

# MEASURE FOR MEASURE

BY **WILLIAM  
SHAKESPEARE**

DIRECTED BY  
**KATE POWERS,**  
MFA ALUMNA



APRIL 28-MAY 7, 2023  
HARTUNG THEATER  
FAGERBAKKE STAGE  
MOSCOW, IDAHO

# NOTE FROM THE DIRECTOR

*"Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged, and with what measure you mete, it shall be measured to you again."*

– Matthew 7:1-2

*"We are stardust, we are golden.  
We are billion-year-old carbon,  
And we got to get ourselves  
Back to the garden."*

– Crosby, Stills, Nash, and Young

We find ourselves at a perilous crossroads. The boundary between authority and authoritarian is increasingly murky. Government officials make decisions about what consenting adults can do in the purported privacy of their own bedrooms. Powerful men demand transactional sexual encounters from women who seek professional support or political assistance. Individual desires are repeatedly dragged into the public sphere to be judged, to be canceled, while the elite carry on in private. Women's words are dismissed, discounted, and only finally heard far too late. There are regular and increasingly daring transgressions of the rule of law. People knowingly accept that they are being misled by their leaders.

This is "Measure for Measure's" Ferrara.

Where did you think I meant?

The Duke of Ferrara, Vincentio, a man who "above all other strifes, contends especially to know himself," has let several blue laws slide for the past fourteen years. Hoping to restore order, he places his strict deputy, Angelo, in charge. He may be hoping that Angelo can clean everything up, take the heat for it, and then he can turn back up to release a little pressure, taking the credit. He also wonders whether Angelo can possibly be as strict, as abstinent, as remote as he appears. The Duke says of Angelo, "Hence shall we

**More than 400 years before the phrase "Me, too,"  
Shakespeare captured a violence against which  
many of us still struggle.**

see / if power changes purpose, what our seemers be." Lord Angelo doth protest too much, the Duke suspects, but he promptly cracks down hard, condemning a young man named Claudio to death for making love with his fiancée, Juliet. When Claudio's sister, Isabel, a novice in a convent, appeals to the strict deputy for mercy, Angelo demands that Isabel pay a horrific price.

Four hundred one years before Tarana Burke coined the phrase "Me, too," as a way for women to share their stories of sexual assault, Shakespeare captured a violence against which many of us still struggle. Isabel asks, "To whom should I complain? Did I tell this, who would believe me?" And then, sure enough, the Duke in disguise sets up a situation

*continued on next page*

in which Isabel will not be believed, will be portrayed as unhinged, where her powerful attacker is placed in a position to evaluate the veracity of her claims.

On one of its many levels, the play functions as the Duke's journey in search of greater self-knowledge, and in that regard, it seems important to him that other characters should come to know themselves better as well. But the Duke, even as he compels Angelo to a fuller understanding of his shortcomings and Isabel to a richer sense of compassion and mercy, fails to account for his own vanity, the gaps in his own understanding of human nature, and his extreme sensitivity to criticism. The Duke of seeming self-knowledge is, to himself, still a Duke of dark corners, and can forgive anything but insults directed towards his own person. Power often does change purpose.

"Measure for Measure" refuses a clean resolution. The play stops, but it does not end. Shakespeare poses us some weighty questions, but, as usual, he refuses to answer them for us. What is the nature of justice? How might we get to true public accountability and also forgiveness? Should Angelo be 'canceled' or should he host a prime time news show? Do we even acknowledge a relationship between justice and mercy? Where is the boundary between authority and tyranny? Does the government have a right to legislate what we do in our own bedrooms, or questions of bodily autonomy generally? What might measure still for measure actually look like?

We may be billion-year-old carbon, but we are no closer to consensus. How do we get ourselves back to the garden?

Thank you!!

Kate Powers, Director, "Measure for Measure"



The Director is a member of the  
**STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY**, a national theatrical labor union.

