

Large print accompaniment to *Opera Undone: Tosca & La bohème* that is on in Trafalgar Studio 2 until March 7<sup>th</sup> 2020.



creating inclusivity and equality in disability

Welcome to this large print accompaniment to *Opera Undone*, from Kings Theatre Islington presenting *Tosca & La bohème*, two 60 minute adaptations in one performance which are on in Trafalgar Studio 2 until March the 7<sup>th</sup> 2020. With evening performances Monday to Saturday at 7.45pm and matinees on Thursday and Saturday at 3pm.

The running time is approx. 2 hours and 15 minutes including an interval.

Studio 2 is an intimate performance space situated downstairs close to a bar and toilets, with lift access and has just around 100 seats. The box office is situated directly ahead as you enter the foyer and there are plenty of customer service staff on hand to assist in any way they can.

Touch tours are available on request subject to availability for further information regarding access

email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com) or enquire at the box office.

Or for further access details visit the access page for all the up to date information

<https://trafalgarentertainment.com/your-visit/access/>

To book tickets you can call the Access line on 0800 912 6971.

Trafalgar Studio 2 is situated in Whitehall, near Charing Cross Train Station, Post code SW1A 2DY, as you enter the venue the box office is directly in front of you.

This accompaniment gives you an overview of the synopsis, cast, and stage design, Props, costumes, visual ambience, an extract from the programme, production credits and theatre Information. It has been written, performed and edited by Tim Calvert of Calvert Creative Concepts.

### About the show

The promotional material for this production states

By **Giacomo Puccini**

The Olivier Award nominated producers of 2017's ★★  
★★★ smash hit *La bohème* present a brand new  
Puccini double-bill ***Opera Undone: Tosca & La bohème***.  
Radically distilled to sixty minutes each and sung in  
English, this revolutionary new production tears up the  
opera rule book for a whole new generation.

In order of appearance

*Tosca* is an electrifying tale of love, lies and abuse set  
in 1940's New York. Amidst the hustle and bustle of the  
Big Apple, an all-powerful mafia boss with media  
connections preys on a singer, seeking to manipulate  
and distort her relationship with an up-and-coming  
cartoon animator for his own nefarious and troubling  
purposes.

*La bohème* is a thoroughly modern look at  
relationships, addiction and co-dependency in  
London's hip and happening Peckham. On-off couple  
Marcus and Melissa navigate the emotional  
complexities of a polyamorous relationship, whilst  
flatmate Rod's gratification on Grindr is disrupted  
when he meets the beautiful and enigmatic Luca.

*Tosca* is an electrifying tale of love, lies and abuse set  
in 1940's New York. Amidst the hustle and bustle of the  
Big Apple, an all-powerful mafia boss with media  
connections preys on a singer, seeking to manipulate  
and distort her relationship with an up-and-coming

cartoon animator for his own nefarious and troubling purposes.

The Kings Head theatre is renowned for creating innovative performance that works brilliantly in a smaller space and this complements Trafalgar Studio 2 perfectly.

### Description of *Opera Undone*

To get to Studio 2 you can go down a set of stairs or use the lift which is adjacent to a bar area and toilets.

As you enter Studio 2 there are 3 rows of just under a 100 seats on three sides that are red in colour, there are a few steps down to stage level which is right in front of row A as studio 2 is a very intimate performance space.

The stage is open to you for the production it has been designed to represent the in the round effect with an extra row of red seats at the back of the stage.

A keyboard player sits on the right hand side adjacent to seats and above is a glass window where the sound and lighting designer sit.

## *Tosca*

The first hour opera is *Tosca* set in 1949 Manhattan

As the audience take their seats the character of CAVARODOSSI (Roger Paterson) is seated on a chair reading a book- *Catcher on the Rye* in front of some concealed set pieces covered with a white dust sheet also present some artists brushes and a tube of paint. The rest of the floor is bare and is a hard-grey claylike surface that often reflects when the lights shine off it.

Cavaradossi is in his mid-thirties, medium build and height, he is good looking with a full head of hair mousey in colour shaved at the rim, he is wearing a white striped long sleeve shirt over it a knitted patterned waistcoat, high waisted grey textured trousers with a brown leather belt and brown brogue shoes.

