

TRON THEATRE



TRON THEATRE COMPANY PRESENTS

A VIEW FROM THE BRIDGE

BY ARTHUR MILLER
DIRECTED BY JEMIMA LEVICK

FRI 21 FEB –
SAT 15 MAR 2025

PROGRAMME

DIRECTOR'S NOTE

A huge welcome to the Tron Theatre for this performance of *A View from the Bridge*.

Choosing your directorial debut when you're a newly appointed Artistic Director can feel daunting... You only get to do the first one once. I really wanted to set us on a path for where the Tron is headed, make a play that I love, and importantly, one that could feel transformed for the moment we are in. The Tron has always been a place where you can expect bold, contemporary and high-quality work, so a new approach to a timeless classic felt like a way to honour that.

A View from the Bridge is a play I've wanted to make for a long time, and when I came back to reading it, I was struck again by just how contemporary the themes are. Somehow it sang out even more being here in Glasgow, which like Brooklyn, is also home to a dockside community. It still resonates like a contemporary text, and beautifully written at that. While themes of justice, responsibility, respect and sexuality all vibrate through this play, it was the immigration story, of cultural integration and the right to remain that really made my mind up. When we were securing the rights to the play last summer, riots were breaking out all over the UK, so one's own moral code and how sections of society behave accordingly felt very important.

As we've worked through rehearsals, as ever, we've discovered so much. We've laughed a lot but equally experienced the tension and sometimes shock of each moment, the stress the characters are under and the discomfort they (and we) experience has been palpable. The unsaid often feels so close to the surface it's painful. For me, this is one of the original 'pot boiler' plays – Miller sets us off and then doesn't stop turning up the heat until the final moments.

I feel incredibly lucky to have arrived here at the Tron with this production. To have secured a world-class cast of performers, and to work alongside some of the very best creative minds, producers and production staff there are. It's a great privilege to work with this level of talent, especially on a play that demands so much from every moment. They've made it very easy for me to settle in and I'm grateful. And to you too, the audience who have chosen to join us for this performance.

I hope we'll see you again before the year is out, when it's no longer my first play on this stage. By then, I'll have settled in even more.

Jemima Levick

Director

CAST LIST

Eddie.....	Mark Holgate
Beatrice.....	Nicole Cooper
Catherine.....	Holly Howden Gilchrist
Rodolpho.....	Michael Guest
Marco.....	Reuben Joseph
Alfieri.....	Nicholas Karimi

CREATIVE TEAM

Writer.....	Arthur Miller
Director.....	Jemima Levick
Costume & Set Design.....	Alex Lowde
Lighting Design.....	Lizzie Powell
Composer & Sound Design.....	Claire McKenzie
Associate Designer.....	Colin Falconer
Fight Director.....	EmmaClaire Brightlyn
Voice & Dialect.....	Ros Steen
Intimacy Coordinator.....	Michele Gallagher
Wardrobe Supervisor.....	Jennie Lööf
Deputy Stage Manager.....	Babette Wickham-Riddick
Asst. Stage Manager.....	Ruth Burgon
Production Manager.....	Laura Skinner
Technical Manager.....	Alex Hatfield
Stage Manager.....	Suzanne Goldberg
Venue Technician.....	Fi Elliott
Venue Technician.....	Adi Currie
Set Construction.....	Pretty Scenic
Audio Describer.....	Hazel Ann Crawford & Lynn Mulvenna
Captioner.....	Glenda Carson
Image Credit.....	Joe Connolly/Jamhot
Print Design.....	Jamhot
Publicist (Freelance).....	Jane Hamilton
Production Photography.....	Tommy Ga-Ken Wan
Archive videography.....	RPL Media

Presented by arrangement with Josef Weinberger Ltd.

www.josef-weinberger.com





WITH THANKS TO:

National Theatre of Scotland, Royal Conservatoire of Scotland, Duncan Anderson, Karen Fishwick, Alison Miller

GIVE FEEDBACK

Let us know what you thought of *A View from the Bridge* 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 pages:

