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PRESENTS

MAN of LA MANCHA

MARCH 7-17

SHELTON AUDITORIUM

WRITTEN BY DALE WASSERMAN

MUSIC BY MITCH LEIGH LYRICS BY JOE DARION

ORIGINAL PRODUCTION DIRECTED BY ALBERT MARRE



MAN OF LA MANCHA IS PRESENTED BY ARRANGEMENT WITH CONCORD THEATRICALS ON BEHALF OF TAMS-WITMARK LLC.
MARCH 7-17 AT SHELTON AUDITORIUM | THURSDAY-SATURDAY AT 7:30; SUNDAY AT 2:00



Paul Hansen



Jessica Hawkins



Anthony Nathan



Scott Hall



Rachel Serago



Jericho Franke



Kendall Maxwell



Scott Stockton



Will Harris



Yolanda Valdivia



Ashton Driscoll



Kevin Caraher



Amalia Howard



Susannah Briscoe



Aaron Henze



Andrea Haskett

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MUSIC BY MITCH LEIGH LYRICS BY JOE DARION

ORIGINAL PRODUCTION DIRECTED BY ALBERT MARRE

Directed by
Marcia Eppich-Harris

Music Director
Seth Young

Stage Manager
Nikki Sayer

CAST

Cervantes/Don Quixote	Paul Hansen
Aldonza/Dulcinea	Jessica Hawkins
Servant/Sancho Panza	Anthony Nathan
Governor/Innkeeper	Scott Hall
Duke/Dr. Carrasco/Knight of Mirrors	Rachel Serago
Padre/Paco/Attendant	Jericho Franke
Captian/Juan/Moorish Man	Kendall Maxwell
Barber/Guard/Attendant	Scott Stockton
Anselmo/Guitar Player	Will Harris
Housekeeper/Cantaor/Horse 2/ Dancer 2	Yolanda Valdivia
Antonia/Attendant	Ashton Driscoll
Pedro/Inquisitor	Kevin Caraher
Maria/Dancer 3	Amalia Howard
Dancer 1/Horse 1	Susannah Briscoe
Jose/Prisoner	Aaron Henze
Tenorio/Prisoner	Andrea Haskett

Content warning: assault/rape, brief racially insensitive language.

There will be one 15-minute intermission.

Run time: 2 hours, 15 minutes.



Marcia Eppich-Harris
Artistic Director

Aric C. Harris
Creative Director

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Creative Team & Musicians

Book: Dale Wasserman
Music: Mitch Leigh
Lyrics: Joe Darion
Director: Marcia Eppich-Harris
Music Director and Conductor: Seth Young
Stage Manager: Nikki Sayer
Assistant Stage Manager: Brooke McGuire
Stage Choreographer: Susannah Briscoe
Intimacy Direction: Lola LaVacious
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Assistant Set Designers, Builders, and Painters:
Aric Harris, Scott Hall, Marcia Eppich-Harris,
and Aaron Henze
Costume and Prop Design: Karen Webster-Cones
Lighting Design: Tom Guillfof
Light Board Operator: Kai Harris
Sound Design: Zach Rosing
Sound Board Operator: Nikki Sayer
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Assistant Fight Choreographer: Eli Robinson
Fight Captain: Aaron Henze
Armorer: Jeremy R. Pugh
Rehearsal Pianist: Mina Keohane
Guitar: Eddie McLaughlin, Brant Hughes, and
Will Harris
Bass: Aric Harris
Trumpets: Macy Stewart and Aksel Vences
Horns: Trent Taylor and Aldo Armendariz
Trombones: Tara Hatheway and Douglas Everette
Oboe: Lisa Halcomb
Clarinet: Tyler Tapp
Flute/Piccolo: Karen Frass
Bassoon: Karen Webster-Cones
Percussion: Lisa Marie Kincaide, Greg Wolff, and
Sally McSpadden
Shelton Auditorium Manager: Joey Wever

Director's Note

Marcia Eppich-Harris

Artistic Director, Southbank Theatre Company

“The innocent must pay for the sins of the guilty.”



Photo by Derek Martin

When we first started working on *Man of La Mancha*, the line above from the Housekeeper stood out to me because it seemed so out of place. What exactly was this line doing in a play about the triumph of hope?

The more I thought about it, the more I realized that “The innocent must pay for the sins of the guilty” had a lot to tell us about the world within *Man of La Mancha*. Set in the early 17th century, in the heart of the Spanish Inquisition, Cervantes finds himself in prison for applying the law equitably – and foreclosing on a church as a result. Cervantes is an innocent man, paying for the sins of the guilty – in this case, the Catholic Church, refusing to obey the law. The “innocent/guilty” line from the Housekeeper later in act 1 tells us that Alonso’s family is “paying” for his sin of renaming himself Don Quixote and sallying forth to right all wrongs. But are Alonso’s family members – Antonia, Dr. Carrasco, and the Housekeeper – really innocent? When Dr. Carrasco says, “There’s a certain embarrassment of having a mad man in the family,” he’s only concerned about his own reputation. However, the challenges that his character delivers throughout the play make me wonder: Is it mad to believe that virtue shall triumph? Or is it mad to believe that virtue can triumph at all?

