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BY MARINA CARR



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In Memoriam

Vincent O'Neill, *ICTC Co-Founder and Former Artistic Director*

With love, admiration, and gratitude, we are pleased to dedicate ICTC's 35th Season to our founding Artistic Director, Vincent O'Neill. His legacy echoes throughout this season - in the texts, the artists, and the spirit of bold, transformative storytelling he championed - a tribute to our visionary former leader.

ACKNOWLEDGMENTS

With gratitude, ICTC recognizes the people and partners who have shared their time, talent, services, and resources in support of this season.

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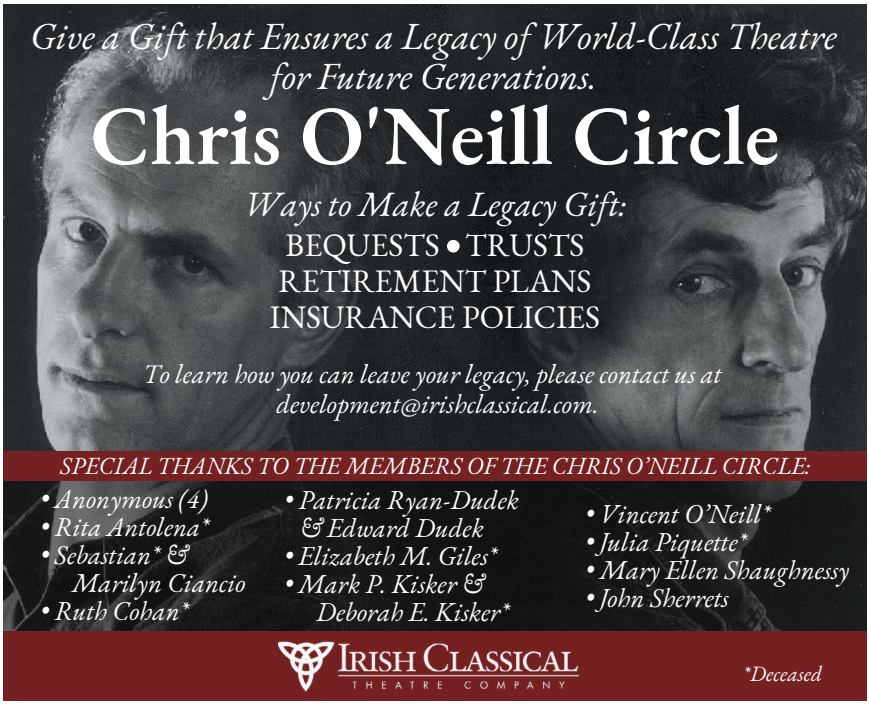
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This list represents contributions between May 1, 2025 – May 1, 2026.

ICTC extends its sincere appreciation for the financial support provided by the County of Erie. Its generosity allows ICTC to maintain the high level of artistic excellence for which it is celebrated.

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DIRECTOR'S NOTE

In *Girl on an Altar*, Marina Carr takes an ancient story we think we know and asks us to consider it again. She takes the old myth of a king sacrificing his daughter for favorable winds and military glory, and strips away the distance of legend until it feels immediate and recognizable. Suddenly this is not a story about ancient Greece. It is a story about us.

Carr refuses to let this story remain archetypal or symbolic. She drags it out of lore and into the body. What emerges is not simply a retelling of the myth of Clytemnestra and Agamemnon, but an excavation of marriage, memory, desire, and rage. Suddenly these mythic people are not statues or names from textbooks, but breathing souls who stagger under the unbearable weight of grief and love.

The play is muscular and lyrical at once. The language moves like poetry, but underneath it is something raw and dangerous. Carr's characters do not speak in neat arguments or tidy narratives. They messily circle pain. They relive it. They weaponize it. They try and fail to escape it. The result is a world where love, grief, and violence exist side by side, inseparable from one another.

In directing this production, I have been less interested in presenting Greek tragedy as something distant or formal, and more curious about the private lives trapped inside epic events. What astonishes me most about this play is how intimate it is. For all its grand themes, war and sacrifice and vengeance and destiny, it is ultimately about people trying to speak the unspeakable, people trying to forgive, people trying to survive the wounds inflicted upon them by those they trusted most. The battlefield of this play is as much emotional as political.

And isn't that the way of it always? The great brutal machinery of history grinding away while ordinary hearts crack quietly in kitchens and hallways and bedrooms. We speak of wars in numbers and dates and victories, but every war ultimately lands in a family and echoes within it for generations.

