

# THE LION IN WINTER

BY JAMES GOLDMAN

DIRECTED BY BECKY SCHLOMANN



Activities are made possible in part by Nickel Plate Arts and the Indiana Arts Commission, which receives support from the State of Indiana and the National Endowment for the Arts.



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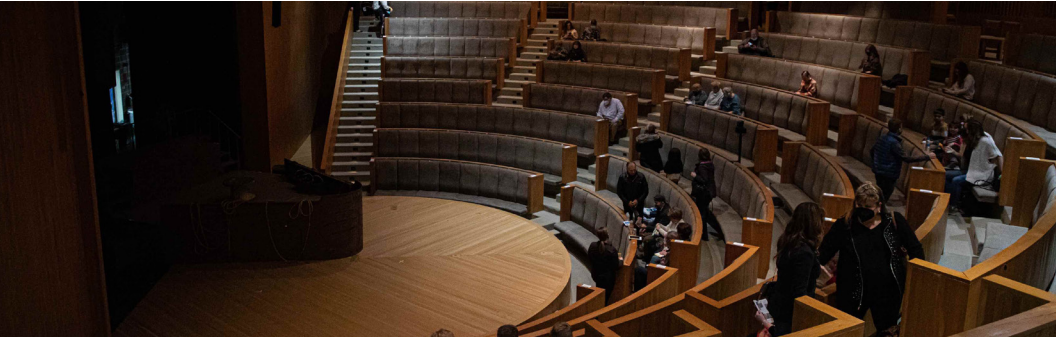
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"The Lion in Winter" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

## About the Author

**James Goldman** (1927-1998) was an American playwright, novelist, and screenwriter, honored with an Academy Award for the screen adaptation of his own play *The Lion in Winter*. He is also the author of the screenplays for *Robin and Marion*, *Nicholas and Alexandra*, and *White Nights*; and the book for Stephen Sondheim's stage musical *Follies*. Much more about James Goldman's storied career can be found on our website: [southbanktheatre.org](http://southbanktheatre.org).



## 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.

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### PATRON SERVICES

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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.

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An EMT is on duty at most events.

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#### 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.

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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.

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Marcia Eppich-Harris  
Artistic Director

Aric C. Harris  
Creative Director

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From Marcia Eppich-Harris, Artistic Director,

## Welcome to Southbank's Third Season: *That way madness lies*

In our third season, Southbank looks at relationships, family, and mental health through historical figures and time periods. First, we visited the late 19th century with *Seeking Nietzsche* about the philosopher and his friends and family—a world premiere – now streaming on our website! Now, we're traveling back to 12th century England to ask, "Who deserves power, and who is fit to bestow it?" within the power struggles between Henry II of England, 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*.

We would like to thank the Indiana Arts Commission, for providing project support for *The Lion in Winter*. The purpose of producing this show is twofold: First, it is a story that raises questions about aging, legacy, power, and meaning in life. Second, as the next presidential election campaign begins in earnest in November 2023, we thought a play about succession would be of interest to consider since the leaders of both the democratic and republican parties are aging and cannot work forever. Who will replace them is a question we need to grapple with, and this play, nestled in history, shows that even if we think we know who should be a leader, events don't always turn out as planned. Additionally, by sheer coincidence, we've had a succession crisis in the House of Representatives this year, and it has made us question what it means to be a leader and what a leader's legacy means.

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, with more to come in Season 4. We're grateful to Butler Arts and Events Center for their generosity, hospitality, and partnership!

~ Marcia Eppich-Harris

# Next from Southbank!



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# MAN of LA MANCHA

WRITTEN BY

DALE WASSERMAN

LYRICS BY

JOE DARION

MUSIC BY

MITCH LEIGH

ORIGINAL PRODUCTION DIRECTED BY

ALBERT MARRE

MARCH 7-17 AT SHELTON AUDITORIUM

THURSDAY-SATURDAY AT 7:30; SUNDAY AT 2:00



MAN OF LA MANCHA is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.