## Theatre Arts Faculty

Robert Caisley, Chair  
Michael Brandt  
Sarah Campbell  
Dominic D'Andrea  
Jesse Dreikosen  
Jeannie Galimoto  
David Lee-Painter  
Craig A. Miller  
Toni Henderson-Mayers  
Dean Panttaja

Kate Powers  
Kelly Quinnett  
Ginger Sorensen  
Aaron Spivey  
  
*Emeritus*  
Fred Chapman  
Ed Chavez  
Ann Hoste  
Stephanie Miller  
Forrest Sears

# NOTE FROM THE DRAMATURG

Throughout its production history, directors have changed the setting of William Shakespeare's "Measure for Measure" to speak to the particular moment in which it is produced. There's Sean Holmes' production at the Royal Shakespeare Company set in post-war Vienna, Gregory Doran's production set in 1900s Vienna, and the recent production at Chicago Shakespeare Theater, directed by Henry Godinez, set in 1950s Cuba. Like most of Shakespeare's works, directors find the texts malleable enough to support changes in locales and time periods, albeit sometimes with mixed success. In recent years, "Measure for Measure" has been called Shakespeare's "me too" play, and while it certainly tells Isabella's #metoo story, the play speaks more broadly to concerns about government regulation and intrusion in the private sphere and asks weighty questions about authority, justice, and forgiveness. As such, especially considering recent legislation in Idaho, the play is increasingly relevant here in Moscow, Idaho, today.



## **"Measure for Measure" has been called Shakespeare's "me too" play.**

In our early conversations, director Kate Powers shared with me that she doesn't typically change the time period and location so radically or specifically when directing Shakespeare but she felt that a very specific anchor in time and place would be critical for bringing "Measure for Measure's" themes to the audience. After much research and discussion, Kate and I landed in the summer of 1972 in an unspecified American city.

Why 1972? While not a year that stands out as historically, and internationally, significant as 1968, 1972 appealed to Kate because it was the decrescendo of the free-loving 1960s and after the protests against the US involvement in the Vietnam war had largely succeeded in sending the message that Americans were becoming less supportive of the war overall. In a sense, while 1972's historic significance is not as well-known, many things occurred that would change the face of the United States in its government and populace.

In 1972, the famous Watergate break-in took place, access to reproductive health care was on the docket at the Supreme Court, and the country was continuing to lose faith in its government. A year earlier, in June 1971, then President Richard Nixon declared a war on drugs: "America's public enemy number one, in the United States, is drug abuse. In order to fight and defeat this enemy, it was necessary to wage a new, all-out offensive." Nixon's "all-out offensive" is reminiscent of the Duke's desire to reestablish control over his Ferrara.

Combating discrimination on the basis of sex was also part of the nation's discourse during this period. Title IX, part of the Education Amendments of 1972, protected women and other gender minorities from discrimination in programs that receive federal funding. This also was meant to protect against sexual harassment for both students and employees of institutions receiv-

ing federal funding. After celebrating 50 years of Title IX last year, it is clear that the fight against discrimination based on sex and gender is far from over. Turning to the past helps us to see the present with more clarity and forge a path ahead where we might all be a little more free and be surrounded by a restorative, rather than destructive, justice.

Sarah Campbell, Dramaturg  
Assistant Professor, Theatre History,  
Literature and Criticism



*Scan this QR code to find more dramaturgical resources on this production of "Measure for Measure."*

The full list of dramaturgs who contributed to the production are:

Stacie Alston, Sarah Campbell, May Cardoso, Jennifer Chaney, Laura Covault, Kasey Cox, Elliott Folds, Shelley Graham, Lauren Grove, Lisa Henderson, Jaese Lecuyer, Ashley Lord, Kalista McCafferty, Sterling Merrill, D.B. Schroeder, Evelyn Tucker, Chaz Wolcott, Jim Wood, Nicole Wright, and Michelle Yamazaki.

STAY TUNED FOR AN ANNOUNCEMENT OF  
IDAHO REPERTORY THEATRE'S SUMMER 2023 SEASON!