-  /trontheatre
-  @trontheatre
-  @trontheatre
-  @trontheatre.bsky.social

TRON.CO.UK

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

BIOGRAPHIES

NICOLE COOPER – BEATRICE

Theatre credits include: *Macbeth (An Undoing)* (Rose Theatre, Kingston/Theatre for a New Audience, New York/Royal Lyceum Theatre Edinburgh); *The Spark, Pleading (A Play, A Pie & A Pint)*; *The Tempest* (Tron Theatre); *Sleeping Beauty* (Byre Theatre); *How to Fix a Broken Wing* (Catherine Wheels Theatre Company); *Scribble* (Scribble Play); *Sleeping Beauty* (PACE); *Horizontal Collaboration* (Fire Exit); *Hedda Gabler, Lear's Fool, The Winter's Tale, Medea, The Comedy of Errors, Much Ado About Nothing, Antony and Cleopatra, Timon of Athens, Measure for Measure, Coriolanus, Macbeth, Julius Caesar, Othello, As You Like It, The Tempest, Love's Labours Lost, The Merchant of Venice, A Midsummer Night's Dream, Hamlet, King Lear, Twelfth Night, Richard III* (Bard in the Botanics).

Film and television credits include: *Getting Close* (National Theatre of Scotland); *Where Did He Go?* (Traverse Theatre); *The Nest* (Studio Lambert); *The Novels That Shaped Us* (IWC Media); *Jonathan Creek* (BBC); *Fried* (Bwark Productions).

HOLLY HOWDEN GILCHRIST – CATHERINE

Holly is currently in her final year on the BA Acting course at the Royal Conservatoire of Scotland.

Recent credits include: *The Cosmonaut's Last Message To The Woman He Once Loved In The Former Soviet Union, Twelfth Night* (Royal Conservatoire of Scotland); *Murder Is Easy* (BBC TV Series); *I Swear* (Tempo Productions, feature film); *Human Installation* (Network Theatre Festival Romania); *Forget-Me-Not* (RCS Off Kilter Festival).

Holly is also an experienced singer-songwriter and musician, skilled in guitar, violin, piano and voice, and has a passion for physical theatre.

MICHAEL GUEST – RODOLPHO

Michael trained at the Royal Conservatoire of Scotland.

Recent theatre credits include: *The Comedy of Errors* (Winner: Best Ensemble CATS Awards 2022), *A Christmas Carol, Red Riding Hood* (Citizens Theatre); *A Midsummer Night's Dream* (Scottish Opera); *Joke (A Play, A Pie & A Pint)*; *Rumpelstiltskin* (Platform).

Screen and radio credits include: *Damaged* (Amazon Prime); *Raven's Hollow* (Shudder); *The Fall, The Five Thousand* (BBC Radio 4).

MARK HOLGATE – EDDIE

Theatre credits include: *Maggie May* (Leeds Playhouse); *Maryland* (Friargate Theatre); *Twelfth Night, Hamlet, Macbeth, A Midsummer Night's Dream* (Shakespeare's Rose Theatre); *Julius Caesar* (Sheffield Crucible); *The Iliad* (Royal Lyceum Theatre Edinburgh); *The White Devil, The Roaring Girl, All's Well That Ends Well, As You Like It, Hamlet, A Soldier in Every Son, King John, Richard III, Romeo & Juliet* (Royal Shakespeare Company); *The Railway Children* (Waterloo Station); *Observe the Sons of Ulster Marching Toward the Somme* (Hampstead Theatre); *Troilus & Cressida, Cymbeline* (Cheek by Jowl) and *Women of Troy* (Royal National Theatre).

Television and film credits include: *Floodlights, Emmerdale, Bodyguard, Tina and Bobby, Against the Law, Dark Angel, Cuffs, Lawful Killing, Hollyoaks, Doctors, Coronation Street* and *Atonement*.

Radio credits include: *The Chatterleys, Make Death Love Me: Antony & Cleopatra, The Flood Parts 1 & 2, Drink, Fragments*.

REUBEN JOSEPH – MARCO

Trained at Glasgow Clyde College.

Theatre credits include: *The Outrun* (Royal Lyceum Theatre Edinburgh); *Macbeth* (Royal Shakespeare Company); *Hamilton* (Victoria Palace Theatre); *The Tragedy of Macbeth* (Almeida); *Orphans*, *Rapunzel*, *The Cheviot, the Stag and the Black, Black Oil*, *Midsummer* (National Theatre of Scotland); *Sinbad* (Perth Theatre); *How Not to Drown* (ThickSkin); *Anything That Gives Off Light* (The TEAM); *A Christmas Carol* (Citizens Theatre).

