

Join Us

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 Club 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):
 - up to 50% discount on an adult ticket for the Season Pass holder (to a minimum ticket price of £10, £8 concessions)
 - £2 off ANY number of additional adult or concession tickets
 - up to FOUR child tickets at up to 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.

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

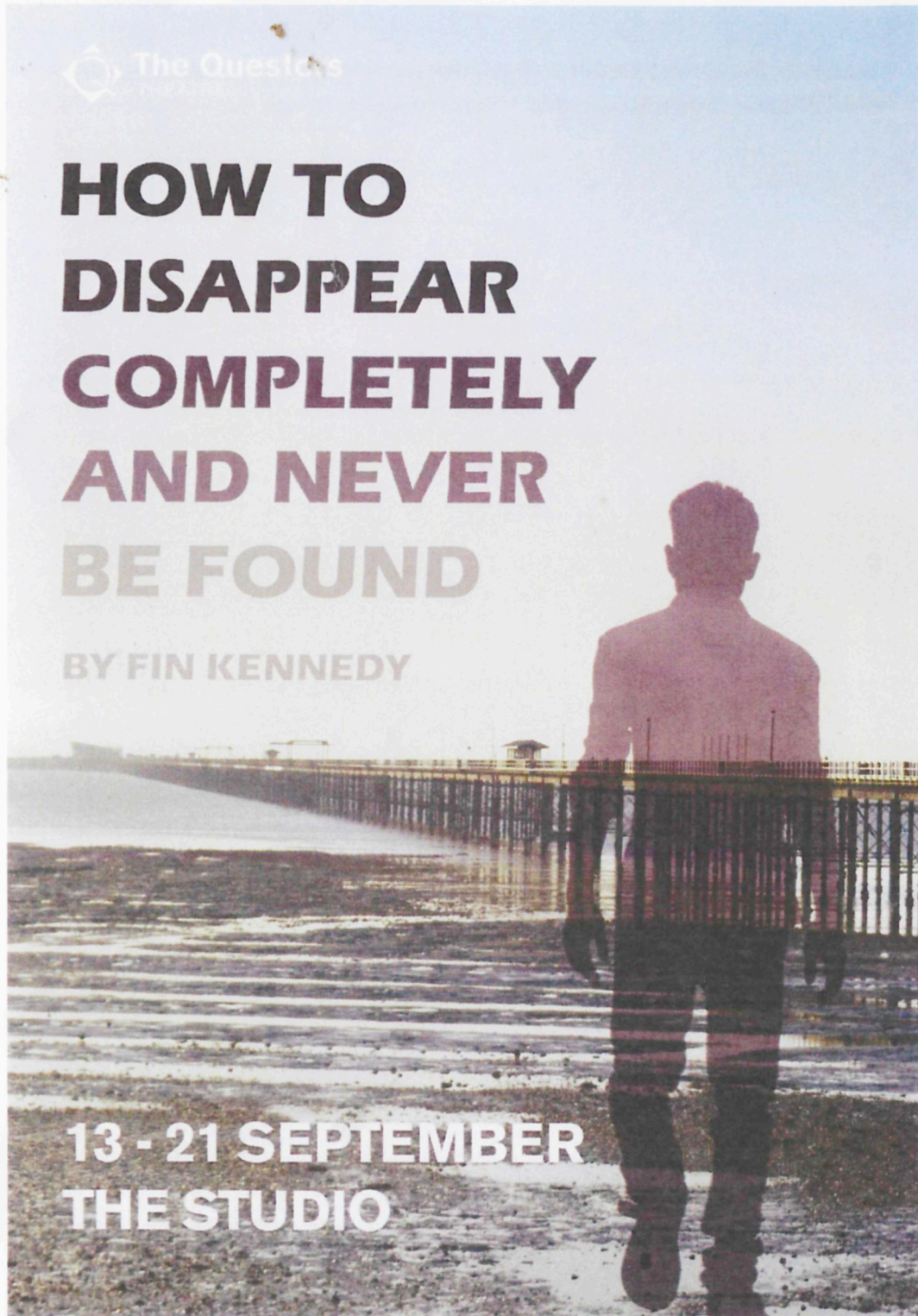
Programme: Nigel Bamford
Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