A promotional poster for Summer Drama Camp. The background is a soft-focus image of children. On the left, the text "SUMMER DRAMA CAMP" is written in large, white, serif capital letters. Below it, "Is Back!" is written in a large, yellow, cursive font. At the bottom left, "JULY 17- AUG. 5, 2023" is written in bold, black, sans-serif capital letters. Below that, "WATCH OUR WEBSITE FOR DETAILS &amp; REGISTRATION" is written in a smaller, bold, black, sans-serif font. On the right side, the text "HOSTED BY IDAHO REPERTORY THEATRE" is written in a smaller, bold, black, sans-serif font, with "REPERTORY" in yellow. To the right of the text is a photograph of several children smiling and wearing costumes, including a yellow hat and a blue hat.

# MEASURE BY MEASURE B

## CAST

Vincentio, Duke of Ferrara.....	CHRIS THORN*
Escalus.....	DAVID LEE-PAINTER~
Angelo.....	ANTHONY KIRBY
Isabel.....	EMMA BLONDA
Claudio.....	LUKE MCGREEVY
Pompey.....	JACOB MCGAUGHEY
Provost.....	ALLY BRAY
Juliet/Marianna.....	LAUREN WELCH
Lucio.....	DENNIS MCGREEVY*
Francesca/Peter/Elbow.....	MCKINLEY KIRK
Overdone/Barnardine.....	KYLIE MORRIS
Froth/Abhorson.....	ZACH HAAS
Varrius/Kate Keepdown.....	JANA VELEVA
Ensemble.....	CONNOR HEIM

## ARTISTIC TEAM

Director.....	KATE POWERS~+
Dramaturg.....	SARAH CAMPBELL~
Scenic Designer.....	LOU PEROTTA*
Lighting Designer.....	AARON SPIVEY~
Costume Designer.....	JEANNIE GALIOTO~
Costume Director.....	GINGER K. SORENSEN~
Sound Designer.....	LUKE MCGREEVY, NATHAN LANNIGAN
Prop Designer.....	TAYLOR TELFORD
Technical Director.....	MICHAEL BRANDT~+
Intimacy Coordinator.....	KELLY QUINNETT~
Stage Manager.....	KATIE PRY*
Assistant Costume Designer.....	ANGIE THERRIEN
Assistant Lighting Designer.....	HARRY BLACKSTONE
Assistant Technical Director.....	KEVIN BAKER
Assistant Stage Manager.....	ALORA BARLOW, TUCKER HOLLAND
Make up/Hair.....	BRYANT LANCE

\*Work on "Measure for Measure" helps fulfill degree requirements for MFA candidates.

~University of Idaho Faculty

+Alumni

# Y WILLIAM SHAKESPEARE

## SCENE SHOP CARPENTERS

JACOB MCGAUGHEY, JANA VELEVA, NOE ANDERSON,  
ALORA BARLOW, ELIZABETH BOURASSA, KNOX CARTER,  
KALISTA MCCAFFERTY, ELISE VON BARGEN, CHYANNE WELLER,  
ANDY ZIEGLER, HALEY ALFORD, CONNOR HEIM, RENEE ANNUNZIATO

## BACK STAGE CREW

CHYANNE WELLER, NOE ANDERSON, ELIZABETH BOURASSA

DRAPERS  
JANTZEN BATES

FIRST HAND  
LAUREN WELCH, JORDAN ADKINS

## STITCHERS

RENEE ANNUNZIATO, KRISTA CAMPBELL, REBA DECKER,  
CONNOR HEIM, SKYE NORTHCUTT, SAMANTHA SHAVER,  
VALERIE DEMEERLEER, KARI WILSEY, MARY WREN, ANDY ZIEGLER

WARDROBE SUPERVISOR  
REBA DECKER

WARDROBE CREW  
SKYE NORTHCUTT, CONNOR  
HEIM, RENEE ANNUNZIATO

## BIOS (IN ALPHA ORDER)



**EMMA BLONDA** (Isabel) is a 4th year BFA/BS Ed candidate graduating this spring. She is thrilled and honored to work on such an important, devastatingly beautiful show as her final bow on the Fagerbakke stage. Most recently, she played Fraulein Kost in "Cabaret," Rapunzel in "Into the Woods" and Fan in "A Christmas Carol." She wants to thank her dad, Simon, and brother, Luke, for their never-ending support and love, and for being her biggest cheerleaders while pursuing her dreams.

