

PITT STAGES presents

transformations

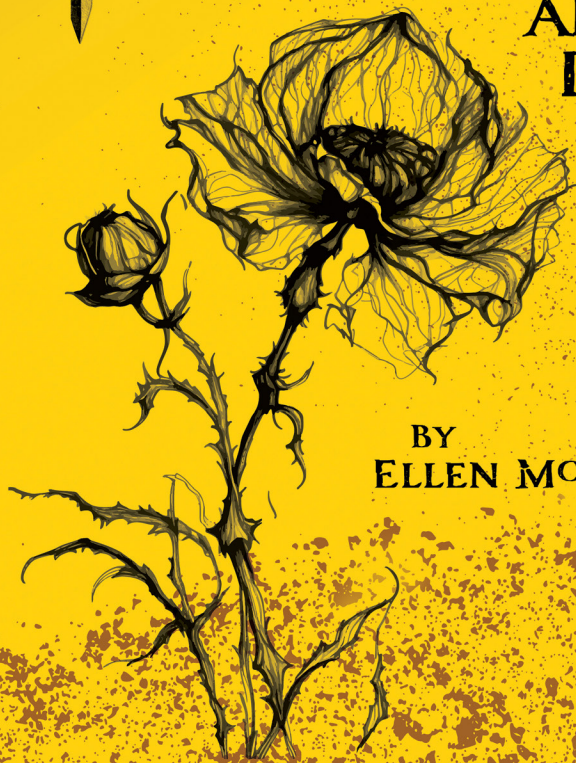
The 2025-2026 Season



University of
Pittsburgh®

IPHIGENIA

AND OTHER
DAUGHTERS



BY
ELLEN MCLAUGHLIN

Directed by Payne Banister

NOVEMBER 14 - 21, 2025

**Charity Randall Theatre
4301 Forbes Avenue
Pittsburgh, PA 15213**



Produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

A NOTE FROM THE DIRECTOR:

Grief is a messy thing. Born from a significant loss, it latches on and lingers; it is difficult to process and move on from. In *Iphigenia and Other Daughters*, each character perpetually mourns something: the sacrifice of a daughter, the murder of a father, the imposed societal detachment of women, the loss of self, and the isolation of safety. As a meditation on grief, this play poses questions about the sorrow, waiting, cycles of violence, the weight of witnessing, and memory as characters hold onto, and at other times, question their recollection of violent events.

When I first read Ellen McLaughlin's adaptation of this tragic story, I was immediately drawn to her emphasis on the women in the House of Atreus. One of the early motivations for this project stemmed from my discovering Iphigenia's story for the first time. I had read and watched variations of *Electra*, and knew about Orestes, but admittedly, I had not heard of Clytemnestra's other daughters. As I began my research and read versions of the source materials from which McLaughlin draws (Sophocles' *Electra*, and Euripides' *Iphigenia in Aulis* and *Iphigenia in Tauris*), I could not help but notice how crowded they were with men who made decisions on behalf of women. Aside from Orestes, this play is devoid of men. Throughout this process, we discussed what it means for this show to be driven by the voices of women and what it might reveal about grief, the effects of violence and men, and whose history bears remembering.

As we near opening this play, I've been reflecting on how, as in *Iphigenia and Other Daughters*, so much of our contemporary moment is drowning in violence and pain, and how it's possible to lose hope. While so much of McLaughlin's play focuses on loss, it makes space for a glimmer of hope that healing is possible. That glimmer of hope has resonated throughout this process. The actors, designers, assistant directors, stage managers, and our crew have been an absolute dream to work with. They've offered ideas and shown up for each other when we've encountered challenges. This has been one of the most rewarding group projects I've had the privilege to work on, and I'm thankful to make my directing debut with this team. Our process has been productively messy, and now, we invite you to sit in the mess with us. Thank you for being here with us and bearing witness to the work we've created.

Payne Banister
Director

DRAMATURG NOTE

Chrysothemis: “No one ever asked me a question. Not once in my life. No one has ever been curious about what I might be thinking or feeling.”

These are the words of one of the daughters of the Atreus family in *Iphigenia and Other Daughters*. These lines speak to the conflicts you might expect throughout the whole play: who is telling the history? What has history told us about these family members? How might each character find a chance to play their own part in narrating this history, or a new history from scratch? Ellen McLaughlin explores these questions in this play.

