

Access Guide for What Brings You In



Image description: The graphic is promoting the play *What Brings You In* by Leslie Ting being presented in Partnership with Theatre Passe Muraille. The central image is a person playing the violin facing away from the viewer.

Theatre Passe Muraille's crimson red branding lines are on each side of the image, the TPM and Leslie Ting Productions' logo are on the bottom left of the image.

The Text on the top right of the graphic reads: “Your listening is the transformative act” Graphic design by Emily Jung.

Theatre Passe Muraille’s Relaxed Environment

What Brings You In will be performed at Theatre Passe Muraille as a Relaxed Environment. A Relaxed Environment is designed to create a more welcoming atmosphere for all audience members, including those who could specifically benefit from a more informal approach, and a ‘relaxing’ of formal theatre conventions.

A Relaxed Environment includes:

At the theatre:

- A very low-level house light in the audience
- The ability for anyone to come and go from the space, get up and move, as needed
- Ability to leave your phone on silent or vibrate
- A more open approach to audience movement or sound
- May also include a quiet space to sit
- May also include a Peer Support Facilitator on select days (available for What Brings You In on Oct 23, 24 & 25)

This Access Guide, includes:

- An introduction to the play and some of the key elements
- Specific environmental, content and trigger warnings

Thank you to TPM's Access Sponsor



What's Included in this Access Guide?

This Access Guide aims to inform and support anyone in their understanding of the play. In particular, the guide may assist those who have different needs for communication including, but not exclusively, neurodiverse and autistic people, individuals who communicate using multiple languages, as well as others who may be challenged by some theatrical constructs.

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Need More Information?

If you require more information, please reach out to Theatre Passe Muraille's General Manager Jenn Sartor at jenns@passemuraille.on.ca

How to Experience What Brings You In

What Brings You In runs from October 17th-October 25th, 2025 and performance dates and times can be found on our [ticketing page](#). What Brings You In will be performed in one act and will last 75 minutes, an hour and fifteen minutes. The theatre space will be open to audiences 30 minutes before the set start time and the Front-of-House manager will announce when the theatre is open from the lobby.

Audio Described (Traditional, Closed) - The performances of What Brings You In on Sunday, October 19 at 2pm (live in-person) and Wednesday October 22 at 7:30pm (online) will contain closed Audio Description by Kat Germain.

Relaxed Space - If you leave the theatre at any time there is a Relaxed Space in the lobby you can visit. Our Relaxed Space is a quiet environment/location equipped with comfortable seating, blankets, and sensory objects for any patrons who need a break from the performance or would like to experience it in a more low-intensity environment. If you ask an usher they will show you to this area.

Mask Mandatory Performances - There will be a Mask Mandatory Performance of **What Brings You In** on Friday October 24th at 7:30pm. For this performance, all patrons will be asked to wear a respirator mask (KF95/KN95/N95 or better). If you do not have one with you, we will provide a KN95 mask at the doors.

Performance Advisories & Common Questions

Are there any performance advisories?

Content Warnings: Mental health, mention of anti-Asian racism.

Environmental Warnings: Invited audience interaction, Live music includes some moments with higher pitched and loud sound, the sound is louder if you sit near one of the speakers, if you have concerns please sit in a seat with some distance from the speakers. There will be some sensory seats for audience members who want to avoid the higher volume areas. For the last 5 minutes of the show, there is a gentle pulsing lighting effect, where the lighting fluctuates light brightness consistently. There are some times where the theatre lighting over the stage goes black, but there is some very low lighting over the audience during these times.

Age limit suggestion: 12+

What access components are available during the performance run?

Audio Described Performances: The performances of **What Brings You In** on Sunday, October 19th at 2pm will contain closed audio description by Kat Germain to better include Blind and Low Vision audience members. Pre-show description will happen 10 minutes prior to the show start in the theatre.

Note on Audio Description by the artist Leslie Ting

What Brings You In has been developed in collaboration with the Blind and Low Vision community and Blind and Disability Dramaturg, Dr. Jessica Watkin. In March 2024, we did a dedicated workshop with the Blind community with feedback facilitated and gathered by Jess. What stayed with me was the idea that even though we had done quite a bit of work on creative audio description, set up of the room, any invitations to interactions, with an overall emphasis on ‘decentering vision’ for listening - people still felt they were missing something.

