
Saturday 22 May, 2pm & 7.30pm
Wednesday 26 May, 7.30pm
Thursday 27 May, 7.30pm

Gone Too Far!

By **Bola Agbaje**
Directed by **Tristan Fynn-Aiduenu**



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Gone Too Far!

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Tristan Fynn-Aiduenu director

Camilla Clarke designer

Mark Jonathan lighting designer

Paradigmz movement director

DK Fashola movement director

Conrad Kira composer

India Mills sound designer

AM Limitless associate costume designer

Sarah Jane Schostack associate director

With additional musical lyrics written by the Cast

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Live performances broadcast from
Milton Court Studio Theatre

This is an amateur production of *Gone Too Far!* Recording of this performance by any means whatsoever is strictly prohibited.

Please note *Gone Too Far!* contains strong language, adult themes, violence, depictions of racism and homophobia, depictions of drug and alcohol misuse, and flashing lights.

The Play



Rehearsal image by Miriam Houghton

When *Gone Too Far!* premiered the world was a very different place. Brexit didn't even exist yet (except when Farage closed his eyes and concentrated), Barack Obama was only just beginning his first campaign for the US presidency, and Guildhall School's season of drama productions included:

Inherit The Wind by Jerome Lawrence and Robert E Lee
Black Comedy by Peter Shaffer
The Real Inspector Hound by Tom Stoppard

Now some, if not all, of the above are excellent plays. Guildhall was not, in lots of ways, way out of step or 'wrong' to programme these works. There is little to counter the idea that Stoppard is a genius, that *Black Comedy* rethinks the theatrical form so deftly and that *Inherit The Wind* addresses an integral shift in intellectual

freedom and the public understanding of science.

However, I'd argue, these plays need to be presented alongside other works, works like *Gone Too Far!*

Gone Too Far! represents a shift in British theatre. It premiered at the Royal Court, a London theatre that most typifies change. Change of what is on stage, who is on stage and where it is on stage. This is a play about proper south London, life as lived by a slice of society that is underrepresented, misrepresented and often totally maligned. And that is in real life and the papers, let alone on stage.

This play speaks about a world that is not often seen in the 'hallowed halls' of British theatre. I, for example, only came across

it when I was actively seeking out plays that would better serve all our students, that would allow them to play characters like them, on these stages. This is the crux of the issue in theatre as I see it: theatres, programmers, artistic directors, producers, ‘drama school creative associates’ must find work that tells us more, takes us somewhere new and offers a different view of the world. For too long the playwrights of the past, like those listed above, have been taken out of the drawer again and again in favour of bold, exciting new voices.

To go beyond all this though, it should be noted that *Gone Too Far!* is expert in its construction. Apart from the obvious and up-front themes it explores, it is a straightforwardly brilliant play and piece of writing. The characters love, they argue, they discuss, they challenge, they *feel*. This authenticity that sings off the page is something that all great plays aspire to command. Bola Agbaje’s understanding of what it means to be human is paramount in this writing. To showcase such humanity, so viscerally in all its complicated nuance, is no mean feat.

Having said all this, I’d like to acknowledge that it feels awkward for me to be writing this note at all. I am yet another white man who is spouting what we should think, feel and perceive about the artistic output of a Black woman. If ever there was an argument for a programme note to wrap it up quick – it’s here.

I will add one final addendum to this however, whether it is ‘right’ for me to do so or not: plays like *Gone Too Far!*,

where young actors can play parts written for them and by people like them, should be mainstays on drama school stages.

This doesn’t mean the erasure of Stoppard; it just means that Agbaje stands alongside him.

Bola Agbaje playwright



Bola graduated from the Young Writers programme at the Royal Court in 2007. Her first play *Gone Too Far!* was selected to be performed as part of the Young Writer Festival and was performed at the Royal Court Theatre (Upstairs) in February 2007. In 2008 the play won the Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre. The play was revived in 2008 and returned for a run in the main Downstairs space at the Court, as well as at the Hackney Empire and Albany Theatre. Bola was also nominated for the Evening Standard Award for Most Promising Playwright of the Year in 2008.

Bola's writing has been presented by, amongst others, the Royal Court, Actors Touring Company, Tiata Fahodzi, Hampstead Theatre, Soho Theatre, the Young Vic, Talawa and Cardboard Citizens to name a few.

