

## Join Us

If you would like to be involved in the world of theatre, why not join us as a Member.

### Club Membership – Benefits

- ✓ The right to participate in club activities, including putting on shows
- ✓ A say in the running of the club through voting rights at the AGM and in electing the Board of Trustees
- ✓ Access to our members' website and receive a regular club newsletter by email
- ✓ Full credit to your account for booked tickets to Questors productions if you let us know that you can't make the show
- ✓ Priority booking for courses or special events
- ✓ Meet new people and learn fresh skills as part of the Questors team
- ✓ Feel great about being a member of one of Europe's largest community theatres with over 90 years of contribution to the arts

Note that this new, lower-priced membership does not include ticket discounts.

We have a wide range of opportunities for you to become actively involved throughout the theatre. Volunteer help is always needed for selling programmes, stewarding or serving behind the bar, and training is provided if you'd like to work in Box Office with our computerised system. Backstage staff including stage managers, prop makers, set builders, sound and lighting designers and operators, painters, wardrobe and costume and set designers are always welcomed, whatever your skills. We also have courses for those wishing to direct. The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

### Season Pass – Benefits

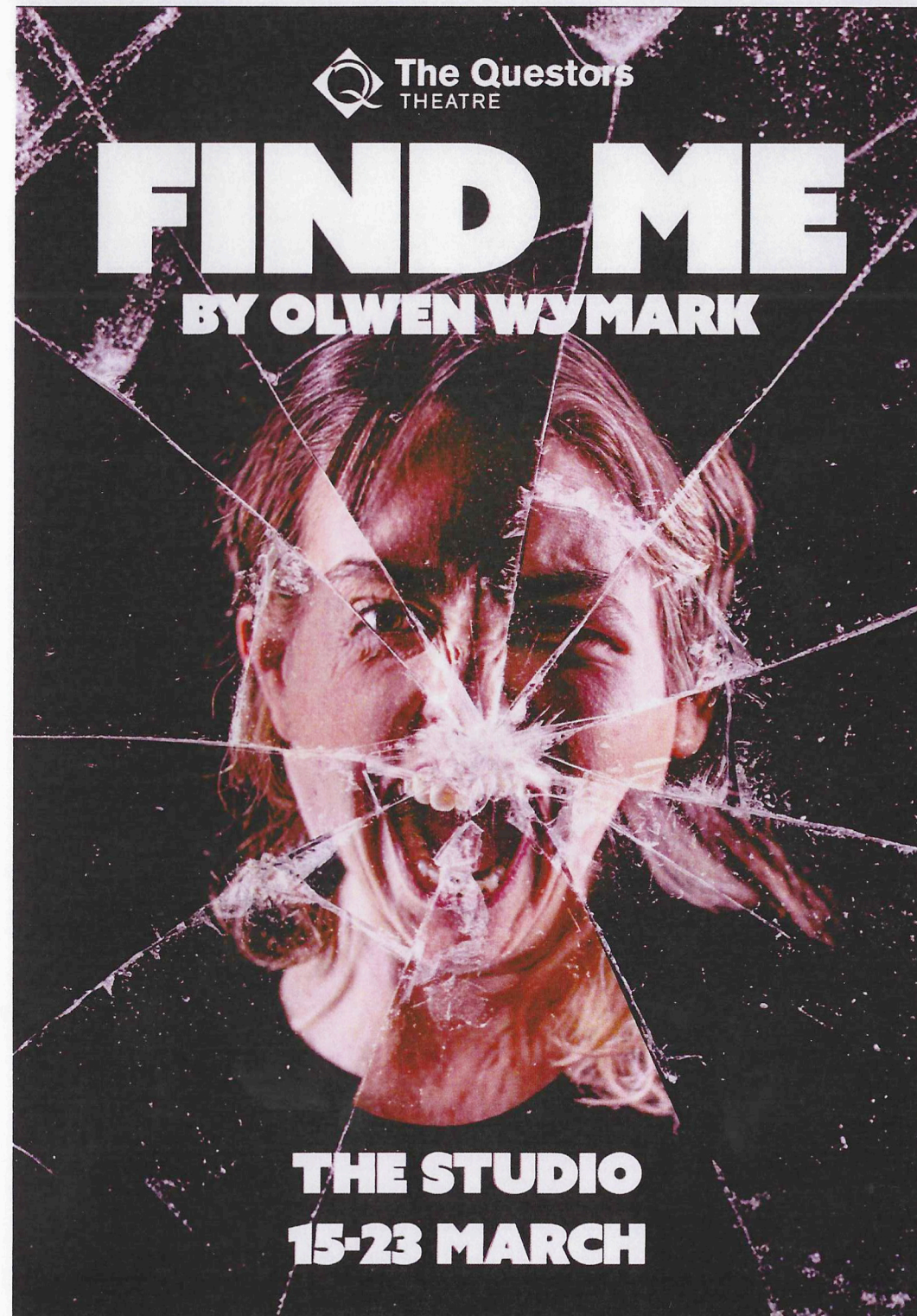
A Season Pass is also available to both members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ Ticket discounts for every Questors production (except the pantomime):  
an adult ticket at a 50% discount for the Season Pass holder  
£2 off ANY number of additional adult or concession tickets  
up to FOUR child tickets at 50% discount
- ✓ Will receive other *audience loyalty* special offers from The Questors or other organisations performing at The Questors
- ✓ Available to all – you do not need to be a club member

