



# BYGONE THEATRE

## *Annual Report*

**2022/2023**

**Bygone Theatre**

379 Adelaide St. W. 4th Floor  
Toronto, ON M5V 1S5

**CONTACT INFO**

emily@bygonetheatre  
conor@bygonetheatre.com  
www.bygonetheatre.com





Matt Baram and Darryl Hinds in *Wayne & Shuster, Live!* at Hart House Theatre, May 2023.



**BYGONE THEATRE  
REVISIT, RENEW, REIMAGINE.**

**VOTED BEST LIVE THEATRE, 2021.**



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# ABOUT US

## WHO WE ARE

Bygone Theatre was founded in October 2012 by Emily Dix, Matthew McGrath and Thomas Beattie. Our first production, John Patrick Shanley's *Doubt: A Parable* was a co-production with University of Toronto drama company, the UC Follies (January 2013). That same year we went on to mount the classic thriller, *Dial M For Murder*, better known as the 1950s Hitchcock film of the same name. Since then, Bygone has continued to produce plays that are strongly connected to classic Hollywood, be it through the presentation of plays better known for their film adaptations (*Rope*, *Wait Until Dark*, *Loot*); stage adaptations of classic films (*His Girl Friday*, *The Rear Window*, *The Birds*); or shows heavily influenced by classic cinema tropes and aesthetics (*Kill Sister, Kill! A Musical*, *A Night With Frank & Judy*, *A Rat-Packed Christmas*, *The Cab(aret) Before Christmas*). In October of 2015, Bygone became a registered non-profit and formed its first Board of Directors. In 2019 Bygone was nominated for Best Community Theatre by Broadway World Toronto, and in 2021 we were runner-up for Best Small Theatre in the NOW Magazine Readers' Choice Awards, and were awarded the Toronto Star Readers' Choice Award, Diamond Level, for Best Live Theatre. In 2022 we received a Canada Council grant for a Digital Now project and became a registered charity.

## OUR MISSION

Bygone Theatre strives to create and produce historically accurate theatre with classic cinema tropes and aesthetics. We serve Toronto by; producing character driven stories written or set during the early to mid twentieth century; educating students and audience members on our shows and their place in history; and providing artists with practical training and advice on how to produce quality period productions as an independent theatre artist.

Matt Baram and Oliver Georgiou in *Wayne & Shuster, Live!* (2023).



Bygone Theatre is run by **Artistic Executive Director, Emily Dix**, and **Board Chair, Conor Fitzgerald**, with support from their Board of Directors and a whole host of volunteers. Emily studied at the University of Toronto and has since gone on to take an accelerated paralegal program at Seneca. She has worked in Toronto film and theatre for over a decade, primarily as a producer and production coordinator, and in 2019 won a **Best Direction of an Equity Play** award from Broadway World Toronto. Conor has studied business and law and has headed the Board of Bygone Theatre for five years. He has completed a **law degree** and **MBA** with a specialization in Arts, Media & Entertainment and is focused on strategic, financial, and legal planning for arts and media institutions. Board President, **Dr. Mark Terry**, runs the Youth Climate Report, a non-profit affiliated with the **United Nations** and their Sustainable Development Action Plan. Mark teaches courses in Environmental Documentary at York and Laurier Universities and is a postdoctoral fellow with numerous research projects. He is also an award-winning documentarian and environmental activist.

This season, we were fortunate to have a host of multi-talented women join our production team. Actress, filmmaker and mental health advocate **Shreya Patel** worked as an Associate Producer for our March production of *The Yellow Wallpaper*. Shreya is an honoree of **Top 100 Most Powerful Women of Canada**, **Forbes 30 Under 30**, **Women's Achiever Award**, **Top 25 Canadian Immigrant Award** and **Emerging Leader Under 35**. **Bria Cole** also joined the team, working as our Media Producer and Projection Designer. Bria is a junior architect and documentary filmmaker who has worked with organizations such as **Tribeca Film Festival**, **People Design Cooperative**, **Philip Beesley Architects** and **Mongrel Media**. She was joined by **Helga Packeviciute**, our Assistant Production Designer, who is a sculptural artist with a **Master of Architecture**. We also worked with several emerging arts workers in a training capacity that allowed them hands on experience in a career they were interested in pursuing.

Anna Douglas and Oliver Georgiou in Bygone Theatre's *The Birds*, 2022.

# OUR TEAM

## BYGONE BOARD OF DIRECTORS

**ARTISTIC EXECUTIVE DIRECTOR** - Emily Dix

**CHAIR** - Conor Fitzgerald, JD, MBA

**PRESIDENT** - Mary Terry, PhD.

**SECRETARY** - Elizabeth Rose Morriss

**MEMBER** - Vinay Sagar

**FOUNDING MEMBER** - Matt McGrath

visit [bygonetheatre.com/the-team](https://bygonetheatre.com/the-team) for bios.



# CHAIR'S REPORT

## Conor Fitzgerald

Our tenth season. Our first full season coming out of COVID-19. Our first full season as a charity.

This season has truly been incredible, bringing together projects and programs that we've been working on for years. First, we shot out of the pandemic with our production of *The Birds*, our most ambitious production to date. Thanks to Hart House Theatre, we were able to produce the largest, best-selling show we've ever done. More importantly, we were able to pay our artists more than ever before and put our new diversity mandate to its first test. We found that we reached a more diverse group of artists and expanded our community, bringing together such an extraordinary cast including the incomparable Anna Douglas, the multi-talented Oliver Georgiou, the break-out performance of Kiera Publicover, another fantastic turn by Chad Allen, and a moving performance by Bygone mainstay, Alex Clay. Topped off with incredible set and lighting design by Wes Babcock, while being kept in check by stage manager Kate MacArthur and her ASM Jane Aster Roe, *The Birds* truly showed the strength and uniqueness of Bygone Theatre. Of course, this is all thanks to the script (which was fantastically workshopped with the entire cast), and direction and design by our Artistic Executive Director Emily Dix.