Iphigenia and Other Daughters retells the enduring story of the House of Atreus and the three daughters of Agamemnon and Clytemnestra. But what does it mean to envision members of a mythical cursed family who were once portrayed in the epic works of the Greek poet Homer in the 8th century BC, then in the tragic plays performed at the Dionysus festivals in the 6th century BC, and once more by a contemporary playwright, Ellen McLaughlin, in the 21st century? What makes this family so compelling that playwrights, directors, and dramaturgs throughout the world continue to return to them?

While this story has appeared in various versions, including *Iphigenia in Aulis* and *Iphigenia in Tauris* by Euripides and *Electra* by Sophocles, which McLaughlin uses as her source materials, she treats these characters differently. *Iphigenia and Other Daughters* continues to reveal the inescapable legacy of murder, rage, and vengeance passed through generations of the Atreus family, but McLaughlin seeks something new, something rarely seen on the theater stage. She explores the questions of who gets to speak and whose histories are told differently. In the program note for the 1995 production, McLaughlin wrote: “I suppose I’m interested in redefining the concept of history from a female perspective.”

Unlike the earlier, male-driven versions of this legendary story, *Iphigenia and Other Daughters* creates time and space for the female members of this house to speak their own part of the story. McLaughlin tells us about “*what they might be thinking or feeling.*” This is also what matters the most for this production and for me as the dramaturg to stage this play almost thirty years after it was first written. The story continues, and each of us finds ways to redefine history from our own perspectives.

For now, let us listen!

Laya Shahzamani
Production Dramaturg



IPHIGENIA

AND OTHER DAUGHTERS

Written by Ellen McLaughlin

Directed by Payne Banister

Cast

Iphigenia.....	Mariya Dempsey
Clytemnestra.....	Akisse Morton
Electra.....	Abbie Siecinski
Chrysothemis.....	Kiki Farrell
Orestes.....	John Papadimitriou
Chorus.....	Camryn Bouvy
Chorus.....	Palak Mehta
Chorus.....	Caitlyn Suerdieck
Chorus.....	Gianna Healy
Chorus, Clytemnestra/Electra Swing.....	Victoria Murphy
Chorus, Iphigenia/Chrysothemis Swing.....	Jillian Uzelac
Orestes Understudy.....	Paris Doherty

***Content Warnings:**

Depictions of Violence, Murder, and Suicide; Violence; Human Sacrifice

Production & Creative Teams

Director.....	Payne Banister
Assistant Director.....	Tamanna Khan
Assistant Director.....	Audrey Pernell
Stage Manager.....	Ceili Schiller
Assistant Stage Manager.....	Jared Donelson
Assistant Stage Manager.....	Lila Kelley
Directing Mentor.....	Kelly Trumbull
Dramaturg.....	Laya Shahzamani
Set Designer.....	Gianni Downs
Assistant Set Designer.....	Grace Toman
Properties Manager.....	Bridgette Dona
Costume Designer.....	Olivia Wick
Assistant Costume Designer.....	Eliver Russo
Sound Designer.....	Kyle Buchheister
Assistant Sound Designer.....	Howard Patterson
Lighting Designer.....	Annmarie Duggan
Assistant Lighting Designer.....	Colin Eccher
Fight and Intimacy Director.....	Tonya Lynn
Asst. Fight & Intimacy Choreographer.....	Virginia Keister

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Playwright Biography

Ellen McLaughlin's plays have received numerous national and international productions. They include *Days and Nights Within*, *A Narrow Bed*, *Infinity's House*, *Iphigenia and Other Daughters*, *Tongue of a Bird*, *The Trojan Women*, *Helen*, *The Persians*, *Oedipus*, *Ajax in Iraq*, *Kissing the Floor*, *Septimus and Clarissa*, *Penelope*, *Blood Moon*, *Mercury's Footpath*, and *The Oresteia*. Producers include: the Public Theater, The National Actors' Theater, Classic Stage Co., Prototype Festival and New York Theater Workshop in NYC, Actors' Theater of Louisville, The Actors' Gang L.A., The Intiman Theater, Seattle, Almeida Theater, London, The Mark Taper Forum, L.A., The Oregon Shakespeare Festival, The Getty Villa, California., The Guthrie Theater, Minnesota, and Shakespeare Theater Company, Washington DC, among other venues.

