

TRAVERSE THEATRE COMPANY WITH  
DUNDEE REP THEATRE PRESENTS

A BRAND NEW PLAY BY  
**ISOBEL McArthur**

**DUN  
DEE  
REP**

**TRAVERSE  
THEATRE**



**THE GRAND OLD  
OPERA HOUSE HOTEL**

**TOURING PACK**

# SHOW COPY

The Grand Old Opera House Hotel has seen better days. It used to be a magnificent Opera House, whose stage was graced by the great sopranos and baritones of the age.

Nowadays, it's fist fights that shatter glasses, the only divas are the ones who check-in and there's not a single romantic hero to be found.

When shy Aaron joins the hotel's ramshackle team he's faced with emotionally volatile guests, apathetic staff and inept management. Not to mention the rumour of a pair of singing ghosts haunting the corridors.

But through the madness, one voice rings out clear, capturing both his ears and heart – and Aaron chooses to go into battle with the hotel's magical chaos in order to find the person who owns it.

A heart-filling ensemble comedy from Olivier Award-winning writer Isobel McArthur (*Pride and Prejudice\* (\*Sort Of)*, *Kidnapped*) and directed by Traverse Theatre Artistic Director, Gareth Nicholls (*Ulster American*, *Crocodile Fever*), this world premiere of *The Grand Old Opera House Hotel* is a story of art bringing us together in hopeless circumstance, to the tune of some of the most popular opera songs ever written.

## SHOW INFORMATION

**Running Time:** 90 minutes

**Interval:** No

**Cast Size:** 7

**Touring Company:** 11 (includes technician, SM & DSM)

**Content Advisories:** Scenes of a sexual nature, reference to suicide, partial nudity, strong language.

**Age Guidance:** 12+

**Themes:** Musical, Comedy, Opera

## SOCIALS

**Twitter:** @traversetheatre

**Instagram:** @traversetheatre

**Facebook:** /traversetheatre

**Spotify:** traversetheatre

**Traverse website:** [www.traverse.co.uk/](http://www.traverse.co.uk/)



# THE TEAM

## CAST



**Ali Watt**  
**AARON**



**Karen Fishwick**  
**AMY**

## ENSEMBLE



**Christina Modestou**

KATHERINE, FRENCH PERSON 1, DRUNK YOUNG WOMAN, A TORREADOR GHOST, MOTHER AND BABY, A BRUNHILDE GHOST, A BUSYBODY



**Ann Louise Ross**

MORAG, STRESSED GUEST, A MIDDLE-AGED WOMAN, A SOMBRERO DRINKER, FASCINATOR WOMAN



**Betty Valencia**

YOLANDA, GLASWEGIAN GUEST, FRENCH PERSON 2, A GHOST CARMEN, WOMAN IN A TOWEL, TEMPESTUOUS WOMAN



**Laura Lovemore**

GENERIC STAFF MEMBER, A WOMAN WITH PAINTED NAILS, A YOUNGSTER, SOBER YOUNG WOMAN, TOURIST, WOMAN ON A HEN DO, A REGENCY GHOST IN A TALL WIG, A TORREADOR GHOST



**Barrie Hunter**

PASSING GUEST, A BUSINESSMAN, A GHOST FIGARO, A MIDDLE-AGED MAN, GUEST IN AN EYEMASK, HALF-ASLEEP GUEST, MAN WITH A BAD NECK, MAN IN A HARD HAT

# THE TEAM

## CREATIVE TEAM

Isobel McArthur  
Gareth Nicholls  
Michael John McCarthy  
Ana Inés Jabares-Pita  
Lizzie Powell  
Richard Bell  
Tim Reid  
Michael Howell  
Emily Jane Boyle  
Cleo Rose McCabe  
Caitlin Abbot  
Shonagh Murray

Writer  
Director  
Composer & Musical Supervisor  
Set & Costume Designer  
Lighting Designer  
Sound Designer  
Video Designer  
Casting Director & Vocal Coach  
Movement Director  
Costume Supervisor  
Design Assistant  
Copyist & Musical Director for  
Recording Sessions



# PRODUCTION IMAGES



# ABOUT THE TRAVERSE

TRAVERSE  
THEATRE

Here we are - together - marking **60 years of the Traverse**.