Then, with no rest for the wicked, we set our sights on our first ever grant-funded show, *The Yellow Wallpaper*. Access to this funding allowed us to research and develop new methods for presenting theatre, proving again that telling period stories does not relegate us to the past. Thanks to a fantastic multi-talented crew, Bygone Theatre tested the ways in which technology (specifically filmic technology by Blackmagic Design) could emulate the theatrical connection between audience and performance while imagining new methods for live performance. It wouldn't be possible without our partners, the Campbell House Museum and Panasonic.



Finally, after two years of work, we got to see the classic sketches of Wayne & Shuster back on the very stage where Johnny Wayne and Frank Shuster got their professional start – Hart House Theatre. With an all-star cast including Matt Baram, Aurora Browne, Leigh Cameron, Bren Eastcott, Darryl Hinds, and Oliver Georgiou, as well as Musical Director Jordan Armstrong, our fresh take honouring these Canadian icons brought in our largest per-show audiences ever. Thanks to the experience of director & writer Paul Bates and the guidance of artistic producer Emily Dix, we were able to deliver a show that the Wayne and Shuster families were proud to see. As a special bonus, we were delighted to work with the Canadian Comedy Hall of Fame to present Michael, Brian & Jamie Wayne and Rosie Shuster with handcrafted statues honouring Wayne & Shuster's 2002 induction.

Thanks to a generous donation by IG Wealth Management, we also launched our first formal educational program, providing free webinars on financial and business literacy for the arts.

There's a lot to be proud of from our 10th Season as we look forward to the future. As we continue developing Wayne & Shuster and start planning our next Hitchcockian play, we are also so excited for our new home at 379 Adelaide Street W, The Bridge. With new partners UKAI Projects and Vodkow, we're poised to produce more great art, educate, and innovate for years to come.

I would like to thank our entire Board and our artistic and production contributors for making this a great year.

Conor Fitzgerald  
Chair & Treasurer





# ARTISTIC EXECUTIVE DIRECTOR'S REPORT

Emily Dix

Back in 2019, we made a decision: that it was time to take a risk, jump in with both feet and put on our most ambitious project to date, *The Rear Window*. With a budget of more than double our next largest show, a huge set and large cast, we wanted to try to make a splash and see if we could get Bygone noticed on a larger scale. It worked - only just a few months later we found ourselves and our entire community shuttered, kept isolated by COVID-19 and completely unsure of what was to come next. The momentum we had worked so hard to build was suddenly lost, and for an industry that relies on bringing people physically together, it seemed there was no way to keep things going. Like many, we took a few months to resituate ourselves, to mourn the plans that were suddenly gone, and to try and figure out how to keep a small theatre company running while simultaneously worrying about much more pressing issues, like loss of income, risk of serious illness or death, and the crippling anxiety that comes with so much uncertainty. We made the choice to not produce anything the first year of the pandemic, cancelling scheduled shows and avoiding Zoom plays. We ambitously rescheduled for the following year, only to find ourselves once again having to cancel commitments. That was when we decided to switch targets, and changed our focus to the charitable purposes we wanted to expand and to preparing for our charitable application. We listened to experts and communities, and created a new Diversity and Accessibility Mandate, making sure to include quantifiable, actionable goals and commitments. With the help of our Board President Dr. Mark Terry, we expanded our Sustainability Mandate, and in doing so were invited to make a presentation at the United Nations Sustainable Development Goals Awards. We created free webinars, on anything from Producing 101 to Vintage Design On A Dime, and provided those to the community. We began development on two major plays, *The Birds* and *Lifeboat*, and applied for - and received! - a grant for *The Yellow Wallpaper*, a vast departure in style from our usual, naturalistic work. We got our ducks in a row and applied for our charitable status, received it, and headed into our 10th season with bigger and more ambitious plans than ever before.



This season has been a rollercoaster. Going from indie productions that relied on profit sharing and the support of volunteers to Equity productions with paid cast and crew was both deeply rewarding and terrifying: it felt great to be able to compensate people for their work and talent, but watching the numbers tick up, when you have no regular source of funding and are taking great financial risk both personally and as a company, well, that is anxiety-inducing to say the least. We went from our largest season having revenues of \$15,000 to \$130,000, with over \$72,000 going directly to artists. We mounted two shows at the beautiful, historic Hart House Theatre, a venue about three times the size of what we usually rented for shows. We workshopped (through rehearsals) and mounted *The Birds*, a play I had written, despite my continued insistence that I'm "not really a writer", and we got some amazing feedback. We put on *The Yellow Wallpaper*, an immersive, ambulatory show about the effects of mental health and isolation, live streaming for free and live-switching using Blackmagic Design technology - something new to all of us on the team. After more than two years of planning and working with the heirs, we finally got to bring the comedic stylings of Wayne and Shuster back to the stage, for a very successful, albeit unfortunately short run of *Wayne & Shuster, Live!* a show that, with successful funding, we plan to tour.

After a decade of running Bygone Theatre part-time as a volunteer, this year I made the leap into full-time - writing, directing, producing, stage managing, marketing, designing, you name it - and combined with the work of dozens of amazing cast, crew and volunteers we made a season I think we can all be proud of. This year has made it clear that Bygone needs someone full-time to help it continue to grow, and hopefully going into our 11th season we can secure funding so I will be able to do just that.

We have many exciting things in store, and I hope you'll come along with us.

