



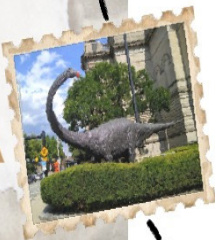
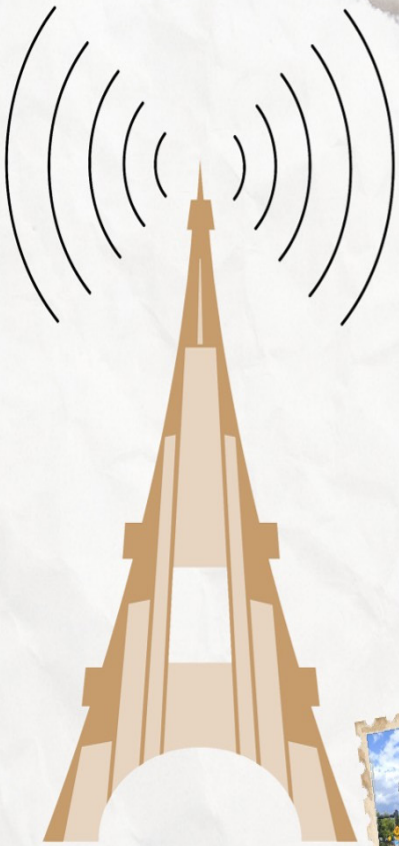
**PITT STAGES
PRESENTS**

APPALACHIAN

PARIS

**AN IMMERSIVE AUDIO
TOUR OF OAKLAND**

Devised by Cynthia Croot
in collaboration with an ensemble
of Pitt Undergraduate and
Graduate Students



April 23, 2021
www.play.pitt.edu

Before we begin this stream of *Appalachian Paris*, Pitt Stages and the Department of Theatre Arts joins the call for all artists, cultural workers, public officials, educators, administrators, community leaders, organizers, and engaged community members to open all public events and gatherings with acknowledgment of the traditional Native inhabitants of the land.

We want to recognize that this production was recorded on the traditional, ancestral lands of the Haudenosaunee Confederacy (also known as the Iroquois Confederacy), particularly the Seneca who were one of the 5 (and later 6) Iroquois-language speaking tribes in the Confederacy, the Lenape (also known as the Delaware), the Shawnee, the Mingo, and earlier, the Osage, the Monongahela, the Hopewell, and others.

We are mindful that our lives here are possible because the land and lives of people native to this place were stolen. Colonialism and white supremacy have continually tried to erase Indigenous people of this land in the past and present. At this time there are no federally recognized Indigenous tribes in Pennsylvania due to colonialism displacement. Our lives here are also possible because generation upon generation (past, present, and future) of indigenous people in this nation and all over the world are respectful stewards of the earth and its resources.

More information about this call, practice, and additional information can be found at <https://usdac.us/nativeland>.



Pitt's **Year of Engagement** is a celebration of the work that's central to our mission: collaborating to confront the world's biggest challenges and mobilize toward a better, more equitable and just society for all.

Appalachian Paris

Devised by **Cynthia Croot**
in collaboration with an ensemble of
University of Pittsburgh

Director
Cynthia Croot

Stage Manager
Amanda Cooke

Assistant Director
Alison Mahoney

Scenic Designer
Jillian Werbisky

Assistant Director
Rebecca Hobart

Sound Designer
Natalie Osborne

Dramaturg
Ella Mizera

The main route of **APPALACIAN PARIS** is approximately 45 minutes long, with options for extended exploration.

Warning: Participant and viewer discretion is advised.
Content includes descriptions of violent acts
and profanity.

LEGAL NOTICE: Attendees voluntarily assume all risks and dangers incidental to the event for which this ticket is issued, whether occurring prior to, during or after the actual event and agrees that the University, its agents and event participant are not liable for any injuries, including death, resulting from attendance. The University is not liable for lost, stolen, or damaged property. Attendees grant the University the authority to display or otherwise use holder's image, voice and likeness as a part of any telecast, transmission, depiction, production or other record of the event, in whole or in part, and to record such image, voice, and/or likeness and to use the same for any purpose, in the University's sole discretion. The date and/or time of event may be changed.