The entire play hinges on the binary between skepticism and belief – not in a deity, but in whether humankind is doomed to corruption or if it can be good. Is it madness, as Cervantes says, “to see life as it is [corrupt] and not as it ought to be [honorable]”? Certainly, during the Spanish Inquisition, it had to feel like one lived in a paradox: the Catholic Church was attempting to control the Christian narrative in an era of protestant reformation, and in their attempts to maintain power, corruption was rampant. How

Is it mad to believe that virtue shall triumph? Or is it mad to believe that virtue can triumph at all?

could the Church claim to be a moral authority while treating free thinkers as heretical enemies? How could the compassion and peace proclaimed by Jesus be represented by an entity that tortured people and forced acquiescence?

In the end, the characters in *Man of La Mancha* choose to believe in hope and human potential, none so much as Aldonza, renamed Dulcinea (“sweet one”), who leaves behind a life fraught with shame and violation, and embraces a new path – one in which she recognizes her survival as a strength. While nothing turns out the way she imagined, Aldonza/Dulcinea takes on the mantle of Don Quixote, as do the other prisoners, believing that dreaming impossible dreams is, perhaps, the only way to confront a world that is not only unfair, but often uncaring. It is through storytelling that Cervantes convinces the prisoners that dreams are worth dreaming, and in that drama, we learn that what people need most in the world is hope. Without hope, we fall victim to cynicism and never seek to improve the world – or ourselves.

I owe my theatre life to *Man of La Mancha*. When I was a freshman in high school, I saw the show performed right here in Shelton Auditorium. I’ve never forgotten the way *Man of La Mancha* made me feel. I was an angsty youth, not

sure who I was or what I believed in. Hearing the words to the signature song “Impossible Dream” for the first time, I felt like it had been written just for me: “To dream the impossible dream, to fight the unbeatable foe, to bear with unbearable sorrow, to run where the brave dare not go.” This was Don Quixote’s quest, and it became my quest, too – to follow my dreams, even if no one else believed in them. The relentless pursuit of my dreams, “no matter how hopeless, no matter how far,” has been both fulfilling and painful at times, but I have never regretted it.

Pursuing a life in the arts often feels like an impossible dream, and one that is widely misunderstood. There is very little, if any, money in it for most people. It is hard work, full of compromises and sacrifice. But sometimes doing the work means changing lives. Seeing this play as a teen literally changed my life. It made me see that there were possibilities beyond my immediate context. It made me wonder if someone, someday would see me as their Dulcinea. It made me feel less alone. It gave me hope.

I think the reason why many of us participate in the arts is because, yes, we love it, but also because at one point, our lives were changed for the better because of it. My dream for this show is to reach that kid who is hopeless, to touch that adult who is burned out and struggling,

to give a moment of beauty to a world that can be dark and bleak. With *Man of La Mancha*, our quest is to give you a glimmer of hope through storytelling and to inspire you to keep dreaming.

I am so grateful to the cast, crew, and musicians who are bringing *Man of La Mancha* to life. We have worked hard for months to make

this dream a reality, and it has been an incredible journey – one I have been thinking about for over 30 years. I am especially grateful to my husband, Aric, for being my Don Quixote – the person who believed in me when I could not believe in myself. May we all find that light in the darkness in our own (mis)adventures.

Thank you *Man of La Mancha* Sponsors

Thank you to our generous sponsors for *Man of La Mancha*, including Rod Macrae (\$1,000 - programs), Franke Basile (\$250 - sponsoring Paul Hansen), David Woll (\$200 - sponsoring Anthony Nathan), Eric Bryant (\$200 - sponsoring Rachel Serago and Kevin Caraher), an Anonymous donor (\$100 - sponsoring Jessica Hawkins), and sponsors of our ensemble: Judy Eppich (\$60), Ashley Eppich (\$30), Jackie Robertson Maxwell (\$25), Marcia Eppich-Harris (\$25), Alison Becker (\$25), and Mary Karty (\$20).

Additional thanks to David Woll for purchasing 25 tickets (\$1,050) to donate to members of the Jewish Community Center for opening night of *Man of La Mancha* in memory of his brother-in-law, Burton Fendelman, who passed away February 16. Burt and his wife, Helaine, supported the American Folk Art Museum in New York City from the 1960s until the present, and both have been major arts supporters, collectors, and dealers in the folk art world, in addition to Helaine's national reputation as an appraiser. They traveled the world learning about arts and antiques, in addition to Burt's community efforts, board memberships, and volunteerism. Our opening night performance is dedicated to Burt, and our thoughts are with his family. May his memory be a blessing.

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



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/ 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.

The Origin of *Man of La Mancha*

Miguel de Cervantes Saavedra first published *Don Quixote* in two parts in 1605 and 1615. It is considered one of the greatest works of Western literature. The novel tells the story of a nobleman named Alonso Quijano who becomes obsessed with the ideals of chivalry after reading too many romance novels featuring knights on quests. Alonso adopts the name Don Quixote and sets out on a series of adventures with his loyal squire, Sancho Panza, seeking to revive chivalry and restore justice to the world. The novel is celebrated for its humor, satire, and exploration of themes such as reality versus illusion, idealism versus practicality, and the nature of madness.

