



MEASURE FOR MEASURE

WILLIAM SHAKESPEARE
EDUCATION INTERVIEW PACK

The interviews and information in this pack are inspired by Roxana Silbert's 2011 production of *Measure for Measure*. They can be used either as supporting activities for students seeing the production or as stand-alone practical approaches to the play. They have been designed with KS5 students in mind, but can be adapted for other age groups.

ABOUT OUR EDUCATION WORK

We want children and young people to enjoy the challenge of Shakespeare and achieve more as a result of connecting with his work. Central to our education work is our manifesto for Shakespeare in schools; Stand up for Shakespeare. We know that children and young people can experience Shakespeare in ways that excite, engage and inspire them. We believe that young people get the most out of Shakespeare when they:


- Do Shakespeare on their feet – exploring the plays actively as actors do
- See it Live – participate as members of a live audience
- Start it Earlier – work on the plays from a younger age

We also believe in the power of ensemble; a way of working together in both the rehearsal room and across the company enabling everyone's ideas and voices to be heard. Artistic Director, Michael Boyd encapsulates this vision for ensemble in his rehearsal room where actors are encouraged to try out different interpretations of scenes before deciding together on what will be presented to an audience in the final performance.

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These symbols are used throughout the pack:

 **READ**
Contextual notes from the rehearsal room

 **Watch Video**

More teaching activities that support your active approaches to Shakespeare can be found in the RSC Shakespeare Toolkit for Teachers, available to buy at **RSC Shop**. The RSC also runs a range of courses for teachers and students; for more information about this visit: www.rsc.org.uk/education

THE DIRECTOR'S VISION



Interview with Roxana Silbert before rehearsals started:

Q: What are your thoughts about the play before rehearsals begin?

A: One of the things that is really interesting about the play is the balance between comedy and tragedy. It's known as a 'problem play'. But that balance is very interesting for performance. The main story is very funny. Characters like Lucio and Provost have a kind of wit, their function and action and language is very funny. Yet the play is equally dark and thought provoking. Striking the right balance will be our challenge.

Q: Who have you asked in to support the research of the actors?

A: Bridget Escolme who is a Renaissance scholar from Queen Mary, whose work is about 'Talking to the Audience', to get an insight into the direct relationship Shakespeare makes between actors and the audience. We'll do some work on clowning as well, in that same area of making a direct relationship, breaking the fourth wall, including and implicating the audience in the action. We've got Eve Poole, who is an expert in leadership, and who will discuss with us the nature of flawed leadership. And we'll pay close attention to the political landscape at the time Shakespeare wrote the play, the ways in which his contemporary audience would have seen the piece. The play addresses directly the Puritanism of Shakespeare's times.

Q: Are you going to set the play in the times in which it was written?

A: No, the setting is going to be abstract, no specific location, no specific time: theatre time. The play, of course, offers us insight into ideas around young women and sexuality now: attitudinal differences between the generations. Power and sexuality. I have cast a young woman as Isabella. I think it's very important that she is young. There is a huge difference between the black and white thinking you have when you are 19,20,21 and how you think and feel in your 30s. Life becomes much more grey. You are more tolerant, perhaps. I think the play is about people who are in the process of finding themselves. There are no bad people in the play, just characters who are off course, their heads and their hearts misaligned.



Towards the end of rehearsals, Roxana Silbert talked to us about falling in love with *Measure for Measure* and what it has been like to direct the play at the RSC, to view film clips visit: www.rsc.org.uk/whats-on/measure-for-measure/video-interview.aspx#2



The design of Silbert's production draws on the sado-masochist tradition. In this filmed interview, the director explains why: www.rsc.org.uk/whats-on/measure-for-measure/video-interview.aspx#1

For further creative interviews on this production visit the Interview Pack: www.rsc.org.uk/downloads/rsc_measure_2011_teachers_interview_pack.pdf

PLAYING THE DUKE



INTERVIEW WITH RAYMOND COULTHARD, ACTOR WHO PLAYS DUKE VINCENTIO

Q: Why do you think the Duke decides to go through the charade of leaving Vienna and disguising himself as the Friar at the beginning of the play?