Further details and pricing of Club Membership (and enhanced Supporter Memberships), the Season Pass and Questors Youth Theatre can be found on the Questors website: [questors.org.uk](http://questors.org.uk).

The Questors Theatre  
12 Mattock Lane, Ealing, W5 5BQ  
Registered Charity No. 207516

Programme: Nigel Bamford  
Theatre Office: 020 8567 0011  
Box Office: 020 8567 5184  
Email: [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)



## Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, snacks and handmade cakes, and is the perfect spot for a pre-theatre café stop or interval ice-cream.

Place your interval order before the show to beat the crowds.

Open Monday to Saturday (9:30 – 6:00), and before and during the interval of all Judi Dench Playhouse evening and matinee performances.

Find **Fields** on **Facebook**.



## The Grapevine Bar

The Grapevine is our friendly club bar open to Members of The Questors Theatre and their guests, as well as audience members on show nights.

The club is open six nights a week and Sunday lunchtimes, and is managed and staffed entirely by volunteers.

We are proud of the quality of our real ales, we appear in the 2024 edition of The Good Beer Guide and we are **CAMRA West Middlesex Club of the Year**. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines, spirits and soft drinks – all at very reasonable prices.

Opening Hours (subject to change):

Monday – Saturday: 7:00 pm – 11:00 pm

Sunday lunchtime: 1:00 pm – 3:00 pm

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details.



image: Robert Vass

# FIND ME

by Olwen Wymark

**The Studio**

**15 – 23 March 2024**

# FIND ME

The subject of mental health has always been a taboo. When talking about this play, several people have said, 'Of course it's better now'; other people have said, 'Nothing's *really* changed.'

*Find Me* is based on a real story. 'Verity' is not the name of the person whose journey it depicts but there was, indeed, a girl who was institutionalised and locked away for behaviour which we might now recognise as belonging somewhere on the autism spectrum. Olwen Wymark wrote the play back in the 1970s (and we are keeping to that period in our production). She had access to the parents of the real 'Verity' and so we can trust that a lot of what 'Jean' and 'Edward' have to report was the painful truth of the situation in the '70s.

However, some fifty years on, problems with mental health are still not fully addressed as being what they are: an illness that needs treatment (and by 'treatment' I don't just mean medication). Stigma still exists: as 'Mum', Jean says, she wishes Verity were ugly or deformed, '... then people would pity her too'.

Waiting times are, unfortunately, still desperately long: it can be over a year (sometimes up to three years) before any help is given and, even then, resources are desperately low and the lucky ones who get the attention of dedicated and heroic practitioners often don't get the continuity of care that their condition needs.

