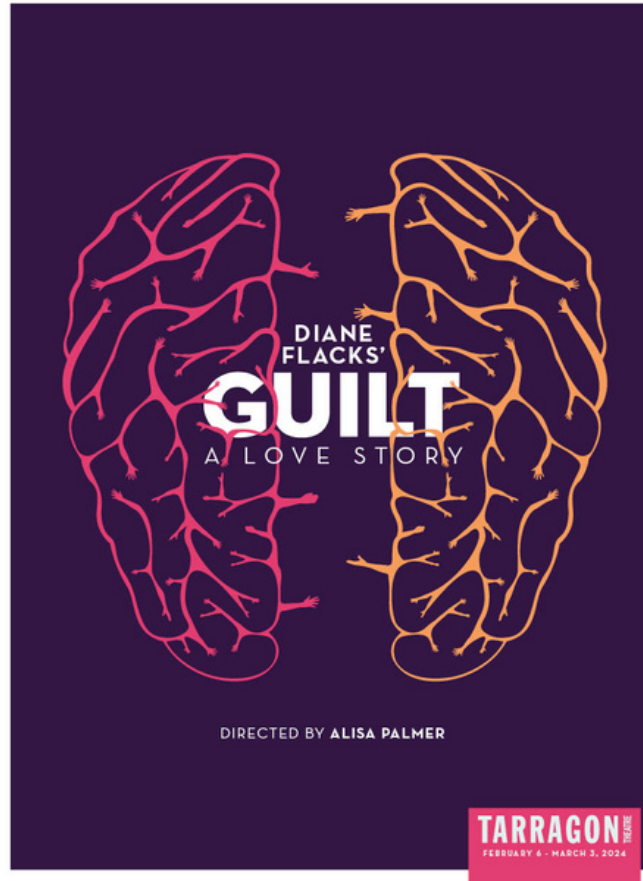


TARRAGON THEATRE

Venue & Show Guide for the Performance of



Guilt (A Love Story)

Tarragon Theatre, Mainspace

Preview Dates:

Tuesday, February 6 to Tuesday, February 13

Performance Dates:

Wednesday, February 14 to Sunday, March 3

Venue & Show Guide for the
Performance of

Guilt (A Love Story)

Venue Guides and Show Guides were developed in priority to autistic and neurodivergent audiences, but anyone may find them helpful.

This information can help you get ready for your visit to Tarragon Theatre.
It can help you understand what your experience might be like.

If you would like more information or want to visit the theatre before coming to a show, please contact Heather Caplap, Tarragon's Education and Community Engagement Manager at education@tarragontheatre.com or 416 536 5018 ext. 249

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How to Get Here

Tarragon Theatre is located at 30 Bridgman Avenue in Toronto. It is important to note that our address is on Bridgman Avenue, but our main entrance is on Howland Avenue. There is a bench with a back you can sit on beside the main entrance.

We are one block north of Dupont Street, one block south of Davenport Avenue, and two blocks east of Bathurst Street.



[image shows Tarragon Theatre's location with a red pin on a map of the nearby area]

By Car - Parking Information

Tarragon Theatre is at the corner of Howland Avenue and Bridgman Avenue. One block north of Dupont Street, one block south of Davenport Avenue, and two blocks east of Bathurst Street.

If you are driving to the theatre, we recommend parking in the UnitPark Lot C parking lot on the southwest side of Bridgman, across from the theatre. Tarragon ticket holders can reserve their spot online, in advance, here:

<https://unitpark.info/Purchase-Event-Parking-Ticket>

There is a second parking lot at the southeast corner of Howland and Bridgman. You can find more information about that parking lot here:

<https://www.parkme.com/lot/98367/lot-b-toronto-on-canada>

By TTC

Dupont Station: If you take the north exit of Dupont Station, turn right to go west along Dupont Street. If you take the south exit where there is a rounded bench outside, turn left to go west. When going west on Dupont you will pass a Shoppers Drug Mart soon after exiting the station. Turn right on Howland Avenue and go one block north (Howland Avenue is one block west of Spadina Avenue). The theatre will be on your right.

Bathurst Station: From Bathurst Station, take the 7C Bathurst bus north to the first stop after Dupont Street. The stop is announced as “Bridgman Avenue”. Once off the bus, travel half a block south and turn onto Bridgman Avenue. Travel two blocks east on Bridgman Avenue to the theatre.

