotten! (3)
- 8:00 Romeo and Juliet (3)
- 8:00 Wendy and Peter Pan (3)
- 8:00 London Assurance (3)
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- 8:00 Something Rotten! (3)
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- 8:00 Something Rotten! (3)
- 8:00 Romeo and Juliet (3)
- 8:00 Wendy and Peter Pan (3)
- 8:00 London Assurance (3)
- 8:00 La Cage aux Folles (3)
- 8:00 Something Rotten! (3)

**Special Events**

- 1:15 Member Insights
- 12:30 Wendy and Peter Pan (3)
FESTIVAL THEATRE
55 Queen Street
Access to all seating is by stepped aisles leading down from the rear of the auditorium.

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

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

STUDIO THEATRE
34 George Street East
Entry to all seating (except front row) is by steps leading upward from stage level. The auditorium is steeply inclined, and reaching the back rows may be challenging for those with restricted mobility.

stratfordfestival.ca/visit/TheatreandGuides

PHOTOGRAPHY BY LUCIA REMEDIOS
PAY-WHAT-YOU-WISH

Choose the price you’d like to pay from as little as $15*. Able to give more? Consider a greater contribution in support of our artists and their work. Eligible performances are marked PWW on the calendar.

*Limit of 6 tickets per person. Offer is not available to groups and schools. Pay-What-You-Wish pricing option may expire without notice.

POLICIES OF NOTE

EARLY BOOKING PROMISE
Book by February 7, 2024, and our Early Booking Promise guarantees your price and avoids exchange fees later in the season should your plans change. Maintain Early Bird pricing and only pay the difference if you change price categories or seating zones.

DELIVERY
If you request mail delivery, a postage charge of $5 plus tax will be applied to your order.

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

AUTHORIZED RESELLERS
Tour operators with TICO licenses are authorized ticket sellers of Stratford Festival tickets. Avoid other unauthorized third-party sellers by booking through our official website at stratfordfestival.ca. For group rates, please phone the box office: 1.800.567.1600.

Stratford Shakespearean Festival of Canada is a registered charity in Canada, registration number 11921003 RR0002. Stratford Festival of America is a public charity in the U.S. as outlined in section 501(c)(3) of the Internal Revenue Code.
MEIGHEN FORUM BUNDLE SAVINGS
Expand your Stratford Festival experience with the Meighen Forum. Buy four tickets to a Forum event and save 30%. Buy six tickets and save 40%. Buy 10 tickets and save 50%. Limited-time offer, book by February 7, 2024. Use Code: FORUMDEAL

Excludes free events, all meal events and selected Forum performances.

THEMEd WEEKS RETURN
In 2023, The Meighen Forum introduced Themed Weeks, covering six unique topics, each serving as inspiration for a dynamic assortment of talks, performances, dinners and concerts. After a successful first year, Themed Weeks are returning with a range of new discussions, speakers, performances and events that will leave you laughing, crying and reflecting.

TOP PICKS!

TRANS FAMILIES: AN INTERVIEW WITH KINLEY MOCHRIE, COLIN MOCHRIE AND DEB McGRATH
Sunday, June 16, 10:30 a.m.—noon | Lazaridis Hall

In this beautiful story of family, identity and acceptance, join Kinley and her parents, Colin Mochrie and Deb McGrath, as they discuss unconditional love and tolerance, from Kinley’s coming out journey to dealing with uninformed relatives and transphobic trolls.

BROADWAY SING-ALONG AND COCKTAIL PARTY
Sunday, June 16, 7:30–9:30 p.m | Lazaridis Hall

Join us in Lazaridis Hall for a wonderful evening of drinks, snacks and sing-alongs featuring some of your favourite Broadway tunes, led by pianist and star of the NYC cabaret scene Franca Vercelloni.

THE SHAPE OF HOME, SONGS IN SEARCH OF AL PURDY
August 16–30 | Studio Theatre

Beau Dixon, Dora Mavor Moore Award-winner and curator/director of the Festival’s Freedom Cabarets, and other award-winning artists lead a theatrical concert investigating the life and work of Canada’s unofficial poet laureate, Al Purdy.

ON MARGARET LAURENCE
Sunday, August 25, 10:30 a.m.—noon | Lazaridis Hall

Margaret Laurence will forever remain in the hearts of Canadian readers. Her iconic style and empathetic characters are just one layer of the influence she had on modern writers and artists. Literary critic and writer David Staines leads this conversation with award-winning novelist Guy Vanderhaeghe and others.