## *Seeking Nietzsche* is Now Streaming

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Doug Powers as Henry II



Jean Arnold as Eleanor



Thomas Sebald as Richard



Jo Bennett as Geoffrey



Garrett Rowe as John



Miranda A. Nehrig as Alais



Kaya (Kyle) Dorsch as Philip



Director Becky Schlomann

## CREW

**Stage Manager**

Zoe Cunningham

**Production Manager**

Eric Bryant

**Producer & Original Music**

Marcia Eppich-Harris

**Set Design & Technical Direction**

Aric Harris

**Costume Design**

Marina Turner

**Lighting Design**

Paully Hawthorn

**Light Board Operator**

Tyler Riley

**Sound Design**

Becky Schlomann,  
Zoe Cunningham, & Aric Harris

**Sound Board Operator**

Jeff Coss

**Dialect Coach**

Doug Powers

**Intimacy Director**

Lola LaVacious

**Fight Choreography/Armorer**

Kevin C. Robertson

**Figh Captain**

Garrett Rowe

**Stagehands**

Jamie Devine,  
Dan Flahive, & Will Harris

**Butler Arts and Events Center**

Joey Wever

**Technical Director**

*The Lion in Winter* runs 2 hours, 30 minutes, including one 15-minute intermission.

# Historical Context

If medieval England and France had social media accounts, their relationship status would be, “It’s complicated.”

In the Early Middle Ages, England had been ruled by Anglo-Saxons. But in 1066, a French duke named William of Normandy staged an invasion—and the start of a new Western European order. The Norman Conquest earned its leader not only the English throne, but also the nickname we know him by today: William the Conqueror.

In a feudal society, land is power. The dukes of the largest regions of medieval France—like Normandy in the north and the Aquitaine to the south—had fortunes rivaling that of the French king. So when William seized the English crown, he had the money and the military might to change history forever. For generations, his Norman descendants ruled England, and the royal houses of the two countries remained inextricably intertwined.

Henry II, our protagonist in *The Lion in Winter*, was William the Conqueror’s great-grandson. Henry was a savvy politician and the strongest warrior of his time. He expanded William’s kingdom into an Angevin empire. But Henry’s 34-year reign had many critics. Chief among them was Thomas Becket, Archbishop of Canterbury and Henry’s dearest frenemy—and whom Henry may have had murdered in Canterbury Cathedral for challenging his authority.

Henry’s wife, Eleanor, was the most powerful woman in Western Europe. She inherited the Aquitaine as a teenager and ruled it in her own right before marrying her first husband, Louis, King of France. After she bore him only daughters (but no male heirs), Louis annulled his marriage to Eleanor. She and Henry, 11 years her junior, lost no time becoming the hottest power couple around.

At this time in England’s history, the king’s eldest son did not automatically become the next king. To be named heir,





a prince needed charisma, skill on the battlefield, and the backing of as many French and English nobles as possible. Despite having led his brothers and mother in a civil war against his father, Henry and Eleanor's son Young Henry was set to inherit the throne until he died of dysentery at age 28 in the summer of 1183. Our play takes place that Christmas, as the aftermath of Young Henry's death unfolds. Louis's son Philip, the current king of France, arrives to demand that the terms of an old treaty between the two countries finally be fulfilled...and once again, the English royal family begins to implode.

## Director's Note

A charismatic tyrant of a ruler. Political dynasties crumbling into dysfunction. Women righteously furious at the loss of their bodily autonomy. World leaders who have weaponized their own incompetence. *The Lion in Winter* may be a period piece, but the players still feel familiar.

Many members of our company (including me) signed on to do this show because of James Goldman's delicious script. We spent hours exploring the historical backstory. The rich language and family dynamics were so fun to play with during rehearsal—a feast for a skilled cast and crew, as we are lucky to have.

That feast was also my biggest challenge: when working with a script of this depth, how do you focus? How to pick out what's most relevant for a contemporary audience? We could've staged a dozen different concepts of this play without running out of ideas.

In the end, I kept coming back to the theme of love vs. power. Each of these characters ultimately wants to be seen and loved for who they are underneath their royal trappings. But they trip over their need for power. For some, it's political power. For others, it's personal freedom

and the ability to love whom they choose. For still others, it's about aging and the desire to control their legacy after death. That search for intimacy in the face of the need for agency – the relationship between connection and independence – is what makes the story feel both urgent and timeless to me.

The process of creating *The Lion in Winter* was deeply joyful. I hope you can see that joy reflected onstage. It's a privilege to share this story with you. Thank you for coming.

