

Measure

CHEEK
BY JOW

for
Measure

Adam Kotz and Anastasia Hille

BY WILLIAM SHAKESPEARE

JUDGE NOT,

... for with what
judgement ye
judge, ye shall
be judged:
and with what
MEASURE
ye mete, it
shall be
MEASURED
to you again.

MATTHEW VII, 1

"All
punishment
is mischief.
All
punishment
in itself is
evil."

JEREMY
BENTHAM
(1748 - 1832)

Principles of
Morals
and
Legislation

Charles Simon

MEASURE FOR MEASURE - THE FIRST PERFORMANCE

The chief source of *Measure for Measure* is George Whetstone's play, *History of Promos and Cassandra* (1578), itself based on a story in Giraldi Cinthio's *Hecatommithi* (1565).

However, the play also draws on a wide range of traditional literary and historical sources: the actions of Angelo, Claudio and Isabella are a parallel to the story of the Corrupt Magistrate; the roles of the Duke and Lucio to the legend of the Disguised Ruler; and Mariana's role, to the tale of the Substituted Bedmate.

Measure for Measure was probably written in the summer of 1604, but it was not printed until 1623. The official Revels accounts show that 'Mesur for Mesur' by 'Shaxberd' was presented at Court on 26th December 1604, by the King's Players. It is reasonable to assume that the play would have been rehearsed and successfully presented at the Globe before becoming a part of the royal Christmas festivities.

"THE ANARCHIST
IS THE OBSERVER WHO
SEES WHAT HE SEES AND NOT
WHAT IT IS CUSTOMARY TO SEE."

PAUL VALERY (1871 - 1945)

