



SOUTHBANK  
THEATRE COMPANY

presents



# MACHiNAL

BY SOPHIE TREADWELL

March 12-22 at Shelton Auditorium



46 creative  
21 solutions



Coming up next



SOUTHBANK  
THEATRE COMPANY

PRESENTS

# Hell's Belle

THE UNBELIEVABLY TRUE TALE OF  
INDIANA'S FIRST SERIAL KILLER

WINNER OF SOUTHBANK THEATRE COMPANY'S MAKING HISTORY CONTEST

## AMALIA HOWARD

APRIL 23-MAY 3 AT SHELTON AUDITORIUM

## Coming Soon: Season 6!

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.

**FUN  
HOME**  
MUSIC BY JEANINE TESORI  
BOOK/LYRICS BY ISA KRON  
BASED ON ALISON BECHDEL'S GRAPHIC MEMOIR

**DESCRIBE THE  
NIGHT**  
BY RADIU JOSEPH

**GOOD**  
BY C.P. TAYLOR

# Machinal

## By Sophie Treadwell

### CAST

Young Woman, aka Helen	Alaine Sims
George H. Jones, Defense Attorney, Priest Lover, Prosecutor, ensemble	Patrick Vaughn
Mother, Judge, ensemble	Brant Hughes
Filing Clerk, Doctor, Bailiff, ensemble	Beverly Roche
Telephone Girl, Nurse, ensemble	J Charles Weimer
Adding Clerk, Prisoner, ensemble	Natalie Beglin
Stenographer, Barber, ensemble	Nia Hughes
	Adriana Menefee

### CREW

Director, Sound Design, Props Master	Marcia Eppich-Harris
Stage Manager	Gary Curto
Assistant Director	Madison Pickering
Set Design	Kai Harris
Lighting Design	Aaron Burns
Costume Design	Stephen Hollenbeck of Dramatic Images
Intimacy Director	Lola LaVacious
Assistant Set Designer, Charge Artist	Aric Harris

**Additional set construction and painting:** Karen Comes and Scott Hall

*Machinal* will have one 15-minute intermission.

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

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/](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.

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## DIRECTOR'S NOTE

Continuing our commitment to thought-provoking, history-inspired theatre, Southbank presents Sophie Treadwell's *Machinal*, first produced in 1928. *Machinal* touches on the suffocating pressure working-class women face in a capitalist society. The title, from the French word for "mechanical," points to the soullessness of the industrial, mechanized world. The story is especially moving for any woman

who has been forced into compromising situations, especially by rich and powerful men.

In the era of the Epstein files, it's important to understand why women compromise their well-being, and sometimes their souls, simply to survive. *Machinal* gives us a glimpse into one woman's compromised, tragic life.

### Creating the world of *Machinal*

*Machinal* is famous for its embodiment of dramatic expressionism – intense emotions, symbolism, dreamlike qualities, and strong critique of the government, capitalism, and sexism. We've worked hard to emphasize these elements.

Our production starts and ends with Helen's death in the electric chair. Our concept is that Helen's life flashes before her eyes as she experiences electrocution, and the rest of the play is the dreamlike moment between life and death, showing us how and why Helen was executed. In keeping with expressionist style, we focused our world building on symbolism and memory. For instance, we didn't want to have a literal electric chair. Using an office chair as a symbol communicates that Helen's downfall begins with the sexual harassment she endures at work and the pressure she's under to marry her boss. When Helen seeks advice from her mother, her mother tells her to eat a potato, but hands her a ring box, symbolizing that her mother cannot provide nourishment – only marrying her boss will keep them from starving.

Another unique innovation in our production is the use of a Greek-style chorus. The chorus torments Helen as she relives the episodes

*(Continued on page 7)*



# SOPHIE TREADWELL

(1885–1970, *author*) was an American playwright, journalist, and advocate for women’s rights whose work helped define American Expressionism. Treadwell was one of the first American women to serve as a war correspondent during World War I, covering significant events and producing impactful plays based on her journalistic experiences.

Her best-known play, *Machinal* (1928), was inspired by the sensational Ruth Snyder murder trial and explores the crushing pressures of modern industrial society on an ordinary woman. Blending stark theatricality with psychological intensity, Treadwell’s writing challenged social conventions and gender expectations. Though underrecognized for decades, she is now celebrated as a pioneering voice in American theatre and feminist drama.



Southbank would like to acknowledge the legacy of philanthropist and civic leader Rollin “Rollie” M. Dick (1931-2026), who passed away in January this year. Memorial contributions may be made to Butler University or Allied Solutions Center for the Performing Arts. May his memory be a blessing.