You can use this link to the TTC website to plan your trip to the theatre. There is a check box below the “start” and “end” fields that you can check to plan a mobility device accessible trip:

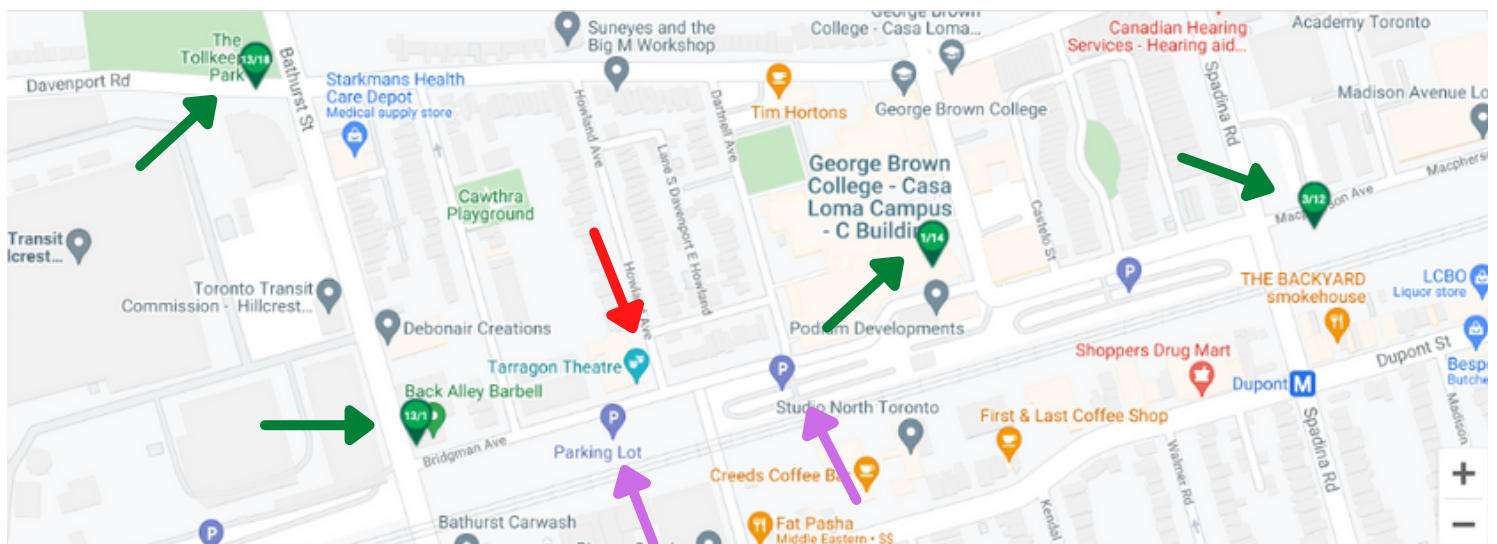
<https://www.ttc.ca/trip-planner>

By Bike

There is a bike lane on Davenport Avenue. You can turn south on Howland from Davenport to reach the main entrance of the theatre. There are six ring posts outside the theatre you can use to lock your bike. There are two to the left of the door, two around the corner, and two more just up the street to the right of the door.

There are two Toronto Bike Share stations close to the theatre. One just west of the theatre, on the corner of Bridgman and Bathurst, and one just east of the theatre on the corner of Bridgman and Kendal Rd.

The image below uses arrows to show where the closest parking lots and Toronto Bike Share stations are. The red arrow shows where the theatre is, the purple arrows show where the parking lots are, and the green arrows show where the Toronto Bike Share stations are.



[image shows Tarragon Theatre's location on a map with nearby parking lots and Toronto Bike Share stations]

The Building

Tarragon Theatre is a large brick building where plays are created and performed. There are two theatres in the building; the Mainspace, which seats 205 people, and the Extraspace, which seats 108 people. Both theatres have accessible seating.



[image of the entrance to Tarragon Theatre with an arrow pointing at a button, situated on the left side of the front doors. The arrow says "Door Button"]

The main entrance to our building is on Howland Avenue, near the corner of Bridgman Avenue. The sidewalk is level and leads up to the glass double doors. On your left there is a button you can press to open the door. This button sometimes gets stuck in the cold weather and you may need to press it more than once. Our staff are happy to help if needed.

The Lobby

When you come in from outside you will enter the lobby. Below is a picture of what the lobby looks like when you enter from the front doors. The lobby may be busy with many people talking and moving around. The lobby is brightly lit and there may be music playing. The art on the walls changes depending on the show.



[image of the lobby right as you enter the main doors]

The lobby is where audience members wait before going into a theatre to experience a show. In the lobby you can sit on a bench, use the washrooms, and buy a snack or drink from the bar.

If you enter through the main doors, the box office is on your left. The box office is where you can purchase a ticket if you haven't already, or connect with a staff member. The doors directly ahead of you go into the Mainspace theatre and to your right are the doors to the Extraspace theatre, as well as the bar, and the washrooms. *Guilt (A Love Story)* will take place in the Mainspace. If you need help directing to the theatres, please approach a volunteer or ask at the box office.

The Box Office

The box office is where you can buy a ticket to see the show. If you already bought a ticket it will have been emailed to you. If you wish, you can pick up a printed ticket at the box office. The box office staff will ask you for your first and last name to find your ticket.

