

**TRON
THEATRE**

TRON THEATRE COMPANY PRESENTS

**ESCAPED
ALONE**



BY CARYL CHURCHILL

PROGRAMME

DIRECTOR'S NOTE

If you poked your head into our rehearsal room, you'd see reproductions of paintings and etchings by Hieronymus Bosch, Francisco Goya, William Blake, and Francis Bacon on the walls. You'd see the lyrics of songs by The Crystals, The Everly Brothers, and The Chiffons. You'd read sections from the *Book of Job* and *Moby Dick*, and see pictures of various styles of garden chairs.

If you came into a rehearsal, you might hear snatches of conversation about time travel or changing retirement ages or memories of decimalisation. You might hear an extended description of a childhood fish and chip shop, the fractured plot of a favourite TV show, or a couple of lines of a half-remembered nursery rhyme.

What you'd certainly hear is someone asking to return to the start of a scene, someone else swearing loudly, and some combination of people groaning 'I just don't know'. And, for me, that 'I don't know' is key to making theatre: reading a play and thinking 'I have no idea how to do this' is the surest sign that I will want to direct it.

What I did know about *Escaped Alone* the first time I encountered it, was that it is playing with ideas and images of catastrophe, ones that feel essential and hugely resonant. Bouncing across scales of catastrophe, from the personal to the global, from the internal to the external and then back again, Caryl Churchill's play is gloriously inventive. It is a play which operates in feelings and fragmentation, a play which crashes together devastation and humour, leading to startling and new theatrical images. Throughout her career, Caryl Churchill has been at the forefront of theatrical invention, reinvention, and re-reinvention, and in *Escaped Alone* she has conceived yet another new mode for reflecting and refracting our world back to us.

And the wonder of the rehearsal room, a space where excavation and playfulness is vital, is that coherence slowly but surely emerges: from those snatches of conversation and pictures on the wall comes clarity and definition. Spending time inside Churchill's imagination, delving into the images of a world beyond hope collaged together with this marvellous group of women sitting with their own moments of catastrophe in a suburban garden, has been a real privilege and joy.

Joanna Bowman

CAST LIST

Mrs Jarrett Blythe Duff
Lena..... Anne Kidd
Vi..... Irene Macdougall
Sally..... Joanna Tope

CREATIVE TEAM

Writer..... Caryl Churchill
Director..... Joanna Bowman

Costume & Set Design..... Anna Orton
Lighting Design..... Colin Grenfell
Sound Design..... Susan Bear
Video Design..... Lewis den Hertog

Wardrobe Supervisor..... Heather Grace Currie
Deputy Stage Manager..... Babette Wickham-Riddick
Asst. Stage Manager..... Scott Ringan

Production Manager..... Laura Skinner
Technical Manager..... Mark Hughes
Technical Stage Manager..... Jason McQuaide
Stage Manager..... Suzanne Goldberg
Venue Technician..... Alex Hatfield
Set Construction..... Pretty Scenic

BSL Interpreter..... Amy Cheskin
Audio Describer..... Lynn Mulvenna
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First performed at the Royal Court Jerwood Theatre Downstairs,
Sloane Square, on Thursday 21 January 2016.





WITH THANKS TO:

Citizens Theatre, National Theatre of Scotland.

GIVE FEEDBACK

Let us know what you thought of *Escaped Alone* by emailing feedback@tron.co.uk or write to Tron Theatre, 63 Trongate, Glasgow G1 5HB.

You can also join us online for behind-the-scenes footage, photos, news, gossip and updates from all Tron Theatre shows on our social media networks:

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BIOGRAPHIES

SUSAN BEAR – SOUND DESIGN

Sound designer, musician and producer Susan Bear has variously worked with artists including *The Pastels*, *Tuff Love*, *Pictish Trail*, *Martha Ffion*, *Malcolm Middleton* and *Karine Polwart* as a producer, songwriter, mix engineer, session musician or combination of the above.