Carr knows this. She knows the old stories are not old at all. She knows this story is not a "fragment from some barbaric age." She knows that people are still sacrificed every day on the altars of noble causes dressed up as necessity. Women and children and impoverished people are handed over to greed, to pride, to politics, and to the ceaseless hunger for power. This production invites us to consider the cycles we ourselves inherit and forces us to ask what kind of society demands these kinds of sacrifice in the first place.

It has been a privilege to explore this extraordinary work with this company of artists. Thank you for joining us in the theatre. A place where strangers sitting shoulder to shoulder can listen to some of the oldest stories we know because maybe, just maybe, those stories can still help us reckon with our legacy. Or help us forgive. Or help us mourn. Or help us confront what it means to be human in our own moment of humanity.

-Anderson Carr, Director

DRAMATURG'S NOTE

Marina Carr allows us to empathize rather than antagonize, while still being able to understand the abhorrence required to eventually avenge. Is vengeance the only rightful answer to injustice? Or will justice come, all in good time? In contrast to the tragedy of Agamemnon, we see a more fleshed out version of these characters before our eyes. Not just on this stage, but on the global stage. This play mirrors our tragedy. What seems a distant and mythical tale inspired by political crisis and civil unrest has become our nightly news, as we hear about the unfortunate and heart-wrenching sacrifice of the powerless for something that cannot even defeat the most powerful opponent - time. Time gives this story proof, it reveals the cycle of systemic oppression, time giveth and taketh away. Time holds much more power than flawed systems of governance.

-Melanie De La Cruz, Dramaturg.
To read the full note, visit irishclassical.com/girlonanaltar

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Irish Classical Theatre Company
Presents

GIRL ON AN ALTAR
BY MARINA CARR

Cast

Clytemnestra ..... Keelie Sheridan*
Agamemnon ..... Jorge Luna*
Cassanda ..... Tabitha Raithel†
Aegisthus ..... Darryl Semira*
Cilissa ..... Paige Batt†
Tyndareus ..... David Marciniak†

Setting: Fluid. Sky. Sea. Stars. Wind. Stone. Bronze. Aegean Light.

Run Time: Approximately 2 hours and 30-minutes, including one 15-minute intermission.

Content Notes: This play contains depictions of violence, murder, and intimacy, as well as strong language. It explores themes of war, sacrifice, enslavement, power, betrayal, loss of children, and revenge.

PRODUCTION TEAM

Director ..... Anderson Carr†
Scenic/Costume Designer ..... Valentin Peter Eisele†
Stage Manager ..... Lauren Costello Yager
Assistant Stage Manager & Wardrobe Supervisor ..... Alexia Guzmán
Props Designer ..... Quincey Miracle†
Lighting Designer ..... Matt DaVita
Sound Designer ..... Mason Beggs
Hair & Make-Up Designer ..... Araia Heatcott
Intimacy Director ..... Lindsay Brandon Hunter
Fight Director ..... Adriano Gatto
Dramaturg ..... Melanie De La Cruz†
Carpenter ..... J. Marc Quattlebaum

*The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Who's Who ... Cast



Keelie A. Sheridan (Clytemnestra)
Keelie is an award-winning actor, director, choreographer, filmmaker and the Artistic Director of the Irish Classical Theatre Company. She has performed primarily in world premieres of new plays and devised physical theatre and dance pieces at venues including NYC's The Public Theatre, 3LD, JACK NY, Teatro Circulo, Classic Stage Company and South Oxford Space. Keelie's debut feature film, *planet b234*, received international acclaim and is now available to stream on Amazon Prime. *Crocodile Fever* by Meghan Tyler and *Or*, by Liz Duffy Adams at ICTC. MFA Acting- Brooklyn College. MFA Directing- Trinity College Dublin/ RADA's The Lir Academy (US Ireland Alliance George J. Mitchell Scholar). AEA & SDC. KeelieSheridan.com



