



CENTAUR THEATRE

March 12 – 30, 2024

CENTAUR THEATRE PRESENTS THE
TARRAGON THEATRE PRODUCTION OF

GUILT

[a love story]

Playwright and Performer

Diane Flacks

Director

Alisa Palmer



TARRAGON THEATRE

FREE

CENTAUR+

MUSIC

SERIES

Curated by Sarah Segal-Lazar



Friday
22 March
9:30pm
Guilty Pleasures

Come experience your favorite musical guilty pleasures sung by Montreal's best vocalists accompanied by Chris Barillaro on piano. Join us in putting the fun in this fundraiser for the LGBTQIA+ non-profit AGIR. One night only! The best part is that it's free, and guilt free!

FREE

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MUSIC

SERIES

Curated by Sarah Segal-Lazar



Saturday
23 March
9:30pm
Queer Karaoke

Hosted by Anton May, come belt your heart out to a catalogue of ballads and anthems made famous by LGBTQ1A+ superstars like Elton John, Lil Nas X, Joan Jett and more! Everybody is welcome to join this "Queeraoke"! The best part is that it's free, and guilt free!





LAND ACKNOWLEDGMENT

Montreal is an incredible place in which to have the privilege to make theatre. It has such a rich and unique story of its own.

Long before Cartier sailed up the St. Lawrence and encountered a nation of Iroquoian people in a place called Hochelaga, the island that the European settlers chose to call Montreal had been a point of conflict, conference, creativity and exchange since time immemorial for many Indigenous peoples including the Haudenosaunee, Anishinaabeg, Huron-Wendat, and Abénaki Nations. The people of the Kanienkéha:ka Nation — known in English as the Mohawk — are now considered the caretakers of the unceded land and water around Montreal. In their language, this island bears the name of Tiohtià:ke, which means “broken in two,” because of the way the river breaks around it.

It is striking how the Kanienkéha language identifies the island as part of the river because it reminds us that we are all in the flow of a much larger story. This mighty river has for centuries carried people here from all over the world in search of new opportunities and new lives, and the Lachine Rapids that sit just off the western tip of this island have given pause to many of those journeys. The river has made contemporary Montreal into a vibrantly diverse city. We find that diversity inspiring because it is by telling each other our stories that we build bridges between our different cultures and languages.

Centaur Theatre

CENTAUR THEATRE COMPANY PRESENTS

GUILT

[a Love Story]

Produced by permission of the Playwright and
Marquis Literary (Colin Rivers) www.MQlit.ca
Guilt (A Love Story) was developed by Mything Inc,
with support from the Canada Arts Council and Tarragon
Theatre (Toronto, ON) and One Yellow Rabbit (Calgary, AB)
which presented a limited run workshop production in 2022.

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Cast

Diane Flacks

Creative Team

Diane Flacks Playwright

Alisa Palmer Director

Rebecca Harper Movement Coach

Jung-Hye Kim Set and Costume Designer

Leigh Ann Vardy Lighting Designer

Aurora Torok Associate Lighting Designer

Deanna H. Choi Sound Designer

Jacob Lin 林鴻恩 Associate Sound Designer

Sandy Plunkett Stage Manager

Angela Mae Bago Apprentice Stage Manager

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RUNNING TIME 75 MINUTES WITH NO INTERMISSION

Photo featuring Diane Flacks in
Guilt (A Love Story) at Tarragon Theatre (2024)
by Cylla von Tiedemann.





Photo credit : Andrée Lanthier

You know how good it is to get together with an old friend and really talk about your life? Well, it is even more satisfying if you can make some art out of the conversation. There is something incredible about creating a piece of theatre with someone who you have a shared creative history and a shared theatrical aesthetic. Writer/Performer Diane Flacks and Director Alisa Palmer have been successfully creating poignant, witty, political theatre together for a very long time. They also share the experience of being mothers while striving against all odds to make art, and this production of ***Guilt (a love story)*** is beautifully informed by their common experience both as women and as artists. I am thrilled to be able to bring the beautiful fruit of their creative relationship to all of you here at Centaur. While the play is based on Diane's own life, Diane and Alisa invite you to explore and ultimately expunge your own personal relationship with that "oh so human frailty" that is guilt. So, I encourage you to open your heart and your mind to the wild and wonderful ride on which they are about to take you. Enjoy the party!

