

## THE CHRISTMAS MARKET ACCESS GUIDE



**November 4-30, 2025**

**Studio Theatre, Streetcar Crowsnest**

We are excited for you to join us for the world premiere production of Kanika Ambrose's play, *The Christmas Market*. This access guide contains information about the show and the theatre to help prepare you for your visit with specific sensory details of programming in advance to help guide your experience.

### **Do you need more information?**

Contact Jessica Greenberg,  
Director of Youth and Community Outreach  
**Email:** [jessica@studio180theatre.com](mailto:jessica@studio180theatre.com)

# WHAT'S INSIDE

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## ABOUT THE SHOW

- Overview ..... 3
- Run time ..... 3
- Content warnings ..... 4
- Cast ..... 5
- Design Elements ..... 6

## ACCESS INFORMATION

- Relaxed Environment Performance ..... 9
- Assisted Listening Devices ..... 10
- Access Kit ..... 10

## AT THE THEATRE

- About the Studio Theatre ..... 11
- Box Office ..... 12
- Entering the Theatre ..... 13
- Before the Show ..... 15
- Mobility Device Accessibility ..... 16



Photo of Brenda Robins and Matthew G. Brown by Keemya Parsa

# ABOUT THE SHOW

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## OVERVIEW

From Dora Mavor Moore Award-winning playwright Kanika Ambrose (*our place, Truth*), *The Christmas Market* is a radical and deeply felt new play set against the shimmering bustle of a snowy holiday market.

Far from home, three Caribbean migrant workers carve out a sense of belonging in an unfamiliar—and often unforgiving—landscape. In the quiet moments between shifts, they discover unexpected friendship—forging unshakeable bonds through their humour, grit, and shared determination to survive their first Canadian winter.

Razor-sharp, funny, and unflinching, *The Christmas Market* is a powerful exploration of community resilience and the hope created by found family.

A WORLD PREMIERE

## RUN TIME

90 minutes with no intermission.

# ABOUT THE SHOW

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## CONTENT ADVISORY

- Coarse Language
- Implicit Sexual Content
- Microaggressions

### Discussion of:

- Sexual Violence
- Racism
- Police Violence
- Racial Profiling
- Parental Custody Rights

This play contains mentions of an incident of sexual violence, as well as moments that touch on hardship, isolation, and the realities of working-class immigrant life in Canada. The characters frequently use strong language including one instance of the n-word. It's not used as a slur. The word appears in a moment charged with emotion and honesty, exchanged between characters who share cultural and generational ties. Its inclusion reflects real language that exists within some Black communities, particularly among young men. In this context, it speaks to identity, familiarity, and tension, not hate. We know this word has weight. We also know it shows up in life, and that theatre often reflects that life. The moment in question is brief but intentional. It's part of a larger conversation about survival, migration, friendship, and what it means to find belonging far from home.

# ABOUT THE SHOW (continued...)

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## CAST

Matthew G. Brown as *Joe*

Savio Roach as *Roy*

Danté Prince as *Lionel*

Brenda Robins as *Ryan*



# ABOUT THE SHOW (continued...)

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## DESIGN ELEMENTS

### SET

The primary setting of the play is a ramshackle trailer that the men live in while working at the titular Christmas Market. The presentation of this environment is created with multiple storage racks between brick pillars on the back wall of the Studio Theatre. These racks are filled with objects to create the sense of the shared living environment. Two shelves on the stage left rack are used to create bunk beds that Roy and Lionel sleep on. There is an additional storage closer to the audience on the right side. This rack begins the play parallel with audience seating and creates an exit to the bathroom in trailer. Later it rotates 90 degrees to create a secondary playing space where scenes in the actual Christmas Market take place. Additional scenes in the play take place outside of the trailer and Christmas Market and these environments are created through the use of specific lighting on the extreme left and right of the playing area.



# ABOUT THE SHOW (continued...)

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## ADDITIONAL NOTES ABOUT THE SET

The theatre is small so the actors feel quite close to the audience at times. They never enter into the audience space, but they can feel quite close, especially if you are in the front row.

