



HART HOUSE THEATRE PRESENTS THE
BYGONE THEATRE PRODUCTION OF

THE

REAR WINDOW

Written & Directed By

Starring **Emily Dix**

**Oliver Georgiou, Kate McArthur
& Cayne Kitagawa**

With

Antonino Pruiti

inspired by a short story by
Cornell Woolrich

MAY 17-31 | HART HOUSE THEATRE | 7 HART HOUSE CIRCLE TORONTO

BYGONETHEATRE
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HART HOUSE THEATRE, MAY 17-31, 2024



HART HOUSE THEATRE PRESENTS
THE BYGONE THEATRE PRODUCTION OF

THE REAR WINDOW

by EMILY DIX

based on a short story by
CORNELL WOOLRICH

starring OLIVER GEORGIU, KATE MCARTHUR
and CAYNE KITAGAWA
with ANTONINO PRUITI

featuring SIMONE MATHESON,
RACHEL FREDERICK, SEAN JACKLIN,
TRINITY LLOYD, JACOB DOWDALL

Directed by EMILY DIX
Set & Lighting Designed by WESLEY BABCOCK
Props & Costumes Designed by EMILY DIX
Projection Designed by BRIA COLE
Assistant Directed by AYESHA MARIA KHAN
Produced by CONOR FITZGERALD & EMILY DIX
Venue Sponsor HART HOUSE THEATRE

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TRUTH AND RECONCILIATION

Bygone Theatre acknowledges that The Rear Wundiw is being performed on sacred land, which has been the site of human activity for 15,000 years. This land is the historic territory of the Huron-Wendat and Petun First Nations, the Seneca, and the Mississaugas of the Credit River. The Mississaugas of the Credit controlled and exercised stewardship over approximately 3.9 million acres of lands, waters, and resources in Southern Ontario. Prior to European conquest, the Mississaugas of the Credits migrated to Southern Ontario by military conquest – expelling the Iroquois Nation in the 17th Century.

When European Nations began exploring this land, they engaged in trade with the First Nations who inhabited and cared for the land. In 1760, when the British Crown took control of New France, the 1763 Royal Proclamation confirmed First Nations' sovereignty over their lands, preventing anyone other than the Crown from purchasing the land.

However, through the subsequent years, the Crown began to cede land. It is likely that early negotiations were done with a view of reciprocity and according to the Dish With One Spoon Wampum Belt Covenant, which is an agreement to peaceably share and care for the resources around the Great Lakes. Originally shared between the Iroquois Confederacy and the Confederacy of the Ojibwe, this Wampum Belt (a beaded belt exchanged as an acknowledgement of mutuality) treaty meant that resources and lands would be shared – a collective responsibility of equality.

Through the 19th Century, as colonialism grew, this mutuality diminished and European powers began claiming lands under the Doctrine of Discovery and creating treaties that favoured European legal orders. These legal orders led to a system that disenfranchised Indigenous Nations and diminished their sovereignty.

This disenfranchisement continues today, and Indigenous people continue to battle in courts, via protests and blockades, specifically against attacks on the sovereignty and land titles of the Wet'suwet'en Nation. Indigenous women also continue to be disproportionately the victims of violence, and Indigenous people are disproportionately represented in the prison system. Furthermore, many remote Nations still, in 2024, do not have access to potable drinking water.

Now, all of Canada has an obligation to contribute to Truth & Reconciliation. Bygone Theatre has committed to working towards the Truth & Reconciliation Commission's Call to Action through measurable goals.

We encourage that all of our patrons make a donation to an Indigenous charity that helps to further these tenants. A few we recommend are:

Toronto Indigenous Harm Reduction (<https://www.torontoindigenoushr.com>)

Anduhyun Inc (<http://anduhyun.org/>)

Native Women in Arts (<http://www.nwia.ca/>)

