



SOUTHBANK  
THEATRE COMPANY



# Equivocation

BY BILL CAIN

Directed by Marcia Eppich Harris

September 11-21, 2025



# Equivocation

BY BILL CAIN

September 11-21 at Shelton Auditorium

**ticketmaster**



SOUTHBANK PRESENTS  
THEATRE COMPANY

# the CRUCIBLE

By Arthur Miller

October 23-November 2 at Shelton Auditorium

**ticketmaster**



SOUTHBANK  
THEATRE COMPANY

Presents

# MACHINAL

BY SOPHIE TREADWELL

March 12-22 at Shelton Auditorium

**ticketmaster**



# AMALIA HOWARD'S Hell's Belle

THE UNBELIEVABLY TRUE TALE OF  
INDIANA'S FIRST SERIAL KILLER

WINNER OF SOUTHBANK THEATRE COMPANY'S MAKING HISTORY CONTEST

APRIL 23-MAY 3 AT SHELTON AUDITORIUM



# Season 5: Power and Resistance

Welcome to Southbank's 5th season: Power and Resistance! Continuing our commitment to thought-provoking, history-inspired theatre, Southbank's 2025–26 season brings together political intrigue, moral reckoning, and urgent social questions, all of which will be staged here at Shelton Auditorium.

The season opens with *Equivocation* by Bill Cain (September 11–21, 2025). In this smart, fast-paced drama, Shakespeare is commissioned to write the official government version of the Gunpowder Plot. As he digs into the assignment, he's forced to choose between the truth and his survival – or a third option, equivocation. A clever blend of historical fiction and contemporary resonance, *Equivocation* explores censorship, power, and the responsibility and integrity of the artist.

Next, Southbank presents *The Crucible* by Arthur Miller (October 23–November 2, 2025). Miller's iconic tale of the Salem witch trials remains chillingly relevant, as it examines the dangers of hysteria, scapegoating, and the fragile line between justice and vengeance. Set in 1692 and written during the height of McCarthyism, *The Crucible* continues to speak powerfully to modern audiences.

In the spring, Southbank will present *Machinal* by Sophie Treadwell (March 12–22, 2026). Inspired by the true story of convicted and executed murderer Ruth Snyder, *Machinal* is a haunting, expressionist portrait of a young woman trapped by the expectations of her time. A landmark of early feminist drama, the play blends lyrical structure with emotional urgency.

The season concludes with a fourth production—a world premiere selected from Southbank's "Making History" playwriting contest, which invited playwrights to explore historical subjects through a contemporary lens. Our winner is *Hell's Belle: The Unbelievably True Tale of Indiana's First Serial Killer* by Amalia Howard, which will run April 23–May 3, 2026.

Performances run Thursday through Sunday — with the exception of *The Crucible*, which has a Wednesday performance on October 29 — at Shelton Auditorium.

**Auditions for our spring shows will be November 14-16. More info at [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.

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**  
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# Equivocation

I.a. c1580-1589

using a word in more than one sense, ambiguity or uncertainty of meaning in words, misapprehension arising from the ambiguity of terms.

II.a. c1603-2025

How you survive a tyrant



SOUTHBANK  
THEATRE COMPANY

SEPTEMBER 11-21  
AT SHELTON AUDITORIUM

## CAST

**William Shakespeare (aka “Shag”)**

Ronn Johnston

**Robert Cecil, Nate, Thomas Percy**

J. Charles Weimer

**Richard, Fr Henry Garnet**

Dan Flahive

**Sharpe, Tom Wintour, King James I, and others**

Matthew Ball

**Robert Armin, Robert Catesby, Sir**

Joshua Matasovsky

**Edward Coke, and others**

**Judith Shakespeare**

Abigail Wittenmyer

## CREW

Director and Sound Design: Marcia Eppich-Harris

Stage Manager: Scott Hall

Set Design: Aric Harris

Set Building: Building for the Boards

Charge Artists: Aric Harris, Betty Bruther, Kai Harris, and Marcia Eppich-Harris

Lighting Design: Paully Crumpacker

Costume Design and Props Master: Karen Cones

Intimacy Direction: Lola LaVacious

Fight Choreography: Scott Russell

Dramaturg: BJ Bruther

Butler Arts and Events Technical Director: Joey Wever

Photography: Rob Slaven of Indy Ghost Light Photography

Cover Design: 4621 Creative Solutions

*Equivocation will have one 15-minute intermission. Content warning: violence*

Southbank Board of Directors: BJ Bruther (Secretary), Eric Bryant (Vice President), Carla Castaño, Marcia Eppich-Harris (President), Sara Galer, Aric Harris, Rod Macrae, Donna McFadden, Jonas Smith (Co-treasurer), and David Woll (co-treasurer).



