EAT A CROCODILE
Présente

Measure For Measure

By William Shakespeare
Directed by Dan Jemmet

Creation at The Globe Theater in Neuss (Germany)
16th of June 2015 – 20:00h
17th of June 2015 – 20:00h
18th of June 2015 – 15:00h and 20:00h

Co-production: Kulturamt der Stadt Neuss

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Measure For Measure

By William Shakespeare
Directed by Dan Jemmett

with

Bob Goody - Vincentio, the DUKE
Seonaid Goody - ISABELLA
Charlotte Palmer - CLAUDIO, PROVOST, MARIANA
Jonathan Storey - ANGELO, LUCIO
Sylvie Martin-Hyszka - Costume designer
Arnaud Jung - Light designer

Some notes towards a production of Measure for Measure.

I imagine a chamber version of Measure for Measure, a shadowy nocturne for five actors. One of these actors, the Duke, manipulates the others in an elaborate game of his own making. Part confessor, part deathly puppeteer, this old fantastical Duke of dark corners toys with the destinies of Claudio, Isabella, Angelo, Mariana et al before revealing himself and restoring an unsettling harmony to their lives. I see him as an undertaker perhaps, or as a director of a run down funeral parlour which might also be a theatre. His clients, dead or alive, are the other actors. And his theatre is a theatre of death. An absolute theatre of death. A theatre of ghosts. He sits to one side of a small stage and watches the performance. Perhaps he studies the text and does his accounts. He drinks cheap whisky and listens to haunting, moribund music on an old record player. Through the ancient, red theatre curtain he summons forth the actors, measuring and controlling their every step. Thus, the characters they play, their personal freedom, their moral and physical dilemmas; all are contained within the realm and sphere of the Duke. And what is he then, this Duke of dark corners? Angel or devil, heavenly minister of justice and truth or low down, side show trickster? In the theatre of the funeral parlour, all will be revealed.

Dan Jemmett, September 2014
Dan Jemmett

Dan studied theatre and literature at London University, and began performing with the theatre director Marc von Henning (Medea Material - Heiner Muller, Soho Poly Theatre; Antigone - Brecht, Battersea Arts Centre; Quartett - Heiner Muller, Lilian Baylis Theatre; Fatzer Material - Heiner Muller, Gate Theatre). He went on to found the experimental theatre collective Primitive Science with von Henning. Work with Primitive Science included Hunger (after Kafka - Purcell Room), Spell (after Angela Carter - Young Vic Theatre) and Imperfect Librarian (after Borges - Young Vic Theatre).

As director, Dan’s first production was a version of Alfred Jarry’s Ubu Roi presented at the Young Vic Theatre, London and subsequently in Paris at the Théâtre de la Cité Internationale.


More recently, Dan has adapted Jarry’s Ubu Enchaîné at the Théâtre de L’Athenée in Paris, and created a version of Richard III for three clowns The Three Richards, which opened at the festival Printemps des Comédiens in Montpellier in 2012. He has also collaborated with French actor David Ayala on a version of Macbeth, Macbeth (The Notes), which will play at the Bouffes du Nord in Paris in autumn 2016.

In Pittsburgh, Dan directed an English language version of Dog Face in a disused steel mill, the Heppenstall Plant. The production was then presented at the Autumn festival in Madrid. Also in Pittsburgh, he worked on an adaptation of Michael Ondaatje’s The Collected Works of Billy the Kid in an abandoned porno cinema. This production was also performed at the Bouffes du Nord in Paris.

In Madrid, Dan directed Tirso de Molina’s The Trickster of Sevile and Fassbinder’s El Cafe, both for the Teatro de la Abadia; and in Warsaw he has directed Shakespeare’s Twelfth Night and The Tempest for the Polski Theatre.

Opera productions include Mozart’s The Magic Flute, in collaboration with Irina Brook (Reisopera, Holland), Rossini's L'Ocassione fa il Ladro (ARCAL, Paris), Thwaite (Almeida Opera), The Gondoliers by Gilbert et Sullivan (Deutsche Oper Am Rhein, Düsseldorf, Germany), Un Segreto d’Importanza by Sergio Rendine (Theatro Communale di Bologna), Cavalli’s L’Ormindo (Maison de
la Musique, Nanterre). Béatrice et Bénédicte by Hector Berlioz (l’Opéra Comique, Paris), and Le Freischutz (l’Opéra Comique, conducted by John Eliot Gardiner).

