

MEASURE ^{FOR} MEASURE



Study Guide



American Players Theatre
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*Cover Photo: Set of *Measure for Measure*. 2006. Photo by Zane Williams

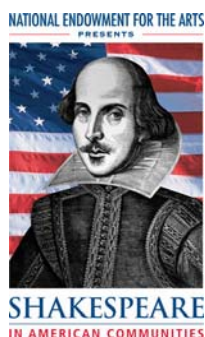
This study guide is designed to be an interactive compliment to American Players Theatre's production of William Shakespeare's *Measure for Measure*. The amount of information available about William Shakespeare and his works is overwhelming, so this guide is not meant to be a comprehensive source. Rather, it is a supplement to your studies that is production specific. We have suggested several sources to pursue further research in the bibliography section of the guide.

Photos from APT productions included in this guide are by Zane B. Williams and Carissa Dixon.

If you have any questions or comments regarding the exercises or the information within, please contact David Daniel, APT Education Director, 608-588-7402 x112 or at education@americanplayers.org.

For more information about APT's educational programs, please visit our website at www.playinthewoods.org.

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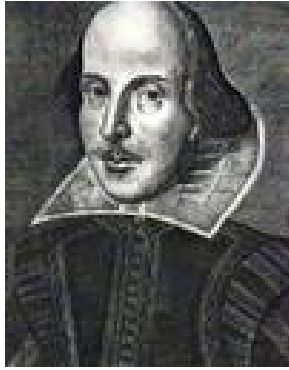
MEASURE ^FOR MEASURE

Study Guide

Come in. The wish deserves a welcome...

- Getting to know William Shakespeare 1
- As if I did only chew His name 11
Keeping all these characters straight can be a challenge, so here's an introduction to the characters and to the actors who play them. You'll hear from their perspective who's who and what they're up to.
- O Heavens, what stuff is here... 17
Here is a step-by-step summary of the action in the play. It points out key moments while following pictures from our APT production.
- The law hath not been dead, though it hath slept... 23
This play is known as one of Shakespeare's "problem plays." Understanding what's going on beneath the surface can be part of the problem. We'll introduce some themes and motifs to get you dialoguing about the crazy "circus" world of this dark comedy.
- Let's go learn the truth of it... 29
What is the government's role as a moral leader? Do we expect our leaders to be morally sound? Diving deeper into the issues this play presents, we'll get you talking about how you feel about such debatable topics today.
- Thus wisdom wishes to appear most bright... 33
We've put together some discussion questions, games, and exercises to help you explore the inner workings of the play and our APT production. Have fun!
- The image of it gives me content already... 39
Here are some other movie versions and additional productions of the play. The Royal Shakespeare Company has staged it in very different ways. Hey, that's why it's art. It's always open for interpretation.
- Refer yourself to this advantage... 43
If you'd like to venture further into the world of the play, the playwright, or just like surfing the web, we've got a few suggestions that can get you started.

**GETTING TO KNOW
WILLIAM SHAKESPEARE**



William Shakespeare

William Shakespeare

Who is this guy? William Shakespeare was born in April 23, 1564, and grew up in the market town of Stratford-upon-Avon. As a playwright, poet, and actor, he spent most of his professional life in London. He died on April 23, 1616, and is buried inside the chancel of Holy Trinity Church in Stratford. Surviving documents only give us glimpses into his life. From these we can ascertain that Shakespeare probably attended grammar school, studying Latin and literature. In 1582 at age eighteen, he married Anne Hathaway (she was 26 at the time), and six months later came the birth of his daughter Susanne.

Do the math. They later had twins, Judith and Hamnet (1585). After achieving some prominence in London as a playwright, in 1593 he became a published poet. He most likely wrote these narrative poems when theatres were closed due to the plague. When they reopened in 1594, Shakespeare became an acting-company shareholder and leading member of the Lord Chamberlain's Men, later named The King's Men. His career spanned about twenty years, and in 1599 his company built a theatre named The Globe across the river from London. Carefully invested income in land and property made Shakespeare a wealthy landowner, and sometime between 1610 and 1613 he returned to live in Stratford-upon-Avon with his wife and his two daughters and their husbands (Hamnet had died in 1596). In 1623, seven years after his death, Mr. William Shakespeares Comedies, Histories, and Tragedies was published. It is known as the First Folio. That's his life in a nutshell-shell. You'll get it later.

An Exciting Time in History Shakespeare, like any good writer, was greatly influenced by the exciting energy of his time and the various worlds in which he lived. Christian texts and beliefs were being challenged with the discovery, translation, and printing of Greek and Roman classics. These made available worldviews and intellectually expanded horizons. Also, the creation of Galileo's telescope in 1609 allowed the universe to expand. It helped prove Copernicus's theory that the earth was not the center of the cosmos but revolved as a planet around the sun. The impact of these discoveries on people's beliefs fueled the dramatic and literary output that fed Shakespeare's plays. You can hear in them the voices of London, which expanded rapidly from the early 1590s to 1610 becoming an exciting metropolis. A mecca for the wealthy and power hungry, London also struggled with overcrowding, poverty, and plague. References to small-town gossip, sheep herding, and the Forest of Arden brought the voice of Stratford-upon-Avon to his work. The various worlds in which Shakespeare lived colored the pallet for the richness of his stories. He was born in the sixth year of the reign of Elizabeth I and wrote as England grew to be a world power, established colonies in the New World, and saw its population begin to shift from the countryside to the cities. The environment supporting his work was made possible by a combination of forces.

The Elizabethan World View

Queen Elizabeth ruled a society that still held a basically medieval view of both the natural world and the body politic. Despite the astronomical observations of Copernicus, published in 1543, Elizabethans held to the medieval belief that the earth was at the center of a universe, which operated with a God-given constancy and order. Like the planets in their heavens, every person had a position in society prescribed by a divinely ordained plan. Conversely, Shakespeare's society saw a correlation between celestial disorders, disruptions in the state, and diseases in the body.

The Elizabethans believed that an orderly universe should be reflected in domestic life too. The family represented a society in microcosm with the husband and father as head and each member owing certain obligations to the others. Violations of family allegiances, whether marital infidelity or filial disrespect, were viewed gravely and often formed the basis of dramatic conflict.



Queen Elizabeth

Shakespeare's plays reflect the Elizabethan belief in a divinely decreed pattern and its attendant loathing of disorder in both the family and society at large.

Elizabethan Women and Marriage

It was taken for granted in Elizabethan England that it was a parent's duty to arrange a suitable match for his daughters; and the main criteria of suitability were status and income. Marriage was, in fact, very much a business arrangement, with love and compatibility as decidedly subsidiary factors. Girls looked on it as their proper end in life, and, indeed, as their due, with the result that parents who failed to do their duty in the matter were often censured by their children as well as by their neighbors.

But while marriage was primarily a business arrangement, in which parents and guardians took the lead... changes in attitude were coming about. Many divines and moralists opposed arranged marriages (particularly enforced marriages, which were by no means rare), on the grounds that they led not only to misery but also to adultery and crime. At the same time the poets and writers of romances were extolling true love as productive of happiness and therefore far more valuable than any amount of dirty land. As a result, concessions were being made to the wishes of the young people themselves, who were gradually acquiring the right to say no. (Excepted from Introduction to the New Penguin edition of *The Taming of the Shrew* by G. R. Hibbard.)



ACTIVITY

The Legend of Shakespeare

"I heard he was caught poaching deer at the estate of Sir Thomas Lucy and then ran away to London and took care of horses outside a playhouse."

"Oh, that's nothing. I heard Queen Elizabeth liked his character Falstaff so much that she demanded a play be written about him being in love and only had fourteen days to do it!"

"I just heard he died of a fever by drinking too much at a meeting with his poet buddies Michael Drayton and Ben Jonson!"

"Everyone knows Christopher Marlowe wrote those plays."

Ah, how rumors fly! There is no trace evidence that any of these accusations occurred, but they do make for wonderful stories.

The Shakespeare authorship issue can be an interesting topic of discussion. Whether you think non-orthodox ideas are ill-founded conspiracy theories or that the Stratford authorship is "the biggest and most successful fraud ever practiced on a patient world," or maybe you haven't even considered it, exploring the authorship issue provides a framework for many topics.

Do some research. What are the real facts for and against William Shakespeare of Stratford being the author of all those plays? Come up with a theory, strong arguments either for or against Shakespeare, and hold a debate.

Does it really matter who wrote the plays? How does knowing anything about the author affect our understanding or interpretation of their work? Does it? Pick one of your favorite books and do some background research about the author. Does it change the way to interpret the book? Why or why not?

