
25–30 March 2022
Silk Street Theatre

Pilgrims

by **Elinor Cook**

Georgia Green director

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(Jonny Burman, Laura Euler-Rolle, Annabella Jennings, Os
Leanse, Kishore Walker), **Michael Shelford** (Maisie Ayres,
Matthew Broome), **Gemma Turnbull** (Aaron Gill),
YellowBelly (Tom Coleman, Tyreke Leslie, Connor Porter).

Pilgrims

by **Elinor Cook**

Georgia Green director

Cory Shipp designer

Rajiv Pattani lighting designer

Oliver Brown sound designer

Reuben Cohen video designer

Diane Alison-Mitchell movement director

Raniah Al-Sayed intimacy director

Lucy Rodgers costume designer

Adi Currie assistant lighting designer

Friday 25, Saturday 26, Monday 28, Tuesday
29, Wednesday 30 March, 7.30pm

Tuesday 29, Wednesday 30 March, 2pm

Silk Street Theatre

#GuildhallDrama

*A recording of this production will be
available to watch online for free after the
performances.*

This is an amateur production of *Pilgrims* by arrangement
with Nick Hern Books.

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

History is told by the victors, until now.

For Will and Dan, nature is a thing to be conquered, having conquered Everest at just 18, their bodies are instruments that are there to be pushed to their limits as they conquer the highest mountain peaks and pursue the most hazardous expeditions. For them, it is a right, a thrill and a priority above all else, anything that stands in the way is to be steamrollered.

As Rachel points out, their obsession with triumphing over such lands has an undeniably colonial sentiment. In fact, as she explores uncharted areas in academia – delving deep into English folk stories for her PhD, she discovers that so many of our oldest stories are built of similar stuff, often placing the glory of a hero's quest hand in hand with violence.

As Rachel begins to lose herself in the relationships with these men, not only do they seem to want to conquer lands, but sometimes her.

Pilgrims seems to ask: How often do our narratives give way to men? How do we retrieve ownership?

The play is non-linear, zigzagging through space and time, in a way that is messy, calculated and honest. It asks us to investigate our human obsession with how we tell our stories. Stories of our identity, stories of our origins, of our relationships. It asks us to think of how we string together these fictions, which, so often, are constructed and inextricably tied up with history and society, the patriarchal and the colonial, and processed through hegemonic gazes.

How do we disentangle ourselves? Where do we begin? What does life look like outside of these systems? What do we gain and what do we lose? What happens when we love someone we don't expect to and it all goes out of the window?

Programme note by Georgia Green



Rehearsal Photos by Joshua Cole-Brown

Design Process

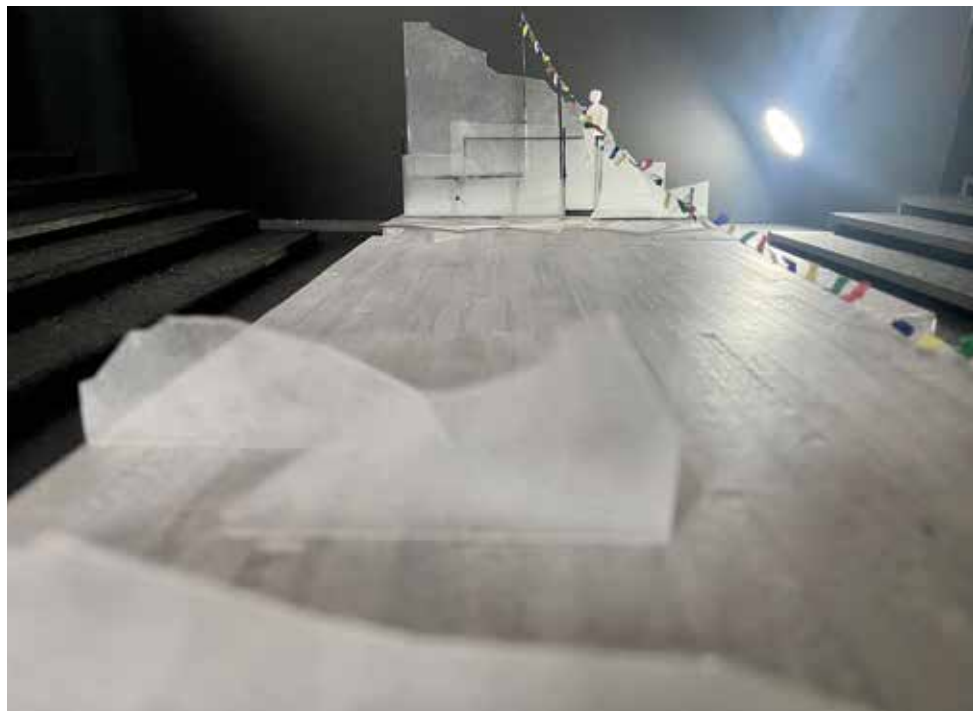
From the very earliest of conversations with Georgia, it became clear we were talking not only about man's hold over women's stories and literature, but also, in a wider sense, man vs nature and the need for humanity to conquer nature itself. Whilst we knew a large mountain face was clearly an image we wanted to work with, the necessity of it feeling real started to become less and less important. After all, in the current world what is real and what isn't is becoming more and more flexible each day, and it was important for us that the audience felt like this was relevant – some of these larger themes have existed for years but are still so familiar to us.

