



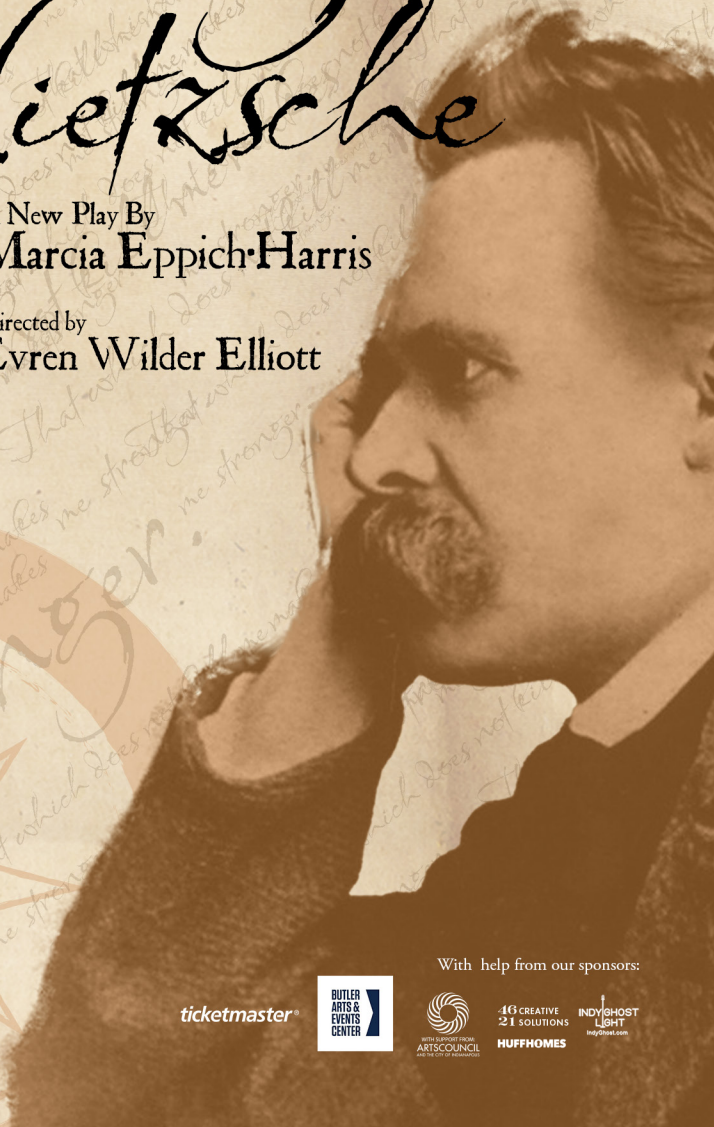
SOUTHBANK  
THEATRE COMPANY

PRESENTS

# Seeking Nietzsche

A New Play By  
**Marcia Eppich-Harris**

Directed by  
**Evren Wilder Elliott**



With help from our sponsors:

 ticketmaster



46 CREATIVE  
21 SOLUTIONS  
**HUFFHOMES**

INDYHOST  
LIGHT  
indyhost.com



## 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.

### PARKING AND TRAFFIC

Visit [www.butler.edu/campus-services/parking/](http://www.butler.edu/campus-services/parking/) for the most up-to-date information.

### SERVICES

#### Concessions

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

Braille Programs

Large Print Programs

### PATRON SERVICES

#### 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.

**SHELTON  
AUDITORIUM**  
ButlerArtsCenter.org



Marcia Eppich-Harris  
Artistic Director

Aric C. Harris  
Creative Director

#### Board of Directors

BJ Bruther  
Eric Bryant  
Carla Castaño  
Marcia Eppich-Harris  
Sara Galer  
Aric Harris  
Mark Harvey Levine  
Rod Macrae  
Janice Morris Neal  
Robin Lea Pyle  
Rob Slaven

From Marcia Eppich-Harris, Artistic Director,  
**Welcome to Southbank's**  
**Third Season:**  
*That way madness lies*