## COSTUME

Character costumes are simple street clothes, functional and suitable for a working environment. As the play takes place in the winter and the bulk of the characters' work is out-of-doors, outdoor apparel is often put on or taken off when exiting or entering the trailer environment.



Photos of the cast by Keemya Parsa

# ABOUT THE SHOW (continued...)

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## LIGHTING

There are three main lighting states. The majority of the play takes place in the general light of the trailer environment. *The Christmas Market* scenes have a warmer, magical glow and outside scenes have a cooler palette, evoking the harsh climatic conditions our characters deal with. **Please note** that there is a scene in which a phone flashlight is used (35:28-46:00) that shines into the audience.

## SOUND

The actors do not have mics, nor are their voices amplified in any way. There are moments of yelling and heightened dialogue; however, it is never overwhelmingly loud.

Two moments that were quite loud:

- Roy's entrance (02:45), he loudly and suddenly yells and kicks the table
- An intense argument (about 47:30 - 52:45)

Most of the play's sound is incidental music between scenes featuring Caribbean inspired riffs on Christmas music. There are no loud or sudden sound cues in the play.

**CIGARETTES:** Cigarette smoking is implied but there is no smoking actually taking place on stage.

# ACCESS INFORMATION

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## RELAXED ENVIRONMENT PERFORMANCE

The performance of *The Christmas Market* on Tuesday, November 25, at 8 PM is a Relaxed Environment (RE) performance.

A relaxed environment makes this performance more accessible to those who could benefit from a more open and flexible theatregoing experience. During a Relaxed Environment performance, an audience member can:

- exit and re-enter the theatre freely
- move around throughout the theatre
- make noise or sounds

A quiet space in the lobby will be provided for patrons. An Access Kit provided by The Disability Collective will be available at the box office before the show and in the quiet space during the show. This kit will be stocked with:

- Fidget toys
- Earplugs
- Magnifying sheets
- A whiteboard and markers
- Copies of the Access Guide
- Weighted lap pads

## ACCESS INFORMATION (continued)

**Please note** that there are no changes to the technical elements of the show (lighting and sound). Also, it is a small theatre so you will be exiting and entering on the stage as it is level with the front row of the audience. Know that the actors will be prepared for this and are absolutely comfortable with audience members travelling from their seats to the lobby. Ushers will be ready to assist you in finding a time for you to comfortably re-enter the space, upon request.

Studio 180 Theatre staff and members of The Disability Collective will be present at the theatre to assist you and answer any questions you may have. They will each have a name tag as seen here.



## ASSISTED LISTENING DEVICES

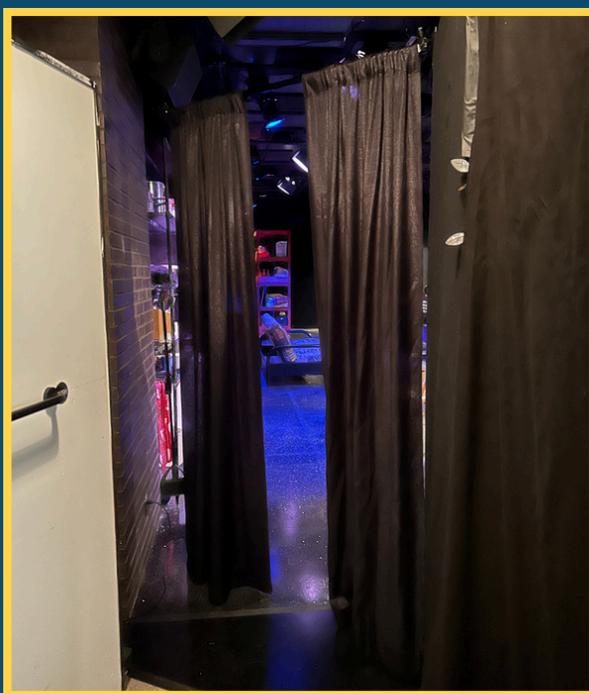
Assisted listening devices are available for all performances. Please visit the box office to request an assisted listening device.

