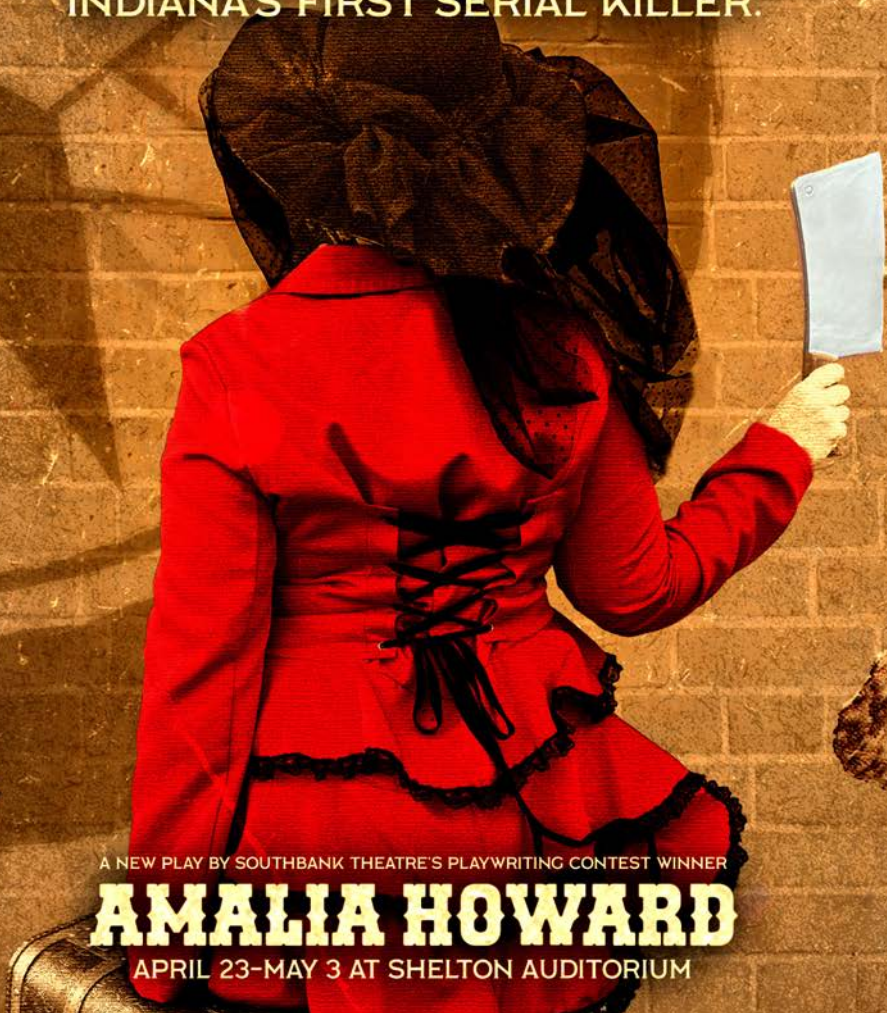




SOUTHBANK
THEATRE COMPANY

Hell's Belle

A TRUE CRIME DARK COMEDY ABOUT
INDIANA'S FIRST SERIAL KILLER.



A NEW PLAY BY SOUTHBANK THEATRE'S PLAYWRITING CONTEST WINNER

AMALIA HOWARD

APRIL 23-MAY 3 AT SHELTON AUDITORIUM



46 creative
21 solutions



AUDITIONS FOR FALL SHOWS

FUN HOME

MUSIC BY JEANINE TESOR!

BOOK/LYRICS BY LISA KRÖN

BASED ON ALISON BECHDEL'S GRAPHIC MEMOIR

DESCRIBE THE NIGHT

BY RAJIV JOSEPH

Fun Home auditions: **Friday, May 8 and Saturday, May 9**

Director: Marcia Eppich-Harris

Needs: 2M/4F, & 2 boys (under 12). The role of Child Alison has been precast.

Auditions will use songs from the show.