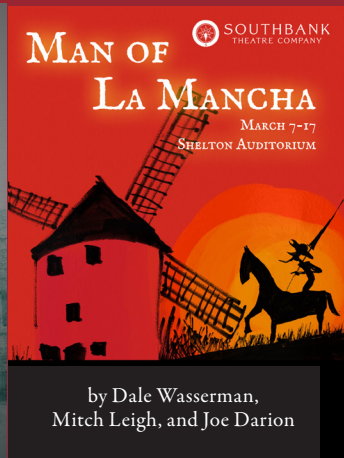
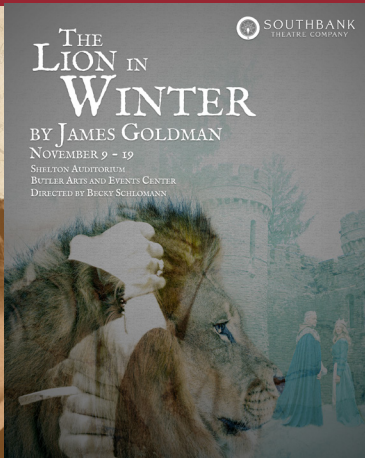
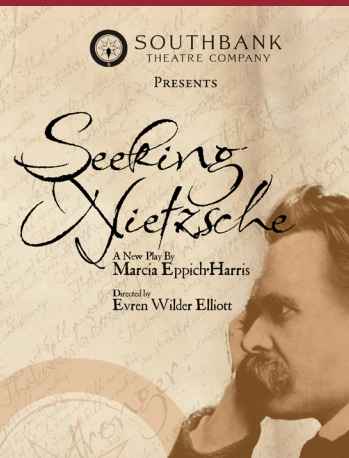
When I was planning for our third season, I was shocked that time had flown so quickly. How could we possibly be entering our third season already? It was madness!

Then it dawned on me that there are a few great plays that have madness in them, including one of my favorites—*Man of La Mancha*! With that in mind, I chose the works that we'll present to you in our 2023-2024 season, each tinged with madness—whether literal or figurative.

In our third season, Southbank looks at relationships, family, and mental health through historical figures and time periods. We'll visit the late 19th century with *Seeking Nietzsche* about the philosopher and his friends and family—a world premiere! In November, we'll travel back to 12th century England to ask, "Who deserves power, and who is fit to bestow it?" within the power struggles between Henry II, Eleanor of Aquitaine, and their children in *The Lion in Winter*. Last, but certainly not least, in March 2024, we'll revive *Man of La Mancha*, based on the 17th century satire *Don Quixote*.

Thank you for sharing this journey with us! If this is your first Southbank show, we hope you'll return for many more! We're excited to have all of our Season 3 shows at Shelton Auditorium, and we're grateful to Butler Arts and Events Center for their hospitality!

Welcome to Season 3! This way madness lies. . .



## NEXT FROM SOUTHBANK THE LION IN WINTER

NOVEMBER 9-19 AT SHELTON AUDITORIUM

Sibling rivalry, adultery, and dungeons – *The Lion in Winter*, by James Goldman, is a modern-day classic. The play tells the story of the Plantagenet family, who are locked in a free-for-all of competing ambitions to inherit a kingdom. The queen, and wealthiest woman in the world, Eleanor of Aquitaine, has been kept in prison since raising an army against her husband, King Henry II. Let out only for holidays, Eleanor says, “Every family has its ups and downs,” and this royal family is no exception. The play centers around the inner conflicts of the royal family as they fight over both a kingdom and King Henry’s paramour during the Christmas of 1183.

Starring Doug Powers as Henry II and Jean Arnold as Eleanor of Aquitaine.  
Directed by Becky Schlamann.



Tickets are now on sale for *The Lion in Winter*! Purchase in advance at the Clowes Hall Box Office, Wednesday-Friday from 10am-4pm, or scan the QR code to the left to purchase tickets online. Tickets can also be purchased at the Shelton Auditorium Box Office on *The Lion in Winter* performance dates an hour before the show.



