

# TARRAGON THEATRE

Venue & Show Guide for the  
Performance of



## *El Terremoto*

Tarragon Theatre, Mainspace

Preview Dates:

Tuesday, March 26 to Tuesday April 2

Performance Dates:

Wednesday, April 3 to Sunday, April 21

Venue & Show Guide for the  
Performance of

## *El Terremoto*

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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## How to Get Here

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

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



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



## By Car - Parking Information

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

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

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

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

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

## By TTC

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

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

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

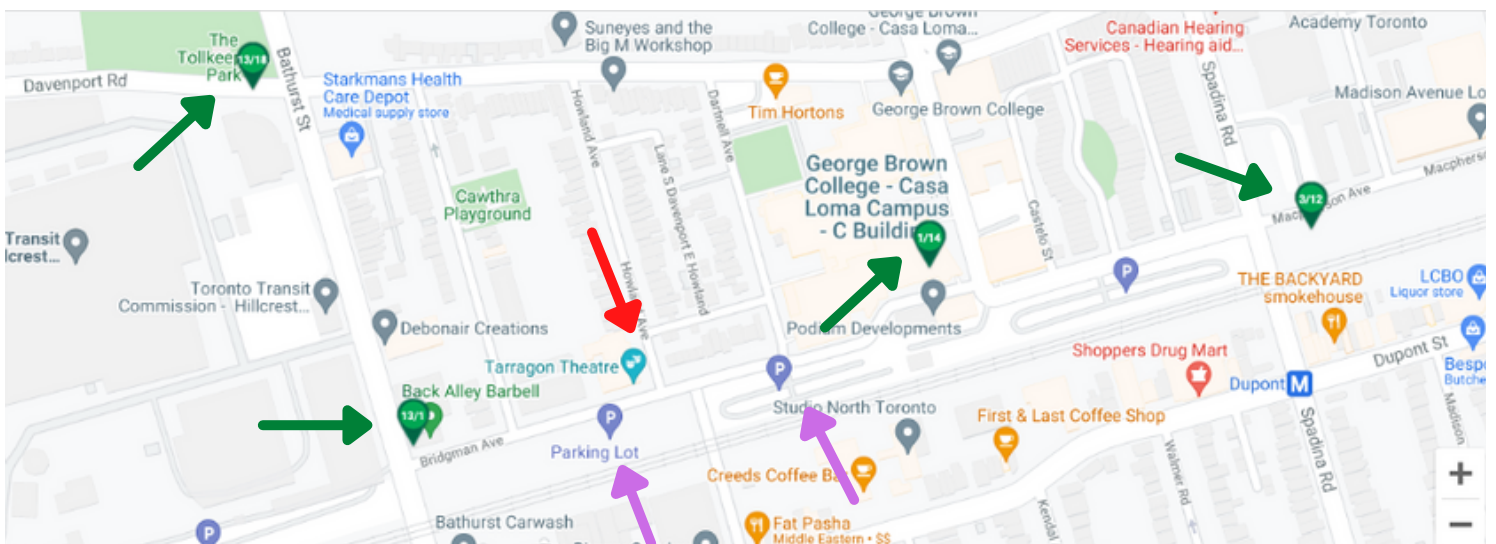
<https://www.ttc.ca/trip-planner>

## By Bike

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

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

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



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

## The Building

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



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

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

## The Lobby

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



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

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

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



## The Box Office

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

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



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

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



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

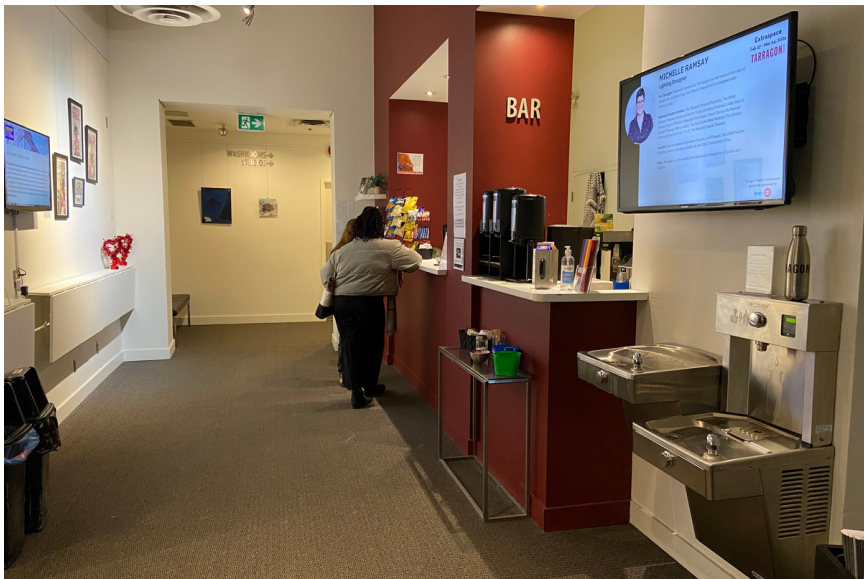
## The Bar and Water Fountains

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



[image of the bar and bartender]

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



[image of the 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.

