

Arrowwood Theatre x Bygone Theatre Presents



Mittens

B

# Talking to Dead Cats in the Night

by Kiera Publicover



Mittens

June 5-14, 2025 at The Bridge  
379 Adelaide Street West, 4<sup>th</sup> floor

**IG** WEALTH  
MANAGEMENT



**BYGONE THEATRE**  
REVISIT, RENEW, REIMAGINE

Tickets at [bygonetheatre.com/tickets](https://bygonetheatre.com/tickets)

## TRUTH AND RECONCILIATION

Bygone Theatre acknowledges that *Talking to Dead Cats in the Night* 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 Iriquois 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 2025, 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 ([www.torontoindigenoushr.com](http://www.torontoindigenoushr.com))  
Anduhyaun Inc ([www.anduhyaun.org](http://www.anduhyaun.org))  
Native Women in Arts ([www.nwia.ca/](http://www.nwia.ca/))

THE BRIDGE, JUNE 5-14, 2025



BYGONE THEATRE PRESENTS  
THE ARROWOOD THEATRE CO. PRODUCTION OF  
**TALKING TO DEAD CATS  
IN THE NIGHT**

by KIERA PUBLICOVER

starring **SIMONE MATHESON** as Gretchen  
and **SOFIE JARVIS** as Nora

Directed by **LIZZIE SONG**

Lighting & Projection Design by **FRANCO PANG**

Sound Design by **ASHLEY NAOMI**

Set Design by **EMILY DIX**

Dramaturgy by **GORDON HARPER**

Stage Management by **LIZ BRAGALE**

Assistant Stage Manager **SIMON POTAPOV**

Creative Producers **SIMONE MATHESON & KIERA PUBLICOVER**

Presenting Producers **CONOR FITZGERALD & EMILY DIX**

Venue Sponsor **THE BRIDGE**

*Talking to Dead Cats in the Night* has an approximate run time of 70 minutes  
with no intermission.

Content Advisory: swearing, grief, death, addiction, e-cigarette.

**BYGONE THEATRE**  
REVISIT, RENEW, REIMAGINE



## DIRECTOR'S NOTE

Childhood memories can creep in so quietly. You don't realize how much love was stored in your favourite toys until it's in your hands 15 years later. You take the mundane objects that existed for years around you for granted until you have to pack them away for good. You don't know what problems are still lingering until you've dug deep enough. Both the good and bad childhood memories are often left at the bottom of the pit buried under all the responsibilities you've acquired as an adult. It's heavy and it's deep and the only way out is through. When the time is right, it's time to start digging. That's the hardest part about growing up. But it's always easier when you have someone there with an extra shovel. Everyday, I feel lucky knowing there are two people by my side with their shovels ready. My siblings.

There is so much of myself that is crafted from following in my sibling's footprints. Being the youngest of three, I spent my life copying their mannerisms, their sense of humour, their style. I stole my sister's clothes, I stole (steal) my brother's food. I memorized the things they'd say, the songs they listened to. And even though I threw a telephone book at my sister and ruined my brother's grade 12 art project, there they are, shovels in hand.

The first time I read this show, I was on the way to work laughing and crying softly in a sea of strangers. Kiera captured sisterhood so viscerally- in the ways that they fight, the memories they may or may not remember and the way that they need each other. I'm so grateful to get to work on something that feels so special with truly the best team.

"Our spouses arrive comparatively late in our lives; our parents eventually leave us. Our siblings may be the only people we'll ever know who truly qualify as partners for life."

- Lizzie Song, Director

## PLAYWRIGHT'S NOTE

Eight years ago, I sat at the kitchen table in my very first apartment and I wrote. I was missing Thanksgiving with my family for the first time and I was homesick.

For the first time in my life - I missed my totally annoying siblings.

While this piece isn't necessarily autobiographical, I think anyone with siblings can relate to Gretchen and Nora. The way they challenge each other, the way they lean on each other, the way they talk to each other, the way they love each other.

In the shadows of nighttime, our sense of reality and our inhibitions blur and skew. The surreal of night reveals parts of ourselves - memories - we've buried deep within us. Art and theatre live in that liminal space where anything can happen, we don't hold back and we look deeper. Lizzie and the creative team are the kind of artists who do this with grace, passion and detail. I look forward to sharing their work with you.

For Audrey. For Sarah. For Sam. I love you.

- Kiera Publicover, Writer

## SPECIAL THANKS & ACKNOWLEDGEMENTS

Wesley Babcock (set donation);  
Josh Keenan (set construction);  
Brendan Kinnon (set donation);  
Kasra Goodarznezhad (tech donation);  
Simon Potopov & Ella Kennedy (production assistance)  
Vivian Endicott-Douglas (coach)  
Conor & Emily & Frances (the Bygone dog).

Bygone Theatre's Season is made possible Season Sponsor  
**IG Wealth Management**

### Follow Us!

We're on Facebook, Twitter, Instagram, Pinterest and YouTube,  
all as Bygone Theatre.

