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Shakespeare's
**TROILUS &
CRESSIDA**

THE MUSICAL

MUSIC AND LYRICS BY

MARCIA EPPICH-HARRIS

JULY 13-23

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THERE ARE NO FACTS —
ONLY INTERPRETATIONS

Seeking Nietzsche

BY

MARCIA EPPICH-HARRIS

“In *Seeking Nietzsche*, Marcia Eppich-Harris adeptly weaves history, philosophy, and emotional life into a complex and often misunderstood philosopher. Using a handful of supporting characters, Eppich-Harris tackles the misinterpretation of Nietzsche’s work while providing us a glimpse of the flesh and blood human behind the literary and philosophical reputation. Highly recommended.” — Angels Theatre Company, Lincoln, Nebraska, Salon Series Reading, May 2023

The world premiere of *Seeking Nietzsche* will be September 14-24 at Shelton Auditorium. Tickets on sale now at Butlerartscenter.org

Shakespeare's
**TROILUS &
CRESSIDA**

THE MUSICAL

MUSIC AND LYRICS BY

MARCIA EPPICH-HARRIS

Directed by
Marcia Eppich-Harris

Music Director
Seth Young

Stage Manager
Nikki Sayer

Arrangements by Seth Young, Marcia Eppich-Harris, & Eric Wood

CAST

Trojans

Troilus, a prince of Troy:
Matthew Walls

Cressida, a Trojan woman:
Amalia Howard

Cassandra, princess of Troy and
prophetess: Yolanda Valdivia

Pandarus, uncle of Cressida/
Calchas, father of Cressida/

Margarelon, a bastard son of Priam:
Paul Hansen

Hector, prince of Troy and
Champion of the Trojans:
Robert Beltz

Aeneas, the Trojan Herald:
Aaron Henze

Paris, a Trojan prince, lover of Helen:
Natalie Marchal

Helen of Troy, the stolen woman:
Carolyn Rae Lynch

Andromache, wife of Hector:
Jennifer J. Kaufmann

Priam, King of Troy: Karen
Webster-Cones

Greeks

Ulysses, a Greek leader:
Kevin Bell

Agamemnon, General of the
Greeks: Rachel Snyder

Achilles, Champion of the
Greeks: Brant Hughes

Patroclus, comrade of Achilles:
Will Harris

Thersites, Servant:
Anthony Nathan

Ajax, a Greek warrior:
Kendall Maxwell

Diomedes, a Greek Warrior:
Nick Asher

Menelaus, King of Sparta:
Karen Webster-Cones

Iphigenia, daughter of
Agamemnon: Lane Snyder

Myrmidons, followers of Achilles:
Kevin Bell, Will Harris, Aaron
Henze

Swings: Susannah Briscoe,
Audrey Schockett

Content warning: discussion of sexual assault/rape, child harm, and the effects of war.
There will be one 15-minute intermission. Run time: 2 hours, 20 minutes.



SOUTHBANK THEATRE COMPANY

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Facility Information

TICKETS

Tickets are available in advance at the Clowes Memorial Hall

Box Office Wednesday-Friday 10:00 AM-4:00 PM.

The Shelton Auditorium Box Office will open two hours prior to curtain for will call and day of show sales.

For information only call the Clowes Box Office Monday-Friday 10am-4pm: 317-940-6444
800-732-0804

Everyone needs a ticket no matter the age, including babes in arms.

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Beverages and confections are sold at the bar.

Information

For information contact the nearest usher.

Restrooms

Down the hall to the left of the entrance

All are wheelchair accessible.

ACCESSIBILITY

Upon arrival, contact an usher to be directed to the accessible seating.

The following services are available by calling 317-940-9697 10 days prior to the performance.

- ASL Interpreters
- Audio Description
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Lost and Found

Items will be turned into the Information Desk at Clowes Memorial Hall after performances or the following business day. Contact the Clowes Information Line at 317-940-6444 - 800-732-0804 between 10:00 AM and 4:00 PM.