DEATH OF A SALESMAN GOES TO BEIJING
Friday, September 20, 10:30 a.m.—noon | Lazaridis Hall

Why did Arthur Miller bring his American masterpiece to China? What ripples did this landmark production cause worldwide? Join Leanna Brodie and Jovanni Sy, the playwrights of Salesman in China, and others as they discuss the historical, political, artistic and personal context around the real events that inspired their play.
TOURS

EXCLUSIVE BACKSTAGE TOURS
Dive into the secrets of the Festival with our limited tour series led by our most seasoned insiders. Travel backstage at one of our famed theatres. Make sure to book early, as these insider experiences are sure to sell out fast. Prices include $35 in advance and $40 on the day, when available.

FESTIVAL TREASURES TOUR
Join our knowledgeable guides as they explore the behind-the-scenes secrets of our Costume and Props Warehouse, followed by a visit to our acclaimed Stratford Festival Archives. Prices include $20 in advance and $25 on the day.

GHOST TOURS
Artists and audiences love the Stratford Festival—so much that sometimes they never, ever leave. As twilight falls, tour the Avon Theatre to discover stories of ghostly apparitions forever found at the Festival. Prices include $35 in advance and $40 on the day.

SET CHANGEOVER EXPERIENCE
Settle into the auditorium after select matinée performances at the Avon and Festival theatres to watch our skilled crew transform the stage for the evening performance. Your guide will share process details, including technical knowledge invisible to average theatregoers! Prices include $20 in advance and $25 on the day.

THEMED WEEKS

PRIDE WEEK
JUNE 10–16
A series of speakers and events programmed around 2SLGBTQ+ topics and histories. Learn from queer artists, scholars and guest speakers, as they speak about their personal histories and experiences.

SEASON DEEP DIVE WEEK
JULY 8–14
Join Festival leaders and artists for conversations about developing the 2024 season, from planning the playbill and writing the plays to executing onstage design and action.

CBC IDEAS WEEK
JULY 15–21
CBC Ideas returns for a series of exciting, informative and thought-provoking conversations moderated by host and award-winning journalist Nahlah Ayed.

GLOBAL THEATRE WEEK
AUGUST 5–11
A journey into the overall impact of theatre on greater culture. Explore the many ways theatre from other cultures and continents influences the Canadian stage, while discussing what our country’s theatre has to offer the world.

READERS AND WRITERS WEEK
AUGUST 19–25
Award-winning authors and literary experts lead conversations that explore and celebrate the written word and its power across cultures and throughout time.

SCHOLARS AND EXPERTS WEEK
SEPTEMBER 16–22
Scholars and experts explore the playbill, bringing insight and experience to discussions around the impact of art, even when circumstance would see it obscured or contained.

STAY IN THE KNOW WITH MEIGHEN FORUM HAPPENINGS!
For up-to-date calendar listings and event announcements, visit our website: stratfordfestival.ca/WhatsOn/TheForum
You know André Sills. His performance as the title character in Robert Lepage’s acclaimed 2018 Stratford production of *Coriolanus* cemented his reputation as an audience favourite. But do you know about the less-than-usual path he followed to the stage? Standing at six-feet-two with broad shoulders and a booming voice, Sills was not your typical “theatre kid.” He even briefly considered a professional rugby career, a sport he excelled at in high school.

Thankfully for us, a love of the stage was planted in Sills at a young age. “Growing up, I attended a big Pentecostal church in Scarborough,” he recalls. “They put on a Christmas production every year, and I remember as a child watching one of those shows and seeing this kid running into the arms of Jesus on stage. The kid just threw his hands in the air, and I thought, ‘I want to be that kid.’ So the next year I was.” Sills had caught the acting bug: “I just wanted to do more and more theatre.” Since graduating from George Brown College’s theatre program in 2004, Sills has appeared in dozens of plays, TV productions and films,
I hope, with whatever piece I do, to keep the energy on stage so that the audience is hooked in. As the actors breathe, the audience breathes; when something exciting happens on stage, there should be a collective gasp. There’s something very electric about that connection. Trying to get that vibe on stage—that’s what I’m aiming for.”

