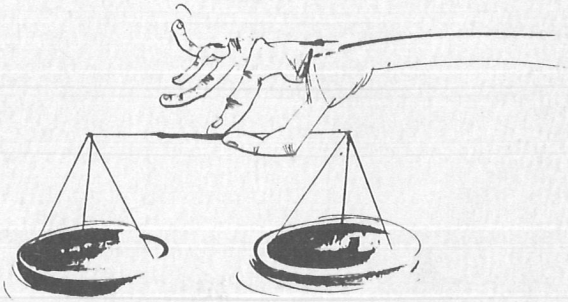
The Brigham Young University
Department of
Theatre and Cinematic Arts
Presents



MEASURE FOR MEASURE

By William Shakespeare
Directed by Alex Starr

January 16-18, 21-25, 28-31, February 1 at 8:00 P.M.
January 27 at 4:30 P.M., 1986
Pardoe Drama Theatre

Cast

Vincentio, the Duke..... Mitchell Hudson
Angelo..... Mark Deakins
Escalus..... Greg Burden
Lucio..... Reese Phillip Purser
Gentlemen..... Brad Slocun
Leonard Pavia, Jr.
Mistress Overdone..... Coleen John
Pompey..... Michael D. Eaton
Claudio..... Kenneth Deane Berneche
Provost..... Brent Matthews
Juliet..... Tammy Jo Willis
Friar Thomas..... Dennis Todd
Isabella..... Janet Van De Graff
Francisca..... Janice Z. Power
Elbow..... David Whitlock
Froth..... Stephen Pullen
Abhorson..... Dave Roquemore
Barnardine..... Joe Wegescheide
Mariana..... Rebecca Tingey
Servant..... Maria A. Carr
Viennese Citizenry..... Loraine Edwards
Clete Hudgens
Ryan Wayment
Carolyn Howarth
Leonard Pavia, Jr.
Brad Slocum
Maria A. Carr
Joe Wegescheide
Joshua Matthews
Tess Matthews

There will be a seven minute intermission after Act III

Production Staff

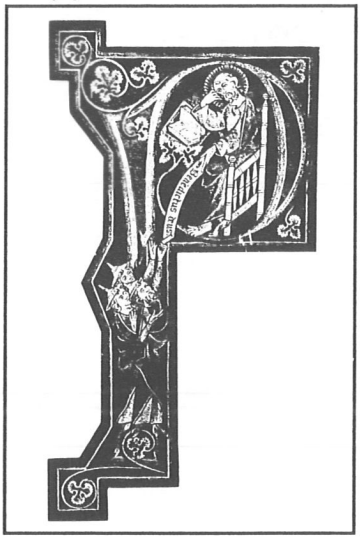
Direction
Director..... Alex Starr
Assistant director..... Kathy Biesinger
Technical
Set design..... Charles Henson
Lighting design..... Lisa Wygant
Costume design..... Rory Scanlon
Technical director..... O. Lee Walker
Assistant technical director..... Don Parker
Costumer..... Norene Pollei
Assistant costumer..... Dixie Crystal
Advisor..... Ivan Crosland
Makeup and wigs..... Sheryl Brush
Resident stage manager..... Michael Helms
Production stage manager..... John Boyack
Assistant stage managers..... Beth Westbrook
Cassandra Greer
Lighting technician..... Philip C. Haslam
Light board operator..... John L. Arnold
Scene shop foremen..... Kirk Lorimer
Linden Snyder
Scene painter..... Boyd Wolz
Property master..... Todd Meyers
Property assistants..... Wendy A. Ericson
Tamara Jensen
Sound (BYU Sound Services)..... Erin Caldwell
Ticket office manager..... Colleen Thatcher
House manager..... Scott Hansen
Publicist..... Mark D. Ungerman
Publicity photographer..... Mark Philbrick

Music to "Take, O Take Those Lips Away"
Composed by Dennis Todd
Guitar: Ed May
Recorder: Eric Fisher

Synopsis of the play

Act I

The Duke of Vienna withdraws from the court and deputes the zealous officer, Angelo, in order to gain an inside look at the licentious condition of his city-state. Angelo revives and enforces severe statutes, neglected for many years. Viennese citizens of high and low station are threatened by Angelo's decrees, as few themselves are untainted. Claudio, betrothed to Juliet, has been quilty of anticipating the privileges of marriage, and is imprisoned. Claudio's sister, Isabella, a novice in a nunnery, is encouraged to approach Angelo and plead for her brother's life.