Emily Dix  
Artistic Executive Director





# DIVERSITY & ACCESSIBILITY MANDATES

## OUR COMMITMENT TO DIVERSITY

### Auditions & Casting

- 50% of all audition slots will be reserved for those who self-identify as BIPOC (Black, Indigenous, Person of Colour)
- Our Diversity & Accessibility statements will be included on all audition postings
- We will begin our casting process earlier than we have in the past in order to make time to submit postings to diverse communities currently outside of our network
- We will continue to provide character breakdowns that do not include physical attributes or race (unless essential to the story) and will promote colour-conscious casting
- Casting will prioritize actors that have the shared experience of the character

### Rehearsal Process

- The first day of rehearsal will include a talk about equity, diversity and inclusion
- All cast members will be required to sign a contract that includes a code of conduct which addresses equity, anti-racism and sexual harassment - this will include a clear structure breakdown for a complaint and resolution process
- Should we produce a show that centres around a character or story about a diverse community, we will hire a consultant or creative team member from that community to address any issues both in the play and the rehearsal room

### Production Process

- We will prioritize the hiring of female, LGBTQ2+, Mad/Disabled and BIPOC artists\*
- We will prioritize businesses run by women, LGBTQ2+, Mad/Disabled and BIPOC folks when purchasing items for our company or productions

Bygone commits to the following in support of the Truth and Reconciliation Commission of Canada Calls to Action:

- To include for artists and audiences, relevant Indigenous history whenever we make a presentation, production or program that cites or explores a particular place or time in Canada.
- To, within the next three years, hire an Indigenous artist as a consultant to help us examine and possibly revise our policies and practises to ensure we are acknowledging and respecting not just Indigenous people and their history, but their unique values, memory practises and artistic practises that could benefit our future works, regardless of subject.
- To acknowledge that racism and unfair practises on behalf of the government and largely our society as a whole, have, whether intentionally or not, disproportionately affected Indigenous Canadians and deprived them of opportunities that their fellow Canadians have enjoyed.

As a first step, we offer free tickets to Bygone produced productions and workshops for all those who self-identify as being of Indigenous descent.

## OUR COMMITMENT TO ACCESSIBILITY

### Auditions & Casting

- We will provide accessible auditions by prioritizing accessible spaces, and, when not available, allowing self-tapes or other opportunities for audition submission
- We will clearly state the accessibility issues with any space we use, and will provide accommodation whenever necessary
- We will clearly state all accessibility issues and potential solutions on all casting and production calls - for example, roles that can be fulfilled from home or that can be completed on a flexible schedule will be stated clearly so as to encourage those with accessibility issues to apply
- We will continue to hold rehearsals in spaces that are accessible by the TTC
- We will continue to create flexible rehearsal schedules that value actor's time

### Rehearsal & Production Process

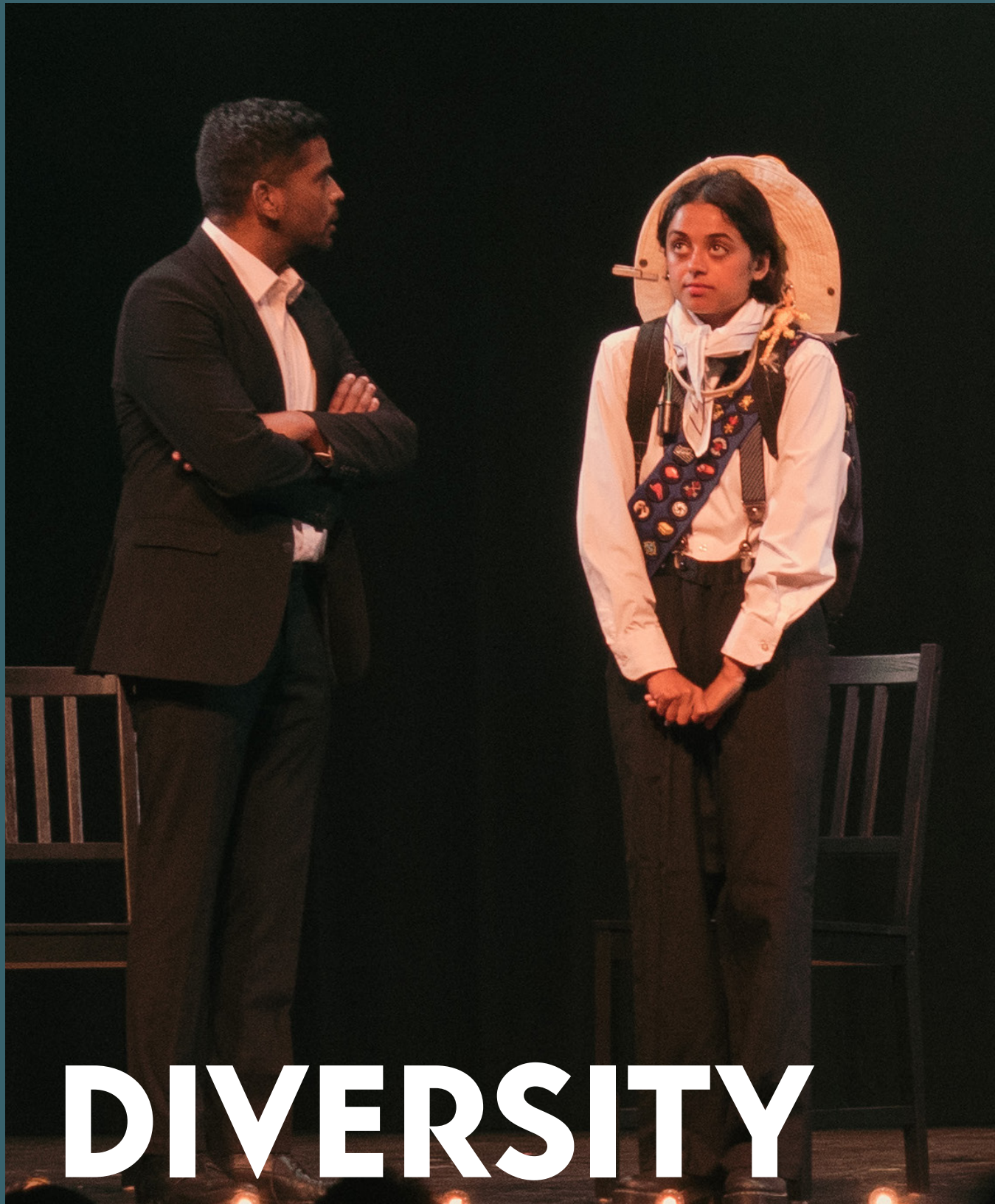
- We will continue to encourage open communication especially around issues of accessibility, and will provide accommodation as necessary
- We will continue to provide a judgement-free zone and will consult with cast and crew privately to ensure all of their needs are being met
- We will provide all cast and crew with a clear breakdown of roles, responsibilities and hierarchy in order to ensure clear communication, and will include protocols for submitting concerns or complaints

### Audience & Community

- We will continue to prioritize accessible performance spaces and advertise possible accommodations
- We will continue to provide ticket discounts to disadvantaged groups
- We will continue to offer Relaxed Performances (dependent on show)

\*At the time of writing Bygone Theatre is without any consistent funding, and so our productions rely heavily on the support of volunteers. When we achieve a status that allows us regular operating funding we will re-address this and make a more concrete commitment to diversity numbers, but at the moment many roles are filled by our Artistic Executive Director (who often produces, directs and designs our shows) and whomever chooses to volunteer.