Eda Holmes, Artistic Director



Photo credit : Andrée Lanthier

As we find ourselves navigating through the vibrant and ever-changing landscape of modern life, I've been reflecting on my journey at Centaur Theatre—a journey that has been profoundly enriched by the opportunity to engage with our remarkable patrons. Each of you, with your unique backgrounds and life experiences, bring a richness to our theatre that is invaluable.

Our current production, ***Guilt (a love story)***, stands as a testament to the theatre's ability to not only mirror the multifaceted nature of human experience but also to challenge our perceptions and provoke essential conversations that extend beyond the confines of our stage. It's a vivid illustration of our desire to engage audiences in a deep, reflective journey, exploring the vast, nuanced landscapes of human existence.

As we continue to present these narratives, I invite you to join us in this ongoing dialogue. Let us come together to celebrate the beauty of our differences and the strength of our connections. Your presence, your thoughts, and your openness enrich our collective experience, making it possible for us to continue our work.

Thank you for being an integral part of our Centaur Theatre community. Your involvement is what makes our work not only possible but deeply meaningful. Together, we will continue to ensure that theatre remains a luminous beacon, guiding us through the complexities of modern life with grace, understanding, and a shared sense of humanity.

Hélène Turp, Executive Director



Guilt (a love story) came about as I was wrestling with this state of being that had paralyzed me after my divorce. In trying to understand it, I realized that my perspective: as a seemingly self-sacrificing mother who exploded her life with a mid-life crisis, was not well-represented in research or media. Divorcing women in media were either presented as “the evil other woman” or the one-who-was-betrayed, victim. And I wasn’t either of those and felt like there was a perspective to be examined. I researched, interviewed, and investigated this perspective and the origins and utility of guilt. In time, I realized the way through, both personally and artistically, was diving in.

I originally presented a rough, short version of this before Covid at the We’re Funny That Way comedy festival in Toronto, and the response of the audience encouraged me to keep going. During Covid, with the help of director Alisa

Palmer, we continued developing the piece, and did a zoom reading for Blake Brooker from One Yellow Rabbit in Calgary and for GCTC, with the support of Nightwood Theatre and Buddies in Bad Times Theatre. Blake described the feeling of doing a zoom one-person show as performing into a black plastic garbage bag, and he is right. So, we were incredibly grateful to be invited to do a live work-in-progress performance at the High Performance Rodeo.

In the meantime, I was invited to present a few minutes of material at Tarragon Theatre’s big birthday bash. That marked the first time a live audience saw any of this new iteration of *Guilt*, and it was a blast. The response of many in the audience was a whispered, “You’re telling my story”, which encouraged us all to keep going.

Thank you for being here for this deep dive into a complex, uncomfortable, and highly human feeling. A state of being that most of us, especially parents, wrestle with in our lives. This exploration may not pull punches, but don’t worry, it’s accompanied by laughs - because how else do we get through anything? In this time where being together in a room is still a struggle and a risk, we are grateful to you, the audience, the show’s other actor, for opening yourselves up to imagine.

A word on solo shows: it’s a lotta work. And a privilege and a responsibility. This is my fifth. Every time I do one, I remember how difficult and rewarding they are, and every

continued...

time, I say, “this is my last one”. And then a story that feels like it could only be told in this way presents itself. I’ve come to accept that, like in dreams, you are everyone in your solo show. Even if it’s not at all autobiographical. And it’s a way to use everything you have in your arsenal as an artist to connect in an intimate way with an audience so that we all feel less alone. It’s a contract – “trust me, we’re going surfing together. I’ll take care of you. Let’s go on this ride because I think it will do us all good.”

