

# MEASURE for MEASURE

A PLAY BY WILLIAM SHAKESPEARE

*directed by*  
**DEVIN  
MAY**

**IU AUDITORIUM LOADING DOCK**

**APRIL 5 7:30PM    APRIL 6 8:00PM**

**APRIL 7 1:00PM    APRIL 7 7:30PM**





# MEASURE FOR MEASURE

By William Shakespeare

Directed by Devin May

## CAST

(by appearance)

Duke	Shaquile Hester
Escalus	Tess Cunningham
Angelo	Nate Carey
Pompey	Brian Kress
Lucio/ Abhorson	Samantha Rahn
Gentleman/ Friar Thomas/ Barnardine	Zack Rocklin-Waltch
Mistress Overdone/ Francisca/ Mariana	Katie Malish
Elbow	Deb Alix
Claudia	Brynn Jones
Isabella	Michelle Zink

## PRODUCTION TEAM

Stage Management	Molly Conner
Dramaturgy & House Management	Anna Guse
Costume Design	Bailey Lewis
Lighting Design	Zach Hoover
Graphic Design	Nia Petrol
Prop Design	Kate Peters
Movement Choreography	Matthew Weidenbener

*\*Public restrooms are located in the Lee Norvelle Drama Center lobby,  
facing Jordan Ave.\**

## A Note from the Director

"There is scarce truth enough alive to make Societies secure, but Security enough to make Fellowships accursed. Much upon this riddle runs the wisdom of the world. This news is old enough, yet it is every day's news."

Do you find, as I do, that these lines written over 400 years ago still ring true in today's news? Where is security at odds with fellowship and truth in your own life?

Throughout this process, while communicating with the many constituents who have had a hand in this production or talking to my peers about the show, I have explained my impulse to do *Measure for Measure* time and time again. Usually I talk about how directing Shakespeare is a personal hurdle in my journey, or, how I want to create tangible change in respect to this play's very relevant political themes, or, how I want to use found space to engage a more politically and demographically diverse audience. But after a while, these answers have come to feel automatic and inadequate to describe the deep urgent need I feel to do this play right now.

In truth, I'm doing *Measure for Measure* because I am fed up with business-as-usual politics. I fear deeply for America's soul, for our crumbling political institutions, for many of the people closest to me who see real danger in the validation of backwards beliefs in this country. I feel compelled to create theatre that fights for marginalized people, however, as a cis straight white male from a middle class family, their stories are not mine to tell. So I find myself asking, how do I speak out when mine is not the voice that needs to be heard? What is my role in the fight for justice and equality?

*Measure for Measure* offers more questions than answers. It asks us, how do we govern diverse peoples under one rule of law? How do we hold our leaders accountable, when they bend the law to their personal gain? Which is wiser: justice or mercy? Posing these questions is my way of broadly addressing the deep-rooted issues in this country without claiming ownership to any one else's story. These questions cross the minds of every justice warrior, and in the play's ambiguity, it speaks to anyone who has even fought for fellowship and truth. Sure, as with any attempt to spark change, mine might be clumsy, even misguided. But the important thing to try. If we don't try, we lose. If we try and fail, then we learn from our mistakes and try again.

The power of theatre lies in it's ability to create something greater than the sum of its parts. My hope for this production is to unite audiences, cast and crew, and all the individuals, organizations, and offices who have made this production possible under our mutual urgency to fight injustice in our communities. I hope that by considering these questions as a diverse collective, we can envision a world where we are united by the things we have in common, rather than divided by the things that make us unique. Together, we have the power to change tomorrow's news, and invent a future where security is no longer at odds with fellowship and truth.

- Devin May

# **Scene-by-Scene Synopsis**

## **Act I, scene i**

Vienna is overrun with brothels and loose morality. But rather than cleaning up the city streets himself, the Duke mysteriously decides to depart and leave his strict deputy Angelo to do his dirty work.

## **Act I, scene ii**

Meet Pompey, a bawd, and his friends Lucio and Gentleman. Soon, Pompey's boss Mistress Overdone appears, with news that their companion Claudia has been arrested and sentenced to die for the crime of fornication, under Angelo's new strict observance of the law. When Claudia appears, led by Constable Elbow to prison, she enlists Lucio to find her sister Isabella, to appeal to Angelo on her behalf.

## **Act I, scene iii**

The Duke meets secretly with Friar Thomas. He asks for a friar's habit, in order to observe both Angelo and his subjects in disguise as one Friar Lodowick.

## **Act I, scene iv**

Isabella is about to enter into a convent, when Lucio brings news of her sister's arrest. Doubtfully, Isabella agrees to forego her vows awhile to save her sister.

## **Act II, scene i**

Angelo demands that Claudia be executed by nine the following morning. Elbow drags Pompey in as a prisoner, accusing Pompey of defiling his wife, but Pompey claims his wife enlisted his service by her own accord. Without sufficient evidence to back up Elbow's claim, Escalus lets Pompey off with a warning.

