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HOW TO DISAPPEAR

MORNA PEARSON



B L O O M S B U R Y

Morna Pearson
How to Disappear

Bloomsbury Methuen Drama
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Traverse Theatre Company

How to Disappear

by Morna Pearson

How to Disappear by Morna Pearson was first produced and performed at the Traverse Theatre, Scotland on 8 December 2017 by arrangement with Knight Hall Agency Ltd.

Originally written on a Channel 4 Playwrights' Scheme Bursary.
Winner of the Catherine Johnson Best Play Award 2015.

COMPANY LIST

Cast

Kirsty Mackay Isla
Sally Reid Jessica
Owen Whitelaw Robert

Creative Team

Morna Pearson Writer
Gareth Nicholls Director
Becky Minto Designer
Kai Fischer Lighting Designer
Michael John McCarthy Composer and Sound Designer

Production Team

Kevin McCallum Production Manager
Renny Robertson Chief Electrician
Claire Elliot Deputy Electrician
Gary Staerck Head of Stage
Tom Saunders Lighting and Sound Technician
Gemma Turner Company Stage Manager
Gillian Richards Deputy Stage Manager
Shellie Barrowcliffe Assistant Stage Manager
Jonathan Kennedy Assistant Stage Manager
James Hamilton Stage Management Work Placement

COMPANY BIOGRAPHIES

Kai Fischer (Lighting Designer)

Lighting design credits for the Traverse Theatre include: *I Was a Beautiful Day*, *Gorgeous Avatar*, *The Pearlfisher* and *One Day All This Will Come to Nothing*. Kai recently designed set and costume for the Traverse Theatre production of *Tracks of the Winter Bear*.

Lighting designs for other companies include: *Tabula Rasa*, *Tomorrow* (Vanishing Point); *Cockpit*, *Charlie Sonata*, *Irma Vep*, *Blood and Ice*, *Woyceck* (Royal Lyceum Theatre Edinburgh); *Wallace* (The Arches); *Great Expectations* (Beckman Unicorn/West End); *One Million Tiny Plays About Britain*, *Othello*, *Museum of Dreams*, *The Dance of Death*, *Endgame* (Citizens Theatre); *Medea's Children* (Lung Ha); *Eve*, *The Tin Forest*, *Riot of Spring*, *Pink Mist*, *Gobbo*, *Julie* (National Theatre of Scotland); *The Demon Barber*, *Phedre*, *Cinderella*, *Pinocchio* (Perth Theatre); *Brigadoon* (Royal Conservatoire of Scotland); *Oresteia* (SummerScape, New York); *4.48 Psychosis* (Sweetscar); *Macbeth* (Theatre Babel/Hong Kong Cultural Centre); *The Indian Wants The Bronx* (Young Vic).

Set and lighting design credits for other companies include: *Duke Bluebeard's Castle/The 8th Door*, *Ines de Castro* (Scottish Opera); *The Destroyed Room*, *The Beautiful Cosmos of Ivor Cutler*, *Wonderland*, *Saturday Night*, *Interiors* (Vanishing Point); *Few Emergencies*, *Heer Ranjha* (Ankur); *Somersault*, *Allotment 3 and 4*, *Mancub*, *Little Otik*, *Home Caithness* (National Theatre of Scotland); *Grit* (Pachamama); *A Midsummer Night's Dream*, *Wondrous Flitting* (Royal Lyceum Theatre Edinburgh); *Kind of Silence* (Solar Bear); *Mister Holgado* (Unicorn); *One Night Stand* (Nick Underwood).

Own projects include *Last Dream (On Earth)* (with National Theatre of Scotland and Tron Theatre) and the performance and installation piece *Entartet* (with Vanishing Point and CCA Glasgow).

Kirsty Mackay (Isla)

Kirsty trained at the Royal Scottish Academy of Music and Drama.

Theatre credits include: *Gameplan*, *Roleplay*, *Flatspin*, *Carousel* (Pitlochry Festival Theatre); *The Crucible*, *A View from the Bridge*, *The Importance of Being Earnest*, *Romeo and Juliet* (Royal

Lyceum Theatre); *Broth* (Traverse Theatre/Òran Mór); *The Tempest, Further Than the Furthest Thing, Steel Magnolias, Cinderella, Baby Baby* (Dundee Rep); *Peter Pan* (National Theatre of Scotland). Television credits include: *Trust Me, Teacup Travels, Blethering Referendum*. Radio credits include: *The Gap*.