Early on in the opening of the opera he chooses a member of the audience normally a lady and places a stylish gold frame around her neck with specially designed fittings that place it over the shoulders to represent a picture of a face in a frame also placing an elaborate red and gold patterned silk scarf around her neck. He then goes on to sing to and about the person, the audience member is then the person referred to by *Tosca* as the centre of his affections.

Tosca (Fiona Finsbury) is mid 30's tall and beautifully attractive with dark flowing hair wearing a 1940s style dress, slightly off the shoulder (aubergine coloured), big diamante jewellery, a hair piece, and tan 1940's style shoes.

When the character of Scarpia (Hugo Herman Wilson) enters he is wearing a fashionable green tweed jacket of the time, black high waisted tweeded trousers, braces, shiny smart black shoes, and a Homberg hat, he is late 30's over 6 ft. tall and of medium build with glasses and a moustache.

In act 2 the dust sheet is removed to reveal a desk with chairs, on it sits an authentic telephone and intercom and becomes Scarpia's office.

In the draw, there is a manicure set which Scarpia uses and takes out a metal file to groom his nails, a gun and a knife.

From this point Scarpia's henchman (Philip Lee) appears, wearing high waisted trousers, white shirt, black tie and braces, he is often heavy handed and wheels Cavaradossi in tied to a chair when interrogated by Scarpia.

The intercom on the desk at one point is used so Scarpia can talk to the Henchman and Tosca can hear Cavaradossi.

In the desk are also handcuffs and forceps.

He is later brought into the room cut and bruised with signs of been beaten before he is removed by the henchmen and Scarpia and Tosca are alone, they drink red wine that is poured out of a crystal decanter on the desk, out of wine glasses.

Towards the end of the opera when things get heated with Tosca and Scarpia after giving her an ultimatum she is handed a gun with blanks in to kill her lover, she later grabs a knife off the table while pretending to seduce Scarpia she attacks his neck and later after a considerable struggle in the centre of the stage stabs at the heart, he falls down on the floor.

**A PLASTIC SHEET IS LAID OUT ON THE FLOOR.**

When she encounters her love Cavaradossi they embrace, their emotions depict despair, she shoots him believing the gun contains blanks in order to trick the henchman but in reality this was a lie she easily believed.

The lighting is relatively subdued throughout made up of low-key whites and warm yellows.

There are cast alterations at some performances of Tosca.

That also wear variation costume – these are as follows.

CAVARADOSSI is primarily portrayed by Roger Paterson with Variations portrayed by Roberto Barbaro and Philip Lee. The costume remains the same.

TOSCA is primarily portrayed by Fiona Finsbury at some performances will be portrayed by Honey Rouhani who wears a variation dress that is similar in style but Coral in colour.

SCARPIA is primarily portrayed by Hugo Herman-Wilson but at some performances will be played by Michael Georgiou who will wear a pinstripe 1940s suit with a Homberg hat, black high shine leather smart shoes, crisp white shirt and salmon and yellow patterned braces.

The Henchman is portrayed by Philip Lee but will be occasionally be played by Roberto Barbaro and Roger Paterson wearing the same costume.

Tosca lasts for 1 hour then there is a 15 minutes interval.

### *La bohème*

The stage is cleared and replaced with an oblong red and grey rug in the centre with two dining room chairs on either side.

The action has been transferred to Peckham in London.

The characters consist in order of appearance.

Marcus – (Hugo Herman-Wilson) early to mid-thirties, with glasses and a moustache, medium build and around 6ft tall he is a straight artist. He is wearing a grey t shirt with a joker playing card illustration on the back, black jeans, worn down black boots.

Rod (Roger Patterson) is also early to mid-thirties very attractive, with a full head of fair hair and designer trimmed beard; he is gay and a writer. He wears a chequered shirt that is worn open, with a white t shirt, relaxed blue jeans, and brown belt with brown brogue shoes.

Mimi also known as Lucas (Philip Lee) is in his mid-thirties, medium build, brown hair and stubble, he sells perfume as a living.

He wears a pink and white t shirt with grey chequered trousers (rolled up), sport socks and Converse trainers.

