

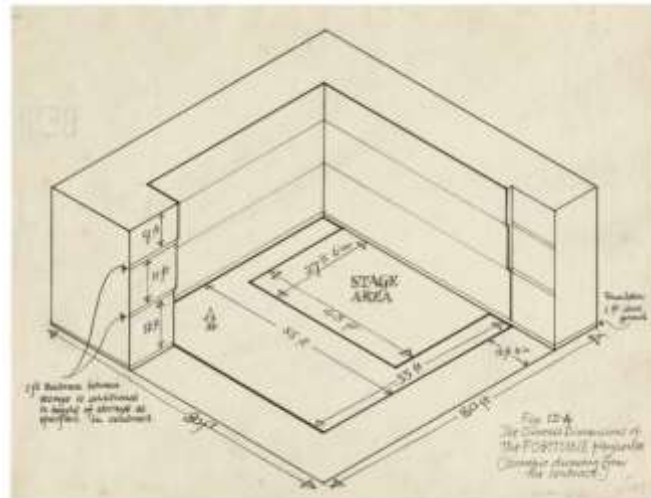
## Fortune Theatre (1600)



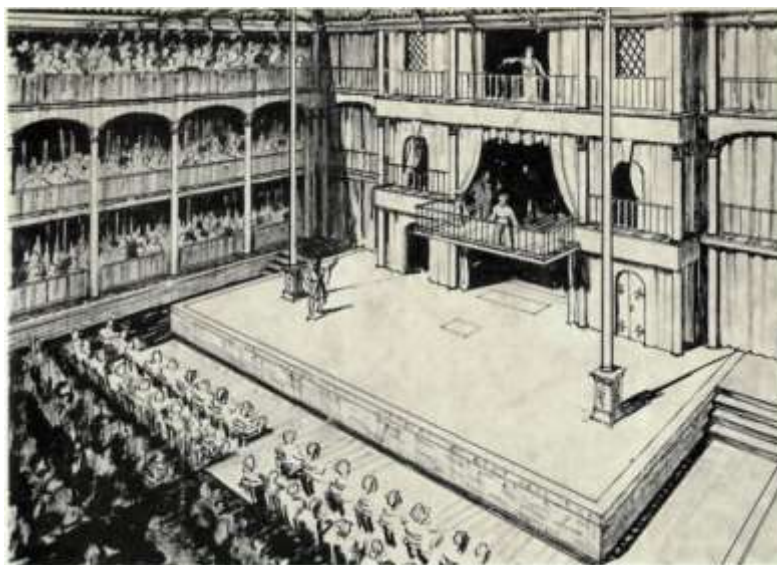
A nineteenth-century engraving visualising the exterior of the Fortune Playhouse, from Robert Wilkinson's *Londina Illustrata* (1819), © Lebrecht Music and Arts Photo Library/Alamy Stock Photo.

The New Fortune Theatre is famous as an exact replica of the Fortune Playhouse, which was built in London in 1600 when Shakespeare was writing and producing his plays.

## Fortune Theatre



The dimensions of the Fortune Playhouse based on the contract, drawn by Walter C. Hodges. Image courtesy of the Folger Shakespeare Library, © LUNA: Folger Digital Image Collection, ART Box H688 no.3.9 pt.10.



Sketch of the New Fortune by the architect (Marshall Clifton) showing the stage set up with tiring-house after J. C. Adams. Image courtesy of the Folger Shakespeare Library, © LUNA: Folger Digital Image Collection, ART Box H688 no.3.9 pt.10.

Remarkably the builders' contract from 1600 for the construction of the Fortune Playhouse survives, and the New Fortune Theatre is built to its specifications, making it an unrivalled resource for discovering more about the nature of early modern drama.

## Allan Edwards



Allan Edwards on the New Fortune Stage (1964). Image courtesy of the UWA Archives, © Performing Arts on Campus Collection, MS131, Special Collections, The University of Western Australia.

The New Fortune Theatre was the brainchild of Allan Edwards, a Professor of English at UWA at the time. Edwards stealthily incorporated the specifications of the New Fortune into the design plans for a new Arts Building to be constructed at UWA in 1963/4.