For sound design and compositional work, recent credits include: *Same Team* (Traverse Theatre), *Ode To Joy* (Stories Untold Productions/James Ley), *WILF* (Traverse Theatre), a new collaboration with writer Imogen Stirling for Push the Boat Out Festival/National Theatre of Scotland, and music for short film *Air We Breathe* in collaboration with composer Kim Moore.

Her music has been used in various commercial campaigns for brands such as Volvo, ScotGov, NHS, Glendronach Whisky and Caorunn Gin.

Susan also releases music under her own name – her previous two albums, *Creature* and *Alter*, received support from BBC Radio 6 Music, BBC Radio Scotland and Spotify and Apple Music editorial playlist placement. She writes, performs, produces, records and mixes her music solo from her studio in Glasgow.

JOANNA BOWMAN – DIRECTOR

Director credits include: *The Inquiry* (Chichester Festival Theatre); *Wolfie* (Tron Theatre); *Moonset* (Citizens Theatre); *The Sweet Science of Bruising* (Royal Welsh College of Music and Drama); *Blue Stockings* (Mountview Academy of Theatre Arts); *Sing Yer Heart Out For The Lads* (Chichester Festival Theatre, Revival Director); *She Wolf* (Edinburgh Festival Fringe); *The Metamorphosis: Unplugged* (Vanishing Point); *Alright Sunshine*, *Mary and Ada Set the World to Rights* (Òran Mór); *Fox-Pop*, *Smiles Better* (Edinburgh International Festival/Mahogany Opera) and *Chaos* (Perth Theatre).

Associate Director credits include: *The Wind in the Willows* (Wilton's Music Hall); *Carousel* (Regent's Park Open Air Theatre); *The Good Life* (Fiery Angel/UK Tour) and *The Metamorphosis* (Vanishing Point/Emilia Romagna Teatro Fondazione/Tron Theatre).

Assistant Director credits include: *Sing Yer Heart Out for the Lads* (Chichester Festival Theatre); *A Midsummer Night's Dream* (Regent's Park Open Air Theatre); *Cyrano de Bergerac* (National Theatre of Scotland/Citizens Theatre/Royal Lyceum Theatre Edinburgh); *Nora: A Doll's House*, *A Christmas Carol*, *The Macbeths* (Citizens Theatre) and *Toy Plastic Chicken* (Traverse Theatre/Òran Mór).

Joanna is Associate Director of the Tron Theatre, a National Theatre Connections Mentor Director, and a Creative Associate of Vanishing Point. She was a finalist for the 2022 JMK Award.

CARYL CHURCHILL – WRITER

Theatre includes: *Owners*, *Traps*, *Top Girls*, *Serious Money*, *Icecream*, *Blue Heart*, *Far Away*, *A Number*, *Drunk Enough to Say I Love You?*, *Seven Jewish Children*, *Love and Information*, *Escaped Alone*, *Glass. Kill. Bluebeard. Imp.*, *What If If Only* (Royal Court); *Light Shining In Buckinghamshire*, *Cloud Nine*, *Fen*, *A Mouthful of Birds* (with David Lan) (*Joint Stock*); *The Skriker*, *Here We Go* (National Theatre); *Softcops* (Royal Shakespeare Company).

Music theatre with Orlando Gough includes: *Lives of the Great Poisoners*, *Hotel* (Second Stride).

Television includes: *The Legion Hall Bombing*, *The After Dinner Joke* (BBC).

