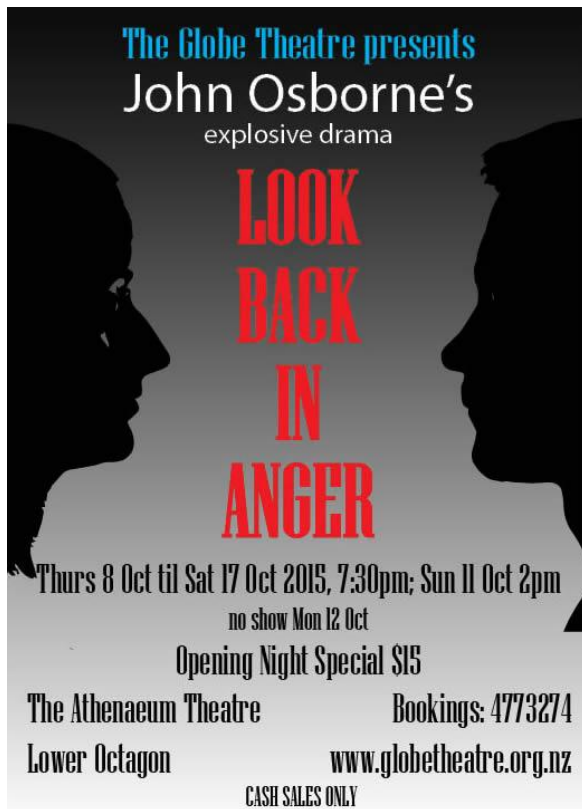


THE GLOBE THEATRE

NEWSLETTER: September 2015

Look Back in Anger

by John Osborne
8 – 17 October



directed by Keith Scott

Ticket prices (includes light refreshments):

General \$25; Concession \$20,

Globe members \$15; Groups of 5 or more \$15

School students (with ID) \$10

Opening Night Special \$15 everyone

Look Back in Anger was one of the first of the 'kitchen sink' plays that revolutionised British theatre in the 1950s. Its energy and anger at the slow pace of societal change are still thrilling even now, when we have become so much more accustomed to seeing life in the raw on stage and screen. Don't miss it!

(Read the reflections provided by New Zealand actor, Louise Petherbridge, on her experience of being in an early production of this play to get an impression of just how startling it was when first produced in the 1950s.)

Bullshot Crummond

by Ron House, Alan Shearman,

26 November to 5 December

Director: Dale Neill

We are still auditioning for this play; if you are interested in being a part of this piece of frothy fun, please contact the director, Dale Neill, by email daljan2014@gmail.com OR leave a message on the Globe theatre phone (4773274)

Look Back in Anger

Louise Petherbridge reflects on her 1950s experience of being in the play, and on its importance to and impact on theatre in general.

"Many moons ago I was lucky enough to play Alison in the first out-of-London production of *Look Back in Anger*. Peter Coe was the director; he was young, brave, lively, and innovative – all of which virtues he needed to present *Look Back in Anger* to a 1950s audience. As an example of the temperature of the times, a gasp went up when the curtain rose to reveal me ironing in my (opaque) underskirt. From then on it was a rough ride for everyone. The audience was about to be confronted by what came to be called 'kitchen sink' drama. At the curtain call on our opening night, the audience booed. We were delighted to have stirred them into action; we had engaged them in combat, persuaded them to think.

Why was this play so disturbing initially to so many audiences? The answer has much to do with the nature of most audience members – and the characters found in most plays. The lower and even lower-middle classes never featured largely in serious plays mainly, perhaps, because of Aristotle's solemn precept that tragedy had to be about 'important' people. I remember having long and soul-searching discussions on whether JM Synge's *Riders to the Sea* could possibly be classed as tragedy because it dealt not with kings and conquerors but with poor fisher folk. Many years earlier, DH Lawrence had written some excellent plays about working-class people, which had been unsuccessful on stage mainly, I think, because there were no directors or actors who could deal with the characters. When the plays were revived in the mid to late 1960s, however, they found suitable interpreters and the productions succeeded brilliantly.

Like Lawrence, Osborne needed a new species of actor and so acting styles made an abrupt turn to deal with this new and exciting challenge, while actors with regional British accents suddenly found an abundance of opportunity.

So, what was the major threat that Osborne presented to us? Jimmy Porter came from a redbrick university, not Oxford or Cambridge. He was a tornado-strength threat to middle and upper class equanimity and so emerged into a world that had no place for him. Conformity barred him at every turn, unlike the characters in contemporary comedies, such as *Doctor in the House*, whose young student characters sowed their wild oats before settling down into conventional society. Not so Jimmy Porter, and after Porter, society – and theatre – would never be the same.



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Conservation repair progress Summary of progress, September 2015



Repair of the timber-framed wall facing the garden is near complete and waiting on the construction of the access walkway.



The foyer door has been replaced. This is wider than the previous door to allow for easier access.



The theatre roof work is complete except for work to the parapet flashings, 1964 roof flashings and spouting. All interior work has now been completed. Seismic strengthening of the block walls to the theatre is being carried out and the access walkway constructed, with a new (compliant) handrail installed.

The conservation repair is scheduled for completion by the end of October but might be delayed a little by a proposed redesign of the toilet block, which would allow not only for improved access to those with mobility disability but also provide completely separate toilet facilities for cast/crew members and audiences. (And, yes, this will require even more funding so we are still seeking assistance from organisations and individuals!)

DONATIONS (to help us raise the last few thousands of dollars) may be made by:

Credit card, via

(www.givealittle.co.nz/org/globetheatre),

Cheque, made out to The Friends of the Globe Theatre, sent to PO Box 5334 Dunedin

Online banking, into the Globe's 'Roof Repair Project' fund account (03 0903 0451937 017).

Seats and ghost plaques... We still have a few seats left. These may be purchased and your name recorded on a silver (\$50) or gold (\$100) plaque.

For those willing/able to be even more generous, we have almost unlimited space in the theatre for ghost plaques; silver (\$500), gold (\$1000) and platinum (\$5000).

When all the building work is finished, we will be seeking volunteer help with tidying/painting some of the interior and tidying/replanting the garden. Details of specific help needed will be given in next month's newsletter.

And now, something for the children...

TOY-BOX THEATRE

It's summertime at the grandparents' crib, and it's raining. There's no internet access so no gadgets, only a toy-box and bookshelf. The children must make their own fun with the use of their imagination, acting out stories by pulling props from the toy-box and the help of the audience.

More information next month...