Presents

The U.S. Premiere of

Pineapple

by Philip McMahon

Directed by
Siiri Scott+

Stage Manager/Properties Design Jen Bukovsky+*
Costume Design Sully Ratke^*
Sound Design Toy Deiorio**^*
Assistant Sound Design Agata Pacia
Set Design/Properties Design Alyssa Mohn
Lighting Design Jason Fassl**^*
Fight/Intimacy Choreographer Jeff Christian+*
Dialect Design Elise Kauzlaric
Technical Director Evan Sposato
Interim Artisitc Director J.R. Sullivan+

This event is made possible in part by support from the Keough-Naughton Institute for Irish Studies and the Keough School of Global Affairs and the Nanovic Institute for European Studies at the University of Notre Dame. This program is partially supported by grants from the the Richard H. Dreihaus Foundation, the Grainger Foundation and the Gaylord & Dorothy Donnelley Foundation.

+Denotes member of Irish Theatre of Chicago
*Denotes member of Actors’ Equity Association
^Denotes member of United Scenic Artists 829
**Denotes member of IATSE
CAST (IN ORDER OF APPEARANCE)

Roxanna ................................................................. Audrey Anderson
Steph ................................................................. Morgen Kerian*
Paula ................................................................. Kate Romond
Antoinette ........................................................... Savanna Rae
Dan ................................................................. Matthew Isler+

Understudies: Lizzie Bourne (Paula), Roisin Goebelbecker (Steph and Roxanna), Tara Hazel Walsh (Antoinette).

The play will be performed without an intermission.

Pineapple is presented by special arrangement with Philip McMahon and United Agents LLP.

IRISH THEATRE OF CHICAGO ENSEMBLE


IRISH THEATRE OF CHICAGO ENSEMBLE EMERITUS

Mac Brandt, Erin Diener, Jacquelyn Flaherty, Matt Gibson, Thomas Vincent Kelly, Kate Martin, Dan Michel, Ann Noble, Catherine O’Connor, Julian Pike, Anne Sunseri, Karen Tarjan, Andrew J. Turner and Sarah Wellington.

IRISH THEATRE OF CHICAGO BOARD OF DIRECTORS

Martin Murray (President), Jack Blakey, Michael Cox, Michael Grant and Amie Marks.

SPECIAL THANKS

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CAST

Audrey Anderson (Roxanna) is so excited to be making her debut with ITC! Previous Chicago credits include *Hard Times* and understudying *The Steadfast Tin Soldier* (Lookingglass), and *Noises Off* (Windy City Playhouse). Born and raised in Minneapolis, Audrey has also worked in MN with The Children’s Theatre Company and Classical Actors Ensemble. While in school at Loyola University of Chicago, she was also lucky enough to study in Dublin, Ireland at The Gaiety School of Acting. Audrey is represented by Shirley Hamilton Talent.

Morgen Kerian* (Steph) is thrilled to be making her ITC debut! She graduated last year with her B.F.A in Acting from the Chicago College of Performing Arts. Regional: *Sense and Sensibility* and *Macbeth* with Lyric Repertory in Utah, *The Gingerbread Lady* and *The Children’s Hour* in her hometown of New York. Chicago: *I and You* (Oak Park Theatre Festival) *God of Bears* (Lincoln Loft) and *May the Road Rise Up* (Factory Theatre). Film credits include “The Intern” and “Vandal”. She holds certifications from SAFD, The Atlantic Theatre Company and the National Theatre School of Ireland (GSA). A proud member of SAG-AFTRA and AEA, Morgen is represented by Lily’s Talent Agency.

Kate Romond (Paula) Kate is making her Irish Theatre of Chicago debut. Theater credits include *Blind Date*, *Talking Pictures* (Goodman Theatre), *The Cherry Orchard*, *The Government Inspector* (Milwaukee Rep.), *The Love of the Nightingale* (Red Tape Theatre), *All’s Well That Ends Well* (Royal Shakespeare Company/RCS co-production), and understudying Honey in *Who’s Afraid of Virginia Woolf* (Steppenwolf Theatre, Chicago run). TV/Film includes *Masters of Sex* (Showtime) as well as independent film and web-series work. Kate is an alumni of Interlochen Arts Academy and The Royal Conservatoire of Scotland, where she received her BA in acting. Kate is represented by Paonessa Talent.

