



# Guilt: A Love Story

## Enrichment Guide

Created and compiled by Noah Boonov  
 with additional resources from Tarragon Theatre  
 Edited by Ksenia Broda-Milian for Royal MTC

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Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Oji-Cree and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

## The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

**Arrive Early:** Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

**Cell Phones and Other Electronic Devices:** Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

**Talking During the Performance:** Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

**Food/Drinks:** Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

**Dress:** There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

**Leaving During the Performance:** If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

**Being Asked to Leave:** The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

**Talkbacks:** A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

**Enjoy the show:** Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

## Playwright Biography

**Diane Flacks** Diane Flacks (she/her) is a performer and writer. *Guilt: A Love Story* first premiered at the We're Funny That Way Festival and was developed in partnership with Tarragon Theatre. Diane and long-time collaborator Richard Greenblatt recently developed and premiered a new work, *Pals, or Scenes from a Friendship* with the Winnipeg Jewish Theatre in November 2023. She also appeared at WJT in the digital production *25 Questions for a Jewish Mother*. Other theatre works include; *Unholy* (Nightwood, nominated for a Dora Award), *Waiting Room*, *SIBS* and *Care with Richard Greenblatt* (Tarragon), *Luba, Simply, Luba* (Kobzar award), and her solo shows, *Myth Me*, *By A Thread*, *Random Acts* and *Bear With Me*. Outside of theatre, she's written for television *Working the Engels* (Global/NBC), *Working Moms* (CBC), *Baroness Von Sketch Show*, *Young Drunk Punk*, *Good Behaviour*, etc.), CBC Radio as their parenting columnist, and as featured columnist for *The Toronto Star* and *The Globe*.



**Related Resource Links:** Learn more on [Diane's website](#). Listen to her [discussion of this play with Tom Power on CBC's Q](#).

## Content Overview

**This section may contain spoilers.**

Strong language, crude jokes. Mature content including portrayal of drinking alcohol, talk of alcoholism, about the insemination process, open marriage, quotation of Freud's views on female sexuality. Simulated bomb effect.

## Plot Summary

*Guilt: A Love Story* is a one-woman-show created and performed by Diane Flacks. Diane has been drinking. It's not a problem, it's her solution to quiet the guilt she has. She has been harboring guilt ever since she can remember, she comes by it naturally. In this hilarious and intimate piece, Diane dives into the messy and painful moments from her recent separation. She gives voice to the cast of characters in which her guilt manifests; her Bubbe, Sigmund Freud, a ravenous raccoon, and many others. As Diane faces her guilt-monster head on, she'll finally what can truly tame the beast. Diane must accept that time is the only thing that can cure all wounds.

## Synopsis

### **This section contains spoilers.**

Due to the nature of the show, the plot synopsis will not be a scene-by-scene account but rather, a more thorough explanation of the show's contents.

*Guilt: A Love Story* is a one-woman show performed and written by Diane Flacks, where the storyteller becomes various characters throughout the show. Diane has been drinking to cope with her guilt. This guilt stems from when Diane blew up her lesbian, “do-it-yourself” family. She lives to self-sacrifice. Her children are her world and she would do anything for them; something she never expected growing up. After a dramatic yoga retreat, Diane returns home feeling overwhelmed and starts to question this life she’s built. She tries couples’ therapy and opening up her marriage. Subsequently, Diane falls in love with someone she refers to as her “racehorse”. Once Diane and her wife decide to separate, this self-sacrificer must face telling her children - the ones she had always done best by. Diane can’t escape the guilt that’s been burrowing inside her. She begins to adjust to her new life. It’s her birthday and Diane realizes this new chapter does not come with the traditions she had once created. Her “racehorse” gifts her photos from their wild year together and Diane can’t recognize herself in the pictures. After the separation, a harrowing vacation and a chaotic play-run, she is stretched too thin and overcompensating for her pain. She compares this version of herself to the “Dura Mater” of the brain, which translates to tough mother. Diane reflects on other times she had to be a tough mother, like when her youngest son spent the first year of his life in the neonatal intensive care unit (NICU). She’s reminded that guilt is just the surface level emotion and underneath there might be rage, fear, relief or compassion. Yet, Diane knows she is going to put her child’s oxygen mask on first. She knows that she fought for the life she built with her ex, but despite their efforts they couldn’t save themselves. Maybe it’s nature, nurture, or through lived experience that Guilt attaches itself to you. Diane can’t seem to forgive herself for the mistakes she’s made and still feels like a monster. Her Bubbe reminds her to take everything she’s learned and step into the next part of her life. Even though guilt is heavy, you can’t live life without getting hurt or hurting others. It’s the holiday season and Diane’s big Jewish family is on vacation. Surrounded by her ex, racehorse, and children, Diane breathes in the sea air. Time slows, and feelings pass. Finally, Diane is able to revel in this new life she’s made and the hard work it took to get there.