Does the very suggestion of someone other than Shakespeare writing all those plays offend you? Why or why not? There was a group back in the late 80's, early 90's, called Milli Vanilli. The two lead singers, Rob and Fab, were awesome. I loved their music and had their cassette tape playing constantly. It later came out that they weren't really singing those songs. They were lip-syncing. I was crushed and furious and felt betrayed. How could they do that? I stopped listening to their songs, even though I really enjoyed the music, regardless of who was singing. Should I have cared so much? What is the importance of celebrities or even mythic figures to us? Why does challenging authorship bring on a strong reaction from people?

For more information about the authorship issue, check out:
http://www.shakespeare-oxford.com/?page_id=18

Words, words, words...

What in the world is a kersey (coarse cloth)? What does Shakespeare mean by straight away (go immediately)? O.K., I told you. But unless you have a vast knowledge of Latin and an immense comprehension of poetry, Shakespeare's language can be pretty tough to decipher. He wrote over 21,000 different words, introducing 3,000 words in the Oxford English Dictionary. Some of the words he created are still used today, but many are not, and some now have completely different meanings from those they had in the sixteenth and seventeenth centuries. Shakespeare meant for his plays to be seen and heard, not read. His plays can be pretty static on the page. However, experiencing Shakespeare in the theatre can be wonderfully rewarding and memorable. Hopefully, after an actor has dissected the lines and meaning of the words with a dictionary in hand, the poetry of the language can allow the characters to speak in a way that moves the audience to feel the essential meaning. But let's face it, you are still asked to read this stuff, so let's figure out how Shakespeare structured and used poetic devices in his language.

Before considering the manner in which Shakespeare fashioned the dialogue of his plays, it is important to understand that Elizabethan life immersed all classes in an oral tradition. Unlike contemporary Americans who are conditioned by television, film and other visual media, Elizabethans relied heavily on the spoken word to gather important news and to amuse themselves with stories and conversation. Their ears were well tuned for fast moving dialogue and intricate poetic images.

Shakespeare relied upon the flexibility of English for contrasting sounds and rhythms. For example, he used polysyllabic words to make a line flow smoothly and swiftly ["If with myself I hold intelligence/ Or have acquaintance with mine own desires...."] and monosyllabic ones to slow it down and rhythmically punch its message ["To be or not to be/ That is the question."] He employed a vocabulary of more than 21,000 words and arranged those words in prose, as well as rhymed and blank (i.e. unrhymed) verse to create different dramatic qualities of character and atmosphere. The dramatic impact of his lines is often heightened by rich imagery and word play, and by such devices as antithesis, alliteration, and onomatopoeia.

When Shakespeare used verse he employed a structure called iambic pentameter. That means that a regular line of verse contains five units (pentameter) of a particular rhythm pattern made of a light followed by a strong stress (iambic). In other words the shape of an iambic pentameter line is:
de dum de dum de dum de dum de dum

It is a very natural rhythm in the English language; for instance,
Do you know where my mother left my lunch?

Shakespeare uses this pattern in both his blank and rhyming verse as the basis for normal speech and then creates dramatic effects by making changes in it. It sounds like a heart beat. Anyone can feel that rhythm.

When you read a sentence, the position of the individual words help you figure out the meaning of the phrase. "The monkey bit the child" and "The child bit the monkey" have different meanings depending on where the words are placed. Shakespeare often rearranges the verbs and subjects. Instead of "The monkey bit the child," he would have written "The child the monkey did bite." Instead of "I hit him" it would be "Him I hit." Shakespeare also separates words that would normally be together. For example, look at this phrase from *Measure for Measure* spoken by Isabella when challenging Angelo's authority:

But man, proud man,
Dressed in a little brief authority,
Most ignorant of what he's most assured,
His glassy essence, like an angry ape
Plays such fantastic tricks before high heaven
As makes the angels weep.

After stating the subject as man, the verb play doesn't appear until she has fully characterized "man," comparing him to "an angry ape."

Shakespeare omits words, delays them until other material with greater emphasis has been presented. He uses wordplay such as puns, metaphor, and simile. His stage directions were implied, spoken by actors as they gestured, wept, shook their fists. He was a poet. Poetry can be confusing, but it can also be beautiful. Because it is an art form, it is open for interpretation and is subjective. Understanding the devices Shakespeare used can help put the puzzle together, but ultimately, it is the impact the words have on you that make the story come alive.

Study of Shakespeare's texts will uncover gold mines of information, but careful listening can also reveal many facets of Shakespeare's plays. It is impossible to delineate rigid rules about his use of verse and prose, imagery or linguistic devices; just as his use of imagery changes from play to play and character to character, so does the meaning of his choice of style. Of course, someone performing the play must consider the specific language patterns; but, for an audience member, basic awareness of the linguistic variety is the first step to greater understanding and enjoyment. Learning to listen like Elizabethans is a matter of practice.



ACTIVITY

*Act II, scene i
In Brutus' Orchard*

*Brutus:
It must be by his death. And for my part
I know no personal cause to spurn at him
But for the general. He would be crowned:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder
And that craves wary walking. Crown him that,
And then I grant we put a sting in him
That at his will he may do danger with.
Th'abuse of greatness is when it disjoins
Remorse from power. And to speak truth of Caesar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Caesar may.
Then lest he may, prevent. And since the quarrel
Will bear no color for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities.
And therefore think him as a serpent's egg
(Which, hatched, would as his kind grow mischievous)
And kill him in the shell.*

Go through this speech step by step together as a class. Take the time to look up every word that isn't clear. Just because you understand what the word "round" means today, it might not have the same meaning in this context. Practice using the rhythm of iambic pentameter, tapping out that heartbeat on your chest. If the line doesn't quite fall into rhythm, what does that tell you? Why do you think Shakespeare wanted you to pay closer attention to that line, and how it is different? How would summarize this speech in one or two sentences? Discuss the simile of Caesar as a snake. Do you agree with Brutus? Why or why not?

Life in Elizabethan Theatre

The actor's of Shakespeare's time performed in outdoor public playhouses like the Globe, private indoor spaces at the court, halls at the universities, and even toured to neighboring provinces when the bubonic plague forced the closing of theatres in London. The very first outdoor public playhouse was built in 1576 by James Burbage (father of Richard Burbage who was the most famous actor in Shakespeare's company) and was simply named The Theatre. More theatres soon erected on the Bankside, being built outside the jurisdiction of London where prostitution and blood sports (cock fights, ya'll) were carried on. Many civic officials were hostile to the performance of drama and petitioned the royal council to abolish it. This, of course, only helped the cause. People came in droves across the Thames and over the London Bridge for these forms of entertainment, and in 1599, Shakespeare's company got a piece of the action by building the Globe Theatre. It is said that they dismantled



The Globe

Burbage's Theatre, which was threatened by difficulties in renewing the lease on the land, and transported its timbers piece by piece across the nearly frozen Thames the Christmas of 1598. The weather may have aided Shakespeare's company in eluding their landlord, the snow hiding their activity and the freezing of the Thames allowing them to slide the timbers across to the Bankside without paying tolls for repeated trips over London Bridge. This first Globe burned down in 1613 when its thatch roof was set aflame by cannon fire during Henry VIII. Its predecessor was immediately rebuilt on the same location and remained in use until the beginning of the English Civil War in 1642.

Theatres like the Globe held vast audiences of two or three thousand, with spectators paying more to sit or stand in the two or three levels of roofed galleries that encircled the stage. They extended on the upper levels all the way around the theatre. The open space with only the heavens for a roof provided cheaper viewing for the "groundlings." The floor on which they stood was made of mortar and sometimes of ash mixed with the shells of hazelnuts, a favorite food for Shakespeare's audiences (get the joke now?). Nowadays, there is no food or drinks allowed in theatres. Back then, it was custom to throw food



Inside The Globe

at the actors if they weren't living up to the audiences' expectations. Watch out for the tomatoes! The stage itself, measuring approximately 43 feet wide by 27 feet deep, was covered by a roof with its ceiling elaborately painted as "the heavens." On the stage was a trap door where actors could emerge (this device was used when the Ghost appeared in *Hamlet*). They also used hangings across the back of the stage which could be drawn back to reveal an actor. However, they were not separated from the audience by a grand curtain, and they did not use movable scenery to dress the stage and make the setting precise. Playwrights had to be resourceful and use dialogue to specify where the action was taking place and when scene changes were occurring.