Describe the Night auditions: **Saturday, June 6 and Sunday, June 7**

Director: Paige Scott

Needs: 4M/3F

Where: Both auditions will be at Dance Kaleidoscope, 1125 E Brookside Ave Suite D5, Indianapolis, IN 46202

Synopses: *Fun Home* is a Tony-winning musical based on Alison Bechdel's graphic memoir, tracing her life through three stages—childhood, college, and adulthood. The story centers on an adult lesbian, Alison, as she looks back to understand her complex, closeted, and volatile father, Bruce, who ran a funeral home and died shortly after she came out. **Show dates: September 17-27**

Describe the Night by Rajiv Joseph is an Obie Award-winning thriller exploring the intersection of truth, propaganda, and history across 90 years of Russian history (1920–2010). The play follows seven characters connected by a journalist's diary, stretching from the Polish-Soviet War to the 2010 Smolensk plane crash. **Show dates: November 5-15**

Complete information is available on our website, including links to sign up for audition slots for both shows! Video auditions will be accepted on an as-needed basis, but we prefer to see you in person.



More info here

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 SOUTHBANK
THEATRE COMPANY



CAST

Belle Gunness

Nellie Larson and others

Ray Lamphere and others

Andrew Helgelien and others

Lisa Marie Smith

Amalia Howard

Ryan Moskalick

Jim Cherry

CREW

Director

Stage Manager

Assistant Director

Set Design

Lighting and Projection Design

Costume Design and Props Master

Intimacy Director

Producer and Sound Design

Dramaturg

Fight Director

Charge Artist

Becky Schlomann

Jenn Byers

Rachel Serago

Scott Hall

Paully Crumpacker

Karen Cones

Lola LaVacious

Marcia Eppich-Harris

Max McCreary

Scott Russell

Aric Harris

Thank you Dance Kaleidoscope for our rehearsal space!



dance**KALEIDOSCOPE™**

Hell's Belle will have one 15-minute intermission.

Content warning: Adult situations, including sexual relations, death.

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

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.

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danceKALEIDOSCOPESM

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DIRECTOR'S NOTE

Ghost stories. Gothic novels. Dark tourism. Trainwreck tv. True crime podcasts. No matter the medium, humans have long been fascinated by the grisly and the gruesome.

Belle Gunness was a real person, and this play is largely factual in its telling of her story. Historians believe that Belle killed dozens of people, dismembered them, and then buried them on her La Porte, Indiana farm around the turn of the last century. In 1908, La Porte authorities discovered the bodies. Belle herself was mysteriously gone.

And that's when the tourists arrived. Tens of thousands of them, all drawn to the Gunness farm by the newspaper stories and word-of-mouth tales of "The Indiana Ogress." You'll meet some of the visitors and hear their perspectives towards the end of our show. And yes, there really were period postcards of the farm. (Check out eBay for examples, if you're curious.)

"We all may still be called morbid for trying to understand the story of my sister Belle's murders. What drove her to do it? After all, who can resist a mystery?"

"Yes, there were actually postcards."

—Nellie Larson, *Hell's Belle*

It's this idea of lurid fascination—of morbid curiosity—that made me say yes to directing. How does something as horrific as cold-blooded murder become a tourist attraction? Why are we drawn towards something so shocking instead of being repelled by it?

I hope you'll notice the way that Amalia Howard's great new show plays with time and space and the idea of witnessing. You, the audience, are in a jury box in 1908, deciding between innocence or guilt. But somehow the characters onstage know you're there, and that you're in a theatre

in 2026. You see them...seeing you...seeing them...puzzling over the evidence. Together, we try to understand how Belle got away with it for so long. We can't resist the mystery—and neither can you.

Enjoy the show!

- *Becky Schlomann*

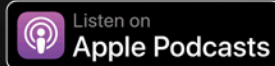


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PLAYWRIGHT'S NOTE

Hell's Belle is an outpouring of my longtime love for history and true crime, especially tales of women who break the societal mold. It's not that I enjoy violence or exploring the minds of sociopaths. But Belle fascinates me; she took up space and wielded a kind of power no one around her expected. She left us all wondering how and why and if she got away with it. Is it a feminist story if a woman bucks all social and moral norms in pursuit of what she wants?

I'm truly not sure. All I know is that the more I researched, the more I saw that this is one of those times when truth is so much stranger, and funnier, than fiction.

I owe a debt of gratitude to the LaPorte County Historical Society for their support, as well as to my many friends and family members (Mom and Dad, Jill, Rachel, Laura, Charlie, Brooke, Doug, Grant, and many others) who helped me read, edit, iterate, and amp up the humor as I developed the script. My heartfelt gratitude also goes to Southbank for this incredible opportunity.