Jorge Luna (Agamemnon)
Jorge Luna is an actor, director, photographer, filmmaker, and writer born and raised in San Juan, Puerto Rico. Directing- *A Maze* by Rob Handel (Siena College); *FLORIDITA, my Love* by Javier Antonio González (Union College); *papa y yoyo* (Phoenix Shorts- WINNER- Best Dance Clip); *On The High Road* by Anton Chekhov (Universidad de Puerto Rico). *Performance*- Off-Broadway/NYC Theatre- *Breaking The Story* (2nd Stage); *Deathwatch* (Drama League/ New Ohio); *FLORIDITA, my Love* (IATI/ Caborca); *Hamlet* (Jersey City Theater Center/ Caborca); *by wing, fin, hoof or foot* (The Ume Group); *Cymbeline* (Chashama). Regional- *BUST* (Goodman/ Alliance- world premiere); *Dracula: A Comedy of Terrors* (Irish Classical Theatre Company); *Baipás* (George Street Playhouse- English language world premiere); *Constellations* (George Lindsey Theatre); *SHINKA* (Ren Gyo Soh/ Capital Fringe). Film- *The Week Of* (Netflix); *planet b234* (Vail); *All the Beautiful Things* (Sundance); *Break Glass* (NYCF); *Untitled Fish* (UNFIX NYC Film Festival). TV- *Zero Day* (Netflix); *Law & Order*; *Law & Order: SVU*; *Elementary*; *The Blacklist*. Training- Universidad de Puerto Rico- BA Theatre; RADA- Shakespeare; Brooklyn College- MFA, Acting. Luna is a recipient of an Individual Artist Grant from the Arts Center of the Capital Region (NYS) @jorgelunadj



Tabitha Raithel (Cassanda)
Tabitha Raithel is so excited to make her ICTC debut in Marina Carr's *Girl on an Altar*. Growing up in Buffalo, NY, she left in 2020 to complete her undergraduate degree in Marketing at Case Western Reserve University (Cleveland, OH), and currently resides there as a proud member of the CWRU/ CPH MFA Acting Program (Class of 2028). Most recently, she has been seen onstage as Morkan in the CWRU/CPH MFA production of *Epiphany*. Other regional credits include #25 in *The Wolves* and Emmy in *A Doll's House Part 2*. Locally, she was a part of the 2025 SDP touring production of *Romeo and Juliet* as Juliet and Benvolio. She is so incredibly blessed to have the opportunity to pursue acting and have so much support from her friends and family. She'd also like to thank ICTC for this experience and sends her love and hugs to everybody involved in this production. She hopes you enjoy the show, and Go Bills!

Who's Who ... Cast



Darryl Semira (Aegisthus)
Darryl is thrilled to be returning to ICTC after last appearing here as Victor in Noël Coward's *Private Lives*. A professional actor since 1998, Darryl's Broadway credits include: *Mamma Mia!* (2001 production), Monty Python's *Spamalot* (first national tour, Mike Nichols director), & *Bombay Dreams* (original Broadway cast). He has appeared on TV and at regional theatres nationwide.
Select regional credits include *Rent* at the Oregon Shakespeare Festival; the *For the Record* series in Los Angeles; *Love's Labour's Lost* (Berowne) and *As You Like It* (Orlando) at Shakespeare in Delaware Park; *Guards at the Taj (Babur)* at Road Less Traveled Productions; *Next to Normal* (Dan) and *Camelot* (King Arthur – voted Best Male Actor by Buffalo Spree magazine's Best of WNY 2022) at MusicalFare; *Equivocation* at the Kavinoky; *White Rabbit Red Rabbit* at Alleyway; *Trinity Rep, Seattle's 5th Avenue Theatre*, *Pasadena Playhouse*, Paper Mill Playhouse.
Darryl has also worked with eminent theatre director Anne Bogart and SITI Company, training in Viewpoints / Suzuki Method of Acting while directing and acting in developmental stages of *The Three Sisters*. Upcoming: Astrov in *Uncle Vanya* at Road Less Traveled. To Eric, thank you for being on this ride with me. "Kindness Eases Change." Octavia Butler



Paige Batt (Cilissa)
Paige Batt is over the moon to be making her ICTC debut with this powerhouse cast and creative team. Having discovered her love for performance at an early age, she made her official foray into theatre more than a decade ago. Favorite roles include Emily (*I F*cked You in My Spaceship*), Mary Debenham (*Murder on the Orient Express*), Suzanne (*Dearly Departed)*, Vera Claythorne (*And Then There Were None*), Ronnette (*Little Shop of Horrors*), and Fairy May (*The Curious Savage*). Paige is eternally grateful to her friends and family for their unwavering support. Love always to her husband Adam and daughter Nora.