Savanna Rae (Antoinette) is happy and honored to be making her ITC debut. Previous 2019 credits include *Short Shakes! Macbeth* (Chicago Shakespeare Theater), *columbinus* (Random Acts), *Julius Caesar* (Back Room Shakespeare Project), and *Chicago Fire*. Her solo show about the women of the Ulster Cycle, *Daughters of Ire*, was nominated Best New Work of 2015 (Broadway World Chicago) and continues to tour. Savanna is an Artistic Associate with Oak Park Festival Theatre (credits include Maggie in *Lovers, Macbeth, Russian Transport, and Daughters of Ire* and is represented by Shirley Hamilton Talent.

Matthew Isler+ (Dan) is proud to be a part of this production of *Pineapple*. Matt’s past theatre credits include *Romeo and Juliet* (Mercutio), *Red and Green* (Morten), *Mishap!* (Halldor), *City of Dreadful Night* (Gus). With the ITC, Matt has performed in *The Seafarer* (Nicky), *Lay Me Down Softly* (Dean), *The White Road* (Tom Crean), *In a Little World Of Our Own* (Ray), and *The Weir* (Brendan). Most recently he was seen in The Windy City Playhouse production of *Noises Off* (Lloyd). Matthew made his directing debut with Akvavit Theatre’s production of *They Died Where They Lied*. He has also been seen on NBC’s *Chicago PD*. From Pittsburgh, Pennsylvania, Matt studied theatre at Indiana University and is a graduate of the Second City Conservatory Program. Matthew is represented by Paonessa Talent. He would like to thank Christoph Schadèr and Michael J. Hudecek for their support. As ever, Matthew needs to thank his family for the love and encouragement that he has always receives from them.
**PRODUCTION TEAM**

**Philip McMahon** (Playwright) is based in Dublin. His plays include *Come on Home, Town Is Dead, Alice In Funderland, Pineapple, Elevator, Danny and Chantelle (Still Here), All Over Town and Investment Potential*. Phillip is one half of Irish theatre company and pop culture outfit THISISPOPBABY.

**Siiri Scott** (Director) is the Head of Acting and Directing at the University of Notre Dame in the Department of Film, Television, and Theatre. Currently in her 23rd year with the department, she teaches advanced acting, voice, dialect, and movement. Siiri lives in Chicago and continues to work as an actor/director and commutes back to Notre Dame to teach. A graduate of The Theatre School at DePaul, she has worked with Chicago Shakespeare Theatre, Lifeline Theatre, and hosted the KidsWB TV Network for WCIU. Regional work includes a stint in Los Angeles where she appeared on *City of Angels*; Milwaukee, where she performed in *The Kentucky Cycle* and co-directed *Roll of Thunder, Hear my Cry*; and in Seattle she worked with Theatre Babylon, Book-it Repertory Theatre and Seattle Children’s Theatre. An award winning Audiobook narrator, Siiri is is also a company member with the international Japanese Noh theatre, Theatre Nohgaku, and Irish Theatre of Chicago. She directed both the Jeff-nominated production of *My Brilliant Divorce* and the critically acclaimed remount of *The Weir* for ITC.

**Jen Bukovsky** (Production Stage Manager/Properties Designer) is a member of the ITC ensemble, having stage managed *The Weir, Spinning, In a Little World of Our Own, My Brilliant Divorce, The White Road, Lay Me Down Softly and Shining City*. She is also an ensemble member of the Den Theatre and her other Chicago stage management credits include: *The Drawer Boy and Hank Williams: Lost Highway* with Filament Theatre Ensemble, and *Faith Healer and Quality of Life* with the Den Theatre. Previously, she stage managed for the Roanoke Children’s Theater and worked as a stage manager and video editor for the Miss Virginia Pageant. Jen has a B.A. in Directing and Dramatic Literature from Christopher Newport University.