A: I think primarily what he says. He does think morally his country has gone to the dogs, and if it has been his fault, by being absent from the people and the processes, then he must correct it. And he feels he can't do that himself, because if it has been his fault, then why would people take correction from him? I think he feels he has come up with a great plan, which is the pure Machiavellian thing of putting someone else in charge so that they can do the dirty work and the finger will never be pointed at him. Then when the country is sorted, he can come back and just say, 'Well, I wouldn't have done it that way.' He can take all the pressure off. I think it is mercenary.



Above: The Duke [Raymond Coulthard] in Act 1 Scene 1.

Left: Duke Vincentio [Raymond Coulthard] is dressed to leave Vienna by his servants, background [Laura Darrall] and foreground [Catherine Hamilton] in Act 1 Scene 1.

Photographs by Hugo Glendinning © RSC 2011

Q: Why does he choose Angelo?

A: Because he is a 'man of stricture and firm abstinence'. It could have been Escalus, for instance, who has a fair hand, but would not be strong enough. I think he needs a very strict father to come in and scold the children, and of all the people he knows, Angelo is the one he knows can do that, who will automatically take that line without being touched. He says to Angelo, put it right, '...as to your soul seems good.'

Q: Is the Duke particularly concerned about the laws around sexuality and marriage?

A: That seems to be the focus, that moral break down, because that's all they talk about. He is concerned about that whole idea that 'the baby beats the nurse and athwart goes all decorum', that people have had too much liberty. And that's an idea that is still very current today. There is constant talk in the media about schools being too unruly, and kids talking back to adults. There is a degree of the Duke coming to terms with that. He says: 'This news is old enough, but it is every day's news.' I think he realises during the play that it is the way of the world to thwart moral rules, but certainly at the beginning of the play, the Duke thinks there is too much liberty, and that young people are abusing that liberty and corrupting the moral fibre of their society.

Q: Do you think the Duke is a man of faith?

A: I think he is. It's not discussed in the play, but I think it's interesting that he chooses to be a Friar. I think there's something in that role that he feels he would step into easily, and that after the initial struggle with taking on the disguise, he feels comfortable trying to take on that role. There's nothing that suggests he is incredibly rigid in his faith, but I think he must tow the line.

Q: The fact that he is a Friar when in disguise becomes very important for the plot. Arguably, that role is why Isabella trusts him, for example...

A: Absolutely, and it is an obvious role to adopt in a way, because in it, he does have automatic status within the society, and will have access to everything that he wishes to see.

Q: Why do you think the Duke makes the speech 'Be absolute for death' (Act 3 Scene 1 line 8) to Claudio. Why does he feel he has to say so much?

A: It is a technically difficult speech. It's a list, and lists are always tricky. He takes a very odd route to convince a young man that death is a good thing. So he uses a political technique, which is a smear campaign on life. I mean, if you can't convince someone that your party is the best, at least if you can convince them that the other party isn't worth supporting, in a two horse race they've got to come back to you. That's how the rhetoric is working. Rather than convince Claudio that death is a good thing, he goes out of his way to convince him that life is bad thing. I think the speech goes on for so long because firstly, I think he's a young man and he is difficult to convince, but secondly, I think there must be something in it that the Duke starts to identify with. He starts from giving a sermon. But then because it's not working, he explores the idea far beyond the possibilities he ever thought he would when he started speaking. And then, starts to realise about all the things in life that are challenging, and becomes more impassioned. Because it must be to do with his own experience.

Before we started rehearsals, looking at the script and trying to learn some of the lines, I had come up with a whole idea of how I was going to play the Duke, which as soon as I stood up in rehearsals and the words started coming out of my mouth, completely went out of the window. Originally, I imagined a man in absolute crisis. But then once I stood up, and started working on that first scene, there is such a confidence in what he says. There is nothing in it to indicate crisis. I think that he doesn't have a crisis, his country does. So therefore, originally I thought that speech, 'be absolute for death' was really all about himself. But now... it is interesting that the whole speech is 'thou' and 'thy', and of course 'thou' is life, and you cannot help but 'thou' then becoming about specifically Claudio. Towards the end, I think he has to pull it back because the Provost is there watching, and he has to convince the Provost that he is a plausible Friar. In the speech he has gone beyond what he would normally have been expected to do as a Friar so he has to pull it back to him playing the role of the Friar. It is an incredibly complicated speech to do.

