



THEATRE & DANCE

theatre.indiana.edu



MEASURE FOR MEASURE

By William Shakespeare

DIRECTED BY JENNY MCKNIGHT

STUDIO THEATRE

IU Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land.

LIVE PERFORMANCE

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

LIVING IMPACT



Message from the chair



Greetings and welcome to the IU Theatre and Dance 2023-2024 production season!

We are thrilled with the productions we have for our students and audiences this year.

Live performance is a place for communities to gather for engaged storytelling. Our stories this year continue with our tradition of bringing the most exciting, meaningful, and entertaining work to our audiences. We continue to use live performance as an opportunity to express the zeitgeist of our world. We hope that you will consider joining us for many additional lectures, discussions, and collaborations throughout the season.

This year we welcome a new generation of graduate and undergraduate students that will directly contribute to the artistry and craft. We'd like to take a moment to welcome many guest artists to our season – from choreography and music direction to directing and designing. We'd also like to welcome Dr. Sarah Johnson, who joins our faculty as the Head of Dramaturgy, and David Tracy, our new Public Relations and Audience Development Specialist.

We'd also like to take a moment to bid a fond farewell to Laura Judson and Madison Colquette, two fantastic staff members in our department community who are moving on to wonderful new chapters. We thank them for their service to our department and especially to our students.

Thank you to our patrons, donors, Theatre Circle members, and of course YOU, the audience experiencing our students' work at this performance! Please visit our website or pick up a brochure to learn more about how you can become a member of the Theatre Circle, and to find out more about our upcoming productions, student independent projects, guest artists, student organizations, and class offerings. We look forward to having you join us for all our live performances this year and wish you our very best for the 2023-2024 academic year!

With Gratitude,
Linda Pisano
Chair & Professor,
Dept. of Theatre & Dance

PRESENTS

MEASURE FOR MEASURE

by William Shakespeare

DIRECTOR	Jenny McKnight
ASSISTANT DIRECTOR	Kinsey Grow
DRAMATURG	Sheridan Schreyer
TEXT CONSULTANT	Grant Goodman
LIGHTING DESIGNER	Kyle Dickinson
COSTUME DESIGNER	Ian Rodriguez
VOCAL COACH	Nancy Lipschultz
FIGHT CHOREOGRAPHER	Leraldo Anzaldua
STAGE MANAGER	Sarah Mansfield
ASST. STAGE MANAGER	Michaela Conner

The video and/or audio recording of this production is strictly prohibited.
Do not use cell phones, pagers, or other devices that may emit sound or light.

Cast

DUKE VINCENTIO	Adam Mohrs
ESCALUS, FRANCISCA	Isabelle McNamara-Angel
FRIAR THOMAS, FROTH	Caden Hamscher
CLAUDIO U/S DUKE VINCENTIO	Evan Anderson
JULIET, MISTRESS OVERDONE U/S ISABELLA	Antonia Daleke
ISABELLA	Sofia Salgado
ANGELO	Bobby Ayala Perez
MARIANA	Asal Hojabrpour
BARNADINE, ELBOW	Jeff Craft
LUCIO	Alex Coniaris
POMPEY U/S ANGELO	Nate Cole
ENSEMBLE, MALE COVER	Oscar Fisherkeller
ENSEMBLE, FEMALE COVER	Anneliese Wolfgang

SPECIAL THANKS

Our production owes an enormous debt of gratitude to Drew Organ, who made countless contributions to the rehearsal process, and brought active curiosity and a true collaborative nature to our ensemble.

Dan Tracy

Marilyn McKnight

Director's note



Law does not and cannot cover all the ground of morality. To turn all moral obligations into legal obligations would be to destroy morality. Happily, it is impossible.
R.M. MacIver, *THE MODERN STATE*: 1926

Duke Vincentio's laissez-faire leadership has meant that Viennese laws punishing sexual licentiousness have gone unenforced for 19 years. When the Duke appoints 'the precise Angelo' as his deputy, immediately the pendulum swings to the opposite extreme.

There's a more serious reason why legislating these morals is harmful and wrong, however... sexual morals become so important, or so singular an obsession, that human life itself is devalued in comparison.