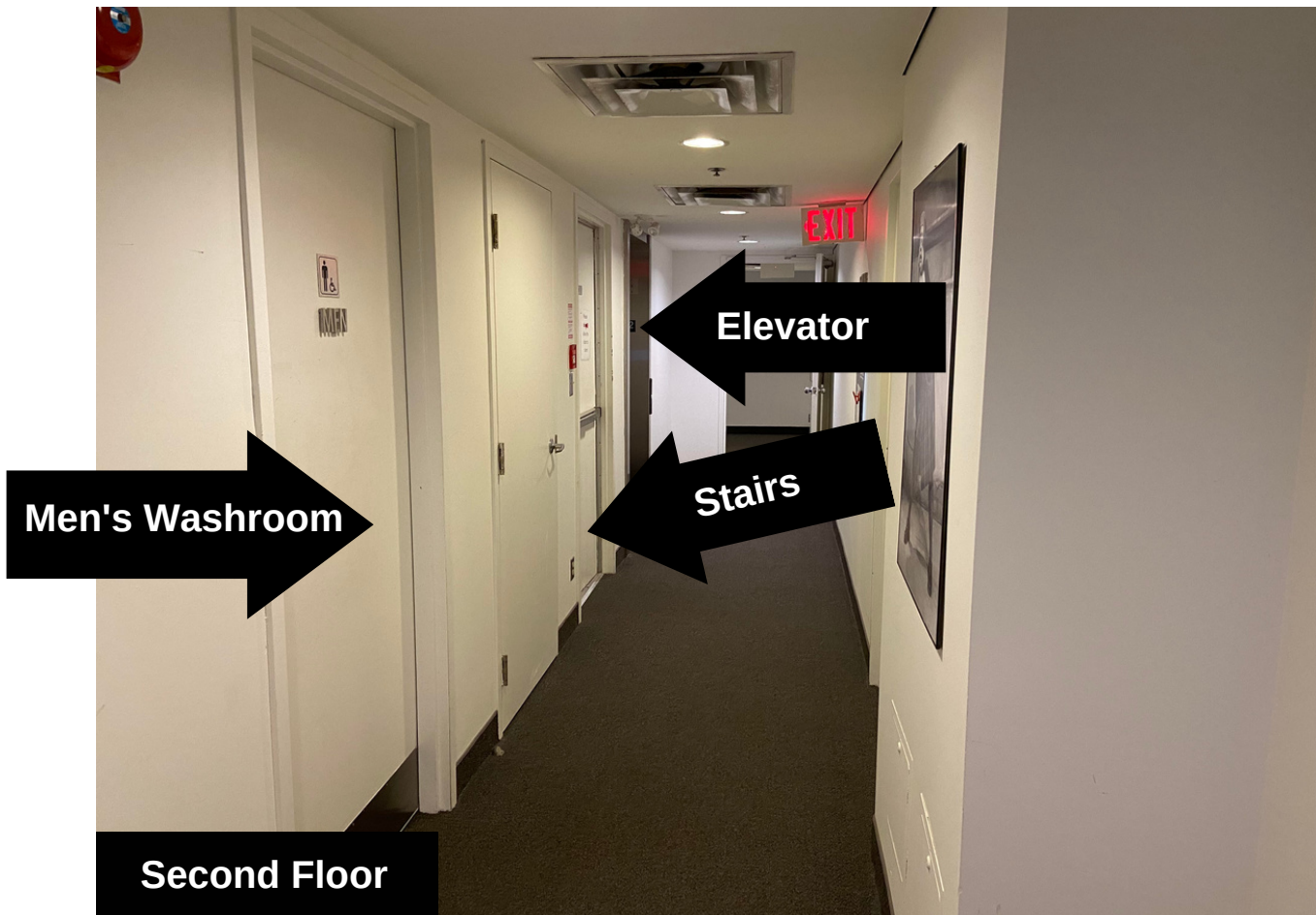


[image of the doors to the women's washroom, stairs, and elevator, with arrows indicating where each is]



## 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 Mainspace Theatre**

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

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

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