Shakespeare didn't have the benefit of fancy sets, so he used words to paint the scene. Words describe actions, moods, settings, and even hints about casting. Several plays mention a character's height, hair color, and other attributes. For example, Hermia compares herself with Helena in *A Midsummer Night's Dream*. She says, "Because I am so dwarfish and so low?... How low am I? I am not yet so low but that my nails can reach unto thine eyes." Shakespeare also had to work without lighting for most of his plays because they had to be performed during the daytime in the outside Globe. Again, using his words, Shakespeare tells you everything you need to know. Romeo says, "the grey-ey'd morn smiles on the frowning night, chequering the eastern clouds with streaks of light; and darkness fleckled like a drunkard reels from forth day's pathway, made by Titan's wheels." When you read his plays with new eyes, almost as if you were reading a brand new play, then you see things in the words that give you great directorial clues.

The only women you found in theatre at the time were in the audience. All the female roles were played by boys, many of whom were choirboys from St. Paul's Cathedral. Men owned, ran, and acted in the theatre. Shakespeare's company, instead of having one manager who leased the theatre to a company of actors, managed themselves. Each actor had the status of "shareholder" and the right to share in the profits, as well as having responsibility for the expenses. Not a bad gig, if you ask me.

Life at APT

American Players Theatre was founded in Washington DC in 1977 by Randall Duk Kim, Charles "Chuck" Bright, Anne Occhiogrosso, and James "Dusty" Priebe. Randy and Chuck originally came up with the idea that they wanted to tour to regional areas that didn't normally have exposure to the classics. The first show they produced was entitled *Walt* in DC. It was a one-man show starring Randy as Walt Whitman. However, in the middle of planning, Randy was called to the Guthrie in Minneapolis to play Hamlet. He did a tour through Wisconsin and fell in love with the audiences. He thought they were the best listeners he'd ever played to. The founders decided, "Why travel when the best audiences are right here. We'll build a theatre in Wisconsin!" Now the question was where.



APT's stage in 1980

After numerous trips from DC to Wisconsin, Dusty found a spot near the Wisconsin Dells. It was great, except the deal fell apart at the last minute, and APT was without a home. Laura Collins, a realtor from Madison, told Dusty she had the perfect site for him. She told him to come to Spring Green and meet her in the parking lot of the Round Barn, a restaurant/hotel out on Highway 14. When Dusty met her there, he thought, "It's perfect!" There had been some thought given to the idea that a theatre space might be constructed out of an old barn. However, she led them to the property where APT resides now, comprised of 122 acres just south of the old village of Helena. That was October 25, 1978. The theatre lies in a natural amphitheatre, which struck the founders as the natural place for their

stage. There were also three barns at the bottom of the hill. It was perfect. They originally wanted both an outdoor and an indoor space, but due to the topography of the site, they thought, "Well, we'll just start with the outdoor theatre." On July 18, 1980, APT opened with *A Midsummer's Night Dream* and *Titus Andronicus*. The first season they filled 14,000 seats, and now we do that in less than two weeks.

The theatre itself, starting with 638 seats, has now grown to 1148, and incorporates features from several theatre styles. The bowl shape of the house is related to the Greek theatre, with the middle aisle using a hanamichi from Japanese theatre to connect the stage to the house. The thrust stage is borrowed from the Elizabethans as well as a "hell" or pit beneath the stage for a ghost to appear, just like The Globe. The audience sits under the stars, but this time they have seats. No hazelnuts, though. There is no roof for the actors painted like the heavens. Instead, they get the real deal. Everyone here faces the rain, wind, mosquitoes, bats, and anything else Mother Nature throws our way. The heat can be excruciating. The stage is black, so come mid-August, you can sometimes literally fry an egg on it.

The acting company this year is comprised of APT's 9 core company members, along with 20 actors hired from around the country. Brenda DeVita, our Associate Artistic Director, sees close to 5,000 headshots/resumes. For women, it's really tough. The classical cannon generally favors more men's roles than women's, and we tend to get more resumes from actresses than actors. Unlike Shakespeare's time, woman now play woman. Sorry choirboys. There are 22 men and 7 women filling the roles this season, with everyone playing multiple roles in the 5 different shows. For every actor you see on stage, there are at least 7 people that put him there. The year round staff is 18, and in the



You Never Can Tell, 1999

summer we swell up to around 170 employees. APT hires people to build sets, costumes, props, wigs, hats, set up lights, design the sound, run the shows, house the employees, run the box office and gift shop, show you to your seat, maintain the grounds, teach workshops for students... The list goes on and on. A single costume can take over a week to build, and some wigs take up to thirty hours to construct. Everything here not only needs to look beautiful, but it also needs to be durable and last for five months in the elements. The set needs to be able to be taken apart and stored in a small space backstage so the set for the next show can be put up – sometimes that same day. Running this theatre takes a lot of hard work from a lot of great people, but it has been a successful endeavor bringing the classics to the best audiences anywhere.

**AS IF I DID ONLY CHEW
HIS NAME**

There are a lot of characters with very different names than we are used to hearing now-a-days. Keeping them straight can be a challenge. Here's an introduction to the characters in the play and to the actors who play them. Written from their perspective, the characters themselves will help you sort out who's who and what they're up to.



ACTIVITY: Each character was asked to sum up his or her personality with one word. Do you agree with their choice? What word would you use?



Escalus (Paul Bentzen): I am second in command after the departure of the Duke and an advocate for the condemned Claudio. I am old enough and wise enough to know that a society must be governed by laws but that they must be applied with a sense of fairness and humanity. **COMPASSIONATE**

Pompey (Drew Brhel): I work for Mistress Overdone, as her tapster (or bartender), and her bawd (or pimp), and I also play the piano in her place of business. I know Lucio and (to a much lesser extent) Claudio. I am neither an optimist nor a pessimist, not exactly a follower and by no means a leader (and certainly no romantic). I am an opportunist. I believe that people are basically corrupt, and I am happy to take advantage of that corruption for my own ends. Still, my opportunism is never cruel; I'm just amused by the follies of my fellow man. I'm also something of a coward. **NIMBLE**



Angelo (Jim DeVita): I am a high-ranking member of the court who is left in charge of the Kingdom when the Duke decides to leave unexpectedly. I am a pessimist and a bit of a romantic – *idealist* might be a better word to describe me. I pride myself on my self-control, but I have never really been put to the test. Once tested, I fail. I am left to deal with my own disillusionment of the very things I had held in high regard all my life. I am not able to live up to my own romantic vision of myself. **DELUDED**

Lucio (Kevin Christopher Fox): *Measure for Measure* should quite certainly have been called *Measure for Lucio*. How do I *fit into* the story? Do not tempt me... Perhaps the question is *how* does the story fit around *me*? Well, I am clearly at its center – it rightly revolves around me; though let me quicken to say I am quite above it in all respects – looking down on it as I do; and yet, nubile reader, I saddle you with the titillating paradox that I am *most* most certainly below it, if

one gets one's meaning... I do not view life; I allow life to view me... Alright, You. You desirer of a single word to sum up a person, you Noter of the Cliffs of Lazy Reporting, I bid you think: think of everything the word **FANTASTIC** has ever meant to you; in listening to the finest paintings and sculptures, in drinking the most glorious symphony, in scenting the darkest chocolate, in tasting the mind-tingliest floral odours and perfumes, in your sharpest cries, your quickest gasps, you wailingest shivers on the featheriest beds in the darkest corners... got it? Now double it. Subtract one. Take it to the 4th power. And there am I. $L = (2 \times \text{Fantastic} - 1)^4$



Claudio (Darragh Kennan): I am the unfortunate victim of the first act of government by Angelo, the new deputy. I am sentenced to die for getting my girlfriend pregnant out of wedlock. Suddenly confronted with the possible loss of life, I hold it very dearly in my thoughts and try to remain optimistic and hopeful. **HOPEFUL**



Duke Vincentio (Brian Robert Mani): Some people feel I'm a bit of a mysterious man. I've been the Duke of Vienna for years. And recently, I've come to realize that maybe I haven't been doing my best. After getting completely fed up with my performance as a Duke, I chose to hand over the job to a man that seems to me, and everyone else, as though he would do the work better... Here is my problem. I'm too nice. I let people get away with too much. I'm like a substitute teacher that everyone thinks is too easy. Or that it's too easy to get away with something when I'm in charge... But here's my problem. I've given the job to someone that's far too strict. Now I'm not sure what to do. It not only seems unfair to the subjects of Vienna, but it's also unfair to Angelo, my replacement. I've heard it said that too much power can change a person. So I'm curious as to whether power is going to change Angelo. So, what I'm going to do is disguise myself (as a friar) and see how the citizens and the leaders are getting along without me. I don't want anybody to get hurt or in trouble, so I may have to take some action if I see someone in danger. I hope I can find the best way to handle things. **CURIOUS**