For audiences of Get That Hope, kinetic relatability may deem high-voltage warnings necessary. With the play’s focus on gritty human drama and the comedy of generational conflict, packed in with thwarted ambitions, the story offers no easy answers. Plot threads dangle. Resolutions and reconciliations may only be temporary. Read: Life is a mess of unpredictability. “The opportunity offered by the play is to open a dialogue that leaves the audience with something to think about and talk about afterward,” Sills explains. “The characters have gone on a journey today, but what are they able to carry forward tomorrow? The audience knows that the play continues, even after the lights come up.”

At heart, Sills, the director and actor, is still very much that young boy mesmerized by the feelings stirred up in him by a small church play, helmed by people wanting to reach others and “possibly change them for the good.” He muses, “I think that early experience is like my personal origin story; it’s something I carry in my bones. [It’s a] belief that I can effect change, that theatre matters—that theatre can do good.”
### Festival Theatre

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<td><strong>Twelfth Night</strong>&lt;br&gt;Comedy</td>
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<td><strong>Something Rotten!</strong>&lt;br&gt;Musical Comedy</td>
<td>April 16 – October 27</td>
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<td><strong>Romeo and Juliet</strong>&lt;br&gt;Tragedy</td>
<td>May 6 – October 26</td>
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<td><strong>London Assurance</strong>&lt;br&gt;Comedy</td>
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### Avon Theatre

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<td><strong>La Cage aux Folles</strong>&lt;br&gt;Musical</td>
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<td><strong>Schulich Children’s Plays</strong>&lt;br&gt;Wendy and Peter Pan&lt;br&gt;Family</td>
<td>May 21 – October 27</td>
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<td><strong>Salesman in China</strong>&lt;br&gt;Drama</td>
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### Tom Patterson Theatre

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<td><strong>Hedda Gabler</strong>&lt;br&gt;Drama</td>
<td>April 25 – September 28</td>
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<td><strong>The Diviners</strong>&lt;br&gt;Drama</td>
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### Studio Theatre

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<td><strong>The Goat Or, Who is Sylvia?</strong>&lt;br&gt;Drama</td>
<td>June 26 – September 29</td>
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<td><strong>Get That Hope</strong>&lt;br&gt;Drama</td>
<td>July 21 – September 28</td>
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AUDIO DESCRIPTION
Audio-described performances are designed for guests who are Blind or have low vision. Live audio description gives details of costumes, sets and on-stage action without interfering with spoken dialogue. House managers can also provide magnifying sheets.
Braille house programs and visitors’ guides are available. Please ask ushers for assistance.

HEARING ASSISTANCE AND AMERICAN SIGN LANGUAGE
Our theatres offer wireless radio-frequency hearing-assistance receivers (HARs), compatible with t-coil hearing aids and cochlear implants. For optimal performance, guests are encouraged to bring their own wired headphones; however, headphones are available for loan. Please reserve a hearing-assistance device when booking your ticket.
American Sign Language (ASL) interpretation will be available on selected dates.

RELAXED PERFORMANCES
Relaxed performances (RPs) aim to meet the needs of autistic and neurodiverse people while being suitable for families or first-time theatregoers.
RPs foster a casual approach to the traditional theatre experience; patrons are welcome to move around freely or make noise. RP modifies lighting and sound, and aims to ensure everyone feels welcome and safe.

MOBILITY INFORMATION
Accessible seating is available for wheelchair users, while mobility seating is for those with reduced mobility. Canes can be brought to your seat, while larger devices (i.e., walkers) are stored outside the auditorium. Our theatres are equipped with handrails; however, please note the Studio and Tom Patterson Theatre auditoriums and Avon balcony are steeply inclined.
Theatres feature accessible washrooms, motorized doors and elevators. Pre-paid accessible parking is available with a disability parking permit. Please reserve your space when booking your ticket. For more information regarding city parking, visit stratfordfestival.ca/parking.

FOR GUESTS WHO REQUIRE A SUPPORT PERSON OR ANIMAL
We welcome support persons who provide assistance with daily activities. Support persons must have their own tickets. Complimentary admission for one support person will be granted with a CNIB card or Access 2 Card. Other complimentary admissions for support persons will be considered on a case-by-case basis. Please call the Box Office before the performance.
Service animals are always welcome.

