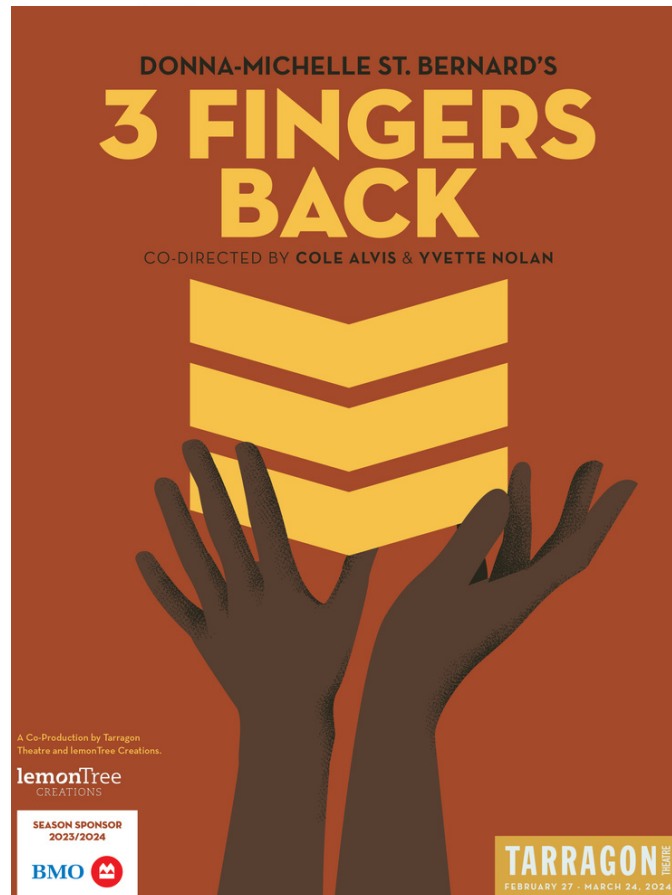


# TARRAGON THEATRE

## Venue & Show Guide for the Performance of



## ***3 Fingers Back***

Tarragon Theatre, Extraspace

Preview Dates:

Tuesday, February 27 to Tuesday, March 5

Performance Dates:

Wednesday, March 6 to Sunday, March 24

Venue & Show Guide for the  
Performance of

## *3 Fingers Back*

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](mailto:education@tarragontheatre.com) or 416 536 5018 ext. 249

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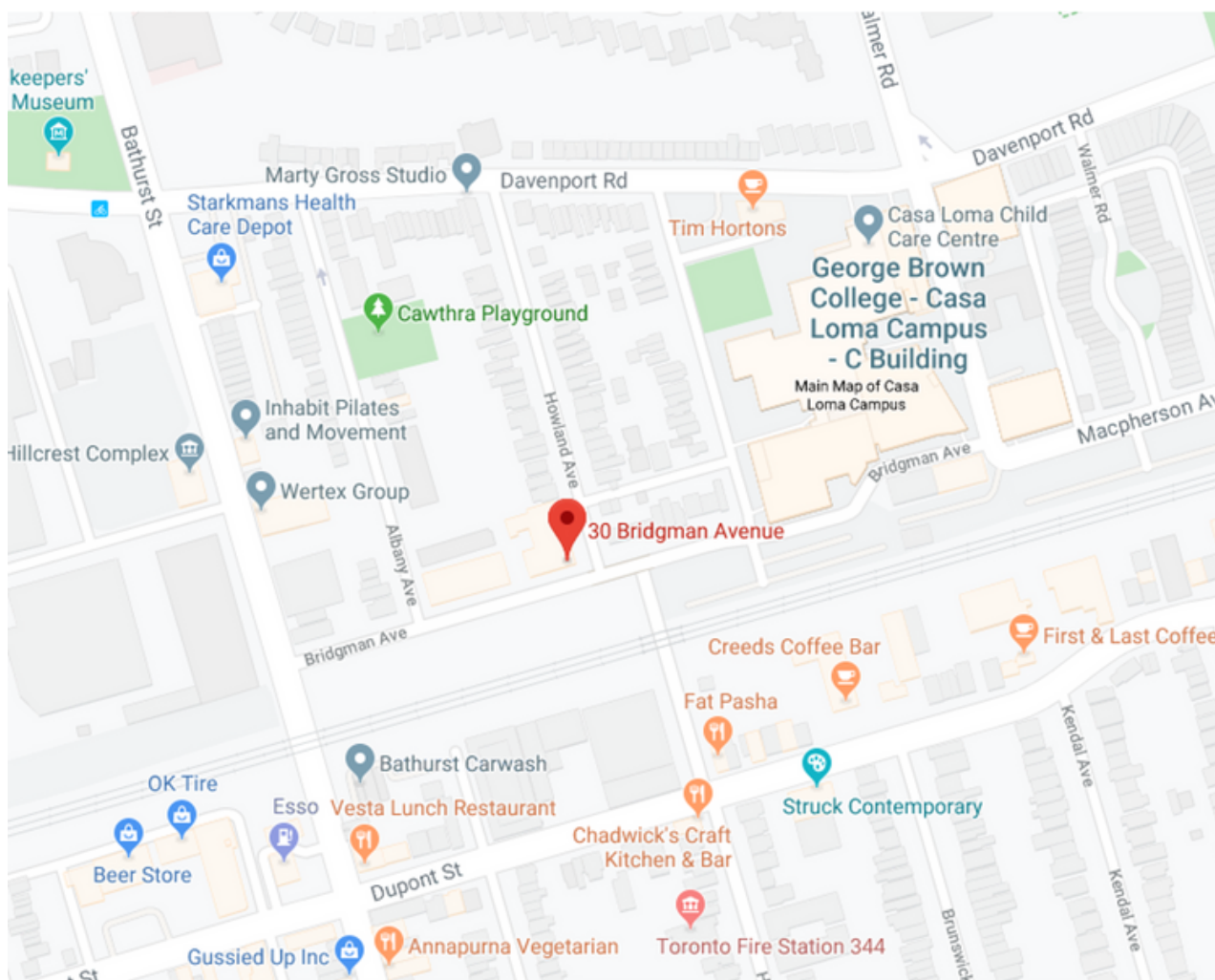
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## How to Get Here