CAMHS (Child and Adolescent Mental Health Services) are doing their best in the face of a crippling lack of resources, but still there are cases where children are not given the priority they desperately need because 'they are not suicidal ...' (I would add the word '... yet').

A lamentably high number of people in the criminal justice system could have been spared that had their mental health problem been diagnosed earlier. There remains a stigma of what might be thought of as 'odd behaviour' and invisible disability is still a cause of great suffering and misunderstanding.

Recently, a mother reported that a paediatrics team refused her daughter help because the child was physically well and they mistakenly believed her to have sufficient support from the school she attended. Despite this, her daughter's anxiety rose to the point where she was unable to leave home. Her mother is quoted as saying, 'You phone the emergency CAMHS number and I got asked if she was suicidal.' She told the service that 'No, her daughter wasn't suicidal: she was only seven.' She was then asked if the child had access to razor blades and when, again, saying 'No, she's seven and she's with me' the mother was given the blunt response, 'Sorry, we can't help'. The daughter was begging her mother for help: 'Mummy, I can't do it anymore.' Eventually, she was given an 'urgent' CAMHS mental health assessment – with a waiting time of at least eight months.

At the time of writing, we have on the news that children are suffering more and more from a lack of support for their anxiety and mental health problems. Over two hundred children and young people take their own lives each year because of such issues. 70% of these are already known to services (these statistics are post-pandemic). One in four children are facing crisis (*BBC News*, 8<sup>th</sup> Feb, 2024).

Many parents complain that CAMHS were unable to assist until their child was suicidal and even this might not be enough. More worried mums and dads said they couldn't even get help after their child had self-harmed or attempted suicide. One reported up to seven suicide attempts and numerous self-harming incidents that didn't, apparently, meet the criteria. The response was 'It's just his autism'.

Though *Find Me* was written over fifty years ago, the situation has not really altered. The play is deliberately fragmented: there are five 'Verities', four Jeans and three Edwards.

Wymark was influenced by Jerzy Grotowski's 'poor theatre' in which the audience shared the space with actors. She was a contemporary of Caryl Churchill and, like Churchill, she began her writing career at the same time as raising a family. Her style is not unlike the – better-known – Churchill's. It reflects a time in British theatre where experimentation was burgeoning: playwrights and directors were heading away from realism and concentrating on what theatre could offer that film and television could not.

Thus, following the playwright's original instructions, we are doing this production with a minimum of set, costumes and props.

This, we think, might, in theatrical terms, reflect Verity's disjointed world. Or, maybe, Wymark is underlining that this could happen to *anyone* and, thus, the various 'Verities', Jeans and Edwards are a representation of many different people who are going through the same tragedy.

**Olwen Margaret Buck** was born on 14<sup>th</sup> February 1932 in Oakland, California. She was married to the actor Patrick Wymark. She died in 2013.

*Find Me* remains her most successful play and is often a set text for drama examinations in UK schools.

Other works include *Gymnasium* (1972), *Loved* (1980), *Best Friends* (1984), *Strike Up The Banns* (1990) and *Mirror, Mirror* (1992).

She also wrote many BBC radio play adaptations, including her 2001 version of Thomas Mann's *The Magic Mountain*; one of her last works. It starred Paul Scofield in one of the most renowned works he did for radio.

**Richard Gallagher, Director**

---

## The Questors at the Edinburgh Fringe

*Much Ado About Billy* is set in a small, eccentric town where love is in the air but so is chaos! A clash of love interests takes unexpected turns. In the midst of the romantic chaos, two innocents become the target of two bumbling villains who mistake them for someone else.

After a short run at last year's Student Look-In, Group 76 had the bright idea of taking this story to the Fringe. We are well on the way to gathering finance for this project and would be delighted to have your support. Please scan the QR code for more information or to donate.