Diane Flacks

SPECIAL THANKS:

The Tarragon for being home. The Toronto Arts Council, The Ontario Arts Council, and especially the Canada Council for the Arts. Blake Brooker and the OYR team, Eric Coates from GCTC, Andrey Tarasiuk and Pleiades theatre, Wei Qing Tan, Bruce McCulloch, Sunny Drake, Shoshana Sperling, Richard Greenblatt, Nightwood Theatre, Ari Weinberg, David Gale, Buddies in Bad Times Theatre, National Theatre School, Maggie Cassella, Kayleigh Mundy, Rabbi Aviva Goldberg, Julie Tepperman, Mai Amit for the art installation and Katie Ford from We’re Funny That Way. Thank you to Monica Parker for the title, and Kelly Thornton for the subtitle, and her always tremendous support. To Eda Holmes and Centaur for launching us into the East, and to Fanny Britt for her beautiful transliteration for surtitles.

Huge gratitude to Alisa Palmer, for the kindness, ferocity and the deepest, most fascinating well of talent, skill, wit and wisdom, and belief in me and in this project. Plus, all the laughs and friendship. It could not have happened without you. To the brilliant, vulnerable, wise design team and to the stage management pillars of strength.

Finally, to Tommie, for her faith and love. And to my remarkable boys, always.



I was thrilled when Diane approached me with the news that she was working on a new piece. Or rather, that a new piece was working on her. This is how important stories seem to emerge; like *The Truth*, they will out. ***Guilt (a love story)*** is a work of fiction but is inspired by personal experience and infused with Diane's incredibly insightful and savvy observations of humanity. Over the years, as Diane and I worked to bring the story to fruition, our circle expanded to include the incredibly gifted creative team that has brought the production that you see today to life. Thank you to Mike Payette for his

commitment to the piece and to the Tarragon for being such a warm and nurturing home for *Guilt's* world premiere. It's wonderful to be back and we look forward to sharing *Guilt* with audiences in Montreal at The Centaur Theatre and in Winnipeg at The Royal Manitoba Theatre Centre.

In this era of heightened insecurity, when we are financially stressed, emotionally overwhelmed, and justifiably heartsick, we can respond by donning masks of invincibility. Or we can gather to look, listen, and share our struggles.

The courage to accept our mutual vulnerability is potentially transformative, even world-changing.

Alisa Palmer

Thank Yous

Thank you to the Pedagogical Team and students of the English Section, National Theatre School of Canada.

Thanks to my wife, Ann-Marie and our daughters Lora and Isabel for their love and kindness.

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Photo of actor Diane Flacks

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DIANE FLACKS

Playwright / Actor

Diane was a member of Tarragon's Playwrights Unit and has appeared in and written for numerous Spring Arts Fairs back in the day.

Selected Theatre Credits: *Fall on Your Knees* (Canadian Stage, NAC, Neptune, Grand); *PALS, 25 Questions for a Jewish Mother* (WJT); Playwright and actor in *Unholy* (Dora nomination, Nightwood). *Unholy* was remounted three times, and filmed for TV. Nathan in *Nathan the Wise* (Stratford Festival); *Body Politic* (Dora nomination for outstanding performance, Buddies in Bad Times); *Yichud* (Theatre Passe Muraille); *Smudge* (Nightwood). Four previous solo shows: *Myth Me, By a Thread, Random Acts*, and *Bear With Me* (based on her book).

Selected Film and Television Credits: Diane writes and produces TV, including as a key creative on *Workin' Moms, Baroness von Sketch Show, Working the Engels, Listen Missy* and *Kids in the Hall* -for which she was nominated for an Emmy. Diane was the supervising producer of *Qanuril*, an Inuit language series for APTN for its last three seasons. She has acted on numerous screens including playing the lead in the independent queer film *Portrait of A Serial Monogamist*, and in the reboot of *Kids In The Hall* on Amazon Prime.

Upcoming: Diane was part of the Stratford playwright residency, and is working on a new play called *Blessed* which received the Elliot Hayes playwright Award, as well as a new musical *Does My Ass Look Fat?*, an international collaboration about body image.

Other: Diane works as a dramaturge and story editor. She was a long-time national parenting columnist for CBC radio, as well as a contributor to DNTO and Tapestry, and was a feature columnist for the Toronto Star and Globe and Mail among others. She is a mom of two beautiful boys, and does high intensity weight-training like a boss.