My interest is to guide you towards a different relationship to listening without interrupting the listening. With an understanding that there can be a distracting feeling of being ‘left out’ visually, I also don’t want you to be confused!

For our shows at TPM, I invited Kat Germain, Audio Descriptor, into the process.

I discussed with Germaine Liu, percussionist, Lisa Karen Cox, Dramaturgical Consultant, Laura Philipps, producer; Jess Watkin, and Kat Germain, what is said in a pre-show audio description, whether or not to offer a touch tour, and intentional silences. You can read more on our decision-making process below.

In the online show, for each of the music pieces, there is text that appears briefly that says, “you can relax your eyes now”. This invitation is, honestly, mostly a cue for sighted people.

To the Blind community - I hope you feel like you can relax the part of yourself that worries you’re missing something. You have everything you need for this show.

Thank you for listening.

Pre-Show

Germaine and I have recorded our own pre-show self-descriptions of what we feel is important for you to know as context for this show. You’ll hear us ask each other the

following questions: 1. How we are feeling; 2. Where we are (in the context of this show); and 3. Who we are to each other.

Tactile Activity

I decided to refrain from offering a touch tour. Germaine and I will make sounds that are not the usual sounds you might hear from a drum or violin. What we are offering is 'our sounds', and your listening is more important than how the sounds are made. The magic of the sound itself, not the mechanics of it.

At the end of the show, you will be invited to try one of the 'instruments' that was custom made for the show, an amplified sand table.

Intentional Silences

The decision to not offer a touch tour is related to how I've requested that Kat approach the audio description of the show. There are moments of 'silence' in the show where Kat might normally describe something - I have asked her not to do this as these moments are very much part of the soundscape of the show. Telling you whether I'm holding my bow up or not in those moments would break the offering.

Relaxed Environment Run: All performances of What Brings You In will have a Relaxed Environment. During a Relaxed Environment performance, an audience member can:

- enter and exit the theatre,
- move around throughout the theatre,
- can make noise or sounds,
- those who need to keep their phone on will be able to do so, on silent or on vibrate,
- a scent-free environment,
- throughout the show, there will be some dim light over the audience
- The sound will not go above approximately 85 Db for extended periods of time.

Mask Mandatory Performances There will be a Mask Mandatory Performance of **What Brings You In** on Friday October 24th at 7:30 pm. For this performance, all patrons will be asked to wear a respirator mask (KF95/KN95/N95 or better). If you do not have one with you, we will provide one at the theatre. TPM has 4 rooftop HVAC units with filters and will have a Coway Airmega 400 Smart Air Purifier running in the space. The Coway Airmega 400 is a true HEPA air purifier, it covers 1'560 sq ft in 30minutes.

Sighted Guides

Sighted guides will be available on:

- Sunday October 19 - Red Circle Event and the 2:00 pm performance,
- Friday October 24 for the 7:30pm performance
- Saturday October 25 for the 7:30pm performance

Sighted guides are able to help Blind or low-vision individuals with basic navigation around the theatre. Please note this is not a 1:1 personal service.

Peer Support

A peer support person (otherwise known as “Active Listener”) will be available before, after and during the performance on select days for audience members who want to talk about any emotions that may come up due to the themes or topic of the play or sit with someone for a bit while you process the play. They will have resources available should you need them. A peer support person will be available on:

- Thursday Oct 23 - available 7pm-10pm (for the 7:30pm performance)
- Friday Oct 24- available 7pm-10pm (for the 7:30pm performance)
- Saturday Oct 25- available 7pm-10pm (for the 7:30pm performance)

Plot Details

The following section of text contains Plot Details that could be considered spoilers! Please continue to the section titled Set Details if you do not want to know what happens (the end of the plot section is highlighted)!

Words that are underlined can be found in the Background Information section if you would like a definition or would like to learn more.