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 ticketholders 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 7 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:

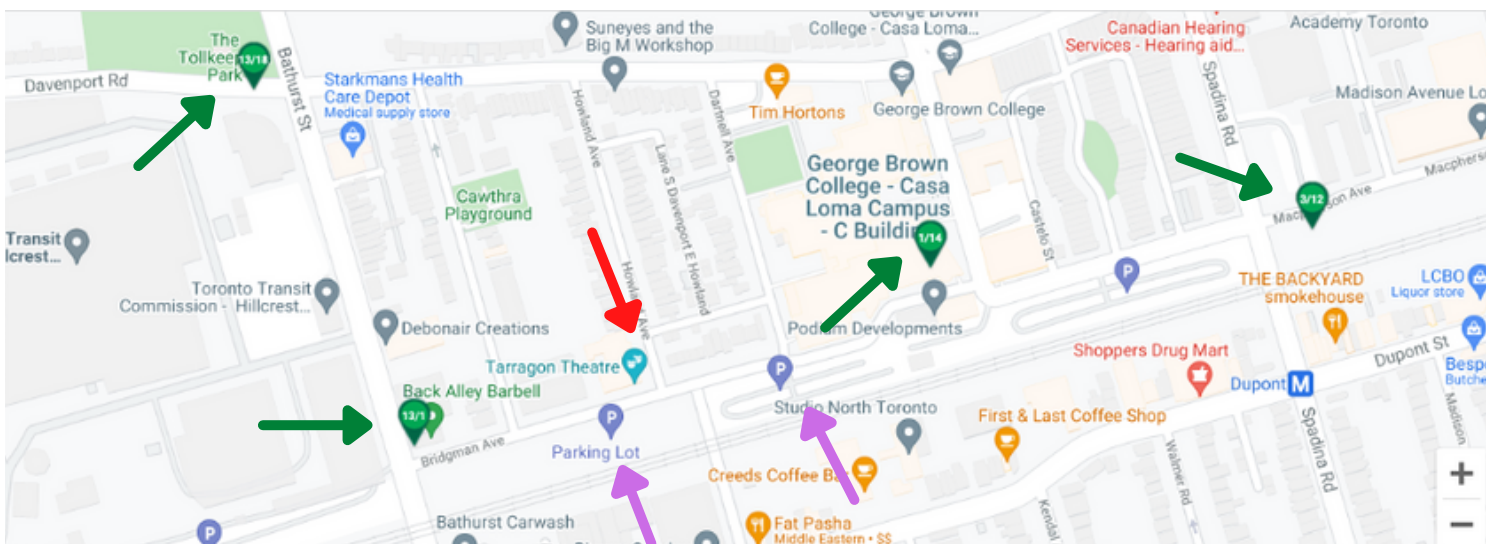
<https://www.ttc.ca/trip-planner>

## 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

The 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. *3 Fingers Back* will take place in the Extraspace. There is an optional interactive art installation in the lobby for this show (see page 19 for more details). 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]

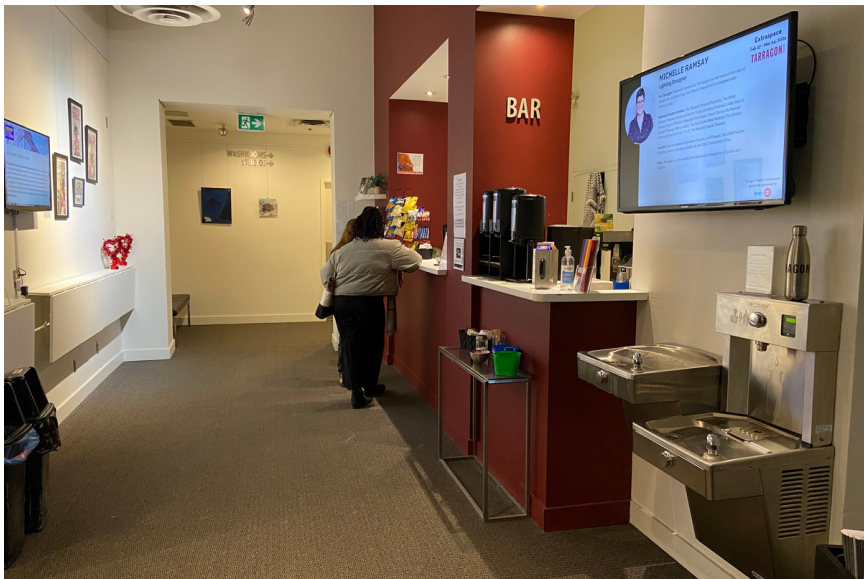
## The Bar and Water Fountains

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 the lobby water fountain with people standing at the bar]

