

DIRECTORS TAKE US
**BEHIND THE
FOURTH WALL**

JESSICA B. HILL
IS MORE THAN MEETS
THE EYE AS VIOLA IN
TWELFTH NIGHT

**THE INVENTION OF
THE MUSICAL!**
(INSPIRED BY A RIVALRY
WITH ... SHAKESPEARE?)

WHERE ARTISTS ROAM
**YOUR CULTURAL
GETAWAY**

STRATFORD

FESTIVAL

INSIDE
THE

2024
SEASON
PLAYBILL

SOMETHING ROTTEN!
ROMEO AND JULIET
LONDON ASSURANCE

LA CAGE AUX FOLLES
SALESMAN IN CHINA
CYMBELINE

+ MORE!

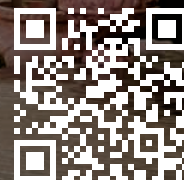
EXPERIENCE THE STRATFORD FESTIVAL

— AROUND THE CORNER, A WORLD AWAY. —

TWELFTH NIGHT • SOMETHING ROTTEN! • ROMEO AND JULIET • LONDON ASSURANCE
LA CAGE AUX FOLLES • WENDY AND PETER PAN • SALESMAN IN CHINA • CYMBELINE
HEDDA GABLER • THE DIVINERS • THE GOAT OR, WHO IS SYLVIA? • GET THAT HOPE

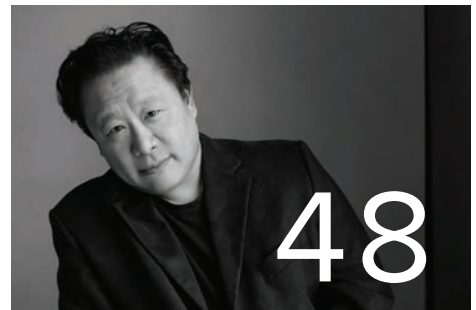
PLAN YOUR VISIT TODAY.

2024
SEASON
TICKETS



ON SALE
NOW

CONTENTS



- 9** Introducing the 2024 Season
- 34** Meet Our Acting Company
- 36** A Star Is Reborn
Interview with actor-turned-director Seana McKenna.
- 38** Meighen Forum Listings
Live events and immersive experiences.
- 46** Will Power
Why Something Rotten! is a musical for Shakespeare lovers.
- 48** Taking the Reins
The directors behind Stratford's new productions.
- 52** Learn as You Look
The social impact theatre generates through its audiences.
- 54** 2024 Productions & Events Calendar
- 60** Get to Know Our Theatres
- 62** Diary of a Theatre Kid
Meeting Members and making memories.
- 72** Creative Vacationing
How to spend a day in the city of Stratford.
- 80** Food, Drink & Accommodation Listings

Clockwise: Cynthia Jimenez-Hicks,
Jake Runeckles, Laura Condlin;
Seana McKenna; Jovanni Sy;
Tara Sky and Antonette Rudder.

Festival Theatre Tent, 1953.
Photograph by Peter Smith.
Stratford Festival Archives.

A WORLD

ELSEWHERE

**ANTONI
CIMOLINO**
ARTISTIC
DIRECTOR

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.

That invitation to explore beyond our daily lives seems particularly welcome right now. The current post-pandemic travel boom indicates our yearning, after the enforced home-keeping of the past few years, for new sights and new experiences. And so, as I set out to plan the Festival's 2024 season, the idea of journeying was very much on my mind.

What does being away from home teach us and bring to us? What are the benefits, and what might be the risks, of seeking out worlds elsewhere? When we leave our familiar surroundings, we may encounter uncertainty and challenges. Still, at the same time, we can enjoy the freedom of no longer being bound to the identities that defined us before. And perhaps our journey will culminate in finding something that completes us and makes us happy.

Transformative voyages, both literal and metaphorical, pervade this season's playbill. "What country, friends, is this?" asks the shipwrecked Viola in *Twelfth Night*. It's Illyria, a topsy-turvy realm where Viola is reunited with her long-lost twin while unexpectedly finding love.


These "elsewheres" on our stages this season 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* and 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." At the same time, a sojourn in the country awakens the city sophisticates of *London Assurance* to the idea of love that reaches beyond oneself.

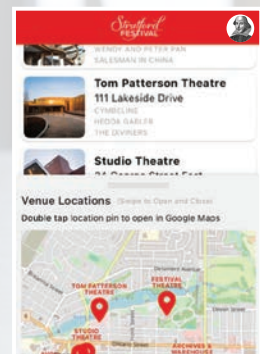
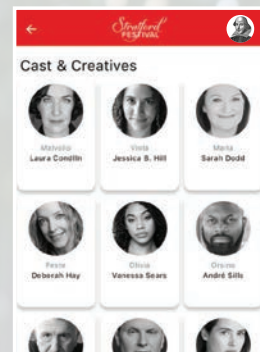
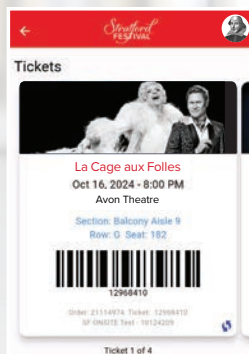
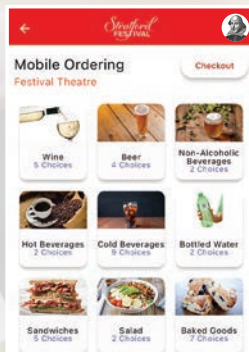
Journeys can come at a cost too, as with the Jamaican-Canadian family in *Get That Hope*, who find themselves betwixt the old world and the new, never truly at home in either. And while Morag, in *The Diviners*, prevails in her struggle to remake herself, others are tragically thwarted. Hedda Gabler rails wittily but vainly against the world where 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?*

Whatever journeys we take, we want them to bring us joy and hope, ideally with laughter along the way. That too was an important consideration in selecting these works: even the darkest sparkles in its own way and leaves us feeling uplifted.

For all these playbill choices, comic or tragic, I have brought together extraordinary artists who will offer journeys from which I hope you will return invigorated and eager to embark on your next great adventure. *Buon viaggio!* 

STRATFEST ONSITE



Here's to the comfort of our patrons! Download our free app and skip the line by ordering drinks from your phone, organize your tickets in our digital wallet, find tips for exploring both the Festival and the city + **MUCH MORE!**

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 Attiawonderonk. Today many Indigenous peoples continue to call this land home and act as its stewards; this responsibility

LAND extends to all peoples, to share and care for this land for generations to come.
ACKNOWLEDGEMENT

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 those theatres 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, as easily as we can list the ways our remarkable repertory system enables you to enjoy so many different performances in the space of even just a couple of days.

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. It's when you're here in person that Stratford really touches your heart.

I'm always moved by the stories patrons share with me. Even when they *think* they know what to expect, they're often surprised by how deeply affected they are by their visits here. Last season, 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 digital 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 whole environment—they felt they were in theatre Nirvana.

And it's not just the Festival that makes Stratford such an alluring destination. As you'll discover if you spend any time here, this city is blessed with a community of arts-dedicated people whose talents and creativity sustain a whole range of other cultural attractions, including Stratford Summer Music; the SpringWorks festival of puppetry, theatre and dance; the Here For Now company's annual summer season of new or underproduced plays; the Stratford Perth Museum; Gallery Stratford; the Art in the Park outdoor show and sale and the Stratford Symphony Orchestra, whose season overlaps with ours in the spring and the fall.

In short, Stratford is more than just a city; it's a cultural retreat, a place where people come to connect with their fellow theatre lovers, with our artists and special guests appearing at Meighen Forum events and 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. It's what makes people want to linger here; it's what makes first-time visitors 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. S

ANITA GAFFNEY
EXECUTIVE
DIRECTOR

PHOTOGRAPHY BY TED BELTON

NIRVANA ON THE AVON

2024 AT A GLANCE

FESTIVAL THEATRE

	APR	MAY	JUNE	JULY	AUG	SEPT	OCT
TWELFTH NIGHT <i>COMEDY</i>	APRIL 26 — OCTOBER 26						
SOMETHING ROTTEN! <i>MUSICAL COMEDY</i>	APRIL 16 — OCTOBER 27						
ROMEO AND JULIET <i>TRAGEDY</i>	MAY 6 — OCTOBER 26						
LONDON ASSURANCE <i>COMEDY</i>	AUGUST 7 — OCTOBER 25						

AVON THEATRE

	APR	MAY	JUNE	JULY	AUG	SEPT	OCT
LA CAGE AUX FOLLES <i>MUSICAL</i>	MAY 6 — OCTOBER 26						
WENDY AND PETER PAN <i>FAMILY</i>	MAY 21 — OCTOBER 27						
SALESMAN IN CHINA <i>DRAMA</i>	AUGUST 3 — OCTOBER 26						

TOM PATTERSON THEATRE

	APR	MAY	JUNE	JULY	AUG	SEPT	OCT
CYMBELINE <i>ROMANCE</i>	MAY 10 — SEPTEMBER 28						
HEDDA GABLER <i>DRAMA</i>	APRIL 25 — SEPTEMBER 28						
THE DIVINERS <i>DRAMA</i>	AUGUST 7 — OCTOBER 2						

STUDIO THEATRE

	APR	MAY	JUNE	JULY	AUG	SEPT	OCT
THE GOAT OR, WHO IS SYLVIA? <i>DRAMA</i>	JUNE 26 — SEPTEMBER 29						
GET THAT HOPE <i>DRAMA</i>	JULY 21 — SEPTEMBER 28						

Stratford FESTIVAL

VISITORS' GUIDE 2024

SENIOR DIRECTOR OF MARKETING
AND AUDIENCE DEVELOPMENT

MICHAEL ADAMS

DIRECTOR OF MARKETING,
CONTENT AND EDITORIAL

JENNIFER LEE

SENIOR GRAPHIC DESIGNER

SHELBY BOYD

GRAPHIC DESIGN
STUDIO MANAGER

MELINDA TIMMINS

COPY EDITOR

CHERYL HAWLEY

MARKETING ADMINISTRATOR

KATIE GILSON CLARK

On the Cover: Actor Jessica B. Hill from *Twelfth Night* wears top and blazer by Beaufille.

Photography by Ted Belton :: Styling by Nadia Pizzimenti at P1M :: Makeup by Viktor Peters at P1M :: Hair by Kirsten Klontz at P1M.



THE MEIGHEN FORUM PRESENTS

THEMED WEEKS



JUNE 10–16

PRIDE WEEK

THE BODY POLITIC

A QUEEN PREPARES

+ MORE



JULY 8–14

SEASON DEEP DIVE WEEK

THE OTHER DIRECTORS: INTIMACY AND FIGHT DIRECTORS

HISTORY OF THE STRATFORD FESTIVAL

+MORE



JULY 15–21

CBC IDEAS WEEK: BRAVE NEW WORLDS

THE RIGHT TO SECURITY

RIGHTS FOR THE FUTURE

+ MORE



AUG 5–11

GLOBAL THEATRE WEEK

SHAKESPEARE AND THE WORLD

FROM STAGE TO PLATE: 2024

+ MORE



AUG 19–25

READERS AND WRITERS WEEK

THE GOLDEN AGE OF CHILDREN'S LITERATURE

ON MARGARET LAURENCE

+ MORE



SEPT 16–22

SCHOLARS AND EXPERTS WEEK

DEATH OF A SALESMAN GOES TO BEIJING

CULTURAL DIPLOMACY

+ MORE

THE MEIGHEN
FORUM

SUPPORTED THROUGH AN ENDOWED GIFT FROM KELLY & MICHAEL MEIGHEN
AND THE T.R. MEIGHEN FAMILY FOUNDATION



INTRODUCING THE 20 24 SEASON

PHOTOGRAPHY BY **TED BELTON** STYLING BY **MICHELLE BOHN** DIRECTOR OF MAKEUP **VIKTOR PETERS** WORDS & INTERVIEWS BY **JAMES GRAINGER** | **JENNIFER LEE**

TWELFTH NIGHT



On the mysterious island of Illyria, young Viola, shipwrecked and separated from her twin brother, disguises herself as Cesario and enters the service of Duke Orsino. When the Duke sends Cesario to deliver love letters to Countess Olivia he triggers a love triangle, with Olivia falling for the messenger. Meanwhile, an undercover Viola finds herself pining for the Duke, who is confused by the romantic feelings stirring for his new pageboy. When Viola's twin brother arrives and is mistaken for Cesario, a tangled drama of mistaken identities unravels to laughs.

One of Shakespeare's most celebrated romantic comedies, *Twelfth Night* captures the earthy ribaldry of the Elizabethan feasting season in its excesses of the heart and the stomach, and indulgence in festive spirit, poetry and music. Homing in on Shakespeare's refrain, Canadian theatre icon Seana McKenna transitions from actor to director to recast *Twelfth Night* into a revelling season a little closer in time to our own: spring 1967. "The Summer of Love is just around the corner," she says. "Not quite there, but heading that way." Noting "some modifications, as there always are in any production," McKenna assures audiences this production will be loyal to the play in its new time period. The essence of the story will be exactly as Shakespeare intended: there will be "some fun, some folly, some mad love, some sorrow, some song. Or, as the play's subtitle says, *What You Will*." ➤

"Present mirth hath present *laughter*:
What's to come is *still unsure*."

TWELFTH NIGHT

By William Shakespeare

Director **Seana McKenna**
Set and Costume Designer
Christina Poddubiuk
Lighting Designer **Bonnie Beecher**
Composer **Paul Shilton**
Sound Designer **Verne Good**

Production sponsors: Priscilla Costello,
Dr. Desta Leavine in memory of
Pauline Leavine, Peggy Ptasznik,
Laurie J. Scott, The Whiteside
Foundation and Catherine Wilkes in
memory of David.

From left: Deborah Hay,
Jessica B. Hill and Laura Condlin.



**Laura
Condlin**
Malvolio



**Jessica
B. Hill**
Viola



**Sarah
Dodd**
Maria



**Deborah
Hay**
Feste



**Vanessa
Sears**
Olivia



**André
Sills**
Orsino



**Scott
Wentworth**
Sir Toby
Belch



**Rylan
Wilkie**
Sir Andrew
Aguecheek

SOMETHING

“Welcome to the Renaissance

with *poets, painters* and *bon vivants...*”



ROTTEN!

The Bottom brothers, two struggling playwrights in Renaissance London, are rehearsing their new history play, entitled *Richard II*, a work they're certain will finally rocket them to fame and fortune. Unfortunately, rockstar playwright William Shakespeare is inking his own version of the ill-fated king's reign over England. Broke, desperate for ideas and soon to be relieved of the patronage provided by the penny-pinching Lady Clapham, Nick Bottom goes to Soothsayer Alley. There he meets with Thomas Nostradamus (not *that* Nostradamus) who receives a vision of a bold new theatrical genre: The Musical. Hearing of this yet-to-be-originated next big thing in which actors inexplicably burst into song and dance, Nick is convinced the stars have delivered him a million-pound idea! A saucy and affectionate send-up of the Bard, musical theatre and celebrity culture, this Broadway hit has everything necessary to captivate audiences.

"*Something Rotten!* is a wonderful comedy, with a great book, great songs and huge dance numbers," director-choreographer Donna Feore says enthusiastically. In fact, Feore has been pondering a Stratford Festival production of the musical since seeing its original run. For the director, it was a natural fit. "Stratford is after all a festival that offers both Shakespeare and musicals." Eager to take on the challenge of adapting the musical for the Festival Theatre's thrust stage, Feore is creating an experience focused on the audience. "That theatre is a brilliant space for the communal experience, which is what this show is all about." Well, that and laughs. In regard to the latter, Feore assures audiences will not need an MA in English Literature to get the jokes. "This show is open to and has something for everyone! I feel this show is full of laughter, passion and heart, and I hope I can create an experience for the audience that gives them all of that." S



Starr Domingue
Bea



Henry Firmston
Nigel Bottom



Jeff Lillico
Shakespeare



Mark Uhre
Nick Bottom



Dan Chameroy
Nostradamus



Juan Chioran
Brother Jeremiah



Steve Ross
Shylock



Olivia Sinclair-Brisbane
Portia

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**

Director and Choreographer **Donna Feore**
Music Director **Laura Burton**
Set and Costume Designer **Michael Gianfrancesco**
Lighting Designer **Bonnie Beecher**
Sound Designer **Haley Parcher**

Production
Co-Sponsor



Production sponsors: John & Therese Gardner,
Robert & Mary Ann Gorlin, The William and
Nona Heaslip Foundation and Riki Turofsky
& Charles Petersen.


From left: Mark Uhre, Jeff Lillico,
Henry Firmston and Olivia Sinclair-Brisbane.

A romantic scene from the film 'Romeo and Juliet' featuring Saoirse Ronan and Logan Lerman. They are lying on a white silk sheet, looking at each other. The woman is wearing a white lace dress and a necklace, and the man is wearing a white shirt and a necklace with a cross. The title 'ROMEO AND JULIET' is overlaid in white text.

ROMEO AND JULIET

“For never was a story of
more woe than this of
Juliet and her *Romeo*.”

Romeo and Juliet is arguably the most well-known and cherished love story of all time. It is the template of the modern tragic romance and a veritable lexicon of phrases and images—“star-crossed lovers,” “wherefore art thou,” “parting is such sweet sorrow”—cribbed by young lovers for over 400 years. The plot is stark, the characters complex and fully alive with teenage angst and hormones. The Capulets and Montagues are two noble families of Verona, locked in a generations-long blood feud. When their two brightest stars—Romeo Montague and Juliet Capulet—fall hopelessly in love, their secret marriage unleashes a torrent of violence and recrimination that threatens the future of both ancient lineages.

“The cost of love is grief—anyone who has lost anyone knows this,” says director Sam White, frankly. A veteran Shakespeare director, White’s vision for this play hinges on highlighting romance to emphasize tragedy. “Love has to always be apparent for the loss of life to impact the artists, the audience and anyone who encounters this play.” Aware of the traction Shakespeare’s famed play has amassed over the centuries with its many adaptations onstage and onscreen, White answers confidently when asked which is her favourite performance: “The one I am directing at the Stratford Festival.” The director’s passion comes from an appreciation of the basic magic of theatre: “This team of artists working together, all on the same play, has never happened and will never happen again.” And while most of us have already read and seen one version or another of *Romeo and Juliet*, White insists this is beside the point. “Great stories were meant to be told again and again.” 

ROMEO AND JULIET

By William Shakespeare

Director **Sam White**
 Set and Costume Designer **Sue LePage**
 Lighting Designer **Louise Guinand**
 Composer and Sound Designer **Debashis Sinha**

Production sponsor: The Jentes Family.

From top: Vanessa Sears
 and Jonathan Mason.



Jonathan Mason
Romeo



Vanessa Sears
Juliet



Graham Abbey
Capulet



Jessica B. Hill
Lady Capulet



Andrew Iles
Mercutio



Glynis Ranney
Nurse



Scott Wentworth
Friar Laurence

"I live on *the best* that can
be procured for *credit*."

LONDON


One of the great comedies of the British stage, *London Assurance* by Dion Boucicault laid the groundwork for the radical works of Oscar Wilde and George Bernard Shaw several decades later. Today, the play remains as pertinent as it was in 1841, when it took the London and New York theatre scenes by storm with its satirizing take on the pretensions and fashions of the upper classes. Sir Harcourt Courtly is an aging London dandy with his targets set on a rather scandalously younger bride, Grace Harkaway, who, because of a loophole in her father's will, must marry Harcourt to claim her substantial inheritance. At beautiful Oak Hall, the country estate of Grace's uncle, Harcourt's plans for a quiet weekend in the country with his bride-to-be are unexpectedly upended by a riotous cast of holidayers. This group includes the witty Lady Gay Spanker and Harcourt's son, Charles, in disguise as he attempts to escape his London creditors.

"This play is filled with unbridled joy," declares Antoni Cimolino, the Stratford Festival's artistic director and director of Boucicault's literary canon gem. Cimolino is heartened to share a wickedly good time at the theatre with audiences. Brimming with sexual innuendo, puns, slapstick and farce, this 19th-century



FESTIVAL THEATRE | AUG 7 TO OCT 25 | OPENS AUG 22

ASSURANCE

play has the pluck to contend with the many onscreen portrayals of the delightfully dramatic—and colourful—chase after the good life. “The sense of modernity about the piece may surprise audiences,” says Cimolino. “As will the strength of the female characters.” The director singles out Lady Gay Spanker, whose commanding presence reads like *Bridgerton*’s Lady Danbury in a top hat. “Spanker is a marvel. She is a free-thinking, spirited, joyful and independent woman. As the young heroine Grace says of Lady Gay, she is so delightful ‘you must love her.’” With Cimolino himself enthralled by the play’s comedic prowess—“I knew there was going to be a lot of fun to be had even during the rehearsals”—*London Assurance* promises all a welcomed helping of comic relief. 

LONDON ASSURANCE

By Dion Boucicault

Director **Antoni Cimolino**

Set and Lighting Designer **Lorenzo Savoini**

Costume Designer **Francesca Callow**

Composer **Wayne Kelso**

Sound Designer **Ranil Sonnadara**

Production sponsors: Catherine Elliot Shaw, Dr. Dennis & Dorothea Hacker, Jane Fryman Laird, Dr. M.L. Myers, and Dr. Robert J. & Roberta Sokol.

From left: Deborah Hay,
Geraint Wyn Davies,
Austin Eckert and
Marissa Orjalo.



Geraint Wyn Davies
Sir Harcourt Courtly



David Collins
Max Harkaway



Austin Eckert
Charles Courtly



Deborah Hay
Lady Gay Spanker



Marissa Orjalo
Grace Harkaway



Michael Spencer-Davis
Adolphus Spanker



Emilio Vieira
Richard Dazzle



Rylan Wilkie
Cool

LA CAGE AUX FOLLES

Book by **Harvey Fierstein**
Music and Lyrics by **Jerry Herman**
Based on the play by **Jean Poiret**

Director **Thom Allison**
Choreographer **Cameron Carver**
Music Director **Franklin Brasz**
Set Designer **Brandon Kleiman**
Costume Designer **David Boechler**
Lighting Designer **Kimberly Purtell**
Sound Designer **Brian Kenny**

Production sponsors: Laurie J. Scott
and Peter & Carol Walters



**Sean
Arbuckle**
Georges



**Steve
Ross**
Albin



**Juan
Chioran**
Edouard Dindon



**James
Daly**
Jean-Michel



**Aidan
deSalaiz**
Francis



**Starr
Domingue**
Jaqueline



**Heather
Kosik**
Anne

La Cage aux Folles is a St. Tropez nightclub and drag cabaret headlined by “Zaza,” aka Albin, the long-time romantic partner of the club’s manager, Georges. When the son of Georges, Jean-Michel, arrives in town with his fiancée, Anne, daughter of an ultra-conservative couple who want to shut down the local drag clubs, Georges is put in a bind. Faced with the decision to “play it straight” when meeting the future in-laws or proudly wearing his heart on his sleeve, Georges does what he thinks best for the sake of his son and opts for lies. Equally committed to their family, Albin agrees—reluctantly—to play butch “Uncle Al” during the pivotal meeting. As the act goes on, it becomes clear a wig and a pot of makeup can only go so far.

La Cage aux Folles, based on the French play of the same name (and the narrative inspiration for the blockbuster film *The Birdcage*), ran for over four years on Broadway in its original production, picking up Tony Awards for Best Musical, Best Score and Best Book. It was the first Broadway



AVON THEATRE | MAY 6 TO OCT 26 | OPENS MAY 31

hit to focus on a homosexual relationship, and it remains a cultural touchstone in the history of gay theatre. A testament to the social impact the arts can have, this audience favourite is a thrill for director Thom Allison to take on after directing another top fan pick—*Rent*—last season. While he jokes “I hope the audience doesn’t go blind from all the sequins,” Allison is earnest in his reason for taking on the project. “I’m so aware of the lack of care and respect for different groups of people that we are seeing in the world today,” Allison says. “That also happens in this show, and I find it heartbreaking and infuriating because every character in this show is making a choice in the name of love, for better or for worse. I love that.” A musical as evocative as it is entertaining, *La Cage aux Folles* is a celebration of love in all of its forms, with a message that is as relevant today as it was for original audiences. For Allison, *this* is the story’s takeaway. “My hope is that the audience will see that, despite the glamour and humour in the piece, the heart of the story is two parents and their son, trying to navigate a family drama and the many facets of love.” S

“Life’s not worth a damn
till you can say, ‘Hey world,

I am what I am!’”





SCHULICH CHILDREN'S PLAYS

WENDY

AVON THEATRE | MAY 21 TO OCT 27 | OPENS JUNE 15



Cynthia
Jimenez-Hicks
Wendy



Jake Runeckles
Peter Pan



Laura Condlin
Hook



Nestor Lozano Jr.
Tink



Tara Sky
Tiger Lily

"I am Wendy Darling,

I am brave and I am strong

and I am going on an adventure—who's with me?"

Ella Hickson's crowd-pleasing adaptation of J.M. Barrie's *Peter Pan; or, The Boy Who Wouldn't Grow Up* makes its North American premiere at the Stratford Festival! *Wendy and Peter Pan* brings all the wonder and charm of the children's classic while presenting a Wendy Darling audiences have never seen before. Meet a daring heroine who does more than play den mother to little boys as you hitch a ride to Neverland, where Wendy and her brothers, along with Peter Pan, the Lost Boys and Tiger Lily, battle the nefarious Captain Hook, whose death ticks ever closer.

"I think audiences will be wowed by the adaptation," says the director, Thomas Morgan Jones, excitedly. "From design to performance to the sheer imagination of the writing." Absolutely over the moon with how Hickson has "reimagined this story in a way that is both familiar and completely brand new," the director is excited to see the story that has earned a place in the hearts of generations come alive on stage. With the narrative juggling multiple themes, including aging, childhood, grief, adventure on top of justice, Jones intends to highlight the bond between them all: home. "All of the homes in this story (London and Neverland) are unsettled and in turmoil," Jones explains. "This story explores how homes can be places for happy thoughts." An opportunity to learn with your children and be entertained alongside them, the director sees *Wendy and Peter Pan* as inviting "thousands of children to visit Neverland" and join in a shared experience that will see audiences—children and adults—"moved by the story. Empowered by the journey. And dazzled by the production." S

WENDY AND PETER PAN

Adapted by **Ella Hickson**
From the book by **J.M. Barrie**
North American Première

Director **Thomas Morgan Jones**
Choreographer **Jera Wolfe**
Set and Costume Designer **Robin Fisher**
Lighting Designer **Arun Srinivasan**
Composer and Sound Designer **Romeo Candido**

Production sponsor: The Schulich Foundation.

AND PETER PAN

From left: Cynthia Jimenez-Hicks, Jake Runeckles and Laura Condlin.

“My *head feels* like
a bridge
that all of
Beijing
has been
walking over.”

Tom
McCamus
Arthur
Miller



Adrian
Pang
Ying
Ruocheng



Jo
Chim
Wu
Shiliang



Phoebe
Hu
Zhu
Lin



Derek
Kwan
Cao
Yu



Sarah
Orenstein
Inge
Morath



Agnes
Tong
Liu
Jun



Leanna Brodie and Jovanni Sy's *Salesman in China* brings to life an ambitious and daring act of cultural cross-pollination: the 1983 Mandarin production of Arthur Miller's *Death of a Salesman* at Beijing People's Art Theatre. A historic collaboration symbolizing the beginning of a new era of American-Chinese diplomatic relations, the story imagines the relationship between Miller, brought in to direct the play himself, and legendary actor Ying Ruocheng, cast to portray the downtrodden salesman, Willy Loman. A time-stamped project riddled with seemingly insurmountable challenges—Could a theatrical production bridge the gap between the languages, cultures and national identities of two rival superpowers?—Beijing's staging of Miller's pivotal play is a meeting of two worlds at a unique moment in cultural history, laid bare by Brodie and Sy for audiences to contemplate.

Sy, a veteran of Canadian independent theatre, is beyond thrilled about the world première of this play. “It seems surreal that this play, which features twenty actors and where a significant amount of the show is performed in Mandarin, is getting a production on hallowed ground like Stratford.” In its storytelling, *Salesman in China* helps the audience realize that the original Broadway production of Miller's *Salesman* was just as ground-breaking as Beijing People's Art Theatre's version. “It's hard for a 21st-century audience to wrap their head around how radical Miller's play was in 1949,” Sy remarks. “We see so many plays that incorporate the theatrical idioms used in plays like *Death of a Salesman* that these plays aren't given their due as badass acts of artistic subversion.” Warmed by the idea of bringing “so much incredible Asian talent” to the Stratford stage, Sy is counting down to the moment of the play's first curtain call. “When I began my career over thirty years ago, I dreamed of being part of this company and seeing shows like ours,” he says. “I get a little emotional thinking about how that dream is now a reality.” S

This production is in English and Mandarin with surtitles.

SALESMAN IN CHINA

By **Leanna Brodie** and **Jovanni Sy**

Suggested by the memoirs of **Arthur Miller** and **Ying Ruocheng**

Chinese translations by **Fang Zhang**

A Stratford Festival/Banff Centre Co-Commission

World Première

Director **Jovanni Sy**
Set Designer **Joanna Yu**
Costume Designer **Ming Wong**
Lighting Designer **Sophie Tang**
Composer and Sound Designer **Alessandro Juliani**
Projection Designers **Caroline MacCaull** and **Sammy Chien** (Chimerik 似不像)

Production sponsors: Marilyn Gropp, Martie & Bob Sachs, Esther Sarick, and Sylvia Soyka. Additional technical support: the David & Amy Fulton Foundation and John & Therese Gardner.

Developed with support from the National Arts Centre's National Creation Fund.



From left: Tom McCamus and Derek Kwan.

AVON THEATRE | AUG 3 TO OCT 26 | OPENS AUG 23

SALESMAN



IN CHINA

推销员在中国



Cymbeline is the final play from Shakespeare's First Folio, an intoxicating late work that fuses romance, comedy and tragedy. Cymbeline is queen of an ancient British fiefdom chafing under the rule of its Roman overlords. When she discovers that her only daughter, Imogen, has married a commoner, Posthumus, Cymbeline banishes the young man to Italy and sets in motion a dangerous chain reaction that puts at risk not only Imogen but the whole kingdom. In Italy, Posthumus wagers the wealthy scoundrel Iachimo that Imogen will stay true to him, setting the stage for an enchanting fantasia of courtly intrigue, romance and gender-swapping disguises.

"*Cymbeline* is a play full of magic and beauty, and to me, it's Shakespeare at his finest," declares director Esther Jun.



Allison
Edwards-Crewe
Imogen



Lucy
Peacock
Cymbeline



Jonathan
Goad
Belarius



Jordin
Hall
Posthumus
Leonatus



Irene
Poole
Pisanio



Tyrone
Savage
Iachimo

CYMB

TOM PATTERSON THEATRE
MAY 10 TO SEPT 28 | OPENS MAY 29

Theatre in its purest sense, the play experiments with an unconstrained style, seeing Shakespeare freed of genre limits and left to fully explore the complex themes at the heart of his work. Freedom and play, says Jun, make this story a pleasure to direct. “Pure joy, wonderment and emotion well up when I think about directing this play, because it brings together all the things I truly love and hold dear about theatre,” she shares. “The words are sublime, [they] float around you and settle into your soul. That is the beauty of this play and its characters.” A play that will entrance Shakespeare lovers with its revelatory gift of poetry, audiences new to the playwright’s work will be equally entertained by what Jun calls *Cymbeline*’s “magical, fantastical, complicated and entirely human” storytelling. S

CYMBELINE

By **William Shakespeare**

Director **Esther Jun**
Set and Lighting Designer **Echo Zhou**
Costume Designer **Michelle Bohn**
Composer **Njo Kong Kie**
Sound Designer **Olivia Wheeler**

Production sponsor: The Westaway
Charitable Foundation.

From left: Lucy Peacock and
Allison Edwards-Crewe.

“Love’s
reason’s
without
reason.”

