

Forthcoming Productions

6-11 December 2010
Here we come a Wassailing
A Christmas Anthology
Maskers Studio

18 - 22 January 2011
Uncle Vanya
By Anton Chekhov
At The Nuffield Theatre, Southampton



Box Office : 023 8067 1771

March 2011
Spitfire
A new play to mark the 75th Anniversary of the
first flight of the Spitfire
Directed by Johnny Carrington
at various locations in Southampton

March 2011
2 one Act Festival Plays
At the Maskers Studio

March 2011
Ladies Day
by Amanda Whittington
Directed by Hazel Burrows
At The Maskers Studio

July 2011
The Maskers return to Hamptworth Lodge
Check www.maskers.org.uk or leave your details to be sent information
on our next open air entertainment

The Maskers Studio is off Emsworth Road, Shirley, SO15 3LX
(a hidden gem with a warm welcome!)



Registered charity No. 900067

THE SERVANT OF TWO MASTERS

By Carlo Goldoni
Director Brian Stansbridge

Adapted by David Turner
& Paul Lapworth



"Madcap comedy on the Grand Canal"

HAMPTWORTH LODGE, LANDFORD
Wed 14 to Sat 24 July 2010 at 7.30pm
Sun 18 July at 3pm

£1

The Maskers at Hamptworth Lodge

Welcome to the Maskers Theatre Company's open air production of *'The Servant of Two Masters'*

This is our third year at this beautiful location and we think you'll agree that the Archery Lawn and its terraces are the perfect place in which to perform. We are grateful to the Hamptworth Estate and the Anderson family for allowing us to perform here and for all their help in putting this year's play together.



The Maskers Theatre is now in its 42nd year and aims to continue to bring award winning quality theatre to its audiences at the Nuffield Theatre, the Maskers Studio in Shirley, Southampton and at Hamptworth Lodge for many many years to come. We hope you enjoy the performance and your visit to this lovely house, gardens and grounds.

We respectfully request that you take all your picnic leftovers and empties home. You may remain to finish your picnics at the end of the play but we ask that you vacate the grounds by 11pm. Thank you!!

We look forward to seeing you again next year

The Maskers Theatre Company
www.maskers.org.uk

Provision for smoking has been made in the parkland below the Archery Lawn.
We ask that you don't smoke in the grounds of the house – thank you

COME BACK TO - The Hamptworth Country Show Sunday 15th August 10am – 5pm

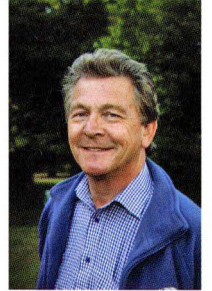
In the main arena: Falconry, Gundogs, Hounds, Carriage Driving,
Fly fishing, Pony club and the Fire Brigade.

Other attractions include the Tudor Living Village, Pike and Shot Company,
Ferret Racing, Terrier Racing, Woodman's area, Traditional Crafts,
Ale and Cider tents, Hog roasts, Craft and trade marquee.
50 bird sporting Clay Shoot and Have-a-go stand.
Cream teas and more.....
Over 100 stands and attractions.
House open 11am – 1pm.

Adults £6, concessions £4 Children under 6yrs free.
www.hamptwortheestate.co.uk or 01794 390616

Ramblings from the Director

You have no idea what it is like to be the "director" of an open air theatrical production - in the UK – in July – with a somewhat anarchic cast of actors. Actually one or two of you might have some idea what it is like but, most won't! I am not looking for sympathy – nobody forces me to do it - I bring it upon myself. So, purely for entertainment, let me enlighten you!



First, there is the good old British weather. When I was in Ireland a while ago, a local told me "If you don't like the weather, stick around for ten minutes and it'll change". Well, we aren't so different here. Over the last three years, the weather has not been kind to the Masker's open air productions and we directors develop a crick in the neck from watching the skies and surfer's finger from trawling the internet, looking for optimistic weather forecasts. A month or two ago, I was in a doctor's waiting room, talking to a fellow patient about the play. She told me that the weather would be good this year "because the rooks were nesting high in the trees". You have no idea how much I absolutely wanted to believe her advice! When it starts raining five minutes before the show is due to start, you really feel that somebody up there has got it in for you. But ... the audiences make up for it. Downpours forecast? They just turn up in wellies and storm-proof coats, wielding umbrellas and still smiling. Last year, I actually put a note in my Outlook diary for July this year, reminding me how stoic you are. Thank you!

