Measure for Measure

By William Shakespeare

Adam Kotz and Anastasia Hille
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

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 Girdil Clithio's Necromneth (1568).

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 Diagonised 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)
"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

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

Graffiti 1968
WHY GIVE YOU ME THIS SHAME?

"...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-defense which underlies many superstitions, and is seen in extreme form in the behaviour of paranoids. 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 of 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
Antigone (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
Sève (P)
Hamlet
1991
As You Like It
1993
Don’t Fool with Love
The Blind Men (P)
1994
Misery for Measure
P. Blandford’s adaptation of a British premiere

"WE HATE OTHERS BECAUSE WE HATE OURSELVES."

CESARE PAVESI 1908-1960
CAST LIST

The Duke
Escalus
Angelo
Friar Peter / Pompey
Lucio
Gentleman / Froth
Gentleman / Achorson
Mistress Overdone / Mariana
Provost
Claudio
Juliet / Francisca
Isabella
Elbow / Barnardine

Stephen Boxer
Charles Simon
Adam Kotz
Peter Needham
Mark Bazeley
Benjamin Soames
Simon Walter

Marianne Jean-Baptiste
John Griffin
Danny Sapani
Shen Graubert
Anastasia Hille
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.
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,共同体: Technical Manager for Ka Ra Zoo and Production Manager for The Seam 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 Carbon Hobbs Award 1993. His professional theatre experience includes Despots 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 Malcy for the RSC; Karate Billy Comes Home at the Royal Court; At Our Table, White Chameleon, Once in a While 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 Coron 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 Amazons and A Midsummer Night’s Dream at Manchester’s Library Theatre. Byron is currently interpreting the BBC 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 Bubbles, 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 Faustie Onojuna, 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 Wrotes Virgins, Tamburlaine’s and The Jew of Malta. TV: The Big Fish and The Mailandys. Paddy is an Associate Director of Check 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 Eurostars at the Vaucluse. Recently, she was Wardrobe Mistress for Carmen in Zurich and Munich (Classical Productions). Rachel has also worked as a set designer for Redhead 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 Faustie Onojuna, 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 Hall Moon Theatre, Royal Court and on Monte d’Arthu 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 Check by Jowl for Don’t Fool with Love.

JANE GIBSON is Head of Movement at the Royal National Theatre where her credits include Iverna, Faustie Onojuna, 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 (Grazzini), English National Opera (Force of Destiny) and Glyndebourne (La Clemenza di Tito). With Sue Lehton, she co-directed Lerk Rite (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, Sera, Hamlet and Don’t Fool With Love. Film: Scarlett.

SHERI GRAUBERT trained at Rose Bruford College. She appeared in Just Freck, Cinderella, Net Fad 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 Squeal 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 Coop and Technical Manager at the ICA. She was Deputy Chief Electrician for the RSC in Stratford. Recent work includes The Sougol at the Contact Theatre Manchester and About Dignity and The Stubbens Poole 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 Savages 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 Oldeola 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, and Lady Anne in Richard III and Lady Machbeth in Macbeth, both at the Royal National Theatre. TV includes Red Dwarf, The Bill and Joos and Wooster.

JON HOWES studied Stage Management at Guildhall School of Music and Drama. For Shared Experience, he worked as Assistant Stage Manager for The Birthday Party and as Deputy Stage Manager on Sweet Sentences. He was Company Stage Manager for 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 INGLELOW studied English and Drama at University College, Swansea, and was awarded an Arts Council bursary in training in marketing and publicity at the Royal National Theatre. Ruth stayed on at the National as a Development Officer before joining Check by Jowil at the beginning of 1990. She works with Barbara Matthews as a freelance basis offering marketing services to other companies.

MARIEANNE JEAN-BAPTISTE trained at RADA. She played the title role in Mammam Demebna, Blingy in Streetcar and Del in Leave Taking, all for Temba Theatre Company. She appeared in Wozz 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, Aire Africa, for Double Edge Theatre Company. She appeared as The Nanny in Harri Kurischen'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 Dreams, Musing Judges, The Misr, La Bourgeois Gentilhomme and Treasures of the Weald, 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 QEII and Watering at the Bush. Repertory work includes Romeo and Juliet, Leon and Lena, A Midsummer Night's Dream, Hamlet and Gotcha. Adam previously played Lazar in Check by Jowil's A Family Affair. TV and film include Oi for England, The Big Battalions, The Mushroom Picker, Poiret, Max and Helen, Without a Clue, Driving Ambition, The Bill, Casually, 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 Check by Jowil 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 Check by Jowil 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 Double. 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 on 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: Checkmate and Screen Two's The Count of Mars. Previous roles for Check by Jowil were Waitwell in Sense, 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 Check by Jowil's productions. Other work includes Peer Gynt, Parrot Onewa, Sorenya Todd and Angels in America at the Royal National Theatre. Plans include The Rise and Fall of Mammon 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, Macbeth at The Baggar's New Clothes for 606 and EOS and Giolom in The Lion for Tivoli 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 Earnest 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. Notices Off at York and Twelfth Night for the Actors Touring Company. TV credits include Coronation Street, Brush Strokes, Brookside and recently, PC Mitchell in Emmerdale. For Check by Jowil, he played. Guilestern in Hamlet.

CHARLES SIMON trained at the Iris Academy, Cheltenham and spent two years with Frank Benson's Shakespearean Company. He founded and ran the Darlington Rep Co (1965-71) 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 Red, all at the National; Nothing Sacred for Theatr Clywd and a tour of No Man's Land. Latest TV and film includes Och Europisnocne (Cechi Ger), Shussieh (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, Nottingham and You Never Can Tell at the Mercury Theatre, Colchester. TV appearances include The Upper Hand, The Good Guys and Sharpen Your Knife.

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 Crimes, 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 You Hill at Cheltenham Everyman and A Portrait of Embury at Worcester Spa. TV includes Scenes from Double Vision and Radio Embury 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)
THE MEASURE FOR MEASURE TOUR 1994

Feb 16 - 19  Coventry Arts Centre, University of Warwick  (0203) 524524
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  (61) 3 360 1151
Apr 7, 8, 9  Sao Paolo Teatro Sergio Cardoso  (55) 11 288 0136
Apr 13, 14  Brasilia Teatro Nacional  (55) 61 321 3788
Apr 16  Belo Horizonte Teatro Sesiminas  (55) 31 241 4411
Apr 19  Rio de Janeiro Teatro dos Quatro  (55) 21 274 9895
Apr 22, 23  Montevideo Teatro Del Angela  (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  (024) 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) 095 220 2202
Jun 14 - Jul 16  London Lyric Theatre, Hammersmith 081 741 2311
Jul 20 - 23  Barcelona Mercat de les Flors  (34) 3 418 8599
Jul 28 - 30  Almagro Teatro Principal  (34) 1 337 3563

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Declan Donnellan and Nick Ormerod  
Associate Director  
Paddy Cunneen  
Administrative Director  
Barbara Matthews  
PR & Marketing Manager  
Ruth Ingledow  
Assistant Administrator  
Roy Luntford

Directors of Cheek by Jowl Theatre Company Limited:  
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