Medical Assistance

An EMT is on duty at most events. Contact an usher if you need assistance.

Police & Vehicle Emergency

Contact the nearest usher in case of emergency. Butler University Police will assist with vehicle access and emergency starts.

POLICY

Electronic Devices

The taking of photographs, the use of recording devices, and the use of texting devices are strictly prohibited in the auditorium.

Please deactivate electronic watch alarms, cellular phones, texting devices, and pagers.

Emergency Evacuation

Exits are conveniently located throughout the theater. Note your closest exit may be behind you. In the event of an emergency, please do not run. Walk slowly and listen for additional instructions.

Large Bags

Butler Arts & Events Center reserves the right to inspect and limit the size of bags allowed in the auditorium. If your bag exceeds 12" you may be asked to leave it at the front desk.

Late Arrival Policy

Late arrivals will be seated at appropriate intervals. Please be considerate of fellow audience members.

Smoking

Shelton Auditorium is a smoke-free facility.

Devastation as Inspiration: Returning to the Trojan War

Marcia Eppich-Harris — composer, lyricist, director



Context and Characters

Scholars believe Shakespeare wrote *Troilus and Cressida* around 1602. The year before, Elizabeth I's favorite and possible lover, the Earl of Essex, attempted to stage a rebellion against the queen after his failure to put down Irish rebels during the Nine Years' War. Essex stood trial and was executed. It's possible that this real-life soap opera inspired Shakespeare to write a play about a long, seemingly endless war with a pair of lovers – one of whom was betrayed by the other. That's the basic plot of *Troilus and Cressida*.

Set in the seventh year of the Trojan War, *Troilus and Cressida* reintroduces characters from Greek mythology, but Troilus and Cressida, may be somewhat less familiar. Troilus is the youngest son of King Priam of Troy, and Cressida is a Trojan woman under the care of her uncle, Pandarus. Traditionally, Cressida has been portrayed as a traitorous woman, who betrays her lover, Troilus; however, I have always thought her story more complicated than writers across the ages have allowed. I tried to imagine what it would feel like for Cressida to be a pawn in this war but have no voice in it. My goal in this adaptation was to centralize women's experiences in politics and war and show how Cressida's actions are motivated by the desire for protection. I understand her as a survivor – one whose loyalty must be to herself since no one else – not even Troilus – will save her.

Helen, Cassandra, Andromache, and Iphigenia needed to have their voices heard as well. Iphigenia – Agamemnon's daughter – is not in the original play, but her story is emblematic of the sacrifices made of women and children in war. Andromache, Hector's wife, and Cassandra – the prophetess, whose prophecies are never believed – both stand as emblems of women with unheeded intuition. Helen has been portrayed as both a victim and a willing participant in her abduction over time. In our version of events, she is a woman who is simply seeking freedom to make her own choices, but she exchanges one bad situation for another and is devastated by the war being fought over her.

Lyrics in the play ask, "How is justice possible?" and my answer to that question is "Tell the stories of all our trials." Only through speaking the truth of women's experiences can we reach empathy and think twice about

our policies and actions. As the consequences from the end of Roe v Wade and the continuation of war in Ukraine are felt and enumerated daily, we need to heed the warnings of the Trojan War: that domination and hubris will lead to tragedy and that war is not worth its devastating costs.

Music, Lyrics, and the Process

Six of the 18 original songs in this show were written about 25 years ago when I was in college. For this show, I repurposed their melodies and chord progressions and inserted new lyrics. The rest of the songs were written within the last nine months.