## DIRECTOR'S NOTE

I first saw *Equivocation* about fifteen years ago when I lived in California, and it's a play I've never forgotten. Playwright Bill Cain said that the show was inspired by the Bush-era torture scandal, but even in my first viewing, the thing that struck me most was the way *Equivocation* talked about artistic creation in difficult times. We tend to gloss over – or forget – that Shakespeare lived in an era when you could be tortured, hanged, or worse – drawn and quartered – for having an opinion contrary to the crown's. Even today in the UK, there is no constitutionally guaranteed right to freedom of speech, and the censorship of stage plays was not revoked until the Theatres Act of 1968 – 352 years after Shakespeare died.

The thematic question that means the most to me in *Equivocation* is, "How do artists keep their integrity, and speak truth to power, in the midst of corruption?" This question is more relevant now than ever. In a time when arts funding is being cut left and right and freedom of expression is under threat, it's helpful to look back in history to a time and place in which there was quite a bit less freedom. How did Shakespeare create some of the most enduring writing the English-speaking world has ever known when everything he wrote faced censorship? Part of the answer is that he equivocated – in other words, he was ambiguous. As Garnet says in the play, equivocation is not a way of lying, but a way of telling the truth in difficult times.

One of the features of Southbank's logo is a compass pointing South. The concept came from my desire to imitate Shakespeare's original Globe theatre on the south bank of the river Thames, built there in the 1590s. While our company is hundreds of years and thousands of miles removed from that fateful place where theatre became the moral compass of a nation, my purpose in founding and developing Southbank Theatre Company for the last five years has been to create a compass for the soul of Indianapolis. Southbank is always asking: Where are we now? Where do we want to be? We have that discussion most poignantly in the theatre, and I hope that we, as theatre artists, help guide that journey.

I hope that *Equivocation* means as much to you as it has to us. I hope that you take from it how essential theatre is at this existential crossroads in America. Thank you for being here, and I hope you enjoy *Equivocation*!

~ Marcia Eppich-Harris





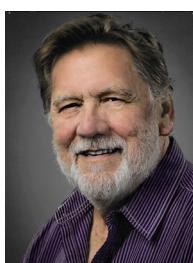
## CAST AND CREW BIOS



**Ronn Johnston** (he/him; Shag/Shakespeare) Born and raised in sunny Southern California, Ronnie studied and worked the LA theatre circuit until 1991, when he moved to New York to pursue graduate studies. In 1993, Ronnie began teaching, eventually becoming a university Theatre Chair for almost 20 years. Known primarily as an actor, he is a graduate of the School at Steppenwolf, Shakespeare and Company, and The Conservatory at South Coast Rep., and has studied under Paul Sills, Sheldon Patinkin, and Tina Landau, among others. Ronnie is a veteran of the stage whose resume includes such diverse roles as John Merrick in *The Elephant Man*, Bob Crachett in *A Christmas Carol* Mordichi Weiss in *A Shayna Maidel*, and Lenny in *Of Mice and Men*. Ronnie lives in Geist with his motorcycle, his Newfoundland, and Lisa—who is God's best handwriting.



**J. Charles Weimer** (he/him; Cecil, Nate, Percy) Charlie is so excited to work with Southbank Theater again! Prior to this, he was in their productions of *Red Velvet* (as Henry) and *I Hate Hamlet* (as Andrew). Recent credits beyond Southbank include *(Dis)Connected* with The Morrigan Theater, *The Mousetrap* with Betty Rage Productions, and *M.* with Catalyst Repertory. Charlie is also a voice actor, playwright, and improviser with ComedySportz. He wishes to give all his love to his spouse and family.



**Dan Flahive** (he/him; Richard, Fr Henry Garnet) is excited to appear with Southback Theatre Company for this production of *Equivocation*. He has performed at Footlite Musicals in their versions of *Sweeney Todd: The Demon Barber of Fleet Street* and *Fiddler on the Roof*. He has appeared in Carmel Community Players with *Peter and the Starcatchers* and also appeared in Bardfest's *Titus Andronicus* and *Love's Labours Lost*. StageDoor's production of *People, Places and Things* and Bill W and Doctor Bob remain as favorite roles. Many thanks are due to the A.D. Players of Houston, Texas, who first put up with me and made me an actor. And many, many more to Pam and Megan, who have put up with my shenanigans for years!