ELINE





HEDDA

"I wanted to *know everything*
I was *forbidden* to know."

GABLER

More than a century after its controversial 1891 première, Henrik Ibsen's brilliant psychological drama still shocks audiences with its complex portrait of female rage and neurosis. Hedda Gabler is a brilliant, ambitious woman thwarted by the social conventions of a time and place that, as Ibsen wryly noted, viewed women "as either intimate servants or decorative house plants." When Hedda returns from her honeymoon already bored with her new respectable life as a housewife, she asserts her powerful will, wreaking havoc on everyone within her reach.

For director Molly Atkinson, the everlasting draw of the play's anti-heroine is no surprise. "Hedda is not interested in living the life a woman is expected to live," says the director. "She has questionable morals and romantic ideals. She is brave and a coward. She wants to know all of your secrets and wants to punish you for telling her. And she is constantly looking for a way to not be seen as a victim." Atkinson's view on the play's protagonist gives room for the sharp corners and deep crevices of her personality to creep into the light. "We see Hedda fighting for a voice, fighting for a different path and desperate to survive. But we also see her give in, trap herself and slowly lose the control and power she so desperately needs." Is Hedda a victim of circumstance or the author of her own destruction? Every audience member will have their own answer—one dependent on their own circumstance. "Deep down, there are parts of her in all of us," offers Atkinson. "She says the things we would never dare say. She does the things we would never dare do, and to watch her do those things is both appalling and thrilling." S



**Sara
Topham**
Hedda



**Tom
McCamus**
Judge
Brack



**Brad
Hodder**
Lovborg



**Gordon
S. Miller**
Tesman

HEDDA GABLER

By **Henrik Ibsen**

A new version by **Patrick Marber**

From a literal translation by

Karen and Ann Bamborough

Director **Molly Atkinson**

Set and Costume Designer **Lorenzo Savoini**

Lighting Designer **Kaileigh Krysztofiak**

Composer and Sound Designer **Mishelle Cuttler**

Production sponsors: M. Fainer and three generations of the Schubert Family.

On left page: Sara Topham.

THE DIVINERS

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**

Choreographer **Cameron Carver**

Set and Lighting Designer **Bretta Gerecke**

Costume Designer **Jeff Chief**

Composer **Andrina Turenne**

Music Director and Sound Designer **MJ Dandeneau**

Production sponsors: Karon C. Bales & Charles E. Beall, Cathy & Paul Cotton, the Harkins-Manning Family in memory of Jim & Susan Harkins, The Fabio Mascarin Foundation and The Tremain Family.


This page: Julie Lumsden, portrait by Danny Shumov.
Right page: Irene Poole.





“The river
flows
*both
ways.*”

The *Diviners*, published in 1974, is recognized today as Margaret Laurence’s pinnacle achievement and one of Canadian literature’s greatest novels. It is also Laurence’s most autobiographical work. In this bold new adaptation for the stage, premiering at the Stratford Festival, novelist Morag Gunn is struggling to finish her novel-in-progress. Overwhelmed by regret, isolated from her only daughter, far from the rest of the world in her cabin, Morag’s mind drifts from past to future, weaving through dream and memory, all the while excavating the histories of the peoples of Manitoba: Indigenous, Métis and European. In her navigations of these varied states of mind, Morag struggles to find her true voice and vocation, as a woman and an artist.

Epic in scope, spanning centuries of Canada’s past, and with a cast of over 20 performers, this world première adaptation of *The Diviners* remains rooted in the spirit of an unforgettable protagonist, while bringing Indigenous narratives to the forefront. “Morag is bringing us on the noble journey of reconciling her past, present and future,” says co-director Geneviève Pelletier. “This journey is relatable to anyone that has gone through any introspection in life.” Pelletier’s collaborator Krista Jackson agrees. “Morag carves out a life that is full of integrity and purpose. She chose to leave a marriage that wasn’t working, and then chose to be a single mother in a time when that was shunned. She supported herself and her daughter, Pique, by writing novels. I see Morag as an inspiration and Laurence as being ahead of her time.” In an organic adaption of the work, the directors infuse new perspective into an already illuminating narrative work. “Margaret Laurence’s novel is quite epic, so we chose to move with the path of national reconciliation that she evokes,” explains Pelletier. “It reflects the national conversation; it nourishes the national conversation.” 



Irene
Poole
Morag



Jessie
Gervais
Jules



Jonathan
Goad
Christie



Josue
Laboucane
Lazarus

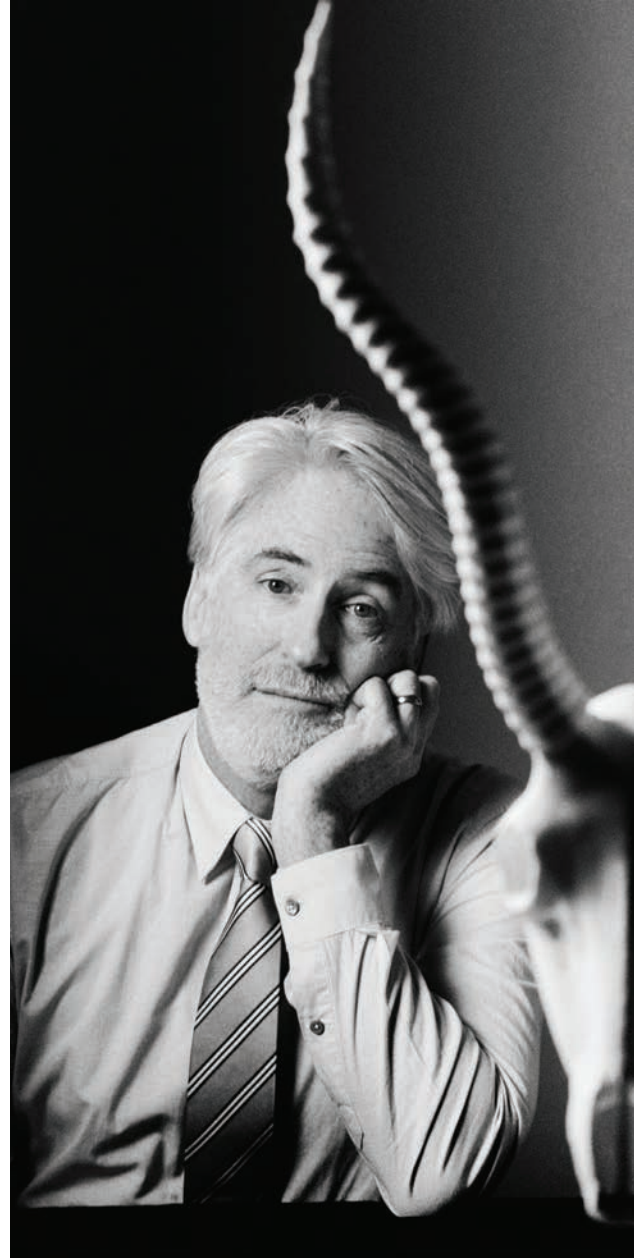


Julie
Lumsden
Pique

THE GOAT OR,

Martin Gray has it all. Barely 50 years old, settled in a beautiful home with wife Stevie, Martin has just won the highest honour in architecture, the Pritzker Prize, timed with a prestigious commission to design a model city. On the day that Martin is to be interviewed about his fabulous life, he confesses to Stevie that he's fallen in love with a goat named Sylvia. The aftermath of the confession will see a perfect life and an ideal marriage torn apart by the furies of betrayal and forbidden desire.

Understandably, Sylvia, the play's namesake goat, is a standout character in Edward Albee's 2002 Tony Award-winning play, but as director Dean Gabourie notes, Albee's unconventional cautionary tale is less about a man's relationship with a goat than how secret desires can crash even the most solid—and coveted—of domestic foundations. "Here Albee decided to take a very concise focus on the themes and issues that had driven his work, all of which was really about tearing the gloss away from the privileged class in which he'd grown up." Overflowing with the playwright's signature wit and rhythmic wordplay, the play is deliberately structured as a classical Greek five-act tragedy, layering the text with allusions to the plays of the classical period to put forward Albee's intention of catharsis. "When the great Greek tragedies were written, the pharmacy was formally connected to the theatre, and you could be prescribed a tragedy as part of your healing process," says Gabourie. "You would sit through the tragedy and experience an emotional catharsis without having to suffer the same violent fate as the characters on stage." For audiences of *The Goat or, Who is Sylvia?*, the director will present Albee's wish for people to feel for Martin what they might for any tragic hero. Yes, falling in love with a goat is primed with comedy, but within this absurdity is emotion. "The humour in the writing opens us up emotionally, so that the tragedy can get in there and make us feel." S





“Knowing it—knowing it’s
true is one thing, *but*
believing what you
know ... well, there’s the
tough part.”

Lucy
Peacock
Stevie



Rick
Roberts
Martin



Matthew
Kabwe
Ross



Anthony
Palermo
Billy



THE GOAT OR, WHO IS SYLVIA?

By **Edward Albee**

Director **Dean Gabourie**

Set and Costume Designer **Shawn Kerwin**

Lighting Designer **Kaileigh Kryzstofiak**

Sound Designer **Adam Campbell**

Production sponsor: Sylvia Soyka.

From left: Rick Roberts and Lucy Peacock.

WHO IS SYLVIA?



GET THAT HOPE



Celia Aloma
Rachel Whyte



Conrad Coates
Richard Whyte



Savion Roach
Simeon Whyte



Kim Roberts
Margaret Whyte



Jennifer Villaverde
Millicent Flores

GET THAT HOPE

By **Andrea Scott**

World Première

Director **André Sills**

Set and Costume Designer **Sarah Uwadiae**

Lighting Designer **Steve Lucas**

Composer and Sound Designer **Maddie Bautista**

Production sponsors: Bryan Blenkin & Alan Rowe
and Sylvia D. Chrominska.

Clockwise from top: Kim Roberts, Kaleb Alexander,
Celia Aloma and Conrad Coates.

In a crowded apartment in Toronto's Little Jamaica, Richard Whyte is planning the ultimate Jamaican Independence Day party. If only his family—wife Margaret and adult children Rachel and Simeon—would get with the program. Margaret has long resented Richard for foisting the care of his daughter from a previous relationship on her. Rachel, who works two jobs to support the family, has had enough of her stepmother's disrespect, while Simeon, suffering from PTSD after a stint in the military, just wants to find a job. Over the course of a sweltering Toronto day, the brisk, upbeat façade the Whytes present to the outside world is about to meet its greatest challenge: each other.

"Life is hard wherever you go. We fight for control and happiness in life but when do we ever get it, and if you do, for how long?" These are the types of questions director André Sills wants his audiences to ponder while watching Andrea Scott's *Get That Hope* on stage. Making its world première at Stratford's Studio Theatre, Scott's play is a complex, bittersweet domestic drama brimming with laughter and tears. "This is a play about family in all its complexities," Sills affirms. "Families are complex things full of history, full of secrets, full of trauma, and you're stuck with them. The play asks: Can you really share the darkness in your life with your parents or family members?" The intimate theatre setting invites us to share the Whytes' secrets and to find in them a version of our own struggles and triumphs. "We come to the theatre to be engaged," Sills says, "for the audience to breathe as one, to go on a journey, to possibly come out on the other end slightly different than how we came in." ➤

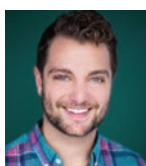
"Sometimes you

got to take a
litttle bit of sufferin'
to get that hope."

2024



SEAN
ARBUTTLE



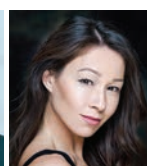
DAVID
BALL



MICHELLE
BARDACH



NOAH
BEEMER



CARLA
BENNETT



DEVON
MICHAEL BROWN



JEREMY
CARVER-JAMES



JOELLA
CRICHTON



HOWARD
DAI



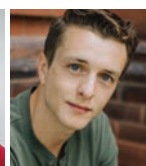
JAMES
DALY



AIDAN
DESALAIZ



SARAH
DODD



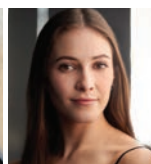
JOSH
DOIG



NICK
DOLAN



JORDAN
GOODRIDGE



ALEXANDRA
GRATTON



JORDIN
HALL



STEVEN
HAO



DEBORAH
HAY



JESSICA B.
HILL



BRAD
HODDER



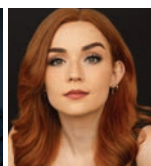
KIM
HORSMAN



SARA-JEANNE
HOSIE



JOHN
KIRKPATRICK



HEATHER
KOSIK



BETHANY
KOVARIK



DEREK
KWAN



JOSUE
LABOUCANE



TARIQUE
LEWIS



JEFF
LILLICO



NESTOR
LOZANO JR.



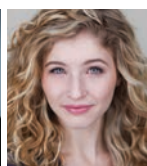
JULIE
LUMSDEN



EVAN
MERCER



GORDON S.
MILLER



JAMIE
MURRAY



MARCUS
NANCE



SARAH
ORENSTEIN



MARISSA
ORJALO



ANTHONY
PALERMO



ADRIAN
PANG



LUCY
PEACOCK



ANTONETTE
RUDDER



JAKE
RUNECKLES



ANTHONY
SANTIAGO



TYRONE
SAVAGE



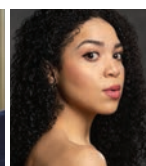
VANESSA
SEARS



JASON
SERMONIA



ANDRÉ
SILLS



OLIVIA SINCLAIR-
BRISBANE



TARA
SKY



SCOTT
WENTWORTH



RYLAN
WILKIE



GERAINT
WYN DAVIES



ANGUS
YAM



HARMONY
YEN

ACTING COMPANY



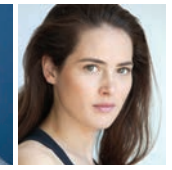
GRAHAM
ABBEY



ERIC
ABEL



GEORGE
ABSI



HILARY
ADAMS



BOLA
AIYEOLA



CHRISTOPHER
ALLEN



CELIA
ALOMA



GABRIEL
ANTONACCI



DAN
CHAMEROY



GEORGE
CHIANG



JO
CHIM



JUAN
CHIORAN



HARRIET
CHUNG



CONRAD
COATES



JARRET
CODY



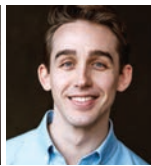
DAVID
COLLINS



LAURA
CONDLIN



STARR
DOMINGUE



THOMAS
DUPLESSIE



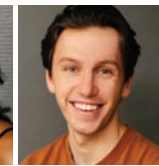
AUSTIN
ECKERT



JUSTIN
EDDY



ALLISON
EDWARDS-CREWE



HENRY
FIRMSTON



TAI WEI
FOO



JESSE
GERVAIS



JONATHAN
GOAD



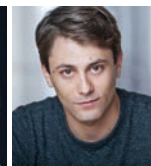
PHOEBE
HU



ZIYE
HU



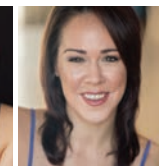
JENNA-LEE
HYDE



ANDREW
ILES



CYNTHIA
JIMENEZ-HICKS



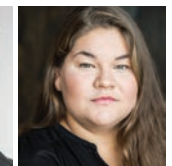
BONNIE
JORDAN



MATTHEW
KABWE



ALEX
KELLY



WAHSONT'IO
KIRBY



AMANDA
LUNDGREN



GRACIE
MACK



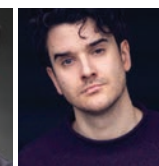
AYRIN
MACKIE



ANTHONY
MACPHERSON



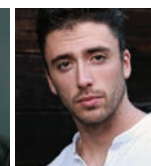
JORDAN
MAH



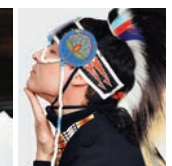
JONATHAN
MASON



TOM
MCCAMUS



KEVIN
MCLACHLAN



CHRIS
MEJAKI



IRENE
POOLE



GLYNIS
RANNEY



DAVID
ANDREW REID



JENNIFER
RIDER-SHAW



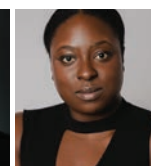
SAVION
ROACH



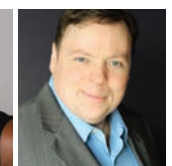
KIM
ROBERTS



RICK
ROBERTS



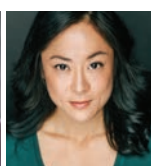
KHADIJAH ROBERTS-
ABDULLAH



STEVE
ROSS



MICHAEL
SPENCER-DAVIS



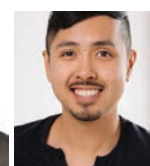
AGNES
TONG



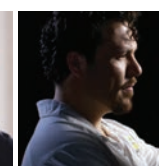
SARA
TOPHAM



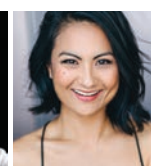
MARK
UHRE



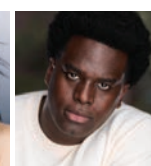
CHRIS
VERGARA



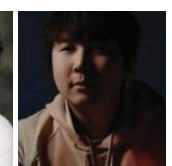
EMILIO
VIEIRA



JENNIFER
VILLAVERDE



MICHAEL
WAMARA



NICK FANGZHENG
WANG



A STAR IS REBORN

Theatre legend and Shakespeare aficionado **SEANA MCKENNA** steps out of the spotlight to direct a visionary production of *Twelfth Night*.

Interview by Jessica B. Hill
Words by Jennifer Lee

Interview has been edited and condensed for clarity.

“I don’t believe in overthinking,” declares Seana McKenna on the topic of directing. Anyone who has had the good fortune of watching McKenna perform can attest to the actor’s intuition for the dramatic arts, which reads as an innate gift, finely tuned through decades of experience onstage at the country’s most renowned theatres. A Stratford Festival mainstay, McKenna—last seen in 2023’s *Les Belles-Soeurs*—is stepping off stage to take on a new role, sitting at the helm of *Twelfth Night* as director. With her she brings the same incomparable intuition that has earned this Member of the Order of Canada world renown as an actor.

Beloved by Shakespeare fans, McKenna’s skill at inhabiting the playwright’s most complex characters, from Lady Macbeth to Julius

Caesar, is owing to her deep understanding and appreciation for the text—a cerebral connection audiences will see carried over into her work as a director this season. “He wrote for everybody. Shakespeare doesn’t often make judgments. He gives you another side to counter [any] judgment,” she suggests. Also important to note, adds McKenna is the fact that “he often gives the underdog a chance to speak.”

Equal parts intelligence and emotion as an artist, McKenna quotes the words of one of her past directors when speaking about her approach to lifting *Twelfth Night* from page to stage. “You just got to love each other.” Here, McKenna joins actor Jessica B. Hill (*Twelfth Night*’s Viola) to discuss her take on theatre as a craft and her journey from a young audience member to a Canadian stage legend.

Jessica: Let's start by talking about the play itself. *Twelfth Night* is actually the first play I fell in love with. I've been trying to articulate why. What is it about this late comedy? What is Shakespeare trying to say about love or identity or family? What does the play mean to you and, what is it that draws you to it?

Seana: Well, as you may know, I have a long relationship with this play. I studied it in university, I've been in it twice, I have seen many productions and I worked on it with young actors, both at the National Theatre School of Canada and Stratford's Birmingham Conservatory. And it is a play that never ceases to surprise me.

I think *Twelfth Night* is a beautifully cut gem of a play; it is multifaceted. It is such an ensemble piece—there are plots and subplots, but they all share the stage time quite equally. I think the whole play is about yearning: for that other half, or that partner to go through life with, or just love—even though characters may not know that's what they're looking for or don't realize it until they think somebody loves them. I think it leans toward joy, [like] *Much Ado About Nothing* and *As You Like It*. I think we all could use a little levity right now and a world that sees possibilities for communion.

J: What do you hope people take home from our production?

S: I think it's hopeful. Comedies are hopeful. They often end in new unions, new possibilities, new life. But hope and fear both live in the future; they are anticipatory. "What's to come is still unsure," right? So why focus so much of your time on it? Be here now.

J: It's also an invitation to love each other, right? In the here and now: be there with each other.

S: Yes. "Love the one you're with." At one point, I thought let's call it "What You Will or *Twelfth Night*." Because "what you will" is so evocative. In modern lingo, it would be "whatever" [laughs]... or it would be "what you will". What you will it to be, what you want it to be. I don't say that the play is Chekhovian because Chekhov came after, but if you want to see it as a melancholy autumnal play, yes, you can. If you want to see it as an ode to love and its madness, you can. If you want to, you can see it as about the fluidity of love and the fact that barriers don't often work. You fall in love with someone because of who they are inside and out. Say you have to love this kind of person and then you fall in love with a different kind of person; it's still love, you know? And the theme of disguise is huge: how you appear to the world. You may see this outside; you may see this appearance and make assumptions about who I am, but you don't necessarily know who I am. You don't know what people are carrying with them. Do we even truly know ourselves? Self-deception, or folly, is everywhere in Illyria.

J: So when did you decide, or know, that you wanted to direct, as well?

S: I think it's like me acting ... I always did it. Even as a kid. Miles, my husband, was one of the first to say you should be directing; he has always been very supportive. I've always seen plays holistically. Even as an actor, I try to ascertain what my function in the play is—not just, this part is great, but why is that character there? What part of the story are they telling? I don't know that I've always wanted to direct. I just felt that it was a natural extension of my life in the theatre. I think the thing I enjoy about it is what I also enjoy about teaching, but in a different way; I love to enable actors, and I love to collaborate with designers and have a team that is coming together to create a story on stage. For me, it is so exciting to see something lift off from paper and make it three-dimensional.

J: Do you have a favourite director that you've worked with as an actor? And what is it about them [that stands out]?

S: Yes, I married him [laughs]. I've always loved working with Miles. First of all, I think he has the best dramaturgical skills in the country for new plays. And second, he has such great respect for writers and actors. And I always know my pattern with him. He'll make a suggestion in the first

week and I'll go, "I'm not so sure about that." And two weeks later, I'll come back and say, "Hey, I'd like to try this." He was one of the first directors to say to me, "Trust your instincts." He liberated me from doing what I thought I should do or what the right thing was; he valued my offerings and my questions. I've always felt that it was very collaborative when I worked with him and that my work was better.

J: Coming up, was there an actor that you looked up to, [someone] whose career inspired you in how they navigated certain things?

S: I admired Charmion King, Martha Henry and Douglas Rain—so many [actors] I admired for their work and some for their tenacity and sense of humour. Charmion King was one of those. Martha I admired for her skill—she was breathtakingly beautiful on stage. Douglas Rain was the head of the theatre school I was at, and he impressed upon me the importance of rigour, specificity and choice of words, which I'm failing miserably at in this hour that we're speaking. [laughing] So yeah, there were a lot of them.

J: I feel so lucky [to be] so well surrounded. I really do feel people—the generations—holding hands when I work here. The word communion keeps coming to mind.

S: Yes, it is something quite wonderful to have theatres last for so long, you know? The Festival is a continuum and people that you saw as a child you eventually work with. It's extraordinary.

J: One of the things I admire most about you is your curiosity. It ties to that rigour, that eagerness to just dive into it and never stop searching and mining the text, which resonates deeply with me. I think it connects [back] to the directing side of seeing the play holistically. How does that [process] inform you as an artist? I guess I wonder, was that curiosity always there? Has it shifted? How has your approach to the work itself changed over the course of your career?

S: I'm not as concerned with consistency. I think I am a pretty consistent actor, but I'm not concerned with the absolute replication of what I did the night before. My intentions are the same. My storytelling is the same, with moments that I cherish, but I think I am more open to actively receiving what I am getting and responding ... which means—I hope—I think I am better, you know?

I want to keep surprising myself. If there's a role I'm offered, and I can see exactly what I'm going to do with it, I'm not that excited about it. I've always asked questions, maybe too many questions, because I really am curious. I want to know why. I can see it in pictures of me as a child. I have to work at looking pleasant because my face, in repose, you know, it looks quite stern, I think. And it's not because I'm not liking something, it's because I'm trying to figure it out. So, yes, I've always been curious.

J: It's one of the most valuable tools for an actor, I think. Because the work never ends. Again, it ties to that space between two people, always mining deeper. What makes people tick? What is being human in the world?


S: I remember when directors would say, "No, but you, *you*. How would *you* respond?" To not ignore how you would respond in that situation, because then you are stitching yourself to that character.

J: You know it will be my first time playing on the Festival stage?

S: No! I did not know that, Jessica!

J: I've moved furniture on it [laughs] and understudied.

S: Oh, well, you are in for a treat. The Festival stage is a very friendly space, especially from the actor's viewpoint, because you can put out your arms and embrace the entire audience. It feels very intimate.

Theatre is a conversation; we give the audience the story, but they're bringing their own stories and they respond accordingly. That's why it's subjective. That's why people are moved at different places and why people laugh at different places. There is no barrier between the players and the audience. We are all breathing in the same room. 

THE MEIGHEN
FORUM

SUPPORTED THROUGH AN ENDOWED GIFT FROM KELLY & MICHAEL MEIGHEN
 AND THE T.R. MEIGHEN FAMILY FOUNDATION

FOR OVER 10 YEARS, THE MEIGHEN FORUM HAS BEEN A MEETING PLACE FOR ARTISTS, THOUGHT LEADERS AND EXPERTS SPANNING INDUSTRIES.

In 2024, we invite you to experience the Meighen Forum's amalgam of one-of-a-kind live events, including audience favourites like Peer into the Playbill and Monday Night Music. From curated events to culinary delights, the Meighen Forum fulfills its promise as a place to discover and delight in conversation and creative expression, while evolving to include tailored ways of engaging our audiences' range of interests through our recently introduced themed weeks. This season, the Stratford Festival welcomes you to enrich the Meighen Forum with your presence.

JUNE



PRIDE WEEK

A series of guest speakers and live events programmed around 2SLGBTQ+ topics and histories. Learn from queer artists and scholars as they speak about their personal histories and diverse lived experiences. From \$29

JUNE 10–16

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

Drag Performer Lemon. Photo by Quinton Cruickshanks.



THE BODY POLITIC: A HISTORY OF QUEER NEWS IN THE GAY AND LESBIAN LIBERATION ERA

JUNE 14 Lazaridis Hall, Tom Patterson Theatre | Friday, June 14 | 10:30 a.m.–noon

The Body Politic was Canada's primary queer periodical from 1971 to 1987, promoting queer lives and fostering the gay and lesbian liberation movement. Join Raegan Swanson, Executive Director of the ArQuives, Nicholas Hrynyk of Thompson Rivers University and others as they delve into the history of queer news in Canada.

A QUEEN PREPARES FEATURING LEMON FROM CANADA'S DRAG RACE

JUNE 15 Lazaridis Hall, Tom Patterson Theatre | Saturday, June 15 | 10:30 a.m.–noon

Multifaceted drag performer, model and dancer Lemon makes her Meighen Forum debut, sharing her amazing journey from her hometown of Pickering, Ontario, to becoming the breakout star of both *Canada's Drag Race* and *RuPaul's Drag Race UK vs. the World*. The audience gets front-row seats as Lemon transforms into the glamorous, sweet-never-sour, unstoppable Queen at the top of her game.

TRANS FAMILIES: AN INTERVIEW WITH KINLEY MOCHRIE, COLIN MOCHRIE AND DEB McGRATH

JUNE 16 Lazaridis Hall, Tom Patterson Theatre
Sunday, June 16 | 10:30 a.m.–noon

In this beautiful story of family, identity and acceptance, join Kinley and her parents, Colin Mochrie and Deb McGrath, as they discuss what it means to be a supportive family, from Kinley's coming out journey to dealing with uninformed relatives and transphobic trolls.

FUNNY FORUM FRIDAYS

MAGGIE CASSELLA

JUNE 14 Lazaridis Hall, Tom Patterson Theatre
Friday, June 14 | 9–10:30 p.m.

Maggie Cassella, host of *Because I Said So* and founder of *We're Funny That Way!*, is coming to the Meighen Forum this season. Join the accomplished comic, actor, writer, producer, speaker and former lawyer for an evening of what some describe as rant-and-rave comedy. You will not want to miss out on the laughter! From \$29

BROADWAY SING-ALONG AND COCKTAIL PARTY

JUNE 16 Lazaridis Hall, Tom Patterson Theatre
Sunday, June 16 | 7:30–9:30 p.m.

Join us in Lazaridis Hall for a wonderful evening of drinking and singing along, featuring some of your favourite Broadway tunes, led by pianist and star of NYC's cabaret scene Franca Vercelloni. This event features a cash bar with themed cocktails and mocktails. From \$39

THE GUARDIAN AT THE STRATFORD FESTIVAL

A Meighen Forum first! Join Chris Wiegand, stage editor for *The Guardian*—one of the world's most respected newspapers—for conversations about theatre and the arts around the globe. From \$29

PATRICK MARBER AND SARA TOPHAM

JUNE 22 Lazaridis Hall, Tom Patterson Theatre | Saturday, June 22 | 10:30 a.m.–noon

Award-winning theatre creator and author of this season's adaptation of *Hedda Gabler*, Patrick Marber joins company member Sara Topham in a conversation with *The Guardian's* Chris Wiegand to discuss creating theatre in a modern world and unravelling the intricacies of Ibsen's timeless masterpiece.

AN INTERVIEW WITH SAM WHITE

JUNE 23 Lazaridis Hall, Tom Patterson Theatre | Sunday, June 23 | 10:30 a.m.–noon

Guardian journalist Chris Wiegand talks with director of this season's *Romeo and Juliet*, Sam White, who is also the Artistic Director and founder of Shakespeare in Detroit.

JULY



SEASON DEEP DIVE WEEK

Join Stratford 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. From \$29

JULY 8-14							
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1	2	3	4	5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	31				



UP CLOSE WITH ANTONI CIMOLINO AND ANITA GAFFNEY

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

JULY 12

Artistic Director Antoni Cimolino and Executive Director Anita Gaffney answer your questions about the 2024 season and plans for the future.



THE OTHER DIRECTORS: INTIMACY AND FIGHT DIRECTORS

Lazaridis Hall, Tom Patterson Theatre | Friday, July 12 | 5:30–7 p.m.

JULY 12

Have you ever wondered what it takes to be a fight or intimacy director? Join us for a conversation with some of the Festival's fight and intimacy directors to discuss what their job entails. Discover the behind-the-scenes activities of those who ensure the safety of our actors throughout their performances, encompassing everything from kissing to punching and everything in between.



THE HISTORY OF THE STRATFORD FESTIVAL

Festival Stage | Saturday, July 13 | 10:30 a.m.–noon

JULY 13

Stratford was not always the bustling theatre town that it is today. Travel back in time with us on the Festival Theatre stage as we revisit the history of the beloved Stratford Festival. In this conversation, moderated by Maeve Beaty, learn about Tom Patterson, Tanya Moiseiwitsch and Tyrone Guthrie, and hear how the Festival went from a tent to four remarkable theatres.



STRATFORD FESTIVAL ANNIVERSARY DINNER

Festival Marquee | Saturday, July 13 | 5:30–7:30 p.m.

JULY 13

On the anniversary of the Festival's first performance, join us for a celebratory meal curated by Kendrick Prins, the Festival's Executive Chef. This meal will be a journey for your taste buds, taking you to the 1950s culinary scene with a modern twist, showcasing how the Festival has evolved. This event features a complimentary cocktail or mocktail and a cash bar. From \$95



DEVELOPING NEW PLAYS AT THE STRATFORD FESTIVAL

Lazaridis Hall, Tom Patterson Theatre

JULY 14

Sunday, July 14 | 10:30 a.m.–noon

Did you know that at any given time there are dozens of projects in active development at the Stratford Festival? Join Keith Barker, Director of the Foerster Bernstein New Play Development Program, Laboratory Coordinator Andrea Demars and others in a conversation charting the path of a play from concept to production.



FORUM ACADEMY SERIES: PROCESS OF A THEATRE DESIGNER

Lazaridis Hall, Tom Patterson Theatre

JULY 14

Sunday, July 14 | 2–3:30 p.m.