Barnadine/Elbow (Bradley Mott): I am a prisoner who, because I am drunk, refuses to be executed. I see my life through an alcoholic haze. **CANTANKEROUS** / My wife has been compromised, and because I am the Duke's constable and because of the newly enacted laws concerning the brothels, I feel I need to bring Pompey and Froth to justice. I am a follower... of the law, by the law, and for the law, even if I don't fully understand the law. **CONSCIENTIOUS**



Provost (Jonathan Smoots): I manage the prison and am something of a loner, quiet but strong. Because I have a wide streak of humanism beneath my frightening exterior, I help the “friar” to save the lives of the innocent people Angelo would punish and kill. I think I am a realist, willing to risk my life to save another if the chances for a good outcome are reasonable. **STRONG WILLED**



Froth (Wayne T. Carr): Like everyone in the play, I mean well, but my decisions may not always be the best possible solution. I am complicated. I don’t talk much, and I’m a drunk, hence my name. I make good money. Well, it’s money I inherited from my father who passed away on the eve of Halloween. **LOST**



Friar Peter/Gentleman 2 (Scott Haden): I am a friar who helps the Duke, Isabella, and Mariana carry out their plan to deceive Angelo. I know that the Duke has disguised himself as Friar Lodowick. I am an optimist, willing to help make the world a better place. **EAGER** / I run a successful smuggling business in the city. I am a man of great power with high political influence. I am also considering a music career. I mean, why not? I am opportunistic. Everything is an opportunity to make money and connections. **SUPER**

Abhorsen (Andrew Hovelson): I am the executioner. I am responsible for hanging prisoners and cutting off their heads. My superior is the Provost. My character is thrilled that he gets to execute someone for the first time in decades. **MYSTERY**



Friar Thomas/Gentleman 1 (Jake Street): I am a friend and confidant of the Duke. I am a realist. **GROUNDED** / I am a friend to Lucio and represent a part of the seedy underworld in Vienna. I have a very hard, jaded view of the world.

SARCASTIC

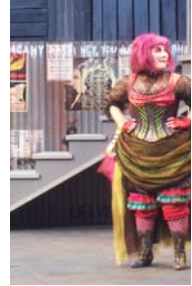


Servant (Marc Halsey): I am here to facilitate the needs and wishes of the Duke and his substitutes. I am very ambitious. Someday I will be Duke. **EAGER**

Servant (Andrew Truschinski): I am the main servant to Angelo. I’m here to carry out orders, and I will do anything for my boss. **PERSERVERENCE**



Mistress Overdone (Sarah Day): I am a businesswoman in the city of Vienna (Weimar Republic). My hair is a bright fuchsia color, and I like it that way. I have a fabulous sense of fashion. I have made a good living for myself and am one of the best at my trade, but now, under the new law, they are going to close down my business. MY business. I am not happy about it and am very angry. They are going to send me to prison for a job I have been doing well for years. What's to become of me? A lady with my reputation doesn't have many options... **FLASHY**



Isabella (Colleen Madden): My name is Isabella, and I live in a very scary and lawless world. Because I feel very unsure of myself in these surroundings, I want to enter a convent where I can count on order, on morals, and the goodness of God. However, when my brother gets into trouble with the new head of government, I have to leave the convent for the court, which I am sure is *also* safe and orderly. When I discover that the court and all its rules and laws and order are *corrupt*, I must finally find courage and strength in myself to be defiant and to make a stand. Suddenly, I am called upon to protect myself and my brother, and I must make some tough choices. Along the way, I meet a man who shows me that

there is goodness in the world, but that I must be brave enough to *find* it through *forgiveness*. **At first: SMALL/ SELF-TETHERED and later: AWAKE/ BLOSSOMING**

Mariana/Nun (Georgina McKee): I am a young woman who was once betrothed to Angelo. I had a brother who died at sea, and he was my only living relative. Since his death I have been alone. I become important later in the play when I get involved with the plot to expose Angelo. Isabella and the disguised Duke befriend me and help me to marry Angelo at the end. For many years, I have lived in sadness with no end in sight. I became bitter about what happened – my brother's death and Angelo deserting me – and over time became angry at my situation. However, when the Duke approaches me with a plot that would give me a husband and a family, I become hopeful. By the end of the play, I am looking to the future and hoping I may have the life I had once been promised. **STRONG** / I am a sister in the nunnery Isabella is preparing to enter. I have been helping to teach her about the sisterhood and what rules must be followed once she has taken her vows. I love order. I am content and peaceful with my life as a nun. I am confident as a leader when asked to lead and equally satisfied as a follower. **CONFIDANT**

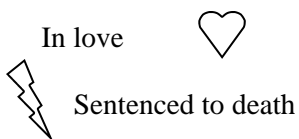
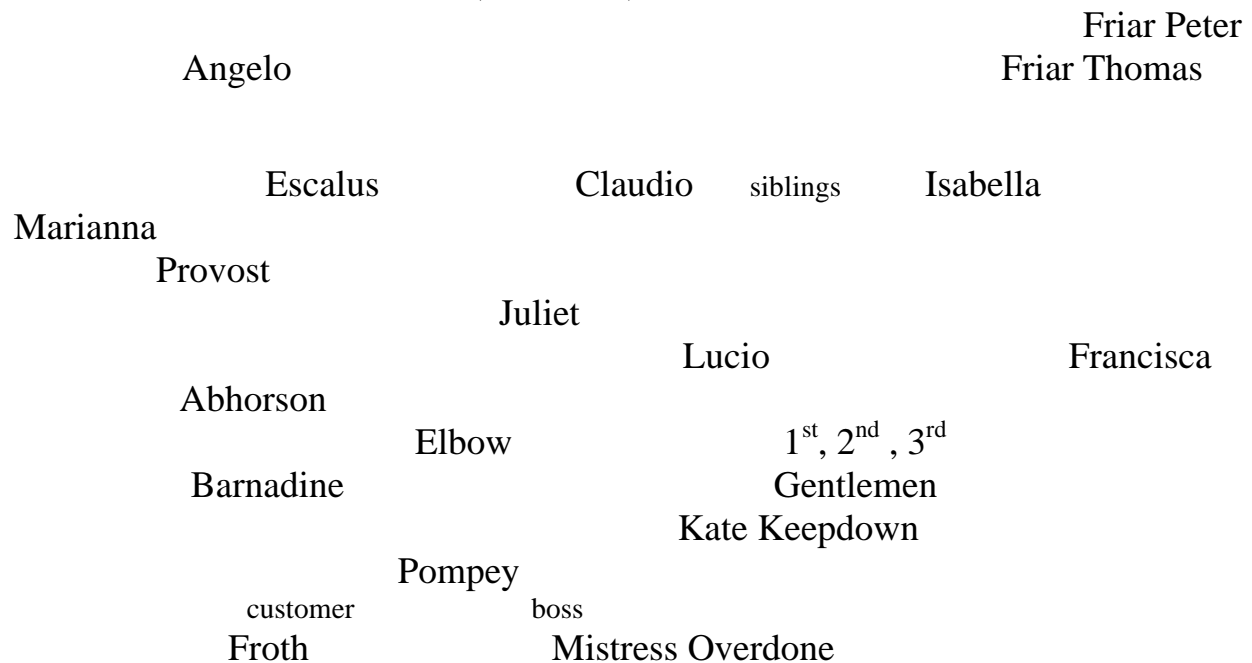




ACTIVITY: It can be difficult keeping everyone straight. Can you identify all of the different relationships between the characters? Use arrows to connect the characters and with the symbols below, see if you can identify their situation. (a completed diagram is on page 48)

Character Diagram for *Measure for Measure*

Duke (Vincentio) = Friar Lodowick



HEAVEN'S WHAT STUFF IS HERE

If you're new to the play or just want to refresh your memory, the following key moments of the play from APT's production will help tell the story.



The Duke, leader of Vienna, places Angelo in charge and then pretends to leave town but instead dresses as a friar to observe his people.

Angelo arrests Claudio for impregnating Juliet before they were married and sentences him to death.



Lucio convinces Claudio's sister, Isabella, to plead for her brother's life.

Elbow, a constable, brings two prisoners, Pompey and Froth, before Angelo, who eventually leaves their trial to Escalus.



Angelo will let Claudio live if Isabella agrees to have sexual intercourse with him. She refuses.



As Isabella tells Claudio she will not yield up her virginity, he pleads with her to let him live even on these terms.

The Duke, dressed as the friar, intervenes and forms a plan involving Angelo's former lover, Mariana, who will go to Angelo in Isabella's place.



Pompey is carried off to prison, and Lucio refuses to provide bail money for him.

Lucio slanders the Duke to the "Friar."





