
8-13 July 2022
Silk Street Theatre

Dennis of Penge

by **Annie Siddons**

directed by **Emma Baggott**

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HALL
SCHOOL

Guildhall School of Music & Drama

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Cover photo: © Matheus Natan via pexel.

Photographs of the final year acting company are by:

Frances Bell (Isobel Fairchild), **Dave Buttle** (Boni Adeliyi, Diyar Bozkurt, Tom Coleman, Sesley Hope, Mukamajulé Michelo, Lois Pearson), **Stewart Bywater** (Jake Dunn), **James De Pietro** (Frankie Hart), **Sam Irons** (Annie Cordonii), **Andrew James Photography** (Tyler-Jo Richardson), **Stanley Morgan** (Amma-Afi Osei, Sarah Slimani), **Clare Park** (Ema Cavolli, Séamus McLean Ross), **Phil Sharp** (Jonny Burman, Laura Euler-Rolle, Annabella Jennings, Os Leanse), **Michael Shelford** (Maisie Ayres, Matthew Broome), **Gemma Turnbull** (Aaron Gill), **Ivan Weiss** (Samuel Armfield), **East Photography** (Kishore Walker), **YellowBelly** (Tyreke Leslie, Connor Porter).

Dennis of Penge

by **Annie Siddons**

Emma Baggott director

Asaf Zohar musical director/composer

Zoë Hurwitz set designer

Stewart J Charlesworth costume designer

Elliot Griggs lighting designer

Ruth Anna Phillips movement director

Christina Fulcher movement director

Raniah Al-Sayed intimacy director

Grace Duff sound designer

Dan Light video designer

Friday 8, Saturday 9, Monday 11,

Tuesday 12, Wednesday 13 July, 7:30pm

Monday 11, Wednesday 13 July, 2:30pm

Silk Street Theatre

#GuildhallDrama

Please note this production contains scenes of a sexual nature and graphic violence.

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

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

The Play

This play is about a lot of things.

It's about poverty, addiction, friendship, target culture, ecstasy, chicken, love, and SE20.

It's about trying when the world is against you. It's about the thing that makes us human: hope. It's also about our innate need as human beings for connection.

Whilst preparing to direct this play I read *Chasing the Scream* by Johann Hari as suggested by Annie Siddons the writer who penned this rallying cry. In *Chasing the Scream* Hari posits “that addiction is not in

fact a progressive disease but a symptom of a lack of connection.” Which got me thinking about why I make theatre. Theatre, by its very nature, is a communal act of imagination. A production is only ever half baked, half made - it only becomes whole once it is completed by an audience. It is, in its very essence, an act of connection.

In Hari's TED talk - *Everything you think you know about addiction is wrong* - he proposes that “Human beings have a natural and innate need to bond, and when we're happy and healthy, we'll bond and connect with each other, but if you can't do that, because



Rehearsal Photos by Matthew Servant

you're traumatised or isolated or beaten down by life, you will bond with something that will give you some sense of relief. That might be gambling, that might be pornography, that might be cocaine, that might be cannabis, but you will bond and connect with something because that's our nature. That's what we want as human beings."

So as the house lights go down - I want you to think about this moment of connection. About the connections that are happening with the strangers that are sitting next to you and in front of you and behind you. I want you to think about the community that has

gathered for this moment in time. I want you to think about the physiological synchrony, which your hearts will observe across this performance. All beating in time together. I want you to think about how this act of communion you are about to engage with will linger in your synapses forever. I want you to think about a moment and passing community with strangers in the dark. I want you to think that tonight you will be unified with people you have never met. Unified through an act of make-believe. Unified through an act of connection.