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

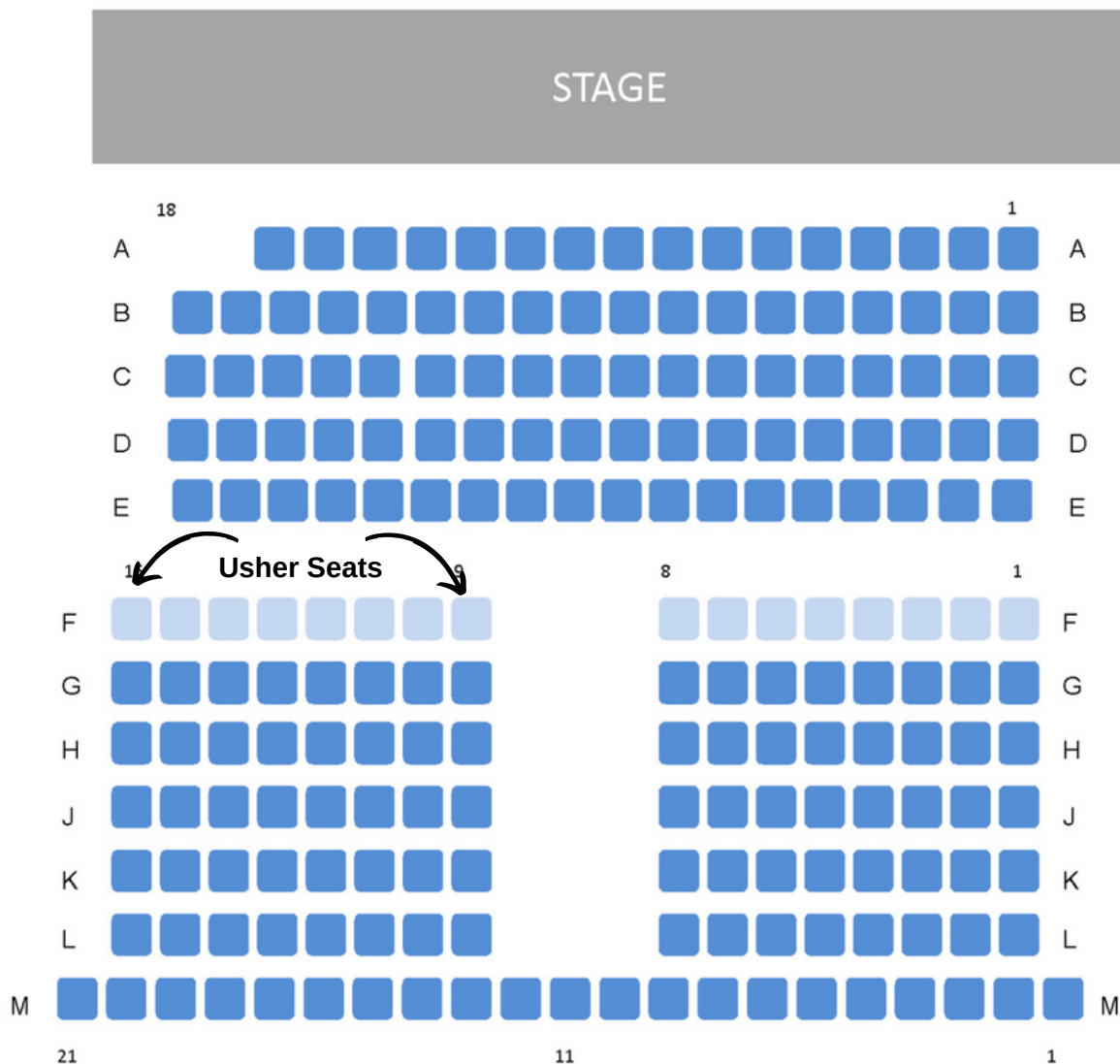
If you need to leave the theatre at any point you can. If you need help exiting the theatre, please alert an usher. They are usually seated in the accessible row near either the central exit or the house left exit of the theatre. Re-entry is permitted throughout the performance.