Finally my thanks and dedication go to the real people whose stories I have drawn on for this piece, specifically the victims of the "Gunness Horror": Jennie Olson, Myrtle and Lucy Sorenson, Phillip Gunness, Peter Gunness, Andrew Helgelien, and dozens of others. (As well as Ray Lamphere, whose kooky persona has found a soft spot in my heart.) When we tell their stories I hope they know they are not forgotten.

May our joy and laughter be an act of resistance against the darkness.

- Amalia Howard

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Lisa Marie Smith (*She/Her; Belle Gunness*) is grateful to be part of this production and to work alongside such a talented cast and crew. She loves Jesus Christ and seeks to honor Him in all she does, both on and off the stage. With a deep desire to love and connect with others, she is continually being shaped to live and create with purpose and humility. She was drawn to the role of Belle Gunness through the lens of grace, recognizing that at our core, we are all capable of darkness. Lisa Marie teaches 12th grade English and Theater Arts at Indiana Connections Academy and is honored to work with Southbank for the first time. She is full of love for Caleb and Sydney, thankful for her church family at Chapelwood, and hopes this performance reflects truth, depth, and transformation. She believes of Belle, “there but for the grace of God, go I.” *Sponsored by Shirley Camacho.*



Amalia Howard (*She/Her; Playwright; Nellie Larson and others*) is humbled and delighted to have her work produced by Southbank. Amalia is an Indianapolis-based theatre and visual artist who is breaking into the writing world. She wrote *Hell's Belle* specifically for Southbank's Making History contest in 2-months of late-night furors of creativity, fueled by coffee and red wine. Amalia is inspired by history and stories that center women in the narrative, either for good or ill. Her favorite roles include Caroline Bingley in Carmel Community Player's *Pride and Prejudice*, Gabrielle in Neil Simon's *The Dinner Party*, Elizabeth Nietzsche in Southbank's *Seeking Nietzsche*, and Cressida in Southbank's *Troilus and Cressida: The Musical*. Amalia graduated from Butler University's Theatre Program in 2011, where she wrote her first play. She hopes many more exciting stories will follow!



Ryan Moskalick (*He/They; Ray Lamphere and others*) is excited to be making their Southbank debut with a new work like *Hell's Belle*. Ryan has been acting onstage for about a decade, but has been a silly little guy offstage since birth. Ryan studied Arts Administration and Theatre at Butler University here in Indy, and trained as an acting apprentice with Commonwealth Shakespeare Company in Boston. Favorite local credits include *Romeo & Juliet*, (Benvolio; Booth Tarkington Civic Theatre), *The 39 Steps* (Clown 1; Hyperion Players), *The Laramie Project* (various; Picture It Players), and *The Mousetrap* (Christopher Wren; Buck Creek Players).



Jim Cherry (*Hel/Him; Andrew Helgelien and others*) is an Associate Professor of Theater at Wabash College, where he teaches courses in theater history and directs productions, including recent adaptations of *1984*, *Tartuffe*, *Hand to God*, and *Frankenstein*. He also occasionally appears onstage when an older villain role needs to be filled (Black Stache, *Peter and the Starcatcher*; Brother Jonathan, *Something Rotten!*).

This is his first production with Southbank, and he's excited to help bring this new play to the stage. He thanks his family for their love and support.

CREW AND SUPPORTING STAFF

Becky Schlomann (*She/Her; Director*) is delighted to return to Southbank to help debut this dark new comedy. Previously for Southbank, Becky played Dr. Valerie Hardy in *The Profession* and directed *The Lion in Winter*. An Indianapolis director, actor, playwright, and teacher, she's most recently worked with Main Street Productions (*Wit*, co-directed with Eric Bryant), Hyperion Players (as June Burns in *I Love My Zombie*), and Theatre Unchained (director mentor for *LOVE/SICK*). Her play *Spin* premieres at Voices Amplified in Lexington, KY this June, and at the Murat via the IndyFringe Fest this August.

Jenn Byers (*She/Her; Stage Manager*) is excited to be stage managing her first production in Indy! She has been stage managing since 2012 for various theatres in MI, IL, and WI before moving to Indy a few years ago. Some of her favorite stage management credits include: *Chicago* (Aquinas College, MI), *The 25th...Spelling Bee* (Grand Rapids Civic Theatre), and *Unnecessary Farce* (UWO - Fox Cities). She is the creator behind Beyond Theatre Collective (beyondtheatreco.com), a new theatre resource for community, educational, and nonprofit theatres, and is a freelance marketer. Jenn would like to thank her husband, Dave, for being her forever theatre date.