Grants and awards include: Helen Merrill Award for Playwriting, Great American Play Contest, Susan Smith Blackburn Prize, the NEA, the Writer's Award from the Lila Wallace-Reader's Digest Fund, the Berilla Kerr Award for playwrighting. T.C.G./Fox Residency Grant -- for *Ajax in Iraq*, written for the A.R.T. Institute.

She has taught playwriting at Barnard College since 1995. Other teaching posts include Breadloaf School of English, Yale Drama School and Princeton University, among others.

Ms. McLaughlin is also an actor. She is most well known for having originated the part of the Angel in Tony Kushner's *Angels in America*, appearing in every U.S. production from its earliest workshops through its Broadway run.

Director Biography

Payne Banister (Director) is a PhD student in the Theatre and Performance Studies program and is making their directing debut with *Iphigenia and Other Daughters*. This is Payne's fourth show with Pitt Stages, having previously assistant-directed *Cheating Fate* and *Dead Man's Cell Phone*, and served as the dramaturg for *Morning Reckoning*. While studying at Washington University in St. Louis, Payne assistant-directed *Bull in a China Shop* and served as the production assistant for the 2020-2021 WashU mainstage season. They would like to thank the cast, crew, designers, and their mentors for the care and time they invested throughout this process.

Dramaturg Biography

Laya Shahzamani (Dramaturg) is a PhD student in Theater and Performance Studies at the University of Pittsburgh. With a background in Dramatic Literature, she has experience in theater directing, playwriting, and screenwriting. Her research interests are deeply informed by her social background as an Iranian woman, focusing on the evolution of gender in post-revolutionary Iranian theater and performance. She is also interested in the concept of the archived body and its relationship to pain and physical injury following trauma.



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Cast Biographies

Camryn Bouvy (Chorus) is very excited for her Pitt Stages debut in *Iphigenia and Other Daughters* as a sophomore at Pitt! Camryn transferred to Pitt this year and is also part of the Treble Choral Ensemble. She is so grateful for all the performance opportunities this new chapter has brought and cannot wait to discover more! Cam thanks her friends and family for the continuous love, support, encouragement, and enthusiasm for her passion. She is so proud of the entire company and is thrilled to be part of such a fantastic and unique show!

Mariya Dempsey (Iphigenia) is a junior majoring in Theatre and minoring in Creative Writing. This is Mariya's first show with Pitt Stages, as she transferred to the University of Pittsburgh just this fall. She is ecstatic to be working alongside such a wonderful group of people for *Iphigenia and Other Daughters*, and looks forward to working with them in the future. Outside of Pitt Stages, she has enjoyed exploring different avenues of creativity on campus, and is looking forward to seeing what other incredible opportunities await. She would like to thank her cast and crew for creating such a lovely show, and her friends and family for all their love and support.

Paris Doherty (Orestes Understudy) is a freshman majoring in Theater and Music. This is Paris's first show with Pitt Stages, with previous roles in Pittsburgh Musical Theater's *Les Misérables*, *Pippin*, *Sweeney Todd*, *Putnam County Spelling Bee*, *The Little Mermaid* and *The Lightning Thief*. He is so excited for his journey at Pitt and the opportunity to work with another talented group of theatre artists in this production of *Iphigenia and Other Daughters*! Outside of Pitt Stages, he has enjoyed getting involved in the student organizations Men's Glee Club and Red Eye. He would like to thank his cast and crew for support throughout this entire process. He would also like to thank his dad who encouraged him to pursue theatre arts, and his family for all their love and support. Thank you for coming and enjoy the show!

Cast Biographies

Kiki Farrell (Chrysothemis) is a sophomore majoring in Russian. This is their first show with Pitt Stages. They have previously performed in *Hamlet* (Gertrude) and *As You Like It* (Rosalind) with Lackland Theater Company, as well as *Twelfth Night* (Duke Orsino), and worked as assistant director for *As You Like It* with Adonai Arts Academy. They are excited to participate in their first Pitt Stages production. They would like to thank their fellow theater artists who have made this experience so wonderful.