Programme note by Emma Baggott



Cast

Dennis

Wendy

Hortense

Neil

Mel

Clovis

Tiny Deb/Mercy/Chorus

Sylvie

Juliano

Alison/Young Wendy

Chorus/Barry

Chorus/Stu

Chorus/Terence

Chorus/Jacinta

Chorus/Merless

Chorus/Chantay

Tyreke Leslie

Annabella Jennings

Mukamajulé Michelo

Jonny Burman

Isobel Fairchild

Tyler-Jo Richardson

Sesley Hope

Ema Cavolli

Os Leanse

Annie Cordoni

Tom Coleman

Séamus Mclean Ross

Connor Porter

Lois Pearson

Aaron Gill

Kishore Walker

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



Annie Siddons

Playwright



Annie Siddons is a writer, performer and dramaturg from South-East London.

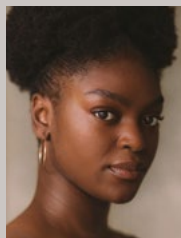
Current work includes *Tripping* (TV Comedy in development with comedian Jack Barry); *Choosh!* (Clown show by Julia Masli, premiering Edinburgh 2022, dramaturg, mentor); *Babs Death and Drugs Comedy show* by Hannah Maxwell (dramaturg, in development); *Some Old Street* (Bunny Theatre, Hampstead Theatre 2022).

Her script for families, *Rapunzel*, first presented by Cornish legends Kneehigh in 2006-8 plus remounts at Citizens Theatre, Glasgow and The Egg, Theatre Royal Bath (2019) returns to The Watermill Theatre this Christmas.

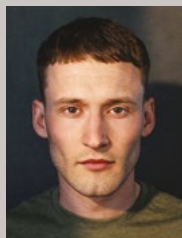
Other plays include *How (not) to live in Suburbia* (Edinburgh, Soho Theatre, UK tour) and *Raymondo* (Edinburgh, UK Tour) as writer/performer, dir Justin Audibert; *Nutcracker and Mouse King* (dir Ellen McDougall); *Ant and Hop* (dir Rachel Bagshaw, Unicorn Theatre).

Recent co-writes/dramaturgy includes *Wild Country* by Edith Tankus, (Camden Peoples Theatre, dir. Laura Keefe); *Babylon Beyond Borders* (Bush Theatre 2019, dir. Ruthie Ostermann); *All's Well That Ends Well* (Shakespeare's Globe 2018, dir. Caroline Byrne); *Human Jam* (Camden Peoples Theatre, dir. Brian Logan).