**Sully Ratke** (Costume Designer) is a Chicago-based theatre world-maker with a knack for moon language. She completed her MFA in stage design at Northwestern University, and her BA in Drawing and Painting and Italian at the University of Notre Dame. She is particularly interested in physical theatre, and the relationship of design to performative storytelling. This has led her to work on toy theatre and puppet projects as well as dance, devised, and site-specific work. Sully has collaborated with various Chicago theater companies, including Steppenwolf Theater, The Lookingglass Theatre Company, Drury Lane Theater, The Griffin Theater, The Gift Theater, The Actor’s Gymnasium, Twopence Theater Company, and Chicago Fringe Opera Company. Her work has been seen across the country at the Arena Stage in Washington DC, The Alliance Theater in Atlanta, GA, and South Coast Repertory Theatre in Costa Mesa, CA. She teaches design at The University of Chicago, Northwestern University, and North Central College, and continues to work as a freelance illustrator, while maintaining a passion for poetry and music. Sully is fascinated by all peoples and their wide world - and harbors an intuition for connecting them.

**Victoria Deiorio** (Sound Designer) is thrilled to be returning to ITC. OFF-BROADWAY: *Nine Circles* (Sheen Center), *A Christmas Carol* (St. Clements), *Two Point Oh* (Active Theatre), *Amie the Doughnut*
(The Pearl), Cassie’s Chimera (Joe’s Pub), The Bluest Eye (The Duke), and Ophelia (Fringe Fest). As associate: The God of Hell (Actors Center), Dedication or Stuff of Dreams and Boy (Primary Stages), Live Girls (Urban Stages), and Luminescence Dating (EST).


HONORS: Victoria is the first woman to have been nominated for 14 Joseph Jefferson Awards - winning 7 - for both composition and design, 2 After Dark Awards, and a SALT Award. She is the Chair of the Design/Tech Dept. and the Head of Sound Design at DePaul University. For more information visit www.victoria-sound-design.com.

Alyssa Mohn (Set Designer/Properties Designer) Alyssa's recent design credits include At the Wake of A Dead Drag Queen with The Story Theatre, I Am Going To Die Alone And I Am Not Afraid at Prop Thtr, Keely and Du and Herland at Redtwist Theatre, and Honey Girls, Falling, and Augusta and Noble at DePaul University. Upcoming projects include The 33rd Young Playwright’s Festival with Pegasus Theatre. Alyssa has assisted designers on productions at Court Theatre, The Paramount Theatre, and Steep Theatre. This summer she was the Assistant Production Manager at the National High School Institute Theatre Arts program (Cherubs). Alyssa received her BFA from The Theatre School at DePaul University.

Jason Fassl**^ (Lighting Designer) For more than the last decade, Mr. Fassl has consumed mass quantities of electricity at American Players Theatre, The Milwaukee Repertory Theater, The Milwaukee Ballet, First Stage Children’s Theatre, Skylight Music Theatre, Peninsula Players, Milwaukee Chamber Theatre, Renaissance Theaterworks, Next Act Theatre, Forward Theatre Company, Milwaukee Opera Theatre, and many others. Jason is a member of United Scenic Artists Local#829 and IATSE Local#18. Portfolio and information at www.AntiShadows.com.

Jeff Christian+* (Fight/Intimacy Designer) An ensemble member of ITC since 2003, Jeff directed Shining City, Mojo Mickybo, Our Father and A Whistle in the Dark, and appeared in all three productions of The Weir, The My Way Residential, Lay Me Down Softly, The Shadow of a Gunman, Our Father, Scenes From The Big Picture, War, and David Cromer’s production of Journey’s End. He shared in three Jeff Awards with The Journeymen’s Angels in America, and directed The Skin of Our Teeth for The Artistic Home; Proof and Driving.
Miss Daisy for New American Theater; Romeo & Juliet, The Rivals, As You Like It, Love's Labours Lost, A Midsummer Night's Dream, and Two Gentlemen of Verona for Lakeside Shakespeare; Kill Me for WildClaw Theatre; The Plough & the Stars, Middletown, From the Silver Screen to the Black Box and the original sketch comedy show RU Serious? for Roosevelt University; and James Krag's one man show, According to Mark. He was the Artistic Director of The Shakespeare Project of Chicago for eight seasons and directed his adaptations of Dickens, Molière, Ibsen, Euripides, Shakespeare, Marlowe and Goethe. His stage credits include Writers' Theatre, Chicago Shakespeare, The Women's Project of New York, The Tennessee Williams Festival, Syracuse Stage, Indiana Rep, Chicago Dramatists, Milwaukee Rep, Madison Rep, The Artistic Home, Lakeside Shakespeare, Artists' Ensemble, Illinois Theatre Center and New American Theatre. He teaches directing in Columbia College's Department of Cinema and Television Arts and is a recipient of The Excellence in Teaching Award. Film and television credits include Batman Begins, Shameless, Chicago PD, Witches' Night, The Express, The Poker House, Happy Hour, Helix, Pickman's Muse, Cyrus and Good People.