Mistress Overdone, the bawd who is also arrested, tells Escalus that Lucio fathered an illegitimate child with Kate Keepdown.

Mariana agrees to go to Angelo in Isabella's place.



The provost, after the "Friar's" convincing, sends Angelo the head of a dead pirate, and Angelo, believing it to be Claudio's, thinks his orders have been obeyed to go ahead and kill Claudio anyway.

Claudio will be safely hidden in a secret prison cell, but Isabella is told by the "Friar" that her brother is dead and that she will soon be able to get revenge on Angelo when the Duke returns.





Angelo, after finding out the Duke is returning, expresses his anguish that he has raped Isabella and killed Claudio.

The Duke makes plans with Friar Peter, whom he sends away on errands.



The Duke arrives, and Isabella is arrested for slander at accusing Angelo of violating her chastity.

Angelo protests his innocence and refuses that Mariana is his wife.





The "Friar" is called for, and Lucio strips him of his hood, revealing the Duke.

Mariana and Isabella plea for Angelo's life after he confesses to his crimes and is sentenced to marry Mariana and then be put to death.



Claudio is revealed, and Angelo's death sentence is revoked.

Claudio is instructed to marry Juliet.



The duke offers his hand in marriage to Isabella, who doesn't reply.

**THE LAW HATH NOT BEEN DEAD,
THOUGH IT HATH SLEPT**

Understanding the themes and motifs of the play can help us gain perspective on the language Shakespeare used to communicate his poetry. We'll explore what's going on beneath the surface and get you asking questions about the heart...of this play.

Problem Play: It seems to fail to provide the unqualified joy of a comic resolution, with its' equivocal conclusions seeming too glib, as if the play's complex issues and problems were not conveniently ignored – indeed hadn't even existed. The Vienna of this play is a portrait of urban blight, a place where officials are no different from the underworld of pimps, whores, and thieves. In a comedy, we are supposed to laugh at human folly joyously with self-recognition; laughter in a problem play is more reluctant, representing a less ready self-awareness.

Appearances, Disguise, and substitution – Find all the instances where characters use disguise/substitution in the play.

Justice vs. Mercy – The word justice means: principle that punishment should be proportionate to the offence. This works on the social and individual level.

Social: The law is not working, there is moral disorder, and the Duke admits that reform is needed. Angelo imposes immediate harsh punishments when put in charge. Escalus can't reform Pompey, and the end of the play brings forth a public meeting out of justice.

Individual: The Duke relinquishes his power to Angelo. Disguised, he then helps Juliet, Claudio, Isabella and Marianna. He delivers justice to all at the end (punishment through marriage). Angelo believes he is fair, but uses power to impose death not mercy. He also uses his power to blackmail Isabella, doesn't keep his promise to free Claudio, and is finally forced to marry Mariana, which publicly humiliates him. Isabella, pleads for Angelo to forgive her brother, but doesn't forgive him herself, choosing chastity over his life. She allows Mariana to take her place, and she forgives Angelo for two crimes. Lucio is the only person who helps Isabella besides Duke. He is caught being slanderous towards the Duke and tries to lie about it. Everyone at the end of the play gets their just reward, or do they? Is justice served? Is there true forgiveness and mercy?

Dichotomy between *Grace and Nature*: There are religious undertones in this play. The title of the play evokes many biblical references, most obviously Matthew 7:1-5 :

*Judge not, that ye be not judged.
For with what judgment ye judge, ye shall be judged:
and with what measure ye mete, it shall be measured to
you again. And why beholdest thou the mote that is in
thy brother's eye, but considerest not the beam that is in
thine own eye"...*

The religious law, practiced through Catholicism, that if you have sex before marriage your soul would be doomed to hell is addressed strongly through Isabella. The very act of debate of these religious issues was seen, at the time, as a virtue in itself. The contrasts inherent in each character's perceptions of these qualities serves to frame the psychological interactions that unfold between them.

Different kinds of love (platonic, self-love, sexual, Christian, sibling...): Find examples of love in *Measure for Measure*. How does this love affect the decisions and actions of the characters?

Self Knowledge: Which characters have a warped sense of who they are? Do you think characters change from the beginning of the play to the end? If so, how do they change? What makes them change? If they don't change, why not?

Modern Themes in Measure for Measure

A ruler in disguise:

In 1603, around the time of James VI of Scotland's accession of Queen Elizabeth, who had ruled England for almost 50 years, there were at least four plays whose central theme was a ruler in disguise.

John Middleton's *The Phoenix* – Duke Ferrara has been a lax ruler for seventeen years, and there are complaints against the corruption that has been ignored. His son, Prince Phoenix, plans to set off on a long journey but in actuality stays and disguises himself in order to "look into the hearts and bowels of this dukedom and, in disguise, mark all abuses ready for reformation or punishment."

John Marston's *The Malcontent* – The action places stress on characters' attitudes to sex as a guide to their moral and social condition and psychological motivation. It is a vicious, satirical play where Malevole emerges as the model Christian-Stoic ruler who refuses to be revenged on his enemies, embraces his true friends and reaffirms his love for his wife.

Shakespeare's *Measure for Measure* – You know, the whole Duke/ Friar thing.

John Marston's *The Fawn* – This play is more optimistic than his last. The passions are seen to be good, provided they are held in check. Sin is recognized as a perversion of an otherwise good gift from God. Vices are not flattered, not punished, viciousness and idiocy indulged rather than chained up: "Swell, you impostuned members, till you burs,t" says Malevole.

The old bed trick device:

Angelo thinks Isabella is coming to him in the night, but it is actually his old betrothed, Mariana. This famous switch-a-rue has been going on for ages.

Zeus and Hercules – Zeus took the form of Amphitryon, Kind of Thebes, and slept with Amphitryon's wife, Alcmene. Their child born of this bed trick was Hercules.

Jacob, Rachel and Leah – In the bible, Jacob was tricked by his father-in-law on his wedding night. Thinking he had married Rachael, he awoke to find that her elder sister, Leah, had been substituted and was now his wife.

The Reeve's Tale – In Chaucer's book, a student cheated out of money and grain by a miller gets his revenge by arranging for the miller's wife to mistake the student's bed for her marital bed.

Uther Pendragon and King Arthur – In the mediaeval legend of *Morte D'Arthur*, Uther, helped by Merlin's magic, appears as the Duke of Cornwall and sleeps with the Duke's wife. The child born of this union is none other than King Arthur.

Sir Lancelot and Sir Galahad – Sir Lancelot, believing he lies with Queen Guinevere, actually sleeps with the daughter of King Pellis. The child of their union is Sir Galahad.

Political sex scandals:

Angelo tells Isabella that he will free her brother if she consents to sleep with him. Gross! But hey, it happens.

John Profumo and Christine Keeler – Profumo, the Member of Parliament for Stratford-Upon-Avon, was a high-ranking Conservative in Macmillan's government and Secretary of State for War. He was married to the film actress Valerie Hobson. In 1963, a time when pregnancy outside of marriage was a matter of deep family shame, Profumo's name was linked with that of Christine Keeler, a worker at a London cabaret club. A man named Stephen Ward introduced them, and later provided evidence that Profumo had lied to the House of Commons when he said that there was "no impropriety whatever" in his relationship with Keeler. Keeler, unfortunately for him, was also sleeping with a Soviet diplomat named Eugene Ivanov. Because he had lied, Profumo had to resign. Ward committed suicide with an overdose of sleeping pills that last day of his trial, and Keeler was tried and imprisoned on related charges. This affair almost brought down the government with Prime Minister Harold Macmillan resigning in Oct. 1963 citing ill health. This political sex scandal sent out shock waves.

Bill Clinton and Monica Lewinsky – This affair dominated the news for months after President of the United States, Bill Clinton, a husband and father, admitted a "not appropriate relationship" with White House intern Monica Lewinsky. Clinton added, "in fact, it was wrong. It constituted a critical lapse in judgment." He had been quoted in 1974 as having said, "If a President lies to the American people he should resign." Interesting.

John Major and Edwina Currie – In Oct. 2002, Britain was stunned by revelations that the quintessentially gray, seemingly unimpeachable former prime minister, John Major had, for four years, carried on an extra-marital affair with former cabinet minister Edwina Currie. He called it "the most shameful event of my life." Currie went on to tell The Times newspaper that "he was not very ashamed of it at the time, I can tell you."

“Moral Purpose”:

When Angelo is left in charge, he decides to implement the policy of putting to death all those having sexual relations outside of marriage. Morality is dictated by the state. Here are some recent examples of political corruption and attempts of moral ruling by governments. Do the leaders of our countries have to have moral integrity?