Director's Note

The idea to create a stage version of *The Rear Window* first came about many years ago. There's no denying Hitchcock was the ultimate master of suspense for his time - many of the thriller tropes we now know so well were invented by him, and he essentially created and perfected a genre. However, the lingering influence of the Hayes Code, and the overall more conservative attitudes of the time made some aspects of his characters feel a little lacking. The beautiful Grace Kelly felt more like a set piece than a fully fleshed-out character, and as brilliant as Jimmy Stewart was, the idea that he should be instantly trusted when he tells such a wild story always seemed a little off to me. I thought about what would happen if someone told me the same - I'd be thinking about how tired they were, the drugs they'd been taking, about the way your mind wanders when you're bored and alone too long. I found the source for the film, a short story called "It Had To Be Murder" by Cornell Woolrich, which had a male assistant named Charlie rather than a female love interest. While the overall concept of the story was excellent, it was clear why Hitchcock made major changes, and I too used it as inspiration rather than something to adapt. When we first mounted this show back in 2019, a major inspiration was the ever-rising popularity of social media, and how watching intimate moments of people's lives in bed on our phones can make us feel as though we know them. I've heard people discuss celebrities like they were real friends because of how closely they "follow" them and feel like they are getting an authentic experience. But just like Jeff sees people through only "one window, one lens", we're having a very crafted and curated look at these lives, even if they're being made in a way to try and make viewers think they are authentic. Since then, we've lived through the COVID-19 pandemic, dealt with sickness and isolation, boredom, and being forced to stay in our homes. The effects of the lockdown are still very evident, and I suspect they will continue to be for some time, and that too has now influenced the way we approached the story, and explored the way isolation can lead to depression, anxiety, irritability, and substance abuse. Finally, I hope you'll allow yourself to laugh at the funny moments, and I think there's many. Thank you for joining us, and enjoy the show.

- Emily Dix, Director, Writer, Producer

TECHNOLOGY IN THE REAR WINDOW

The Rear Window continues Bygone Theatre's ongoing research into the relationship between live performance and digital technology that began with our Digital Now grant from the Canada Council for the Arts and our production of *The Yellow Wallpaper*.

During the pandemic, many performing artists turned to digital technology to survive; at large companies, we began seeing livestreamed shows and in independent productions the use of Zoom. As we came back, we started seeing more companies experiment with projection design and livestreaming, integrating recordings and digital media into live productions and presenting live productions through digital means.

We thought the industry could do more to preserve two important parts of the theatre experience: the fact that theatre is a live experience and the relationship between performer and audience that comes from being in the same room.

In *The Rear Window*, all of the projections you see are live streams of live actors who are on stage, able to react to the audience and other performers and giving the actors you see up close and personal the ability to react, rather than respond to cues. Here's how we did it:

- (1) It starts with set design. Wesley Babcock was able to design us a set that only used half of the depth of the stage, which allowed us to use the other half for "mini sets".
- (2) Each mini set has its own camera (and one has two). In this case we used HD webcams, using simple USB ports. In the *Yellow Wallpaper*, we did the same thing but with more complex high-end media production equipment.
- (3) The video feeds are input to a program called Madmapper, who have generously provided us with a license to do these sorts of research projects. Madmapper allows us to control the video feed and how it is output. We can change what the live feed looks like.
- (4) We use two (simple & old) graphics cards to output video to four projectors throughout the stage. These are basic consumer-grade projectors that you might use at home. The projectors are mostly pointed at the back of our walls, with a canvas dropcloth (the ones you get at a hardware store) stretched over a window box.
- (5) In Madmapper, our projection designer creates the shape of the window as a "mask" and overlays the video feed. We then just have to block the actors movements as usual and we have windows we can place anywhere on stage.

This process means that EVERYTHING you see in *The Rear Window* is acted live in front of you. Though this is the simplest version of this type of workflow, we think that developing inexpensive and easy to use methods we can reach new audiences and find new ways to tell stories.

Watch a behind-the-scenes video here:

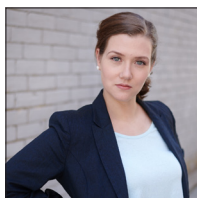




OLIVER GEORGIU* L.B. Jefferies

Oliver is an actor, improviser, and comedian based in Toronto. He runs SODA Impro through which he produces *Played Out*, a three-act unscripted play, and performs as half of the comedy duos Johnson & Georgiou with Lara Johnson and Jan & George with

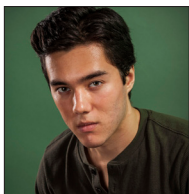
Reid Janisse. Bygone Theatre audiences may remember Oliver as Mitch, the cad ex-boyfriend from Emily Dix's adaptation of *The Birds*, and as the moustachioed Greek restaurateur, among other roles, in *Wayne & Shuster, Live!*. Also in the past year, he developed the roles of Edwin in Kristen Da Silva's *The Bluff* (Theatre Orangeville) and Mr. Gordon in Vishesh Abeyratne's workshop of *Blood Offering* (Alma Matter Productions).