Director's Note / Project Description

Appalachian Paris is a self-directed audio tour through the neighborhood surrounding the Cathedral of Learning. In it, we ask “What connects us (to Oakland)”? Audience members will discover long-lost landmarks, famous breakthroughs, and private heartbreaks, given voice by Pitt students. As a devised work (built from scratch), our company collaborated to build the story, arc, path, and participant experience collectively. Incorporating original and found text, sensory interludes, soundscapes, and music, *Appalachian Paris* reveals the history of the region; from the first indigenous peoples to the diverse residents calling Oakland home today. Through an immersive experience that is equal parts analysis, critique, and homage, we hope to awaken the space.

Audiences visiting our [website](#) will receive instructions on how to experience the tour – from downloading audio files to printing out a map of the route. We look forward to seeing you.

Cynthia Croot

Special Thanks

Annmarie Duggan, Ashley Martin, Gianni Downs,
The creators and contributors to The Pittsburgh Oddcast,
Graham Bailey, Sean Hale, Ally Fedor, Maya Lehman,
Cal Behr, Natasha Lowy, Megan Knorr, William Daw,
Kirsten Ervin, Michael Russo and Jennifer Benford

For information about upcoming performances and news follow us!



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Pittsburgh

by Terrance Hayes

Pittsburgh is a fat lady jabbering at the bus stop.
She mistakes me for someone who gives a damn,
For a native son of her gray industrial breast.
She blesses her Bucs, her Steelers,
Her father, God rest his soul, was a Hornets fan.
She mistakes me for someone who gives a damn,
Her blue scarf twisting like the broad Monongahela,
Her blue face lined like a jitney's street map.
I'd tell her I'm not from this place:
These severed tired neighborhoods,
These ruthless winter tantrums,
But her long winded stories numb me.
She is persistent as snow, as boot slush & Thinsulate,
As buses rumbling like giant metallic caterpillars.
She lights a Marlboro and it means
Spring will burn quick and furious as a match,
Summer will blaze.
When she tells me No one is a stranger in Pittsburgh,
do I believe her,
My frosty fairy foster-Mamma,
My stout rambling metaphor?

The Cast

Ensemble	Elizabeth Amstutz
Ensemble	Gabriella Castrodad
Ensemble	Valerie Davis
Ensemble	El Giadrone
Ensemble	Lucy Neimira
Ensemble	Emily Niedbala
Ensemble	Parker Stephens
Ensemble	Josh Wiener

The Company

Elizabeth Amstutz (Ensemble) is a freshman and is making her acting debut—an odd first experience in a virtual environment, but thrilling nonetheless! She’s invaluablely honored to have a hand in building this show from scratch. Previously, she’s practiced her scenic design skills in “Bastille Day” and honed her ear for sound design in *Anon(ymous)*. She’s learned how enthralling Oakland and Pittsburgh are, but it’s only the tip of the iceberg, so she eagerly awaits discovering more!

Gabriella Castrodad (Ensemble) is excited to be working on *Appalachian Paris* as her first devised project. She is a freshmen theatre arts/political science dual major. Before *Appalachian Paris*, she had her debut on Pitt Stages in *Collective Rage: A Play in 5 Betties* (Betty #3).

Christopher Collier (Ensemble) is a University of Pittsburgh Theater alumnus who is glad for the opportunity to work with his alma mater once more on this production. After receiving his undergraduate degree from the University of Pittsburgh, he worked professionally in and around the Pittsburgh area for several years. Some of his credits include Mitch in Pittsburgh Classic Players’ production of *A Streetcar Named Desire*, Francisco and the Captain in Pittsburgh Public Theater’s production of *Hamlet*, and Gregory and the Apothecary in PICT’s production of *Romeo and Juliet*. Most recently he was seen in Connecticut Repertory Theatre’s virtual production of *Antigone* as Haemon.

Valerie Davis (Ensemble) is ecstatic to be making her debut in her first Pitt Stages production. She is a sophomore majoring in media and professional communications with a minor in theatre arts. Coming up this summer, Valerie will be working full-time as a tour guide for the University of Pittsburgh.