## 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.

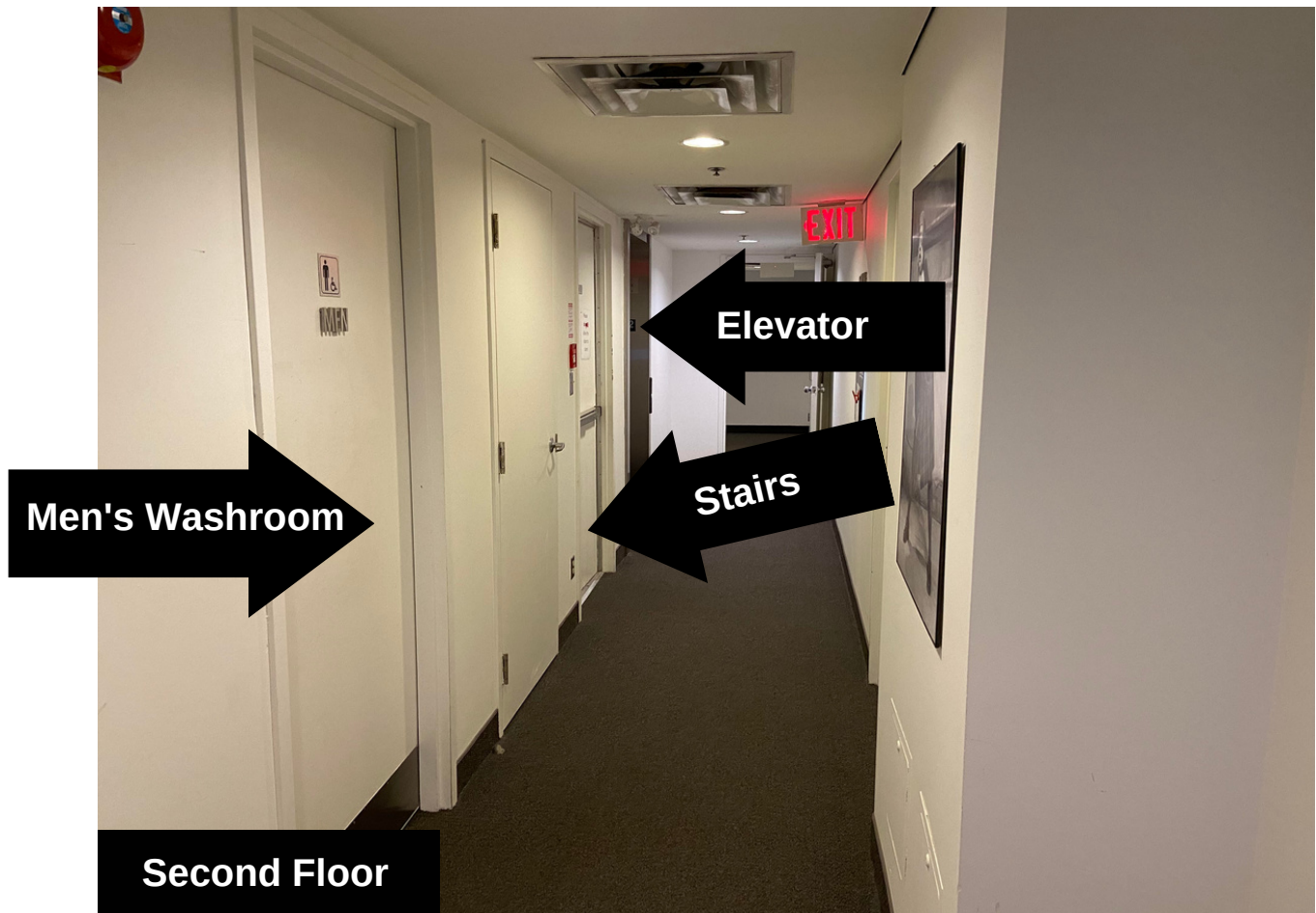


[image of the doors to the women's washroom, stairs, and elevator, with arrows indicating where each is]