~ Becky Schlomann

## Cast & Crew Bios

**Doug Powers** (he/him, Henry II & dialect coach) has been waiting decades to play Henry. Last year, Doug directed Shakespeare's *King John* for Bard Fest—yes, it's the same John you'll see tonight—here at the Shelton. For Bard Fest, Doug also directed *Hamlet* and *The Merchant of Venice* and acted in several productions. He directed Southbank's inaugural production of *Seneca and the Soul of Nero*, and he has appeared with Fonseca Theatre Company, Catalyst Repertory, Fat Turtle, NoExit, EclecticPond, Phoenix Theatre, and more. He extends his deepest thanks to Becky, to Southbank, and to the incredible cast and crew they've assembled for this opportunity to play his dream role.

**Jean Arnold** (she/her, Eleanor) is grateful to be making her Southbank debut in this gorgeously written dream of a role. She has been lucky to play on many stages. Some of her favorite roles are: Tessa in *Dream House*, Gertrude in *Hamlet*, Della in *The Cake*, Truvy in *Steel Magnolias*, Molly in *Fairfield*, Barbara in *Social Security*, Charlotte Hay in *Moon Over Buffalo*, Maggie in *Chasing the River*, and Willadean in the *Trials and Tribulations of a Trailer Trash Housewife* and most recently she sang the role of Mrs. Ford

in Gregory Hancock's *La Casa Azul*, with the Carmel Symphony Orchestra. Offstage she bikes, kayaks, teaches yoga and enjoys her wonderful, growing family.

**Thomas Sebald** (He/Him, Richard) is delighted to don the mantle of Richard, the Lionheart and future crusader and king of England. In the past year he has appeared in Theatre Unchained's productions of *Coping With Autumn* and *A (Happy) Holiday*, and Indy Bard Fest's *Antony and Cleopatra* and *The Merry Wives of Windsor*. He would like to thank Maggie for being his rock and unwavering support.

**Jo Bennett** (They/Them, Geoffrey) is elated to be making their debut with Southbank! Jo is a professional actor, storyteller, historical interpreter, theater educator, and voiceover artist from Indianapolis. They graduated with honors in 2008 from Butler University. They are a company member of the Fonseca Theater Company and Indianapolis Shakespeare Company and a former actor interpreter from The Children's Museum of Indianapolis. Jo was most recently seen with Bardfest as Theseus/Oberon in *A Midsummer Night's Dream* and Horatio in *Hamlet* as well as Indy Shakes' productions



of *As You Like It*, *Coriolanus*, *Much Ado About Nothing* and *Macbeth*.

**Garrett Rowe** (he/him, John) is a recent graduate from Indiana University where he studied Theatre and Media Advertisement. For Booth Tarkington Theatre: *The Diary of Anne Frank* (Peter Van Daan). For IU mainstage: *Sueño* (First Soldier). For University Players: *Puffs* (Director), *She Kills Monsters* (Miles), *Moonchild* (Assistant Director), *Triassic Park* (Assistant Stage Manager). Independent projects: *Company* (Larry), *And Tell Sad Stories of the Deaths of Queens* (Karl), For the Living: *A Night of Short Sci-fi Plays* (Ethan/others). Garrett is from Lebanon, Indiana and worked as a teacher for the Black Box Theatre Company and directed their production of *The Complete Works of William Shakespeare (Abridged)*.

**Miranda A. Nehrig** (she/her, Alais) is so excited to be playing pretend with such a powerhouse cast. Miranda has performed around Indianapolis since she was a wee little lady and hopes to keep doing it for years to come. Thanks to Becky and the whole *LIW* team for such a delightful exploration into why therapy is a beautiful thing. "I don't know half of you half as well as I should like; and I like less than half of you half as well as you deserve." - J.R.R. Tolkien

**Kaya (Kyle) Dorsch** (They/She, Philip II) is an Indianapolis-based artist focused on collaborating with theatres and the community to tell stories that need to be heard. With conservatory training and local professional experience, Kaya has acted on the stage (*Into the Breaches!*, Indy Bard Fest 2022, *Transitory State*, IndyFringe Festival 2021), written new works (*A (Happy) Holiday*, Theatre Unchained 2022), and directed and developed productions from

the ground up (*LOVE/SICK*, Theatre Unchained 2023, *The Divine Alchemists*, IndyFringe DivaFest 2023). Their focus is always on connecting with the audience to ensure that everyone, regardless of the material, can engage in long lasting impact and deep meaningful conversations – and that is exactly what they plan to do in *The Lion in Winter!*