Final year actors 2021/22



**Boni
Adeliyi**



**Samuel
Armfield**



**Maisie
Ayres**



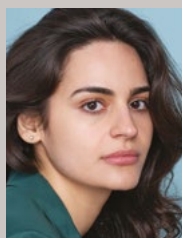
**Diyar
Bozkurt**



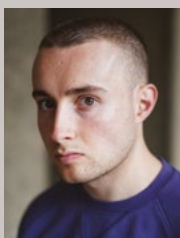
**Matthew
Broome**



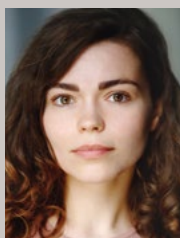
**Jonny
Burman**



**Ema
Cavolli**



**Tom
Coleman**



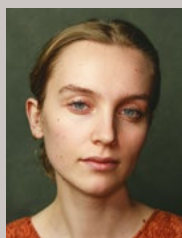
**Annie
Cordoni**



**Jake
Dunn**



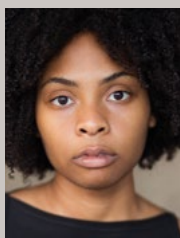
**Laura
Euler-Rolle**



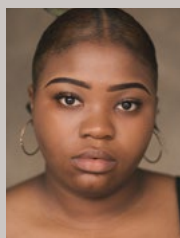
**Isobel
Fairchild**



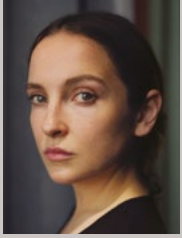
**Aaron
Gill**



**Frankie
Hart**



**Sesley
Hope**



**Annabella
Jennings**



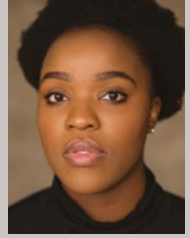
**Os
Leanse**



**Tyreke
Leslie**



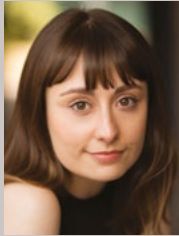
**Séamus
McLean Ross**



**Mukamajulé
Michelo**



**Amma-Afi
Osei**



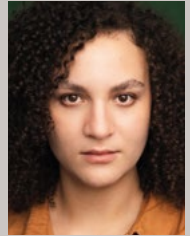
**Lois
Pearson**



**Connor
Porter**



**Tyler-Jo
Richardson**



**Sarah
Slimani**



**Kishore
Walker**

Production Team

Construction Manager

Chloe Rushbrook

Scenic Carpenter

Rosie Roberts

Assistant Carpenters

Kyra Coppini
Iza Fordham
Fran Johnson
Issy Jordan
Daniel Robinson

Costume Supervisor

Lucy Lawless

Costume Assistants

Iben Bering Sørensen
Ema Cunha

Wardrobe Manager

Imogen Leather

Dressers & Wardrobe Maintenance

Livia Brewster
Shaunna Cheriton

Production Electrician

Ben Tinniswood

Lighting Programmers

Takiyah Campbell
Stanley Olden

Production Manager

Em Reeve

Production Assistant

Benedict Rattray

Technical Manager/ Automation Operator

Hayden Gurney

Production Assistant/ Head of Flys

Finley Wellspring

Props Co-ordinator

Charlotte Cross

Assistant Prop Maker

Iza Fordham

Scenic Art Co-ordinator

Mary Deakes

Assistant Scenic Artists

Ros Chase
Holly Hooper
Sophie Presswell

Production Sound Engineer

Sam Ferstenberg

Sound Operators

Bradley Halliwell
Ethan Howlett

Sound No.1 (Mixer)

India Mills

Radio Mic Runners

Bradley Halliwell
Ethan Howlett
Ben Shepherd

Technical Video Associate

Ben Mills

Creative Video Associate

Rylee McDaniel

Stage Manager

Darcey Robinson

Deputy Stage Manager

Matthew Servant

ASM/Book Covers

Edward Jackson
Qian Yan Tan

Assistant Stage Manager

Jack Garner-Greene

Stage Crew

Justin Anderson
Charlotte Antingham
Artie Cook
El Harper
Callum Wallace

Additional Production Staff**Staff Production Manager**

Zara Janmohamed

**Staff Stage Management
Supervisor**

Laura Flowers

Freelance Costume Support

Claire Nicolas



Biographies

Emma Baggott director

Emma Baggott trained at Goldsmiths College and the Young Vic. She is an Associate Artist at National Youth Theatre and a Mentor Director for National Theatre Connections.

Recent credits include *Face the Music: The Social Care Workers Play* (Almeida Theatre); *Neville's Island, Misfits, Stiletto Beach* (Queens Theatre, Hornchurch); *The Things We Leave Behind* (Lyric Hammersmith); *Mr Burns, X, The Christians* (LAMDA); *She is Fierce* (The Swirl, RSC); *Leaving, How To Kill Your Mother, Copper & Steel* (The Bunker) and *Normal* (Styx).

Credits as an Associate and Assistant Director include *As You Like It* (Royal Shakespeare Company); *This House* (Headlong/National Theatre); *The Village* (Theatre Royal Stratford East); *The Sound of Yellow, Victoria Station, One for The Road* (Young Vic) and *McQueen* (Theatre Royal Haymarket).

Emma is a Guest Director at London Academy of Music and Dramatic Art, Royal Welsh College of Music and Drama and Theatre Academy London, and has taught and directed at The BRIT School for six years. She facilitates regular workshops for organisations such as Cardboard Citizens, National Theatre, Young Vic, Regional Theatre Young Director Scheme, Arts Ed, University of Kent and Goldsmiths College.