Throughout the show, Diane becomes many characters that represent and give voice to her Guilt; her Jewish grandmother, “Bubbe”, infamous neurologist and psychoanalyst, Sigmund Freud, an eccentric MC, a raccoon, Sasha, the gossipy yoga instructor, and Dr. Jill, the neuroanatomist. Diane also uses stories from the Torah such as; Cain and Abel, Lot’s wife, and Hagar in the desert, which she uses as examples of guilt and her feelings on being a Jewish mother.

## Playwright's Note

*Guilt* 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 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.”



## Context and Related Resources

Diane is heavily influenced by her Queer, Jewish and Feminist identities. Since this show is a retelling of her own life, many of the references she makes are intertwined with these identities. See the “Diving Deeper” list on page 11 for links to resources on the topics discussed in this section!

### Judaism, The Torah, and Jewish Guilt

Judaism is a monotheistic ethno-religion. Those who identify as Jewish often do so through ethnic and cultural characteristics. The Jewish population is extremely diverse, and practices differ from community to community based on location, politics, language and denomination. The religious practices are detailed within the Torah (The Five Books of Moses) which are considered the direct word of G-d. [Written without an “o,” as erasing the name is prohibited, so it is not written in full.]

Typical practices include observing the Sabbath beginning on Friday eve and ending on Saturday eve, Rosh Hashanah (The Jewish New Year), Yom Kippur (Day of Atonement), Pesach (Passover), and other festivals which are observed throughout the year.

The Torah is the centre of Jewish life and is divided into 54 weekly portions that are read out loud. The typical Torah is handwritten on a scroll of parchment and must be created by a “sofer” (scribe) who has gone through very specific training. The 5 books (Genesis, Exodus, Leviticus, Numbers and Deuteronomy) contain the stories of the world’s creation, the birth of the Jewish faith within Abraham and Sarah, the birth of Moses, exile and redemption from Egypt, the nation of Israel and the travel through the desert, and the return to Canaan. It also contains many rules and details of how ancient Jews established their way of life. In Christianity, these 5 books are referred to as the “Old Testament”.

The Torah stories that Diane uses in the show are all from the book of Genesis. Cain and Abel are Adam and Eve’s children. In this story, Cain grows jealous of his brother Abel and kills him. God then asks “Where is your brother?” to which Cain responds “I do not know. Am I my brother’s keeper?” This angers God and Cain is sent into exile. The weight of the decision is heavy on Cain, he begins to fear for his life. G-d puts a mark on Cain so that anyone who tries to harm him will face God's wrath.

Lot was known to be a righteous man, but his wife was not. She was punished by God for her poor behaviour towards her house guests which were later revealed to be angels sent from God coming to guide Lot and his family out of Sodom. Lot’s wife did not want guests, and made them stay on Lot’s side of the home. When asked to bring salt for the guests, she denies the request at first. She gives in but does so insidiously, by asking

for salt from a neighbour. Knowing that Lot had guests made the Sodomites very angry and they stormed Lot's home. Half of Lot's family stayed in Sodom, not knowing of their fate. As the other half of the family are saved from Sodom's destruction, Lot's wife turns towards the city and is turned into a pillar of salt. Some believe that she turned towards the city because she took pity on the children she left behind.