El Giaudrone (Ensemble) is a freshman and very excited to be working on their second show with Pitt Stages! El is currently undecided in their major but wants to pursue the arts. Previously, they have been in *A Collective Rage: A Play in 5 Betties* (Betty 4).

Lucy Niemira (Ensemble) is excited to be performing in her very first Pitt Stages mainstage production! She is a first-year English nonfiction writing/psychology double major, with a minor in theatre arts. Prior to coming to Pitt, she performed in numerous mainstage plays and musicals, and assistant directed several one act plays in 2019.

Emily Niedbala (Ensemble) is super excited to be working on her first-ever devised show. After many years doing theatre on stage and off, this is her seventh Pitt Stages production but is her first time performing. Emily is a junior theatre arts and biological sciences major who is also in the ASL certificate program. As a disabled person, she is also delighted to get to work with everyone to make this project accessible.

Parker Stephens (Ensemble) is thrilled to return to Pitt Stages in his second mainstage performance! He is a junior theatre arts major/music minor and has previously been seen in *Dr. Faustus Lights the Lights* (Boy). Parker served as a teaching assistant for the Keegan Theatre's PLAY-RAH-KA camp in the summer of 2019. He is excited to explore the new world of theatre created in the face of this pandemic, and hopes that you enjoy the show!

Josh Wiener (Ensemble) is excited to make his final performance in a Pitt Stages production as an undergraduate. He is a senior biology major with minors in chemistry and theater arts. After graduation in May, Josh will work in his research laboratory for a year until matriculating to medical school in 2022.

PITTSBURGH by Ali Shapiro

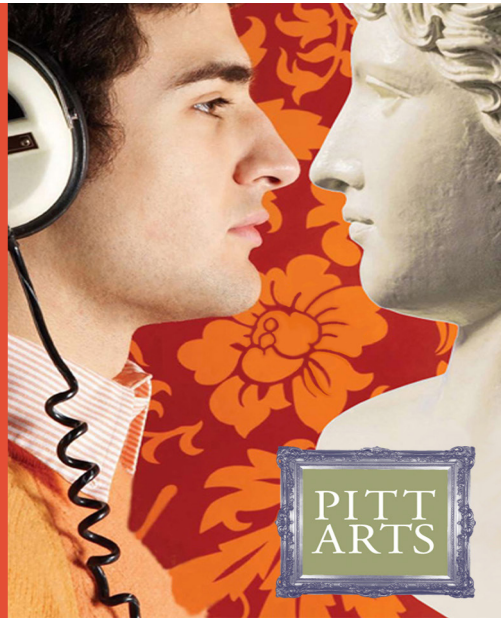
Between you and me
is Pittsburgh, the city of bridges, the steel city, the buckle
on the Rust Belt, birthplace
of Gertrude Stein and setting
of Flashdance. I'd drive East
for five hours and you'd drive West
for five hours and we'd be there, in Pittsburgh,
where the murder rate is 2.61 times
the national average, which means we might not
survive Pittsburgh, but the natural disaster risk
is second-lowest in the nation, which means
there's a chance. Right outside
Pittsburgh is Frank Lloyd Wright's
Fallingwater, which its residents called
Rising Mildew, and which is something like what
Pittsburgh would be for us: beautiful
and useless. Pittsburgh is the Paris
of Appalachia and has three more bridges
than Venice and speaking of places
that aren't Pittsburgh, Pittsburgh
has seventeen sister cities, including
Presov, Slovakia and Skopje, Macedonia
and Saarbrucken, Germany and Da Nang,
Vietnam, but none of these cities
have the Pittsburgh Steelers, or the Pittsburgh
Pirates, or the Pittsburgh Passion, or the Pittsburgh
Riverhounds. And I'm telling you all this
because I know that if we went to Pittsburgh we wouldn't
see Pittsburgh, wouldn't stroll
through Beechview or Beltzhoover
or the Strip District or Windgap, wouldn't know
any neighborhood in Pittsburgh except
the one that contained the cheap chain hotel room
we'd be renting for just a few hours, so that I
could see your face and you could see my face and that's
what Pittsburgh would look like, our faces, stupid
with relief, tired from driving
all that distance to a city that could
be any city, but isn't, because we're there,
together, for the first time, finally, again.

