

TORONTO
FRINGE

FESTIVAL

**A Non-Canonical Musical Adventure
With Pookamhura: Mistress of B-Roll
Access Guide**



July 2, 4, 5, 8, 9, 10, 11, 2026

Theatre Passe Muraille Mainstage

This guide uses plain language to provide audiences, particularly neurodiverse audiences, with specific sensory details of programming in advance to help guide your experience.

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Access Measures

Tactile Body Immersion (TBI) Chair

The ImmersX Tactile Body Immersion (TBI) Chair allows patrons who are d/Deaf, Hard of Hearing, or deafblind to experience music and other sounds through vibrations that are channeled through the seat and back rest of the chair.

The TBI Chair will be available at the 3:00pm performance on Friday July 10, 2026.

Mask Mandatory Performance

The 1:30pm performance on Thursday July 9, 2026 will be a mask mandatory show, with no patrons admitted to the audience unless wearing a mask.

Close Captioned Performance

The 3:00pm performance on Friday July 10, 2026 will be captioned.

Pre Show Audio Notes

An mp3 of the Pre-Show Audience Notes will be available to download, including a detailed synopsis of the play, character descriptions and the descriptions of the videos, set and costumes. As well as the text from the house program including author's notes, thank you's, the land acknowledgement, and the company bios, for everyone involved in the production.

About A Non-Canonical Musical Adventure With Pookamhura: Mistress of B-Roll

A random group of MMO players gathers in a virtual dungeon, waiting for another player to join their party. Among them is Pookamhura, a mischievous gnome rogue inspired by Shakespeare's Puck, whose presence adds unpredictability and chaos. While they wait, the players reflect on their shared experiences both in the game and in the real world, revealing stories of friendship, failure, and personal growth. Original songs and humour punctuate their interactions, highlighting the joys and absurdities of online gaming.

Tensions rise when one player reveals a deeply held secret, challenging the group to confront their prejudices and navigate difficult moral choices. As the players wrestle with trust, identity, and loyalty, the story explores the intersections of self-discovery and the complex realities of life's adventures. The play blends the energy of frenetic dungeon combat with moments of intimacy and reflection, creating a world where avatars and humans collide, and the boundaries between fantasy and reality are both tested and celebrated.

A NON-CANONICAL MUSICAL ADVENTURE WITH POOKAMHURA: MISTRESS OF B-ROLL is a multimedia "Karaoke" musical that combines live performance, original music, and projected digital imagery. The show features a mix of spoken dialogue and sung material, with music playing a significant role in storytelling. Performers are frequently seated at gaming chairs but also move into choreographed sequences during musical numbers.

Visually, the production includes projected gameplay footage and animation displayed on a screen, which interacts with the live performers. Lighting is theatrical but not extreme, with shifts in colour and intensity to support mood and transitions. There are no strobe effects, but there are moments of rapid visual activity on screen during "gameplay" sequences.

Sound levels are consistent with a live musical, including amplified singing and recorded sound effects. There are no sudden loud bangs, but some sequences may be moderately loud due to music and layered audio.

Costumes are contemporary and character-based, reflecting both the real-world players and their in-game identities. The visual storytelling is supported by movement, gesture, and projection, but key narrative information is conveyed through dialogue and lyrics.

For audience members who are blind or vision impaired, the story can be followed through dialogue, music, and vocal performance, although some visual elements and projected content may not be fully accessible without description.

For audience members who are Deaf or hard of hearing, the show contains a strong visual component including movement, staging, and video projection, but much of the narrative is delivered through spoken and sung text. At least one performance will be captioned.

Run Time

80 minutes with no intermission

Content Warnings and Advisories

Please be advised that **A NON-CANONICAL MUSICAL ADVENTURE WITH POOKAMHURA: MISTRESS OF B-ROLL** includes mature language. The production also contains instances of homophobic and transphobic language, presented within the context of the story's exploration of identity, prejudice, and community.

These elements are not intended to be gratuitous, but are used to reflect the lived experiences of the characters and to support the show's themes of self-acceptance and belonging. Audience members who may be sensitive to these themes are encouraged to consider their own comfort level before attending.

Cast and Characters



CHRIS CRACKNELL plays the role of **TANK**.

MMO Character: Male Human Paladin. Chris is older than the rest of the party; he carries himself with the confidence of someone used to being listened to and rarely challenged. At first he appears protective and

disciplined, traits that naturally align with his MMO avatar: a noble Human Paladin who stands at the front line. His role as the Tank becomes ironic, because the righteousness he performs in-game contrasts sharply with the intolerance he expresses in the real world.