Asaf Zohar musical director/composer

Asaf Zohar is a composer for theatre, film and television.

Previous theatre credits include *Sorry, You're Not a Winner* (Paines Plough/Bristol Old Vic/Theatre Royal Plymouth); *Wild Country* (Camden People's Theatre); *Romeo and Juliet* (Southwark Playhouse); *SESSIONS* (Paines Plough/Soho Theatre); *The Silence and the Noise* (Papatango Theatre Company); *Peter Pan Reimagined* (Birmingham Repertory Theatre); *WHITEWASH* (Soho Theatre); *Dennis of Penge* (Albany Deptford/Ovalhouse); *The Goose Who Flew* (Half Moon Theatre) and *The Shadowpunk Revolutions* (Edinburgh Fringe).

TV credits include *Reggie Yates: Extreme Russia, Race Riots USA, Reggie Yates: Extreme UK, Dispatches: Taliban Child Fighters, Reggie Yates: Extreme South Africa*, in addition to in-house work for Virgin Media and other media companies.

His film work has been shown at Cannes, BAFTA, Edinburgh and Encounters Festivals.

Asaf studied classical composition at the Royal College of Music after years of professionally playing rock guitar. He has written scores in a multitude of genres and forms on commission, specialising in contemporary production techniques.

Zoë Hurwitz set designer

Zoë is a designer for stage and film based in London and New York. In the UK she has designed for venues such as The Orange Tree, Queens Theatre Hornchurch, The Marlowe Theatre Canterbury, Arts Ed, Jermyn Street Theatre, Hampstead Theatre, Mercury Theatre Colchester, The New Diorama, Shoreditch Town Hall, Warwick Arts Centre, LAMDA, The Bunker, the Royal Court and the Directors Program at the Young Vic.

US venues include Here Arts Centre, Ars Nova (AntFest), The Wild Project, The Sheen Center, Colgate University and Brown/Trinity Rep.

Selected production design credits include *Assisted Living* (web series, NYC) and *Pear* (music video, NYC).

Zoë was a winner of the 2019 Linbury Prize for Stage Design and a finalist in the 2020 JMK Awards, designing for Emerald Crankson. She has been a finalist in the Off West End Awards for best Set Design, most recently for *Deciphering* (New Diorama Theatre, dir. Jack Lowe, 2022). Two of her designs have recently been selected to represent the UK at World Stage Design 2022 in Calgary.

She is a graduate of the MFA Design Programme at Tisch School of the Arts, New York University, and holds a BA in Fine Art from Chelsea School of Art, University of the Arts London.

Stewart J Charlesworth costume designer

Previous work for Guildhall School includes *Grease the Musical* (Silk Street/Digital Theatre).

Musicals include *Mel Brooks The Producers* (International Tour); *Respect La Diva* (Garrick Theatre); *Carousel* (Arcola Theatre); *Henrietta* (NYMT); *Me and the Girls* (Bury St Edmunds and UK Tour); *Little Women* (The Albany); *Bat Boy* (Southwark Playhouse); *Title of Show* (Above the Stag); *Legally Blonde* (Pleasance London) and *Calamity Jane* (Bridewell Theatre).

Plays include *The Dark* (UK Tour); *Miss Moore Thought Otherwise* (UK Tour); *Cissie and Ada*; *A Hysterical Rectomy* (UK Tour); *Macbeth* (UAE Tour) and *Goodbye Norma Jeane* (Above the Stag).

Dance includes *Tribute* (Acosta Danza and Carlos Acosta) and *Pure Dance: Ave Maria* for Natalia Osipova (Sadlers Wells/New York City Centre).

Opera includes *Imeneo* (Royal Academy of Music); *Don Giovanni, Così da Tutte* and *Acis and Galatea* (Dorset Opera).

Upcoming work includes *Magic Flute* and *Manon Lescaut* (Dorset Opera); *Mudpuddle Farm* (UK Tour) and *From Here to Eternity* (Charing Cross Theatre).

Elliot Griggs lighting designer

Elliot trained at RADA.