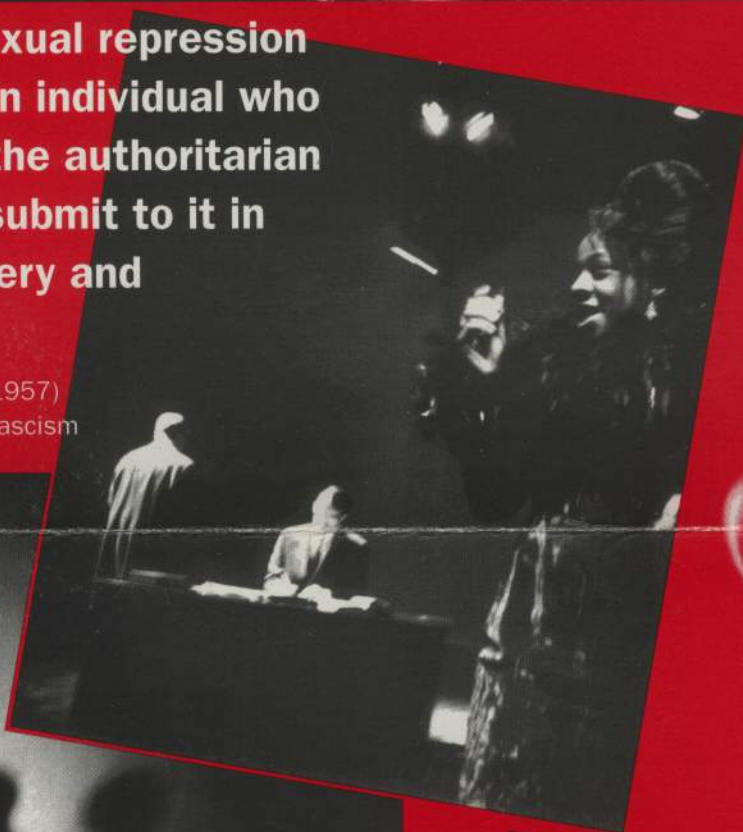
THAT YE BE



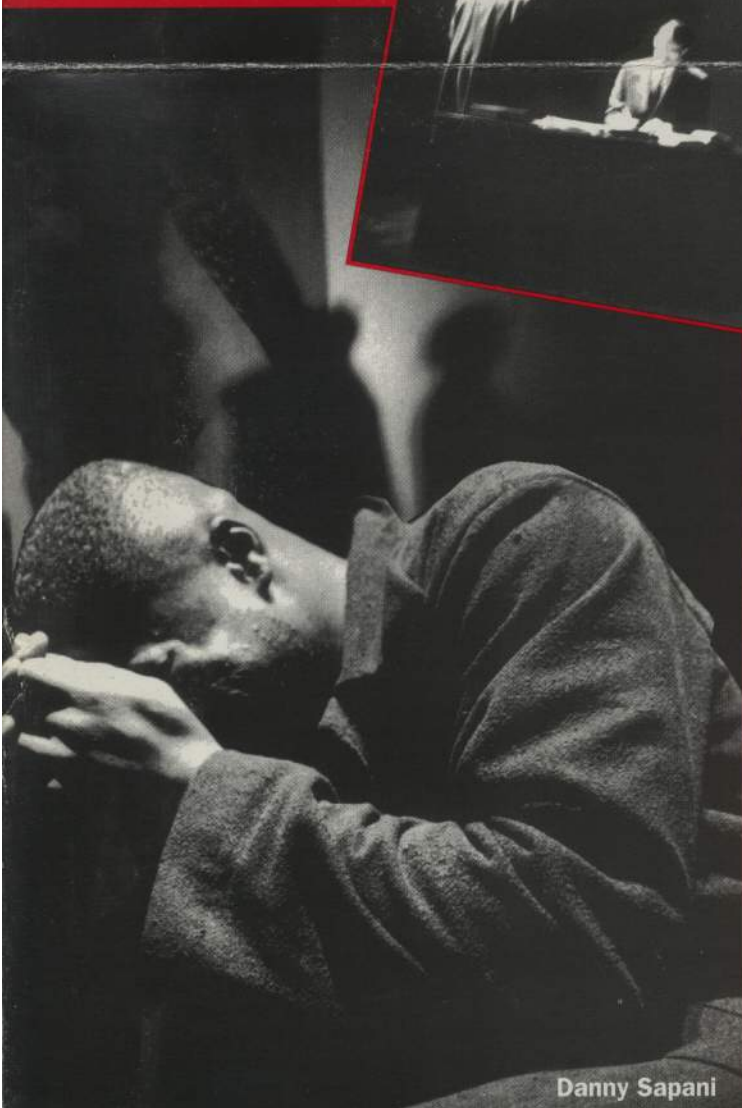
Stephen Boxer

"The goal of sexual repression is to produce an individual who is adjusted to the authoritarian order and will submit to it in spite of all misery and degradation."

WILHELM REICH (1897 - 1957)
The Mass Psychology of Fascism



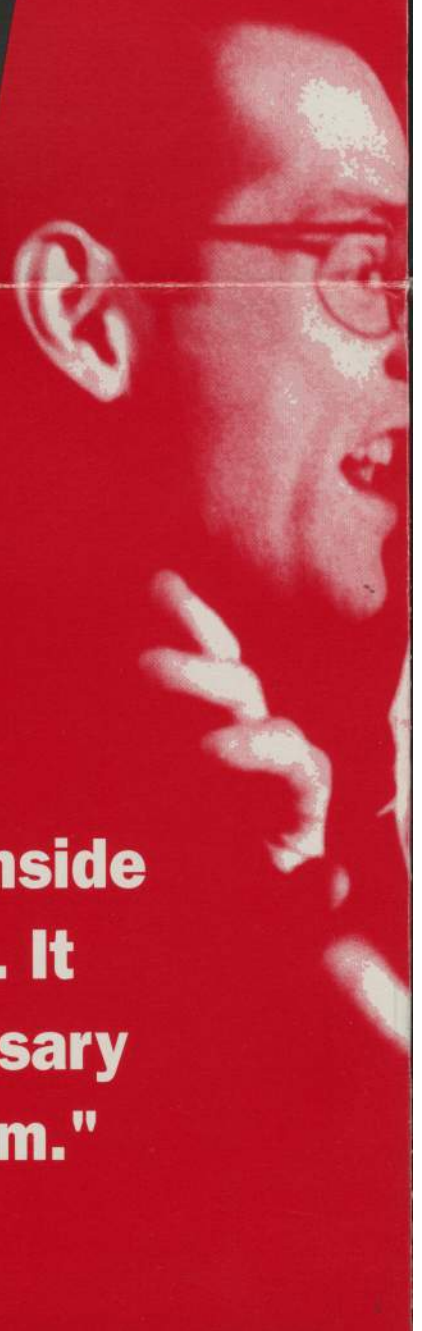
Marianne Jean-Baptiste



Danny Sapani

"A cop sleeps inside all of us. It is necessary to kill him."