Together, we celebrate six decades of stories that connect, inspire, challenge, entertain and that contribute to the cultural voice of our nation. With an abundance of shows from talented artists with urgent stories that bring life and vitality to our stages - both in-person and digital - the Traverse continues to be a platform for debate, a space for our community, and home of memorable experiences. Across our programme, you can encounter trailblazing creativity that offers unique opportunities to explore the world around us, connect with the lives of others, and that spark that vital curiosity in what it is to be human.

The Traverse is a champion of performance, experience and discovery. Enabling people to access and engage with theatre is our fundamental mission, and we want our work to represent, speak to and be seen by the broadest cross section of society. We are specialists in revealing untold perspectives in innovative ways. This is our role as Scotland's new writing theatre and a commitment that drives each strand of our work.

Our year-round programme bursts with new stories, live and digital performances that challenge, inform and entertain our audiences. We empower artists and audiences to make sense of the world today, providing a safe space to question, learn, empathise and – crucially – encounter different people and experiences. Conversation and the coming together of groups are central to a democratic society, and we champion equal expression and understanding for the future of a healthy national and international community.

The Traverse would not exist without our overarching passion for developing new stories and embracing the unexplored. We work with bold voices and raw talent – with an emphasis on the Scottish-based – to create the art, artists, and performances that can be seen on our platforms year-round. We invest in ideas and support individuals to push boundaries by placing them at the centre of their own practice, and through artist-led and co-created projects like Class Act and Street Soccer: #SameTeam, we create spaces for stories to take form and grow.

We aim for the timely stories and creative programmes that start life with us to have a global impact, through tours, co-productions, digital life, and translations. We are critically acclaimed and recognised the world over for our originality and artistic risk, which we hope will create some of the most talked-about plays, productions, directors, writers, and actors for years to come.

The Traverse's commitment to bringing new and bold storytelling to global audiences is amplified in Edinburgh each August, when international audiences make the Traverse programme - often referred to as the 'beating heart of the Fringe' - their first port of call in a city overflowing with entertainment offerings.

Here's to the Traverse and all who have created with, played for, visited, and continue to champion everything we are. Our past successes drive our present and future direction, in the knowledge that our unique ability to nurture new talent and engage audiences through ambitious storytelling has never been more crucial in creating and sustaining a vibrant theatre landscape that reflects and challenges the world today.

# BIOGRAPHIES



**ISOBEL is an Olivier award winning playwright and performer.**

Theatre includes: Kidnapped (National Theatre of Scotland, 2023)  
Pride & Prejudice\* (\*sort of) (Tron Theatre, Glasgow and UK tour 2018-2020, Criterion Theatre West End 2022, UK Tour 2022-2023.)

A Christmas Carol (Pitlochry Festival Theatre, 2019), Daphne Oram's Wonderful World of Sound (Tron Theatre/Scottish Tour, 2017), How to Sing it (Tron Theatre, 2016)

Awards include: Winner - Olivier Award for 'Best Comedy Play' 2022, Playwrights' Studio Scotland 'Mentored Playwright Award' in 2018 and Tron Theatre's 'Artist In Preview' award in 2016.  
Nominated – The Stage 'Best West End Debut' 2022, Whatsonstage 'Best Performance in a Supporting Role' 2021, Whatsonstage 'Best New Play' 2021.



**GARETH is Artistic Director of the Traverse Theatre.**

For the Traverse, his shows include Wilf by James Ley, Still by Frances Poet, Crocodile Fever by Meghan Tyler, Ulster American by David Ireland, Arctic Oil by Clare Duffy, How To Disappear by Moma Pearson and Letters to Morrissey by Gary McNair.