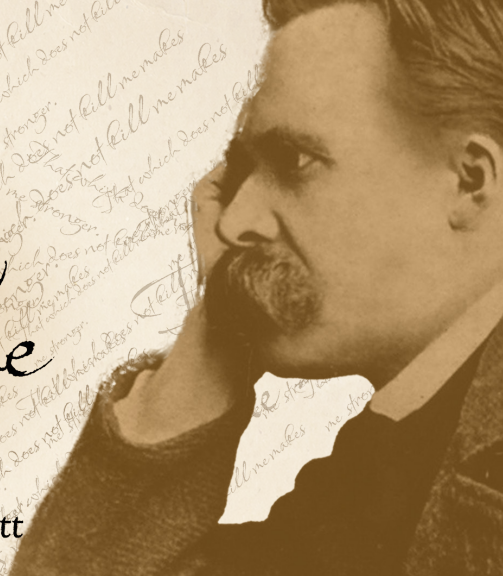
**SOUTHBANK**  
THEATRE COMPANY

Presents

# Seeking Nietzsche

A New Play By  
**Marcia Eppich-Harris**

Directed by  
**Evren Wilder Elliott**



## CAST

**Friedrich Nietzsche, the philosopher**

Lukas Schooler

**Elisabeth Förster-Nietzsche, sister of Friedrich**

Amalia Howard

**Lou Salomé, an intellectual**

Trick Blanchfield

**Richard Wagner (composer), Doctor, and  
Adolf Hitler**

James Mannan

## SETTING

The memories, dreams, and afterlife of the philosopher,  
Friedrich Nietzsche, with locations throughout Europe.

## CREW

Director: Evren Wilder Elliott

Stage Manager: Nikki Sayer

Set Design: Aric Harris

Costumer: Karen Webster-Cones

Lighting Design: Evalyn Peacey

Light Board Operator: Nikki Sayer

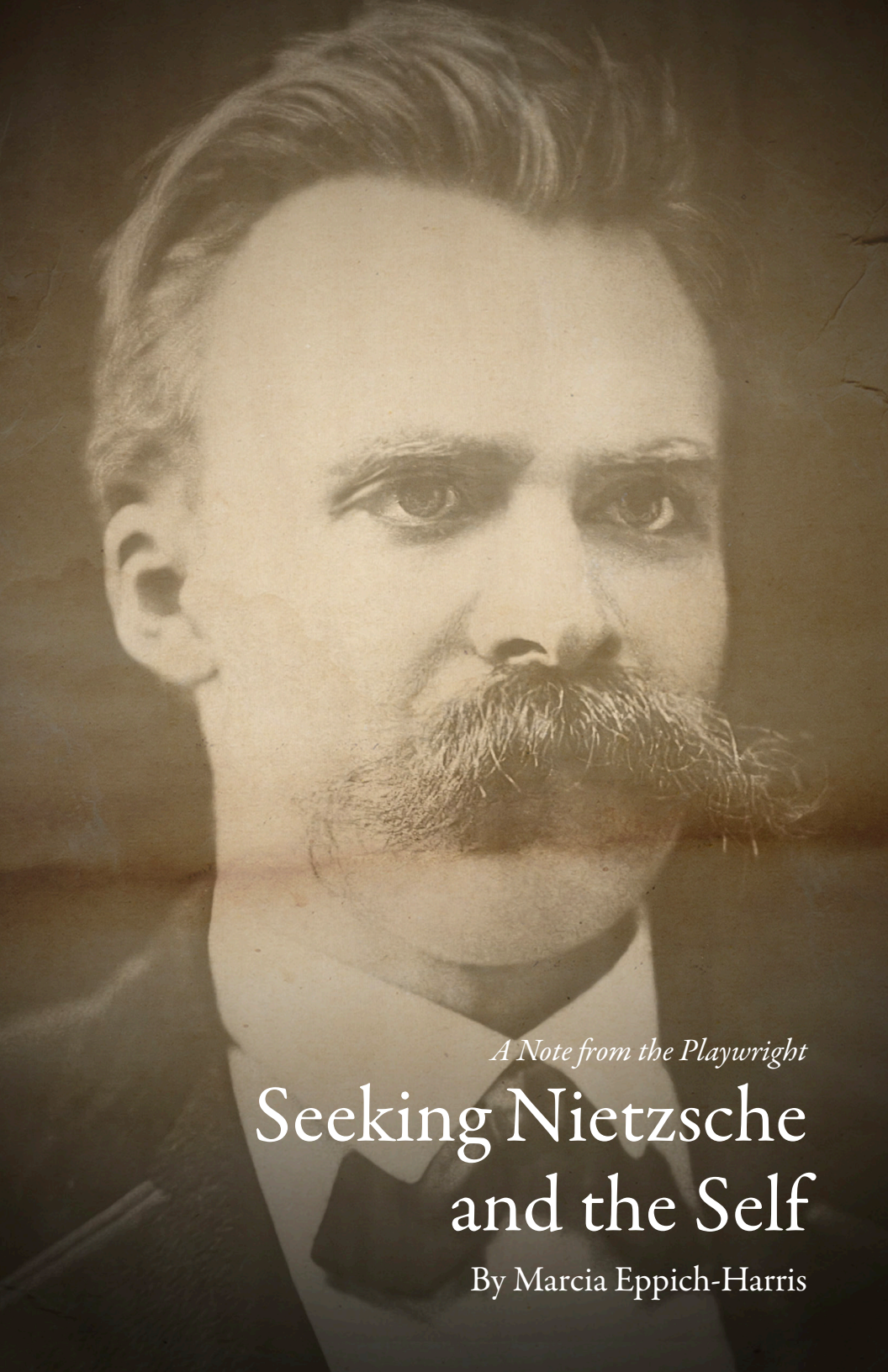
Sound Design and Board Operaor: Marcia Eppich-Harris