Graffiti 1968



NOT JUDGED

WHY GIVE YOU ME THIS SHAME?

Act 3 Sc 1

"...the British have imagined fearful dangers in what they deny or distrust in their own sexuality. I rely on the psychoanalytical concept of projection, whereby emotions, vices and qualities which an individual either rejects or refuses to recognize in himself are expelled from the self and relocated in another person or persons. The projector constructs a dark mirror of his own fears or desires in an image of a hateful Other whom he then persecutes. The blame he feels inside is projected out onto someone else: it is, to use a line of Shelley's, *the shade from his own soul upthrown*. Projection is a form of primitive self-defence which underlies many superstitions, and is seen in extreme form in the behaviour of paranoiacs. Impulses to exclude, isolate, purify and punish malefactors are characteristic of projection."

"Love and hate, Eros and death, are the adversaries which battle for supremacy over the human mind. The idea of death arising from sexual rapture holds a hideous thrill for those who are guilty or anxious about sexual expression.... The idea of an arbitrary and meaningless punishment abruptly inflicted on people cheerfully enjoying their

bodies, the vision of death transmitted in ecstasy, the picture of violence destroying scenes of idealized innocence, all express an impulse in the human psyche which has been present throughout all ages."

"...the Society for the Reformation of Manners, founded in 1691 by puritanical Christians to prosecute prostitutes, pornographers, sodomites, sabbath-breakers, swearers and the lewd, was despised for employing tawdry snoopers and harassing the poor in their pleasures. Some of its activists were excited into repression to punish their own desires: Charles Hitchin, Under-Marshall in the City of London, who was fined £20, condemned to the pillory and imprisoned for six months in 1727 for attempted sodomy, previously 'had taken a World of Pains and spent a great deal of Money in discouraging the Profaneness, curbing the Vices, and reforming the Manners of the present Age'."

Extracts from
SEX, DEATH AND PUNISHMENT
by Richard Davenport-Hines, 1990



1981
The Country Wife
1982
Othello
1983
Vanity Fair (P)
1984
Pericles
Andromache (P)
1985
A Midsummer Night's Dream
The Man of Mode
1986
Twelfth Night
The Cid (P)
1987
Macbeth
A Family Affair (P)
1988
Philoctetes
The Tempest
1989
The Doctor of Honour (P)
Lady Betty (P)
1990
Sara (P)
Hamlet
1991
As You Like It
1993
Don't Fool with Love
The Blind Men (P)
1994
Measure for Measure

P denotes a professional British premiere

Adam Kotz and Anastasia Hille ALL PHOTOS BY JOHN HAYNES

AS YOU LIKE IT
1991

Adrian Lester & Peter Needham



"WE HATE OTHERS BECAUSE WE HATE OURSELVES."

CESARE PAVESE 1908-1950

CAST LIST

The Duke	Stephen Boxer
Escalus	Charles Simon
Angelo	Adam Kotz
Friar Peter/Pompey	Peter Needham
Lucio	Mark Bazeley
Gentleman/Froth	Benjamin Soames
Gentleman/Abhorsen	Simon Walter
Mistress Overdone/Mariana	Marianne Jean-Baptiste
Provost	John Griffin
Claudio	Danny Sapani
Juliet/Francisca	Sheri Graubert
Isabella	Anastasia Hille
Elbow/Barnardine	Malcolm Scates

Other parts played by members of the Company

Director	Declan Donnellan
Designer	Nick Ormerod
Composer and MD	Paddy Cunneen
Movement Director	Jane Gibson
Lighting Designer	Judith Greenwood
Production Manager	Tom Albu
Assistant to the Director	Timothy Walker
Company Stage Manager	Michele Enright
Technical Stage Manager	Jon Howes
Deputy Stage Manager	Marcus Bray
Wardrobe Manager	Rachel Dickson
Sign Language Interpreter	Byron Campbell

1st Half: approx. 1 hr 30 mins

2nd Half: approx 1 hr 15 mins

*There will be one
interval of 15 minutes*

First performance of this production - 16 February 1994:
Arts Centre, University of Warwick, Coventry.