Scott Hall (*Hel/Him; Set Designer*) is returning to Southbank for his third go around, this time as Set Designer. 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 in *Almost Maine* at the Westfield Playhouse, 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.

Karen Cones (*She/Her; Costume Design and Props Mistress*) 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.

Marcia Eppich-Harris (*She/Her; Sound Design/Producer*) is the artistic director of Southbank and helps out where needed for all shows. She is also a playwright, and Southbank has produced many of her shows, including *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, *Shit Cake*, and *Seeking Nietzsche*, which was named the most impressive production of a drama by Daniel Shock in 2023 on the blog *A Seat on the Aisle*. *The Profession* (2023) and *Seneca and the Soul of Nero* (2024) were both published by Next Stage Press. Much love to Aric, Will, and Kai.

Paully Crumppacker (*He/They; Lighting Design and Projections*) is a designer based in Indianapolis, Indiana. They are ecstatic to be joining Southbank Theatre Company once again to put on thought-provoking theatre! Previous design credits include; Southbank Theatre Company: *The Crucible*, *Equivocation*, *Red Velvet*, *The Lion in Winter*; The Indianapolis Ballet: *Legacy in Motion*, *Sleeping Beauty Suite*; Owensboro Dance Theatre: *Wizard of Oz Reimagined*, *The Nutcracker* (2025), *Charlie and the Golden Ticket*; American Lives Theatre: *Fatherland*, *Borrowed Babies*; additionally they have been Resident Technical Director of Revelations Dance Theatre since 2024 and have designed the following of their shows: *Return//Forward*, *Annum 5*, *Unfurling*, *Iconiq!*, and *Stained, Staining*.

Lola Lavacious (*She/Her, Intimacy Director*) 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*, *Wit*, *I Hate Hamlet*, *Equivocation*, *The Crucible*, *Machinal*, and more. When she's not working, you'll find her supporting her fellow creatives, writing fresh stand-up material, and happily sipping all the coffee that fuels her many passions.

CAST AND CREW BIOS

Rachel Serago (*She/Her, Assistant Director*) sure has been a lucky duck. As a performer, she's had the opportunity to work with some of Indy's best actors in great shows across several companies. She has been in Southbank's *Seneca and the Soul of Nero*, *Troilus & Cressida: The Musical* and *Man of La Mancha*. Other credits include *Coping with Autumn* (Theatre Unchained), *The Pillowman* (Catalyst Repertory), and *Hamlet* (Indy Bard Fest). By day, Rachel is an award-winning Lead Instructional Designer for Solomon Coyle.

Max McCreary (*He/Him; Dramaturg*) is an Indy-based director, dramaturg, theatre educator, and arts administrator who is honored to have been invited into the room to offer some extra new play development tools to this generous and kind-hearted team. Southbank audiences last saw Max's work as the director of *Twelfth Night* with music and lyrics by Shaina Taub in the company's inaugural season. Max is grateful to have a career supporting artists in all kinds of creative endeavors as the Associate Executive Director of IF Theatre, the home of the IndyFringe Festival.



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CAST AND CREW BIOS

Scott Russell (*He/Him; Fight Director*) 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. *Sponsored by Ronn Johnston.*

Aric Harris (*He/Him, Charge Artist*) is a founding member of Southbank Theatre Company working mainly behind the scenes as set designer, creative director, musician (bass, ukulele), charge artist, and IT coordinator. A web developer and graphic designer by day, Aric's spent plenty of nights backstage, working with acts like Peter, Paul & Mary, Bo Diddley, and Manhattan Transfer, and designing lighting for *Joseph and the Amazing Technicolor Dreamcoat*. Aric runs 4621 Creative Solutions, a digital creative agency, and TikiKitchen Studios, where he creates exotic art, décor, and custom barware.