This is what the box office looks like when you come from the lobby.



[image of people sitting and standing in the box office area]

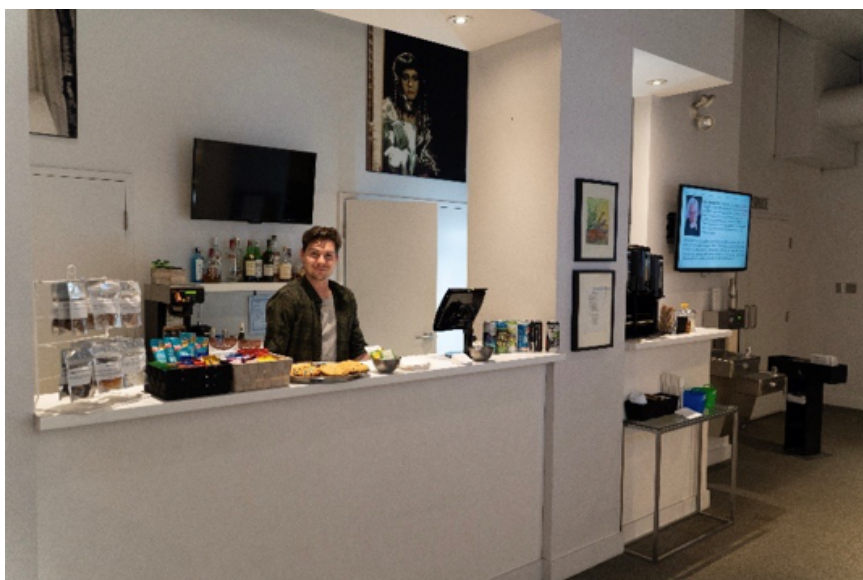
This is the box office window with two of our box office staff. They are here to help.



[image of two box office staff in the box office window]

The Bar and Water Fountains

The bar is where you can buy snacks or drinks to have in the lobby. It is to the right of the lobby and beside the Extraspace doors. The bar sells alcoholic and non-alcoholic drinks. People may be drinking alcohol in the lobby. During Wednesday matinees the bar does not sell alcohol.



[image of the bar and bartender]

Beside the bar are water fountains where you can fill up your water bottle or take a drink.



[image of a person drinking from the water fountain with other people standing around in the lobby]

The Women's Washroom

Tarragon Theatre has 4 washrooms. The women's washroom is on the main floor just past the bar. The men's washroom, accessible / family washroom, and all gender washroom are on the second floor. You can use stairs or the elevator to get to the second floor. The stairs and elevator are to the right of the women's washroom.

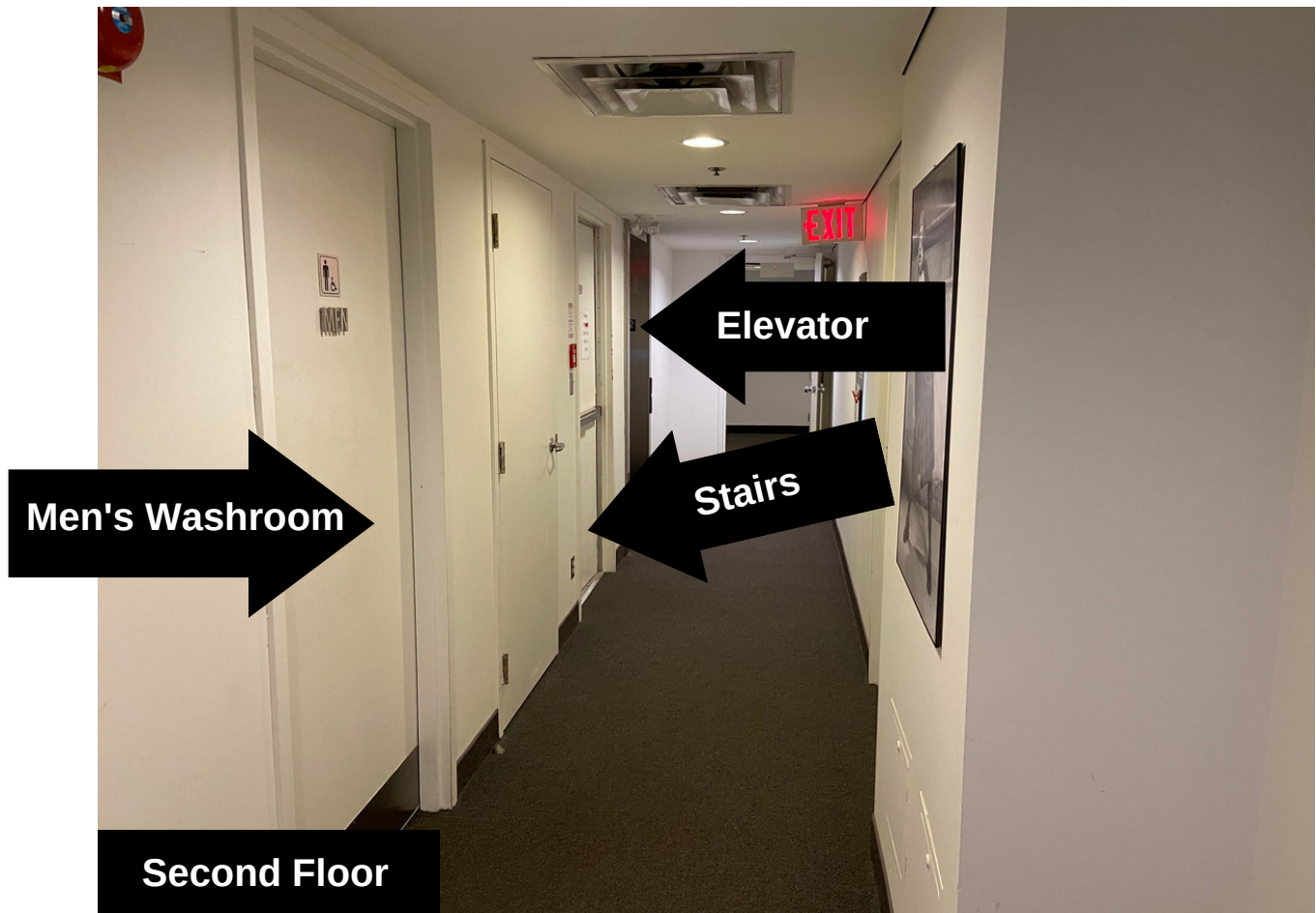
The women's washroom has 4 stalls. This is what the doors to the women's washroom, stairs, and elevator look like on the first floor.