# The Mainspace Theatre

Below are pictures of the Mainspace Theatre.

■ Accessible Seating

## Mainspace Theatre



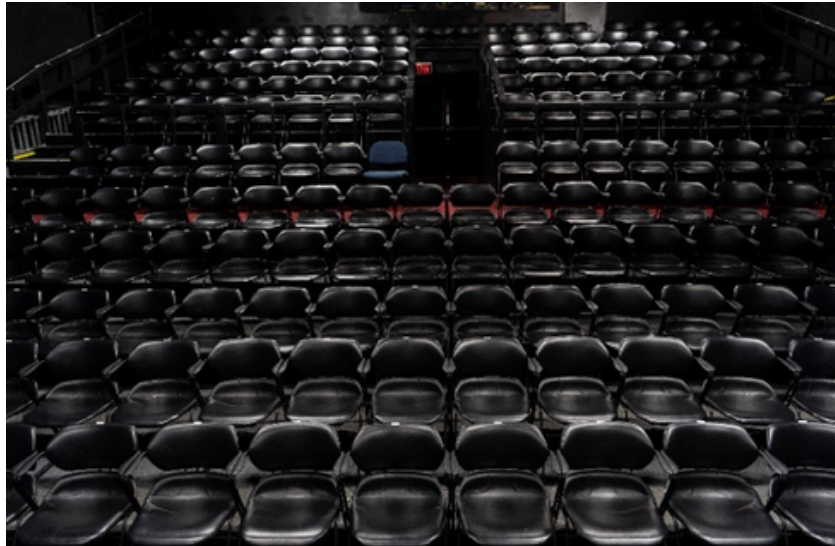
[image of the seating chart for the Mainspace with an arrow showing where the ushers usually sit]



# The Mainspace Theatre



[image of entering the Mainspace]



[image of where the audience sits in the Mainspace]



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

## Information About the Show

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



*El Terremoto* contains strong language, discussions of suicidal thoughts, cultural disconnect, drinking/drunk driving, grief and trauma over dead parents, depictions of smoking, natural disasters, fog, haze, and loud sounds.

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

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

## Actors and Character Introduction



**Mariló Núñez**

is playing:

**Luz**



**Luz** is the oldest of the three sisters and de facto matriarch of the family. She is a professor in the humanities department of the University of British Columbia.



**Miranda  
Calderon**

is playing:

**Rosa**



**Rosa** is the middle sister and black sheep of the family. She works as an architect and often relies on alcohol to see her through family events.