The Questors
THEATRE

HOW TO DISAPPEAR COMPLETELY AND NEVER BE FOUND

BY FIN KENNEDY

13 - 21 SEPTEMBER
THE STUDIO





Write your name into the history books of our theatre by sponsoring one of the new seats in the Judi Dench Playhouse. Find out more and name your seat: questors.org.uk/seats

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

Grapevine Mini Beer and Cider Festival – 19 to 22 September

See questors.org.uk/grapevine for more details.



HOW TO DISAPPEAR COMPLETELY AND NEVER BE FOUND

by Fin Kennedy

The Studio

13 – 21 September 2024

HOW TO DISAPPEAR COMPLETELY...

The first use of the title *How to Disappear Completely and Never be Found* was for a practical guide-book, published in 1986, that explained the process of erasing oneself from society, and creating a new identity. Though surely directed at the criminal and the desperate, or those who wished to ditch unwanted romantic partners, importunate creditors or inconvenient family and friends, it nevertheless, as Fin Kennedy suggests in his Introduction, gave to many the promise of a new world of freedom and a chance to discover who you 'really' are, outside the confines of 'society'.

It is still available on Amazon, where one, otherwise highly negative, review suggests it might be the worst book ever to inspire significant art – because in 2000 Thom Yorke of Radiohead borrowed the first half of the title for a haunting, if typically angst-ridden, song on their album *Kid A*. And then, in 2006, Fin Kennedy used it again for this similarly angst-ridden, but fascinatingly informative and bleakly funny, play.

* * *

All of us must, from time to time, have wondered who we are exactly, and what gives us our identity. Some of us, perhaps, have even found that identity a burden and wished we could change it.

But what is the basic essence that makes us who we are, that gives us that indefinable quality of 'authenticity', and what happens to us if we lose it?

These are some of the issues that this play explores, inspired not only by the cynical guide-book that gave it its title, but also by the much more beneficent National Missing Persons Helpline, several of whose real-life studies provided the raw material for the play's wide array of the lost and forgotten. There are at least eleven missing persons referenced at various times in the play – just a small sample from the estimated 100,000 to 250,000 people reported missing in the UK, not to mention the 80-odd bodies retrieved from the Thames, every single year.

In researching the play, Kennedy found himself fascinated by the mysterious motivations of those who choose to disappear, and also by the practical mechanics of the process of forging a new identity, and so the play has a strongly documentary basis.

But he also became fascinated by a more philosophical question, one which, as he puts it, "goes to the very heart of how we define ourselves. Leaving one's former identity behind and starting over seems to be an almost existential act; a yearning for good faith in a world that fetishises the fake."

The fake world of Advertising that Charlie inhabits is certainly thoroughly satirised – even caricatured: although the exaggerated characterisation of the heartless company doctor, the patronising CEO, the stereotypical American clients, the shallow partygoers and so on, is surely primarily a product of Charlie's increasingly paranoid and drug-fuelled imagination. The play's vision is clearly not one of objective naturalism but instead forces us to look at the world from Charlie's warped and despairing perspective, taking us on a journey not through reality, but a realm of surreal and subjective visions – or nightmares. Even before 'disappearing' from society he is obviously going through the disintegration of some kind of mental collapse, and losing all sense of his own identity.

What's more, it is not too much of a spoiler to reveal that, from the first moment we meet him, Charlie may well already be dead. This is strongly hinted at – even before he meets his own pathologist at a party – by a number of clues, not least his obsession that his blood is turning grey, something that only happens to blood some time after death.