David Marciniak (Tyndareus)
David Marciniak is a Buffalo actor and has appeared on stages across the region. Recent credits include *The Book of Will* (Henry Condell), *Witch* (Sir Arthur – ARTIE Nomination), *Mysterious Circumstances* (Dr. Watson et al), and *Tribes* (Christopher – ARTIE Nomination), all at Road Less Traveled Productions, where David is a member of the ensemble. David has been in several Shakespeare in Delaware Park productions, most recently *The Tempest* (Prospero), *Much Ado About Nothing* (Leonato), and *King Lear* (Kent). He's been in productions at Desiderio's Dinner Theater, Jewish Repertory Theatre, and Shea's 710 among others. David performs as Santa Claus at events across the region and is represented by Pickering-Hummert Casting. He is finishing a four-year run as Co-President of the Association of Regional Theatre Artists (ARTA), the trade guild for theatre artists across WNY.

Who's Who ... Production

Valentin Peter Eisele (Scenic/Costume Designer)
Valentin Peter Eisele studied Information Design in Graz, Austria, and subsequently worked as a graphic- and set designer for Stan Studios in Stuttgart. Whilst working on independent graphic design projects for theatres in Germany, his professional focus shifted towards the performing arts: he started working as a set- and costume designer and eventually enrolled in the Masters Program in Stage Design at the National Academy of Dramatic Art – The Lir – in Ireland. Since graduating in 2016, he has been working independently as a set, costume, and graphic designer, collaborating with theaters and cultural institutions.

Mason Beggs (Sound Designer)
Mason is a director and educator based in Buffalo, NY. He's thrilled to be working on another ICTC production, having recently directed A Skull in Connemara and winning the 2025 Artie Award for Best Direction of a Play for his work on Dorian. He earned his MFA in Directing from The New School for Drama, where he also served on the directing faculty. His work has been developed at venues including New York Theatre Workshop, PTC Performance Space, Playwrights Horizons, The Lion Theater, Art House Productions, The Cell, Theatre for the New City, Tisch School of the Arts, The New School for Drama, Theatre 80, and The University at Buffalo. www.masonbeggs.com

Lauren Costello Yager (Stage Manager)
Lauren Costello Yager (she/they) is excited to conclude her fourth season with ICTC as Production Stage Manager (PSM). She served as PSM for Or, (2026), *A Skull in Connemara* (2026), *Crocodile Fever* (2025), *The Loved Ones* (2025), *Dracula: A Comedy of Terrors* (2024) as well as many others. Lauren would like to thank her incredibly supportive wife, Nic, and daughter, Etta, for making this work possible.

Alexia Guzmán (Assistant Stage Manager & Wardrobe Supervisor)
Alexia is excited to return to Irish Classical Theatre. She holds a Bachelor of Arts in Digital Media & Communications from Hilbert College. Her stage management credits include Desde el Puente, La Lupe: My Life, My Destiny, and Isleña with Raíces Theatre Company. Additionally, she has served as Wardrobe Supervisor for Sweat at Road Less Traveled Productions. Her Assistant Stage Manager credits include *Crocodile Fever*, *The Loved Ones*, *Doubt: A Parable*, *"Master Harold"...and the Boys*, *Betrayal*, and *Private Lives* at Irish Classical Theatre, as well as Agatha Christie's *Murder on the Orient Express* with *All For One* at Shea's 710 Theatre and *Merrily We Roll Along* and *The 25th Annual Putnam County Spelling Bee* at Second Generation Theatre. Alexia extends her gratitude and love to her fiancé Jake, her parents, brothers, best friends, Usnavi and Peggy for their constant love and support.

Quincey Miracle (Props Designer)
Quincey Miracle (they/them) is a visual artist working in multimedia sculpture, immersive installation, and performative action.Their work combines sculptural methods such as body casting with techniques borrowed from costume design, game development, and home construction. With a Jack-of-all-Trades approach, they create physical manifestations of complex emotional states, memories, and interactions. Quincey received their BFA in Studio Art with a concentration in sculpture from Central Washington University and their MFA in Sculpture and Extended Media from the University at Buffalo.