Other productions include: Kidnapped by Isobel McArthur (National Theatre of Scotland), Trainspotting by Irvine Welsh, Blackbird by David Harrower, Into That Darkness by Gitta Sereny, Vanya by Sam Holcroft (Citizens Theatre); God Of Carnage by Yasmina Reza, Under Milk Wood by Dylan Thomas (Tron Theatre), A Gamblers Guide To Dying by Gary McNair (Show & Tell), Educating Ronnie by Joe Douglas (Utter).

His work has toured extensively across the UK as well as transferring to Australia, New Zealand, Ireland and USA. Gareth has won numerous awards including four Scotsman Fringe Firsts, Three CATS Awards (Critics Awards for Theatre in Scotland) and a Carol Tambour Best of Edinburgh Award.

Previously, he was Main-Stage Director In Residence at the Citizens Theatre, Artist In Residence at Imagine International Children's Festival and an Emerging Artist at the National Theatre of Scotland.

# TECHNICAL SPECS

## GET-IN & GET-OUT

We require 4 Technicians for Sound, AV & Projection set up and 4 Stage Technicians for building the set.

## SHOW CALL

1 Duty Technician from venue

Our Deputy Stage Manager will operate lights.

We will send you a detailed schedule once we have confirmed arrangements for your venue.

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## STAGING

The seating configuration should be End On

The show requires an ideal minimum playing space of 15meters width downstage of the Pros x 9 meters depth and a minimum grid height of 8 meters.

See Images at the bottom for what the set looks like.

We will require you to provide the following;

A black stage floor

Black box masking.

## SOUND

We will require you to provide the following;

Communication: belt-pack and headsets between the control room and stage. Headsets on stage.

Live mixing console with specification to follow

FOH PA with subs, Surround Sound speakers as they are on the ground plan drawing.

We would require your FOH L+R and subs on a separate send.

We Tour: A MacBook Pro, the show is programmed on QLab 4

## LIGHTING

The show has been plotted on an Ion and will we be bringing a show file, please let us know an EOS system is not available.

There is Flashing Lights. We require a hazer, Smoke Machine and DMX Up Stage Centre.

We require you to provide the lighting units that are on the lighting plan.

## TRANSPORT

Articulated Lorry, please let us know if we are not able to have a parking space once the van is unloaded.

## WARDROBE / DRESSING ROOMS

We will require three dressing rooms, with access to showers.

We would also appreciate the use of a washer and dryer during our visit.

We would appreciate access to a sink and a fridge.

## FRONT OF HOUSE

Clearance is required directly to our Stage Manager.

With regards all the above, our Stage Manager should be considered as the main point of contact for any FOH enquiries.

# PRESS REVIEWS



★★★★★  
**'Touched by genius'**  
The Daily Mail

★★★★★  
**'Gloriously funny'**  
The Times

★★★★★  
**'An absolute delight'**  
BritishTheatre.com

★★★★★  
Corr Blimey

★★★★★  
Scots Gay Arts

★★★★★  
Bouquets and Brickbats

★★★★  
WhatsOnStage

★★★★  
The Guardian

★★★★  
The Scotsman

★★★★  
The Herald

★★★★  
Financial Times

★★★★  
Broadway World

★★★★  
Fest Magazine

★★★★  
Across The Arts

★★★★  
The List

# CONTACTS

**Anne McCluskey**  
Senior Creative Producer

[anne.mccluskey@traverse.co.uk](mailto:anne.mccluskey@traverse.co.uk)

**Conor O'Donnelly**  
Marketing Manager

[conor.odonnelly@traverse.co.uk](mailto:conor.odonnelly@traverse.co.uk)

**Kevin McCallum**  
Production Manager

[kevin.mccallum@traverse.co.uk](mailto:kevin.mccallum@traverse.co.uk)