Bola's screenplay adaptation of *Gone Too Far!* (produced by Poisson Rouge Pictures and the BFI) premiered at the London Film Festival in 2013 and was released in 2014. She has a sequel in development with Poisson Rouge.

Bola is currently under commission to Stockroom theatre company.

Cast

Armani

Yemi

Old Lady/Policewoman

Razer/Shopkeeper

Policeman

Ikudayisi

Flamer

Mum/Paris

Blazer

Umi Myers

Sheyi Cole

Grace Cooper Milton

Hassan Najib

Sam Thorpe-Spinks

Jidé Okunola

Levi Brown

Tara Tijani

Justice Ritchie

Final year actors 2020/21



**Charlie
Beck**



**Levi
Brown**



**Sheyi
Cole**



**Grace
Cooper Milton**



**Aoife
Gaston**



**Brandon
Grace**



**Caitlin Ffion
Griffiths**



**Lily
Hardy**



**Kitty
Hawthorne**



**Hope
Kenna**



**Isla
Lee**



**Genevieve
Lewis**



**Noah
Marullo**



**Conor
McLeod**



**Umi
Myers**



**Zachary
Nachbar-Seckel**



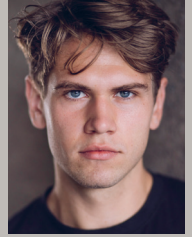
**Hassan
Najib**



**Felix
Newman**



**Jidé
Okunola**



**Sonny
Pilgrim**



**Justice
Ritchie**



**Alyth
Ross**



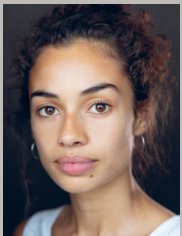
**Millie
Smith**



**Sam
Thorpe-Spinks**



**Tara
Tijani**



**Nia
Towle**



**Dolly
Webb**



**Dan
Wolff**

Production Team

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Alice Dearman

Wardrobe Manager

Lucy Rodgers

Costume Assistant

Livvy Meeks

Lighting Programmers

Georgie Bottone

Rosie Roberts

**Production Manager &
Production Electrician**

Natalya Scase

Production Assistants

Emma Peace

Chloe Rushbrook

**Production Sound
Engineer**

Molly Barron

Sound Operator

Eve Clayton

Stage Manager

Eilidh Mackenzie

Deputy Stage Manager

Chloe Jones

Assistant Stage Managers

Miriam Houghton

Em Reeve

Additional Production Staff

**Stage Management
Supervisor**

Debra Tidd

**Special thanks to
the following for their
contribution to this
production**

Kingsley Amadi

Niyi Akin

Olivia Freeman

Kymarni Appleton

Calum Carr

Bayo Gbadamosi

Zakiyyah Deen

JN Benjamin

The Ovalhouse

A listing of CVs for Guildhall School Final Year Production Arts students may be viewed on the School's website: gsmd.ac.uk/finalyearPA

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Biographies

Tristan Fynn-Aiduenu director

British-Ghanaian theatre-maker Tristan Fynn-Aiduenu's work aims to stretch the imagination of his audiences with his unique brand of storytelling.

Tristan has directed at the Young Vic, Albany Deptford, Theatre Royal Stratford East and the National Theatre. He is an associate director of Initiative.dkf and Playback Drama. He is an associate producer for The Melanin Box Festival and a reader for the Orange Tree Theatre. Tristan holds a First Class BA Honours in Drama, Theatre and Performance with English Literature from Roehampton University and an MA in Writing for Stage & Broadcast Media from The Royal Central School of Speech & Drama. He trained on the Stonecrabs Young Directors and the Young Vic Springboard programmes. He is the winner of the 2019 James Menzies-Kitchin Young Director Award.

Previous work includes creating *Sweet Like Chocolate Boy* (Jack Studio/London Tour) and directing *Little Baby Jesus* (Orange Tree Theatre) and *The Spalding Suite* (LAMDA).

Camilla Clarke designer

Camilla is a set & costume designer based in London. Camilla trained at the Royal Welsh College of Music and Drama, graduating in 2014 with First Class Honours in Theatre Design. In 2015 she was a winner of the Linbury Prize for Stage Design.