ALISA PALMER

Director

Selected Theatre Credits: World Premieres of *Fall On Your Knees Part 1 Family Tree* and *Part 2 The Diary* (Canadian Stage/NAC/Grand Theatre/Neptune Theatre/Vita Brevis Arts) and *Hamlet-911* (Stratford Festival). Ms Palmer spent 8 years at the Shaw Festival, and has had the privilege of directing shows across the country and beyond including *'Night Mother* and *Top Girls* (Soulpepper) which was the subject of a documentary film *Girls on Top* (Fightingfish Productions), *Cloud 9* (Mirvish Productions), and *The Body Politic* (Buddies in Bad Times Theatre).

Awards: Multiple Dora and Chalmers Awards, three time Siminovitch Finalist, Award of Excellence in the Arts from her home province of New Brunswick and a Harold Award for Independent Theatre (House of Knaapen).

Other: Ms Palmer has been Executive Artistic Director of the National Theatre School of Canada and Director of the Acting Program since 2013. She currently lives in Montreal with her wife and daughters. Palmer's creative collaboration with Diane Flacks spans decades. What a privilege.



REBECCA HARPER

Movement Coach

Selected Theatre Credits: Head of Movement at the National Theatre School of Canada and Movement Coach for graduating productions since 2014, *The Tashme Project* (Tashme Productions), *Richard III* (Metachroma), *The Importance of Being Earnest* (Regent's Park Theatre UK), *Elizabeth Rex*, *One Night, Humans*, *Adult Entertainment* (Tableau D'Hote Theatre), five seasons as Movement Coach at The Stratford Festival.

Selected Film and Television Credits: *Love's Labour's Lost* (Stratford Festival).

Awards: Bernard Amyot Teaching Award.



JUNG-HYE KIM
Set and Costume Designer

Selected Theatre Credits: *Lady M* (1S1 Theatre), *The Chinese Lady* (Studio 180), *The Nightingale of A Thousand Songs* (CCOC), *Hamlet-911* (Stratford Festival), *An Imm-Permanent Resident* (Why Not Theatre), *Hilot Means Healer* (Cahoots Theatre), *Now You See Her* (Quote Unquote Collective).

Upcoming: *Mary Poppins* (Theatre Sheridan).

Awards: *The Chinese Lady* (Dora award for outstanding costume design).



LEIGH ANN VARDY
Lighting Designer

Selected Theatre Credits: *Rosencrantz & Guildenstern are Dead* (Neptune, Mirvish), *Come From Away* (RubinoV Prod. & Nfld Govt. A&CCs), *Richard II*, *Hamlet-911*, *The Neverending Story* (Stratford Festival), *Fall On Your Knees* (Canadian Stage), *February* (Opera on the Avalon), *The Secret Life of a Mother* (Crow's Theatre, The Theatre Centre).

Upcoming: *The Lehman Trilogy* (Belfry Theatre).

Awards: 7 Merritt Awards (NS Theatre), nominated for the Siminovitch Prize.

Other: Leigh Ann lives in Halifax, NS but leaves the maritimes for the excellent projects. She is honoured to part of this monstrously talented creative team.



AURORA TOROK
Associate Lighting Designer

Selected Theatre Credits: *English* (Soulpepper Theatre Company and Segal Centre for Performing Arts Co-Production), *Counter Offense* (Teesri Duniya Theatre), *Sky Dancers* (A'nó:wara Dance Theatre), *Celestial Bodies* (Young People's Theatre and Geordie Productions).

Upcoming: *Dominoes at the Crossroads* (Infini theatre).

Other: Thanks to my partner and family for all your support!



DEANNA H. CHOI

Sound Designer

Selected Theatre Credits: *A Wrinkle in Time* (Stratford Festival), *The Darkest Dark* (Young People's Theatre), *Appropriate* (Coal Mine), *Beautiful* (Arts Club), *Things I Know To Be True* (Company Theatre/Mirvish), *The Importance of Being Earnest* (Citadel).

Selected Film and Television Credits: *Gray* (Paramount/Lionsgate), *Relax, I'm From The Future* (Universal/Wango), *The Nature of Things* (CBC).