Set, costume and lighting are integral to the art of storytelling. Each element immerses the audience in the world of the drama, often propelling it forward with innovative staging, lighting and costumes. Lighting designer Michael Walton and others discuss the artistry of how design helps tell the story.

Photo by Scott Wishart

PEER INTO THE PLAYBILL From \$29



FOPS AND DANDIES: A SOCIAL HISTORY OF MEN'S FASHION

Lazaridis Hall, Tom Patterson Theatre | Thursday, July 4 | 10:30 a.m.–noon

JULY 4

From Harcourt's "foppishness" to Zaza's sequins, men's fashion throughout history has been a source of oppression and an avenue for liberation. Join *La Cage aux Folles* costume designer David Boechler, along with Nishi Bassi, curator and manager of exhibitions at the Bata Shoe Museum, and others as they discuss the history of men's fashion and societal expectations of gender presentation.



RAISING THE CURTAIN AND LOWERING BARRIERS: ACCESSIBLE THEATRE

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

JULY 11

What are theatres doing to welcome audiences and artists who have barriers to participating in performance arts? Join the Stratford Festival's Accessibility Coordinator Kayla Besse, Disability Dramaturg Dr. Jessica Watkin, Theatre Passe Muraille Artistic Director Marjorie Chan and others in a panel discussion on how theatres have been making their work and their spaces more accessible and the goal of greater inclusion.



TIGER LILY: PAST, PRESENT AND FUTURE

Lazaridis Hall, Tom Patterson Theatre | Thursday, July 25 | 10:30 a.m.–noon

JULY 25

Since preparations for the production of *Wendy and Peter Pan* began, the Festival's creative teams have partnered with several consultants from different communities to consider how to approach Tiger Lily, a character whose history is fraught with racist stereotypes, in a forward-thinking way. Join some of the people behind this production for a conversation about Tiger Lily's history, present and future.

MONDAY NIGHT MUSIC



THE PHILIP SEGUIN QUARTET: SONGS THE THEATRE TAUGHT ME, VOL. 2

Lazaridis Hall, Tom Patterson Theatre

JULY 8

Monday, July 8 | 7:30–9:30 p.m.

Following last season's triumphant debut, Festival trumpeter Philip Seguin brings his quartet back for a second installment of songs. With 40 years in show business, Phil gives you a glimpse into the life of a theatre musician and will share his love and interpretations of the classics from the Great American Songbook featuring Brian Dickinson (piano), Dave Young (bass) and David Campion (drums). From \$29

SPECIAL LOBBY TALK



SHAKESPEARE AND ASTROLOGY

Festival Lobby

JULY 11

Thursday, July 11 | 11:30 a.m.–12:30 p.m.

Have you ever wondered how astrology inspired Shakespeare? International speaker and author Priscilla Costello, M.A., writer of *Shakespeare and the Stars: The Hidden Astrological Keys to Understanding the World's Greatest Playwright*, shares her insight and sheds some light on the Bard's familiarity with astrological symbolism and how the stars influenced his plays. Free



CBC IDEAS WEEK: BRAVE NEW WORLDS

How do we create a better world? How do we articulate the kind of future we want to live in, something that has never been tried before? This five-part series, moderated by CBC *Ideas* host Nahlah Ayed, explores efforts throughout history to imagine new possibilities and make them real by focusing on the Universal Declaration of Human Rights. From \$29

JULY 15–21						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			



THE RIGHT TO SECURITY: ARTICLE 3

Lazaridis Hall, Tom Patterson Theatre | Wednesday, July 17 | 10:30 a.m.–noon

JULY
17

The right to “life, liberty and security of person” is one of the most important, but most contested, rights we have. In this panel, Nahlah Ayed and guests explore what the right to security could mean and how it could transform our world.



THE RIGHT TO PRIVACY: ARTICLE 12

Lazaridis Hall, Tom Patterson Theatre | Thursday, July 18 | 10:30 a.m.–noon

JULY
18

“No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation,” states Article 12 of the Universal Declaration of Human Rights. It’s a right with profound implications for our lives in the 21st century, from digital surveillance to sexuality and autonomy.



THE RIGHTS TO LEAVE, TO RETURN, AND TO SEEK ASYLUM: ARTICLES 13 AND 14

Lazaridis Hall, Tom Patterson Theatre | Friday, July 19 | 10:30 a.m.–noon

JULY
19

The Universal Declaration of Human Rights states, “Everyone has the right to leave any country, including his own, and to return to his country.” One also has the right to seek “asylum from persecution” in other countries. At a time when record numbers of people are forcibly displaced, Nahlah Ayed and guests explore where these rights came from and the impact they have today.



THE RIGHTS TO FREEDOM OF THOUGHT AND EXPRESSION: ARTICLES 18 AND 19

Lazaridis Hall, Tom Patterson Theatre | Saturday, July 20 | 10:30 a.m.–noon

JULY
20

The guarantee of freedom of thought, as well as the freedom to express those thoughts, is especially relevant in today’s society. In Orwell’s novel *1984*, he proposed a future of “thought-crime,” and in many places that day has arrived; freedom of opinion is under even greater threat with the dominance of opining on social media.



RIGHTS FOR THE FUTURE

Lazaridis Hall, Tom Patterson Theatre | Sunday, July 21 | 10:30 a.m.–noon

JULY
21

If the Universal Declaration of Human Rights were rewritten today, what rights would we add to strive for a more just world? The right to a healthy environment? The right to communicate? In the final panel, Nahlah Ayed and guests look beyond our fractured present and try to imagine what new rights we need for our own millennium.

FUNNY FORUM FRIDAYS From \$29



DON KELLY

Lazaridis Hall, Tom Patterson Theatre | Friday, July 12 | 9–10:30 p.m.

JULY
12

Don Kelly is an Anishinaabe comedian from Treaty #3 region whose mix of observational comedy and issues-driven materials sometimes draws on his First Nations heritage. This year, he brings his comedic skill and insight to the Meighen Forum; join Kelly for an evening that is definitely not one to be missed!



WOLVES OF GLENDALE

Lazaridis Hall, Tom Patterson Theatre | Friday, July 26 | 9–10:30 p.m.

JULY
26

Wolves of Glendale is a comedy band born from the minds and talents of Ethan Edenburg (vocals/guitar), Eric Jackowitz (vocals/drums) and Tom McGovern (vocals/keyboards) and their keen eye for life’s absurdities, along with amazing musical abilities. Catch their live performance and prepare to be enthralled by a set including clever parodies of popular songs.

THE NEW YORK TIMES

AT STRATFORD

The New York Times returns for a series of engaging and thought-provoking conversations with chief theatre critic Jesse Green. From \$29



SAME-SEX PARENTING IRL VS LA CAGE AUX FOLLES

JULY
19

Lazaridis Hall, Tom Patterson Theatre
Friday, July 19 | 5:30–7 p.m.

Embark on a captivating exploration of same-sex parenting with journalist Jesse Green and others as they draw parallels between their own experiences and the iconic musical *La Cage aux Folles*. Delving into the challenges, stigma and rewards faced by same-sex couples, from societal expectations to the joys of modern families, this talk promises a dynamic discussion that intertwines theatre and reality.



DONNA FEORE: LET’S TALK THEATRE

JULY
20

Lazaridis Hall, Tom Patterson Theatre
Saturday, July 20 | 5:30–7 p.m.

Award-winning director Donna Feore sits down with critic Jesse Green for a candid conversation about musicals, Shakespeare and all things theatre.

THE CHICAGO TRIBUNE

AT STRATFORD

Award-winning journalist and chief theatre critic for the *Chicago Tribune* Chris Jones returns to the Meighen Forum to discuss the themes and ideas resonating in our 2024 season. From \$29



WHO IS SYLVIA? TWO THEATRE CRITICS ON THEIR FAVOURITE PLAY

JULY
26

Lazaridis Hall, Tom Patterson Theatre
Friday, July 26 | 10:30 a.m.–noon

Join celebrated theatre critics Chris Jones and Peter Marks in a lively exploration of Edward Albee’s *The Goat or, Who is Sylvia?*. These friends and colleagues explore the play they consider to be Albee’s greatest work, from its roots in Greek mythology to its reception by 21st-century audiences.



ALBEE, MILLER AND IBSEN: PLAYWRIGHTS OF THEIR TIME

JULY
27

Lazaridis Hall, Tom Patterson Theatre
Saturday, July 27 | 10:30 a.m.–noon

Playwrights Edward Albee, Arthur Miller and Henrik Ibsen made unique and significant contributions to the world of theatre. Though each had a profound effect and influence on the theatre world in different periods, their individual upbringings and connections are shockingly similar. Award-winning journalist Chris Jones moderates this intriguing and fascinating conversation with theatre historians and scholars.



FORUM ACADEMY SERIES: EXPLORING THE WORLD OF THE STRATFORD FESTIVAL ARCHIVES

JULY 21 Lazaridis Hall, Tom Patterson Theatre
Sunday, July 21 | 2–3:30 p.m.

In this session led by Stephanie Vaillant, Interim Archives Manager at the Stratford Festival, learn the unique role of a theatre archivist and the particular intricacies and challenges of managing the Festival's Archives. Gain insight into the diverse multimedia archival holdings dating back to 1952. From \$35

MONDAY NIGHT MUSIC From \$29



THE PROTEST SONG, REIMAGINED

Lazaridis Hall, Tom Patterson Theatre | Monday, July 22 | 7:30–9:30 p.m.

JULY 22

The SPECIAL INTEREST group brings a new rhythm to songs of hope and struggle. Listen as the group infuses songs from the civil rights, labour and protest movements with elements of folk, blues, rock, R&B, jazz, reggae and ska.



GIMLET'S FINE

Lazaridis Hall, Tom Patterson Theatre | Monday, July 29 | 7:30–9:30 p.m.

JULY 29

An evening of songs and tunes in the Celtic tradition with Ian Harper, Graham Hargrove, Michael McClennan and George Meanwell.

AUGUST



SHAKESPEARE AND THE WORLD

Lazaridis Hall, Tom Patterson Theatre
Friday, August 9 | 10:30 a.m.–noon

AUG 9

The work of Shakespeare is known across the globe for exploring universal experiences, lending itself to culturally specific adaptations and being used as an instrument of imperialism. Join Rodrigo Beilfuss, Artistic Director of Shakespeare in the Ruins, and others as they discuss the meaning of Shakespeare worldwide.



THEATRE ACROSS BORDERS: THE CHALLENGES AND OPPORTUNITIES OF GLOBAL THEATRE

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

AUG 10

Theatre is universal, so it should be a trivial thing to take it around the world. But bringing art overseas is not always smooth sailing. Join Danny Everson, Executive Director of Mermaid Theatre, and other Canadian theatre practitioners in a discussion on how they bring their theatre to the rest of the world, while simultaneously bringing international theatre to Canada.



ECODRAMA: GREENING THEATRE

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

AUG 11

Ecodrama is a new approach to telling stories about the climate crisis through live performance. It invites theatre companies to choose sustainable and decarbonizing pathways and provides a public forum for thinking about how to live through calamities with collective resilience and hope. Learn more details about ecodrama with Canadian playwright Colleen Murphy, Shakespeare Professor Randall Martin and others.



GLOBAL THEATRE WEEK

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. From \$29



FORUM ACADEMY SERIES: MAKING ECO-SHAKESPEARE

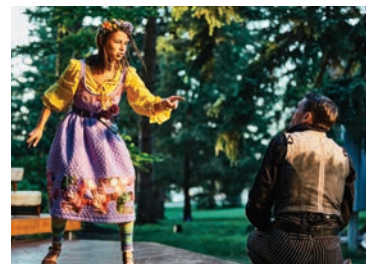
Lazaridis Hall, Tom Patterson Theatre | Sunday, August 11 | 2–3:30 p.m.

AUG 11

What can Shakespeare tell us about today's climate catastrophe? Eco-Shakespeare-in-performance project *Cymbeline in the Anthropocene* invited international theatre companies to examine this question. Through their creativity and passion, they discovered environmental insights about adapting and staging Shakespeare. Randall Martin, project leader of *Cymbeline in the Anthropocene*, and Montana State University Professor Gretchen Minton gather to share their expertise on eco-Shakespeare. From \$35



Cymbeline in the Anthropocene, Montana Shakespeare in the Parks. Photos by Adrian Sanchez-Gonzalez



FROM STAGE TO PLATE: 2024

Festival Marquee | Sunday, August 11 | 5:30–7:30 p.m.

AUG 11

Feast your way through the 2024 Playbill with the Festival's Executive Chef Kendrick Prins, who has curated a menu inspired by the setting, characters and themes of our 2024 productions. This event features a complimentary welcome cocktail or mocktail and a cash bar. From \$95

AUGUST 5–11

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FUNNY FORUM FRIDAYS From \$29



ARTHUR SIMEON

Lazaridis Hall, Tom Patterson Theatre
Friday, August 9 | 9–10:30 p.m.

AUG 9

Get ready to laugh with Arthur Simeon, a Ugandan-born comedian based in Toronto, who has been performing worldwide for a decade. Arthur's gift for storytelling and his unique comedic voice have made him a regular on CBC Radio's *Laugh Out Loud* and *The Debaters*. Outside of his comedic career, Simeon is also a banana-bread connoisseur and lover of slow jams.



KENNY ROBINSON

Lazaridis Hall, Tom Patterson Theatre
Friday, August 23 | 9–10:30 p.m.

AUG 23

A unique blend of energy, sharp wit and impeccable style, this one-of-a-kind act is not for the faint-hearted or narrow-minded. Canadian comedian Kenny Robinson fearlessly challenges sensibilities by delivering unspoken truths that assault both your heart and funny bone. This evening promises an unforgettable experience that will transcend the ordinary.

SPECIAL CONCERTS



RON SEXSMITH IN CONCERT

Tom Patterson Theatre
Monday, August 19 | 7:30–9:30 p.m.

AUG 19

Stratford local and three-time Juno award-winner Ron Sexsmith returns to the Forum for a mesmerizing evening of music. Sexsmith's soulful voice and poetic lyrics create an intimate atmosphere, weaving tales of love and life. With the enchantment of his musical storytelling, Sexsmith's performance will transport you on a harmonious journey through his acclaimed discography. From \$29

PEER INTO THE PLAYBILL From \$29



HEDDA GABLER: POWER, SEX AND DEATH

AUG 1 Lazaridis Hall, Tom Patterson Theatre
Thursday, August 1 | 10:30 a.m.–noon

Hedda Gabler has been called a modern-day Hamlet; she is an emotionally complex, richly written character trapped in desperate circumstances not of her own making. Join director Molly Atkinson, expert in psychology Laura Moore and others in this fascinating conversation about the mentality of the character and what Freud would say about the play.



WHAT'S IN A ... GENRE? SHAKESPEARE'S LATE ROMANCES

AUG 8 Lazaridis Hall, Tom Patterson Theatre
Thursday, August 8 | 10:30 a.m.–noon

Cymbeline has been called a tragedy, a comedy and even a tragicomedy, though nowadays it is considered one of Shakespeare's "late romances." Maev Beaty moderates a panel of theatre experts, including Professor Holger Syme, to discuss these "tragedies that end happily," as well as the usefulness of categorizing Shakespeare and how his late plays help us understand Shakespeare's life.



BEYOND WILDE: REVEALING THE MYSTERIES OF 19TH-CENTURY THEATRE

AUG 15 Lazaridis Hall, Tom Patterson Theatre
Thursday, August 15 | 10:30 a.m.–noon

Some say that there were no great English plays written in the period between Richard Sheridan and Oscar Wilde. Yet playwright Dion Boucicault's *London Assurance* was a success at a time when melodrama, minstrel shows and musical revues dominated English theatre. Co-Artistic Directors of the St. Lawrence Shakespeare Festival Julia Nish-Lapidus and James Wallis, Dr. Cheryl Thompson and Dr. Terry Robinson discuss this unique era in theatre.



CENTERING THE MANGO: CELEBRATING THE JAMAICAN CANADIAN EXPERIENCE

AUG 22 Lazaridis Hall, Tom Patterson Theatre
Thursday, August 22 | 10:30 a.m.–noon

Andrea Scott's premiere of *Get That Hope* features and celebrates Jamaican Canadians and Jamaican culture. Join the playwright, educator Phiona Lloyd-Henry from the Jamaican Canadian Association and others as they discuss beef patties, Caribana and the influence Jamaican culture has had on Canada.



WHAT MAKES A TRAGEDY?

Lazaridis Hall, Tom Patterson Theatre
Thursday, August 29 | 10:30 a.m.–noon

AUG 29 *The Goat or, Who is Sylvia?* is Edward Albee's attempt at writing a modern-day Greek tragedy. *Romeo and Juliet* is regarded as the world's greatest love story, even though it ends in death. Maev Beaty and a panel of experts, including classicist Adriana Brook and Michael Y. Bennett, President of the Edward Albee Society, discuss the origins of tragedy and its perennial draw.



READERS AND WRITERS WEEK

Award-winning authors and literary experts lead conversations that explore and celebrate the written word and its power across cultures and throughout time. From \$29

AUGUST 19–25													
Sun	Mon	Tue	Wed	Thu	Fri	Sat							
					1	2	3						
4	5	6	7	8	9	10							
11	12	13	14	15	16	17							
18	19	20	21	22	23	24							
25	26	27	28	29	30	31							



THE GOLDEN AGE OF CHILDREN'S LITERATURE

Lazaridis Hall, Tom Patterson Theatre | Friday, August 23 | 10:30 a.m.–noon

AUG 23

The Golden Age of Children's Literature marked a period of innovation and creativity in children's books, giving rise to many enduring classics that continue to captivate and inspire readers. Director, teacher and actor Allen MacInnis moderates a conversation with authors and experts about how J.M. Barrie and his counterparts influence the way we view and create literature for young readers.



VALLEY OF THE BIRDTAIL: CONVERSATION WITH CO-AUTHORS DOUGLAS SANDERSON (AMO BINASHII) AND ANDREW STOBO SNIDERMAN

AUG 24

Lazaridis Hall, Tom Patterson Theatre | Saturday, August 24 | 10:30 a.m.–noon

Co-authors Douglas Sanderson (Amo Binashii) and Andrew Stobo Sniderman discuss their acclaimed book *Valley of the Birdtail: An Indian Reserve, a White Town, and the Road to Reconciliation*, a true story about how two communities became separate and unequal—and what this means for the rest of us.



ON MARGARET LAURENCE WITH JANE URQUHART AND GUY VANDERHAEGHE

AUG 25

Lazaridis Hall, Tom Patterson Theatre | Sunday, August 25 | 10:30 a.m.–noon

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 novelists Guy Vanderhaeghe, Jane Urquhart and others.



THE SHAPE OF HOME, SONGS IN SEARCH OF AL PURDY

Studio Theatre | August 16–30 | Various Times

AUG 16-30

An original, theatrical song cycle that beautifully conjures the poetry and letters of one of Canada's most legendary artists. An ensemble of award-winning artists, including Beau Dixon, lead this musical investigation into the life and work of Canada's unofficial poet laureate. *The Shape of Home* honours Purdy's quest to live life fully, to love deeply and to challenge actively. From \$29



The Company of *The Shape of Home, Songs in Search of Al Purdy*. Photo by Dahlia Katz.

MONDAY NIGHT MUSIC



NOTES FROM UNDERGROUND

Lazaridis Hall, Tom Patterson Theatre | Monday, August 12 | 7:30–9:30 p.m.

AUG 12

"Imagine if the early Police and Green Day begat a child and raised them on Dostoevsky and Donne," is how this band describes themselves. Notes from Underground's fast-paced melodic music has been called an "alt sonic-pop attack." Featuring Aaron Krohn (guitar and vocals), Bethany Jillard Krohn (vocals), Ben Carlson (bass) and Graham Hargrove (drums). From \$29



LARRY'S JAZZ GUYS

Lazaridis Hall, Tom Patterson Theatre | Monday, August 26 | 7:30–9:30 p.m.

AUG 26

Larry and his "Guys" return for an encore performance, featuring Festival musicians past and present. Experience a delightful blend of beloved standards, new favourites and the sort of surprises synonymous with a fantastic evening of music. From \$29

SEPTEMBER

PEER INTO THE PLAYBILL From \$29



THE FASCINATION WITH HISTORICAL FICTION

Lazaridis Hall, Tom Patterson Theatre
Thursday, September 5 | 10:30 a.m.–noon

SEPT
5

Historical fiction combines fiction with historical settings and events. While historical figures, like William Shakespeare, may appear, the central characters are typically fictional, like Nick and Nigel Bottom in *Something Rotten!* Join Professor Thomas Luxon of Dartmouth College, Professor Michael Dove of Western University and others as they discuss how fictionalizing history can help people understand past and present in a deeper way.



ON THE DIVINERS: LANGUAGE REVITALIZATION

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

SEPT
12

Language flows like a river in our new adaptation of *The Diviners*. Michif, the language of the Métis, features prominently in the script and is key to Métis identity. In this discussion, we talk with Elder Lorraine Coutu-Lavallee and other Indigenous-language and cultural-revitalization experts about how the preservation of language allows us to preserve history and culture.



BRIDGING THE GENERATIONAL DIVIDE

Lazaridis Hall, Tom Patterson Theatre
Thursday, September 19 | 10:30 a.m.–noon

SEPT
19

From the Greatest Generation and Generation Alpha to parents and children, generations are one way we define our lives—but how are generations defined? How can generational conflict be reconciled? In this discussion, Dr. Norah Keating, Chair of the Board of the Vanier Institute of the Family, and other experts discuss what we can learn from each other and how we can live together.



FINDING FUNNY WITH WENTWORTH & WYN DAVIES

Lazaridis Hall, Tom Patterson Theatre
Thursday, September 26 | 10:30 a.m.–noon

SEPT
26

Why are we still able to laugh at jokes that were first told 430 years ago? What does it mean to be funny? What is the essence of comedy? These questions will be considered in this casual chat with seasoned actors Scott Wentworth (Sir Toby Belch in *Twelfth Night*) and Geraint Wyn Davies (Sir Harcourt Courtly in *London Assurance*).



SCHOLARS AND EXPERTS WEEK

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. From \$29



DEATH OF A SALESMAN GOES TO BEIJING

Lazaridis Hall, Tom Patterson Theatre
Friday, September 20 | 10:30 a.m.–noon

SEPT
20

What on earth possessed Arthur Miller to come to China in 1983 to direct his quintessentially American masterpiece, *Death of a Salesman*? Join Leanna Brodie and Giovanni 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.



CHINA, Beijing, 1983. ARTHUR MILLER, YING RUOCHENG and cast during the Beijing production of *Death of a Salesman*. © Inge Morath/Magnum Photos

SEPTEMBER 16–22

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					



CENSORSHIP AND ARTISTIC EXPRESSION

Lazaridis Hall, Tom Patterson Theatre
Saturday, September 21 | 10:30 a.m.–noon

SEPT
21

In this conversation with experts on public policy, human rights and artistic freedom, the history and modern-day realities of censorship are examined, along with the reasons art is censored and the ways artists fight being silenced.



CULTURAL DIPLOMACY

Lazaridis Hall, Tom Patterson Theatre
Sunday, September 22 | 10:30 a.m.–noon

SEPT
22

The U.S. Department of State has a policy to support American artists performing abroad and foreign artists touring the United States. Arthur Miller's sojourn in Beijing to direct *Death of a Salesman* in 1983 can be viewed in this context. Co-founder of the North American Cultural Diplomacy Initiative Sascha Priewe and others join moderator Deanna Horton to examine cultural diplomacy past and present.



FORUM ACADEMY SERIES: 21ST-CENTURY THEATRE MAKING—IMMERSIVE TECHNOLOGY AND THE EXPANDING FRONTIERS OF LIVE PERFORMANCE

Lazaridis Hall, Tom Patterson Theatre
Sunday, September 22 | 3–4:30 p.m.

SEPT
22

Immersive technologies, from virtual and augmented reality to virtual production and the metaverse, are expanding opportunities for theatre-makers and opening up new possibilities for storytelling and audience engagement. In this discussion, immersive storytelling consultant Christopher Lane will unpack these new technologies and explore their impact on creating theatre in the 21st century.

SPECIAL CONCERTS



ART OF TIME: SHAKESPEARE: IF MUSIC BE...

SEPT
16

Avon Theatre | Monday, September 16
7:30–9:30 p.m.

In their final season, join the Art of Time Ensemble in an evening of music, dance and ideas inspired by Shakespeare. The evening will include scenes from *Hamlet*, *Much Ado About Nothing* and *Romeo and Juliet*. Music by Erich Korngold, Sergei Prokofiev, John Cage and Rufus Wainwright, with choreography by Peggy Baker and James Kudelka. From \$29

Supported by anonymous donor.



Art of Time, Andrew Burashko. Photo by John Lauener.

FREE FORUM



MEET THE FESTIVAL

JULY SEPT
3 – 25

Lazaridis Hall,
Tom Patterson Theatre
July 3–September 25 | Select
Wednesdays | 9:30–10:30 a.m.

Fun and informal Q&A sessions with
Festival artists and staff.



LOBBY TALKS

JULY SEPT
23 – 18

Insight into some of our Shakespeare
titles with members of the Festival's
Langham Directors' Workshop and
special guests.

TWELFTH NIGHT (FESTIVAL LOBBY)

Tuesday, July 23 | 5:30 p.m.
Tuesday, August 13 | 5:30 p.m.
Wednesday, September 4 | 5:30 p.m.

ROMEO AND JULIET (FESTIVAL LOBBY)

Thursday, July 4 | 5:30 p.m.
Wednesday, August 21 | 5:30 p.m.
Tuesday, September 10 | 5:30 p.m.

CYMBELINE (LAZARIDIS HALL)

Tuesday, July 9 | 11:30 a.m.
Wednesday, July 31 | 5:30 p.m.
Tuesday, August 20 | 11:30 a.m.
Wednesday, September 18 | 5:30 p.m.

ON STAGE WITH ADAM GOPNIK

Award-winning writer and essayist Adam Gopnik sits down with some of today's most inspiring and insightful thinkers. From \$29



SEPT
28

ON STAGE WITH ADAM GOPNIK: JESSICA B. HILL

Lazaridis Hall, Tom Patterson Theatre
Saturday, September 28
10:30 a.m.–noon

What does it take to shift from one art form to another art form? In this in-depth conversation with company member and playwright Jessica B. Hill, she contemplates theatre, art, writing and life with globally acclaimed author Adam Gopnik.



SEPT
29

ON STAGE WITH ADAM GOPNIK: ROSALIE ABELLA

Lazaridis Hall, Tom Patterson Theatre
Sunday, September 29
10:30 a.m.–noon

Witness the magic unfold as retired Supreme Court Justice Rosalie Abella chats with friend and celebrated author Adam Gopnik. Join these two friends as they discuss the intersection of influence and creativity. This conversation promises to leave you inspired and enriched.

THROUGH THE SEASON

RARELY PLAYED WORKSHOPS

Discover your inner actor! After a brief introduction, you'll be randomly assigned roles to read and guided through a reading and discussion of a play written by one of Shakespeare's contemporaries. Presented in collaboration with Shakespeare BASH'd. From \$25



JULY
17

'TIS PITY SHE'S A WHORE BY JOHN FORD

Festival Marquee | Wednesday, July 17 | 10:30 a.m.–12:30 p.m.

A rapturous love affair that threatens the quiet religious certainty of a community. This play bubbles with desire and passion, similar to *Romeo and Juliet*; however, the difference is that these two lovers are siblings.



JULY
31

ENDYMION, THE MAN IN THE MOON BY JOHN LYLY

Festival Marquee | Wednesday, July 31 | 10:30 a.m.–12:30 p.m.

A deeply enjoyable mythical prosaic comedy of madness, yearning and unrequited love between a goddess and a man, *Endymion, the Man in the Moon*, works as a companion to *Twelfth Night*.



AUG
14

PHILASTER, OR LOVE LIES A-BLEEDING BY FRANCIS BEAUMONT AND JOHN FLETCHER

Festival Marquee | Wednesday, August 14 | 10:30 a.m.–12:30 p.m.

A raucous tragicomedy with knights in love, maidens in disguise and ridiculous encounters and adventures. It was an enormous success for the playwriting duo; it was either an influence on or inspired by Shakespeare's *Cymbeline*.



AUG
28

THE CONVENT OF PLEASURE BY MARGARET CAVENDISH

Festival Marquee | Wednesday, August 28 | 10:30 a.m.–12:30 p.m.

A rare classic that is humorous, musical and ahead of its time, notably written and published by a woman. This work of utopian fiction tells the story of Lady Happy who rejects social norms to create a "convent" for free women.

SPEAKER EVENTS



JULY
6,
28
AUG
16

THE ARTIST'S LIFE WITH BOB WHITE

Lazaridis Hall, Tom Patterson Theatre | Saturday, July 6; Sunday, July 28;
Friday, August 16 | 10:30 a.m.–noon

Veteran director, dramaturg, Artistic Director and theatre practitioner Bob White sits down with legendary Stratford artists, directors and playwrights for in-depth and personal conversations about their chosen paths, untold stories and what it takes to be a theatre maker in the 21st century. Guests to be announced. From \$29

SPECIAL WORKSHOPS



**SONG AND DANCE:
SOMETHING ROTTEN!**
Festival Theatre | Wednesday, July 10;
Friday, August 9; Sunday, September 8
10:30 a.m.–noon
Audiences can learn and perform step-
by-step choreography and music from
Something Rotten! with artists from the
show! Culminates in an engaging Q&A.
These 90-minute workshops are for all
ages and require active participation.
From \$32



**SONG AND DANCE:
LA CAGE AUX FOLLES**
Studio Theatre | Friday, July 26; Thursday,
August 15; Saturday, September 7
10:30 a.m.–noon
Audiences can learn and perform step-
by-step choreography and music from
La Cage aux Folles with artists from the
show! Culminates in an engaging Q&A.
These 90-minute workshops are for all
ages and require active participation.
From \$32



**ROMEO AND JULIET:
THEN AND NOW**
Stratford Festival Archives | Friday, May 17;
Friday, September 27 10:30 a.m.–noon
Explore Shakespeare's *Romeo and Juliet*
by visiting the Stratford Festival Archives.
Alongside our Education and Archives
staff, discover how the play has been
reimagined by directors and designers
throughout our history, with a close-up
look at historical costumes, props and
other archival materials. From \$29

SPECIAL PERFORMANCES



THE GREAT FIRE
By Roland Schimmelpfennig
Translated by David Tushingham
Conceived and Directed by Alan Dilworth
Featuring and Hosted by Maev Beaty
Sound Design and Mix by Debashis Sinha
Dialogue Editor/Assistant Recording Engineer Emma Pressello
Installation Design by Rick Banville
A Necessary Angel Theatre Company presentation.

Lazaridis Hall | July 25–27, August 15–17, September 12–14
Various Times

The Great Fire, a five-part immersive audio experience
conceived and directed by Alan Dilworth and hosted by Dora
Award–winner Maev Beaty, evokes a world both everyday
and otherworldly. Within a familiar folk setting of competing
rural villages, Schimmelpfennig conjures a magical yet
modern world beset by prejudice, misunderstanding, plague
and climate catastrophe. From \$59



Song and Dance workshop. Photo by Scott Wishart.

More Forum events and details will
continue to be announced. Visit our
website for details and Forum news:



Support for On Stage with Adam Gopnik
is generously provided by Richard &
Mona Alonzo.

Support for Monday Night Music is
generously provided by Sandra Rotman in
honour of Louis Applebaum through The
Louis Applebaum Visiting Artists Program.

Support for Peer into the Playbill is
generously provided by The Dorothy
Strelnin Foundation.

BACKSTAGE TOURS

Prices are \$35 in advance and \$40 on the day.



FESTIVAL THEATRE
10–11:30 a.m.
Friday, July 19; Thursday, August 15; Saturday, August 17;
Saturday, August 24; Friday, August 30; Friday, September 6;
Thursday, September 12; Friday, September 13
Learn behind-the-scenes secrets on this exclusive backstage tour
led by members of our production team. Join us to discover all that
goes into running a show at the Festival Theatre.