# AT THE THEATRE

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## ABOUT THE STUDIO THEATRE

The Studio Theatre is an 88-seat blackbox theatre. It is one of two theatres at Streetcar Crowsnest. The walls of the theatre are made from dark brown brick. You will enter the theatre byway of a small and short corridor and then pass through a set of black lightweight curtains.



Once you enter the theatre, the stage will be straight ahead and the seating will be to your right. To your immediate right as you enter the theatre, there is a curtained off area where actors make entrances and exits. This area is off limits to patrons. The theatre is set up as a proscenium stage with audience seating in front of the set. There are three rows of seating with two aisles on either side of the centre section. The seats are loose, black, armless chairs. The first row of seating is on the same level as the stage, which is fully accessible and barrier-free.

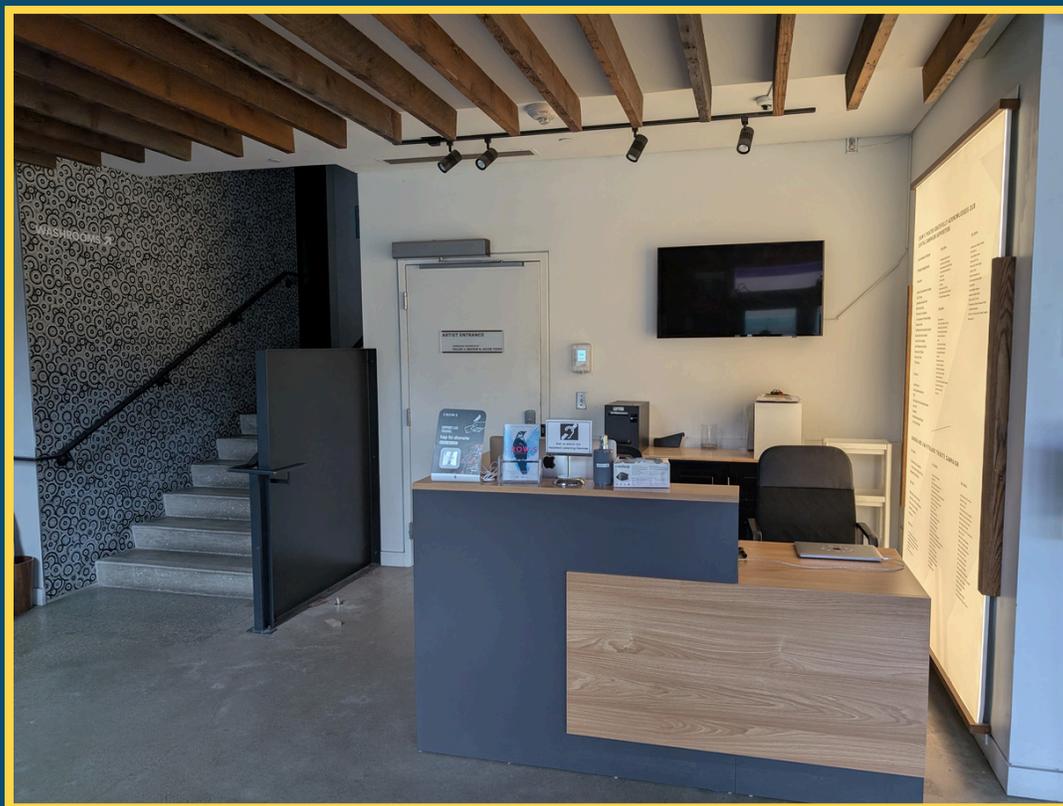
# AT THE THEATRE (continued)

## BOX OFFICE

When you enter the building, the box office will be directly ahead. You can pick up or purchase tickets (pending availability) at the box office. They can also assist you with priority seating and accessible seating.

A physical copy of the Access Guide will be made available at the Box Office on request.

A volunteer usher will scan your physical or virtual ticket at the entrance to the Studio Theatre.



# AT THE THEATRE (continued)

## ENTERING

Streetcar Crowsnest Theatre is at 345 Carlaw Avenue, Toronto.

The entrance is located on the east side of Carlaw Avenue, just north of Dundas Street East.