Lindsay Brandon Hunter (Intimacy Director)
Lindsay Brandon Hunter is an intimacy choreographer and director, an actor, and an associate professor in the Department at the University at Buffalo. She's pleased to return to the Irish Classical Theatre Company (*The Fitzgeralds of St. Paul*), and has also worked with Chautauqua Theatre Company (*The WItnesses*, *Birthday Candles*), the D'Youville Kavinoky Theatre (*The Game of Love and Chance*, *Sweet Charity*, *Sanctuary City*, *Network*), and with students at the University at Buffalo, the New York State Summer School for the Arts, and the Chautauqua Opera Conservatory. Her training includes work with Chelsea Pace's Open Intimacy Creatives, Intimacy Directors and Choreographers,

and Theatrical Intimacy Education, where she was a member of the second-ever Educator Advocate Program cohort.

Melanie De La Cruz (Dramaturg)
Melanie De La Cruz is a first-generation student-artist attending her senior year at Union College. Originally from Tampa, FL, she has a heart to pursue the arts, is incredibly grateful for her education, and is excited about the next chapter in her life. Some credentials include: Helena (*A Midsummer Night's Dream*), Floridita (*Floridita: My Love*), Assistant Director and Student Dramaturg (*Sweat*), Dancer (Edinburgh Fringe Festival 2023), Adriana (*Comedy of Errors*), and Electra (*Oresteia*). Dancer, actress, and adventurer, she's ambitious, and hopes for more accessible creative, and educational, spaces for all. Special thanks to Keelie, Jorge, and the ICTC artistic team for allowing her to work on this compelling and riveting piece. Amor to family, friends, and you! Romans 13:10

Araia Heathcott (Hair & Makeup)
Araia is a recent graduate of the D'Youville MFA acting program. Araia has been in performances at The D'Youville Kavinoky Theatre such as *Rocky Horror Picture Show*, and her graduate performance of *Gruesome Playground Injuries*. She has been assistant stage manager on multiple shows, such as *Or*, and *Dorian* at Irish Classical; and *King James* at The Kavinoky. She looks forward to another great show and another great Buffalo Theater season!

J. Marc Quattlebaum (Carpenter)
J. Marc Quattlebaum is a Clinical Assistant Professor of Theatre at the University at Buffalo. He holds an MFA in Scene Design from Wayne State University and a BA in Theatre and English from Newberry College. Prior to coming to Buffalo, J. Marc was the Technical Director and a resident scenic designer for Birmingham Children's Theatre, the nation's second oldest professional theatre for young audiences. Recent credits include: puppet design for *Crocodile Fever* (ICTC), scenic design for *Sanctuary City* (D'Youville Kavinoky Professional Theatre), *The Game of Love and Chance* (D'Youville Kavinoky Professional Theatre), and *The Biggest Little House in the Forest* (Birmingham Children's Theatre).

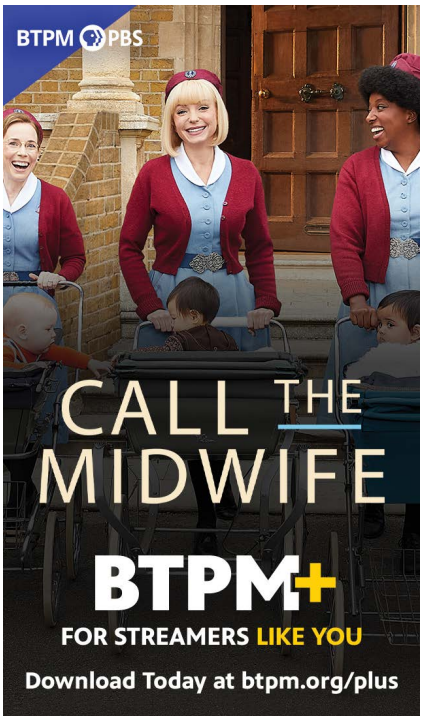
Keelie A. Sheridan (ICTC Artistic Director)
Keelie is an award-winning actor, director, choreographer, and filmmaker. She has performed primarily in world premieres of new plays and devised physical theatre and dance pieces at venues including NYC's The Public Theatre, 3LD, JACK NY, Teatro Circulo, Classic Stage Company and South Oxford Space. Keelie's debut feature film, *planet b234*, received international acclaim and is now available to stream on Amazon Prime. During her time at ICTC, Keelie has brought four North American premieres to Buffalo, including Erica Murray's *The Loved Ones*, Phoebe Eclair-Powell and Owen Horsley's *Dorian*, Marina Carr's Girl on an Altar and John Morton's upcoming *Denouement*, along with the preview production of Christie Baugher's *The Fitzgeralds of St. Paul*. In addition to her work at ICTC, Keelie is an Assistant Professor of Performance at the University of Pittsburgh. MFA Acting- Brooklyn College. MFA Directing- Trinity College Dublin/ RADA's The Lir Academy (US Ireland Alliance Scholar). AEA & SDC. KeelieSheridan.com