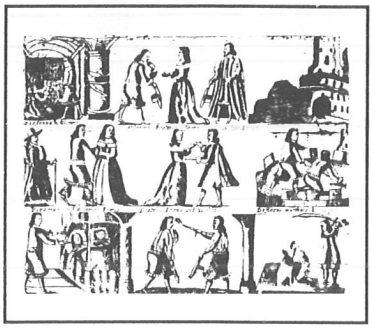


Act II

The revival of the old statutes brings several citizens before Angelo to be tried for their involvement with the "ill Houses" of the city. Isabella then comes before Angelo to sue for Claudio's pardon. Surprised by his acute attraction to this beautiful, intelligent, and saintly woman, Angelo requests that she return the next day, saying he will consider the matter over the night. When she returns, he is direct with her, and offers to grant her plea if she will yield him her virtue. Meantime, in the prison, the Duke, disguised as a Friar, goes about to comfort Claudio and Juliet.

Act III

Isabella goes to her brother, relying upon his conscience to free her from her predicament with Angelo. The disguised Duke, overhearing what has transpired, now advises Isabella to consent to Angelo's demand, in darkness and secrecy, and promises to arrange that Mariana, once betrothed to Angelo, but forsaken by him, will take her place at the rendezvous. Among the common people, Pompey, a bawd, and many of his "mistresses" are imprisoned.



Act IV

Mariana consents to substitute herself for Isabella to deceive Angelo, and in the night she consummates the contract with her former betrothed. However, Angelo still breaks his promise and orders the immediate death of Claudio. Through the intervention of the disguised Duke, another prisoner is beheaded in Claudio's stead. When Isabella comes to receive her brother in the morning, the Duke chooses to leave her in suspense, for his own purposes, and sends letters to Angelo announcing the return of the Duke. He requests that Angelo and the trusted officer Escalus receive him in the streets before the public, to answer grievances that may have arisen in his absence

Act V

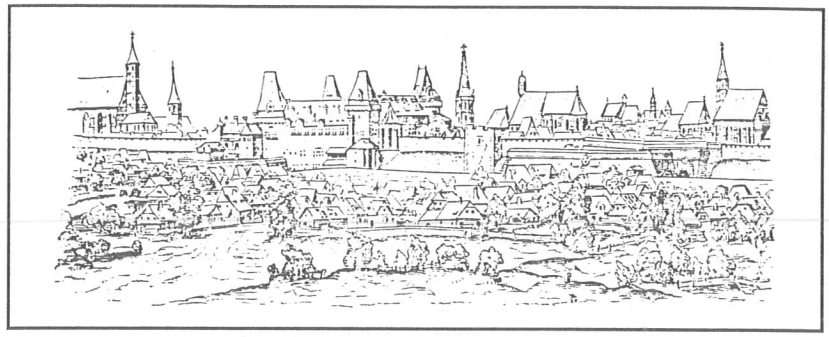
The Duke reassumes his power, and through the witness of Isabella and Mariana, Angelo's crime is revealed. As Angelo denies their account, the Duke reveals his identity as the friar, and the truth becomes clear. The Duke then demands fair measure calling for "An Angelo for a Claudio...". Through the intercession of Mariana and finally of Isabella, Angelo is pardoned and given to Mariana in marriage. Claudio is reunited with Juliet and the Duke renders mercy, instead of the severe "eye for an eye" administration of the law's demand of "measure for measure".