David Trillo, *THE ETHICAL TROUBLE WITH LEGISLATING MORALITY*: 2011

The world of *Measure for Measure* is a world out of balance, particularly where gender and power are concerned. Women have little agency, Men become intoxicated with the authority and status that they possess. Characters who represent the state, characters who represent the church, characters who represent the citizenry, and characters who represent the marginalized all seek — as Isabella demands — '*justice, justice, justice, justice*'.

The State will become a splendid thing when each one of us becomes a splendid individual. The individual is not lost in the whole; he makes the whole... We do not get the whole power of the group unless every individual is given full value, is giving full value.

Mary Parker Follett, *MORAL STATE AND CREATIVE CITIZENSHIP*: 1918

The famously ambiguous ending of this play has always invited theatremakers and theatregoers to imagine what happens next... and I invite you to lean into that curiosity. Our world is seeking balance, too. Maybe now is a time for radical imagination, for us all to activate our curiosity about what could come next.

...We live with two incompatible ideas when it comes to women. The first is that women are essential to every aspect of life and our survival as a species. The second is that women can easily be violated, sacrificed and erased. ...Can we imagine another system, one that is not based on hierarchy, violence, domination, colonialization and occupation? Do we see the connection between the devaluing, harming and oppression of all women and the destruction of the Earth itself? ... What if rather than exploiting, dominating and hurting women and girls during a crisis, we designed a world that valued them, educated them, paid them, listened to them, cared for them and centered them?

V (formerly Eve Ensler),

DISASTER PATRIARCHY: How the pandemic has unleashed a war on women: June 2021

Jenny McKnight
Director

Dramaturg's note



II. iv.

ISABELLA

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

ANGELO

Who will believe thee, Isabel?

*My unsoil'd name, the austereness of my life,
My vouch against you, and my place i' the state,
Will so your accusation overweigh...*

The cultural zeitgeist was irreparably altered with the rise of the #MeToo movement. While the use of the hashtag #MeToo was used on social media platforms as early as 2006, it rose to prominence in 2017 when a selection of Hollywood's leading ladies brought forth allegations against notable film producer Harvey Weinstein. In the six years following Alyssa Milano's tweet addressing the undercurrent of sexual misconduct in the entertainment industry, questions have and continue to be posed surrounding the presence of consent in a range of public-facing professions.

While the resurgence of the #MeToo movement focused on misconduct in the entertainment industry, the manipulation of power dynamics to assuage carnal desires is as old as the first patriarchal society. Countless narratives throughout history have employed sex as either a weapon or a salve, a means of coming together or the punctuation of a tumultuous relationship. It is now nearly impossible to separate discussions of sexual behavior as a dramatic device from those of consent in a post-MeToo world. It begs those examining dramatic portrayals of sexual misconduct to ask an updated series of questions: How did the difference in status between characters influence this given moment? If the power dynamics were any different, would this moment have even been possible? Why did the playwright choose a form of violation that is so vulnerable and undeniably personal?

All these questions came to mind when deciphering *Measure for Measure*. I admit that I had not read the piece prior to my work as this production's dramaturg, and the only things I knew going in were a loose understanding of the characters and that it met the traditional definition of a Shakespearean comedy. While the content of Shakespeare's comedies varies greatly between plays, the universal dramatic convention between them is a wedding at the end. Said wedding is typically accompanied by music, dancing, and the implication of a "happily ever after." While *Measure for Measure* ends with talk of marriage,

Dramaturg's note

it hardly has the undertones of running off into the sunset with one's true love. This has led scholars of Shakespeare to classify the piece as a "problem play," containing the technical parts of a comedy despite its discussion of traditionally dramatic subject matter. *Measure for Measure* is a perpetual "gray area" in Shakespeare's canon, despite the piece's discussion of hot-button topics that beg to be classified within the binary of "black or white."