In an attempt to bridge the gap between manmade and natural we've created our combination of very unnatural materials to manufacture our mountain face, our giant climbing frame for the cast to conquer. Even the floor it sits on is a natural texture that is painted to resemble something very unnatural and jarring to the eye. It is an overwhelming size, a feat to manoeuvre and tries to take command over everything else. Our spaces are fluid, with a combination of lighting and projection bleeding through this large structure trying to take control of it – a little like the driving force for some of the characters, who decide what they are willing to sacrifice to achieve their own need to conquer.

Notes by Cory Shipp



Costume design by Lucy Rodgers



Set design by Cory Shipp

Cast

Rachel
Dan
Will

Boni Adeliyi
Tyler-Jo Richardson
Kishore Walker

A listing of CVs for Guildhall School Final Year
Actors may be viewed on the School's website:
gsmd.ac.uk/finalyearactors



Production Team

Construction Manager

Rosie Roberts

Scenic Carpenter

Dani Diego

Assistant Carpenters

Kyra Coppini
Holly Hooper
Ema Cunha
Ben Shepherd

Costume Supervisor & Wardrobe Manager

Lucy Lawless

Production Electrician

Emma Horne

Lighting Programmers

Georgie Bottone
Sophie Bramley

Production Manager

Darcey Robinson

Technical Manager

Finley Wellspring

Production Assistant

Jamie Hulme

TA/Automation Operator

Finley Wellspring

Scenic Art Coordinator

Charlotte Cross

Scenic Artist

Em Dethick-Jones
Olivia Hilton-Foster

Assistant Scenic Artists

Ethan Howlett
Teia Johnson
Issy Jordan

Sound Operators & Radio Mic Runners

Rylee McDaniel
Levi Meehan-Powell

Video Engineers & Operators

Ros Chase
Daniel Robinson

Stage Manager

Emily Robertson

Deputy Stage Manager

Devon James-Bowen

Technical Assistant Stage Manager

Joshua Cole-Brown

ASM/Book Cover

Alex Gasson-Gray

Additional Production Staff

Staff Production Manager
Zara Janmohamed

Staff Stage Management Supervisor
Lucy Serjeant



Final year actors 2021/22



**Boni
Adeliyi**



**Samuel
Armfield**



**Maisie
Ayres**



**Diyar
Bozkurt**



**Matthew
Broome**



**Jonny
Burman**



**Ema
Cavolli**



**Tom
Coleman**



**Annie
Cordoni**



**Jake
Dunn**



**Laura
Euler-Rolle**



**Isobel
Fairchild**



**Aaron
Gill**



**Frankie
Hart**



**Sesley
Hope**



**Annabella
Jennings**



**Os
Leanse**



**Tyreke
Leslie**



**Séamus
McLean Ross**



**Mukamajulé
Michelo**



**Amma-Afi
Osei**



**Lois
Pearson**



**Connor
Porter**



**Tyler-Jo
Richardson**



**Sarah
Slimani**



**Kishore
Walker**

Elinor Cook

Playwright



Photograph © David Ryle

Elinor was the winner of the George Devine Award 2013 for Most Promising Playwright and a finalist for the Susan Smith Blackburn Award 2018.

