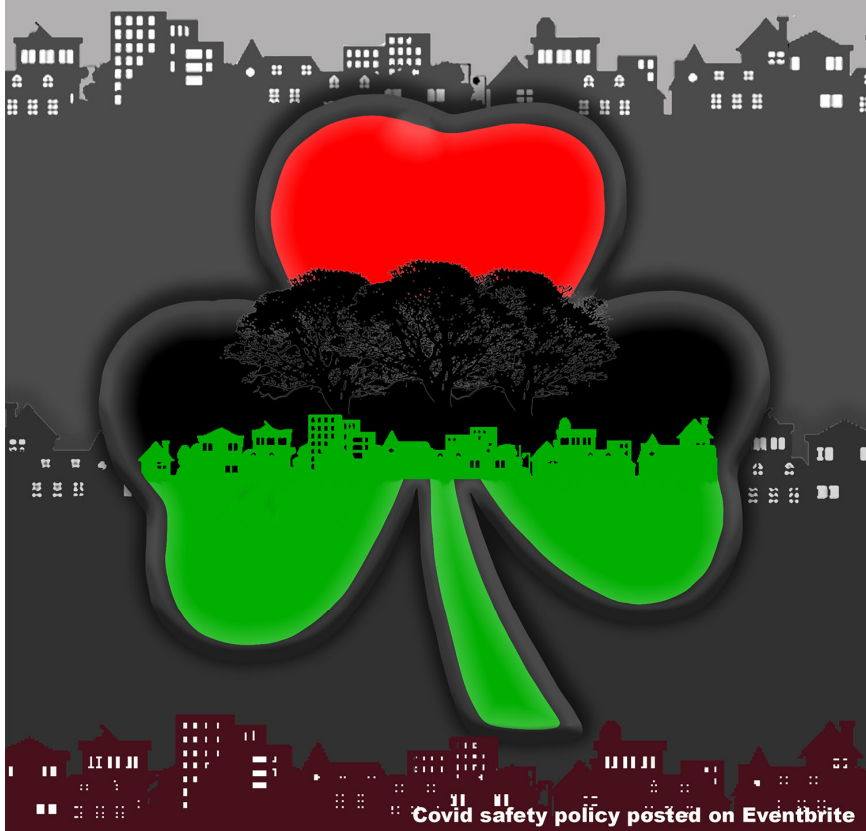


The Luck Of The Irish

Written by Kirsten Greenidge

Directed by Cliff Odle



Covid safety policy posted on Eventbrite

Thursday, October 28, 7:30 pm
Friday, October 29, 7:30 pm
Saturday, October 30, 5:00 pm
Sunday, October 31, 2:00 pm
Monday, November 1, 7:30 pm

Gannett Theater
Bates College
305 College Street
Lewiston, ME 04240

Free Admission – \$5 Suggested Donation
Ticket Info: 207-786-6161
batestheateranddance.eventbrite.com

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CAST

Nessa Charles.....Jenna Perry '25
Hannah Davis.....Destini Stewart
Joe Donovan.....Lucas Allen '22
Patty Ann Donovan.....Caroline Cassell '24
Lucy Taylor.....Bora Lugunda '25
Rex Taylor.....James Reese
Rich Davis.....J'von Ortiz-Cedeno '22
Mr. Donovan.....Kirk Read
Mrs. Donovan.....Mary Meserve
Miles.....Clifford Odle-Perkins



DESTINI STEWART is a recent graduate of Emerson College and an alum of the Eugene O'Neill Center's National Musical Theater Institute! Some of her previous credits include *Ragtime* (Sarah u/s, Sarah's Friend u/s, and Harlem Ensemble), *Milk Like Sugar* (Myrna), *Working* (Cleaning Woman u/s, Caregiver #2 u/s), *Love and Information* (Actor), and *Brazen* (Jaya). Destini would like to thank the cast and crew for the warm welcome as a guest artist. She has truly enjoyed her time here at Bates College! She hopes you all enjoy the show.

