

Globe theatre

NEWSLETTER: August 2016

We are now well into preparing a great second half of our 2016 season, as well as working with some visiting artists who will be performing on our stage. Get your diaries out everyone, before you read on.

THE GLOBE HOSTS Theatre New Zealand's TheatreFest 2016

ONE ACT PLAY FESTIVAL SOUTHERN REGIONALS

SATURDAY 20 AUGUST



This is the first time in some years a round of this national festival has been held in Dunedin and the Globe is delighted to be hosting it. Three plays will be performed.

The Bear by Anton Chekov (Invercargill Repertory)

Eating The Wolf by Sarah Delahunty (Wakatipu High School)

Carol & Nev by Phil Ormsby (Clyde Theatre Group)

The plays will be adjudicated by Wellington's Ewen Colman and the successful competitors will go on to the national finals.

When: Saturday 20 August, 7.00 pm

Tickets: \$15 adult, \$10 children

Bookings: Globe Theatre ph 03 477 3274
globetheatre.org.nz



Mary Stuart is now in rehearsal. The Globe's reporter spoke with director Keith Scott, who has also adapted the original script. (In English)

What is Mary Stuart? Schiller's play, written in 1800, is about the last days of Mary Queen of Scots, from when she was convicted for treason against Elizabeth of England, to her execution. It was first performed in English in 1805 and has been staged ever since, most recently in a sell out West End 2005 season, which transferred to Broadway where it was nominated for 7 Tony awards.

Is this a New Zealand first? The play has been done in recently in Wellington and Auckland, and by Dunedin's Fortune Theatre back in 1979, which saw Cilla McQueen in the title role. It has also been staged in original German by the Otago University German Department. But the Globe's production is a brand new English adaptation, so, yes, it is a première.

Why a new version? The most recent adaptations have been by David Harrower (2002) and Peter Oswald (2005). In some respects these versions went too far, yet in others, not far enough. The wordplay, metaphor and imagery of the original were diluted, but the structural flaws had not been addressed. I have restructured 5 acts into 8 episodes, reduced the amount of exposition, and turned reported action into dramatic action. Schiller keeps the handbrake on until well into the piece, but from the opening lines of a new first scene, not in the original, this production hits the boards firing on all cylinders in a race to the end, and the pace

To achieve this I have rearranged the order of some of the scenes and much reduced the original playing time. I have made Elizabeth's character more mercurial, drawing on the writing and sayings of the historical Elizabeth. My Elizabeth swears, Schiller's doesn't. The relationship between Elizabeth and Robert Dudley is also more fully explored and charged than in the original. I removed some of Schiller's minor characters but added Sir Francis Walsingham, whose role, I think, is too vital in the historical story not to include.



for one to rule one must fall

What is your main vision for this production?

This is a play about an historical event - albeit inaccurate. Schiller was a playwright not an historian - but it is not presented as an historical pageant. We have glorious period costumes created by Charmian Smith for the women, and a set that reflects the 16th century, but the men who surround the renaissance queens, Mary and Elizabeth, are modern, 21st century suited- up politicians. So the audience will experience what I believe is the message of this play, one which extends beyond any particular period or country, or situation – a knife edge thriller about ethics and morals, both personal and political. Our production asks questions. How far can politicians and world leaders be allowed to go to ensure the security of the state without sacrificing its integrity? Can tyranny be called justice? *And those are questions that we are all asking right now about our own times.*

Anything more? Oh yes. It's quite sexy!

On line bookings are open now on our website: globetheatre.org.nz. Book now as the production is part of the Arts Festival Dunedin and seats are selling fast.

does not slacken until the finish line.

FROM OP SHOP BEDSPREADS & DUVETS TO BEDAZZLING DRESSES!

Charmian Smith is a Globe Life Member and has been a professional costume designer and wardrobe mistress, for TVNZ and the Fortune Theatre. She also looked after the wardrobe at the Globe for 15 years. We were thrilled when Charmian contacted Keith offering to create the costumes for "Mary Stuart". She tells us about what she has created and how she did.