*timeless characters
and themes ...*

Don Quixote has had a significant impact on literature, theatre, and popular culture, with its timeless characters and themes resonating with audiences around the world.

Man of La Mancha, an adaptation and reinterpretation of *Don Quixote*, is deeply interconnected with the novel. Both works employ a metafictional approach. In the novel, Cervantes presents the story as a manuscript discovered by a fictional Moorish historian named Cide Hamete Benegeli. In *Man of La Mancha*, the character Miguel de Cervantes himself narrates the story of Don Quixote to his fellow prisoners. Historically, Cervantes had been imprisoned three times by the Spanish Inquisition.

The musical explores many of the same themes found in the novel including the power of imagination, the quest for justice, and the nature of heroism. Overall, *Man of La Mancha* pays homage to Cervantes's masterpiece while offering its own interpretation and theatrical experience, making it both a faithful adaptation and a unique work in its own right.

~ Carla Castaño
Associate Professor of Spanish
Marian University

About the Writers

Dale Wasserman (1914-2008) wrote for theater, television and film for more than 50 years and is best known for the musical *Man of La Mancha*, a multiple Tony Award winner. He also wrote the stage play *One Flew Over the Cuckoo's Nest*, based on Ken Kesey's novel, which has won several Tony Awards. Both shows continue to be produced nationally and internationally with an estimated 300 productions a year.

Mitch Leigh (1928-2014) was a composer, producer, director, and businessman from Brooklyn. Pianist Arthur Rubenstein said of Leigh, "He's the most brilliant composer writing for the musical theater today." He is best known as the Tony Award-winning composer of *Man of La Mancha*, for which he also won the Drama Critics Circle Award and the Contemporary Classics Award from the Songwriter's Hall of Fame for "The Impossible Dream."

Joe Darion (1917-2001) worked in every field in which words are put to music, from popular songs to works for the concert stage. His opera based on Don Marquis's immortal characters Archy and Mehitabel was turned into the Broadway musical *Shinbone Alley*, for which Mr. Darion supplied the book and lyrics. Popular songs for which he has supplied the lyrics, including "Ricochet," "Changing Partners" and "Midnight Rain," have sold in the tens of millions. One of the most popular has been "The Impossible Dream," the hit song from *Man of La Mancha*, which won Darion the 1965-66 Tony Award for the best lyrics of the Broadway season.

Miguel de Cervantes (1547-1616) was a Spanish novelist, playwright, and poet, and is considered the Shakespeare of Spain. His masterpiece, the novel *Don Quixote*, is considered one of the most important works of fiction ever written and is the inspiration for *Man of La Mancha*. His life was marked by hardship and adventure in addition to his literary pursuits. He served as a soldier in the Battle of Lepanto (1571), losing the use of his left hand after injuries. He spent time as a tax collector, as it states in *Man of La Mancha*, and was imprisoned several times in his life, including being held captive by pirates and as a prisoner of war. He died in Madrid, where he spent the last decade of his life and was buried in a convent there, but construction over the centuries led to his remains being lost. In 2015, his remains were found and reburied with military honors 399 years after his death.

SONGS

Act 1

Overture

Man of La Mancha
Don Quixote & Sancho

It's All the Same
Aldonza & Muleteers

Dulcinea
Don Quixote & Muleteers

I'm Only Thinking of Him
Antonia, Padre, & Housekeeper

We're Only Thinking of Him
Dr. Carrasco, Antonia, Padre, &
Housekeeper

The Missive
Sancho

I Really Like Him
Sancho

What Does He Want of Me?
Aldonza

Little Bird, Little Bird
Anselmo, Pedro, Juan, & Muleteers

Barber's Song
Barber

Golden Helmet of Mambrino
Don Quixote, Sancho, Barber, &
Muleteers

To Each His Dulcinea
Padre

The Impossible Dream
Don Quixote

Act 2

Overture

The Dubbing
Innkeeper

**The Knight of the Woeful
Countenance**
Innkeeper, Sancho, Aldonza

The Abduction
Anselmo, Pedro, Muleteers & Maria

The Impossible Dream Reprise
Don Quixote

Man of La Mancha Reprise
Don Quixote

Moorish Dance
Dancers 1, 2, 3, & Moorish Man

Aldonza
Aldonza

A Little Gossip
Sancho

Dulcinea Reprise
Aldonza

Impossible Dream Reprise
Aldonza & Don Quixote

Man of La Mancha Reprise
Don Quixote, Aldonza, & Sancho

The Psalm
Padre

Finale
Company



Paul Hansen (he/him; Cervantes/ Don Quixote) is an actor, singer, writer, and teacher. He grew up listening to the original cast recording of *Man of La Mancha* and played Horse #2 when he was 14, so this production is a dream come true. He has performed Off-Broadway, in galas and concerts in NYC and around the country, with numerous regional theaters, ballet, and opera companies, and in national and European tours. Since moving to Indiana, he has performed with Southbank Theatre Company, Catalyst Repertory, Actors Theatre of Indiana, Cardinal Stage (now Constellation Stage + Screen), Beef & Boards Dinner Theater, Butler Ballet, and many more. Paul proudly co-authored *Raising the Curtain: Technology Success Stories from Performing Arts Leaders and*