Butler Arts and Events Technical Director: Joey Wever

Photography: Rob Slaven of Indy Ghost Light Photography

*Content advisory:* antisemitism, anti-Christianity, mental & physical health problems.

*Seeking Nietzsche* runs approximately 90 minutes with no intermission.



*A Note from the Playwright*

# Seeking Nietzsche and the Self

By Marcia Eppich-Harris

When I started writing *Seeking Nietzsche* in February 2021, I was in a bit of an existential crisis—as many of us were during the first year of the covid pandemic. It’s safe to say that while exploring Nietzsche’s life, philosophy, and relationships, I was actually examining my own.

Having grown up in a devout Catholic family and having left the church as an adult, I related to Nietzsche’s spiritual journey. When I left the church nearly 20 years ago, I started reading philosophy to try to figure out what I really believed. Discovering Nietzsche is something I’ll never forget—I laughed with shock and awe while reading *Beyond Good and Evil*, *The Antichrist*, and *Human, All Too Human*. What I learned all those years ago was that there was another way to be in the world—a philosophy outside Christianity. It made an incredible difference to me and helped me get past religious trauma that I didn’t even know I had. I’m not really a Nietzsche worshipper—his views on women leave a lot to be desired—but at different times in my life, I’ve come back to his work and found them to be the exact tonic for what I needed—never moreso than during the early days of the pandemic.

I started writing this play in February 2021, and I was looking for a way to express my disillusionment—to show how very fallen-apart I felt, while pretending to hold it together. I wrote the play out of order in 30- to 45-minute blocks, simply writing

“Some men are born  
posthumously,  
as I was.”

*Seeking Nietzsche*

whatever I had time to blast out. I worried over how to puzzle these scenes together into coherence, but then I realized that the chaotic chronology made sense in Nietzschean terms. His idea of eternal recurrence—that every moment of your life is happening to you all at once, over and over—essentially freed me from the standard trappings of drama. I imagined that every scene in the play was happening inside Nietzsche’s mad mind—replaying moments that meant something to him and had something to teach us as well.

When I looked at Nietzsche's biography and legacy, I found a variety of interpretations of it. I learned that his sister and his friends all picked away at his writing, used it for their own purposes, shaping and reshaping the Nietzsche legacy, and muddying what was already contradictory, unclear, and radical. Nietzsche—the writer and the character—evolved over time, as we can see with ready facts: he was a Christian, then he wasn't. He loved Wagner, then he didn't. He believed in God, then declared him dead. What is hard about Nietzsche's writing is not that it's dense like Kierkegaard's or Kant's—I don't find Nietzsche nearly as difficult to read as those writers—but that Nietzsche's opinions aren't always settled and consistent. He challenges societal norms in such radical ways, and then, sometimes he reverses course.

Not every moment of the play is factual. Following the tradition of all historical fiction, I sometimes took liberties with the facts in order to create a tale that either had more continuity or at least stayed true to the characters I was creating. For instance, Lou and Nietzsche did not actually live together, although they traveled together. Nietzsche really was mad for the last 11 years of his life, but I have no evidence about how he died. Elisabeth was actually friends with Hitler (and Mussolini), and there are stories indicating that Elisabeth gave Hitler Nietzsche's walking stick. Elisabeth did edit Nietzsche's works posthumously, and there is some concern that she manipulated them, although scholars aren't sure how much. Lou really did write a book about Nietzsche—*Nietzsche in His Works*—and she went on to have a very interesting career, got married, and had famous lovers. She deserves a play of her own. Wagner really was a nationalist, antisemitic figure, and also one of the greatest composers of the Romantic era. And he really was a dear friend of Nietzsche's for a time, until their difference made them part ways.