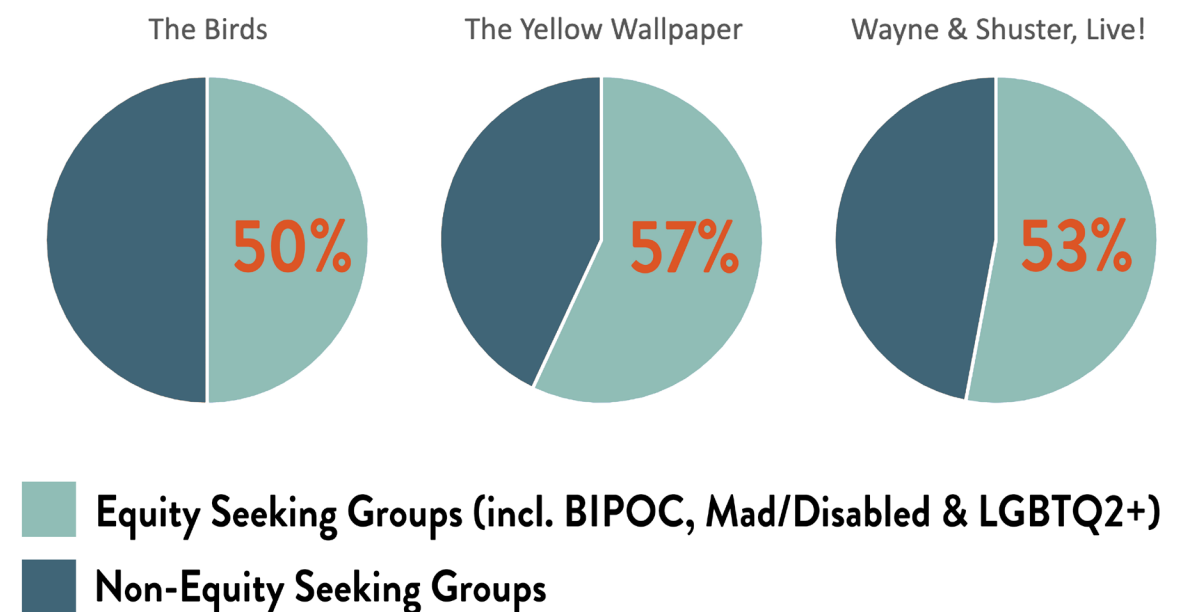
# DIVERSITY

Darryl Hinds and Bren Eastcott in *Wayne & Shuster, Live!* at Hart House Theatre, May 2023.

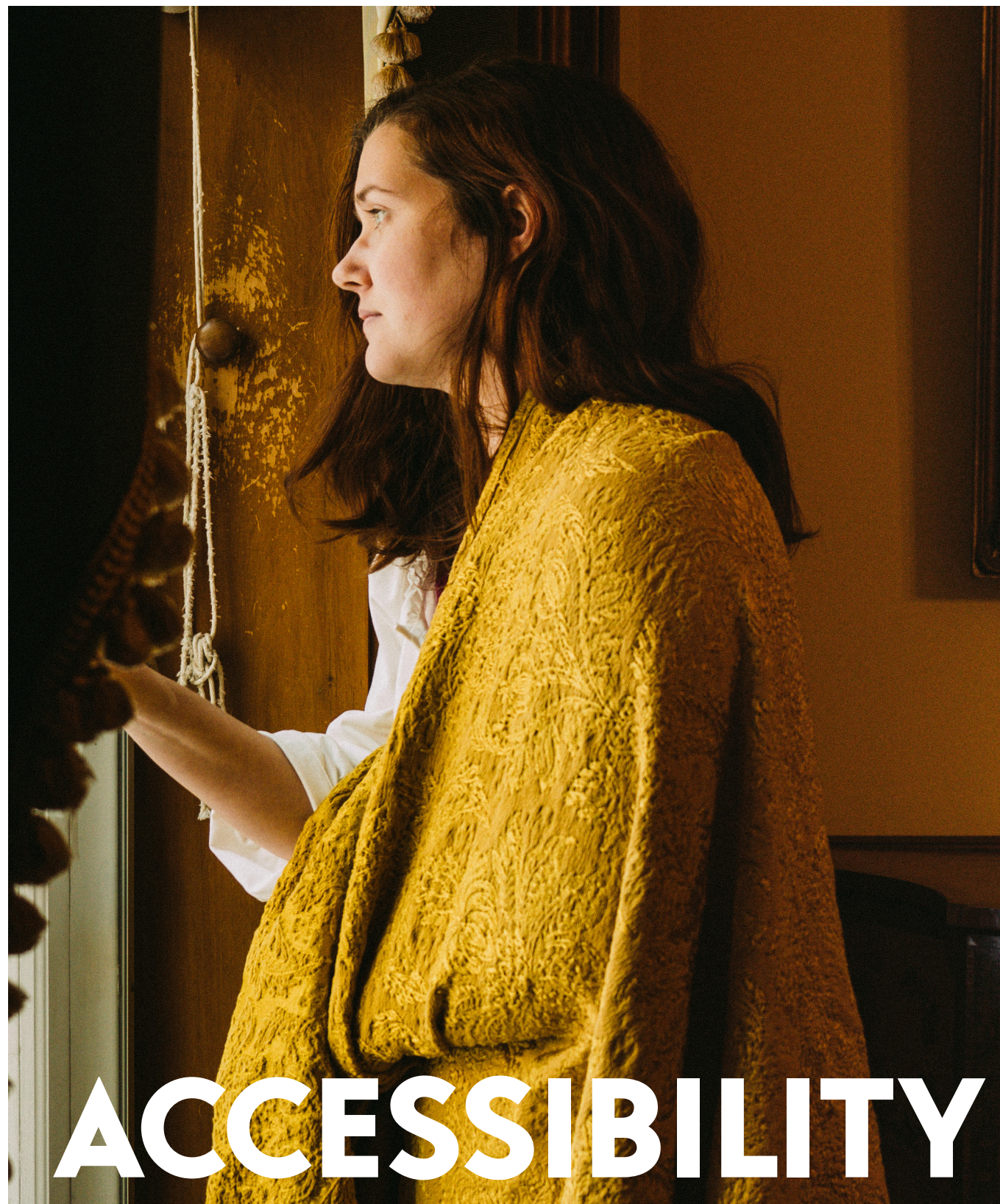
This season was the first in which we were able to implement our commitment to reserving 50% of audition slots for BIPOC artists, and in doing so we saw an increase in BIPOC artists applying to audition. We plan to continue to monitor the effectiveness of this in hopes of being able to compile accurate stats for next season.