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DONATIONS TO THE DEPARTMENT

Please consider donating to our department. It is only with your help that we are able to showcase our students and faculty while sharing the future of theatre within our regional community.

Your generous support helps to fund much of our programming throughout the year. This includes the production branch of our department, outreach programs that benefit various community organizations, teaching artists and guest artists, residencies and workshops, and other educational theatre events we provide throughout the year.

We need your help more than ever to support these programs. There are many students on campus whose first experience with the theatre and the cultural community overall starts at Pitt.

Click [here](#) to make an online donation
to the department.

Production Crew

Pitt Stages Production Staff

Costume Shop Manager (Interim)..... Ricky Campbell
Technical Director.....Eben Alguire
Head Electrician/Shop Foreperson.....Kyle Cameron
Prop Shop Manager.....M.K. Hughes

Director Cynthia Croot
Assistant Director Alison Mahoney
Assistant Director Rebecca Hobart
Dramaturg..... Ella Mizera
Stage Manager Amanda Cooke
Scenic Designer.....Jilian Werbisky
Sound Designer..... Natalie Osborne

The Production Team

Amanda Cooke (Stage Manager) is thrilled to work on her first production with Pitt Stages. She is a first-year theatre arts and economics double-major with minors in chemistry and teaching education. Her show credits prior to attending Pitt include *Seussical* (assistant director) and “The Great American Talent Show” (Ellie Jordon).

Cynthia Croot (Director) is Associate Professor and Head of Performance at the University of Pittsburgh. She earned her MFA in Directing from Columbia University and was an NEA Directing Fellow. Her practice-based research explores diverse modalities of immersive theatre, social justice activation through the arts, and intercultural performance. Croot has collaborated on projects based in the UK, South Africa, Argentina, Syria, Palestine, and Israel. Her work has been seen at dozens of venues across the US, including the Smithsonian American History Museum, the Kennedy Center, and the Guggenheim Museum.

Rebecca Hobart (Assistant Director) is so excited to be working on *Appalachian Paris*. She is a junior theatre arts major and creative writing minor. Rebecca was most recently worked on the Pitt Stages productions of “Carrie and Francine” (director and costume designer) and *Spark* (assistant director and assistant costume designer).

Alison Mahoney (Assistant Director) is a first-year Ph.D. student in Theatre & Performance Studies, researching disability/neurodiversity in performance and completing an Immersive Practice Credential in devised theatre. She was the founding Artistic Director of Bluelaces Theater Company in New York City from 2015-2020, which devises immersive, multisensory theatre for autistic and developmentally disabled audiences. She holds an M.A. in Contemporary Performance Practice from Ulster University and a B.S. in Theatre & Gender Studies from Northwestern University.

Ella Mizera (Dramaturg) is excited to make both her mainstage and dramaturgical debut! She is a freshman theatre arts major with a French minor and has previously performed with Pitt Stages in “Bastille Day” (Nadine). Other acting credits include *Macbeth* (Malcolm), *A Christmas Carol* (Fan), and *Back to the '80s* (Laura).

Natalie Osborne (Sound Designer) is ecstatic to be working as the Sound Designer for *Appalachian Paris* this spring. Ms. Osborne is a junior film & media studies/theatre arts double major at the University of Pittsburgh. She has worked as assistant sound designer and assistant sound engineer on numerous shows at Pitt. Natalie is also one of the heads of production for Pitt Tonight, the acclaimed late-night student talk show. She is looking forward to presenting this interactive theatrical experience to the Pitt community and to her beloved Pittsburgh!

Jillian Werbisky (Scenic Designer) is excited to be working with the cast and crew of *Appalachian Paris* in her first mainstage head designer position. She is a junior psychology/administration of justice double major and theatre arts minor. Previous work includes “Carrie & Francine” (scenic designer), “Inside the Zoom: Two Online One Acts” (assistant scenic designer), and *The Wolves* (assistant scenic designer). She will be working on scenic design research this

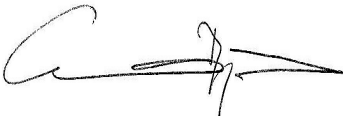
Dear Friends,

On behalf of The University of Pittsburgh's Department of Theatre Arts, we would like to thank all of you for supporting our students this past year. You have made it possible for us to continue offering the kind of educational and thought provoking performances that give our students the opportunity to practice their craft.