It's not unusual for great writers and artists to be revered post-mortem in ways that they never achieved in their lifetimes, which is why the first line of the play is "Some men are born posthumously, as I was." However, I do not hope to inspire veneration for the man. Instead, I hope that audiences discover the humanity behind his well-known name and allow themselves to sit with the idea that traditional western values can have dark implications that we're uncomfortable acknowledging. Nietzsche is to Christian culture what Marx is to capitalism—and whether you agree with him or not, his criticism has value.

~ Marcia Eppich-Harris



# A Note from the Director

Welcome to our production exploring the life, relationships, and complex legacy of Friedrich Nietzsche, a man and philosopher whose ideas continue to shape our understanding of the human condition. Directing this complicated story was not on my 2023 vision board, and yet I'm thrilled it fell into my lap from Marcia Eppich-Harris and Southbank Theatre Company. Theater has the unique power to illuminate complex historical narratives, transport us into another world in another time, and help us envision where we came from and where we are going.



In my work as a Collaborative Policy Strategist, I often use the tools and language of theatre to bring people together to examine our world and the places in which we are getting stuck in a way that activates the whole self—more than just sitting and talking, moving and playing provides the opportunity to see and feel things in a way that invites new possibilities and ways of being. I believe many of the characters of this play are doing exactly that. We certainly have no lack of walking and talking – Nietzsche was known to walk the same routes for hours each day, composing his thoughts to later write them down. He wrote in his final book, “Sit as little as possible; do not believe any idea that was not born in the open air and of free movement—sitting still... is the real sin against the Holy Ghost.”

Nietzsche's intellectual journey was marked by profound insights, personal struggles, and a desire to challenge conventional wisdom. We witness his vulnerabilities, his moments of introspection, and his tireless pursuit of truth. We follow him through the chaos of memory and the heartbreak of unrequited love. Through loss of a father figure as those he holds dear are swept up in nationalism, antisemitism, and a fervour of hatred. All experiences which are, tragically and implicitly, likely all too familiar to many of us.



We have had many discussions as a cast about the “likeability” of some characters who ultimately reveal themselves to be caught up in this fervour, and these conversations are another reason why I find these characters and this story so deeply important. Each person in this story is fully human. And despite the veil of time, evil thoughts and deeds do not make someone look like a monster from all angles. This is how humans do monstrous things. Elisabeth was a real person who loved her brother. Wagner was a real man who felt heartbreak at the loss of his relationship with Nietzsche. We do not need to humanize terrible people, but we must realize that people who do terrible things are 100% human—and if we cannot recognize that, we cannot intervene upon horrifying oppression until someone finally reveals the monster to us, at which point it is often already too late.

Join us on this journey of discovery as we unravel the multifaceted story of Friedrich Nietzsche, and may it inspire us all to engage not only with history’s complexities and the enduring power of ideas, but also with one another in a way that challenges the status-quo, recognizes harm, and pursues justice rooted in community.

~ Evren Wilder Elliott



Become a Donor Today



[www.southbanktheatre.org/donate-today](http://www.southbanktheatre.org/donate-today)

**HUFFHOMES**

CALL-TEXT-EMAIL

Kelly Huff, REALTOR

317.379.5848

[kelly@kellyhuff.com](mailto:kelly@kellyhuff.com)

[huffhomesindy.com](http://huffhomesindy.com)



Let's Talk

Scan Code  
for  
Instant  
Home Value





## Our Mission

Southbank Theatre Company is a nonprofit theatre company dedicated to enriching the Indianapolis community – and beyond – through producing plays and musicals by both Indiana playwrights and playwrights of historical and contemporary significance. What makes us unique are our interests in history, politics, philosophy, and literature – and how those subjects can contribute to critical thinking, self-awareness, and social change.



**SOUTHBANK**  
THEATRE COMPANY

### Become a Donor Today

Southbank Theatre Company is a 501(c)(3) tax exempt entity.

All donations are tax deductible.