## 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.

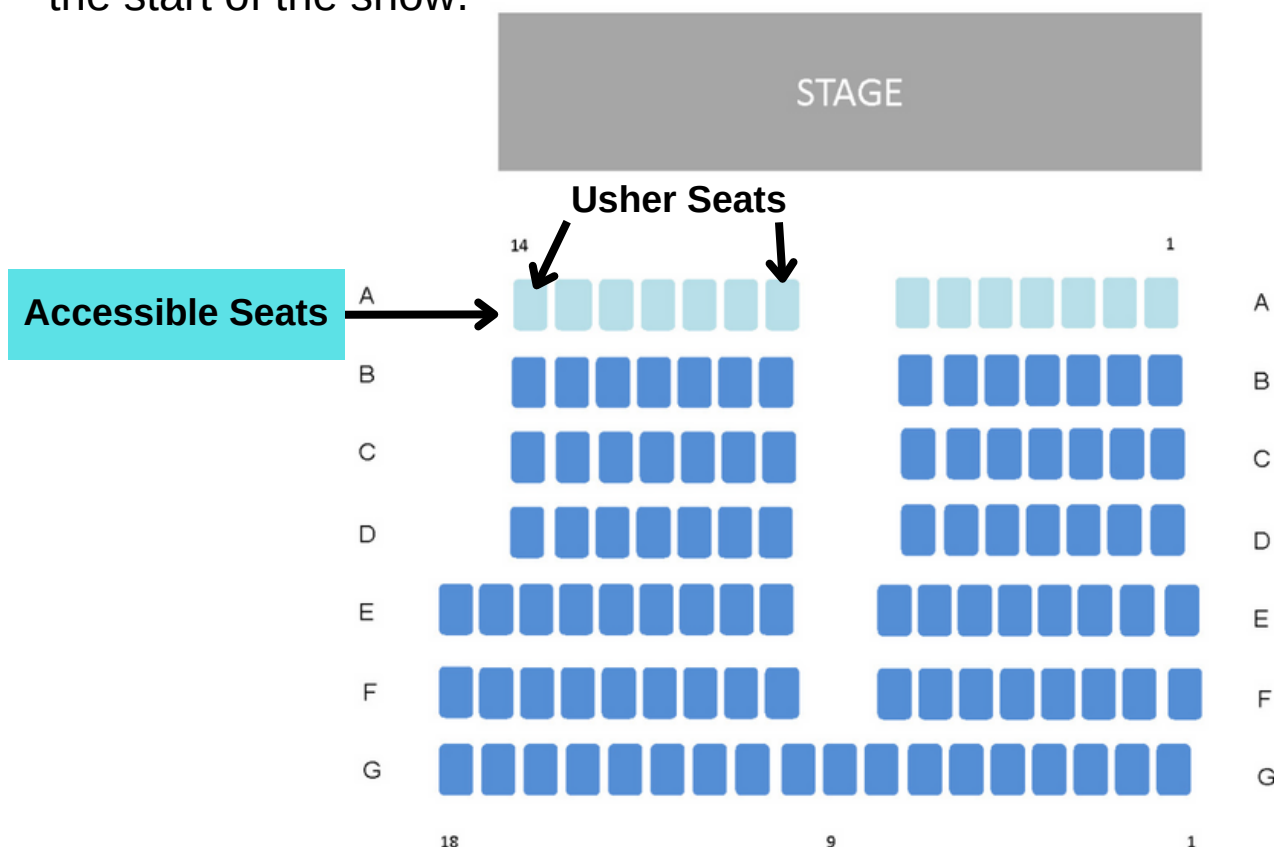


[image of the Studio Lobby with arrows pointing to the 'Accessible Washroom', 'Door Button', and 'All Genders Washroom']

## The Extraspace Theatre

The Extraspace is the smaller of our two theatres. It can seat 108 people. If you need accessible seating please let the box office staff know. The doors to the Extraspace are to your right when you enter from the lobby. The doors are beside the bar and water fountains. A volunteer usher will ask to see your ticket when you enter. There is assigned seating in the Extraspace. 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.



[image of the seating chart for the Extraspace with arrows pointing to where the ushers usually sit]



# The Extraspace Theatre



[image of the Extraspace entrance]



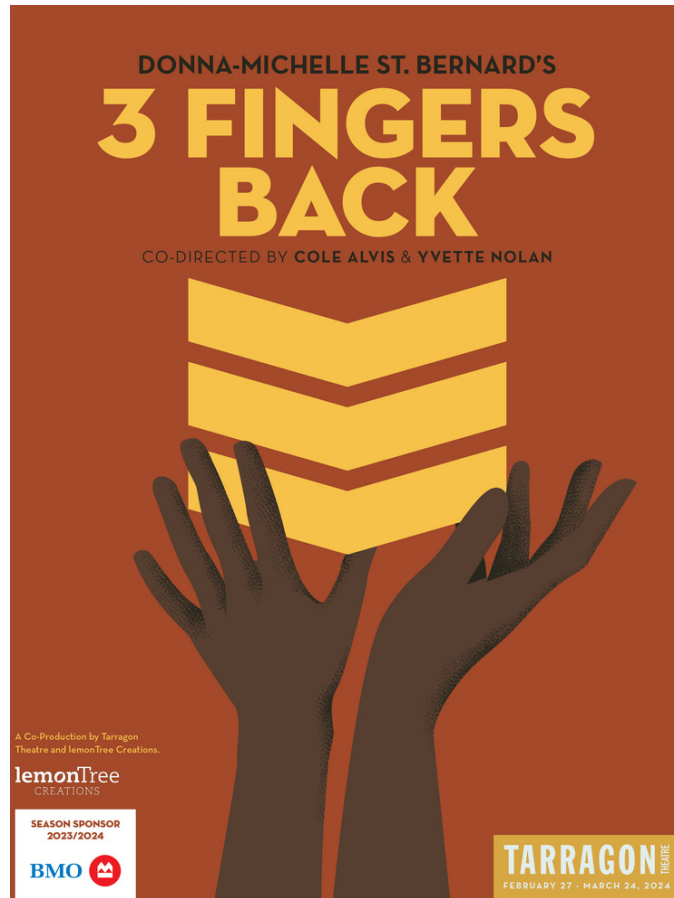
[image of where the audience sits in the Extraspace]



[image of the Extraspace stage from the audience]

## Information About the Show

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



*3 Fingers Back* contains mature language, depictions of violence, implied torture, and very loud noises. It contains content relating to misogyny, sexual assault, and war.

