

FORTHCOMING EVENTS

In the Studio

A Student Production
Marriage and Gamblers
by Nikolai Gogol
translated by John Horwood

Two hilarious classic comedies from Russia's greatest comic writer. Fast and furious, both plays depict Nikolai Gogol's personal view of hell — the accumulation and loss of wealth and a headlong rush into matrimony.

1 - 4, 7 - 11 March at 7.45pm; 5 March at 2.30pm

In the Studio

Oliver Ford Davies
in

Wordsworth & Hardy — Figures in a Landscape

This programme was a sell-out at the Richmond Fringe last year. Performed by a leading actor at the RSC and National Theatres, who is equally at home in the cinema and on TV. Winner of an Olivier Best Actor Award — for *Racing Demon* — and, we are proud to boast, vice-president of our theatre.

Sunday 5 March at 7.45pm
 Tickets: Members & Guests — £5.00

In the Playhouse

Les Liaisons Dangereuses
by Christopher Hampton

Christopher Hampton's brilliant adaptation is mercilessly witty. The dialogue is spare, sparkling and exquisitely funny, as Valmont the charming seducer, urged on by his ex-mistress the Marquise, wreaks havoc on vulnerable female hearts.

11, 13 - 18 March at 7.45pm; 12 March at 2.30pm

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In the Playhouse

Death of a Salesman
by Arthur Miller

At 60, Willy Loman is bewildered by his failure in life. After 30 years as a salesman his company in effect demotes him. Willy looks at his successful neighbours and can only draw unfavourable comparisons as flashbacks show some of his glorious past successes.

8, 11 - 15 April at 7.45pm; 9 April at 2.30pm

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MIRANDOLINA



by
CARLO GOLDONI



MIRANDOLINA

Carlo Goldoni was born in 1707 and died in 1793. The majority of his 200 or so plays were written and located in his native Venice. *Mirandolina* (1753) was the only one of his plays to be set in the rival city of Florence and was also one of the few that he wrote in Tuscan or standard Italian. For the most part he wrote in the Venetian dialect but his language is never difficult. Unlike English plays of the period (*She Stoops to Conquer* 1773, *The Rivals* 1775, *The School for Scandal* 1777), Goldoni's are not literary works. This is reflected in the translation we have used for this production, by Ranjit Bolt which, as with several other translations of *La Locandiera* (*The Mistress of the Inn*), takes its title from the name of the central character. Bolt's language is very straightforward, often colloquial, using about half the number of words that Robert David MacDonald does in his flowery version (seen recently at the Lyric, Hammersmith). The result is that the play moves like an express train.

In many ways this version looks back to the *commedia dell'arte* style that Goldoni was moving away from, rather than forward to the astonishingly naturalistic style he achieved in plays like *Il Campiello* and *Le Baruffe Chiozotte* (*The Chioggian Squabbles*) a few years later. If not a work of literature, *Mirandolina* has an un-English physicality with, at times, text playing second fiddle to the implied movement or stage business. However, I feel that there is little room for improvisation, and gags should come out of the text, not be extraneous to it.

Goldoni was particularly good at creating strong independent women and *Mirandolina* is one of his best. She manipulates all the men in the play and dictates her own terms at all times. What's more she's lower class, compared to the men who pursue her. Whilst not being overtly political in any way, Goldoni was striking a blow for women and for the serving classes. Maybe surprisingly, this wasn't controversial in 18th Century Venice,

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which says something about the spirit and social ambience of a great city that was by then past its golden age and in decline.

Despite Goldoni's obvious sympathy for the heroine, she is not an unflawed character. Even as late as the beginning of the final scene, she hasn't learned the lesson about relationships and commitment which has changed her thinking (in stage terms a few minutes later) at the end of the play. She is coquettish, silly and at times immature, maybe justifying to some extent Ripafratta's initial reaction to her, but her stronger, more attractive qualities come to the fore when she fully realises the power she possesses.

To me it's astonishing that Goldoni has never fully caught on with the British public as, when successfully staged, his works are a massive hit with audiences. I hope this production of *Mirandolina* helps lead you to share some of my passion for a playwright whose works are shamefully under-performed in this country. Enjoy this evening's performance.

SIMON THOMAS

MIRANDOLINA

by Carlo Goldoni

translated by Ranjit Bolt

First performance of this production Saturday, 11th February 1995

CAST

(in order of appearance)

Marquess of Forlipopoli **MICHAEL GABE**
Count Albafiorita **DAVID PEARSON**
Fabrizio **DEREK STODDART**
Baron of Ripafratta **PIERS WHIBLEY**
Mirandolina **SARAH MORRISON**
The Baron's Servant **DREY RAJ AHIR**
Ortensia **DENYS GASKILL**
Dejanira **ANNE SAWBRIDGE**

The action of the play takes place in several rooms
of an inn in Florence, 1753.