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that bring her to her death. I think of the chorus as a physical representation of Helen's subconscious – the bad angels that tempt her in a variety of ways, all while commenting on the destructive nature of her situation. Their presence also symbolizes that Helen is not alone in making her decisions. Instead, societal forces outside her control influence every move she makes, including killing her husband. The chorus's participation in the murder broadens the responsibility for Helen's actions, as if imitating a vicious deed in a bid for freedom is inevitable in a world that makes women financial hostages. Helen's only regret is that her daughter will face the same cruel world that destroys her without understanding how or why.

While *Machinal* was based on the true story of a woman, Ruth Synder, who was tried and convicted for killing her husband, our production seeks to make Helen's story more universal. Our question is: Have we made *sustainable* progress in women's agency almost a century after Sophie Treadwell's signature play? This is a live question. The gains women have made are always under threat, never more so than when they are not heard and they are not believed.

*The gains women have made are always under threat, never more so than when they are not heard and they are not believed.*

Helen, like women across history, cries out for somebody to understand her, to let her be free. Yet, to the very end, she is required to submit. Her resistance feels futile, but it teaches us a valuable lesson — that we cannot accept meager concessions as proof of real, lasting progress. Instead, we must fight against the machinery of power and money, with the hope to reclaim our destinies. *Machinal* is just one of many stories that shows us how crucial it is to continue this fight.

Thank you for coming to see this important play. We hope that it moves you as much as it has moved us in creating it. Enjoy the show!

*~ Marcia Eppich-Harris*



**Alaine Sims** (*She/Her; Young Woman, aka Helen*) is returning to Southbank for her third production with the company. Recent credits include *The Mousetrap* (Miss Casewell; Buck Creek Players), *Aspen Ideas* (Jay; American Lives Theatre), *Pride & Prejudice* (Caroline Bingley; Booth Tarkington Civic Theatre), and *Martian Gothic* (Ruth; Clerical Error Productions). She has also worked with Carmel Community Players, Hendricks Civic Theatre, and The Hyperion Players. Alaine thanks her partner and husband for his support with their two daughters (who, while beloved, do not afford them much rest or peace), and the audience—for their attention and for choosing live theatre. Sponsored by Doug Powers.



**Patrick Vaughn** (*He/Him; George H. Jones, Defense Attorney, Priest*) makes his Southbank debut with *Machinal*. Indianapolis credits: *Dear Bobby* at District Theatre, *Ma Rainey's Black Bottom* at Naptown African American Theatre Collective, and *Cabaret* at Actors Theatre Indiana. Regional: *Dial M for Murder* (Harmony Dinner Theatre), *Miracle on 34th Street* (Great Plains Theatre), *Indecent* (Bunbury Theatre), *Oliver!* (Nettle Creek Players), *Elephant Man* and *Salt-Water Moon* (Commonwealth Theatre), *Dreamland Drive-In* and *Twas the Night Before Christmas* (Dollywood), *Sweet Charity* (Riverstage), *Assassins* (Trumpet in the Land), multiple productions of *1776* in Cincinnati and Louisville. Films: *For Sale By Owner*, *The Silence Between*, *Myth of Man*, and the upcoming *Death Crossing*. Sponsored by Eric Bryant.



**Brant Hughes** (*He/Him; Lover, Prosecutor, ensemble*) is thrilled to join the incredibly talented cast of *Machinal*. A familiar face to audiences of Southbank Theatre, he has appeared in *Red Velvet*, *Sh!t Cake*, *Man of La Mancha*, *Troilus & Cressida*, *Twelfth Night*, *Rabbit*, and *Seneca & the Soul of Nero*. As an actor, musician, and occasional set designer, Brant has also worked with Fonseca Theater Company, Catalyst Repertory, Monument Theater, Brookes & Bourke Theater, KaidyDid Production, Garfield Shakespeare Company, and Monroe County Civic Theater. He would like to acknowledge his wife, Yolanda Valdivia, for her love, support, and inspiring talent. Sponsored by Sara Galer.

# CAST AND CREW BIOS



**Beverly Roche** (*She/Her; Mother, Judge, ensemble*) Beverly is an actor, director, puppeteer, mime, and teaching artist. Favorite acting roles include Vivian Bearing in *Wit* (Mainstreet Productions), Ginger in *The Egg* (Two First Names/Lou Harry), Betty in *Women's Work* (Betty Rage Productions/Indy Fringe), Celeste in *The Mutilated* (NoExit Performance), Lillie Ann in *Barbecue* (Phoenix Theatre), and Maria Lauletta in *Triangle* (Ben Asaykwee and React Theatre). One

of her many accomplishments as a director was the adaptation and production of *Orgasmo Adulto Escapes From the Zoo* by Franca Rame (NoExit Performance/Indy Fringe) which won the Spirit of the Fringe Award in 2019. During the day she works as a teaching artist with Arts for Learning, Artmix Indiana, and coordinates the education program at the Fonseca Theatre Company. Beverly is a member of the 2025-26 cohort of Creative Renewal Fellows, awarded by IndyArts Council, and received a Christel DeHaan Fellowship for Accessible Arts in 2025. Sponsored by Ronn Johnston.