Like with any great endeavor, there were a million missteps, experiments, failures, and triumphs in the writing of this show. I'm lucky to have had Seth Young as an intern in this process since October 2022. Seth workshopped songs with me, suggested changes, some of them utterly brilliant, and he challenged me in incredibly helpful ways. He also arranged most of the songs, for which I'm very grateful. I also owe abundant gratitude to the musicians playing the show: Mina, Eddie, Pasha, Kathy, Aric, and Eric. Thank you for contributing the beautiful musicality (and editing/arranging help!) to this

CREW AND MUSICIANS

Director: Marcia Eppich-Harris

Music Director, Arranger, &
Conductor: Seth Young

Stage Manager: Nikki Sayer

Assistant Director: Paul Hansen

Vocal Coach: Jeanne Bowling

Choreographer: Natalie Marchal

Assistant Choreographer: Karen
Webster-Cones

Dance Captain: Yolanda Valdivia

Cast Captains: Matthew Walls &
Amalia Howard

Dramaturg: Donna McFadden

Intimacy Direction: Lola Lavacious

Set Design: Nick Kilgore

Set Build & Paint: Aric Harris, Rachel
Snyder, Kai Harris, Marcia Eppich-
Harris, Casey Ross

Costumer: Karen Webster-Cones

Piano: Mina Keohane & Kathy Ryan

Guitar: Eddie McLaughlin

Bass: Aric Harris

Percussion: Eric Wood

Violin: Pasha Miller

Cello: Kathy Burrell

Lighting Design: Eric Matters

Light Board Operator: Jonah Charpie

Sound Design: Eric Matters

Sound Board Operator: Nikki Sayer

Fight Choreographer: Kevin Robinson

Assistant Fight Choreographer: Eli
Robinson

Fight Choreography Filming: Jen
Robinson

Fight Captains: Brant Hughes &
Matthew Walls

Marketing & Social Media Intern:
Zachary Hodges

Stage Manager Intern: Audrey Kuncce

Butler Arts and Events Technical

Director: Joey Wever

piece. Special thanks to Eric Wood for arranging all the percussion parts and being conscientious about fulfilling my vision.

What I've learned writing plays – and especially musicals – is that it takes a massive village to make a work like this come to fruition. This cast has been phenomenal throughout this process – tackling all sorts of obstacles with grace. Their creativity has added immeasurable depth and beauty to this show, and all of them have been eager to help in a variety of ways. Additional thanks go to Paul Hansen, who took on assistant directing when I was sick; Nikki Sayer, our stage manager, who has been my right hand; intern Zack Hodges, whose social media/marketing have been incredibly helpful; and intern Audrey Kuncie, who joined the team to assistant stage manage just when we needed her! I also want to thank my husband, Aric, who has believed in me when I was unable to believe in myself. Without his love and support, none of this would be possible.

Thank you for coming to witness the world premiere of *Troilus and Cressida: The Musical*. We hope it is as moving for you to see as it has been for us to create. Enjoy!



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SONGS

Act 1

Seven Long Years
Cassandra and Company

For Her Love
Troilus

The Men March By
Pandarus, Cressida, Cassandra

Cressida's Soliloquy
Cressida

Ulysses Makes a Plan
Ulysses, Agamemnon, Aeneas and
Company

Thersites Tells It Like It Is
Ajax, Thersites, Achilles

The Helen Debate
Hector, Paris, Troilus, and
Company

**Thersites Tells It Like It Is
(Again)**
Thersites

Ulysses Continues to Plan
Ulysses and Company

Pandarus's Love Song for Helen
Pandarus

The Meeting
Troilus, Cressida, and Pandarus

Love, Love, Love
Cassandra, Calchas, Helen, Paris,
Diomedes, and Company

Act 2

What's Past Is Prologue
Cassandra, Helen, Agamemnon,
and Company

Seven Long Years Reprise
Ulysses, Agamemnon, Achilles,
and Company



Patroclus Rallies Achilles

Patroclus and Achilles

The Morning After Mood

Troilus and Cressida

I Know the Feeling

Helen and Cassandra

Be True to Me

Troilus and Cressida

Give It Up

Ulysses, Diomedes, and Company

Hector and Ajax FightHector, Ajax, Achilles, and
Company**Thersites Tells It Like It Is
(Again, Again)**