AVON THEATRE
10–11:30 a.m.
Friday, July 26; Friday, August 2; Wednesday, August 21;
Wednesday, September 4; Saturday, September 7
Members of our production team offer a tour and behind-the-scenes
insights into the triumphs and tribulations of the shows at the Avon
Theatre, both past and present.



TOM PATTERSON THEATRE
10–11:30 a.m.
Thursday, July 11; Friday, August 9; Tuesday, August 13;
Friday, August 23; Thursday, August 29; Thursday, September 5;
Friday, September 20
Take a tour of our award-winning facility with people who work
backstage. Learn secrets from industry professionals and see
how your favourite shows of the season come to life.



GHOST TOURS
9–10:30 p.m.
Wednesday, October 16; Friday, October 18; Monday, October 21;
Monday, October 28; Wednesday, October 30
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.

JULY						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

AUGUST						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

SEPTEMBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

OCTOBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

WILL POWER

By Katie Hewitt

Acclaimed director and choreographer Donna Feore harpoons **CELEBRITY CULTURE** and the messy **BUSINESS OF THEATRE** in this season's fun-loving **MUSICAL *SOMETHING ROTTEN!***

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.

"GOD I HATE SHAKESPEARE [...]
I MOSTLY HATE THE WAY HE
makes me feel about me."

— THIS GUY ►



SHAKESPEARE
THE GREATEST PLAYWRIGHT OF HIS TIME

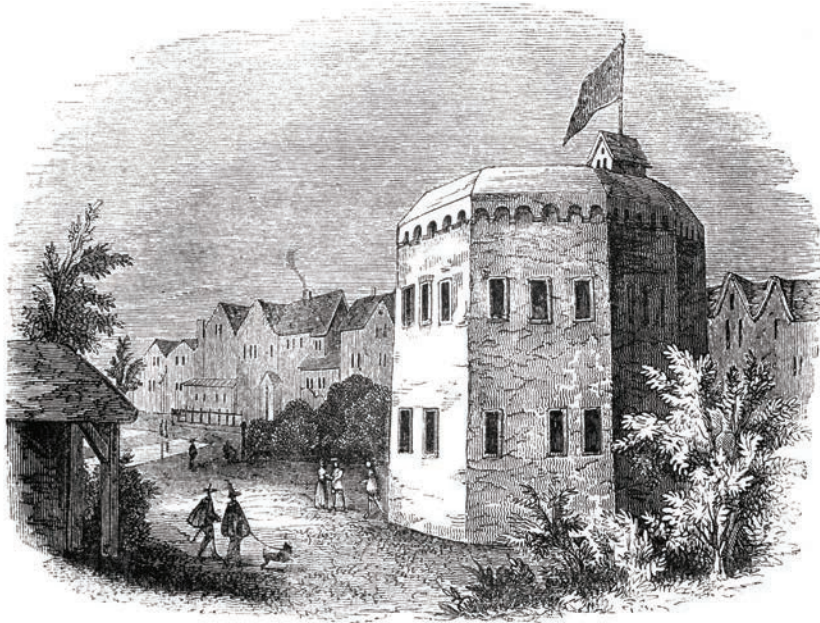


NICK BOTTOM
STRUGGLING WRITER AT ALL-TIME LOW

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

CONTINUED ON PAGE 69



AUDIENCE *Love*

Throughout the history
of **THEATRE**, it's always
been about **YOU**.

By Staff | Interviews by Isabela Stille

From the days of Homeric legends, when the memory and knowledge of ancestors were immortalized in epic poems for oral performance, to the modern day, when the voice of pop culture's reigning Homer, actor Dan Castellana, switches hats and mediums to doubly charm *Simpsons* fans from an off-Broadway stage, theatre has been a home for storytelling of all types. Here, whether you're into the grief and rage fuelling Greek warriors or more about watching your favourite television star act silly up close and personal, the likelihood of seeing your lived experience reflected back at you is equal to the chance of taking in a perspective on life that's entirely new to you. These odds are what make theatre *theatre*: an art form distinguished by a flexible nature and enduring reach, skilled at making stories adaptive and timeless. For the people who make theatre, these qualities translate into a space where "belonging" is an inviting, open-ended conversation—a limitless exchange between artists and audiences.

Looking back to when William Shakespeare was writing, players—their characters—have always been a reflection of the faces crowded around the stage. The playwright understood and valued his audience. In all likelihood, Shakespeare's instinctual ability to connect with audiences would see him ranked high in a "guy you'd want to have a beer with" poll during the English Renaissance. "Theatre never was high art, theatre was populist," says Dr. Joanna Bucknall from the University of Birmingham's Department of Drama and Theatre Arts. It wasn't until the Victorian era that theatre etiquette took hold. Before that, getting pummelled by fruits and pies from unentertained theatergoers was a real possibility for actors—an assault that would have packed the same punch as a modern 1-star review.

Wanting to dodge the flying leftovers, early theatre troupes courted their audiences. As Dr. Bucknall explains it, in this way audience representation was top of mind. "They would integrate local knowledge and local aspects

into either the prologue or the play itself, so that it would have a connection with the audience."

Shakespeare went even further; he famously leaned into audience reactions, utilizing these people as unofficial editors. "We know that he did multiple drafts after performances," says Dr. Bucknall. "In some ways, those audiences are immortalized in the development of those plays, because they were changed and shifted in responses to those audiences." Even if that meant daring to portray everyday characters and modern ideas deemed uncouth. Dr. Bucknall is heartened by Shakespeare the maverick: "He was definitely controversial."

Today, theatre remains loyal to a philosophy adhered to by the ancient Greeks (one Shakespeare evidently appreciated): the spoken word is living. In their eyes, the value of this living thing is its relationship with the audience—its relevance to their lives. Socrates believed that once something had been written down, it would lose its ability to change and grow. In his career, Shakespeare warded this off by keeping a sharp eye on audiences and wick ready in hand. Similarly, today's artists rely on revisiting text to help breathe the "living" into older literary works.

Take Stratford's acclaimed production of *Much Ado About Nothing* last season. Directed by Chris Abraham, with additional text written by Canadian playwright Erin Shields, this production extends thoughtful contemplation on the Hero character's journey with bookend additions to the play, giving every *Barbie* movie fan another everyday introspective hero (pardon the pun) to quote. Like this dinner-party worthy quip: "To watch her watch herself, is to recall / A time your innocence was in its bloom." From critical praise, including a *Globe and Mail* review calling it "a shoo-in for future lists of all-time greatest Stratford shows," to an outpouring of positive audience reaction, the excitement around Abraham's *Much Ado About Nothing* demonstrates theatre patrons are happy to see old stories revitalized to reflect modern audiences like them. As Festival patron Breanne Ritchie's shared on Instagram, "Easily one of my favourite SF productions, especially the additional text by Erin Shields. Happy closing and congrats to all involved!"

In Dr. Bucknall's perspective, refreshed works like this and last season's audience darling *Richard II* are an important extension of the audience. "It does us all good to see and hear those other experiences." Instagram user Marian Doucette has said as much. After attending a performance of *Richard II* Doucette wrote: "This is one of the most magical pieces of theatre at @stratfest this season. Stephen [Jackman-Torkoff] is perfectly cast in their role. I love how this production pushes all boundaries. The excitement of the three young women seated in front of me was infectious and it was exciting to know that this production is reaching a younger audience. I loved the experience so much I'm booked to see it again. BRAVO!"

Relevance and representation go hand in hand. Theatres are guided by their audiences; patron growth is dependent on audience feedback, and while theatres across the globe are striving to hear their audience and deliver diverse storytelling and viewing experiences, the industry has obstacles to overcome. The National Arts Centre's "Black Out Night" initiative, which originated on Broadway,

CONTINUED ON PAGE 81

TAKE THE REINS

By James Grainger | Photography by Ted Belton

WHAT DOES IT TAKE TO SIT CONFIDENTLY AT THE HELM OF A PRODUCTION? THIS IS HOW THE FESTIVAL'S 2024 CLASS OF DIRECTORS DO IT.

No record of Shakespeare directing his own plays exists, but he clearly understood the deep importance of the role to a successful production. The actors in the play within the play of *A Midsummer Night's Dream* would clearly be lost without their director Peter Quince, and Shakespeare has Hamlet mouth advice he probably passed on to the actors in his own company: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines."

Speech, music, staging, choreography, lighting, sets—with so many elements and artists at work in every performance, the director's importance cannot be understated. Tyrone Guthrie, the Stratford Festival's founding artistic director and the visionary behind its inaugural production of *Richard III* in 1953, described his role as a kind of "chairman of the proceedings." Like Shakespeare (by way of Hamlet), Guthrie was not above criticizing his actors in rehearsal; even still, he believed a director's key attribute was flexibility: "All the collaborators in a production must feel that they are partners and not servants. Everything hangs on everybody. Hence the need for a flexible attitude."

Stratford's current crop of inspired directors embody Guthrie's spirit of leadership, passion for collaboration and devotion to the craft. Here, they share their insights on the role of a director as they have experienced and envision it.



SEANA MCKENNA
DIRECTOR OF *TWELFTH NIGHT*

Over four decades in theatre, as a celebrated actor and director, have taught Seana McKenna that it really does take a village to raise a curtain. "A play comes off the page into its true form—a production—with the collaboration of many players, designers, stage managers, crew and, finally, the audience. Which is why I am somewhat skeptical of the word 'vision': it is not mine alone, and it will shift." That sense of communal experience extends, for McKenna, to audiences across the ages, to anyone who has ever sat down—or stood, in Shakespeare's time—for a performance of *Twelfth Night*. That is the power of great theatre. "For me," she says, "good plays of any age are contemporary—and that annoying word 'relevant'—because they are just that: plays. They are being performed live by and for people living right now, who have entered the same theatre, read the same headlines that day, endured or enjoyed the same weather. There are many stories being revisited in the theatre: the stories of the play, and all the stories that come in with each audience member. They connect in the theatre."

**DONNA
FEORE
DIRECTOR OF
SOMETHING
ROTTEN!**



Donna Feore's decision to direct the Broadway hit *Something Rotten!* at Stratford just might be the perfect marriage of artist and material. Feore has choreographed, directed, acted and danced in dozens of musicals and plays at the Festival: what better use of her multiple talents than a song-and-dance satire of all things Shakespeare and musical theatre? Mounting the production on the Festival Theatre's thrust stage, which faces the audience on three sides, is especially intriguing to Feore. "Whenever I direct/choreograph a show for the Festival stage, I always have to reimagine the work. The unique qualities of the thrust stage demand it and offers the audience exceptional intimacy. *Something Rotten!* will have all new staging and choreography, and we have an incredible cast, creative team and orchestra to bring it to life." She assures audiences that the show is as in love with Shakespeare and musical theatre as they are. "I see this show as an affectionate take on musicals and Shakespeare and the collision of the two. The writers aren't afraid to have fun and irreverently send up both!"

**SAM WHITE
DIRECTOR OF ROMEO AND JULIET**



As a veteran director and the founding artistic director of the Shakespeare in Detroit theatre, Sam White has helmed many an innovative Shakespeare interpretation, including a version of *Twelfth Night* set in 1920s Harlem. For *Romeo and Juliet*, her first Shakespeare production at Stratford, White is going in a different direction: "Hyper classical Italian Renaissance. Folks may be surprised to see actors in tights!" White knows she is bucking the trend to recast Shakespeare's works in innovative times and settings, but she is up to the challenge. "I haven't seen a hyper classical play in a long time and, I'm really looking forward to creating a story—with my collaborators—that feels resonant today but looks like candy with beautiful textures, colours and silhouettes and movement. The discord, violence and death in the play only matters if it is juxtaposed with art and beauty and music and life." The heart of the play is its brief and tragic love affair, which unfolds in less than a week. "Life comes at you fast," White says. "I know from personal experience that tragedy doesn't forewarn you and life can be altered in the blink of an eye. I show up for the work, the artists and the characters with compassion because I know Shakespeare understood life and how quickly it can change."

Antoni Cimolino's 36-year association with the Stratford Festival—including 13 as artistic director—have trained his eye and ear for the nuances of language, movement, choreography and comedy. Who better than him to helm a revival of *London Assurance*, a blistering, boisterous comedy of manners? "The play has a wonderful sense of movement," Cimolino enthuses, "including the potential for dance. The lyricism of the language is mirrored in the body language and in the line of the costumes." Cimolino notes that, although the best comedy is specific to its time and place, particularly to a society's laws at the time of writing, the genre remains "the most enduring art form of all. Fashions and laws change over time but human folly endures, and character-based comedy has been popular since the dawn of human consciousness. So long as we focus on the behaviours of these amazing characters, laughter will follow."

**ANTONI
CIMOLINO
DIRECTOR
OF LONDON
ASSURANCE**



The enduring appeal of *La Cage aux Folles* is easy to sum up for director Thom Allison: "It's a gloriously funny and entertaining show, with composer Jerry Herman, of *Hello, Dolly!* fame, at his very best. Hit song after hit song." After bringing *Rent*, also a Broadway smash, to Stratford in 2023, Allison feels ready to meet the challenges of mounting another complex work of musical theatre. "It's always a juggling act," he says. "I think if you strive to keep your attention on telling the story, you'll be closer to success than not." For his latest production, the story is anchored in familial love and the need for forgiveness. "It's important to me that the audience understands the true nature of what it means to forgive when we are deeply hurt by one who is deeply hurting. And how, when we can understand and forgive, the love that's left is clearer."

**THOM
ALLISON
DIRECTOR
OF LA CAGE
AUX FOLLES**



**THOMAS
MORGAN
JONES**
DIRECTOR OF
*WENDY AND
PETER PAN*



Portrait by Dany Shumov.

Every play, every production, every performance presents a bevy of challenges to the director. Family-oriented theatre is no exception. *Wendy and Peter Pan* director Thomas Morgan Jones knows he has his work cut out for him. "Making plays for children is an act of honouring their many capacities: emotional, intellectual, imaginative," he says. "This type of playmaking demands that we as artists create the most joyful and also the most sophisticated theatre we possibly can. Full of heart, intelligence and wonder. The greatest invitation is to wonder." That invitation is especially important in an age in which children's imaginations are so thoroughly captured by digital screens. Live theatre, Jones insists, "is unlike anything children can experience through a screen. That liveness is, I think, both inspiring and empowering to children. It shows them that this play, this experience, was made and is being made only for them in real time. Because they are special."

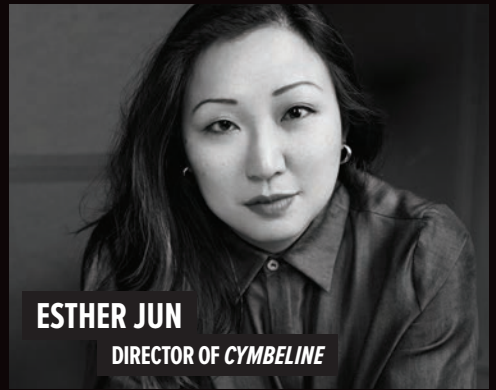
JOVANNI SY
DIRECTOR OF
*SALESMAN
IN CHINA*



Jovanni Sy, the director and co-author of *Salesman in China*, is up front about the challenges of producing a bilingual play. "They could fill a book," he admits. "I'll share just one example that often comes as a surprise to non-Chinese speakers: the huge degree of variability in spoken Mandarin." The Mandarin spoken in Beijing in 1983, the setting of the play, required actors to speak the language with authentic Northern Chinese accents. Most of the company, however, do not naturally speak with that accent. "So our company members needed the same kind of support to master their Beijing accents," Sy says, "that an American actor would to master a Mississippi Delta accent if they were acting in *Cat on a Hot Tin Roof*." This is more than just a technical problem. "Because there are close to a million people of Chinese descent who live within 200 kilometres of Stratford (and because we are hoping many of them will come to see our play), it's important that we get a detail like this right." Issues of negotiating language and culture are nothing new to Sy, though. "I know the feeling of living between worlds and serving as a bridge between cultures. In the play, Ying (the actor cast as Miller's Willy Loman) talks about the impossible task of being all things to all people. I certainly can relate to that as an Asian Canadian theatre artist in an industry that has historically centred on white stories."

For all of its pageantry, fantasy and romance, *Cymbeline* stands out as one of Shakespeare's most complex character studies. Director Esther Jun is especially fascinated by Posthumus and Imogen, the young lovers who are swept up in the court intrigue and war unleashed by *Cymbeline*'s actions. "Imogen is a complex character who makes her own choices. But the play is not so much about whether these people make the right choices, it's about how they navigate the choices they make." It would be easy, Jun notes, to label Posthumus as a villain, considering his treatment of Imogen. Not so, says Jun. "With Posthumus, Shakespeare has created a compelling male character, full of contradictions, but entirely human and a product of this society and upbringing. Posthumus is one of the only male characters in the canon who regrets his decisions before he finds out that he was wrong. I find that fascinating and somewhat the crux of the play."

ESTHER JUN
DIRECTOR OF *CYMBELINE*



"I am so thrilled to dive into the madness of Hedda's brain, moving a mile a minute. How does this woman grapple with the relationships around her in the last 36 hours of her life? Is her destruction the bravest and most courageous thing she could do in her circumstances?" These and other perplexing questions began "swimming around" Molly Atkinson's brain when she learned that she'd be directing *Hedda Gabler*, one of the most analyzed, misunderstood and beloved works of European theatre. For Atkinson, questions about Hedda and the play's other conflicted, complex characters largely get hammered out in rehearsals. "That's the exciting part of the rehearsal process: answering these questions," she says. "Approaching the play in rehearsals is an extraordinary collaboration of everyone's thoughts and ideas of the characters and the story. We get to compile all of the amazing information and sift through it to get to the heart of the story and hopefully entertain the audiences."

**MOLLY
ATKINSON**
DIRECTOR
OF *HEDDA
GABLER*



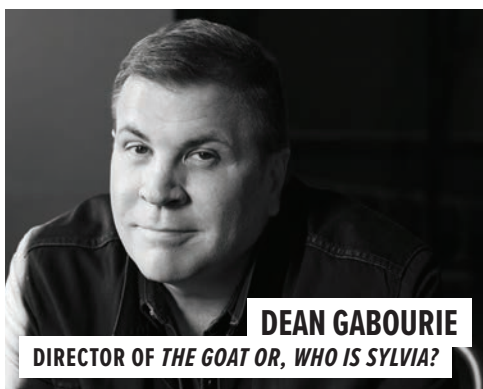


Portrait by Danny Shumov.

**KRISTA
JACKSON &
GENEVIÈVE
PELLETIER**
CO-DIRECTORS
OF *THE DIVINERS*

The Diviners' fluid, almost impressionistic time structure and staging, which reflects the ebb and flow of its protagonist Morag's memories, is key for co-directors Krista Jackson and Geneviève Pelletier. "Time is not linear in one's memory, and it is not linear in this adaptation [of Margaret Laurence's novel]," Jackson notes. "The company of actors carry Morag on the river of her past and present. They are the currents that move

her where she needs to go as she divines the story of her life." This non-linear approach is also reflected in the centrality of Manitoba's Red River to Morag's story and the history it encompasses. "We are most linked to the image of the Red River, its flows, its ebbs," Pelletier says. "It can be quite tumultuous and at the same time the river is life. The actors will be just as fluid in how they move across time and space."



DEAN GABOURIE

DIRECTOR OF *THE GOAT OR, WHO IS SYLVIA?*

Before the play has been cast or the sets and costumes designed, Dean Gabourie puts himself through a rigorous, exacting and inspiring process that he calls "filling the well." How does it begin? "You read the play a million times," Gabourie says. "This gives you a million other things to research and themes to dive into. Then you find out everything you can about the playwright—I always try to read the playwright's canon, so that you know where the writer was in the arc of his or her work for that particular play. You have to fill the well so that you know everything about the work." The process continues throughout the production, with collaborators—actors, designers, voice coaches—casting their own ideas and knowledge into the well." Gabourie can't imagine directing a play any other way. "You never know when or what you're going to have to draw from the well. You can use what you've learned at every stage of the production. You can answer the actors' and designers' questions when they come up, and you can give them direction. It also shows the actors that you've done your work on your end."

André Sills is known to theatre devotees as one of the country's most dynamic, versatile actors. *Get That Hope* marks his directorial debut for the Festival. Primed for a challenge, he gives credit to his support system. "I know that I have a lot to prove by stepping into the director's chair," he says. "But going into this process, I know that it will be a full team effort to make it a magical experience for our audiences." Sills, who considered a career in professional rugby in high school, likes to stress the physicality of live theatre. "Live theatre is about a full body experience. Will it be laughter or tears, a sensory feeling?" He also stresses the difference in responsibilities between an actor and a director. "As a director I have to keep track of the whole tapestry, as Philip Akin likes to put it, following all of the threads of each character of each storytelling beat from beginning to end. It is very consuming because the brain is always thinking of possibilities and ways to solve problems *and* use those problems as opportunities." S

**ANDRÉ
SILLS**
DIRECTOR
OF *GET
THAT HOPE*



Ted Belton is a portrait and fashion photographer living in Toronto and working internationally. His work has appeared in publications including Rolling Stone, Dazed, AirMail, Kinfolk, The Globe and Mail, The Toronto Star, Elle Canada and Elle Decor. His work has been nominated for three Canadian National Magazine Awards, and in 2015 he was the recipient of the Proctor & Gamble Beauty Award for Photography.

James Grainger is a writer and arts journalist from Toronto, currently residing in small-town Ontario. He is the author of the Relit Award-winning The Long Slide (ECW Press) and the critically acclaimed novel Harmless (McClelland & Stewart), heralded by The Globe and Mail as "a book made for today." As a journalist, he has been the reviews editor and contributing editor for Quill & Quire magazine, as well as a book reviewer and arts writer for The Toronto Star since 2000, in addition to freelancing for national magazines and newspapers.

LEARN AS YOU LOOK

Stratford's 2024 lineup proves theatre is an **AGENT OF SOCIAL CHANGE**, capable of **ALTERING EMOTIONS AND CULTURE** at large.

By Katie Hewitt



▲ Festival tent, c. 1953-1956. Photographer unknown. Stratford Festival Archives.

Live theatre is one of the few reasons strangers from all walks of life gather in an intimate setting. By enticing audiences to sit detached from their own lives, immersed in other people's stories, theatre can change minds. It can even shift paradigms.

"The social impact of theatre is baked in from the beginning," says R. Darren Gobert, PhD, chair of Theatre Studies at Duke University. He points to Aristotle's *Poetics*, "the foundational document of Western dramatic theory" and the origin of the term catharsis. Circa 330 BCE, before it became a buzzword for both drama and therapy, Aristotle's catharsis "was really about emotional learning," Gobert explains, "Aristotle said audiences 'learn as they look.' Seeing something you emotionally engage with is instructive and reshapes the spectator."

Thousands of years later, catharsis is measurable. A 2021 study published in the *Journal of Experimental Social Psychology* found watching live theatre increased feelings of empathy for groups depicted and even prompted more charitable donations among audiences. Reshape enough spectators, it seems, and you get social change.

The Festival's 2024 season playbill is proof that theatre has no shortage of changemakers. Gobert cites Henrik Ibsen's feminist leanings in the late 19th century. The playwright galvanized emotional allies for housewives before women could legally vote or own property. "*A Doll's House* intervened to make middle-class bourgeoisie audiences realize how hopeless the situation was for women."

With *Hedda Gabler*—reimagined this season by Patrick Marber and director Molly Atkinson—Ibsen paints another portrait of domesticity, one Gobert views as "much bleaker" than the playwright's previous take. "Hedda is

suffering from the same patriarchal constraints [and] in some ways, this play is even more forcefully making a point about the limitations on a woman's selfhood." A controversy in Ibsen's day—amid talk of women's suffrage—gender inequality remains, unfortunately, timeless. The sentiment continues to permeate contemporary storytelling, as seen in recent films including *Promising Young Woman* and *Fair Play*, in their depiction of everyday sexism against the backdrop of the survivor-led #MeToo movement.

A century after *Hedda* first took the stage, Jean Poiré's *La Cage aux Folles* premiered in 1973. Lighthearted as the synopsis may seem today—a gay couple pretends to be straight to impress the ultraconservative parents of their son's fiancée—the story had a ripple effect. "No audience member, no matter what their politics are, wants to identify with the conservative couple," Gobert says of the parents who put themselves above the happiness of their daughter in the musical. "You're forced to sympathize with the gay parents." That's Aristotle's catharsis at work.

Over time, *La Cage aux Folles* has taken new shape through various adaptations. In 1996, it was reincarnated into a hit film *The Birdcage*, directed by Mike Nichols with Robin Williams and Nathan Lane as its lovable protagonists. Constantly revisiting narratives serves as a temperature check on culture over time. Recognizing that "the worldview has shifted so much" since the musical was first produced, Gobert muses about how *La Cage aux Folles* itself is at the root of this change. "Of course, it's shifted in part because of [queer] representations like these."

The act of shifting worldviews is not absolute or simple, as directors Krista Jackson and Geneviève Pelletier understand. Together, they will bring to life an adaptation of Margaret Laurence's 1974 novel *The Diviners* for Tom Patterson Theatre audiences in Stratford—a world première to heal the ages. "There's a lot of 'othering' that goes on in the world," says Jackson. "I think theatre has the potential to unite people, even for two hours at a time."

Taking a famously banned book and turning it into a play, staged at a world-renowned theatre festival is perhaps its own testament to



the social impact of the arts. In *The Diviners*, themes of sexuality, poverty and racism converge in the intimate relationship between a white woman, her Métis lover and their daughter, a lightning rod for religious and conservative groups back when it was first published. In its newly adapted form, featuring text by Vern Thiessen with Yvette Nolan, “the narrative constructed itself around Indigenous reconciliation,” explains Pelletier. Choosing from the “several stories woven in” to the book, the writers have pulled out and put forward the “Indigenous weave.” For Pelletier, a Métis artist, “theatre is a thought provoker, a changemaker bringing forth conversations.” This play acts as a means to explore Canada’s shared history—critical knowledge she wants to pass on to a wider audience. “That cycle of learning and unlearning is really important.”

*“theatre can change minds.
IT CAN EVEN SHIFT PARADIGMS.”*

Theatre is an “excellent medium” for emotional engagement in Gobert’s opinion. Actors embody characters and we, as spectators look into their world. “We are made to identify with these characters ... and with subjective positions that are not our own.” Being outside oneself and one’s own perspective, he adds, helps us see someone else’s point of view. “That’s where empathy comes from.”

Playwright and producer Andrea Scott is ready to tap into Festival audiences’ empathy this season with another world première at the Studio Theatre, *Get That Hope*. Her own emotional reaction to a 2018 production of *Long Day’s Journey Into Night*—Eugene O’Neill’s iconic dysfunctional family drama—sparked inspiration for her latest play. She recalls the experience. “I remember sitting in the audience, saying, ‘I don’t see stories with messy Black families who have their own stresses and joy. Why don’t I write that?’”

The story of a hopelessly normal Jamaican family living in Toronto, loosely based on her own—“warts and all”—*Get That Hope*

CONTINUE ON PAGE 77



The Stratford Festival is committed to strengthening and enhancing every aspect of its art. Key programs include:

THE FOERSTER BERNSTEIN NEW PLAY DEVELOPMENT PROGRAM

Commissioning, developing and premièring new works, as well as contemporary adaptations and translations, by Canadian playwrights.

THE LANGHAM DIRECTORS’ WORKSHOP

Providing resources, mentorship and space for emerging and mid-career directors to explore, play and hone their craft.

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



Sponsor, The Langham Directors’ Workshop
Our thanks to RBC Foundation

PARTICIPANTS THIS SEASON:



ERIKA (E.D.)
DOWNIE



LYDIE
DUBUISSON



MAX CAMERON
FEARON



LUDMYLLA
REIS



NICOLE
WILSON

THE BIRMINGHAM CONSERVATORY

An individually curated intensive training program for the next generation of theatre artists. Made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation, our generous donors and the Department of Canadian Heritage.



HILARY
ADAMS



GABRIEL
ANTONACCI



JOELLA
CRICHTON



THOMAS
DUPLESSIE



EVAN
MERCER



MARISSA
ORJALO



ANTONETTE
RUDDER



OLIVIA SINCLAIR-
BRISBANE

ARTISTIC GROWTH & DEVELOPMENT

APRIL


SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
14	15	16 2:00 Something Rotten! (1) S	17	18	19	20 2:00 Something Rotten! (1)
21	22 2:00 Something Rotten! PWW	23	24	25 2:00 Something Rotten! (1) S 2:00 Hedda Gabler (1) S	26 2:00 Twelfth Night (1) S	27 2:00 Something Rotten! (1)
28	29	30 2:00 Hedda Gabler (1) S				



MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 2:00 Twelfth Night (1) S	2 2:00 Something Rotten! (1) S	3 2:00 Hedda Gabler (1) S 8:00 Something Rotten! (1)	4 2:00 Twelfth Night PWW
5	6 2:00 Romeo and Juliet PWW 2:00 La Cage aux Folles PWW	7 2:00 Something Rotten! (1) S 2:00 Hedda Gabler (1) S 2-for-1 8:00 Twelfth Night (1)	8 2:00 Romeo and Juliet (1) S 2:00 La Cage aux Folles (1) S	9 2:00 Something Rotten! (1) S 2:00 Hedda Gabler (1) S	10 2:00 Twelfth Night (1) S 2:00 Cymbeline (1) S 8:00 La Cage aux Folles (1)	11 2:00 Romeo and Juliet (1) 2:00 Hedda Gabler (1) 8:00 Something Rotten! (1)
12	13 2:00 Something Rotten! (1) S 2:00 Hedda Gabler PWW	14 2:00 Twelfth Night (1) S 2:00 La Cage aux Folles (1) S 2-for-1 8:00 Cymbeline (1)	15 2:00 Something Rotten! (1) S 2:00 Hedda Gabler (1) S	16 2:00 Romeo and Juliet (1) S 2:00 Cymbeline (1) S 5:00 Member Post Show Chat	17 1:15 Member Insights 2:00 Romeo and Juliet (1) S 2:00 La Cage aux Folles (1) S 2:00 Cymbeline PWW 8:00 Twelfth Night PWW	18 2:00 Something Rotten! PWW 2:00 Hedda Gabler (1) 8:00 Romeo and Juliet PWW 8:00 La Cage aux Folles (1)
19	20 Victoria Day	21 2:00 Romeo and Juliet (1) S 2:00 Wendy and Peter Pan (1) S 2-for-1 8:00 Something Rotten! (1) 8:00 Hedda Gabler (1)	22 2:00 Twelfth Night (1) S 2:00 La Cage aux Folles (1) S 2:00 Cymbeline (1) S	23 2:00 Something Rotten! (1) S 2:00 Wendy and Peter Pan (1) S 2:00 Hedda Gabler (1) S	24 12:30 Romeo and Juliet (1) S 2:00 Cymbeline (1) S 8:00 La Cage aux Folles (1)	25 2:00 Something Rotten! (1) 2:00 Wendy and Peter Pan PWW 2:00 Hedda Gabler PWW 8:00 Twelfth Night (1) 8:00 La Cage aux Folles (1) 8:00 Cymbeline (1)
26	27 OPENING TWELFTH NIGHT 2:00 La Cage aux Folles (2) S 2:00 Cymbeline (2) S 7:30 Twelfth Night (2)	28 OPENING SOMETHING ROTTEN! 2:00 Wendy and Peter Pan (2) S 8:00 Something Rotten! (2) 2-for-1 8:00 Hedda Gabler (2)	29 OPENING CYMBELINE 2:00 Romeo and Juliet (2) S 8:00 La Cage aux Folles (2) 8:00 Cymbeline (2)	30 OPENING HEDDA GABLER 2:00 Something Rotten! (2) S 2:00 Wendy and Peter Pan (2) S 8:00 Hedda Gabler (2) 2-for-1 8:00 Romeo and Juliet (2)	31 OPENING LA CAGE AUX FOLLES 2:00 Twelfth Night (2) S 5:00 PWC Member Opening Night Dinner 8:00 La Cage aux Folles (2) 8:00 Cymbeline (2)	

Calendar photography by Ted Belton.