Television credits include: *Vigil*, *Traces* (BBC); *Crime* (Britbox/ITVX).

Radio credits include: *The Raiders*, *Hoping*, *Fissures*, *This Thing of Darkness*, *The Kids Table* (BBC).

NICHOLAS KARIMI – ALFIERI

Trained at Rose Bruford College.

Theatre credits include: *Arabian Nights* (Bristol Old Vic); *Henry VI (parts 2&3)*, *The Comedy of Errors* (Royal Shakespeare Company); *Adventures with the Painted People* (Pitlochry Festival Theatre); *The Twilight Zone* (West End); *A View from the Bridge* (Theatre Royal York/Royal and Derngate Theatres, Northampton); *Macbeth*, *An Oak Tree*, *Everyman*, *War Horse* (National Theatre/West End); *The Arabian Nights* (Royal Lyceum Theatre Edinburgh); *The Kite Runner* (West End/Nottingham Playhouse/Liverpool Playhouse); *Any Means Necessary* (Nottingham Playhouse); *Lardo* (Old Red Lion Theatre); *The Hairy Ape* (The Old Vic); *A Tale of Two Cities*, *Twelfth Night* (Regent's Park Open Air Theatre); *Titus Andronicus* (Shakespeare's Globe); *Damascus Aleppo* (National Theatre of Scotland/A Play, A Pie & A Pint); *Game of Life* (The Yard); *The Double* (Theatre Royal Bath); *I Was A Beautiful Day*, *Outward Bound*, *The Fear of Breathing* (Finborough Theatre); *The Pearl Fisher*, *Nova Scotia*, *So Young* (Traverse Theatre); *Mother Courage* (BenchTours); *The Dead Fiddler* (New End Theatre, Hampstead).

Film credits include: *Saving Christmas Spirit* and *Medusa Deluxe* (EMU/BFI).

Television credits include: *The Witcher* (Netflix); *You Don't Know Me* (BBC/Netflix); *Surface* (Apple TV).

Radio credits include: *Welcome To Iran* (BBC Radio 3).

JEMIMA LEVICK – DIRECTOR

Jemima trained at Queen Margaret University College in Edinburgh and on a Scottish Arts Council Directors Bursary with the Royal Lyceum Theatre Edinburgh and Stellar Quines Theatre Company.

In April 2024 she took up post as Artistic Director of the Tron Theatre. She has also served as Artistic Director & CEO of A Play, A Pie & A Pint, Artistic Director and Chief Executive of Stellar Quines Theatre Company, and Artistic Director of Dundee Rep.

She has won and been nominated for a number of awards and has directed over 50 professional productions. Her recent credits include: *SCOTS* (A Play, A Pie & A Pint/Edinburgh Fringe/54 Below NYC); *The Sheriff of Kalamaki*, *The Great Replacement*, *Man's Best Friend* (A Play, A Pie & A Pint); *Cinderella*, *All My Sons* (Dundee Rep); *Maggie May* (Leeds Playhouse/Leicester Curve/Queens Hornchurch); and numerous episodes of *River City* (BBC Studios). She has also directed for the Citizens Theatre, the National Theatre of Scotland, the Royal Lyceum Theatre Edinburgh, Dundee Rep, Stellar Quines Theatre Company, Imagineate, Borderline Theatre Company, Grid Iron Theatre Company, Traverse Theatre and Paines Plough.

ALEX LOWDE – COSTUME & SET DESIGN

Alex studied Drama at Hull University before training in design at Motley.