Artists, published by Wiley in 2024. His next writing projects include two plays and another of his passions—collecting Christmas decorations. He teaches Acting for Dancers at Butler University. (Sponsored by Frank Basile)

Jessica Hawkins (she/her; Aldonza/ Dulcinea) is so honored to be part of her first show with Southbank Theatre Company! Some favorite past roles for her include: “Myrtle Wilson” in *The Great Gatsby* (The Belfry Theatre), “Bea Bottom” in *Something Rotten* (Footlite Musicals), “Jackie Noelle” in *Disaster: The Musical* (BCP), “Clara” in Stephen Sondheim’s *Passion* (TOTS), “Frida Kahlo” in Gregory Hancock’s World Premiere *La Casa Azul* (GHDT), “Paulette Bonafonte” in *Legally Blonde* (Footlite), and

“Betty Haynes” in *White Christmas* (Footlite). Jessica is a sci-fi/horror enthusiast, and a lead vocalist with the Bigger is Better Band. She resides in Fishers with her amazing husband, John Paul, and their ridiculous dog, Loki. Jessica is grateful to share this timeless and beautiful show alongside this incredibly talented cast and team! (Sponsored by an Anonymous Donor)

Anthony Nathan (he/him, Sancho) has over 20 years in theatre. He’s delighted to complete his third Southbank production—*Troilus and Cressida the Musical* (Thersites) and director of *Didn’t See That Coming*. Previous collaborations include other Indianapolis groups: Catalyst (*Gallery Trilogy*), LAFF (*Puffs*) Wisdom Tooth (*Bad Seed*), Bard Fest (*Elizabeth Rex*), Defiance Comedy (*Jesus Is My Roomie*), Khaos (*Yellow Heat: Vincent Van Gogh in Arles*), IndyFringe Festival (*Cookie Dough Show*). Anthony graduated Berea College and performed in Scotland and Greece. Thank you family and friends and especially my darling Nico. “One madman makes a hundred and love makes a thousand.” (Sponsored by David Woll)

Scott Hall (he/him, Governor/Innkeeper) is thrilled to be appearing in his first production with Southbank. A recent escapee of the west coast, Scott could usually be found backstage at various theatre companies despite being asked by security to stop hanging around

so much. On occasion he could be lured onstage with a handful of dried fruits and berries and a promise of cheap beer which was never actually fulfilled. You still owe me Bob! And I will collect! Scott intends to do everything in his power to continue to publicly embarrass his children, Zoe and Perry, for as long as possible.

Rachel Serago (she/her, Duke, Dr. Carrasco, Knight of Mirrors) 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, and this marks her third production for Southbank. Favorite credits include Agamemnon in *Troilus & Cressida: The Musical* (Southbank) Mother in *Coping with Autumn* (Theatre Unchained), Mother in *The Pillowman* (Catalyst Repertory), and Agrippina in *Seneca and the Soul of Nero* (Southbank), 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 premier organizations. (Sponsored by Eric Bryant)

Jericho Franke (he/him; Padre/Paco/Attendant) is relatively new to the Indy theatre scene, having only begun taking part in productions in 2023. Throughout area theatres thus far, he has played Paris in *Romeo and Juliet*, Charley Wykeham in *Charley’s Aunt*, Richard Stanley in *The Man Who Came to Dinner*, and an ensemble

CAST AND CREW BIOS

member in *Sweeney Todd: The Demon Barber of Fleet Street*.

Kendall Maxwell (she/they, Captain/Juan/Moorish man) is an author, actor and elusive gremlin who is excited to lay down the law in *Man of La Mancha*. She would like to thank her friends and family for their support.

Scott Stockton (he/him; Barber/Attendant) is excited and honored to be performing for the first time with Southbank Theatre Company. His first appearance in community theater was at Footlite Musicals, appearing as General Waverly in *White Christmas* in 2014. He went on to work with Brooks and Bourke Theatre, First Folio Productions, Garfield Shakespeare Company, Myers Dinner Theatre, and Epilogue Players. Besides General Waverly, his favorite roles have been Frollo in *The Hunchback of Notre Dame* (Brooks & Bourke, 2019 & HCT, 2022) and Joe in *Becky's New Car* (Epilogue, 2022). Thank you and much love to my wife Evelyn for her support of my theater hobby.

Will Harris (he/they; Anselmo/Guitar player) is a senior at Herron High school and has been acting for over 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*, and created the role of Patroclus in

Troilus and Cressida: The Musical with Southbank. He plays guitar in Herron's Jazz ensemble, sings death metal vocals, and plans to attend Indiana State University, majoring in Radio, TV, and Film.