## CAST AND CREW BIOS



**Matthew Ball** (he/him; Sharpe, Tom Wintour, King James) is a new actor who recently moved to Indianapolis from Buffalo, NY. He graduated from Niagara University, studied abroad while performing a production of *As You Like It* in London, and is excited to be back on stage performing. He just had his Indy theatre debt with the Mud Creek Players with the production of *The Best Laid Plans* (Guy). Some of his performances include *As You Like It* (Jacques) *Much Ado About Nothing* (Leonato), *Everybody* (Everybody, Kinship, Cousin, Strength and Beauty) *Us and Them: Aerial Investigations* (Ensemble), *Cabaret* (Bobby), *Rent* (Ensemble). He thanks his family and friends who have supported him throughout his career and further.



**Joshua Matasovsky** (he/him; Armin, Catesby, Sir Edward Coke, and others) is a recent graduate from Butler University's Arts Administration: Theatre program. His most recent work includes the role of Officer Larkin for Carmel Community Player's production of American Son. As a part of Butler Theatre, Josh also played Steve in the Fall 2024 production of She Kills Monsters, and Single Man in the Fall 2022 devised piece The Station: Limbus Time. He has also served as an assistant stage manager and sound designer for the Butler theatre program. Josh is currently working as the Assistant Performing Arts Center Manager at Zionsville Community Schools.



**Abigail Wittenmyer** (she/her, Judith Shakespeare) is a recent graduate from the University of Indianapolis where she earned her BA in Theatre, with concentrations in stage management and performance. Some notable theatre experiences are assistant director for What the Constitution Means to Me (American Lives Theatre), stage managing for Ricky 3: A Hip Hop Shakespeare Richard III (Indy Shakes), Too Much Light Makes The Baby Go Blind (Indy & St. Louis Fringe), and Queen (Summit Performance Indianapolis). Her latest performance credits are from Evil Dead: The Musical (UIIndy Theatre CO.) and 2 pm in Faith, Nebraska (UIIndy Theatre CO.) This is her first production





with Southbank, and she is honored to join the incredibly talented production team and cast. Abigail wants to thank Marcia Eppich-Harris for the opportunity, guidance, and for giving this play so much love and life. Enjoy the show!

## CREW

**Marcia Eppich-Harris** (she/her, Director, Sound Design, Producer) is the artistic director and founder of Southbank Theatre Company. Past directing credits for Southbank include *Rabbit*, *Troilus and Cressida the Musical*, *Man of La Mancha*, *Shit Cake*, *Seeking Nietzsche* (revival), and now *Equivocation*. She is also a playwright, lyricist, composer, sound designer, and producer. Marcia's writing includes plays, musicals (composer/lyricist), fiction, poetry, scholarship, and reviews. Southbank has produced her plays *Seneca and the Soul of Nero*, *The Profession*, her musical adaptation of Shakespeare's *Troilus and Cressida*, for which she wrote the music and lyrics, *Seeking Nietzsche*, and *Shit Cake*. Her plays *The Profession* and *Seneca and the Soul of Nero* have been published by Next Stage Press. She is grateful to Aric, Will, and Kai for their love and support.

**Scott Hall** (he/him, Stage Manager) is returning to Southbank for his third go around as Stage Manager. Nobody is entirely sure how or why this keeps happening, but there is certainly enough blame to be thrown about until the situation is rectified. Scott has also appeared onstage multiple times in a variety of roles, most recently as the Inn Keeper in Southbank's *Man of La Mancha*, but he much prefers to remain behind the scenes where his Napoleonic Complex can blossom fully. Scott enjoys complaining about traffic and really hates writing about himself in the third person.

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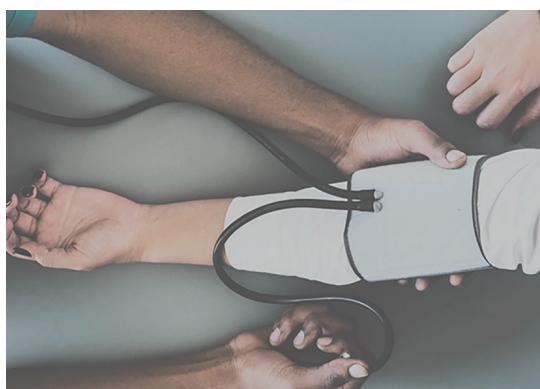
**MIRRORINDY.ORG**



**Aric Harris** (he/him, Set Design) A web developer and graphic designer by trade, *Equivocation* marks Aric's 17th 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.