Credits include: *The Afflicted* (dir. Finn Den Hertog & Vicki Manderson); *Beginners* (Unicorn Theatre, dir. Tim Crouch); *A Small Place* (The Gate Theatre, dir. Anna Himali Howard); *Bad Roads* (Royal Court Theatre, dir. Vicky Featherstone); *Wind Resistance* (The Lyceum Theatre, Edinburgh International Festival, dir. Wils Wilson); *Paul Bunyan* (English National Opera, dir. Jamie Manton); *Out of Water* (Orange Tree Theatre, dir. Guy Jones); *Human Animals* (Royal Court Theatre, dir. Hamish Pirie); *Wish You Were Here* (Installation co-created with Chloe Lamford, Somerset House); *Highway One* (Wales Festival of Voice, Wales Millennium Centre, dir. Mathilde Lopez); *Trial by Fury* (English National Opera, dir. Matthew Monaghan); *Shooting Rabbits* (Sherman Theatre and Powderhouse Theatre, dir. Jac Moore & Chelsea Gillard); *Frogman* (Traverse Theatre, dir. Jack Lowe); *Yuri* (Chapter Arts Centre, dir. Mathilde Lopez).

Camilla was the recipient of the Prince of Wales Arts Scholarship 2013, The Paul Klimpton prize for innovation in Design and The Lord Williams memorial prize for Design in 2014.

Mark Jonathan lighting designer

Credits in theatre include *Marathon 33*; *Kiss me Kate*; *Curtains!*; *Half a Sixpence* (Guildhall School of Music & Drama).

He was Head of Lighting at the National Theatre (1992–2003) and has lit plays and musicals for all the leading British drama companies including the National Theatre, Royal Shakespeare Company, Royal Court, the West End, throughout the UK and on Broadway. He received a nomination for Drama Desk Outstanding Lighting 2006/07, *Prometheus Bound*, New York.

Opera credits include *A Midsummer Night's Dream*; *The Tale of Januarie*; *The Rape of Lucretia*; *Owen Wingrave*; *Chérubin* (Guildhall School of Music & Drama). As well as Productions in the United Kingdom at Glyndebourne, Garsington, Welsh National Opera, Scottish Opera, Northern Ireland Opera, Buxton International Festival, Holland Park and British Youth Opera. Productions overseas in Aarhus, Antwerp, Banff, Barcelona, Copenhagen, Florence, Ghent, Helsinki, Los Angeles, Madrid, Munich, Potsdam, Spoleto, Stockholm, Strasbourg, Vienna and Washington.

Mark received a nomination for the Knight of Illumination in 2013, was a Finalist in World Stage Design 2013 and the winner of the Knight of Illumination in 2019 for *Vanessa*. Mark has lit many productions for the Royal Ballet, Birmingham Royal Ballet, Northern Ballet, London Children's Ballet, American Ballet Theatre, National Ballet of Japan and Tokyo Ballet as well as the Stuttgart, Berlin, Toulouse and Finnish National Ballet. Mark is very proud to be an Honorary Fellow of Guildhall.

Paradigmz movement director

Paradigmz is a movement specialist, dance teacher and choreographer. Through independent research and a career as a performer; across contemporary and classical African Peoples Dance, in genres of African, Caribbean, jazz, hip hop and modern dance forms, Paradigmz continues to mentor, create, direct and inspire.

Paradigmz has rehearsal directed the UK tour of *TAG... me vs. The City* at Sadler's Wells, a hip hop production directed by Jonzi D. He assisted on movement direction for the BBC production of *The Long Song* an adaptation of the book written by the late Andrea Levy.

Continuing his work with actors, Paradigmz assisted in developing the characters' movement language for the actors and choreographing the party scene in the film *Yardie* directed by Idris Elba. Similarly, he has assisted in the movement language and choreographed pieces for the production of *Dr. Faustus* at Shakespeare's Globe.

When not working with performers, Paradigmz continues to teach dance classes and personal training with clients for fitness, health and well-being.

DK Fashola movement director

Fashola is a multidisciplinary artist who specialises in multi-form storytelling; fusing movement, witty dialogue and poetic multi-layered text in unexpected ways.