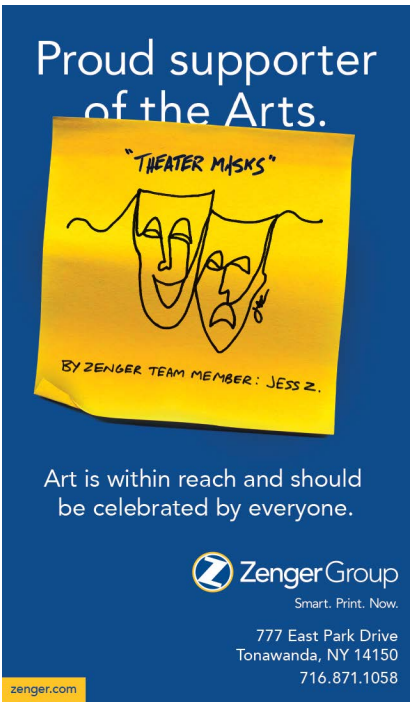
Anderson Carr (Director)
Anderson Carr is a director, actor, and intimacy director who specializes in emergent forms of immersive and site-informed theatre that explore liveness at the intersection of place and time. In his work, builds egalitarian ensembles that create interdisciplinary, research-driven, and process-shaped performances that put audiences at the very center of artistic experiences. Andy has developed work at Artists Repertory Theatre, Oregon Ballet Theatre, the Gate Theatre, and ANU Productions. He earned an MFA in Directing from the Lir Academy of Trinity College in Dublin/RADA. He is the current artistic director of Cascadia Theatre Company and is an associate member of the Stage Directors and Choreographers Society. Andy is an Assistant Professor of acting and directing at the University of Portland.

Who's Who ... Production

Matt DiVita (Lightning Designer)
Matthew DiVita is a Buffalo-based Lighting Designer and is honored to be back at ICTC for another Curtain Up. Some of his favorite designs include: *Crocodile Fever*, *Dracula: A Comedy of Terrors*, *Private Lives*, *The Price*, *Thurgood*, and *"Master Harold"…and the Boys* (ICTC), *American Idiot*, *Head Over Heels* (Belissima Productions), MFA Dance Showcase 2025 and 2024 (UB), *I Love You, You're Perfect, Now Change* (Keenan Center), and *Rent*, *the Taming*, and *Measure for Measure* (Niagara University). Tour credits: A Taste of Ireland (North American Tour). Most recently, he has the honor of returning for his second season as Lighting Supervisor for the Chautauqua Theatre Company. He can also be found as a Lighting Director across the street at Electric City, live lighting concerts coming to Buffalo. Soon, he will be joining the Lighting and Special Effects team on Disney Cruise Line. Matthew would like to thank his wife, Karen, for all her love and support.

Adriano Gatto (Fight Director)
Adriano returns to ICTC having previously worked as the Fight Director for the world premiere of *The Onion Game* by Brian Delaney and Meghan Tyler's *Crocodile Fever*. As a Certified Fight Director and Certified Fight Instructor with Fight Directors Canada, he's worked at various theatres regionally including Geva Theatre Center, Chautauqua Theatre Company, Arizona Theatre Company, and locally for The Kavinoky Theatre, Alleyway, and SGT, among others. Additionally, he is the Artist-in-Residence at his alma mater, Niagara University.





ICTC Staff

Artistic Director	Keelie A. Sheridan
Interim Artistic Producer	Mason Beggs
Advisory Director	Kate LoConti Alcocer
Associate Directors	Chris Kelly, Greg Natale, Fortunato Pezzimenti
General Manager	Benjamin Verdi
Audience Services Manager	Kaylie Horowitz
Assistant Audience Services Manager	Rachel Wach
Administrative Assistant	Madeline Allard-Dugan
Accountant	Ken Schupp
Grant Writer	Leann Metz
Front of House Associates	Mercury Catus, Katelyn Gard, Jeremy Kreuzer, Samuel Lyman, Shelby McNulty-DeCaro, Elle L. Montana, Lizzie Nelson, Jade Tinker, Rachel Wach
Lead Bartender	Nigel Bouvart
Facilities Custodian	Todd Schultz
Publicity & Archival Photographer & Videographer	Jorge Luna Photography
Show Poster Illustrator	Michael Gelen, Inkwell Studios

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Contact ICTC's Executive Director at executive@irishclassical.com or by phone at 716-853-1380 ext. 103 to find out more.