Tony Blair and the nation’s ‘moral purpose’ – Tony Blair is a practicing Christian who believes that morality and social order are matters for government and that “a new national moral purpose” need to be found because “people want to live in a society that is without prejudice but that is with rules.” This stems from Britain having the worst statistics for teenage pregnancy (twice that of Germany, three times higher than France, and six times higher than the Netherlands) with an annual 56,000 babies born to teenage mothers, 8,000 conceived by girls under 16, and 2,200 by girls under 14. They also have the worst statistics for under-age drinking and drug abuse.

John Major and the ‘back to basics’ campaign – He launched this campaign in 1993 for morality in public life. The media jumped on this and uncovered a string of sexual and financial scandals that collapsed the whole plan. Of course, you know about John Major himself and his affair with Currie.

David Mellor (Heritage Minister) was sacked after his extra-marital affair with an actress, Antonia de Sancha, was exposed.

Michael Mates (Minister of State for Northern Ireland) handed in his resignation after it was revealed he had lobbied parliament on behalf of businessman Asil Nadir.

Tim Yeo (Environment Minister) was revealed to have fathered an illegitimate child by Conservative councilor Julia Stent.

David Ashby (Parliamentary Private Secretary) resigned after admitting that he shared a hotel bed with another man.

The Earl of Caithness (Minister for Aviation and Shipping) resigned after his wife committed suicide because he was having an affair.

Hartley Booth (Parliamentary Private Secretary) the grandson of the founder of the Salvation Army and also a Methodist layman preacher, resigned after admitting a “friendship” with a Commons researcher.

Michael Brown (Government Whip) resigned when tabloid newspapers accused him of having a homosexual affair with a student.

Neil Hamilton (Corporate Affairs Minister) resigned after his role in the “Cash-For-Questions” row in the House of Commons.

Jeffery Archer – A millionaire novelist, former Conservative MP and former Deputy Chairman of the Conservative party, paid a prostitute to keep quiet about their affair. Archer lied about it, and he was found guilty of perjury and perverting the course of justice and was given a four-year prison sentence.

Jonathan Aitken – The former Conservative MP and Minister of Defense for Procurement was convicted of perjury and attempting to pervert the course of justice by lying about a hotel bill in Paris, which was paid by Prince Mohammed bin Fahd of Saudia Arabia. He involved his family, including his daughter, in his lies.

Mark Thatcher – An official roaming salesman for British arms companies during the arms-export drive, earned an estimated \$1.5 million in commission from selling arms to Iraq when his mother, Margaret Thatcher, was Prime Minister.

Bill Clinton – When he was governor of Arkansas, he and his wife Hillary were alleged to have diverted funds from the Whitewater Development Corporation, a company in which they were investors. In 1998, he was charged with perjury, obstruction of justice, witness tampering, and abuse of authority. He was impeached by the House of Representatives in Dec. and tried in Jan., but he was acquitted on all counts.

What's mine is yours, and what is yours is mine...

Famous quotes:

"Some rise by sin, and some by virtue fall." (Act 2, sc 1)

"The miserable have no other medicine but only hope." (Act 2, sc 1)

"Condemn the fault, and not the actor of it?" (Act 3, sc 1)

"The law hath not been dead, thought it hath slept." (Act 2, sc 2)

"Truth is truth to the end of reckoning." (Act 5, sc 1)

**LET'S GO LEARN THE TRUTH
OF IT**

Columnist George Will thinks like Plato in regards to his view on the role of government in shaping citizens' character. In his opinion, political leadership always carries with it moral influence. The question is, will our leaders use that influence to improve the people's character or will they, through the absence of moral leadership, encourage immorality? Will believes that looking the other way on such matters as leaders' personal character flaws corrupts the public's morality, whereas proper leadership involves setting a good example and paying special attention to how laws and policies affect the people's character. Leaders should openly ask, "What kind of people do we want our citizens to be?" Increasingly in our society, morality is seen as a choice which each individual makes, not a framework that exists independently from individual opinion.

Is religion a necessary component of good government?

In his paper "Religious Liberty and the American Founding" (found in the Spring/Summer 2003 issue of *The Intercollegiate Review*), Vincent Phillip Munoz, PhD, explains:

...Although the founders agreed on the legitimate ends of government, they disagreed about the means the state could use to secure those ends. Specifically, the founders disagreed on whether the government legitimately could employ religion as a means to secure republican liberty.

Two general positions existed. On one side stood the libertarians, who emphasized the need to limit government in order to protect civil and religious liberty. James Madison and Thomas Jefferson most clearly represent this position. On the other side were those of a more conservative disposition, who believed religion supported the good order of society and thus that government should endorse and encourage religion. George Washington most clearly represents this position.

Pro (Yes)

Washington, 9/19/76, in Philadelphia's *American Daily Advisor* wrote:

"Let it simply be asked where is the security for property, for reputation, for life, if the sense of religious obligation desert the oaths, which are the instruments of investigation in Courts of Justice?"

George W. Bush, 7/4/01, in Philadelphia speech at Independence Historic National Park said:

"...Yet, even in silence, it has always borne one message, cast for the ages with the words of the Old Testament: 'Proclaim liberty throughout all the land, unto all the inhabitants thereof.' In this place of history, we honor the first generation of Americans who followed those words. And we give thanks to the God who watched over our country then, and who watches to this very day."

Con (No)

Madison, 6/20/87, in *Memorial and Remonstrance* wrote:

"What influence, in fact, have ecclesiastical establishments had on Civil Society? In some instances they have been seen to erect a spiritual tyranny on the ruins of the civil authority; in no instance have they been seen the guardians of the liberties of the people. A just Government, instituted to secure and perpetuate it, needs not them."

Senator John Kerry, 7/4/04, in the Dubuque Telegraph Herald said:

"I can't take my Catholic belief, my article of faith, and legislate it on a Protestant or a Jew or an atheist. We have separation of church and state in the United States of America."



Activity

Discuss different ways the government has stepped in as a moral leader in our country – past and present. Talk with students about prohibition, the AIDS scare and how it was addressed, the Pledge of Allegiance being taken out of public schools, "In God We Trust" on our currency, gay marriage laws, sexual education in schools, state funded gambling, stem-cell research, abortion rights, etc. Whatever subjects get them engaged in debate and discussion. Does our government have the authority to implement moral laws on its people? Do they themselves have to be morally sound?

**THUS WISDOM WISHES
TO APPEAR MOST BRIGHT**

On the following pages you'll find discussion questions and activities to help you explore the inner workings of the play and APT's production.

- 1) In what way is *Measure for Measure* a Problem Play? In what way is it a Comedy?
- 2) What techniques does Shakespeare employ to make sure his audience is made aware of the social evils presented in the play?
- 3) Both Angelo and Isabella can come off poorly to some readers. What moral or character defects do they have? In what ways are they similar? In what ways are they different? Do either of them change or learn anything about themselves throughout the play? If so, what do they learn and how do they change? In not, why don't they learn?
- 4) Is justice served at the end of the play? Explain.
- 5) Is the Duke a good ruler? Why or why not? If he's not a good ruler at the beginning, does he become one at the end? Why or why not?
- 6) Think about the staging of the final scene. Is the ending "happy"? Is it dramatically and thematically satisfying? How would you stage/block it? How would you change the ending? Why?
- 7) What is Lucio's role in the play? Does he deserve the punishment he receives? Why or why not?
- 8) What are the results of hiding behind a disguise to spy on people and is doing so ethical? How are disguises used, and what are their positive and negative results?
- 9) Put Angelo on trial. Set up the classroom and cast your Prosecuting Attorneys, Defense Attorneys, Judge, Jury, Witnesses from the play, Plaintiff and Defendant. Each side must present specific evidence to support their claims of guilt of innocence.
- 10) You could stage a session that a character has with his/her therapist. Write a journal from Isabella's or the Duke's perspective. Include 4 entries from critical moments they face in the play. Focus on how the specific words and actions of other characters made them feel. Include wishes about what they would have done differently if they could go back and re-live those situations.
- 11) In pairs, students can assume the role of a reporter and of a character from the play. The reporter interviews the character and writes a human-interest article about the character for a newspaper. Students portraying both roles should study similar interviews in newspapers prior to planning and conducting the interview.

12) Have the students pretend they went to the movie version of *Measure for Measure* last night. Have them write a review of the movie as it might appear in a newspaper. What did you like about it? What was good in it? What did not seem right? What was it like?

13) Have students select the character they would most or least like to portray and explain why. They might also assign each character to a senior superlative from the school yearbook – Most Popular, Class Clown, Most Likely to Succeed, etc. Alternatively, students can develop a collage for that character using magazine and other sources of pictures, words, and letters.