**J Charles Weimer** (*He/Him; Doctor, Bailiff, ensemble*) Charlie is so excited to work with Southbank Theater again! Prior to this, he was in their productions of *The Crucible* (as Rev. Hale), *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. His next appearance on stage will be in *Amadeus* (as Baron Von Swieten) with Catalyst Repertory. He wishes to give all his love to his spouse and family. Sponsored by Donna McFadden



**Natalie Beglin** (*She/Her; Telephone Girl, Nurse, ensemble*) is a comics art historian by day, and a writer, fantasy reader, and DIY crafter by night. This production marks her first with Southbank Theatre Company. Recent credits include Mary in *(Dis)Connected* at the 2025 Indy Fringe Festival, and a stage performer with Odd-O-T's Entertainment at the Indianapolis Zoo. Natalie would like to thank the cast and crew for welcoming her and for the opportunity

to be part of this production, and her husband for his constant support in all her creative endeavors. Sponsored by Lori Herrmann.



**Nia Hughes** (*She/Her; Adding Clerk, ensemble*) Nia is excited to be a part of *Machinal*. With a vibrant history in the theatre world, she has graced the stage in productions like *Something Rotten*, *Grease*, and *Caroline or Change* at Footlite Musicals, *The Bodyguard* with KaidyDid Productions, *The Art of Theatre* with R. ink Productions, and *The Book Club* as Lilly at Buck Creek Players. A seasoned performer, Nia has been singing for 15 years and has spent the last decade honing her craft in theatre. Sponsored

by David Woll.



**Adriana Menefee** (*She/Her; Barber, ensemble*) is looking forward to being in her first production for Southbank Theatre Company! She was Peggy Evans in *Come Blow Your Horn* at the Belfry Theatre and Martha Cratchit in *A Christmas Carol Comedy* at The District Theatre. She performed in a showcase at Green Shirt Studio, where she completed acting training in the Meisner technique. She has also trained at Acting Studio Chicago and Vagabond School of the Arts. She is grateful to the

cast and crew of *Machinal*, and to you all for coming to the show! Sponsored by Carla Castaño.

## CREW AND SUPPORTING STAFF

**Marcia Eppich-Harris** (*She/Her; Director, Sound Design, Props Master*) is the founding artistic director of Southbank Theatre Company and is proud to bring Sophie Treadwell's *Machinal* to Indianapolis audiences. A playwright and director with a deep interest in history, philosophy, and political thought, her work explores the tension between the individual conscience and the pressures of society. Her plays include *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. Her directing credits for Southbank include *Rabbit*, *Troilus and Cressida*, *Man of La Mancha*, *Shit Cake*, and *Equivocation*. She is the primary sound designer for Southbank, and helps out where needed for all shows in any position. She is grateful to this remarkable cast and creative team for embracing the strange beauty and uncompromising vision of *Machinal*. Much love to Aric, Will, and Kai.

# CAST AND CREW BIOS

**Gary Curto** (*He/Him; Stage Manager*) They say you can't go home again, but Curto's return to backstage says otherwise. With a couple of acting gigs under his belt after a 30+ year hiatus from the Boards, it was time to step back behind the curtain. The task of Stage Manager for this truly amazing production of *Machinal* provides the perfect vehicle. It is an honor to work with this remarkably talented and energetic group of artists. Thank you, Southbank!

**Madison Pickering** (*She/They; Assistant Director*) is an Indianapolis-based director. A 2023 Ball State University graduate, Madison spent several months with Fulbright Slovakia before planting roots in Indy. Recent projects include *Mrazik* (Director, Gymnazium Ivanka Kupca), *The Trouble with Dead Boyfriends* (Prod. Asst., Discovering Broadway), *The Jonbenét Game* (Asst. Stage Manager, American Lives Theatre). Upcoming: *Fatherland* (Asst. Director, American Lives Theatre). Madison is filled with gratitude to share *Machinal* with you all.

**Kai Harris** (*He/They/She; Set Design, Board operator*) Kai's Southbank credits include running boards for *Man of La Mancha*, *Equivocation*, and *The Crucible*. His interest in set design started with an engineering class at Herron High School, where he is a sophomore. He has taken classes with React Kids and Improv with Mark Cashwell. He is an avid gamer and enjoys singing and playing ukulele.

**Aaron Burns** (*They/Them; Lighting Design*) Aaron is normally serving in the Electrics department at Indiana Repertory Theater, but is very excited to step out of that roll temporarily to serve as the Lighting Designer for *Machinal*! Aaron's previous experiences as a Lighting Designer in Indiana includes: *SpongeBob the Musical* and *Be More Chill* with Summer Stock Stage (Associate) and out of town has served as a Lighting Designer for Alabama Shakespeare Festivals Fall Festival as well as Theatre Gadston's *Sound of Music*. They would like to thank their partner and three cats for their endless support.