Price Category: 1, 2, 3
Senior & Student Midweek
Matinée Special: **S**
(see ticket info on page 61)

Pay-What-You-Wish: **PWW**
Pay-What-You-Wish tickets are
available for purchase until May 26
The Meighen Forum: 

Relaxed
Performances: 
American Sign Language
Performances: 

Audio Described
Performances: **AD**
Open Captioned
Performances: **OC**

JUNE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 OPENING ROMEO AND JULIET 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 8:00 Romeo and Juliet (2)
2	3	4 2:00 Something Rotten! PWW 2:00 Wendy and Peter Pan (2) S	5 2:00 Twelfth Night (2) S 2:00 La Cage aux Folles (2) S 8:00 Cymbeline PWW	6 12:30 Wendy and Peter Pan (2) S 2:00 Something Rotten! (2) S 2-for-1 8:00 Romeo and Juliet (2) 8:00 Hedda Gabler (2)	7 2:00 Something Rotten! (2) S 2:00 Cymbeline (2) S 8:00 La Cage aux Folles (2)	8 2:00 Twelfth Night (2) 2:00 La Cage aux Folles PWW 8:00 Something Rotten! (2)
9 2:00 Romeo and Juliet (2) 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler PWW	10 Pride Week	11 2:00 Twelfth Night (2) S 2:00 La Cage aux Folles (2) S 2-for-1 8:00 Something Rotten! (2) 8:00 Cymbeline (2)	12 12:30 Wendy and Peter Pan (2) S 2:00 Something Rotten! (2) S 5:00 Member Post Show Chat	13 2:00 Romeo and Juliet (2) S 2:00 Hedda Gabler (2) S 2-for-1 8:00 La Cage aux Folles (2) 8:00 Cymbeline (2)	14 10:30 The Body Politic 2:00 Wendy and Peter Pan (2) S 8:00 Something Rotten! (2) 9:00 Funny Forum Friday	15 OPENING WENDY AND PETER PAN 10:30 A Queen Prepares 2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan (2) 8:00 Romeo and Juliet (2) 8:00 Hedda Gabler (2)
16 10:30 Trans Families 2:00 Twelfth Night (2) 2:00 La Cage aux Folles (2) 7:30 Broadway Sing-along	17	18 2:00 Something Rotten! (2) S 2:00 Cymbeline (2) S 2-for-1 8:00 La Cage aux Folles (2)	19 12:30 Wendy and Peter Pan (2) S	20 1:15 Member Insights 2:00 Twelfth Night (2) S 2:00 La Cage aux Folles (2) S 2-for-1 8:00 Romeo and Juliet (2) 8:00 Hedda Gabler (2)	21 National Indigenous People's Day 2:00 Something Rotten! (2) S 2:00 Wendy and Peter Pan (2) S 8:00 La Cage aux Folles (2)	22 Michigan Members Weekend 10:30 The Guardian 10:30 Michigan Members Event 2:00 Romeo and Juliet (2) 2:00 La Cage aux Folles (2) 2:00 Hedda Gabler (2) 8:00 Twelfth Night (2) 8:00 Cymbeline (2)
23 Michigan Members Weekend 10:30 The Guardian 10:30 Michigan Members Event 2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan (2)	24	25 2:00 Wendy and Peter Pan (2) S 2-for-1 8:00 La Cage aux Folles (2)	26 2:00 Romeo and Juliet (2) S 2:00 La Cage aux Folles (2) S 2:00 Hedda Gabler (2) S 8:00 Something Rotten! (2) 8:00 The Goat (2)	27 2:00 Something Rotten! (2) S 2:00 Wendy and Peter Pan (2) S 2-for-1 8:00 Twelfth Night (2) 8:00 Cymbeline (2)	28 2:00 Cymbeline PWW 8:00 Something Rotten! (2)	29 2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan (2) 2:00 The Goat PWW 8:00 Romeo and Juliet PWW 8:00 La Cage aux Folles (2) 8:00 Hedda Gabler PWW
30 2:00 Twelfth Night PWW 2:00 La Cage aux Folles (2)						








































JULY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Canada Day	2	3	4	5	6
		2:00 La Cage aux Folles (2) 2-for-1 8:00 Wendy and Peter Pan (2)	9:30 Meet the Festival 2:00 Something Rotten! (2) 2:00 Cymbeline (2) 8:00 Twelfth Night (2)	10:30 Peer into the Playbill 2:00 La Cage aux Folles (2) 2:00 The Goat (2) 2-for-1 8:00 Romeo and Juliet (2) 8:00 Hedda Gabler (2)	2:00 Something Rotten! (2) 8:00 Twelfth Night (2) 8:00 La Cage aux Folles (2)	2:00 Romeo and Juliet (2) 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 8:00 Something Rotten! (2) 8:00 Cymbeline (2)
7	8 Season Deep Dive Week	9	10	11	12	13
2:00 Twelfth Night (2) 2:00 La Cage aux Folles (2) 2:00 The Goat (2)	7:30 Monday Night Music	2:00 Cymbeline (2) 2-for-1 8:00 La Cage aux Folles (2)	9:30 Meet the Festival 2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan (2) 8:00 La Cage aux Folles (2)	10:30 Peer into the Playbill 2:00 Romeo and Juliet (2) 2:00 La Cage aux Folles (2) 2:00 Hedda Gabler (2) 2-for-1 8:00 The Goat (2)	10:30 Antoni and Anita 11:00 PWC Member Friday Chat 2:00 Twelfth Night (2) 5:30 The Other Directors 8:00 Something Rotten! (2) 9:00 Funny Forum Friday	10:30 History of the Festival 2:00 Something Rotten! (2) 2:00 Cymbeline (2) 5:30 Stratford Festival Anniversary Dinner 8:00 Twelfth Night (2) 8:00 La Cage aux Folles (2) 8:00 Hedda Gabler (2)
14	15 CBC Ideas Week	16	17	18	19	20
10:30 Developing New Plays 2:00 Romeo and Juliet (2) 2:00 Wendy and Peter Pan (2) 2:00 The Goat (2) 2:00 Forum Academy		2:00 Wendy and Peter Pan (2) 2-for-1 8:00 La Cage aux Folles (2)	10:30 CBC Ideas 2:00 The Goat (2) 8:00 Twelfth Night (2)	10:30 CBC Ideas 2:00 Romeo and Juliet (2) 2:00 Hedda Gabler (2) 2-for-1 8:00 Something Rotten! (2) 8:00 Cymbeline (2)	10:30 CBC Ideas 11:00 PWC Member Friday Chat 2:00 Something Rotten! (2) 2:00 Cymbeline (2) 5:30 NY Times 8:00 Twelfth Night (2) 8:00 The Goat (2)	10:30 CBC Ideas 2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 5:30 NY Times 8:00 Romeo and Juliet (2) 8:00 La Cage aux Folles (2)
21	22	23	24	25	26	27
10:30 CBC Ideas 2:00 La Cage aux Folles (2) 2:00 Cymbeline (2) 2:00 Get That Hope (2) 2:00 Forum Academy	7:30 Monday Night Music	2:00 Something Rotten! (2) 2:00 Cymbeline (2) 2-for-1 8:00 Twelfth Night (2) 8:00 The Goat (2)	9:30 Meet the Festival 2:00 Get That Hope 8:00 La Cage aux Folles (2)	10:30 Peer into the Playbill 2:00 Romeo and Juliet (2) 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 2:00 Great Fire 4:30 Great Fire 5:00 Member Post Show Chat 2-for-1 8:00 La Cage aux Folles (2) 8:00 The Goat (2)	10:30 Chicago Tribune 11:00 PWC Member Friday Chat 2:00 La Cage aux Folles (2) 2:00 Great Fire 4:30 Great Fire 8:00 Something Rotten! (2) 8:00 Get That Hope (2) 9:00 Funny Forum Friday	10:30 Chicago Tribune 10:30 PWC Member Director's Day 2:00 Romeo and Juliet (2) 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 2:00 Great Fire 4:30 Great Fire 8:00 Twelfth Night (2) 8:00 La Cage aux Folles (2) 8:00 The Goat (2)
28	29	30	31			
2:00 Something Rotten! (2) 2:00 Cymbeline (2) 2:00 Get That Hope (2)	7:30 Monday Night Music	2:00 La Cage aux Folles (2) 2:00 Get That Hope (2) 2-for-1 8:00 Wendy and Peter Pan (2) 8:00 The Goat (2)	9:30 Meet the Festival 2:00 Twelfth Night (2) 8:00 Something Rotten! (2) 8:00 Cymbeline PWV			



AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
				10:30 Peer into the Playbill  2:00 Romeo and Juliet (2) 2:00 Hedda Gabler (2) 2-for-1 8:00 La Cage aux Folles (2) 8:00 Get That Hope (2)	2:00 La Cage aux Folles PWW 2:00 The Goat (2) 8:00 Something Rotten! (2) 8:00 Wendy and Peter Pan PWW 8:00 Hedda Gabler (2)	2:00 Something Rotten! (2) 2:00 Salesman in China (2) 2:00 Cymbeline (2) 2:00 Get That Hope (2) 8:00 Twelfth Night PWW 8:00 The Goat (2)
4	5  Global Theatre Week Civic Holiday	6	7	8	9	10
2:00 Romeo and Juliet (2) 2:00 La Cage aux Folles (2)		2:00 Twelfth Night PWW 2:00 La Cage aux Folles (2) 2-FOR-1 8:00 Something Rotten! (2) 8:00 Wendy and Peter Pan (2) 8:00 Hedda Gabler (2)	9:30 Meet the Festival  2:00 London Assurance (2) 2:00 Wendy and Peter Pan (2) 2:00 Get That Hope (2) 8:00 Salesman in China (2) 8:00 The Diviners (2) 8:00 The Goat (2)	10:30 Peer into the Playbill  2:00 Romeo and Juliet (2) 2:00 La Cage aux Folles (2) 2:00 Cymbeline (2) 2-for-1 8:00 London Assurance (2) 8:00 Wendy and Peter Pan (2) 8:00 Get That Hope (2)	10:30 Shakespeare & World  11:00 PWC Member Friday Chat 2:00 Something Rotten! (2) 8:00 Twelfth Night (2) 8:00 Salesman in China (2) 8:00 The Diviners (2) 8:00 The Goat (2) 9:00 Funny Forum Friday 	10:30 Theatre Across Borders  2:00 Romeo and Juliet (2) 2:00 La Cage aux Folles (2) 2:00 Hedda Gabler (2) 8:00 Something Rotten! (2) 8:00 Cymbeline (2) 8:00 Get That Hope (2)
11	12	13	14	15	16	17
10:30 Ecodrama  2:00 London Assurance (2) 2:00 Salesman in China (2) 2:00 The Diviners (2) 2:00 The Goat PWW 2:00 Forum Academy  5:30 From Stage to Plate: 2024 	7:30 Monday Night Music 	2:00 London Assurance (2) 2:00 Wendy and Peter Pan (2) 2:00 The Diviners (2) 5:00 Member Post Show Chat 2-for-1 8:00 Twelfth Night (2) 8:00 Salesman in China (2)	9:30 Meet the Festival  1:15 Member Insights 2:00 Something Rotten! (2) 2:00 Cymbeline (2) 8:00 La Cage aux Folles (2) 8:00 The Diviners PWW	10:30 Peer into the Playbill  2:00 London Assurance (2) 2:00 La Cage aux Folles (2) 2:00 The Goat (2) 2:00 Great Fire  4:30 Great Fire  2-for-1 8:00 Romeo and Juliet (2) 8:00 Hedda Gabler (2) 8:00 Get That Hope (2)	11:00 PWC Member Friday Chat 2:00 Twelfth Night (2) 2:00 Salesman in China PWW 2:00 The Diviners (2) 2:00 Great Fire  4:30 Great Fire  8:00 Something Rotten! (2) 8:00 Cymbeline (2) 8:00 Shape of Home 	2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 2:00 Get That Hope (2) 2:00 Great Fire  4:30 Great Fire  8:00 Romeo and Juliet (2) 8:00 La Cage aux Folles (2) 8:00 The Goat (2)
18	19  Readers and Writers Week	20	21	22	23	24
2:00 London Assurance PWW 2:00 Salesman in China (2) 2:00 The Diviners (2) 2:00 The Goat (2) 8:00 Shape of Home 	7:30 Ron Sexsmith 	2:00 Something Rotten! (2) 2:00 Salesman in China (2) 2:00 Cymbeline (2) 2:00 Get That Hope (2) 2-for-1 8:00 London Assurance (2) 8:00 La Cage aux Folles (2) 8:00 The Diviners (2)	9:30 Meet the Festival  10:30 PWC/Prospero Society 2:00 Twelfth Night (2)  2:00 La Cage aux Folles (2) 2:00 The Goat (2) 8:00 Romeo and Juliet (2) 8:00 Wendy and Peter Pan (2) 8:00 Hedda Gabler (2) 8:00 Get That Hope (2)	10:30 Peer into the Playbill  2:00 Something Rotten! (2) 2:00 Cymbeline (2) 2:00 Get That Hope (2) 5:00 US/PWC Member Opening Night Dinner 8:00 London Assurance (2) 2-for-1 8:00 Salesman in China (2)	10:30 Children's Literature  11:00 PWC Member Friday Chat 2:00 Something Rotten! (2) 2:00 Cymbeline (2) 2:00 Shape of Home  8:00 Salesman in China (2) 8:00 The Diviners (2) 8:00 The Goat (2) 9:00 Funny Forum Friday 	10:30 Valley of the Birdtail  11:00 Family Fun Day 2:00 Romeo and Juliet (2) 2:00 Wendy and Peter Pan (2) 2:00 The Goat (2) 8:00 Twelfth Night (2) 8:00 La Cage aux Folles (2) 8:00 The Diviners (2)
25	26	27	28	29	30	31
10:30 On Margaret Laurence  2:00 Something Rotten! PWW 2:00 Wendy and Peter Pan (2) 2:00 Hedda Gabler (2) 2:00 Get That Hope (2) 8:00 Shape of Home 	7:30 Monday Night Music 	2:00 London Assurance (2) 2:00 Wendy and Peter Pan (2) 2:00 The Diviners (2) 2-for-1 8:00 La Cage aux Folles (2) 8:00 Get That Hope (2)	9:30 Meet the Festival  2:00 Twelfth Night (2) 2:00 Salesman in China (2) 2:00 Cymbeline (2) 2:00 Shape of Home  8:00 Something Rotten! (2) 8:00 The Goat (2)	10:30 Peer into the Playbill  2:00 Romeo and Juliet (2) 2:00 La Cage aux Folles (2) 2:00 Hedda Gabler (2) 2:00 The Goat (2) 2-for-1 8:00 Something Rotten! (2) 8:00 Wendy and Peter Pan (2) 8:00 Get That Hope (2)	2:00 Something Rotten! (2) 2:00 Salesman in China PWW 8:00 Twelfth Night (2) 8:00 The Diviners (2) 8:00 Shape of Home 	2:00 Something Rotten! (2) 2:00 Wendy and Peter Pan PWW 2:00 Hedda Gabler (2) 2:00 Get That Hope (2) 8:00 Romeo and Juliet (2) 8:00 La Cage aux Folles (2) 8:00 The Goat PWW



Duncan Johnstone, Head Scenic Artist, at work in the Scene Shop. ▶



SEPTEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div>1</div> <div>2:00 London Assurance (2)</div> <div>2:00 La Cage aux Folles (2)</div> <div>2:00 Cymbeline (2)</div> <div>2:00 Get That Hope PWW</div>	<div>2</div> <div>Labour Day</div>	<div>3</div>	<div>4</div> <div>9:30 Meet the Festival MP</div> <div>2:00 London Assurance (2) S</div> <div>2:00 La Cage aux Folles (2) S</div> <div>2:00 The Diviners PWW</div> <div>8:00 Twelfth Night (2)</div> <div>8:00 Salesman in China (2)</div> <div>8:00 The Goat (2)</div>	<div>5</div> <div>10:30 Peer into the Playbill MP</div> <div>2:00 Something Rotten! (2) S</div> <div>2:00 Hedda Gabler (2) S</div> <div>2:00 The Goat (2) S</div> <div>2-for-1</div> <div>8:00 Romeo and Juliet (2)</div> <div>8:00 Wendy and Peter Pan (2)</div> <div>8:00 The Diviners (2)</div> <div>8:00 Get That Hope (2)</div>	<div>6</div> <div>11:00 PWC Member Friday Chat</div> <div>2:00 Romeo and Juliet (2) S</div> <div>2:00 La Cage aux Folles (2) S</div> <div>2:00 Cymbeline (2) S</div> <div>2:00 Get That Hope (2) S</div> <div>8:00 Something Rotten! (2)</div> <div>8:00 The Goat (2)</div>	<div>7</div> <div>2:00 Twelfth Night (2)</div> <div>2:00 La Cage aux Folles (2)</div> <div>2:00 The Diviners (2)</div> <div>2:00 The Goat (2)</div> <div>8:00 London Assurance (2)</div> <div>8:00 Salesman in China (2)</div> <div>8:00 Cymbeline (2)</div> <div>8:00 Get That Hope (2) AD</div>
<div>8</div> <div>2:00 Something Rotten! (2)</div> <div>2:00 Wendy and Peter Pan (2)</div> <div>2:00 Hedda Gabler (2)</div> <div>2:00 Get That Hope (2)</div>	<div>9</div>	<div>10</div> <div>2:00 Something Rotten! (2) S</div> <div>2:00 Wendy and Peter Pan PWW</div> <div>2:00 Get That Hope (2) S</div> <div>5:00 Member Post Show Chat</div> <div>2-for-1</div> <div>8:00 Romeo and Juliet (2)</div> <div>8:00 La Cage aux Folles (2)</div>	<div>11</div> <div>9:30 Meet the Festival MP</div> <div>2:00 London Assurance (2) S</div> <div>2:00 Salesman in China (2) S</div> <div>2:00 Cymbeline (2)</div> <div>8:00 La Cage aux Folles (2)</div> <div>8:00 Get That Hope (2)</div>	<div>12</div> <div>10:30 Peer into the Playbill MP</div> <div>2:00 Twelfth Night (2) S</div> <div>2:00 La Cage aux Folles (2) S</div> <div>2:00 The Diviners (2) S</div> <div>2:00 The Goat (2) S</div> <div>2:00 Great Fire MP</div> <div>4:30 Great Fire MP</div> <div>2-for-1</div> <div>8:00 Something Rotten! (2)</div> <div>8:00 Get That Hope (2)</div>	<div>13</div> <div>11:00 PWC Member Friday Chat</div> <div>2:00 Something Rotten! (2) S</div> <div>2:00 Wendy and Peter Pan (2) S</div> <div>2:00 Hedda Gabler (2) S</div> <div>2:00 Great Fire MP</div> <div>4:30 Great Fire MP</div> <div>8:00 Twelfth Night (2)</div> <div>8:00 Salesman in China (2)</div> <div>8:00 The Diviners (2)</div> <div>8:00 The Goat (2)</div>	<div>14</div> <div>2:00 London Assurance (2)</div> <div>2:00 La Cage aux Folles (2)</div> <div>2:00 Cymbeline (2)</div> <div>2:00 Get That Hope (2)</div> <div>2:00 Great Fire MP</div> <div>4:30 Great Fire MP</div> <div>8:00 Something Rotten! (2)</div> <div>8:00 Wendy and Peter Pan (2)</div> <div>8:00 Hedda Gabler (2)</div> <div>8:00 The Goat (2)</div>
<div>15</div> <div>2:00 Romeo and Juliet (2)</div> <div>2:00 La Cage aux Folles (2)</div> <div>2:00 The Diviners (2)</div> <div>2:00 The Goat (2)</div>	<div>16</div> <div>Scholars and Experts Week</div> <div>7:30 Art of Time MP</div>	<div>17</div> <div>2:00 Romeo and Juliet (2) S</div> <div>2:00 La Cage aux Folles (2) S</div> <div>2:00 The Diviners (2) S</div> <div>5:00 Member Post Show Chat</div> <div>2-for-1</div> <div>8:00 Hedda Gabler (2)</div> <div>8:00 The Goat (2)</div>	<div>18</div> <div>9:30 Meet the Festival MP</div> <div>2:00 Something Rotten! (2) S</div> <div>2:00 Wendy and Peter Pan (2) S</div> <div>2:00 Hedda Gabler (2) S</div> <div>2:00 The Goat (2) S</div> <div>8:00 Twelfth Night (2)</div> <div>8:00 La Cage aux Folles (2)</div> <div>8:00 Cymbeline (2)</div>	<div>19</div> <div>10:30 Peer into the Playbill MP</div> <div>1:15 Member Insights</div> <div>2:00 London Assurance (2) S</div> <div>2:00 Salesman in China (2) S</div> <div>2:00 The Diviners (2) S</div> <div>2:00 The Goat (2) S</div> <div>2-for-1</div> <div>8:00 Something Rotten! (2)</div> <div>8:00 Wendy and Peter Pan (2)</div> <div>8:00 Get That Hope (2)</div>	<div>20</div> <div>10:30 Death of a Salesman Goes to Beijing MP</div> <div>11:00 PWC Member Friday Chat</div> <div>2:00 Something Rotten! (2) S</div> <div>2:00 Wendy and Peter Pan (2) S</div> <div>2:00 Get That Hope (2) S</div> <div>8:00 Romeo and Juliet (2)</div> <div>8:00 La Cage aux Folles (2)</div> <div>8:00 Cymbeline (2)</div>	<div>21</div> <div>10:30 Censorship and Artistic Expression MP</div> <div>2:00 London Assurance (2)</div> <div>2:00 Salesman in China (2)</div> <div>2:00 Cymbeline (2)</div> <div>2:00 Get That Hope (2)</div> <div>8:00 Twelfth Night (2)</div> <div>8:00 La Cage aux Folles (2)</div> <div>8:00 The Diviners (2) AD</div> <div>8:00 The Goat (2)</div>
<div>22</div> <div>10:30 Cultural Diplomacy MP</div> <div>2:00 Something Rotten! (2)</div> <div>2:00 Wendy and Peter Pan (2)</div> <div>2:00 Hedda Gabler (2)</div> <div>2:00 Get That Hope (2)</div> <div>3:00 Forum Academy MP</div>	<div>23</div>	<div>24</div> <div>2:00 Something Rotten! (2) S</div> <div>2:00 Wendy and Peter Pan (2) S</div> <div>2:00 Get That Hope (2) S</div> <div>2-for-1</div> <div>8:00 London Assurance (2)</div> <div>8:00 La Cage aux Folles (2)</div> <div>8:00 Cymbeline (2)</div>	<div>25</div> <div>9:30 Meet the Festival MP</div> <div>2:00 Romeo and Juliet (2) S</div> <div>2:00 Wendy and Peter Pan (2) S</div> <div>2:00 The Diviners (2) S</div> <div>2:00 Get That Hope (2) S</div> <div>5:00 Member Post Show Chat</div> <div>8:00 Something Rotten! (2)</div> <div>8:00 Hedda Gabler (2)</div>	<div>26</div> <div>10:30 Peer into the Playbill MP</div> <div>2:00 Twelfth Night (2) S</div> <div>2:00 La Cage aux Folles (2) S</div> <div>2:00 Hedda Gabler (2) S</div> <div>2:00 The Goat (2) S</div> <div>2-for-1</div> <div>8:00 Something Rotten! (2)</div> <div>8:00 Salesman in China (2)</div>	<div>27</div> <div>2:00 Romeo and Juliet (2) S OC</div> <div>2:00 Wendy and Peter Pan (2) S</div> <div>2:00 The Diviners (2) S</div> <div>2:00 Get That Hope PWW</div> <div>8:00 London Assurance PWW</div> <div>8:00 La Cage aux Folles (2)</div> <div>8:00 The Goat (2)</div>	<div>28</div> <div>2:00 Romeo and Juliet (2)</div> <div>2:00 Wendy and Peter Pan (2)</div> <div>2:00 Hedda Gabler (2)</div> <div>2:00 The Goat (2)</div> <div>8:00 Something Rotten! (2) OC</div> <div>8:00 Salesman in China (2)</div> <div>8:00 Cymbeline (2)</div> <div>8:00 Get That Hope (2)</div>
<div>29</div> <div>2:00 Twelfth Night (2)</div> <div>2:00 La Cage aux Folles (2) OC</div> <div>2:00 The Diviners PWW</div> <div>2:00 The Goat (2)</div>	<div>30</div> <div>National Day for Truth and Reconciliation</div>					



OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 1:15 Member Insights 2:00 Twelfth Night (3) S 2:00 La Cage aux Folles (3) S 2:00 The Diviners (3) S 2-for-1 8:00 Salesman in China (3)	2 1:15 Member Insights 12:30 Wendy and Peter Pan (3) S 2:00 London Assurance (3) S 2:00 The Diviners (3) S 5:00 Member Post Show Chat 8:00 Something Rotten! (3)	3 2:00 Something Rotten! (3) S 2:00 Wendy and Peter Pan (3) S 2-for-1 8:00 Romeo and Juliet (3) 8:00 La Cage aux Folles (3)	4 2:00 Romeo and Juliet (3) S 2:00 La Cage aux Folles (3) S 8:00 Twelfth Night (3) 8:00 Salesman in China (3)	5 2:00 London Assurance (3) 2:00 La Cage aux Folles (3) 8:00 Something Rotten! (3) 8:00 Wendy and Peter Pan (3)
6 2:00 Something Rotten! (3) 2:00 Salesman in China (3)	7	8 2:00 Something Rotten! (3) S 2:00 Wendy and Peter Pan (3) S 2-for-1 8:00 Twelfth Night (3) 8:00 La Cage aux Folles (3)	9 12:30 Romeo and Juliet (3) S 2:00 Wendy and Peter Pan (3) S 8:00 Something Rotten! (3)	10 2:00 Something Rotten! (3) S 2:00 Salesman in China (3) S 2-for-1 8:00 London Assurance (3) 8:00 La Cage aux Folles (3)	11 2:00 Twelfth Night PWW 2:00 La Cage aux Folles (3) S 8:00 Romeo and Juliet (3) 8:00 Wendy and Peter Pan (3)	12 2:00 London Assurance PWW 2:00 Wendy and Peter Pan (3) 8:00 Something Rotten! (3) 8:00 Salesman in China (3)
13 2:00 Romeo and Juliet (3) 2:00 La Cage aux Folles PWW	14 Thanksgiving	15 2:00 Twelfth Night (3) S 2:00 La Cage aux Folles (3) S 2-for-1 8:00 London Assurance (3) 8:00 Salesman in China (3)	16 12:30 Romeo and Juliet (3) S 2:00 Wendy and Peter Pan (3) S 8:00 Something Rotten! (3)	17 2:00 Something Rotten! (3) S 2:00 Salesman in China (3) S 2-for-1 8:00 Romeo and Juliet (3) 8:00 La Cage aux Folles (3)	18 12:30 Wendy and Peter Pan (3) S 2:00 Romeo and Juliet 8:00 Something Rotten! (3)	19 2:00 Something Rotten! (3) 2:00 Wendy and Peter Pan (3) 8:00 Twelfth Night (3) 8:00 La Cage aux Folles (3)
20 2:00 London Assurance (3) 2:00 La Cage aux Folles (3)	21	22 2:00 London Assurance (3) S 2:00 La Cage aux Folles (3) S 2-for-1 8:00 Salesman in China (3)	23 12:30 Wendy and Peter Pan (3) S 2:00 Something Rotten! (3) S 8:00 Romeo and Juliet (3) 8:00 La Cage aux Folles (3)	24 2:00 Twelfth Night (3) S 2:00 Salesman in China (3) S 2-for-1 8:00 Something Rotten! (3)	25 12:30 Romeo and Juliet (3) S 2:00 Wendy and Peter Pan (3) S 8:00 London Assurance (3) 8:00 La Cage aux Folles (3)	26 2:00 Romeo and Juliet (3) 2:00 La Cage aux Folles (3) 8:00 Twelfth Night (3) 8:00 Salesman in China (3)
27 2:00 Something Rotten! (3) 2:00 Wendy and Peter Pan (3)	28	29	30	31		



Actor Vanessa Sears in fitting for Visitors' Guide photo shoot.



Costume designer and Visitors' Guide stylist Michelle Bohn selects trim for a costume.

Tailor Terri Dans working on a robe for Juliet, played by Vanessa Sears, in *Romeo and Juliet*.





OUR THEATRES

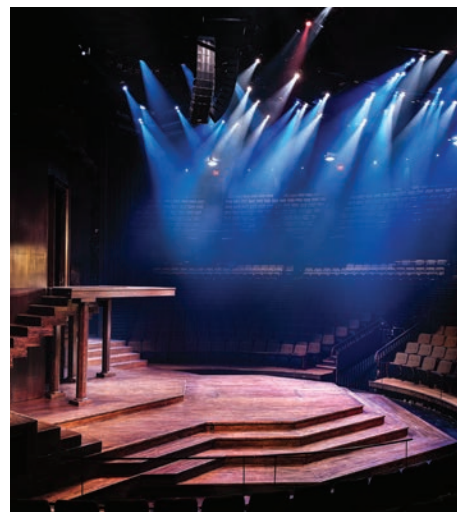
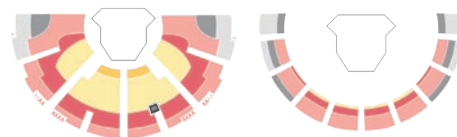
▲ Musicians Derek Conrod, Philip Seguin, Mary Jay, Janice Owens and David Campion perform the Stratford Festival Fanfare by Louis Applebaum. Photography by Scott Wishart.



FESTIVAL THEATRE

55 QUEEN ST.

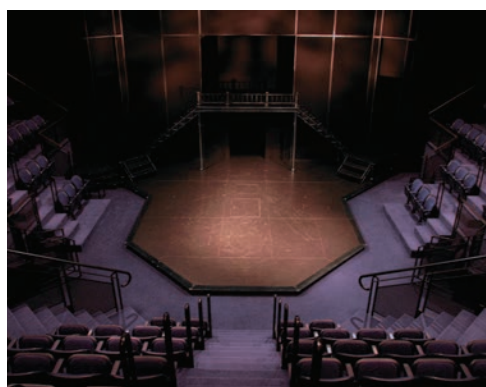
Built in 1953, the Festival Theatre's revolutionary thrust stage provides a theatrical experience so profound, it has inspired look-alikes around the world. Originally housed in a tent, the stage now sits in an iconic example of Modernist architecture.



AVON THEATRE

99 DOWNIE ST.

A Stratford landmark since 1900, the city's downtown Avon Theatre offers audiences 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.

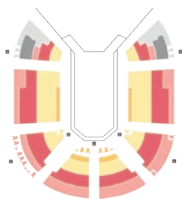


STUDIO THEATRE

34 GEORGE ST. E.



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 DR.

Our newest venue is also our most celebrated, taking home five major architectural awards since opening in spring 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.



Clockwise from top left: Festival Theatre photography by Erin Samuell and Scott Wishart. Tom Patterson Theatre photography by doublespace and Scott Norsworthy. Studio Theatre photography by Terry Manzo and Christine Teeple. Avon Theatre photography by Christine Teeple and Lucia Remedios.

REGULAR PRICES

PRICES FROM:

For ticket policies and FAQs visit
stratfordfestival.ca/policies.