Key to photo:

1. Nick Ormerod
2. Mark Bazeley
3. Roy Luxford
4. Anastasia Hille
5. Danny Sapani
6. John Griffin
7. Simon Walter
8. Malcolm Scates
9. Sheri Graubert
10. Stephen Boxer
11. Marcus Bray
12. Paddy Cunneen
13. Adam Kotz
14. Declan Donnellan
15. Angie Burns
16. Tom Albu
17. Benjamin Soames
18. Charles Simon
19. Peter Needham
20. Michele Enright
21. Ruth Ingledow
22. Rachel Dickson
23. Marianne Jean-Baptiste
24. Barbara Matthews
25. Jane Gibson



BIOGRAPHIES

TOM ALBU trained in Stage Management at Bristol Old Vic Theatre School. He has been a Stage Manager for Théâtre de Complicité, including tours to Brazil, Mexico and the USA and was Company Stage Manager for Complicité's national and international tour of *The Winter's Tale*. He has also been Company Manager for Pocket Theatre, Cumbria; Technical Manager for Ra Ra Zoo and Production Manager for The Steam Factory at the Man in the Moon. Tom first joined Cheek by Jowl for *Don't Fool with Love* in 1993.

MARK BAZELEY trained at Drama Centre and was selected for the BBC Radio Carlton Hobbs Award 1993. His professional theatre experience includes *Désportes* in *The Soldiers* and *Prince in Romeo and Juliet*, both at the Citizens Theatre, Glasgow.

STEPHEN BOXER trained at Rose Bruford College. Recent theatre in London includes *Richard III*, *Barbarians* and *The Duchess of Malfi* for the RSC; *Karate Billy Comes Home* at the Royal Court; *At Our Table*, *White Chameleon*, *Once in a While the Odd Thing Happens* and *The Shape of the Table* at the National; and *Hamlet* and *The Tempest* at the Young Vic and the Old Vic. Other recent theatre includes *Creon* and *Julius Caesar* (Leicester and on tour); *The Alchemist* (Cambridge Theatre Company) and seasons at Sheffield and Liverpool. TV credits include *The Bill*, *Prime Suspect*, *Thatcher: The Final Days*, *The Waterfall* and *Under the Hammer*.

MARCUS BRAY trained in Stage Management at St Catherine's Drama Studio, Guildford. He worked as a Drama and Stage Management teacher at Guildford Community Centre, before becoming Assistant Stage Manager at the Yvonne Arnaud Theatre. He was also ASM for *Robinson Crusoe* at the Theatre Royal Bath and has worked for 3 years as both ASM and Deputy Stage Manager on *Les Misérables* at the Palace Theatre.

BYRON CAMPBELL has worked as a sign language interpreter in a wide variety of settings. He interpreted the RSC's tour of *A Comedy of Errors*, spent five seasons interpreting at the Octagon Theatre in Bolton and three years at the Palace Theatre in Westcliff-on-Sea. Other theatre includes *Whale* and *The Wind in the Willows* at the Royal National Theatre and *Assassins* and *A Midsummer Night's Dream* at Manchester's Library Theatre. Byron is currently

interpreting the BBC Breakfast News and has also worked for Channel 4's *Same Difference*, ITN News, BBC *See Hear!* programme and the BBC film, *The Count of Solar*.

PADDY CUNNEEN has been Musical Director for Liverpool Everyman, Bristol Express, London Bubble, Abbey Theatre Dublin and ESC among others. He has written the music for all Cheek by Jowl's shows since 1988. He was composer and MD for *Fuente Ovejuna*, *The Sea*, *The Recruiting Officer*, *Peer Gynt*, *Sweeney Todd* and *Angels in America* at the Royal National Theatre and *The Alchemist*, *Richard III* and *The Changeling* at the RSC. Recent work includes *A Doll's House* (Gate Theatre, Dublin), *Bohemian Lights* and *The Cheating Heart* (Gate Theatre, Notting Hill) and *Cabaret* (Donmar Warehouse). Music for Radio 3 Drama includes *Mr Wroes Virgins*, *Tamburlaine* and *The Jew of Malta*. TV: *The Big Fish* and *The Maitlands*. Paddy is an Associate Director of Cheek by Jowl.

RACHEL DICKSON studied Theatre Design at Trent Polytechnic. She has made costumes for the Royal National Theatre, City of Birmingham Touring Opera, Opera 80, the Tricycle Theatre, and for *Joseph and the Amazing Technicolour Dreamcoat* at the Palladium. She has worked as a costume buyer for The Young Vic and was Assistant Costume Supervisor for *Eurovision* at the Vaudeville. Recently, she was Wardrobe Mistress for *Carmen* in Zurich and Munich (Classical Productions). Rachel has also worked as a set designer for Bedside Manners Theatre Company.