Theatre work includes *Fitney* (Old Vic/Leeds Playhouse/Headlong); *Amélie the Musical* (Criterion Theatre/The Other Palace/Watermill Theatre/UK Tour, nominated for Olivier Award for Best New Musical); *Fleabag* (Wyndham's Theatre/SoHo Playhouse, New York/Soho Theatre/Edinburgh Festival/Tour, nominated for Olivier Award for Best Entertainment or Comedy Play); *Purple Snowflakes and Titty Wanks*, *A Fight Against*, *On Bear Ridge* (Royal Court); *The Wild Duck* (Almeida); *The Lover/The Collection* (Harold Pinter Theatre); *An Octoroon* (Orange Tree/National Theatre); *Missing Julie* (Theatre Clwyd); *Ivan and the Dogs* (Young Vic); *Richard III* (Headlong); *Disco Pigs* (Trafalgar Studios/Irish Rep, NY); *Dry Powder* (Hampstead Theatre); *Pomona* (Orange Tree Theatre/Royal Exchange/National Theatre, off West End Award for Best Lighting Designer); *Queens of the Coal Age*, *The Night Watch* (Royal Exchange); *Missing People* (Leeds Playhouse/Kani Public Arts, Japan); *Yen* (Royal Court/Royal Exchange); *Blue Door* (Ustinov Studio); *Loot* (Park Theatre/Watermill Theatre); *Somnium* (Sadlers Wells); *The Misfortune of the English*, *Last Easter*, *The Sugar Syndrome*, *Low Level Panic*, *Sheppey*, *buckets* (Orange Tree); *Hir* (Bush Theatre); *Lampedusa* (HighTide); *The Oracles* (Punchdrunk); *Martha*, *Josie and the Chinese Elvis*, *Educating Rita* (Hull Truck); *Shift*, *Bromance* (Barely Methodical Troupe).

Event Design includes *Lost Lagoon*, *Height of Winter*, *The Single-Opticon*, *Alcoholic Architecture* (Bompas & Parr).

Ruth Anna Phillips movement director

Ruth Anna Phillips is a movement director, choreographer and movement teacher based in London and the Midlands. In 2018 she graduated from The Royal Central School of Speech and Drama with an MA in Movement: Directing and Teaching.

Credits include Almeida Theatre, National Youth Theatre, Historic Royal Palaces, Nevill Holt Opera and LAMDA. Ruth teaches actor movement and dance at conservatoires and universities including The BRIT School Bridge Programme, LAMDA, Mountview and University of Creative Arts.

Ruth comes from a background in devising developed through a BA in Drama at The University of East Anglia and dance training at The Lee Academy of Dance and Drama. She is passionate about inclusive practice, particularly in relation to diverse body sizes and strives to include these principles in all her work.

Ruth is an associate artist of critically acclaimed SpeakUp Theatre, and co-founder of Inclusion Collective with Christina Fulcher. They collaborate across teaching, movement direction and research on inclusive practice. They are the recipients of the Ivor Guest Research Grant 2020 for their work Unlocking Inclusion.

Christina Fulcher movement director

Christina Fulcher is an inclusive movement director, choreographer, and intimacy director/coordinator who makes work across theatre, opera, dance, musical theatre and new writing. She holds a BA in Communication and Dance from the University of California Santa Barbara and then obtained teaching credentials at San Diego State University, and MFA Movement Directing and Teaching at Royal Central School of Speech and Drama. She is currently continuing training in intimacy practice, under mentorship with Ita O'Brien of Intimacy on Set. She works as a freelance movement teaching artist with Disney Theatrical Group and International Schools Theatre Association. She currently teaches dance and actor movement at Leeds Conservatoire, LAMDA, Mountview and The BRIT School.

Christina Fulcher and Ruth Anna Phillips are the co-Founders of *Inclusion Collective*. Ruth and Christina collaborate across teaching, movement direction and on their collaborative research on inclusive practice. They are the recipients of the Ivor Guest Research Grant 2020 for their work 'Unlocking Inclusion'.