Q: When do you think is the exact moment when the Duke decides that he wants to marry Isabella?

A: It must be in the moment when he is watching how she is with Claudio. It must be. And I think that has been a real turning point in how I've seen this part. I think for me, and the way in which I play this character, there is an absolutely genuine love story at the middle of it. I know an awful lot of productions do not go down that road, and therefore the ending becomes tricky, but for me it never has been anything else. From a man who says that he has never been interested in women, whose 'heart has never been touched by the dribbling dart of love,' I don't think he has ever been in love, and I don't think he has ever been touched by a woman. Suddenly, the power and the passion and the conviction of this young woman, I think absolutely knocks his socks off. He didn't think people could be this good, and this passionate and this committed to what they do. So I think in that scene, where she is with her brother and has to follow her convictions through, I think the Duke thinks, 'Wow – she's incredible.' I think from the moment the audience sees them meet, he is smitten, and she only goes on to prove him right throughout the whole play.

Q: In other productions, Isabella's decision at the end of the play as to whether she will accept the Duke's proposal or not is very different than in this one. Shakespeare doesn't give her any lines with which to make her answer.

A: Obviously, in rehearsal you make choices, and what the director's choice is and the other actor's choices are aren't necessarily what your choice is. So I'd been playing that the Duke loves Isabella, but there was always the possibility that when we got to the end Jodie (McNee who plays Isabella) would decide that she couldn't possibly go with the Duke.

Q: But Jodie didn't do that. Instinctively, in the first rehearsal of that final scene, she chose to take the Duke's hand.

A: Yes. I do think that they have genuinely changed each other by the end of the play, and they cannot possibly go back to their previous lives, either of them.

Q: Hence, some difficult questions arise out of the events of Act 5. The Duke puts Isabella through a lot. If we are saying that he genuinely loves her, and that he loves her from the moment he watches her with her brother, then what is going on in his mind during Act 5?

A: There seems to be a preoccupation for the Duke, with the idea of 'seeming'. Even right from the beginning of the play, when he tests Angelo, he is testing out whether it is possible for a man to be what he 'seems', or is there a chink in the armour? And, of course, there is. One of the challenges in playing the Duke is trying to find revelations for him. I studied this play at A-level, and I remember lots about Angelo, lots about Isabella, and very little about the Duke. All I remember is the word omniscience, that the Duke was all-knowing and the puppet master. But that's impossible to play. So you've got to find the danger in it. When things start to go wrong, and he has to start to think on his feet, you have to be able to see the Duke making those decisions on the spot as opposed to just being the man with the plan. For instance, after the bed trick, which he assumes has taken place, he is at the prison with the Provost waiting for Claudio's pardon. And of course, what comes is not Claudio's pardon, in fact it's an order from Angelo to kill Claudio quicker than he has said before. So then, thinking on his feet, he comes up with Barnadine. I think Act 5 is like that for the Duke. He's got a plan, but it is an incredibly risky one, and he doesn't quite know how he is going to go. So he's not just a puppet master. There are lots of tests that he puts people through, and in a way the severest test is put upon Isabel. But then, in his head, she is the one he has chosen, so she is the person who he needs to be surest about. He has put an awful lot of faith in her, in his head and his heart, and he is desperately trying to make sure that he has made the right choice. You could say that was selfish. And some of the choices that he makes he needs to make simply for the plan to go ahead. For example, by telling her that her brother has been executed when in fact he has not; he creates a situation in which she will accuse Angelo in the way that he is accused in order for him to get his come-uppance. How would she ever do that if she knew her brother were really alive? His hope is that when he does reveal that Claudio is actually alive, she will understand. And thankfully, in our production, she does. It's risky. It is really risky. And I think he knows that. You cannot play the character as if he knows all the outcomes. As an actor, you have to play what is happening moment by moment. I think when he is revealed as the Friar in Act 5, the plan has gone awry, and he has to improvise. He has to go with what he is given. He hopes that the Provost and Friar Peter will come up with the goods, because they are the only ones who know the plan.

Q: That end moment, then, is layers and layers and layers of ‘seeming’ being peeled away?