**Becky Schlomann** (she/her, director & sound design) is an Indianapolis director, actor, and playwright. She's thrilled to return to Southbank after originating the role of Dr. Valerie Hardy in *The Profession* last season. Becky spent a decade teaching and directing theatre at the K-12 and college levels, specializing in arts integration, creative drama, theatre for social change, curriculum development, and teacher training. Favorite local directing and acting credits: *Love/Sick* (Theatre Unchained), *A Midsummer Night's Dream* (Garfield Shakespeare), *aMUSED* (DivaFest and IndyFringe), *Prelude to a Kiss* (Ricks-Weil), *Steel Magnolias* (Wayne Township), *Follow the Drinkin' Gourd* (Westfield Main Street), *Much Ado About Nothing* (First Folio). As an emerging writer, Becky's work has been produced here at home and at a handful of theatres across the country. Her play "Cornered" was a finalist in the 2021 Ten-Minute Play International Series from Kairos Italy Theater (KIT) in New York, and is also published in Smith & Kraus' *The Best Ten-Minute Plays 2021*. Becky serves on the Steering Committee for the Indiana Playwrights Circle of the Indiana Writers Center, where she teaches acting and stagecraft for playwrights. She's delighted to be working with such a fabulous company for *The Lion in Winter!*

**Zoe Cunningham** (she/her, stage manager & sound design) is a Theatre Education graduate from the University of Indianapolis.

Her theatrical credits encompass a variety of roles on and off the stage. Notable credits include Annie in *In the Next Room*, Director/Designer for *The Vagina Monologues*, and Sound Designer for *Complete Works of William Shakespeare (Abridged)* with the University of Indianapolis; stage manager for *The Tempest* and Dromia of Ephesus in *Comedy of Errors* with Garfield Shakespeare Company; and Mrs. Bennet in *Pride & Prejudice* with SEEK Drama. Zoe has been privileged to serve as Lion Tamer (stage manager) for this production and gives her heartfelt thanks to all those who gave their love and continuous support during this process – most especially, her cast and crew, who brought joy and energy every day.

**Eric Bryant** (he/him, production manager) Eric has appeared onstage both in Indianapolis and New York. After a hiatus from the theater for a few years to focus on family and career, he has enjoyed re-igniting his passion for performance and artist development. Most recently he was seen in the Indy Bardfest Prestige Project, *Lysistrata*, Fonseca Theatre's *TJ Loves Sally 4 Ever*, and directed *Natural Shocks* for Southbank last year and *True West* at Carmel Community Players. He has been a member of Southbank's board for just over a year.

**Marcia Eppich-Harris** (she/her, producer, artistic director, & original music composer) is the artistic director and founder of Southbank Theatre Company. She holds a PhD in Shakespeare and Dramatic Literature. Her writing includes plays, fiction, poetry, scholarship, reviews, songs, and musicals (composer and lyricist) – all influenced by the literature and history of the ancient and early modern western world and current events. She focuses thematically on politics, philosophy, the arts, gender, family, and culture. Her plays produced by Southbank include *Seneca and*

*the Soul of Nero*, *The Profession*, *Troilus and Cressida: The Musical*, and *Seeking Nietzsche*. *The Profession* was published by Next Stage Press this year. *Troilus and Cressida: The Musical* and *Seeking Nietzsche* are both available to stream at southbanktheatre.org.

**Aric Harris** (he/him, set design & technical direction) A web developer and graphic designer by trade, *Lion in Winter* marks Aric's 9th 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.

**Marina Turner** (they/ them) is delighted to be working on their first Southbank Theatre Company production! *A Lion in Winter* is their favorite play, and costuming it in a modern setting has been a dream come true. Their recent local costuming credits include *Hello Dolly* (Footlite Musicals), *Chicago* (Indy Drag Theatre), *The Bodyguard* (Footlite Musicals), and *Bigfoot Saves America* (Crypid Entertainment). You can catch their latest work at *Mean Queens* (Indy Drag Theatre) at the District Theatre. They would like to thank their family and friends for encouraging their dreams.