There will be one interval of 15 minutes

PRODUCTION

Director **SIMON THOMAS**
Designer **PATRICIO CORTI**
Lighting **MARTIN UDALL**
FRANK WOOD
Sound **ROBIN THOMPSON**
MARGARET WOOD
Stage Manager **ERIC LISTER**
Deputy Stage Manager **JO PERSE**
Wardrobe **CHLOË FAINE**
Hair & Make-up **ROS PEAT**
HITOKO URAGO
Properties **KATHARINE TULLY**
Assistant Stage Managers **SUE BUTT**
TRISH KNIGHT
DANIELA MAMO
GEOFF MOORE
Construction **GRAHAM CARPENTER**
Prompter **BRIDGETT STREVS**
Mirandolina's song composed by **IAN AMOS**

Thanks to **JIM CAITHNESS, TESSA CURTIS,**
JENNY RICHARDSON



THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS NOW POSSIBLE TO USE THIS SYSTEM WITH PERSONAL HEARING AIDS SWITCHED TO THE T POSITION. To obtain the appropriate receiver please contact the Duty House Manager.



THE PLAYHOUSE IS EQUIPPED WITH A LIFT, WITH ACCESS TO THE BAR AND UPPER FOYER LEVELS FOR THOSE WITH MOBILITY PROBLEMS.

1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras, video-cameras or tape equipment during the performance is also prohibited.
3. Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike.

ART EXHIBITION IN THE UPPER FOYER

11 - 28 February 1995

D. E. WALDUCK RAS, SGA, SWLA, FABA, FRSA

Desmond Walduck was born in London in 1920 and studied at Willesden School of Art 1934-38. He served in the RAF 1941-46 and studied at the Royal Academy Schools 1946-51. He was awarded the David Murrey Prize and The Leverhulme Award. He became a freelance artist and illustrator from 1951 until the present day. He taught part-time at Ealing School of Art and at Isleworth Polytechnic, and also taught adult education classes at Ealing, Harrow and Richmond. This Retrospective is his fifth exhibition at The Questors.

ART EXHIBITION IN THE GRAPEVINE GALLERY

11 - 26 February 1995

CHRIS ANN KENT

Chris takes ideas from the fantasy world of the theatre, concentrating on decorative elements and colour in her drypoint prints and paintings. She graduated from Maidstone College of Art with a first-class BA and has had some work published.

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Harley White Group, Sinclair House, The Avenue, Ealing W13 8NT

0181-998 4942

INFORMATION

THE GRAPEVINE CLUB

The Questors has a fully licensed Bar which is now open to all members. The Bar is open every evening plus lunchtimes on Sundays. Questors members are requested to sign in their guests when entering the bar.

THE HOTPLATE

Delicious hot and cold food is available in the upper Foyer between 6.30pm and 8.00pm during the run of Playhouse productions, and coffee, tea, and cakes are served during the interval. No hot food will be provided at the Sunday matinées.

NOTE

The Hotplate is not open for Studio productions, but when Studio performances coincide with those in the Playhouse, it will endeavour to serve those audiences whenever this is possible.

NEW MEMBERS EVENINGS

Why not attend one of our new, or prospective members evenings, and have a conducted tour of the Theatre complex. Tours start and finish at the Grapevine Bar, 8.00pm every Wednesday.

THE STUDENT GROUP

The Questors runs a two year part time student course in Acting; details can be obtained from the office.

YOUNG PEOPLE'S GROUPS

There are a number of groups for younger members. These cater for all age groups, from 5-17. The classes are intended to create awareness of the theatre and provide a stimulating channel for imagination.

For The Questors Theatre

Artistic Director
Studio Director
Director of Studies
Chair
Vice-Chairman
Company Secretary
Club Secretary
Finance Director
Stage Director
Marketing Director
Theatre Manager
Productions Secretary
Membership Secretary
Programme Editor
Questopics Editor
Sponsorship
Box Office Management
Programme Sales Organiser
Front of House Manager
Press Relations
Haberdashery
Wardrobe Equipment
Wardrobe Care

David Emmet
Simon Thomas
David Emmet
John Davey
Doug King
Sue Blake
Christine Garland
Ken Kettle
Kris Collier
Simon Green
Elaine Orchard
Christine Greening
Alice Pennicott
Vincent McQueen
Nigel Lawrence
Geoffrey Sellman
Ken Parker
Val Blaxland
Eric Lister
Trish Fox, Sarah Wood
Tootal Craft
Wilkinson Sword Scissors..Fiskars Ltd
Persil, Comfort and Stergene
courtesy of Lever Bros.
Dry-cleaning by C.D.S.

Administration

The Questors office is open from 9.30am until 5.00pm every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on 0181-567 0011.

Membership

If you wish to become a member please fill in the application form (copies in the Foyers); just send it to the Theatre with the appropriate subscription. 0181-567 8736.

Box Office

For personal callers the box office is open every Wednesday evening 6.45pm to 8.30pm; Monday to Friday 11.00am to 12 noon; during productions 6.45pm to 8.30pm; Sunday matinées 2.00pm to 2.30pm; Studio productions 6.45pm to 8.00pm.