

NEXT WEEK AT THE MINACK THEATRE

Lake Worth Playhouse presents The Unsinkable Molly Brown

THE MINACK THEATRE

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In the interests of safety and comfort members of the audience are requested:

- Not to walk on the stage at any time and to keep to the paths and steps when in the Theatre
- Not to smoke at any time in the areas where the audience is seated.
- To place all litter and especially cigarette ends in the bins provided

NEXT SEASON AT THE QUESTORS

The new season, which opens on 22nd September will include:

AMY'S VIEW by David Hare

A CLOCKWORK ORANGE by Anthony Burgess

ABSOLUTE HELL by Rodney Ackland

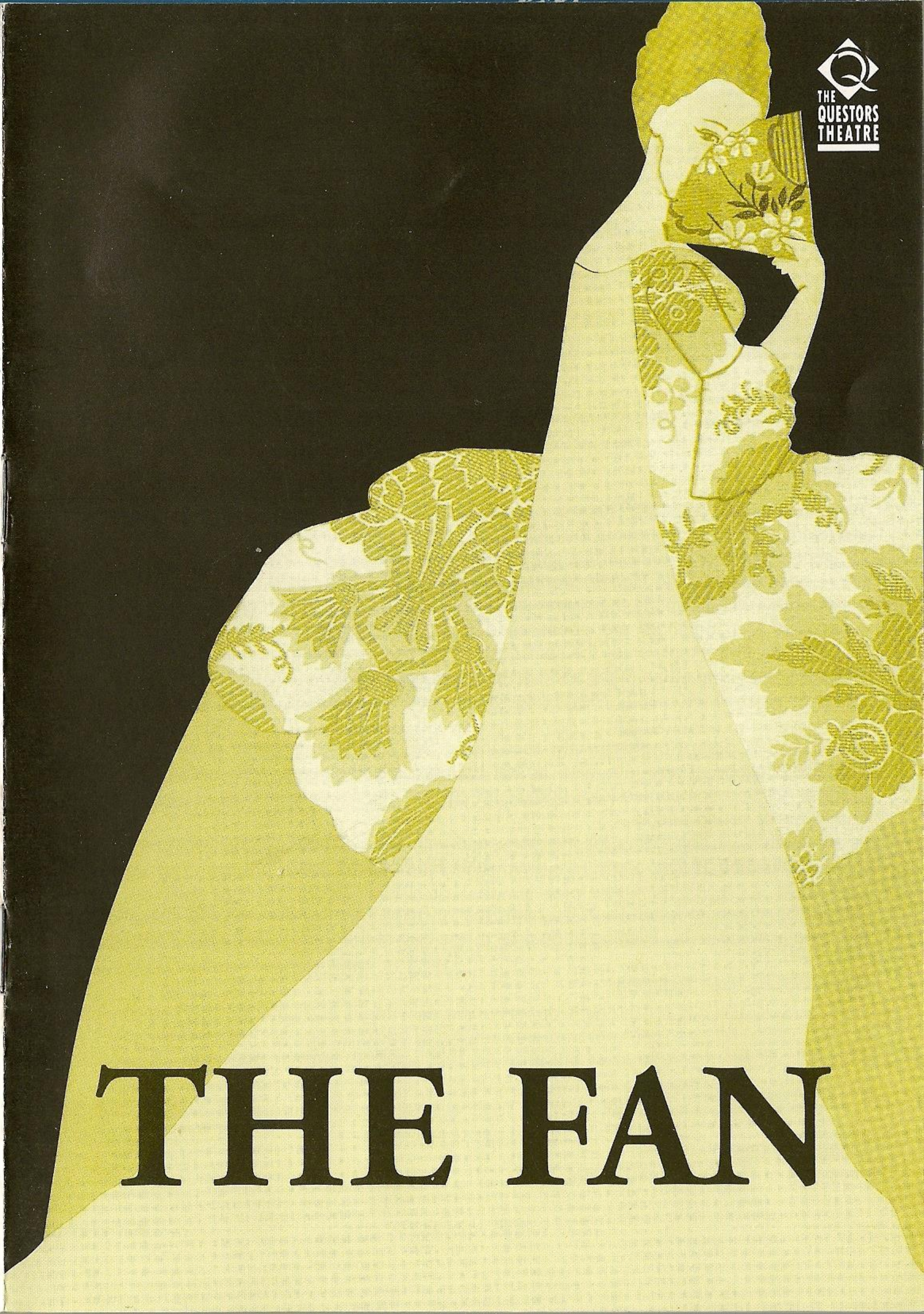
A TOUCH OF ROSE MADDER by Jim O'Connor

CARRYING ON by Roy Hyams

THE SNOW QUEEN by Stuart Paterson, from the story by Hans Christian Andersen

POPCORN by Ben Elton

THE WINTER'S TALE by William Shakespeare



THE FAN



Welcome to The Questors Theatre, one of London's best kept secrets - except to its 3,000 members. How do I know about the Questors? I am proud to have been their President for over 16 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly and subsidised Grapevine Bar (one of the many perks of membership) and the many and varied shows in our newly refurbished 350 seater Playhouse Theatre and more intimate Studio Theatre.

The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people.

In short, there is something for everyone and with annual membership costing as little as £23.50 (including 10 free shows) it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into? Definitely!