PLEASE NOTE: Event seating is not guaranteed in seats bearing specific names.

Land Acknowledgement

Irish Classical Theatre Company, in residence at The Andrews Theatre, acknowledges that it operates on land that falls within the traditional territory of the Haudenosaunee Confederacy of Nations, also known as the Six Nations, including the Seneca, Tuscarora, Cayuga, Onondaga, Oneida, and Mohawk Nations. This territory is covered by The Dish with One Spoon Treaty of Peace and Friendship, a pledge to peaceably share and care for the resources around the Great Lakes. It is also covered by the 1794 Treaty of Canandaigua, between the United States Government and the Six Nations Confederacy, which further affirmed Haudenosaunee land rights and sovereignty in the State of New York.

We honor the legacy of the Indigenous People who have made, currently make, and will continue to make this land their home for thousands of years. We also honor those who have suffered at the hands of colonialism, genocide, and land theft, including those who are no longer with us, having been lost to the history of violence against Indigenous People. We acknowledge their forced removal from this stolen land, and admire their perseverance through the horrific crimes committed against them and many attempts to wipe out their culture and quietly assimilate them into Western society over many generations

ICTC is committed to becoming advocates for inclusion as we move into the future. We are grateful for the opportunity to live, work, and learn alongside the people who live within these lands. For more information, we encourage you to visit www.haudenosauneeconfederacy.com.



Donor List

Your generosity keeps our stage alive and thriving! We are deeply grateful to our dedicated donors for their unwavering support, which is vital to sustaining our mission. To ensure our future remains bright we invite you to join our Family of Supporters. Thank you for helping us enrich Buffalo's cultural landscape. This list represents donations between May 1, 2025 - May 1, 2026.

Founders Circle ($10,000+)
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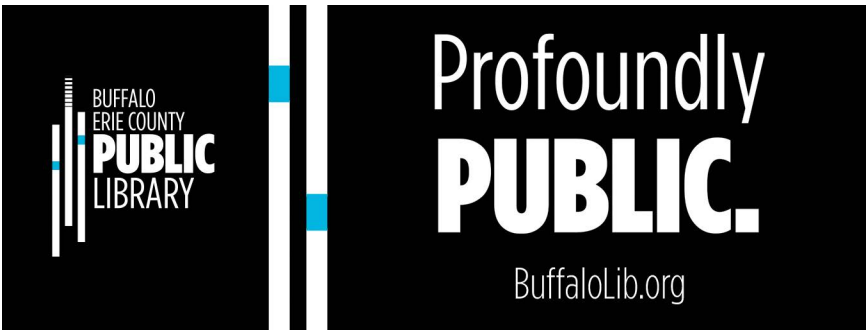
Below is a list of tribute gifts memorializing and celebrating a special loved one. We thank those of you who demonstrated your thoughtful affection by making gifts in their honor.

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Kathleen Betsko Yale
Tony Diina
Grace A. Flanagan
Margot Hudson
Jack Kenny
Deborah E. Kisker
Vincent O'Neill
John J. Phelan, Esq.

IN HONOR
Paul O'Brien
James & Michal Wadsworth
Mina Westfeldt
Paul Ziebarth

WITH GRATITUDE

We extend our heartfelt thanks to all who made a gift to the Irish Classical Theatre Company in memory of Vincent O'Neill. We are especially grateful to the O'Neill family for electing ICTC as a recipient of memorial contributions. Your generosity honors Vincent's extraordinary legacy and ensures that his spirit continues to live on — in the stories we tell, the artists we support, and the community he helped build on our stage.