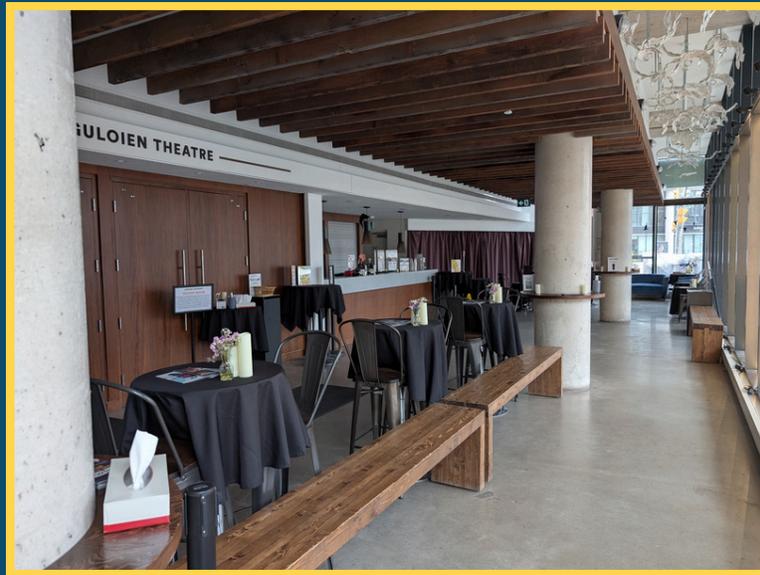
After you enter the theatre, the box office will be straight ahead.

The Studio Theatre, where *The Christmas Market* is playing, is located to your immediate left after you enter.

## AT THE THEATRE (continued)

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On your right side, there is a large lobby where the bar is located. The bar will be serving drinks and snacks before the performance.



When you enter the building, ahead and to your left will be a set of stairs that lead to a set of washrooms. An accessible washroom is located on the ground floor. Turn right after the entrance, enter the main lobby and the accessible washroom is on the left.



# AT THE THEATRE (continued)

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## BEFORE THE SHOW

Immediately after you enter the theatre you can do the following:

- Purchase or pick up tickets from the Box Office directly ahead.
- Head straight into the Studio Theatre on the left to grab a seat or engage with our Front of House staff to request support or ask any questions you may have. (The Studio Theatre will open its doors 30 minutes before the show begins. The show is general admission so you may choose a seat that best serves your needs.)
- Turn right to access the bar in the main lobby to purchase refreshments.
- Access the washrooms by stairs to the left of the box office. For the accessible washroom, turn right and enter the large lobby where the bar is located (the accessible washroom will be on the left).

## AT THE THEATRE (continued)

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### MOBILITY DEVICE ACCESSIBILITY

Streetcar Crowsnest is fully wheelchair accessible, and meets Ontario's building code standards. All entrances have push-button automated doors allowing for a barrier-free path of travel.

Paid parking is available on the P1 level of the complex, with elevator access to street level on Dundas Street East.

An accessible washroom is available on the ground floor of the building.

If possible, please email [boxoffice@crowstheatre.com](mailto:boxoffice@crowstheatre.com) or call the box office in advance to reserve a wheelchair accessible seat/s. The Crow's Theatre box office phone number is 647-341-7390 ext. 1010.

## We look forward to seeing you at the theatre!

If you have any questions, please don't hesitate to reach out to Studio 180 Theatre's Director of Youth and Community Engagement, **Jessica Greenberg**, at **[jessica@studio180theatre.com](mailto:jessica@studio180theatre.com)**

This Access Guide was created through Studio 180 Theatre's BMO Community Access Program, sponsored by BMO.



Special thanks to The Disability Collective for their consultation and support.

The Disability Collective (TDC) is the only fully disability-led multidisciplinary arts organization in Toronto. Dedicated to celebrating and showcasing work created solely by disabled artists, TDC strives to de-stigmatize disability and challenge perceptions of disability by providing disabled artists with paid opportunities to share their work in a variety of forms, along with actively advocating for and improving accessibility and inclusion in the Canadian arts community by providing disability consultation services. We are committed to strengthening the disability community's presence in the arts and creating a space where disabled artists can connect and grow their practices together.