## BYGONE THEATRE PRESENTS

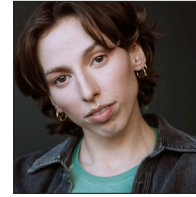
*Bygone Theatre Presents* is a new development program that forms a part of Bygone's educational programming. In-keeping with our mission to provide hands-on training to artists, we are choosing a number of emerging artists who have ideas for shows that in some way fit within our mandate. This can be more flexible than our usual productions, and includes things like;

1. Shows that reflect on the past
2. Shows set in the early to mid-twentieth century
3. Shows with a classic cinematic aesthetic

Artists are guided along towards the production of a new work, with assistance in producing, design, directing and more. They are given the freedom to create and explore on their own, with the assistance of Bygone Theatre, and free space at The Bridge, so that they can learn while doing, without taking on the financial risks that come with producing new work.

## ABOUT BYGONE THEATRE

Bygone Theatre was founded in October 2012 and produces plays written or set in the early to mid-twentieth century that are strongly connected to classic Hollywood. Past productions include *The Rear Window* (2024, 2019); *Wayne & Shuster, Live!* (2023); *The Yellow Wallpaper* (2023); *The Birds* (2022); and many more. In 2021 we were awarded the Toronto Star Readers' Choice Award, Diamond Level, for Best Live Theatre, and in March of 2020 we presented our Sustainability Mandate at the United Nations Sustainable Development Goals Action Awards, becoming the first theatre company to publicly commit to all SDGs. In August of 2022 we became a registered charity and launched our 10th season, our biggest yet, and received 20 Broadway World Toronto Award nominations and 3 wins for our productions that season. In August of 2023, we moved into our first space, The Bridge, at 379 Adelaide St. W., 4th floor. This space features the lowest rehearsal rates in the city, and a flex space for innovation and experimentation.



### SIMONE MATHESON Gretchen

Simone Matheson (all pronouns) is a queer multidisciplinary artist, classically trained actor, and experimental theatre creator. They are a graduate of the University of Windsor with a BFA in Acting.

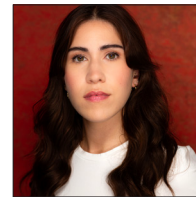
In 2018, Simone co-founded Arrowwood Theatre alongside creative partner Kiera Publicover and has created, performed in, and produced over a dozen original works in collaboration with Soulpepper, Crossroads Theatre, and Theatre Passe Muraille. Recently, Simones performed in *Top 5* (Factory Theatre), *The Candlemaker's Game* (Project:Humanity) and *WARP* (Charles Street Video). Presently, they are Artists in Residence with Bygone Theatre, developing their play *Suppressed or HorsePlay*. @simonematheson



### SOFIE JARVIS Nora

Sofie (she/her) is an actor, seamster, and creator born and based in Toronto, Ontario.

Recent acting credits include: *Medusa* (Antic Theatre), *Many Young Men of Twenty* (Toronto Irish Players), and more. As a graduate of the Great Lakes Michael Chekhov Consortium's actor track, she has worked with Arrowwood Theatre as a facilitator and coach for *Contactless* and *Theatre Gym*. Sofie is very grateful to be brought back by Kiera, Simone, and the Arrowwood team for this project.



### KIERA PUBLICOVER Playwright

Kiera Publicover (she/they) is an award winning multidisciplinary theatre artist, ACTRA film actor and playwright. She is the co-Artistic Director of Arrowwood Theatre Company alongside Simone Matheson and is a graduate of the University of Windsor's Bachelor of Fine Arts in Acting program. She is thrilled to be making her debut as a Playwright and Creative Producer alongside Bygone Theatre this year.

A Canada Council for the Arts grant recipient, Kiera works primarily in new play development.

As a performer, Kiera's work has been featured on stages across Ontario, including: Marguerite in *Isle of Demons* (Guild Festival Theatre); Annie in *The Birds* (Bygone Theatre); herself in *Canada's Next Chopped Model Minority* (Paprika Festival); and more. @KieraPublicover





### LIZZIE SONG Director

Lizzie Song is a Taiwanese-Indigenous, queer, multi-disciplinary performer and director based in Toronto. She is a proud member of the band "Passing Strangers" and sketch comedy group "Potato Potato".

She has previously directed *Ride the Cyclone* and *The Guy Who Didn't Like Musicals* with the Playhouse Collective, and *Trophy* with Full Haus Productions.

Performing credits include: *Duel Citizens* (understudy) (Second City), *Cabaret* (Horrorshow Productions), *I Was Unbecoming Then* (Next Stage Festival), *Rooted: A Musical Poem* (Blackman Productions/Toronto Fringe), Elle Woods in *Legally Blonde* (Hart House), *Cell Block Tango: Reimagined* (EveryBODY on Stage).