In addition to offering free tickets to those of Indigenous descent, we offered free ad space in our programs for local Indigenous led companies: one company, Neon Birch Works, took us up on our offer. We hope to expand this further in our next season by dedicating more time to community outreach.

We focused on increasing the number of artists from Equity Seeking Groups in each of our productions, including in that definition those who self-identify as BIPOC, LGBTQ2+ and/or Mad/Disabled. The following statistics reflect those that self-identified as belonging to those groups, and may not reflect every artist involved. They do not include some of our volunteers from whom we did not gather this information, and do not include those who worked on the productions but were contracted by another company, such as the venue.







Kate McArthur in *The Yellow Wallpaper*, Campbell House Museum, 2023. Photo by Emily Dix.

Our first show of the season, *The Birds*, examined the affects of isolation and paranoia through the lens of Cold War Era America and mirrored many of the issues our community has faced during the COVID-19 pandemic. Performed in Hart House Theatre, a fully accessible venue, we ensured a wide range of ticket prices to make the production accessible for all.

Our production of *The Yellow Wallpaper* centered around mental illness and the affects of isolation. Set in the historic Campbell House Museum, parts of the show were not physically accessible to audiences, and so we took a number of steps to ensure access; a free, live-streaming performance was available to all; when requested, access to the main-floor rooms and the addition of a computer to watch the livestream was provided, along with seating; ticket discounts ensured the show was financially accessible to all; resources on information about, and access to mental health resources was provided in our program, via QR codes at the venue, and through our blog series entitled "The Yellow Wallpaper Diaries".

*Wayne & Shuster, Live!* was our first production with a condensed, full-time rehearsal schedule. While there were numerous reasons for this decision, we have determined that, going forward, all rehearsals will be pro-rated, as we received feedback from various artists about how the more relaxed schedule (made up of 80 hours of rehearsal spread over 6-8 weeks) that we had followed with all previous shows was much easier on their mental health, and better allowed them to maintain other commitments and relationships.





*The Birds*, Hart House Theatre, 2022. Photo by Emily Dix.

## BYGONE'S SUSTAINABILITY PLAN

In 2020 when the global pandemic hit, we realized it would be a while before we could get back onstage. So instead of putting our efforts towards producing a show, we worked on narrowing and focusing our Sustainability Plan, and came up with a 3 part program that will be the core of our sustainability work going forward; Mend and Make Do; Vintage Aesthetic, Not Vintage Values, and; Indie Unite. Between these 3 programs we have managed to address all 17 of the United Nations SDGs in a way that is in-keeping with our mandate and brand.

## MONEY PAID TO ARTISTS

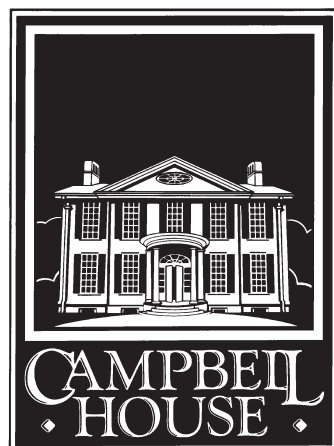
Bygone Theatre believes in putting artists first, which is why we prioritize paying artists above all else. As this was our first season as a charity, we made the steps towards union productions by engaging in two CAEA DOT contracts. Our first show of the season, *The Birds*, was non-union, but with our ambitious Artist Fund campaign, we raised a significant amount of money that went directly to our artists. In total, this season we spent \$104,191.83 on mainstage productions, \$72,818.04 of which was paid directly to artists - a total of 70% of our spending. This calculation does not take into account money we paid to our venues, some of which was then paid to IATSE technicians, so really even more of this season's funds went into the hands of local artists.





Canada Council  
for the Arts

Conseil des arts  
du Canada



**Panasonic**



**HartHouseTheatre**  
FOR YOU

**alterna savings**



## DONORS & SUPPORT

*The Birds* was made possible through a Venue Partnership with Hart House Theatre.

*The Yellow Wallpaper* was made possible through the Canada Arts Council Digital Now grant, a venue partnership with Campbell House Museum, projectors provided by Panasonic, and computers donated by Eggplant Picture and Sound.

*Wayne & Shuster, Live!* was made possible through a Venue Partnership with Hart House Theatre. Generous support was provided by Bad Dog Theatre Co., Berman & Co. Ltd., Reflex Print, Jonathan Hagey and the heirs of Johnny Wayne and Frank Shuster: Michael, Jamie and Brian Wayne and Rosie Shuster.

Our Empower Your Tomorrow Financial and Business Literacy program for artists was made possible through the support of IG Wealth Management. Special thanks to Adam Malcolm.