Recent work includes: Movement Director *846 Live* (Theatre Royal Stratford East); Movement Consultant *Little Baby Jesus* (Orange Tree Theatre); Creator and Movement Director *Scalped '19* (National Tour); Actress *Mami Wata (WIP)* (Bush Theatre) and *Ilé La Wà* (Stratford Circus).

Playwright credits include: Theatre 503, Perception Festival '18 and RADA Festival '15. Fashola is Artistic Director of Initiative. dkf (Creators of Melanin Box Festival and Tamasha Associate artists '19–20), a Royal Court Young Writers Program Alumnus (2012/2013) and 30 Nigeria House Award Winning Artist with Theatre Royal Stratford East.

Conrad Kira composer

Conrad Kira is a DJ and Soundtrack composer from South London. His DJ work includes guest mixes for There Is No Signal radio and Represent FM, a residency at Prince of Peckham, as well as sets in many venues, from London to Tokyo. He has composed and produced for *Momentum* (Netflix); *Digging* (Film4); SLOG, and *Apples and Snakes* to name a few. Alongside this, he has also worked as a mentor and music facilitator for the National Theatre and Camden Roundhouse, amongst others.

When not working on a project, Conrad is probably watching anime at home or roller skating in the park.

AM Limitless associate costume designer

Anna-Maria Macaulay is a multifaceted designer whose work is explored through; Carnival Costume Design, Graphic Art, Digital Illustration, and Furniture and Product Design.

She studied Furniture and Product Design at Nottingham Trent University, graduating in 2018. Anna-Maria has over 10 years of experience in carnival costume production with *South Connections Mas Band*. She has been designing and making carnival costumes within the last four years and is now the Co-Founder and Creative Director of contemporary carnival band *Limitless Mas*.

Anna-Maria's work across all her mediums is heavily influenced by craft and traditions within different cultures. Her work always has a story to tell through a contemporary aesthetic. She is particularly interested in dying craftsmanship and traditions whose original meanings and intentions are forgotten as the world evolves. She makes it her duty to revive the original story of these traditions and crafts through her artistic lens, keeping the authenticity of these stories living.

India Mason Mills sound designer

India is currently in her second year of the BA (Hons) Production Arts (Theatre Technology) programme at Guildhall School. She is working towards a career in theatre and live events, specialising in sound design and operation.

Sound Credits include: Sound Technician *Limelight 2017 Elstree UTC*; Sound Operator and Head of Sound *Limelight 2018 Elstree UTC*.

Other Credits include: Assistant Carpenter *Pod* (dir. Jamie Bradley & Vicki Igbokwe); Video Engineer *Opera Triple Bill 2020* (dir. Stephen Medcalf).

Sarah Jane Schostack associate director

Select NYC directing credits: *What I Left Behind* (World Premiere, Hudson Guild Winterfest Best Short Play); *Manere Fortis* (World Premiere, Take Ten Festival Semi-Finalist); *No Stranger There* (World Premiere, 2014 Samuel French Finalist).

Select international/regional directing credits: *Urinetown* (Lost Nation Theater, Winner Broadway World Regional Awards); *Spring Awakening* (John W. Engeman Theatre); *Singin' in the Rain* (Ngau Chi Wan Civic Centre, Hong Kong); *The Somewhat True Tale of Robin Hood* (New London Barn Playhouse); *James and the Giant Peach* (Barrington Stage Company).

Select associate/assistant credits: *Taylor Mac's The Fre* (World Premiere, The Flea Theatre, dir. Nigel Smith); Lincoln Center Originals: *CRY HAVOC* (Lincoln Center); *There is a Field* (National Tour); *The Stone Will Roll* (New York Theatre Workshop, dir. Reg Douglas); 2011 Tony Awards Company production number, starring Neil Patrick Harris (dir. Lonny Price, assoc dir. Matt Cowart); and three seasons with NewArts Newtown Musicals with Michael Unger and the Newtown, CT community, in the wake of the Sandy Hook School Shooting.

NAMT Directing Observer 2019. SDCF Observer to Peter Flynn and the City Theatre for *Smart Blonde*. SDC Associate Member.

Sarah is currently studying at Birkbeck University on the Theatre Directing (MFA) programme.

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Emily Nellis
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