Thersites

The Breakup Suite

Cressida and Troilus

Don't Fight TodayAndromache, Cassandra,
and Hector**Cressida's Letter**

Troilus

**Thersites Watches the Battle
with Apologies to Mozart**

Thersites

The Rage of Achilles

Achilles

The Plot Against Hector

Achilles and Company

**Trojan Women Lament
and Finale**Andromache, Cassandra, Troilus,
Helen, Cressida, Aeneas, and
Company

“Wherever there is a Helen, there is a Troy.” — Seneca





Cast, Crew, and Musician Bios

If music be the food of love, **Matt Walls** (he/him, Troilus) is ready to feast as Troilus in Southbank Theatre Company's production of *Troilus and Cressida: The Musical*. Matt's recent roles include Lee in *True West* (CCP), Ariel in *The Pillowman* (Catalyst Repertory), and Nick in *Who's Afraid of Virginia Woolf* (Bard Fest). Matt would like to thank his mom and dad for their continued unconditional love and support, and Marcia for trusting him with her baby.

Amalia Howard (she/her, Cressida) is so excited to join this production! She graduated from Butler University's Theatre Program in 2011 and later had small roles onstage and backstage at the Civic Theater and Galveston Opera House. In the past few years she has focused on her other artistic pursuits, but she's always had a love of Shakespeare and Greek antiquity, so *Troilus and Cressida* seemed like the perfect opportunity to re-enter the world of the stage. Amalia would like to thank Marcia and Southbank for this opportunity.

Yolanda Valdivia (she/her, Cassandra) is thrilled to be performing in Southbank Theatre Company's production of *Troilus and Cressida: The Musical*. Past productions include Fonseca Theater Company's *Dream Hou\$e* (Patricia), *Boo-la-la*, and *Miss You Like Hell* (Lawyer/Ensemble); Southbank's production of *Twelfth Night* (Officiant/Illyrian), and KaidyDid's Production of *DreamGirls* (technical dancer), and *The Bodyguard* (ensemble). Much love, Brant, for all your support.

Paul Hansen (he/him, Pandarus, Calchas, Margarelon) has worked with numerous local organizations, including Phoenix Theatre, NoExit, Beef & Boards, Actors Theatre of Indiana, BobDirex, and Booth Tarkington Civic Theatre. Before relocating back to Indiana, he appeared in national and international tours, Off-Broadway, and with numerous regional theaters. Favorite roles include Dr. Lyman in *Bus Stop*, Dr. McSharry in *The Cripple of Inishmaan*, and Chandebise/Poche in *A Flea in*

Her Ear. Paul teaches Acting for Dancers at Butler University.

Robert Beltz (he/him, Hector) is thrilled to be returning to the stage with his Southbank Theatre Company debut! Rob graduated from San Francisco State University in 2012 with a BA in Communications and is the Director of Operations at Engage Mentoring. He recently completed his first season with the Indianapolis Men's Chorus and enjoys frequenting local karaoke stages. Musical Credits: Benny in *Rent*, Robin Hood in *Robin Hood the Musical*, Scrooge in *A Christmas Carol*, Montgomery in *Fame*, Vince Fontaine in *Grease*, and Cord Elam in *Oklahoma*. Play Credits: Axel in *The Nerd*, *The Tell Tale Heart*, and *Bent*.

Aaron Henze (he/him, Aeneas) is grateful to work with Southbank again (first time as an actor) and to make his debut at Shelton. He is a full-time actor/director/educational artist, working with social issue interactive theatre company ACT Out, and with IU Health and Butler University as a simulated patient. Recent acting credits include *God of Carnage* (Hyperion Players), *Love/Sick* (Theatre Unchained), *Object Permanence* (American Lives Theatre), and *Bigfoot Saves America* (IndyFringe Festival). He'll be working with Matthew again next month as stage manager of *That's Hot* in the IndyFringe Festival. Thanks Marcia, Noelle, and his friends and family.