DECLAN DONNELLAN has directed at the Finnish National Theatre and the Royal National Theatre, where he is an Associate Director. His productions there include *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd* and both parts of *Angels in America*. He has directed, with Nick Ormerod, a short film for Channel 4 - *The Big Fish*. He has won five Laurence Olivier Awards.

MICHELE ENRIGHT studied Social Studies at Liverpool Polytechnic. She worked as Assistant Stage Manager for the Half Moon Theatre, Royal Court and on *Morte d'Arthur* at the Lyric Hammersmith. She was Deputy Stage Manager on *Lady from the Sea* with the Women's Playhouse Trust; *All My Sons* at the Young Vic; *The Rules of the Game* at the Almeida and *Death and the Maiden* at the Duke of York's. Recently she was Stage Manager on *Zampa* for Wexford Festival Opera and *La Bohème* for DGOS Opera Ireland. She

first joined Cheek by Jowl for *Don't Fool with Love*.

JANE GIBSON is Head of Movement at the Royal National Theatre where her credits include *Yerma*, *Fuente Ovejuna*, *Hamlet*, *Ghetto*, *Wind in the Willows*, *The Rise and Fall of Little Voice*, *Peer Gynt*, *Richard III*, *Sweeney Todd* and *Angels in America*. She has also worked for the RSC, Royal Court, Abbey Theatre Dublin, Royal Opera House (*Gawain*), English National Opera (*Force of Destiny*) and Glyndebourne (*La Clemenza di Tito*). With Sue Lefton, she co-directed *Lark Rise* (Leicester / Almeida), *A Tale of Two Cities* (Newcastle / Cambridge), *Nana* (Almeida / Mermaid), and *A Working Woman* (West Yorkshire Playhouse). Previous work for Cheek by Jowl: *Lady Betty*, *Sara*, *Hamlet* and *Don't Fool With Love*. Film: *Scarlett*.

SHERI GRAUBERT trained at Rose Bruford College. She appeared in *Just Frank*, *Cinderella*, *Not Fade Away*, *Shooting Ducks* and *Mother Goose*, all at the Theatre Royal, Stratford East; *Be-Bop-A-Lula* and *The Little Sister* at Liverpool Playhouse; *The Seagull* at the Arts Theatre and *The Little Shop of Horrors* for London Bubble. Other theatre includes *Helena in A Midsummer Night's Dream* at the Shakespeare Globe Museum Theatre. TV includes *London's Burning* and *Tradecraft*; and radio, *The Great Gorilla Scandal*.

JUDITH GREENWOOD took an MA in Drama and Theatre Arts at Leeds University. She has been Production Electrician for Opera North, Lighting Designer for Impact Theatre Co-op and Technical Manager at the ICA. She was Deputy Chief Electrician for the RSC in Stratford. Recent work includes *The Seagull* at the Contact Theatre Manchester and *About Dignity and The Stubborn People* in Beirut. She has been Lighting Designer for Cheek by Jowl since *As You Like It* in 1991.

JOHN GRIFFIN trained at Manchester Polytechnic Theatre School. He appeared in *The Alchemist*, *Julius Caesar*, *See How They Run* and *Saved* at Birmingham Rep; *Brighton Rock* at the West Yorkshire Playhouse; *Self Catering* at the Cockpit; *The Changeling* and *Up 'n' Under* at Harrogate; and *Titus Andronicus*, *Charley's Aunt* and *Hamlet* at the Octagon Theatre, Bolton. Other theatre includes *She Stoops to Conquer* at Derby and *Othello* and *As You Like It* at The Dukes, Lancaster. TV credits include *In Suspicious Circumstances*, *Celebration* and *Sharp End*. John has also featured in a number of radio plays.

ANASTASIA HILLE trained at Drama Centre. She played Thérèse in *Thérèse Raquin* at Leicester Haymarket and the Young Vic, Raina in *Arms and the Man* for Cambridge Theatre Company, Lady Anne in *Richard III* and Lady Macbeth in *Macbeth*, both at the Royal National Theatre. TV includes *Red Dwarf*, *The Bill* and *Jeeves and Wooster*.