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

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

## Interactive Lobby Installation

During the run of *3 Fingers Back*, from February 27th to March 24th. The lobby will contain an interactive art installation created by students from University of Toronto Scarborough Campus (UTSC). It includes an set of writing prompts patrons are invited to answer and then either keep, stick to a board in the lobby, or put through a shredder. There are various forms of art on display including papercraft, collage, and flower arranging. There is also an audio component with headphones for patrons to listen to music at anytime including if they feel the need to step out of the theatre. There is a list of mental health resources available. Two UTSC students will be in the lobby pre-show and during intermission to assist anyone who wishes to participate. They can be identified by the 'Gallery Docent' name badges they will wear.



[image of four art pieces hanging on a wall.  
Credit Alyssa Vernon]



[image of a small desk with writing implements on it next to four empty picture frames hanging on a wall]



## Actors and Character Introduction



**Uche Ama**

is playing:

**Yol**



**Yol** is a prisoner at Cariguna Outpost. It is not known how long ago she was captured. She is a member of a women only militia who call themselves the Sarahs.



**Megan Legesse**

is playing:

**Ada**



**Ada** is a prisoner at Cariguna Outpost. She was captured just before the events of the play take place. She is a member of a women only militia who call themselves the Sarahs.

Production Photos by Jae Yang



## Actors and Character Introduction



**Tsolo Khalema**

is playing:

**Saad**



**Saad** is a young soldier under the command of General Canka. He has recently been assigned to Cariguna Outpost.



**Indrit Kasapi**

is playing:

**Beech**



**Beech** is a soldier under the command of General Canka. He has been stationed at Cariguna Outpost for a long time and is the second in command.

## Actors and Character Introduction



**Christopher Bautista**

is playing:

**Adam**



**Adam** is a soldier under the command of General Canka. He is a Captain stationed at Cariguna Outpost as the senior officer in command.

## The Plot Summary

*3 Fingers Back* is composed of two One Act plays which tell the same story from two perspectives. Act One is called *Give It Up*.

**Yol** is in a jail cell. **Saad** opens the cell and pushes **Ada** in. **Yol** and **Ada** talk to each other about their imprisonment and about their shared history. **Yol** says they shouldn't call the other by their names and they refer to each other by the shared code name, Sarah. **Yol** and **Ada** try to talk about unimportant things like shoes and watches. They talk about a time when **Ada** recruited a group of teenagers as Sarahs who left the cause quickly, and **Yol** wonders about the lives they now live. **Ada** reveals that she did not complete her mission to get a warning to the leader of the Sarahs and that the rest of the group is still in danger. **Saad** enters the cell. **Yol** and **Ada** laugh at him when he reveals that he doesn't know why they are being imprisoned. **Saad** takes **Yol** out of the cell. **Ada** sings the Sarah's song while **Yol** is tortured offstage.

**Saad** brings **Yol** back to the cell. They talk about more unimportant things, like the gloves **Yol** made for their leader. **Ada** convinces **Yol** to sing the Sarah song with her quietly. **Saad** comes to take **Yol** to be tortured again. **Yol** tells him that others will judge him for his actions here. **Ada** sings the Sarah song again. **Yol** is briefly heard screaming offstage and then returns to the cell.

**Saad** brings a bowl of water with bread in it to the cell and leaves. **Yol** says not to touch the water and then tries to smell if it is poisoned. She and **Ada** talk about more unimportant things, like green peppers and last Tuesday. **Yol** warns her that the captain of their captors returns tonight and that things might get worse, then they drink the water and eat the bread.

**Saad** takes **Yol** away for torture again. **Ada** gets his attention by humming and tries to seduce him. **Saad** holds hands with **Ada** before shoving her away and locking the cell again as **Ada** shouts and screams.

## The Plot Summary

**Saad** brings **Yol** back to the cell. **Yol** spits out a piece of leather and tells **Ada** to keep it to bite on when they take her to be tortured. **Ada** says that she has told their captors she is pregnant so that they won't hurt her. **Yol** explains how that was a bad idea. She breaks off piece of wood from the stool in their cell and attacks **Ada's** groin with it, making her scream. **Saad** comes to the cell and **Yol** lies to him saying that **Ada** has miscarried. **Yol** talks about **Ada's** infatuation with their leader. She tells **Ada** to talk about something important, like why she joined the Sarahs. **Ada** says that her brothers were taken away to be soldiers and that she ran away from home after hearing her neighbour be sexually assaulted. **Yol** and **Ada** talk about what questions are asked when **Yol** is tortured and the answers she gives. **Saad** arrives to take **Yol** to be tortured. As he takes her away, he twists her arm. **Ada** puts the piece of leather in her mouth and sings the Sarah song, muffled.