**ALLY BRAY** (Provost) hails from Santa Rosa, California, and is pursuing her M.F.A. in theatre at U of I. She appeared as Fraulein Schneider in UI's production of "Cabaret" last fall. She is grateful to her family and friends for their love and support and would like to thank all involved in "Measure for Measure" for making her first Shakespeare play an absolute joy!



**CONNOR HEIM** (Ensemble) most recently stepped on stage as "Thomas" in the U of I production of "The Imaginary Invalid." Other notable roles include Lysander in "A Midsummer Night's Dream", Gary in "This Random World" by Steven Dietz, and Juror #8 in "12 Angry Men" by Reginald Rose. Connor is a transfer student from North Idaho College.

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# BIOS (CONTINUED)



**ZACH HAAS** (Froth/Abhorson) is a senior performance Bachelor of Fine Arts student. He was previously in the Hartung Theatre in works like "Present Laughter," "Little Women the Musical" and more.



**ANTHONY KIRBY** (Angelo) is a recent graduate from the University of Idaho with a BFA degree in performance. He has performed on the Hartung stage as Cliff in "Cabaret," Jack in "Into the Woods," as well as roles in "Macbeth" and "A Christmas Carol."



**MCKINLEY KIRK** (Francesca/Peter/Elbow) is a sophomore from Boise, majoring in theatre - she is a BFA candidate with an emphasis on performance - and majoring in Spanish. She has previously appeared in U of I's productions of "Macbeth," "A Christmas Carol," "Castlewood" and "Silver Bells." She is ecstatic to be acting on the Fagerbakke stage once again!



**DAVID LEE-PAINTER** (Escalus) is honored to have the opportunity to be a part of this talented and dedicated student and faculty team - and so grateful to create with inspiring guest artists, Kate Powers and Chris Thorn - what an unforgettable gift! Thank you for joining us!



**JACOB MCGAUGHEY** (Pompey) is a first year student at the U of I, from Coeur d'Alene, and is so excited to be part of the "Measure for Measure" team! His most recent work includes Swing/Cliff u/s in "Cabaret" at U of I, Ensemble in "Newsies" with Spokane Valley Summer Theatre, and Tom Snout in "Something Rotten" with Aspire Community Theatre in CDA. Jacob thanks the team for their hard work, and his friends and family for their never-ending support!

**LUKE MCGREEVY** (Claudio) is in in his third year studying theatre at University of Idaho in his hometown: Moscow. Over the past few semesters, Luke has played Young Scrooge in "A Christmas Carol," Somebody in "Everybody," Malcolm in "Macbeth," Sam/Itchy in "Mr. Burns" and Young Fabian in "The Wife of Fabian Vitalik" and now Claudio in "Measure for Measure." As a sound designer, Luke assisted with "Gross Indecency: The Three Trials of Oscar Wilde," and co-designed "Macbeth" and "Measure."



**DENNIS MCGREEVY** (Lucio) was introduced to the magic of theatre on this very stage thanks to his Mom who hauled him and his many siblings to IRT productions year after year. The fact that Dennis, some five decades later, is currently pursuing an MFA in theatre at the UI would make her smile. This is Dennis' second main stage production at the UI having performed Herr Schultz in "Cabaret" last fall. Earlier this year, Dennis reprised the role of Fabian in the now award winning "The Wife

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# BIOS (CONTINUED)

of Fabian Vitalik." (Congratulations, Grace & Kalyssa!) While Dennis is still relatively new to the UI, he has appeared in numerous productions in Pullman at Regional Theatre of the Palouse: Bill Anderson in "Mamma Mia," the Constable in "Fiddler," Curtis Jackson in "Sister Act," Jud Fry in "Oklahoma!" Jean Valjean in "Les Misérables," Max Detweiler in "Sound of Music," Archibald Craven in "The Secret Garden," and Bob Wallace in "White Christmas" to name a few. Dennis thanks his wife, his children, and his many families (immediate, extended, community, spiritual, work, and, of course, theatre!) for their encouragement, support, and love.



