

GLOBE THEATRE: NEWSLETTER: June/July 2011

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Rosalie Carey 1921 - 2011

We were all saddened to hear of the death of Rosalie who, with her late husband, Patric, founded the Globe Theatre 50 years ago. Many of you spoke of her importance in your lives during the 50th anniversary celebrations we held in February and we are pleased that we were able to send her a copy of the DVD made of these reminiscences before she died. Although the Globe in 2011 is very different from the Globe 50 years ago, its continued survival is a lasting memorial to the energies and passions of the two people who created it, many years ago.

“WAITING FOR GODOT”

by Samuel Beckett

Thursday August 18th to Sunday August 28th

Details of cast and crew will be given in the August newsletter. For the moment, however, we would like to thank Richard Huber, who has stepped in to fill the directorial gap left by Louise Petherbridge. We are fortunate – and delighted – to have someone of Richard’s calibre step in at such short notice, and do so with such easy cheerfulness.

Meanwhile, for this production we need:

Bowler hats - contact Rachael (021 1509165), Sofie (021 0358151) or Rosemary (478 0248)

Front of House volunteers – contact Ellie (4731292 or 021 2422221)

(Also - general (future) wardrobe assistance to cover Rachael’s maternity ‘leave’. Please contact as above.)

Previous productions of *Waiting for Godot*

Patric Carey’s 1959 production of *Waiting for Godot* was the first to be staged in New Zealand. We would love to have a copy of a poster or programme of that production. *Can anyone help?*

Patric directed a second production of the play in 1966. In her 1999 book, *A Theatre in the House*, Rosalie related “some spurious but plausible Beckett dialogue” heard during one performance:

Didi: You’re in the wrong act!
Gogo: True. What shall we do?
Didi: We’ll have to go back! But how?
Gogo: To the tree.
Didi: Yes, let’s go back to the tree...

Did the audience notice, Rosalie asked. If you were there, perhaps you can tell us!

MEMBERS’ EVENT

Sunday, September 25th at 2pm

Play reading: *Revenge of the Amazons*, by Jean Betts. To be directed by Lynne Keen. This comedy is (loosely) based on Shakespeare’s *A Midsummer Night’s Dream*, with the mechanicals replaced by a female theatre troupe and Oberon falling for a feminist Easter bunny.

Large cast required – but no learning of lines and very few rehearsals. Please contact Lynne on 4822306 or at hogmouse@xtra.co.nz

AMATEUR versus PROFESSIONAL

Given the history of the Globe as a sometime professional but mostly amateur theatre, you might be interested in the following (heavily edited) version of a recent Guardian newspaper article by Jane Scott on the blurred boundaries between amateur dramatics groups and the professionals. (Full article available on request.)

"There is, particularly in professional quarters, a deep-rooted suspicion that amateur theatre is really an institution that exists in order to give significance to 'amateur dramatics', a frivolous kind of amusement with no pretention to art."(Schoell, 1963)

Attitudes seem to have changed. A "professional" could be defined as someone who has trained in a particular skill and then earns a living through using this skill. Yet because of the way the industry works, by this definition many people who work in theatre wouldn't count. There are thousands of trained professionals who are unable to find paid work in theatre, let alone enough work to earn a full income. Many resort to taking a day job and fitting in acting work alongside.

So what, really, are the differences between these professionals and amateurs? Both rehearse in the evenings and weekends to fit around their paying jobs. Both use ticket income to pay for the essentials of set, props, costumes and the rest, but usually have little left over in wages/expenses. Both perform for the love of putting on theatre. Often both include performers who are trained, the difference being in amateur theatre that those people have decided to make a decision to leave the world of theatre and perform as a hobby, while the professional performers remain hopeful ...

What relevance, if any, does this article have for the Globe? We would be really interested to hear your comments.

BUILDING

More information about problems, plans and progress in the next (August) issue.