ADDITIONAL INFORMATION
Open caption, audio-described and ASL-interpreted performance dates are available to groups of 20 or more after July 1. Please contact groups@stratfordfestival.ca for more information.
For further details, visit stratfordfestival.ca/accessibility, or email accessibility@stratfordfestival.ca.
CROSSING THE BORDER?
Are you travelling to the Festival from the United States? Plan ahead and make sure to check Canadian travel requirements at travel.gc.ca in advance of your trip. Remember to pack your passport and, if you’re driving, check on your closest border crossing wait times before you hit the road.

MEMBERSHIP DONATION
Now is the time to renew your existing or reinstate your lapsed membership. Log on to your account online at stratfordfestival.ca, renew or upgrade your membership and you’ll have early access to order your 2024 tickets. If you’ve already renewed, thank you. We appreciate your ongoing support.

INVITE FRIENDS
Share your passion for the Stratford Festival with friends. Consider inviting someone who has never attended, inviting someone to return or both! Theatre is always better when enjoyed together.

GREAT SAVING TIP!
Remember to book tickets using your member discount dates found on page 5 in your Early Ordering Guide.

GO BEHIND THE SCENES WITH A TOUR
Act fast and book your tour early, as space is limited.

BUILD YOUR OWN CULTURAL RETREAT AT THE STRATFORD FESTIVAL
Use this handy checklist to help you make the most of your visit!

PICK YOUR SHOWS AND DATES

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MEIGHEN FORUM EVENTS

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GO BEHIND THE SCENES WITH A TOUR

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<tr>
<th>TOUR</th>
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<td>TREASURES</td>
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<td>BACKSTAGE</td>
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<td>GHOST TOUR</td>
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DINING RESERVATIONS

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<tr>
<th>RESTAURANT</th>
<th>DATE</th>
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ACCOMMODATIONS

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<th>LOCATION</th>
<th>CHECK IN</th>
<th>CHECK OUT</th>
<th># OF NIGHTS</th>
</tr>
</thead>
</table>

Refer to the list on the reverse side of this page and contact the accommodator directly to make your reservation.

INVITE FRIENDS
Share your passion for the Stratford Festival with friends. Consider inviting someone who has never attended, inviting someone to return or both! Theatre is always better when enjoyed together.

CROSSING THE BORDER?
Are you travelling to the Festival from the United States? Plan ahead and make sure to check Canadian travel requirements at travel.gc.ca in advance of your trip. Remember to pack your passport and, if you're driving, check on your closest border crossing wait times before you hit the road.

LEARN MORE ABOUT THE 2024 SEASON
## Accommodation at a Glance

Plan the ultimate Stratford Festival retreat; book your accommodations early and enjoy a home away from home while you discover the limitless entertainment and activities in Stratford and surrounding area. As a popular tourist destination, Stratford is especially busy during the Festival season. Act fast to secure your preferred accommodation!

### Hotels, Motels & Inns

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
<th>Website</th>
<th>Price Range</th>
<th># of Units</th>
<th>Amenities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bentley’s Inn Bar and Restaurant</td>
<td>99 Ontario St., Stratford, N5A 3H1</td>
<td>519.271.1121 or 1.800.361.5322</td>
<td><a href="mailto:info@bentleysbarinn.com">info@bentleysbarinn.com</a></td>
<td><a href="http://www.bentleysbarinn.com">www.bentleysbarinn.com</a></td>
<td>$199-$249</td>
<td>12</td>
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</tr>
<tr>
<td>Best Western Plus The Arden Park Hotel</td>
<td>552 Ontario St. Stratford, N5A 3J3</td>
<td>519.275.2936 or 1.877.778.8818</td>
<td><a href="mailto:reservations@ardenpark.ca">reservations@ardenpark.ca</a></td>
<td><a href="http://www.ardenpark.ca">www.ardenpark.ca</a></td>
<td>$149-$279</td>
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<tr>
<td>Foster’s Inn</td>
<td>111 Downie St., Stratford, N5A 1X2</td>
<td>519.271.1119 or 1.888.728.5555</td>
<td><a href="mailto:info@fostersinn.com">info@fostersinn.com</a></td>
<td><a href="http://www.fostersinn.com">www.fostersinn.com</a></td>
<td>$149-$225</td>
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<tr>
<td>Perth County Inn</td>
<td>4 Huron St., Stratford, N5A 5S8</td>
<td>519.305.5005</td>
<td><a href="mailto:booking@innstratford.com">booking@innstratford.com</a></td>
<td><a href="http://www.innstratford.com">www.innstratford.com</a></td>
<td>$179-$339</td>
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<tr>
<td>The Stratford Hotel by Hoco Hotels Collection</td>
<td>107 Erie St. Stratford, N5A 2M5</td>
<td>519.273.3666</td>
<td><a href="mailto:reservations.sh@hocohotels.com">reservations.sh@hocohotels.com</a></td>
<td><a href="http://www.thestratfordhotel.ca">www.thestratfordhotel.ca</a></td>
<td>$120-$300</td>
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</tr>
<tr>
<td>Suburban Motel</td>
<td>2808 Ontario St. East, Line 34, Stratford, N5A 6S5</td>
<td>519.271.9650 or 1.800.387.1070</td>
<td><a href="mailto:suburbanmotel@rogers.com">suburbanmotel@rogers.com</a></td>
<td><a href="http://www.suburbanmotel.com">www.suburbanmotel.com</a></td>
<td>$159-$209</td>
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</tr>
<tr>
<td>The Windsor Hotel by Hoco Hotels Collection</td>
<td>23 Albert St. Stratford, N5A 3K2</td>
<td>519.272.2581</td>
<td><a href="mailto:reservations.wh@hocohotels.com">reservations.wh@hocohotels.com</a></td>
<td><a href="http://www.thewindsorstratford.com">www.thewindsorstratford.com</a></td>
<td>$110-$300</td>
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### Homes, Apartments & Suites