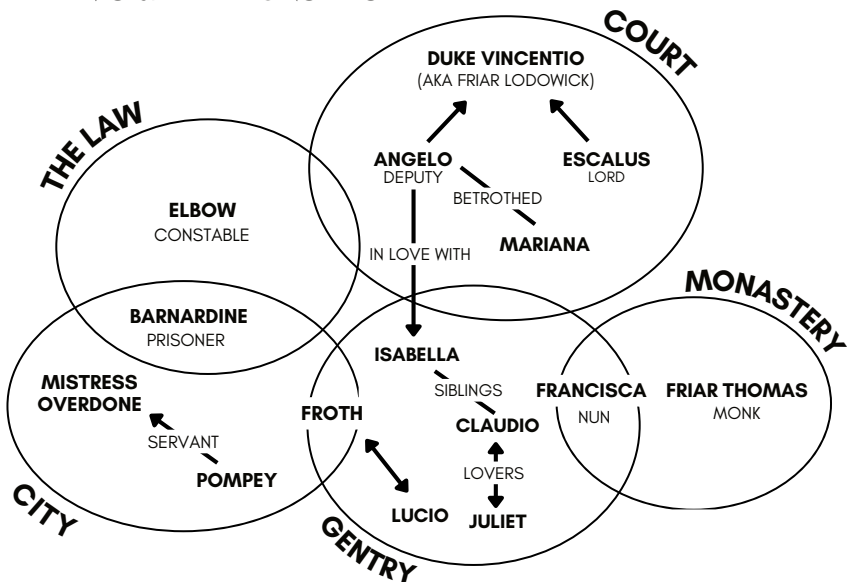
As spectators of this piece, audience members will be challenged to navigate the "gray areas" of capital punishment and quid-pro-quos alongside the characters. While it is human nature to craft narratives that relieve oneself of overwhelming moral responsibility, I challenge you instead to let the hard questions remain. It can be difficult to determine who to believe and who to dismiss when actions occur under ambiguous circumstances. Now you have the chance to see every moment, every word, and every piece of context between the characters Isabella and Angelo. You'll know exactly what to say when someone asks if she "asked for it."

Right?

Sheridan Schreyer
Dramaturg

MEASURE FOR MEASURE

REALMS & RELATIONSHIPS



Assistant Director's note



The studio theater was chosen for *Measure for Measure* to create a minimalist production that focuses on Shakespeare's language. His words often get overlooked and lost amidst the action of the play because the language is unfamiliar and daunting; even the most experienced actor must continually restudy and learn about the text to understand it themselves.

Text sessions were held throughout our rehearsal process to encourage actors to revisit lines and discover new layers within them. The end result is what we hope is a Shakespeare play delivered in its original language, but comprehensible in meaning and intention.

Approaching Shakespeare can be intimidating. Performing Shakespeare in a black-box style space, fully relying on one's understanding of the language, can be downright terrifying. But as Lucio himself says, "Our fears are traitors, and make us lose the good we oft might win by fearing to attempt."

Kinsey Grow
Assistant Director

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IS FUNDED IN PART BY:**

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Cast



EVAN ANDERSON
(*Claudio, U/S: Duke Vincentio*)

(he/him) is a third-year Theatre and Drama B.A. with minors in Arts Management and Spanish. IU credits include: Fred Atkins in

Gross Indecency: The Three Trials of Oscar Wilde; *Freddy #2 in 1970's College Sex Comedy*; and *Marmaduke in Orlando*. He aspires to be a director of live theatre.



NATE COLE
(*Pompey, U/S: Angelo*)

(he/him) is incredibly excited to return to IU's stage with *Measure for Measure*. Previously, he appeared in Shakespeare's *Macbeth* (1st Sister/Siward/

Captain). He has also been a part of the Evansville theatre community for several years now. He has made appearances on stage with the Evansville Shakespeare players in shows like *Much Ado About Nothing* (Claudio) and *As You Like It* (Touchstone), StageTwo Productions in *Let The Right One In* (Jonny), and The Evansville Civic Theater in *Fahrenheit 451* (Montag). He's a 4th year Theatre and Drama student at IU.



ALEXANDER CONIARIS
(*Lucio/Ensemble*)

(he/him) is ecstatic to be playing Lucio for his final IU Mainstage, *Measure for Measure*. Previous IU credits include *Orlando* (Assistant Director), *Everybody* (Somebody),

and *Sueño* (Astolfo). Alex would like to thank the incredible directors at IU he's had the honor to work with, the homies, and his loving family. A special thanks extended his mom, Mary, for being the greatest creative inspiration ever and pushing him to chase his passion. As a wise man once said: "Later Skaters".