## Hamlet 1964

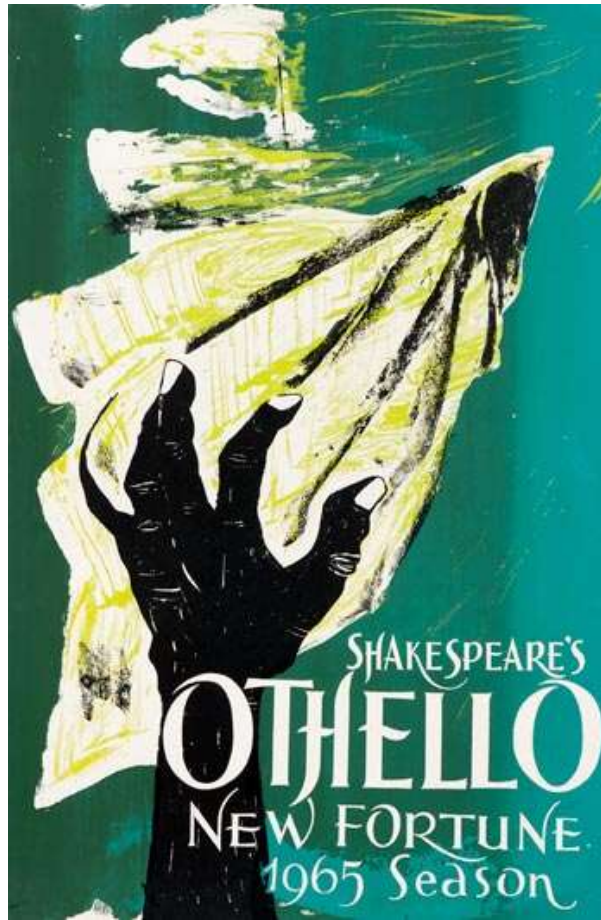


The inaugural performance on the New Fortune Stage. Images courtesy of the UWA Archives © Performing Arts on Campus Collection, MS131, Special Collections, The University of Western Australia.

The New Fortune Theatre opened in 1964 with a performance of *Hamlet* directed by Jeana Bradley, which played to packed audiences.



*Othello*/Philippa O'Brien Art



Philippa O'Brien, *Othello*, 1965, silkscreen, 76.1x50.6 cm, The University of Western Australia Art Collection, University Senate Grant, 2001.

The famous actor Ron Haddrick starred in a production of *Othello* in 1965. The poster was designed by renowned artist Philippa O'Brien, and now hangs with several other of her famous works the Lawrence Wilson Art Gallery.

**Dorothy Hewitt**

NEW FORTUNE THEATRE

# THE CHAPEL PERILOUS

By DOROTHY HEWETT



21 JANUARY to 6 FEBRUARY

GRADUATE DRAMATIC SOCIETY AND THE THEATRE MANAGEMENT COMMITTEE  
OF THE UNIVERSITY OF WESTERN AUSTRALIA

The cover of the program from 1971. Image courtesy of the UWA Archives © Performing Arts on Campus Collection, MS131, Special Collections, The University of Western Australia.

As well providing insights into early modern stage conventions, the New Fortune is an unparalleled testbed for new and experimental modes of theatre. Dorothy Hewitt, arguably Australia's most famous female playwright, wrote a number of modern and controversial plays specifically for this stage.

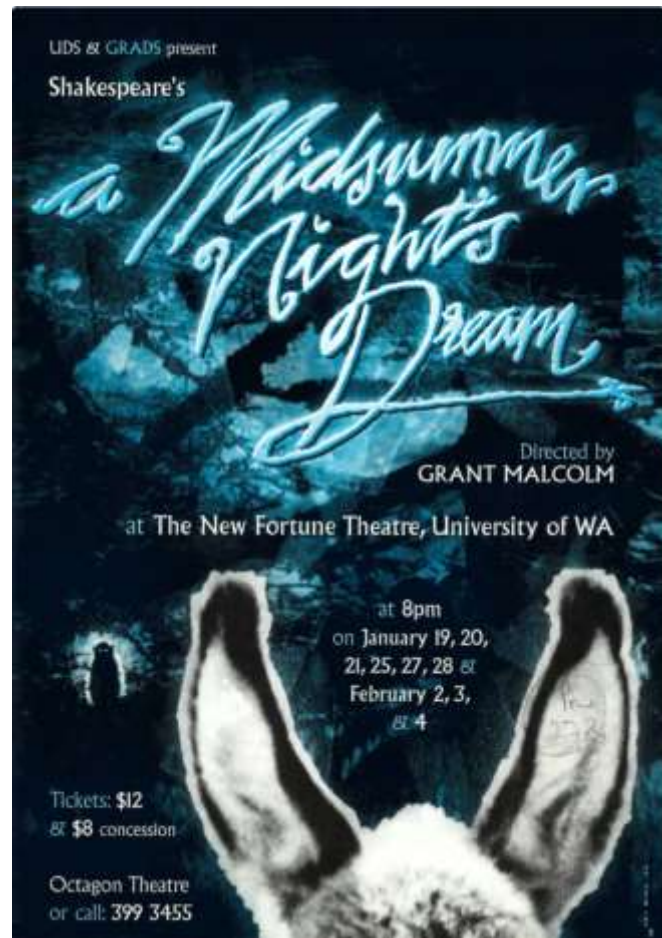
## Modern and Experimental



*Beautiful Mutants* (1993). Image © Marcelo Palacios.