A: Yes. What I like about the Duke is his journey. I think he is quite an arrogant, detached man at the beginning, and he discovers humanity during the play. All the things that he has pointed the finger at as being bad initially, he realises, are not necessarily bad. They just need re-directing. I remember talking to John Barton¹ about it, and he said that he felt the Duke was a frustrated director, and that up until the events of the play he has been directing plays in his head, without any cast. In the play, he realises, that he needs a cast, and then he relishes the opportunity to direct the real human people he gets. I think he becomes a compassionate man during the play. I think he is used to the trappings of the Duke. He is shut away, everybody does everything for him, he is detached from life. I like his journey into life, his discovery of life. There is an awakening in the Duke. He discovers that life is a good thing, and that people are, and that love is. Union is the answer.

Q: What about rules? Where is he by the end of the play with that?

A: I think by the end of the first half, when he says, ‘this news is old enough but it is everyday’s news’, I think he has realised that you cannot just impose rules, stick to them, and rule with a rod of iron. In time the rod becomes more mocked than feared. Of course there needs to be order. But I think he feels that if the order is about love and compassion, that it is a much freer and easier place to find them, and that rules should come from a ‘loving father’. I hope that is evident in my journey.

DESIGNING THE PRODUCTION



Abhorsen [Youssef Kerkour] and Pompey [Joseph Kloska]
Photograph by Hugo Glendinning
© RSC 2011 Act 4 Scene 3



Mistress Overdone [Annette McLaughlin] bemoans the change in policy under the new Deputy Duke, to ensemble from left to right: Sam Marks and Youssef Kerkour,
Act 1 Scene 2. Photograph by Hugo Glendinning © RSC 2011



Every designer who designs a production at the RSC creates a model box. The model box is a scaled down model which is the prototype for the larger version that will be on stage. Creating a model box can be an excellent activity for KS5 students. All the creative artists at the RSC make sure that they investigate the text deeply, and base their choices for the production in the clues Shakespeare offers us in the play. We know that *Measure for Measure* is set in Vienna, and was first produced in 1604. So, a designer could choose to set the play in Vienna in that year, of course. However, contemporary theatre makers are also seeking to connect the play with our world now. A starting point for design can be the resonance that the play has for our times.

¹ Theatre Director

A mood board, with newspaper clippings, text scraps, strong images, textures and colours that the play contains can be a good way to start. From that mood board, ideas for a full model box will evolve.

Here are the accompanying notes that designer Garance Marneur made to explain her model box and her design for this production:

The Design for the production is very theatrical and has a modern feel to it. The set is symbolic portraying Vienna as a place in moral decay. Embossed rubber, studded leathers and the Fetish in Fashion are the leading forces in both the stage and costume designs. You will find both modern references to the Versace collection and other leading Fashion designers as well as influences from the Elizabethan era through/for the way period costumes used to restrict the body (corsets, restraints etc.) and the way they informed of the people's social class. The characters' relationship to submission and their appearance/how they choose to present themselves seemed very important in *Measure for Measure*. In opposition to the Fetish, you will also find references to the Pre-Raphaelites through the character of Mariana.

DESIGNING THE MUSIC AND SOUND SCORE

INTERVIEW WITH DAVE PRICE, MUSIC AND SOUND DESIGNER

Q: What is the thinking behind the choral music for this production?

A: Roxana and I had a preliminary discussion about the Nuns and the Friars, and we talked about the differences in the male and female experiences in the play. My job is to make sure that the music and sound helps with the storytelling: helps the audience to connect with the world that the story happens in. So, the Friars, for example, live in a harsh world, serving a God that they have to work hard for. They go out and minister to the people of Vienna, and minister therefore in a harsh environment, including the prison. So the style of singing for the Friars is inspired by Georgian music and the polyphonic singing tradition of that country. It is hard, bold, edged. I looked at Georgian prayers and wrote them out in English and then abstracted the words even further so that they are an invented language, with a focus on sounds that evoke the Friars rather than a specific language. The music for them is loud and overt. Whereas the music for the Nuns is inspired by Bulgarian music. It isn't a cultural choice, more a stylistic choice. The words are an invented language again, but this time inspired by the sounds of the Polish language. I studied in Poland. I think we all draw on our own life experiences to create our work. I wanted something which would evoke the lives of the Poor Clares, who, unlike the Friars, live their lives completely shut away from the outside world. The Bulgarian tradition includes unaccompanied female singing, which resonates with the Poor Clare lifestyle, and the resonance in the production of sound feels like the resonance of the cloister. I looked at the research the company had done about the Poor Clare lifestyle and the music for the Nuns is inspired by that.