**Saad** brings **Yol** back to the cell. She cannot stand properly and he is carrying her on his back. **Ada** aggravates **Yol**, who attacks her and wrestles **Ada** to the ground. **Yol** explains that their captors think that only one of them is a Sarah, and that they will let the other woman go if one of them confesses. **Yol** tells **Ada** what the torturer will do to try and get a confession. Then they talk about **Ada's** jealousy over the intimacy **Yol** shares with their leader. They fall asleep holding each other. **Saad** lists a series of facts about who he is.

**Yol** and **Ada** think about what might happen to whichever one of them is released. **Yol** tells a story about a tiger being hunted down, and the birds who die trying to warn it.

## The Plot Summary

**Saad** arrives to carry **Yol** away for torture, when **Ada** urinates standing next to him. **Saad** is disgusted and leaves. **Yol** compliments **Ada**'s quick thinking, but **Ada** explains it wasn't intentional. She asks **Yol** if she has ever been in love. **Yol** tells her about a tree she loved deeply near the house she grew up in. **Yol** tells **Ada** that she won't survive much more torture and that they need a plan. **Saad** arrives and carries **Yol** away on his back to be tortured.

**Saad** brings **Yol** back to the cell. Her face is now bloody and bruised. **Ada** breaks down and begs **Yol** to do something so that they won't torture her too, and weeps. **Yol** starts singing the Sarah song and eventually **Ada** sings it with her. **Yol** explains that one of them is about to be released because she broke and told their captors the information they wanted. **Ada** rants about how cruel **Yol** is to give her up and leave her to be tortured. She promises to tell everyone that **Yol** is also a Sarah so that they will recapture her and they will both die. **Yol** says that she gave herself up and that it is **Ada** who will be released. Then she gives **Ada** a detailed set of instructions for how to warn their leader about the danger she is in. **Saad** arrives and takes **Yol** away to whatever fate her captors have decided on. A struggle is heard. **Saad** opens a hidden exit from the cell into a tunnel and **Ada** escapes.

**Ada** follows **Yol**'s instructions and gives the warning signal to their leader. End of Act One.

## Intermission

Act Two of *3 Fingers Back* is called *The Smell of Horses*.

## The Plot Summary

**Beech** stands in the outpost office. **Saad** enters and explains that he has been transferred here. **Beech** questions **Saad** about his experience as a soldier, then instructs him to move a prisoner from the interrogation room back to their cell. When **Saad** returns, **Beech** asks him if the prisoner said anything while he was with her, explaining that even the smallest detail is to be reported to him. **Saad** explains that the prisoners laughed at him when he revealed that he didn't know why they are being imprisoned. **Beech** tells **Saad** that the prisoners are Sarahs: a women only militia resisting their occupying soldiers. The two men are silent for a while. **Beech** starts drumming his fingers on the desk but stops when he sees **Saad** start to dance to the rhythm. **Saad** asks what orders the outpost captain gave before he left. **Beech** avoids the question and says that a good soldier understands implied orders.

**Beech** shows **Saad** the bunkbed they sleep in and tells him the captain will return tomorrow. He then debriefs **Saad** on the lack of action this outpost has seen recently. He instructs **Saad** to stand in a spot and listen closely to the prisoners until he comes back. While **Saad** listens, **Beech** masturbates loudly in the shower. **Saad** tries to ignore the noises by thinking about a beautiful tree he saw on a mission and how someone must have loved it deeply. **Beech** returns and tells **Saad** to prepare a prisoner in the interrogation room for removal.

**Beech** and **Saad** are in the office. **Beech** explains to **Saad** that the women he can see out the window are mothers who are waiting for news of their sons. **Beech** talks about how most soldiers are useless and need heavy guidance. Then he demands that **Saad** tell him what the interrogation room looks like. When **Saad** doesn't know **Beech** demands he answer him anyway, and then yells at **Saad** for lying to his superior officer. He lets **Saad** finally go look inside the interrogation room. **Saad** vomits at what he sees. **Saad** tells a story of a time he kicked a rock into the window of a person he hated, breaking it.

## The Plot Summary

**Beech** and **Saad** are in the office when captain **Adam** arrives, telling **Beech** to answer the ringing telephone. **Adam** talks on the phone to General Canka, explaining why their outpost needs to stay open. **Beech** tells **Adam** about the new soldier on site. **Adam** proceeds to question and inspect **Saad**. **Beech** tells **Saad** to check in on the prisoners. Unseen in her cell, the sequence from Act One where **Ada** tries to seduce **Saad** is shown again. While this happens, **Beech** very loudly swings a hammer down three times as part a torture session. **Saad** returns and **Beech** explains that an innocent person will admit to anything and everything under torture to make it stop.

**Saad** takes out his manual and suggest some of its interrogation guidelines to **Beech**, who then takes the manual and slaps **Saad** hard with it. **Beech** starts asking **Saad** who he is over and over, calling him a liar anytime **Saad** answers. Finally, **Saad** says he is a liar. Pleased, **Beech** tells **Saad** to quickly tell him something he doesn't know. **Saad** shows him a dance which proclaims him as strong and a protector. **Beech** tells **Saad** to go shower. **Beech** follows him to the bathroom and watches as **Saad** undresses and clean himself.