PRODUCTION STAFF

Director.....	Cliff Odle
Assistant Director.....	Kush Sharma '23
Technical Director.....	Justin Moriarty
Scenic & Costume Designer.....	B. Christine McDowell
Lighting Designer.....	Michael Reidy
Sound Designer.....	Jamari Amrham '22
Stage Manager.....	Lucie Green '23
Assistant Stage Managers.....	Sophia Cattalani '25 Julia Parham '25
Costume Shop Supervisor.....	Carol Farrell
Vocal Director.....	Kati Vecsey
Vocal/Dialect Coach.....	Charles Linshaw
Dramaturg.....	Yuanrun "Diana" Zhou '23
Dramaturgy Supervisor.....	Elizabeth Phillips
Light Board Operator.....	David Walker '24
Sound Board Operator.....	Mia Bernstein '23
Wardrobe.....	Grace Acton '24, Katy Boehm '22, Madeleine Lee '24
Deck Crew.....	Peter Dunbar '23, Sophie Hafter '25
Costume Shop Staff.....	Grace Acton '24, Katy Boehm '22, Katherine Loughlin '22, Jenna Perry '25, Madeleine Lee '24, Lauren Reed '23, Abigail Segal '23
Carpenters.....	Lucie Green '23, Peter Nguyen '22, Ryan Fisse '23, Julie Parham '25, Sophia Cattalani '25, Mason Bunker '23, Julia Goldstein '23, Miguel Pacheco Gonzalez '24
House Management/Box Office.....	Alex Gilbertson '22, Miguel Pacheco Gonzalez '24
Poster Design.....	Alex Gailey '22
Photographer.....	Michelle Desjarlais '22

DIRECTOR'S NOTE

I had first become enamored with the work of Kirsten Greendige as an actor in the role of Hubert Collins in the 2005 Company One production of *103:Within the Veil*. I played an obscure, troubled photographer turned janitor named Hubert Collins. Since then, I've seen her work grow even more powerful by taking cues from the reality around us and placing the images, emotions, and struggles of real life, placing them on stage for our consideration. Most of her work often takes their cues from current events (*BALTIMORE*, *Milk Like Sugar*) and pieces of history (*103:Within the Veil*, *Zenith*) usually centering African American characters and pushing back the limits that cultural biases impose upon the identity of 12.1% of the U.S. population. Her stories and dialogue are rich, complex, indirect, and covered in truth. According to Richard Rothstein's book, *The Color of Law: A Forgotten History of How Our Government Segregated America*, the "public policies of yesterday still shape the racial landscape of today." Despite the Civil Rights Act of '64, The Voting Rights Act of '65, and the Housing Act of '68, African Americans still face a disproportionate amount of bias when it comes to housing. "Redlining", the process of steering African Americans away from White neighborhoods into substandard ones, may no longer be official policy, but try to sell your house using an "African American" name and see how much it will be devalued versus using a more "White" name.

It is often asked, "How can White privilege exist if so many poor people are White?" Greenidge's play addresses this question effectively. It will exist as long as we, as a country, keep ourselves in denial as to how much White supremacy makes up the core foundation of our Republic. It will exist as long as we keep putting off this important work to the next generation....and the next....and the next.

The purpose of this play is not to teach. The purpose of this play is not to sound out a didactic message. The purpose of this play is to entertain, enlighten, inform, but most of all, provide you with a unique reflection of where we are. A reflection that you will all be able to share with one another as we reckon with what it means to embody the human experience.

DRAMATURG'S NOTE

"The phenomenon of 'ghost-buying' is not the subject of this play... I deliberately created a play that acts more like a glass prism: all slants and angles surrounding a seemingly simple core." -- Kirsten Greenidge

In the post-WW2 era, the United States was eager to return to safety and pursue the American dream. Real estate markets entered a period of sustained growth in the 1950s after a post-war housing shortage. At the same time, the post-WW2 racial desegregation catalyzed **white flight** -- many white Bostonians fled urban neighbourhoods and relocated to the suburbs.

A major contributor to white flight was **redlining**. Under **the New Deal**, the **Home Owners Loan Corp** and the **Federal Housing Administration** developed colour-coded maps of metropolitan areas in the country to indicate where it was "safe" to insure mortgages. Places where African-Americans lived (and lived nearby) were marked red since these neighbourhoods were too "dangerous" to insure mortgages.