Q: Which musicians are you working with?

A: The band has seven players, and I've asked for keyboard, percussion to punctuate the action, saxophone and clarinet which we'll use as a motif for Angelo, viola and violin which we'll use as a motif for Isabella. Then there is double bass and electric guitar, and brass. I wanted a mix of instruments because the production is timeless, so contemporary sounds such as the electric guitar can sit comfortably with the action in equal measure with the more traditional instruments.

Q: Will you be underscoring the action?

A: Yes, there will be a sonic journey which follows the journey of the characters, with motifs for the characters descending and ascending in relation to each other. There will be sparring in the music and sound, including vocal sparring, which will set up and reflect the scenes in the play.

Q: Have you composed any songs for the production?



A: Well, Mariana's song in the Moated Grange with lyrics by Shakespeare of course. Traditionally the song, Seals of Love is sung in the play by a boy. But in this production Catherine Hamilton, who plays Mariana, felt it would help her to get inside her character and discover her if she sang the song. The style of the song is contemporary, inspired by artists like Radiohead and Aqualung: so it is a 'weepy pop song' really, but with an Elizabethan twist.



Marina [Catherine Hamilton] sings Seals of Love Act 4 Scene 1
Photograph by Hugo Glendinning © RSC 2011

Q: Are there differences between working on this production and other shows you have worked on?

A: Definitely the text of Shakespeare's play – I'm hugely mindful of it at all times, and it is a big presence in the process. Working with Alison Bomber has been great. She has detailed knowledge of the singing traditions of Eastern Europe, and we have been able to work together very usefully.

HOW WAS THE MOVEMENT FOR THE PRODUCTION CREATED?



INTERVIEW WITH AYSE TASHKIRAN, MOVEMENT DIRECTOR

Q: How did you prepare for rehearsals and start to design the movement vocabulary for this production?

A: There are two very specific sources. One is that I did a lot of thinking about the perception of anatomy at the time the play was written. How the body was perceived differently, and it's incredibly different from the way in which we think about the body now. The Elizabethans and Jacobean believed that the organs had dominion over different parts of the body. And they attached themselves to Humours. They weren't an ephemeral thing, people believed they were a real physiological thing. So I did a lot of research into that. For example, melancholia was seen as damp and cold. And one could say that the two virgins, Isabella and Mariana, both start the play damp and cold and then go on very different journeys of 'heating up' in different ways. So the humours were very important.

And then I mapped out every reference to the body in the play, and there's a lot. People talk all the time in images which suggest a particular physicality. So, for example, Angelo is described by Lucio in images of frozen liquid: his blood is frozen, his 'urine is congealed ice.' There is something unreal about him, he's not circulating properly. So when he does make a passionate discovery in the play, you see his language changes, and his movement will therefore be different as well.

The other part of the movement where I have drawn specifically on the Elizabethan... I know it's a Jacobean play, but its reference points are definitely Elizabethan... is the rhythm in the dance. It's a six rhythm, which is a measure of a Galliard, which is very particular to the time at which the play was written. It's transformed now into a stamping dance, but that rhythmic choice makes a connection backwards.

Q: Have you used any contemporary ideas?

A: Well, of course. In fact the world that we've created for the production is not a 'real' world. It is a theatre world, not specifically Elizabethan/Jacobean, not specifically contemporary. So, for the modern influences, physically, I've looked at the sex industry, particularly the role-play that happens in sadomasochism. I've looked at very aggressive presentational selves, as well, to get a bit of attitude into our world.

I also drew on country dance for the final movement piece of the production.

I suppose there is always a big moment for a movement director when you've read the play and you've conceived of the movement of the play, and then you work with the rest of the company and you have to re-imagine again.

The world we have invented is a world in which the body is constrained. We see that overtly in the bondage references, handcuffs and neck cuffs. But I did some work with the actors on the idea of the constraints of a devout life: we asked ourselves, for a nun or a friar, where is the 'sacred' in the body, and does it have a particular rhythm? We needed a sense of God in this production, and inevitably God is up. We're standing on earth, God is up, Hell is down, and the movement reflects that.

