

Globe Theatre: Programme 2005

Our season this year features two European 20th century classics, *Man for All Seasons* and *The Seagull*; a New Zealand play, *Daughters of Heaven*; something quite old, an early play by David Mamet, *A Life in the Theatre*, one that is really old, *Twelfth Night*, one of Shakespeare's most popular, dark comedies, and something quite new *A Beautiful Thing*. The plays explore family relationships, whether empowering or dysfunctional, the nature of love and identity. Comedy and drama, love and death, sacrifice and betrayal – this season has it all. (So note the production dates in your diaries now).

February 24 - March 5 **A Man For All Seasons** *(by Robert Bolt)*

to be directed by Gordon Brough and David Manley

Was he a good man, one who put principle above all else, even his own life? Or was he simply a stubborn egotist who *knew* that he was right and all others wrong. The man in question was Sir Thomas More, Chancellor of England in the 16th century during the early years of the reign of King Henry 8th. When Henry's irresistible force came up against this immovable object, something had to give.

April 7-16 **Daughters of Heaven** *(by Michaelanne Forster)*

to be directed by Corey Anderson

Daughters of Heaven traces the same events as Heavenly Creatures, Peter Jackson's version of the tragedy that rocked Christchurch in the 1950s when 2 young women killed the mother of one of them. We know *what* happened. Michaelanne Forster's play (which she wrote – before Jackson's film was made - while living in Dunedin) explores the possible reasons *why* it did.

June 2-11 **The Seagull** *(by Anton Chekhov)*

to be directed by Andrew Morrison

Is it love or just an illusion? Is the play really the thing – or just so much sound and fury? Chekhov's comedy (Russian-style) explores the nature of the relationship between a son and his mother, the son a playwright, his mother a theatrical star, and does so by examining the nature of the creative process itself. Does the actor continue to live when the play is ended, does the writer exist outside his created characters? Do artists work to live - or live to - and through - their work?

August 4-13 **Beautiful Thing** *(by Jonathan Harvey)*

to be directed by Jeffrey Vaughan

It's tough to be a teenager, especially one who is very different from the rest of his yobbish family. Harvey's play is an unsentimental but gentle exploration of a theme now familiar to thousand of Coro St viewers, growing up, coming out, learning to accept oneself and to discover love.

October 6-15 **Twelfth Night** *(by William Shakespeare)*

to be directed by Brian Beresford

Orsino loves Olivia, who loves Viola who loves Orsino. Confused? There's more. Viola, who has disguised herself as a man, following the shipwreck that landed her on Orsino's alien shore, has an identical twin brother (Shakespeare didn't know about genetics) who has apparently been lost at sea during that same but whose reappearance provides opportunities for even more confusion as he, unlike the disguised Viola, is far more responsive to Olivia's passionate advances.

December 1-10 **A Life in the Theatre** *(by David Mamet)*

to be directed by Mark Neilson

The king is dead. Long live the king! The passage of knowledge and power from age to youth has been the stuff of theatre for centuries. In Mamet's version, the 'king' is a man of charm and stature, a doyen of the stage for whom the stage is his life. The other in this 2-person play is a much younger man who is eager to learn all that he can from his much-admired mentor... until the time that he recognises that he is now the top-dog, the other a sad has-been. The shifting balance of power is played out against a backdrop (and foreground) of scenes from the many plays in which they appear together on this journey, during a voyage that is often hilarious but which brings with it the sadness of losses that are the inevitable consequences of aging.