Hagar was a slave of Sarah and the second wife of Abraham who was used as a surrogate to bore him a child. Hagar was treated poorly and even harsher by Sarah once she became pregnant. Hagar was head-strong, and refused to be abused. She ran into the wilderness, here God's messenger spoke to her about the child who she would give birth to. Hagar is the only person to give a name to God, "El Roi" which means "The God of Seeing". The messenger tells Hagar to return to Abraham and Sarah, and she does. Hagar gives birth to Abraham's first son, Ishmael. Again, Abraham casts out Hagar and her son per Sarah's request, solidifying Isaac (the son of Sarah and Abraham) as the heir. Hagar returns to the desert with her child and begs God to see her once again. God hears her plea and shows a well, from which she lets Ishmael drink from. They are saved once again.

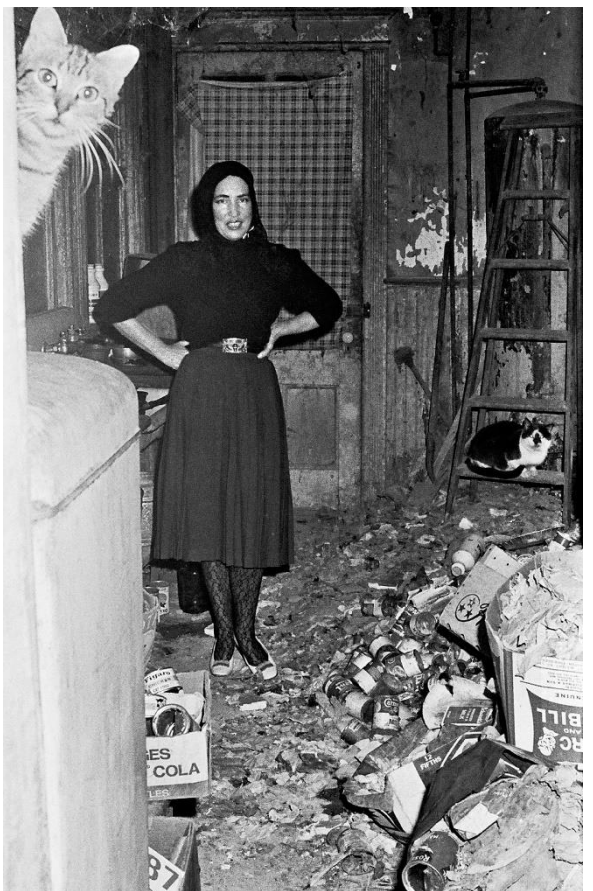
Jewish Guilt, or more specifically "Jewish Mother Guilt" is a common trope within media and culture. There are many portrayals of Jewish mothers who guilt their children into becoming doctors, settling down with someone in their community, and producing large families to carry on the family legacy. To those outside of Judaism, guilt may seem like an important role in Jewish culture. For example: During Yom Kippur, Jews ask forgiveness from God for their guilt or wrongdoings throughout the year. Often, there is some truth to these stereotypes. Diane uses her own Bubbe as an example of this. This kind of behaviour is not just common within the Jewish community. Guilt is a pillar of many religions, and asking for forgiveness is common within them as well.



Photos featuring Diane Flacks in *Guilt: A Love Story* at Tarragon Theatre (2024) by Cylla von Tiedemann. Set and costume design by Jung-Hye Kim, lighting by Leigh Ann Vardy

## Grey Gardens

“Grey Gardens” is a documentary directed by Albert and David Maysles, about “Big” and “Little” Edie Beale, mother and daughter, two reclusive and eccentric cousins of Jackie Kennedy Onassis. The two lived in squalor at the Grey Gardens property in East Hampton, Long Island. The residence, “Grey Gardens” was built in the late 19th century and was purchased by Phaelen and Edie Beales. Phaelen left his wife, and Edie was unable to maintain the large home. Due to this, the home fell into disrepair and was covered in overgrowth. Once the film had debuted, Big and Little Edie were subject to criticism due to the fact that they were living in poverty and their behaviour was considered absurd at the time. Many criticized the Maysles and their team for exploiting the mother-daughter duo. The team remained firm that the control was completely in Big and Little Edie’s hands and that they were happy with the way they were portrayed in the film. Years later, the film found a cult following within the queer community due to its campy nature and the two Edie’s. Many call it a “rite of passage” to view the film.



Left: Grey Gardens before and after restoration. Right: “Little Edie” in the house.