KATE MCARTHUR* Lena Hall

Kate McArthur is a Mad (Bipolar 1 Disorder)/ Queer actor/theatre artist and is a Co-Artistic Leader of Skipping Stones Theatre, a Toronto based company whose mandate is to tell stories through the lens of mental health or stories that centre around it. She

constantly seeks to grow as an artist and is dedicated to the creation of important work in supportive spaces with professional standards. Selected credits: *The Tempest, Romeo and Juliet, Twelfth Night, As You Like It* with a Company of Fools; *A Midsummer Night's Dream, Gorboduc, The Changeling* with Shakespeare BASH'd; *Hamlet(s), Laughing Wild, 4.48 Psychosis* with Skipping Stones Theatre; *The Yellow Wallpaper, The Rear Window* with Bygone Theatre



CAYNE KITAGAWA Charles Thomas

Born in Ottawa of Ukrainian and Japanese heritage, Cayne Kitagawa is dedicated to performance, whether live or recorded. His interests encompass theatre, film, television, improv, and voice-over.

This Dora award nominated actor simultaneously completed his BA (Honours) in Theatre and Drama Studies at the University of Toronto and his Advanced Diploma in Acting from Sheridan College in 2021. A few of his notable roles include: Danny (*Grease*), Oliver Twist (*Oliver!*), Link (*Hairspray*), Orestes (*Oresteia*), Mercutio/Paris (*Romeo & Juliet*), Levin (*Anna Karenina*), White Rabbit (*Alice in Wonderland*). Cayne is currently working in the Toronto and Ottawa acting scene, always searching for opportunities to display his skills and work to the world!



ANTONINO PRUITI* Lars Thorwald

Antonino is an award-winning Toronto born theatrically trained actor. Recently, he can be seen as a lead in the episode BELOVED of Tom Sokalski's Crime Drama Anthology series titled *Strangers*, which is currently available for free on YouTube. This past summer, you may also have caught Nino in a Bell

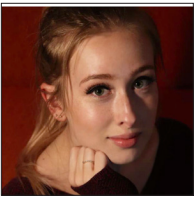
National commercial being chased by a clown, along with some other international spots. Nino is looking forward to reprising his role as LARS THORWALD in this year's remount of Bygone Theatre's *The Rear Window*, once again under the direction of Emily Dix. Visit taurusworks.com for Nino's contacts or materials.



SIMONE MATHESON Mrs Thorwald

Simone Matheson is a Queer multi-disciplinary artist, classically trained actor, and theatre creator and a graduate of the University of Windsor with a Bachelor of Fine Arts in Acting. In 2018, Simone co-founded Arrowwood Theatre and has served as co-artistic director since, through which they have focused on

creating accessible community-focused Queer and movement-based theatre for contemporary audiences. Simone has created, performed in, and produced over a dozen original works, namely the Toronto Fringe (*ICARUS*), in collaboration with Soulpepper (*Contactless*), Shakespeare in Action (*Nurses: Then and Now*), and Theatre Passe Muraille (*After The Apocalypse*). With a deep passion for a multiplicity of hat-wearing, Simone recently directed for *The Girl Who Swallowed a Cactus* (Toronto Youth Theatre), performed in *The Candlemaker's Game* (Project:Humanity) as well as *Talking to Dead Cats at Night* (House+Body/Arrowwood Theatre) and is presently working as an intimacy coordinator on *The Guy Who Didn't Like Musicals* (The Playhouse Collective). @simonematheson // @arrowwoodtheatreco



RACHEL FREDERICK The Dancing Girl

Rachel (She/Her) is a queer actor/dancer who cannot wait to make her Toronto debut with Bygone Theatre! Rachel graduated from Brock University with a first-class honours Bachelor of Arts degree with a concentration in performance. While there, she had the privilege of performing in the following productions -

King Ubu, *Love and Information*, *Perdita (or The Winter's Tale)* - as well as participating in workshops at the Shaw Festival and the Stratford Festival. Rachel is so excited to take the stage alongside the incredible artists in this production!