14) Find a song that you think relates to a theme in the play. Bring it in, play it, and then explain why you chose that song. How do you think it relates?



From the Director's Chair!

Read through the description of what a scenic designer, a costume designer, and a sound designer does. Then, imagine you've been hired by APT to be a designer for their next production of *Measure for Measure*. How would you design it?

Scenic Designers

Scenic designers design the stage sets for a play. The scenic designer meets with the director to exchange ideas about what the sets should look like, the paint shades to use, props, etc. The scenery must fit the requirements of the script.

The scenic designer might think about questions such as:

- Is the play inside, outside or both?
- Where is the action taking place: a home, a castle, a garden?
- What are the needs of the show?
- Do actors need to make entrances or exits through a door?
- Is there a lot of physical movement in the play that needs a large, open area?
- Are there scene changes where sets have to be designed to change quickly and easily?
- What is the mood of the play?

Costume Designers

A costume designer, through detailed research and a director's vision, creates the look of a character, hoping to influence the audience's perception of who they are by what they wear.

Here at APT, our costume staff works an average of fifty hours a week preparing the 150 costumes we average per season. Typically, one third is built, one third is rented, and the last third is pulled from a stock of costumes we have here. They have to be durable to survive four months outside. Materials such as wool, cotton, and polyester last well. They also make costumes out of upholstery fabric. It looks great and can endure our extremes weather-wise. The designers begin talking about their ideas for color, texture, period and the overall look of the show. Once these are decided, they begin preparing sketches, which eventually get made into a pattern. This pattern transfers to a piece of muslin and acts as a rough draft that allows the designers and costumers to rip, tear, write on, add on to and pin together as they need before moving to the more specialized and more expensive fabrics.

Devon Painter, Costume Designer on Measure for Measure:

She approached the characters as individuals, not trying to have everything flow into one seamless look, but rather focus on each person's unique journey and background history.

She was inspired by two books; *Voluptuous Panic* and *Fellini in Costume*. The play is taking place in the German Weimer Republic between the two world wars, and the director wanted the stage to feel like a circus. The images in these books reflect both the times and provocative nature of this world in which we are trying to create.



Weimer Republic

Lucio is dressed like a pimp, with his gentlemen in pinstriped suits as his gang.

Angelo is in a white wool suit.

Overdone has a short, bright pink wig and a painted face to match.

Devon gave the character, Pompey, a camera around his neck – possibly used for blackmail.

Officers are dressed like thugs, the prisoners are in orange jump suits, and Claudio and Juliet sport a more modern, yuppie look.

Devon has all the religious figures wearing brightly colored crosses around their neck – a very Fellini look.

At first glance, you should be able to see the different class distinctions – who has money, and who tries to look like they have money. For example, Froth at one time had money and bought himself a nice suit. He wears the same suit everyday, and it is now torn and tattered.

What is your job as a costume designer?

My job, as costume designer, is to visually aide in the telling of our story. I provide a visual context for the story to take place and visual clues about a character's traits/personality--how they fit in, or don't fit into that world.

How do you approach a production?

I read and analyze the play, determining how each character fits into the story, how they perceive themselves and how other characters in the play perceive each other. Often, I research a period or a style (we used Fellini and Weimer's Berlin) and use that as a guide for my visual choices.

What did you use for inspiration for this show?

We looked at pictures from several Fellini movies and pictures from the underworld of Weimer's Berlin.

What do you hope the audiences here will take away from the production and your design?

I hope the audience will understand the conflicts in the story and appreciate the lives in a Shakespeare play as they would lives in their own communities. The greatness of Shakespeare is that the problems, the humanity, the tendencies of the characters in a Shakespeare play are often not any different than our own today. His plays transcend his time.

What do you love most about your job?

I love collaborating with the director, the other designers in the team, the actors in the cast, and the very talented artisans in the shop who interpret my drawings to create this visual world.

Sound Designers

In addition to the sounds of the words spoken by the actors, a play may also call for sound effects to recreate lifelike noises or use music or abstract and unidentifiable sounds to support the drama. The sound designer plans and provides the sound effects in the play. The composer writes any original music the show may require. All the music and/or effects in a play considered as a whole make up the "soundscape."

The designer's work

Sound designers and composers begin their work by studying the script, gathering as much information as they can about any sound or music it calls for. As in all other aspects of design, an early meeting with the director and the design team is essential to get a clear understanding of the production concept.

Some directors will already have very clear ideas about what the sound effects and/or music should sound like, while others may request that the sound designer/composer sit in on rehearsals to assist with developing effects and music to fit the specific contexts in which they will be used. Once they have a precise sense of what the production needs out of the music or sound, the composer begins

composing the necessary musical pieces and the sound designer begins to gather and create the necessary sounds.

Sounds and music in the theatre can:

- motivate actions onstage and indicate events taking place offstage
- establish the time of day, season and weather
- locate the action in a specific place
- create mood and changes in mood
- stimulate audience expectations of what is to come
- provide information about the characters
- build transitions between scenes
- offer shortcuts that rapidly advance the plot or recall past events

Some thoughts from Director Ken Albers about *Measure for Measure*:

Ken wanted the play to feel like a circus, with all the characters accepting the given circumstance instead of being victims of Freud and going too deep. He wanted them to ask, "What fun would Fellini have with this world?"

In *Measure for Measure*, the Duke crafts a ruse, but he doesn't foresee the ripple affect. He's constantly playing "catch-up" – it's like watching a cat trying to stay afloat. The Duke hates making decisions and is always looking for confirmation. The characters Isabella and Angelo parallel in that they both are looking to live by strict rules and laws. Lucio is untouchable, and he knows it. He's Teflon.

**THE IMAGE OF IT GIVES ME
CONTENT ALREADY**

Here is a brief production history of *Measure for Measure*.



It is thought that *Measure for Measure* was staged in April 1604 to mark the re-opening of the Globe.

The first recorded performance of 'Mesure for Mesure' by 'Shaxberd' was on St. Stephen's Night (26 December) 1604 for King James VI/I and his court at Whitehall. It was given by The King's Men, the company with which Shakespeare was associated from 1603 until his retirement.

There is no further mention of a performance until 1662, when Samuel Pepys saw William Davenant's version, *The Law Against Lovers* at Lincoln's Inn Fields. Davenant (or D'Avenant) was a poet and playwright born in Oxford in 1606. His father kept a tavern at which Shakespeare used to stay and rumors spread that Davenant was Shakespeare's illegitimate son. *The Law Against Lovers* introduced characters from *Much Ado About Nothing* and entirely removed the underworld from *Measure for Measure* with the exception of Lucio.

Because of its double plot and its perception as a 'problem' play, *Measure for Measure* has been prone to distortion by adaptation. Davenant's version aimed to refine Shakespeare's play to suit Restoration tastes. Instead of Escalus, Angelo has a brother, Benedick who pleads for Claudio's pardon. Juliet's role is much enlarged and she is given two cousins: Beatrice and her decidedly sparky younger sister, Viola. Beatrice urges Benedick to steal a signet and forge a pardon for Claudio.

Angelo's role in *The Law Against Lovers* is expanded and altered. Punished by the Duke for his villainous deeds in the first four acts, he tells Isabella he was merely testing her, that he never intended to have Claudio executed – and in the last scene he wins her love. Since there are only two recorded performances of this version, some have speculated that it was not, after all, pleasing to Restoration tastes.

Another version, which carried the alternative title 'or Beauty the Best Advocate', appeared in 1700. Whilst this play, by the dramatist and critic Charles Gildon, resembles Davenant's *Law Against Lovers*, it remained more faithful to Shakespeare's original. Gildon did, however, interpolate Henry Purcell's opera *Dido and Aeneas* (c. 1689) throughout the action and reduce the Duke's role to mere narrator. The American scholar Frederick W. Kilbourne deemed the result 'a sad mutilation'.

The play was intermittently revived, most notably at Drury Lane and Covent Garden. The roles of the Duke and Isabella were played by James Quinn and Susanna Cibber in 1738 and by Spranger Barry and Peg Woffington in 1746. In 1794, the parts were played by John Philip Kemble and his sister, Sarah Siddons at

Drury Lane and again in 1803 at Covent Garden. The actor-manager William Macready played the Duke in 1824.

Since *Measure for Measure* did not appeal to Victorian tastes, the play was seldom performed. The actress Helena Modjeska revived the play in New York in 1888 but purged the text of sexual references and portrayed Isabella in a dignified, saintly light. In 1893, the actor-manager William Poel reconstructed a 17th century playhouse at the Royalty Theatre in London for a production devoid of sexual reference.