What Brings You In starts with music and an invitation for in person audiences to take off their shoes before entering the space. The performer - Leslie, is greeting people in the lobby and asking some audience member to hold the score (sheet music)

If you are witnessing online, there will be an introduction just for the remote audience. This intro explains the experience, how to use the cursor, how audio descriptions can be turned on and off, as well as the moments there will be offers for on-screen interactions.

The show starts with music by Linda Catlin Smith, Movement 4 from Dirt Road.

Leslie then speaks about her first time going to therapy, and the three prominent things that were occurring in her life: 1. Graduating from optometry school 2. That she should really be working as a violinist and 3. She thought therapy would fix her relationship with her mother. Audiences find out that her first therapist, Laura, was still in training, so Leslie was able to receive 20 subsidized sessions.

In this next section Leslie speaks about why she decided to go to therapy, while picking up pages of score from audience members. Audiences learn a little bit about Leslie, her relationship with her mother, and how the therapy sessions have been going. Before playing music on the violin, Leslie equates this show to being like therapy, where she will be doing most of the talking, and the audience the listening.

Germaine and Leslie play another moment from Dirt Road. Germaine joins Leslie on stage with bells to perform the song. Leslie speaks about performing and practising the violin. She speaks about how performing is meant to only show the perfect version of the performer. Whereas within improvising, there is space for the performer to practice being themselves, by only making a sound they can make.

Leslie moves on to speak about another therapist she saw, Ellen. Leslie started to see Ellen after the murder of George Floyd. Leslie notes that she was absorbing the racial awakening that was occurring in North America, she read books and followed an Instagram account to support these feelings. Ellen is a therapist that looks like Leslie, also being Asian-Canadian, Ellen is able to respond and hear Leslie in a way she had not felt in the past. Leslie then plays the violin, over-top of pre-recorded sound. After this, Leslie speaks about how she feels her classical training has hindered her ability to be herself during improvisation.

Leslie then speaks about her interactions with a grief counselor, Marian. Leslie goes to see Marian after Leslie's mother passes away. Leslie mentions how there was a sandbox in the office one day, and how the hearts in it made Leslie feel suspicious. Leslie moved the stones and sand throughout the session; at the end Marian notes that it looks like Leslie is hiding parts of herself. Leslie next lays down, she offers to the audience to move their physical position as well or to join her on the ground, if that is more comfortable for the audience's listening. More music is played.

Leslie expresses that she saw Marian for 8 years, and that she had gone to a Reiki practitioner, Tom, even though she was unsure of the practice. Leslie tries Reiki as she had a sense, she could feel better than she did, and was looking for relief. In her 40

minutes laying on the ground during the Reiki session, a subtle new thought came to her mind: "You're fine. There's nothing here to cure". Leslie then offers stillness and silence to the audience, asking them to think about what subtle new thoughts might come through.

Leslie next speaks about a piece she commissioned from composer Rose Bolton; this piece is the next one to be played. Leslie talks about how while learning this piece she develops a sort of mental block, and stopped playing violin for a couple of years. During this time as well, her and her husband started to see Alice for couple's therapy. Alice asked Leslie how she felt, and it took a while for Leslie to be able to say how she was feeling, which was lonely.

Leslie then talks about the phrase "black box of the mind"., and how a person can get caught up in what we think others are thinking of us. Leslie then uses a series of questions to introduce the audience to another therapist, Vera. Vera was used to support Leslie through her "violin problem". Leslie speaks about the beginning of her relationship with the violin, how she became the violin kid, at school. Leslie's mother started her on violin when she was 4 years old, Leslie talks about other activities she started but never went back to. Vera responds that maybe the violin was not what Leslie was supposed to do. Leslie mentions how this was quietly devastating for her, and that in the end she started playing again - for the audience.

Leslie says how she used to believe that if she'd practiced enough, she would be perfect, if she could turn back time on her time as an optometrist, she would be a much better violinist. Vera and Leslie stopped their sessions, because it didn't really seem as if Leslie wasn't totally "going there". Leslie mentioned how she never quite got used to the one-sidedness of talking to a therapist.