Gianna Healy (Chorus) is a junior Molecular Biology major and Theatre Arts and Chemistry minor. At the University of Pittsburgh, she has been a part of Pitt Stage's *The Actor's Nightmare* (Sarah Siddons), *The Inseparables* (U/S Alex, Taylor, Emerson), *That's Not How I Remember it* (Jessica/Nurse), and ran crew in MTC's *Legally Blonde*. Other recent works include *The Hunchback Of Notre Dame* (Esmeralda) and *The Crucible* (Mary Warren). She is so excited to join in telling this heartbreaking but beautiful and important story! She wants to thank her amazing direction and production teams, as well as her lovely cast for such a great experience!

Palak Mehta (Chorus) is a freshman on the Pre-Med track, majoring in Biology and minoring in Chemistry. This is Palak's first show with Pitt Stages and she is thrilled to be working on this production and bringing the source material to life. Outside of Pitt Stages, she is a Pathfinder. She is immensely grateful for this opportunity and would like to thank her cast and crew, as well as her friends and family back home that have never wavered in their support of her passion for theater. Thank you for coming and enjoy the show!

Akisse Morton (Clytemnetra) is so excited to be performing with Pitt Stages once again! Akisse is a Theater Arts major with a minor in Business. She has been in *As You Like It* (Hisperia/ Ensemble/ Miss Amiens U/S), *The Sins, Scandals, and*

Cast Biographies

Showbiz Showcase through MTC, and *Trifles* (Minnie Wright) during her time at Pitt. Prior to attending Pitt she performed in shows such as *Sonder* and *How to Be A Heartbreaker*. She is so grateful to be a part of this lovely production!

Victoria Murphy (Greek Chorus and Electra/Clytemnestra Swing) is a senior studying Theatre Arts, Political Science, and Education. Last semester, Victoria directed her first full length show, *Our Town*. Some past credits with Pitt Stages include *The Inseparables* (Brooklyn), *Corsicana* (Justice), *Cheating Fate* (Layla), *As You Like It* (Keyboard 2), and *The Dumb Waiter* (Dialect Coach). Victoria proudly serves as the President of Performance Collaborative, a student organization at Pitt that produces all student run theater. The past two summers Victoria has worked at Front Porch Theatricals on *Sunday in the Park with George* (Apprentice Director), *Bandstand* (Assistant Director and Ensemble U/S), *Baby* (Apprentice Director), and *A...My Name is Still Alice* (Assistant Stage Manager). She hopes everyone enjoys *Iphigenia and Other Daughters*!

John Papadimitriou (Orestes) is a third-year Finance major and Theatre Arts minor at the University of Pittsburgh. This is his third Pitt Stages show, having previously played Gordon Gottlieb in *Dead Man's Cell Phone*, directed by Kelly Trumbull, and, most recently, Oliver De Boys in *As You Like It*, directed by Tom Pacio. He has always had an interest in Greek tragedies and finds the story of the house of Agamemnon particularly heartbreaking. He would like to thank the cast and crew for their support, and director Payne Banister for the opportunity to play such a broken character. Thanks, and enjoy the show!

Abbie Siecinski (Electra) is a second-year law student studying Environmental Law. This is Abbie's first show with Pitt Stages. Recent credits include: *4.48 Psychosis* (Vigilance Theater Co.), *Henry IV* (abridged - Royal Academy of Dramatic Arts), *Crave* (Elsewhere Theater Co.), *Cleopatra and Antony*

Cast Biographies

(Pittsburgh Shakespeare in the Parks). She is so grateful to be a part of a Pitt Stages' production and for the opportunity to work with such a talented cast and crew. She would like to thank her family and friends for their unwavering love and support. She also wants to give a special thanks to her fiancé, Scotty, for being the best line reading partner in the business. Thank you all for supporting the theater arts and enjoy the show!

Caitlyn Suerdieck (Chorus) is a junior majoring in Mechanical Engineering. This is Caitlyn's first show with Pitt Stages! She is grateful for the opportunity to work with such a talented group of theatre artists in *Iphigenia and Other Daughters*. Caitlyn would like to thank her cast and crew for the entire experience. She would also like to thank her friends and family for all their love and support!

