Process Documentary: 
*Measure for Measure – Discovery of a Director*

Betsy Grace Matheson

SENIOR HONORS THESIS
Submitted In Partial Fulfillment of Requirements for the
*College Scholars Program*
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Approved: ___________________________  Date: 6-4-2004

*Thesis Director Signature*

Jack Phend

Approved: ___________________________  Date: 6-4-2004

*Second Reader Signature*

Sara Eaton
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Abstract

“Process Documentary: Measure for Measure—Discovery of a Director” chronicles theatre director Betsy Grace Matheson’s artistic journey in the adaptation and direction of Shakespeare’s problem comedy, Measure for Measure. Performed in Pfeiffer Hall during spring term, 2004, this production was the first “Main Stage” to be directed by a student at North Central College in twenty years. Beginning with the selection of the script and ending with press and colleague response, this piece is the documentation of the director’s process through script adaptation, design, and rehearsal process. Though the product was a living, breathing experience in the theatre, the process was critical to the growth and creative exercise of this new director. The discovery becomes, therefore, both the experience of the staged work and the genesis of the artist behind it.
Acknowledgements

Carin Silkaitis and Dr. Chad Eric Bergman — You are both tremendous acting teachers, advisors, and friends. I have been so blessed to be able to work under both of you. I find pieces of your work in mine and am so grateful for your inspiration, wisdom, guidance.

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Dr. Sara Eaton, Dr. Richard Glejzer, Dr. Jennifer Jackson, Richard Guzman — I leave your classrooms inspired and your company energized. Thank you for infusing my days here with such rich ideas, interpretations, and humor.

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Jennifer Okarma, Summer Widhalm, Lisa Barber, Jill Marie Daly, Bryan Vandevender, Lari Pietari Heino Aaron Ottinger, Dan Wren — You each inspire me daily in various ways—encourage me to notice books, art, the sky, a joke, my life. Let’s go out. My thesis is done.

My parents, Vern and Judy, my other half, Molly Joy, and Judd, of the warm arms and enormous heart — Thank you for seeing me, believing in my capacity for success, doing the seven-hour drive to support me... I am myself because of you.

Christopher Burke — Your help, friendship and support through this process .... You inspire me to tackle great things.

The passionate ensemble of Measure for Measure — Thank you for giving so much of yourselves to this story and to my own vision. You exceed my wildest dreams.

Andy Buchenot — Words and metaphors fail. You are the highlight of my day. I just overflow.

Jack Phend — I would not have become myself without your guidance. I will never be able to sufficiently thank you .... believing in a small idea three years ago, always encouraging me to dream bigger, for seeing my intention before I could fulfill it. You are a blessing in my life. Thank you.
Part 1 — Introduction
Introduction

In order to understand the end, one must start at the beginning. And so, a few words regarding where this all came from.

When I began as a freshman in North Central’s theatre department, my intention was not to learn how to be a director. Like all good occupational discoveries, I stumbled in and found my path instead of seeking it. With Jack Phend’s encouragement, I pursued an idea that I happened upon waiting for my laundry to dry with a copy of Much Ado About Nothing. The idea was fertilized, watered, and cooed into life and before I knew it, an innocent course enrichment had set a path for my future.

Unkissed, an aggressive, unruly adaptation of Shakespeare’s beloved comedy, opened on May 31, 2002. A story told with seven actors, a bare set, and indie rock on Pfeiffer’s late-night stage opened the minds of a young, eager audience to a new idea while it opened mine to the possibilities of my immediate future. Inspired and intrigued by the experience, I set a course for my undergraduate education which would ultimately result in this thesis. By the end of June, Measure for Measure had been selected.

But there’s more before we get to that. August of that year I flew to England on a Richter Fellowship hoping to find a cohesive formula to bind Shakespeare and music together. I discovered, through the plays and seminars I attended, that not only did such a formula not exist, but that I had created a technique with Unkissed that was relatively unique in the field. The intensive integration of music and language, the focus on music as dialogue, setting, and plot in itself was a different concept than any of the productions I experienced abroad. Though I learned much about how music can be used with Shakespeare in my travels, perhaps the most important lesson learned was that I intuitively understood music’s function in a fairly unique way, and I returned to North Central with a renewed confidence in my own creative capacity.

And finally, in June of 2003, the work on this project really began. Christopher Burke, my set designer, Jack Phend, my advisor, and I met biweekly discussing ideas, drawing pictures, and rearranging words. By September I had a script and a set design, by January 2004, I had a design team, and by the end of March I had a cast. On May 7, Measure for Measure opened in Pfeiffer Hall to an expectant audience and myself, eager and anxious in the back row.

This thesis project is not contained in the words written here. This work is merely the documentation of a living, breathing process of creation by a company of forty-seven. Because that process cannot be contained in binding, I will endeavor to do my best to invite you into the inner life of this production and the people involved with it.

Though this experience began and now, ends, in the vigor of my own mind, the production itself was the work and love of all involved, and though their voices are mostly absent here, their commitment and dedication were the real creators of the magic. I have the pleasure of being indebted to them.

May you see the life behind the words in this document. My hope is that you experience the story as we did, and find the vitality of the living experience in these pages.
Measure for Measure

A tragicomedy by William Shakespeare
Adapted and Directed by Betsy Grace Matheson

was first produced by the North Central College Theatre Department, opening at Pfieffer Hall in Naperville, Illinois on May 7, 2004.

The piece was produced as Betsy Grace Matheson’s Senior Honors’ Thesis by North Central College. The project was advised by Jack Phend. It was directed by Betsy Grace Matheson, with set design by Christopher Burke, costumes by Emily Selck and Megan Orcholski, lighting by Emilie Clark, sound by Betsy Grace Matheson and Theodore Laszuk. Abigail Kellermann was the assistant to the director. The production stage manager was Emilie Clark.

**Cast**
(in order of appearance)

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<th>Performer</th>
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<td>VOICE 2</td>
<td>Shannon Sudberry</td>
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<td>VOICE 3</td>
<td>Megan Orcholski</td>
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<td>VOICE 4</td>
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<td>DUKE</td>
<td>Adam C. Billman-Galuhn</td>
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<td>FRIAR</td>
<td>Jeff Horger</td>
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<td>CLAUDIO</td>
<td>Mik Dempsey</td>
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<td>JULIET</td>
<td>Erin Moroney</td>
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<td>LUCIO</td>
<td>Colin Daly</td>
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<td>KATE</td>
<td>Shannon Sudberry</td>
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<td>FROTH</td>
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<td>MISTRESS</td>
<td>Lindsey Weld</td>
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<td>OVERDONE</td>
<td>Stephen B. Peebles</td>
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<td>ISABELLA</td>
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<td>Ricky Scumaci</td>
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**The Place**
The capitol city

**Time**
The past

This production was first to be directed by a student on North Central College’s Pfieffer Stage since 1984.
Artistic Concept

In a seminar entitled “Speaking Shakespeare,” Sir Peter Hall mentioned the importance of communicating Shakespeare’s stories, intents, and themes to the audience of now. He claimed that Shakespeare’s language would eventually die, but that his stories were perhaps more relevant now than ever. Since the power of the theatre now lies in its capacity for imagination, contemporary directors and producers of Shakespeare’s work must do all they can to seek out new ways of communicating to today’s audience.

Perhaps more than anything else, his challenge has influenced this production. I am a firm believer in the power of imagination and contemporary storytelling, and I set out, with this production, to tell a story that is just as real today as it was 400 years ago. Since the story of Measure for Measure was what first so captured my spirit and imagination, I felt it fit to place the story at the center of my artistic concept. All else flows from this center.

As in a cautionary tale—an urban folk tale if you will—the story is unlocated: happening in an unnamed city in an unspecified past. Visually, the piece reflects upon its own thematic and pragmatic needs. A setting of jagged lines and mutable forms, costumes of classic lines and revelatory color changes, props and furniture that all suggest a place that is familiar but unspecific. The characters and problems are therefore free to tell themselves, unfettered by time and place. Music is a powerful storyteller, and the music in this piece is both eclectic and homogenous. Like the costumes, the music at any given moment should reveal more about character and action than time and place.

All elements in this production should work together to create the world of this time, this place, this story. To speak to this audience. This production is about now—the past, the future, and forever. Like all good drama, it is about us—humanity—our schemes and desires and mistakes. However, unlike traditional folk tales, this piece does not espouse a moral at the end. Instead, I rely on the power of questions, of confusion, difference, and relativity to challenge and prod the audience.

In true Brechtian form, the audience should leave unsettled and relieved at not only the reality of the story world, but, more importantly, at the reality of their own world’s reflection.
Plot Synopsis

Place: The capital city
Time: The past

The Duke has left the kingdom on a mysterious journey, leaving all of his power and authority in the hands of the deputy Angelo, a man of such moral standing that some believe he “scarce confesses that his blood flows.” Under the impression that the kingdom’s laws were “more mocked than feared,” Angelo promptly assumes his role as the voice of the sleeping law. He makes a quick example of Claudio, arresting him on the charge of unlawful fornication outside of marriage. Claudio and Juliet, who could not afford a proper legal wedding, had long been living as husband and wife under a common-law marriage, and Juliet’s pregnancy with their first child is the very evidence that condemns Claudio to imprisonment and, later, execution under Angelo’s rule.

Helpless and without a hope, Claudio sends his friend Lucio to speak with his sister Isabella, who is living in full-time service of the church. Claudio’s hope is that Isabella’s eloquence and pure righteousness will persuade Angelo to have mercy on him. However, in her first meeting with Angelo, the deputy experiences attraction unlike any he had known before. Angelo’s lust becomes so uncontrollable that, during their second meeting, he promises Isabella her brother’s freedom—if she surrenders her chaste body to his “sharp appetite.”

Aghast at such a request, Isabella seeks consolation from her imprisoned brother. A mysterious friar, overhearing their desperate conversation, informs Isabella of a plan that may enable both her brother’s redemption and the preservation of her own chastity. He informs her that Angelo was once engaged to a woman named Mariana, whom he abandoned upon the discovery that her dowry was less than promised. According to the friar, this Mariana still waited for Angelo to return to her, and might be willing to go to Angelo’s bed in Isabella’s place.

Mariana agrees to help Isabella, and the date and time are set. After the deed is done, however, in place of Claudio’s pardon Angelo sends a message to deliver his head before schedule. Appalled at Angelo’s deceit, the friar and Provost (prison warden) concoct a scheme to secretly save Claudio’s life until the Duke’s return. The friar promises Isabella and Mariana that if they plead their case before the Duke upon his return, all would ultimately end in their favor. During the trial, however, the mysterious friar is absent, Isabella finds herself imprisoned, and the Duke leaves justice in Angelo’s hands once again.

As Isabella would soon discover, however, things are not all as they seem. When all masks and manners are lifted, she would find the power to pass judgment in her own hands, and her convictions about justice and mercy would be put to the ultimate test....
Part 2 — Script Adaptation
The long and complex process of adapting this script for performance was the heart of its artistic conception and creation. Most of the unique touches of the final performance and revelations of my own personal style found their beginning in this stage. As I combed through the text, I not only sought to solve the problems of the story, but also grappled with its meaning. The process was, for me, an intimate one, and not only did this phase birth the stylistic, visual, and physical elements of the performance, but also the thematic significance the performance eventually carried.

Script adaptation is a wonderfully freeing process. Though Shakespeare’s language does not really need any help, the clean slate of words invites modification and liberation; the story is somehow rediscovered anew through the process. In an attempt to explain my intentions and concerns with this script, I decided that, for the sake of clarity, the various elements must be broken into categories of “objectives” and discussed as separate entities. Bear in mind, however, that as each section is distinct, it is also a part of the whole. The challenge, in any adaptation, is to accomplish each objective elegantly while focusing on the creation of a whole piece. After all, in the end each separate trick is only as great as it contributes to the whole.

**Objective One: Confront the Unbelievable**

*Measure for Measure*, though beloved by many, is one of Shakespeare’s lesser-known plays. The complexities of its themes and characters, its problematic ending, and the rawness of its bawdy content no doubt contribute to its non-canonical categorization, but I believe that its insistence on an exaggerated suspension of disbelief in order for its plot to function is, perhaps, a large part of this problem as well. *Measure for Measure* depends upon dramatic staples of the early modern theatre that are no longer regarded as "realistic" situations in the contemporary theatre. Because I believed in this script—its potential as a contemporary cautionary tale, its inherent thematic value—I first sought out to confront the unbelievable or “unrealistic” situations it depended upon so heavily. In order for a contemporary audience to become engaged with this story, the story must convince them of its own possibility.

*The Duke’s “Secret” Identity*

As the story goes, the Duke tells his advisors that he is going away to an unspecified locale, but instead, he goes to see his friend, Friar Peter. He asks the Friar to help him into a disguise and he sets about his own province to watch the proceedings of the story. This is all well until the disguised Duke converses with his advisors, and though they see his face, do not recognize him as their friend and superior. Confrontations such as he has with Escalus in III.i. are commonplace throughout the script, and though an early modern audience would not question the “disguise” as a master identity solvent, such an improbability has the capability to disengage the contemporary viewer.

To solve this problem, I, first, removed the Duke as the Duke from the beginning of the play. The audience, in this adaptation, first meets the Duke as the Friar instead, and unravels the truth of his identity with the characters in the story. His exit conversation with Escalus and Angelo at the beginning of the play is removed from the stage action and, instead, revealed as a combination of photographic projections of the scene along with the dialogue in voice-over. All other conversations with his advisors had to be reworked (see discussion of *The Order* below), the
revelation of his identity to the Provost became a mysterious clue to the audience, and his aforementioned plot-forming with Friar Peter is moved to the end. In Scene 1 of the adapted play, The Duke and Friar are visible in the first montage having said conversation, but their words are not heard in their entirety until Scene 22, the nearly last scene. This not only perpetuates the Duke's mystery, but enhances the dramatic significance of the ending moments of the play, leaving the audience with the Duke's intentions to chew on.

The Bed Trick

"Oops, I had sex with the wrong person. Well, I can't say that this is the first time that has happened..."

The believability issues with this premise are obvious. Angelo believes he is going to have sex with Isabella but Mariana shows up instead, the deed is done, and no one is the wiser. Since so much of the plot, especially much of the dramatic weight of the final scenes, depends upon this incident, I could not ignore it. In order for the play to continue in its urgent course, I decided that this pivotal moment must be addressed head-on.

The solution, therefore, is to stage the scene: show the audience a believable way that this exchange could happen. The staged scene is one that crosses many objectives, of course—utilizing music, physical work, enhancing character development, and promoting my own visual style—but the believability issues chief in my decision to include it in the staged work.

Objective Two: Enhance Character

I have always been intrigued by the idea of "The Dumb Show." In the early modern theatre, before the play began often a troupe of clowns enacted the entire plot on stage with their bodies only—no dialogue—in order to inform the audience of what they were about to see. Though a Dumb Show in this definition would not necessarily be appropriate to my staging of the piece, I was interested in using physical work and visual staging practices to aid the audience in their understanding of the play: the plot arc, character development, and those aspects of character that are not given a voice in the text.

The Visual Montage

Located at the beginning, middle, and end of the piece, these tableaus are an easy reference point regarding the characters' progress throughout the piece. Each montage uses the entire stage and isolated light to reveal the circumstances of the characters at each point. Their placement on stage reveals not only their plot journey, but also their thematic relationships to other characters.

For example, in the first montage, Claudio and Juliet are seen at a short dinner table extreme downstage right and Lucio and Kate are at the pub table at which we first meet them in Scene 3. The second montage reveals Claudio and Juliet miserable in their second prison cells—Lucio and Kate in a lusty exchange in a shady street corner. At the last montage, Claudio and Juliet are free and have been joined by a baby, and Kate and Lucio are at the same table at which Claudio and Juliet began. This last moment might indicate parallels between the two relationships not commented upon in the text as well as easily documenting the various journeys of the two friends throughout. Such inferences and interpretations are offered subtly through this visual move. The
montages are, therefore, multi-purpose: they provide the audience with an easy reference point, conveniently book-end the piece, and provide a certain kind of “Dumb Show”—a visual commentary on the dialogical action.

**Transitional Vignettes**
The insertion of vignettes during scene-change transition is dual purpose: both practically, as a way to hurry the action and occupy the audience’s attention, and as a furthering of the plot through visual communication. Obviously, to cleverly insert a small bit of action while the stage is changing forms elsewhere aids in keeping the pace of the production up while practical considerations must be attended to. However, I felt that these moments were strongest in that they extended the audience’s familiarity with the plight of the more unfortunate characters and illustrate the change in the story community after Angelo takes control of the government.

Throughout much of the end of Act I and the beginning of Act II, the audience sees character after character being frisked at the entrance to the prison and deposited in a cell thereafter. This provides a sort of mini-montage: showing the audience the state of the city as a whole while the more isolated moments take place. By keeping Claudio lit in his cell throughout Angelo and Isabella’s Act I arguments keeps the whole picture in focus and prevents the audience from forgetting the stakes of her plea. Mistress Overdone and Pompey’s visible imprisoning and Juliet’s labor serves much the same purpose: a continuous return to the world of the prison and its ever-increasing population reminds the audience of the effect Angelo’s actions have on the world of the play as a whole, and perhaps, on a larger scale, the effect one individual can have on so many others.

**Claudio’s Arrest**
This incident at the beginning of the show is a powerful tool in engaging the audience in the plot from the very first moments. By juxtaposing the image of Claudio and Juliet in their home with Angelo’s symbolic assertion of power, I am encouraging the audience to draw a parallel between the various worlds of the play. This moment, like the montages and transitional vignettes, assists in closing the world of the play a bit: drawing the characters together into one space in which each affects the other. This scene also aids in the development of Claudio and Juliet’s relationship—not acknowledged in the original text. Additionally, in conjunction with the aforementioned character enhancing techniques, the scene keeps Claudio as a visibly central character in this story while engaging the empathies of the audience to his plight as it is more concretely illustrated.

**Black Coffee in the Moated Grange**
The interpretive transformation of Mariana and her grange is perhaps one of the boldest strokes in the adaptation: one that yielded powerful results not only for her character, but for the implications of her and Angelo’s past relationship and her key role in the plot. Previously little more than a saintly functional character, Mariana was metamorphosed in this adaptation into a sexually aggressive, passionate, heartbroken scorned lover. Our introduction to her is a semi-drunk, flirtatious rendition of “Black Coffee” underscored by Julie London’s smoky voice in a seedy pub. We are instantly acquainted with a new kind of femininity in this play: a sexual and virtuous female—hurt and enflamed by a man who left her. Mariana has become a contemporary woman. Her plea in the first court scene takes on a whole new weight as a clear history between herself and the rigid Angelo is revealed through their fiery argument to the Duke. She and Isabella’s odd friendship of opposites is obvious in both their physicality and their approaches to authority
throughout. This new Mariana is a complimentary heroine, and Angelo’s marriage and salvation in the final moments is removed from his own self and implied punishment—becoming, rather, Mariana’s reward.

**Multiplied Femininity**

In the original text, there are only three female characters of note: Isabella, Mariana, and Mistress Overdone. By transforming two of the existing male characters into female characters and creating another, I doubled this number. One of my primary complaints with the original text is its absence of female voices. Since the plot depends so heavily upon the female—in voice, body, and sexuality—I felt it necessary to draw as much attention as possible to them. My first tactic was through music, and the employment of strictly female vocalists. My second was in Escalus and The Provost. Both of these characters, I discovered, gained a whole new dimension as females in positions of power. Their presence complimented and balanced the power structure of the story world. Escalus’ wise intuition and The Provost’s empathetic sense of duty added a whole new dimension to the world.

The creation of Kate was the third tactic. In III.i.193, Mistress Overdone mentions a “Mistress Kate Keep-down” whom Lucio got with child and promised marriage. Meanwhile, I was grappling with the Two Gentlemen in I.i.—trying to find a way to transform them into existing characters. The answer was simple: Kate took on one of their voices, and the innocent trouble-maker Froth the other. Not only did the line “Thou art always figuring diseases in me” take on a brand new hilarity, but Lucio was given a female companion of ill repute. His character and hers added a fascinating layer to the action of the play—drawing parallels to others and displaying a visual example of rampant, careless sexual behavior among the privileged youth of the city.

**Isabella’s Voice**

Isabella’s character is complex enough in Shakespeare’s original text, therefore most of the work I did in the adaptation regarding her character was with the intent to simplify. First is the issue of the convent. Throughout Measure for Measure’s performance history, the degree to which Isabella is a nun has varied according to the director’s intentions and interpretation of the script. My interpretation is that Isabella is first a young woman, and is therefore subject to all of the confusion of being such. Though she is undoubtedly virtuous, I felt it wise to downplay her Catholic commitments in favor of a more accessible temperament. The church is therefore by no means removed from her identity, but no longer dominates it.

The most notable interpretations of Isabella are, surprisingly, minute changes. In the very last scene, I chose to give her a voice at some key moments in which Shakespeare denied her one. The first moment is the revelation of the Duke: in the original text, Lucio disrobes and reveals the Duke’s true identity. I chose, rather, to have Isabella figure the mystery out before this moment and give her the power of revelation. This is more dramatically effective in this scene and accentuates Isabella’s intelligence and foresight. Additionally, the implications of the Duke’s disguised identity are first displaced onto her: inviting the audience to first consider how this new information will affect her rather than Lucio. The Duke’s proposal at the end of the scene is therefore all the more potent. Secondly, in the original text, Isabella is given no words to voice her relief when Claudio is discovered alive. Though this is an interesting challenge, I thought it fit to allow her to speak—again accentuating the power of the female voice.
Objective Three: A Weighty Ending

In V.i. of the original text, the problems of the entire play are wrapped up with tidy strings: Isabella did the right thing, everyone is married (or soon will be), no one is executed, the Duke has regained his authority. All is well. The speed and exactitude of this quick "wrapping-up" disturbed me: especially because of the depths of Isabella's mercy and therefore the magnitude of her plea. Something had to be done to give these final moments the dramatic weight they required to match the rest of the text.

Unraveling

In my mulling over of possible solutions to this conundrum I happened upon one that eventually became one of the most dynamic moments in the production: what if Isabella had to spend the night in prison? What would she think about? Or, rather, what would she dream about? And hence, Scene 22 was born. Inserted in the middle V.i., this cut-and-paste section takes the audience back over the action of the play in a simulated nightmare through Isabella's eyes. My intent was disorientation: to draw focus to various characters throughout and build to a powerful climax through the use of vocal overlap, physical confusion, and isolated lighting.

Through the nightmare, Isabella is in pursuit of the "Friar"—or rather, three separate actors posing as the Duke/Friar. She is seeking, throughout, to see his face—symbolically, to reveal his identity. Angelo, Claudio, Mariana, and others confront her, jar her, and recall earlier moments in the story throughout her pursuit. The end of the sequence leaves her sleeping in her cell with one of the "Duke/Friars" standing over her. Before she wakes up, we see the Duke and Friar Peter conversing as they were in Scene 1, but this time the audience overhears their conversation. For the first time, the audience hears the Duke's motives for his actions while Isabella wakes up. The last moment of the scene leads us to believe that she has come upon an epiphany of sorts: her face raised to the light in shock.

A return to the courtroom after this sequence insures the final moments the urgency they require; the dream serves not only as a reminder of the big picture—the whole story of the play—but also aids in the creation of Isabella's distraught confusion at the discovery of the Duke's identity, an element that colors all of her decisions in the last scene.

Objective Four: Dramatic Balance

Encompassing questions of style, dramatic arc, and visual spectacle, this objective strives to see the piece as a whole—the text here becomes the instrument of a larger aesthetic concern. What will the experience of this text be like? How can I balance the elements to put together a good play? Adaptor as playwright, this objective invites the creative imagination to play, create, inspire.

The Order

Thinking as a playwright, one has to consider the play as a whole piece—seeking out those moments when comedy is needed, those times that dramatic weight must be reinforced. The ending discussed in Objective Three is perhaps the most concise example of order manipulation for the purposes of the play's arc. The decision to relocate the Duke and Friar Peter's conversation
from the beginning to the end of the play spoke loudly to my approach to this piece: it became a piece about discovery, mystery, a series of revelations.

Scene 5, in which Elbow comes before Escalus and Angelo seeking punishment for Pompey and Froth, is an example of scene juggling for comedy/drama balance. Originally, the scene takes place after Lucio persuades Isabella to speak to Angelo on her brother's behalf. These two scenes were swapped to place Elbow's scene directly after Claudio's public display. The juxtaposition of the two scenes invited a powerful commentary on the nature and execution of justice in the story world: Angelo's forceful violence and Elbow's harmless bumbling are two extremes in a world that calls justice into question. The order within the scene itself has also been rearranged: Escalus and Angelo's conversation about Claudio and the proper practices for enforcing the law was originally a precursor to the scene. By placing it at the end, after Angelo observes Escalus' policies, the conversation takes on a new dimension: one of criticism instead of theoretical posturing. Angelo is, in the adapted version, chastising Escalus for her leniency, an exciting reversal of the original text.

The aforementioned conversation between the Duke and Escalus was also rearranged in the adaptation. Since the conversation, centering on the "news of the world" originally read as a kind of news report, I turned it into one. Two new characters: the Radio Host and Guest open the second Act with this conversation—a commentary on the state of the play at the center moment. This change reoriented the audience to the world of the play and invited them into the second half, while reinforcing the enormity of Claudio's circumstance to the rest of the community of the story world.

The Spectacle
The visual creation of the story world is important to consider in any theatrical endeavor—but when script adaptation is involved, the visual world is the responsibility of the adaptor as well as the designers. Similarly to the creation of the visual montages and other character-oriented spectacle elements—some scenes beg to be impressive to the eye in themselves.

The scene that is most noteworthy in this respect is Scene 4, which features two 12-foot tall banners reading "SEX OFFENDER." In the original text, Claudio is being led through the street (on his way to prison) during this scene; in the adapted text I chose to modify with the intent to accentuate the public humiliation in this punishment. There is a current debate among the U.S. justice system about the efficacy of humiliation sentences as opposed to jail time—much like the red "A" in Nathaniel Hawthorne's classic novel. Claudio, since he is being made an example by Angelo, will be just that—a public example, on display for all the public to see.

The Duke's return in Scene 20 also required a certain amount of visual grandeur. I had been infatuated by the idea of a media blitz—especially since the Duke is, by his own word, uncomfortable in the public eye—and though I had it originally placed at the beginning of the story, the camera flashes and reporters perhaps work best here. Adding to the chaos of the moment, the presence both fulfills the necessity of the crowd, while encouraging the sense of community within the story world so encouraged by other scenes.

Personal Style
Knowing that I was the director as well as the adaptor, I was able to incorporate many elements of my own directorial visual and aesthetic style into the text of the play. Since I often work with
music and physical movement to tell stories, I used these elements heavily—sometimes independently—to tell the story. Claudio's arrest, the bed trick, and the nightmare are the most potent examples, but the same techniques are applied more subtly in other sections, such as the visual montages and Angelo and Isabella's violent encounter.

**Objective Five: Pace and Time**

Slightly different from Objective Four, this objective focuses primarily on my insistence that the play run under two hours. With this in mind, along with questions of dramatic balance, many of the following changes invited their inception.

**Scene Melding**

Before I began, I knew I wanted the show to flow seamlessly from one moment to the next; not wasting time with needless scenes, monologues, or scene changes. Heavy cutting was necessary, but some of this could be accomplished by what I have called "scene melding," or the combination or separation of different scenes to enable the dramatic action to progress smoothly.

The meld between Scene 13 and 14 is perhaps the best example of this principle. In the original text, after the Duke tells Isabella to explain their plan to Mariana and seek her agreement, he has but six lines in which their entire conversation was supposed to have taken place. Rather than expand Scene 13 here, I chose to begin Scene 14 early to fill the space of this conversation. After the first half of Scene 14, lighting drew focus back to the conclusion of Scene 13 before we moved on with the rest of 14. This eliminated needless time filler and allowed Isabella and Mariana ample time to fully discuss their plan.

In Scene 18, various characters read letters from the Duke informing each of his return home. Originally, this mere precursor to the Duke’s re-entrance was broken into three separate scenes. Eliminating one of the scenes, 18 was allowed the necessary acceleration into the Duke’s arrival while consolidating the original text’s awkward timing.

**Script Juggling**

Rather than combining moments, "script juggling" simply rearranges them to better suit the dramatic needs of the script. The most complex of the frequent juggles was for Scene 3, or I.ii. in the original text. The original text is separated into three convenient subsections in which Mistress Overdone first informs a table of ruffians of Claudio’s arrest, and then Pompey informs her of the same, to her surprise. This obvious transposition error was easily corrected by rearranging the sections and correcting the problem.

In Scene 10, I used script juggling to reinforce a point: the three demands the Duke/Friar tells Isabella to require of Angelo are repeated in her voice as she travels to his office to concede to his request. The Duke’s short speech after Isabella leaves to go to Angelo is also juggled. Originally an awkward moment in III.ii., this seven-syllabic verse section is presumed to be an editor’s insertion for a performance that required a short speech after intermission. These lines work well here as a compliment to the second montage and a reinforcement of the action at hand.
Scene 14, 16, and 17 are taken from IV.ii. and IV.iii, two long scenes taking place solely in the prison. In order to break up the monotony of setting, the bed trick scene was inserted in the middle and the prison locations altered slightly between 16 and 17. This change offers up greater variety and helps keep the pace from slowing in the long prison sequences.

Objective Six: Enhance Theme

The visual aspects previously discussed also deserve mention in this section. Much of what went into this adaptation owes itself to the visual moments in which the theme is clearly pondered. The visual montages enforce this point clearly, as does the dream sequence and the various mini-montages throughout. In short, there are countless small touches that challenge the audience to make sense of the theme throughout.

The Prologue and Epilogue

Most notably, however, are the Prologue and Epilogue. Still somehow connected to my infatuation with the Dumb Show, these sections are clearly pulled out of the context of the story and delivered directly to the audience. The sources are not uniform or related, but the thematic content of each piece comments directly on one character or one circumstance—one aspect of this complex play. Though the sections are spoken by members of the company, they are, in this moment, removed from their characters in extreme Brechtian fashion. They are called “Voices” and embody the unspoken thematic lines of the story. I chose to have all of the voices be played by women in order to add to the play’s strong female voice. Also, though the actors are removed from their characters in these moments, their characters do lend an additional significance to their words.

Voice 1 is taken from the play itself: the aforementioned misplaced speech of the Duke’s in III.ii. Commenting upon the hypocrisy of power and the necessary qualities of a holy ruler, this first voice is most directly applied to the play’s conception of justice—the proper execution and unfortunate abuse of it. Appropriately, Voice 1 is played by Juliet, the most direct subject of the wayward law.

Voice 2 is John Donne’s “Sonnet XIV.” The sexually charged, masochistic yearning for God’s power is a fascinating comment on Isabella’s plight—torn somehow between her desire for purity and her naïve ignorance of her own sexual power. Voice 2 is played by Kate—Isabella’s opposite in many ways. As Kate is ignorant of her potential for purity and engorged in her sexuality, she and Isabella intersect in their extremes.

Voice 3, D.H. Lawrence’s poem “Search for Love” offers a small piece of wisdom about the nature of love and lovelessness. Most directly applied to Angelo, in his displaced, desperate, sad lust for Isabella this poem bring Mariana to light and speaks directly to their stand off. Appropriately, Voice 3 is played by Mariana.