The audience is then introduced to the final piece of the production by Julie Mermelstein, a piece that sounds like a collective consciousness. At this time, Leslie encourages in person audiences to come closer to the centre of the room. Online audiences are invited to participate as well. Audience members are encouraged to play for some time, the piece ends, and the stand table is available for audiences to try as well.

END OF PLAY

Background Information

The following words are listed in the Plot Details section with an underline. The following list provides definitions and links if you want to learn more.

Therapy - Is a form of [talk treatment](#) for emotional stress and mental health. There are many forms of therapy, the production specifically mentions couples therapy and grief counseling.

Violin - Wooden string instrument, played with a bow first created in 16th-century Italy. Used in many types of music with [various techniques](#) for playing.

Optometry - An [optometrist](#) is a health care professional that provides primary eye care.

Commission - A commission in this production refers to paying a composer to write music for the show.

Reiki - Is a Japanese [technique](#) for relaxation and promotes healing.

Sandbox - In this production a sandbox refers to a mediation tool also known as a zen sand garden, such as the one pictured [here](#).

Cursor - A [cursor](#) refers to the icon on your computer screen that shows where your mouse is.

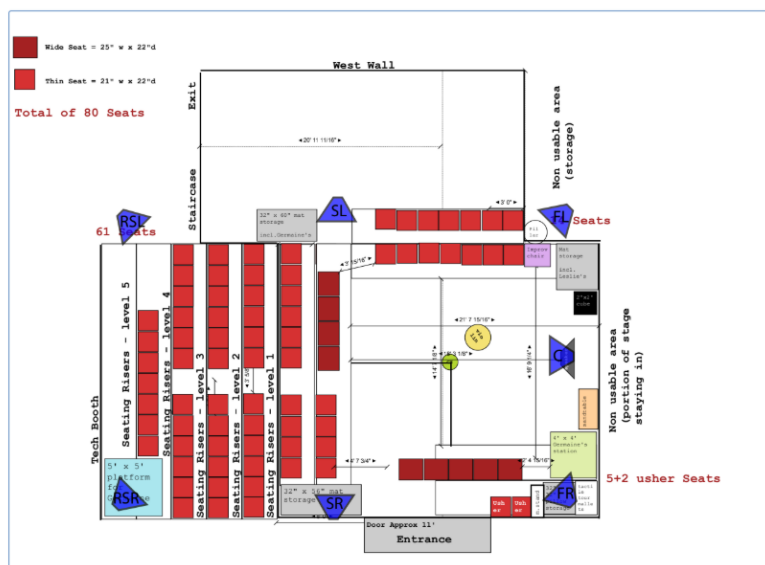
Murder of George Floyd - In 2020 George Floyd was murdered by a police officer, the video of this moment led to [global protests](#) against police brutality and inspiring a '[global reckoning with racism](#)'.

“Movement” - A [movement](#) is a section within a longer piece of classical music.

Set Details

The Main Floor of the MainSpace theatre:

Some of the stage area has been removed and the play will take place on the floor in front of the stage with audience seating on 3 sides. There will be some seats labeled as lower sensory seats for audience members who may want some distance from the speakers.



For details on lighting & sound levels for What Brings You In read the Performance Advisories & Common Questions.

Seating Conditions

What Brings You In will be performed in thrust seating, with audiences able to sit on three sides of the stage. Physically accessible and size inclusive seating is available.

If you have specific seating requests not outlined in this document (and would like this arranged in advance) we invite you to communicate this to our Front House Staff using info@passemuraille.on.ca or by calling 416-504-7529.

Characters

The following descriptions include information about the Characters.



Leslie Ting

Leslie is seated, leaning forward with elbows on knees, with a slight smile, wearing an orange and blue polka dotted top and beige pants.

Leslie plays herself in the play.



Germaine

Germaine is seated and holds a snare drum into her face, she wears a black top and tights with a dark grey skirt.

Germaine plays herself in the play.

The End of the Performance

At the end of the performance, you are welcome to come and go from the performance space while you are at the theatre if you would like to visit the lobby, washroom, or Relaxed Space.

Venue Guide

Click [HERE](#) for more details, including maps, parking information, FAQs, and the Theatre Passe Muraille Visual story!