So it's possible, if you want to be gloomy, to view Charlie's progress through the play as a somewhat Dantesque journey through the Underworld: almost literally in the case of his encounter with the gatekeeper of Lost Property (and Lost Souls) on the Tube, more metaphorically as he stumbles through his own purgatory of work, debt and drug-addiction, till he reaches the bleak estuary hinterland, inhabited by criminals and refugees, where he meets his end – while the events of his meaningless life flash by him, as the visions of a drowning man are traditionally supposed to.

But – in a theatre – it's also possible to take a more positive view of this fluidity of personality and flux of events. After all, for actors, changing identity and taking on new roles is a life-affirming expression of energy and versatility. The sheer theatricality of Kennedy's stagecraft undercuts again and again the bleakness of the events he depicts, and the comedy and verve of his writing imbues his sad characters with humanity and compassion. Hopefully, the style we have chosen helps to enhance this theatricality, and so the mechanics of actors doubling roles, assuming accents, changing costume, and assembling and reassembling the set, are unashamedly on view, even adopting the Japanese convention of supposedly 'invisible' stage-hands supplying the actors with their props.

And at any rate, for all the greyness of the North Sea emptiness into which Charlie disappears, the play also celebrates, in the selflessly questing pathologist Sophie, and even at times in the repulsive Mike, the little acts of charity, and the kindness of strangers, which, (strangely, but comfortingly, accompanied by the soothing cadences of the shipping forecast) remind us that, in the end, none of us is an island.

Steve Fitzpatrick, Director

HOW TO DISAPPEAR COMPLETELY AND NEVER BE FOUND

by Fin Kennedy

First performance of this production at The Questors Theatre: 13 September 2024

CAST

Actor 1 (Charlie/Adam)	Pascal Orzabal
Actor 2 (Sophie)	Erin Stavrianos
Actor 3 (Tube Man, Robert, Mike, Pawn Man and others)	James Goodden
Actor 4 (Doctor, Ellie, Bureaucrats, Nurse and others)	Kerala McGrail
Actor 5 (Eric, Danny, Priest, Landlord and others)	Matt Cranfield

Featured music: *How to Disappear Completely*,
Treefingers and *Optimistic* by Radiohead

The performance lasts approximately 2 hours and 15 minutes
including a 15-minute interval

PRODUCTION

Director	Steve Fitzpatrick
Set Designer	Juliette Demoulin
Costume Designer	Jane Higginson
Lighting Designer	Andrew Whadcoat
Sound Designer	Emerson Bramwell
Deputy Stage Manager	Evan Rule
Properties	Harriet Parsonage, Jo Matthews
Lighting Rigger	Terry Mummery
Set Constructor	Juliette Demoulin
Set Painter	Ashley Chang
Photo/Videographer	Jane Arnold-Forster
Thanks to	Dominic Murray, the Questors Wednesday Sewing Group, and Jacqueline and Catherine of Lodge Brothers Funeral Directors for the loan of the cremation urn

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

Matt Cranfield – Actor 5

This is Matt's first production with The Questors and he's thrilled to be working with such a talented group of actors and creatives. Previously, he's appeared in numerous shows with The Tower, notable roles including Turing in *Breaking the Code* and Rockfist Slim in *The Boy Who Fell into a Book*. Offstage, he's lending his voice to the upcoming audio drama, *The Purgatorians*.

James Goodden – Actor 3

James joined The Questors in 1987 and has now appeared in 36 productions. In recent years he has been a regular in the annual pantomime, playing The Dame on five occasions including last year's *Treasure Island*. He is very pleased to be involved in a Studio production for the first time in ten years.

Kerala McGrail – Actor 4

Kerala is so excited to be appearing in her first Questors production. She has recently completed the RADA Foundation Course so she is delighted to be putting everything she learned into practice at such a lovely theatre. A huge thank you to everyone who has made her feel so welcome.