[image of the doors to the women's washroom, stairs, and elevator, with arrows indicating where each is]

The Men's Washroom

The men's washroom has 2 stalls and 2 urinals. To get there, take the stairs or the elevator to the second floor and turn right. This is what the doors to the men's washroom, stairs, and elevator look like on the second floor.



[image of the doors to the men's washroom, stairs, and elevator with arrows indicating where each is]

The Studio Lobby - Accessible / Family Washroom, All-Gender Washroom

The Studio Lobby is where the accessible / family washroom and all-gender washrooms are. To get there, take the stairs or the elevator to the second floor and turn left down the hallway. You will pass through an open doorway on your way down the hallway. This, and the following doorways, are the most narrow doorways in Tarragon. They are 33 inches wide. At the end of the hallway, turn right to enter the Studio Lobby. If the door is closed, there is a push button to the right of the door to open it.

Below is what the entrance to the Studio Lobby looks like when you come from the hallway.



[image of the entrance to the Studio Lobby with arrows pointing to the 'Door Button' and 'Accessible Washroom']

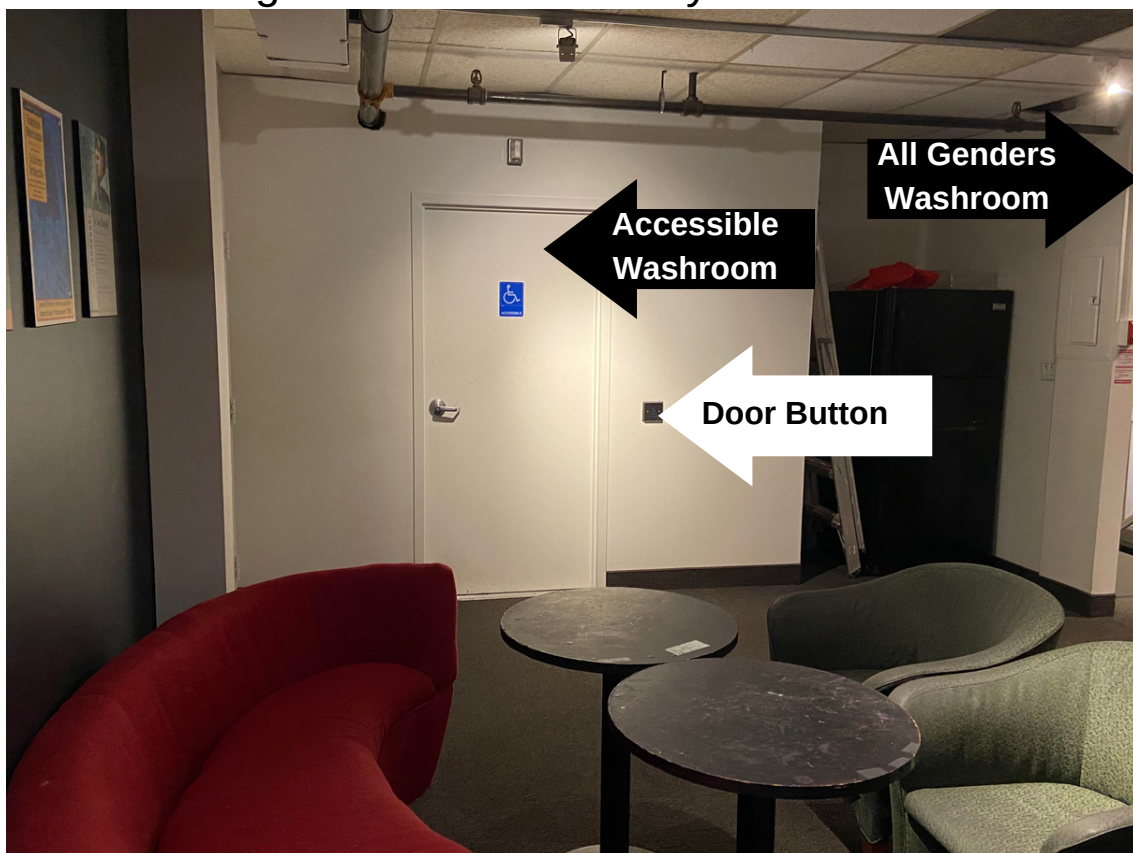
The Studio Lobby - Accessible / Family Washroom, All-Gender Washroom