EMILY BOLYEA plays the role of **POOKAMHURA** “The Pook”.

MMO Character: Female Gnome Rogue, is quick-witted, mischievous, and perceptive; she provides comic relief while maintaining a sharp intelligence that cuts through tension.

Among her friends she brings levity without ever minimizing the stakes, and she has a talent for seeing through people’s façades. Her MMO game avatar channels Emily’s playful cunning into stealth, agility, and precision.





MASON MICEVSKI plays the role of MAGE.

MMO Character: Female Gnome Mage. Mason is a deeply empathetic gay man from Ontario; he carries warmth, curiosity, and an instinctive protectiveness that endears him to others almost



immediately. Among the group he is the most emotionally perceptive, often sensing tension long before anyone else acknowledges it. His MMO avatar, a Female Gnome Mage, reflects his nimble mind and quick wit; she is small, and fearlessly expressive.



FRANCIS WALLACE plays the role of HUNTER AKA ROBIN.

MMO Character: Male Dwarf Hunter. Robin comes from a small rural town in West Virginia; he has learned to navigate the world with caution, resilience, and a quiet determination. Although he is a

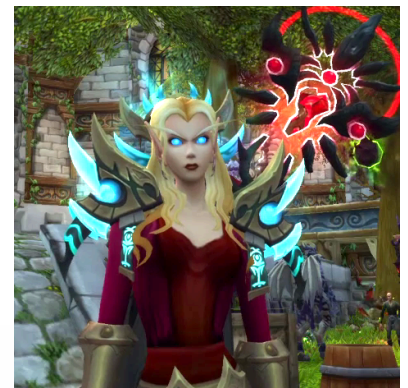


trans man, he has not yet publicly transitioned, and he remains closeted in his daily life. In the game he uses a voice modulator to conceal his feminine-sounding voice, creating a safer space where he can present, as himself, without fear of immediate judgment. His MMO avatar, a Male Dwarf Hunter, is rugged, capable, and self-possessed; he represents the freedom Robin longs for and the identity he knows is his own.



BRIAN MORTON plays the role of HEALER.

MMO Character: Female Night Elf Priest Healer. Brian is a chaotic presence who storms into the narrative at the very



beginning of the play; he meets the party for the first time and promptly rage-quits after blaming them for their failed dungeon run. He calls them losers who do not know how to play the game, then disappears entirely from the real-world layer of the story. His absence reinforces his function as a fleeting figure rather than a lasting member of the group. In-game he appears as an Elf Priest, a technically skilled healer whose rapid departure forces the remaining players into the virtual queue, waiting for another healer to arrive. Brian's brief but disruptive appearance provides the catalyst for the play's setting and structure.

Note: Brian does not appear onstage in the real world, he only appears in the game world.



Set

The stage is mostly bare; defined primarily by a large projection screen that dominates the space. As the play begins, the actors are seated in rolling

gaming chairs with laptops open and headsets on, fully immersed in an online MMORPG. Their backs are turned toward the audience, emphasizing that we are entering their virtual world in progress rather than watching them prepare for it. From house left to right the characters are seated in this order, and they do not leave the chairs in any of the “real world” scenes. TANK, POOKAMHURA, MAGE and HUNTER.

Each actor is isolated in an individual lighting special that highlights their physical presence while their game-world avatars appear magnified on the projection screen behind them. The contrast between the dim, minimal real-world stage and the vivid digital environment establishes the play's central duality. The audience witnesses both realities at once: the human players in quiet concentration and the larger-than-life fantasy characters who mirror and amplify their identities in the virtual realm.

Costumes

The costumes in the play are simple and casual. Tank wears a red checkered Lumberjack styled jacket, Mage wears shorts and a pride t-shirt. Hunter wears an oversize hoodie until the final scene of the play when his transgender status is exposed, Pookamhura wears black track pants and a multi-coloured blouse, her hair is in a pony-tail.

Get in Touch

If you have any questions or concerns about this access guide or planning your visit to A Non-Canonical Musical Adventure With Pookamhura: Mistress of B-Roll at the 2026 Toronto Fringe Festival, please reach out.

Brian Morton

Director

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If you want to tell the Fringe about your experience or have feedback that you would like to share, you can call, write, or send an email to the Fringe.

Our address is:

100 Broadview Avenue, Suite 300

Toronto, ON

M4M 3H3

Our email address is:

access@fringetoronto.com

Our phone number is:

416-966-1062

Thank you for coming to the 2026 Toronto Fringe Festival.