"This was an exciting project for a costume designer. Four period costumes each for Mary and Elizabeth, and two for Jane Kennedy, Mary's lady-in-waiting were needed. Creating costumes for Queen Elizabeth was a challenge - not only for the elaborateness of her bejewelled and embroidered gowns, large ruffs and farthingales that we are familiar with from her portraits, but also to do this within a tight budget. I've used op-shop curtains and bedspreads, embellished where needed, sheets for under-linings, and spent most of the budget on things you won't see but are extremely important, like boning for the bodices and supportasses that hold up the ruffs, fishing line to make the ruffs curve appropriately, wire for farthingales and headdresses, as well as beads, braids, trims and essential haberdashery.



ON STAGE 29 SEP TO 8 OCT

But I was also able to use some items I'd made for the Rare Byrds' masque of Mary Queen of Scots a few years ago. For one of the gowns for Jane Kennedy, I used sleeves and underskirt that I'd made for a Globe play 30 years ago (the overskirt was missing so the whole costume couldn't be used) and made a new skirt and bodice from curtains. The colours of the costumes deliberately reflect the rank and situation of each of the women. Elizabeth is in shades of red and gold, Mary in greys with the startling red of her execution gown revealed at the end, and Jane is in shades of green."

"The challenges do not stop with the sewing. It takes about 20 minutes to dress Elizabeth in each of her outfits, so her quick change (5 minutes) from court costume to riding outfit was another challenge to be designed into the mix!"

"Special thanks go to Barbara Bishop, Tamsin Braisher and Kura Carpenter who have assisted in the sewing."

Get an up-close preview and hear Charmian speak more about her costumes at Toitu Settlers' Museums Tuesday Club, 10 am Tuesday 13 September. See Toitu's website for details

DRESSERS NEEDED

Charmian needs two women to help with dressing Mary, Elizabeth and Jane during the costume rehearsals and the run. If you are interested and able to commit for the season and 10 days before, that is between 19 September and 8 October, please contact the director on 425 0540 or email keithdougscott@gmail.com

HAIRDRESSER NEEDED

We need assistance to pin up two wigs for Elizabeth to wear in our production of Mary

Helen Fearnley and Terry MacTavish during recent fittings

BUILDING AND GROUNDS

Discussions are ongoing with architects and ABL regarding excavating the earth build-up at the back of the house. New blacks have arrived and once brackets have been made they will be installed across upstage. A special thanks this month to Betty Rawlings who has kindly donated carpet which will go down in the dressing room

LADY SUSAN

An audience of over 40 enjoyed the delights of Lady Susan on a snowy Sunday in July. Terry MacTavish, Jocelyn Harris, Susan Malthus and Ross Johnston, under the direction of Louise Petherbridge, took us back to the not-so-well-mannered Regency world of Jane Austen. Congratulations to all.

The Jane Austen theme continues . . .

Penny Ashton performs
PROMISE AND PROMISCUITY
October 28 – 29, November 2 – 5, 8pm



Follow the fortunes of Miss Elspeth Slowtree as she battles literary snobbery, her mother's nerves and the digestions of Cousin Horatio, all armed with a superior wit and excellent ukulele skills.

Note: This is not a Globe production. **This is the link to book.**

www.iticket.co.nz/events/2016/oct/promise-and-promiscuity-dunedin.

Stuart. If you can help or know someone who can, contact the director as soon as possible on 425 0540 or email keithdougscott@gmail.com

CALL FOR AUDITIONS for our end of year production

CHARLEY'S AUNT *a frothy piece of Victorian frivolity!*

to be directed by Brian Beresford



On stage 8 - 17 December 2016

Auditions will be held on Saturday 3rd September at the Globe from 12 midday to 3 pm (contact the director via ph 4780248, 0212086695, or brirose@ihug.co.nz if you are interested but cannot make this time).

Actors required

3 men aged early 20s; **3 men** aged 40s-50s
3 women aged early 20s; **1 woman** aged 40s - 60s.

It would help us if you could read the script before coming to the auditions. It can be accessed via Project Gutenberg Australia <http://gutenberg.net.au/ebooks13/1300571.txt>

That's it for August. We hope you are excited because all those involved in what we have on offer for the rest of the year, most certainly are.

QUOTE FOR THE MONTH

"To enter a theatre for a performance is to be inducted into a magical space" – Simon Callow

CONTACT US

Globe email:

secretary@globetheatre.org.nz

Globe website: www.globetheatre.org.nz

Globe phone: (03) 477 3274