When you enter the Studio Lobby, directly to your left is the accessible / family washroom. Further into the room, but still on your left is all genders washroom.

There is a push button to open the door of the accessible / family washroom. The door button is to the right of the door. The accessible / family washroom is large enough for a power chair to turn around in. There is also a change table in this washroom.

The all-gender washroom has 2 stalls. It can be used by anyone who wants to use it.

Below is an image of the Studio Lobby.



[image of the Studio Lobby with arrows pointing to the 'Accessible Washroom', 'Door Button', and 'All Genders Washroom']

The Mainspace Theatre

The Mainspace is the larger of our two theatres. It can seat 208 people. There is one row of accessible seating in the middle of the seating area. If you need accessible seating, please let the box office staff know.

The doors to the Mainspace will be directly ahead of you when you enter from the lobby. A volunteer usher will ask to see and scan your ticket when you enter. If you purchased a ticket before arriving it will be in your email inbox and you can show your ticket on your phone. You can also ask a box office staff member to print your ticket for you.

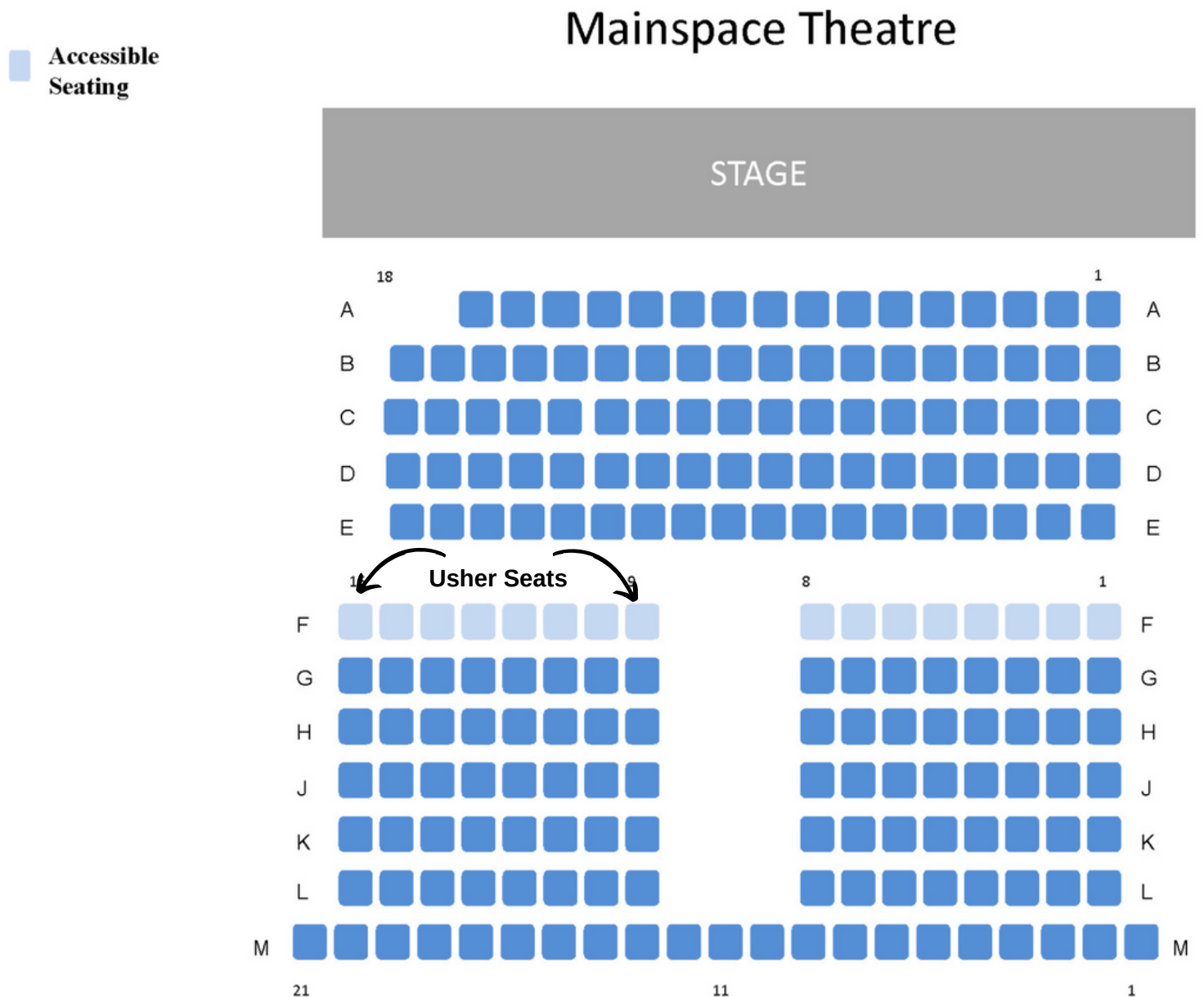
There is assigned seating in the Mainspace. The rows are marked with white letters on the walls and the seat numbers are on the top of the chairs. A volunteer usher can help you find your seat.