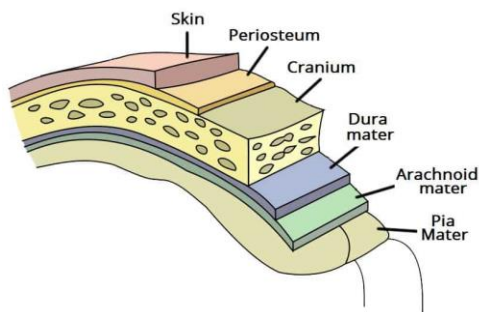


## Glossary and Mentions

**Bubbe** – The Yiddish word for Grandmother.

**Caligula** –The nickname for Roman Emperor, Gaius Caesar Germanicus. Known for being particularly cruel, frivolous and akining himself to the Gods. Ruled as Emperor from 37 C.E. until he was assassinated by officers of the Praetorian Guard in 41 C.E.

**Dura Mater** – Dura Mater: The outermost layer of meninges, directly underneath the skull. It is thick, tough and inextensible.



**Folx** – An alternate form of the word “folks”, intended to emphasize the inclusion of marginalized communities.

**Frogbox** – An eco-friendly storage box rental company, often used for city-based moving.

**Heterosexism** – The discrimination of non-heterosexual individuals based on the belief that only heterosexuality is ‘normal’.

**Maspeek** מספיק – The Hebrew word for “enough”.

**NICU** – Neonatal intensive care unit. Where infants go if they are born premature, have difficult births, or dealing with health problems.

**Nimas** נמאס – The Hebrew word for “fed up”.

**Queer** – An umbrella term used to describe gender and sexual identities other than straight and cisgender. Historically, the word has been used as an insult for those in the 2SLGBTQIA+. Now, many individuals have chosen to reclaim the term and use it to describe the intricacies of sexual and gender identity.

**RuPaul** – Ru Paul: A drag queen, musician, writer and host/judge of “Ru Paul’s Drag Race”. Ru Paul’s career took off in the early 90’s with the release of the song, “Supermodel (You Better Work)”. Now, Ru Paul has been featured in over 50+ movies and tv shows, released 18 solo albums, and has expanded the “Ru Paul’s Drag Race” brand across the globe.

**Shoin** – The Yiddish word for “enough” or “stop”.

**Sigmund Freud** – Sigmund Freud: Known as the father of psychoanalysis. He was an influential medical doctor and thinker in the early 20th century. Most notably, he developed the theory of the unconscious and the tripartite model (id, ego, super-ego).

## Discussion Prompts

### Pre-Show

Do you think guilt is a purely negative feeling?

Have you ever struggled with a sense of control over your life?

Think of a time where life took you on an unexpected journey. What about it was unexpected? What emotions came along with it?

Who do you rely on through difficult times?

How do you find peace in times of chaos?

Do you find it hard to forgive others? What about yourself?

If your baby and your partner were drowning, who would you save?

What kind of stories about morality were shared with you by your family, religion, culture or through the media?

### Post-Show:

What did you learn from Diane's journey with guilt?

Do you think Diane should have felt guilty for the actions she took or do you think it was unnecessary?

Is there a difference between guilt and shame?

Do you think guilt attaches itself to people by nature, nurture or by lived experiences?

Diane's guilt manifests as many distinct characters. If your guilt took the shape of a creature or person, who or what do you think it would be?

Did you think it was the right thing for Diane to suggest opening up her marriage and go to couples counseling?

Did you learn anything about motherhood, or being in a partnership because of this show?

What is the importance of family in this show?

How can we practice self-compassion?

What are the pros and cons of performing a show you wrote about your life?

## Diving Deeper

Further resources, provided by Tarragon Theatre.

### On Guilt and Motherhood:

[A Look Beyond Mom \(or Dad\) Guilt](#) – article about causes and coping strategies for caregivers.

[How to shut down feelings of “Mom Guilt”](#) – video by Melissa Young, MD

[Mom Guilt Is A Trap – So Why Do So Many Of Us Still Feel It?](#) – *Vogue* opinion piece

### On Guilt and Psychology:

[The Science Behind Guilt and Shame](#) – learn how they are processed in the brain

[Being Kind to Yourself](#) – Podcast episode from psychologist Kristin Neff on self-compassion

[My Stroke of Insight](#) – TedTalk from Jill Bolte Taylor that was an inspiration for this play

[Guilt: The Misunderstood Emotion](#) – Video from Patricia Coughlin, PhD, discussing guilt’s role in health and love.