**KYLIE MORRIS** (Overdone/Barnardine) is so excited to be involved in "Measure for Measure" playing Mistress Overdone and Barnardine! Her favorite acting credits include Columbia in "The Rocky Horror Show," Margot Frank in "Yours, Anne," Dream Laurey in "Oklahoma!" and Jenny/Scratchy in U of I's production of "Mr. Burns." She was last as Fritzie in "Cabaret" at the U of I. She is currently working towards a Bachelor of Fine Arts at the University of Idaho where she is having the best semester yet choreographing for "The Wife of Fabian Vitalik" and "The Imaginary Invalid." She would like to thank her family and friends for all their support this year. She hopes you enjoy the show!

**KATE POWERS** (Director) has directed extensively off-Broadway and regionally. She has directed both "A Midsummer Night's Dream" and "The Winter's Tale" at the American Shakespeare Center in Staunton, VA. Ms. Powers also directed Sandy Duncan in Steven Dietz's "Becky's New Car" at Theatre Aspen and Hayley Mills in Charlotte Jones' "Humble Boy" for the National Theatre's UK National Tour. She founded the Redeeming Time Project, which uses Shakespeare to effect positive change for the incarcerated and the formerly incarcerated. She has been a facilitator with Rehabilitation Through the Arts ([www.rta-arts.org](http://www.rta-arts.org)) at Sing Sing Correctional Facility since 2009. A Drama League Directing Fellow and a Fulbright Scholar in Shakespeare, Kate earned her M.A. with Distinction at the Shakespeare Institute in Stratford-upon-Avon; and her M.F.A. in Directing, with an emphasis on social justice and liberatory pedagogy, from the University of Idaho. She is keenly interested in working to build a more humane, inclusive, and anti-racist American theatre.



**CHRIS THORN** (Duke Vincentio) is a native of South Berwick, Maine. He is in his final semester as an MFA candidate in the pedagogy track. He has been in many plays and far fewer television shows in 20 years as a professional actor. He enjoys riding his bike around Brooklyn where he lives with his wife Megan. His mother still lives in Maine in the house of his youth, which is situated on an estuary at a place called "Three Rivers Corner" where the Salmon Falls, Cocheco, and Piscataqua rivers converge (the stolen land of the Abenaki people). It's a beautiful place of woods and farmland

not far from the Atlantic Ocean. He is happy to be here in Idaho taking some of the distance out of distance learning.

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# The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.*

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.*

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*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.*

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# BIOS (CONTINUED)



**JANA VELEVA** (Varrius/Kate Keepdown) is a second-year international student from Macedonia majoring in psychology and minoring in theater performance. She was last seen as Sleeping Beauty in "Into the Woods" and is delighted to make her debut in the world of Shakespeare with "Measure for Measure". She wants to dedicate her performance to her friends, family, and classmates, here and overseas, and their immeasurable love and support. She is especially thankful to David Lee-Painter and Kelly Quinnett, for their wholehearted encouragement and guidance.



**LAUREN WELCH**, (Juliet/Marianna) a Washingtonian at heart, is a third-year BFA theatre candidate, and is excited to have you here! Wow! You're into Shakespeare! Her most recent performances include "Cabaret" (Fräulein Kost), "Into the Woods" (Jack's Mother), "A Christmas Carol" (Ava, Caroler), "Macbeth: Alba Gu Brath" (Morrigan), and "Gross Indecency" (Frank Harris and Queen Victoria). "Measure for Measure" is such an important play. It is a prime example, unfortunately, that not much has changed in over five hundred years when it comes to women speaking up and the public responding. But this is why it is imperative that stories such as "Measure for Measure" are continuously told—we cannot overlook injustice any longer: we have to listen and act. Thank you for coming and listening.

## Very Special Thanks:

Brindle Brundage, poster design

  
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