For television, Elinor wrote on *Killing Eve* Series 3 this year for BBC1/AMC and previously wrote on *The Secrets* for Working Title/BBC1. She is currently contributing to a show for See-Saw and developing adaptations and originals with Drama Republic, Raw and Sister Pictures.

Elinor is also working on new commissions for Audible, Clwyd, Chichester Festival Theatre and Out of Joint.

Out of Love, Elinor's commission for the Paines Plough Roundabout Season, ran at the Orange Tree Theatre in Spring 2018, having opened at the Edinburgh Fringe Festival in 2017 followed by a UK tour. In 2017 she was also commissioned by the Donmar Warehouse to adapt Henrik Ibsen's *The Lady from the Sea*, which was directed by Kwame Kwei-Armah for the Donmar's autumn/winter 2017 season.

Previous work includes *Extra Yarn* (Orange Tree Theatre); *Pilgrims* (HighTide Festival, The Yard, Theatre Clwyd); *Ten Weeks* and *Image of an Unknown Women* (Gate Theatre); *The Boy Preference* (National Theatre Connections 2015); *The Girl's Guide to Saving the World* (HighTide Festival); and *This Is Where We Got To When You Came In* (Bush Theatre).

Biographies

Georgia Green director

Georgia Green is a director and writer.

As director her work includes *Three Sisters*, *Blue Stockings*, *You Got Older* (LAMDA); *Human Animals* (Royal Welsh College of Music and Drama); *Twelfth Night* (ALRA); *Parliament Square* (Rose Bruford) *OUTSIDE* (Orange Tree Theatre); *The Mikvah Project* (Orange Tree Theatre/ BBC Radio 4, nominated for Stage Award).

As assistant/associate director *Emilia* (LAMDA); *Dirty Crusty* (Yard Theatre); *Amsterdam* (ATC/Orange Tree Theatre, TR Plymouth); *Out of Water*, *The Double Dealer* (Orange Tree Theatre); *Zog* (Rose Theatre Kingston/Freckle Productions/Kneehigh).

Cory Shipp designer

Cory is a freelance Set and Costume designer working across all ranges of performative work across the UK.

Cory trained at the Royal Welsh College of Music and Drama and her previous work includes *The Mikvah Project* (Orange Tree Theatre); *Hansel & Gretel* (Chiswick Playhouse); *Cyrano de Bergerac* and *Easy Virtue* (The Watermill Theatre, Newbury); *Mr Burns: A Post-Electric Play*, *RENT*, *Return to the Forbidden Planet* (Mountview); *Another Planet* (The Gramophones Theatre Company); *Hags* (Scratchworks Theatre Company); *Boy* and *Blue Stockings* (LAMDA); Costume Design for *Unfortunate: A Musical Parody* (Fat Rascal Theatre Company); *Bandstand* (ArtsEd) and most recently, *Cinderella* (The Barn Theatre).

Rajiv Pattani lighting designer

Rajiv graduated from LAMDA in 2014 with qualifications in Stage Management and Technical Theatre.

Recent design work includes *Dawaat* and *Final Farewell* (Tara Theatre); *Straight White Men* (Southwark Playhouse); *Yellowfin* (Southwark Playhouse); *Statements After an Arrest Under the Immorality Act* and *OUTSIDE* (Orange Tree Theatre); *Winners* (Theatre on the Downs – Wardrobe Ensemble); *Richard II* (LAMDA); *Santi & Nas*, *Omelette*, *Heroine*, *Tiger Mum* and *'10'* (Vaults Festival); *Hunger* (Arcola Studio 2); *Dirty Crusty* (Yard Theatre); *Dismantle This Room* (Royal Court); *Wolfie* (Theatre503); *Bullet Hole* (Park Theatre, Park90); *Babylon Beyond Borders*, *Leave Taking*, *Ramona Tells Jim* (Bush Theatre); *Nassim* (Edinburgh Fringe First Winner 2017); *Roman Candle* (Theatre503, Manchester 53Two, Ivy Studio Greenside – Edinburgh Fringe Festival).