Elise Kauzlaric (Dialect Designer) is happy to be working with ITC again having coached dialects for Mojo Mickybo, The Seafarer, and Shadow of a Gunman and serving as director for Dancing at Lughnasa. She is a member of the artistic ensemble of Lifeline Theatre where she has coached numerous productions. Around town and regionally she has coached for Steppenwolf, Marriott, Timeline, the hypocrites, Griffin Theatre and The Michigan Shakespeare Festival among others. She has been twice nominated by the Jeff Committee for her dialect work on Busman's Honeymoon (Lifeline) and Punk Rock (Griffin). Elise is a Visiting Assistant Professor of Theatre at The Chicago College of Performing Arts at Roosevelt University.

Evan Sposato (Technical Director) Evan has spent the last two decades in and around the theatre as an actor, director, stage manager, technical director, and production manager. He spent eight years at the Waterville Opera House in Waterville, Maine, working both onstage and behind the scenes. During the Opera House’s centennial renovation, he was the technical advisor to the building team and wrote grants totaling more than $2 million. While in Maine, Evan also served as the longtime president of the board of directors of Aqua City Actor’s Theatre and worked with Bossov Ballet Theatre and Everyman Repertory Theatre. Since moving to the Chicago area, Evan has worked as the Technical Director and Production Manager at Drury Lane and has built shows for Steep, Jackalope, Rivendell, Interrobang, City Lit, New Colony (company member), and others. When Evan isn’t in a theater, he works with political campaigns on voter contact and digital outreach.
DIRECTOR'S NOTE

Left Behind

In October of last year, I took a taxi from Dublin’s city centre to visit the setting of our play, the suburb of Ballymun. A half an hour and 25 euro later, I found myself surrounded by council flats (public housing), job vacancy postings, and corrugated metal barricades protecting residents from massive construction projects.

The history of this Dublin suburb bears many similarities to the American story of social housing. The mid-century trend toward building social housing towers with multiple units was prevalent. Chicago created the Robert Taylor Homes and Cabrini Green. Baltimore had Lafayette Towers and Lexington Towers, St. Louis, the Pruitt-Igoe homes. On the outskirts of Dublin, the tower flats of Ballymun suffered similar ills. In Ireland, Ballymun was both infamous and dangerous; joblessness and the lack of resources and hope led to drug infestation and despair.

Phillip McMahon’s *Pineapple* takes place in 2011, when, in the hopes of rejuvenating the area, the Dublin Corporation, known as “the Corpo,” demolishes the towers and rehouses the residents Ballymun. This play introduces us to one family, all of whom are trapped in the system, desperately waiting for relocation and salvation. At the start of *Pineapple*, Paula and her family reside in one of the last remaining flats.

Today, the towers are gone, and new construction is rampant; still, the past didn’t dissolve when the Corporation brought the buildings down. Last fall when I visited Ballymun, used needles littered the ledge next to a deserted park, and advertisements explicitly sought Irish social welfare recipients for low wage jobs. I stood on the bleak High Street, trying to attune to my surroundings. Within ten minutes I heard someone say, “My son was dead by the time he was 30.”

I wanted to walk Ballymun’s streets with Paula and Roxanna, to breathe the air and see their world. In the end, I came away with questions, not answers. How do we remind ourselves to serve communities who have been left behind? Can we choose not to look away? I believe art shapes hearts and changes minds; might it also nudge us toward future choices that leave no one behind?
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