## Actors and Character Introduction



**Margarita  
Valderrama**

is playing:

**Lina**



**Lina** is the youngest sister and the baby of the family. She is younger than her sisters by more than two decades and has just started her first year at the University of British Columbia.



**Rosalba  
Martinni**

is playing:

**Abuela**



**Abuela** is the grandmother of the sisters and the elder of the family. She moved to Canada to live with **Luz** and help raise **Lina** after her son died. She speaks enough English to get by in Vancouver but isn't as comfortable with it as Spanish.

## Actors and Character Introduction



**Caolán Kelly**

is playing:

**Tash**



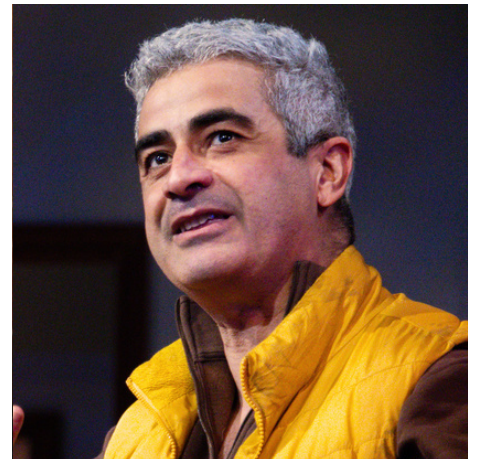
**Tash** is **Lina**'s partner and an avid cyclist. They are a student at the University of British Columbia and work at a co-op bike shop.



**Sam Khalilieh**

is playing:

**Omar**



**Omar** grew up next door to **Luz** and **Rosa** and has been a friend to them and their family ever since they were kids. He has recently moved back to his childhood home to care for his father.

## Actors and Character Introduction



**Monica Garrido  
Huerta**

is playing:

**Alma**



**Alma** was the mother of **Luz**, **Rosa**, and **Lina**, and the wife of **Jaime**. She was an academic with a PHD in seismology. She died in a car accident when Lina was 2 years old.



**Juan Carlos  
Velis**

is playing:

**Jaime**



**Jaime** was the father of **Luz**, **Rosa**, and **Lina**, the husband of **Alma**, and the son of **Abuela**. He was born and raised in the USA and worked as an engineer. He died in a car accident when Lina was 2 years old.

Production Photo by Shannon Lea Doyle



## Actors and Character Introduction



**Michael  
Scholar Jr.**

is playing:

**Henry**



**Henry** is a family friend and a husband and father to his own family. He met and became friends with **Rosa** on her 19th birthday.

## The Plot Summary

**Abuela** stands onstage drinking tea, then a rumble is heard. **Luz**, **Rosa**, and **Omar** are in the living room, talking about how **Lina** is late for the party **Luz** has thrown for **Lina**'s 21st birthday. They then reminisce about their own 21st birthdays. **Omar** convinces **Luz** to let everyone start eating without **Lina** and to be mindful of micromanaging everything. **Henry** arrives and is greeted by **Omar**. The two talk about their families with **Omar** revealing he and his wife separated last year and he has moved back in with his elderly father to take care of him. **Rosa** greets **Henry** enthusiastically and then they reminisce more about their young adulthood with **Luz** and **Omar**. Every time tension and frustration arises between **Rosa** and **Luz**, the others try and calm them down. **Lina** and **Tash** arrive outside the house. **Lina** tells **Tash** that she will only be a moment and then goes inside. Everyone greets **Lina** and they start celebrating her birthday in earnest. **Abuela** notices **Tash** outside and **Luz** tells **Lina** to invite them in. **Lina** introduces **Tash** as her partner, then **Luz** and **Abuela** give speeches to the birthday girl. **Rosa** starts mocking **Lina**'s political activism and then everyone talks about the newly built condo building **Rosa** was the architect for. **Henry** and **Rosa** go outside to talk about their lives, then **Henry** gets a phone call from his wife and leaves. When her dead parents get brought up, **Lina** comments that life is unbearable making everyone else laugh and upsetting her. She fights with **Luz** and **Rosa** and then storms out, followed by **Tash**. **Luz** and **Rosa** fight about **Rosa** leaving to driving home while clearly drunk. **Omar** leaves and **Luz** starts cleaning everything up.