Upcoming: *Rosencrantz & Guildenstern Are Dead* (Mirvish/Neptune), touring *Love You Wrong Time*.

Awards: Recipient of 2 Dora Awards, Pauline McGibbon Award, SOCAN Foundation Award; nominated for 2 Merritts, Louis Applebaum Award, Canadian Screen Music Award.

Other: www.splitbrainsound.com

**JACOB LIN** 林鴻恩**Associate Sound Designer**

Selected Theatre Credits: *It's a Wonderful Life* (Young People's Theatre), *Heroes of the Fourth Turning* (Howland Company/Crow's Theatre), *Othello* (Shakespeare In Action), *Prodigal* (Howland Company/ Crow's Theatre), *Ok, You Can Stop Now / X and Da Spirit* (Theatre Passe Muraille), *Bengal Tiger at the Baghdad Zoo* (Crow's Theatre), *Cast Iron* (Factory Theatre).

Upcoming: *The Wrong Bashir* (Crow's Theatre), *The House That Will Not Stand* (Shaw Festival), *Doubt* (Thousand Island Playhouse).



SANDY PLUNKETT
Stage Manager

Selected Credits: *The Donnelly Trilogy*, *The Drawer Boy*, *Berlin Blues*, *Ipperwash* (Blyth Festival), *Sir John A: Acts of Gentrified Ojibway Rebellion* (The Globe Theatre), *New* (Necessary Angel), *The Fish Eyes Trilogy*, *Boys with Cars* (Nightswimming), *The Flood Thereafter* (Canadian Stage Company), *Dividing Lines*, *Madre* (Aluna Theatre), *Public Servant*, *Weather the Weather*, *The Story* (Theatre Columbus / Common Boots), *Gladstone Variations*, *Yichud (seclusion)* (Convergence), *The Silicone Diaries* (Buddies in Bad Times), and *7 summers with Dream* in High Park.

Upcoming: The Blyth Festival.

Other: Sandy is the great-grandson of Morley Plunkett of the almost forgotten WW1 Canadian Vaudeville Troupe, The Dumbells.



ANGELA MAE BAGO
Apprentice Stage Manager

Selected Theatre Credits: *Prison Dancer The Musical* (National Arts Centre); *Canoe* (Unsettled Scores); *Alice In Wonderland*; *Salt-Water Moon* (Guild Festival Theatre); *Baskerville: A Sherlock Holmes Mystery* (Thousand Islands Playhouse); *The Seagull*; *Draw Me Close* (Soulpepper); *15 Dogs* (Crow's Theatre); *Carmen* (COC); *Little Women* (Stratford Festival).

Upcoming: The Blyth Festival.

Other: Angela Mae Bago is a first generation Filipino-Canadian woman. She has been very fortunate to come across this amazing cast and crew and wishes them all the best.

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- Apr 21
2024

QUEER READING SERIES

5 & 6 April at 7:30pm

PWM in partnership with Centaur Theatre presents the **Queer Reading Series!** Don't miss out on the stunning queer storytelling performances curated by **Jesse Stong**, starring two wonderful emerging artists of the **2SLGBTQI-PAA+** community, **Tyson Fraleigh** in **The Mentorship**, and **Corbeau Sandoval** in **It Sticks to the Ryver**.

PWM

Playwrights' Workshop Montréal



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**SUPPORTING THEATRES THAT PRESENT
THE STORIES OF THE MANY CULTURES OF OUR WORLD**

APRIL 23 – MAY 12

CENTAUR THEATRE IN PARTNERSHIP WITH
REPERCUSSION AND TABLEAU D'HÔTE PRESENTS

THY WOMAN'S WEEDS

"Frailty,
thy name
is man."
—Ophelia

Written by
Erin Shields

Directed by
Amanda Kellock



Pictured: 1st row: Espoir Segbeaya, Felicia Shulman, Julie Tamiko Manning,
Warona Setshwaelo. 2nd row: Deena Aziz, Leni Parker, Joy Ross-Jones

Developed in collaboration with

PWM
Playwrights' Workshop Montréal