BLYTHE DUFF – MRS JARRETT

Theatre credits include: *James IV – Queen of the Fight* (National Theatre of Scotland); *Tales of the Tribe* (Scottish National Jazz Orchestra); *Harry Potter and the Cursed Child* (Palace Theatre, West End); *Romeo and Juliet* (Globe Theatre); *Locker Room Talk*, *Grain in the Blood* (Traverse Theatre); *Into That Darkness* (Citizens Theatre); *The James Plays* (National Theatre/National Theatre of Scotland/International tour); *Ciara* (Traverse Theatre/Datum Point – Winner of Edinburgh Fringe First and Herald Angel 2013 & Winner Best Actress CATS Award 2014); *Iron* (Firebrand Theatre Company – Winner Best Actress CATS Award 2013); *Good With People* (Datum Point/Paines Plough/Traverse Theatre/Òran Mór/59East59, New York – Nominated for CATS Award 2010); *Infinite Scotland* (Big Sky); *Beautiful Burnout* (Frantic Assembly/National Theatre of Scotland/St. Ann's Warehouse/Sydney, Perth & Wellington Festivals); *Just Checking* (Datum Point); *Be Near Me* (Donmar Warehouse/National Theatre of Scotland – Nominated for MEN Award, 2009); *Mum's The Word* (R C Kelly & Volcanic Productions, New Zealand); *Street Scene* (Scottish Opera/English National Opera).

Radio/Recording/Podcast credits include: *Glasgow Town*, *For the Love of Leo* (Radio 4); *Fairytale of New York* (with Cameron Barnes); *Atlantic: A Scottish Story* (The Big Light/Noisemaker).

Film/Television credits include: *Taggart* (STV/ITV), *Sarajevo* (Datum Point), *Hula* (Braw Films – Winner Best Actress Kino Film Festival), *Maureen* (Smashing Pictures).

Blythe is an Honorary Doctor and Cultural Fellow at Glasgow Caledonian University.

COLIN GRENFELL – LIGHTING DESIGN

Theatre includes: *Wolfie* (Tron Theatre); *Gypsy*, *Macbeth*, *The Cherry Orchard*, *Kes*, *Separate Tables* (Royal Exchange Theatre, Manchester); *Tao of Glass* (Manchester International Festival/Perth International Festival); *Tamburlaine* (RSC); *The Mentor* (Theatre Royal Bath/Vaudeville Theatre); *Lost Without Words*, *Lifegame*, *Theatre of Blood* (Improbable/National Theatre); *Black Watch*, *365*, *Men Should Weep*, *The Bacchae*, *Granite* (National Theatre of Scotland); *The Village Social* (National Theatre of Wales); *The Thief of Baghdad* (Royal Opera House Linbury); *The Full Monty* (UK Tour); *A Christmas Carol* (Everyman Liverpool/Spymonkey); *Leopards* (Rose Theatre); *The King of Hell's Palace* (Hampstead Theatre); *Beauty and the Beast* (MCA/Chicago/Abrons New York/Adelaide Festival); *The Caretaker* (Liverpool Everyman/Trafalgar Studios/BAM); *A Midsummer Night's Dream*, *Half Life*, *The Mother*, *Forever Yours*, *Marie-Lou*, *Wild Goose Dreams*, *Xmas Eve* (Theatre Royal Bath); *Still*, *This is Paradise*, *The Devil Masters*, *Pandas*, *On the Exhale* (Traverse Theatre); *70 Hill Lane*, *Still No Idea*, *Coma*, *The Paper Man*, *Spirit* (Improbable); *Cat on a Hot Tin Roof* (Theatr Clwyd, Best Lighting Award at the 2017 Wales Theatre Awards); *The Elephant Man* (Best Design, 2010 CATS Award) and *The Hanging Man* (Best Design, 2003 TMA Awards).

Opera includes: *Pelleas et Mellisande* (LA Phil); *Pirates of Penzance* (Scottish Opera); *La bohème* (English Touring Opera); *Fidelio* (Opera Theatre Company Dublin); *Norma*, *Così fan tutti*, *La bohème*, *Eugene Onegin*, *Andrea Chenier*, *Rigoletto*, *Queen of Spades*, *La fille du regiment*, *Il Trovatore*, *Un ballo in maschera* and *Kata Kabanova* (Opera Holland Park).