### On Guilt and Judaism:

[Examining the Legacy of Jewish Mother Guilt](#) – Article by Rebecca Eckler, reflecting as she gives her daughter her first guilt trip

[The Modern Jewish Girl's Guide to Guilt](#) – NPR interview with Ruth Ellenson, editor of a book of essays on the topic

[Jewish Guilt: It's Optional](#) – Washington Post article on the legacy of guilt and Joseph in The Book of Genesis

### On Queer Motherhood:

[Queer Families are Teaching Us There are Many Ways to be a Mother](#) – article about the radical, beautiful alternatives to traditional roles

[Trailblazing Mamas](#) – Queer Family Podcast episode

[What Queer Parenting Memoirs Teach Us About Motherhood](#) – Article from Harper’s Bazaar

[Things They Don’t Tell You About Becoming a Non-Carrying, Queer Mom](#) – Article from *Autostraddle* sharing personal experience

### On Conscious Uncoupling, Nesting, and Childcare:

[What is Conscious Uncoupling?](#) – Article from a counselor and psychotherapist

[The Benefits Of Birdnesting After Divorce](#) – NPR episode featuring experts with personal experience

[Birdnesting: The Divorce Trend Where Parents Rotate Homes](#) – Article from the BBC

[Co-Parenting](#) – Podcast episode from The Queer Divorce Club featuring Nina Raff

## 2SLGBTQIA+, Addiction, and Mental Health Resources

For immediate help in a mental health crisis:

KLINIC Crisis Line: Winnipeg 204-786-8686; toll-free Manitoba 1-888-322-3019

24/7 Manitoba Suicide Prevention and Support Line: 1-877-435-7170

Manitoba Farm, Rural, and Northern Support Services: 1-866-367-3276 24/7

Hope for Wellness Indigenous Peoples Helpline: 1-855-242-3310 24/7

Winnipeg Crisis Stabilization Unit: 204-940-3633 24/7

Winnipeg Mobile Crisis Service: 204-940-1781 24/7

Winnipeg Youth Mobile Crisis Team: 204-949-4777, 1-888-383-2776

Kids Help Phone: 1-800-668-6868 or text 686868 24/7

**Manitoba Addictions Helpline** - <http://mbaddictionhelp.ca/> 1-855-662-6605

A helpline that you can call or text, and website that includes questionnaire to narrow down helpful programs and links to services.

**KLINIC Community Health** - <http://klinik.mb.ca>

Provides health care, counselling, and education as well as a crisis line for people of every age, background, ethnicity, gender identity, and socio-economic circumstance. Calling the Crisis Lines can be a good place to start when trying to sort out a problem. Klinik can also refer you to other services or programs.

**Rainbow Resource Centre** – 204-474-0212 Toll-Free: 1 (855) 437-8523

<https://rainbowresourcecentre.org/> - offers a variety of services for 2SLGBTQIA+ individuals, including counseling, community groups, workshops, and healthcare.

**Mental Health Education Resource Centre Manitoba** – 204-942-6568

<https://mherc.mb.ca/> - offers workshops and educational resources on Mental Health for Manitobans

### Enrichment Guide Contributor Biography

Noah Boonov (she/they) is a Winnipeg-born-Ottawa-raised queer, neurodiverse, and Jewish emerging multidisciplinary artist and theatre educator. They are a graduate of the Theatre and Film program at the University of Winnipeg, where she specialized in Performance and Devised theatre. During their time in Winnipeg, Noah attended The Village Conservatory for Music Theatre program, was an Artist-in-Residence with One Trunk Theatre, participated in The Village Conservatory's It Takes Two creative mentorship podcast with Ari Weinberg, and performed at multiple Big Broadway Sing-Alongs. Noah was recently seen performing "Flourish" with Yours Queerly, Arts Collective at The Winnipeg Fringe Festival. Noah found her home with Meraki Theatre, where she taught theatre classes to children and youth for a number of years. She misses them all dearly!



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