The lights will be on and people may be talking before the show starts. 5 minutes before the shows begins, a box office staff member will go to the front of the theatre and make an announcement and share a land acknowledgement. They will then exit, the theatre doors will close, music will play and continue until the start of the show.

If you need to leave the theatre at any point you can. If you need help exiting the theatre, please alert an usher. They are usually seated in the accessible row near either the central exit or the house left exit of the theatre. Re-entry is permitted throughout the performance.

The Mainspace Theatre

Below are pictures of the Mainspace Theatre.

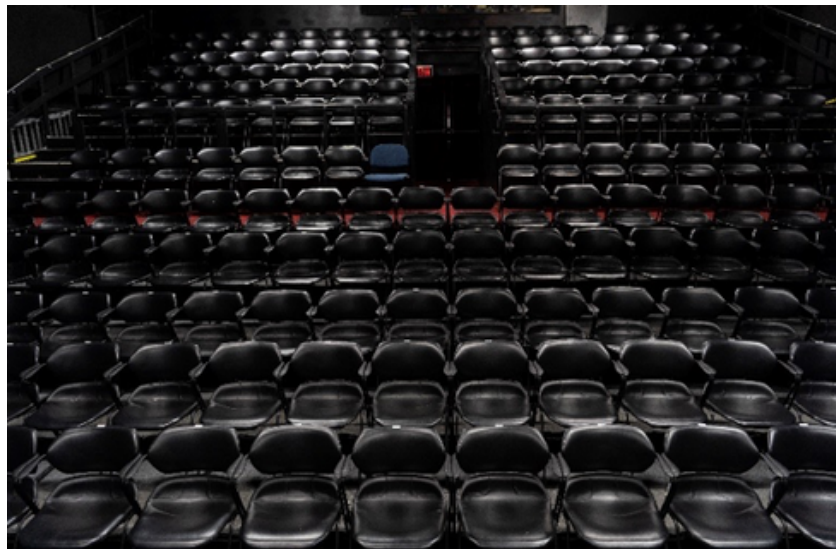


[image of the seating chart for the Mainspace with an arrow showing where the ushers usually sit]

The Mainspace Theatre



[image of entering the Mainspace]



[image of where the audience sits in the Mainspace]



[image of the Mainspace stage from the audience.
Set and Costume Design: Rachel Forbes for *Copy That*]

Information About the Show

This section discusses the narrative of the show and contains some minor spoilers.



Guilt (A Love Story) contains strong language, discussions of alcoholism/heavy drinking, as well as loud and sudden sounds.

[Click here to check out the program](#)

[Click here to check out the Audience Resource Guide](#)

Actors and Character Introduction



Performer & Playwright

Diane Flack

Diane Flack
as **She**

The character and story of She are constructed from the personal experiences, imagination, and research done by the playwright. While some elements of the story are autobiographical, the events She describes have been adjusted for dramatic effect.