*Thank you to all those who donated throughout this season:*

Jane Aster Roe, Aster Roe Productions, Trina McQueen, Lynxx Equity Ltd., Joyce Zemans, Maxwell Kates, Yuqi Li, Kathleen Welch, Pledgling Foundation, Craig Strachan, Dana Lafarga, Emily Kulasa, Maja Rakocovic, Patrick Langmuir, Joshua Le, Larissa Mair Casting, Arielle Zamora, Karen Rockwell, Sarah Rathbun, Douglas Barrett, Andrea Brown-Strachan, Kevin Dix, Mark Terry, An Yan, Ben Liu, Elizabeth Turner, Michael Larson, James O'Sullivan, Tim Luet, June Dix, Emily Dix, Conor Fitzgerald and several anonymous donations.





# OUR 10TH SEASON

The women behind *The Yellow Wallpaper*: Shreya Patel, Bria Cole, Kate McArthur, Emily Dix, Helga Packeviciute and Julia Edda Pape.



# OUR 10TH SEASON IN NUMBERS

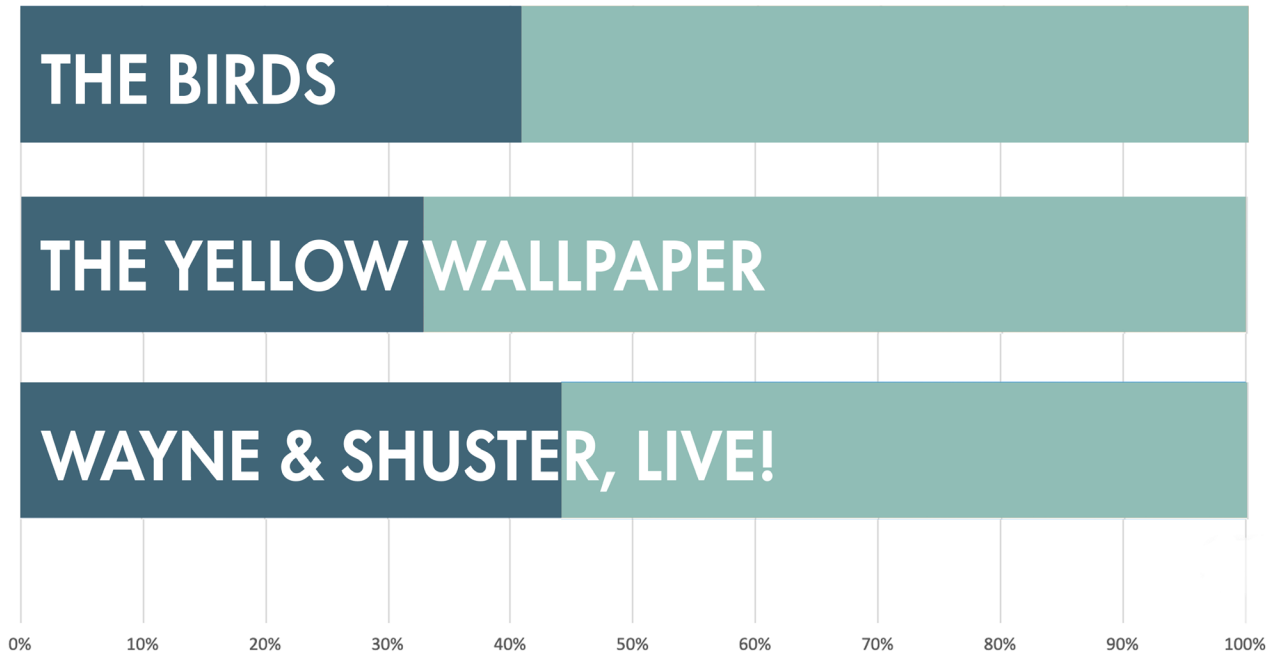
 **\$104,191.83 - Total Cost of Productions**  
**\$72,818.04 - Total Paid to Artists\***

Years of working with zero funding has taught the Bygone team how to work on shoestring budgets. Our Artistic Executive Director, Emily Dix, and our Chair, Conor Fitzgerald, put in countless volunteer hours in order to cut costs and ensure that the most possible funding goes directly to artists. We pride ourselves on creating shows that cost considerably less than their true value by activating community support, sponsorship and donation. Another aspect which is hard to put a dollar amount on, is the time spent by Emily Dix sourcing and creating set, prop and costume pieces, following auctions, estate sales and giveaways to find items for considerably below their retail value. The storage of these items in a large container in Milton is our highest administrative cost, but allows us to mount spectacular looking shows on extremely tight budgets. It also supports our sustainability initiative, working to "mend and make do", and keep usable items out of landfills.

**3 MAINSTAGE PRODUCTIONS**  
**8 FREE WEBINARS/SEMINARS**  
**29 TOTAL PERFORMANCES**  
**58 ARTISTS ENGAGED**  
**1420 TOTAL AUDIENCE MEMBERS**

\* Only includes fees paid directly from Bygone Theatre to engaged artists. Does not include money paid to venues that covered cost of technicians; fees paid to unions; or fees such as the David Gardner Apprentice Director program fee that was paid to an apprentice director for their work with Bygone via the UofT.

## Your Dollar Goes Farther With Bygone



 **Total Cost of Show**  
 **Total Value Of Show (Includes In-Kind Donations)**

The "value" of each show is calculated based on the cash spent plus the cash value of any in-kind donations made. It does not include the value added through the volunteer work of any student volunteers, or the work of our Chair and Artistic Executive Director, neither of whom take a salary or were paid any fee for *The Birds* or *Wayne & Shuster, Live!* The value of their labour significantly increases the value of our shows, but an exact dollar amount of this value is not known.





# THE BIRDS

HART HOUSE THEATRE, NOV. 25 - DEC. 10, 2022

Alex Clay, Oliver Georgiou and Kiera Publicover in *The Birds*, November 2022. Photo by Emily Dix





"masterful homage to a highly specific filmic tradition and massaging complex performances from a formidable cast."

- AISLING MURPHY, INTERMISSION MAGAZINE



ABOVE: Anna Douglas as Daphne. RIGHT: Kiera Publicover as Annie and Oliver Georgiou as Mitch.