JON HOWES studied Stage Management at Guildhall School of Music and Drama. For Shared Experience, he worked as Assistant Stage Manager on *The Birthday Party* and as Deputy Stage Manager on *Sweet Sessions*. He was Company Stage Manager for The Kosh's tour of *Dinner Dance*, for *The Visitor* at Theatre Centre and *Blood Wedding* at Odyssey Theatre and the Lyric Hammersmith. He has also worked with ENO, the RSC and the ICA. Recent technical work includes Wexford Festival Opera, Dublin Grand Opera and a LIFT tour of *Yerma*.

RUTH INGLEDOW studied English and Drama at University College Swansea and was awarded an Arts Council bursary to train in marketing and publicity at the Royal National Theatre. Ruth stayed on at the National as a Development Officer before joining Cheek by Jowl at the beginning of 1990. She works with Barbara Matthews on a freelance basis offering marketing services to other companies.

MARIANNE JEAN-BAPTISTE trained at RADA. She played the title role in *Mamma Decemba*, Bingy in *Streetwise* and Del in *Leave Taking*, all for Temba Theatre Company. She appeared in *Woza Albert* at the Contact Theatre Manchester; *A Working Woman* at West Yorkshire Playhouse; *It's a Great Big Shame* and *Running Dream* for the Theatre Royal Stratford East and in her own play, *Ave Africa*, for Double Edge Theatre Company. She appeared as The Nanny in Hanif Kuriishi's film, *London Kills Me* and she featured in *Stars*, *Open Mike*, *Safe* and *The Scrap Iron*, all for BBC Radio 5.

ADAM KOTZ has appeared in London in: *Racing Demon*, *Murmuring Judges*, *The Miser*, *Le Bourgeois Gentilhomme* and *Trelawny of the Wells*, all at the National; Bond's *War Plays* at the RSC; *As You Like It* at the Old Vic; *Royal Borough* and *Ambulance* at the Royal Court; *Ghost Sonata* for Opera Factory at the QEH and *Watching at the Bush*. Repertory work includes *Romeo and Juliet*, *Leonce and Lena*, *A Midsummer Night's Dream*, *Hamlet* and *Gotcha*. Adam previously played Lazar in Cheek by Jowl's *A Family Affair*. TV and film include *Oi for England*,

The Big Battalions, *The Mushroom Picker*, *Poirot*, *Max and Helen*, *Without a Clue*, *Driving Ambition*, *The Bill*, *Casualty*, *Tucker's Luck*, *Brookside* and *Heartbeat*.

ROY LUXFORD studied Performing Arts at Leicester Polytechnic, majoring in Arts Administration. He worked in the Box Office and Marketing Department of Cambridge Arts Theatre and joined Cheek by Jowl as Assistant Administrator in July 1992. He also undertakes work for the National Youth Dance Company.

BARBARA MATTHEWS studied Chemistry at Durham University and Arts Administration at City University before joining the Old Vic's Marketing Department. She was Marketing Officer at Opera 80 (now English Touring Opera) for 5 years. She has been Administrative Director of Cheek by Jowl since the second tour and also provides a management service for other companies, including Arc Dance Company, Music Theatre London and the National Youth Dance Company.

PETER NEEDHAM trained at RADA. For the RSC, he was in *King John*, *The Two Gentlemen of Verona* and *The Dybbuk*. Thirteen years at the National Theatre included roles in *The Spanish Tragedy*, *Othello* and *The Shoemaker's Holiday*. Other theatre includes *To Kill a Mockingbird* at Birmingham Rep and the title roles in *Macbeth* and *Tartuffe* in the USA. Peter recently appeared with Patricia Doyle in *Son and Lover* - their own compilation of material about the life and loves of D H Lawrence, which toured in India, Sri Lanka and Europe. Recent TV includes *The Plant* and *Bouquet of Barbed Wire*. Films: *Clockwise* and Screen Two's *The Count of Solar*. Previous roles for Cheek by Jowl were Waitwell in *Sara*, Polonius in *Hamlet* and Touchstone in *As You Like It*.

NICK ORMEROD trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. Other work includes *Peer Gynt*, *Fuente Ovejuna*, *Sweeney Todd* and *Angels in America* at the Royal National Theatre. Plans include *The Rise and Fall of Mahagonny* at English National Opera. With Declan Donnellan, he directed a short film, *The Big Fish*, for Channel 4.