Jillian Uzelac (Chorus and Iphigenia/Chrysothemis Swing) is a freshman double majoring in English Fiction Writing and Theatre Arts. This is Jillian's first show with Pitt Stages and she is very excited to be performing with them. Previous roles have included Peggy Sawyer (*42nd Street*) and Rosie (*Mamma Mia*). Outside of Pitt Stages, she is a Pitt Pathfinder and a part of ASL Club and Ballroom Dance Club. She would like to thank everyone who has supported her over her years pursuing theatre, and especially the cast, crew, and production team that made this show amazing. Finally, she would like to thank her family for their love and support. Enjoy the show!

Production & Creative Biographies

Kyle Buchheister (Sound Designer/ATD) is a fifth-year undergraduate Theatre Arts and Environmental Science double major. He has been involved in many Pitt Stages productions in various capacities, but his recent credits include *The Dumbwaiter* (TD), *Morning Reckoning* (Sound Designer), *As You Like It* (Asst. Music Director), and every mainstage show over the last 4 years as a Carpenter or Scenic Production Assistant. He will be graduating this semester and is sad to be leaving this fantastic community of artists, but he will always be thankful for and think fondly of his time here as he moves on to his career in education. Kyle is immensely proud of the hours of work that everybody put into this show and hopes that you enjoy it!

Jared Donelson (Assistant Stage Manager and Deck Chief) is a junior Theatre Arts major with a certificate in Leadership. His previous work includes MTC's *Legally Blonde* (Deck Crew), Pitt Stages' *The Brothers Grimm Spectaculation* (Light Board Operator), Performance Collaborative's *The Importance of Being Earnest* (Assistant Stage Manager), Pitt Stages' *Spring Awakening* (Assistant Stage Manager), *The Inseparables* (Assistant Stage Manager & Deck Chief), *The Actor's Nightmare* (Stage Manager) and *The Dumb Waiter* (Sound Board Operator). Jared is also apart of the student organization, USITT, where he serves as the Outreach Coordinator. This past summer Jared had the opportunity to work at Footlight Players, a youth theatre camp at Indiana Uni of Pennsylvania, where he served as the stage manager and production assistant.

Gianni Downs (Set Designer) is a Teaching Professor in Scenic Design and Scenic Painting. His work has been nationally recognized with a Kevin Kline Award and two nominations for productions at the Repertory Theatre of St. Louis, as well as

Production & Creative Biographies

an Irene Ryan nomination for designs at Stoneham Theatre. He is the recipient of the 2017 Tina and David Bellet Teaching Excellence Award and with his colleague Annmarie Duggan: the 2019 Provost's Personalized Education Grant, as well as both the 2018 and 2015 Innovation in Education Awards. Gianni received his MFA from Brandeis University, served as adjunct faculty at both Point Park University and Carnegie Mellon University, and has been a proud member of United Scenic Artist local USA829.

Colin Eccher (Assistant Lighting Designer) is thrilled to be lighting *Iphigenia & Other Daughters!* Colin is a junior studying Marketing, Theatre Arts, and Nonprofit Management. Select Pitt Stages credits include *Morning Reckoning* (PSM) and *The Inseparables* (ALD). Additional lighting work includes Pitt Dance Ensemble's *Eclipse* (LD). Colin will be working next on Pitt Stages' *Head Over Heels* (ASM) in the spring.

Katherine Ellison (Stage Crew) is a freshman Theatre Arts major and is on Run Crew for this show. Katherine is so excited to be a part of this production!

Julia Ferranti (Scenic Charge Artist) is a senior Theatre Arts major with a Nonprofit Management Certificate. Julia has worked on every Pitt Stages Production since her Sophomore year, including *Spring Awakening* (Assistant Charge Artist), *Morning Reckoning* (Charge Artist), *As You Like It* (Assistant Charge Artist, and *Ms. Holmes and Ms. Watson- Apt. 2B* (Assistant Technical Director). Outside of Pitt Stages, she is on the board for multiple student organizations such as USITT and MTC. She would like to thank all of the talented painters that have helped bring this show to life, and her family and friends for their continuous support. Thank you for coming and enjoy the show!