LEWIS DEN HERTOG – VIDEO DESIGN

Lewis den Hertog is an AV designer, visual artist and composer based in Glasgow. He has been creating video design for a broad range of theatre productions in Scotland and elsewhere on the globe over the past decade. He is a founding member of theatre company *groupwork*, creators of the 2019 Fringe First Award-winning play *The Afflicted*, which was restaged under the title *The Hope River Girls* for the 2022 Imagineate Children's Festival.

Other recent works include *Dracula: Mina's Reckoning* by Morna Pearson, directed by Sally Cookson (National Theatre of Scotland), *all of it* by Ali McDowall, directed by Sam Pritchard and Vicky Featherstone (Royal Court) and *The Cherry Orchard*, adapted by Vinay Patel and directed by James Macdonald (The Yard/ETT). He recently had solo video work exhibited in South Korea, as part of the 2023 Seoul Light Gwanghwamun Festival.

ANNE KIDD – LENA

Theatre credits include: *Tennessee Rose* (Pleasance Theatre, Edinburgh Fringe); *Tay Bridge* (Dundee Rep); *Escaped Alone* (rehearsed reading) (Luminate Festival); *A Respectable Widow Takes to Vulgarity, Moving Pictures, Flying With Swans, Only The Lonely, Cold Turkey With Nana, This Kiss, Dough* (Òran Mór); *Scotties* (Theatre Gu Leór); *The Choir* (Citizens Theatre); *Uncle Varick* (Rapture Theatre); *Horizontal Collaboration* (Fire Exit Theatre Company/Traverse Theatre); *Dare to Care* (Stellar Quines Theatre Company); *Cinderella* (Perth Theatre); *Mountain Men* (BBC Scotland Live Comedy Showcase); *The Authorised Kate Bane* (Grid Iron); *Manchester Lines* (Manchester Library); *Jack and the Beanstalk* (Perth Theatre); *Impossible Things Before Breakfast* (Traverse Theatre); *Waltz of the Cold Wind* (Tron Theatre); *Mary Rose* (Royal Lyceum Theatre Edinburgh).

Film credits include: *Another End* (Indigo Films); *Nobody Has To Know* (Versus Production); *The Last Bus* (Hurricane Films); *Despite the Falling Snow* (Enlightenment Productions); *Red Road* (Red Road Film Production); *The Jacket* (Jacket Productions); *Donovan Quick* (Making Waves); *Gregory's Two Girls* (Channel Four Films); *Taggart* (Scottish Television).

Television credits include: *Doctors* (BBC); *Shetland, One of Us, Mountain Goats, River City* (BBC Scotland); *Outlander* (Starz); *Vigil* (BBC); *Victoria* (Series 2) (Mammoth/ITV); *Trust Me* (Red Production Company); *Millie Inbetween* (Series 3) (Foundation TV); *Happy Holidays* (Effingee Productions); *How Not To Live Your Life* (BBC Comedy); *Recovery* (Tiger Aspect/BBC Television); *Still Game* (The Comedy Unit); *Commander II* (Le Plante Productions); *Missing* (SMG TV Productions); *Monarch of the Glen* (Ecosse Films); *Tutti Frutti* (BBC Television).

IRENE MACDOUGALL – VI

Irene has enjoyed an extensive career in Scottish theatre, as an actor and director. She is currently a permanent member of Dundee Rep Ensemble. Theatre includes: *A Christmas Carol, The Children, The Steamie, Don Quixote, All My Sons, Death of a Salesman, August: Osage County, The Cheviot and the Stag and the Black, Black Oil, The Glass Menagerie, Hecuba, Time and the Conways, The Tempest, Sweet Bird of Youth, Who's Afraid of Virginia Woolf* (Winner of 2009 CATS Award, Best Actress), *Twelfth Night, A Midsummer Night's Dream, Macbeth, The Duchess of Malfi, The Seagull, Dancing at Lughnasa, Peer Gynt, The Graduate, The Elephant Man, Talking Heads* (actor and director), *Little Voice, The Great Replacement, Hamlet* and many more.