Yolanda Valdivia (she/her, Cantor/Housekeeper/Dancer/Horse 2) is thrilled to be performing in Southbank Theatre Company's production of *Man of La Mancha*. Past productions include Foneca Theater Company's *Dream House* (Patricia) and *Boo-la-la*, Southbank Theatre's productions of *Twelfth Night* (Officiant/Illyrian) and *Troilus and Cressida: The Musical* (Cassandra), and KaidyDid's productions of *DreamGirls* (technical dancer) and *The Bodyguard* (ensemble). Much love, Brant, for all your support.

Ashton Driscoll (she/her; Antonia/Attendant) is excited for her first show with Southbank Theatre Company! Past theatrical highlights include playing Rosalinda in *Die Fledermaus*, Dido in *Dido and Aeneas*, Morgan in *Godspell*, and most recently a cast member in *Boo-La-La 2*. Ashton enjoys spending time playing D&D and video games with her husband Michael and their three cats Odin, Artemis, and Iris. She would especially like to thank Michael for all of his unending love and support.

Kevin Caraher (he/him; Pedro/Inquisitor) *Man of La Mancha* marks Kevin's first production with Southbank Theatre Company. Kevin

last appeared as Duke Frederick/Senior in *As You Like It* with Bard Fest and as Mr. Kraler in *Diary of Anne Frank* at Booth Tarkington Civic. Kevin is a regular with Bard Fest and is a Company Member of The Indianapolis Shakespeare Company. Favorite roles are Bill W in *Bill W and Dr. Bob*, Robert F. Kennedy in *RFK Remembered* and Bellomy in *The Fantasticks*. Directing credits include *Every Brilliant Thing* and *People Places & Things*, both staged at The District Theatre with Stage Door Productions. Special Thanks to Katy for all her love and support.

Amalia Howard (she/her; Maria/Dancer/Prisoner) is so pleased to join this incredible cast! Previously, Amalia appeared as Paidagogos and The Messenger in *Medea* for Bardfest, Elisabeth Nietzsche in *Seeking Nietzsche*, and Cressida in *Troilus and Cressida: The Musical* with Southbank. She would like to thank her parents, Jay and Brenda, and friends, especially Rachel and Brooke, for supporting her as she rediscovers her love of acting. Next, catch Amalia as Gabrielle in *The Dinner Party* by Neil Simon with Carmel Community Players in April 2024.

Susannah Briscoe (she/her, Choreographer/Dancer/ Horse 1) earned her BS in Dance and Exercise Science from Indiana University, MFA in Dance Performance/Choreography from the University of Michigan, and PhD (ABD) in Motor Learning/Neuroscience

from Indiana University. Susannah danced professionally and attended the American Academy of Dramatic Arts in NYC and later served as a faculty member for the dance programs at Pierce College in Woodland Hills, CA, and Indiana University, Bloomington. New to the Indianapolis theater scene, she recently graduated from the Phoenix Theater's Meisner Acting Program and is thrilled to make her debut with Southbank Theater Company.

Aaron Henze (he/him; Jose/Prisoner) is grateful to work with Southbank for the third time. Previous Southbank credits include *Didn't See That Coming* (stage manager) and *Troilus and Cressida* (Aeneas). He also works as an actor with the social issue interactive theatre company ACT Out, and as a simulated patient with IU Health and Butler University. Up next he will be reprising the role of Unfrozen Werewolf President Theodore Roosevelt in *Bigfoot Saves the World*, and later this fall he'll be performing his most highly anticipated role: groom. Thanks to everyone involved with this production, and family and friends for their support!

Andrea Haskett (she/her; Tenorio/Prisoner) is delighted to be in this production of *Man of La Mancha* and her first show with Southbank. She has enjoyed working with such a wonderful cast and crew. Previous stage credits include Carla in *I, Trump*, Nurse in *Medea*, Abby in *Now and Then*, Brenda Hulse and Elaine

in *Calendar Girls*, Claire in *Proof*, and the Waitress and Gayle in *Almost Maine*. She would also like to thank her husband for all his support.

CREW

Marcia Eppich-Harris (she/her, Director) is the artistic director and founder of Southbank Theatre Company. She holds a PhD in Shakespeare and Dramatic Literature and is a playwright, lyricist, composer, and director. Previous directing credits at Southbank include *Rabbit* and *Troilus and Cressida: The Musical*, for which she also composed the music and wrote the lyrics. In 2022, Marcia was named one of the Top Ten Performing Arts Luminaries in central Indiana by *On the Aisle with Tom Alvarez*. Her play *Seeking Nietzsche* was named Most Impressive Production of a Play – Community Theatre (2023) by Daniel Shock of *A Seat on the Aisle*. Next Stage Press published her play, *The Profession*, in 2023 and will publish her second full-length, *Seneca and the Soul of Nero*, in 2024.

Seth Young (He/him, Music Director, Conductor) is a Junior music education student at Marian University Indianapolis and is very excited to continue his collaboration with Marcia Eppich-Harris as Music Director for *Man of La Mancha*. This is the second musical he has conducted, after music directing Eppich-Harris's *Troilus and Cressida: The Musical*. When not at rehearsals or classes, he often finds fun in learning new pieces on various instruments and composing his own music.

He is forever grateful to his parents for their continuous love and support, Marcia for all of the opportunities she has provided, all his educators for teaching him, and the cast and crew for helping him grow in his musical and personal journey.