Throughout the show, She takes on certain personae who help her wrestle with Guilt. These include:

- *Dr. David Greenberg*, a physician
- *Bubbe*, a Jewish grandmother
- *Sigmund Freud*, the psychologist
- *Cain*, the eldest son of Adam and Eve
- *God*
- *TikTok Influencer Mom*
- *MC*, a burlesque announcer
- *Pest-Away Guy*
- *Raccoon*
- *Sasha*, a yoga instructor
- *Hagar*, handmaiden to Abraham
- *God's Angel*
- *Smart friend*
- *Vocal-Fry friend*
- *Flight attendant*
- *Wonder Woman*
- *Gal Gadot*, an actress
- *Youngest Child*
- *Eldest Child*
- *Dr. Jill*, a neuro anatomist

Photos featuring Diane Flack in *Guilt (A Love Story)* at Tarragon Theatre (2024) by Cylla von Tiedemann.

The Plot Summary

She enters the theatre from the lobby entrance while pop music plays, carrying a serving tray with a dozen mini shot glasses containing a small amount of tequila. **She** loops around the right side of lower audience section handing out the alcohol to audience members. **She** walks onto the stage and begins talking to the audience. **She** talks about her current alcohol consumption and relates a story about talking with *Dr. David Greenberg* about her drinking habits. Then **She** reenacts a phone call with her Grandmother, *Bubbe*, who guilts her about aspects of her life. **She** explains the role guilt plays in Jewish culture and quotes what *Sigmund Freud* said about guilt, then **She** quotes *Freud's* views on female sexuality. **She** recounts the story of *Cain* murdering his brother, Abel, and *Cain's* lack of guilt. Then **She** lists some current world issues and the seeming lack of guilt in modern culture. **She** mimes throwing a grenade which explodes with a loud and ringing noise.

She mimes pushing a child on a swing and then talks about her relationship with and journey to motherhood as a queer woman. This involves personifying maternal rage and protection as the purple being 'Ferocita Fiurosa', mimicking an *Influencer Mom* filming a Tik Tok, and conversations about feminism, patriarchy, and self-love. **She** then declares that **She** made a 'shit show' of her life. **She** mimics a burlesque *MC* and hypes the audience up about hearing the story of a woman making drastic and irreversible changes to her life. **She** explains that her guilt feels like a *Raccoon* in her chest, and enacts a failed conversation with Animal Control trying to convince them to remove it. **She** becomes the *Raccoon* who speaks to the audience and then guilts her about life choices **She** has made.

The Plot Summary

She describes a yoga class she attended while pregnant. **She** then pretends to be *Sasha*, a yoga instructor, leading a class for new parents. *Sasha* talks about the breakdown of her marriage and her ex-husband's new girlfriend. **She** explains thinking that **She** would never become like *Sasha* and then talks about romantic relationships becoming strained over time by small things until eventually they crack and shatter like glass. **She** talks about going to couples therapy with her wife and the two of them deciding to open up their marriage. **She** explains how one of the rules for this arrangement was not falling in love with new partners and how **She** broke that rule by falling in love with another woman. **She** recounts the story of *Hagar*, a handmaiden of Abraham, who was sent into the desert with her infant child by Sarah, Abraham's wife. An *Angel* appears before *Hagar* making a well in the desert to save her and her child. Music plays and **She** mimics dancing at a club. The music is interrupted with the sound and ringing of an explosion, then the music resumes.

She tells the audience how **She** and her wife decided to separate after 20 years of marriage. **She** talks about the guilt she feels towards her two children for this decision, telling various stories about how they responded to the news over time. **She** then explains the logistics of her separation with her wife, and her eventual move to sleeping in the basement. **She** tells the audience about a family tradition for a person's birthday going back to her own childhood, then **She** tells the audience the story of her first birthday after the separation had begun.

The Plot Summary

She tells the audience about thin membrane covering part of the human brain called the Dura Mater, and relates that to a story where **She** hides an injury received during a family vacation. **She** also tells the audience about a play **She** was performing during her separation and a facial injury sustained from falling that **She** managed to hide from that audience. **She** tells the story of the day her divorce was finalized, and about the panic attack **She** had a few hours before having to perform that show. **She** describes feeling like *Wonder Woman* and music plays while **She** mimics deflecting bullets. **She** then attempts to deflect guilt laden intrusive thoughts. **She** laments to the audience about wanting to let go of her guilt but not knowing how.

She pretends to be a scientist named *Dr. Jill*, who is giving a Ted Talk. *Dr. Jill* explains the neurology of fear and then recounts her experience having a stroke. *Dr. Jill* says that the stroke-induced shutdown of the left side of her brain prevented her from feeling fear or guilt. *Dr. Jill* invites the audience to think about a world where guilt isn't needed before leading a deep breath with the audience. **She** tells the story of her youngest child being in the hospital for an extended period just after being born. **She** also tells the story of another baby in the hospital at the same time who died, and the guilt **She** feels about that situation.

She pretends to be *Bubbe* again who tells her that guilt can be a gift, but that the only way to get rid of the *Raccoon* in your chest is to let it out yourself. **She** becomes the *Raccoon*, who leaves its cage. A sand storm arrives and **She** has to fight against the strong winds before it goes away. **She** recounts another story about a recent vacation with her extended family. **She** takes a drink from her glass, letting the water spill over her, and the play ends.