Next, there are the issues of rehearsing and performing in the outdoors. Just as our 18th century Tom Jones is about to work his wicked way on Mollie in the bushes, a huge army Chinook helicopter flies over, somewhat spoiling the atmosphere in more ways than one. Once, I think we even had a hot air balloon make a landing in a neighbouring field, which the audience seemed to find more interesting than the play (maybe they were right!). Two weeks ago, during a rehearsal, one of the actresses reported in a surprisingly calm voice that, as she waited in the trees to make her entrance a huge (that's what she said) snake had slithered past her. And how do you make it dark, for a night scene, at 7.55 p.m. on a July evening? On the other hand, even with a budget of millions, you can't create a backdrop like Hamptworth Lodge inside a theatre, and when we turn the lights on the tree canopies when it does get dark, the effect is truly awesome.

I could go on for ever but, I'll just make one more observation. Somehow or other I seem to have developed a reputation for being open to suggestions from the cast and crew and for allowing people to "play" with the script. I used to call it "being creative" but I am inclined to call it "taking liberties" now. I told the cast I was reluctantly cancelling a rehearsal because I had to be elsewhere that evening. They insisted that they could rehearse without me on this occasion. I should have smelled a rat - they don't usually complain at not being called for rehearsal. When I saw the results of their efforts a few days later, I hardly recognized the play. Nor would Carlo Goldoni, God rest his soul. See if you can spot their creative additions to the script in this evening's performance. I really hope you enjoy the show.

P.S.

Finally, there is one huge advantage in performing in the open air at Hamptworth. It means we get to work with the Hamptworth Estate staff and the Anderson family, who are quite the nicest, most helpful "proprietors" you can imagine.

BRIAN STANSBRIDGE



CAST

Pantelone	John Souter
Lombardi	Alan Watson
Clarice	Joanna Russel
Silvio	Andrew Burrows
Brighella	Jenni Watson
Smeraldina	Suze Avery
Truffaldino	Matt Avery
Beatrice	Rachael Courage
Florindo	Rob Praine
Porter	Paul Baker
Old Waiter	David Collis
Young Waiter	Carl Browning
Fat Waiter	Adam Taussik
Gondoliers	Carlo Rigatoni, Antonio Linguine, Marco Fusilli
Maid	Katie Vincent
Boy	Katie Vincent

**The action of the play -
A piazza in Venice – 1924**

**There will be one
interval of 20 minutes**

Ice cream, Licensed bar and hot and cold refreshments available
(you are advised to order in advance for collection in the interval)

Toilet facilities are located in the parkland below the Archery Lawn
A Smoking area is provided through in the parkland below the Archery Lawn

The play will end at approximately 10.15pm

PRODUCTION TEAM

Director
Production Manager
Set Designer
Technical Manager
Stage Manager
Stage Crew

Lighting Design
Sound
Costumes
Costume Assistants
Set Construction and Painting

Set Dressing
Props
The Chefs
(creators of the meal)
Choreographer
Fight Arranger
Singers – Stan Laurel
 Oliver Hardy
Voice Coach
Special Effects
Photography
Publicity Design
Marketing and Publicity

Front of House

Refreshments
Front of House Display
Box Office Manager at Hamptworth

Brian Stansbridge
Angela Stansbridge
John Hamon
Tony Lawther
Angie Barks
David Fancett, David Illsley, Brian
Langford, Clive Weeks, Nathan Weeks
Tony Lawther, Colin Paice
Tony Lawther
Jamie McCarthy
Serena Brown
Sue Wilson, Hannah Roche
Roger Lockett, Graham Buchanan, John
Hamon, Ken Spencer
Angela Stansbridge
Ella Lockett, Gill Buchanan, Liz Hill
Brian Stansbridge, Bob Gibson,
Tony Lawther
Ellen Watson
Paul Benzing
Ruth Kibble
Tony Austin
Fran Morley
Bob Gibson, Tony Lawther
Clive Weeks
John Hamon
Angela Stansbridge and the
marketing team
Geoff and Pam Cook, Pete Hill,
members of Maskers
Hamptworth Lodge
Anna Carrington
Christine Baker