JEFF CRAFT
(*Elbow, Barnadine*)

is a senior at Indiana University (yes, really) majoring in Theatre. For IU Theatre: *She Stoops to Conquer* (Sir Charles Marlowe), *Dead Man Walking*

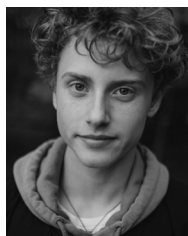
(Clyde Percy), *The Tempest* (Master of a Ship). For BPP/Constellation: *Work* (Ed Harnagel), *Resilience* (various roles). Monroe County Civic Theatre productions include *As You like It* (Adam), *Cymbeline* (Belarius), and *A Midsummer Night's Dream* (Egeus). Jeff is from Lawrenceburg, IN but now calls Bloomington home.



ANTONIA DALEKE
(*Juliet, Mistress Overdone, U/S: Isabella*)

(she/her) is a third-year acting student from Bloomington, IN pursuing a major in Theatre and Drama with a minor in Dance.

For IU Mainstage: *Orlando* (Ensemble/Favilla/Amorous Woman/Rosina Pepita), *Macbeth* (Weird Sister/Ross/Others); IU Theatre Independent Projects: *Nice Jewish Boy* (Stephanie), *Firebringer* (Choreographer/Producer); University Players: *Clue* (Mrs. Peacock); Others: *Little Women* (Jo March), *Almost, Maine* (Hope). Antonia would like to thank the cast and crew for their collaboration and dedication to this production.

**OSCAR FISHERKELLER***(Ensemble/Male Cover)*

is a first-year B.F.A. student in cinematic arts. This will be his first IU theater production. For Shortridge High School theater: *A Midsummer Night's Dream* (Francis

Flute), *Clue* (Mr. Body), *The Seussification of Romeo and Juliet* (Romeo), *Almost Maine* (Lendall), and *The Wiz* (Messenger). Other: *The Lion King* (Mufasa), *Beauty and The Beast* (Chip), and *The Little Mermaid* (Flotsam). Oscar is from Indianapolis, IN.

**CADEN HAMSCHER***(Froth, Friar Thomas)*

(he/him) is a third-year student in the Theatre & Drama B.A. program. He was most recently seen in a production of *The 25th Annual Putnam County Spelling Bee* (Leaf

Coneybear) in his hometown of Valparaiso, IN at the Memorial Opera House. He would like to thank his friends, family, and beautiful cat (Alice) for their love, support and inspiration. Lastly, he would like to dedicate this and all future performances to his amazingly talented friend, Jovanina, whom he misses greatly.

**ASAL HOJABRPOUR***(Mariana)*

is an IU M.F.A. acting candidate from Iran who graduated from Soore University with a BA in dramatic literature. She is thrilled to be the only international student in

the acting group. Asal has experience teaching in the field of acting and performing arts with children and teenagers. Her future goals include working in various professional mediums such as theater, film, television, and video games.

**ISABELLE MCNAMARA-ANGEL***(Escalus, Francisca)*

is a first-year IU M.F.A. Acting candidate from Queens, NY. *Measure for Measure* is her first production for IU Theatre. She recently

graduated with a B.A. in both Theatre and History from the College of the Holy Cross in Worcester, MA. Some recent credits at HC include: *Company* (Joanne), *RASA: A Chamber Opera* (Jasmine), *Our Town* (Mrs. Gibbs), *She Loves Me* (Ilona Ritter), *Cabaret* (Helga).

**ADAM MOHRS***(Duke Vincentio)*

(he/him) is a fourth-year B.A. student at IU pursuing a major in theatre & drama with a focus in acting and directing, along with a minor in business.

At IU, he previously worked on *Sueño* (Stage hand), *Cabaret* (Spot OP), and *The Winters Tale* (Polixenes). Regional Theatre: *Heathers* (Kurt), *Carrie* (Billy Nolan), *Willy Wonka* (Willy Wonka), and more. Adam is from Munster, IN, and is pursuing a career in acting.

**BOBBY AYALA PEREZ***(Angelo)*

(he/him) is a multidisciplinary artist and a graduate of the MFA Acting program at Indiana University. He is delighted to have recently joined the

production of *Measure for Measure*. It has been rewarding working with a fantastic group of people. Some of his favorite roles at IU were Oscar Wilde in *Gross Indecency: The Three Trials of Oscar Wilde*, Antigonus and Autolyus in *The Winter's Tale*, and Clown in *The 39 Steps*. His most recent credit was Holmes 2 in *Holmes & Watson* at Constellation.