Price Category	Production Type	Bravo Zone	C Zone	B Zone	A Zone	A+ Zone	Globe Ring and Founders' Row
1 Spring	Play	\$39	\$48	\$68	\$91	\$102	\$166
	Musical		\$58	\$84	\$105	\$114	\$171
2 Summer	Play		\$68	\$125	\$136	\$148	\$223
	Musical		\$74	\$137	\$153	\$166	\$229
3 Fall	Play		\$62	\$114	\$131	\$141	\$212
	Musical		\$68	\$125	\$146	\$158	\$217

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

SENIORS' & STUDENTS' WEEKDAY MATINÉE

PRICES FROM:

Price Category	Production Type	Bravo Zone	C Zone	B Zone	A Zone	A+ Zone	Globe Ring and Founders' Row
Senior	Play	\$31	\$47	\$56	\$75	\$84	\$148
	Musical	\$33	\$51	\$68	\$91	\$100	\$154
Student	Play	\$19	\$21	\$24	\$32	\$34	\$129
	Musical	\$21	\$23	\$37	\$39	\$78	\$134

A premium applies to aisle zone seats for seniors.

Excludes performances between June 28 and September 1. 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.

WAYS TO SAVE

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.

SENIORS SAVE

Guests 65 years of age and older enjoy special savings. Ticket prices start at \$31 for performances marked "S" on our calendar.

2-FOR-1

Get two tickets for the price of one! Applies to most 8 p.m. performances on Tuesdays and Thursdays throughout the season.

MORE PEOPLE = GREATER SAVINGS

Gather 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.

UNDER 30?

Ages 16 to 29 get tickets for as little as \$24 for any performance throughout the season with our Play On program.

PAY-WHAT-YOU-WISH

Choose the price you'd like to pay, from as little as \$15. See our calendar on pages 54-59 to view eligible performance dates. Pay-What-You-Wish tickets are available for purchase until May 26.

FAMILIES PAY LESS

Purchase an adult-priced ticket and get up to four additional tickets for young theatregoers 18 and under for as little as \$15.50 with our Kids Ticket program. Discount not available in Globe Ring and Founders' Row seating.

SPECIAL PRICING FOR GROUPS AND SCHOOLS

Groups of 10 or more save up to 25%! Flexible payment terms. Book now, pay later. Single student tickets from \$19.

MEMBER DISCOUNTS

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

stratfordfestival.ca/WaysToSave

DIARY OF A THEATRE KID: MEETING MEMBERS

The night I spent in Henry VIII's bed **AND OTHER UNFORGETTABLE** Festival memories.

By Ann Swerdfager

When I was a young teen, I slept in Henry VIII's bed. Not a reproduction created for a show. His actual bed. Tucked under the covers, the idea that the king might have married, bedded and beheaded me had I been lying there centuries earlier did not escape me.

These are the kind of memories a Stratford kid collects.

I am always grateful for the privileged childhood I had, owing to my family's connection with the Stratford Festival. Henry VIII's bed is just one of a thousand incredible memories I have, thanks to this inspiring place and the people who have visited and supported it over the past many decades.

When I reminisce over my memories of the Festival, I recall so many wonderful productions and even more wonderful people. Walking through the lobby with my parents was always such a jovial experience, one smiling person after another stopping them to talk about the shows. I loved listening to my parents thanking them for their support and catching up on what had happened in everyone's life since the previous season.

Artistic Director Antoni Cimolino always talks about how important theatre is because of the connections it forges. For me, and for many people who are Members of the Festival, that connection goes way beyond the work on stage, giving us lifelong friendships—even if we see these Festival friends only once a year.

Take the owner of Henry VIII's bed, a Texan millionaire who was one of the kindest, happiest and most engaging people I've ever met. He introduced our family to so much—Texas for a start, but also the art of Björn Wiinblad, Häagen-Dazs ice cream (yes, there was a time when it was new and unavailable in Canada), shibui boxes and so much more. We got to know his entire (rather large) family, all of his children and, ultimately, many of his grandchildren. They were a world away from us regarding wealth, but the relationship was forged through theatre and a love of Stratford.

Now, working at the Festival, I have my own Festival friends who I see once a year. Because of my job, many of them work in theatre journalism, and I treasure their annual visits. But there are also individuals and families whose annual sojourn in Stratford I anticipate with great joy. People I have met wandering the hallways or chatting after a Forum event. You know who you are!

Of course, not all of the people who cross our paths remain in the lifelong friend category. Occasionally, though, they do get filed under unforgettable memories.

I remember a day of heightened excitement in our home when I was five or six years old. For several years, a member of the Festival had been staying with us for a few days each season—a holdover from the time of the first tent back in the '50s, when nearly everyone in Stratford took in Festival guests—and he was staying with us again. Something happened one night while I slept. After the evening show, he and my parents were sitting outside. He had a few too many (or many too many) and while my mom was inside, he confessed his undying love for my father. My father politely declined his interest and the man flew into a rage. At the height of the commotion, the guest threw all of our patio furniture into the pool and then disappeared into the night.

Thinking back now, I can still remember peering out my brother's bedroom window, watching the lawn chairs bobbing in the water.

Ah, memories!



Pin, button and badge sold at the Stratford Festival 1982–1985. Stratford Festival Archives.

[illegible]


TOURS

Join our knowledgeable guides as you explore the behind-the-scenes secrets of our Costume and Props Warehouse, where thousands of props, costumes and set pieces from seasons past await your discovery. Then embark on a journey to the most whimsical worlds ever created for the Festival's stages at the Stratford Festival Archives Exhibition, "A World Elsewhere." This historic exhibition of eye-catching costumes, designs and other-worldly delights will provide insight into how artists turn mystical feats of the imagination into on-stage wonders. \$20 in advance, \$25 on the day.

Settle into the Festival or Avon auditorium after the afternoon show to watch our skilled stage crew transform the stage for the evening performance. Your guide will share details of the process, including technical knowledge invisible to the average theatregoer! \$20 in advance, \$25 on the day.

Join us for a deep dive into the hidden treasures of our Costume and Props Warehouse! Discover thousands of set, prop and wardrobe pieces from seasons past and learn about the development, construction and lifespan of the dazzling creations that help bring the Stratford Festival's productions to life. \$20 in advance, \$25 on the day.

At the end of her letter, the writer asked that the following message be sent to Alexis Gordon, the actress playing Julie, along with all of the members of the cast and creative team. “Ms. Gordon, your performance was outstanding. You brought such sensitivity to a difficult role and instead of offending me (or any other survivor.

Antoni always says, “The magic of theatre is that by watching others, we can change ourselves.” Be you a Stratford kid, Member, long-time Festival-goer or one-time visitor, the truth of these words are in your memories—yours just may not include remembering that time you slept in Henry VIII’s bed or any patio furniture drama. 

Membership in the Stratford Festival makes memories like the ones shared here possible. In a typical year, Members contribute more than \$7 million to the Festival, directly supporting the work on stage and making unique, unforgettable moments possible. This support is vital, exceeding government funding and serving to augment revenue raised through ticket sales.



Photos by Scott Wishart



A close-up portrait of actress Jessica B. Hill. She has voluminous, curly brown hair and is looking directly at the camera with a soft expression. Her hand is resting against her cheek, and she is wearing a dark blue, textured knit sweater. The lighting is warm and focused on her face.

DRESSING FOR THE PART

Meet **JESSICA B. HILL**,
this season's Viola.

Words & Interview by Jennifer Lee
Photography by Ted Belton

“Disguise, I see thou art a wickedness,” declares Viola in act 2, scene 2 of *Twelfth Night*, after realizing that in disguising herself as a page boy named Cesario, she has tangled herself into a love triangle in which the person she has been charged with delivering love letters to—Olivia—has instead fallen for her. Cast to play the role of Shakespeare’s cunning protagonist in the Stratford Festival’s 2024 season production of *Twelfth Night* is Jessica B. Hill. Unlike Viola, Hill sees the beauty in disguise—on stage for the sake of storytelling, that is.

For the actor, nothing quite compares to the moment following creating something with a company of artists—the excitement that comes with waiting for a play to meet its audience. “There’s a feeling of fellowship, of purpose, of having built something larger than the sum of its parts.”

Hill counts up to eight seasons at Stratford this year, a tenure that includes two honing her craft with the Festival’s Birmingham Conservatory under the expert tutelage of theatre icon Martha Henry. Last seen on stage in 2022’s *All’s Well That Ends Well* and *Richard III* (now streaming on STRATFEST@HOME), Hill returns to take on a character beloved by Shakespeare fans, in one of the Bard’s most popular plays. With anticipation at a high to see a Festival favourite star in a canon classic, Hill is staying focused on the [creative] task at hand. “Theatre is a communal, ephemeral thing. Our art form is written on the wind, it all kind of ‘melts into air,’” says the actor. “But what we do have is each other. We’re mosaics made up of all the people who’ve brought us here, people whose shoulders we stand on.”

At the ready to jump into disguise, here’s what Hill has to say about her craft and the inspiration anchoring it.

Q. *What type of stories do you gravitate toward?*

Jessica: Stories that explore what makes us similar and what unites us as people. I love stories that reach toward the myth and the mundane at once. Stories that play with paradoxes, stories that examine the many forms love can take, stories that celebrate our contradictions and complexities and can crystalize them into something disarmingly relatable and wistfully simple. I love when a story makes me think of or care about a character in a way I hadn’t initially considered.



Q. *How do you personally interpret the purpose of theatre?*

Jessica: I think the theatre is where we go to witness our collective consciousness in action. It unites us and it expands our view of the world and each other. There's something elemental and healing about gathering together in a theatre to witness a story unfold before our eyes. Theatre helps us understand what it means to be human and to exist in the world. It can teach us something about ourselves, opens us to entirely different perspectives and manages to entertain while doing it!

Q. *What inspires you?*

Jessica: As actors, we're bridges between human experiences. In life, I get excited about fostering connections with people I don't know, discovering what we have in common and learning something new about the world. I think it's the same thing that ignites me on stage and has always drawn me to Shakespeare.


Q. *What do you think connects an actor to the audience?*

Jessica: It's hard to explain, isn't it, when something moves you on stage? I think what it is, is truth. It's when I see an actor be compellingly honest, bravely intimate and lovingly detailed in their embodiment of character and their portrayal of truth. It's a live-wire connection. The actors I admire most feel like magicians: they work exceedingly hard but radiate this compelling, magnetic ease onstage. That's where the work is. I see each performance as a cherished opportunity on that continuous search for truth, ease and connection.

Q. *How did it feel the first time you fully realized the theatre was where you belonged?*

Jessica: There were many moments, but I think the big one was the first time I sat in an empty theatre before a show. There's this ritual that happens in the last moments of rehearsal, the actors sit in the audience and the director takes the stage to rally their company one final time. It's the moment [right before] our private sandbox transitions into a public venue. Sitting there, my first time, I felt this shift in the space ... even the seats looked different. I remember feeling so deeply moved and in awe: every artist, both on stage and off, had poured themselves into a story we were about to share. I felt humbled and bigger at once; I was home. I get those same feelings every time I sit in a theatre about to be filled. It reminds me how grateful I am to be able to do the work we do.

Q. *How has your approach to acting evolved since starting?*

Jessica: Acting, like life, evolves with you as you grow. It never stops, you keep learning and expanding. When I was younger, I think I was looking for some kind of goalpost, a plateau, something concrete to achieve when playing a role. The wonderful realization that came with experience was that the work never stops ... we're always discovering on stage, refining, exploring, deepening. The more open you are to being in the moment, the more alive the acting. I've also had, and continue to have, cherished mentors who've profoundly shaped my approach to acting. They've made me better, braver and more open to discoveries. 

Styling by Nadia Pizzimenti at P1M
Makeup by Viktor Peters at P1M
Hair by Kirsten Klontz at P1M

SHAW
Niagara-on-the-Lake

2024 SEASON
APRIL 6 – DECEMBER 22

FESTIVAL THEATRE

**LERNER AND LOEWE'S
MY FAIR LADY**

Book and Lyrics by Alan Jay Lerner
Music by Frederick Loewe
Adapted from Bernard Shaw's Play and
Gabriel Pascal's Motion Picture *Pygmalion*

ONE MAN, TWO GUVNORS

By Richard Bean
Based on *The Servant of Two Masters* by Carlo Goldoni
With songs by Grant Olding

**SHERLOCK HOLMES AND
THE MYSTERY OF THE
HUMAN HEART**

By Reginald Candy
Based on characters by Sir Arthur Conan Doyle

ROYAL GEORGE THEATRE

**WITNESS FOR
THE PROSECUTION**

By Agatha Christie

THE SECRET GARDEN

A Play with Songs
Based on the novel by Frances Hodgson Burnett
Adapted for the stage by Jay Turvey and Paul Sportelli

**THE ORPHAN OF CHAO
LUNCHTIME ONE-ACT**

Adapted by Michael Man
Based on the classical Chinese drama,
The Great Revenge of the Zhao Orphan
By Ji Junxiang

CANDIDA

By Bernard Shaw

**JACKIE MAXWELL
STUDIO THEATRE**

**THE HOUSE THAT
WILL NOT STAND**

By Marcus Gardley

SNOW IN MIDSUMMER

By Frances Ya-Chu Cowhig
Based on the classical Chinese drama,
The Injustice of Dou E That Moved Heaven and Earth
By Guan Hanqing

SPIEGELTENT

THE SHAW VARIETY SHOW

THE ROLL OF SHAW

KABARETT

COTTON CLUB

HOLIDAY SEASON

A CHRISTMAS CAROL

By Charles Dickens
Adapted and originally directed by Tim Carroll

**LERNER AND LOEWE'S
MY FAIR LADY**

Book and Lyrics by Alan Jay Lerner
Music by Frederick Loewe
Adapted from Bernard Shaw's Play and
Gabriel Pascal's Motion Picture *Pygmalion*
Extended for the holidays!

SHAWFEST.COM | 1-800-511-SHAW

Julia Course backstage (Noël Coward's *Blithe Spirit*). Photo by Peter Andrew Luszyk

**TIM CARROLL, ARTISTIC DIRECTOR
TIM JENNINGS, EXECUTIVE DIRECTOR
KIMBERLEY RAMPERSAD, ASSOCIATE ARTISTIC DIRECTOR**

IN CONVERSATION

By
Ben
Thomas

Beau Dixon and
Marni Jackson,
co-creators of
**THE SHAPE
OF HOME**,
talk through
the **LITERARY
INSPIRATION**
behind their
latest musical
project.

Actor, playwright and musician Beau Dixon is the creative mind behind the groundbreaking artistic achievement *Freedom Cabaret* and its sequel *Freedom Cabaret 2.0*. Using an inspiring blend of blues, gospel, reggae, soul and jazz, Dixon explored the influence African American music had on Western civilization during the Freedom Movement and Civil Rights era through an intimate onstage performance that has travelled across Canada, since their inceptions at the Festival.

Back for another season in Stratford, Dixon brings with him a new passion project: *The Shape of Home, Songs in Search of Al Purdy*. This theatrical concert experience offers audiences an eye-opening and heartwarming look into the life and work of the poet Al Purdy, the man who introduced the world to Canada through "The Country North of Belleville."

We caught up with Dixon and one of his co-creators, Marni Jackson, to learn more about what to expect from this new production and why Purdy fans will be pleased.

Q. What inspired you and your fellow artists to create a show in tribute to Al Purdy?

Beau: My dear friend Hailey Gillis was commissioned to put a concert together about Al Purdy. Hailey approached myself, Frank Cox O'Connell, Raha Javanfar, Andrew Penner and Marni to collaborate. As a collective, it was apparent that we connected with Al's poetry and found a commonality in our journey as artists trying to navigate our careers in this crazy world.

Q. Purdy's voice is very distinct. Did you find that creating a piece using the poems of one artist created their own story, or did you have a story you wanted to tell and Purdy's canon offered what was needed to tell it?

Beau: I had no idea I wanted to create a story about Al or a story about my own struggles. That's what's wonderful about art; whether it's a painting, dance, song or poem, if it's good enough, you'll usually see a reflection of yourself in the work.

Q. And that commonality is pretty perennial. What about Purdy's work allows it to retain its evergreen relevance?

Marni: To read a Purdy poem is to hear his voice in your ear, making you smile, waking you up to ideas and emotions, asking what home means to you. That's what makes it good poetry: a sense of timelessness and a voice that sounds alive and singular.

Q. Let's talk process. How has developing *Shape of Home* been different from preparing past projects in terms of your own personal connection and reaction to excavating Purdy's life and work?

Beau: The process differed from any other project I've created. That's why I'm so proud of it. There's a specific and eloquent flow to the whole piece that makes it theatrical, but it's also a very raw and honest portrait of five musicians just wanting to rock out and figure out their place in the world.

Q. The audience will love that! What do you hope will excite them most about this performance?

Beau: The unique delivery and marriage of music, theatre and poetry. It really is like nothing you've seen before.

Marni: Purdy's honest voice, his love of Canada and his humour. 

SEE PAGE 57 FOR PERFORMANCE DATES



THE MEIGHEN
FORUM

SUPPORTED THROUGH AN ENDOWED GIFT FROM KELLY & MICHAEL MEIGHEN
AND THE T.R. MEIGHEN FAMILY FOUNDATION

EAT.DRINK.SHOP

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

Visit the Festival or Tom Patterson Theatre Café for a light lunch, sweet treat, drink or dinner. Our Theatre Bars are open before each performance and during the interval. Avoid the line by pre-ordering when purchasing your tickets.

To make your visit extra special, pre-order one of our delicious picnics. Choose from various options, ready for pickup two hours before the performance. Available at the Festival and Tom Patterson theatres.

The Festival and Avon shops, as well as the Tom Patterson Theatre kiosk, offer three distinct shopping experiences. Bring a memory home with you, from show souvenirs to theatre-themed trinkets and much more! Open before and after each performance.



PHOTOGRAPHY BY MICHAEL STEINGARD.

STRATFEST@HOME

BRINGING THE STAGE TO YOU.

STRATFEST@HOME BROWSE SEARCH KIDS INTERACTIVE CLASSROOM RENT OR BUY MERCH

HENRY V

Henry, tracing his descent from Edward III, has claimed the French crown. Assured by the Archbishop of Canterbury that right is on his side, and needled by the Dauphin's insolence, he prepares for war.

WATCH NOW



Gain access to one-of-a-kind digital content, including filmed stage productions, original series, intimate concerts plus more theatre-inspired films and shows from around the world.

**SUBSCRIBE NOW
FOR ONLY \$7.99
PER MONTH**

New on STRATFEST@HOME

View all



RICHARD II

Richard II



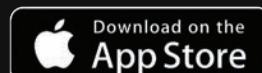
CASEY
AND
DIANA

Casey and Diana



WOMEN
OF THE
FUR TRADE

Women of the Fur Trade



Support for Stratford Festival On Film is generously provided by The John and Myrna Daniels Charitable Foundation, Laura Dinner & Richard Rooney, The Jenkins Family Foundation, The Henry White Kinnear Foundation, Ophelia & Mike Lazaridis, The Catherine and Maxwell Meighen Foundation, Sandra & Jim Pitblado, The Slaight Family Foundation, Robert & Jacqueline Sperandio, and anonymous donors.

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 the pitch of last season's spunky production of *Monty Python's Spamalot*. For *Something Rotten!* the result is a full tilt musical—a mixed bag of glam rock riffs and classic overtures, all dripping with dramatic irony. Audiences can leave it to Feore to balance big orchestrations and elaborate dance numbers rooted in 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." Similarly, reinvention is essential to Feore's creative vision: "When I do a revival at Stratford, as director and choreographer, I will reimagine all of it." Meaning, if you saw *Something Rotten!* on Broadway, "it won't be the same show," promises the director.

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!" 

"SHAKESPEARE FIGURES OUT
what audiences want,
AND HE GIVES IT
TO THEM. THAT'S
WHAT CELEBRITIES DO."

NIGEL BOTTOM

PORTIA

Henry Firmston and
Olivia Sinclair-Brisbane.
Photography by
Ted Belton.

Yes, And...

An **INTROVERT'S TAKE** on theatre workshops and active **PARTICIPATION!**

By Katie Gilson Clark

As a formerly introverted child, and still introverted adult, the thought of any sort of theatre “workshop” has me shaking. Just thinking about Stratford’s own InterACTIVE Preshow used to send shivers down my spine, until I had a chance to learn a little more about it via a couple of the Festival artists involved. Teaching artist and actor Jennifer Villaverde’s nutshell summary of the school-gear activity is reassuring. “We just chat about the show, have fun with them and hopefully crack something open.” Nothing too scary about that. Teaching artist and actor Austin Eckert’s take on things is also pretty nerve calming. “These kids have an opportunity to engage with theatre, engage in play and engage with students from other schools.” The word “engage” maybe shakes my boots a bit, but “play”? That sounds alright.

Behind its big name, an InterACTIVE Preshow is really just a live, interactive workshop before a play or musical on our stages. It’s an event that gathers

students on the stage before a matinée performance to explore themes and characters through play and activities with peers and Festival artists—the very same ones who will be appearing in the matinée, on the same stage performers will be stepping onto for the big show. The group is normally large (cue introvert internal scream), with students participating in warmups such as a game of call and response. The purpose of this sort of icebreaker is to give reluctant participants (hello!) an opportunity to settle in with the group. “Reluctance is an interesting thing because it’s often someone who just wants permission to be weird,” says Eckert. In other words, get out of your head and into an experience that sees extroverts and introverts gather together, flying their freak flags. Villaverde’s personal favourite exercise fits perfectly into this mandate: Shakespeare’s Insults, a Shakespearean rap battle with a punch.

Following a long period of pandemic-forced screen time, any activity that helps young people connect in-person is beneficial to personal development. “I find, socially, it’s of immense value to students,” says Eckert. “It’s unlike your English class, where you are assigned a role to read or need to raise your hand.” Taking kids out of their typical classroom structure to share a fresh look at the arts is an important experience, in Villaverde’s opinion. “I really want to nurture art as part of our culture. And

ON THE DRAMA

By Katie Gilson Clark

GET IN

“budgets varied dramatically in elementary schools, with 27 per cent reporting a budget of less than \$500.” The report also indicated that “grade three and six students from schools with lower arts budgets were more likely to say they ‘never’ participate in art, music, or drama activities outside of the school day.” With the new Ontario Education curriculum focusing on getting “back to basics,” meaning a heavy focus on “mathematics throughout the education system,” some parents worry arts education may fall by the wayside.

The building-something-from-nothing component of art provides a space where students can express themselves by entering a realm of the brain that other subjects can’t open up. According to a 2019 World Health Organization report, “The arts have been shown to help build social cohesion and support conflict resolution through developing cognitive, emotional and social skills for constructive engagement with conflict, and by supporting empathy, trust, social engagement, collaboration and transformative learning, thereby producing more cooperative relationships.”

Art programs introduce children and young adults to experiences and perspectives outside of their own. And with this comes the empathy, tolerance and understanding of humanity necessary to create shifts in society at large.

Do you see the benefit of early exposure to the arts? Try testing out the suggestions included here and watch as young ones in your life become blooming theatre kids.

In 2018, the People for Education released research regarding arts funding and school budgets within Ontario elementary and secondary schools. In the findings published by the CBC, the report showed that

TELL A TEACHER

Foster the arts in school by letting teachers know about student matinées, which make a perfect retreat for a school trip! Visits include InterACTIVE Preshows, Bespoke Workshops, Post-Show Chats and Student Picnics. In addition, the Festival offers programs such as the Teaching Stratford Program, which pairs teachers with professional artists and includes in-school workshops, free of charge.


1 THEATRE ARTS CAMP

Musical theatre for your artistic extrovert or playwrighting for your creative introvert—our one-of-a-kind Theatre Arts Camp has got it all. This camp will nourish your child’s creativity in a fun and supportive environment. For more than 20 years, young artists have been guided by professional theatre artists as they participate in various sessions. Why not immerse your child in a camp that fosters self-confidence, develops skills as a theatre artist and creates long-lasting friendships?

my hope is that theatre isn't this thing on the outside that is only accessible to certain people. Theatre is accessible to everyone and should be normalized."

Eckert—who grew up in Regina, Saskatchewan—sees the benefits of widening perspective through meeting new people from different places. "I think it's extraordinarily special to have this opportunity at the Festival," he gushes. "To be in a place that's creating these kinds of relationships with students and to have them engage enthusiastically and creatively on their own is really incredible."

Every individual learns differently, but whether you are interested in STEM or STEAM, interacting within an artistic environment offers something that can be applied to any subject through emotional and social intelligence. Programs like the InterACTIVE Preshows promote growth by encouraging young people to share a space to hear and discuss each other's stories—some they can relate to and some they learn perspective from. For Eckert, who is "obsessed with Shakespeare and the cosmic scale that he allows you to feel," this type of workshop is exactly what students need to delve into "the depths of your sadness or the [heights] of your love, especially as a young person." Villaverde credits the InterACTIVE Preshow for providing "a different way of learning. We are giving them the opportunity to get on their feet and experience theatre."

I am lucky to have a mom who appreciates the alternative way arts can engage the mind. She would always encourage me and my siblings to foster artistic learning. If, like my mom, your life includes an introvert, try to encourage them to break out of their shell by way of the arts. I can attest, they will eventually thank you for it. (Thanks, Mom!) 

"RELUCTANCE IS AN INTERESTING
THING BECAUSE IT'S OFTEN
SOMEONE WHO JUST WANTS
permission to be weird."

—AUSTIN ECKERT

Join an InterACTIVE Preshow



3

KIDS TICKETS & RELAXED PERFORMANCES

Be the parent of the year, or at least the week, by surprising your kids with a day of theatre! Whether they're an aspiring artist or have yet to have a theatre experience, the Festival has it all. First-time theatregoers can try one of our Relaxed Performances, where youngsters and adults can move freely and make noise during the performance. Relaxed performances this season include *Wendy and Peter Pan*, as well as *Romeo and Juliet*.

STRATFEST@HOME

Wouldn't watching a Stratford production without leaving your comfy couch be great? You will be happy to hear that audiences can now have a theatrical movie night from their living room with STRATFEST@HOME.

Our streaming service provides access to Stratford Festival productions, award-winning films, audio plays and original programming inspired by the stage. Enthrall and engage the whole family in the magic of theatre with STRATFEST@HOME!

5

SIX ways to get your children to **CARE**
about that thing called **THEATRE**.


4

PLAY ON

Every single young adult should know about Play On, which is a fantastic offer for all people between the ages of 16 and 29 who have a passion for theatre. Give your teen or young adult the inside scoop by showing them how to become a Play On member by creating a patron account through our website to get tickets starting at \$24.

MEIGHEN FORUM EVENTS

Do you have a kid interested in learning song and dance from *Something Rotten!*? Or maybe one who would like to know more about the theatre

design process? The Meighen Forum has various events to select from, whether you are raising a lively musical-theatre enthusiast or a behind-the-scenes creative! The Forum offers a unique artistic experience for families, with compelling discussions, exciting performances, enlightening events and interactive workshops. 

6



CREATIVE

VACATIONING

An **INSIDER'S GUIDE** to exploring the **COUNTRYSIDE CITY** artists call home.

By Jennifer Lee

The cultural vortex is a phenomenon accredited to cities famed for the creatives they attract and inspire, like Gertrude Stein's flock of writers in Paris during the 1920s, or New York eternally for artists of all mediums—or so anyone who has lived even the shortest of stints in the Empire State would happily argue.

In Canada, localized cultural vortexes have given way to movements with global reverberations, including the famed Group of Seven, and sown the seeds for grassroots institutions with cult followings, like Arts & Crafts Productions, label to Broken Social Scene and Feist. And then there's our country's own perennial cultural vortex. A different look than the metropolises one might imagine, ours is rolled in with Ontario's picturesque farmlands: Stratford. Once a hub to railway lines dating back to the 1850s, this unassuming little city now draws theatre's brightest creative talents with the magnetic force that is the Stratford Festival.

Since its inception in 1952, the Stratford Festival has been stomping ground to theatre greats and industry mavericks. At the behest of festival founder Tom Patterson (via an introduction from theatre pioneer Dora Mavor Moore), Tyrone Guthrie—widely considered among the leading directors in the industry at the time—trekked across the Atlantic to rural

Ontario, where he helped imagine a stage that would become *the* stage in Canada.

Today, the city enveloping Patterson's theatres—four in total—breathes in rhythm with the vision for his festival, each thriving on the individual spirit of the artists it welcomes and the unique stories they bring with them to share with audiences from around the world.

When you enter a cultural vortex, you know it. The sensation of being surrounded by creativity and the warmth of the open invitation to explore everything inspiring and pouring out of this creativity is tangible. That's what it feels like to visit Stratford. Everywhere you look, you see someone reading, writing or practicing their lines. Here you sip on your morning coffee next to the writer of the play you watched the evening before. Here you take home jewellery from one of the Festival's theatre shops made by the actor who transfixed you with their performance. Here you enjoy a show at the Avon theatre and cross the street for a chilled treat at a gelato shop operated by the partner of one of the creative minds behind the Festival's Meighen Forum.

Stay a day, stay a week—any amount of time in the city will be long enough to feel the beautifully inspiring pull of the artists shaping this epicentre for world-class theatre. As for how to get the full effect—here's an insider's guide to an artist's Stratford.

MORNING MEDITATION

FROM DROWSY TO CURIOUS

A Stratford morning is accompanied by a grade of quiet synonymous with shimmering rivers speckled with swans. It also happens to offer stellar café options to rival the most oat-milk-latte-filled metropolises that Instagram can rank.

The crux of coffee shops with exceptional brew and quality people watching are on Ontario St., or just off it: see Balzac's (a hometown roaster with deep coast-to-coast appeal), The Ashborne Cafe, formally Edison's Cafe (where no one leaves without baked goods) and Revel (most likely to spot an actor getting their morning fuel).

Off in a different direction, away from the core, is another spot for breakfast fare as cute as its Tropical Bowl (a yogurt parfait) is delicious. Literally underground, Brch & Wyn is a basement coffee shop and bar with round-the-clock offerings. The morning menu here is chock-a-block with sweet and savoury accompaniments for coffee or tea. The homemade pastries are a fine way to satiate a sweet tooth, while the aforementioned yogurt parfait is a healthy



morning dessert plated, seemingly special, for your feed. Come back in the evening for wine and charcuterie.

Should caffeine not be your cup of tea, opt for Bowl Bar instead, where smoothies are a protein-rich delight. For extra convenience, pop by The Little Green Grocery for a yogi's breakfast: bottles of pressed juice and seed-filled vegan energy bars.

Once breakfast is in hand, take it for a walk along the Avon River. Find the *La Cage aux Folles* album on Spotify and start your day off with a glamorous kick of self-affirmation. Wander the river's path and soak in sights, including the Tom Patterson Theatre. The building's handsome exterior is just one of the reasons this award-winning building has graced the pages of magazines, including *Architectural Digest*. Pro tip: the gardens here are worth a wander for anyone looking to take a selfie with envious "Where are you?!" generating comment power.

◀ From left to right: Actors Antonette Rudder and Tara Sky enjoy breakfast at Brch & Wyn.

FROM LUNCH TO SIESTA

AFTERNOON

After catching your photo op, break for a light lunch at the Tom Patterson Theatre Café. Sit outdoors and continue enjoying the tranquil beauty of the Avon River and its winged wildlife. Try the scones, and don't be surprised if a goose crosses the road for a visit!

After clearing your plate, keep walking a few feet and you'll hit the Festival Theatre, where a matinée performance of *Romeo and Juliet* or *Something Rotten!* calls your name. For you Shakespeare lovers: should catharsis be what you seek, the former will fill and empty your heart in a single sitting. But should laughter be the order of the day, director Donna Feore's latest musical keeps the playwright top of mind without a murmur of iambic pentameter, as it comedically imagines the conception of the musical during the Bard's heyday.

This theatre also boasts its own shop, where 2024 season souvenirs, theatre trinkets and one-of-a-kind jewellery by Festival artists are ready to be wrapped up and taken home. Look out for the beautiful, handcrafted beadwork of Tara Sky, or, as this year's audiences of *Wendy and Peter Pan* will know her, Tiger Lily.

Walk back toward the centre of town for more shopping. Find a trove of accessories at Harmony Jewelry & Co., a trendy boutique with a collection of cozy crewnecks, featuring a close alternative to thrifting with apparel here giving Northern Reflections charm, like



▲ From left to right: Actors Heather Kosik, Jason Sermonia, Carla Bennett, Josh Doig and Bethany Kovarik at Wills & Prior.