[www.southbanktheatre.org/donate-today](http://www.southbanktheatre.org/donate-today)



Scan to make a donation online, or contact our office ([donations@southbanktheatre.org](mailto:donations@southbanktheatre.org), or 650-787-4115) for cash or check donations. Checks should be made payable to Southbank Theatre Company. Donations help pay for rehearsal and theatre space, cast and crew stipends, costumes, set materials, designers, props, and more! Help us keep Southbank creating in our third season by making a tax deductible gift today!

**Thank you for your support!**



**Lukas Felix Schooler** (he/they, Nietzsche) is a theater artist and fitness instructor based in Indianapolis. Recent stage credits include “John D’Agata” in *The Lifespan of a Fact* (American Lives Theatre), “A” in *Bed Play* (StageQuest) & “Rodney” in *Small Mouth Sounds* (American Lives Theatre). Schooler and his creative collaborator Ventiko recently completed ontogenesis, a durational performance created with support from a Power Plant Grant via Big Car and the Andy Warhol Foundation. Lukas is an accomplished visual artist, props and set designer, as well as a 10-year company member with NoExit Performance. He sends mountains of gratitude to Jonathan, Marco, and his friends and family— their support and encouragement means the world to him.



**Amalia Howard** (she/her, Elisabeth) Amalia is thrilled to join her second Southbank Production! Previously, Amalia appeared as Cressida in Southbank’s *Troilus and Cressida: The Musical* in July 2023. She graduated from Butler University’s Theatre Program in 2011, before taking a long break from the stage. Now, she’s back in full force with wide-ranging roles. Next, catch Amalia at Bardfest in October as Paidagogos in Euripedes’s *Medea*. Amalia would like to thank Marcia for entrusting her with another of her original works, and her parents Jay and Brenda for their constant support and encouragement.

## Indy Ghost Light

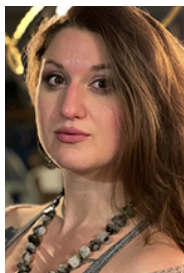
Photography - Videography - Archiving

Fanatically Devoted to the Indy Theatre Community



IndyGhost.com

**Trick Blanchfield** (she/they, Lou Salomé) is the author of both *V.i.t.r.u.i.o.l.*—a collection of poetry and flash fiction exploring recovery as a solitary science—and *Permafrost*, a novella written in prose depicting Psyche’s trials being in love with Love as she navigates each emotional season on the path to reclaiming her own self. An Indianapolis artist, actor, poet, and model, Trick’s artwork, photography, and books can be found in various galleries or art markets around Indianapolis. This is their third opportunity to bring an original Marcia Eppich-Harris play to life, and their fourth chance to work with Southbank Theatre Company on a provocative and challenging piece.



**James Mannan** (he/him, Wagner, Doctor, Hitler) holds a BA in Theatre Arts from IUPUI and has been involved in theatre at various Indianapolis venues for many years as an actor, director and technician. He returns to the Shelton Auditorium, having previously appeared in CTS productions of Earl Hamner’s *The Homecoming* and *Shadowlands*. Other notable roles have included Norman in . . .*And A Nightingale Sang* (IUPUI University Theatre), Ellard in *The Foreigner* (Buck Creek Players), Huckabee in *The Fantasticks* (Shawnee Theatre of Greene Co), the title roles in both *King Lear* and *Richard III*, and Shylock in *The Merchant of Venice*, all for Khaos Company Theatre. Outside of Theatre he has dabbled in video production and has a day job as an accounting tech.



Shakespeare's  
**TROILUS &  
 CRESSIDA**

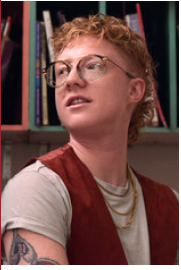
THE MUSICAL

MUSIC AND LYRICS BY  
 MARCIA EPPICH-HARRIS

## Now Streaming!

Did you miss our production of *Troilus and Cressida: The Musical*? Now you can stream it! Name your own price, starting at \$5 to watch the world premiere musical version of Shakespeare’s Trojan War epic!