Dame Judi Dench
President of The Questors Theatre

Carlo Goldoni

Carlo Goldoni (1707-1793) was a man of many parts. Despite early success in the theatre, he happily settled into a career as a small town lawyer, and he was already forty when - after much persuasion - he reluctantly agreed to become a full-time playwright. In the next twenty years he wrote about 150 plays, and set about his self-appointed task of reforming the Italian theatre, at that time still ruled by the out-dated conventions of the by now moribund *Commedia dell'Arte* style. In one of his earliest plays, *The Servant of Two Masters* (1747), he persuaded the *Commedia* actors to follow a script instead of improvising and in *The Venetian Twins* (1748) he convinced them to remove their masks.

However, it was with his later plays, such as *Il Campiello* and *The Chioggian Quarrels* that he effected a real revolution in Italian theatre, introducing a degree of naturalism and psychological subtlety into his writing that had not been seen before. He was revolutionary, too, in his themes and his sympathies, focusing on ordinary working people and the rising middle-classes, and showing particular insight into the lives of women, who usually - as here - outwit and dominate the men in his plays.

This dramatic revolution was by no means unopposed, and such was the hostility of his arch-rival, the thoroughly conservative Carlo Gozzi, that Goldoni was ultimately forced to leave the country. Goldoni's revenge - typically - was mild and comparatively good-natured, but it is not without relevance to our play tonight that Gozzi was an aristocrat - a Count, in fact - and that his plays (best known today in operatic versions, like *Turandot* and *The Love of Three Oranges*) are often described as 'fables'.

After leaving Italy, Goldoni moved to Paris, where he fulfilled a lifelong ambition when his work was performed at the Comedie Francaise, on the stage where his idol, Moliere, had once trod. It was in Paris that he wrote *The Fan*, but it is a thoroughly Italian piece, a celebration of outdoor, communal living, where everyone lives a little too close to their neighbours, where perceived notions of social status and sexual role are continually under challenge, and where private emotions have to be played out in a very public space.

Goldoni retired from the theatre not long after writing *The Fan* and became Italian tutor to the daughters of Louis XVI at Versailles, but he continued to write, and his Memoirs give a wonderfully lively picture of the period. His opera libretti were set by, among others, Mozart and Haydn, and it is Haydn - that most civilised of composers - who provides the music for our production of the work of this most civilised of writers, with his early 'Times of the Day' symphonies, written - like *The Fan* - in 1763.

Goldoni's end was not what one might have wished for so amiable and generous a man. After the French Revolution, he was deprived of his pension from the King, and, old and half-blind, faced the direst poverty. When his case was raised in the National Assembly, the Deputies unanimously voted to restore the pension of so radical a writer and so noble a champion of the rights of the common man. Sadly, unknown to them, Goldoni had died the previous day.

Steve Fitzpatrick

THE FAN

by Carlo Goldoni
adapted by Steve Fitzpatrick

Cast

The Count di Rocca-Monte	Ken Ratcliffe
The Baron del Cedro	Andrew Jones
Signor Evaristo	Richard Matthews
Signora Geltruda, a widow	Pam Gower
Signorina Candida, her niece	Elizabeth Pinnock
Signora Susanna, a haberdasher	Charmian Norman-Taylor/Susan Reoch
Coronato, an innkeeper	Graham Williams
Crespino, a cobbler	Gary Tapley
Giannina, a peasant girl	Vanessa Robinson
Moracchio, her brother	Paul Francis
Timoteo, a herbalist	Michael Hislop
Limonado, a café- owner	Charles Bertram
Tognina, servant at the villa	Gemma Head
Scavezzo, servant at the inn	Gary Reid
Maid at the inn	Lynn Jackson

The action takes place in the piazza of a small hill-town called Case-Nuove

ACT ONE:	Morning
ACT TWO:	Noon
ACT THREE:	Evening

There will be an interval of 20 minutes between Acts Two and Three

Crew

Director	Steve Fitzpatrick
Design co-ordinator	John Rolfe
Stage manager	Alec Atchison
Lighting designer	Martin Stoner
Sound designer and operator	Colin Horne
Costume design and manufacture	Jenny Yates
Properties	Harriet Parsonage
Lighting operator	Mark Lucek
Hair and Make-up	Anita Griffin, Kate Laurin and Lynn Jackson
ASMs	Eric Lister, James Horne, Lizzie Averill
Construction	John Rolfe, Jim Craddock
Prompt	Pam Smith
Choreography	Julia Cooke

Tour

Tour Manager	Katy Gallantry
Publicity	Jim Craddock and Katy Gallantry
Front of House Manager	Nigel Bamford
Front of House Team	Julia Russell, Karen Cherrington, Katherine Salter, Martin Sapsed, Melissa Naylor, Nigel Worsley, David Wheatley

Thanks to: Amy Coulson, O'Neill's, Ealing Broadway and Susan Gerlach.



THE QUESTORS THEATRE

is based in West London where it has its own premises including a modern, flexible Playhouse, a Studio theatre, three rehearsal rooms, a workshop, an extensive wardrobe department and, of course, the Grapevine Bar, which is the hub of the theatre.

It has nearly 3,000 members, all of whom get involved in one way or another, either in the 20 plus productions that are staged each year, in the day to day running of the theatre, or as members of the audience.

As well as presenting a wide variety of plays, the Questors runs a two-year course for actors, plays host to visiting companies from home and abroad, mounts regular art exhibitions, runs workshops and clubs for young people and tours productions in this country and abroad.

In short, there is something for everyone at The Questors.

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