

Director outlines plans for Globe theater in Detroit

By ERIC COLIN PETERS

The reconstruction of Shakespeare's Globe theater in Detroit was the topic for the first of four weekly Tuesday "Evenings with Shakespeare" at the Southfield Public Library. Leonard Leone, Wayne State University's director of theater, gave the program, which was a stimulating mixture of scholarship and show biz — half detective story and half sales pitch.

With dramatic flair, Leone led his audience through the problems of such a restoration project, based on scattered clues and conjectures (about 80 percent accurate, Leone said) on the way Elizabethan theaters looked and were built. He then outlined a proposition to build a scale replica of the Globe theater, in which most of Shakespeare's greatest plays were performed in his own lifetime.

"This is the greatest theater of the greatest period in English drama by Renaissance England's greatest poet-dramatist," said Leone. "We have the Greek theater and we have existing Baroque theaters on the continent, but we don't have an Elizabethan theater to do Elizabethan drama the way it was meant to be done. Now, for the first time, we have the opportunity to bring Shakespeare home to his own theater."

To Leone (and to C. Walter Hodges, whose Globe research provides the most extensive account of that theater's existence) such a project would be a prize coveted and applauded the world over.

A FEASIBILITY STUDY is already complete based upon presentations at an international symposium attended by thousands in May 1979 at Wayne State University. Test borings are being taken on the proposed theater site — on the Detroit riverfront — and an economic study is near completion. As a museum, Leone said, the Globe would pay for itself. As the heart of an artistic community, it would speed and enormously enhance the renaissance of Detroit.

Seemingly inconsequential details, often from unlikely sources, were pieced together to provide comprehensive evidence about the original Globe. It was first built in 1576 by Richard and James Burbage. It burned to the ground when a special-effects cannon caused a fire during a production of Henry VIII. The second Globe was built in 1614 and was the best equipped of the six thriving theaters.

Visual evidence used in the search for the Globe included old perspective maps of London and perfect scale drawings by W. Hollar of Prague in the mid-17th century of the south bank of the Thames. (Theaters weren't allowed in the city proper for the age-old reason that they're weren't proper for the city.) By using known distances of existing buildings such as the Southwark Cathedral, researchers used trigonometric calculations to reveal the precise dimensions of the Globe's exterior and projections for the inside dimensions.

The only existing sketch of the inside of an Elizabethan theater is a student's copy of one of Johan De Witt's lost drawings of the Swan. It gives a good indication of the appearance, structure and mechanical workings of the Globe. The elaborate and colorful appearance of the 1639 theater by Inigo Jones with

in carvings and paintings by Peter Street, allows us to speculate on how brilliantly decorated the Globe may have been and contradicts the belief that it was a dull and functional Tudor building.

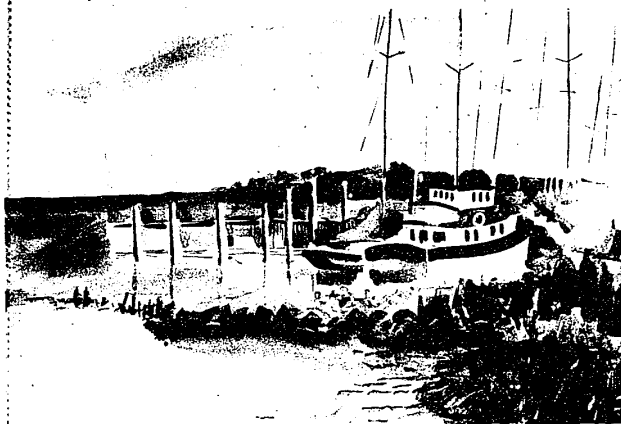
"The Globe was a most intimate theater," Leone said, "with a mere 35 feet from the galleries to the stage. The original Globe held 3,000 spectators. We will have 1,000 theatergoers for their greater comfort."

THE STAGE THRUSTS out into the middle of the encircling galleries. Around the stage where most of the audience stood in a ground-level pit, there will be available seating.

More than 800 plays were written during this flowering of English theater and they provide a rich storehouse from which to supplement the works of Shakespeare. A simple wardrobe of period costumes will be suitable for all the plays, Leone said, and no scenery will be have to be built.

"In New York," he said, "you can spend over a million dollars and go broke just on scenery and costumes. We can do an entire season for that here."

"And we'll have cooperation from every university in the country. Every scholar in the nation wants this theater built and I hope it breeds another 50 theaters," he said.



On display

The watercolor by Farmington Hills artist Edee Joppich is now on display in the lobby of Detroit's Fisher Building. It is one of the prize-winners in the juried exhibit sponsored by members of Palette &

Brush Club, which remains through Oct. 31. The painting was done while Mrs. Joppich was in northern Michigan this summer. (Staff photo by Dick Kelley)

Tea With Abigail Adams marks Questers 20th year

The Quakertown Chapter of The Questers celebrates the 20th anniversary of its founding with a tea beginning at 12:30 p.m. Wednesday, Oct. 29 in Farmington Community Center.

"Tea With Abigail Adams" is open to all area residents who are interested in the study of antiques. The program is a monologue performed in costume by Peg Harding.

Special invitations to the tea have been sent to all past and present members of four area Quester groups: the Plymouth Antiquarians, the Silver Springs Chapter, the Number VI Station and Baseline Chapters.

Questers is an international organization with chapters in the U.S. and

Canada. In Michigan there are about 70 chapters with a total membership of more than 1,500.

The focus of Questers is the restoration and preservation of antiques and historic Americana, and the study of antiques through research, field trips and sharing of knowledge.

In the past year the Quakertown members have made field trips to local places of historic interest, studied tin ovens, the Oneida silversmiths, buffalo pottery and gun powder. They also sponsored a workshop for members to learn how to make corn-bush dolls.

There is no admission charge to attend "Tea With Abigail Adams."

Macrobiotics class planned

Macrobiotics, a nutritional concept rooted in Japanese culture, will be explored in a Farmington Community Center class beginning at 7:30 p.m. Wednesday, Nov. 12.

Bonnie Breidenbach, a natural foods enthusiast, teacher and manager of a natural-foods restaurant in Plymouth, has studied macrobiotics with Michio Kushi and others in the field since 1971.

The course will include an examination of nutritional ideas and applications as well as natural healing, facial

diagnosis, massage, cosmology plus home and family living.

In other classes she will take a philosophical approach to the concept but apply it to western lifestyle. The class meets for five sessions.

Mrs. Breidenbach has studied at the East-West Foundation in Boston and has traveled in western Europe studying natural cookery.

Registration is necessary by calling the center, 477-8404.

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