Voice 4 is from the liner notes of folk singer Phil Och’s album The Broadspace Tapes 1, perhaps the most obscure, and possibly, most powerful words in this section. The argument regarding the nature of struggle, the absurdity of life, and the urgent necessity for the search for good is a nicely encompassing, rounded end to this thematically complex piece. The Provost, who guards the intersection of all the worlds of the play, plays Voice 4.
Part 3 – The Script
Measure for Measure

A tragicomedy by William Shakespeare

Adapted by

Betsy Grace Matheson
CAST OF CHARACTERS

The DUKE
ESCALUS, a trusted advisor to the Duke
ANGELO, a highly ranked government official
MARIANA, his abandoned fiancé
PAGE, Angelo’s assistant
SGT. ELBOW, a police officer

CLAUDIO
JULIET, his wife by civil contract
ISABELLA, his sister

LUCIO, Claudio’s mischievous friend
KATE, his Mistress, and the mother of his unwanted child
MISTRESS OVERDONE, owner of a brothel
POMPEY, her pimp
FROTH

The PROVOST, the prison warden
ABHORSON, the executioner
BARNARDINE, a long-time prisoner

RADIO HOST
RADIO GUEST, a government official
GUARDS, THE POOR, THE JURY, and OTHERS

CASTING
(Casting as follows)

8 Females

ESCALUS
ISABELLA
THE PROVOST / VOICE 4
MARIANA / VOICE 3
JULIET / VOICE 1
KATE / VOICE 2
MISTRESS OVERDONE
RADIO GUEST

12 Males

The DUKE
ANGELO
CLAUDIO
LUCIO
POMPEY
ABHORSON
PAGE / RADIO HOST
SGT. ELBOW / FRIAR
FROTH / BARNARDINE
GUARDS
The 4 VOICES walk onto the pre-show stage and deliver the Prologue directly to the audience.

VOICE 1: He who the sword of heaven will bear
Should be as holy as severe:
Pattern in himself to know,
Grace to stand, and virtue, go:
More nor less to others paying
Than by self-offences weighing.
Shame to him whose cruel striking
Kills for faults of his own liking!

VOICE 2: Batter my heart, three-personed God; for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o’erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurped town, to another due,
Labor to admit you, but O, to no end;
Reason, your viceroy in me, me should defend,
but is captivated, and proves weak or untrue.
yet dearly I love you, and would be loved fain,
But am betrothed unto your enemy.
Divorce me, untie or break that knot again;
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor even chaste, except you ravish me.

VOICE 3: Those that go searching for love
Only make manifest their own lovelessness,
And the loveless never find love,
Only the loving find love,
And they never have to seek for it.

VOICE 4: It is wrong to expect a reward for your struggles. The
reward is the act of struggle itself, not what you win. Even
though you can’t expect to defeat the absurdity of the world,
you must make that attempt.

VOICE 1: That’s morality,
VOICE 2: that’s religion.
VOICE 3: That’s art.
VOICE 4: That’s life.

House goes to black.
SCENE 1: SET UP [Li]

Projections of the DUKE’s departure meeting with ESCALUS and ANGELO on the screens to the right and left of the stage. The Company assumes their positions on stage in the dark. Throughout, lights come up on each group as indicated to create the initial visual montage.

Conversation takes place in voice-over.

DUKE: Escalus.
ESC: My lord.
DUKE: Of government the properties to unfold
Would seem in me t’affect speech and discourse,
Since I am put to know that your own science
Exceeds, in that, the lists of all advice
My strength can give you. Then no more remains
But that, to your sufficiency, as your worth is able,
And let them work. The nature of our people,

Slow lights up on the DUKE and FRIAR, sitting on the steps as we see them in SCENE 22. Throughout SCENE 1, this light will slowly become the brightest on the stage.

Our city’s institutions, and the terms
For common justice, y’are as pregnant in
As art and practice hath enriched any
That we remember. There is our commission,
From which we would not have you warp. Call hither,
I say, bid come before us Angelo.
What figure of us, think you, he will bear?
For you must know, we have with special soul
Elected him our absence to supply,

Lights up on CLAUDIO / JULIET – Setting up / eating dinner, as we see them in the beginning of SCENE 2.

Lent him our terror, drest him with our love,
And given his deputation all the organs
Of our own power. What think you of it?
ESC: If any in Vienna be of worth
To undergo such ample grace and honour,

---

1 Of government the properties: The qualities essential to the office of ruling
2 put: compelled
3 science: knowledge
4 lists: limits
5 strength: intellectual powers
6 The Duke is urging Escalus to add conscience to the science (knowledge) he already possesses.
7 Chosen him for a special function with all the powers of the mind.
It is Lord Angelo.

ANG: Always obedient to your Grace's will,
I come to know your pleasure.

DUKE: Angelo:
There is a kind of character in thy life
That to the observer doth thy history
Fully unfold.\(^1\) Thyself and thy belongings

Lights up on LUCIO and KATE — At their table in the pub, as in SCENE 3.

Are not thine own so proper as to waste
Thyself upon thy virtues, they on thee.\(^2\)
Heaven doth with us as we with torches do,
Not light them for themselves; for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not.

Lights up on MISTRESS OVERDONE / POMPEY — In conversation, as in SCENE 3.

But I do bend my speech
To one that can my part in him advertise:\(^3\)
Hold therefore, Angelo.
In our remove, be thou at full ourself.

Lights up on The PROVOST — In the prison, with guards.

Mortality and mercy in Vienna
Live in thy tongue, and heart. Old Escalus,
Though first in question, is thy secondary.
Take thy commission.

ANG: Now, good my lord,
Let there be some more test made of my metal,

Lights up on ISABELLA — On steps that resemble the street in SCENE 6

Before so noble and so great a figure
Be stamp'd upon it.

DUKE: No more evasion.
We have with a leaven'd\(^4\) and prepared choice
Proceeded to you; therefore take your honours.

---

\(^1\) The Duke says that the observer can infer Angelo's history from his present behavior.

\(^2\) "Neither your personality nor your virtuous attributes are so far your private property that either can be wasted in cultivating the other."

\(^3\) *My part in him advertise:* make my function generally known through his own example

\(^4\) 'leaven'd: tempered
Our haste from hence is of so quick condition
That it prefers itself, and leaves unquestion’d
Matters of needful value.

ANG: Yet, give leave, my lord,
That we may bring you something on the way.

Lights up on MARIANA – At a table that resembles her table in the Moated Grange,

SCENE 13

DUKE: My haste may not admit it;
Your scope is as mine own,
So to enforce or qualify the laws
As to your soul seems good. Give me your hand;
I’ll privily away. I love the people,
But do not like to stage me to their eyes:
Though it do well, I do not relish well
Their loud applause and Aves vehement;
Nor do I think the man of safe discretion

Lights up on ANGELO, ESCALUS, PAGE – PAGE dressing ANGELO in his princely robes, as ESCALUS looks on.

That does affect it. Once more, fare you well.
ANG: The heavens give safety to your purposes!
ESC: Lead forth and bring you back in happiness!
DUKE: I thank you; fare you well.

Voice-over ends.

Slow black out on all but DUKE / FRIAR, ANGELO, and CLAUDIO / JULIET.

As ANGELO admires himself in the mirror, the DUKE and FRIAR’s conversation is heard for the first time.

DUKE: Therefore, I prithee,
Supply me with the habit, and instruct me
How I may formally in person bear
Like a true friar. Moe reasons for this action
At our more leisure shall I render you;
Only this one: Lord Angelo is precise;
Stands at guard with Envy; scarce confesses
That his blood flows; or that his appetite
Is more to bread than stone. Hence shall we see
If power change purpose, what our seemers be. [I.iii]

Company exits. CLAUDIO / JULIET and ANGELO remain.

1 bring you: escort you
SCENE 2: THE ARREST

Claudio and Juliet’s home.

*CLAUDIO and JULIET’s dinner is interrupted by armed guards, and CLAUDIO’s arrest is violently depicted.*

Blackout.

SCENE 3: RUMORS[liii]

The Pirate’s Grace – A Pub

*LUCIO, KATE, and FROTH sit at a table. SGT. ELBOW lingers outside, looking for someone to arrest.*

LUCIO: If the Duke, with the other dukes, come not to composition with the King of Hungary, why then all the dukes fall upon the King.¹

FROTH: Heaven grant us its peace, but not the King of Hungary’s!

KATE: Amen.

LUCIO: Thou conclud’st like the sanctimonious pirate, that went to sea with the Ten Commandments, but scrap’d one out of the table.

KATE: ‘Thou shalt not steal’?

LUCIO: Ay, that he raz’d.²

FROTH: Why, ‘twas a commandment to command the captain and all the rest from their functions: they put forth to steal. There’s not a soldier of us all that, in the thanksgiving before meat, do relish the petition well that prays for peace.

KATE: I never heard any soldier dislike it.

LUCIO: I believe thee; for I think thou never wast where grace was said.

KATE: No? A dozen times at least.

FROTH: What, in metre?

LUCIO: In any proportion, or in any language.

FROTH: I think, or in any religion.

¹ Lucio assumes that the Duke is absent on a political mission.
² *raz’d*: erased
LUCIO: Ay, why not? Grace is grace, despite of all controversy; as for example, thou thyself art a wicked villain, despite of all grace.

FROTH: Well, there went but a pair of shears between us.

LUCIO: I grant: as there may between the lists and the velvet. Thou art the list.

FROTH: And thou the velvet; thou art good velvet; thou’rt a three-piled piece, I warrant thee: Do I speak feelingly now? I think I have done myself wrong, have I not?

KATE: Yes, that thou hast.

POMPEY enters, out of breath, looks around, and runs to MS. O, who enters from the other side.

MS. O: How now? What’s the news with you?

POM: Yonder man is carried to prison.

MS. O: Well! What has he done?

POM: A woman.

MS. O: But what’s his offence?

POM: Groping for trouts in a peculiar river.

MS. O: What? Is there a maid with child by him?

POM: No: but there’s a woman with maid by him. You have not heard of the proclamation, have you?

MS. O: What proclamation, man?

POM: All houses in the suburbs of Vienna must be plucked down.

MS. O: Why, here’s a change indeed in the commonwealth! What shall become of me?

POM: Come: fear not you: good counselors lack no clients: though you change your place, you need not change your trade: I’ll be your tapster still; courage, there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered.

MS. O and POMPEY enter the pub.

LUCIO: Behold, behold, where Madam Mitigation comes! I have purchased as many diseases under her roof as come to—

KATE: To what, I pray?

LUCIO: Judge.

KATE: To three thousand dolours a year.

FROTH: Ay, and more.

LUCIO: A French crown more.

KATE: Thou art always figuring diseases in me; but thou
art full of error; I am sound.

MS. O: Well, well! There's one yonder arrested and
carried to prison, was worth five thousand of you all.

KATE: Who's that, I prithee?

MS. O: Marry, that's Claudio.

KATE: Signior Claudio?

FROTH: Claudio to prison? 'Tis not so.

POM: Nay, but I know 'tis so. I saw him arrested: saw
him carried away: and which is more, within these
three days his head to be chopped off.

LUCIO: But, after all this fooling, I would not have it so.
Art thou sure of this?

MS. O: I am too sure of it: and it is for getting Madam
Julietta with child.

LUCIO: Believe me, this may be.

KATE: Besides, you know, it draws something near to the
speech we had to such a purpose.

FROTH: But most of all agreeing with the proclamation.

JULIET's scream is heard offstage, and all heads in the pub rivet to the door.

SCENE 4: OFFENSIVE [I.ii]

In the street.

Lights up on CLAUDIO, who has obviously been beaten, in a cage on public display.
Two giant banners to his right and left read, "SEX OFFENDER."

JULIET has just seen him, and stands below, weeping and moaning.
PROVOST and GUARD stand on either side.
LUCIO, KATE, MS. O, POMPEY, and FROTH enter.

CLA: Madam, why dost thou show me thus to th'world?
Bear me to prison, where I am committed.

PRO: I do it not in evil disposition,
But from Lord Angelo by special charge.

LUCIO: Why, how now, Claudio? Whence comes this
restraint?

CLA: From too much liberty, my Lucio.
Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil; and when we drink, we die.

LUCIO: If I could speak so wisely under an arrest, I would
send for certain of my creditors; and yet, to say
the truth, I had as life have the foppery of freedom
as the morality of imprisonment.

PRO: Away! [To JULIET] Miss, you must go.

**JULIET tenderly kisses CLAUDIO.**

MS. O: Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk

CLA: One word, good friend: Lucio, a word with you.

**JULIET is led away by GUARD and others. LUCIO and PROVOST remain with CLAUDIO.**

LUCIO: A hundred—if they’ll do you any good.

CLA: Thus stands it with me: upon a true contract I got possession of Julietta’s bed. You know the lady; she is fast my wife, Save that we do the denunciation lack Of outward order.\(^1\) This we came not to Only for propagation of a dower Remaining in the coffer of her friends, From whom we thought it meet to hide our love Till time had made them for us. But it chances The stealth of our most mutual entertainment With character too gross is writ on Juliet.

LUCIO: With child, perhaps?

CLA: Unhappily, even so. And the new deputy now for the Duke— Whether it be the fault and glimpse of newness, Whether tyranny be in his place, Or in his eminence that fills it up, I stagger\(^2\) in—but this new governor Awakes in me all the enrolled penalties Which have, like unscour’d armour,\(^3\) hung by th’wall So long, that nineteen zodiacs have gone round, And none of them been worn; and for a name Now puts the drowsy and neglected act Freshly on me: ‘tis surely for a name.

LUCIO: Send after the Duke, and appeal to him.

CLA: I have done so, but he’s not to be found. I prithee, Lucio, do me this kind service: This day my sister should the cloister enter, Acquaint her with the danger of my state:

---

\(^1\) They are married through a common law contract, but could not afford a proper, “legal” wedding.

\(^2\) stagger: waver

\(^3\) like unscour’d armour: a familiar figure for disuse or neglect
Implore her, in my voice, that she make friends
To the strict deputy: bid herself assay him.
I have great hope in that. For in her youth
There is a prone and speechless dialect
Such as move men; beside, she hath prosperous art
When she will play with reason and discourse,
And well she can persuade.

LUCIO: I pray she may—I'll to her.
CLA: I thank you, good friend Lucio.
LUCIO: Within two hours.

SCENE 5: JUSTICE IS SERVED [II.1]

Low Court.

SGT. ELBOW stands in front of ANGELO and ESCALUS, with FROTH and POMPEY in tow.

ANG: How now sir, what's your name? And what's the matter?
ELBOW: If it please your honour, I am the poor Duke's constable, and my name is Elbow. I do lean upon justice, sir, and do bring in here before your good honour two notorious benefactors.
ANG: Benefactors? Well, what benefactors are they? Are they not malefactors?
ELBOW: If it please your honour, I know not well what they are. But precise villains they are, that I am sure of, and void of all profanation in the world, that good Christians ought to have.
ESC: [To ANGELO] This comes off well: here's a wise officer.
ANG: [To POMPEY] What are you, sir?¹
ELBOW: He, sir? A tapster, sir; parcel bawd;² one that serves a bad woman; whose house, sir, was, as they say, plucked down in the suburbs; and now she professes a hot-house;³ which I think is a very ill house too.
ESC: How know you that?
ELBOW: My wife, ma'm, whom I detest⁴ before heaven and your honour—

¹ What occupation or manner of person are you?
² Parcel: partly, part-time.
³ Hot-house: literally, a bath-house, but such businesses were usually merely storefronts for brothels.
⁴ detest: he means "protest"
ESC: How? Thy wife?
ELBOW: Ay, ma’m: whom I thank heaven is an honest woman—
ESC: Does thou detest her therefore?
ELBOW: I say, ma’m, I will detest myself also, as well as she, that this house, if it be not a bawd’s house, it is pity of her life, for it is a naughty house.
ESC: How dost thou know that, constable?
ELBOW: Marry, ma’m, by my wife, who, if she had been a woman cardinally¹ given, might have been accused in fornication, adultery, and all uncleanliness there.
ESC: By the woman’s means?
ELBOW: Ay, ma’m, by Mistress Overdone’s means; but as she spit in his face, so she defied him.
POM: Ma’m, if it please your honour, this is not so.
ELBOW: Prove it before these varlets here, thou honourable man, prove it.
ESC: [To ANGELO] Do you hear how he misplaces?
POM: Ma’m, she came in great with child; and longing, saving your honour’s reverence, for stewed prunes; ma’m, we had but two in the house, which at that very instant time stood as it were in a fruit-dish, a dish of some three pence, your honours have seen such dishes, they are not china dishes, but very good dishes—
ESC: Go to, go to: no matter for the dish, sir.
POM: No indeed, ma’m, not of a pin: you are therein in the right: but to the point. As I say, this Mistress Elbow being, as I say, with child, and being great-bellied, and longing, as I said, for prunes; and having but two in the dish, as I said, Master Froth here, this very man, having eaten the rest—
FROTH: Ay, so I did indeed.
POM: Why, very well: I telling you then, if you be remembered,
ESC: Come, you are a tedious fool. To the purpose: what was done to Elbow’s wife that he hath cause to complain of? Come me to what was done to her.
POM: Ma’m, your honour cannot come to that yet.
ESC: No, sir, nor I mean it not.
POM: Ma’m, but you shall come to it, by your honour’s leave. And I beseech you, look into Master Froth here, ma’m; a man of fourscore pound a year; whose father died at Hallowmas—was’t not at Hallowmas, Master Froth?

¹ cardinally: he means “carnally”
FROTH: All-hallond Eve.

ANG: This will last out a night in Russia
When nights are longest there. I'll take my leave,
And leave you to the hearing of the cause;
Hoping you'll find good cause to whip them all.

ESC: I think no less. [Exit ANGELO.]

ELBOW: First, and it like you, the house is a respected house; next this is a respected fellow; and his mistress is a respected woman.

POM: By this hand, ma'm, his wife is a more respected person than any of us all.

ELBOW: Varlet, thou liest! Thou liest, wicked varlet!
The time is yet to come that she was ever respected with man, woman, or child.

POM: Ma'm, she was respected with him, before he married with her.

ESC: Is this true?

ELBOW: O thou caitiff! O thou varlet! O thou wicked Hannibal! I respected with her, before I was married to her? If ever I respected with her, or she with me, let not your worship think me the poor Duke's officer. Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.
What is't your worship's pleasure I shall do with this wicked caitiff?

ESC: Truly, officer, because he hath some offences in him that thou wouldst discover if thou couldst, let him continue in his courses till thou know'st what they are.

ELBOW: Marry, I thank your worship for it.—Thou seest, thou wicked varlet now, what's come upon thee. Thou art to continue now, thou varlet, thou art to continue.

ESC: [To POMPEY] What trade are you of, sir?

POM: A tapster, a poor widow's tapster.

ESC: Your mistress' name?

POM: Mistress Overdone.

ESC: Hath she had any more than one husband?

POM: Nine, ma'm; Overdone by the last.

ESC: Nine!—Come hither to me, Master Froth. Master Froth, I would not have you acquainted with tapsters; they will draw you, Master Froth, and you will hang them. Get you gone, and let me hear no

---

1 respected: he means 'suspected'
2 caitiff: 'wretch'
3 offences against the law
more of you. [Exit FROTH.]

Come you hither to me, Master tapster. What's your name, Master tapster?
POM: Pompey.
ESC: Pompey, you are partly a bawd, Pompey, howsoever you colour it in being a tapster, are you not? Come, tell me true, it shall be the better for you.
POM: Truly, ma'm, I am a poor fellow that would live.
ESC: How would you live, Pompey? By being a bawd? What do you think of the trade, Pompey? Is it a lawful trade?
POM: If the law would allow it, ma'm.
ESC: But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.
POM: Does your worship mean to geld and splay all the youth of the city? 1
ESC: No, Pompey.
POM: Truly ma'm, in my poor opinion, they will to't then. If your worship will take order for the drabs and the knaves, 2 you need not to fear the bawds.
ESC: I advise you, let me not find you before me again upon any complaint whatsoever; no, not for dwelling where you do. If I do, Pompey, I shall beat you to your tent, and prove a shrewd Caesar to you: in plain dealing, Pompey, I shall have you whipped. So for this time, Pompey, fare you well.
POM: I thank your worship for your good counsel; [aside] but I shall follow it as the flesh and fortune shall better determine. 3

POMPEY exits with ELBOW, as ANGELO returns.

ANG: We must not make a scarecrow of the law,
Setting it up to fear 4 the birds of prey,
And let it keep one shape till custome make it Their perch, and not their terror.
ESC: Ay, but yet
Let us be keen, and rather cut a little,
Than fall, and bruise to death. 5 Alas, this Claudio,

1 geld and splay: refers to male and female castration
2 drabs and knaves: cheap harlots and rascally boys
3 "as the flesh...": according to what human nature and fortune will decide—a better decision than yours
4 fear: frighten
5 "Let us be keen...": Let us use the law as a pruning knife, not as an axe.
Whom I would save, had a most noble father.
Let but your honour know—
Whom I believe to be most strait in virtue—
That in the working of your own affections,\(^1\)
Had time coher'd with place, or place with wishing,
Or that the resolute acting of your blood\(^2\)
Could have attain'd th' effect of your own purpose,
Whether you had not sometime in your life
Err'd in this point, which now you censure him,\(^3\)
And pull'd the law upon you.

ANG: 'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny
The jury passing on\(^4\) the prisoner’s life
May in the sworn twelve have a thief, or two,
Guiltier than him they try. What's open made
To justice, justice seizes. What knows the laws
That thieves do pass on thieves?\(^5\) 'Tis very pregnant,\(^6\)
The jewel that we find, we stoop and take't,
Because we see it; but what we do not see,
We tread upon, and never think of it.
You may not so extenuate his offence
For I have had such faults; but rather tell me,
When I that censure him do so offend,
Let mine own judgment pattern out my death,
And nothing come in partial. He must die.

Enter PROVOST.

ESC: Be it as your wisdom will.
ANG: Where is the Provost?
PRO: Here, if it like your honour.
ANG: See that Claudio
Be executed by nine tomorrow morning;
Bring him his confessor, let him be prepar'd,
For that's the utmost of his pilgrimage.

Exit ANGELO, PROVOST following.

ESC: Well, heaven forgive him; and forgive us all.
Some rise by sin, and some by virtue fall.

---

\(^1\) affections: physical desires
\(^2\) acting of your blood: execution of your sensual desires
\(^3\) which now you censure him: for which you now pass sentence on him
\(^4\) passing on: passing sentence on
\(^5\) "What knows the laws..." : What cognizance can the laws take of the fact that thieves are sentencing
thieves?
\(^6\) pregnant: obvious
Some run from brakes of ice⁴ and answer none,
And some condemned for a fault alone.

SCENE 6: CALL TO ARMS [L.iv]

The steps in front of a Catholic mission.

_It is autumn._ ISABELLA sits on the steps eating her lunch in beautiful city daylight—the first truly bright moment in the play. A man, raggedy and hungry, enters. She invites him to join her, offering her sandwich. He sits next to her and they eat. Various passer-bys occasionally cross throughout the scene.

LUCIO enters.

LUCIO: Peace be in this place!

ISAB: Peace and prosperity! Who is't that calls?

LUCIO: Hail virgin, if you be—as those cheek-roses
Proclaim you are no less—can you so stead² me
As bring me to the sight of Isabella,
A novice of this place, and the fair sister
To her unhappy brother Claudio?

ISAB: Why 'her unhappy brother'? Let me ask,
The rather for I now must make you know
I am that Isabella, and his sister.

LUCIO: Gentle and fair. Your brother kindly greets you.
Not to be weary with you, he's in prison.

ISAB: Woe me! For what?

LUCIO: For that which, if myself might be his judge,
He should receive his punishment in thanks:
He hath got his friend with child.

ISAB: Sir, make me not your story.³

LUCIO: 'Tis true.
Your brother and his lover have embrac'd;
As those that feed grow full, as blossoming time
That from the seedness⁴ the bare fallow brings
To teeming harvest, even so her plenteous womb
Expresseth his full tith⁵ and husbandry.

ISAB: Someone with child by him? My cousin Juliet?

LUCIO: Is she your cousin?

---

¹ brakes of ice: reference to purgatory.
² stead: be of service to
³ make me not your story: ‘story’ = theme for dupe, mirth
⁴ seedness: freshly sown seed
⁵ tith: tillage, inside the metaphor. He is responsible for her pregnancy.
ISAB: Adoptedly, as schoolmaids change their names
     By vain through apt affection.
LUCIO: She it is.
ISAB: O, let him marry her!
LUCIO: This is the point.
     The Duke is very strangely gone from hence;
     Upon his place,
     And with full line\(^1\) of his authority,
     Governs Lord Angelo; a man whose blood
     Is very snow-broth\(^2\), one who never feels
     The wanton stings\(^3\) and motions of the sense\(^4\)
     But doth rebate\(^5\) and blunt his natural edge
     With profits of the mind, study and fast.
     He, to give fear to use and liberty,
     Which have for long run by the hideous law
     As mice by lions\(^6\), hath pick'd out an act
     Under whose heavy sense your brother's life
     Falls into forfeit: he arrests him on it,
     And follows close the rigour of the statute
     To make him an example. All hope is gone,
     Unless you have the grace by your fair prayer
     To soften Angelo. And that's my pith of business\(^7\)
     'Twixt you and your poor brother.

ISAB: Doth he so,
     Seek his life?
LUCIO: Has censur'd\(^8\) him already;
     And, as I hear, the Provost hath a warrant
     For's execution.
ISAB: Alas, what poor ability's in me
     To do him good!
LUCIO: Assay the power you have.
ISAB: My power? Alas, I doubt.
LUCIO: Our doubts are traitors,
     And makes us lose the good we oft might win
     By fearing to attempt. Go to Lord Angelo,
     And let him learn to know, when maidens sue,
     Men give like gods; but when they weep and kneel,
     All their petitions are as freely theirs
     As they themselves would owe them.

---
\(^1\) full line: full scope
\(^2\) snow-broth: melted snow
\(^3\) stings: sexual urges
\(^4\) motions of the sense: evidence of the sexual body in the soul
\(^5\) rebate: make dull
\(^6\) "As mice by lions": reference to the sleeping lion in Aesop's fable, "The Lion and the Mouse"
\(^7\) pith of business: the essence of my business
\(^8\) censur'd: passed sentence upon
ISAB: I'll see what I can do.
LUCIO: But speedily.
ISAB: I will about it straight;
I humbly thank you.
Commend me to my brother: soon at night
I'll send him certain word of my success.
LUCIO: I take my leave of you.
ISAB: Good sir, adieu.

During the scene change, we observe CLAUDIO in the prison. GUARDS empty his pockets, pat him down, and deposit him in a cell.

SCENE 7: FIRST DESIRE [II.i]

Angelo’s office.

PROVOST sits uncomfortably.

PAGE: He’s hearing of a cause: he will come straight;
I'll tell him of you.
PROV: Pray you, do. [Exit PAGE.] I'll know
His pleasure, maybe he will relent. Alas,
He hath but as offended in a dream.  

ANGELO enters.

ANG: Now, what’s the matter, Provost?
PROV: Is it your will Claudio shall die tomorrow?
ANG: Did I not tell thee yea? Hadst thou not order?
Why dost thou ask again?
PROV: Lest I might be too rash.
Under your good correction, I have seen
When, after execution, judgement hath
Repented o'er his doom.
ANG: Go to; let that be mine;
Do you your office, or give up your place,
And you shall well be spar'd.
PROV: I crave your honour’s pardon.

Enter PAGE.

PAGE: Here is the sister of the man condemn’d,
Desires access to you.

---

1 "as offended in a dream": offended as one might in a dream: the offence has to do with concepts, not actuality.
ANG: Hath he a sister?  
PROV: Ay, my good lord, a very virtuous maid.  
ANG: Well, let her be admitted.  
PROV: What shall be done, sir, with the groaning\(^1\) Juliet?  
She's very near her hour.  
ANG: Dispose of her  
To some fitter place; and that with speed.  
Let her have needful, but not lavish means;  
There shall be order for it.  

_EXIT PAGE_  

PROV: What shall be done, sir, with the groaning\(^1\) Juliet?  
She's very near her hour.  

ISABELLA enters as PROVOST exits, LUCIO lingers just outside ANGELO's door.  

[To ISABELLA] Y'are welcome: what's your will?  
ISAB: I am a woeful suitor to your honour;  
Please but your honour hear me.  
ANG: Well: what's your suit?  
ISAB: There is a vice that most I do abhor,  
And most desire should meet the blow of justice;  
For which I would not plead, but that I must;  
For which I must not plead, but that I am  
At war 'twixt will and will not.\(^2\)  
ANG: Well: the matter?  
ISAB: I have a brother is condemn'd to die;  
I do beseech you, let it be his fault,  
And not my brother.  
ANG: Condemn the fault, and not the actor of it?  
Why, every fault's condemn'ed ere it be done:  
Mine were the very cipher of a function  
To fine the faults, whose fine stands in record,  
And let go by the actor.\(^3\)  
ISAB: O just but severe law!  
I had a brother, then: heaven keep your honour. [Going.]  
LUCIO: [To ISABELLA] Give't not o'er so. —To him again, entreat him,  
Kneel down before him, hang upon his gown;  
You are too cold. If you should need a pin,  
You could not with more tame a tongue desire it.  
To him, I say.  
ISAB: Must he needs die?  
ANG: Maiden, no remedy.  
ISAB: Yes: I do think that you might pardon him,  

\(^1\) _groaning_: in labor.  
\(^2\) _"For which I would not plead..."_: whose cause I come not to defend, but for whom I come to crave mercy.  
\(^3\) _"Condemn the fault, and not the actor..."_: The law condemns all faults in advance; merely to repeat the condemnation and ignore the wrongdoer would be to give up my function as a judge. The faults have their punishment (fine), by being recorded as faults; his task as a judge is not to punish (fine) them again, but to deal with the wrongdoer.
And neither heaven nor man grieve at the mercy.

ANG: I will not do't.

ISAB: But can you if you would?

ANG: Look what I will not, that I cannot do.

ISAB: But might you do't, and do the world no wrong,
If so your heart were touch'd with that remorse
As mine is to him?

ANG: He's sentenc'd, 'tis too late.

ISAB: Too late? Why, no. I that do speak a word
May call it back again.—Well, believe this:
No ceremony that to great ones 'longs,¹
Not the king's crown, nor the deputed sword,²
The marshal's truncheon,³ nor the judge's robe,
Become them with one half so good a grace
As mercy does.
If he had been as you, and you as he,
You would have slipp'd like him, but he like you
Would not have been so stern.

ANG: Pray you be gone.

ISAB: I would to heaven I had your potency,⁴
And you were Isabel! Should it then be thus?
No; I would know what 'twere to be a judge,
And what a prisoner.

LUCIO: [To ISAB] Ay, touch him: there's the vein.⁵

ANG: Your brother is a forfeit of the law,
And you but waste your words.

ISAB: Alas, alas!
Why, all the souls that were, were forfeit once,
And He that might the vantage best have took
Found out the remedy. How would you be
If He, which is the top of judgement, should
But judge you as you are? O, think on that,
And mercy then will breathe within your lips,
Like man new made.

ANG: Be you content, fair maid;
It is the law, not I, condemn your brother;
Were he my kinsman, brother, or my son,
It should be thus with him. He must die tomorrow.

ISAB: Tomorrow? O, that's sudden.
Spare him, spare him!
He's not prepar'd for death. Even for our kitchens

¹ 'longs: variant of belongs
² deputed sword: sword of justice
³ truncheon: baton, symbol of military authority
⁴ potency: power to act
⁵ "there's the vein": there's the right approach
We kill the fowl of season: shall we serve heaven
With less respect than we do minister
To our gross selves? Good, good my lord, bethink you:
Who is it that hath died for this offence?
There's many have committed it.
ANG: The law hath not been dead, though it hath slept:
Those many had not dar'd to do that evil
If the first that did th'edict infringe
Had answer'd for his deed. Now 'tis awake,
ISAB: Yet show some pity.
ANG: I show it most of all when I show justice;
For then I pity those I do not know,
Which a dismiss'd offence would after gall,
And do him right that, answering one foul wrong,
Lives not to act another. Be satisfied;
Your brother dies tomorrow; be content.
ISAB: So you must be the first that gives this sentence,
And he, that suffers. O, it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant.
LUCIO: That's well said.
ISAB: Could great men thunder
As Jove himself does, Jove would ne'er be quiet,
For every pelting petty officer
Would use his heaven for thunder; nothing but thunder.
Merciful heaven,
Thou rather with thy sharp and sulphurous bolt
Splits the unwedgeable and gnarled oak,
Than the soft myrtle. But man, proud man,
Dress'd in a little brief authority,
Most ignorant of what he's most assur'd—
His glassy essence—like an angry ape
Plays such fantastic tricks before high heaven
As makes the angels weep; who, with our spleens,
Would all themselves laugh mortal.
ANG: Why do you put these sayings upon me?
ISAB: Because authority, though it err like others,
Hath yet a kind of medicine in itself

1 "O, it is excellent to have a giant's strength...": The revolt of the giants against Jove was a familiar myth—because they had the divine attribute of strength, without divine wisdom, their actions were tyrannous, a travesty rather than an imitation of God.
2 pelting: insignificant
3 "Thou rather with thy sharp...": The contrast of the destruction of the stout oak or cedar when struck by thunder, when the pliant shrub survived, was a commonplace metaphor for royal justice and mercy.
4 like an angry ape: this passage references the proverb, "The higher an ape goes, the more he shows his tail."
5 "put these sayings upon me": apply these sayings to me
That skins the vice o’top. Go to your bosom, 
Knock there, and ask your heart what it doth know 
That’s like my brother’s fault. If it confess 
A natural guiltiness, such as is his, 
Let it not sound a thought upon your tongue 
Against my brother’s life.