SEAN JACKLIN The Working Stiff

Sean is a multi-disciplinary artist (but who isn't?) based in Toronto. He is the Co-Artistic Director of The Lakeside Players with whom he's had the pleasure of travelling the country with creating outdoor theatre experiences. Recent Credits: Chef in *Thin Blue Steak* (Shadow Dino Productions 48 Hr Film Fest), Iracundus/Titius Tatus in *Fatal Charade* (El Kabong Productions), Cruikshank in *Robin Hood* (The Lakeside Players). Bygone Theatre Credits: Walter Burns in *His Girl Friday*. Look for more from Sean at www.thelakesideplayers.com



TRINITY LLOYD The Newlywed Wife

Lloyd (she/they) is a queer Jamaican/Filipino actor and creator based in Tkaronto. Trinity completed their training at York University's Acting Conservatory in 2022 and has since appeared in *X n Da Spirit* (Theatre Passe Muraille) and *The Tempest* (Buddies in Bad Times/Theatre Rusticle). They have also participated in workshops in association with Factory Theatre, Obsidian, and Roseneath Theatre. This is Trinity's first Bygone Theatre production and is thrilled to be working alongside these artists!

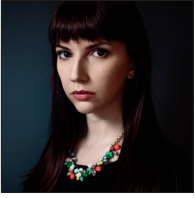


JACOB DOWDALL The Newlywed Husband

Jacob is a 23-year-old queer actor who is excited to be making his Toronto debut with Bygone theatre. In 2022, he had completed his specialist at the University of Toronto and Sheridan College, receiving a BFA in Theatre and Drama Studies and an Advance Diploma in Acting. There Jacob performed as Romeo in *Romeo & Juliet*, Tereus in *If We Were Birds*, and as co-creator/ensemble for a devised project *From the Ground Up*. He often travels between his home in Toronto and his hometown of Okotoks Alberta. Jacob immediately connected with the material, and he is so privileged to be a part of this production.

MATT RICHARDSON Fight Direction

*The participation of these artists is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy (D.O.T.).



EMILY DIX Writer, Director, Producer, Designer

Emily is a director, designer and artistic producer based in Toronto, as well as the founder and Artistic Executive Director of Bygone Theatre. She has a love of all things vintage, true crime and horror, and has worked in theatre and film for over a decade. Emily is currently busy managing Bygone's new mixed-use art space, The Bridge, at 379 Adelaide St. W. She's also been hosting a series of free monthly workshops for theatre artists. Recently, Emily won the BWT award for Best Direction for her production of *The Birds*, another Hitchcock-inspired thriller. She is excited to be remounting *The Rear Window*, another show which won her a BWT Best Director award, and to be working with such a fantastic group of artists. Learn more at emilydix.com.



CONOR FITZGERALD Producer

Conor is a lawyer and producer, and has served as the board chair and treasurer of Bygone Theatre since 2015. Conor loves to explore the intersection of digital technology and theatre performance and is engaged in research and prototyping of its integrations; this is his research focus at The Bridge, an interdisciplinary arts hub downtown that he runs with Emily Dix and our partners UKAI Projects. When he's not producing, Conor is a Policy Analyst with the Ministry of Canadian Heritage and provides legal advice for entertainment clients.



WESLEY BABCOCK Set & Lighting Designer

Wesley (they/them) is a Queer set and lighting designer who splits time between Kijipuktuk (Halifax, NS) and Tkaronto (Toronto, ON). You may have seen their work on stage for the likes of Neptune Theatre, Crows Theatre, the Howland Company, and Coal Mine Theatre. They are a proud member of ADC659. Wesley is a founding member of whatbywhen (WxW) (with Crystal Lee), where they develop models for sustainable production management and technical direction through praxis. (whatxwhen.ca) They founded and co-curated Dark Day Monday (with Thea Fitz-James), a Toronto-based performance series featuring artists who break boundaries and defy expectation. They are also a founding partner of Act1 Consulting for the Performing Arts (with Peter Henry), where they are currently working on a masterplan for Ship's Company Theatre, among other architectural projects with companies like Coal Mine Theatre. (act1consulting.ca)



BRIA COLE Projection Designer

Bria Cole is a media storyteller, junior architect, and educator. Bria's extensive experience in the nonfiction film communities and with cultural institutions in Toronto and New York has shaped her work and interests, intersecting media arts, architectural design, and narrative. She practices neighborhood design and documentary film. She holds a Master of Arts in Media Studies from the New School and a Master of Architecture from the University of Toronto. She teaches at Humber College in the Faculty of Media & Creative Arts.