Production & Creative Biographies

Miranda Gehm (Stage Crew) is a sophomore Communications and Theatre Arts major here at Pitt. She has participated in the Musical Theater Club (MTC), having been in *The Wedding Singer* and the *Chicago* showcase. She hopes to continue growing her resume here at Pitt and can't wait to see what's next!

Virginia Keister (Asst. Fight & Intimacy Coordinator) is a third-year Theatre Arts major/Disability Studies Cert/Secondary Ed Minor here at Pitt and a co-founder of the Chariho Summer Stages theatrical literacy program of southern Rhode Island, where she has recently directed and served as a fight choreography mentor for *The Lightning Thief*. She recently worked with Pitt Stages as the fight choreographer on *The Dumb Waiter* and the assistant fight coordinator on *Ms. Holmes & Ms. Watson, Apt. 2B*. Thank you, Tonya, for this opportunity!

Lila Kelley (Assistant Stage Manager) just transferred to Pitt this semester, and is majoring in Theatre Arts. This is her first show with Pitt Stages, and she's incredibly lucky to be a part of the Iphigenia crew. When she's not at rehearsal, you might find her at Arcade Comedy Theatre, hosting game night with her friends, or enjoying a large popcorn at AMC. She would like to thank her parents for supporting her big move back home, her family and friends for always being excited about her endeavors, and Ceili and Jared for making her feel so welcome. Enjoy the show!

Tamanna Khan (Assistant Director) is a senior in Theatre Arts and Political Science. Her Pitt Stages credits include *Trifles* (Director), *John Proctor is the Villain* (Assistant Director), *The 39 Steps* (Assistant Director), *That's Not How I Remember It* (Mom), *The Astronots* (Sage), and Performance Collaborative's

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Production & Creative Biographies

The Importance of Being Earnest (Director). Outside of Pitt, Khan is a 2025 Alumni of Powerhouse Theater's Directing Intensive and Training Program at Vassar College where she directed three pieces in the New Works Play Festival and assisted on multiple educational and professional productions for the season. Additionally she is KCACTF Region 2's 2025 SDC finalist for *Arbor Falls* (Director).

Juliet Labrecque (Assistant Dresser) is thrilled to help out in her second Pitt Stages production. She is a freshman and recently was the ASM for Pitt Stages' *The Dumb Waiter*. She attended Pennsbury High School in PA and was the Choir Council Secretary as well as a member of the student Concert Choir. In theater, she participated in school musicals, including *The Music Man*, *The Phantom of the Opera*, *Anastasia*, and *The Addams Family*. Additionally, she did stage crew for *Almost, Maine* and *Tuck Everlasting*.

Tonya Lynn (Fight and Intimacy Director) is a Teaching Artist-in-Residence at the University of Pittsburgh, and also regularly teaches and choreographs at educational and professional theaters throughout the region. Her recent Pitt Stages credits include *Spring Awakening*, *The Inseparables*, and *Dead Man's Cell Phone*. Professionally, her credits include Pittsburgh Opera (*Il Trovatore*, *Pagliacci*, *Tosca*), the world premiere of *Storming Heaven* with West Virginia Public Theatre, and the original work *Sword Play* at Colonial Williamsburg, VA. Tonya is recognized as both Fight Director and Certified Teacher with the Society of American Fight Directors, and currently serves on their governing body as Fight Director Representative.

Audrey Pernell (Assistant Director) is a second year MFA student in Performance Pedagogy. This is her first show with Pitt Stages! Audrey would like to thank the cast and crew for all their hard work, her fellow graduate students and professors for all of their support and guidance, her students for all they

Production & Creative Biographies

teach her, and her family for always being there—especially Andrés who came to pick her up after all those late-night rehearsals. Many thanks + much love!

Eliver Russo (Assistant Costume Designer) is a senior Theatre Arts major with a minor in Creative Writing. They have been in 4 Pitt Stages Shows (*Concord Floral*, *The Drowning Girls*, *Berlin Walls*, *As You Like It*). They have also performed with the Pittsburgh Public Theatre in *Twelfth Night the Musical*. They are a stitcher in the Costume Production Shop and was a dresser for *Dead Man's Cell Phone*. This is their first show on the design team as Assistant Costume Designer. They hope you enjoy the show!