ANGELO, frustrated, turns as if to exit.

Gentle my lord, turn back.

ANG: I will bethink me. Come again tomorrow.

[Going.] 145

ISAB: Hark, how I’ll bribe you: good my lord, turn back.

ANG: How! Bribe me?

ISAB: Ay, with such gifts that heaven shall share with you. 
Not with fond sickles of the tested gold, 
Or stones, whose rate are either rich or poor 
As fancy values them: but with true prayers, 
That shall be up at heaven and enter there 
Ere sunrise: prayers from preserved souls, 
From fasting maids, whose minds are dedicate 
To nothing temporal.

ANG: Well: come to me this evening.

ISAB: Heaven keep your honour safe.

[Going] 155


ISAB: At what hour this evening

ANG: Shall I attend your lordship?

ISAB: At any time ‘fore nine.

Exit ISABELLA, with LUCIO.

ANG: From thee: even from thy virtue!
What’s this? What’s this? Is this her fault, or mine? 
The tempter, or the tempted, who sins most, ha? 
What dost thou, or what art thou, Angelo? 4 
Dost thou desire her foully for those things 
That make her good? O, let her brother live! 
Thieves for their robbery have authority, 
When judges steal themselves. What, do I love her, 
That I desire to hear her speak again?
And feast upon her eyes? What is’t I dream on?

1 "Because authority, though it err...": Because the holders of authority, although they have faults like other men, find in it a protective layer that hides their vices without healing them."
2 fond: foolishly esteemed
3 preserved: kept safe from harm, innocent
4 "What dost thou, or what art thou, Angelo?": A variant of ‘Know Thyself.’
O cunning enemy, that, to catch a saint,
With saints dost bait thy hook! Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue. Never could the strumpet
With all her double vigour, art and nature,
Once stir my temper: but this virtuous maid
Subdues me quite. Ever till now
When men were fond, I smi l ’d, and wonder’d how. [Exit.]

SCENE 8: COLD [ ii.iii ]

The prison.

JULIET enters, empties her pockets into the collection bowl, and is patted down.
THE DUKE enters to the PROVOST, in her office.

DUKE: Hail to you, Provost—so I think you are.
PROV: I am the Provost. What’s your will, good Friar?

DUKE: Bound by my charity, and my bless’d order,
I come to visit the afflicted spirits
Here in the prison. Do me the common right
To let me see them, and to make me know
The nature of their crimes, that I may minister
To them accordingly.

PROV: I would do more than that, if more were needful—

The PROVOST intercepts JULIET on her way to her cell.

Look, here comes one: a gentlewoman of mine,
Who, failing in the flaws of her own youth,
Hath blister’d her report. ¹ She is with child,
And he that got it, sentenc’d: a young man
More fit to do another such offence,
Than die for this.

DUKE: When must he die?

PROV: As I do think, tomorrow.

[To JULIET] I have provided for you; stay a while,
and you shall be conducted.

DUKE: Repent you, fair one, of the sin you carry?

JULIET: I do; and bear the same most patiently.

DUKE: I’ll teach you how you shall arraign² your conscience
And try your penitence, if it be sound,

¹ “blister’d her report”: Whores were traditionally branded on the forehead.
² arraign: examine
Or hollowly put on.

JULIET: I'll gladly learn.

DUKE: Love you the man that wrong'd you?

JULIET: Yes, as I love the woman that wrong'd him.

DUKE: So then it seems your most offenceful act
Was mutually committed?

JULIET: Mutually.

I do confess it, and repent it, father.

DUKE: 'Tis meet so, daughter; but lest you do repent,
As that the sin hath brought you to this shame,
Which sorrow is always toward ourselves, not heaven,
Showing we would not spare heaven as we love it,
But as we stand in fear—

JULIET: I do repent me as it is an evil,
And take the shame with joy.

DUKE: There rest.1

Your partner, as I hear, must die tomorrow,
And I am going with instruction to him.

Grace go with you: Benedicite!2 [Exit]

JULIET: Must die to-morrow! O injurious love,
That respites me a life, whose very comfort
Is still a dying horror!

PROV: 'Tis pity of him.

GUARDS lead JULIET to her cell. It begins to rain. She looks around at the dingy cell
and begins to cry.
Lights slowly dim on her.

SCENE 9: THE PROPOSITION [ ll.iv ]

Angelo's Office.

ANGELO alone. It is raining.

ANG: When I would pray and think, I think and pray
To several subjects:3 Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel: Heaven in my mouth,
As if I did but only chew his name,
And in my heart the strong and swelling evil
Of my conception.

1 "There rest": Continue in that opinion.
2 "Benedicite": Bless you.
3 to several subjects: He is praying for one thing and thinking another.
A photograph of ISABELLA is projected in a bright flash that slowly fades.

O place, O form,  
How often dost thou with thy case, thy habit,  
Wrench awe from fools, and tie the wiser souls  
To thy false seeming! Blood, thou art blood.  
How now! Who's there?

Enter PAGE.

PAGE: One Isabel, a sister, desires access to you.

ANG: Teach her the way. [Exit PAGE.] O heavens,  
Why does my blood thus muster to my heart,  
Making both it unable for itself  
And dispossessing all my other parts  
Of necessary fitness?

Enter ISABELLA, soaking wet.

How now, fair maid?  
ISAB: I am come to know your pleasure.

ANG: That you might know it, would much better please me,  
Than to demand what 'tis.—Your brother cannot live.

ISAB: Even so. Heaven keep your honour.

ANG: Yet he may live a while; and, it may be,  
As long as you or I; yet he must die.

ANGELO removes her coat and hangs it nearby.

ISAB: Under your sentence?

ANG: Yea.

ISAB: When, I beseech you? That in his reprieve,  
Longer or shorter, he may be so fitted  
That his soul sicken not.

ANGELO removes her scarf and hangs it nearby.

ANG: Ha? Fie, these filthy vices! It were as good  
To pardon him that hath from nature stolen  
A man already made, as to remit  
Their saucy sweetness that do coin heaven's image

---

1 thy case, thy habit: outer appearance or dress  
2 Teach: show  
3 remit: pardon  
4 saucy sweetness: lascivious pleasure
In stamps that are forbid.¹

ISAB: 'Tis set down so in heaven, but not in earth.

ANGELO removes her sweater. She is reluctant and, now, cold.

ANG: Say you so? Then I shall pose you quickly.
Which had you rather, that the most just law
Now took your brother's life; or, to redeem him,
Give up your body to such sweet uncleanness
As she that he hath stain'd?

ISAB: Sir, believe this:
I had rather give my body than my soul.

ANG: I talk not of your soul: our compell'd sins
Stand more for number than for accompt.²

ISAB: How say you?

ANG: Nay, I'll not warrant that:³ for I can speak
Against the thing I say. Answer to this:
I—now the voice of the recorded law—⁴
Pronounce a sentence on your brother's life:
Might there not be a charity in sin
To save this brother's life?

ISAB: Please you to do't,
I'll take it as a peril to my soul;
It is no sin at all,⁵ but charity.

ANG: Pleas'd you to do't, at peril of your soul,
Were equal poise of sin and charity.⁶

ISAB: That I do beg his life, if it be sin,⁷
Heaven let me bear it; you granting of my suit,
If that be sin, I'll make it my morn prayer
To have it added to the faults of mine,
And nothing of your answer.

ANG: Nay, but hear me;
Your sense pursues not mine: either you are ignorant,
Or seem so, crafty; and that's not good.

ISAB: Let me be ignorant, and in nothing good,
But graciously¹ to know I am no better.

¹ "It were as good... forbid": One might as well pardon a murderer, who has taken a life, as a fornicator, who has sinnedly brought life into being.
² "our compell'd sins... accompt": Intended sins are formally recorded, but not reckoned in the spiritual account, i.e. judgement day.
³ "Nay, I'll not warrant that.": No, I take that back.
⁴ "now the voice of the recorded law": Angelo is stressing that he is merely voicing the law already recorded, not making the law.
⁵ "It is no sin": Isabella is understanding Angelo's "sin" to be an unwillingness to put the law into effect.
⁶ "Were equal poise of sin and charity": Sin and charity would weigh equally in the moral assessment of your act.
⁷ "if it be sin": This time, Isabella understands "sin" to be her own leniency towards her brother's offence.
ANG: Thus wisdom wishes to appear most bright
    When it doth tax² itself: as these black masks
    Proclaim an enciel’d beauty ten times louder
    Than beauty could, display’d. But mark me;
    To be received plain, I’ll speak more gross.³
    Your brother is to die.

ISAB: So.

ANG: And his offence is so, as it appears,
    Accountant to the law upon that pain.⁴

ISAB: True.

ANG: Admit no other way to save his life—
    As I subscribe not that, nor any other,
    But in the loss of question⁵—that you, his sister,
    Finding yourself desir’d of such a person
    Whose credit with the judge, or own great place,
    Could fetch your brother from the manacles
    Of the all-binding law; and that there were
    No earthly mean to save him, but that either
    You must lay down the treasures of your body
    To this suppos’d,⁶ or else to let him suffer:
    What would you do?

ISAB: As much for my poor brother as myself;
    That is, were I under the terms of death,
    Th’impression of keen whips I’d wear as rubies,
    And strip myself to death⁷ as to a bed
    That longing have been sick for, ere I’d yield
    My body up to shame.

ANG: Then must your brother die.

ISAB: And ‘twere the cheaper way.
    Better it were a brother died at once,
    Than that a sister, by redeeming him
    Should die for ever.⁸

ANG: Were you not then as cruel as the sentence
    That you have slander’d so?

ISAB: Dishonour in ransom and free pardon
    Are of two houses: lawful mercy
    Is nothing kin to foul redemption.

¹ graciously: through divine grace
² tax; reprove. Isabella’s claim to be ignorant, says Angelo, is mock-modest, intended to emphasize her wisdom. He thinks she is being facetious.
³ gross: obviously
⁴ "Accountant to the law...": Liable to the law under that penalty.
⁵ "in the loss of question": Provided nothing more can be said for the defense
⁶ "to this suppos’d": to this hypothetical person
⁷ strip myself to death: Isabella thinks of stripping herself for punishment, but the image takes on a sexual meaning.
⁸ die for ever: the eternal death of the spirit
ANG: You seem’d of late to make the law a tyrant,  
And rather prov’d the sliding of your brother  
A merriment than a vice.

ISAB: O pardon me, my lord; it oft falls out 
To have what we would have, we speak not what we mean. 
I something do excuse the thing I hate 
For his advantage that I dearly love.

ANG: We are all frail.¹

Women are frail too.

ISAB: Ay, as the glasses where they view themselves, 
Which are as easy broke as they make forms. 
Women?—Help, heaven! Men their creation mar 
In profiting by them. Nay, call us ten times frail; 
For we are soft as our complexions are, 
And credulous to false prints.²

ANG: I think it well; 
And from this testimony of your own sex— 
Since I suppose we are made to be no stronger 
Than faults may shake our frames—let me be bold. 
I do arrest your words.³ Be that you are, 
That is, a woman; if you be more, you’re none. 
If you be one—as you are well express’d 
By all external warrants—show it now, 
By putting on the destin’d livery.⁴

ANGELO is becoming more aggressive.

ISAB: I have no tongue but one; gentle my lord, 
Let me entreat you speak the former language.

ANG: Plainly conceive, I love you.

ISAB: My brother did love Juliet, 
And you tell me that he shall die for’t.

ANG: He shall not, Isabel, if you give me love.

ISAB: I know your virtue hath a licence⁵ in’t, 
Which seems a little fouler than it is, 
To pluck on others.⁶

ANG: Believe me, on mine honour, 
My words express my purpose.

ISAB: Ha? Little honour, to be much believ’d,

¹ frail: in this context, it means susceptible, rather than physically weak  
² credulous to false prints: women are readily accepting, even of falsehood  
³ arrest your words: take you at your word  
⁴ putting on the destin’d livery: become the frail woman that you are, embrace your natural destiny  
⁵ licence: liberty  
⁶ "I know your virtue... others": Isabella still clings to the notion that this is a lawyer’s trap: if she agrees that fornication must be punished, she accepts Claudio’s sentence; if she pleads for leniency in such matters, she can hardly refuse Angelo’s proposal. She is entirely vulnerable.
And most pernicious purpose! Seeming, seeming!
I will proclaim, Angelo, look for't.
Sign me a present pardon for my brother,
Or with an outstretch'd throat I'll tell the world aloud
What man thou art.

He has her cornered.

ANG: Who will believe thee, Isabel?
My unsoul'd name, th'austereness of my life,
My vouch against you, and my place i'th' state
Will so your accusation overweigh,
That you shall stifle in your own report,
And smell of calumny. I have begun,
And now I give my sensual race the rein:
Fit thy consent to my sharp appetite;
Lay by all nicety and prolixious blushes
That banish what they sue for. Redeem thy brother
By yielding up thy body to my will;
Or else he must not only die the death,
But thy unkindness shall his death draw out
To ling'ring sufferance. Answer me tomorrow,
Or, by the affection that now guides me most,
I'll prove a tyrant to him. As for you,
Say what you can: my false o'erweighs your true. [Exit.]

ISAB: To whom should I complain? Did I tell this,
Who would believe me?
I'll to my brother.
Though he hath fall'n by prompture of the blood,
Yet hath he in him such a mind of honour,
That had he twenty heads to tender down
On twenty bloody blocks, he'd yield them up
Before his sister should her body stoop
To such abhor'd pollution.
Then, Isabel live chaste, and brother, die:
More than our brother is our chastity.
I'll tell him yet of Angelo's request,
And fit his mind to death, for his soul's rest. [Exit]
During the scene change, JULIET's child is born and quickly taken from her.

SCENE 10: DESPERATION  [ III.i, III.i.271 ]

The Prison

It is raining harder now. The DUKE and CLAUDIO are conversing in his cell. The PROVOST looks on.

DUKE: So then you hope of pardon from Lord Angelo?
CLA: The miserable have no other medicine
      But only hope:
      I have hope to live, and am prepar'd to die.
DUKE: Be absolute\(^1\) for death: either death or life
      Shall thereby be the sweeter. Reason thus with life:
      If I do lose thee, I do lose a thing
      That none but fools would keep.
      Merely, thou art Death's fool;
      For him thou labour'st by thy flight to shun,
      And yet run'st toward him still.
      Thou hast nor youth, nor age,
      But as it were an after-dinner's sleep
      Dreaming on both;\(^2\) for all thy blessed youth
      Becomes as aged, and doth beg the alms
      Of palsied eld: and when thou art old and rich,
      Thou hast neither heat,\(^3\) affection,\(^4\) limb, nor beauty
      To make thy riches pleasant. What's yet in this
      That bears the name of life?
CLA: I humbly thank you.
      To sue to live, I find I seek to die,
      And seeking death, find life. Let it come on.
ISAB: [within] Peace here; grace and good company!
PROV: Who's there? Come in; the wish deserves a welcome.
DUKE: Dear sir, ere long I'll visit you again.
CLA: Most holy sir, I thank you.

Enter ISABELLA.

ISAB: My business is a word or two with Claudio.
PROV: And very welcome. Look, signior, here's your sister.

---
\(^1\) absolute: positive, leave no doubt
\(^2\) "an after-dinner's sleep...": Youth and old age blend together into a vision that resembles a dream after dinner, in which the events of the morning are mingled with the designs of the evening.
\(^3\) heat: desire
\(^4\) affection: passion
ISABELLA goes to CLAUDIO, the DUKE lingers nearby, eavesdropping.

CLA: Now, sister, what's the comfort?
ISAB: Why,  
As all comforts are: most good, most good indeed.  
Lord Angelo, having affairs to heaven,  
Intends you for his swift ambassador,  
Where you shall be an everlasting leiger.  
Therefore your best appointment make with speed;  
Tomorrow you set on.

CLA: Is there no remedy?
ISAB: None, but such remedy as, to save a head,  
To cleave a heart in twain.

CLA: But is there any?
ISAB: Yes, brother, you may live;  
There is a devilish mercy in the judge,  
If you'll implore it, that will free your life,  
But fetter you till death.

CLA: But in what nature?
ISAB: In such a one as, you consenting to't,  
Would bark your honour from that trunk you bear,  
And leave you naked.

CLA: Let me know the point.
ISAB: O, I do fear thee, Claudio, and I do quake  
Lest thou a feverous life shouldst entertain,  
And six or seven winters more respect  
Than perpetual honour. Dar'st thou die?  
The sense of death is most in apprehension;  
And the poor beetle that we tread upon  
In corporal sufferance finds a pang as great  
As when a giant dies.

CLA: Why give you me this shame?
Think you I can a resolution fetch  
From flowery tenderness? If I must die,  
I will encounter darkness as a bride  
And hug it in mine arms.

ISAB: There spake my brother: there my father's grave  
Did utter forth a voice. Yes, thou must die.  
Thou are too noble to conserve a life

---

1 leiger: ambassador
2 appointment: arrangement
3 bark: strip the bark of
4 respect: regard
5 corporal sufferance: everyday activities
6 "And the poor beetle... dies": Fear is the chief sensation in death, which has no pain: the giant and the beetle feel the same when they die.
In base appliances. This outward-sainted deputy,
Whose sett’ld\(^1\) visage and deliberate word
Nips youth I’th’head and follies doth enew
As falcon doth the fowl, is yet a devil:
His filth within being cast, he would appear
A pond as deep as hell.

CLA: The precise Angelo!

ISAB: Dost thou think, Claudio,
If I would yield him my virginity
Thou mightst be freed?

CLA: O heavens, it cannot be!

ISAB: Yes, he would give’t thee, from this rank offence,
So to offend him still.\(^2\) This night’s the time
That I should do what I abhor to name;
Or else thou diest tomorrow.

CLA: Thou shalt not do’t.

ISAB: O, were it but my life,
I’d throw it down for your deliverance
As frankly as a pin.

CLA: Thanks, dear Isabel.

ISAB: Be ready, Claudio, for your death tomorrow.

CLA: Yes.—Has he affections in him,
That thus can make him bite the law by th’nose\(^3\)
When he would force it?—Sure, it is no sin;
Or of the deadly seven it is the least.

ISAB: Which is the least?

CLA: If it were damnable, he being so wise,
Why would he for the momentary trick\(^4\)
Be perdurably fin’d?\(^5\)—O Isabel!

ISAB: What says my brother?

CLA: Death is a fearful thing.

ISAB: And shamed life a hateful.

CLA: Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot;
This sensible warm motion to become
A kneaded clod;\(^6\) and the delighted spirit
To bathe in fiery floods, or to reside
In thrilling region of thick-ribbed ice;
To be imprison’d in the viewless\(^7\) winds

\(^1\) sett’ld: composed
\(^2\) "Yes, he would... still.": He would grant you freedom to continue offending as a reward for my offense.
\(^3\) "bite the law by th’nose": mock the law. Claudio is asking whether Angelo’s desires can be so strong as to lead him, while seeking to enforce the law, into making a mockery of it.
\(^4\) trick: trifle
\(^5\) perdurably fin’d: punished forever
\(^6\) a kneaded clod: compressed into a lump of earth
\(^7\) viewless: invisible
And blown with restless violence round about
The pendent\textsuperscript{1} world: or to be worse than worst
Of those that lawless and uncertain thought
Imagine howling—'tis too horrible.
The weariest and most loathed worldly life
That age, ache, penury and imprisonment
Can lay on nature, is a paradise
To what we fear of death.

\textbf{ISAB:} Alas, alas!
\textbf{CLA:} Sweet sister, let me live.
\hspace{1cm} What sin you do to save a brother's life,
\hspace{1cm} Nature dispenses with\textsuperscript{2} the deed so far
\hspace{1cm} That it becomes a virtue.

\textbf{ISAB:} O, you beast!
\hspace{1cm} O faithless coward! O dishonest wretch!
\hspace{1cm} Wilt thou be made a man out of my vice?
\hspace{1cm} Is't not a kind of incest, to take life
\hspace{1cm} From thine own sister's shame? What should I think?
\hspace{1cm} Heaven shield my mother played my father fair:
\hspace{1cm} For such a warped slip of wilderness
\hspace{1cm} Ne'er issued from his blood. Take my defiance,
\hspace{1cm} Die, perish! Might but my bending down
\hspace{1cm} Reprieve thee from thy fate, it should proceed.
\hspace{1cm} I'll pray a thousand prayers for thy death;
\hspace{1cm} No word to save thee.

\textbf{CLA:} Nay hear me, Isabel.
\textbf{ISAB:} O fie, fie, fie!
\hspace{1cm} Thy sin's not accidental, but a trade;\textsuperscript{3}
\hspace{1cm} Mercy to thee would prove itself a bawd;\textsuperscript{4}
\hspace{1cm} 'Tis best that thou diest quickly.

\textbf{CLA:} O hear me, Isabella.

\textit{ISABELLA collapses, in tears.}
\textit{The DUKE approaches CLAUDIO.}

\textbf{DUKE:} Son, I have overheard what hath passed between
\hspace{1cm} you and your sister. Do not satisfy your resolution with
\hspace{1cm} hopes that are fallible; tomorrow you must die; go
to your knees, and make ready.

\textbf{CLA:} Let me ask my sister pardon; I am so out of love
\hspace{1cm} with life that I sue to be rid of it.

---

\textsuperscript{1} \textit{pendent}: hanging unsupported in space
\textsuperscript{2} \textit{dispenses with}: condones
\textsuperscript{3} \textit{not accidental, but a trade}: Not a chance occurrence, but a way of life
\textsuperscript{4} "\textit{Mercy to thee... ": Isabella is accusing Claudio of being an addict to lechery. Mercy, in assisting his
designs, becomes a bawd."
DUKE: Hold you there: farewell.

_The DUKE leaves CLAUDIO, and moves to ISABELLA, crouched on the floor a short distance away._

The hand that hath made you fair hath made you good. The goodness that is cheap in beauty makes beauty brief in goodness;¹ but grace, being the soul of your complexion, shall keep the body of it ever fair. The assault that Angelo hath made to you, fortune hath conveyed to my understanding; and, but that frailty hath examples for his falling, I should wonder at Angelo. How will you do to content this substitute, and to save your brother?

ISAB: I am now going to resolve him. I had rather my brother die by the law, than my son should be unlawfully born. But O, how much is the good Duke deceived in Angelo! If he ever return, and I can speak to him, I will open my lips in vain, or discover his government.

_The company will enter throughout. Lights will come up on each group as indicated to create this second visual montage._

DUKE: That shall not be much amiss. Therefore fasten your ear on my advisings, to the love I have in doing good; a remedy presents itself. I do make myself believe that you may most uprighteously do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent Duke, if peradventure he shall ever return to have hearing of this business.

ISAB: Let me hear you speak farther. I have spirit to do anything that appears not foul in the truth of my spirit.

DUKE: Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of

_Weights up on MARIANA at her table at the Moated Grange, as we first meet her in SCENE 13._

¹ "The goodness that is cheap... goodness": Physical beauty is nothing when compared to moral beauty.
Frederick, the great soldier who miscarried at sea?

ISAB: I have heard of the lady, and good words went with her name.

DUKE: She should this Angelo have married: was affianced to her oath, and the nuptial appointed. Between which time of the contract and limit of the solemnity, her brother Frederick was wracked at sea, having in that perished vessel the dowry of his sister. There she lost a noble and renowned brother, with him, the portion and sinew\(^1\) of her fortune, her marriage dowry; with both, her combine\(^2\) husband, this well-seeming Angelo.

ISAB: Can this be so? Did Angelo so leave her?

DUKE: Left her in tears, and dried not one of them with his comfort; swallowed his vows whole, pretending\(^3\) in her discoveries of dishonour: and he, a marble to her tears, is washed with them, but relents not.

ISAB: What corruption in this life, that it will let this man live! But how out of this can she avail?

DUKE: It is a rupture\(^4\) that you may easily heal: and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

ISAB: Show me how, good father.

DUKE: This forenamed maid hath yet in her the continuance of her first affection. His unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point. Only refer yourself to this advantage:\(^5\) first, that your stay with him may not be long; that the place may have all shadow and silence in it; and the time answer to convenience. We shall advise this wronged maid to go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense; by this is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy

---

\(^1\) *portion and sinew*: largest part

\(^2\) *combine*: bound by pledge

\(^3\) *pretending*: alleging

\(^4\) *rupture*: breach of agreement

\(^5\) *refer yourself to this advantage*: entrust yourself to these advantageous circumstances
What think you of it?

ISAB: The image of it gives me content already, and I trust it will grow to a most prosperous perfection.

DUKE: It lies much in your holding up. Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will

Lights up on LUCIO and KATE making out in the street.

presently to Saint Luke’s; there at the moated grange resides this dejected Mariana; at that place call upon me.

ISAB: I thank you for this comfort. Fare you well, good father. [Exit]

ISABELLA makes her way to ANGELO’s office door.

Lights up on ELBOW eying POMPEY with MS. O and FROTH in the street.

DUKE: With Angelo tonight shall lie
His old betrothed, but despised:
ISAB: First, that my stay with him may not be long;

Lights up on The PROVOST and GUARDS at the collection station.

That the place may have all shadow and silence in it;
And the time answer to convenience.

ISABELLA stands outside ANGELO’s office door.
The COMPANY pauses, and all look toward her.
The DUKE speaks:

DUKE: So disguise shall by th’disguised
Pay with falsehood false exacting
And perform an old contracting.

ISABELLA takes a step into his office, and all stage lights surge and then quickly blackout

Intermission.

\footnotesize
\textsuperscript{1} scaled: his moral worth tested
\textsuperscript{2} It lies much in your holding up: the scheme is highly dependent on you to keep it going.
ACT II

SCENE 11: NEWS OF THE WORLD [III.ii.215]

A radio interview

HOST: What news abroad i’th’world?

GUEST: None, but that there is so great a fever on goodness that the dissolution of it must cure it. Novelty is only in request, and it is as dangerous to be aged in any kind of course as it is virtuous to be inconstant in any undertaking. There is scarce truth enough alive to make societies secure; but security enough to make fellowships accust. Much upon this riddle runs the wisdom of the world. This news is old enough yet it is every day’s news.

HOST: I pray you, ma’am, of what disposition was the Duke?

GUEST: One that, above all other strifes, contended especially to know himself.

HOST: What pleasure was he given to?

GUEST: Rather rejoicing to see another merry, than merry at anything which professed to make him rejoice. A gentleman of all temperance.

HOST: But leave we him to his events, with a prayer they may prove prosperous, and let me desire to know how you find Claudio prepared. I am made to understand that you have lent him visitation.

GUEST: He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice.

SCENE 12: CRIMINALS [III.ii]

On the street outside the prison

ELBOW is seen dragging POMPEY toward the prison. All prisoners inside are visible in low light.

ELBOW: Nay, you will needs buy and sell men and women like beasts!

---

1 “so great... cure it”: Goodness is ill with a fever and can only be cured through death.
DUKE: O heavens, what stuff is here!
ELBOW: Come your way, sir.—Bless you, good father friar.
DUKE: And you, good brother father. What offence hath this man made you, sir?
ELBOW: Marry, sir, he hath offended the law; and, sir, we take him to be a thief too, sir: for we have found upon him, sir, a strange pick-lock,¹ which we have sent to the deputy.
DUKE: Fie, sirrah, a bawd, a wicked bawd; The evil that thou causest to be done, That is thy means to live.
Canst thou believe thy living is a life, So stinkingly depending? Go mend, go mend.
POMPEY: Indeed it does stink in some sort, sir. But yet, sir, I would prove—
ELBOW: He must before the deputy, sir; he has given him warning. The deputy cannot abide a whoremaster.

LUCIO enters, with KATE.

POMPEY: I spy comfort, I cry bail! Here's a gentleman, and a friend of mine.
DUKE: Still thus, and thus: still worse!
LUCIO: How doth my dear morsel, thy mistress? Procures she still, ha?
POMPEY: Troth, sir, she is herself in the tub.³
LUCIO: Why, 'tis good: it is the right of it: it must be so. Ever your fresh whore, and your powdered bawd; an unshunned consequence; it must be so. Art going to prison, Pompey?
POMPEY: Yes, faith, sir.
LUCIO: Why, 'tis not amiss, Pompey. Farewell: go, say I sent thee thither.—
KATE: For debt, Pompey?
POMPEY: For being a bawd.
LUCIO: Well, then, imprison him.
KATE: Bawd is he doubtless, and of antiquity, too: bawd born.
LUCIO: Commend me to the prison, Pompey.

¹ strange pick-lock: chastity belt
² trot: contemptuously for a midwife or an old woman. This is the only known application of the term to a man.
³ in the tub: a reference to Mistress Overdone's storefront “bathhouse” which is actually a brothel
POMPEY: I hope, sir, your good worship will be my bail?
LUCIO: No, indeed will I not, Pompey; it is not the wear.
    Bless you, friar.
DUKE: And you.
ELBOW: [To POMPEY] Come your ways, sir, come.
POMPEY: You will not bail me then, sir?
LUCIO: Then, Pompey, or now.
ELBOW: [To POMPEY] Come your ways, sir, come.

ELBOW and POMPEY exit into the prison. Throughout the course of the following
dialogue, POMPEY can be seen emptying his pockets into the collection bowl, being
patted down, and placed in a cell by GUARDS.

LUCIO: What news, friar, of the Duke?
DUKE: I know none: can you tell me of any?
LUCIO: Some say he is with the Emperor of Russia; other
    some, he is in Rome: but where is he, think you?
DUKE: I know not where: but wheresoever, I wish him well.
LUCIO: It was a mad, fantastical trick of him to steal from
    the state and usurp the beggary he was never born to.
    Lord Angelo dukes it well in his absence: he puts
    transgression to't.
DUKE: He does well in't.
LUCIO: A little more leniency to lechery would do no harm in
    him. Something too crabbed\(^1\) that way, friar.
DUKE: It is too general a vice, and severity must cure it.
LUCIO: Yes, in good sooth, the vice is of a great kindred;
    it is well allied; but it is impossible to extirp it quite,
    friar, till eating and drinking be put down.—They
    say this Angelo was not made by man and woman,
    after this downright\(^2\) way of creation: is it true,
    think you?
DUKE: You are pleasant,\(^3\) sir, and speak apace.
LUCIO: Why, what a ruthless thing is this in him, for the
    rebellion of a codpiece to take away the life of a
    man! Would the Duke that is absent have done
    this? Ere he would have hanged a man for the getting
    a hundred bastards, he would have paid for the
    nursing a thousand. He had some feeling of the
    sport; he knew the service;\(^4\) and that instructed him
    to mercy.
DUKE: I have never heard the absent Duke much inclined

---

\(^1\) crabbed: harsh
\(^2\) downright: ordinary, plain
\(^3\) pleasant: joking, facetious
\(^4\) the service: 'the profession,' prostitution
for women.

LUCIO: O sir, you are deceived.

DUKE: 'Tis not possible.

LUCIO: He would be drunk too, that let me inform you.

DUKE: You do him wrong, surely.

LUCIO: Sir, I was an inward\(^1\) of his. A shy\(^2\) fellow was the Duke; and I believe I know the cause of his withdrawing.