"the feminist and Queer sympathies pointed out the absurdity of Cold War, "he-man" posturings, while the birds's disaffection represented similar "treason" against the human-animal hierarchy...this play is a harbinger of fine talents"

- GEORGE ELLIOTT CLARKE, LITERARY CRITIC, PLAYWRIGHT AND POET LAUREATE



The cast of The Birds. L-R: Anna Douglas, Alex Clay, Chad Allen, Kiera Publicover, Oliver Georgiou. Photo by Emily Dix.

# THE BIRDS

**ABOUT:** The Birds is a Cold-War Era thriller that examines what happens when the line between truth and paranoia becomes dangerously blurred. New York Socialite Daphne Daniels is headed to an old family cottage with her brother and husband for a weekend of R&R, but when her husband is unexpectedly delayed and their neighbours turn out to be Daphne's old flame and his new girl, tensions run high. Things take a bizarre turn when reports of violent bird attacks start flooding the airwaves and the sudden crisis brings out everyone's deepest fears and darkest convictions.

## CAST & CREW

Written and directed by Emily Dix. Produced by Conor Fitzgerald and Emily Dix, Associate Producer Jane Aster Roe.

Starring: Anna Douglas as Daphne Daniels; Alex Clay as David Harper; Oliver Georgiou as Mitch Brenner; Kiera Publicover as Annie Hawthorne; and Chad Allen as Hank.

Set and Lighting Design by Wes Babcock. Sound, Prop and Costume Design by Emily Dix. Fight Direction by Matt Richardson. Assistant Directed by Julia Edda Pape. Stage Management by Kate McArthur. Assistant Stage Management by Jane Aster Roe. Production Assistance by Sarah Allen, Kiana Josette and Ainsley Munro.

Made possible from a venue partnership with Hart House Theatre.

## THE NUMBERS

Total Cost of Show: \$33,002.32

Total Value of Show (includes in-kind donations): \$47,778.32

Total Fundraised: \$13,252.90

Total Paid to Artists: \$22,805.88

Total Cast Members: 5 | Total Crew members: 9

Percent of Cast/Crew from Equity Seeking Groups: 50%



A woman with long brown hair, wearing a bright yellow fringed shawl over a white dress, stands in a dimly lit room. She is looking out a large window on the left, with her right hand raised towards the glass. The room features dark wood paneling, a striped armchair, and a wooden chest of drawers. Light from the window illuminates the scene, casting shadows on the floor.

# THE YELLOW WALLPAPER

CAMPBELL HOUSE MUSEUM, MAR. 3-18, 2023

Kate McArthur in *The Yellow Wallpaper*, 2023. Photo by Emily Dix





"Delightfully ominous"

- ISTVAN DUGALIN, ISTVAN REVIEWS

"Genius"  
- TRINA MCQUEEN, OC,  
Co-DIRECTOR OF ARTS, MEDIA & ENTERTAINMENT PROGRAM AT SCHULICH  
SCHOOL OF BUSINESS



"Pandemic isolation meets one of the masterpieces of early feminist fiction in *The Yellow Wallpaper*...vivid, disturbing"

- GLENN SUMI, SO SUMI



# THE YELLOW WALLPAPER

**ABOUT:** An original combination of in-person ambulatory theatre, immersive projection and a live digital streaming experience. Based on the short story by Charlotte Perkins Gilman, *The Yellow Wallpaper* follows the story of A Woman who, after showing signs of depression, is subjected to the "rest cure" and pushed into forced isolation by her physician husband. As her long, lonely days stretch on, she becomes increasingly consumed with the sickly yellow wallpaper that covers her bedroom walls, rapidly losing her sense of self and her grasp on reality.

## CAST & CREW

Adapted for the stage by Emily Dix and Kate McArthur. Directed by Emily Dix. Produced by Conor Fitzgerald and Emily Dix, Media Producer Bria Cole, Associate Producer Shreya Patel. Starring: Kate McArthur\* as A Woman.

Assistant directing by Julia Edda Pape. Projection design by Bria Cole. Animation by Steven Dirckze. Production design assistance by Helga Packeviciute. Voice work by Oliver Georgiou, Barbara Athanasoulas, Davide Sallesse, Julia Edda Pape, Jonah Waugh and Robert Pape. Carpentry by Nicolino DeFrancesco.

Made possible by a \$25,000 grant from the Canada Arts Council Digital Now fund, projectors provided by Panasonic and a venue partnership with Campbell House Museum.

## THE NUMBERS

Total Cost of Show: \$33,976.38

Total Value of Show (includes in-kind donations): \$69,355.42

Total Paid to Artists: \$27,180.04

Total Cast Members: 1 (with 6 V/O actors) | Total Crew members: 9

Percent of Cast/Crew from Equity Seeking Groups: 57%

\*The participation of this Artist is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance-Opera-Theatre Policy (DOT).





# WAYNE & SHUSTER

HART HOUSE THEATRE, MAY 25-27, 2023

The cast of Wayne & Shuster, Live! wearing the original costumes from Berman & Co. Ltd. Photo by Emily Dix.





While a short run meant an absence of reviewers, our closing night gala proved the importance of Wayne & Shuster to the Toronto arts community. Special guests included Greig Dymond, Director of Comedy Development for CBC, and Tim Progosh, Canadian Comedy Hall of Fame Executive Director.



ABOVE: Matt Baram

# WAYNE & SHUSTER, LIVE!

**ABOUT:** Canadian comedy legends Johnny Wayne and Frank Shuster are being brought back to the stage in a new collection of their classic skits. Bygone Theatre is honoured to have the chance to work with the duo's descendants – Brian and Michael Wayne and Rosie Shuster – to bring these much-loved sketches back for a new generation of comedy lovers.

## CAST & CREW

Original scripts by Johnny Wayne and Frank Shuster. Directed and adapted by Paul Bates. Artistic Producer Emily Dix. Produced by Conor Fitzgerald and Vinay Sagar. Producer-in-training Britt Rolston. Venue Partner Hart House Theatre.