Ceili Schiller (Production Stage Manager) is a senior Theatre Arts major. She is excited to work on her fourth show with Pitt Stages this semester! Her previous work includes, Pittsburgh CLO's *Frozen* (Stage Management Production Assistant), Leaner's and Lowe's *Camelot* (Stage Management Production Assistant). Her work with Pitt Stages includes *The Inseparables* (Assistant Stage Manager), *The Actors Nightmare* (Assistant Stage Manager), *As You Like It* (Lighting Board Operator), and *Ms. Holmes & Ms. Watson - Apt. 2B* (Production Photographer), and Performance Collaborative's *Cincinnati* (Stage Manager), *Our Town* (Production Photographer), and *A Midsummer Night's Dream* (Production Photographer). She would like to thank her mentors that have guided her throughout her academic journey at Pitt, and is excited for everyone to see the show!

Grace Toman (Assistant Set Designer) is a junior Ecology and Evolution major minoring in Theatre Arts. She is excited to be assistant scenic designing her first Pitt Stages show! Pitt credits include MTC's *The Wedding Singer* (assistant scenic designer), and Pitt Dance Ensemble's *Eclipse* (stage manager). Next semester, Grace will be assistant light designing *Head Over Heels* with Pitt Stages! She hopes you enjoy the show!

Special Thanks To

Ashley Martin
Ricardo Vila-Roger
Keelie Sheridan

Ellen Lee and the University of Pittsburgh
Classics Department



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PITT STAGES presents

transformations

The 2025-2026 Season

The theme of Transformations invites audiences to engage with Pitt Stages' 2025–2026 season through works that explore change, evolution, and metamorphosis in all their forms—personal, social, and fantastical. Our hope is that this theme resonates uniquely within each production, sparking conversation not only about the individual stories themselves but also about how they intersect to create a larger, cohesive dialogue across the season.

Kelly Trumbull, *Chair of Season Selection Committee*



The Outside the Classroom Curriculum

Iphigenia and Other Daughters



**Friday Nov 14th, 2025, 7:30 PM – Friday Nov 21st,
2025, 9:00 PM**

This three-play cycle is a modern retelling of the fall of the House of Atreus. It follows the children of Clytemnestra and Agamemnon, siblings who are both players in the family tragedy and victims of it. The cycle of blood and vengeance seems inescapable until the final reunion of a lost sister and brother brings the bloody family saga to its mystical and unlikely end.

All undergraduates

Production Crew

Production Director.....	Hadley Armstrong
Performance Advisor.....	Ricardo Vila-Roger
Stage Management Advisor.....	Annmarie Duggan
Staff Technical Director.....	JC Bardzil
Staff Assistant Technical Director.....	Abbie Wagner
Student Assistant Technical Director.....	Kyle Buchheister
Scenic Production Assistants.....	Liza Brown, Kyle Buchheister, Bridgette Dona, Aiden Wilt
Carpenters.....	Randy Miller, Victoria Murphy, Carola Petrucci, Elisabeth Fitzgerald, Keira Gibson, Intro to Stagecraft Class
Faculty Props Manager.....	Bridgette Dona
Props Artisans.....	Sage Rosenfeld, Claudia Shrager, and 0880 Students: Yide Liu, Griffin Maley, Daniel Onelangsy
Faculty Scenic Charge Artist.....	Alex Dolinger
Student Scenic Charge Artist.....	Julia Ferranti
Assistant Scenic Charge Artist.....	Audrey Clare
Scenic Artists.....	Audrey Clare, Julia Ferranti, Andie Schultz
Paint Shop Manager.....	Alex Dolinger
Painters.....	Chloe Brokesh, Holly Egbert, Lauren Hoffman, Sahasra Nagireddy
Costume Advisor.....	KJ Gilmer
Costume Shop Manager.....	Ricky Campbell
Costume Shop Assistant Manager.....	Maya Jones
Dressers.....	Tamara Altowayan, Scott Fellman, Juliet Labrecque
Director of Lighting, Sound, and Projection.....	Forrest Trimble
Shop Electricians.....	Sam Orshan, Hayley Rizor, Miles Fraser
Show Electricians.....	Virginia Keister, Gertie Vance, Landon White, Tanay Durg, Sadie Seggerson, Jack Carfrey
Sound A2.....	Seth Pittsburg
Sound Board Operator.....	Marie Southall
Light Board Operator.....	Virginia Keister
Stage Crew.....	Katherine Ellison, Miranda Gehm, Fidelis Lan

Support this work

With your help, we are able to showcase our students and faculty while building a future for theatre in our region. A contribution to the Department of Theatre Arts today ensures these programs will continue to enrich our cultural community. Thank you for supporting the arts!