In a bold and avant-garde production entitled *Beautiful Mutants* (1993), the pit of the New Fortune was flooded with water.

## GRADS



*A Midsummer Night's Dream* (1995). Image courtesy of the UWA Archives © Performing Arts on Campus Collection, MS131, Special Collections, The University of Western Australia.

In the five decades since the New Fortune opened, it has been home to over 95 performances, from around 23 different production companies. The Graduate Dramatic Society (GRADS) has been the most prolific, regularly mounting performances on the stage throughout its history.



## Henry IV Part 1



*Henry IV Part 1* (2011) sponsored by the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800. Image © Matthew Galligan.

In its inaugural year (2011), The Australian Research Council Centre of Excellence for the History of Emotions, Europe 1100–1800, organised a conference entitled ‘Performing Old Emotions on the New Fortune Stage’, to draw local and international attention to the New Fortune as a rare theatre replica. As part of the conference, director Rob Conkie and actors from La Trobe University performed a memorable ‘original practices’ *Henry IV, Part 1* which commanded complete audience involvement and provided a focus for intense discussion.

## Two Gents: *Kupenga Kwa Hamlet*



Two Gents' production of *Hamlet* in 2013, sponsored by the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800. Image © The University of Western Australia.

In 2013, as part of an event exploring the global appeal of Shakespeare, the ARC Centre of Excellence for the History of Emotions partnered with Two Gents Productions, a two-man Zimbabwean theatre company, to bring the world's first Shona translations of *The Two Gentlemen of Verona* and *Hamlet* to the New Fortune stage.

## Merry Wives



performance

The ARC Centre of Excellence for the History of Emotions presents:

# MERRY WIVES OF WINDSOR

Dates: 14 - 18 February 2016  
Time: 7:00 - 9:00pm  
Venue: New Fortune Theatre,  
The University of Western  
Australia  
Bookings: \$29 Standard, \$15  
Concession, Child or Student  
Book online <http://tickets.wa.com/event/merry-wives-windsor>

Image: Henry Fuseli, 'Falstaff in the Marketplace', 1792. Public domain.

With 2016 commemorating the 400th anniversary of Shakespeare's death, this new production by Melbourne's *Nothing But Roaring* of Shakespeare's funniest play of love and lies, fidelity and forgiveness, will transform the New Fortune Theatre into a chamber of laughter. The play, directed by Rob Conkie, features the corrupt and cowardly knight, Sir John Falstaff, who accompanied Prince Hal in Henry IV. In Falstaff's latest escapades, he attempts to woo two wealthy married women. Rather than turn down the bullfawning Falstaff, the ladies conspire to have a laugh (and a little vengeance) at his expense.

For advanced study of the play, a free symposium with international experts will be held at UWA on Wednesday 17 February 2016 from 10am to 4pm.

Contact: [sob.white@uwa.edu.au](mailto:sob.white@uwa.edu.au)

Two women.  
Two respectable women.  
Two respectable, married women.  
Two respectable, married, mischievous and merry women.  
One man.  
  
One fat, old man.  
One fat, old, down-on-his-luck man.  
One fat, old, down-on-his-luck, mischievous and merry man.  
  
BOOM!



Image © ARC Centre of Excellence for the History of Emotions, Europe 1100-1800.

Around the world, 2016 was known internationally as 'Shakespeare 400' since it marked the fourth century after the dramatist's death. The ARC Centre of Excellence for the History of Emotions staged a spectacular season of *The Merry Wives of Windsor* on the New Fortune stage. This was accompanied by a scholarly symposium attended by theatre historians and academics from around the globe.

## Moved Readings



Image © ARC Centre of Excellence for the History of Emotions, Europe 1100-1800.

The New Fortune Theatre is also an invaluable teaching resource: the recent ‘Moved Readings’ project, organised by Bríd Phillips for the Centre for Medieval and Early Modern Studies at UWA, gives students the chance to experience first-hand many aspects of Elizabethan staging conventions.