## The Plot Summary

Time jumps forward. **Abuela** is lighting candles by the portrait of her deceased son and daughter-in-law. **Tash** enters very quietly and ends up startling **Abuela**, causing them both to scream. **Luz** comes down and she and **Tash** have a long chat about university and literature. It is revealed that **Tash** is staying at the house, but that **Luz** was under the impression from **Lina** that the reason was because **Tash's** parents kicked them out. **Tash** explains that they have a wonderful relationship with their parents, but that if they lived at home they would have a 2 hour commute to school and work. **Lina** arrives just as **Abuela** is bringing out dinner. When **Tash** asks to talk to her she brings them outside. **Tash** tells **Lina** that they hate lying to her family on **Lina's** behalf, and then asks why she lied to **Luz** about their reason for moving away from home. **Lina** avoids the question and reveals that today is the anniversary of her parents' death. **Omar** appears outside and **Tash** goes inside. **Omar** tells **Lina** that he has seen her around during the day when she is supposed to be in class and asks if she is okay. **Lina** makes him promise not to tell her family and then explains that she dropped out of university. She and **Tash** are working to save up so they can go on a bike trip to the village in Mexico where **Abuela** was born. They both go inside and **Luz** and **Omar** talk about the struggles **Omar** is having taking care of his father. They talk for a while about caring for an elderly parent and about how no one takes care of them. **Omar** suggests that maybe they could take care of each other from now on. **Luz** ignores the romantic nature of the gesture and says that they should check in on the other more often, then **Omar** leaves. **Rosa** arrives and doesn't say anything as she sits with **Luz**. **Tash** brings **Lina** down to be with her family and then leaves them.

## The Plot Summary

**Lina** asks questions about her parents and **Abuela** sings their praises. **Lina** expresses a desire to connect with her heritage and **Rosa** mocks her for it. **Rosa** becomes frustrated at how their parents are being mythologized just because they are dead and tells the story of a time when she and **Luz** were young and their mother had a suicidal breakdown. The sisters all leave and **Abuela** is left alone to cry over the dead as there is a strong rumble.

## Intermission

**Luz** is doing yoga in the dark when **Rosa** comes downstairs. **Luz** talks about the destruction she has witnessed since a massive earthquake hit the city last week. **Tash** arrives and freaks out with **Luz** because each thought that **Lina** was with the other and now they don't know where she is. **Omar** is heard from far off yelling for help and **Luz** rushes out to go to him. **Henry** shows up at the door and is let in by **Rosa**. She asks him why he is here but **Henry** avoids the question and describes the destruction, death, and suffering he saw on the journey here. **Rosa** explains that the earthquake-safe technology she fought to have in her condo design worked and that hundreds of people are alive because of her. **Rosa** tells **Henry** that she knows that the real reason he came here was to tell her he loved her which he then does. **Henry** says he knows that **Rosa** loves him too, but she can't say it and makes him leave. **Luz** returns and explains that **Omar's** dad just died. **Lina** arrives and her sisters freak out about the blood on her hands. **Abuela** comes downstairs as **Lina** explains it isn't her blood. **Luz** yells at **Lina** for not staying with **Tash**. As the three sisters argue, there is the rumble of an aftershock.