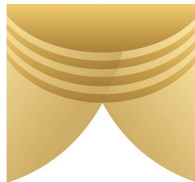
Every year the University of Pittsburgh dedicates the academic year to a theme that the entire university community participates in through various events. The academic year 2020-2021, is the Year of Engagement. Through engagement with each other - we allow ourselves to create new possibilities for humanity, for fellowship, and for innovation and discovery. Engagement allows us to come together to learn and teach about communities and to create new ones.

During a time when we are living and working apart from each other, we have had to learn how to stay connected using a range of digital platforms not usually associated with theatrical performances. We learned how to create a virtual world in order to showcase the talents of our students in new ways along with encouraging them to grow creatively.

We wanted to thank all of you for supporting us on this journey.



Annmarie Duggan, Chair
Department of Theatre Arts



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PITTSBURGH

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University of Pittsburgh

Department of Theatre Arts

ABOUT

The Department of Theatre Arts at the University of Pittsburgh is an accredited member of the National Association of Schools of Theatre and offers BA, MFA, and PhD degrees in Theatre Arts. 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	Bria Walker
Co-Heads of Design Technology	Gianni Downs and Annmarie Duggan
Head of History/Literature/Criticism	Michelle Granshaw
Head of Performance	Cynthia Croot
Additional Faculty	Kathy George, Karen Gilmer, Patrick McKelvey, Becki Toth, and Ricardo Vila-Roger
Visiting Faculty	Delilah Picart
Teaching Artists-in-Residence	M.K. Hughes, Chosky Teaching Artist Kelly Trumbull, Richard E. Rauh Teaching Artist
Professor Emeriti	W. Stephen Coleman, Buck Favorini Don Mangone and Bruce McConachie

ADMINISTRATIVE STAFF

Department Administrator	Maggie Bupp
Operations Manager	Ashley Martin
Graduate Student Services Administration	Josh Oliver
Marketing Coordinator	Connie Anne Markiw

PRODUCTION STAFF

Costume Shop Manager (Interim)	Ricky Campbell
Technical Director	Eben Alguire
Head Electrician/Shop Foreperson	Kyle Cameron
Prop Shop Manager	M.K. Hughes

PITTSBURGH

by Ed Skoog

Pittsburgh isn't there anymore
rode by it on the gray horse and instead
a place where they go sick, a place of only mist

To properly understand the twelve Pittsburghs of the heart
but nothing to grasp or die for and when the adults told me to cry
I sang on the uneven riser that swirls like northern lights in the ear

In 1955 my mother's father, a steelworker, was shot and killed in his
hotel intervening in an attempted abduction the shooter "crazed and
lovesick" according to his mother,
my mother only met him a few times, the last time, shortly before the
murder, she said she took a train.

In the testimony of another tenant his face, after he staggered
out of the apartment, had "an iron color."
He fell into her arms. "I was holding him, trying to help," she said.
"But he was dead."

The kidnapper escaped with his ex and they drove the outskirts of
Pittsburgh -Tarentum, Aspinwall, Turtle Creek all night before she
talked him into turning himself in at dawn

Clouds are in a composition useful to fill space around the invisible
in moonlight the murderer and the owl who buries and the bull who
rings drove rural Allegheny County stopped at midnight for hot dogs
and milk according to the transcript of the trial heard the luminous
processes of the dashboard

I suppose he sang like a scarf gone out long behind like magnetism
like thorn bushes like wind around a highway sign he went up and
asked if anyone was dead again why they have to assert themselves
even after we told them about sorrow think my grandfather's ghost
rode alongside them eleven milespeering in before departing who
wasn't with him the night he was killed like hearing a stranger's
headphones in the spirit of cancelled flight and a storm coming

she missed the beard he was growing
we put our gods in clouds - we hide in clouds