Featuring\*: Matt Baram, Aurora Browne, Leigh Cameron, Bren Eastcott, Oliver Georgiou and Darryl Hinds.

Lighting Design by Samara Tower. Stage managed by Emily Dix. Assistant stage management by Gaby Bondoc and Arianna Skirzynska.

Made possible through the heirs: Michael, Jamie and Brian Wayne and Rosie Shuster, and with a venue partnership with Hart House Theatre.

## THE NUMBERS

Total Cost of Show: \$37,213.13  
 Total Value of Show (includes in-kind donations): \$46,791.18  
 Total Paid to Artists: \$22,832.12  
 Total Cast Members: 6 | Total Crew members: 9  
 Percent of Cast/Crew from Equity Seeking Groups: 57%

\*The participation of these Artists is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance-Opera-Theatre Policy (DOT).





We were thrilled to be able to host opening or closing night galas for each of our mainstage productions this year, giving us a chance to thank and celebrate all those who helped build our season.

Our closing night gala for *Wayne & Shuster, Live!* also served as a season closing, and provided an opportunity for several special presentations. **Greig Dymond** of CBC gave a heartwarming speech about his childhood memories of Wayne and Shuster, and shared his support for keeping their legacy alive. **Tim Progosh** of the Canadian Comedy Hall of Fame gave a speech and presented the Wayne family with a statue honouring their father's legacy, and his induction into the hall of fame when it first opened. **Brian Wayne** gave a charming impromptu speech about his father, and his joy at seeing how many still loved and remembered his work. Several of our guests were former collaborators, or children of former collaborators of Wayne and Shuster, who shared personal stories throughout the evening. While **Rosie Shuster** was unable to attend, we were happy to bring her to Hamilton a month later to receive her statue at the press conference for the launch of the Canadian Comedy Hall of Fame Festival.

# EVENTS

Closing night reception for *Wayne & Shuster, Live!* at Hart House, May 27, 2023.





## STUDENT VOLUNTEERS

Our partnerships with Hart House Theatre for *The Birds* and *Wayne & Shuster, Live!* included opportunities for UofT students to gain hands-on experience with everything from stage management to lighting design. We believe in providing the framework and letting students jump right in, learning while doing (with an experienced artist nearby to help if needed). Because of this, our volunteers get the job experience necessary to find paid work, and often move right from us to their first professional experience!

## APPRENTICE DIRECTOR

This season we worked with emerging director, Julia Edda Pape, a 4th year UofT student interested in learning more about directing and producing. We first brought her on for *The Birds*, where she received a small stipend from the David Gardner Apprentice Director program. We were so pleased with her work that we asked her to join us again, this time for her first Equity production, as an Assistant Director on *The Yellow Wallpaper*. This earned Julia her first Equity credit as well as her first professional directing role!

## PRODUCER-IN-TRAINING

This season we brought on two emerging producers for our Producer-In-Training program. Jane Aster Roe and Britt Rolston were given hands on experience as well as private one-on-one training to help prepare them for the world of theatre producing.

# EDUCATION

## EMPOWER YOUR TOMORROW

Empower Your Tomorrow is a financial and business literacy program made possible by the generous support of IG Wealth Management. We created a series of six webinars that were hosted by Conor Fitzgerald, Emily Dix and Adam Malcolm, QAFP, a consultant with IG Wealth Management.

## PANEL PARTICIPANTS

Prior to creating the webinars, we held an open call looking for a wide range of diverse artists to provide feedback so that we could create a program that serves all aspects of our community. Artists were paid \$100 to participate in a one hour, round table discussion about financial and business literacy, and what they would like to see in a free education program. Based on this research, we went on to create the Empower Your Tomorrow Webinar Series.

## WEBINARS

Our six webinars ranged in specificity, and aimed to provide information for artists at all stages of their career. They included; Intro to Financial and Business Literacy for the Arts; Laying a Foundation - Skills and Concepts for Business & Financial Success for Artists; Starting a Career as an Artist - The Money Stuff; Having a Career as an Artist - The Legal Stuff; Having a Career as an Artist - The Business Stuff; and, Finishing a Career as as Artist - Estates & Retirement.





# SEASON FINANCIALS

## CONDENSED BALANCE SHEET

As of June 30, 2023

	2022	2023
<b>Assets Current</b>		
Cash	\$ 31,604	10,557
Accounts receivable	0	400
Prepaid expenses	0	0
Preproduction assets	0	0
	31,604	10,957
Fixed assets, net	9281	16,648
<b>TOTAL ASSETS</b>	<b>40,885</b>	<b>27,605</b>
<b>Liabilities Current</b>		
Accounts payable & accrued liabilities	8046	2,041
Deferred revenues		
Subscriptions	0	0
Grants	25,000	0
Development and other	5,000	10,000
<b>Long-Term Liabilities</b>	4,000	19,000
<b>TOTAL LIABILITIES</b>	<b>42,046</b>	<b>31,041</b>
<b>Net Assets (deficit)</b>	(1,161)	(3,436)
<b>Total Liabilities Net &amp; Deficit</b>	<b>40,885</b>	<b>27,605</b>

## CONDENSED STATEMENT OF OPERATIONS & DEFICIT

For the year ending June 30, 2023

	2022	2023
<b>Revenue</b>		
Earned revenue	\$ 3,000	41,761
Donation revenue	384	58,950
Grant revenue	3,000	27,500
<b>TOTAL OPERATING REVENUE</b>	<b>6,392</b>	<b>128,406</b>
<b>Expenses</b>		
Artistic & production	0	115,611
Advertising & promotion	183	4,674
Administration	1,861	2,876
Storage Rent	4,054	4,054
<b>TOTAL EXPENSES</b>	<b>7,125</b>	<b>131,072</b>
<b>Net Deficit - End of Year</b>	<b>(733)</b>	<b>(2,671)</b>

Based on interim financial statements: review engagement pending.  
Charitable registration number 793306895RR0001





*Goodbye  
til when we meet  
again!*

**BYGONE THEATRE, 2022/23**