As a director, productions include: *The Vagina Monologues, Write-Off, The 39 Steps, Much Ado About Nothing, Whisky Galore, Talk To Me Like The Rain* and *Let Me Listen*.

Irene has worked extensively in radio and is a founder member of Stellar Quines Theatre Company.

ANNA ORTON – COSTUME & SET DESIGN

Anna Orton is a designer working across Theatre, Dance, Opera and Exhibition. Her previous work exhibiting, performing and curating as a visual artist in some of Scotland's most pioneering spaces continues to influence her work in performance design.

Her design work includes the multi-award-winning production of *Handel's Messiah* directed by Tom Morris, which premiered at Bristol Old Vic and was followed by a national cinema and online streaming release.

Other recent work includes: *Blond Eckbert* and *Acis & Galatea* (Hans Otto Theatre, Germany); *Adults* (Traverse Theatre); *Kidnapped* (National Theatre of Scotland); *This Is Memorial Device* (Royal Lyceum Theatre Edinburgh, Fringe First Award); *Robin Hood Legend of the Forgotten Forest* and *King Lear* (Bristol Old Vic); *The Tsar Has His Photo Taken* and *La Bohème* (Scottish Opera); *Peter Pan and Wendy* and *A Christmas Carol* (Pitlochry Festival Theatre – Shortlisted for Best Emerging Designer, World Stage Design Awards 2021); *Welcome Home* (Soho Theatre) and *The Effect* (English Theatre Frankfurt).

She has designed for many prestigious companies including Live Theatre Newcastle, English Touring Opera, Buxton Opera Festival, Theatre Ad Infinitum, Bath Theatre Royal, Stellar Quines, The New Theatre Dublin and The Watermill Theatre amongst others.

She was recipient of the *OLD VIC 12 Designer Affiliation* in 2019, an MGCfutures recipient in 2021 and was the first JMK runner up in 2023. Anna's designs have also been nominated for the Offies and CATS Awards. She has a MA in Theatre Design from Bristol Old Vic Theatre School and a MA in Fine Art from Duncan of Jordanstone Collage of Art and Design.

JOANNA TOPE – SALLY

Joanna obtained an Honours Degree in Drama at Manchester University and initially worked in repertory theatre and television creating roles for Alan Ayckbourn, Henry Livings and Edward Bond. She played leading roles in Stephen Joseph's final season in *Scarborough* and was David Toguri's first Adelaide in *Guys and Dolls*.

She has worked for the Citizens Theatre, Royal Lyceum Theatre Edinburgh, Traverse Theatre, Random Accomplice, Rapture Theatre, Stellar Quines Theatre Company and with the Auricle Ensemble. Her most recent theatre credits include: *Tree of Knowledge* (Traverse Theatre); *Locker Room Talk* (Traverse Theatre/Latitude Festival); *Still Game Live: Bon Voyage!* (SSE Hydro); *The Crucible* (Royal Lyceum Theatre Edinburgh); *White Rabbit, Red Rabbit* (Aurora Nova); *13 Sunken Years* (Lung Ha); *Threads* (Stellar Quines); *Promises Promises* (Tron Theatre/Scottish Tour/Soho Theatre/59East59, New York); *A Respectable Widow Takes to Vulgarity* (Òran Mór/Traverse Theatre/59East59, New York).

Television credits include: *Still Game (Series 9)*, *The Geographer's Last Will*, *Monarch of the Glen*, *The Ruby Ring* and *Grandpa in My Pocket*.

Joanna can regularly be heard on the radio and has performed in numerous radio dramas throughout her career.

She was a New York Drama Desk Nominee for Outstanding Solo Performance in Douglas Maxwell's *The Promise* (aka *Promises Promises*).

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