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About Pitt Stages

Pitt Stages is the in-house production company for the Department of Theatre Arts at the University of Pittsburgh, an accredited member of the National Association of Schools of Theatre. The department believes in a philosophy of theatre education based on the integration of theory and practice, academic and creative work, and educational and professional theatre.

Faculty

Department Chair..... Annmarie Duggan
Director of Graduate Studies..... Michelle Granshaw
Director of Undergraduate Studies..... Gianni Downs
Head of MFA in Performance Pedagogy..... Cynthia Croot
Head of Design, Technology, and Management..... KJ Gilmer
Head of History/Literature/Criticism..... Michelle Granshaw
Head of Performance..... Ricardo Vila-Roger
Faculty..... Kathleen George, Qianru Li, Britton Mauk,
Howard Patterson, Keelie Sheridan,
Becki Toth, Kelly Trumbull
Visiting Lecturer in History Literature and Criticism... Elizabeth Kurtzman
Chosky Teaching Artist-in-Residence..... Bridgette Dona
Richard E. Rauh Teaching Artist-in-Residence..... Tonya Lynn

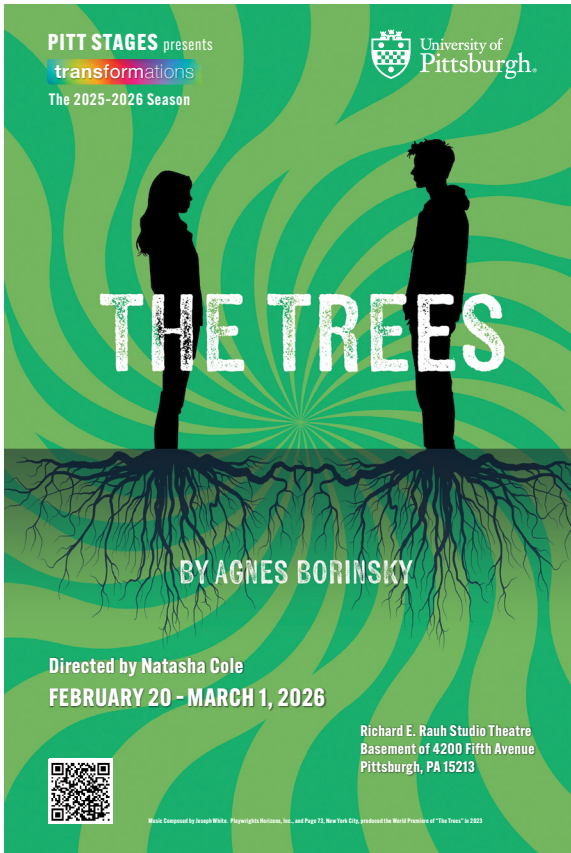
Administrative Staff

Arts Administrative Officer..... Ashley Martin
Production Director..... Hadley Armstrong
Academic Operation Manager..... Erin Delaney
Department Coordinator..... Micky Krenek
Academic Administrator..... Connie Markiw
Graduate Student Services Administrator..... LJ Woolcock-Srolovic
Patron and Rental Services Manager..... Jeremy Seghers
Marketing and Engagement Specialist..... Nicole Sauter
Business Coordinator..... Amanda Raczkowski

Production Staff

Technical Director..... JC Bardzil
Assistant Technical Director..... Abbie Wagner
Costume Shop Manager..... Ricky Campbell
Costume Shop Assistant Managers..... Brittany Graham, Maya Jones
Director of Lighting, Sound and Projections..... Forrest Trimble

Save the date for the next production!



While drunkenly stumbling home one night, siblings Sheila and David become inexplicably rooted to the earth. As knowledge about this mysterious event spreads, old and new relationships begin to form a utopian community around Sheila and David. The group wrestles with how to care for Sheila, David, and each other in the face of these extraordinary circumstances.



PITT THEATRE ARTS

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21/21