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## CAST AND CREW BIOS

**Stephen Hollenbeck** (*He/Him Costume Design*) Stephen is the owner of Dramatic Images and has been creating costumes for Indianapolis theaters for 40 years.

**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*, 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.

**Aric Harris** (*He/Him, Assistant Set Designer, Charge Artist*) *Machinal* marks Aric's 19th production as founding member of Southbank Theatre Company working mainly behind the scenes as set designer, creative director, musician (bass, ukulele), 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*. When he's not building sets, Aric runs 4621

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## CAST AND CREW BIOS

Creative Solutions, a digital creative agency, and TikiKitchen Studios, where he creates exotic art, décor, and custom barware.



# SOUTHBANK THEATRE COMPANY

**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 *Machinal*, and enter to win 2 tickets to our next show, *Hell's Belle: The Unbelievably True Tale of Indiana's First Serial Killer* by Amalia Howard, April 23-May 3. Thank you for coming to the show! Scan the QR code!



Fill out survey here



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# What does it cost to put on *Machinal*?

Machinal	March 12-22	budget
Rights and Scripts	no rights for public domain work - printing scripts \$150	\$150.00
Rehearsal Venue 25 rehearsals, \$8/hour, average 3 hour rehearsals	Dance Kaleidoscope	\$600.00
Venue	Shelton Auditorium	\$2,000.00
Director	Marcia Eppich-Harris	\$250.00
Stage manager	Gary Curto	\$250.00
Lighting design	Aaron Burns	\$250.00
Set Design	Kai Harris	\$250.00
Sound design	Marcia Eppich-Harris	\$250.00
Costume design	Stephen Hollenbeck	\$250.00
Props master	Marcia Eppich-Harris	\$250.00
Assistant director	Madison Pickering	\$250.00
Board operator 1		\$100.00
Board operator 2		\$100.00
Photography	Indy Ghost Light	\$250.00
Set build & Strike	Uhaul	\$200.00
Set budget		\$300.00
Costume budget		\$500.00
Props budget		\$300.00
Intimacy	Lola Lavacious	\$250.00
Programs, posters, postcards		\$800.00
Advertising, including publicity		\$800.00
Cast 8		\$2,000.00
<b>total</b>		<b>\$10,350.00</b>

We asked our community to sponsor cast and crew members of *Machinal*, and we were amazed at the support we received! Thank you to the following donors: Doug Powers, Eric Bryant, Sara Galer, Ronn Johnston, Donna McFadden, Lori Hermann, David Woll, Carla Castaño, and Cook Device Solutions. Together, they raised \$3,000. Can you donate to help us cover the costs of this important play? Donate with our QR code!



Donate today!

# AUDITIONS FOR FALL SHOWS



## FUN HOME

MUSIC BY JEANINE TESORI

BOOK/LYRICS BY LISA KRON

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



# SOUTHBANK THEATRE COMPANY

## Special Thanks

4621 Creative Solutions, TikiKitchen Inc., Allen Whitehill Clowes Charitable Foundation, Indy Arts Council, Dance Kaleidoscope, Butler Arts and Events Center, Bill Simmons, Aric Harris, Will Harris, Alaine Sims, Charlie Weimer, Karen Cones, Scott Hall, Christine Cook, Lori Herrmann, Betty Bruther, Doug Powers, Sara Galer, Eric Bryant, David Woll, Carla Castano, Ronn Johnston, Donna McFadden, Gary Curto, Brant Hughes, Jenn Byers, Rob Slaven, Cook Device Solutions, and the Board of Southbank Theatre Company.

## Thank You to Our Sponsors



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### Royalty – \$5,001 – \$15,000

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

### Shakespeareans – \$1,500-\$5,000

Cook Device Solutions

### Jesters – \$500-\$999

David Woll, Ronn Johnston

### Patrons – \$200-\$499

Adrienne Reisweg and Rob Young, Ashley Eppich, Bill Simmons; Donna McFadden, Wendy Carpenter, and Dianna Francis; Doug Powers, Frank and Katrina Basile, Kristina Lawyer, Lori Herrmann, Roxanne Shirley, Sara Galer, Lynn Thomas; David Sperber and Marc Sperber; Sarah Powers, Tanya Haas

### Heralds – \$100-\$199

Alison Becker, Joseph and Louise Boling, Judy Eppich, Kevin Caraher, Tom Garrison

### Inn Keepers – \$50-\$99

David Molloy, Guy Grubbs, Marcia Eppich-Harris and Aric Harris

### Players – \$1-\$49

Paige Scott, Peter Boerger, Polly Burch, Tom Phillipp



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