JULIA EDDA PAPE Stage Manager

Julia Edda Pape is currently a student at the UofT's Ontario Institute for Studies in Education in their Master of Teaching Program. She hopes to continue working in the world of theatre post-graduation especially after having so much fun working on such productions as Bygone Theatre's *The Yellow Wallpaper* and *The Birds*.

Julia is grateful as always to Emily Dix and the whole team at Bygone for giving her the opportunity to learn and grow once more as the Stage Manager for this production of *The Rear Window*.



AYESHA MARIA KHAN Assistant Director

Ayesha is an actor, dramaturg, and budding director whose work sits in the places that cause the most discomfort within themselves and the most friction with their environments. Themes that recur for her are mental illness, neurodivergence, queerness, first generation immigrant Muslim identity, and the struggle to stay loyal to one's truth. She cherishes the opportunity to grow alongside a team and to deepen her ability to listen.



ARIANNA SKIRZYNSKA Assistant Lighting Designer

From lighting designer to biomedical engineering, Arianna keeps one foot firmly in both worlds. She is currently completing her PhD in Chemical Engineering at the University of Toronto, while spending her evenings volunteering in student-led productions at Hart House Theatre. Her lighting design has been recognized through accolades, including through the Canada's Capital Cappies Award for best lighting design in her work on the *Glass Menagerie* (2015). She has previously worked with Bygone Theatre on *Wayne & Shuster, Live!* (2023) as an assistant stage manager and is excited to continue learning and working with them in their 2024 production of *The Rear Window*.



ARIA KOWAL Assistant Set Designer

Aria Kowal is currently a fourth-year student at the University of Toronto. Through UofT, she has worked as a set designer for student productions including *Legally Blonde* and *Angels in America*, and assistant designed for *Into the Woods* and the Howland Company's *Three Sisters*. She hopes to continue to develop her skills in design by working as assistant set designer for *The Rear Window*, and is super excited to have been given the opportunity at Bygone to do so.



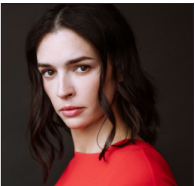
ATHEN CHLOE GO Assistant Scenic Designer

Athen is a third-year student at the University of Toronto studying Architecture, English, and Visual Arts. She fell in love with scenic design in high school; amidst struggling to deliver a monologue as Lady Macbeth, she found her voice only after being immersed in the set. Ever since witnessing the transformative power of space, she has hoped to be a part of giving others that same experience. Her recent credits include Set Designer for *A Streetcar Named Desire* (TCDS), as well as Assistant Set Designer for *Sure Thing* and *The Most Massive Woman Wins* (CDTPS). She is so excited to be working on *The Rear Window*, and she is grateful for the opportunity to keep learning about storytelling through design.



VAL VERGARA Head of Wardrobe

Val (they/them) is a queer and Latino artist who mostly focuses on costume design and creation though they also love to paint and do photography. They are entering their last year of Cinema Studies at the University of Toronto and some of their past works include *otîhêw* at Crossroads Theatre (assistant designer) and *Grease* at Hart Housr (lead costume designer). They are very excited to be working with Bygone Theatre and look forward to projects to come.



OLIA KASHEVAROVA Wardrobe Assistant

Olia studied acting classes in New York's acting school of Lee Strasberg's Theatre and Film Institute, as well as in Ivana Chubbuck's studio in Los Angeles. Successfully performed in front of Anna Strasberg. She has worked with various musicians as a runner and project manager. In 2020, she returned to acting and continued to work in the film industry in Canada. Olia is also a member of ACTRA and had a chance to work in *Handmaid's Tale* with Elizabeth Moss.



KALEB HARRISON Assistant Projection Designer

Kaleb Harrison (He/Him) is a dynamic and passionate Broadcast and Videography graduate from Humber College, poised to contribute to the world of live broadcast entertainment. With a keen eye for detail and a strength for storytelling, Kaleb is thrilled to

embark on his professional journey by joining Bygone's Theatre production of "Rear Window." He has some experience in live production, alongside his experience through Humber College on live broadcast events.