### FRANCO PANG Projection/Lighting Design

Franco Pang is a production designer primarily based in Toronto. Recent lighting credits include: *Bad Poetry* (Sara Porter Productions), *SAMCA* (Spindle Collective), *Waiting in the Wings* (Propeller Dance), *Fly Free* (New Story Productions). Franco is a standing member of the

Means of Production, a collective of Production Managers and Technical Directors who work together to reexamine the way we sustainably build shows.



### ASHLEY NAOMI Sound Design

Ashley Naomi (she/her), is a trans femme theatre artist, performer, and musician.

As performer-creator, in 2024 her original projects in-development "*Hip Hop 100*" and "*digitrans*

// *analogirl*" were respectively presented at Tarragon Theatre's Greenhouse Festival, and as a staged reading with Dead Name Theatre. The latter show will be further presented at Summerworks 2025.

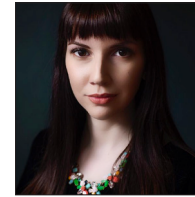
Recent sound design: *Gringas* (First Born Theatre), *Isle of Demons* (Guild Festival Theatre), *The Little Prince* (Theatre Passe Muraille/Landon Krentz/Inside Out), *Every Day She Rose* (Black Theatre Workshop, additional composition), *Chez Moi* (Elizabeth Staples), *Regarding Antigone* (Sort Of/Sky is the Limit/Infinithéâtre).



### LIZ BRAGALE Stage Manager

Liz Bragale (she/her) has been stage managing for over decade in theatre and live events. A few credit highlights include: Toronto International Film Festival, *Ride the Cyclone*, *The Wolves*, *Into the Woods*, *Heathers: The Musical*, *A Chorus Line*, and *RENT*. She

is the co-founder of Full Haus Productions, a multi-disciplinary company spanning the gap between theatre and film. Check them out at fullhaus.rocks!



### EMILY DIX Bygone Theatre Producer

Emily is the Artistic Executive Director and founder of Bygone Theatre. As a producer, she has worked with Tarragon Theatre, Crow's Theatre, Theatre 20 and numerous one-off productions, as well as producing all of Bygone's productions to date. She studied English, Cinema Studies and Drama at UofT and trained as a

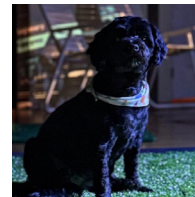
paralegal at Seneca College. Emily has been working in theatre, film and television for over 15 years, as a director, designer, production coordinator, researcher, writer, stage manager and more - always a "Jack of all trades" Emily loves to do hands-on producing and work with emerging artists.



### CONOR FITZGERALD Bygone Theatre Producer

Conor has been a part of Bygone Theatre's board since 2015, and has been a part of the producing team since. With a law degree and MBA, Conor likes to combine his two greatest loves (spreadsheets and contracts), while working with fantastic artists. In his

spare time, Conor works as a policy analyst in the copyright office of the Ministry of Heritage.



### FRANCES FITZGERALD Bygone Theatre Pup

Frances is a 7-year-old multipoo who has been a part of theatre her whole life. You may see her acting as "security" at The Bridge, her home away from home. Here she is working as a light walker.

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## PRIDE EDITION



- \*Short films by queer artists
- \*Discussion with the filmmakers
- \*Mixer after the screening!

Free! Free! Free!

June 25, 7:30pm-11:30pm  
The Bridge, 379 Adelaide St. W



Bar Sales in support of  
Bygone Theatre's Producer-  
in-Training Program

# 90S / Y2K AFTER PARTY

JOIN US FOR A NOSTALGIA TRIP AFTER THE  
FINAL PERFORMANCE OF  
"TALKING TO DEAD CATS IN THE NIGHT"

PROCEEDS GO TO THE ARTISTS INVOLVED.  
\$5 COVER - FREE WITH TICKET TO SHOW

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SATURDAY JUNE 14, 9PM-1AM



Experience this year's winner of Toronto  
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### GOD IS A TREE, IS MY MOTHER, IS ME



by Spencer Jean Alder

- staged reading at Soulpepper Theatre - Kevin and River Garland Cabaret
- non-ticketed, community event
- ages 14+
- date forthcoming... keep an eye on our socials @toronto\_fringe



Be sure to visit  
[bygonetheatre.com/the-bridge](http://bygonetheatre.com/the-bridge)  
or on Instagram @379TheBridge  
to learn more about upcoming  
events, our \$10/hr rehearsal space,  
and much more!  
#379TheBridge #IndieUnite



*Free!*

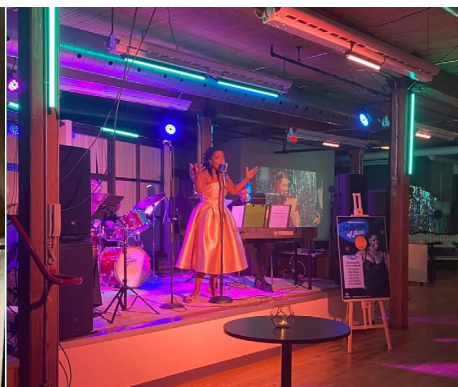
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