DUKE: What, I prithee, might be the cause?

LUCIO: No, pardon: 'tis a secret must be locked within the teeth and the lips. But this I can let you understand: the greater file\(^3\) of the subject held the Duke to be wise.

DUKE: Wise? Why, no question but he was.

LUCIO: A very superficial, ignorant, unweighing fellow—

DUKE: Either this is envy in you, folly, or mistaking. Let him be but testimonied in his own bringings-forth,\(^4\) and he shall appear to the envious a scholar, a statesman, and a soldier. Therefore you speak unskillfully.

LUCIO: Sir, I know him and I love him.

DUKE: Love talks with better knowledge, and knowledge with dearer love.

LUCIO: Come, sir, I know what I know.

DUKE: I can hardly believe that, since you know not what you speak. But if ever the Duke return—as our prayers are he may—let me desire you to make your answer before him. I pray you your name.

LUCIO: Sir, my name is Lucio, well known to the Duke.

I would the Duke we talk of were returned again:

Sparrows must not build in his house-eaves, because they are lecherous.

--Farewell, good friar, I prithee pray for me.

Exit LUCIO and KATE.

DUKE: What king so strong

Can tie the gall up in the slanderous tongue?

But who comes here?

Enter ESCALUS, PROVOST, and GUARDS with MISTRESS OVERDONE.

---

\(^1\) inward: intimate friend

\(^2\) shy: wary

\(^3\) greater file: majority

\(^4\) bringings-forth: public acts
ESC: Go, away with her to prison.
MS. O: Good Madam, be good to me. Your honour is accounted a merciful lady. Good Madam.
ESC: Double and treble admonition, and still forfeit in the same kind! This would make mercy swear and play the tyrant.
PROV: A bawd of eleven years’ continuance, may it please your honour.
MS. O: Madam, this is one Lucio’s information against me, Mistress Kate Keep-down was with child by him in the Duke’s time, he promised her marriage. His child is a year and a quarter old. I have kept it myself; and see how he goes about to abuse me.
ESC: That fellow is a fellow of much license. Let him be called before us. Away with her to prison.—Go to, no more words.

Exit Guards with MS.O

Provost, Angelo will not be altered; Claudio must die tomorrow. Let him be furnished with divines, and have all charitable preparation.¹

MS. O. is seen emptying her pockets in the collection bowl, being patted down, and placed in a cell by GUARDS.

SCENE 13: DEJECTED [IV.1]

The Moated Grange—A Seedy Bar

MARIANA is seated at a table, alone and a little drunk, chain smoking, lamenting along with sad jazz standards.

The DUKE enters.

MAR: Break off thy song, and haste thee quick away; Here comes a man of comfort, whose advice Hath often still’d my brawling discontent. I cry you mercy,² sir, and well could wish You had not found me here so musical. Let me excuse me, and believe me so; My mirth it much displeas’d, but pleas’d my woe.³

¹ charitable preparation: spiritual preparation for death.
² cry you mercy: beg your pardon
³ “My mirth... my woe.” The nature of the song did not encourage mirth but soothed my woe.
DUKE: 'Tis good; though music oft hath such a charm
   To make bad good, and good provoke to harm.  
I pray you tell me, hath anybody enquired for me
here to-day? Much upon this time have I promised
here to meet.
MAR: You have not been enquired after: I have sat
here all day.

Enter ISABELLA

DUKE: I do constantly believe you: the time is come even
now. I shall crave your forbearance a little; maybe
I will call upon you anon for some advantage to
yourself.
MAR: I am always bound to you.
DUKE: [To ISAB] Very well met, and well come.
   What is the news from this good deputy?
ISAB: He hath a garden circummur'd with brick,
   Whose western side is with a vineyard back'd;
   And to that vineyard is a planched gate,
   That makes his opening with this bigger key.
   This other doth command a little door.
   There have I made my promise
   Upon the heavy middle of the night
   To call upon him.
DUKE: But shall you on your knowledge find this way?
ISAB: I have ta'en a due and wary note upon 't;
   With whispering and most guilty diligence,
   In action all of precept, he did show me
   The way twice o'er.
DUKE: Are there no other tokens
   Between you 'gree d, concerning her observance?
ISAB: No; none, but only a repair i' th' dark;
   And that I have possess'd him my most stay
   Can be but brief: for I have made him know
   I have a servant comes with me along,
   That stays upon me; whose persuasion is
   I come about my brother.
DUKE: 'Tis well borne up.
   I have not yet made known to Mariana

---

1. "To make bad... provoke to harm." : To give sin a pleasing aspect and lead virtue into harm.
2. planched: made of planks
3. wary: careful
4. in action all of precept: Angelo did not physically show her the way, but gave her detailed directions
5. her observance: the instructions Mariana must follow
6. repair: act of making one’s way
7. possess'd: given to understand
A word of this.—Miss, within! Come forth.

[To MARIANA] I pray you be acquainted with this maid;
She comes to do you good.

ISAB: I do desire the like.

DUKE: Do you persuade yourself that I respect you? 1

MAR: I know you do, and so have found it.

DUKE: Take, then, this your companion by the hand,
Who hath a story ready for your ear.
I shall attend your leisure; but make haste,
The vaporous night approaches.

The DUKE leaves MARIANA and ISABELLA to converse privately.

Lights to half on them.

Lights up on the PROVOST and POMPEY in the prison [IV.ii].

PROV: Come hither, sirrah. Can you cut off a man’s head?

POM: If the man be a bachelor, ma’am, I can; but if he be a
married man, he’s his wife’s head; and I can never
cut off a woman’s head.

PROV: Come, sir, leave me your snatches, and yield me a
direct answer. Tomorrow morning are to die Claudio
and Barnardine. Here is in our prison a common
executioner, who in his office lacks a helper; if you
will take it on you to assist him, it shall redeem you
from your gyves: 2 if not, you shall have your full time
of imprisonment, and your deliverance with an
unpitied whipping; for you have been a notorious
bawd.

POM: Ma’am, I have been an unlawful bawd time out of
mind, but yet I will be content to be a lawful hangman.
I would be glad to receive some instruction from my
fellow-partner.

PROV: Come, Abhorson! Where’s Abhorson there?

POMPEY and the PROVOST freeze.

A light change draws focus back to the Moated Grange.

DUKE: Welcome; how agreed?

ISAB: She’ll take the enterprise upon her, father,
If you advise it.

DUKE: It is not my consent,

---

1 respect you: have your best interest in mind
2 gyves: a torture device
But my entreaty too.

**ISAB:** Little have you to say
When you depart from him, but, soft and low,
‘Remember now my brother’.

**MAR:** Fear me not.

**DUKE:** Nor, gentle daughter, fear you not at all.
He is your husband on a pre-contract:1
To bring you thus together ‘tis no sin,
Sith that the justice of your title to him
Doth flourish the deceit.—Come, let us go.  

Exit

**SCENE 14: PENITANCE** [iv.ii]

The prison.

*Lights indicate a return to the prison scene between the PROVOST and POMPEY.*

*Enter ABHORSON.*

**ABHOR:** Do you call, ma’am?

**PROV:** Sirrah, here’s a fellow will help you tomorrow in your execution. If you think it meet, compound with him by the year, and let him abide here with you; if not use him for the present, and dismiss him. He cannot plead his reputation with you: he hath been a bawd.

**ABHOR:** A bawd, ma’am? Fie upon him, he will discredit our mystery.

**PROV:** Go to, sir, you weigh equally: a feather will turn the scale.

**POM:** Pray, sir, by your good favour—for surely, sir, a good favour you have, but that you have a hanging look—do you call, sir, your occupation a mystery?

**ABHOR:** Ay, sir, a mystery.

**POM:** Painting, sir, I have heard say, is a mystery; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery. But what mystery there should be in hanging, if I should be hanged, I cannot imagine.

**ABHOR:** Sir, it is a mystery.

**PROV:** Are you agreed?

**POM:** Ma’am, I will serve him; for I do find your hangman is a more penitent trade than your bawd; he doth

---

1 *pre-contract:* a future contract of marriage

2 *favour:* “will,” in its first usage, “face” in its second
oftener ask for forgiveness.¹

PROV: You, sirrah, provide your block and your axe tomorrow four o’clock.

ABHOR: Come on, bawd, I will instruct thee in my trade.
Follow.

POM: I do desire to learn, sir; and I hope, if you have occasion to use me for your own tum, you shall find me yare.² For truly, sir, for your kindness I owe you a good turn.

Exit.

SCENE 15: WEIGHTY EXCHANGE

The desk in Angelo’s office is transformed into a bed of white linens in a room of mirrored walls. ANGELO paces nervously around the space gulping scotch like water.

ISABELLA and MARIANA, dressed exactly alike, visibly approach the door from outside. ISABELLA enters, and ANGELO proceeds to attempt to seduce her—she is coyly uncooperative, which makes his attempts more desperate and more violent—a mixture of frustration, rage, and desperate sadness.

During their struggle, MARIANA quietly enters the room. At one point, ANGELO throws ISABELLA on the bed. She screams, kicks him hard, and manages to escape underneath, where MARIANA has been hiding.

An enraged ANGELO reaches under the bed to grab ISABELLA, but MARIANA appears behind him: his violence melds with her tenderness and the two fall into a soft embrace. As MARIANA leads him onto the bed, ISABELLA quietly slips out of the room.

Lights dim on the two embracing on the white sheets.

The occupied bed remains during the beginning of Scene 16.

SCENE 16: HYPOCRISY AND REVELATION [IV.ii.61]

The prison.

CLAUDIO and the PROVOST in the prison.

PROV: Look, here’s the warrant, Claudio, for thy death;

¹ “he... forgiveness”: Part of the ritual of hanging was the executioner’s request to be forgiven by the condemned man.
² yare: brisk, ready
'Tis now dead midnight, and by eight tomorrow
Thou must be made immortal. Where's Barnardine?
CLA: As fast lock'd up in sleep as guiltless labour
When it lies starkly in the traveller's bones.¹
He will not wake.
PROV: Who can do good on him?
    Well, go; prepare yourself. [Knocking]
    But hark, what noise?
Heaven give your spirits comfort! [Exit CLAUDIO]
    [Knocking] —By and by.—

MARIANA is seen rising from the bed. She kisses ANGELO gently. [IV.i.69]

MAR: Remember now my brother.

ANGELO mumbles a reply and MARIANA silently exits.

PROV: I hope it is some pardon or reprieve
For the most gentle Claudio.

Enter DUKE.

Welcome, father.
DUKE: The best and wholesom' st spirits of the night
    Envelop you, good Provost! Who call'd here of late?
PROV: None since the curfew rung.
DUKE: Not Isabel?
PROV: No.
DUKE: They will then, ere't be long.
PROV: What comfort is for Claudio?
DUKE: There's some in hope.
PROV: It is a bitter deputy.
DUKE: Not so, not so; his life parallel'd
    Even with the stroke and line of his great justice.²
    He doth with holy abstinence subdue
    That in himself which he spurs on his power
    To qualify in others: were he meal'd with that
    Which he corrects, then were he tyrannous;
    But this being so, he's just.
    [Knocking within. PROVOST goes to the door.]

ANGELO rises and looks at the unoccupied pillow next to his. He silently exits.

¹ "As fast... bones.": a play on the Ecclesiastical proverb 'A laboring man sleeppeth sweetly.'
² Stroke and line: references to execution: the stroke of the axe, and the line of the hangman
Throughout the following, the sheets are removed and Angelo's table is returned to its place.

DUKE: —Now are they come.
This is a gentle provost; seldom when
The steeled gaoler is the friend of men. [Knocking] How now? What noise? That spirit's possess'd with haste
That wounds th'unsisting postern with these strokes.

The PROVOST returns...

PROV: There must he stay until the officer
Arise to let him in. He is call'd up.
DUKE: Have you no countermand for Claudio yet,
But he must die tomorrow?
PROV: None, sir, none.
DUKE: As near the dawning, Provost, as it is,
You shall hear more ere morning.
PROV: Happily
You something know: yet I believe there comes
No countermand. No such example have we.
Besides, upon the very siege of justice
Lord Angelo hath to the public ear
Profess'd the contrary.

Enter PAGE.

This is his lordship's man.
DUKE: And here comes Claudio's pardon.
PAGE: My lord hath sent you this note, and by me
this further charge: that you swerve not from the
smallest article of it, neither in time, matter, or
other circumstance. Good-morrow; for, as I take it,
it is almost day.
PROV: I shall obey him. [Exit PAGE]
DUKE: [aside] This is his pardon, purchas'd by such sin
For which the pardoner himself is in.
Now, sir, what news?
PROV: I told you: Lord Angelo, belike thinking me remiss
in mine office, awakens me with this unwoanted
putting-on,¹ methinks strangely, for he hath
not used it before.
DUKE: Pray you, let's hear.
PROV: [Reads] Whatsoever you may hear to the contrary, let
Claudio be executed by four of the clock, and in the afternoon.

¹ putting-on: urging, impulsion
Barnardine. For my better satisfaction, let me have
Claudio's head sent to me by five. Let this be duly performed,
with a thought that more depends on it than we must yet
deliver. Thus fail not to do your office, as you will answer
it at your peril.
What say you to this, sir?
DUKE: There is written in your brow,

Provost, honesty and constancy; if I read it not
truly, my ancient skill beguiles me. But in the boldness
of my cunning, I will lay myself in hazard.
Claudio, whom here you have warrant to execute,
is no greater forfeit to the law than Angelo who
hath sentenced him. To make you understand this
in a manifested effect, you are to do me both a present
and a dangerous courtesy.
PROV: Pray sir, in what?
DUKE: In the delaying death.
PROV: Alack, how may I do it? Having the hour limited,
and an express command under penalty to deliver
his head in the view of Angelo? I may make my case
as Claudio's to cross this in the smallest.
DUKE: By the vow of mine order, I warrant you, if my
instructions may be your guide: let this Barnardine
be this morning executed, and his head borne to
Angelo.
PROV: Angelo hath seen them both, and will discover the
favour.
DUKE: O, death's a great disguiser; and you may add to
it. Shave the head, and tie the beard, and say it was
the desire of the penitent to be so bared before his
death: you know the course is common. If anything
fall to you upon this, more than thanks and
good fortune, by the saint whom I profess, I will
plead against it with my life.
PROV: Pardon me, good father; it is against my oath.
DUKE: Were you sworn to the Duke, or to the Deputy?
PROV: To him, and to his substitutes.
DUKE: You will think you have made no offence if the
Duke avouch the justice of your dealing?
PROV: But what likelihood is in that?
DUKE: Not a resemblance, but a certainty.

1 boldness of my cunning: in the boldness given to me by my skill
2 I will lay myself in hazard: I will take a personal risk.
3 in a manifested effect: in a clear demonstration
4 discover the favour: recognize the face
5 tie the beard: trim the beard
The DUKE reveals the crest of the royal family tattooed on the inside of his forearm.
This image is projected in a bright flash that slowly dims.
She begins to kneel. He keeps her afoot.

Put not yourself into amazement how
these things should be; all difficulties are but easy
when they are known.
What is that Barnardine, who is to be executed in
th’afternoon?

PROV: A Bohemian born, but here nursed up and bred;
one that is a prisoner nine years old.
A man that apprehends death no more dreadfully
but as a drunken sleep; careless, reckless, and fearless
of what’s past, present or to come: insensible of
mortality, and desperately mortal.¹

DUKE: He wants advice.²

PROV: He will hear none. He hath evermore had the
liberty of the prison: give him leave to escape
hence, he would not. Drunk many times a day, if
not many days entirely drunk. We have very oft
awakened him, as if to carry him to execution, and
showed him a seeming warrant for it; it hath not
moved him at all.

DUKE: Call your executioner, and off with Barnardine’s head.
I will give him a present shrift, and advise him for a better
place. Yet you are amazed; but this shall absolutely resolve
you. Come away; it is almost clear dawn.

Exit PROVOST

The DUKE sits at the PROVOST’s desk and begins to write.

SCENE 17: EXECUTION [IV.iii]

Another corridor of the prison.

ABHORSON and POMPEY are approaching BARNARDINE’s cell.

ABHOR: Sirrah, bring Barnardine hither.
POM: Master Barnardine! You must rise and be hanged,
    Master Barnardine.
ABHOR: Barnardine!

¹ “insensible of mortality... mortal”: with no sensibilities in regard to death, and no hope of escaping it
² advice: spiritual counsel
BAR: [within] A pox o' your throats! Who makes that noise there? What are you?
POM: Your friends, sir, the hangman. You must be so good, sir, to rise and be put to death.
BAR: [within] Away, you rogue, away; I am sleepy.
ABHOR: Tell him he must awake, and that quickly too.
POM: Pray, Master Barnardine, awake till you are executed, and sleep afterwards.
ABHOR: Go in to him and fetch him out.
POM: He is coming, sir, he is coming. I hear his straw rustle.

BARNARDINE enters the light.

ABHOR: Is the axe upon the block, sirrah?
POM: Very ready, sir.
BAR: How now, Abhorson? What's the news with you?
ABHOR: Truly, sir, I would desire you to clap into your prayers; for look you, the warrant's come.
BAR: You rogue, I have been drinking all night; I am not fitted for 't.
POM: O, the better, sir; for he that drinks all night, and is hanged betimes in the morning, may sleep the sounder all the next day.

Enter DUKE

ABHOR: Look you, sir, here comes your ghostly father. Do we jest now, think you?
DUKE: Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.
BAR: Friar, not I. I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets. I will not consent to die this day, that's certain.
DUKE: 0 sir, you must; and therefore I beseech you Look forward on the journey you shall go.
BAR: I swear I will not die today for any man's persuasion.
DUKE: But hear you—
BAR: Not a word. If you have anything to say to

---

1 *clap into*: enter briskly into
2 *ghostly*: spiritual
3 *billets*: blocks of wood
me, come to my ward: for thence will not I today.  

Enter PROVOST.

DUKE: Unfit to live or die!  O gravel heart.
PROV: Now, sir, how do you find the prisoner?
DUKE: A creature unprepar'd, unmeet for death;  
And to transport him in the mind he is  
Were damnable.
PROV:  Here in the prison, father,  
There died this morning of a cruel fever  
One Ragozine, a most notorious pirate,  
A man of Claudio's years; his beard and head  
Just of his colour.  What if we do omit  
This reprobate till he were well inclin'd,  
And satisfy the deputy with the visage  
Of Ragozine, more like to Claudio?
DUKE: O, 'tis an accident that heaven provides.  
Dispatch it presently; the hour draws on  
Prefix'd by Angelo.  See this be done,  
And sent according to command, while I  
Persuade this rude wretch willingly to die.
PROV:  This shall be done, good father, presently.  
And how shall we continue Claudio,  
To save me from the danger that might come  
If he were known alive?
DUKE: Let this be done: put them in secret holds,  
Both Barnardine and Claudio.  
Ere twice the sun hath made his daily greeting  
You shall find your safety manifested.
PROV: I am your free dependant.
DUKE: Quick, dispatch, and send the head to Angelo.

Exit PROVOST with ABHORSON and POMPEY.

ISAB: [within]  Peace be here!  
DUKE: The tongue of Isabel.  She's come to know  
If yet her brother's pardon be come hither;  
But I will keep her ignorant of her good,  
To make her heavenly comforts of despair  
When it is least expected.

Enter ISABELLA

ISAB:  By your leave!
DUKE: Good morning to you, fair and gracious daughter.
ISAB: The better, given me by so holy a man.  
\[\text{Hath yet the deputy sent my brother’s pardon?}\]

DUKE: He hath releas’d him, Isabel,—from the world.  
\[\text{His head is off, and sent to Angelo.}\]

ISAB: Nay, but it is not so!  

DUKE: It is no other. Show your wisdom, daughter,  
\[\text{In your close\(^1\) patience.}\]

ISAB: O, I will to him and pluck out his eyes!  

DUKE: You shall not be admitted to his sight.  

ISAB: Unhappy Claudio! Wretched Isabel!  
\[\text{Injurious world! Most damned Angelo!}\]

DUKE: This nor hurts him, nor profits you a jot.  
\[\text{Forbear it therefore; give your cause to heaven.}\]
\[\text{Mark what I say, which you shall find}\]
\[\text{By every syllable a faithful verity.}\]

\[\text{Enter PROVOST.}\]

PROV: Here is the head; I’ll carry it myself.  

DUKE: Convenient is it. Make a swift return;  
\[\text{For I would commune with you of such things}\]
\[\text{That want no ear but yours.}\]

PROV: I’ll make all speed.

\[\text{Exit PROVOST.}\]

DUKE: The Duke comes home tomorrow;—nay, dry your eyes—  
\[\text{Already he hath carried}\]
\[\text{Notice to Escalus and Angelo,}\]
\[\text{Who do prepare to meet him at the gates}\]
\[\text{There to give up their power. If you can pace your wisdom}\]
\[\text{In that good path that I would wish it go,}\]
\[\text{You shall have your bosom on this wretch,}\]
\[\text{Grace of the Duke, revenges to your heart,}\]
\[\text{And general honour.}\]

ISAB: I am directed by you.  

DUKE: This letter then to Friar Peter give;  
\[\text{Say, by this token I desire his company}\]
\[\text{At the Moated Grange tonight. Her cause and yours}\]
\[\text{I’ll perfect withal, and he shall bring you}\]
\[\text{Before the Duke; and to the head of Angelo}\]
\[\text{Accuse him before the city. For my poor self,}\]
\[\text{I am combined\(^1\) by a sacred vow,}\]

\(^1\) close: uncommunicative
And shall be absent. Wend you with this letter.
Command these fretting waters from your eyes
With a light heart; trust not my holy order,
If I pervert your course.—Who’s here?

Enter LUCIO

LUCIO: Good eve.
Friar, where’s the Provost?
DUKE: Not within, sir.
LUCIO: O pretty Isabella, I am pale at mine heart to see thine eyes so red. They say the Duke will be here tomorrow. By my troth, Isabel, I loved thy brother.

ISABELLA begins to exit.

[To DUKE] If the old fantastical Duke of dark corners had been at home, he had lived.
DUKE: [To ISABELLA] Fare ye well.
He kisses her on the forehead and begins to exit in the opposite direction.

LUCIO: Nay, tarry, I’ll go along with thee: I can tell thee pretty tales of the Duke.
DUKE: You have told me too many of him already, sir, if they be true: if not true, none were enough.
LUCIO: I was once before him for getting a wench with child.
DUKE: Did you such a thing?
LUCIO: Yes, marry, did I; but I was fain to forswear it; they else would have married me to the rotten medlar.
DUKE: Sir, your company is fairer than honest; rest you well.
LUCIO: By my troth, I’ll go with thee to the lane’s end. If bawdy talk offend you, we’ll have very little of it. Nay, friar, I am a kind of burr, I shall stick.

Exeunt

SCENE 18: LETTERS [IV.iv]

Angelo’s office.
ESCALUS and ANGELO are seen in Angelo's office pouring over letters. As ANGELO reads, the DUKE's voice is heard in voice-over, eventually blending with ANGELO's.

[IV.iii.94]

DUKE: I am near at home;
   And by great injunctions I am bound
   To enter publicly. I'll desire you
   To meet me at the consecrated fount

ANGELO: A league below the city; and from thence,
   We shall proceed.
   If any crave redress of injustice,
   They should exhibit their petitions in the street.

ESC: Every letter he hath writ hath contradicted another.
ANG: In most uneven and distracted manner. His actions
   show much like to madness; pray heaven his wisdom
   be not tainted. And why meet him at the gates and
   redeliver our authorities there?
ESC: I guess not.¹
ANG: And why should we proclaim it in an hour before
   his entering, that if any crave redress of injustice,
   they should exhibit their petitions in the street?
ESC: He shows his reason for that: to have a dispatch of
   complaints, and to deliver us from devices² hereafter,
   which shall then have no power to stand against us.
ANG: Give notice to such men of sort and suit³
   As are to meet him.
ESC: I shall, sir: fare you well.

Exit ESCALUS

ANG: This deed unshapes me quite; makes me unpregnant⁴
   And dull to all proceedings. A deflower'd maid;
   And by an eminent body, that enforc'd
   The law against it! But that her tender shame
   Will not proclaim against her maiden loss,
   How might she tongue me! Yet reason dares her no,
   For my authority bears so credent bulk
   That no particular scandal once can touch,
   But it confounds the breather. He should have liv'd;
   Save that his riotous youth, with dangerous sense,
   Might in the times to come have to'ev revenge

¹ I guess not: cannot guess
² devices; plots, contrivances
³ men of sort and suit: men of rank
⁴ unpregnant: unsure, uneasy
By so receiving a dishonour'd life
With ransom of such shame. Would yet he had lived.  
Alack, when once our grace we have forgot,
Nothing goes right; we would, and we would not.

Lights down on Angelo's office and up on ISABELLA and MARIANA in The Moated Grange. MARIANA looks much better, but is smoking nervously. ISABELLA is reading from a letter. [IV.vi]

ISAB: To speak so indirectly I am loth;¹
I would say the truth, but to accuse him so
That is your part; yet I am advis'd to do it,
He says, to veil full purpose.

MAR: Be rul'd by him.

ISAB: Besides, he tells me that, if peradventure
He speak against me on the adverse side,
I should not think it strange, for 'tis a physic
That's bitter to sweet end.

Enter FRIAR

MAR: I would Friar Peter—

ISAB: O peace, the friar is come.

FRIAR: Come, I have found you out a stand most fit,
Where you may have such vantage on the Duke
He shall not pass you. Twice have the trumpets sounded.
The generous and gravest citizens
Have hent² the gates, and very near upon
The Duke is ent'ring: therefore hence, away. Exit.

SCENE 20: HOMECOMING [V.i]

In the street.

The DUKE enters undisguised for the first time, amidst a mass of photographers, and is met by ANGELO and ESCALUS.

DUKE: My very worthy cousin, fairly met.
Our old and faithful friend, we are glad to see you.
ANG/ESC: Happy return be to your royal grace!
DUKE: Many and hearty thankings to you both.
We have made enquiry of you, and we hear

¹ loth: reluctant, unwilling
² hent: taken their places at
Such goodness of your justice that our soul
Cannot but yield you forth to public thanks,
Forerunning more requital.

ANG: You make my bonds still greater.

Enter FRIAR and ISABELLA at the tail end of the crowd, as the DUKE begins to cross
upstage.

FRIAR: Now is your time: speak loud, and kneel before
him.

ISAB: Justice, O royal Duke!

The entourage freezes and turns on ISABELLA, but the DUKE keeps his back turned to
her.

Vail your regard
Upon a wrong’d—I would fain have said, a maid.
O worthy prince, dishonour not your eye
By throwing it on any other object,

The company slowly begins the scene change. ISABELLA and the DUKE do not move.

Till you have heard me in my true complaint,
And given me justice! Justice! Justice! Justice!

The crowd chants/mumbles/yells “JUSTICE!” until the scene is completely changed.

SCENE 21: ACCUSATION
High Court.

ISABELLA stands before the DUKE, ESCALUS and ANGELO, as well as a crowd of
witnesses, alone in her defense.

Here is Lord Angelo shall give you justice,
Reveal yourself to him.¹

ISAB: O worthy Duke,
You bid me seek redemption of the devil.
Hear me yourself: for that which I must speak
Must either punish me, not being believ’d,
Or wring redress from you
Hear me! O hear me, hear!

¹ Reveal yourself: Disclose your complaint
ANG: My lord, her wits I fear me are not firm.
    She hath been a suitor to me for her brother,
    Cut off by course of justice.

ISAB: By course of justice!

ANG: And she will speak most bitterly and strange.

ISAB: Most strange: but yet most truly will I speak.
    That Angelo's forsworn, is it not strange?
    That Angelo is an adulterous thief,
    A hypocrite, a virgin-violator,
    Is it not strange, and strange?

DUKE: Nay, it is ten times strange!

ISAB: It is not truer he is Angelo,
    Than this is all as true as it is strange;
    Nay, it is ten times true, for truth is truth
    To th'end of reckoning.

DUKE: Away with her. Poor soul,
    She speaks this in th'infirmity of sense.

ISAB: O Prince, I conjure thee, as thou believ'st
    There is another comfort than this world,
    That thou neglect me not with that opinion
    That I am touched with madness. Make not impossible
    That which but seems unlike. 'Tis not impossible
    But one, the wicked'st caitiff on the ground,
    May seem as shy, as grave, as just, as absolute,
    As Angelo; even so may Angelo,
    In all his dressings, caracts, titles, forms,
    Be an arch-villain. Believe it, royal Prince,
    If he be less, he's nothing; but he's more,
    Had I more name for badness.

DUKE: Many that are not mad
    Have, sure, more lack of reason. What would you say?

ISAB: I am the sister of one Claudio,
    Condemn'd upon the act of fornication
    To lose his head; condemn'd by Angelo.
    I—in probation of a sisterhood—
    Was sent to by my brother; one Lucio
    As then the messenger.

    LUCIO steps out of the crowd.

LUCIO: That's I, and't like your Grace.
    I came to her from Claudio, and desir'd her
    To try her gracious fortune with Lord Angelo
    For her poor brother's pardon.

ISAB: That's he indeed.

---
1 caracts: distinctive marks, badges ("characters")
DUKE: [To LUCIO] You were not bid to speak.
LUCIO: No, my good lord, Nor wish'd to hold my peace.
DUKE: I wish you now, then; Pray you take note of it.
LUCIO: Right.
DUKE: It may be right, but you are i'the wrong To speak before your time.—Proceed.

ISAB: I went to this pernicious Caitiff Deputy. How I persuaded, how I pray'd and kneel'd. How he refell'd me, and how I replied (For this was of much length)—the vile conclusion I now begin with grief and shame to utter. He would not, but by gift of my chaste body To his concupiscible intemperate lust, Release my brother; and after much debatement, I did yield to him. But the next morn betimes, His purpose surfeiting, he sends a warrant For my poor brother's head.

DUKE: This is most likely!
ISAB: O, that it were as like as it is true.2
DUKE: By heaven, fond wretch, thou know'st not what thou speak'st, Or else thou art suborn'd against his honour In hateful practice. First, his integrity Stands without blemish; next, it imports no reason That with such vehemency he should pursue Faults proper to himself. If he had so offended, He would have weigh'd thy brother by himself, And not have cut him off. Someone hath set you on: Confess the truth, and say by whose advice Thou cam'st here to complain.

ISAB: Silence.
DUKE: I know you'd fain be gone. An officer! To prison with her!

ISABELLA is placed under guard

Shall we thus permit A blasting and a scandalous breath to fall On him so near us? This needs must be a practice.

ISAB O you blessed ministers above, Keep me in patience, and with ripen'd time Unfold the evil which is here wrapt up

1 concupiscible: vehemently desirous
2 "O, that it were... true.": 'O that it had as much of the likeness or appearance, as it has of the reality, of truth!'
In countenance! Heaven shield your Grace from woe,

DUKE: Who knew of your intent and coming hither?

ISAB: One that I would were here, Friar Lodowick.

*GUARDS take ISABELLA from the courtroom. Throughout the following, ISABELLA can be seen emptying her pockets and being patted down.*

DUKE: A ghostly father, belike.—Who knows that Lodowick?

LUCIO: My lord, I know him. 'Tis a meddling friar;
I do not like the man; had he been lay, my lord,
For certain words he spake against your Grace
In your retirement, I had swing'd him soundly.

DUKE: Words against me! This' a good friar belike.
And to set on this wretched woman here
Against our substitute! Let this friar be found.

LUCIO: But yesternight, my lord, she and that friar,
I saw them at the prison: a saucy friar,
A very scurvy fellow.

*FRIAR steps forward.*

FRIAR: Bless'd be your royal Grace!
I have stood by, my lord, and I have heard
Your royal ear abus'd.

DUKE: Know you that Friar Lodowick that she speaks of?

FRIAR: I know him for a man divine and holy,
Nor scurvy, not a temporary meddler,
As he's reported by this gentleman;
And, on my trust, a man that never yet
Did, as he vouches, misreport your Grace.

LUCIO: My lord, most villainously; believe it.

FRIAR: Well, he in time may come to clear himself;
But at this instant he is sick, my lord:
Of a strange fever.