Michael John McCarthy (Composer and Sound Designer)

Michael John is a Cork-born, Glasgow-based composer, musician and sound designer.

Theatre and dance credits include: *Trainspotting* (Citizens Glasgow and King's Edinburgh); *Futureproof* (Cork Everyman); *Jimmy's Hall* (Abbey Theatre, Dublin); *Glory On Earth and A Number* (Royal Lyceum Theatre Edinburgh); *Rocket Post, In Time O' Strife, Blabbermouth, The Tin Forest, The Day I Swapped My Dad For Two Goldfish, Truant, 99...100, Dolls* (National Theatre of Scotland); *The Gorbals Vampire, Rapunzel, Into That Darkness, Fever Dream: Southside and Sports Day* (Citizens Theatre); *August: Osage County, George's Marvellous Medicine, The Cheviot, The Stag and The Black, Black Oil, The BFG and Steel Magnolias* (Dundee Rep); *Light Boxes, Letters Home: England In A Pink Blouse, The Authorised Kate Bane* (Grid Iron); *The Weir, Bondagers* (Royal Lyceum Theatre Edinburgh); *The Lonesome West, Under Milk Wood* (Tron Theatre Glasgow); *Un Petit Moliere, The Silent Treatment* (Lung Ha); *Bright Black, The Not-So-Fatal Death Of Grandpa Fredo* (Vox Motus); *Grain In The Blood* (Traverse Theatre/Tron Theatre); *JRR Tolkien's Leaf By Niggle* (Puppet State Theatre); *The Interference* (Pepperdine Edinburgh); *Heads Up* (Kieran Hurley/Show & Tell); *The Red Shed* (Mark Thomas/Lakin McCarthy); *A Gambler's Guide To Dying* (Gary McNair/Show & Tell); *Glory* (Janice Parker Projects); *The Winter's Tale* (People's Light & Theatre, Philadelphia).

To date he has collaborated on the making of seven Scotsman Fringe First award winners and has been twice-nominated for the Critics Award for Theatre in Scotland in the category Best Use of Music and Sound.

Work for film includes co-composing/performing the score for *Where You're Meant To Be* (Paul Fegan) and music for *Pitching Up* (Maurice O'Brien/Guardian Documentaries).

He is lead artist on Turntable, a participatory arts project in association with Red Bridge.

Becky Minto (Designer)

Current and future projects include: *How to Disappear* (Traverse Theatre); *The Last Bordello* (Fire Exit); *Shift* (National Theatre of Scotland); *Passing Places* (Dundee Rep); *The Rise and Fall of Little Voice* (Pitlochry Festival Theatre).

Becky has designed for a wide range of productions from main-house and touring productions, aerial and dance performances, to site-specific and large outdoor events.

She has designed over 100 productions for companies including National Theatre of Scotland, Royal Lyceum Theatre Edinburgh, Grid Iron, Visible Fictions, Vanishing Point, Scottish Dance Theatre, Lung Ha, All or Nothing, Perth Rep, 7:84, The Byre, Citizens Theatre, Upswing Aerial Theatre Company, Fire Exit, Walk The Plank, Mark Murphy, Royal Conservatoire of Scotland, Dundee Rep and Pitlochry Festival Theatre.

She was Associate Designer for the Opening and Closing Ceremonies for Glasgow 2014 Commonwealth Games, *Land of Giants* (Belfast/London 2012 Festival) and *This Side, the Other Side* (Turku's Capital of Culture Opening Ceremony in 2011).

Becky was awarded the Silver Medal for Space Design for the National Theatre of Scotland's production of *The 306: Dawn* at the World Stage Design exhibition in Taipei 2017. She has been nominated for three CATS awards and a Manchester Evening News Award for Best Design.

Her designs for the National Theatre of Scotland's Shetland-based production *Ignition* and Iron-Oxide's *White Gold* were selected for the exhibition *Make Believe/UK Design for Performance*, shown at the Prague Quadrennial and the V&A in London in 2015. Her designs have been shown at the Society of British Theatre Designers exhibitions in 2015, 2011 and 2007. She lectures in Set Design and Performance Costume at the Edinburgh College of Art.

Gareth Nicholls (Director)

Gareth is Associate Director at the Traverse Theatre, previously in post as Citizens Theatre's Main Stage Director in Residence (2014–16).

His recent shows have included the Scottish premiere of Yasmina Reza's *God of Carnage* at the Tron Theatre, Traverse Festival 2017