TAB
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Buffalo United Artists
D'Youville Kavinoky Theatre
Irish Classical Theatre Company
Jewish Repertory Theatre
Kenan Center
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MusicalFare Theatre
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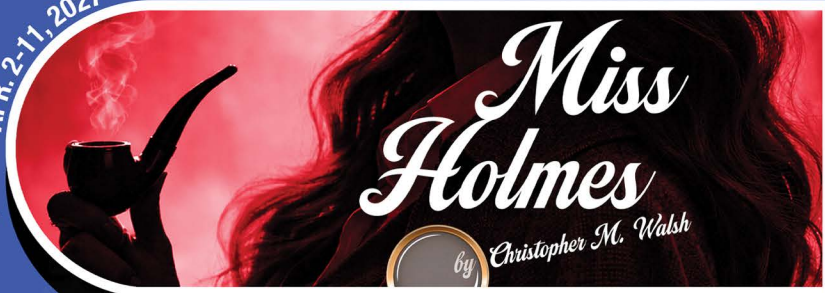
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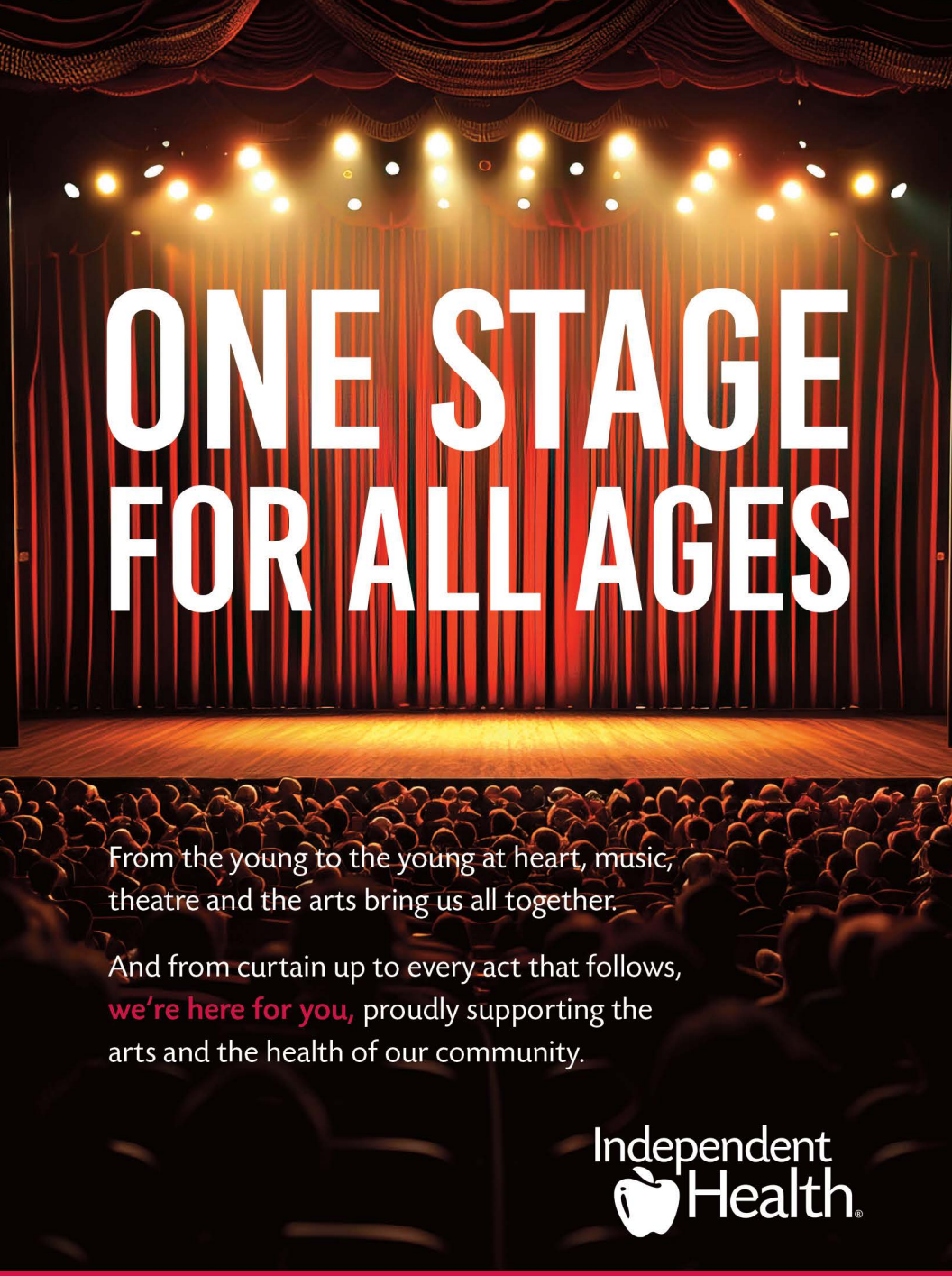
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