Additional credits include Schmul in *The Wanderers*, Voltaire in *Emilie: La Marquise du Châtelet Defends Her Life Tonight*, and Valmont in *Dangerous Liaisons*. He has taught acting and movement classes at IU and Constellation. Outside of theatre, Bobby enjoys illustration and painting, and recently had his art showcased in the Spotlight Gallery at The Waldron Arts Center. He also enjoys filmmaking, coffee, carpentry, and accumulating plants. He and his partner, who is also an actor, reside in Bloomington with their chihuahua, who is not an actor. bobbyayalaperez.com



SOFIA SALGADO
(*Isabella*)

(she/her) is a Cuban/Mexican theatre and film actor based in Miami, Florida and Bloomington, IN. She is currently a first-year M.F.A. Acting candidate at IU and has

received a B.F.A. in Theatre Performance at Florida International University. *Measure for Measure* is her first production at IU and she is incredibly excited to play the role of Isabella. Some of Sofia's other credits include *Necessary Targets* (Zlata), *Macbeth* (Lady Macbeth), *Passage* (Q), *When the Party's Over* (Emma), *Haunt Me in the Night* (Tabitha), and *Everything Has Led to this Moment* (Rita) amongst other projects.



ANNELIESE WOLFGANG
(*Ensemble/Female Cover*)

(she/her) is a sophomore elementary education major from Lebanon, IN, and she is thrilled to be making her IU Theatre debut in *Measure for Measure*. Some of her

favorite past shows outside of IU include *The Crucible* (Elizabeth Proctor), *Romeo and Juliet* (Juliet), *The Diary of Anne Frank* (Anne Frank), and *Noises Off* (Belinda/Flavia). Anneliese would like to thank her family and all her past and present directors for pushing her to grow.

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Associate Producers

Diana & Rodger Alexander

UP NEXT AT IU THEATRE & DANCE:

Now in its twelfth year, the At First Sight New Play Festival's culminating weekend also includes Pop-Up Fringe performances, the always popular Undergrad Shorts, and a series of panels hosted by M.F.A. Dramaturgy students featuring theatre makers from the Indiana community. Students are joined by the Katy Bigge Kestner Festival Guest Artists, industry professionals who provide their insight and expertise throughout the weekend.



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Ian Rodriguez

Vocal Coach

Nancy Lipschultz

Fight Choreographer

Leraldo Anzaldúa

Stage Manager

Sarah Mansfield

Assistant Stage Managers

Michaela Conner

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Artistic team



LERALDO ANZALDUA
(Fight Choreographer)

is an actor, fight director, and motion capture performer for film and video games. He is also a voiceover actor for anime. Leraldo's fight direction has been seen

at the Houston Grand Opera (including works with director Rob Ashford, John Caird, and the American premiere of *The Passenger*, which later went on to Lincoln Center), and also the Alley Theatre –with Grey Boyd, Teresa Rebeck, and Ken Ludwig –Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, and Classical Theatre.



MICHAELA CONNER
(Assistant Stage Manager)

is a junior majoring in Accounting. She started in theatre on *Airline* as the lighting designer and board operator. She has acted in *Anne of Green Gables* (Josie) and was

a mermaid in *The Little Mermaid*. Michaela is from Lafayette, IN.



KYLE DICKINSON
(Lighting Designer)

(he/him) Kyle is a freshman at IU from New Braunfels, Texas. He is pursuing a B.A. in Theater & Drama with a concentration in lighting design and minoring in music. He is extremely

excited to be working with IU Theater, and can't wait to see what the next four years bring.



GRANT GOODMAN
(Text Consultant)

is an actor, director, playwright and voice over artist. A proud member of SAG-AFTRA and Actors' Equity Association. Grant is a graduate of New York University's Tisch

School of the Arts and The National Shakespeare Conservatory. A veteran of over 75 productions of Shakespeare's plays. Grant has appeared nationally and internationally as an actor and has worked with many of the leading Shakespeare companies in America.