Things to Watch Out For

This show contains strong language, flashing lights, loud music, sounds meant to mimic explosions, discussions of alcoholism/heavy drinking, mimed depictions of bodily harm, in depth discussions of divorce/separation and its affect on children, plus discussions of post-childbirth complications and and infant death.

When **She** enters at the start of the show **She** carries shots of real tequila and offers them to the audience. The performer is Smart Serve certified and will not offer the alcohol to anyone who might be underage. Anyone offered the drink should feel comfortable refusing or accepting it as they see fit.

While **She** is handing out the alcohol, loud pop music is playing and lasts for around two minutes.

When talking to *Dr. David Greenburg* **She** describes her heavy drinking habits of consuming a bottle of wine every day for an extended period.

After **She** talks about making her own wine, the sound of a phone ringing is heard. The noise is loud and sudden, lasting for about ten seconds.

When **She** is talking to *Cain* as God, reverb is used to make to voice of God echo.

After **She** mimes throwing a grenade, the loud sound of an explosion is heard followed by a high pitched ringing noise which lingers before fading out.

Once **She** explains about Ferocita Fiurosa, **She** mimes removing a persons eyes with her thumbs and then eating them.

Things to Watch Out For

When **She** first talks about Mommy-TikTokkers a loud pop song is played for around 30 seconds. Loud music is played again after the Mommy-TikTokker's speech, only for a few seconds this time.

The moment after **She** talks about a 'shit storm' the sound of feces hitting a whirring fan is played and lasts about five seconds.

Immediately after that, a loud recording of the Hava Nagila plays while lights at the side and back of the stage flash on the performer for the duration of the *MC's* speech. The sequence lasts for just over a minute.

Any time **She** becomes the *Raccoon* a rumbling sound is played in the background for the whole *Raccoon* sequence. Some of these sequences last for several minutes, and some for only a few seconds.

When **She** finishes talking about her yoga group reunion, a pop song plays as *Sasha* gets ready for her class. This song is not as loud as previous songs and is played for under a minute.

When **She** describes a relationship as a glass window there will be the sound of cracking glass followed by a loud shattering sound. The noise is sudden, but short.

After **She** tells the story of *Hagar* in the desert, loud club music plays as **She** dances to it. The music is interrupted with the sound of an explosion and high pitched ringing which lingers until the loud club music resumes. This sequence lasts for a few minutes.

Things to Watch Out For

When **She** tells the story about breaking her toe on vacation the sound of a bone cracking is played as **She** describes the exact moment it happens. In this story **She** also describes stepping on a sea urchin and getting the spines removed.

When **She** talks about feeling sick at a fancy brunch, she briefly mentions throwing up and then cleaning that up. The action or sound of throwing up is not simulated.

When **She** describes having a panic attack after having finalized her divorce, a high pitched ringing is played over part of the description.

When **She** pretends to be *Wonder Woman* deflecting bullets, a ping of metal hitting metal is played, however no gunshot sound is heard.

After **She** talks about sushi restaurants in Toronto, the sound of a crowd applauding loudly is played for a few seconds to introduce *Dr. Jill*.

During her speech, *Dr. Jill* describes the bodily sensations and emotional responses to having a stroke.

During the story **She** tells about being in the NICU, the whirring and beeping sounds of hospital machinery are played in the background.

After the *Raccoon* is let out form its cage, the sounds of a sand storm and gale force winds are played. The noise lasts for a little over a minute.

When the play has finished the lights will all go out for a moment. They will then come back up and club/dance music will be played as the performer takes their bow.

Set Description

The central stage area is covered in sand. This sandy area is lumpy, with dozens of piles of sand bulging upwards by a few inches closer to the front of the stage and rising just over a foot closer to the back of the stage. Resting on top of the sand is a black, wooden platform. The platform is rotated such that all the corners of the square are pointed at the middle of each side of the stage. The platform is also tilted so that it does not lie flat. The front corner and right corner of the platform are lower down than the other two corners creating a gentle slope. In the sandy areas which extend past the platform several objects are partially buried in the sand. These include a chair, a microphone stand, several empty wine bottles, an orange hazard pylon, and an empty glass bottle of tequila. In the back left section of the sandy area rests a stool with a pitcher of water and a glass placed upon it. The back wall of the stage is covered in a piece of white fabric which changes colour throughout the show based on the LEDs illuminating it.



Contact Information

If you have any questions or concerns about this Venue & Show Guide or planning a visit to Tarragon Theatre please reach out.

We love feedback on our accessible programming, if there is anything you would like to share please send us an email or give us a call.

Heather Caplap

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We Hope You Enjoy Your Visit to Tarragon Theatre!