DANNY SAPANI trained at Central School. His theatre credits include the title role in *Othello* at The Byre, St Andrews; *The Honest Whore* at the Boulevard Theatre; *Love at a Loss* for Wild Iris and recently, Macheath in *The Beggar's New Clothes* for

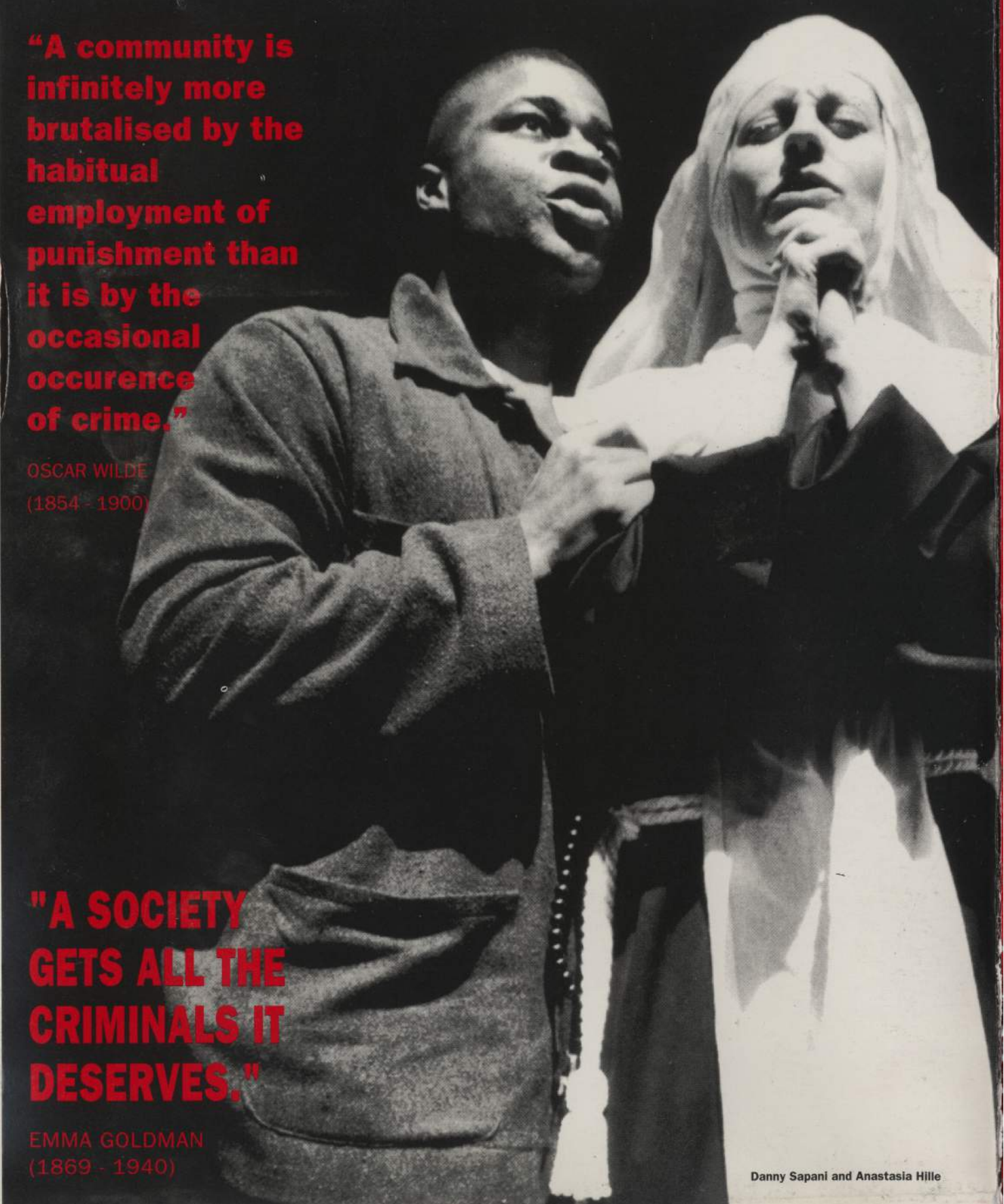
606 and EOS and Giddeon in *The Lion* for Talawa Theatre Company. TV: *B & B Henry*, *The Bill*, *Between the Lines*, and film: *Going Down the Road*.