A governmental strategy specific to Boston was **the West End Project**. To create a "**New Boston**", Boston redeveloped neighbourhoods throughout the 1950s and 1960s to replace neighbourhoods classified as slums with neighbourhoods that could bring in increased tax revenues. Yet **the urban renewal** was aimed towards upper-middle-class residents, and most of those displaced were unable to afford to return.

Oliver Wendell Holmes, Sr. described Boston's aristocracy as "**the Brahmin caste of New England**". Since the Revolutionary War (1775-1783), Boston has boasted a small number of educated and accomplished black residents. To counter the setbacks and racial injustice they faced in White businesses and establishments, Black people developed communities with Black-owned businesses and schools. Doctors, lawyers, and businessmen became the foundation of **the Boston black Brahmins**. In *The Luck of the Irish*, Lucy Taylor is a Boston black Brahmin.

Originally settled by white Protestants, Boston received large numbers of Irish immigrants in the mid-19th century due to **the Great Famine** (1845-1852). In the early 20th century, Boston's Irish Americans (e.g. the Kennedys) were successful in Democratic Party politics and the labour movement, yet were relatively slow to break into businesses and the professions. Today, Boston still boasts the largest number of Irish-descended residents of any city in the US.

Nowadays, many black-owned houses in suburban neighbourhoods face **gentrification** by white people. These houses are, predominantly, sold to white people with more money since they have more accumulated assets through housing properties owned by previous generations.

What *The Luck of the Irish* touches upon is far beyond the practice of ghost-buying. The main issue it addresses, that of racism, bears a long history of injustice. That injustice still carries on to the present day. Surely we see the repercussions of the ghost-buying after fifty years, but we also learn from the play that as time progresses, racial injustice has only changed in its shape and form, but stays the same size; its core remains the same as fifty years ago.

We as artists strive to provide you with a lens to see the struggles of each character across half a century, the intersectional conflicts of race, gender, and class. What we want from you, our dear audience, is awareness, allies, actions, and actual progress.

And last but certainly not least, we want you to enjoy the play.



The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

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Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Department of Theater and Dance
Mission Statement

The Department of Theater and Dance engages students in critical thought and creative practice. Our curriculum gives equal emphasis to artistic training, technical skills, and the study of the literature and history of theater, dance, and film. Our courses provide a wide-ranging introduction to these fields, and our curriculum emphasizes the integration of academic work with the experience of production and performance. For more information on the departments, please go to: <http://www.bates.edu/theater/> and <http://www.bates.edu/dance/>.

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FACULTY AND STAFF

Liz Petley Coyer	Academic Administrative Assistant & Special Events Manager
Carol Dilley	Professor of Dance
Tim Dugan	Assistant Professor of Theater
Brian Evans	Assistant Professor of Dance
Carol Farrell	Costume Shop Supervisor
B. Christine McDowell	Associate Professor of Theater
Justin Moriarty	Technical Director
Clifford Odle	Assistant Professor of Theater
Elizabeth Phillips	Visiting Assistant Professor of Theater
Michael Reidy	Senior Lecturer in Theater, Managing Director
Katalin Vecsey	Chair, Theater+Dance, Senior Lecturer in Theater, Vocal Director

SPECIAL THANKS

Katie Swenson, Braden Crooks, Nella Young and Cristopher Conway from the *Undesign the Redline* exhibit for help with the redlining map

Bowdoin College Department of Theater

Portland Stage Company

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UPCOMING PERFORMANCES AT BATES

The Marcy Plavin Fall Dance Concert

November 13 - 15, 2021

Schaeffer Theatre

Robinson Players Present

The Play That Goes Wrong

December 3 - 5, 2021

Schaeffer Theatre

FALL 2021 COURSE SHOWINGS

Acting 1

November 30, 4:30pm

Gannett Theater

Voice and Speech Final Project

December 1, 7:30pm

Schaeffer Theatre

Playwriting Readings, part 1 Devising Performance Composition

November 30, 7:30m

Commons Fireplace Lounge

December 2, 4:30pm

Gannett Theater

Advanced Acting

December 1, 4:30pm

Gannett Theater

Playwriting Readings, part 2

December 2, 7:30pm

Commons Fireplace Lounge

To the Sea and the Sun, 1922

December 3 & 4, 7:00pm

Black Box Theater

For more information, please visit www.bates.edu/theater/season

or call the Bates Box Office at 207-786-6161

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