**Paully Cumpacker** (he/they; Lighting Designer) is a designer and technician based in Indianapolis. A graduate of Indiana University, Paully has worked in the midwest as a theatre professional to uplift stories that better the community. Previous light design credits include Summerstock Stage: *Descendants*; Southbank Theatre Company: *Red Velvet* and *The Lion in Winter*; Dance Relevations: *Unfurling*, *Annum 5*, and *Iconiq*; Owensboro Dance Theatre: *Willy Wonka and the Golden Ticket*; The Phoenix Theatre Cultural Center: *Snow Fever*; Dance Magic: *The Moon and The Sea*, Iibada Dance: *Motion Pictures*, Fonseca Theatre Company: *Boo-La-La! 3* and *Micah Meets a Mami Wata*; and many more.

**Karen Cones** (she/her, Costume Design and Props Master) was born into Indy community theatre at Footlite Musicals. She's done over 150 theatrical productions in a variety of capacities. Karen is an actor, singer, dancer, choreographer, stage manager, properties master, scenic artist, musician, and costumer. She is enjoying her retirement after 33 years of Federal service by managing costumes for Southbank Theatre Company, Main Street Productions, Lawrence North High School, and Brownsburg High School. She is also the Box Office Manager at the Basile Westfield Playhouse.



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**Lola LaVacious** (she/her, Intimacy Direction) is a vibrant and versatile creative force in Indianapolis, shining as a performer, singer, show and arts event director, and intimacy director. Her work has been a part of productions like *The Lion in Winter*, *Man of La Mancha*, *Macbeth*, and Southbank's recent production of *I Hate Hamlet*. When she's not on stage, you'll find her making guest appearances at art and variety shows, crafting fresh stand-up comedy, and happily sipping all the coffee that fuels her many passions.

**Scott Russell** (he/him, Fight Choreography) is an AEA actor, SDC Fight Director, and a Full Instructor with Dueling Arts International; he currently teaches theatre at Franklin College. He holds advanced recognition with DAI, the Society of American Fight Directors, Fight Directors Canada, the Society of Australian Fight Directors, Inc., the Nordic Stage Fight Society, and the British Academy of Stage and Screen Combat. Scott received his MFA from the University of Arkansas, and is a graduate of The Conservatory at Act One Studios – Chicago; and holds his undergraduate degree from Belmont University.

**BJ Bruther** (she/her, Dramaturg) has a BA with Honors and a MA from Indiana University and a MA and a PhD in History from the University of Notre Dame. She serves on the board for Southbank and has assisted with several of our plays. She writes essays on war, politics, and the history of serial murder.

**Bill Cain** (Playwright) is an award-winning playwright and screenwriter, author of *Equivocation*, *9 Circles*, and *How to Write a New Book for the Bible*. His plays have premiered nationally at leading theaters, earning Steinberg, Ovation, and Critics Awards. He also created ABC's *Nothing Sacred* and founded the Boston Shakespeare Company.

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**SOUTHBANK**  
THEATRE COMPANY

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## Thank You to Our Season Sponsors



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### Royalty – \$5,001 –

**\$15,000**

Allen Whitehill Clowes Charitable Foundation, Indy Arts Council, Indiana Arts Commission

Black, Anthony Nathan, Carla Castaño, Donna McFadden, Doug Powers, Frank Basile, Jonas Smith, Judy Eppich, Lori Herrmann, Lynn Thompson, Sara Galer

Tonja Eagan, Wendy Brown

### Players – \$1-\$49

Annalyn Chacon, Bob and Claire Broemel, Cara Carver Olson, Douglas Nathan, Eugene Leser, Jackie Maxwell, Jennifer Panagakos, John Dorcic, John Minigan, Karen Cones, Kate Duffy, Kate Satchwill, Kathy Weimer, Lance Pester, Latrice Young, Leigh Query, Marsha Souder, Mary Karty, Michael T. Dotson, Molly Carson, Paul Hansen, Polly Burch, Rick Northam, Ronn Johnston, Scott White, Simon Lee Hammons, Tom Phillip

### Shakespeareans

**-\$1,500-\$5,000**

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### Heralds – \$100-\$199

Adrienne Reisweg and Rob Young, Alison Becker, David Molloy, Douglas Everette, EL Breese, John Grudzien, Joseph Boling, Katy Caraher, Roxanne Shirley, Tanya Haas, Theresa Sowinski, Tom Garrison

### Bards – \$1,000-\$1,499

Rod Macrae, JoAnne and Samuel Juett

### Jesters – \$500-\$999

Aric Harris and Marcia Eppich-Harris, Christine Cook, Duane Leatherman, Eric Bryant, Ronn Johnston, Sarah Powers

Ashley Eppich, Carolyn Rae Lynch, Dannielle Tabb, David Molloy, Jessie Salsbury, Julia Baumgardt, Mary Strinka, SDC Adams, Susan Rardin, Thom Feit,

### Inn Keepers – \$50-\$99

### Patrons – \$200-\$499

Alaine Sims, Andrew

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