

An abstract painting with a complex, layered composition. It features thick, expressive brushstrokes in black, white, and grey, creating a sense of movement and depth. Interspersed among these are vibrant splashes of red, yellow, and blue. The overall effect is one of intense energy and emotional volatility, with some areas appearing more defined while others are more blurred and blended.

ECLECTICPOND THEATRE COMPANY PRESENTS

TITUS ANDRONICUS

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TITUS ANDRONICUS

By William Shakespeare

Adapted & directed by Thomas Cardwell

Matt Anderson – Marcus Andronicus

James Banta – Bassianus/Sempronius/Goth Soldier

Gillian Bennett – Young Lucius

Audrey Brinkley – Lavinia

H. Frank Ebels – Demetrius

Carter Gorman – Chiron

Kelly Gualdoni – Tamora

Perry Hunt – Mutius/Messenger/Goth Warrior

James McNulty – Titus Andronicus

Bridgette Richards – Nurse/Quintus/Caius/Goth Soldier

Katharine Ruegger – Aemilius/Clown/Alarbus

Audrey Stonerock – Martius/Publius/Goth Warrior

Zachariah Stonerock – Saturninus

Will Tople – Lucius

Joanna Winston – Aaron the Moor

Catherine Cardwell – Stage Manager

Mak Jungnickel – Assistant Director

Scott Russell – Violence Consultant



Photography & Design by Zed Martinez
<http://zedmartinez.com>

Cover Image -

Memento Mori. Oil, Spray Paint, Paint Stick on Canvas. 2015.
Zed Martinez.

The brothers Saturninus and Bassianus are in contention for the Roman emperorship.

Titus Andronicus, Rome's most honoured general, returns from wars against the Goths with their queen, Tamora, her children and her lover, Aaron the Moor, as captives. Her only daughter is sacrificed by Titus; she vows revenge.

Titus is nominated emperor by his brother Marcus, one of Rome's tribunes. This Titus declines, instead nominating Saturninus.

To seal the bond of friendship, the new emperor, Saturninus, offers to marry Titus's

daughter Lavinia. She, however, is already pledged to Bassianus.

Saturninus, by now infatuated with Tamora, makes her empress instead.

Manipulated by Aaron, Tamora's sons, Chiron and Demetrius, avenge their mother by raping and mutilating Lavinia, and killing Bassianus. Aaron falsely implicates two of Titus's sons in this murder.

In his turn Titus vows revenge and sends his surviving son Lucius to the Goths to raise an army. Titus achieves his revenge by killing Tamora's sons and serving them up to her at a banquet...



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I was first introduced to *Titus Andronicus* in a high school drama class, and it has remained one of my favorite plays by Shakespeare. Reading through the play again, considering how I wanted to approach it for this production, a line at the start of Act Five stuck out to me:

*"... from our troops I stray'd / To gaze upon a ruinous monastery;
And, as I earnestly did fix mine eye / Upon the wasted building..."*

A puzzle piece fell into place; I already knew that I wanted to show these characters in an unforgiving world - a world as violent and dangerous as any of the characters themselves. Why not a world where something terrible has happened? A world with a limited population, who have clumped together into tribes, for safety and security. I chose to set our play long enough after said catastrophe has happened that there have been several generations. Long enough for them to subvert or mis-remember traditions, and to create their own. Long enough for them to have claimed and settled desirable areas or territories, and to have fought each other over them.

Titus Andronicus has been referred to as Shakespeare's bloodiest tragedy - we have not shied away from that violence, however the play also contains a wealth of dark humor, that we hope you will discover with

us. After all, life is enriched by contrasts; Comedy and Tragedy. Light and Dark. Good and Evil. Peanut butter and Jelly.

Is anyone all good or all bad? Are some people born evil? Are good people driven to do evil things? How? Does our narrative perspective affect who we sympathize with? Who we blame? This play presents fascinating portraits of human beings pushed to (and beyond) their limits - I invite you to consider those questions as you watch our play, and jointly ask ourselves, "Have we done aught amiss...?"

The following podcasts also influenced to varying degrees my thoughts approaching this production:

TED Radio Hour on Violence.

Including how people change when put into a position of power.

<http://www.npr.org/2013/03/28/175609678/the-violence-within-us>

INVISIBILIA on Categories.

Including how proximity to death increases negativity towards those perceived as 'other.'