**Adam** gives a speech while miming increasingly intense physical exertion. He talks about how the generals at headquarters don't understand how hard and vital the dirty work he does at this outpost is.

**Beech** asks **Saad** to make a phone call to headquarters while **Adam** isn't in the office. **Adam** comes back and unplugs the phone cord before **Saad** has dialed. As a joke **Adam** shows **Saad** a pair of pants a prisoner peed in during torture, making **Saad** retch. **Adam** talks to **Beech** about the logistics of personnel transfer requests, then **Adam** gives him a pen as a gift. In the bunk room, **Beech** makes **Saad** tell him how he would get a superior officer to do something he wanted them to do. **Saad** speaks a list of ways to withstand harsh circumstances.

## The Plot Summary

**Saad** plugs the phone back in while alone in the office and makes a secret phone call about an extraction, then unplugs the phone cord again. **Beech**, **Adam**, and **Saad** play ping pong while brainstorming new ideas for how to torture the prisoners. **Adam** tells **Saad** to go torture a prisoner for the first time. **Saad** freaks out when he sees the prisoner's condition and tries to leave, only to find that **Adam** has locked him in. **Saad** yells and bangs at the door before eventually getting himself out. **Saad** lists the same set of facts about himself he did in Act One. **Adam** gives a speech and dances intensely. He talks about his disdain for regulations and protocol.

**Beech** starts helping **Saad** clean himself in the bathroom, then assaults him sexually pressing his groin to **Saad**'s rear and running his hands over **Saad**'s chest. In the office, **Beech** tells **Adam** about rumours he has heard about a new command outpost in the north. **Adam** mocks **Beech** for wanting more comfort during a war, and then shows him the bulletin board where he has placed all the pushpins into the shape of a penis. **Adam** refuses to let **Beech** see the tactical reports so he can help put the pins back. Later, **Beech** tells **Saad** to bring him the tactical reports from the office. **Saad** brings **Beech** the only paper he finds which turns out to be **Beech**'s transfer request which he had tried to secretly send out. **Beech** now knows **Adam** found out about and held on to it. When **Adam** cannot find their code book to translate reports, **Beech** offers to help him decode them. Instead, **Adam** makes **Beech** hold a stack of books while he keeps looking. When **Adam** finds the code book in **Beech**'s bed, **Saad** lies and says it was his bed and that he took the code book thinking it was something else.



## The Plot Summary

**Saad** talks to **Beech** about the nature of good deeds, then **Beech** sends him to see **Adam**. **Adam** asks why **Saad** never laughs at his jokes, and demands that **Saad** laugh for him right then. **Saad** tells **Adam** that **Beech** has been questioning his authority. **Adam** tells **Saad** that **Beech** tortured a confession out of one of the prisoners. **Beech** enters the office having found a toy airplane which he and **Adam** begin playing with. While they are distracted, **Saad** plugs the phone in and makes another secret call asking for immediate extraction. He forgets to unplug the phone again after. **Adam** tells **Beech** and **Saad** to get the prisoner who confessed ready for removal to 'the pit'. When they leave **Adam** notices the fixed phone cord. **Adam** gives a speech while miming intense physical activity. He talks about loyalty and gratitude.

**Saad** starts singing a lullaby to **Beech** who is lying down in bed. Suddenly, **Beech** starts attacking **Saad** then leaves. **Saad** repeats his movement series from Act One and opens a hidden exit from the cell into a tunnel allowing **Ada** to escape. **Beech** confronts **Adam** about discovering and stopping **Beech's** secret transfer request. **Adam** accuses **Beech** of violating the chain of command, grappling him onto a desk. **Beech** claims that **Adam** was stripped of his command long ago and that this is why their outpost hasn't seen any recent activity. **Saad** confirms this is true, revealing that he is a member of the Special Investigations Corps and that he is shutting down this outpost. He cites their cruel, callous, inefficient methods as the reason. The three soldiers have a long argument about what war gets a person to do and the nature of authority, while a truck arrives to take **Beech** and **Adam** away. **Saad** performs his dance of strength and protection to the women standing outside.

**Ada**, finishes escaping through the tunnel. She repeats her actions from the end of Act One, giving a signal to her leader.

**THE END**

## Things to Watch Out For

*3 Fingers Back* contains mature language, discussions of war and the many consequences thereof, depictions of violence, sexual assault, implied torture, cigarette smoking, very loud noises, bright light, misogynistic and anti-queer language, and descriptions of graphic violence including female genital mutilation.

At several points throughout the play the actors will raise their voices and yell or scream. Certain moments when they get especially loud are detailed below, but not all.

The foot falls of the actors walking on the set can become loud. They get especially loud the three times **Saad** performs his dance, and the two times someone jumps down from the top of the cube to the small platform instead of using the ladder.

Many times in the play a reverb effect is used while an actor speaks to briefly echo what they are saying.

Every time **Yol** is taken away to be tortured she returns with greater bodily harm. Eventually fake blood and bruising are applied to her face.