## The Plot Summary

The front door falls down and 5 figures enter wearing animal masks and colourful outfits. 3 figures remove their masks revealing that they are **Tash**, **Henry**, and **Omar**. They tell the sisters that they are not imagining things and to simply accept the Magical Realism of the moment. The final 2 figures take off their masks and reveal themselves as **Alma** and **Jaime**, their dead parents. They explain that they have come to throw their daughters a 'Brithquake Party'. **Jaime** gives a presentation about their family's history from **Abuela**'s childhood to the present. He and **Alma** then explain their frustration at watching their daughters complain about their lives instead of being happy with each other. **Rosa** starts a soliloquy about the darkness of her feelings but is pulled out of the speech by her parents. **Alma** insists they all play a party game similar to Charades. During the game, several secrets are brought into the open such as: **Luz** turning down **Omar**'s offer of romance, **Rosa** drinking her feelings away at **Henry**'s wedding, and **Lina** dropping out of university to bike to Mexico. **Lina** is allowed to vent her frustration about her own cultural disconnect and the state of the world to everyone. **Rosa** then reveals that the reason **Lina** can't speak Spanish is because **Luz** asked **Abuela** to stop speaking it at home when **Lina** was a toddler because she was struggling with English at school. **Jamie** admonishes his daughters for fighting when suddenly **Alma** says it is time for an earthquake drill. While everyone else follows the instructions of the drill **Alma** tells a story about her history with earthquakes and what led to her having suicidal thoughts, then the drill ends.



## The Plot Summary

**Rosa** and **Henry** step outside to smoke while everyone else partners up to dance. The pairs all talk about what will happen to them after this moment passes. **Omar** predicts a bland future for him and **Luz** which she refutes and asks him to woo her. **Tash** explains that they will break up with **Lina** because she has a lot of personal growth to go through. **Henry** tells **Rosa** that after she sent him away, the aftershock toppled a nearby building onto him, killing him. **Rosa** laughs at the absurdity of her life and goes back inside where she dances her feelings out in a choreographed group routine. Everyone demands a cake and **Luz** gives a speech about not being appreciated, then she throws bits of cake at the floor. **Alma** asks **Omar**, **Tash**, and **Henry** to leave so that it is just the sisters and their parents. **Luz** and **Rosa** argue and **Luz** explains how she wasn't allowed to grieve their parents because she had to take care of everyone through their grief. She and **Lina** connect over their shared desire to go to Mexico and connect with their roots. They hug and affirm their love for each other and then tickle **Rosa** until she joins them. **Jaime** and **Alma** start cleaning up and he asks her why she wanted to die, wondering what he could have done to make her happy. **Alma** tries to explain that she was happy, but that sometimes living is hard. **Rosa** tells her mother she understands that sometimes living is too much and asks how **Alma** went on anyway. **Alma** gives a speech about her feelings and asks her daughters to not be afraid of their lives. She and **Jaime** leave and there is another aftershock rumble which knocks **Luz**, **Lina**, and **Rosa** to the ground.

## The Plot Summary

As **Abuela** and **Tash** comes downstairs, **Lina** recovers and starts freaking out when her sisters stay unconscious. **Tash** offers to go get their bikes and meet her outside to go find help. **Abuela** starts speaking to **Lina** in Spanish. **Lina**, frustrated at not understanding, is about to leave when **Abuela** ask her in English to listen to her. **Abuela** resumes speaking Spanish slowly, but this time **Lina** is able to understand and translate her final words about being happy. **Lina** leaves, and the lights go out.

**THE END**

An English translation of **Abuela**'s final speech is available to read [here](#).

## Things to Watch Out For

*El Terremoto* has the following sensory experiences: fog, haze, loud music, small onstage flames, rain sounds, bright and flashing lights, and very loud sound effects.

It also has content notes for:

Strong language, discussions of suicidal thoughts/ideation, grief and trauma around dead parents, cultural disconnect, depictions of smoking, drinking and alcoholism, drunk driving and car accidents, brief descriptions of dead bodies, discussions of hardships faced by immigrants and asylum seekers, descriptions of the aftermath of natural disasters, discussions of parent/trans-child relationships, and discussions about elder care.

Throughout the show, characters enter and exit the theatre using audience pathways and stairwells.