*ISABELLA is placed in a cell.*

ISAB: O you blessed ministers above,
Keep me in patience, and with ripen'd time
Unfold the evil which is here wrapt up
In countenance!

*Lights down on ISABELLA.*

FRIAR: Upon his mere¹ request,

¹ *mere:* personal
Being come to knowledge that there was complaint
Intended 'gainst Lord Angelo, came I hither,
To speak, as from his mouth, what he doth know
Is true and false; and what he with his oath
And all probation will make up full clear
Whensoever he's convented.

DUKE: Good friar, let's hear it.
Do you not smile at this, Lord Angelo?
O heaven, the vanity of wretched fools!
Come, cousin Angelo,
In this I'll be impartial: be you judge
Of your own cause.

Enter MARIANA (veiled).

Is this the witness, friar?
First, let her show her face, and after, speak.

MAR: Pardon, my lord; I will not show my face
Until my husband bid me.

DUKE: What, are you married?

MAR: No, my lord.
DUKE: Are you a maid?
MAR: No, my lord.
DUKE: A widow, then?
MAR: Neither, my lord.

DUKE: Why, you are nothing then: neither maid, widow, nor wife!
LUCIO: My lord, she may be a punk; for many of them
are neither maid, widow nor wife.
DUKE: Silence to that fellow! I would he had some cause
to prattle for himself.
LUCIO: Well, my lord.
MAR: My lord, I do confess I ne'er was married;
And I confess besides, I am no maid.
I have known my husband; yet my husband
Knows not that ever he knew me.
LUCIO: He was drunk then, my lord; it can be no better.
DUKE: For the benefit of silence, would thou wert so too.
LUCIO: Well, my lord.
DUKE: This is no witness for Lord Angelo.
MAR: Now I come to't, my lord.
She that accuses him of fornication
In self-same manner doth accuse my husband,
And charges him, my lord, with such a time
When I'll depose I had him in mine arms
With all th'effect of love.

ANG: Charges she moe than me?
MAR: Not that I know.

DUKE: No? You say your husband.

MAR: Why just, my lord, and that is Angelo,
Who thinks he knows that he ne'er knew my body,
But knows, he thinks, that he knows Isabel's.

ANG: This is a strange abuse. Let's see thy face.

MAR: [unveiling] My husband bids me; now I will unmask.
This is that face, thou cruel Angelo,
Which once thou swor'st was worth the looking on:
This is the hand which, with a vow'd contract,
Was fast belock'd in thine: this is the body
That took away the match from Isabel
And did supply thee at thy garden-house,
In her imagin'd person.

DUKE: Know you this woman?

LUCIO: Carnally, she says.

DUKE: Sirrah, no more!

LUCIO: Enough, my lord.

ANG: My lord, I must confess I know this woman;
And five years since, there was some speech of marriage
Betwixt myself and her; which was broke off,
Partly for that her promised proportions
Came short of composition; but in chief
For that her reputation was disvalu'd
In levity: since which time of five years
I never spake with her, saw her, nor heard from her,
Upon my faith and honour.

MAR: Noble Prince,
As there comes light from heaven, and words from breath,
As there is sense in truth, and truth in virtue,
I am affianc'd this man's wife, as strongly
As words could make up vows. And, my good lord,
But Tuesday night last gone, in's garden house,
He knew me as a wife. As this is true
Let me in safety raise me from my knees,
Or else for ever be confixed here,
A marble monument.

ANG: I did but smile till now:
Now, good my lord, give me the scope of justice.
My patience here is touch'd: I do perceive
These poor informal women are no more
But instruments of some more mightier member
That sets them on. Let me have way, my lord,
To find this practice out.

DUKE: Ay, with my heart;

"informal: mentally disordered"
And punish them to your height of pleasure.  
Thou foolish friar, and thou pernicious woman,  
Compact with her that's gone:

*MARIANA is placed under guard and is led away to prison where she empties her pockets into the collection bowl, is patted down, and placed in a cell.*

You, Lady Escalus,  
Sit with my cousin; lend him your kind pains  
To find out this abuse, whence 'tis deriv'd.  
There is another friar that set them on;  
Let him be sent for.

LUCIO: Your Provost knows the place where he abides,  
And he may fetch him.

DUKE: Go, do it instantly.

*Exit PAGE*

And you, my noble and well-warranted cousin,  
Whom it concerns to hear this matter forth,  
Do with your injuries as seems you best  
In any chastisement. I for a while will leave you;  
But stir not you till you have well determin'd  
Upon these slanderers.

ESC: My lord, we'll do it thoroughly.

*Exit DUKE.*

SCENE 22: UNRAVELING

The scene begins with ISABELLA alone in her cell, speaking her thoughts aloud. Her voice becomes taken over by the voices of other characters, taking her back through the action of the story.

Throughout, the company forms around her, confronting her directly in conversational moments. There will be three "DUKE'S" played by various actors in the company.

The physical and vocal style of the company crescedos and accelerates throughout. The scene suggests a nightmare.

ISAB: O you blessed ministers above,  
Keep me in patience, and with ripen'd time  
Unfold the evil which is here wrapt up  
In coutenance!
MARIANA appears in a dim, dream-like light, and leads her through her cell bars and sits her down in the trial chair. To her:

To speak so indirectly I am loth;
I would say the truth, but to accuse him so
That is your part; yet I am advis’d to do it,
He says, to veil full purpose.

MAR: Be rul’d by him.
...Besides he tells me that, if peradventure
He speak against me on the adverse side,
I should not think it strange, for ‘tis a physic
That’s bitter to sweet end.

“DUKE” 1: Here is Lord Angelo shall give you justice,
Reveal yourself to him.

ISAB: O worthy Duke,
You bid me seek redemption of the devil.

“DUKE” 2: He hath releas’d him, Isabel,—from the world.
His head is off, and sent to Angelo.

CLA: Death is a fearful thing.
ISAB: And shamed life a hateful.
CLA: Sweet sister, let me live.

“DUKE” 2: He hath releas’d him, Isabel,—from the world.

ISAB: Sign me a present pardon for my brother,
Or with an outstretch’d throat I’ll tell the world aloud
What man thou art.

ANG: Who will believe thee, Isabel?

ESC: Some rise by sin, and some by virtue fall.

MS. O: Well, well! There’s one yonder arrested and
carried to prison, was worth five thousand of you all.

KATE: Signior Claudio?

ISAB: Go to your bosom,
Knock there, and ask your heart what it doth know
That’s like my brother’s fault. If it confess
A natural guiltiness, such as is his,
Let it not sound a thought upon your tongue
Against my brother’s life.
POM: Does your worship mean to geld and splay all the youth of the city?

ANG: The law hath not been dead, though it hath slept.

ESC: Let us be keen, and rather cut a little, Than fall, and bruise to death.

MS. O: Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunken.

ANG: See that Claudio Be executed by nine tomorrow morning.

CLA: I prithee, Lucio, do me this kind service: Implore her, in my voice, that she make friends To the strict deputy.

LUCIO: Assay the power you have.

ISAB: My power? Alas, I doubt.

LUCIO: All hope is gone, Unless you have the grace by your fair prayer To soften Angelo.

ISAB: Go to your bosom, Knock there, and ask your heart what it doth know That's like my brother's fault.

ANG: 'Tis one thing to be tempted, Escalus, Another thing to fall.

LUCIO: Ay, touch him: there's the vein.

ANG: Dost thou desire her foully for those things That make her good?

ISAB: Dost thou think, Claudio, If I would yield him my virginity Thou mightst be freed?

CLA: Let me live.

PROV: *Whatsoever you may hear to the contrary, let Claudio be executed by four of the clock* ...

JULIET: *O injurious love,*
That respite me a life, whose very comfort
Is still a dying horror!

CLA: I am so out of love with life that I sue to be rid of it.

ANG: Redeem thy brother
By yielding up thy body to my will.

"DUKE" 3: I do make myself believe
that you may most uprighteously do a poor wronged
lady a merited benefit; redeem your brother from
the angry law; do no stain to your own gracious
person; and much please the absent Duke,

PROV: *Whatsoever you may hear to the contrary, let
Claudio be executed by four of the clock...*

CLA: Death is a fearful thing.

"DUKE" 3: Go you to Angelo;
answer his requiring with a plausible obedience...

ISAB: With an outstretched throat I'll tell the world
ANG: Who will believe thee, Isabel?

ISAB: When you depart from him, but soft and low,
'Remember now my brother.'
MAR: Fear me not.

CLA: Let me live.

"DUKE" 1: Virtue is bold, and goodness never fearful.

PROV: *Whatsoever you may hear to the contrary, let
Claudio be executed by four of the clock...*

"DUKE" 2: He hath releas'd him, Isabel,—from the world.

JULIET: Whose very comfort is still a dying horror...

ANG: Be that you are,
That is, a woman...
If you be one—show it now.

"DUKE" 3: ...you shall have your bosom on this wretch,
Grace of the Duke, reeniges to your heart,
ISAB: I am directed by you.

ANG: ...if any crave redress of injustice, they should exhibit their petitions in the street...

ESC: ...to have a dispatch of complaints, and to deliver us from devices hereafter, which shall then have no power to stand against us.

ANG: Who will believe thee?

"DUKE" 2: For my poor self, I am combined by a sacred vow, And shall be absent.

ISAB: ...with an outstretch'd throat...

ANG: Who will believe thee?

"DUKE" 1: Who knew of your intent and coming hither?

ISAB: One that I would were here, Friar Lodowick.

PROV: Whosoever you may hear to the contrary, let Claudio be executed by four of the clock...

"DUKE" 3: Trust not my holy order, If I pervert your course.

CLA: Let me live.

"DUKE" 1: Who knew of your intent and coming hither?

ISAB: One that I would were here, Friar Lodowick.

ANG: Who will believe thee?

"DUKE" 2: If he had so offended, "DUKE" 1: He would have weigh'd thy brother by himself, "DUKE" 3: And not have cut him off. Someone hath set you on.

JULIET: ... comfort is still a dying horror...

"DUKE" 1: Who knew of your intent and coming hither?

ISAB: One that I would were here, Friar Lodowick.

"DUKE" 1: By mine honesty, If she be mad, as I believe no other,
Her madness hath the oddest frame of sense.

We return to the real DUKE, sitting as he was in SCENE 1, with the FRIAR. We hear their conversation in its entirety for the first time. [L.iii]

DUKE: My holy sir, none better knows than you
How I have ever lov’d the life remov’d,
And held in idle price to haunt assemblies,
Where youth, and cost, witless bravery keeps.
I have deliver’d to Lord Angelo—
A man of stricture and firm abstinence—
My absolute power and place here in Vienna,
And he supposes me travell’d to Poland;
For so I have strew’d it in the common ear,
And so it is receiv’d. Now, pious sir,
You will demand of me, why I do this.

FRIAR: Gladly, my lord.

DUKE: We have strict statutes and most biting laws,
The needful bits and curbs to headstrong jades,
Which for this fourteen years we have let slip;
Even like an o’er-grown lion in a cave
That goes not out to prey. Now, as fond fathers,
Having bound up the threatening twigs of birch,
Only to stick it in their children’s sight
For terror, not to use, in time the rod
Becomes more mock’d than fear’d: so our decrees,
Dead to infliction, to themselves are dead,
And Liberty plucks Justice by the nose,
The baby beats then nurse, and quite athwart
Goes all decorum.

FRIAR: It rested in your Grace
To unloose this tied-up justice when you pleas’d;
And it in you more dreadful would have seem’d
Than in Lord Angelo.

DUKE: I do fear, too dreadful.
Sith ‘twas my fault to give the people scope,
‘Twould be my tyranny to strike and gall them
For what I bid them do: for we bid this be done,
When evil deeds have their permissive pass,

---

1 cost: costly display
2 stricture: strictness—alluding to Angelo’s self-repression rather than his strictness toward others
3 strew’d: scattered, spread
4 “Even like an...out to prey.”: An old lion, pretending to be sick, invited the other animals to visit him in his cave, thus saving himself the trouble of going out to catch his prey.
5 fond: foolish
6 “so our decrees...themselves are dead”: If the decrees are not carried out, they are as good as dead, nonexistent.
And not the punishment. Therefore indeed, my father,
I have on Angelo impos’d the office;
Who may in th’ambush of my name strike home,
And yet my nature never in the fight
To do in slander. And to behold his sway,
I will, as ‘twere a brother of your order,
Visit both prince and people. Therefore, I prithee,
Supply me with the habit, and instruct me
How I may formally in person bear
Like a true friar. Moe reasons for this action
At our more leisure shall I render you;
Only this one: Lord Angelo is precise;
Stands at guard with Envy; scarce confesses
That his blood flows; or that his appetite
Is more to bread than stone. Hence shall we see
If power change purpose, what our seemers be.

*ISABELLA looks up.*

*Lights down on the DUKE and FRIAR and ISABELLA in her cell.*

*The courtroom is reformed.*

**SCENE 23: RESOLUTION?** [V.i.259]

High Court.

*The trial proceeds as it was before. LUCIO is on the stand.*

ESC: Signior Lucio, did not you say you knew that Friar Lodowick to be a dishonest person?

LUCIO: Honest in nothing but in his clothes, and one that hath spoke most villainous speeches of the Duke.

ESC: We shall entreat you to abide here till he come, and enforce them against him. We shall find this friar a notable fellow.

LUCIO: As any in Vienna, on my word!

*LUCIO steps down.*

---

1 *habit*: attire of a friar
2 *formally*: in outward appearance
3 *precise*: strict in morals, puritanical.
4 *at guard*: in a swordsman’s posture of defense
ESC: Call that same Isabel here once again; I would speak with her.

Exit PAGE

Pray you, my lord, give me leave to question; I will go darkly to work with her.

LUCIO: That’s the way; for women are light at midnight.

Enter ISABELLA, and MARIANA under guard.

ESC: Come on, mistress, here’s a gentlewoman denies all that you have said.

Enter DUKE (disguised) and PROVOST.

LUCIO: My lord, here comes the rascal I spoke of, here with the Provost.

ESC: In very good time. Speak not you to him till we call upon you.

LUCIO: Mum.

ESC: Come, sir: did you set these women on to slander Lord Angelo? They have confess’d you did.

DUKE: ‘Tis false.

ESC: How! Know you where you are?

DUKE: Where is the Duke? ‘Tis he should hear me speak.

ESC: The Duke’s in us; and we will hear you speak; Look you speak justly.

DUKE: Boldly, at least. But O, poor souls, Is the Duke gone?

Then is your cause gone too. The Duke’s unjust Thus to retort your manifest appeal, And put your trial in the villain’s mouth¹ Which here you come to accuse.

LUCIO: This is the rascal: this is he I spoke of.

ESC: Why, thou unreverend and unhallow’d friar! Is’t not enough thou hast suborn’d these women To accuse this worthy man, but in foul mouth, And in the witness of his proper ear, To call him a villain?

ISABELLA takes a step towards him.

ISAB: Be not so hot:

DUKE: The Duke

¹ put your trial in the villain’s mouth: give the villain the right to pronounce judgement
Dare no more stretch this finger of mine than he
Dare rack his own. His subject am I not,
Nor here more provincial. My business in this state
Made me a looker-on here in Vienna,
Where I have seen corruption boil and bubble
Till it o’errun the stew: laws for all faults
But faults so countenanc’d that the strong statutes
Stand like the forfeits in a barber’s shop,
As much in mock as mark.

ESC: Slander to th’state!

Away with him to prison!

ANG: What can you vouch against him, Signior Lucio?

Is this the man that you did tell us of?

LUCIO: ‘Tis he, my lord.—Come hither, Goodman Baldpate,
do you know me?

DUKE: I remember you, sir, by the sound of your voice;
I met you at the prison, in the absence of the Duke.

LUCIO: O, did you so? And do you remember what you
said of the Duke?

DUKE: Most notably, sir.

LUCIO: Do you so, sir? And was the Duke a fleshmonger,¹
a fool, and a coward, as you then reported him to
be?

DUKE: You must, sir, change persons with me, ere you
make that my report. You indeed spoke so of him,
and much more, much worse.

LUCIO: O, thou damnable fellow! Did not I pluck thee by
the nose for thy speeches?

DUKE: I protest, I love the Duke as I love myself.

ANG: Hark how the villain would close now, after his
treasonable abuses!

ESC: Such a fellow is not to be talked withal. Away with
him to prison! Lay bolts enough upon him: let him
speak no more.

DUKE: (To GUARD) Stay, sir, stay a while.

The DUKE looks to the PROVOST and, at her signal, the GUARDS to release their
bonds on the prisoners.

ISAB: You must be hooded, must you? Show your visage.

ISABELLA moves towards the DUKE, looks at him for a long time, and then pulls the
DUKE’s medal out from beneath his jacket. The room gasps.

DUKE: [To LUCIO] Sneak not away, sir, for the friar and you

¹ fleshmonger: fornicator
Must have a word anon.—Lay hold on him.

*LUCIO is placed under guard.*

LUCIO: [*aside*] This may prove worse than hanging.  

DUKE: [*To ESCALUS*] What you have spoke, I pardon: sit you down.  

We’ll borrow place of him. [*To ANGELO*] Sir, by your leave.

*ANGELO steps down and the DUKE takes his place. ANGELO is now on trial.*

Hast thou a word, or wit, or impudence,  
That yet can do thee office? If thou hast,  
Rely upon it till my tale be heard,  
And hold no longer out.

ANG: O my dread lord,  
I should be guiltier than my guiltiness  
To think I can be undiscernible,  
When I perceive your Grace, like power divine,  
Hath looked upon my passes. Then, good prince,  
No longer session hold upon my shame,  
But let my trial be mine own confession.  
Immediate sentence, then, and sequent death  
Is all the grace I beg.

DUKE: Come hither, Mariana.—  
Say: wast thou e’er contracted to this woman?

ANG: I was, my lord.

DUKE: Go, take her hence, and marry her instantly.  
Do you the office, friar; which consummate,  
Return him here again. Go with him Provost.

*Exit ANGELO, MARIANA, FRIAR, and PROVOST*

ESC: My lord, I am more amaz’d at his dishonour  
Than at the strangeness of it.

DUKE: Come hither, Isabel.  
Your friar is now your prince. As I was then,  
Advertising and holy to your business,  
Not changing heart with habit, I am still  
Attorney’d at your service.

ISAB: O, give me pardon,  
That I, your vassal, have employ’d and pain’d  
Your unknown sovereignty.

DUKE: You are pardon’d, Isabel.  
And now, dear maid, be you as free to us.  
Your brother’s death, I know, sits at your heart:  
And you may marvel why I obscur’d myself
Laboring to save his life, and would not rather
Make rash remonstrance of my hidden power
Than let him be lost. O most kind maid,
It was the swift celerity of his death,
Which I did think with slower foot came on,
That brain'd my purpose. But peace be with him.
That life is better life, past fearing death,
Than that which lives to fear.1 Make it your comfort,
So happy is your brother.

ISAB: I do, my lord.

Enter ANGELO, MARIANA, FRIAR, and PROVOST.

DUKE: For this new-married man approaching here,
Whose salt2 imagination yet hath wrong'd
Your well defended honour,
As he adjudg'd your brother,
Being criminal in double violation
Of sacred chastity and of promise-breach
Thereon dependent, for your brother's life,
The very mercy of the law cries out
Most audible, even from his proper tongue:
'An Angelo for Claudio; death for death.
Haste still pays haste, and leisure answers leisure;
Like doth quit like, and Measure still for Measure.'
We do condemn thee to the very block
Where Claudio stoop'd to death, and with like haste.
Away with him.

The DUKE bangs the gavel and the courtroom begins to dissolve.
MARIANA is horrified and falls to her knees in ANGELO's defense.

MAR: O, my most gracious lord,
I hope you will not mock me with a husband.

DUKE: It is your husband mock'd you with a husband.
Consenting to the safeguard of your honour,
I thought your marriage fit: else imputation,
For that he knew you, might reproach your life,
And choke your good to come. For his possessions,
Although by confiscation they are ours,
We do instate and widow you with all,
To buy you a better husband.

MAR: O my dear lord,

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1 "That life is better... lives to fear": The life to come, beyond fear of death, is better than earthly life that is coupled with this fear.
2 salt: salacious, lecherous
I crave no other, nor no better man.

DUKE: Never crave him; we are definitive.

MAR: Gentle my liege—

DUKE: You do but lose your labour. Away with him to death.

MAR: O my good lord—sweet Isabel, take my part;
Lend me your knees, and all my life to come
I'll lend you all my life to do you service.

DUKE: Against all sense you do importune her.
Should she kneel down in mercy of this fact,
Her brother's ghost his paved bed would break,
And take her hence in horror.

MAR: Isabel!
Sweet Isabel, do yet but kneel by me;
Hold up your hands, say nothing: I'll speak all.
They say best men are moulded out of faults,
And, for the most, become much more the better
For being a little bad. So may my husband.
O Isabel! Will you not lend a knee?

DUKE: He dies for Claudio's death.

Eternal tension.

ISAB: [kneeling] Most bounteous sir:
Look, if it please you, on this man condemn'd
As if my brother liv'd. I partly think
A due sincerity govern'd his deeds
Till he did look on me. Since it is so,
Let him not die. My brother had but justice,
In that he did the thing for which he died:
For Angelo,
His act did not o'ertake his bad intent,
And must be buried but as an intent
That perish'd by the way. Thoughts are no subjects;¹
Intents, but merely thoughts.

MAR: Merely, my lord.

DUKE: I have bethought me of another fault.

Provost, how came it Claudio was beheaded
At an unusual hour?

PROV: It was commanded so.

DUKE: Had you a special warrant for the deed?

PROV: No, my good lord: it was by private message.
I thought it was a fault, but knew it not;
Yet did repent me after more advice.

¹ Thoughts are no subjects: Thoughts are not like the Duke's subjects, who are liable to be punished or controlled.
For testimony whereof, one in the prison
That should by private order else have died,
I have reserv'd alive.

The PROVOST looks toward the door, where a man waits in the dark.

DUKE: What's he?
PROV: This is a prisoner that I sav' d,
Who should have died when Claudio lost his head;
As like almost to Claudio as himself.
DUKE: [To ISAB] If he be like your brother, for his sake
Is he pardon'd; and for your lovely sake
Give me your hand and say you will be mine.

CLAUDIO steps out of his dark corner and into the center of the room.

ISAB: He is my brother.

ISABELLA runs to him and they embrace.

DUKE: But fitter time for that.
By this Lord Angelo perceives he's safe;
Well, Angelo, your evil quits you well.
Look that you love your wife: her worth, worth yours.

The courtroom begins to dissolve. Company moves to indicated positions for final visual montage.

And yet here's one I cannot pardon.
[To LUCIO] You, sirrah, that knew me for a fool, a coward,
One of all luxury, an ass, a madman:
Wherein have I so deserv'd of you
That you extol me thus?
LUCIO: Faith, my lord, I spoke it but according to the trick: if you will hang me for it, you may: but I had rather it would please you I might be whipped.
DUKE: Proclaim it, Provost, round about the city,
If any woman wrong'd by this lewd fellow,
—As I have heard him swear himself there's one
Whom he begot with child—let her appear,
And he shall marry her.

KATE stands in the crowd.

LUCIO: I beseech your Highness, do not marry me to a

1 *luxury*: lasciviousness
whore. Your Highness said even now, I made you a duke; good my lord, do not recompense me in making me a cuckold.

DUKE: Upon mine honour, thou shalt marry her.
Thy slanders I forgive, and therewithal
Remit thy other forfeits.

LUCIO: Marrying a punk, my lord, is pressing to death,
Whipping, and hanging.

DUKE: Slandering a prince deserves it.

LUCIO and KATE exit to the dinner table where CLAUDIO and JULIET began.
MS.O, POMPEY, BARNARDINE, and ABHORSON are in the prison.

She, Claudio, that you wrong’d, look you restore.

JULIET steps forward with a baby. CLAUDIO embraces her.

Joy to you, Mariana; love her, Angelo

MARIANA and ANGELO exit to the Moated Grange, where they sit to drink scotch and look uncomfortable finally together.

Thanks, good friend Escalus, for thy much goodness;

ESCALUS accompanies the PAGE in the state offices.

There’s more behind that is worthy of praise.
Thanks, Provost, for thy care and secrecy;
We shall employ thee in a worthier place.

The PROVOST and GUARDS exit to the prison.

ISABELLA and the DUKE are alone.

Dear Isabel,
I have a motion much imports your good;
Whereeto if you’ll a willing ear incline,
What’s mine is yours, and what is yours is mine.

The DUKE kneels next to her, turns her face to his, and kisses her gently. She reacts blankly—giving no indication of compliance or rejection. They freeze looking at each other.

EPILOGUE

Actors playing voices step out of their montage position and address the audience.
VOICE 1: He who the sword of heaven will bear
  Should be as holy as severe:
  Pattern in himself to know,
  Grace to stand, and virtue, go.

VOICE 2: Batter my heart, three-personed God; for you
  As yet but knock, breathe, shine, and seek to mend;
  That I may rise and stand, o'erthrow me, and bend
  Your force to break, blow, burn, and make me new.

VOICE 3: The loveless never find love,
  Only the loving find love,
  And they never have to seek for it.

VOICE 4: It is wrong to expect a reward for your struggles. The
  reward is the act of struggle itself, not what you win. Even
  though you can’t expect to defeat the absurdity of the world,
  you must make that attempt.

VOICE 1: That’s morality,
VOICE 2: that’s religion.
VOICE 3: That’s art.
VOICE 4: That’s life.

The DUKE turns and walks upstage and ISABELLA is left alone, staring into an unknown future.

Beat.

Blackout.

THE END
Part 4 – Design
The Music

Second only to the text, music in this piece has taken over the task of interpretation and representation. A powerful narrator, music in this piece exceeds its traditional role of pleasant background noise and plays an active role in the storytelling. It has become another character, guiding the audience from one moment to the next, creating spaces for them with the help of the setting, costumes, and action, imagining compelling characters with the actors, speaking its own voice in this world. The way the sounds influence and draw apart from one another is a parallel to the story world—assisting and commenting upon it.

Similar to the script adaptation, my choices regarding the music for this piece served a variety of functions, outlined below. The whole, however, remained the focus and though the various sounds are eclectic, the sounds create, in this piece, a separate world for themselves. As the text revolves around the clashing of the play's various worlds, so similar in their desires, conflicts, and moral deviations, so the music draws its differences from a singular source. Though the sounds have evolved, their points of intersection are found in their shared influences and rebellious canonical deviation. This infusion of music into text revives the pulse at the heart of this story, enhancing its characters and problems with contemporary relevance.

Character
The classical piano pieces illustrate or compliment the voice of the law. Often, the classical pieces accompany Angelo's actions, most notably during Claudio's arrest and his encounters with Isabella. Musical themes in Beethoven's “Moonlight Sonata” take on a new life in Black Heart Procession's “The Invitation” as Angelo’s lust takes its form. Isabella's theme—Fauré's “Pavane”—is the only classical piece not associated with the law. The stricture of her religious obligations, however, is similar to the constraints of the law, and therefore I found this choice fitting. This choice also draws a parallel between Angelo and Isabella, echoing their shared essentialist worldview.

Daily life in the city moves to a jazz hip-hop rhythm. As the latter form was so influenced by the former, I chose pieces that had a strong awareness of this connection, even drawing attention to it. Unwrapped's version of “Hot in Here,” for example, is the result of a community of artists that rework popular hip-hop songs by accentuating their jazz roots. The two forms meld in this transformation. Many of the tavern or outdoor street scenes sound in jazz voices—its sultry melodies and suspicious bass lines.

Walking between these two extremes is electronic music—Aphex Twin, Boards of Canada, and Midwest Product. Electronic artists draw from the form and precision of classical piano music while maintaining the pulsing urgency and melodic twists that jazz so propagates. Music in such key scenes as the bed trick and the dream sequence live in this in-between: the contemporary and precise variations of Bjork and Goldfrapp.

The Female Voice
As the script adaptation sought to amplify the female voice, the music design of course followed suit. Each track selected features strictly female vocalists. I began the design with The Fugees' "Ready or Not" and sought, as I grew into the soundtrack, vocalists who possess a similar quality to that of Lauren Hill in this track. The only track that includes male voices is “The Invitation” by
Black Heart Procession. Since this song is used in a scene in which Angelo is forcefully exerting his power over Isabella, I chose to allow this one deviation. Throughout the rest of the soundtrack, however, the female voice is featured exclusively.

Narration
Like any quality film soundtrack, music has the power in this piece to inform the audience of the tambour of the moment at hand. This narrative capability clues them in to the progress of the narrative—encouraging them to read meaning into various moments. For example, the Duke’s “secret” identity is revealed to the Provost in Scene 16 as they hatch a plot together. What began as a merely factual conversation is transformed into the creation of a secret plan when the smarmy “False Start” by The Dining Rooms begins the first notes of its crawling bass line. The tone of the music immediately indicates this shift in meaning to the audience and they become engaged in the plotting, whether or not they are aware of it. The re-introduction of the The Fugees track at the end of the first act has a similar effect. If the audience had not been aware of the significance of the Duke and Isabella’s decision before the track began, they become so as the familiar theme is reintroduced.

Music is allowed to step beyond this limited narrative framework, however. In non-dialogical scenes such as Scene 2 and Scene 15, the musician becomes the textual force accompanying the movement of the actors. Claudio’s arrest achieves a certain mournful poignancy paired with Chopin’s melancholy melody, and the bed trick absolutely depends upon the hostile tango of Goldfrapp’s “Human.” To a certain extent, Bjork’s “Hyper-Ballad” achieves this same importance in the dream sequence—accelerating the panic and confusion of the sparse text with its rhythmic persistence.
The Soundtrack

Scene 1: *The Fugees, Ready or Not
Scene 2: *Chopin, Prelude No. 4
Scene 3: *Unwrapped, Hot in Here
Scene 4: Boards of Canada, Gyroscope
Scene 6: *Koop, Waltz for Koop
Scene 7: *Faure, Pavane; Beethoven, Moonlight Sonata
Scene 8: Pole, Modul
Scene 9: *Black Heart Procession, The Invitation
Scene 10: *The Fugees, Ready or Not

Scene 12: Aphex Twin, 4
Scene 13: *Julie London, Black Coffee
Scene 15: *Goldfrapp, Human
Scene 16: *The Dining Rooms, False Start
Scene 17: *Faure, Pavane
Scene 18/20: Midwest Product, Clicks and Crackers
Scene 22: *Bjork, Hyper-Ballad
Scene 23: *Bach, Prelude No. 1
Epilogue: *Massive Attack, Teardrop

* = my selections. All else were selected by Ted Laszuk, sound designer.
Setting

The set designer, Christopher Burke, and I began our discussion of this set in London during the autumn of 2002. Though we originally discussed plans for a much smaller space, our principal concerns remained the same: heights and levels, angular lines, quick, flawless changes between scenes. The set was first and foremost a practical workspace with the potential to be fluid, flexible, and functional.

I proposed a very Brechtian theatre world: the set's movement was in no way concealed, but rather, displayed as an accessory to the story action: the foundation upon which it moved. The seven major pieces—three scaffolding sets, two straight staircases, one spiral staircase, and a large table with elephant sculptures for legs—were manipulated smoothly to create a variety of playing spaces. Lighting instruments and furniture storage throughout were not concealed, actors as well as technicians moved set pieces—the action and its practical staging were seamlessly related.

The angular lines and frequent, dynamic diagonals created spaces appropriate to this story of law and distortion, disorientation and concealed truth. The softer pieces: the fabric swags of the street, the clotheslines, and the elephant table added a new dimension to their playing spaces: a softer contrast to the hard edges of the rest. The prison scenes utilized the theatre's fly-space, dropping four sets of prison bars at various levels and on different line sets to add depth and intrigue to a bare space.

The bedroom scene also utilized a few pieces to make a pronounced effect: five tall mirrors, white bed linens, and a few small furniture pieces transformed Angelo's elephant table into a seductive bedroom space. The mirrors both accentuated the disorientation of the scene's action and provided the audience with various perspectives upon the characters. They also allowed the actors to move light around the space with flashlights, adding to the confusion and acceleration of the scene's action.