“SHOPPING AT WILLS & PRIOR IS LIKE SHOPPING IN MY DREAM HOME.

Everything is so beautifully curated,
I'M SURE I'M NOT THE ONLY ONE WISHING THEY OWNED EVERYTHING IN THE STORE.”

— JOSH DOIG



its selection of Canadian national parks sweatshirts and local souvenir sweatshirts designed to pair smartly with mom jeans. For more rugged looks, try Gadsbys, where gorpcore needs are well served by way of waterproof gear and utilitarian boots, in addition to a plethora of Pendleton goodies. Stop by the nearby MacLeods Scottish Shop next to grab the perfect fair-isle cardigan or cable-knit sweater to complete your look. The shop's selection of woolly jumpers rivals the runway's latest take on these enduring classics, translating into you being as likely to find a top to pair with a maxi skirt and heels as you are to pick up something to layer under that new raincoat you bought at Gadsbys.

For homebodies, Stratford has a bounty of shops with stock that would make Toronto's One-of-a-Kind Show turn green with jealousy. Bradshaw's is a strong choice for anyone in the market for kitchen outfitting, meaning no Food Network viewer will walk out of this shop empty-handed. Then





there's Wills & Prior, a *Magnolia Home* fan's dream. Everything in this store makes you want to empty your house, paint it whatever Benjamin Moore's Colour of the Year is and start decorating from scratch with everything on the floors and shelves of this store. It's no wonder this shop is a favourite among Festival artists looking to make homes out of their Stratford pads. Don't be surprised if you end up discussing candle scents with the actor you applauded only a few hours earlier.

Before you begin your night, squeeze in a nap. Stratford has plenty of unique accommodations to complement your stay in the countryside. The Yellow Room at Three Houses Inn has *Downton Abbey*-esque charm (after all, this is the inn where Maggie Smith stays when in town), while Hotel Julie is straight out of *Elle Decor* with its cosmopolitan flair.

EVENING

FROM DUSK TO MOONLIGHT

As the sun sinks, the city's streets crowd with theatregoers heading to their pre-show dinner. Even if you walked around the river in the morning, the refreshing exhale of a short repeat putter is worth a detour before sitting down to your evening meal.

Or, skip traditional dining altogether and go al fresco with takeout and a bottle of wine from a local restaurant. With designated spots for outdoor eating and drinking, including Market Square and the picturesque Tom Patterson Island (twinkle lights galore!), you can live out a European-inspired picnic daydream. This style of dining is also translatable into a family-friendly meal made great by having room to run before heading to see *Wendy and Peter Pan* with the kids.

For a sit-down meal, the choices in town are varied and each uniquely delectable. Bluebird Restaurant & Bar is a recent addition to the scene, headed by husband-wife duo Aaron and Bronwyn Linley—a pair quintessential to Stratford's culinary scene. With close ties to the Stratford Chefs School (Aaron was a chef instructor) and having owned another restaurant and a gourmet market in town previously, their newest spot—a bistro influenced by international flavours—is packed with locals and in-the-know tourists. Reservations here are a must ... and so is the chicken 'Naka' style with special sauce.

If looking to go totally off the beaten path come mealtime, go in the direction of one of Stratford's multiple culinary trails (available for purchase at the Destination Stratford office in town) and fill up on whatever your personal food staple may be. Before choosing between Bacon and Ale or Chocolate trails, check closing times of participating locations to avoid being left with a grumbling tummy. With five stops on the first self-guided trail and six on the latter cocoa-themed one, this variation on dinner is something of a method-viewing experience for patrons heading to an evening performance of *London Assurance*, a play in which indulgence is the dish du jour.



▼ Actors Nestor Lozano Jr., Khadijah Roberts-Abdullah and Derek Kwan enjoy a toast at Bluebird Restaurant & Bar.



For post-show reverie, theatregoers will be happy to find that tranquil as Stratford's Avon River may colour it, this ain't no sleepy town. Live like a local and stop in at The Relic Lobby Bar for an expertly mixed cocktail. Between the warm staff, cozy atmosphere and effortless cool of the bar, first-time visitors are sure to become return customers one El Presidente (white rum, orange curaçao, French dry vermouth and grenadine) in.

“ I THINK WHAT I LOVE MOST ABOUT THE RELIC IS THAT IT'S A SPOT THAT HAS *wholeheartedly welcomed the artists* IN TOWN. STAFF HERE NOT ONLY DESIGN EXCELLENT COCKTAILS BUT A WONDERFUL, INTIMATE EXPERIENCE. ”

When the moon rises over the city, theatres empty as bars fill—first with patrons thirsty for conversation about the production they just watched and later with actors, ready to unwind after their show. Together—*again*—worlds meld, audiences and actors share a space, and that feeling of being immersed in creativity pulses through the air. S

Photography on page 72 by Lucia Remedios. Story photography by Ted Belton.



▲ Actor Emilio Vieira enjoys a drink and a game of chess at The Relic Lobby Bar.



**GREAT THEATRE IS JUST THE BEGINNING.
SAVOUR STRATFORD IN ALL SEASONS.**

f @StratfordON X @StratfordON i @VisitStratfordON

VisitStratford.ca

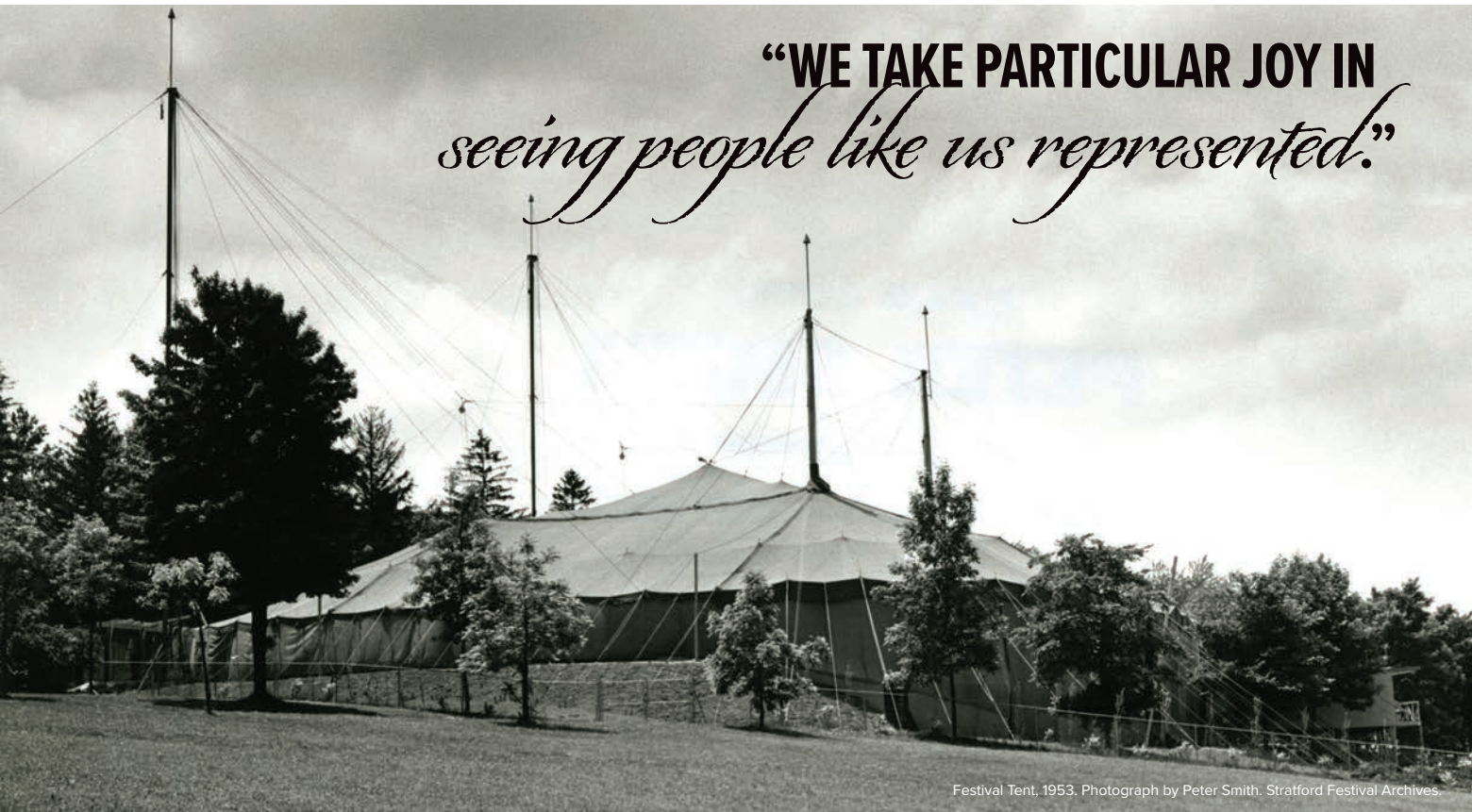
**DESTINATION
STRATFORD**
THE ARTS ARE
WHAT WE ARE

embodies Scott's belief that social impact is tied to representation. "If you can't see it, you can't be it," she says. This thinking goes beyond the big themes critics tend to gravitate toward. With *Get That Hope*, for example, Scott anticipates critics will point to the Jamaican diaspora and gender norms within the family. And while these are salient themes, the playwright's real goal is for audiences to feel something—to emot. "I want people to have joy when they see this play," says Scott. "I want them to hug their mom, and I want them to call their brother."

What Scott desires is something liberal arts research labels "prosocial effects," which lead to "fostering ethical and moral behaviour." In everyday terms this means calling your mom or empathizing with unfamiliar stories—the stuff audiences instinctively know and feel, without the aid of newspaper reviews.


Bottom line: theatre is a way of feeling seen. And in the experience of some—for the first time ever. "Even though I strongly believe that theatre helps dissolve differences between groups of people, it's also true that we take particular joy in seeing people like us represented," Gobert says. His own experience proves as much. He remembers attending the première of Michel Marc Bouchard's play *Tom at the Farm*, about a gay man from the big city feeling alienated in a small town. "It felt strange to identify in that kind of naïve way that I sometimes think about academically," Gobert recollects, "I was like, alright, this is what people are talking about when they talk about seeing themselves represented."

"WE TAKE PARTICULAR JOY IN
seeing people like us represented."



Festival Tent, 1953. Photograph by Peter Smith. Stratford Festival Archives.

Theatre's potential for social impact is two-sided. Research proves artistic mediums do instill empathy in audiences, evidence that can be used to inform public policy and arts curricula. In other words, there is science behind it. The other side is immeasurable. According to Gobert, when Aristotle spoke of catharsis he "wasn't imagining that plays are pedagogical." He wrote about distinct internal reactions theatre stirs within its audience—a depth of emotion that can alter us. "Catharsis is a kind of emotional learning that may or may not have anything to do with cognition—it's experiential," says Gobert. "You have this experience, and therefore you're changed by it."

Maybe catharsis is one part reason and one part emotion. A big part is intangible, but according to Aristotle, it's also inevitable, which means theatre's social impact is empathy building by design. How audiences choose to act on that emotion is entirely up to them. 

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.



reconnect with nature



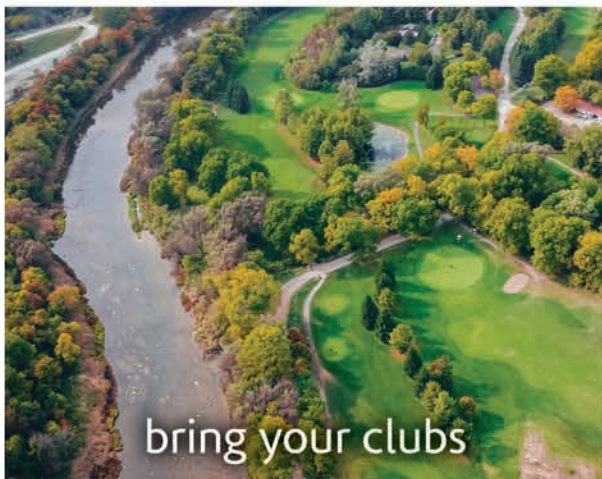
pick your own apples



build a bouquet



explore the bakery trail



bring your clubs



create something delicious

Explore our charming countryside,
just steps outside of Stratford!

discover
MORE



perthcounty.ca
find your next adventure!

GETTING HERE IS EASY ►►►



STRATFORD DIRECT

Coach service from Toronto—\$34 return. See details on pg 89.
stratfordfestival.ca/bus | 1.800.567.1600

STRATFORD AIRPORTER

Service between Stratford and Toronto Pearson Airport

P.O. Box 368 | Stratford N5A 6T3

519.273.0057 | Toll Free 1.888.549.8602

Since 1985, Stratford Airporter has provided economical shuttle service between Stratford and Toronto airport. Formal Limousine provides first-class sedan service to all points in Ontario.

stratfordairporter.com | stratfordairporter@cyg.net

ONEXBUS

Bus service with stops connecting Toronto and Southwestern Ontario.

onexbus.com | 647.477.5500

PC CONNECT

Community bus service within Perth County and surrounding areas including Stratford, St. Marys, Kitchener-Waterloo and London.

perthcounty.ca | 1.888.465.0783



DRIVING TIMES TO STRATFORD

Approximate driving times to Stratford from:

Toronto 2 Hours

Ottawa 6 Hours

Detroit 3 Hours

Buffalo 3 Hours



REGION OF WATERLOO INTERNATIONAL AIRPORT (YKF)

1-4881 Fountain Street North | Breslau NOB 1M0

519.648.2256 | Toll Free 1.866.648.2256

The Region of Waterloo International Airport (YKF) is 45 minutes east of Stratford. Our expanded facility simplifies travel. Flair, Sunwing & WestJet provide service to 15 cities, with 50 flights a week. AVIS & Enterprise car rentals. @FlyYKF

waterlooairport.ca

TORONTO PEARSON INTERNATIONAL AIRPORT (YYZ)

torontopearson.com | 1.866.207.1690

LONDON INTERNATIONAL AIRPORT (YXU)

flylondon.ca | 519.452.4015



VIA RAIL

viarail.ca | 1.888.842.7245

U.S.A. RAIL, AMTRAK

Connect in Toronto for Via Rail to Stratford

amtrak.com | 1.800.USA.RAIL

Stay longer

and have
more time for
the things that matter

- Three airlines: Flair, Sunwing and WestJet
- 50+ flights each week
- 45 minutes east of Stratford

4881 Fountain Street North, Breslau, Ontario














































@FlyYKF


































waterlooairport.ca



Region of Waterloo
INTERNATIONAL
AIRPORT

Photo credit: Destination Stratford

HOTELS, MOTELS & INNS		PRICE RANGE	# OF UNITS	AMENITIES
Bentley's Inn Bar and Restaurant 99 Ontario St. Stratford, N5A 3H1	519.271.1121 or 1.800.361.5322 info@bentleysbarinn.com www.bentleysbarinn.com	\$199-\$249	12	   
Best Western Plus The Arden Park Hotel 552 Ontario St. Stratford, N5A 3J3	519.275.2936 or 1.877.788.8818 reservations@ardenpark.ca www.ardenpark.ca	\$149-\$279	144	       
Best Western Premier Collection Mercer Hotel Downtown 104-108 Ontario St. Stratford, N5A 3H2	519.271.9202 or 1.888.816.4011 mercerc@mercercallinn.com www.mercercall.ca	\$199-\$399	14	  
Foster's Inn 111 Downie St. Stratford, N5A 1X2	519.271.1119 or 1.888.728.5555 info@fostersinn.com www.fostersinn.com	\$149-\$225	9	   
Majer's Motel 2970 Ontario St., East Stratford, N5A 6S5	519.271.2010 or 1.800.561.4483 info@majersmotel.com www.majersmotel.com	\$95-\$150	31	   
Perth County Inn 4 Huron St. Stratford, N5A 5S8	519.305.5005 booking@innstratford.com www.innstratford.com	\$179-\$339	10	   
The Stratford Hotel by Hocco Hotels Collection 107 Erie St. Stratford, N5A 2M5	519.273.3666 reservations.sh@hocohotels.com www.thestratfordhotel.ca	\$120-\$300	12	  
Suburban Motel 2808 Ontario St. East, Line 34, Stratford, N5A 6S5	519.271.9650 or 1.800.387.1070 suburbanmotel@rogers.com www.suburbanmotel.com	\$159-\$209	25	   
Travellers Motel 784 Ontario St. Stratford, N5A 3K1	519.271.3830 or 1.800.465.4106 info@travellers-motel.com www.travellers-motel.com	\$80-\$105	24	   
The Windsor Hotel by Hocco Hotels Collection 23 Albert St. Stratford, N5A 3K2	519.272.2581 reservations.wh@hocohotels.com www.thewindsorstratford.com	\$110-\$300	35	    

HOMES, APARTMENTS & SUITES		PRICE RANGE	# OF UNITS	AMENITIES
A Valley View B&B 4983 Line 2 Perth South, N0M 1V0	519.225.2685 info@stratford-bb.com www.stratford-bb.com	\$125-\$149	1	  
Caledonia House 20 Caledonia St. Stratford, N5A 5W5	519.271.0377 caledoniahousestratford@gmail.com www.caledoniahouse.com	\$245-\$270	4	    
The Chisholms in Stratford B&B 310 Ontario St. Stratford, N5A 3H5	519.273.6813 info@thechisholmsinstratford.com www.thechisholmsinstratford.com	\$249-\$345	4	   
Hotel Julie 92 St. Vincent St. North Stratford, N5A 5S8	226.271.1765 hello@hoteljulie.com www.hoteljulie.com	\$170-\$610	9	  
Inn on Britannia 66 Britannia St. Stratford, N5A 5Y9	519.703.6808 vern@innonbritannia.com www.innonbritannia.com	\$275-\$375	4	   
Limelight Bed and Breakfast 161 Front St. Stratford, N5A 4H5	519.273.1672 limelightbedandbreakfast@gmail.com www.limelightbedandbreakfast.com	\$210-\$245	2	   
River Merchant Inn & Illume Spa 31-35 York St. Stratford, N5A 3G8	647.607.1030 host@rivermerchantinn.com www.rivermerchantinn.com	\$249-\$349	2	  
Sally's Place 295 & 299 Ontario St. Stratford, N5A 3H6	519.272.2383 sally@sallysplace.com www.sallysplace.com	\$215-\$390	5	   
Stamp House 136 Hibernia St. Stratford, N5A 5V4	519.271.9184 stay@stamphouse.ca www.stamphouse.ca	\$175-\$225	4	   

All listings are paid advertisements and details are supplied by advertisers. Prices quoted are subject to change.

AUDIENCE LOVE

CONTINUED FROM PAGE 47

Wheelchair Accessible



Internet



Family Friendly



Dinning Room



Pool



Kitchen Facility



Breakfast Incl.



Student Friendly



Meeting Room



Exercise Facility



◀ Exterior of the Avon Theatre, 1954. Photograph by Peter Smith. Stratford Festival Archives.

▼ Avon Theatre brochure, 1970. Stratford Festival Archives.



Stratford Airporter

"I like this place and could willingly waste my time in it."
Shakespeare



BOOK ON-LINE @
stratfordairporter.com



888-549-8602
STRATFORD AIRPORTER

519-271-4242
RADIO CAB

Radio Cab



While you are here and need to get around
try our in town cab service

519-271-4242

exemplifies such challenges. When introduced to a Canadian audience, CBC reported "a backlash erupted online that accused the arts centre of planning a racially segregated show." Dr. Bucknall is leary of impeding change when it shuts out audiences. "Theatre should always be a mirror that represents life. If it's always just one very narrow perspective, I think that's dangerous, you can create an echo chamber of self-affirming ideologies and belief systems."

In Shakespeare's day, who made up the audiences was a testament to the accessibility of theatre. The Globe Theatre used colour-coded flags to indicate the type of play showing (e.g., a red flag represented a history play), and while to us this may seem gimmicky, during a period when education represented the divide between rich and poor, these flags eliminated the tiers of society, inviting in both the literate and illiterate.

Relaxed performances are the colour-coded flags of today. A new type of experience offered by cinemas, retailers and theatres alike, relaxed performances are inviting to neurodiverse audiences as well as guests looking for an experience sensitive to families with young theatregoers. Without this type of experience, maybe a grandmother would be without an unforgettable moment like the one cherished by patron @doctornursejane, who fondly recalls her granddaughter and her granddaughter's service dog attending a production, where "both felt very welcomed."

“ IT DOES US ALL GOOD TO
see and hear
THOSE OTHER EXPERIENCES. ”

Theatre is a living thing, and it should enjoy the same air as its audience. That's why this season the story of the lost boys starts with Wendy Darling, the catalyst for action in Peter Pan's greatest adventure. And why Cymbeline is a warrior queen played by theatre legend Lucy Peacock, an actor with a presence on stage as commanding as any real-life king presiding over his court. This centuries-long art form is most emotive, most relatable, most entertaining when used as a mirror to reflect its audience. There is no storytelling without the audience. To take them—you—out of the equation would make this art form obsolete. As Dr. Bucknall concludes, "The moment theatre becomes disconnected from its audiences, whose story is it telling?"



FAMILY SPECIALS

This symbol identifies advertisers offering specials (e.g., room rates, menus, etc.) for families with children under 18.



WHEELCHAIR ACCESSIBLE

This symbol identifies advertisers who are Wheelchair Accessible. For all other mobility concerns, please confirm your requirements with any advertisers prior to your arrival.

ACCOMMODATION PRICING

Average price per room, per night.

\$ = under \$175

\$\$ = \$175 to \$224

\$\$\$ = \$225 to \$299

\$\$\$\$ = \$300 or more

DINING PRICING

Average price per entrée, per person

\$ = under \$20

\$\$ = \$20 to \$25

\$\$\$ = \$25 to \$35

\$\$\$\$ = \$35 +

ACCOMMODATION

BED & BREAKFAST

A GARDEN STROLL BED & BREAKFAST

Barbara, Hal & Corinne Montgomery | 325 Devon Street
Stratford N5A 3A2 | 519.271.1713

Join us for our 35th season. Get behind-the-scenes theatrical insights. Discover waterfalls, a gazebo, and picnic spots as you stroll the garden pathways. Enjoy spacious ensuite rooms and handcrafted oak furnishings. A/C, TV, fridge. Engage in lively breakfast conversations. Indulge in our indoor hot tub. \$\$ ★
info@agardenstroll.ca | www.agardenstroll.ca

ALLISON'S BRUNSWICK HOUSE

Gay Allison and Geoff Hancock | 109 Brunswick Street
Stratford N5A 3L9 | 519.271.4546 | Toll Free: 1.866.929.9910

Unique downtown literary B&B in 1857 home. Photo-gallery of writers, books, piano, art and antiques. Full breakfast, large verandah and parking. Central air. Shared baths. Twins, doubles, large family room. Hosts: published writers and poet. \$\$-\$\$\$
brunswick@cyg.net | www.brunswickhouse.ca

AMBASSADOR B&B AND INN NEXT DOOR

266 Ontario Street | Stratford N5A 3H5 | 519.279.6108

Twin houses built in 1923 in the heart of Stratford. Each house has four spacious rooms and four luxurious suites with ensuite bathrooms, A/C, WIFI and free parking. \$\$-\$\$\$ ★
pengfuyang@gmail.com | www.ambassadorbbstratford.com

MODERN AMENITIES & THOUGHTFUL DESIGN



With newly renovated banquet facilities, the possibilities are endless! If you are planning a wedding, celebration, meeting or conference you'll find unmatched expertise, creative menus and personalized service.

At Best Western Plus The Arden Park Hotel, we offer large newly renovated guest rooms and suites, an indoor pool and hot tub, fitness centre, and a fresh new dining experience with daily features and Sunday brunch. Offering ample free parking and centrally located just minutes from the downtown core, Festival Theatre and Stratford's east end. Together our staff and management are dedicated and committed to giving only the highest level of service to all our guests.



The Arden Park Hotel

ardenpark.ca

1-877-788-8818

(519) 275-2936

reservations@ardenpark.ca

552 Ontario Street
Stratford ON, N5A 3J3



BIRMINGHAM MANOR BED AND BREAKFAST

Elena and Dom Tassielli | 240 Birmingham Street | Stratford N5A 2T5
519.273.6545

Luxury Victorian mansion. Spacious & elegant rooms with modern amenities, parlour, verandah & gardens. Exquisite breakfast with vegan & GF options. WiFi, A/C, parking, smoke/pet free. #1 B&B on Tripadvisor & Hall of Fame award winner. \$\$\$

info@birminghammanor.com | www.birminghammanor.com

CALEDONIA HOUSE

20 Caledonia Street | Stratford N5A 5W5 | 519.271.0377

1872 mansion, park-like setting, 10-minute walk downtown. We have a large guest lounge, central air, wireless internet and pool. All bedrooms have ensuite baths. Enjoy a full-service breakfast. Non-smoking. \$\$\$ ★

caledoniahousestratford@gmail.com | www.caledoniahouse.com

CHISHOLM HOUSE/THE CHISHOLMS IN STRATFORD B&B

310 Ontario Street | Stratford N5A 3H5 | 519.273.6813

Toll Free: 1.844.773.6813

1881 Italianate Home. Park and walk everywhere. Large front porch, 3 gracious bedsitting rooms, large ensuite baths, 1 Ground Flr Rm. Separate tables in Lounge/Dining + Gourmet Breakfast. #4 of 77 on TRIPADVISOR \$\$\$-\$\$\$\$ ★

info@thechisholmsinstratford.com | www.thechisholmsinstratford.com



COURTESY OF GRAND TRUNK
GUEST HOUSE & GALLERY

CROWN HOUSE BED & BREAKFAST

Lykke Brandemark | 61 Douglas Street | Stratford N5A 5P3 | 519.271.7146

Enjoy the serenity and peace of historic Crown House, est. 1998. We are located 3 blocks from downtown (Avon Theatre) and downriver (3 blocks) from the new Tom Patterson Theatre. Peaceful, comfortable rooms, each with king or twin beds, ensuite bath, A/C and fridge. Three upstairs ensuite rooms. One ground-floor ensuite room with private entrance, barrier free. Three common rooms upstairs: a new fully equipped guest kitchen, a dining/relaxing room with TV and a quiet reading / work room. Extended continental breakfast buffet - special dietary needs met. Ample on-site parking. Wi-Fi. Two persons \$195.00. Cash, Visa & MC, Interac e-transfer. \$\$ ★

crownhousebb@gmail.com | www.bbcanada.com/crownhousebb

HAMILTON HALL B & B

115 Brunswick Street | Stratford N5A 3L9 | 519.273.7082

An elegant 1870 Italianate home ideally located one block from Stratford's charming downtown. Our smoke-free home offers twin/king beds, air-conditioned ensuite rooms. Enjoy a delicious breakfast in our guest dining room and relax in the living room or on the large front verandah. \$\$ ★

bbhamiltonhall@gmail.com | www.hamiltonhallbandb.ca



COURTESY OF CALEDONIA HOUSE



Timeless Elegance

Built in 1867, this Bed and Breakfast will leave you speechless. During your stay ensure you take advantage of the delicious breakfast prepared by your hosts Bob & Janice Clark.



KILDONAN HOUSE

The Art of Accommodation

30 minutes from Stratford!

ALL ROOMS INCLUDE: WiFi TV ENSUITE

WE SERVE A FULL BREAKFAST DAILY WITH LOCALLY SOURCED PRODUCTS FROM HURON COUNTY

KILDONANHOUSE.COM • 519.482.1163 • 416.605.8711

CONVENIENTLY LOCATED: 71 KIRK ST, CLINTON, ON N0M 1L0



COURTESY OF RIVER MERCHANT INN & ILLUME SPA

HUGHSON HALL

Debra and George Mackie | 220 Hibernia Street | Stratford N5A 5V7
519.305.0780

1875 Victorian mansion TripAdvisor #1 award-winning Luxury B&B. Walkable to downtown & theatre. Large elegant guest rooms/ensuites/ two parlours/Juliet balcony/butler's pantry/parking/Victorian gardens/ personal AC&Heat/WiFi/smartTV/smoke & pet free. Arrival wine and cheese, gourmet breakfast. \$\$\$\$

info@hughsonhall.com | www.hughsonhall.com

NORTH OF AVON B&B SUITES

A.J. Ashley | 36 Waterloo Street North | Stratford N5A 5H5 | 519.400.9819

Century home, walkable everywhere! 4 spacious upscale suites with ensuite bathroom, kitchenette, den, parking, private entrance & temp control. Great for longer stays & groups. Full breakfast daily with knowledgeable host. \$\$\$\$★

northofavon@gmail.com | www.northofavon.com



COURTESY OF HOTEL JULIE

RIVERWALK BED & BREAKFAST

176 Elizabeth Street | Stratford
N5A 4Z3 | 519.273.2166

Riverwalk is a recently renovated 1905, 3-storey Dutch colonial home, located near downtown. It has kept its turn-of-the-century charm as well as providing modern conveniences. All guest rooms are located on the second floor. \$\$

general@riverwalkbb.ca
www.riverwalkbb.ca



STAMP HOUSE

136 Hibernia Street | Stratford N5A 5V4 | 519.271.9184

Welcome to our stately, 1894 home, where family have lived since 1903! Our chef-created, locally sourced breakfasts build a wonderful camaraderie around the dining room table. The house has a warm ambience with ensuite rooms. We are located within walking distance to all theatres. \$\$

stay@stamphouse.ca | www.stamphouse.ca

HOMES, APARTMENTS & SUITES

GRAND TRUNK GUEST HOUSE & GALLERY

Marilyn Price | 116 Centre Street | Stratford N5A 1E6 | 519.590.4442

Avant-garde & elegant style is creatively captured in our fully renovated 1920s home. Indulge in luxury, original art & history, your private 2-bedroom/2-bathroom retreat awaits! A short walk to theatres, restaurants and shops. \$\$\$\$

info@grandtrunkguesthouse.com | www.grandtrunkguesthouse.com

RIVER MERCHANT INN & ILLUME SPA

31-35 York Street | Stratford N5A 3G8 | 647.607.1030

Romance meets history in your beautifully decorated private retreat on the bank of the picturesque Avon River. A one-of-a-kind experience using archival photos and memorabilia from the original uses of this unique downtown heritage building. \$\$\$\$

host@rivermerchantinn.com | www.rivermerchantinn.com

SALLY'S PLACE

Barb Spears | 295 & 299 Ontario Street | Stratford N5A 3H6
519.272.2383

Lavishly furnished apartment units, two locations, all amenities, self-serve breakfast, walk to theatres and downtown, on-site parking, very private. Your home in Stratford is open all year round. \$\$\$\$

sally@sallysplace.com | www.sallysplace.com

HOTELS, MOTELS & INNS

BENTLEY'S INN BAR AND RESTAURANT

99 Ontario Street | Stratford N5A 3H1 | 519.271.1121

Toll Free: 1.800.361.5322

Our "Lofts at 99" are comfortable two-storey executive suites with first-rate design and amenities in a completely non-smoking environment. Tempur-Pedic king/twin-size beds, plasma TVs on both levels, wet bar, fridge, microwave, fireplaces, free Wi-Fi, free parking and just steps from the city centre and all theatres. Please ask about our executive luxury spa suite. STA, SHMA \$\$\$\$★

info@bentleysbarinn.com | www.bentleysbarinn.com

BEST WESTERN PLUS THE ARDEN PARK HOTEL

552 Ontario Street | Stratford N5A 3J3 | 519.275.2936

Toll Free: 1.877.788.8818

Offering large newly renovated guest rooms & suites. Indoor pool, hot tub & fitness centre. Enjoy a fresh new dining experience with daily features & Sunday brunch. Free ample parking. Located just minutes from the Festival Theatre, downtown core & Stratford's east end. \$\$\$\$★

reservations@ardenpark.ca | www.ardenpark.ca

BEST WESTERN PREMIER COLLECTION MERCER HOTEL DOWNTOWN

104-108 Ontario Street | Stratford N5A 3H2 | 519.271.9202

Toll Free: 1.888.816.4011

A 14-room boutique hotel in the downtown core. Newly renovated rooms are located on the 2nd and 3rd floors of a historic building. No elevator. Street level boasts one of Stratford's trendiest restaurants. On-site parking. \$\$\$\$★

merc@mercerhallinn.com | www.mercerhall.ca

FOSTER'S INN

Craig Foster | 111 Downie Street | Stratford N5A 1X2 | 519.271.1119

Toll Free: 1.888.728.5555

In the heart of Stratford's uptown, our nine rooms offer ¼ cut solid oak Shaker furnishings in a soothing environment. This turn-of-the-century building boasts private baths, patio, steakhouse and elevator, all in a prime location. Personal service and excellent breakfast are our specialties! STA, SHMA. \$-\$\$\$★🌱

info@fostersinn.com | www.fostersinn.com

HOTEL JULIE

92 St. Vincent Street North | Stratford N5A 5S8 | 226.271.1765

A modern twist on a Shakespearean classic, Hotel Julie is an elevated and stylish inn designed for poetic moments and notable memories. Combining culture, class and comfort for an unparalleled stay. Full kitchens & free parking. \$\$\$

hello@hoteljulie.com | www.hoteljulie.com

MAJER'S MOTEL

2970 Ontario Street, East | Stratford N5A 6S5 | 519.271.2010

Toll Free: 1.800.561.4483

Thirty-one tastefully well-appointed non-smoking rooms with fridge, flatscreen TV/DVD, hair dryers, A/C and free WiFi. Enjoy quiet atmosphere, outdoor pool and gazebo in private country setting with spacious grounds. No pets. \$-\$\$★

info@majersmotel.com | www.majersmotel.com



COURTESY OF BEST WESTERN PLUS THE ARDEN PARK

THE PARLOUR INN

101 Wellington Street | Stratford N5A 2L4 | 519.271.2772

Toll Free: 1.877.728.4036

Built in 1871, The Parlour Inn is located one block from the Avon Theatre. 28 warm and contemporary guestrooms and the 240-seat dining room create a historic oasis in beautiful downtown Stratford. \$\$\$★🌱

reservations@vintage-hotels.com | www.theparlour.ca



the
PARLOUR
INN

*Eat, Stay & Enjoy
the Play!*

Take in a play and then spend the night at our boutique hotel in historic downtown. You'll love our charming guestrooms, impeccable service, courtesy shuttle, and Stratford's best outdoor patio.