Conversations about the death of a parent are present throughout the show, from a variety of perspectives.

Several moments in the show involve characters using raised voices to yell at each other. These strong emotions are put on by the actors and pre-rehearsed.

**Rosa's** heavy drinking is referred to and displayed often throughout the show. Sometimes in a serious manner and sometimes a lighthearted one.

When **Lina** opens the champagne bottle at her birthday, the sound of the cork popping off is brief but loud.

When **Rosa** and **Henry** talk outside at the birthday party, **Rosa** is flippant and mocking of his description of depression.

## Things to Watch Out For

When **Tash** startles **Abuela** they both scream. The noise is loud but brief.

When **Omar** talks to **Luz** about his father's medication, they discuss the effects high doses of painkillers can have.

When **Abuela** is crying at the end of Act I, the earthquake rumble is very loud and the sound can be physically felt.

At the start of Act II, the stage is much darker and characters are using flashlights which may briefly shine into the audience.

When **Henry** tells **Rosa** about his journey to her, he describes the destruction the earthquake caused and briefly describes a dead body he saw in the water.

When **Lina** is described as having blood on her hands, the blood is obscured for the audience.

When **Lina** explains where she was, she describes trying and failing to help a person buried alive under rubble.

When the first aftershock happens, the rumble is very loud and can be physically felt. It lasts for no more than a minute and includes 2 loud crashing sounds.

When the front door falls down to reveal the masked **Alma** and **Jamie**, it makes a brief but loud sound. A fog effect is used behind them as they step into the house, and loud party music is played.

When characters remove their masks at the start of the 'Birthquake' a confetti cannon goes off with a popping noise.

When **Jaime** gives their family history, lights and images are projected onto the walls as visual aids.

## Things to Watch Out For

When **Henry** tells the story of meeting **Rosa** at her 19th birthday party, it is mentioned that she was contemplating suicide that night

During the Earthquake Drill, alarm sounds are played, the lights all go red and the instructions are given through a prerecorded voice over.

When **Rosa** is tickled by **Lina** and **Luz** she suddenly laughs loudly for a few seconds.

When **Jaime** and **Alma** are cleaning up after the party, she and **Rosa** talk in depth about their own experience with suicidal ideation.

When **Alma** and **Jaime** exit, there is a loud rumble sound which can be physically felt, lasting no more than a minute.

When **Lina** leaves **Abuela** to meet **Tash** outside the house, the sound of an ambulance siren is heard for a few seconds.

The music played while the actors take their bows is loud and very base heavy.

## Set Description

The set is that of the first floor of a family home. At the centre-back of the stage is the front door and the entrance alcove with coat hangers and a shoe rack. Left of the entry alcove is a staircase leading up to an unseen second floor. Right of the entry alcove is a hallway to an unseen kitchen. Various framed pictures hang on the walls. In front of the entry alcove is a step down to a central area. Against the right wall is a fire place, above which is a large, framed photo of **Alma** and **Jaime**. Also on the right side is a bookshelf, an armchair, and a floor lamp, comprising a reading nook. Center in this front section is a large floor rug. On that is a wooden coffee table with a couch behind it and a chair on each side of it. The couch is covered in blankets and pillows, and flanked by two end tables, each with a small lamp on it. Left of that is a wooden dining table and chairs with a rug underneath and a ceiling light hanging above. The left wall of the house is comprised of a window with dark, heavy curtains and another door. The door leads to a small porch with vines all over its walls and stairs leading down towards the audience.



Set Design by Shannon Lea Doyle

## **Contact Information**

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

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

### **Heather Caplap**

Education and Community Engagement Manager

Email: [education@tarragontheatre.com](mailto:education@tarragontheatre.com)

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### **Natasha Parsons**

Director of Patron Services

Email: [patronservices@tarragontheatre.com](mailto:patronservices@tarragontheatre.com)

Phone: 416-531-1827

### **Address**

30 Bridgman Avenue

Toronto, Ontario, M5R 1X3

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