As Movement and Intimacy Director: *The False Servant* (Orange Tree Theatre); *Cherry Jezebel* (Everyman Theatre Liverpool); *Beg for Me* (Mountview Catalyst/Pleasance Theatre/Camden People's Theatre); *Cinderella* (Barn Theatre); *Experience Marianas: A New Musical* (Tropicana Theatre, Weston College); *When We Died* (Edinburgh Fringe/VAULT Festival).

As Movement Director: *Straight White Men* (Southwark Playhouse); *Death and Dancing* (Kings Head Theatre); *OUTSIDE*: three new plays by Kalungi Ssebandeke, Sonali Bhattacharyya and Zoe Cooper (Orange Tree Theatre); *Blue Stockings* (LAMDA); *Stages, Don't Talk to Strangers* (VAULT Festival); *Into the Woods, Company, Charlie Peace* (Royal Central School of Speech and Drama); *Cunning Little Vixen, Opera Scenes* (Royal Academy Opera); *The Rape of Lucretia* (Trinity Laban Conservatoire).

Assistant Movement Director/
Choreographer credits: *Bonnie & Clyde, Disenchanted* (UWL: London College of Music); *Olivier Award Winning Emilia* (West End); *Our House is Your Home* (Royal Opera House: Open Up Festival); *Beyond the Deepening Shadow* (Tower of London); *The Rake's Progress* (British Youth Opera), *Wasted* (Southwark Playhouse).

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 Raniah has worked on *Harvest* (Conti Arts, dir. Martin Berry); *The Welkin* (Conti Arts, dir. Emily Aboud); *New Labour* (Conti Arts, dir. Brendan Murray); *Great Britain* (Conti Arts, dir. Richard Pepper); *Days of Significance* (Conti Arts, 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).

Grace Duff sound designer

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

Credits in Sound Design include *Lavender* (Omnibus Theatre); *How to Build a Wax Figure* (The Pleasance Theatre); *Black Adder Goes Forth* (The Bear Pit Theatre); *Pillowman* (The Bear Pit Theatre).

Other Sound credits include Sound Operator & Mic Runner *Barbarians* (dir. Oliver Dimsdale & Victoria Moseley, Guildhall School); Venue Audio Technician at The Dorchester Hotel (Molto Music Group); Sound Operator *Sex Cells*; *Hay Fever*; *Time Masons* (The Bear Pit Theatre).

Other credits include Production Intern *Download Festival* (Festival Republic); Venue Technician (Shoreditch Town Hall); Video Programmer/Technician *Sybil* (Barbican Theatre); Video Designer *Julius Caesar* (dir. Anna Morrissey, Guildhall School); Production Manager *Intimate Apparel* (dir. Mumba Dodwell, Guildhall School); Production Manager *Road* (dir. Paul Foster, Guildhall School); Production Manager *Guildhall Summer Projects 2021* (Guildhall School); Assistant Production Manager *The Making of Mr Dickens & Lumen Festival of Lights* (Guildhall Live Events).

Dan Light video designer

Dan Light is a video designer currently in his final year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School. Whilst studying Dan has worked professionally at venues including Glyndebourne, Southwark Playhouse and Shoreditch Town Hall. Dan is also the Associate Video Designer (to Finn Ross) for the *Bat Out Of Hell The Musical* UK Tour and upcoming Las Vegas residency.

Professional Video Design credits include *Move Fast and Break Things* (Freight Theatre); *Instructions For A Teenage Armageddon* (Southwark Playhouse); *What Do You See* (The PappyShow); *Snowflakes* (Old Red Lion); *Heather* (Southwark Playhouse); and *The Pervert's Guide To The Internet* (Sheffield Theatres R&D).

Guildhall Video Design credits include *Spring Opera Scenes 2022* (dir. Rodula Gaitanou, Designer Laura Jane Stanfield); *I'm Not Here Right Now* (Grad Project); *Anna Karenina* (dir. Derek Bond, Des. Amy Jane-Cook) and *Opera Makers 2021* (dir. Martin Lloyd-Evans).