The focus of the setting design for this production was to create the most with the least—to creatively manipulate a few pieces as little as possible to the greatest effect. Burke, a first-time designer, truly outperformed the expectation with a visual world that was intriguing and dynamic in its own regard, but also in the elegance by which it refocused attention on the action of the piece.
The Floor Plans

Enclosed are Christopher Burke's twelve original floor plan designs. As you may be able to gather from the photographs of the model, a few of the plans were modified slightly for the final performance, but the existing plans are enough to provide a general idea of the setting and its movements.

The model in the photographs was constructed by Jack Phend and Christopher Burke.
The Costumes

Costume functions, in this piece, primarily as a tool for establishing character. Most theatrical endeavors use costume to focus on setting: time and place. However, this production is unique. As I chose to locate the story in the unspecific past, the costume designer, Emily Selck, was initially resistant to the flexibility of her task. Rather than pointing her towards a specific time, I advised her to look for classics: those tailored lines utilized heavily from the late 1930's to the early 1960's without choosing anything that spoke too loudly of a specific time. I advised that she and her assistant, Megan Orcholski, bear in mind the visual appearance of the whole piece and designate specific elements that can draw the various pieces together.

Color was the essence of this design, reflecting the transformations of the characters as they moved throughout the play. The over-arching premise was that the characters began with a void between them: the voice of the law and the voice of the people living their lives. The former are clothed in black and white, the latter in splashes of color. The Provost, for example, begins in black, white, and gray and ends in black and red. Lucio begins in aggressive yellows and oranges, ends in green with neutral pants and a black jacket. As their worlds collide throughout the play’s action, each group takes on elements of the other.

Isabella is, perhaps, the most pointed example of costume communicating character transformation. Throughout the first act, she wears only white and navy blue: as close to black and white as she can get without actually being so. Her first costume in the second act reverses this pattern, adding a couple touches of violet and green over a black dress—more mournful, yes, but the significance here is in the addition of colors. As her character is changed by the experience of the play, her clothing adds colors. Her last costume incorporates as many colors as possible in a patchwork skirt paired with a red top and blue sweater. Her character has bloomed, in a way—as the circumstances forced her to confront herself throughout the piece, her world took on a multitude of colors.

Costume was also used as a storytelling assistant. The three “Duke”s in the dream sequence wear priest’s collars and trench coats similar to the Duke’s throughout the play. As Angelo assumes his position as chief executor of power, he changes a silver sash for gold. The revelation of the Duke in the final scene is the revelation of a medal and purple sash.

As the costume design utilized its power to comment upon character transformation, it also aided the practical storytelling needs of the piece. Time and place be damned.
Costume List

The Duke:

Scene 1, 22: White dress shirt, black pants, black hat, trench coat
Scene 8, 10, 12, 13, 16, 17: Black shirt with white collar, black pants, black hat, trench coat
Scene 20, 21: Black tuxedo, large medal with purple sash
Scene 23: Black shirt with white collar, black pants, large medal with purple sash, black hat, trench coat

Escalus:

Scene 1, 2, 5: Black business suit with white pinstripes, white shirt, black tie
Scene 12, 18, 21, 22, 23: Grey skirt/jacket ensemble with jeweled detail

Angelo:

Scene 1: Black tuxedo with silver sash, glasses with thick black rims
Scene 2, 5, 7, 10, 18, 21, 23: Black tuxedo with gold sash, glasses with thick black rims
Scene 9: Black tuxedo, top button of shirt undone, glasses with thick black rims
Scene 15: Gold silk robe, black pants

Mariana:

Scene 1, 10, 13: Sexy, tight red dress, fishnet stockings, black shoes with tall heels, red snakeskin purse
Scene 15: Small white slip identical to Isabella’s.
Scene 18, 23: Mauve skirt/jacket ensemble, black undershirt, tan purse
Scene 21: Mauve skirt/jacket ensemble, black scarf, sunglasses, tan purse

Page:

Scene 1, 7, 9, 13, 16, 21, 23: Black tuxedo, silver sash

Sgt. Elbow:

Scene 1, 3, 5, 10, 12, 13: Navy policeman’s uniform, nightstick, handcuffs, policeman hat

Claudio:

Scene 1, 2, 4, 7, 23: Tan dress pants, black workman’s boots, white short-sleeve dress shirt, maroon tie
Scene 8, 10, 12, 16, 22: Tan dress pants, white tank undershirt, black workman’s boots

Juliet:

Scene 1, 2, 4, 8, 10: Black maternity dress with small pink flowers, white sweater, flat black shoes
Scene 12, 22, 23: Pink dress, white sweater
Isabella:
1, 6, 7: White dress with small navy pattern, navy sweater, flat blue shoes
9, 10: White dress with small navy pattern, navy sweater, flat blue shoes, brown scarf, black jacket. She is very wet.
15: Small white slip identical to Mariana’s.
17, 18, 20, 21, 22, 23: Multi-colored patchwork skirt, red undershirt, navy sweater, flat blue shoes.

Lucio:
1, 3, 4, 6, 7, 10: Yellow polo, yellow/orange tie, tan hat, grey (?) pants
12: Green polo, blue/green/white tie, grey (?) pants
17, 21, 22, 23: Green polo w/ orange undershirt, black suit-jacket, grey (?) pants

Kate:
1, 3, 4, 10: Magenta wrap dress, gaudy jewelry, black fishnet stockings, tall black heels
12, 22, 23: Violet-mauve dress w/ tan and white pattern, tan sash, beige fishnet stockings, tall black heels

Mistress Overdone:
1, 3, 4, 10: Lime green/white/orange dress with metallic gold trim, multi-colored sequined jacket, black fishnet stockings, tall black heels
12, 13, 21, 22, 23: Same dress, dark purple jacket, teal scarf, fishnet stockings, tall black heels

Pompey:
1, 3, 4: Forest green/orange/brown/cream plaid pants, white dress shirt, multi-colored tie, green suit-jacket, tan hat
5, 10: Same, sans suit-jacket
12, 13, 14, 17, 22, 23: Same pants, black tank undershirt

Froth:
1, 3, 4, 5: Brown dress pants, baby blue dress shirt, lemon/lime tie, brown tweed suit-jacket, brown hat

Provost:
1, 2, 4, 5, 7, 8, 10: Black pants and suit-jacket, grey tank under jacket
12, 14, 16, 17, 22, 23: Black pants and suit-jacket, red tank under jacket

Abhorson:
14, 17: Dirtied utility pants w/ various metallic S&M-looking accessories adorning their may hooks and pockets, black tank undershirt
Barnardine:
17: Dirty, ragged khaki pants, dirty white/navy vest w/ no undershirt, ragged brown jacket

Radio Host:
11: Navy V-neck sweater, white dress shirt, khaki dress pants

Radio Guest:
11: Teal skirt and matching sweater with jeweled adornment

Voices:
Prologue: Black overcoat over costume
Epilogue: Various character costumes

Guards:
All scenes: Navy guard uniform w/ gold accents

The Press (males):
20, 21, 23: Trench coats, fedoras worn low over the face

The Press (females):
20, 21, 23: Trench coats, scarf head wraps, sunglasses

Passer-bys:
6: Various outer-wear
The Lighting

The challenge of lighting designer Emilie Clark was to isolate the many playing spaces of the stage accurately, interestingly, and subtly. Her successful achievement of this task is no small feat. Because of the self-conscious style of the set and its frequent movement, lighting became one of the stage’s most important tools—pointing the audience towards the next movement of the story.

Clark’s palette dipped heavily in violets, blues, and greens, lending the tone of the production an eerie coldness. Complimentary to the cool hues, the reds and purples of Mariana’s pub and the amber tint of the courtrooms and Claudio and Juliet’s home gave the stage necessary warmth. Her most effective uses of color were in the aforementioned pub, the dark blue of the bed trick scene, and the cool violet of the isolated prison cells.

Her most outstanding accomplishment, however, was in her successful isolation of spaces in the three montage sequences and the complex dream sequence. The former, utilizing impeccable focus, and the latter, a rapid, complicated sequence of variously engaged singular spaces, were executed with clarity and finesse. Clark succeeded in lending life to Burke’s spaces, and furthered the story with her specific and colorful vision.
Publicity

Condensing this complex show into one fragment of text and a few spare images was a challenge. My designer, Dan Wren, used his style of simple elegance in two designs—both utilizing quotes pulled from the Prologue/Epilogue sequences. However, the different quotes present very different perspectives on the performance, so instead of choosing one or the other, I utilized both posters equally. The North Central Print Shop printed 60 copies of both posters in 11x17 format—one in color, the other in black and white.

Two posters are not enough for me, however. I typically promote a fairly aggressive publicity assault, and this production was no different. In addition to the two “official” posters created by Dan Wren, I invited the cast to create whatever kind of poster they desired in 8 ½ x 11 format to be copied on a standard Xerox machine. I received about 13 different posters from this request and made 20 copies of each. They varied greatly in content and appearance—from very simple text-oriented pieces to Japanese animation and magazine cut-and-paste. These posters plastered the campus and drew a great amount of attention because of their diverse content and their sheer number.

Postcards modeled from the first of Wren’s poster designs were sent to the North Central College Faculty and Staff and to the cast’s family and friends. Whitney Baker, the publicity director, ensured the composition and delivery of at least two press releases to the local newspapers per week. She also called local schools and businesses in an attempt to book small public performances and publicity give-aways.
News from North Central College

Contact: Whitney Baker/ Betsy Matheson
April 27, 2004
(630) 637-7469

FOR IMMEDIATE RELEASE

North Central College Has Senior Direct Spring Play: a Contemporary Shakespeare Tale.

NAPERVILLE, Ill. - Traditional Shakespeare is a favorite of theater troupes across the globe. North Central College is presenting a contemporary spin on a classic Shakespearean tragicomedy: Measure for Measure. The show opens May 7 and runs May 8, 14 and 15; the curtain time is 8 p.m. each night in Pfeiffer Hall, 310 E. Benton Ave. A matinee performance is set for 9:30 a.m. on May 13 as well. Tickets are priced at $15/adults and $10/students and senior citizens and may be purchased by calling the Pfeiffer Hall Box Office at 630-637-SHOW (7469).

People all over the world read, study, perform, and enjoy Shakespeare. The extent to which people enjoy and study Shakespeare has not much changed throughout time. What has changed, however, is the way we interpret his material. We as a modern public have taken liberties with the settings, time periods, genders, and even with the way we interpret his writing. As our society has changed, we have taken Shakespeare with us, adapting him to fit our needs; using his words to apply to us in this different time and place.

Director Betsy Matheson, Senior Theater/English Major, has done just that, modernized Shakespeare for a contemporary audience. She wants to show that the themes of Shakespeare are not limited to just one era: his words still ring true. She is using music and costuming from various decades of the 20th Century to help articulate this idea. Matheson has done an independent study that examined the use of music as the silent storyteller in Shakespeare. This research will help her educate the public and her peers of her findings.

This is not Matheson's first experience directing on campus, in fact it is her fifth. Her first solo directing experience was her sophomore year at North Central when she adapted Much Ado About Nothing into a sleeker, more stylized version called Unkissed, and directed a cast of seven in a late-night performance. She sees this opportunity not only to be a constructive way for preparing her for her intended directing career, but it is the culmination of her undergraduate education. This experience is building off her artistic and creative development, her love affairs with literature (particularly Shakespeare), as well as her acting lessons/experiences/mistakes. Matheson is the first student to direct a main stage show at North Central College in twenty years. The theater professors have put a lot of faith and energy into supporting Matheson's project through the various phases of its conception.

The play is a story of mistaken identities, manipulation, and above all morality. It is a dark comedy, thought by some to be cynical. The action of the play makes the characters consider very heavily their own moral and social groundings through various endeavors. Shakespeare's themes will be carried out on Pfeiffer Stage, where Matheson will add her own stylistic twist.

Pfeiffer Hall is handicap-accessible.

###
FOR IMMEDIATE RELEASE

North Central College Modernizes Shakespeare With Music.

NAPERVILLE, Ill — An updated version of the Shakespearean play Measure for Measure opens on Friday, May 7 and runs May 8, May 14 and May 15 each night at 8 p.m. All performances are in Pfeiffer Auditorium, 310 E. Benton Ave. A morning performance is set for 9:30 a.m. on Thursday, May 13. Tickets are priced at $10/adults and $8/students and may be purchased by calling the Pfeiffer Hall Box Office at 630-637-SHOW (7469).

Rarely are Shakespearean plays fueled by their music. And when they are, it is even rarer to find a mix that will be heard at North Central College's production of Measure for Measure. After doing a four-month research project in England, director, Senior Betsy Matheson, has an ear for knowing what kind of music enhances the story. Matheson did her study on music as the unspoken storyteller in Shakespearean plays.

She saw numerous renditions of a variety of Shakespeare plays. Not only did she see twelve different plays, but also they all took special approaches: from modern, to classical to a complete thematic makeover. While Matheson was in England, she had the opportunity to attend a Master-Class with the internationally-renowned director Sir Peter Hall (founding member of the Royal Shakespeare Company and Artistic Director of the National Theatre). During the Q & A session that followed his lecture, he said that current theatre professionals must find a way to communicate Shakespeare to the audience of now. Matheson recalls, "His words really stuck with me, and I feel like this adaptation and show conception is one way to give the story of Measure for Measure to THIS audience—of Naperville, of North Central, of Illinois."

Listening to Sir Peter Hall's advice, Matheson has taken on the project of directing Measure for Measure. She chose the play before she decided to modernize it. "You have to fall in love with a script before you figure out how to communicate it to others," says Matheson. "The conception of a piece of theatre is an act of love—you must first decide how the story speaks its heart to you, and then the conception is merely your personal decision of how best to communicate that experience to a wider audience."

Matheson chose music as an integral method of communicating this experience. Because of the inherent value of the music to this production, she has very carefully chosen her soundtrack for the play. As she describes her music choices, she recalls that "[Hip-hop trio] the Fugees, track Ready or Not was what started it all—the hums inspired me, crossing genres and mixing sounds. It was also important to me that all of the songs have only female vocals, if any. This play has a powerful female voice, yet traditionally only has 2 (sometimes 3) female characters that speak. Throughout my adaptation, and through the soundtrack, I sought to empower the female voice in this story, which in turn, drew more compelling thematic messages from the text. The music works as a whole rather than the sum of its parts, as does every artistic innovation of this particular piece of theatre."

The music is one of the most distinctive tools that Matheson uses to articulate Shakespeare's ideas and themes. For those who love classical Shakespeare, this show keeps true to his words, themes and characters and for those who love contemporary theater, this show appeals to the senses.
Poster Designs

The following pages include plates of both of Dan Wren’s poster designs as well as several of the casts’ 8 ½ x 11” posters. They are in the following order.

2. Dan Wren, Design 2 – *The Broadside Tapes I*, Phil Ochs
3. Bequita Sipla – Woman in White
4. Shannon Sudberry – Vocabulary
5. Megan Orcholski – Post-it
6. Dave Kokandy – Shakespeare in Japanese
7. Lindsey Weld – Lightning
those that go searching for love
only make manifest their own lovelessness
and the loveless
never find love.

only the loving find love
and they never have to seek for it.

May 7, 8, 14, 15 at 8:00 pm
Pfeiffer Hall, 310 E. Benton Ave.
Tickets are $10.00 for adults /
$8.00 for Students and Senior Citizens
To reserve tickets call 630.637.SHOW
North Central College Theatre Presents
A Tragicomedy by William Shakespeare
Adaptation and Direction by Betsy Grace Matheson

*Measure for Measure*

May 7, 8, 14, 15 at 8:00 pm
Pfeiffer Hall, 310 E. Benton Ave.
Tickets are $10.00 for adults /
$8.00 for Students and Senior Citizens
To reserve tickets call 630.637.SHOW

It's wrong to expect a reward for your struggles.
North Central College Theatre Department Presents

Measure

A tragicomedy by William Shakespeare

Adapted by Betsy Grace Matheson

North Central College Theatre Department Presents

The longing

May 7, 8, 14, 15
8 p.m. Pfieffer Hall
310 East Benton Ave

For Ticket Info call 630-637-SHOW
Measure for Measure

May 7, 8, 14–15 8 PM
Pfeiffer Hall
North Central College Theatre Department Presents

Measure

A tragicomedy by William Shakespeare

Adapted by Betsy Grace Matheson

May 7, 8, 14, 15
8 p.m. Pfeiffer Hall
310 East Benton Ave

For Ticket Info call 630-637-SHOW
GO SEE
Measure for Measure.
May 7, 8, 14, 15 @ 8 pm
May 13 @ 9:30 am
Pfeiffer Hall
PS. call (637 - SHOW) for tickets!
Hey... Wanna go see "Measure for Measure" this weekend?

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$4 Student Tickets
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North Central College
Presents

Some rise by sin,
And some
By virtue fall.

MEASURE FOR MEASURE
a tragicomedy by shakespeare
adapted by betsy grace matheson

Fri., Sat. - May 7, 8, 14, 15
8:00 p.m.
Thurs. - May 13
9:30 a.m.
Pfeiffer Hall Auditorium
Part 5 —
Rehearsal Process
As of March 1, 2004 I had a list of names—the 20 actors that would become the cast of Measure for Measure, minus a few late additions. Hiding out for a couple of days after posting the list, I tried to plan my rehearsal process, synthesizing all of those things I already knew, trying to anticipate all those problems I couldn’t foresee. But most of all, I thought about what I could do to set a positive working dynamic with this group from the very outset—how to lay out my expectations, my quirks, my pet-peeves and demands.

Goals
Looking back, I notice several goals discovered either at this early stage, or throughout the process.

Nourish the Development of an Ensemble
I knew before I began that this production would require the utmost of the cast’s focus and dedication to one another. Each member would be required to be actively involved outside of their performative function, whether that meant moving set pieces or participating in warm-ups and group activities. As the production dynamic required that the story be the center from which all action flowed, each member needed to identify him or herself not only as their particular role, but as a teller of this story on a bigger plane. In order to tell a story as a group, each member must conceptualize themselves as members of said group. No deviations, no attitudes, no not-quites or beyonds. The group is a circle: all equal members, facing one another, breathing together, depending upon one another.

Use the Language
So many actors fear Shakespeare’s language as if it were out to get them. Arguably the most important element of any Shakespearean production is the actor’s fluid use and understanding of the language. I was determined that this cast would push through their fears and insecurities and learn to use the language as a tool through which understanding, emotional expression, and precision in communication can be discovered.

Find a Balance
Collegiate actors, especially in small programs such as ours, often disrespect the most foundational courtesies of the rehearsal process because they can—the department needs them, and contrary to the threat of the professional world, they can’t be replaced. I did not want to foster a system of actors being “good enough,” but rather challenge them to be beyond their very best. In order to create an environment that encourages that kind of excellence, the foundational rules, such as be on time, know your lines, do your character work, etc., must go without saying. There is a fine line, however, between raising the expectation and slipping into dictatorship. I endeavored to be the kind of director that consistently raises the expectation, while maintaining an approachable persona of understanding and grace.

Respect the Actor
Because I value my time, I sought to never waste anyone else’s. My rules of thumb are: A) Actors should only be called to rehearsals when they are needed, and B) I should always try to finish rehearsal early, if at all possible.
Encourage Actor Growth

Though the director must have a precise and well-developed vision for the production as a whole, I tried to always encourage the actor’s potential to surprise me—develop my vision beyond what my eyes can see. Arguably, the most brilliant and complex moments in the theatre are created by a group of people rather than by the singular effort of one. This production, as any other, was a fantastic opportunity for the actors to flex their muscles: exploring their own creative potential and intellectual creativity. I wanted to encourage them, push them, inspire them to exceed my expectations, to make their own choices, to take risks. I hoped to learn as much from them as they learned from me. I wanted their choices to truly be their own within the story world we created together.

Inspire

Each of these goals is wrapped up in this last one, as I know that the actors will only be as good as they choose to be. In order for the group to pursue their very best, they must be inspired by the project as a whole—the vision of the director, the necessity of the story, the potential of each of the characters. I wanted, more than anything, to work with a group of actors that pushed themselves because they wanted to be as effective as possible—because they cared about the project. Though difficult to pursue directly, inspiration results from the dynamic of a rehearsal environment that incorporates all of the previous goals and from the ethos, encouragement, and confidence of an inspired leader. My responsibility, therefore, was not merely to inspire the cast, but to constantly seek inspiration myself: from the story, from the challenge, from the cast themselves.

Process

Though the time between our first read-through and opening night spanned approximately 10 weeks, our school calendar allowed seven of those to be used in rehearsal. A rough breakdown is as follows:

- Language and Questions: 7 March – 14 March
- Establishing the Ensemble: 28 March
- Blocking and Memorization: 29 March – 22 April
- Partial/Full Runs and Technical Rehearsal: 25 April – 6 May

Language and Questions

The primary function of these first four rehearsals was to establish expectations, teach basic language rules, clarify initial story questions, and send the actors off to Spring Break with character analysis and language assignments. After our first read-through, the rehearsals were not structured traditionally—our March 10 rehearsal, for example, was held in a classroom. Using only an hour or so, I went through a basic scansion lesson and taught the cast how to use punctuation marks to convey the correct meaning of the phrase. We scanned a couple passages together and listened to cast members read through texts using the punctuation rules. Their Spring Break assignment regarding language was to circle all of their punctuation and scan all of their passages to the best of their ability (see page 123).
The entire cast did not meet again before break; rather, I used the following two rehearsals (March 11 and March 14) to meet with the cast in small groups. During these meetings I answered specific questions regarding language and, more importantly, questions regarding the story of the play and each character's role in it. These meetings both allowed me to really interact with each actor individually, answering questions they may not have been able to voice in the group. Interestingly, these meetings also prompted challenging discussions about the problems of the story. To his credit, Adam Billman-Galuh (The Duke) chose to be present at almost all of these meetings. Since he played an instrumental role in most of the plot's problems, he was challenged at these meetings to answer questions from a variety of different angles regarding his choices. These conversations were no doubt instrumental in the formation of his character analysis: the second Spring Break assignment. I gave each actor a sheet of guidelines, but invited them to complete their written character analysis any way that worked for them (see page 124). This analysis was to be in my hands at our first rehearsal after our return from break.

Establishing an Ensemble

Our first rehearsal back from Spring Break is one of the favorites in my memory. My intention, through this rehearsal, was to challenge the group of actors to begin the process of becoming an ensemble of storytellers.

This rehearsal, like almost all others, began with a short conversation in the circle: we stood facing one another and talked. The topics of conversation ranged from "How was your break?" to "What happened to you today?" to "What do you respect the most about your character?" and "Name something nice about someone else in the circle." I also frequently asked the group to take a breath or two together before we would do a scene, begin a run, or participate in an exercise. The power of these "cleansing breaths" and circles of conversation is not to be underestimated. They provided a way of finding one another, slowly engaging in the task of the day, finding focus before the task is at hand.

This rehearsal we began with a conversation and moved into a few simple physical exercises to engage the body and encourage an awareness of the dynamic of the group, then moved into group storytelling, and finally, group character development.

Predator and Prey

The group begins in a circle. I advise the group to look around at every face, to try to remember them all, and then direct them to close their eyes. I then instruct each person to choose two names. The first name is their prey—they must do everything they can to touch this person. The second is their predator—the person they must avoid at any cost. When the group opens their eyes, chaos ensues for a moment. I allow the group to observe the dynamic of the action for a few moments, and then ask them to stop and close their eyes once again. They choose different names, and the action proceeds. The addition of "friend" as a third name adds another dimension: protection from your predator.

Cosmic Tag

The main difference between cosmic tag and regular tag is, when the game begins, no one knows who is "it." The group begins in a tight huddle, exploding out on command
and moving about the space. Each member must consistently move. Eventually someone will realize that he or she is “it” and will proceed to tag other members of the group. When tagged, the victim joins hands and forces with the “it” person and pursues the others, making the “it” chain longer and longer. When all have been caught, the group collapses in on itself in a tight huddle and explodes out, beginning the game all over again. The purpose of this exercise is to develop a strong sense of group awareness and warm up the body. Plus, it’s fun.

**Group Storytelling**

The cast stands in a circle, with a medium-sized playing space in the middle. Their task is to tell the story of the play as a group. Everyone in the perimeter of the circle is a voice. Once entering the playing space in the middle, the member becomes an actor. The group members should alternate between the two roles as often as possible. As the story is told by the voices, the actors in the center physically act out the play. The only rule is that no group member may voice or act the character they play in the actual play.

**Group Character Development**

The cast stands in a circle in character. I, outside of the circle, pose a “this-or-that” question about a character’s personality, such as “Impulsive or deliberate?” or “Risk or regret?” Each character must enter the center of the circle and answer the question for their character and take the place of another character in the circle, who does the same. When all characters have answered a question, someone in the circle will state “Next question please” and the cycle begins again.

The purpose of this rehearsal was, first and foremost, to increase the actors’ awareness of one another. All of the activities engaged the group as a group—giving them a task and letting them work it out as best as they could. The group storytelling exercise challenged the group to know the whole story, not merely their part within it. Though they did well, the exercise certainly challenged them. Some got frustrated or bossy or quiet, but overall, they were able to achieve a nice balance. The group character development exercise not only forced each actor to make a decision about his or her character, but at the same time, forced the cast to become aware of one another—knowing when everyone had answered a question, indicating when I should move on. A printout of the questions was also made available to the actors with a challenge to answer each not only for their character, but also for themselves: discovering difference is often a strong way to differentiate the character and the actor. These exercises encouraged initiative, awareness, and a sense of “working together.” I believe the cast left this first rehearsal with a strong sense of themselves as a group, as well as satisfaction in what they had accomplished together.

**Blocking and Memorization**

The next four weeks were spent putting the show on its feet. The first week was spent on blocking only; I scheduled rehearsal in short thirty minute to one hour blocks in which only a few actors would be called. At the beginning of our time, we sat down with the scene and I asked two questions: What happens in this scene? Why is it important? Though this may seem elementary, it was imperative that each actor understand how each scene functions as a part of the whole—
reinforcing, again, the importance of storytelling. When I felt that these questions had been answered sufficiently by the cast with or without my help, I asked them to paraphrase through the scene—talk through the scene line by line in their own words. This exercise often caught smaller fragments the actors did not understand—sentences, metaphors, etc.—and forced them to ask or figure it out themselves. Though sometimes tedious, this exercise was, perhaps, the most helpful in forcing the actors to grapple with the text and really find the heart of its meaning. Next I would tell the cast when in the day the scene took place and show them a copy of the floor plans so they would understand the look of the stage as a whole at this point in the action. Only after all of these tasks were complete would the actors get up and walk the scene around the space.

Teaching blocking is tricky. I feel that it is very important to nurture the actor’s impulse to move on their own volition, but most actors need to be given a framework: a place to begin. Though I always came to these rehearsals with a detailed blocking pattern written out in my text, I tried not to use it. Instead, I would give the actors a place to begin and let them go through the scene discovering their own blocking until a movement or non-movement needed correction. Often, the actors’ natural movement patterns corresponded somewhat to my plan—or, they came up with something better and I didn’t use what I came in with. The vast majority of scenes used this pattern. There were, of course, a few scenes that I felt required very specific blocking—choreographed fight scenes or those that used movement to illustrate power relationships, for example. Scene 9, in which Angelo propositions Isabella, required a specific blocking pattern for both of these reasons. Most notably, their physical struggle near the end of the scene needed to be carefully choreographed to ensure its realistic appearance and the actors’ safety. Before the physical struggle, the actors’ movement in the scene is used to build tension and illustrate the characters’ power struggle through their argument. The actors used a very specific blocking pattern here as well.

Shakespearean language is nearly impossible to memorize all at once. In order to ensure that the actors work on memorization throughout the process, my off-book deadlines were scattered. Instead of setting one date by which the entire show needed to memorized, the dates were set by scene. After blocking each scene and running through it a few times, I would tell the actors that they had one week to memorize their lines in the scene. One week later, we would run the scene again, off book.

Our rehearsal pattern ran like this: during the first week, we did blocking only. For the following two weeks, we began with warm-ups, and then ran the off-book section for that day. After this was finished, we blocked a new section. During the week, actors were only called when they were needed, but I felt it was important to the cast’s sense of ensemble to call everyone at least once a week—usually on Sunday—for all or part of the rehearsal. I used this time to warm up as a group, block the larger group scenes, and make announcements. Using this pattern, the entire piece was learned in about 3 ½ weeks. The latter half of the fourth week was used to run those scenes that required additional attention—our last rehearsal of that week was our first run-through of the then completely memorized show.

These few weeks were a patience test for me. I could so clearly see the potential for each of the scenes—the actors’ intuition, their instincts, their character development and passion—but these rehearsals were first and foremost for learning the show. I structured my rehearsal process to allow for this time to memorize and block so that the last couple of weeks could be spent on those
difficult “why” questions about character choices, the one-step-further in each scene’s action. This kind of structure makes sense, and helps the actor to fully arrive in their characters at the right time and without the inhibitions of holding scripts and clarifying movement. As a director, however, it was difficult for me to allow the actors this time to work through the language and memory issues so that we could get to that next stage eventually. I wanted so much to work on those difficult questions right then and there, I was concerned about the actors making easy choices and wanted to challenge them to challenge themselves. Most of the time, though, I held my tongue and tried to allow the work to get done on its own, and by the time we arrived in those last couple of weeks, we were all ready to take the next step together.

Throughout this period of rehearsal, I introduced the following warm-ups. The choice of warm-up for the day was not arbitrary; I tried to fit the warm-up to the demands of the rehearsal and the general temperament of the day. I varied the warm-up as much as possible to help keep it interesting.

**Dance Party**

One of my personal favorites, Dance Party is an excellent way to increase energy, invigorate the body, and force the cast to be silly together, which helps build ensemble and encourages actors to take risks in their scenes. The more a cast is silly together, the less easily they are embarrassed, which helps to foster an environment of trust and openness, which in turn, encourages creativity.

The company stands in a circle and I turn on some loud dance music. The first rule is that everyone must dance the entire time. No one is allowed to stop moving. One person begins in the middle and performs the specific dance move of his or her choice—the group imitates this movement until the center person replaces someone in the circle. This new person initiates a different movement. This pattern continues as long as it stays fun.

**Pounding Rhythms**

The group begins seated in a circle on the floor. Their objective is to create a rhythm together, using whatever they like within a specified space—hands and feet, voices, furniture, etc. In order for the rhythm to remain unified, the actors must listen to each other—someone has to always supply a foundational rhythm, though that person can change throughout the process. The objective is to create a rhythm that naturally builds and changes, growing larger and smaller, until it naturally stops. Ideally, the cast will be in tune with one another well enough to know when these moments of change occur—especially when the rhythm ends itself. This exercise not only focuses a group, but creates a contagious energy within it. I used this exercise often towards the beginning of the process to help tune actors into one another, discovering their natural rhythm as a group and their own role within it.

**Counting Exercise 1**

The group stands in a circle. Each member is assigned a number—the leader being 1, with consequent numbers assigned by counting around the circle clockwise. The group closes their eyes. Number 1 begins by calling out his or her number and then the number of any other member, for example, “1, 6.” The number called responds by doing the same, for example, “6, 4.” And then “4, 2” and “2, 5,” or however it works out. If one member takes too long to respond when their number is called, or calls a number
incorrectly—forgetting to say their number first, or calling a number that does not exist, for example—they become the last number, and the circle re-numbers. For example, if there are 9 members of the circle and number 3 takes too long before answering (this is up to the discretion of the leader), then 3 moves to 9’s position, and everyone moves over: 3 becomes 9, 9 becomes 8, 8, becomes 7, etc. This is an excellent focus exercise, improving group concentration and individual focus. The competitive element helps some actors to motivate their focus—give them an objective to strive towards.

Counting Exercise 2
This exercise can be done seated or standing in any formation—tightly circled or spread around the room. The group closes their eyes. Their objective is to count as high as they can, as a group, one person calling out a number at a time. There is no specified order. If two people call out any number at the same time, the group starts over with 1. I often had to remind the group to slow down and be comfortable with silence, as they tried to rush—counting as fast as they could, which discouraged the focus on listening instead of moving quickly. This exercise focuses a group together as well as focuses each individual person.