Pascal Orzabal – Actor 1

It is coming up to a year since Pascal joined The Questors, and after being involved in two productions (*Dragon's Teeth* and *You Can't Take It With You*) he can't wait to perform in *How To Disappear ...*, such a fun, challenging and crazy play to be a part of.

Erin Stavrianos – Actor 2

Erin is a newer acting member at The Questors, and has been thoroughly enjoying getting involved in the community. Erin is a professional actor who has been training and acting internationally. This will be Erin's third production with The Questors, appearing in the QWho short plays and *Medea* earlier this year.

Steve Fitzpatrick – Director

Steve has directed over 25 productions at The Questors, most recently *Neville's Island* (Tim Firth). Others include: *Table* (Tanya Ronder), *Peer Gynt* (Ibsen), *The Winterling* (Jez Butterworth), *The Taming of the Shrew*, *Much Ado About Nothing*, *The Alchemist* (Ben Jonson) and *Dance of Death* (Strindberg). He also acts, most recently as Antonio in *Much Ado About Nothing*.

Emerson Bramwell – Sound Designer

Emerson is a composer and sound designer. Most recently, he composed scores for *Low Level Panic* and *The Physicists*. He has also designed sound for *The Ghost Train*, *Apologia*, *Hangmen*, *Death and the Maiden*, *A Doll's House*, *Much Ado About Nothing*, *Arcadia*, *Albion*, *Whispers in the Wings* and *Tom Jones*.

Juliette Demoulin – Set Designer

Juliette is the Resident Assistant Designer at the Finborough Theatre. She trained in Architecture and Set Design at Ecole Nationale Supérieure d'Architecture de Paris. Her designs include *The Trumpeter* as co-designer (HUNCHtheatre at the Finborough Theatre) and *Côté Scène Côté Orchestre* (Exchange Theatre Company at the White Bear Theatre). Assistant Designs include *La Tour de Balbel* (MC 93 Maison de la Culture de Seine-Saint-Denis Bobigny, Paris), and assisting Philippe Quesne on the Prague Quadrennial of Performance Design and Space 2019. At The Questors, she was a scenic artist on *Tom Jones*.

Jane Higginson – Costume Designer

Having worked on a variety of costumes in the Questors Wardrobe Department for the last five years, this is Jane's first attempt at designing costumes for a whole production, following her co-design for *Whispers in the Wings*. She has been mentored by the amazing Carla Evans.

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 *The Ghost Train*, *Peregrine Proteus*, *Little Dorrit*, the Churchill double bill, *Gut Girls*, *Murder on the Nile*, *The Herd*, *Dragon's Teeth*, *The Rehearsal*, *The White Carnation*, *Find Me* and *London Wall*.

Evan Rule – Deputy Stage Manager

Evan is a past member of Student Group 54. He has appeared in 16 Questors productions. Backstage, he has been an SM, DSM, ASM, prompt, props, prop maker, set designer, constructor and painter.



The Questors
THEATRE

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Next at The Questors

BLITHE SPIRIT

by Noël Coward

27 September – 5 October 2024

The Judi Dench Playhouse

Seeking inspiration for his new novel, Charles Condomine invites eccentric Madame Arcati to perform a séance at his home. However, she accidentally manages to summon Charles' deceased first wife Elvira, much to the annoyance of his current wife, Ruth. As all three personalities clash, the supernatural love triangle leads to disastrous consequences. *Blithe Spirit* is not only Coward's most popular play but one of the most enduring stage works of the 20th Century.

THE PILLOWMAN

by Martin McDonagh

11 – 19 October 2024

The Studio

In a shadowy totalitarian state, a writer is arrested and interrogated following a spate of gruesome child killings. His connection to the murders? They closely resemble the plots of his disturbing short stories. Are these copycat crimes or is something more sinister at play? And what drives him to craft such dark tales? This wickedly funny, twisted masterpiece explores the blurry line between truth and fiction, and forces us to ask the question – how much power do stories have?