**Evren Wilder Elliott** (he/they, Director) loves to tell stories. He is a transgender artist and organizer who uses theater and imaginative play to explore the contradictions within ourselves and our world and how we might engage in creating an equitable community. He has been involved in a number of traditional theatre projects across Indianapolis over the past decade, most recently playing Nero in Southbank’s production of *Seneca and the Soul of Nero*, but over the past year has largely been spending

his creative time planning and organizing the 26th Pedagogy and Theatre of the Oppressed Conference recently held at IUPUI. Evren serves as Co-President on the board of directors of Pedagogy and Theatre of the Oppressed, Inc., an international organization that supports people whose work challenges oppressive systems by promoting critical thinking and social justice through liberatory theatre and popular education. He is thrilled to return to directing with Marcia Eppich-Harris’s *Seeking Nietzsche*, and collaborating with fellow storytellers to build a rich text of memory, movement, and mortality: what happens when our work lives beyond our own expectations?



**Marcia Eppich-Harris** (she/her, Playwright, Sound Designer) is the artistic director and founder of Southbank Theatre Company. She holds a PhD in Shakespeare and Dramatic Literature and currently teaches at Butler University. Marcia’s writing includes plays, fiction, poetry, scholarship, reviews, and a musical (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, history, 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*, *The Profession*, and her musical adaptation of Shakespeare’s *Troilus and Cressida*. *The Profession* was published by Next Stage Press in 2023. Thank you to Aric for believing in her.

# 46 CREATIVE 21 SOLUTIONS

CREATIVE OUTSIDE THE BOX.

WEB · VIDEO · PRINT

WWW.4621CREATIVE. | INFO@4621CREATIVE.COM | (650) 787-4113



**Nikki Sayer** (she/her, Stage Manager, Light Board Operator) has been stage managing around Indianapolis for almost 10 years, Most recently with Angel Burlesque at Fringe and recently with Southbank for *Troilus and Cressida*. She has also worked with Angel Burlesque (as Frankie Spanxx), Indiana Performing Arts Initiative, Q Artistry, and was Resident Stage Manager with the former Theatre on the Square. Nikki would like to thank Marcia and Evren for this opportunity, as well as her husband, daughter, and dogs for the never-ending support!

**Aric Harris** (he/him, Set Designer and Build Supervisor) A web developer and graphic designer by trade, Aric is proud to make *Seeking Nietzsche* his sixth endeavor with Southbank Theatre. He has worked for acts such as Peter, Paul, and Mary; Manhattan Transfer, and Peter Sagal, as well as done lighting design for *Joseph and the Amazing Technicolor Dreamcoat*. Aric is currently pursuing his dreams of being a Polynesian-Pop and Lowbrow artist while still running his small digital design agency. Aric's work can be seen at [tikikitchen.com](http://tikikitchen.com) and [4621creative.com](http://4621creative.com).

## Please Share Your Thoughts



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, *The Lion in Winter*. Thank you for seeing *Seeking Nietzsche*.



# SOUTHBANK THEATRE COMPANY

## Special Thanks

4621 Creative Solutions, TikiKitchen Inc., Butler University, Indiana Playwrights Circle, Aric Harris, Will Harris, Kai Harris, Nikki Sayer, Rob Slaven, Casey Ross, and to the Board of Southbank Theatre Company.

## Thank You to Our Sponsors



**46** CREATIVE  
**21** SOLUTIONS

**HUFFHOMES**



## Thank You to Our Donors

John Grudzien, 1909 Digital, Kelly Andronicos, Rachel Sahaidachny, Stephanie Eppich Daily, David Molloy, Ashley Eppich, Kate Duffy, Michelle Marti, Judy Eppich, Nick Asher, Yolanda Valdivia, Wendy Brown, Rachel Snyder, Carol Stamile, Megan Jacobs, Sara Galer, Mary Karty, Julie Goodspeed-Chadwick, Terry & Richard Harris, Richard Douglas Harris, Lara Sullivan, Pamela Morgan, Andrew Black, Latrice Young, Rod Macrae, Michelle Wafford, Scott Semester, Natasha Rott, Christine Wolfe, Lauren Taylor, Brandi Underwood, Ashley Sanders, Cornelius Martin, Eric Mannweiler, Craig Harris, Anonymous, and Sreeja Rajasekharan.



Become a Donor Today

Southbank Theatre Company is a 501(c)(3) tax exempt entity.

All donations are tax deductible.

[www.southbanktheatre.org/donate-today](http://www.southbanktheatre.org/donate-today)