QUESTORS STUDENT GROUP 76 PRESENTS

# FIND ME

by Olwen Wymark

*First performance of this production at The Questors Theatre: 15 March 2024*

## CAST

Verity 1	<b>Preeti Bhambri</b>
Verity 2	<b>Greta Azzopardi</b>
Verity 3	<b>Patricia O'Brien</b>
Verity 4	<b>Agata Frankowska</b>
Verity 5	<b>Maya Jagger</b>
Edward 1	<b>Joshua Perry</b>
Edward 2	<b>Kennet Kärema</b>
Edward 3	<b>Daniel Thompson</b>
Jean 1	<b>Patricia O'Brien</b>
Jean 2	<b>Agata Frankowska</b>
Jean 3	<b>Greta Azzopardi</b>
Jean 4	<b>Maya Jagger</b>

All other parts played by members of the company

Various locations: 1970s

The production lasts for approximately 1 hr 35 mins,  
including a 15 minute interval.

## PRODUCTION

Director	<b>Richard Gallagher</b>
Associate Director	<b>Ant Griffith</b>
Set Designer	<b>Angus Duke</b>
Costume Designer	<b>Sarah Andrews</b>
Lighting Designer	<b>Andrew Whadcoat</b>
Sound Designer	<b>Martin Choules</b>
Stage Manager	<b>Marie Maillot</b>
Deputy Stage Manager	<b>Robert Eagle</b>
Administrator/Pooh-Bah	<b>Dorothy Lawson</b>
Puppets	<b>Shaan Latif-Shaikh</b>
Lighting Assistants	<b>James Connor, Terry Mummery</b>
Set Construction / Get-In	<b>Mike Chislett, Maria Gebhardt, Paul Souchon, Aaron Sparrow</b>
Photo/Videographer	<b>Robert Vass</b>
Thanks to	<b>Patrick Brennan, Jane Casey, Sofiyah Daramy-Wong, Jane Higginson, Helen Karasiewicz, Claire Malyon</b>

Please turn off all mobile phones and similar electronic devices. The use of cameras, video cameras and recording equipment is strictly prohibited.  
Thank you.

# Biographies



**Greta Azzopardi** – *Verity 2, Jean 3 and Various*  
Greta's real name is Gabrielle. She attended St Benedict's School in Ealing and went on to study sociology at Nottingham University. Her acting training included a course at Pinewood Studios and the Artists Youth Theatre School as well as a course at Pineapple Studios. At The Questors, she was an ASM on *The Gut Girls*. *Find Me* will be Greta's first production here. Greta is also involved in the tour of *Much Ado About Billy* to the Edinburgh Fringe and writes scripts in her spare time.



**Preeti Bhambri** – *Verity 1 and Various*  
Preeti's first dramatic experience was playing Mary in her primary school's Nativity Play – a performance throughout which she cried as she was so shy! Since joining The Questors and overcoming her shyness, she has worked backstage on the recent Caryl Churchill double bill and appeared in Julian Smith's *Tricorn* in last year's Overnight Plays, which she found to be a lot of fun.



**Agata Frankowska** – *Verity 4, Jean 2 and Various*  
Agata was born in Poznan, Poland where she first studied Diplomacy and later Media and Film at Adam Mickiewicz University. She moved to London to pursue her acting dream and began training at City Academy. She was a supporting artist in various TV series and took part in student productions at MET Film School and Regent's University. With her friends, she's currently preparing their play, *Much Ado About Billy*, for the Edinburgh Fringe 2024.



**Maya Jagger** – *Verity 5, Jean 4 and Various*  
Maya is from Leeds. She studied for a BA (Hons) Visual Communication at Leeds Arts University. She is a passionate environmentalist, who was active in Extinction Rebellion Leeds and Youth Strike 4 Climate. Maya appeared in the Overnight Plays (2023) and has worked on *The White Carnation*, *Dragon's Teeth*, *On the Razzle*, *The Gut Girls*, *Low Level Panic*, *Cat on a Hot Tin Roof* and *The Ealing Club*. She is a freelance photographer with marketing skills, and is currently fundraising for Student Group 76 to take their play *Much Ado About Billy* to the Edinburgh Fringe.