Set & Costume designs include: *The New Real*, *School for Scandal* (Royal Shakespeare Company); *A View from the Bridge* (Metropolitan Theatre Tokyo); *Blue* (ENO); *Jitney* (Headlong/The Old Vic & UK tour); *The Color Purple* (Curve Theatre Leicester & UK tour); *Persuasion* (Rose Theatre Kingston/Royal Exchange Theatre); *Crave* (Chichester Festival); *Werther* (Stadttheater Bremerhaven); *Romeo & Juliet* (Shakespeare's Globe); *La clemenza di Tito* (Theater An Der Wien); *All My Sons*, *August: Osage County*, *She Town*, *The Elephant Man*, *A Doll's House*, *The Glass Menagerie* (Dundee Rep); *random/generations* (Chichester Minerva); *The Master Builder*, *Enjoy* (West Yorkshire Playhouse); *Pygmalion* (Headlong/West Yorkshire Playhouse); *Dutchman*, *One for the Road/Victoria Station*, *Tobias and the Angel* (Young Vic); *Three Sisters* (Lyric Theatre Belfast); *Stink Foot*, *Lines* (The Yard); *Frøken Julie* (Aarhus Theatre); *Krapp's Last Tape* (Sheffield Theatres); *Rigoletto* (Wexford Opera); *'Tis Pity She's A Whore* (Wanamaker Playhouse); *The Excursions of Mr Broucek* (Opera North/Scottish Opera); *The Lion's Face*, *The Gentle Giant*, *The Nose* (Royal Opera House Linbury); *The Marriage of Figaro* (Royal Lyceum Theatre Edinburgh); *Blake Diptych* (Laban Dance/Southbank Centre); *While You Lie* (Traverse Theatre); *Takin' Over the Asylum* (Royal Lyceum Theatre Edinburgh/Citizens Theatre); *The Body of An American* (The Gate); *Dedication* (Nuffield Theatre); *Victory Condition* (Residenz Theatre, Munich).

Costume designs include: *Edward II* (National Theatre); *Machinal*, *Game* (Almeida Theatre); *Linda* (Royal Court); *Greek* (Staatstheater Hannover/Scottish Opera).

CLAIRE MCKENZIE – COMPOSER & SOUND DESIGN

Claire McKenzie trained at the Royal Conservatoire of Scotland and is a Composer and Musical Director.

Her theatre credits include: *The Great Gatsby* (Off-Broadway); *SCOTS* (A Play, A Pie & A Pint/Edinburgh Fringe/54 Below NYC); *Maggie May* (Leeds Playhouse); *Oor Wullie*, *A Christmas Carol*, *The Snow Queen*, *Little Red and the Wolf* (Dundee Rep); *The Lion*, *The Witch and the Wardrobe*, *The Caucasian Chalk Circle*, *The Iliad*, *The BFG*, *Faith Healer*, *The Venetian Twins* (Royal Lyceum Theatre Edinburgh); *My Left/Right Foot The Musical* (National Theatre of Scotland); *Atlantic: A Scottish Story* (Noisemaker, Winner: Best British Podcast Award for Drama); *Hi, My Name is Ben* (Goodspeed Musicals/NAMT); *The Cook, The Thief, His Wife And Her Lover* (Faena Miami/Unigram); *Legend Trippers* (National Youth Music Theatre); *Long Day's Journey Into Night*, *Hay Fever*, *Hansel and Gretel*, *Beauty and the Beast*, *Cinderella* (Citizens Theatre).

Claire is also one half of the award-winning musical theatre writing team, Noisemaker.

Future projects include *CEILIDH* (Barbara Whitman/Grove Entertainment & US Tour); *The Snow Goose* (Goodspeed Musicals); *Hi, My Name is Ben* (LD Entertainment).

ARTHUR MILLER – WRITER

Arthur Miller (1915–2005) was born in New York City and studied at the University of Michigan.

His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* (1955), *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980), *Playing for Time* (1980).

Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998) and *Resurrection Blues* (2002).

Among his other works are *Situation Normal* (1944), the novel *Focus* (1945), screenplay *The Misfits* (1960), and texts for *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include *'Salesman' in Beijing* (1984), and *Timebends*, an autobiography (1987).

Short fiction includes the collection *I Don't Need You Any More* (1967), the novella *Homely Girl, a Life* (1995) and *Presence: Stories* (2007).

Essay collections published in his lifetime include *The Theater Essays of Arthur Miller* (1978) and *Echoes Down the Corridor: Collected Essays 1944–2000*, as well as individually published volumes *'The Crucible' in History* (2000) and *On Politics and the Art of Acting* (2001).

He was awarded the Avery Hopwood Award for Playwriting at University of Michigan in 1936. He twice won the New York Drama Critics Circle Award, received two Emmy Awards and three Tony Awards for his plays, as well as a Tony Award for Lifetime Achievement. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. Among other honors, he received the Pulitzer Prize for Drama and the John F. Kennedy Lifetime Achievement Award.