KINSEY GROW
(Assistant Director)

(she/her) is a third-year undergrad from Austin, TX pursuing a double major in Theatre & Dance and Psychology, with a minor in English. This is her second IU Main Stage production following *The*

Winter's Tale (Gaoler). For IU undergrad: *Better Days Better Knights* (Water Sprite), *The Limits of Speed* (Little Navie), *The Insanity of Mary Girard* (Dr. Phillips, Fury 3). For IU cinema: *Therapy* (narrator), *Ripples in Still Waters* (antagonist).



NANCY LIPSCHULTZ
(Vocal Coach)

has been a teacher of theatre for thirty one years. She has been on faculty at Cornell University, Ithaca, NY, Wayne State University in Detroit, Michigan State University and here at Indiana University since 2005.

Nancy has worked as a dialect and voice coach at: Meadow Brook Theatre, Indiana Repertory Theatre, Chicago Shakespeare Theatre, New York City Opera at Michigan Opera Theatre, National Tour of *Kiss Me Kate*, Jacobs School of Music and Maurer School of Law. In 2018 Nancy became a Patsy Rodenburg Associate master teacher. She is also a professional actress and has worked in New York, Chicago and Internationally. She is a member of: Screen Actors Guild, Actors Equity Association, AFTRA, and VASTA.



SARAH MANSFIELD
(Stage Manager)

(they/them) is a Junior from Cincinnati double majoring in Theatre & Drama and Gender Studies with a minor in Arts Management. For IU Theatre: *Into*

the Woods (Stage Manager), *1970s College Sex Comedy* (Stage Manager), *Natasha, Pierre and the Great Comet of 1812* (Assistant Stage Manager) and *Sueño* (Production Assistant). They are currently the Production Manager for University Players and have props designed *Sweeney Todd*, *Ordinary Days*, *Lizzie*, and *Puffs*. Outside of the theatre, Sarah enjoys reading and runs an Etsy shop.



JENNY MCKNIGHT
(Director)

(she/her) is an Assistant Professor in the Acting/ Directing area in her seventh year at IU. Prior to joining the faculty here, Jenny taught at The University of Arkansas and

Oklahoma City University, and was a Guest Artist at Wabash College and in the Steppenwolf Theatre Arts Exchange Program. For IU Theatre, she's directed *The Tragedy of Julius Caesar*, *Only Child*, *Little Women*, *Tiger Beat*, *Waycross*, *Bowling for Beginners*, and *The 39 Steps*. She also serves as Intimacy Choreographer and Consultant for departmental productions. Regionally, Jenny has directed *Measure for Measure* at Illinois Shakespeare Festival, Leipzig at Jewish Theatre of Bloomington and *The Lion, the Witch and the Wardrobe* at Cardinal Stage. A proud union member of both Stage Directors & Choreographers Society and Actors' Equity Association, Jenny has enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumppo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Clarence Brown Theatre, and Arizona Theatre Company, among many others.



IAN RODRIGUEZ
(Costume Designer)

is a first-year at IU from Hobart, IN. This is his first show here at IU and he is incredibly honored and excited to be costuming it.



SHERIDAN SCHREYER
(Dramaturg)

(she/her) is a theatre artist and scholar passionate about trauma-informed dramaturgy and the history of theatrical intimacy. She is in her first year in the Master of Fine Arts in Dramaturgy

program and she holds a Bachelor of Fine Arts in Music Theatre with a Minor in Psychology from The Hartt School at The University of Hartford. Prior to IU Sheridan worked professionally as a producer, actor, and administrator at theaters across the Northeast.

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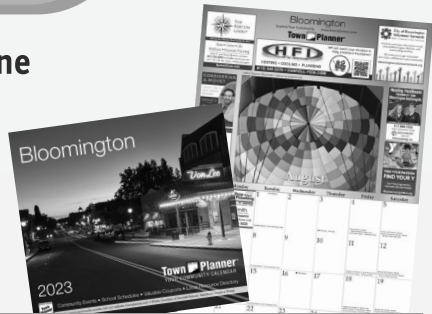


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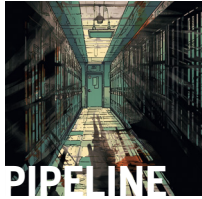
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