Nikkie Sayer (she/her; Stage Manager) has been Stage Managing around Indianapolis for 9 years. Most recently she assisted with *Seeking Nietzsche* with Southbank and *Nerdgasm* with Angel Burlesque at Indy Fringe. This is her third show with Southbank and she thanks Marcia for continuing to trust her. Nikki has worked with Indiana Performing Arts Initiative, Q Artistry, Catalyst Repertory, Angel Burlesque and the former Theatre on the Square. She is a burlesque performer and producer as well as a karaoke host under her alter ego, Frankie Spanxx. She wants to thank her husband and daughter for their love and support.

Brooke McGuire Stage (she/her, Assistant Stage Manager) has loved the theater all her life. Over the years, Brooke worked in costuming and stage management for various community theater projects in her home state of Texas, and is thrilled to join Southbank for the first time with this production of *Man of La Mancha*. Brooke lives in Broad Ripple with her spouse Brian, kids Nora and MJ, and one very silly bernedoodle. Her family spends their free time doing things like getting lost in the woods or watching nerdy TV shows (although, if we're being honest, the dog doesn't really

“get” Star Trek and much prefers the outdoor romps). Brooke is infinitely grateful to her friend Amalia for encouraging and motivating her to get back into theater.

Lola LaVacious (she/her; Intimacy Director) wears many hats as a local Indianapolis creative. Emcee, performer, singer, actress, producer, show and arts event director, intimacy director, comedian, Lola wrapped up co-producing and performing in riotous burlesque shows with Angel Burlesque for Gen Con, Fringe Festival, and the performer coordinator for Irvington’s Halloween Festival Afterparty. She is the intimacy director for Southbank Theater, with their current show, *Man of La Mancha*. In her free time she enjoys making the hahas doing improv with the improv group Pink Slip. She can also be found as a guest in various art and variety shows, writing fresh comedy material for standup, and drinking all the coffee.

Kevin C. Robertson (he/him; Stage Combat Director) is proud to join

the Southbank Theater Company again for this production of *Man of La Mancha*. Kevin last work with Southbank was *The Lion in Winter* and the musical version of *Troilus and Cressida*. Kevin brings over 40 years of theater experience as an actor, director, and stage combat choreographer. Kevin is professionally recognized in 8 out of the 9 weapons styles recognized by the Society of American Fight Directors. An award winning choreographer from the Washington, DC metroplex, Kevin has choreographed well over 100 shows ranging from *Romeo and Juliet* to *Moon Over Buffalo* to *The Miracle Worker*.

Eli Robinson (he/him; Assistant Fight Choreographer) is thrilled to have contributed to another Southbank project! With the majority of his prior credits being on stage rather than behind the scenes, he is excited to be able to help bring the fights of this show to life! Much love to Jennifer, the best wife anyone could ask for.

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CAST AND CREW BIOS

Karen Webster-Cones (she/her; Costumer/Properties Master/Bassoon) is honored to be working on her third Southbank production after portraying Menelaus and Priam in *Troilus and Cressida* while also costuming, and costuming *Seeking Nietzsche*. She is wearing a few more hats this time as Costumer, Properties Master, and Musician for this production. She would like to thank Marcia for entrusting her to bring her vision to life. Karen has been involved in Indianapolis Community theatre her entire life. She is the Box Office and Costume manager for Main Street Productions in Westfield and the Costume Manager for Lawrence

North High School. In her spare time, she works full time for the USDA.

Jennifer Blue Hands (she/her; Set Design) is a multi-disciplinary artist, teacher, muralist, and curator with a BA in Painting and Drawing from IU Bloomington. This is her inaugural journey into the world of set design with Southbank Theatre Company. 2024 marks her second season in the theatre as a scenic painter and light carpentry worker at the Phoenix Theatre, overhire at IRT, Southbank Theatre Company, and most recently *Purposē Projxs*. She has traveled across the US, having lived in Montana, Washington DC, Colorado, California, and Michigan.

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CAST AND CREW BIOS

As an artist, Jennifer Blue explores themes of nature, innocence, rebirth, and renewal, drawing inspiration from the transformative power of youth, spring, motherhood, fantasy, and solitude. Through Jennifer's art, she aims to share the vibrant essence of youth and imagination offering a visual journey of self-discovery, and emotional healing for all. In addition to her theatre work, personal art, and motherhood, Jennifer currently works as a fabricator at Whale Creek, Co. and exhibits her art locally.

Tom Guilfooy (he/him; Lighting Design) is excited to be a part of *Man of La Mancha* in his Southbank Theater Company debut. Tom has been

helping to bring light and technical support to the stage for the past 10 years, first as a student technician at Marian University, Indianapolis, and then with various community theater companies such as The Point Theater and various other groups as the resident lighting designer at the Carmel Apprentice Theater.