Q: How have you worked with the thrust space of the Swan Theatre?

A: In the early days we did some exercises with the RSC Head of Movement, Struan Leslie, thinking of the body as a three dimensional thing, as a sphere, with the face not the only important thing for keeping the story going. We did some work in the space and discovered that very small adjustments in the body, small shifts in weight for example, can keep the story alive for the audience. You have to keep the moves very fluid in a thrust space, keep it moving all the time. I suppose what you can't do easily usually is images, but in this production we are lucky, because we have an upstage curtained area at the back which is a place in which we can offer the dynamism of bodies in striking images.

Q: Stage pictures can be very powerful for making meaning, which brings me to the furniture in this production. What's special about the furniture in this piece?

A: Well, it is human. Whenever you have a strong idea like that, it is always a collaboration with the director and the actors and the designer as well. Garance, the designer, sourced images, I sourced images, and we came up with some ideas to work with. We discovered that we liked symmetry and we used that. There's something very tight, quite held about the world of this play as well, which links here to the tradition in sadomasochism of fetishising the body. Roxana brought the idea of human furniture to the table very early on, and my instinct is always to try everything, with the people who are in the company, and see where you go. We even have human fountains, in the Moated Grange. I suppose the thing about the fountains is, they have to be sustainable for the actors that are depicting them. If you have to hold something for 3 minutes it has to be something different than something you only have to hold for 30 seconds. We looked at lots of Italian classical sculpture for inspiration for the statues, because they were obsessed with the human form in relation to water. So, not only were we looking for the twists and forms in the bodies of the sculptures, we were also looking for that quality of melancholia. Cold water running through your body. Whatever happens, the human furniture and sculptures are human beings on stage. That's the joy of it, we're being playful, really.



A human statue [Laura Darrall] inspired by Italian classical sculpture. Act 4 Scene 1
Photographs by Hugo Glendinning
© RSC 2011



Upstage curtained area where Ayse Tashkiran, Movement Director, can offer the dynamism of bodies in striking images. Act 4 Scene 1

THE ROLE OF STAGE MANAGEMENT



INTERVIEW WITH JULIA WADE, STAGE MANAGER:

Q: What are the main things you do in your job that keep the production on track for opening night?

A: Well. I read the script, and get to know all the scenes and the acting company, so that I know exactly who is in which scene. One of my main jobs is to compile the rehearsal call, with the Director and the Assistant Director. I'm the one who makes sure that everybody has all the information that they need to be in the right place at the right time.² I also oversee all the things that are needed on stage to create the production. All the props, furniture. I make sure they are being made if they are being made, and I liaise between the Director, the Designer, the Movement Director, the Composer and all the production departments of the theatre, the props department, wardrobe, wigs and make up, and the scenic workshops.

Q: Sometimes you'll be sourcing things with which to experiment in the rehearsal room that don't make it into the show, because the idea they were being used for gets cut. Can you give us an example from this production?

A: Yes, Ayse, the Movement Director wanted to try out some ideas for Act 1 Scene 2, which happens outside a brothel, and so we tried out various whips and sex toys. Most of those have been cut, but some nipple clamps stayed in. You have to work through a process.

Q: How does your role differ from that of the Deputy Stage Manager?

A: Well, the Deputy Stage Manager (DSM) has a very specific job. I have an overview of the show, and keep up to date with how the action is developing, entrances and exits etc. I'm not actually in rehearsals full time, but I have a lot of work to do outside rehearsal as well, so I rely on the DSM who is in rehearsals full time. Anna-Maria Casson, the DSM for this production, lets me know of any changes, and she blocks all of the actors movements in the book, which is fully annotated. She can let the actors know exactly where they are supposed to be when. She keeps her eye on the script as well, and makes sure that the lines are available to the actors and the director at all times. We also have an Assistant Stage Manager, or ASM, who helps Anna-Maria and I to organise everything. Martha Mamo, the ASM on this production, organises all the props to be ready for rehearsals, for example.



Props table used during rehearsal period of *Measure for Measure*. Photograph by Martha Mamo © RSC 2011

² see example call sheet on page 13

Q: This production is going into the Swan theatre, which is a thrust stage, with entrances and exits all around, including through the audience. Did you have to do anything to prepare before rehearsals so that the production would work in the theatre?