Dan has recently been nominated for an Offie Award for his work on *Instructions for a Teenage Armageddon*.

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:

Acting

Guildhall Scholars

Samuel Armfield
Connor Porter
Maisie Ayres
Isobel Fairchild
Jake Dunn
Sesley Hope
Jonny Burman

The Alfred Molina Scholarship

Aaron Gill

The Bess Jones and Leigh Hudson Award

Mukamajulé Michelo

D'Oyly Carte Charitable Trust Scholarship

Ema Cavolli

The Essie Amar Scholarship

(The Amar-Franses &
Foster-Jenkins Trust)

Aaron Gill

Fishmongers' Ben Travers Scholarship

Sarah Slimani

The Fortisure Foundation Scholarship

Tyler-Jo Richardson

Josephine Hart Scholarship

Boni Adeliyi
Tom Coleman

The Michael Bryant Bursary

Annie Cordoni

The Nicky Bird Scholarship

Ema Cavolli

The Norman Gee Foundation Scholarship

Mukamajulé Michelo
Kishore Walker*

Peter Lehmann Bedford Award

Kishore Walker

The Stanley Picker Trust Scholar

Annie Cordoni

Skinners' Lawrence Atwell Scholarship

Diyar Bozkurt

*also supported directly by
The Lionel Bart Foundation

Tyreke Leslie is
supported directly by
The Lilian Baylis Award

Amma-Afi Osei is
supported directly by
*The Sir John Gielgud
Charitable Trust*

Production Arts

Guildhall Scholars

Peter Adams
Livia Brewster
Shaunna Cheriton

Artie Cook
Em Dethick-Jones
Iza Fordham
Abbie Hardcastle
Charlotte Henry
Holly Hooper
Miriam Houghton
Devon James-Bowen
Sammy Lacey
Livvy Meeks
Emily Nellis
Sophie Presswell
Katie Ranson
Benedict Rattray
Matthew Servant
Eloise Soester-Gulliver
Kate Stockwell*
Katherine Verberne

The Sir Robert Bellinger Broderers' Company Award

Farah Ishaq

B&T Scholars

Georgie Bottone
Ema Cunha

Carpenters' Company Production Arts Scholarship

Emylly Ombok

City of London Scholars

Sophie Bramley
Farah Ishaq

The Herbert and Therese Lowit Memorial Scholarship

Iben Bering Sørensen
Ros Chase

Leverhulme Arts Scholars

Eve Clayton
Jack Garner-Greene
Bradley Halliwell
Amy Hill
Olivia Hilton-Foster
Edward Jackson
Viktor Mileika
Stanley Olden
Rosie Roberts
Daniel Robinson
Ben Shepherd
Qian Yan Tan

Norman Gee Foundation Scholarship

Andrea Støier Andersen

The Salters Production Arts Award Holder

Abu Mensah

Skinners' Lawrence Atwell Scholar

Amy Hill

The Steel Charitable Trust Scholar

Monika Zwierzchowska

Tallow Chandlers' Scholar

Rylee McDaniel

The Vanstone Scholar

Takiyah Campbell

*also supported directly
by the *Chizel Educational
Trust*

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

The School has experienced a considerable increase in demand on its scholarships fund with the cost of living in London continuing to be a major hurdle for many students.

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

For more information about supporting scholarships, please contact the Development Office by email development@gsmd.ac.uk or visit our website gsmd.ac.uk/support

*The Guildhall School Trust is a
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to light up stages
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Your support will safeguard the School's specialist training of international musicians, actors and production artists and provide expert masterclasses, strands of specialist teaching and the equipment essential to maintaining Guildhall School as a world-leading conservatoire.

As a Patron you will be richly rewarded with performances across the breadth of the School's artistic disciplines. We invite you to witness artists in training and enjoy a fulfilling rapport with Guildhall staff, students and fellow supporters.

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