The second time **Yol** is taken offstage to be tortured, she screams once, loudly.

After **Yol** tells **Ada** she shouldn't have told their captors she was pregnant, **Yol** attacks her groin. No blood effect is used, but **Ada's** bleeding is implied. The violence is stylized and the actors do not touch.

When **Ada** and **Saad** briefly hold hands, he shoves her away. She yells and screams and loudly bangs against her cell wall.

## Things to Watch Out For

Part of **Ada** telling why she became a Sarah involves her talking about her neighbour being sexually assaulted.

After **Yol** reveals her first name to be Yolanda, **Saad** comes to the cell and twists her arm and she screams. The violence is stylized and the actors do not touch.

When **Yol** tells **Ada** to stop talking and she does not, **Yol** slaps **Ada** in the face and then tackles her to the ground where they wrestle.

When **Ada** urinates on herself and **Saad**, a water effect is used and a splashing sound is heard.

When **Ada** is giving the signal to her leader, the actor smokes a fake cigarette. Smoke can be seen.

During that same sequence, the box of blue light shines much brighter than it has before. This lasts for a few seconds.

When **Beech** masturbates in the shower, no nudity is seen and the actor remains clothed.

When **Saad** goes down to the interrogation room and vomits, no visual effect is used and the actor is not visible, but the actor simulates the sound of throwing up.

When the phone rings, and **Adam** appears for the first time, he yells a few words very loudly.

When **Beech** brings the bundle of rope to show **Saad**, the rope is tinted pink to look like it has bloodstains.

## Things to Watch Out For

When the sequence of **Ada** humming to entice **Saad** to hold her hand is repeated in Act Two, **Beech** swings a hammer onto the set three times. The noise of the impact is EXTREMELY loud. The three strikes are spaced a few seconds apart and **Beech** runs his hand over the set just before each strike.

When **Beech** repeatedly asks **Saad** 'Who are you?' he interrupts his answers with increasingly loud yells.

When **Saad** showers the actor removes his shirt. The frosted glass of the door obscures the audience's view of him until the actor is redressed.

When **Saad** gets the pair of urine stained pants shoved in his face he coughs and retches for a few seconds. No practical effect or liquid is used.

When **Beech** is talking to **Saad** about how to get a superior officer to do something, he eventually throws his pen case down. The impact is very loud.

When **Saad** is trapped in the interrogation room with the prisoner who 'can't say no' he loudly bangs and shakes the plastic wall for several seconds.

When **Beech** sexually assaults **Saad** from behind, he presses his crotch to **Saad**'s rear and gropes **Saad**'s chest. The actors remain clothed and nudity is not implied.

When **Adam** makes **Saad** laugh on command his fake laugh is extra loud for a laugh.

Right after **Adam** calls **Saad** a 'butt' he hurts **Saad**'s arm. The violence is stylized and the actors do not touch.

## Things to Watch Out For

When **Saad** sings **Beech** a lullaby, **Beech** interrupts it to viciously attack him. The violence is stylized and the actors do not touch.

When **Saad** opens the tunnel exit of the cell in Act Two, **Beech** is loudly banging against the plastic wall of the interrogation room.

When **Ada** repeats the sequence of giving the signal to her leader in Act Two, the actor again smokes a fake cigarette with visible smoke, and the box of blue light again shines extra bright for a few seconds.

## Set Description

The whole set is painted in shades of grey unless otherwise stated. On the right side of the stage is a large cube frame, eight feet in all dimensions. The top, bottom, and back faces of the cube are solid and the sides are open. In the first act, there is a sliding door on the right side, a secret trap door on the left side and two vertical bars in the front making it look like a jail cell. There is a square stool large enough for one person to sit on inside the cube. During the second act translucent sliding doors are placed on the front cube so that the inside cannot be seen except for shadows. Sometimes the front facing door of the cube is slid to the left and made to look like a shower door.

Left of the cube is a small platform raised four feet in the air. On the right side of this platform, attached to the cube, is a wooden ladder which leads to the top of the cube. A set of stairs lead up to the small platform from behind. The left side of the small platform is merged with another, much larger platform, also four feet off the ground. At the center of the large platform are two large rectangular wooden blocks. Both of these large wooden blocks rotate around their middle. The bottom block is longer, nearly the whole length of the platform. The top block is shorter than the bottom one, but taller; about the size of an office desk.

A wall runs along half of the back edge of the large platform and half of the right edge of the large platform, meeting at the back-right corner. The right side wall has four storage cubbies, which stick through the wall and can be removed from either side. Above the cubbies is a small window. Mounted on the back wall is an old, green, rotary telephone, a flash light, and a small clock.

## Set Description

Left of these is a large geographical map. The map is old and worn. It is covered in post-it notes, photos, and newspaper articles which are held up by dozens of push pins. Left of the map is an open window.

A set of stairs lead up to the back left corner of the large platform. Behind those stairs is a plastic wall reaching from the ground to the height of the walls on the large platform.

Underneath the large and small platforms is a tunnel connected to the cube. The tunnel is wrapped by crisscrossing white lines, and lit by strips of LEDs.



Set Design by César El Hayeck

## **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.

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**We Hope You Enjoy Your Visit to Tarragon Theatre!**