**Paully Hawthorn** (he/they) is an up and coming lighting designer born and raised in Indianapolis. Previous design credits include; *Cinderella* by Rodgers & Hammerstein with Ohio Youth Ensemble Stage, *Rollercoaster* by Corinne Jones with Constellation Stage, and *The At First Sight Festival Undergrad Shorts* with IU Theatre.

**Tyler Riley** (light board operator) Tyler is excited about running light board for this show. He may be new to this theater but is

no stranger to community theater. Tyler has been on stage in the past few years but most recently found a passion with showing his creativity in designing lights. He will be designing the lights for the next two Buck Creek Players shows, *Dad's Christmas Miracle* and *Moon Over Brewery*.

**Jeff Coss** (sound board operator) began his career in theater five years ago, playing Grandpa in the *Walton Family Christmas* at Westfield Playhose. But the majority of his participation in theater has been in the tech booth. Thanks to Eric for letting Jeff join his crew, and thanks to his wife, Tammy, for her encouragement, love and support.

**Lola LaVacious** (she/her, intimacy director) wears many creative hats as performer, producer, show and arts event director, emcee, comedian, and singer. Lola wrapped up co-producing and performing in riotous burlesque shows with Angel Burlesque for Gen Con and Fringe Festival and the performer coordinator for Irvington Halloween Festival Afterparty. This is Lola's 4th show working with Southbank Theater acting in the role of Lucy in *The Profession*, intimacy work in *Didn't See That Coming*, and *Troilus and Cressida: The Musical*. She currently performs with the Pink Slip improv, guests in various art and variety shows, and writing fresh comedy material for singing and stand-up shows.

**Kevin C. Robertson** (he/him, fight choreographer) is a veteran of theater of over 40 years as a performer, director, and fight choreographer. An award winning choreographer who originally hails from the Washington D.C. metroplex, Kevin was last seen on the Stage in Garfield Theater's *Julius Caesar*. Kevin also directed and choreographed Garfield's production of *Three Musketeers*. Kevin has recently choreographed

for Bard Fest and Southbank for such shows as *Macbeth*; *Henry IV, Part 1*; *Richard the Second*; *Troilus and Cressida: The Musical* (Southbank), and this year, *Titus Andronicus*.

**Jamie Devine** (she/her stagehand) Jamie Devine is an Indy-area actor and technician making her Southbank debut. Recent productions include *Angels in America*, *Richard II*, *A Comedy of Errors*, *Antony and Cleopatra*, and *A Midsummer Night's Dream*. The LIW company is grateful to have Jamie's skill and good cheer on our run crew!

**Will Harris** (he/they, stagehand) is a senior at Herron High School. He has been acting for ten years. His theatre journey began with React (formerly Young Actors Theatre) and took off from there. Recently, he appeared in *Love Overdose* in the IndyFringe Festival, "The Star" at the Indiana Ten-Minute Play Festival, *Seussical The Musical* at Herron, and *Troilus and Cressida: The Musical* with Southbank. He was also a tech operator for *The Profession* with Southbank and was a stagehand and intern for Garrett Matthew's play, *No Hope Rope*. He plays guitar in Herron's Advanced Jazz ensemble.

**Please Share Your Thoughts**



Tell us what you thought of our show! We'd love to hear what you think of *The Lion in Winter*. Fill out our audience survey after the show for a chance to win two free tickets to our March show, *Man of La Mancha*!



## SOUTHBANK THEATRE COMPANY

### Special Thanks

To the Indiana Arts Commission, Nickel Plate Arts, the National Endowment for the Arts, 4621 Creative Solutions, TikiKitchen Inc., Butler University, Aric Harris, Will Harris, Kai Harris, Ben Mathis and Garfield Shakespeare Company, Glenn Dobbs, Rob Slaven and Indy Ghost Light, Father Joe Moriarty, Casey Ross, Clare Boyd, Laura Krell and Stage Door Theatre, Carmel Community Players, Eric Bryant, the entire cast and crew of *The Lion in Winter*, and the Board of Southbank Theatre Company.

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