In 1908, the people of Stratford, led by their vicar, responded to Poel's revival of *Measure for Measure* at the Shakespeare Memorial Theatre, by deeming it 'unfit for public presentation'. The producer Tyrone Guthrie (1900-71) staged Shakespeare's *Measure for Measure* at the Old Vic in 1933 with Charles Laughton (as Angelo) and Flora Robson (Isabella). Some thought it Laughton's finest Shakespearean role. He revived the play four years later with Emlyn Williams playing a stern Angelo to great acclaim.

In 1950 another highly acclaimed production was directed by Peter Brook, then aged 25. John Gielgud played Angelo in this production at the Shakespeare Memorial Theatre, with the 19-year old Barbara Jefford as Isabella and Harry Andrews as the Duke. It was a darkly comic production that did not shy away from exploring unsavory aspects of human existence in a sordid Vienna awash with bawds and beggars. In prison, Pompey introduced a grisly parade of cripples and deformities. This Isabella waited anywhere from 30 seconds to two full minutes in absolute silence before dropping to her knees to beg for Angelo's life.

Royal Shakespeare Company Productions:

1962: Judi Dench played Isabella, Marius Goring Angelo, Tom Fleming the Duke and Ian Holm Claudio in John Blatchley's production at Stratford in 1962. The staging was simple and stark, a black wall virtually the only set.

1970: By the time John Barton directed (an 'academic', 'intellectual') *Measure for Measure* at Stratford in 1970, audiences used to a more permissive society were finding it hard (after the 'Swinging Sixties') to accept that a woman would rather let her brother killed than spend a night in bed with Angelo (played by Ian Richardson). Mariana sat in a nightclub chain-smoking and nervously downing cocktails while waiting for Angelo to show. Estelle Kohler's Isabella refused the Duke (Sebastian Shaw)'s offer of marriage in the final scene.

1974: Keith Hack directed the play in 1974 with Michael Pennington (Angelo), Francesca Annis (Isabella) and Barrie Ingham (Duke). Hack "grotesquely exaggerated even the darkest elements of Shakespeare's comedy in an effort to transform a tale of merciful justice into a humorous travesty of social oppression." Hack's Duke (Barrie Ingham) was "a demonic fraud superficially concerned with justice – an authoritarian figure who is, in reality, a lascivious manipulator".

1983: Adrian Noble directed Juliet Stevenson as Isabella, Daniel Massey as the Duke, David Schofield as Angelo in a production set in the eighteenth century. Irving Wardle (in *The Times*) wrote "the stage swarms with ... exotically plumed fops and underworld grotesques whose diseases seem to have eaten into their costumes." Jill Burrows (in the *Times Education Supplement*) found Juliet Stevenson "one of those rare actors capable of both gravity and passion, of intellectual and emotional logic. Isabella" she wrote, "is ideally suited to her gifts." Giles Gordon (writing for *The Spectator*) thought Richard O'Callaghan gave the definitive performance of the venal, lethal Lucio and found Peggy Mount "so gorgeous as Mistress Overdone that the Bard should be castigated for giving her so few lines."

1994: Steven Pimlott directed a "dark and oppressive" *Measure for Measure* at the RSC in 1994 with Michael Feast as the Duke, Alex Jennings (Angelo) and Stella Gonet (Isabella) in a production hailed as "lucid" "excellent" and "gripping". The cast included 50 extras, swelling crowd scenes and filling a courtroom for the play's final scene.

1998: In Michael Boyd's production, Stephen Boxer played Angelo, Clare Holman Isabella and Robert Glennister the Duke. In *The Express*, Robert Gore-Langton wrote: "Michael Boyd has come up with the smash hit of the season. It's something David Hare might have written – a fresh look at Shakespeare's story about a government that runs a disastrous back-to-basics moral crusade."

In 1989, Toby Robertson chose to direct *Measure for Measure* in China for "one particular reason. The trial of the Gang of Four was looming all over China, and nobody knew what was going to happen. There is one line in the play, 'The law hath not been dead, though it hath slept,' and I believe that this production was being used as a restatement of the value of the law. In one way, it had a propaganda purpose."

Film and Television:

1942: Italian version *Dente per Dente* directed by Marco Elter.

1963: German television production *Zweierlei Mass* directed by Paul Verhoeven.

1979: BBC Shakespeare Plays version starring Kate Nelligan as Isabella, Alun Armstrong, and Kenneth Colley as the duke. Directed by Desmond Davis. 145 minutes

1994: A modern dress version directed by David Thacker with a cast including Tom Wilkinson and Juliet Aubrey.

Monty Python's Flying Circus: Series 2 "The First Underwater Production of *Measure for Measure*."

**REFER YOURSELF TO
THIS ADVANTAGE**

If you'd like to venture further into the world of the play, the playwright, or just like surfing the web, we've got a few suggestions that can get you started.

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Authorship - www.shakespeare-oxford.com/?page_id=18

Camps for kids in WI - www.wisconline.com/attractions/camps/typearts.html

Famous Quotes - www.brainyquotes.com

Folger Shakespeare Library – www.folger.edu/index.cfm

Philadelphia Shakespeare Company www.phillyshakespeare.org

Psychics/ Presidents - www.parascope.com
www.alternativeservicesdirectory.com/psychic/index5.html

Royal Shakespeare Company – www.rsc.org.uk

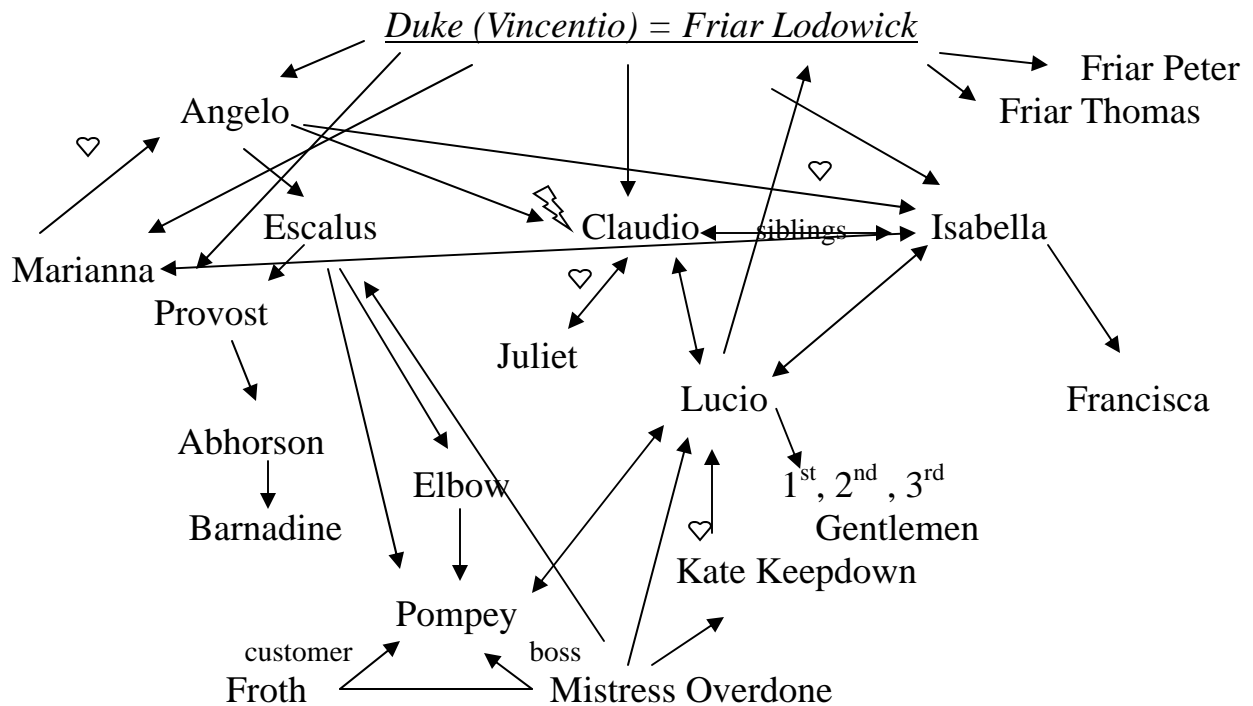
The Shakespeare Resource Center – www.bardweb.net
Spark Notes - www.sparknotes.com


Study Guides - www.cliffnotes.com
www.lessonplanspage.com
www.library.thinkquest.org
www.teachersfirst.com
www.classzone.com/novelguides/litcons/julius/further.cfm


Surfing with the Bard – www.shakespearehigh.com/library/surbard
Includes detailed descriptions of Shakespeare-based "Star Trek" episodes

Here's the answers for page 16:

Character Diagram for *Measure for Measure*



In love 

 Sentenced to death