Historical References

MEASURE FOR MEASURE was first printed in the folio of 1623, and is believed to have been written in 1603. It was played before the court on St. Steven's night, December 26, 1604:

By his Mates plaiers. On St. Stivens Night in the Hall, A Play called Mesur for Mesur--

The plot is supposed to be taken from Whetstone's drama in two parts called "The right excellent and famous Historye of Promos and Casandra" (1578). The earliest known source of the plot comes from a letter published in 1547 in Szazadok, an official publication of the Hungarian Historical Society:



In a city near Milan, one citizen was murdered by another. The guilty man was put in prison. His young and beautiful wife went to the chief judge of the land, who offered to pardon her at the price of her honor. She consented, but her husband was still beheaded the next day. The young wife sought justice from a higher judge in nearby Milan. This higher judge resolved the dilemma by inviting both guilty judge and the wife to an official banquet where he, in the public eye, revealed the judge's offence and forced him to marry the woman immediately. The judge was then himself executed the next day.

"Would you know a man? Give him Power."

"Power lives by Authority and that Authority is always backed by two things, the physical force that tears bodies and the mental violence that mutilates brains..."

"We have learned by sad experience that it is the nature and disposition of almost all men, as soon as they get a little authority, as they suppose, they will immediately begin to exercise unrighteous dominion".

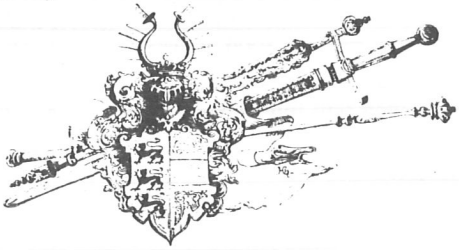
PRISON OF LOVE

Matthew 5: 38-45 - "Ye have heard that it hath been said, "An eye for an eye, and a tooth for a tooth: But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also. And if any man will sue thee at the law, and take away thy coat, let him have thy cloke also. And whosoever shall compel thee to go a mile, go with him twain. Give to him that asketh thee, and from him that would borrow of thee turn not thou away. Ye have heard that it hath been said, Thou shalt love thy neighbour, and hate thine enemy. But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you; That ye may be the children of your Father which is in heaven: for he maketh his sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust."

Commentary

MEASURE FOR MEASURE has been labeled by scholars as a "problem play," for it cannot readily be classified exclusively as comedy or tragedy. The main thrust of the play is comic, for it ends happily and in marriages as Shakespeare's comedies often do. But, through the course of the play, many serious issues are explored, some even of tragic potentiality. This very blending of serious issues and comic situations makes the play relevant and familiar to modern audiences, where the boundaries of genre are often freely crossed. The glimpse into human nature that *Measure for Measure* gives us is certainly not an unrelenting gaze into the darkness of the soul. Neither does it laugh only at the folly of fools. The view of mankind we gain through the eyes of the fully human and humane Duke is a gentle acknowledgment of the capacity for both evil and good within us all, and ultimately an affirmation of hope that we all, through self-discovery, may learn to cherish the good.

They say best men are molded out of faults,
And for the most, become much more the better
For being a little bad.(V.i. 487-89)
Kathy Biesinger---Dramaturg



BE SURE TO SEE...

By Tim Rice and Andrew Lloyd Webber
Directed by Charles Whitman

This colorful montage wildly runs the musical gamut from country-western to calypso while telling the Biblical tale of Joseph's prophetic dreams, his receiving the coat of many colors from his father, Jacob, and how he was sold into Egypt by his jealous brothers. A fast, rollicking pastiche of vaudevillian turns set to musical extremes that is also fun and sure to please!

Febuary 12–15, 18–22 at 8:00 p.m., Febuary 17 at 4:30 p.m., 1986.
De Jong Concert Hall.
Tickets go on sale February 3, 1986.

By A.R. Gurney, Jr.
Directed by Jean Jenkins

A brilliantly rich, humorous mosaic of interrelated scenes-some funny, some touching, and some rueful-which taken together create an in-depth portrait of all of us. Feast on the exceptional range of compassionate humor and family continuity as you see a memory relived in this charming and versatile dining room.

January 30–31, February 1, 4–8, 11–15 at 8:00 p.m.
February 10 at 4:30 p.m., 1986.
Margetts Arena Theatre.
Tickets go on sale January 20, 1986.