LIZZIE POWELL – LIGHTING DESIGN

Lizzie Powell is a Lighting Designer working internationally in theatre and opera.

Her credits in theatre include: *The Fifth Step, Thrown, Orphans, Red Dust Road, Adam, Knives in Hens, Venus As A Boy* (National Theatre of Scotland); *The Events* (Cumbernauld Theatre); *There's a Place* (Perth Theatre); *Robin Red Breast* (Factory International Manchester); *The Outrun* (Royal Lyceum Theatre Edinburgh); *Macbeth (An Undoing)* (Royal Lyceum Theatre Edinburgh/Rose Theatre/Kingston Theatre for a New Audience, New York); *August: Osage County* (Malmo Stadsteater); *Same Team: A Street Soccer Story, The Grand Opera House Hotel* (Traverse Theatre); *Cat on a Hot Tin Roof, The Mountaintop, Mother Courage, Anna Karenina, The Mighty Walzer* (Royal Exchange Theatre); *The Comedy of Errors, Endgame, The Libertine* (Citizens Theatre); *James IV, What Girls are Made Of* (Raw Material); *King John, Macbeth* (Royal Shakespeare Company); *Avalanche: A Love Story* (Barbican/Sydney Theatre Company); *The Da Vinci Code, Dial M for Murder* (Simon Friend Productions); *Our Ladies of Perpetual Succour* (West End/National Theatre of Scotland); *Victory Condition, B, Human Animals, Violence and Son* (Royal Court Theatre); *Our Town* (Regent's Park Open Air Theatre); *Romeo & Juliet* (Sheffield Crucible); and *Cyrano De Bergerac* (Citizens Theatre/National Theatre of Scotland/Royal Lyceum Theatre Edinburgh).

Her credits in opera include: *Maria Stuarda* (Teatro Real); *Falstaff* (Scottish Opera/Santa Fe Opera); and *A Midsummer Night's Dream* (Scottish Opera).

FUNDERS

THE TRON GRATEFULLY ACKNOWLEDGES SUPPORT FROM

Creative Scotland

CORPORATE PARTNERS

G.H. Digital Print

TRUSTS AND FOUNDATIONS

Gannochy Trust | Glasgow City Council Green Grant |
Dr. Guthrie's Association | Kilpatrick Fraser Charitable Trust |
John Mather Trust | The Wolfson Foundation |
Cruden Foundation | theatre works!

TRON CHAMPIONS

Lorna Baird | Peter Lawson | David Lightbody |
Fiona McDonald | Andy West

PATRONS 2024-25

Julie Austin | Kati Byrne | Thomas Collins | Stewart & Frankie Coulter |
Ruth Crawford | Monica Deans | Rhona Deb Little | Angela Donoghue |
Mike Glancy | Susan Hunt | Eleanor Hyland | John & Agnese Keeper |
Andrew Lockyer | Stewart MacKay | Caroline Martin |
Susan McBride | Colin McCredie | Frank & Kathleen McGoldrick |
Tony McGoldrick | Helen McLaren | Iain & Alison Michael |
Alison Mitchell | Helen Morton | Kenneth Murray | Noelle O'Rourke |
Fraser Reid | Sylvia Rossi | Fred & Irene Shedden | Craig & Paula Stark |
Mandy Stewart | Linda Taylor | Cara Viola | Rachael Wilson

Special thanks to Helen Jean Millar, a long-time Tron Theatre supporter, who generously left us a gift in her will for our work.

SUPPORTING THE TRON THEATRE

More than ever before we need your contributions to support the work of our creative community, offer opportunities to young people and deliver outreach work in our immediate locale and across the city. You support our work every time you visit the Tron.

There are ways to get involved to suit every person and pocket:

Become a Tron Champion or buy a gift membership for someone special

Donate online or whilst buying tickets

Choose the highest ticket price option – we don't apply booking fees so any additional income enables us to do more

Come on board as a Sponsor or a Corporate Partner

Make a regular donation to the Tron

Support the long-term future of the Tron by leaving us a gift in your will.

Earn donations for the Tron when shopping online via Easy Fundraising

For more information on how you can support the Tron Theatre visit tron.co.uk/supporting_the_tron_theatre or email: development@tron.co.uk