Natalie Marchal (she/they, Paris) is ecstatic to make her Southbank debut as Paris, as well as serving as the show's choreographer. Show Credits: "Vivienne" in *Legally Blonde*, "Sarah Brown" in *Guys & Dolls*, "Maggie Jones" in *42nd Street*, "Mary Poppins" in *Mary Poppins*, "Anastasia" in *Anastasia*, and "Princess Fiona" in *Shrek The Musical*. Aside from theater, Natalie also teaches

children's voice and choreography. They'd like to extend their thanks to Marcia, Nikki, cast, crew, friends, family, and of course, Joy Mills.

Carolyn Rae Lynch (she/her, Helen) is excited to be part of the *Troilus and Cressida* cast! She has been active in musical theater across Indianapolis and Carmel. Favorite shows include: *The Bodyguard* (Footlite), *Hands on a Hardbody* (Mud Creek), *Side by Side* by Sondheim (Belfrey), *Annie* (The Cat), *Jesus Christ Superstar* (Mud Creek), *Legally Blonde* (Footlite), *Pricilla*, *Queen of the Desert* (Footlite), and *Monty Python's Spamalot* (Footlite). She would like to thank everyone who was involved in this show for being so welcoming and fun to work with, as well as her husband, family, and friends who are so supportive!

Jennifer J. Kaufmann (she/her, Andromache) is excited for her debut with Southbank Theatre Company! Jennifer graduated from Hope College in 2001 with a BA in Musical Theatre. Having traveled the world, she ended up in Indianapolis in 2010, when she attended graduate school at Marian University. Earning a Master of Arts in Teaching, she is currently working as a 3rd-6th grade online teacher. Musical Credits: Meg March in *Little Women*, Janis in *Hands on a Hardbody*, vocalist in *Side by Side* by Sondheim, Mary Ann in *Gilligan's Island*. Play Credits: Truvy in *Steel Magnolias* and Princess of France in Shakespeare's *Love's Labour's Lost*.

Karen Webster-Cones (she/her, Priam/Menelaus) was born into Indy community theatre at Footlite Musicals. She's done over 150 theatrical productions! Karen is an actor, singer, dancer, choreographer, stage manager, properties master, scenic artist, musician, and costumer – often doing multiple duties in the same show.

Favorite roles include Clara in *Don't Hug Me* (Main Street Productions), Kathy in *Company* (Footlite), Bertha in *Boeing Boeing* (Carmel Community Players) and Fanny Wild in *Wild Women of Winedale* (Epilogue). She is excited to be in this brand-new musical as an actor and as the costumer.

Kevin Bell (he/him, Ulysses) For the last 20+ years, Kevin has been blessed to influence the lives of many young performers as a ballet teacher and theatre director in Cincinnati, OH. After meeting the love of his life, Jerry Beasley, he began to find that theatre families expand quite quickly! Kevin has performed locally in *Amused* (Indy Fringe), *Yank* (The District Theatre), *Songs For A New World* (Footlite Musicals), and most recently, *The Little Mermaid* (Wayne Township Community Theatre), and the upcoming *La Casa Azul* (Gregory Hancock Dance Theatre). Kevin would like to thank his supportive husband, Jerry Beasley.

Rachel Snyder (she/her, Agamemnon) sure has been a lucky duck. She's had the opportunity to work with some of Indy's best actors in great shows across several companies. Recent credits include Mother in *Coping with Autumn* (Theatre Unchained), Mother in *The Pillowman* (Catalyst Repertory), and Agrippina in *Seneca and the Soul of Nero* (Southbank Theater Company), as well as appearances in Indy Bard Fest (*Hamlet* and *The Merchant of Venice*). By day, Rachel is a Lead Instructional Designer for Artisan E-Learning, making custom learning experiences for organizations.