MALCOLM SCATES trained at LAMDA. Theatre includes *The Venetian Twins* for Oxford Stage Company; *The Importance of Being Ernest* and *A Taste of Honey* at The Everyman, Cheltenham; *Up 'n' Under* for Hull Truck; *A Midsummer Night's Dream* and *Playboy of the Western World* at Oldham; *Noises Off* at York and *Twelfth Night* for the Actors Touring Company. TV credits include *Coronation Street*, *Brush Strokes*, *Brookside* and recently, PC Mitchum in *Emmerdale*. For Cheek by Jowl, he played Guildenstern in *Hamlet*.

CHARLES SIMON trained at the Irving Academy, Cheltenham and spent two years with Frank Benson's Shakespearian Company. He founded and ran the Darlington Rep Co (1936-51) and toured his own classical repertory company for some years. He became a national celebrity playing Dr Dale for six years of the BBC radio serial. Recent Theatre includes: *The Crucible*, *Piano*, *The Good Person of Szechuan*, *Peer Gynt* and *Bed*, all at the National; *Nothing Sacred* for Theatre Clwyd and a tour of *No Man's Land*. Latest TV and film includes *Occhiopinochio* (Cecchi Gori), *Shadowlands* (Sir Richard Attenborough), *Growing Pains*, *Journey to Knock*, *The Bill*, *The Singing Detective*, *London's Burning* and *Blind Justice*.

BENJAMIN SOAMES trained at LAMDA. His professional theatre experience includes *To Serve Them all my Days* at the Theatre Royal, Northampton and *You Never Can Tell* at the Mercury Theatre, Colchester. TV appearances include *The Upper Hand*, *The Good Guys* and *Sharpe's Honour*.

SIMON WALTER studied Drama at Exeter University. Recent theatre credits include *The Good Soldier* and *Songs from a Locked Box* for Public Parts in association with Bristol Old Vic, *A Midsummer Night's Dream*, *The Chimes*, *Too Much Too Young* and *The Tempest* all at Bristol Old Vic; *The Winter's Tale* and *Robin Hood* at the Dukes, Lancaster; *Pickwick Papers* and *Behind Yon Hill* at Cheltenham Everyman and *A Portrait of Elmbury* at Worcester Swan. TV includes *Snow* and *Double Vision* and Radio: *Elmbury* and *Total Eclipse*.



"A community is infinitely more brutalised by the habitual employment of punishment than it is by the occasional occurrence of crime."

OSCAR WILDE
(1854 - 1900)

"A SOCIETY GETS ALL THE CRIMINALS IT DESERVES."

EMMA GOLDMAN
(1869 - 1940)

Danny Sapani and Anastasia Hille



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From time to time we may also send you information about other arts events we think might interest you. Please let us know if you would rather we didn't.

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THE MEASURE FOR MEASURE TOUR 1994

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Feb 22 - 26	Norwich Theatre Royal (0603) 630000
Mar 3 - 13	Perth Festival, Australia Octagon Theatre (61) 9 484 1144
Mar 18 - 27	Tokyo Globe Theatre (81) 3 360 1151
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Apr 19	Rio de Janeiro Teatro dos Quatro (55) 21 274 9895
Apr 22, 23	Montevideo Teatro Del Anglo (598) 2 987522
Apr 27 - May 6	Buenos Aires Teatro General San Martin (54) 1 400111
May 11 - 14	Oxford Playhouse (0865) 798600
May 17 - 21	Darlington Civic Theatre (0325) 486555
May 26 - 28	Brighton Festival Theatre Royal (0273) 328488
Jun 1 - 4	St Petersburg Maly Theatre (7) 812 113 2078
Jun 7, 8	Moscow Arts Theatre (7) 095 229 2202
Jun 14 - Jul 16	London Lyric Theatre, Hammersmith 081 741 2311
Jul 20 - 23	Barcelona Mercat de les Flors (34) 3 318 8599
Jul 28 - 30	Almagro Teatro Principal (34) 1 337 3563

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Associate Director

Paddy Cunneen

Administrative Director

Barbara Matthews

PR & Marketing Manager

Ruth Ingledow

Assistant Administrator

Roy Luxford

Directors of Cheek by Jowl Theatre Company Limited:

John Scott Moncrieff (Chairman), Sophie Hamilton, Esther Kaposi, Julia Kreitman, Tim Stockil

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