Oliver Brown sound designer

Oliver is currently in his second year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School.

Professional credits include Lighting Designer *Addams Family* (Finborough School); Production Manager *Some Enchanted Evening* (Conservatoire East); Production Electrician *Little Mermaid* (Finborough School); Vision Mixer, Evidence Based Policing Conference (Cambridge University).

Professional credits include Sound Designer and Operator *Company: The Musical* (Irving Stage Company); Sound Engineer *Legally Blonde* (Suffolk Young People's Theatre); Sound Operator *Cinderella 2021* (Theatre Royal BSE); Sound Designer and Operator *Cabaret* (Conservatoire EAST).

Guildhall credits include Lighting Programmer *Urinetown*, *The Musical* (dir. Ashley Zhangazha); Assistant Carpenter *Cendrillon* and *Le docteur Miracle* (dir. Ashley Dean); Video Engineer and Operator *Opera Scenes* (dir. Martin Lloyd-Evans).

Reuben James Cohen video designer

Reuben is currently in his third year of the BA (Hons) Video Design for Live Performance (now BA (Hons) Digital Design & Production) programme at Guildhall School. Reuben is a classically trained musician who aims to combine his interests within music and video.

Professional credits include Camera Operator *Consent*, *Pomona*, *The Seagull*, *Red Velvet*, *As You Like It*, *Spring Awakening*, *The Gift* (RADA); Video Operator and Programmer *Freedom to Roam*, *The Rhythms of Migration* (video des. Amelia Kosminsky); as Video Designer – animated introductions for Tahj Miles' series *The Table Read*; Video Designer and Technician *The Brighter Sun*, *Sam Gale* and Capital Orchestra; Stage Musician *Taylor Mac – A 24-Decade History of Popular Music: The First Act* (Lift 2018, Barbican Theatre).

Guildhall Live Events credits include Lead Video Designer *Into The Light* (Love Light Festival Norwich); Video Designer and Technician *Creatures Of The Light* (Lumen Lite Festival Crewe).

Other guildhall credits include Video Game Designer and Programmer *The Interactive Experience* (Interactive Project); Video Designer and Camera Operator *Lifesongs* (dir. Akhila Krishnan, Jamie Bradley, Dinah Stabb).

Diane Alison-Mitchell movement director

Diane Alison-Mitchell is a movement director, theatre choreographer and actor movement tutor who trained at the Royal Central School of Speech and Drama. She is Head of Movement at Guildhall School of Music & Drama, co-founder/leader of the Movement Directors' Association (MDA), and Visiting Lecturer and Personal Academic Tutor on the MA Movement: Directing and Teaching at the Royal Central School of Speech and Drama. She has also taught movement at Italia Conti Academy, E15 Acting School, Regents University, Royal Holloway and was previously Course Director of the Foundation Acting course at ALRA South. She was part of the creative team for the London 2012 Olympic Opening Ceremony.

Recent credits include *Intimate Apparel*, *Emilia*, *Love and Information* (Guildhall School of Music & Drama); *When The Crows Visit*, *Wife*, *Holy Sh!t* (Kiln Theatre); *A Midsummer Night's Dream* (Criterion Theatre); *Shuck 'n' Five* (Soho Theatre); *Our Lady of Kibeho* (Royal & Derngate/Theatre Royal Stratford East); *The Hoes* (Hampstead Theatre); *Snow White and the Happy Ever After Salon* (Ovalhouse/Plymouth Theatre Royal); *Never Vera Blue*, *Offside* (Futures Theatre); *The Island* (Theatre Chipping Norton/Dukes Lancaster); *Roundelay*, *Klippiies* (Southwark Playhouse); *They Drink It In The Congo* (Almeida); *SOUL* (Royal & Derngate/Hackney Empire); *Othello*, *Julius Caesar* (Royal Shakespeare Company); *The Emperor Jones* (LOST Theatre); *How Nigeria Became: A story, and a spear that didn't work* (Unicorn Theatre).