Zach Rosing (he/him; Sound Design) is the owner of Zach Rosing Productions, providing video, photography, and multimedia production services to over 30 arts organizations across Central Indiana. Along with his producing partner Zack Neiditch, Zach is a four-time *NUVO* Best of Indy winner for Best



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Locally Produced Play. Zach & Zack's fourth production of *The Rocky Horror Show* returned to the Athenaeum in 2022. Zach's sound and video design has been seen on stage with Butler University, Cardinal Stage, Indianapolis Opera, Phoenix Theatre, Booth Tarkington Civic Theatre, Beef & Boards, Actors Theatre of Indiana, Anderson University, Summer Stock Stage, Franklin Central Choirs, and Zionsville Showchoirs.

Jeremy R. Pugh (he/him; Armorer) is currently the Education/Facilities Studio Technician for the Indianapolis Art Center in Broad Ripple, Indiana. He also teaches Blacksmith Blade Making, Steel/Mixed Media Sculpture, Wood 1, and Teen Blacksmithing. A graduate of Indiana State University School of Theatre majoring in technical theatre, he started as an installation/de-installation and warehouse manager for Impact Group Scenic Arts Services. After seven years at Impact Group the position of Studio Chair in Sculpture and Wood at the Indianapolis Art Center became available and he was hired on. Eight years later he is still teaching and solving the art world's problems.

MUSICIANS

Mina Keohane (she/her; Rehearsal Pianist) is an Indianapolis based performer and composer. She has written music for the films *Claire and the Keys*, *It Happened One Weekend*, and the award-winning animated

short "A Drawing", as well as for commercials including McDonalds, Motorola, Delta Faucet, and THOR RV. She has been fortunate enough to open for Nathaniel Rateliff & the Nightsweats, Becca Stevens, Robby Krieger, Blues Traveler, and Reba McEntire, and can be found every 3rd and 4th Tuesday playing at the beloved Chatterbox Jazz Club (and on certain days fighting the occasional windmill)!

Eddie McLaughlin (he/him; Guitar) is thrilled to be rejoining Southbank Theatre Company for their production of *Man of La Mancha*. He works with numerous theatre and arts groups; most recently for the pit orchestras for *Bright Star* at Purdue University, *The Prom* at the Booth Tarkington Civic Theatre, and *Bye Bye Birdie* at Herron High School. He also performs with several bands (Chick Grizzly, Dope Ocelot, and Those Dirty Horse, to name a few), designs and runs sound for private and community events, and teaches guitar and bass lessons.

Brant Hughes (he/him; Guitar) is excited to work with Southbank Theatre Company once more to bring *Man of La Mancha* to the stage. Previous Southbank credits include *Troilus & Cressida*, *Twelfth Night*, *Rabbit*, and *Seneca and the Soul of Nero*. He has also recently appeared in Monument Theater Company's *Elephant*, Catalyst Repertory Theater's *Starmites*, Fonseca Theater Company's *Dream Hou\$e*, and KaidyDid Productions'

The Bodyguard and *The Color Purple*. Brant would like to acknowledge his wife and castmate Yolanda Valdivia for her love, support, and inspiring talent.

Aric Harris (he/him, technical direction/Bass) A web developer and graphic designer by trade, *Man of La Mancha* marks Aric's 10th Southbank Production. He has worked backstage 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*. Aric owns and operates 4621 Creative Solutions, a digital creative marketing agency as well as TikiKitchen Studios, an exotic art studio designing and creating home decor and barware.

Macy Stewart (she/her, Trumpet 1) Macy graduated from Indiana University's Jacob School of Music in 2016 with a Bachelor of Music in Trumpet Performance. She maintains a trumpet studio of 15 students and is an active performer around Indianapolis. Macy is principal trumpet with the Philharmonic Orchestra of Indianapolis and has also performed with Beef & Boards, Indiana Wind Symphony, Hendricks Symphony Orchestra, Butler Symphony Orchestra, Hoosier Brass Band, Indianapolis Brass Choir, Starlighters Big Band, Starry Knights Big Band, Circle City Trumpets, and numerous small ensembles for a variety of events. Macy describes her life as that of a trumpet playing farmer.

She enjoys writing and spending time with her family and farm animals.

Aksel Vences (he/him; Trumpet 2) is delighted to play the trumpet for the Southbank Theatre Company for the upcoming production, *Man of La Mancha*. He is a sophomore at Butler University majoring in Arts Administration. Aksel would like to thank his trumpet professor Allen Miller, whose guidance has fueled his musical dreams and development. He extends heartfelt gratitude to his parents, siblings, and darling Tara Hatheway for their unwavering support throughout his journey.

Trent Taylor (he/him; Horn 1) is excited for the opportunity to play horn in *Man of La Mancha*. He also plays trumpet/cornet in the Indianapolis Brass Choir, Crossroads Brass Band, Hoosier Brass Band, and Circle City Sidewalk Stompers. He has played in over 30 musicals over the past 10 years, the majority of them at Footlite Musicals. For his day job, Trent is a Spanish interpreter at Neighborhood Christian Legal Clinic. Trent thanks his extremely supportive and understanding husband, Mark, and is grateful for the sense of community with his fellow musicians.