Acknowledgements

The Hamptworth Estate, Index Engineering
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Anna Chalk, Alien Zoo, Valerie Laurent, The Mayflower Theatre
All who provided poster/advertising sites



The Commedia Dell'Arte

Commedia dell'Arte is an improvisational theatrical form known throughout Europe since the 1500s but with its roots in Italy, where it was also known as Commedia a braccio (Entertainments off-the-cuff).

The essence of commedia dell'arte is that the play consists merely of a scenario or storyline and on this framework the actors improvised the dialogue themselves. However, the plot-line of the comedy, within which the actors improvised their dialogue, drew on a collection of stock characters who have become as famous as any theatrical convention in existence: Harlequin, Columbine, Pantalone and Pierrot. Think of those television sketch shows like "Little Britain", the "Catherine Tate Show" and "Armstrong & Miller", with their stock characters – you know what form the sketch is going to take as soon as the character appears – you may even be able to predict the punch-line. Commedia dell'arte was and is a little like that.

Mid-eighteenth century Italy saw a decline in the commedia dell'arte, primarily owing to a dearth of suitably skilled actors. Players were abandoning their masks, and learning their dialogue by heart. Two important dramatists reacted very differently to this state of affairs. The aristocratic Carlo Gozzi (1720-1806) sought to defend and preserve the traditional commedia dell'arte; the bourgeois Carlo Goldoni (1707-1793) accepted the decline of the commedia and tried to develop a new drama out of the old form. His view prevailed and contributed much to what we now view as modern theatre.

The traditions of commedia dell'arte created a lasting and vigorous theatrical inheritance seen in the mimes of Marcel Marceau, the 'pierrots' of Victorian and Edwardian parks and piers, the comedy of Charlie Chaplin and, perhaps even Television comedies like "The Young Ones" and "Bottom". The term 'slapstick', which we use to describe a particularly physical and coarse form of humour, actually refers to the bat used by Pulcinella, Harlequin and Scapin to beat other characters - usually to gain a laugh when the jokes of the improvised dialogue weren't working.

The modern pantomime is a direct and very obvious descendant of commedia dell'arte. We see almost the same stock characters, the slapstick humour, the musical interludes and even remnants of the improvised dialogue. When you see the preparation and serving of the meal at the end of Act 1 of The Servant of Two Masters, think about those pantomime scenes where the dame bakes a cake and covers the other characters with flour and eggs.



The other direct descendant – still seen on summer beaches up and down the land - is Punch and Judy. One of the main characters of the Neapolitan branch of commedia was Pulcinella, a hook-nosed, mischievous buffoon. The name comes from the Italian word pulcino ("chicken"), because of the character's beak-like nose and squawking voice. When commedia spread to France and England, it merged with other forms of popular entertainment but the established comic characters remained.

In England, the Pulcinella character became Punchinello, who rapidly became a favourite with audiences wherever he appeared and finally became Mr Punch.

Why not join The Maskers?

Maskers are keen to welcome new members with an interest in any aspects of theatre – all things technical, directing, costumes, props, set construction, helping front of house, marketing or acting of course!!

Enjoy the challenge of 'making theatre happen!'

Contact the Membership Development Officer Hazel Burrows 023 8063 4009
email - hazelburrows@tiscali.co.uk

to find out more about The Maskers Theatre Company
go to www.maskers.org.uk



The Servant of Two Masters in rehearsal



To receive details of future productions just fill in the slip below and post it in the box on the bar or give to a member of the Maskers Front of House team



Please add my details to the Maskers database and send me details of forthcoming productions.

Name.....

Address.....

Email

I am interested in becoming: Full Member Join mailing list (please tick)

You can also return to Maskers Theatre,
c/o 29 Lime Gardens, West End, Southampton, S030 3RG