I also continued to use “cleansing breaths” and circle conversations before rehearsals began. These allowed us time to come together as a group, easing us into the rehearsal experience.

Because of the unique nature of a couple of the scenes, they required scene work outside of the traditional pattern that is worth commenting upon here. I tried, always, to teach complex scenes in such a way as to encourage variation within it once the scene had been taught. I always wanted to invite the actors to surprise me with their own character interpretations and unique perspective, and though these complex scenes needed a specific frame, I tried to fit it loosely enough that it would encourage actor growth within.

The Bed Trick
This scene was intimidating to plan, but so fun to teach. The three actors I was working with—Abigail Misko (Isabella), Matt Whalen (Angelo), and Megan Orcholski (Mariana)—were so excited to see what I had in mind that I worked on the scene for about four hours before rehearsal, planning it to a “T,” and then was nervous that I had over-planned and that the actors would feel stifled. The scene was completely choreographed to music, so I planned it as if I were the choreographer instead of the director—attaching movement to 8-counts of music, using my prior knowledge of ballroom dance as an aid. Since the song, Goldfrapp’s “Human,” had a strong tango rhythm, I wanted the scene to build upon the essentials of a violent tango that built into a semi-violent assault, ensuing confusion, and the eventual woman-switch. The desk/bed was the central piece in the scene, covered by a large white sheet that draped onto the floor. The sections of the song and their corresponding action (no dialogue) breaks down like this:

1) Intro/First Verse: The stage is set.
   The table/bed is placed. Four ladies place the sheet by holding the corners and elegantly billowing it in the air, eventually tucking the sides under the carriage.
   Two pillows and a red rose are placed on the bed. As this happens, five mirrors,
four feet wide and twelve feet tall, are held in place by actors in a semi-circle around the room. A small table, a coat rack, a chair, and a small table with a scotch decanter and two glasses upon it are placed within the mirrored “room.”

2) First chorus: Character entrance
   Angelo, in a silk robe, enters the space and drinks scotch. Isabella and Mariana can be seen just outside the room.

3) Second verse: Isabella enters
   Isabella enters the room, Angelo notices her. They move as if connected in a wide arc, Angelo stopping downstage left by the scotch, Isabella upstage right by the coat rack. He offers her a drink. She accepts, joins him by the scotch and drinks a small glass. He roughly kisses her.

4) Second chorus/First instrumental bridge: Tango
   She tries to escape on the path in which she came. He stops her near the coat rack and roughly removes her black jacket, revealing only a small, white slip. He turns her toward him, holding her in a tight dance position and they proceed to perform a rough tango around the room. After a series of spins, he holds her wrists and they circle face-to-face.

5) Third verse: Her body
   He holds her in front of him and runs his hands along the outline of her body—from the top of her head to her feet. At her feet, he circles around to the front of her and runs his hands along her outline in the front, smelling her skin.

6) Third chorus/Second instrumental bridge: Violent Encounter
   He picks her up and places her on the bed. She tries to escape and he stops her, kissing her neck and pinning her down on her back as she struggles. As this happens, Mariana has shed her black jacket and crawls into the room in an identical white slip, unnoticed, slipping under the bed while Angelo and Isabella are on top of it. At a climactic moment in the music just before the second instrumental bridge, Isabella kicks Angelo between the legs and escapes. He follows her and they struggle around the room, moving furniture and throwing drinks. Isabella eventually escapes under the bed.

7) Third instrumental bridge / Denouement: Exchange
   As Angelo begins to bend down to find Isabella under the bed, Mariana appears from underneath on the upstage side and surprises Angelo from behind. As he violently reaches for her, thinking he has found Isabella, Mariana kisses him—at the breaking point in the music. She leads him onto the bed, and as they lay, Mariana raises her arm, and Angelo’s hand gently caresses it from her hand down to her shoulder. Isabella, the mirrors and furniture quietly exit and the next scene begins.

In order for the actors to understand the scene, they needed to first understand the music. So, I decided that our warm-up for the day not only had to engage their bodies, but also tune them in to the scene’s music. I instructed them all to lay flat on their backs, letting 100% of their body weight sink into the floor. I played the song and instructed them to listen as completely as possible to the music while focusing on relaxing their bodies into the floor. As the song began for the second time, I encouraged them to experiment with their body’s movement by keeping 90% of their body weight on the floor while the other 10% must be moving, trying to travel around the room. This moving portion can change, and I encouraged the actors to experiment with their bodies, seeing
which parts could be 10%, which parts could move. As the song progressed this second time through, I encouraged more of their bodies to move in intervals—now 75% on the floor, now 50%—until, by the end of the song, only 5% of their body weight was on the floor and all the rest was moving. As the song played for the third time, this pattern reversed and the actors sank into the floor at intervals—now 25% of your weight is on the floor, now 40%—until, at the last note, 100% was again attached to the floor. This exercise allowed the actors to hear the song three times before we began to work with it, and to experiment with how it encouraged their body’s natural movement.

And then we went, section by section, through the choreography. I taught one section at a time while my assistant director manned the CD player. After the second section, we ran through the first and second together. Then I taught the third, and so on. After such an energetic focusing exercise, the scene was easy to teach and the actors received and learned the choreography easily. The three of them really engaged in the scene, and after that first rehearsal, I never had to review the movement of the scene with them again, a testament to our focus as a group and their dedication to the scene work.

**The Dream**

This scene required a kind of organized chaos, but it was important to me that the actors’ movement in the finalized scene had the potential to be spontaneous to a certain extent—a tricky balance. Involving 17 of the 20 actors, this had to be a group effort, and I spent an entire day figuring out the easiest and clearest way to communicate my vision for the sequence, which, I admit, was cloudier than I would have liked.

The scene is Isabella’s nightmare—it begins and ends in her cell, but takes her, throughout its duration, through the conflicts of the entire play. She encounters many characters directly in conversational moments, and observes others from afar. The dream is also a means through which the audience observes Isabella’s struggle to understand the Duke’s true identity. The dialogue I cut and pasted together has a pulsing acceleration that was set to Bjork’s “Hyper-ballad.” The scene required a sense of chaos and disorientation and would require the participation of all of the actors.

I divided the scene into layers so that I could teach the cast one at a time, adding on as they understood.

1) **Layer One: Text moments**

On my floor plans, I found ten small pools of light scattered around the stage necessary for other moments of the show that I decided to use again for this sequence. These lights would serve as the “speaking circles” for the characters—each of their lines would be spoken in a pool of light. I assigned each pool a letter—A through J. I then combed through the scene and assigned each moment a pool of light by letter. I determined that Isabella had one of three responses to each conversational moment—chase, contact, or observe—and I labeled each moment as such. In those moments labeled “chase,” Isabella was to attempt to make contact with the person speaking, who would move away as soon as she reached them. Most often, this direction was used with the “Dukes”: their lines would be spoken just out of the light, and as soon as she reached them, they would disappear into darkness. In those moments labeled “contact,” the other speaker
made physical contact with her. Any moment labeled “observe,” Isabella merely watched from a distance. Each moment in the scene, therefore, had been assigned both a location—a letter A through J—and a direction—either chase, contact, or observe.

Because we rehearsed this scene before we had the pools of light in place, I labeled the floor A though J to correspond to where the light would be. I reminded the actors that these letters were only an estimate, and that once the lights were in place, they were to move to where the light actually was, not to the letter on the floor. We read through the scene a couple of times and then I let the actors walk through it slowly, finding their letters and clarifying the contact, observe, or chase moments as we went along. We ran through the scene about three times with this layer only before we added on the next dimension.

2) Layer Two: Disorientation Contact

In order to increase the chaos of the scene and Isabella’s disorientation throughout the scene, I determined that the actors not speaking at a given moment would be in a perpetual pattern of stillness and movement. In stillness, the actors would find a place in darkness to plant themselves. In movement, the actor was required to make physical contact with Isabella, wherever she was onstage, before finding another place to rest.

I began to teach this scene by playing a tennis ball game with the cast. The group stood in a circle, and I began by tossing a tennis ball to another member of the circle. I instructed the cast that the ball must bounce on the floor once in the interior of the circle before reaching its destination, and that the tosser should make eye contact with the catcher before tossing the ball. We began with only one tennis ball and then moved to two and three and four. Though the game is fairly elementary, it solidified the group dynamic and group focus before we began the scene. Then, I changed the game a little. I took the tennis balls away and placed a chair in the middle of the circle. I instructed the actors that they were now the tennis ball and the chair was the bounce in the middle. One person began by entering the circle, touching the chair, and replacing someone in the circle, who continued on in the same pattern. We eventually added two and three and four “human tennis balls.” The next step was to break the circle and keep the pattern. In addition to the letters, I had placed about 15 X’s on the floor to represent areas of darkness on the stage. I instructed the cast to find an X and stand on it. The chair remained where it was. We continued with the human tennis ball exercise as before—touching the chair and then replacing another member on an X. The final step was to replace the chair with Abigail Misko, the actor playing Isabella. Each actor, therefore was required to make contact with Abby (touch the chair) before they replaced another actor on an X (in the darkness).

Our pattern of movement and stillness had been established, and as soon as the actors felt confident with the text moments, we added on this “tennis ball” layer. All of the actors, except Isabella, were participants in the tennis ball exercise when
not participating in a text moment, and it was a challenge at first to balance the two layers with one another. The actors caught on, however, and as we ran the scene again and again, I encouraged them to be creative in both their movement and their stillness, playing on a variety of levels, moving at different speeds, etc. As the scene accelerated, I designated a few actors to add more and more human tennis balls to the action, making the contact with Isabella more frequent and chaotic.

3) Sound Jumbling

By far the easiest of the three layers, this was the last to be added on. After a designated moment in the scene, each tennis ball that moved was encouraged to begin speaking in a soft mumble either one of their characters' lines or a different line from the play. As more and more tennis balls became involved, the sound jumble increased and became more intense, adding another layer of chaos to the disorienting scene.

The scene matured and diversified as we worked with it, and after laying the initial groundwork, I encouraged the actors to experiment within the scene, taking it to its most extreme limits. Though we added the music early on, the addition of the lights and sound invigorated the scene with a completely new energy. Clearly, this scene was one that the cast enjoyed performing, as it allowed a certain freedom of movement and artistic risk. The scene was different every night, so it ultimately achieved the spontaneity I had hoped for.

Partial/Full Runs and Technical Rehearsal

These rehearsals were the highlight of the process, for me. As we began the fifth week of the rehearsal process, though the actors knew their lines and blocking 100%, many of them were apprehensive, feeling that they didn't really understand their character, unsure of where the rest of the process would take them. As we began running the show, first by Acts, then all the way through, I encouraged the actors to fully engage in their characters and make their own choices about who they were and why they acted the way they did. I had confidence in them—I knew that they understood more than they could see and was confident that the language and movement work we had completed up until that point would begin to open the story up for them, revealing angles and reasons they had not yet considered. In order to encourage this opening and blooming, I advised them that the work we had done up until that point was merely a framework, and challenged them to surprise me, make strong, bold choices, take themselves further, deeper than they thought necessary. The result was a cast of strong, independent thinkers empowered in their own ability to choose. These rehearsals challenged them to grow and improve, both in their individual performance, and in their power as a storytelling ensemble.

During this fifth week, I also instructed the actors to identify their characters' super-objective, or goal, and any obstacles that prevented their character from achieving it. This exercise forces the actors to make decisions about their character and their role in the story as a whole. We often used these objectives in our warm-ups as a way to remind the company of the various issues and desires of the characters in the story, and ultimately, what the story was about.
These rehearsals also began to incorporate the set, costumes, and props. We spent some rehearsals working exclusively with the scene changes—assigning actors and running crew to various tasks and working for smooth and quick changes. My objective was to work with as many of the technical elements as possible during this fifth week, so that our eventual plunge into technical rehearsals could be as smooth as possible. Though technical rehearsals always raise problems that cannot be anticipated, and inevitably progress more slowly than the director would like, our technical week was relatively smooth. The actors were ready to incorporate the entire company, and, for the most part, the company worked well together.

Because the whole company was called to each rehearsal during these final weeks, I began to use different kinds of warm-ups to encourage ensemble-building and positive energy during rehearsals that have the potential to become frustrating. Though we used many of the activities listed in the previous section, these warm-ups were introduced during the last two weeks.

Human Sculpture
The cast forms a line at the edge of the stage, facing the playing space. In any order, each actor approaches me and I give them a verb. The first person enters the playing space and transforms his or her body into an embodiment of whatever verb I gave them. The consequent performers build onto this first performer by making contact with them as they enter the playing space with their various verbs. After the entire company has entered the space and attached to the sculpture, I begin to call out specific performer names with corresponding verbs. Their task, at this point, is to transform themselves to fit whatever new verb they have been given. Any other performers in contact with this person must move and shift accordingly, maintaining contact. Ideally, the group will be so entirely connected to one another, that if one person moves and changes, every person in the group will be forced to adjust. Eventually, verbs can be thrown to the group as a whole, which then transforms itself into a holistic embodiment of the verb. Verbs can be replaced with questions that the actors answer in character as they transform their physicality. This exercise encourages the cast to trust one another with their physical weight and enforces the group dynamic of trust and safety—a great ensemble-builder (see page 125).

Domino Effect
The cast stands in a circle and the leader calls out a question or a category that can be answered or fitted with one word. Each individual should come up with their own answer. This question can be as silly as “What is your favorite word in the show?” or as serious as “What does your character want?” depending on the objective of the exercise in that moment. Each person is to assign a large physical movement to their answer to the question. One person answers at a time. The first person performs their answer with the large physical action they have designated, and their word/action combination travels around the circle in a clock-wise “domino effect,” each person imitating that first person’s word/action. When the circle is completed, the first person does his or her word/action and it is the next person’s turn to perform his or her word/action combination—the domino effect ensues. The pattern continues until all have answered the question. This exercise engages the mind, the body, and the group as a whole as they are forced to respond to one another in a circular pattern. It can be a serious exercise about character and focus, or a fun exercise that infuses the group with positive energy.
Energy Circle

A theatre favorite, this is an excellent exercise for building group focus. The group stands in a circle. Each member crosses their arms in front of them and grabs the hands of the people next to them. One person begins by sending a “pulse” around the circle, squeezing the person’s hand next to them. Each person in the circle should react as quickly as possible by sending the pulse to the next person. This can be used as a nice compliment to running lines or the second counting exercise listed in the previous section.

Bunny-bunny

Use this exercise with caution as it may encourage silliness in the most serious of casts. The group stands in a circle. There are two possible actions that involve three people each. For “bunny,” the central person creates bunny ears on their own head by wiggling their index and middle finger in the classic bunny fashion and repeating the word “bunny” over and over in a fairly high voice. The people to their right and left each lean in, performing only the outer ear and joining in the “bunny” chant. For “llama,” the central person wags one of their hands under their chin while repeating the word “llama,” while the actors to the right and left create floppy ears with their outer hands, joining in the “llama” chant. These animals are passed to various people by the central person in each action pointing to another person in the circle on their final “bunny” or “llama.” As the game progresses, add in actions like “elephant” and “chiquita” (See if you can find a cast member to demonstrate for you). This exercise is mostly about being silly and laughing together—a valuable warm-up for a crabby cast.

Ding Dong

Another game for laughing. The song lyrics are:

Your mama ain’t got no socks.
I saw her when she took them off.
She put them in the _______ (insert word here).
And then she ________ (insert rhyming phrase).

A ding dong dong dong dong
A ding dong dong dong
ding dong.

Again, you may have to find a cast member to teach the song to you. The group is encouraged to dance and sing during the chorus, and pick on another cast member’s mama during their solo. Each cast member sings the solo once. The first inserted word is given to the soloist by the soloist before them during the chorus and their challenge is to think on their feet and come up with a rhyme.

Rehearsal Dynamic

Creating a positive rehearsal dynamic is one of the most important responsibilities of the director. Creativity and ensemble-building are only possible in an environment that is supportive, encouraging, and open. In order to ensure a positive rehearsal environment for my cast, I tried to
consistently invite questions and ensured my cast that I valued their feedback and would incorporate their ideas with my own whenever possible. I tried to intuitively gauge what the actors really needed if they didn't know themselves, to be sensitive to the moment when enough was enough, and pushed the group as a group instead of picking on one actor more than the others. It was very important to me that every rehearsal began positively, and I sought to maintain that dynamic throughout the process. I believe that the actors are the process, and in order for the production to be a success, I needed their feedback every step of the way.
Rehearsal Schedule

(Unless otherwise noted, location will be Pfeiffer Hall)

WEEK 10

Sunday, March 7
8:00 PM ALL
First Read-through

Wednesday, March 10 - Goldspohn 21
7:00 PM ALL
Language introduction

Thursday, March 11
7:00 PM Check list
Round one of small group meetings

FINALS WEEK

Sunday, March 14
6:00 PM Check list
Round two of small group meetings

HAPPY SPRING BREAK!

WEEK 1

Sunday, March 28
6:00 PM ALL
Character Analysis, Group listening / storytelling activities
8:30 PM VOICES, DUKE, ESCALUS, ANGELO
    Stage Prologue, 1 (dialogue only)

Monday, March 29
6:15 PM LUCIO, KATE, FROTH, ELBOW, MS. O, POMPEY, CLAUDIO, JULIET, PROVOST
    Stage 3-4
7:15 PM Add ANGELO, ESCALUS
    Stage 5
8:00 PM RADIO HOST, GUEST
    Stage 11

Tuesday, March 30
7:00 PM LUCIO, ISABELLA, PAGE, PROVOST, ANGELO
    Stage 6-7B, 9

Wednesday, March 31
7:00 PM DUKE, CLAUDIO, PROVOST, ISABELLA
    Stage 10A
7:45 PM ELBOW, POMPEY, DUKE, LUCIO, KATE, GUARDS
    Stage 12A
8:30 PM MARIANA, DUKE, ISABELLA
    Stage 13

Thursday, April 1
7:00 PM LUCIO, DUKE, KATE, ESCALUS, PROVOST, GUARDS, MS. O
Stage 12B
7:45 JULIET, DUKE, PROVOST
Stage 8

WEEK 2
Sunday, April 4 (Location TBA)
6:00 PM VOICES, DUKE, ESCALUS, ANGELO
Run Prologue, 1 OFF BOOK
6:45 ALL SPEAKING ROLES IN 21 AND 23
Stage 21, 23 A & B
8:00 ALL
Stage with crowd

Monday, April 5
6:00 PM LUCIO, KATE, FROTH, ELBOW, MS. O, POMPEY, CLAUDIO, JULIET,
PROVOST, ANGELO, ESCALUS, RADIO HOST, GUEST
Run 3-5, 11 OFF BOOK
7:30 PM PROVOST, POMPEY, ABHORSON, CLAUDIO, GUARDS, DUKE,
PAGE
Stage 14 & 16

Tuesday, April 6 (Location TBA)
7:00 PM LUCIO, ISABELLA, PAGE, PROVOST, ANGELO
Run 6-7B, 9 OFF BOOK
8:30 ABHORSON, POOMPEY, BARNARDINE, DUKE, PROVOST, ISABELLA, LUCIO
Stage 17 A & B
9:30 DUKE, FRIAR
Stage 22B

Wednesday, April 7
7:00 PM DUKE, CLAUDIO, PROVOST, ISABELLA, ELBOW, POMPEY, LUCIO,
KATE, GUARDS, MARIANA
Run 10A, 12A, 13 OFF BOOK
9:00 DUKE, ANGELO, ESCALUS, FRIAR, ISABELLA, MARIANA
Stage 18, 20

Thursday, April 8
7:00 PM ELBOW, POMPEY, LUCIO, DUKE, KATE, ESCALUS, PROVOST,
GUARDS, MS. O, JULIET, DUKE, PROVOST
Run 12, 8 OFF BOOK
8:30 ALL
Stage 22A

WEEK 3
Sunday, April 11
HAPPY EASTER!

Monday, April 12 – Location TBA
6:15 PM DUKE, FRIAR, CLAUDIO, JULIET, LUCIO, KATE, MS. O, POMPEY,
PROVOST, ISABELLA, GUARDS, MARIANA, ANGELO, ESCALUS,
PAGE
Block Montages in 1, 10, and 23
7:00 PM PROVOST, POMPEY, ABHORSON, CLAUDIO, GUARDS, DUKE,
PAGE
Run 14, 16 OFF BOOK

Tuesday, April 13
7:00 PM ALL
Run 21, 23 OFF BOOK
9:00 PM ABHORSON, POMPEY, BARNARDINE, DUKE, PROVOST, FRIAR
Run 17, 22B OFF BOOK

Wednesday, April 14 – Location TBA
7:00 PM ISABELLA, MARIANA, ANGELO
Stage 15
9:00 PM DUKE, ANGELO, ESCALUS, FRIAR, ISABELLA, MARIANA
Run 18, 20 OFF BOOK

Thursday, April 15
HAPPY TAXES DAY!
7:00 PM ALL
Run 22A OFF BOOK
9:00 PM TBA
Worked selected scenes from Act I

WEEK 4 – CONGRATULATIONS! You have memorized the show.
- We will begin working with props and set pieces this week.

Sunday, April 18
6:00 PM ALL IN ACT I (1-10)
Work through Act I

Monday, April 19 – Townhomes Basement (South Door)
6:15 PM TBA
TBA

Tuesday, April 20
7:00 PM ALL IN ACT II (11-23)
Work through Act II

Wednesday, April 21
7:00 PM ALL
Here we go, guys! Our first run!

Thursday, April 22
GO SEE SYLVIA!
April 22, 23, 24 at 8:00 pm
Heininger Auditorium

Saturday, April 24
TBA DUKE, ESCALUS, ANGELO, ISABELLA
Photographs at Chad’s condo. Specifics TBA.

WEEK 5 ~ FROM THIS POINT ON, ALL ACTORS MUST BE AT EVERY REHEARSAL ~
- Begin working with costumes this week

Sunday, April 25
6:00 PM CLAUDIO, JULIET, GUARDS (DEREK, MATT, JOSH) Stage 2
7:00 PM ALL Work transitions

Monday, April 26
6:15 PM WORK THROUGH ACT I

Tuesday, April 27
7:00 PM WORK THROUGH ACT II

Wednesday, April 28
7:00 PM RUN-THROUGH

Thursday, April 29
7:00 PM RUN-THROUGH

WEEK 6 ... WELCOME TO TECH WEEK.

Sunday, May 2
1:00 PM (Tentative) DRY TECH RUN
6:00 PM BEGIN RUN (Call times TBA)

Monday, May 3
7:30 PM BEGIN RUN (Call times TBA)

Tuesday, May 4
7:30 PM BEGIN RUN (Call times TBA)

Wednesday, May 5
8:00 PM BEGIN DRESS (Call times TBA)

Thursday, May 6
8:00 PM BEGIN FINAL DRESS (Call times TBA)

Friday, May 7
8:00 PM OPENING NIGHT PERFORMANCE

Saturday, May 8
8:00 PM PERFORMANCE

WEEK 7

Thursday, May 13
9:30 AM MATINEE PERFORMANCE / PICTURES (Call times TBA)

Friday, May 14
8:00 PM PERFORMANCE

Saturday, May 15
8:00 PM CLOSING NIGHT PERFORMANCE

Sunday, May 16
SET STRIKE (Call times TBA)
The Language Assignment

Punctuation Rules

1. Comma = Think faster. Use the comma as a springboard to the next idea.

2. Semi-colon / colon = Breathe. Do not STOP or PAUSE, but get a breath and move on.


4. End stop ( . , ? , ! ) in the middle of a line = Make a clear choice to change your thought, then treat as a comma and keep right on going.

5. Dash ( — ) = Indicate the change of thought or parenthetical reference with your voice, and run right on.

How to Scan

• Read through the line (out loud if possible) in your own voice. Notice which words seem the most important to you. Put stress marks over these words.

• Read through the line (out loud if possible) in iambic rhythm. Look for:
  
  o Words that sound funny in the rhythm—these may be the same words you have already marked. Write down the stresses as they make sense to you.
  o Whether or not the line is too long or too short. What does this tell you about the character’s state of mind?

• Now fill in the rest of the stresses around your discovered words. If you find that it is difficult to determine all the stresses and non-stresses exactly, it’s OK. Do the best you can to get the important stuff out of a line, then move on. Scansion is, after all, only a tool.

Thursday, March 11

7:00 – Mik, Colin
7:30 – Steve, Jeff, Dave
8:00 – Megan, Michelle
8:30 – Adam
9:00 – Peter, Ricky

Sunday, March 14

6:00 – Abby M.
6:45 – Matt
7:30 – Caitlin
8:00 – Erin, Shannon,
Lindsey, Bequita

Before you come, look over the plot, your character(s), your words, and come with questions...
The Character Analysis Assignment

"Generality is the death of art"

So be specific.

Part I

Go through your script as closely as you can and write down every detail about your character that Shakespeare provides for you. Take clues from not only what your character says, but also what the other characters say about your character. Look for comments on your character’s physical appearance, their personality, their age, their relationships with other characters (draw conclusions about their social lives), etc. Pay attention to how your character speaks and is spoken to, the words that other characters use to describe them, how your character describes/views him/herself. Absolutely exhaust the text. Every detail matters—every word is a clue.

Part II

Imagination time. Describe your character as completely as possible—use the information in Part I and go into depth in each area listed below. Write everything down.

1. **Physical** - age, race, body type/proportions. How does your character walk, sit, stand? What is he/she’s favorite foods? Is your character an active person? Morning or night person? What are your character’s routines? Describe your character as if you were trying to physically describe a friend.

2. **Biographical** - family, childhood, education, financial/economic status, religious background, job, marital status, children, club memberships, ethnic background, etc.

3. **Vocal** - pitch, rate, agitations, patterns, etc.

4. **Mental/Emotional/Psychological** - personality quirks, phobias, passions, problems, hang-ups, etc.
   - Does your character cry? How often? Is he/she a spiritual person? Where/with whom are they at ease?
   - What makes them nervous? What are they addicted to? How educated are they? How self-aware?

5. **Social/Rhythm** - Describe your character’s friends. Who do they talk to? How is their sex life? Do they feel understood by most people? Are they introverted or extroverted? How do they act at parties? Is your character “popular”? Where does your character “go out”? What kinds of social activities does he/she enjoy?

6. **Transformation** - How satisfied with life is your character at the beginning of the play? At the end of the play? How do the events of the play change them? How do they change: both outwardly and inwardly? Which events affect your character the most directly? Which of your characters opinions’ have changed? Which of their relationships have changed? Why is this story important for your character? Is it important? Later in life, how will your character remember the time of this story?

Part III - Bring your completed character analysis with you to rehearsal on Sunday, March 28 at 7:00. We’ll finish Part III then.

If you have any questions at all, don’t hesitate to call me at home in Minnesota at (xxx) xxx-xxxx— I’ll be there Saturday, March 20 – Saturday, March 27. You can also email me at xxx@xx.com, I want to help you.

Enjoy getting to know your characters.

Be open. Let them surprise you.

Have a wonderful break. I’ll see you on the 28th.
The Human Sculpture Exercise

Each cast member is asked to: A) Make contact with the group and B) Physicalize the verb given to them. Megan Orcholeski (far right) was given “protect.” Michelle Maves (Standing, center) was given “accuse.”

Once all of the cast has been added to the sculpture, I announce group verbs. On these commands, the entire sculpture moves as a group. As no member is allowed to break contact with the rest, the cast learns to physically listen to one another and hold one another’s weight. Their connectedness encourages trust and ensemble building.

As each cast member adds on, the human sculpture becomes more complex.

Photo courtesy of Reidian Dintzner
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Rehearsal Photos

Colin Daly and Abigail Misko
Photo courtesy of The Chronicle

Abigail Misko
Photo courtesy of The Chronicle

Abigail Misko and Matt Whalen

Matt Whalen and Abigail Misko
Abigail Misko and Matt Whalen practice their tango as the rest of the company stays in position.

Whalen and Misko try to keep their movements looking spontaneous, though they are carefully timed with the music.

The struggle was rehearsed on a small table, which helped to ensure accurate movements and timely execution early on.

The Bed Trick Scene

Much of the action was mimed in the early stages. In the background, Ricky Scumaci is holding an imaginary mirror, and Stephen B. Peebles (far right) is shining an imaginary flashlight on the action. These rehearsals ensured an easy transition into the use of actual props and set pieces.
Shannon Sudberry and Colin Daly
Photo courtesy of Emilie Clark

Mik Dempsey and Abigail Misko

Abigail Misko and Adam Billman-Galuhn

The Company
Photo courtesy of Emilie Clark

Stephen B. Peebles
Rehearsal Evaluation

After the rehearsal process was finished, I sent an email questionnaire to the cast, inviting them to provide me with feedback regarding our rehearsal process for Measure for Measure. I asked them the following questions:

1. Did you feel like your time was valued and used efficiently? Why or why not?
2. Were warm-ups used effectively? Which warm-ups were most effective? Least effective? Explain.
3. Do you feel that you experienced personal growth as an actor throughout the rehearsal process? Why or why not? What helped or hindered your growth?
4. How would you describe the dynamic/tone of a typical rehearsal? What actions and/or choices influenced this dynamic most heavily?

I received responses from four actors and my assistant director. Though their names are left out here, I feel that their feedback represents the time we spent in rehearsal together fairly accurately.
Rehearsal Evaluation – Actor I

1. Did you feel like your time was valued and used efficiently? Why or why not?
   Yes. We always started on time, even if not all of the actors were there. Betsy had time specifically scheduled for warm-ups, questions, and rehearsal procedures. We never had to wait for her to decide what to do next. She always had a plan B.

2. Were warm-ups used effectively? Which warm-ups were most effective? Least effective? Explain.
   I think that, for the most part, they were. The most effective ones for energy-purposes were bunny-bunny, Your mama ain’t got no socks, and dance party, all for obvious reasons. The breathing together and counting exercises were great for focus. I didn’t quite get the whole “become 40% of the floor” exercise, but that was probably just me. The times that she had us all say something really nice about someone else or the answering questions in character were a nice mix of focus and energy.

3. Do you feel that you experienced personal growth as an actor throughout the rehearsal process? Why or why not? What helped or hindered your growth?
   I think I did. I felt more connected with the other actors than I have in past productions. I have been in productions at the end of which I really couldn’t even hold casual conversation with some of the people in the show. I not only could, but often did converse with my fellow performers and tech people, both in and out of rehearsal. That really helps a show. I didn’t really appreciate the importance of that earlier, but I’m going to try to get to know everyone from now on.

4. How would you describe the dynamic/tone of a typical rehearsal? What actions and / or choices influenced this dynamic most heavily?
   I would say that most rehearsals started out casual, but quickly became serious and continued to be so throughout the rehearsal process. I think that the complicatedness of the show and the joint effort required to pull it off ultimately led to this tone. There was always time to say, “Hey. How are you? What’s happening?” but it was quickly followed by, “Shit! We have to focus. I’ll talk to you at intermission.”
Rehearsal Evaluation — Actor 2

1. Did you feel like your time was valued and used efficiently? Why or why not?

Yes I did. I had to be there a lot of the time. I liked that time blocks where specifically planned out so a person would not come to rehearsal and just sit there, people were only called when needed, and for the most part we always did what was scheduled so it gave me an opportunity to prepare for that evening’s rehearsal and I liked that a lot.

2. Were warm-ups used effectively? Which warm-ups were most effective? Least effective? Explain.

Warm ups were a huge part of the process, as with everything, certain warm ups will effect an actor differently. I liked that Betsy had a great variety of warm ups and didn’t stick to just one, so the actors could give different things a chance, try new things, and find out what really works for them. Personally, for focus, I liked the counting exercise because it really got my mind clear and focused on one thing, it kept everyone on the same page and was a great ensemble building exercise because you had to work together. Some of the exercises that were least effective for me was the sculpture one, I’m sure there was a purpose for it, but I never really got it and I didn’t feel that it helped me personally to focus or get connected. It was hard for me personally to get into that one and totally connect and commit with what I was doing, but I appreciated being taught new things whether or not it totally worked for me.