<http://www.npr.org/2015/02/06/384104228/iggy-children-of-the-dirt>

RADIOLAB: Nazi Summer Camp

Including how should you treat your enemies? Especially when they are your prisoners.

<http://www.radiolab.org/story/nazi-summer-camp/>

-Thomas Cardwell, Director



JAMES MCNULTY

TITUS ANDRONICUS

ETC CREDITS

The Cherry Orchard, 10x10xYou

THEATRE CREDITS

The Bad Seed (Wisdom Tooth Theatre Project); Ripe Plums Are Falling (Casey Ross Productions)

KELLY GUALDONI

TAMORA

ETC CREDITS

The Speckled Band

THEATRE CREDITS

Donner Party Opera (Q Artistry); Talking With..., Anton in Show Business, It's a Wonderful Life: Live Radio Play, Blithe Spirit, Bang Bang You're Dead (Wisdom Tooth Theatre Project); Art (IndyShakes); Boyband, Jesus is my Roomie (Defiance Comedy); Trip to Bountiful (Scottish Rite Cathedral); Comedy of Errors (Shakespeare in the Park)





JOANNA WINSTON

Aaron the Moor

ETC CREDITS

The Tempest: Adrift in Time, Julius Caesar: Beware the Ides of March, R&J

THEATRE CREDITS

Enter Love (Theater on the Square); *The Emperor's New Clothes* (The Children's Museum of Indianapolis); *Lysistrata* (Sapphire Theater); *Twilight Zone Burlesque* (Uptown Underground/Chicago); *The Miracle Worker* (US) (IRT); *Storyteller in the Classroom* (*via Pulliam Grant at Eitlejorg Museum)

UP NEXT

Crème de les Femmes: A Burlesque Tribute to the Silver Screen

AUDREY BRINKLEY

LAVINIA

THEATRE CREDITS

HAIR, Spamalot (Bobdirex); White Christmas (Footlite); I Love A Piano, The Crucible (Boze Lyric Theatre)





WILL TOPLE

LUCIUS

THEATRE CREDITS

Twelfth Night, Macbeth, The Crucible, Wait Until Dark, Spring Awakening (Purdue University); West Side Story, Shrek: The Musical, Young Frankenstein: The Musical (Footlite)



JAMES BANTA
BASSIANUS,
SEMPRONIUS, GOTH SOLDIER

THEATRE CREDITS

Proof (Epilogue Players); *Oklahoma* (Meyers Dinner Theatre); *Romeo & Juliet* (Historic Farmland)

UP NEXT

Oedipus the King (Khaos Company Theatre)

ZACHARIAH STONEROCK
SATURNINUS

ETC CREDITS

Macbeth, Wars of the Roses, Comedy of Errors, Romeo & Juliet, Much Ado About Nothing, Julius Caesar: Beware the Ides of March

THEATRE CREDITS

Miles & Ellie (Phoenix Theater); *The Taming of the Shrew* (Heartland Actors Repertory Theatre); *Jason & Medea* (Wisdom Tooth Theatre Project); *Measure for Measure, Arden of Fevershame* (Hoosier Bard); *Nutcracker, Theban Plays* (No-Exit Performance); *The Useful Woman* (Prairie Ditch); *Night of the Living Dead II, Our Town* (Acting Up Productions); *Mom & Pop Porno Shop* (Defiance Comedy); *The Crucible* (Spotlight Players); *Never The Sinner* (The Theatre Within); *Imaginary Kyle* (Diva Fest)



CARTER GORMAN
CHIRON

THEATRE CREDITS

Performance: DePauw University Theatre



H. FRANK EBELS
DEMETRIUS

THEATRE CREDITS

The Producers (The Sugar Creek Players); *The Crucible*,
Children of Eden, *Tartuffe* (Anderson University)



MATT ANDERSON

MARCUS ANDRONICUS

ETC CREDITS

Speedthru, The Cherry Orchard, The Speckled Band, Tempest: Adrift in Time, The Wars of the Roses, A Comedy of Errors, Romeo and Juliet (2013), Dracula: The Panto

THEATRE CREDITS

Jesus Is My Roomie (Defiance Comedy)

PERRY HUNT

MUTIUS, MESSENGER,
GOTH WARRIOR

THEATRE CREDITS

*Interrupting Sermons (Fringe 2015);
Mad Forest, Water Carriers (Butler University)*