Brant Hughes (he/him, Achilles) is excited to be performing with Southbank Theater once again. He has appeared in previous Southbank productions in *Seneca and the Soul of Nero*, *Rabbit*, and *Twelfth Night*. He has also made recent appearances in

KaidyDid productions' *The Bodyguard* and Fonseca Theater Company's *Dream House*. Much love and thanks to my wife, Yolanda Valdivia, who introduced me to live theater; you are an inspiration in everything you do.

Will Harris (he/they, Patroclus, Myrmidon) will be a senior at Herron High school this year. He has been acting for ten years. His theatre journey began with React (formerly Young Actors Theatre), and took off from there. In 2022, he appeared in *Love Overdose* in the IndyFringe Festival, "The Star" at the Indiana Ten-Minute Play Festival, and *Seussical The Musical*, and was a tech operator for *The Profession* with Southbank. He plays guitar in Herron's Jazz ensemble.

Anthony Nathan (xe/xem/xir, Thersites) is grateful to Marcia for the gift of this role. After studying theatre throughout Greece while attending Berea College, Anthony is a ten-year resident of Indianapolis. This is xir second Southbank production after directing Mark Harvey Levine's *Didn't See That Coming*. Original stage roles include Casey Ross's *Portraits Like American Gothic* (Scott), *Arcade Fire* (Wiebe), *The Ripple Effect* (Woods), Defiant Comedy's *Jesus Is My Roomie* (Fletcher), Allan Bates's *Yellow Heat* (Gogh), Joe Reese's *Lunacy* (Jupiter). Other highlights include Bard Fest's *Elizabeth Rex* (Welles), LAFF's *Puffs* (Narrator), and Catalyst Reperatory's *The Seagull* (Shamrayev). Special thanks to Nico for your indispensable encouragement.

Kendall Maxwell (she/they, Ajax) is a local actor, writer, aspiring playwright and elusive gremlin. She is the author of the romance book *Twice Bound* and is working on several other oeuvres. She would like to thank her wife, her roommate, her cats and her friends and family members for their support as she sing-fights through *Troilus and Cressida*.

Nick Asher (he/him, Diomedes) is acting in his first show in five years, and he is excited and grateful for the opportunity to work with Southbank and the roster of talented actors assembled for this production. Recent credits include Zebra in *How Zebra Got Her Stripes, and Other Tales From African Folklore* (Marian University Children's Show), and Shopkeeper/Ensemble in *The Government Inspector* (Marian University). Nick worked part-time as a carpenter and production assistant for several years with the Indiana Repertory Theatre, until he started his full-time job as a middle school science teacher.

Lane Snyder (she/her, Iphigenia) made her Indianapolis theater debut in Catalyst Repertory's 2022 production of *The Pillowman*. In addition to performing, she is a gifted artist and writer. She takes part in drama, choir, and art club at Center Grove schools, and she would like to pursue a career as an animator and author.

Susannah Briscoe (she/her, Swing) has been performing, teaching, and choreographing for over thirty years. She holds a B.S. in Dance and Exercise from Indiana University, M.F.A in Dance from the University of Michigan, and Ph.D. (ABD) in Motor Learning and Neuroscience from Indiana University. Susannah attended the American Academy of Dramatic Arts in NYC, and is currently enrolled in the two-year Meisner Acting Program at the Phoenix Theatre in Indianapolis. She is grateful for the opportunity to participate in mounting this world premiere, and would like to thank her husband and daughter for their unwavering support.

Musicians and Crew

Marcia Eppich-Harris (she/her, Director, Composer, Lyricist, Arranger) is the artistic director and founder of Southbank Theatre

Company. She holds a PhD in Shakespeare and Dramatic Literature and taught at the college level for over fifteen years. Marcia's writing includes plays, fiction, poetry, scholarship, reviews, and now, musicals (composer and lyricist). Her creative writing is influenced by the literature and history of the ancient Greeks and Romans, the British Medieval and Renaissance periods, and current events. She focuses thematically on politics, philosophy, the arts, gender, family, and culture. Her most recent productions include a variety of ten minute plays and performances of her full-length plays *Seneca and the Soul of Nero* and *The Profession*. *The Profession* was published by Next Stage Press this year.