## **Act II, scene ii**

Isabella and Lucio arrive at Angelo's chamber. In a battle of wits, Isabella begs for her sister's life. Finally Angelo instructs her to return tomorrow for his answer. Left alone, Angelo discovers his intemperate lust for the virtuous Isabella.

## **Act II, scene iii**

The Duke, in disguise, visits the prison, where he meets the penitent Claudia.

### **Act II, scene iv**

The next morning, Isabella returns to Angelo for his answer. Angelo strikes a corrupt bargain with Isabella: he will free Claudia if Isabella yields him her virginity. Isabella protests and threatens to expose Angelo, but the cunning deputy overpowers her. He gives Isabella one more day to answer then leaves her alone in his chamber. Alone, Isabella resolves to prepare her sister for death, rather than yield her precious chastity to Angelo's desire.

### **Act III**

The disguised Duke is ministering to Claudia, when Isabella arrives in the prison. Isabella explains Angelo's bargain to Claudia, while Elbow and the Duke eavesdrop. Claudia begs Isabella to accept Angelo's bargain, but when their conversation grows heated, the Duke intervenes. Taking Claudia aside, he lies that Angelo was only testing Isabella, so that Claudia won't get her hopes up. Then turning to Isabella, the Duke informs Isabella of Mariana, the wronged and rejected fiancé of Angelo. He fabricates a plan to trick Angelo by having Mariana sleep with him in Isabella's place. Isabella agrees to the bed trick and leaves for Angelo's chamber to make the arrangements. Enter Elbow, once again chasing Pompey to prison. Lucio appears and Pompey begs Lucio to post his bail, but Lucio becomes distracted when he sees through the Duke's disguise. Lucio provokes and teases the disguised Duke, then leaves before Elbow appears once again, this time dragging Mistress Overdone to prison with Escalus' help. Elbow carries Overdone away, and the Duke shares a moment with Escalus.

### **Act IV, scene i**

Meet Mariana, who we find bemoaning her lost love, Angelo. The Duke greets her, before Isabella arrives, having arranged her rendezvous with Angelo. Isabella convinces Mariana to agree to their plan, and the three of them set off to put it into action that very night.

### **Act IV, scene ii**

Now in the prison, Elbow offers Pompey a plea deal: his freedom in exchange for helping the executioner Abhorson with the following day's executions. Pompey finds common ground with Abhorson and agrees to the deal. The disguised Duke arrives in the prison only to learn from Elbow that Claudia's execution has been bumped up to four in the morning, by private message from Angelo. He convinces Elbow to hide Claudia and execute another prisoner, Barnardine, in her place.

### **Act IV, scene iii**

The next day, Abhorson commands Pompey to make Barnardine ready for execution. However, once Pompey finally gets Barnardine out of bed, the prisoner flatly refuses to face his death. The disguised Duke arrives and finally coerces Pompey and Abhorson to forcefully execute Barnardine. Meanwhile, he prepares letters to send to Angelo announcing his return to Vienna. After the head is off and sent to Angelo, Isabella arrives. The Duke selfishly lies to Isabella that Claudia was indeed executed, so that he can surprise her later on. As the defeated Isabella shuffles off, Lucio appears once again to taunt the disguised Duke.

### **Act IV, scene iv**

Angelo and Escalus read the letters from the Duke. The strange circumstances of the Duke's return put Angelo on edge.

### **Act IV, scene v**

Isabella, Mariana, and Friar Thomas prepare to address the Duke upon his return. Isabella reveals that the disguised Duke had instructed her to hide the truth of the bed trick.

### **Act V**

The Duke returns to Vienna, and Angelo hands over the crown. Isabella steps forward to accuse Angelo of robbing her of her virginity, thereby hiding the truth of the bed trick. The Duke pretends to disbelieve Isabella, claiming that someone else must have set her on to slander Angelo. When Isabella reveals that Friar Lodowick set her on, Mariana steps forth to reveal the truth of the bed trick. The Duke sends for Friar Lodowick, then leaves Angelo in charge as he secretly dons his disguise. Reentering as Friar Lodowick, the disguised Duke defies Angelo's and Escalus' accusations. After Elbow lays hold on him, Lucio steps forward to pull off the disguise. Now that the truth is revealed, the Duke deals justice as he sees fit, to the great dissatisfaction of all his subjects.

## **Special Thanks**

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Student Life&Learning  
IU Facility Operations  
Baked! of Bloomington

## **A Note from Campus Action for Democracy**

If you feel compelled to make an political impact in the IU community after watching the performance, consider donating to Campus Action for Democracy. As the IU chapter of Hoosier Action, Campus Action for Democracy is a grassroots organization dedicated to building the political power of Indiana's working families. We bring together IU students and working Hoosiers to fight for freedom, dignity, and democracy in our state and at our university. We are a member-owned, member-led organization that takes on campaigns around economic and social issues that impact us everyday, from skyrocketing rents to the disenfranchisement of student voters. We believe that we are living in a time of unprecedented threat to our lives, communities, families, and university, but that by coming together we can create a different future; one where Hoosiers do not merely survive, but where we thrive. Catch us on the loading dock after the performance to make an immediate impact!