Melissa appears in act 2,( Fiona Finsbury) and is early thirties, stunningly attractive, with dark flowing hair, a black leather skirt (mid-thigh pencil skirt), peplum burgundy top, black leather jacket, sheer black tights and black boots, big gold hoops and a nose ring.

Variations – at some performances the roles will be played by different performers

Marcus – Michael Georgiou – he wears a white t shirt with super Nintendo illustration.

Rod – Roberto Barbaro and Philip Lee – all wear the same costume as previously mentioned.

Mimi/Lucas – Robert Barbaro and Roger Patterson – who wear may wear a green and white t-shirt variation.

Melissa – Honey Rouhani – who may wear the Variation of a burgundy snakeskin skirt and a black top tucked in, and no nose ring.

To know which actors are playing who on the day please ask an usher when entering the performance space.

The first scene take place in the living area of a flat in Peckham, placed on a grey concrete style floor is a red and grey rug with two chairs at each side, on them sits Marcus who is on Ipad and Rod who is looking through Grinder (a gay dating app) profiles on his smart phone.

Marcus leaves and Rod goes back to his phone, Mimi arrives. He sits opposite Rod to begin with before they move closer to one another, when Rod states he really wants this, he goes in for a kiss but Mimi pulls away

nervously, stating he needs something to help him relax, Rod searches for some drugs, Rod finds a mint and puts it in Mimi's pocket before he leans in for a kiss.

They engage in conversation for some time before Rod leans in for another kiss and Mimi again pulls away awkwardly, Rod and Mimi leave for the pub where the action in act 2 begins.

Marcus is there they go over to him, all have glasses of beer, Melissa enters the pub talking on her mobile phone, and starts to flirt with audience members on the first two rows and more drama ensues before Melissa and Marcus embrace, the bill arrives for the drinks, they all exit, end of act 2.

Act 3 takes place outside a block of flats in Alexandra Palace, Mimi is anxious and asks an audience member for help; Marcus appears wearing a black puffer jacket.

They talk a while before Rod appears and Mimi hides, while Rod and Marcus argue. He then comes out of the shadows to confront Rod, they talk for a moment before Marcus gets a text on his phone and leaves, Rod and Mimi continue to talk more before getting closer.

Marcus and Melissa enter the scene, and Rod and Mini leave, they engage in an intense confrontation using

lots of non-verbal communication, facial expressions and hand movements before both exiting the scene.

Back to Rod and Mimi with a short goodbye scene before act 3 ends.

## Act 4

Marcus and Rod are together in his Peckham Flat, alternating between sitting and standing, Melissa, enters with a ill Mimi helping to carry him in her arm around him, Melissa and Marcus leave Mimi alone with Rod and go off to get help, they become close as Mimi gets weaker, Mimi loses his exposure and becomes more emotional.

Marcus and Melissa return with some medicine in a small bottle, Melissa hands it to Mimi and he places some in a glass of water, he quickly becomes sleepy and rests on the table slipping out of consciousness.

Marcus goes over to him taking a closer look. And it slowly dawns on them all that Mimi is no longer with us Rod is dishevelled, Marcus and Melissa embrace.

Lights fades to black, and the cast take a curtain call.

Lighting varies from Bright white whites to subdued warm yellows.

## Theatre information

### Access

Trafalgar Studios are passionate about access and inclusion offering a range of services to make your visit an enjoyable one.

There is a access membership scheme in operation at the venue, by signing up to this you will be able to inform us of any specific access requirements you may have meaning we will be able to in turn provide you with a better service, that includes appropriate seating at a discounted rate. For more information or to join you can do this by visiting the box office or emailing [access@traflagarentertainment.com](mailto:access@traflagarentertainment.com) or you can call the access line on free phone number 0800 912 6971 operated by ATG.

### Touch Tours

Touch tours give patrons who are visually impaired the opportunity to visit the stage and set before a performance to touch and feel every aspect of the production including props and costumes and the opportunity to ask any questions you may have along the way. This enhances the experience of the play so as

an audience member you are better able to immerse yourself in all the elements that unfold on stage.