Nikki Sayer (she/her, Stage Manager) has been Stage Managing around Indianapolis for 8 years. Most recently she assisted with Spotlight at Clowes Hall. She has worked with Indiana Performing Arts Initiative, Q Artistry, Catalyst Repertory, Angel Burlesque and the former Theatre on The Square. She will be Stage Managing for Angel Burlesque's Fringe Show, *Nerdgasm* this summer as Frankie Spanxx. Nikki would like to thank Marcia for letting her be a part of a once-in-a-lifetime experience as well as her family for all their support.

Seth Young (He/him, Music Director, Arranger, Conductor) is thrilled to be a part of *Troilus and Cressida: The Musical*, his first musical theater production. Seth is a rising junior at Marian University, studying music education and composition. He has been a part of many ensembles including SYO Summer Music Programs and multiple university ensembles, playing a variety of instruments and singing. He plans on completing his degree and continuing his schooling in conducting and composition. Seth would like to thank Marcia so much for all of the opportunities and experiences from

this production, and his parents and teachers for their support.

Kathy Burrell (Cello, she/her) is pleased to be joining the pit orchestra for her first Southbank Theatre Company production. Kathy has previously played for Booth Tarkington Civic Theatre's production of *Matilda: The Musical*. Kathy has also performed on Sutton Foster's 2018 album "Take Me To The World." Kathy regularly performs with a number of symphony orchestras across Indiana, Illinois, Michigan, and Tennessee. When she is not performing, Kathy is the cello instructor at the University of Indianapolis' Community Music Academy and is a private instructor/sectional coach in the Avon, Perry Meridian, and Center Grove school districts. She would like to thank Marcia for this exciting opportunity.

Eric Wood (percussion, he/him) was all-State Concert and Marching Bands in high school and Drum Captain at Madison Heights HS in Anderson. He toured three years with Star of Indiana Drum & Bugle Corps and performed with Anderson, Carmel and

Kokomo Symphonies. He taught for 20 years, and does percussion and drums for a number of local bands, including writing, live performance, and recording.

Aric Harris (Bass, Set Construction, he/him) A web developer and graphic designer by trade, *Troilus and Cressida* marks Aric's 8th Southbank Production. He has worked for acts such as Peter, Paul, and Mary; Bo Diddley, and Manhattan Transfer, and has done lighting design for *Joseph and the Amazing Technicolor Dreamcoat*. His current project is running a digital creative marketing agency, and creating exotic pieces of home decor.

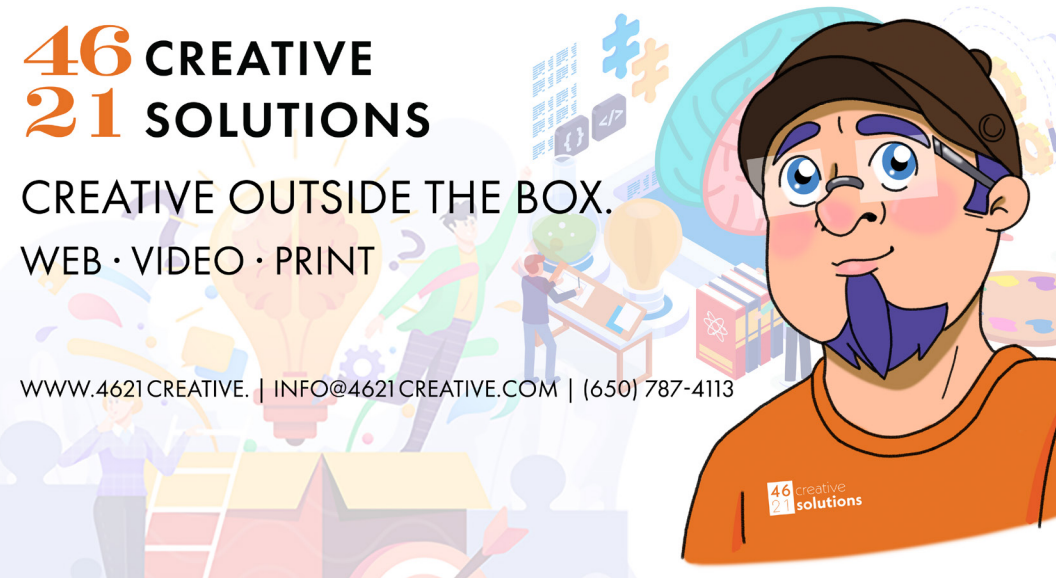
Zack Hodges (Marketing Intern, he/him) is excited to be involved in such a great production. He is a poet and author who lives in West Lafayette, Indiana. Zack is a rising junior at Purdue University and working towards two BFAs, majoring in Professional Writing and Creative Writing. He is also an actor, previously appearing in PPC's *Opening Night* and *It's Not You, It's Me*. Currently, he