Aldo Armendariz (he/him; Horn 2), a passionate French horn player, is embarking on his musical journey as a first-year Masters student at IU Jacobs School of Music. With a profound dedication to his craft, Aldo

CAST AND CREW BIOS

dives into the intricacies of horn performance, honing his skills under the guidance of esteemed faculty members. His journey is marked by a commitment to excellence and a deep love for music, driving him to explore new horizons in his artistry.

Tara Hatheway (she/her; Trombone 1/Intern) is excited to play the trombone for the Southbank Theatre company and support their mission in the arts. She is a third year student at Butler University where she studies arts administration with a focus in music. Tara would like to thank her family and Aksel for supporting her various dreams. She would also like to thank Jared Rodin and Eric Park for being her biggest musical influences throughout the years. As always, a special thanks to Gavin, her hero, for inspiring her to see the best in things no matter the situation.

Douglas Everette (he/him; Trombone 2) is the lead trombone player and owner of Swing Shift Indy Big Band. When he is not out gigging with his band and performing with other local music organizations, he is busy with his law practice as an energy partner at Dentons Bingham Greenebaum.

Lisa Halcomb (she/her; Oboe) is a retired Music teacher from Washington Township, IPS, and Clark Pleasant Schools, Lisa is spending her retirement as a woodwind player, textile artist, and food pantry volunteer.

Karen Frass (she/her; Flute and Piccolo) loves Mozart and the Beatles. She has performed many times at Footlite Musicals and also plays with the Indiana Wind Symphony and the Indianapolis Symphonic Band. She attended Indiana University and works as a scorer for achievement tests of kindergarten through high school students. *Man of La Mancha* is one of her very favorite shows. Thanks for the opportunity!

Tyler Tapp (he/him; Clarinet) is a clarinetist performing and studying in the greater Indianapolis area. He's performed with the indoor winds group Rhythm X Winds in 2020, the World Youth Wind Orchestra Project hosted in Schladming, Austria, the University of Indianapolis's Symphonic Wind Ensemble, and Symphony Orchestra, as well as the Columbus Indiana Symphony Orchestra. Starting at the age of 11 he fell in love with the clarinet and wind band repertoire where he pursued performance opportunities through the marching arts. He currently studies with clarinetist Christina Martin at the University of Indianapolis and plans on pursuing a Masters Degree in Music Performance in the near future.

Lisa Marie Kincaide (she/her; Percussion) is grateful for the opportunity to collaborate with the talented actors, musicians, and directors in this production of *Man of La Mancha*. Lisa lives in Indianapolis where she is an active performer and

educator. Since playing percussion for her first musical, *Annie*, at age twelve, Lisa has been a “Musical Theater Junkie.” Her favorite performances include *The Prom* (Booth Tarkington Civic Theater), *Songs for a New World* (Footlite Musicals), *Twelfth Night* (Southbank Theater Company), Blue Man Group (Playhouse Square Cleveland), and *STOMP* (Midwest Touring Company). She created the percussion book for Jason Robert Brown’s *The Last Five Years*, which she then performed in 2021. Lisa has also created the percussion book for *Shy! The Musical*, which she performed at the IndyFringe Festival in 2023.

Greg Wolff (he/him; Percussion) a native of Indiana, began playing percussion at the age of 11 and by the age of 17, began playing professionally with The Classics, an 8-piece swing band. With 30+ years of performing experience with various jazz bands, orchestras, and cabaret shows, currently you will find him performing regularly as the resident drummer with Actors Theatre of Indiana, at Feinstein’s with Crossroads Entertainment starring Don Farrell performing tribute shows of Frank Sinatra, Tony Bennett, Neil Diamond, and Barry Manilow, Civic Theatre, Anderson Symphony Orchestra, Orchestra Indiana, Kokomo Symphony Orchestra, and Kokomo Park Band. This is his first show with Southbank Theatre Company.

Sally McSpadden (she/her; Percussion) is thrilled to play her first production with Southbank! Sally owns McSpadden Music, specializing in piano lessons, early childhood music education, and community singing. She spent most of her earlier years performing, but now loves playing in pit orchestras on a variety of instruments. Sally sings with the Indianapolis Women’s Chorus and enjoys spending time with her family and friends. Sally is grateful to all who have supported her musical journey, including her teachers and colleagues, but most importantly her family. The biggest thank you goes to her husband, Jim, for his unwavering support and encouragement.

How did we do?

Fill out the survey linked in the QR code below for a chance to win **2 free tickets to all 4 of Southbank’s shows in season 4!** (Over \$300 value!) The lucky winner will be drawn on March 31, and they will be notified via email and phone. Thanks for coming to *Man of La Mancha!*





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4621 Creative Solutions, TikiKitchen Inc., Butler University, the Indianapolis Symphony Orchestra, Indy Arts Council, the Indy Arts Center, Fox 59, Jillian Deam, Aric Harris, Seth Young, Nikki Sayer, Scott Hall, Aaron Henze, Rob Slaven, Sara Galer, Rod Macrae, David Woll, Karen Webster-Cones, Main Street Productions, Lawrence North High School, Sapphire Theatre Company, Phoenix Theatre, Josh, Jeremy Pugh, Tara Hatheway, Jonas Smith, Casey Ross, and the Board of Southbank Theatre Company.

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