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
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<th>Website</th>
<th>Price Range</th>
<th># of Units</th>
<th>Amenities</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Valley View B&amp;B</td>
<td>4983 Line 2, Perth South, N0M 1V0</td>
<td>519.225.2685</td>
<td><a href="mailto:info@stratford-bb.com">info@stratford-bb.com</a></td>
<td><a href="http://www.stratford-bb.com">www.stratford-bb.com</a></td>
<td>$125-$149</td>
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</tr>
<tr>
<td>Caledonia House</td>
<td>20 Caledonia St., Stratford, N5A 5W5</td>
<td>519.271.0377</td>
<td><a href="mailto:caledoniahousestratford@gmail.com">caledoniahousestratford@gmail.com</a></td>
<td><a href="http://www.caledoniahouse.com">www.caledoniahouse.com</a></td>
<td>$245-$270</td>
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</tr>
<tr>
<td>The Chisholms in Stratford B&amp;B</td>
<td>310 Ontario St., Stratford, N5A 3H5</td>
<td>519.273.6813</td>
<td><a href="mailto:info@thechisholmsinstratford.com">info@thechisholmsinstratford.com</a></td>
<td><a href="http://www.thechisholmsinstratford.com">www.thechisholmsinstratford.com</a></td>
<td>$249-$345</td>
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<tr>
<td>Inn on Britannia</td>
<td>66 Britannia St., Stratford, N5A 5Y9</td>
<td>519.703.6808</td>
<td><a href="mailto:vern@innonbritannia.com">vern@innonbritannia.com</a></td>
<td><a href="http://www.innonbritannia.com">www.innonbritannia.com</a></td>
<td>$275-$375</td>
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<tr>
<td>Limelight Bed and Breakfast</td>
<td>161 Front St., Stratford, N5H 4H5</td>
<td>519.273.1672</td>
<td><a href="mailto:limelightbedandbreakfast@gmail.com">limelightbedandbreakfast@gmail.com</a></td>
<td><a href="http://www.limelightbedandbreakfast.com">www.limelightbedandbreakfast.com</a></td>
<td>$210-$245</td>
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<tr>
<td>River Merchant Inn &amp; Illume Spa</td>
<td>31-35 York St., Stratford, N5A 3G8</td>
<td>647.607.1030</td>
<td><a href="mailto:sales@kressleygroup.com">sales@kressleygroup.com</a></td>
<td><a href="http://www.rivermerchantinn.com">www.rivermerchantinn.com</a></td>
<td>$249-$349</td>
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<tr>
<td>Stamp House</td>
<td>136 Hibernia St., Stratford, N5A 5V4</td>
<td>519.271.9184</td>
<td><a href="mailto:stay@stamphouse.ca">stay@stamphouse.ca</a></td>
<td><a href="http://www.stamphouse.ca">www.stamphouse.ca</a></td>
<td>$175-$225</td>
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All listings are paid advertisements and details are supplied by advertisers. Prices quoted are subject to change.