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has one poetry collection entitled *The Morning Mourner: Tales Of An Average Adolescence* published by Kindle Direct Publishing.

Mina Keohane (Piano, she/her) is an award-winning composer/performer in Indy, and is honored to be joining the pit orchestra for Southbank Theatre Company. She has composed scores for “Claire and the Keys,” “It Happened One Weekend,” “A Drawing,” “Predictor” McDonalds, Motorola, Delta Faucet, THOR RV, Classical Music Indy, and Ameliorate Records. She plays keys/accordion for Public Universal Friend, Sarah Grain, Brandon Whyde, Kara Cole, Teresa Reynolds & the Slicktones, and Mina & the Wondrous Flying Machine, and has been fortunate enough to open for Nathaniel Rateliff & the Nightsweats, Blues Traveler, Reba McEntire, Becca Stevens, & the Steel Drivers.

Audrey Kunce (Stage Management Intern, she/her) Audrey is a rising sophomore at Hope College studying theatre with a focus in stage management. She is very grateful to Marcia for giving her the opportunity to work on this amazing production. She most recently worked as assistant stage manager on *The Winter’s Tale* (another Shakespeare classic) and was the devising manager for a new devised piece called *The Boy Who Hates Everything*. She would like to thank her family and friends for supporting her through this process! Enjoy the show!

Eddie McLaughlin (he/him, Guitar) is pleased to be joining the pit orchestra for Southbank Theatre Company. He has worked with many local performing arts groups; most recently in the pit orchestras for *Mamma Mia!* at Brebeuf High School, *The Bodyguard* at Footlite Musicals, and *Tick, Tick Boom!* at Phoenix Theatre. He also performs with several Indianapolis bands (The Connoisseurs, Those Dirty Horse, Chick Grizzly, Dope Ocelot, to name a

few), designs and runs sound for private and community events, and teaches guitar and bass lessons.

Evan McFall (Violin, he/him) has played in the Indianapolis Youth Orchestra and is a student at Butler University’s school of music. He is excited to be part of a world premiere musical production!

Pasha Miller (Violin, she/they) is excited to be a part of their first non-high school production. Having recently graduated from Lawrence Central High School, Pasha plans on attending Butler University as a music education major in the fall, while also playing in the jazz program. They played violin in the Metropolitan Youth Orchestra since they were 5, as well as the LC Symphony Orchestra for the past 5 years. They also played string/electric bass for LC’s band program all four years and played in their school’s productions of *The Little Mermaid*, *Hello, Dolly!*, and *Mamma Mia!*

What did you think of the show? Give us some feedback by scanning the QR code below, and enter to win 2 free tickets to our next show, *Seeking Nietzsche*. Thank you for seeing *Troilus and Cressida: The Musical!*



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SOUTHBANK THEATRE COMPANY

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