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BELLE GUNNESS TIMELINE

1859 - Belle is born in Selbu, Norway

1881 - Belle immigrates to Chicago

1884 - Belle marries Mads Sorenson

1900 - Mads dies under strange circumstances

1901 - Belle moves to LaPorte, IN

April 1902 - Belle marries Peter Gunness

December 1902 - Peter Gunness dies mysteriously

1904 - Belle hires a farmhand via advertisement

1905 - Belle places a personal ad for a husband, "cousins" begin visiting

Summer 1906 - Belle begins writing to Andrew Helgelien

Fall 1906 - Jennie Olson goes off to college

Summer 1907 - Belle hires Ray Lamphere

January 1908 - Andrew Helgelien arrives in LaPorte and disappears within two weeks

March 1908 - Belle has public feud with Ray Lamphere

April 28, 1908 - Gunness house fire

May 3, 1908 - Asle Helgelien uncovers Belle's murders

November 1908 - Trial of Ray Lamphere



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What does it cost to put on *Hell's Belle*?

Hell's Belle		budget
Rights and Scripts	rights \$1000, scripts \$150	\$1,150.00
Rehearsal Venue	Dance Kaleidoscope	\$600.00
Venue	Shelton Auditorium	\$2,000.00
Director	Becky Schlomann	\$250.00
Stage manager	Jenn Byers	\$250.00
Assistant Director	Rachel Serago	\$100.00
Lighting design and projections	Paully Crumpacker	\$500.00
Set Design	Scott Hall	\$250.00
Sound design	Marcia Eppich-Harris	\$250.00
Costume design and Props	Karen Cones	\$250.00
Board operator 1		\$100.00
Board operator 2		\$100.00
Dramaturg	Max McCreary	\$100.00
Photography	Indy Ghost Light	\$250.00
Set build & Strike	Uhaul rental	\$200.00
Set budget		\$300.00
Costume budget		\$500.00
Props budget		\$300.00
Intimacy	Lola Lavacious	\$250.00
Fight Choreo	Scott Russell	\$250.00
Programs, posters, postcards		\$800.00
Advertising, including publicity		\$800.00
Cast 4	Lisa Marie Smith, Amalia Howard, Ryan Moskalick, Jim Cherry	\$1,000.00
Total		\$10,550.00



New plays are rarely produced because they cost a lot and have no name recognition. Part of Southbank's mission is to support new play development, especially of local writers. Please help us cover our costs for *Hell's Belle* with a donation. All donations are tax deductible. Thank you to our \$250 sponsors for *Hell's Belle*: Shirley Camacho and Ronn Johnston!

Take our survey!

How did we do? We'd love to hear your feedback on our show! Please fill out our brief survey to let us know what you thought about *Hell's Belle!* Thank you for coming to the show! Scan the QR code!



Fill out survey here

Designs by
Susanne Walker Bush
bush0807@gmail.com



Coming Soon: Season 6!



MUSIC BY JEANINE TESORI
BOOK/WRITS BY BY USA KRON
BASED ON ALISON BECHDEL'S GRAPHIC MEMOIR

DESCRIBE THE
NIGHT
BY RADIU JOSEPH



GOOD
BY C.P. TAYLOR



Southbank's season 6 theme is **Origin Stories**, asking the question: How did we get here? Family secrets, political ambition, and moral descent — it all began somewhere. *Fun Home*: September 2026, *Describe the Night*: November 2026, *Good*: March 2027.

Special Thanks from Southbank!

4621 Creative Solutions, TikiKitchen Inc., Allen Whitehill Clowes Charitable Foundation, Indy Arts Council & the City of Indianapolis, Indiana Arts Commission, Dance Kaleidoscope, Butler Arts and Events Center, Dark Discoveries Podcast, Bill Simmons, Aric Harris, Kai Harris, Karen Cones, Scott Hall, Betty Bruther, Jenn Byers, Rob Slaven, Susan Walker Bush, Shirly Camacho, Lori Herrmann, Ronn Johnston, Cook Device Solutions, Main Street Productions, Lawrence North High School, and the Board of Southbank Theatre Company.

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Patrons – \$200-\$499

Adrienne Reiswerg and Rob Young, Anonymous,

Ashley Eppich, Bill Simmons, Cara Olson, Carla Castano, Donna McFadden; (Group donation) Donna McFadden, Wendy Carpenter, and Dianna Francis; Doug Powers, Eric Bryant, Frank Basile, Herrmann Brewthers Bierwerks, Jim Mannon, Judy Eppich, Kristina Lawyer, Lori Herrmann, Roxanne Shirley, Sara Galer, Sarah Powers, Scott Putney and Susan Sawyer, Shirly Camacho, Tanya Haas

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and Joseph Boling, Marcia Eppich-Harris and Aric Harris, Tom Garrison

Inn Keepers – \$50-\$99

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Players – \$1-\$49

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