**Kennet Kärema** – *Edward 2 and Various*  
Kennet first began creating stories as a teenage boy with the help of a few good friends and a Nokia phone. Since then a great ambition of his remains to one day direct a feature film. To his surprise, film school also helped him discover the urge to perform in front of the camera. The Questors helped him to truly begin honing his stagecraft for the first time. Kennet is from Tallinn, Estonia and *Find Me* will be his first acting credit in a full-scale production.



**Patricia O'Brien** – *Verity 3, Jean 1 and Various*  
Since 2019, Patricia has performed in many productions with the Windsor Theatre Guild, including Terence Rattigan's *After the Dance*, Lorca's *Blood Wedding*, an online production of *The Murders at Tyttesfield Manor*, *Twelfth Night*, *Forever Yours Casanova*, Orwell's *Animal Farm* and Jane Eyre's *Emma*. Patricia also appeared with the Richings Players in *Ladies' Day* as an Irish jockey. She joined The Questors in September 2022 and *Find Me* is her first appearance here.



**Joshua Perry** – *Edward 1 and Various*  
Josh has been a member of The Questors since 2017. He went on to graduate with Student Group 72, with appearances in *Future Conditional* and *Charley's Aunt*. Other Questors credits include *Days of Significance*, *Bull*, *Dear Brutus*, *Loveplay*, *The Importance of Being Earnest*, *Much Ado About Nothing*, *False Widow*, *On the Razzle* and *The Rehearsal*. He has also been present in the occasional QExtra.



**Daniel Thompson** – *Edward 3 and Various*  
Daniel studied Technical Art & Special Effects at UAL, having had a lifelong passion for the arts. He could not, however, suppress his desire to be on the stage rather than behind it, and so he joined Questors Student Group 76. He enjoys sculpting, archery and the works of J.R.R. Tolkien. He had two roles in the Questors Studio Christmas show, *The White Carnation*.

**Sarah Andrews – Costume Designer**

Sarah joined The Questors in 1977 as a member of Student Group 32 and has since appeared in many plays. In addition to acting, she has designed and dressed a countless number of productions, most recently *Krapp's Last Tape & Rockaby*, *King Charles III*, *How to Spot an Alien*, *The Water's Edge*, *Consent*, *India Gate*, the Caryl Churchill double bill, *On the Razzle* and *The Rehearsal*.

**Martin Choules – Sound Designer**

Martin has recently designed the sound for *You Can't Take It With You*, *On the Razzle*, *The Contingency Plan*, *Murder on the Nile*, *Haunting Julia*, *The Importance of Being Earnest*, *Loveplay*, *Dear Brutus*, *Strange Orchestra*, *Fault Lines*, *Future Conditional*, *Absent Friends*, *Rabbit Hole*, *Animal Farm*, *Improbable Fiction*, *The Exonerated*, *Rhinoceros*, *Fear and Misery in the Third Reich* and *NSFW*.

**Angus Duke – Set Designer**

Angus has been a member since 2012, responsible for various roles backstage and on stage (seen in *Stags and Hens*, *Trelawny of the 'Wells'*, *George Orwell's 1984* and *The Physicists*). In 2017 he attended the University of West London to study Theatre Management and Design with a speciality in set design. This is his third set design after *Future Conditional* and *Whipping It Up*.

**Richard Gallagher – Director**

Richard trained at Manchester Polytechnic School of Theatre. At The Questors, his last 'full time' acting appearances were as Lady Bracknell in Francis Lloyd's production of *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. More recently, he appeared as Clarence in *All Joy of the Worm* and *Being for the Benefit of Mr Kite*. He has been tutor/director for the second year student group since Group 64. Also for The Questors, he wrote the 2013 pantomime, *Aladdin and his Wonderful Lamp*.