To top off your experience, The Parlour Inn Restaurant sets the perfect stage for delicious dining before or after the curtain call.

Book your Stratford Festival Theatre getaway today.

theparlour.ca | 1.877.728.4036 | 101 Wellington Street, Stratford, ON



Samsonite
RETAIL OUTLET

305 C.H. Meier Blvd, Stratford
(519) 271-7962

PERTH COUNTY INN

4 Huron Street | Stratford N5A 5S8 | 519.305.5005

Perth County Inn is Stratford's boutique hotel. No two rooms are alike, each with character and modern comforts. The Inn has a Cuban cocktail bar, taco shop, Japanese takeout and a yummy bakery. Downtown. Parking included. \$\$\$\$-\$\$\$\$★

booking@innstratford.com | www.innstratford.com

SUBURBAN MOTEL

2808 Ontario Street East, Line 34 | Stratford N5A 6S5

519.271.9650 | Toll Free: 1.800.387.1070

Located in a scenic country setting a short 5-10 minute drive to the theatres. We offer 25 well-appointed stylish rooms, with all the expected amenities, in a quiet mature atmosphere. Wheat and corn fields provide a scenic backdrop for our pool and gardens. No pets. Best rates and inventory by booking directly. \$★

suburbanmotel@rogers.com | www.suburbanmotel.com

THE STRATFORD HOTEL BY HOCO HOTELS COLLECTION

107 Erie Street | Stratford N5A 2M5 | 519.272.2581

Our 18th-century hotel, located in the heart of downtown Stratford, is a short walk to the Festival theatres. Four-poster beds, gas fireplaces, oriental rugs, and antique furniture embody the essence of this charming 12-room downtown hotel. Indulge in luxuries like premium bedding & bath amenities, Nespresso, and a welcome amenity. \$\$\$\$\$★🧺

reservations.sh@hoco-hotels.com | www.thestratfordhotel.ca

TRAVELLERS MOTEL

784 Ontario Street | Stratford N5A 3K1 | 519.271.3830

Toll Free: 1.800.465.4106

Twenty-four rooms with A/C, fridge, TV, microwave and phone. Walking distance to theatres, restaurants, shopping mall, golf and country club. Complimentary morning coffee and muffins. Special rates for groups and seniors. No pets. OAA. \$

info@travellers-motel.com | www.travellers-motel.com

THE WINDSOR HOTEL BY HOCO HOTELS COLLECTION

23 Albert Street | Stratford N5A 3K2 | 519.272.2581

Our 18th-century hotel, located in the heart of downtown Stratford is a short walk to the Festival theatres. Debuting its reimagined accommodations in Spring 2024, our 34 guest rooms & suites are inspired by mid-century modern touches. Indulge in luxuries like premium bedding & bath amenities, Nespresso, and a welcome amenity. \$\$\$\$\$★🧺

reservations.wh@hoco-hotels.com | www.thewindsorstratford.com



2166 Line 34, Shakespeare Ontario, Canada NOB 2P0

Phone: (519) 625-8050 Fax: (519) 625-8051 Email: info@shakespeareinn.com

FOOD & DRINK

BENTLEY'S INN BAR AND RESTAURANT

99 Ontario Street | Stratford N5A 3H1 | 519.271.1121 | Toll Free: 1.800.361.5322

Bentley's is the place for beer, homemade food and a casual atmosphere. Relax in a booth or meet up with friends for some fun at the bar. Enjoy people-watching on our main-street patio or drop by after theatre for our fantastic desserts. Free Wi-Fi. Open daily. \$\$\$-\$\$\$ ★
info@bentleysbarinn.com | www.bentleysbarinn.com

BIJOU RESTAURANT

Front: 74 Wellington Street | Back: 105 Erie Street
Stratford N5A 2M5 | 519.273.5000

Bijou "A Culinary Gem" celebrating 25 years of locally inspired cuisine. Presenting a diverse array of ever-evolving selections on our à la carte menu. Committed to continuous innovation, consistently delivering an exceptional and memorable dining experience. \$\$\$-\$\$\$ ★ ❸
dine@bijourestaurant.com | www.bijourestaurant.com

BLUEBIRD RESTAURANT & BAR

30 Ontario Street | Stratford N5A 3G8 | 519.271.2255

A bustling neighbourhood spot for lunch or dinner in the heart of downtown Stratford. Bistronomy inspired menu, cool cocktails, great patio, approachable wines and hospitality focused. \$\$\$-\$\$\$ ★
bluebirdstratford@gmail.com | www.bluebirdrestaurant.ca

BOSTON PIZZA STRATFORD

729 Erie Street | Stratford N4Z 1A1 | 519.271.0074

Casual Dining and Sports Bar. Come in and enjoy our gourmet pizza, pasta, wings, or sandwiches. \$\$ ★ ❸
www.bostonpizza.com/stratford

THE BUNKER PERFORMANCE LOUNGE & CAFE

104 Wellington Street | Stratford N5A 2L5 | 226.345.5520

Join us for pre- and post-show bites in our lounge. Discover craft beer, wine, and cocktails paired with light snacks. Live music Fri & Sat, plus monthly comedy shows. Your perfect showtime companion. \$
info@bunkerstratford.com | www.bunkerstratford.com

CAFE BOUFFON

70 Ontario Street | Stratford N5A 3H2 | 519.273.6666
Toll Free: 1.877.440.9666

An inspiring French Cafe featuring crêpes, salads, pastries and light meals at lunch and transforming into the city's most elegant dining room for dinner. You will be inspired by our take on classic French dishes. Join us on Saturdays and Sundays for our Brunch menu or join us for the perfect wine chosen from Stratford's most ambitious cellar. Formerly Pazzo Taverna. Visit our website for menus and offers. \$\$\$-\$\$\$ ★ ❸
www.cafebouffon.ca

THE COMMON

80 Wellington Street | Stratford N5A 2L2 | 519.271.0999

An eclectic restaurant in the heart of Stratford, Ontario, with a great hidden patio to wine and dine. From Chef Tim Otsuki, a fresh focus on comfort food from his travels around the world. #EATWITHOUTBORDERS. \$\$\$
commonrestaurant@gmail.com | www.thecommonstratford.com

FELLINI'S - CLASSIC ITALIAN CUCINA

107 Ontario Street | Stratford N5A 3H1 | 519.271.3333

Stratford's favourite Italian restaurant is celebrating our 28th season. Serving lunch and dinner daily with classic Italian dishes! Daily menus of stone-oven pizzas and calzones, fresh pastas and salads, Italian entrées such as chicken parmigiana and grilled salmon. In a cucina-style friendly, casual service and atmosphere. Salute! \$\$\$-\$\$\$ ★ ❸
info@fellinisstratford.com | www.fellinisstratford.com



COURTESY OF CAFE BOUFFON

FOSTER'S INN

Craig Foster | 111 Downie Street
Stratford N5A 1X2 | 519.271.1119
Toll Free: 1.888.728.5555

A perfectly placed restaurant steps from the Avon Theatre, Foster's has a friendly, efficient environment where our chefs expand our focus on great steaks with refreshing touches to classical dishes made with local ingredients. Open seven days a week, breakfast, lunch and dinner. Drop by our patio after theatre. STA. \$\$\$-\$\$\$ ★ ❸
info@fostersinn.com
www.fostersinn.com

FULL HOUSE BAR AND GRILL

23 Albert Street | Stratford
N5A 3K2 | 519.273.4567

Welcome to a "Taste of Europe" in downtown Stratford. Experience our premium European import draft, European cuisine, and elegant dining atmosphere. Reserve a seat on our shaded patio. Indulge in Bulgarian cabbage rolls, while taking in the views. \$\$\$-\$\$\$ ★ ❸
dine@fullhousebarandgrill.com | www.fullhousebarandgrill.com

MERCER KITCHEN BEER HALL & HOTEL

104-108 Ontario Street | Stratford N5A 3H2
519.271.1888 | Toll Free: 1.888.816.4011

One of Stratford's trendiest culinary hot spots! A made from scratch, izakaya style menu plus a twist on all your comfort favourites. Diverse craft beer list, curated wine list and on point cocktails. Amazing patio scene. \$\$\$-\$\$\$ ★ ❸
mercerc@mercercallinn.com | www.mercer.beer

THE MILKY WHEY FINE CHEESE SHOP

118 Ontario Street | Stratford N5A 3H2 | 519.814.9439

An extensive choice of cheeses, local, Canadian artisanal and international; with a great selection of crackers, olives, chutneys and charcuterie. Come in for a taste – don't forget to bring a cooler. Take out only. \$\$\$-\$\$\$ ★ ❸
eapayne167@gmail.com | www.themilkywhey.ca

THE PARLOUR INN RESTAURANT

101 Wellington Street | Stratford N5A 2L4 | 519.271.2772
Toll Free: 1.877.728.4036

Exceptional cuisine and award-winning customer service located in the heart of downtown. Creative and innovative twists on classic fare with quality and freshness. A casual lounge and patio complement our dining experience. \$\$\$-\$\$\$ ★ ❸
reservations@vintage-hotels.com | www.theparlour.ca





PAZZO PIZZERIA

70 Ontario Street | Stratford
N5A 3H2 | 519.273.6666
Toll Free: 1.877.440.9666

Join us in Stratford's most historic cellar for delicious thin-crust pizza, pasta, antipasti and salads. Service is quick and friendly; groups are easily accommodated in our large dining room, but reservations are a must. A good selection of wines by the glass, cocktails and beer are offered at our bar, a popular meeting-place after the play. Visit our website for menus and offers. \$\$ ★ 3

www.pazzo.ca

THE PRUNE RESTAURANT

136 Ontario Street | Stratford N5A 7Y4 | 519.271.5052

Creative and seasonally inspired menus prepared by gifted chefs and served by professional staff. Stratford's culinary fine dining stalwart, in this, their 46th season. Carefully curated wine and cocktail lists. A must visit to enhance your Stratford experience. \$\$\$\$

reservations@theprune.com | www.theprune.com

THE RELIC LOBBY BAR

6 Ontario Street | Stratford N5A 3G8 | 519.273.4763

Enjoy the atmosphere of this colonial Cuban inspired space serving expertly prepared cocktails with an emphasis on classics and innovative craft creations. Let us guide you through the seasonal menu which includes spirits, non-alcoholics and snacks. Walk ins, no resos. @thereliclobbybar 3
therelic@therelicbar.ca | www.therelicbar.ca

THE STARLIGHT

64 Wellington Street | Stratford N5A 2L2

Across from Market Square, Stratford's newest snack bar boasts a timeless midcentury-modern interior, elevated bar snacks & a carefully curated drinks menu. Open late 7 days a week. Live music on weekends. Walk-ins welcome. \$\$ 3
meganjones@thestarlightstratford.com | www.thestarlightstratford.com

STRATFORD FESTIVAL DINING

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! \$\$\$\$ ★ 3

events@stratfordfestival.ca | www.stratfordfestival.ca/Visit/OnSiteAmenities/



COURTESY OF MERCER KITCHEN BEER HALL



ENJOY A FREE BANDERA BREAD OR CACTUS CUTS

Valid at Boston Pizza Stratford. 729 Erie St. Stratford, ON N4Z 1A1
Minimum purchase of \$17.99. Dine-In Only. No cash value. Cannot be used in conjunction with other promotions or offers. Valid for one coupon per table.

Expires December 30th, 2024.

The Boston Pizza roundel is a registered trademark of Boston Pizza Royalties Limited Partnership, used under license. ©Boston Pizza International Inc. 2024. All Rights Reserved.

OUT OF TOWN

ANNA MAE'S BAKERY & RESTAURANT

4060 Line 72 | Millbank N0K 1L0 | 519.595.4407

As seen on the Food Network's *You Gotta Eat Here!* Famous for our homemade Mennonite food & baking. We're family-owned & offer a variety of 19+ homemade desserts. Come try our famous Broasted Chicken! Homemade gluten-free baking. Enjoy the scenic 20-min. drive! \$ ★ ③

customerservice@annamaes.ca | www.annamaes.ca

TUTTCO QUEEN STREET EATERY ST. MARYS

159 Queen Street East | St. Marys N4X 1C5 | 226.301.4919

Savour St. Marys' only FeastON certified restaurant. Chef/owner Andrew Tutt uses an abundance of local ingredients to create unique worlds of flavour. Weekly lunch specials, live music and more. Reservations recommended. \$-\$\$\$\$ ★ ③

atutt@tuttco.ca | www.tuttco.ca



COURTESY OF THE STARLIGHT



CLASSES | DINNERS | EVENTS



STRATFORD
CHEFS
SCHOOL

Where the
Best Chefs
Train SINCE 1983

stratfordchef.com



STRATFORD DIRECT

LUXURY COACH SERVICES BETWEEN DOWNTOWN
TORONTO AND OUR THEATRES.

TORONTO RETURN \$34

Available on performance days throughout
the season, with some exceptions.

TUESDAY TO THURSDAY AND SUNDAYS

Departs Toronto – 10 a.m.

Stratford 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.

STRATFORDFESTIVAL.CA/BUS

Stratford Direct is generously supported by The William and Nona
Heaslip Foundation and by the R. Howard Webster Foundation.



Call 1.800.567.1600
to arrange accessible
transportation.

Stratford
FESTIVAL



Photography by Scott Wishart.



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.



Toll Free 1-877-356-6385

www.theatrevacations.com
e-mail sales@theatrevacations.com

SHOPPING & LEISURE

ATTRACTIONS & EXCURSIONS

AGORA GALLERY

100 Downie Street | Stratford N5A 1W9 | 519.272.1221

AGORA GALLERY is Stratford's commercial gallery specializing in fine art in a range of media by professional local artists (since 2014!). Check out our new location, across the street from the Avon Theatre, and our popular Summer Exhibition, featuring work by more than 30 fabulous artists!

art@agoragallery.ca | www.agoragallery.ca

ART IN THE PARK ASSOCIATION OF STRATFORD

Between Front Street and North Street, along the Avon River
Stratford N4Z 1J2 | 519.508.0988

Stratford Art in the Park. For 50+ years and counting, located between two of the Festival's famous theatres, our premier art show runs 10 a.m. – 5 p.m. every Wed, Sat, and Sun, weather permitting, from late May until end of Sept. ★ 3

bevhe Witt3199@outlook.com | www.artintheparkstratford.ca

THE BUNKER PERFORMANCE LOUNGE & CAFE

104 Wellington Street | Stratford N5A 2L5 | 226.345.5520

Join us for pre- and post-show bites in our lounge. Discover craft beer, wine, and cocktails paired with light snacks. Live music Fri & Sat, plus monthly comedy shows. Your perfect showtime companion.

info@bunkerstratford.com | www.bunkerstratford.com

SPRINGWORKS - PUPPETWORKS! AND MORE

217 Wellington Street | Stratford N5A 2L7

SpringWorks is a set of multi-disciplinary arts and puppet festivals in Stratford, showcasing acclaimed international & local artists. We animate the community with live performances, workshops, and events for all ages. Follow us to find out about this year's exciting programming, including our 3rd annual World in a Weekend: International Puppet & Music Festival, August 1-4. ★ 3

springworksfestival@gmail.com | www.springworksfestival.ca

STRATFORD-PERTH ARCHIVES

4273 Line 34 (Highway 8 West) | R.R. # 5 | Stratford N5A 6S6

519.271.0531 ext 259 | Toll Free 800.463.8275

Welcome to Stratford-Perth Archives! Drop in to explore free exhibits illuminating Perth County's rich heritage in the James Anderson Gallery. Appointments recommended for in-depth research in Reading Room.

★ 3

archives@perthcounty.ca | www.perthcounty.ca/stratfordpertharchives

STRATFORD PERTH MUSEUM

4275 Huron Road | Stratford ON N5A 6S6 | 519.393.5311

Just west of Stratford. Open 10-4 daily. Home to the world's only Justin Bieber Exhibit with over 150 personal artifacts. Our 2024 Stratford Festival costume exhibit celebrates *La Cage aux Folles* and non-traditional gender roles as played out on Stratford Festival stages. Learn more @ stratfordperthmuseum.ca ★ 3

www.stratfordperthmuseum.ca

STRATFORD SUMMER MUSIC

Box 1013, 19 Waterloo Street South | Stratford N5A 6W4 | 519.271.2101

An annual multi-week music festival programming artists of musical excellence and varied genres in venues throughout Stratford. A discount of 10% is being offered to patrons of the Stratford Festival: StratfestVG2024! ★ 3

info@stratfordsummermusic.ca | www.stratfordsummermusic.ca

THEATRE VACATIONS

6710 Drummond Road | Unit 4 | Niagara Falls L2G 4P1

905.356.0884 | Toll Free 877.356.8365

2024 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 | www.theatrevacations.com

FASHION

THE WARDROBE

93 Ontario Street | Stratford N5A 3H1 | 519.273.4410

Stratford's premier fashion destination since 1983! You'll experience curated collections, artistic designs, gorgeous colours & beautiful natural fabrics. Known for our exceptional service, we'd love to style the perfect look just for you. Visit us today or shop online!

hello@thewardrobe Stratford.com | www.TheWardrobeStratford.com

GIFTS & CULINARY

THE BARKERY! THE HEALTHY BAKERY FOR DOGS

130 Downie Street | Stratford N5A 1X1 | 519.273.6311

Welcome to Stratford! Be sure to drop by the store and pick up some tasty handmade, all natural, human grade treats for your dog! We only use spices and natural colours for our treats! We've been the Bark of the Town for 23 Years! ★

stratfordbarkery@gmail.com | www.thebarkery.ca

BRADSHAW'S

129 Ontario Street | Stratford N5A 3H1 | 519.271.6283

Toll Free 1.844.271.6281

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 jewelry, Canadian artisanal products and contains one of the best gourmet kitchen departments in the country. A truly memorable shopping experience. ★

info@bradshawscanada.com | www.bradshaws.ca



ST. MARYS

Where history meets
modern adventures



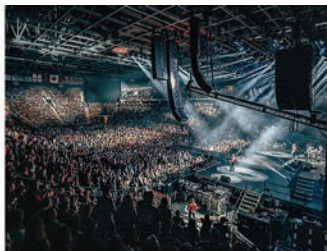
Just 15 minutes west of Stratford!
www.discoverstmarys.ca



NEXT STOP: LONDON, ONTARIO

LOOKING FOR
SOMETHING
TO DO?

Discover the best
of the Forest City



TOURISM
London
ONTARIO-CANADA

Scan here to
learn more →
or find it online at:
londontourism.ca



CHOCOLATE BARR'S CANDIES

Derek Barr | 55 George Street West | Stratford N5A 1A6 | 519.272.2828
Handmade chocolates and candies. Our 21st year in business and we have over 170 creations to wow you! Truffles, Creams, Caramels, Minties, and gelato in the summer! SWEET! Mon. to Sat. 9am to 5:30pm. Sun 11am to 4pm. ★ ③
info@chocolatebarrs.com | www.chocolatebarrs.com

MACLEODS SCOTTISH SHOP

80 Ontario Street | Stratford N5A 3H2 | 519.873.5850
Toll Free 1.888.771.0302

Come in to discover unique, high-quality clothing, giftware, and food from all over Scotland, Ireland, and England. Find us in the heart of beautiful downtown Stratford, or online at scottishshop.com. ★ ③
info@scottishshop.com | www.scottishshop.com

POPPIN KETTLE CORN

102-164 Downie Street | Stratford N5A 1X1 | 226.888.8850

Pop in today to find your favourite flavour of gourmet popcorn. We offer a wide variety of sweet and savoury gourmet popcorn hand popped in small batches. We have the perfect snacks to satisfy your cravings! ★
poppinkettlecorn@hotmail.com | www.poppinkettlecorn.ca

RHÉO THOMPSON CANDIES

55 Albert Street | Stratford N5A 3K2 | 519.271.6910
Toll Free 1.888.271.6910

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). ★ ③
info@rheothompson.com | www.rheothompson.com

SMALL-MART GENERAL MERCANTILE

119 Ontario Street | Stratford 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. 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. ★ ③
info@small-mart.ca | small-mart.ca/home/

STRATFORD FESTIVAL SHOPS

55 Queen Street and 99 Downie Street | Stratford N5A 6V2
519.271.4040 ext. 2320 or 5580

A Theatrical Shopping Experience! Show souvenirs, original clothing, one-of-a-kind jewelry, journals, books, pashminas, and much more. All purchases directly support the Stratford Festival. Three convenient locations across from the Festival Theatre, next to the Avon Theatre and inside the Tom Patterson Theatre – or shop online. ★ ③
store@stratfordfestival.ca | www.stratfordfestival.ca/store

WERK-SHOP

111 Ontario Street | Stratford 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. ★ ③
info@werk.shop | werk.shop/home/



Preserving the past, inspiring the future.

 Ken Seiling Waterloo Region MUSEUM

Ken Seiling Waterloo Region Museum
10 Huron Rd, Kitchener, ON N2P 2R7
519-748-1914 • regionofwaterloomuseums.ca
f x @RWMuseumArchive



WILLS & PRIOR

94 Ontario Street | Stratford N5A 3H2 | 519.273.0202

Stratford's home decorating destination features two expansive floors of home textiles, furniture, wall décor and Canadian-made home accents and gifts. New to the shop this year, Wills & Prior is proud to feature ceramics from celebrated local artist Shane Norrie. info@willsandprior.com | www.willsandprior.com

OUT OF TOWN

ART & MUSEUMS

KEN SEILING WATERLOO REGION MUSEUM AND DOON HERITAGE VILLAGE

10 Huron Road | Kitchener N2P 2R7 | 519.748.1914

Visit Ontario's largest community museum. Explore 12,000 years of Waterloo Region, past to present. Enjoy hands-on activities, camps, gardens, historic buildings, indoor/outdoor exhibits, special events, walking trails and more! @RWMuseumArchive ★ ⓘ www.waterlooregionmuseum.ca

MCDUGALL COTTAGE HISTORIC SITE

89 Grand Ave South | Cambridge N1S 2L7 | 519.624.8250

Downtown Cambridge's hidden gem! McDougall Cottage circa 1858, is a unique space to explore, with stunning murals, heritage gardens, engaging exhibits and activities for all. Connect across generations at this riverside haven. @RWMuseumArchive ★ ⓘ www.mcdougallcottage.ca

SCHNEIDER HAUS NATIONAL HISTORIC SITE

466 Queen Street South | Kitchener N2G 1W7 | 519.742.7752

Nestled in the heart of downtown Kitchener, this vibrant public gathering space connects the past and present. Enjoy camps, gardens, hands-on activities, indoor/outdoor exhibits, special events and more! Old Haus, new stories. @RWMuseumArchive ★ ⓘ www.schneiderhaus.ca

ST. MARYS MUSEUM AND ARCHIVES

177 Church Street South | St. Marys 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. ★ ⓘ museum@town.stmarys.on.ca | www.stmarysmuseum.ca

BRADSHAW'S

KITCHEN | TABLE | HOME | BODY | JEWELRY



One of Canada's Great Shops Since 1895

129 ONTARIO STREET, DOWNTOWN STRATFORD
www.bradshaws.ca @bradshaws1895

MAKERS OF THE MINT SMOOTHIE®



Rhéo

THOMPSON
CANDIES

CRAFTERS OF FINE CANDIES
SINCE 1969.™

Downtown Stratford | 55 Albert Street | RheoThompson.com

ACCESSIBILITY SERVICES

AD AUDIO DESCRIPTION

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 on-stage action without interfering with spoken dialogue. Magnifying sheets are available from the house manager.

Upon request, the Festival offers copies of house programs and visitors' guides in Braille to patrons who are blind or have low vision. Please ask ushers for assistance.



HEARING ASSISTANCE, OPEN CAPTION 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 headphones; however, we do have a number of headphones to lend. Reserve your hearing-assistance device when booking your ticket.

At our open captioned performances, the dialogue and sound effects of the play will be shown as text on a screen in front of a reserved section of seating. These captions will be

displayed in sync with the actors' spoken lines. Designated seating has been reserved for best viewing of the stage and the screen.

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

R RELAXED PERFORMANCES

Relaxed performances (RPs) aim to meet the needs of autistic and other neurodiverse people and people with disabilities. It is also suitable for families or first-time theatregoers.

RPs foster a casual approach to the traditional theatre experience, rethinking expectations for all 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 people with disabilities, to ensure everyone feels welcome and safe.



MOBILITY INFORMATION



We offer accessible and mobility-friendly seating in all our theatres. Accessible seating is available for wheelchair users, while mobility seating is fixed in place but can be accessed without stepping up, and is reserved for those with reduced mobility. Patrons can remain in their wheelchairs in

accessible seating areas. Canes can be brought to your seat, while large devices such as walkers must be stored outside the auditorium during performances. 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.

Our theatres feature accessible washrooms, motorized door controls and elevators inside all our buildings.

Pre-paid accessible parking is available with a disability parking permit at the Festival and Tom Patterson Theatres. 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, and near our other theatres. Metered parking is free throughout Stratford in designated spaces with a disability parking permit. For more details, visit stratfordfestival.ca/parking.



FOR GUESTS WHO REQUIRE A SUPPORT PERSON OR ANIMAL



We welcome support persons who provide services or assistance with communication, mobility, personal care, medical needs or access to our facilities. Support persons

OUR CONTINUED COMMITMENT TO ACCESSIBLE PROGRAMMING

The Festival's Equity Diversity and Inclusion team continues to build on dedicated efforts to make theatre and the love of art accessible to everyone. Accessible performances are just one way the Festival continues to foster an inclusive and accessible experience for the art our communities create. These performances are designed to meet the needs of people with autism, those who are Deaf or hard of hearing, people who are Blind or have low vision and those who are physically disabled.

From relaxed, audio-described and ASL performances to organizing Talking Circles with community members and staff for National Indigenous People's Day to making connections with the IBPOC community, the Festival has shown commitment and will continue to show its dedication to making the Stratford Festival, and the city at large, more inclusive in order to better foster a theatre experience for all to enjoy.

“

THE CHALLENGES OF VISUAL IMPAIRMENT ARE IMMENSE, AND IT'S GRATIFYING WHEN THEATRE COMPANIES REACH OUT TO OUR COMMUNITY IN WAYS THAT ACCOMMODATE US AS MUCH AS POSSIBLE.

– DIANE PRICE, VISUALLY IMPAIRED PATRON

”

SPONSORS

must have their own tickets for performances and events. Complimentary admission for one support person will be granted with a CNIB card or Access 2 card. Other requests for complimentary admission for support persons will be considered case-by-case. Please call the Box Office prior to the performance.

Service animals are always welcome. Please call our Box Office if you have any questions or concerns regarding the best seating locations when visiting with a service animal.



FOR GUESTS WITH SCENT ALLERGIES OR SENSITIVITIES

We encourage patrons to refrain from wearing scented products. While we cannot guarantee a scent-free environment, should you have an allergy to scented products and need to be moved from your original seating location, please see the House Manager.

ADDITIONAL INFORMATION

Additional open caption, audio-described and ASL-interpreted performance dates may be available to groups of 20 or more for performances after July 1. For more information contact groups@stratfordfestival.ca.

The new StratFest OnSite App is here to help with your accessibility needs. Containing specific information on each of the venue's amenities, 360 pictures inside Front of House areas and more, the app is a great tool for anyone looking for information about attending the Stratford Festival! Available Spring 2024.

FOR MORE DETAILS

Visit stratfordfestival.ca/accessibility or email accessibility@stratfordfestival.ca.

STAY IN TOUCH

stratfordfestival.ca
1.800.567.1600 | 519.273.1600



/StratfordFestival



/stratfest



/stratfordfestival



/Stratford Festival



/stratfest



/Stratford Festival

Our thanks to the following for their generous support:

SEASON SPONSOR

The 2024 season is generously supported by Ophelia Lazaridis.

PROUD SEASON PARTNERS



THEATRE SPONSORS

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

CORPORATE SPONSOR

Support for the 2024 season at the Tom Patterson Theatre



NEW PLAY DEVELOPMENT

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

EDUCATION SPONSORS

Tools for Teachers includes InterACTIVE Preshows, Study Guides and Stratford Shorts Sponsored by



Support for education initiatives is generously provided by the Estate of Noelle Saville, Laurie J. Scott and an anonymous donor. Teaching Stratford is generously provided by The M.E.H. Foundation and the Joan and Clifford Hatch Foundation. Theatre Arts Camp financial assistance is generously provided by The Nancy and George Taylor Theatre Arts Camp Financial Assistance Program.

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



THANK YOU TO OUR VOLUNTEERS

The Stratford Festival acknowledges the members of The Friends of the Festival for their continued contributions. This dedicated group of volunteers provides thousands of hours of support annually. They can be found everywhere—welcoming patrons to the theatre, answering questions, working on special projects, assisting at Meighen Forum events and so much more! We are so grateful for all they contribute to making each season possible.

The Stratford Festival is a registered charity in Canada (119200103 RR0002) and a 501 (c)(3) registered charity in the United States (EIN#38-2420887).

VISIT TODAY

YOUR NEXT STRATFORD ADVENTURE
IS CLOSER THAN YOU THINK.

TWELFTH NIGHT
SOMETHING ROTTEN!
ROMEO AND JULIET
LONDON ASSURANCE
LA CAGE AUX FOLLES
WENDY AND PETER PAN

SALESMAN IN CHINA
CYMBELINE
HEDDA GABLER
THE DIVINERS
THE GOAT OR, WHO IS SYLVIA?
GET THAT HOPE

Stratford
FESTIVAL

2024 SEASON
TICKETS
ON SALE NOW
1.800.567.1600