Raniah Al-Sayed intimacy director

Raniah Al-Sayed is an intimacy director and movement practitioner. Raniah originally trained as an actor and, after many years of working in London and New York, developed a physical acting process called Lucid Body. She began teaching physical acting/movement in 2013 and continues to do so with Shakespeare's Globe, Italia Conti's BFA, and Drama Studio London, as well as offering courses through her own company, Lucid Body London.

While teaching in drama schools she began movement directing and has worked on a range of productions, some of which included moments of intimacy. From there, she has pursued a specialism in intimacy direction.

As an Intimacy Director for Conti Arts Raniah has worked on *Harvest* (dir. Martin Berry); *The Welkin* (dir. Emily Aboud); *New Labour* (dir. Brendan Murray); *Great Britain* (dir. Richard Pepper); *Days of Significance* (dir. Kate Williams).

As an Intimacy Coordinator for film Raniah has worked on *The Wife and Her House Husband* (dir. Marcus Markou) and *Salt Wounds* (dir. Hannah Renton).

This is her second time collaborating with artists at Guildhall School and she is thrilled to be here.

Lucy Rodgers costume designer

Lucy is currently in her final year of the BA (Hons) Production Arts (Costume Supervision) programme at Guildhall School.

This is Lucy's costume design debut.

Experience outside of Guildhall includes Costume Assistant *Macbeth* Almeida Theatre (des. Joanna Scotcher); Dep Dresser *Disney's The Lion King* Lyceum Theatre; Wardrobe Assistant *The Weekend* Bloomsbury Theatre (dir. John Ramster); Costume Assistant *The Wizard of Oz* (dir. Gary Jerry); *Constellations* Vaudeville Theatre (work experience); *Juliet* Shaftesbury Theatre (wardrobe placement); *The Prince of Egypt* Dominion Theatre (wardrobe placement).

Guildhall credits include Costume Supervisor *Intimate Apparel* (dir. Mumba Dodwell, des. Liam Bunster); Costume Supervisor *Julius Caesar* (dir. Anna Morrissey, des. Carla Goodman); Costume Supervisor *Between: The Musical* (dir. Rudy Percival); Wardrobe Manager *Barbarians* (dir. Oliver Dimsdale and Victoria Moseley, des. Amy Cook); Wardrobe Manager *Gone Too Far!* (dir. Tristan Fynn-Aiduenu, Camilla Clarke); Wardrobe Manager *Mr Burns* (dir. Chelsea Walker, des. Camilla Clarke); Costume Assistant *POD* (dir. Jamie Bradley and Vicki Igbokwe, des. Jess Curtis).

Adi Currie assistant lighting designer

Adi is currently in their final year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School.

Guildhall credits include Assistant Carpenter *Beginnings: New and Early Opera* (dir. John Ramster); Production Assistant and Automation Operator *Love and Information* (dir. Pooja Ghai); Sound Designer *Jackal Run* (dir. Breach); Lighting Programmer *Opera Triple Bill* (dir Stephen Medcalf); Lighting Programmer *Pod* (dir. Jamie Bradley and Vicki Igbokwe).

Other credits include Lighting Programmer for Vault Festival 2020 and Head Technician for Activising for Change (Theatre Productions).

Guildhall School Scholarships Fund

Each year the Scholarships Fund enables talented young actors, production artists, musicians and theatre technicians to take up their places or continue their studies at Guildhall School. We are extremely grateful to many trusts, foundations, businesses, City livery companies and individuals who make annual donations to the Scholarships Fund, and to those people who make provision for legacy donations in support of the School in their wills. Students involved with our 2021/22 theatre productions who have received support from the Scholarships Fund and from external donors are as follows:

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*also supported directly
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Guildhall School Scholarships Fund

“My goal for my first year was to soak up everything the School has to offer, and thanks to my scholarship I was able to do that. For that, I thank you all so much”

Tara Tijani, BA Acting Graduate 2021

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Scholarships are more vital than ever before, ensuring that anyone with the talent and ambition to excel is not constrained by personal circumstances.

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