ISABELLA CESARI Producer-In-Training

Isabella Cesari is a director, producer, lyricist, playwright, lighting designer, and general theatre person born and raised in Toronto, Canada. Her directing credits include *Cabaret*, *Twelfth Night*, *Spring Awakening*, *Lizzie: The Musical*, *Radium Girls*, and *Carrie: The Musical*, as well as the premiere of *Miss*

You 'Til Tomorrow, an original musical she co-wrote with Ian Chan. Alongside directing, Isabella has designed lighting, projections, and animations for *Hedwig and the Angry Inch*, designed lighting for *Jesus Christ Superstar*, and given a career-defining performance as a plate in *Beauty and the Beast*. She most recently worked as a Production Assistant at the Canadian Opera Company, where she was part of the stage management teams of *La Bohème* and *Don Giovanni*. Isabella is also the founder and executive producer of Thaumatrope Theatre, a company whose mission is to create opportunities for early-career artists.



DAVID ODURO Assistant Stage Manager

David (He/Him), is going into his first year as a student at Humber college and is one of the assistant stage managers for Bygone theatre's production of the *Rear Window*. He has some experience in theatre volunteering previously as an actor and a stagehand

at his high school. He currently works as a freelance AV technician. With a passion for the performing arts, he's excited to contribute to the production of *The Rear Window*!

Scenic Painters

Emily Dix, Aria Kowal, Athen Chloe Go, David Oduro,
Ella Kennedy

Assistant Stage Managers

David Oduro, Cheryl Ng, Jill Duncan, Maryam Chughtai,
Rida Riyas

Lighting Board Operator

Yume Yamamoto

Sound Operator

Thomas Meikle

Production Assistants

Alberta Tam, Cass Iacovelli, Ella Kennedy, Fenn Archdekin
Leung, Ishika Pande, Kelly Yu, Laura Chiu, Michelle Samarco,
Mikeila Cebedo, Ryan Goldberg, Selin Cinemre, Tania D'Amico

Special Thanks To:

The Bridge and UKAI Projects
James O'Sullivan for his generous donation
Karen Henderson for sewing Lena's dresses
Jonathan Hagey for costume assistance
Hart House Theatre and Staff

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IG Wealth Management
Trina McQueen

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CLASSIC STORIES. MODERN PRODUCTION.

PROGRAMS & PRESENTATIONS



ARTISTIC PROGRAMMING

In May 2024, Bygone Theatre is remounting "The Rear Window", our award-winning play written and directed by Emily Dix. In 2025, we are developing "Lifeboat," an immersive adaptation of the John Steinbeck/Alfred Hitchcock collaboration with partner Blacktrax; then, in the summer, we bring Canadian icons Wayne & Shuster on the road to the Charlottetown Festival.



THE BRIDGE

In 2023, Bygone Theatre launched The Bridge, an interdisciplinary art space in downtown Toronto. Focused on researching and developing new models for responsive cultural production, The Bridge activates unused office space for affordable artistic creation.



PROGRAMS

EMERGING CULTURAL INNOVATORS

Bygone Theatre is launching a program to bring together growth-stage emerging artists and companies to provide space at the Bridge, mentorship through our partners, and business and legal support. With funding, we will be able to provide growth stipends.

IMMERSIVE DIGITAL THEATRE

Following our production of "The Yellow Wallpaper," Bygone Theatre has renewed our partnership with Panasonic, and built new relationships with Derooted Immersive and CAST Group (Blacktrax motion tracking) to research, prototype, and present new methods for immersive digital theatre, seeking to preserve and enrich the audience-performer relationship.

Make a tax deductible donation today



Next Up!

Tony Awards Watch Party

Sunday, June 16, 2024
7pm-midnight

The Bridge

379 Adelaide St W, 4th Floor, Toronto

Design on a Dime Workshop

Wednesday, June 19, 2024
5:30-8pm

Hart House Theatre
7 Hart House Circle, Toronto

Bygone Theatre is a registered charity and relies on the generosity of patrons like you to continue our work. Please consider making a donation - they are tax deductible.

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ALICE BY HEART



Music by Duncan Sheik
Lyrics by Steven Sater
Book by Steven Sater & Jessie Nelson

May 30th-June 1st | Theatre Passe Muraille Mainspace