A Touch tour can be provided on request please allow at least a weeks' notice and discuss this at the time of booking – this is subject to availability – please ask at the box office or contact by email:

[access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com)

An audio introduction to each show is available on sound cloud searching for – Trafalgar Studios, online by visiting [Trafalgarentertainment.com](http://Trafalgarentertainment.com) you can also request an audio Cd using the email address above or visiting the box office. A large print version is also available.

The Trafalgar studio's is situated on 14 Whitehall, in London, postcode SW1A 2DY not far from Charing Cross train station, and Trafalgar square

There are bag checks at the Theatre on arrival and the box office is in close proximity to the entrance.

Studio 2 is situated downstairs. If you require any assistance please ask a member of staff.

There is an accessible toilet that can be reached by using the lift.

Guide dogs are permitted in the auditorium with prior arrangement and can also be looked after in accordance with guide dogs for the blind guidelines, Please let us know in advance that you will be bringing your guide dog when you make your booking, to ensure that seating is appropriate should you wish to take your dog with you in the auditorium.

Staff are happy to sit with guide dogs and provide them with water etc. in a suitable space during the performance whenever this is preferred.

To book tickets call the access line on 0800 912 6971.

Trafalgar Studios Box Office Opening Hours are;

Mon-Sat, 10:30am to 7.45pm and 6pm when there isn't a show on.

Trafalgar Entertainment Group;

Trafalgar Studios is owned and operated by Trafalgar Entertainment Group, a live entertainment business launched in 2017 by Sir Howard Panter and Dame Rosemary Squire DBE. For more information on the company and its flagship venue Trafalgar Studios, see [www.trafalgarentertainment.com](http://www.trafalgarentertainment.com) or follow us on Twitter, Facebook or Instagram.

The manager of the venue is Martin Scorer.

## **Coming soon to Trafalgar studio 1**

Sebastian Barry's – *On Blueberry Hill*

From the 5<sup>th</sup> of March until the 2<sup>nd</sup> of May

With an audio described performance on Tuesday the 21<sup>st</sup> of April 2020 at 7.30pm

And a caption performance on Tuesday the 28<sup>th</sup> of April at 7.30pm.

Olivier Award-winning and internationally-acclaimed Irish theatre company, **Fishamble: The New Play Company** will be bringing its production of ***On Blueberry Hill*** to the West End in Spring 2020.

Following hugely successful and sell-out seasons in Dublin and New York, Fishamble's critically acclaimed production of Sebastian Barry's new play opens at Trafalgar Studios on 5 March for a strictly limited season until 2 May.

*On Blueberry Hill* is Sebastian Barry's first new play in 10 years. He is one of Ireland's greatest living writers and the current **Laureate of Irish Fiction**. Born in Dublin in 1955 his novels and plays have won, among other awards, the Kerry Group Irish Fiction Prize, the

Costa Book of the Year award, the Irish Book Awards Best Novel, the Independent Booksellers Prize and the James Tait Black Memorial Prize. He also had two consecutive novels, *A Long Long Way* (2005) and *The Secret Scripture* (2008), shortlisted for the **MAN Booker Prize**.

*On Blueberry Hill* received huge critical acclaim on both sides of the pond with The New York Times describing the play as “**Radiant**”, The Sunday Independent calling the new work “**Phenomenal**” and British Theatre Guide hailed it as “**Perfection**”. The New Yorker described it as “**Beautiful**” and “**Mesmerising**”.

In Barry’s beautiful style, *On Blueberry Hill* features best of friends and worst of enemies Christy (Niall Buggy) and PJ (David Ganly), who are destined to share their lives for twenty years. As the two men reflect on the hope and torment of life outside – they slowly uncover the events that have led them to their world with explosive, bittersweet consequences.

Reprising their roles as Christy and PJ are Irish Times Theatre Award and Olivier Award winner **Niall Buggy** and West End and Broadway star **David Ganly**.

Directed by Fishamble’s **Jim Culleton**, this new play is bursting with humanity, as it explores forgiveness, survival and, ultimately, love.

To book tickets call the ATG Access line on 0800 912 6871

For information on access performances or to request a touch tour or special assistance, email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com)