A: We transpose the dimensions of the stage into the rehearsal room, and mark up on the floor with tape the exact space, including entrances and exits, and we mark up any design elements, such as trap doors. For example, in this production we have sort of tendrils across the back of the space which create a separate space and which can be used in the action, so we have rigged up ropes which mock up what the design will eventually be, so that it won't be a shock when the production gets onto the stage. And we work out the timings of the entrances and exits, so that if an actor goes off one way, we know how long it will take for that same actor to get to a different place to come on again. We timed it with a stop watch, with the help of our production manager

Q: What is the most unusual request you have had during the making of this production?

A: Nothing too unusual. I think probably deciding on what we would do for the Moated Grange. There is a swing, made up of the leather tendrils, which Mariana is sitting in at the beginning of the scene. And we tried out various ideas for how to get the idea of water working on stage. We tried where the central trapdoor is, we wondered whether to drop in something, a reflective surface perhaps or an actual 'pond' of water, in which The Duke could splash his face. And then we hit upon the statues. So one has a fountain bowl, and the other has a jug, and she is pouring water into the bowl, so it looks like a statue.

Q: What advice would you give to a student stage manager at the early stage of their career? What qualities make for a successful stage manager?

A: Tact, diplomacy, patience and understanding of all the different roles and how people work together. And you have to be organised. Essentially, good communication skills. You constantly have to be on top of things, and make sure everyone has all the information that they need.

Q: What has been the most interesting thing working on this production for you as a professional stage manager?

A: I love to see how the ideas evolve, how the creative team work together. How it all comes alive. I did *Measure for Measure* as an Assistant Stage Manager years ago, and I do really like the play. This is quite different, of course, which is great. Every production is different, because it is made cumulatively and collaboratively and the process brings to fruition a unique, live shared experience. It is exciting for me now because we are going into our last week of rehearsals, so this is when all my organising and communicating hopefully pays off, and now I get to work with the stage guys and the various departments. It is a very exciting time.

Additional supporting resources



■ For supporting practical exercises around the research pack visit the Activities pack:
www.rsc.org.uk/downloads/rsc_measure_2011_teachers_activites_pack.pdf



■ For further creative interviews on this production visit the Interview pack:
www.rsc.org.uk/downloads/rsc_measure_2011_teachers_interview_pack.pdf



MEASURE FOR MEASURE

WILLIAM SHAKESPEARE
REHEARSAL CALL

Date: Wednesday, 28th September 2011

10.00am	Act 2 Scene 1 [Except. Miss Darrall, Mr Ballard & Mr Kerkour]	Mr Alexander Mr Beevers Mr Kloska Mr Marks Mr Midlane Mr Stewart
12.00pm	To Join	Mr Coulthard
12.30pm	Act 3 Scene 2 & 4: 2 [The Duke & Provost]	Mr Alexander Mr Coulthard
1.30pm	Lunch	

Production Meeting

2.30pm	Act 4 Scene 3 Barnadine Section	Mr Coulthard Mr Kerkour Mr Kloska Mr Stewart
4.00pm	To Join	Miss McNee Mr Alexander Mr Chahidi
5.00pm	Act 4 Scene 5	Mr Coulthard Mr Marks
6.00pm	Call To End	

Music Call with Dave Price

11am	Miss Darrall Miss McLaughlin	Miss Hamilton (2 hrs) Miss Ovens
1.00pm	Miss Hamilton	
1.45pm	Music call To End	

Movement Call with Ayse Tashkiran

10.15am	Mr Chahidi (45mins)	
5.00pm	Miss McNee (45mins)	

Costume Chats with Garance Marneur

2.15pm	Mr Beevers	
2.30pm	Mr Midlane	
2.45pm	Mr Alexander	
3.00pm	Miss Banham	Miss McNee
3.30pm	Mr Chahidi	Mr Marks
4.00pm	Miss Hamilton	
4.15pm	Mr Ballard	
4.30pm	Miss Ovens	Mr Quartley
5.00pm	Miss McLaughlin	Mr Kloska
5.30pm	Miss Darrall	Mr Kerkour
5.45pm	Mr Stewart	
6.00pm	Mr Coulthard	
6.15pm	Costume Chats to End	

Thank you,

Julia Wade,
Stage Manager