Dan has also directed three productions for the Comédie Française in Paris. At the Théâtre du Vieux-Colombier and on tour in eastern Europe he created Molière’s Les Précieuses Ridicules, and in the Salle Richelieu he has directed La Grande Magie by Edouardo di Filipo and Shakespeare’s The tragedy of Hamlet.

In 2014 Dan became artist in residence at the MAL in Thonon-les-Bains where he has founded his own company- Eat a Crocodile. Eat a Crocodile are currently preparing a chamber production of Shakespeare’s Measure for Measure for the Shakespeare Festival in Neuss, Germany, in June 2015, a re staging of Shake at the théâtre de Carouge, Genève, en Octobre 2015, and the creation of a new theatre piece for the autumn of 2016, Clytemnesstr@pocalypse, by the american writer David Turkel.

**Bob Goody**

Trained at RADA.

Bob has worked with Dan Jemmett on several projects - the Berlioz Opera Beatrice et Benedict (Opera Comique, Paris), The Little Match Girl (Théatre de la Ville, Paris), a devised Cinderella (Lyric Theatre, London) and Dan’s short film Curtains.

Other theatre includes: Oliver Twist and A Christmas Carol (Liverpool Playhouse), The Wind in the Willows (Old Vic), Hamlet and The Comedy of Errors (Royal Shakespeare Company), and The Gambler (Comedy Theatre, West End).

Film includes: Mr Turner, Back to the Garden, Late September, The Thief Lord, The Borrowers and The Cook, The Thief, His Wife and Her Lover.

Bob has also written the libretto for the opera The Fashion (Oper am Rhein, Dusseldorf).

**Seonaid Goody**

Trained at Central School of Speech and Drama.

Seonaid is a puppeteer, puppet maker and puppetry director.
Theatre includes: Princess and the Pea, Tinderbox (Norwich Puppet Theatre), At the World's Edge (London Sinfonietta), The Empress's Feet (Barbican Pit), Crow (Handspring UK), Alice in Wonderland, The Giraffe The Pelly and Me (Little Angel Theatre), Matilda, Beyond the Tracks (Royal Shakespeare Company), Henry VIII, A Midsummer Night's Dream (Shakespeare's Globe).

She is one half of the acclaimed theatre company Goody and Storey who have made three shows: Jack Pratchard, STAR and My Mother is a Fish. They are currently working on a new project inspired by Beckett's Endgame.

Charlotte Palmer

Charlotte studied performance arts at Middlesex University. She went on to study clowning with John Wright, Philippe Gaulier and David Shiner.

Theatre : The Tea Party (Park Theatre), Richard 111 (Changeling Theatre), Backbeat (Ahmanson Theatre, L.A & Royal Alexandra, Toronto), Skellig (The Birmingham Stage Company/New Victory Theatre NYC), Bleak House (New Vic Theatre), Alice In Wonderland (New Vic Theatre) and Hitler’s Canary (Watford Palace Theatre).


Film : The Beat beneath my Feet, Bun Oven, Back to the Garden, Late September, Low Tide, Gyppo.

Radio : Death comes to Time, Dante’s Inferno.

Jonathan Storey

Jonathan Storey is a performer / puppeteer. Credits include Beauty and the Beast, The Steadfast Tin Soldier, Pied Piper and The Selfish Giant (Norwich Puppet Theatre), The Tempest (RSC / Little Angel Theatre), Alice in Wonderland, Ugly Duckling (Little Angel Theatre), Beyond the Tracks (RSC) and Drifting and Tilting (Barbican). He was Associate Artist at Little Angel Theatre in 2011 and is one half of theatre company Goody and Storey, whose shows include Jack Pratchard (winner of 2012 Arlyn Award), STAR and My Mother is a Fish.
FINANCIAL TERMS

Measure for Measure

Sale cost for
1 performance 5 000 € (exclusive of tax)
2 performances: 9 750 € exclusive of tax
3 performances: 14 500 € exclusive of tax

Extra cost:
Food and accommodation Per Diem: 6 persons on tour.
Set transport: mileage allowance for vehicle.
Transportation of persons: train 2nd class

Company will arrive 1 days before performance (evening).
Setting up: Same day, on the morning.

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