GILLIAN BENNETT

YOUNG LUCIUS

ETC CREDITS

Performance: *A Midsummer Night's Dream (YSP)*; **Assistant Stage Manager:** *Speedthru*

THEATRE CREDITS

*Scary Mary, The Fowl, Treasure Island, Thirsty Tournament (Q Artistry);
Monsters, Robin Hood, Conscience:
A Pinocchio Story, Little Women,
The Picture of Dorian Gray, Romeo and Juliet,
The Court vs. Violence,
The Experiment (Young Actors Theatre)*

BRIDGETTE RICHARDS

NURSE, QUINTUS, CAIUS,
GOTH SOLDIER

THEATRE CREDITS

*Different Trains (Indy Fringe 2014);
Swan Lake (No Exit); The Winter's Tale (Indy-Shakes); A Midsummer Night's Dream (Edinburgh Festival Fringe).*





KATHARINE RUEGGER

AEMELIUS, CLOWN, ALARBUS

ETC CREDITS

A Midsummer Night's Dream (YSP)

THEATRE CREDITS

ZirkusGrimm, Donner Party Opera, East Side Story (Q Artistry); The Nutcracker (NoExit); The Ripple Effect (Casey Ross Productions); Invitations (Arden Theatre Union/IndyFringe)

UP NEXT

The Birds (University High School); The Elves & the Shoemaker (IndyFringe)

AUDREY STONEROCK

MARTIUS, PUBLIUS, GOTH WARRIOR

ETC CREDITS

Performance: 10x10xYou;

Choreographer: The Cherry Orchard, 10x10xYou

THEATRE CREDITS

Performance: Imaginary Kyle (DivaFest); Boyband, Jesus is My Roomie (Defiance Comedy); Talking With (Wisdom Tooth); RENT (Footlite); Nutcracker, Death for Sydney Black (NoExit); **Choreographer:** Camp Summer Camp, Mom and Pop Porno Shop (Defiance Comedy); **Assistant Director:** Boyband, Jesus is My Roomie, Mom and Pop Porno Shop (Defiance Comedy); **Stage Manager:** Theban Plays, 4.48 Psychosis, The Yellow Wallpaper (NoExit)

UP NEXT

Assistant Director/Performance: Boyband Season 3 (Defiance Comedy)



CATHERINE CARDWELL

STAGE MANAGER

ETC CO-FOUNDER & BOARD VICE-PRESIDENT

ETC CREDITS

Director: Macbeth, Julius Caesar: Beware the Ides of March; **Co-Director:** The War of the Roses, Romeo & Juliet; **Stage Manager:** A Comedy of Errors, Eloisa & Abelard; **Performance:** Dracula: the Panto

THEATRE CREDITS

Assistant Director: Young Hamlet (Hoosier Bard), Much Ado About Nothing (Shakespeare Institute); **Stage Manager:** The History of Cardenio, Arden of Fevershame (Hoosier Bard Productions)

THOMAS CARDWELL

DIRECTOR

ETC CO-FOUNDER & ARTISTIC DIRECTOR

ETC CREDITS

Director: Speckled Band, 10x10xYou, The Wars of the Roses, 10x10 (2014), Romeo & Juliet (2013), Shakespeare Wrote What...?, 10x10 (2013), Dracula: The Panto, Romeo & Juliet (2011). **Performance:** Macbeth, A Midsummer Night's Dream.

THEATRE CREDITS

Performance: Bloody, Bloody Andrew Jackson (Phoenix Theatre); Spamalot (Bobbirex); Zirkus-Grimm (Q Artistry); Young Hamlet, The History of Cardenio, Measure for Measure, Arden of Fevershame (Hoosier Bard Productions); Resident Actor (Lilly Theatre). **Director:** Macbeth (Garfield Shakespeare Company), Dracula (Natural Flair)

MAK JUNGnickel

ASSISTANT DIRECTOR

ETC CREDITS

Production Assistant: The Cherry Orchard

THEATRE CREDITS

Director/Writer: The Beautiful Disaster (NVO Productions); The Blue Chair, Back on My Feet (Theatre Central). **Stage Manager:** Twelfth Night (Heartland Actors Repertory Theatre)

SCOTT RUSSELL

VIOLENCE CONSULTANT

ETC CREDITS

Shakespeare Wrote What...?, 10x10: Brevity is the Soul of Wit, Eloise and Abelard

THEATRE CREDITS

Member: Society of American Fight Directors, Dueling Arts International

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