3. Do you feel that you experienced personal growth as an actor throughout the rehearsal process? Why or why not? What helped or hindered your growth?

I definitely grew as an actor. This was my first Shakespeare show, and learning the basics of the language on such a big part was a great exercise how to perform this style of theatre effectively, something I had no clue about going in. I liked that I had so much freedom in developing my character while still being guided by the director. It was a collaborative process, I wasn’t told exactly what to do nor was I left to figure things out by myself. I think I became a better actor not only from what I learned but because of the attitude of the director. It really helps an actor grow when they are told that they are growing and being encouraged to go farther and recognize the work that is being done on their part. She pushed the cast to put so much effort and she wouldn’t settle for less than the actor’s personal best. I loved that we were pushed to get our lines memorized so early and that we were forced to stay on top of everything with character development along with that. Having to work in that way on a show gives the actor a great work ethic and makes them better.

4. How would you describe the dynamic/tone of a typical rehearsal? What actions and / or choices influenced this dynamic most heavily?

We always started on time, which was great; Betsy had great respect for our time. Warm ups were huge part of the process, which makes the cast of actors an ensemble, one of the main strengths of this show. I usually felt good about the work I did, and if I was not satisfied it was in a good way, and I think I speak for everyone about that feeling. People always wanted to do better, learn more and make the show as good as it could be. There was a unified goal that everyone in the company was trying to achieve and that’s great to see. Lots of positive attitudes.
Rehearsal Evaluation – Actor 3

1. Did you feel like your time was valued and used efficiently? Why or why not?

Yes, my time was managed efficiently. Actors were only called when needed and we worked as soon as we got there until we left. I rarely sat around because if we were in a scene we had to be engaged to figure out what was going on. I thought that the way rehearsals were run also made the acting work easier later on because we didn’t have to try so hard to remember what the scene was about.

2. Were warm-ups used effectively? Which warm-ups were most effective? Least effective? Explain.

Warm-ups usually worked for me. I think some of them were fun, but sometimes it was rough. I usually dressed up to go to rehearsals to fit more into my character, so I didn’t really want to roll around on the stage. Had we been told that ahead of time, perhaps I would have changed after warm-ups or something. And we didn’t really know what we were doing on what day. Most effective: counting (although certain people didn’t understand the ‘silence’ part), saying a word about the show in an energy circle, and character analysis exercise where we walked in the middle of a circle and talked about our character.

3. Do you feel that you experienced personal growth as an actor throughout the rehearsal process? Why or why not? What helped or hindered your growth?

Yes. An actor should always experience growth during each show. You challenged us to go further which always inspired thought. You were there to answer questions and were open to discussion about choices. I love that. It allows actors to have input, which is really important to having the actor feel like the character is their own. Being reminded of what needs to come across in the scene is also helpful, and I found Betsy’s notes to be insightful and thought provoking.

4. How would you describe the dynamic/tone of a typical rehearsal? What actions and / or choices influenced this dynamic most heavily?

The dynamic of every rehearsal was one of sheer drive and willingness of everyone sitting on stage to help the realization of the Director to come to life. Rarely have I been a part of a cast who so firmly believed in the project they were doing. Surprisingly, this has usually only happened with student-directed shows here...I think Betsy believing in this project, taking risks, her knowledge of the show her availability and willingness to compromise all fed this feeling to the actors.
Rehearsal Evaluation — Actor 4

1. Did you feel like your time was valued and used efficiently? Why or why not?

   One of the things I appreciated most was the fact that my time was used so efficiently. I was never at rehearsal more than I needed to be. Nor was I ever called to rehearsal when I wasn't used.

2. Were warm-ups used effectively? Which warm-ups were most effective? Least effective? Explain.

   I think warm-ups in the beginning were excellent. They created excitement and energy in the group. However when we got closer to showtime, I was a little frustrated. I felt like we were doing silly exercises to pump people up instead of gaining focus. I know for some people, they needed energy for the show. Others, however, really could have used the focus! There were occasionally times that I felt warm-ups took too much of our time. But I think I was just nervous that I wasn't going to have enough time to rehearse the actual show (I think it was me being a worrywart!)

2. Do you feel that you experienced personal growth as an actor throughout the rehearsal process? Why or why not? What helped or hindered your growth?

   Oh my goodness how I grew! I feel this was the most challenging role I've ever dealt with thus far. But I did it! I really appreciated the fact that I was never told how I should act. I was never ordered to feel something or do something. I had so many self revelations that just made me want to cry! It's an incredible feeling when you begin to see yourself becoming the character instead of reading lines from a play. I only wish I had two more weeks to work on the part because I felt the last second was when I truly began to live Isabella.

   Betsy's patience and support helped my growth the most. I've never dealt with a director who was so patient and easygoing, yet so insightful and knowing of what she wanted. She had insight on this production. She knew exactly what she wanted to see. But she never forced anything.
Rehearsal Evaluation - Assistant Director

1. Did you feel like your time was valued and used efficiently? Why or why not?

I was able to watch the entire process from the outside. I was at every practice and I never had to question any of Betsy’s motives. If I had been an actor, I would have felt very comfortable with her and trusted her with every ounce of my being. So, yes, my time, and everyone else’s time was valued and used with the highest of efficiencies. It had to be in order for the show to be as successful as it was. We had so little time and so much to do with the incorporation of the music and the set movement. Everyone was important and had to work together. And Betsy knew that.

2. Were warm-ups used effectively? Which warm-ups were most effective? Least effective? Explain.

Every warm-up was as effective as the next, so I can not choose. Betsy was good with submitting to the actors’ needs. If the actors needed energy, we did a warm-up to increase energy like bunny bunny or dance party. But there were days when focus was needed so we did exercises like counting and the concentration game for that purpose. As previously stated, the atmosphere needed to have a lot of trust and cooperation for everything to fit perfectly together, so we did warm-ups like the statue (where each person added their own statue to the group with whatever verb was given to them, but they had to affect the group in some way). We felt more together after warm-ups like that. The smartest thing Betsy did was to introduce the soundtrack to the show through the warm-ups. We listened to the songs while moving in certain ways in order for us to become familiar with the emotions that are attached with the music. And speaking from someone who watched the show and the rehearsals, you could tell that the actors knew why every song was where it was.

3. Do you feel that you experienced personal growth as an actor throughout the rehearsal process? Why or why not? What helped or hindered your growth?

I asked to be the assistant director because I already had a certain amount of respect for Betsy. I wanted to learn more from her. Sort of like an apprentice. And I learned not only about the rehearsal process and how to structure those, but also how to inspire the cast and make them feel important, because they are. I defiantly grew and am inspired to try it myself.

4. How would you describe the dynamic/tone of a typical rehearsal? What actions and/or choices influenced this dynamic most heavily?

The rehearsals had a lot of energy, usually supplied by Betsy. The warm-ups helped with that. But there was also a mutual respect between the crew and the actors. That really helped the process along quite nicely. I was proud to be a part of the experience.
Part 6 –
Production Photographs
Scene 1 - Set up

Prologue
Scene 2 - The Arrest

Caitlin McGone as Escalus, Matt Whalen as Angelo, Peter Sipla as the Page
Photo courtesy of Nicholas Dempsey

Scene 3 - Rumors

The Provost, played by Michelle Maves, interrupts the violent encounter
Photo courtesy of Jack Phend

Setting Design by Christopher Burke
Photo courtesy of Jack Phend
Scene 4 - Offensive

Michelle Maves as The Provost
Photo courtesy of Nicholas Dempsey

Set Design by Christopher Burke
Photo courtesy of Jack Phedel

Mik Dempsey as Claudio, Colin Daly as Lucio
Photo courtesy of Nicholas Dempsey

Scene 5 - Justice is Served

Escalus listens patiently as Elbow berates Pompey
Photo courtesy of Rose Raymond

Jeff Horger as Sgt. Elbow
Photo courtesy of Nicholas Dempsey

Dave Kokandy as Froth
Photo courtesy of Nicholas Dempsey

Photo courtesy of Jack Phedel.
Scene 6 - Call to Arms

Abigail Misko as Isabella, Ricky Scumaci as Homeless Man
Photo courtesy of Nicholas Dempsey

Mik Dempsey as Claudio
Photo courtesy of Jack Phend

Abigail Misko as Isabella, Matt Whalen as Angelo
Photo courtesy of Nicholas Dempsey

Scene 7 - First Desire

"Hark, how I'll bribe you: good my lord, turn back."
Photo courtesy of Rose Raymond
Scene 9 - The Proposition

"Be that you are, that is, a woman; if you're more, you're none."

Photo courtesy of Nicholas Dempsey
Scene 10 - Desperation

The Duke (Adam Billman-Galuhn) tries to persuade Claudio (Mik Dempsey) to go to death willingly.

“The Duke, let me live.”

Photo courtesy of Nicholas Dempsey

Scene 11 - News of the World

Peter Sipla as the Radio Host and Bequita Sipla as the Radio Guest

Photo courtesy of Nicholas Dempsey
Scene 12 - Criminals

Stephen B. Peebles as Pompey
Photo courtesy of Jack Phend

Lucio reveals his true opinion of the Duke's character
Photo courtesy of Rose Raymond

Mistress Overdone (Lindsey Weld) begs Escalus (Caitlin McGlone) for mercy
Photo courtesy of Nicholas Dempsey

Megan Orcholski as Mariana and Abigail Misko as Isabella
Photo courtesy of Nicholas Dempsey

"I have sat here all day."
Photo courtesy of Nicholas Dempsey

Scene 13 - Dejected

Black Coffee
Photo courtesy of Nicholas Dempsey
Scene 14 -
Penitence

Stephen B. Peebles as Pompey, Michelle Maves as The Provost
Photo courtesy of Nicholas Dempsey

The room of mirrored walls
Photo courtesy of Jack Phend

A violent tango
Photo courtesy of Rose Raymond

Mariana steps in
Photo courtesy of Jack Phend

Scene 15 -
Weighty Exchange

Photo courtesy of Jack Phend
Scene 16 - Hypocrisy and Revelation

 Were you sworn to the Duke, or to the Deputy?

Scene 17 - Execution

Here is the head; I'll carry it myself.

Scene 18 - Letters

Isabella and Mariana wait
Scene 20 - Homecoming

Photo courtesy of Jack Phend

"Justice, O royal Duke!"
Photo courtesy of Jack Phend

Scene 21 - Accusation

Megan Orcholski as Mariana
Photo courtesy of Nicholas Dempsey

Abigail Misko as Isabella
Photo courtesy of Nicholas Dempsey

Mariana (Megan Orcholski) and Angelo (Matt Whalen).
Photo courtesy of Nicholas Dempsey
Scene 22 - Unraveling

Isabella’s nightmare recalls her story through the bodies and voices of its characters
Photo courtesy of Jack Phend

Scene 23 - Resolution?

"Your brother's death, I know, sits at your heart."
Photo courtesy of Nicholas Dempsey

Mariana begs for Angelo's life
Photo courtesy of Jack Phend

Caitlin McGlone as Escalus
Photo courtesy of Nicholas Dempsey

Erin Moroney as Juliet
Photo courtesy of Nicholas Dempsey

Matt Whalen as Angelo
Photo courtesy of Nicholas Dempsey

The makings of the final montage
Photo courtesy of Jack Phend
Epilogue

Erin Moroney as Voice I, Juliet
Photo courtesy of Nicholas Dempsey

Photo courtesy of Jack Phend
Part 7 – Response
Colleague Reviews

Before the production was in performance, I asked five colleagues of various backgrounds and expertise to serve as my reviewers for the purpose of this document. They were sent two forms: the first was an outline of various aspects of the production to consider in their response, the second a quantitative rating form.

Their reviews are included in alphabetical order, followed by a grid of their quantitative ratings.
Response to *Measure for Measure*

By Jillmarie Daly  
Executive Director of Inside Out Jazz and Hip Hop Dance Company, Studio Manager of The School of DanceWest Ballet, PhD candidate in Naturopathy and Wholistic Medicine

While waiting for the show to begin, my eyes devoured this visually stimulating set...levels, lines, angles, all echoed by undulating red, painted patterns against the black steel scaffolds. Pulsing music creates anticipation. The overall pre-show mood promises unrelenting movement and intensity.

As the performance unfolded, I found that everything suggested by the pre-show was delivered to the utmost satisfaction. The promise of constant movement was incorporated through timing and delivery, seamless scene changes, and a moveable set that allowed many settings to be suggested with a few well-placed scaffolds and set pieces. I also loved that in addition to the main scene, other characters remained onstage and engaged so that we were following their story line as well as the scene at hand. This was not only successful in the feeling of seamlessness between scenes, but the actors' commitment in these peripheral moments also allowed the audience a greater feeling of involvement with all of the characters.

The intensity first achieved with the set was maintained throughout the performance. The details of music and sound (I loved the chill I felt due to the suggestion of a rainy night) and lighting (allowing a degree of focus among so much movement) were assets to each scene’s strength. The actors’ obvious understanding and connection to the script as well as their commitment to each moment attests to the strength of the director as well as their strength as an ensemble. The level of physicality in the blocking was a brave and successful choice and the actors were able to commit to it one hundred percent.

All of these elements came together to form a complete, unified whole within this script adaptation; I felt a true sense of clarity and purpose throughout the performance. The dream sequence in the second act attested to an overall commitment to coherence and created a very satisfying package for the audience to digest. The script choices were intriguing, playful, thought provoking, and overall, successful.

Ms. Matheson has seamlessly combined a lofty vision and artful script adaptation with movement, levels, physical blocking and brave artistic choices to create a well-acted masterpiece layered with intrigue. I am grateful to have experienced this dramatic creation.
Response to *Measure for Measure*

By Dr. Sara Eaton

Professor of English; Chairperson, Division of Arts and Letters, North Central College

Overall, I much liked this production of *Measure*. I attended on opening night and noticed a few glitches in sound and acting which affected my qualitative scores. I assume these were ironed out during the rest of the run. One glitch, Claudio/Mik Dempsey’s tendency to race through his lines, was potentially serious, since his character’s lines convey the human terror of death as a counterpoint to the main characters’ tendency to see life in abstractions rather than flesh and blood. On the other hand, Ricky Scumaci, in costume and delivery, made Abhorson come alive, and Jeff Horger as Elbow was extraordinary in conveying what the character is meaning—not an easy task—as well as making the role a significant counterweight to Angelo’s intellectualizing of justice and its practice.

There were many fine realizations of character throughout the production, but, rather than going through the cast, I really want to look at two significant and very interesting script revisions, both motivated to some extent, I think, by your notable sensitivity to the audience and its familiarity with the play or lack thereof, and both contributing heavily to your conceptualization of the play. One was staging the bed trick. In the early modern period, as you know, these are never visualized except in words. I don’t know if modern productions do stage them. This production made the trick believable and entertaining. To pull it off, Mariana’s character must be eroticized from the beginning, and I liked turning her celebrated “grange” from its traditional equivalent to the nunnery into a bar. Megan Orcholski was well cast in the role and conveyed a more complicated, edgy Mariana than I’ve seen before. The second, of course, is your treatment of Isabella. She becomes a bit like Alice in *Sexland*, initially naïve about human nature and slowly becoming trapped, psychologically and physically, in what she has experienced. The final moments of the production, as she kneels in pained confusion and enforced subjugation to her world’s rules and uses for women, was a poignant close. This interpretation really worked for me, and I’ll teach this as an option to the standard “wed/fled” interpretations of the play (giving you credit). When I was watching the play, I wondered why you were drawing out the final scenes, emphasizing and visualizing her confusions, and I still think you could tighten this up some, but the additional action does underscore and make believable the final scene. Like Mariana, Isabella acquires a psychological depth not usually realized in productions of the play. As you can tell, I really liked what you did here.

There’s much more to praise: Adam Billman-Galuhn’s Duke was really pompously clueless, almost repugnant in his complacent assumptions about patriarchal rule, the music heightened the social chaos, the set’s levels worked most of the time as an alternative to a thrust stage’s easy change of scenes. As I’ve already told you, I was very impressed with how the cast used the language as though it was their natural speech—a real tribute to your direction of the play. If you get to produce it again, you might want to expand on the use of the screen to anticipate and comment on the action, not only to
make the play "postmodern" but also to create a commentary on the voyeuristic aspects of the play. This was the best Shakespeare I've seen at NCC, as good as some professional productions I've watched. To conclude: Very well done. A pleasure. Thanks.
Response to *Measure for Measure*

By Dr. Deborah Palmes
Associate Professor of Theatre, North Central College

First impressions and immediate thoughts:  
Great set, lights, music. This production tells the story very well.

**Technical Commentary and Criticism:**

Pre-show Experience (Lobby Décor, Music, etc.)

No strong impressions of lobby.

Setting
Love the use of levels, depth, secondary playing spaces.
Occasionally I disliked the "fuss + bother" of set changes.

Sound
Created the moods beautifully. I had a bit of difficulty with overlap of spoken word (actors) + music + vocals.

Lighting
Really enhances – moves the story along – clarifies – establishes moods.

Costume
Established character very well, without calling attention to itself. Very "hip" & appealing. But I didn’t like Isabella’s patchwork skirt – it did call attention to itself.

**Artistic Commentary and Criticism:**

Script Adaptation (Organizational choices, clarity, etc.)

So strong I couldn’t even tell when it was happening sometimes!

Very well justified.
Musical Selection and Efficacy

I loved 90% of it. I didn't care for Morocco's singing "Black Coffee" - though the song itself was salty & filled w/ patrios.

Artistic Concept and Execution

Outstanding! Clearly thought-out and communicated. I especially liked the visual additions of animations ordinarily handled w/ narration only.

Staging

Very decisive, Strong, confident

Visually appealing, Great use of levels & depth.

I especially liked the Isabella/Juliet scenes & the nightmare.

Evaluation of Choices

Varied & astute. Moved beyond 1st impressions & explored alternatives.

Overall Presentational Clarity

You met this challenge well - probably the most notable accomplishment of the whole project.

Not only is Shakespeare difficult - MFT is considered one of his most difficult. You made it easy to follow.

Artistic Merit

Fabulous! Even the world's most traditionalists who don't like to see their Shakespeare trifled w/ couldn't complain - because the artistic concept didn't overshadow the language, but rather enhanced it.
Response to *Measure for Measure*

By Jack Phend
Associate Professor of Theatre, North Central College

**First impressions and immediate thoughts:**

While circumstances make it impossible to come to this response without preconceptions, I will say that this was a production I looked forward to with great anticipation and very high expectations. I was not disappointed. There was a richness to the production that was very impressive: a certain excitement in the house, as throughout both the production period and rehearsals which was very satisfying. This was clearly a well-conceived production that cast, crew, and audience enjoyed deeply.

Of course, I know this was the culmination of many months, in fact many years, of preparation. I believe that the production work, rehearsal process, and therefore the product itself was a reflection of a very impressive personal and communal effort. All who have been involved, for however long, can celebrate their participation.

Visually and aurally, from the moment of entrance into the space until the moment of departure, there was much to experience and appreciate. I was drawn to the visual elements in particular. The space sparkled. It is sometimes hard for me to remember that was the first full design work that Chris Burke had done, because it was really quite remarkable in its appropriateness for this production and in its completeness. That, in turn was nicely supported throughout by Emilie Clark’s fully-dimensioned lighting design.

Also, and although in many ways we are disappointed by Ted Laszuk's behavior, his supporting sound set a tone even before the first actor set foot on stage. I understand that some audience members were taken aback by the musical elements and other (rather) contemporary elements of production, but in fact, if they were listening, they should have been prompted to an understanding of the intended approach to the production as soon as they took their seats.
I also noted, each performance I attended, that audiences were very responsive to the performance throughout.

Setting and Lights:

The structuralist and kinetic approach was well suited to the production concept. I loved being able to see the changes in progress and the versatility of the "simple" (And nothing is simple!) scaffold and stairs, both straight and spiral, as well as the utilitarianism of the furnishings. All this lent strong rhythms to the space. Additions such as the prison bars and drapings used in various scenes, and the clever desk (later, the bed) and executive chair for Angelo’s office were quite effective. Perhaps the only visual elements which did not work for me were the painting and signage. The signs were unimaginatively cartooned and "flat" in their treatment. They failed to communicate or fit the style. They were not proportionally large enough to match the spaces. Shoot me for a fool, but it wasn’t until the first performance that I even figured out what the Soup Kitchen sign was supposed to represent! The slides, while a good idea, were ineffective.

There needs to be a note of congratulations for the work of the stage hands and company for the smooth and quick changes that helped preserve the tempo of the production. This supported the cinematographic approach taken to the performance.

Finally, the mirrors, flashlights, and bed for the seduction scene were extremely effective, creating as they did, a kind of objects-come-alive magic to the "Weighty Exchange" scene.

Costumes and Properties:

Costumes varied from "functional" to "fun". Best costumes were Mariana’s RED DRESS, and her "mask" for the trial scene; Mistress Overdone’s sequined outfit (Green and gaudy never looked better together on the stage!); Lucio’s polyester Polo shirts and contrasting T’s (The guy had STYLE!); and for appropriateness, Isabella’s "wetsuit" and Angelo’s glasses (Definitely the best accessory). Hair looked good and Michelle Maves proved that she can look svelte in anything. Two that probably needed some rethinking were
Abhorson’s pierced look…and the police needed more crispness and uniformity. Why do they call them “uniforms”? I don’t want to omit mention of Julia’s pregnancy suit. That’s a very tricky look and it was very authentic.

Fun props were the “brains in a bag”, cameras (which could have been used more), and SEX OFFENDER signs.

**Sound:**

Sound clearly deserves a special place. The selection of ambient sounds, choice of music, and (in general) the setting of levels and equalization for reinforcement was very satisfying. I wish I understood and appreciated these choices more fully. If I did, I think I would have been even more impressed. The music for the seduction was a special favorite, as was Mariana’s Bluesy number in the Moated Grange. Very nice expression of story and character in each case.

There were some moments when the musical line obscured text. This troubled the audience because the audience always WONDERS if it’s missed something in an Elizabethan text.

**Makeup and Hair:**

Both were serviceable. The blood and bruising on Claudio was believable and visible. Hair looked as if it had been attended to, but if there was an attempt at period styling, it was not evident.

**Artistic Commentary and Criticism:**

I believe the work here was remarkable. The sensitivity and fairness to the text was significant. When the adaptor has “something to say” with the text, the original intent of the playwright often is sacrificed. This did not happen. This interpretation shed light on the original subjects of love, justice, and forgiveness, frequent Shakespearean themes. The audience seemed to take no note of alterations. (The program notes helped on that, too.) The interpretation was logical, mature, and justified. The changes, including edits, and juxtapositions, as well as additions to the text, seemed fitting.
dramatically, intellectually, and poetically. I think the author would approve... he might even claim that’s what he wrote!

The story, the concepts, the character interpretations were suitable. For example, I think that to Shakespeare, Mariana was only a plot device. She spends a great deal of time on her knees, and that’s about it. In Betsy’s work, she has become full-bodied and central to understanding the play. This treatment of the Duke makes him less arbitrary and manipulative. This enhanced Shakespeare’s work which is both a bold claim and major complement.

The one weakness in interpretation, for me, is the role and prominence of Claudio. The confrontation between Claudio and sister Isabella is the raison d’etre of Measure for Measure to me. Will blood relation sacrifice self for blood relation? Is the choice fundamentally different when faced by male and female? ....and what does each anticipate about that choice of the other? When Claudio utters the simple line, “Thou shalt not do it,” what complexities does he conceive and how does the actor convey them? In this production, the choice and the expectations are simple, singular, and inevitable. I didn’t see the complexities of the moment. They might have been beyond the actors in the scene,

Staging:

Staging was very effective. The use of the stage levels and dimensions was thorough. The only odd usage was the concealment of the Duke and Claudio in court. These moments were done in a sort of inside-out way compared to tradition. Concealments (as in the Weighty Exchange) usually allow the audience to see and the performers not to see the person concealed or in disguise. In both cases, the opposite occurred. Perhaps the problem lay with the peculiar conventions of the Elizabethan stage. I’ll try not to lose sleep over this.

Casting, Rehearsal, and Work with Performers:

To conclude, I wanted to use my own category, since I observed the rehearsal process. Process is at least as important as performance, especially in the case of educational theatre. I was extremely
impressed by Betsy's work with the actors, from welcome and warm-up through final notes. Each session and each element was planned, focused, and well chosen. At times, the duration of rehearsals pushed the outer limits for student-actors. However, my impression was that the company took pleasure in the process and in each other and seemed to end the evening energized. In consequence, the company functioned as an ensemble and clearly understood the play and the production intents. Like actors everywhere, some do not know the work as a whole, only their part in it. If these same actors ever bother to read the original, they will appreciate even more the clarity of this production and the work done in rehearsal to assure that each performer knew their place (or places) in Measure for Measure. The payoff was a very balanced and unified production.

**Summation:**

This production was the product of a sustained and unified effort. The uncertainties about whether various participants would come through are no longer a source of anxiety. Some did. Some didn't. But wherever someone failed to produce, someone else stepped up or stepped in to assure success. This is a credit to the management ability and vision of the director. In fact, every production aspect was in the hands of a student and in each area, one or more people functioned admirably.

So, conceptually, artistically, and organizationally, this show was without question a remarkable success. This was true not just for "student work", but by any standards. Each night, as I watched the show, I was absolutely blown away by the integrity of the production moment by moment and overall.

It was a pleasure to be a part of this Measure....
Calling William Shakespeare's Measure for Measure a problematic playtext is a particularly mild allegation. Addressing questions of morality, justice, duty, sovereignty and sexuality within the spans of five acts, the script is as complex as it is long. Textual inconsistencies combined with the aforementioned concerns and an onslaught of value challenging plot tensions make the tale dense and often difficult to palatte. It is even more difficult to classify. In Shakespearean parlance, Measure for Measure is neither comedy nor tragedy. It does not follow the prescribed formula for either genre, and unlike most of the Bard's work, it does not end tidily. Thus, the task of directing Measure for Measure is not for the faint of heart or ambition.

Director Betsy Grace Matheson is neither, proving her capability and creativity as she makes Measure for Measure her willing charge. She begins by giving the troublesome play a classification. Deeming it a tragicomedy, she immediately demonstrates an understanding the play's complexities and difficulties. Yet, rather than ensnaring herself within them, she actively confronts them vis-a-vis her own reworking of the piece. Matheson's adaptation and vision of Measure for Measure seeks to accomplish two specific goals: first, to smooth the script's otherwise inconsistent surface, making the unfolding story not only more fluid, but also accessible to a modern audience; second, to employ/explore the narrative function of music in the mounting of a Shakespearean playtext. On both counts she is successful. What ensues is a morally challenging, visually assaulting, emotionally draining evening of storytelling.

The strength and heart of this production lie in its clarity of vision and the successful realization of its directorial concept. Rather than contextualize her play with a defined time and place, Matheson strips her script of specifics and cleverly sets her Measure for Measure in a neutral locale of a not-too-distant past. The overall visual aesthetic is an eclectic mélangé of time periods ranging from the 1930s to the present. Fishnets, fedoras, pinstripes, and plaid polyester work with other design elements to establish character, setting and circumstance through subtle suggestion rather than direct indication. This conceptual move allows the play's numerous conflicts to rise to the surface and take center stage over logistical minutiae. Consequently, tensions mount, become increasingly urgent, become palpable, and propel the play forward. Isabella's dilemma is all the more tragic. Claudio's impending death is all the more imminent. Angelo's rule is all the more tyrannical. Matheson seeks to showcase Shakespeare's story—the lessons that it attempts to teach, the numerous questions that it poses and refuses to answer.

If the story is star, second billing would then go the play's soundtrack. Together with Ted Laszuk, Matheson compiles a playlist of classic and contemporary sounds—from Gabriel Faure to Goldfrapp—that gives the production a sharply serrated edge, an ability to cleave emotions from its audience. Each track works to establish character, advance plot, color tension, and most successfully here, amplify conflict. Though Matheson's carefully considered selection of music, the character of Mariana is given greater dimension, Angelo's sexual advances are increasingly lecherous, and Isabella's plight is even more desperate. Claudio's arrest teems with irony, and bed trick performed by Isabella and Mariana breeds suspense. Whether used as mere ambiance or intended accompaniment, Matheson's soundtrack for Measure for Measure is fiercely evocative.
The sum of the production’s design elements successfully advance Matheson’s directorial concept. Christopher Burke’s scenic design is particularly striking, offering not only a variety of interesting levels for play, but also countless spaces. The malleability of his design allows the ensemble to constantly shape and sculpt the visual composition of each scene. The use of scaffolding gives the stage an almost Brechtian flavor, and the incorporation of eclectic found scenery keeps the audience guessing and the production clear of any trace specificity.

In terms of acting, Measure for Measure offers a particularly strong ensemble, an engaged and aware group of men and women who have committed to the story that they tell and their individual place within it. Though time and space prevent me from going into specifics, particularly stirring (and sympathetic where appropriate) performances are given by Abigail Misko as Isabella, Adam Billman-Galuhn as the Duke, Matt Whalen as Angelo, and Megan Orcholski as Mariana. Caitlin McGlone, Michelle Maves, Mik Dempsey, Colin Daly, and Erin Moroney also give noteworthy performances in their respective supporting roles.

I left Betsy Matheson’s production of Measure for Measure emotionally raw. I left with questions and conflicts and concerns. I left distressed. I left touched. I left moved. As I believe that the purpose of theatre is to inspire such remainders, I sincerely believe the production to be a success—just one of many successes that this director will inevitably helm herself.
Quantitative Scores

Evaluators were asked to rate the listed items with 1 being the lowest rating and 5 being the highest.

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Average Score:

- Script Adaptation: 5.1
- Sound: 4.1
- Lighting: 4.7
- Costume: 4.2
- Hair / Makeup: 4
- Set Design: 4.8
- Acting: 4.7
- Direction: 5.1
- Overall Effectiveness: 5.1
Press Response

Included in the following pages are these articles, in chronological order:

1. Dintzner, Reidin. “Students Take the Stage at North Central College.” This article is to be published in a local community arts journal in the Autumn of 2004.

2. Cavanaugh, Courtney. “‘Measure for Measure’ is Shakespeare with a soundtrack.” The Naperville Sun. 7 May 2004: p. 47.


Newspaper reviews omitted in digital version due to copyright restrictions.

See original in North Central College Archives
Epilogue

"Measure for Measure has long been a pleasant vision in my right-brain: shadowy dreams of figures in motion, of language in voices, of movement and bodies and music. And now, seeing this vision alive—watching the audience's faces as they relive this story with the actors, the crew, and myself—I realize that I am one of a chosen few allowed the honor of seeing their dreams take shape in physical reality. And I am beyond proud, beyond excited, beyond grateful. I am living in magic made possible.

This story inspires me. Though four-hundred years old, it has found relevance in our world once again: where the powerful are not always responsible, where the downtrodden are forced to question their own capacity for forgiveness, and every night I find myself wondering what choices the characters will make. I hope that this cautionary tale challenges you as much as it challenges me, and that you leave the theatre a little relieved, a little disturbed, and with many, many questions about who we are and why we act the way we do.

As my last project at North Central, this experience has encouraged me to reflect upon my time here. I am overwhelmed by the generosity of this place, and am forever indebted to those faculty members and students that encouraged my crazy ideas and consistently believed in my ability to succeed... I hope we get you thinking. Enjoy."

Written as the “Director’s Note” in the program for Measure for Measure, these words feel like the most appropriate way to bring this document to an end. Though the lights have faded on our production, the story in the center of this project continues to haunt and excite me. The experience yielded so much that was good—artistic growth for so many involved (including myself), the opportunity for students to flex their muscles a bit, my own personal development, heightened self-knowledge, and confidence—but I still believe that the inherent worth of this story and the opportunity to tell it well remain the central achievement of this experience. Humanity is a jumbled beast of contradictions and good intentions gone awry, as Shakespeare knew so well. My hope is that life will continue to offer me the opportunity to raise questions about our problematic nature, and that the theatre will continuously provide new ways of bringing these questions to life.