**Ant Griffith – Associate Director**

Ant graduated Student Group 46 with *Entertaining Strangers* and *You Can't Take It With You*, followed by roles in *Julius Caesar* and *The Mother* and a directing foundation course at City Lit. Ant returned to The Questors in *Who's on First?* Six years ago Ant discovered improvisational comedy, training under Josie Lawrence, Suki Webster and The Maydays. Ant now teaches Improv at The Questors. This is his third AD role supporting Richard, after *Loveplay* and *The Gut Girls*

**Andrew Whadcoat – Lighting Designer**

Andrew joined the lighting team in 2013 and enjoys lighting shows in the Studio and Playhouse and training new members. Recent lighting designs include *Peregrine Proteus*, *Little Dorrit*, the Churchill double bill, *The Gut Girls*, *Murder on the Nile*, *The Herd*, *Dragon's Teeth*, *The Rehearsal* and *The White Carnation*.

## Questors Student Group Tutors

Director of Studies and First Year Tutor

Second Year Tutor

Voice Teacher

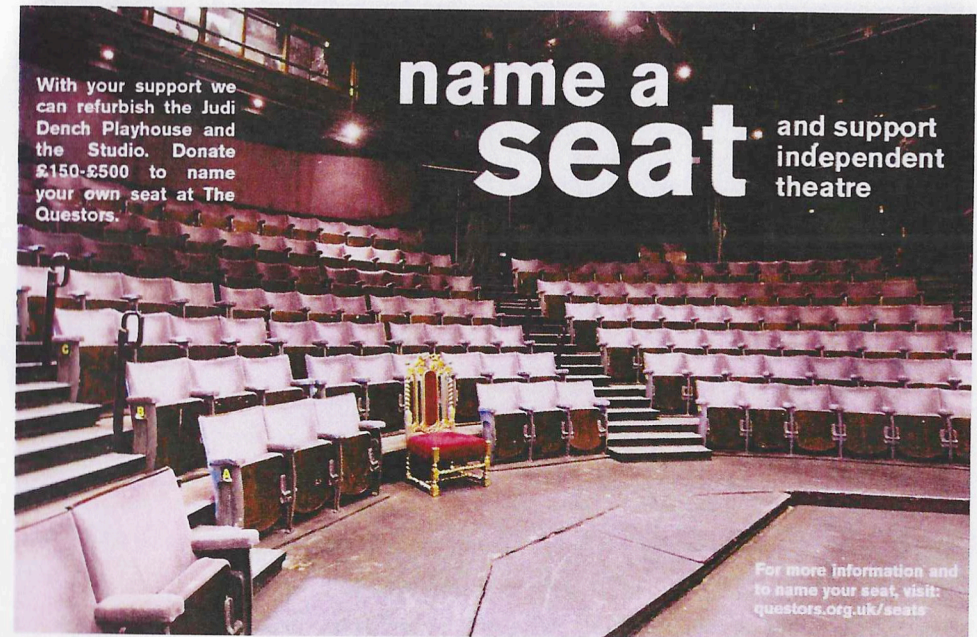
Movement and Physical Theatre Teacher

**David Emmet**

**Richard Gallagher**

**Adam Ganne**

**Nathalie Joel-Smith**



## Next at The Questors

**SINGLE SPIES**

by Alan Bennett  
22 – 30 March 2024

**The Judi Dench Playhouse**

A brace of brilliant plays that show Alan Bennett at his finest.

**An Englishman Abroad**

Guy Burgess, a once charismatic Cambridge spy, has defected to Russia. He invites the actress, Coral Browne, to his chaotic Moscow flat to flirt, reminisce and ask a favour.

**A Question of Attribution**

A decade later, Sir Anthony Blunt is Surveyor of the Queen's Pictures, when he unexpectedly faces an inquisition from Her Majesty apparently about art...or is it really about something else?

**JULIUS CAESAR**

by William Shakespeare  
26 April – 4 May 2024

**The Judi Dench Playhouse**

A modern reimagining of Shakespeare's classic. Populism. Polarisation. Post-Truth. Caesar returns to Rome in triumph and is set to tear the Republic apart. The Senators, Brutus and Cassius conspire to assassinate him to save their democracy; but with no plan for what comes after. Differing motives soon become apparent when principles collide with jealousies and an inescapable political truth. The ambitious Mark Antony turns public opinion against the assassins and plunges the state into civil war.