



GAITKRASH PRESENTS

KILLING STELLA

ADAPTED FROM MARLEN HAUSHOFER'S NOVELLA

'WIR TÖTEN STELLA'

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OIFIG NA nEALAÍON
ARTS OFFICE

UCC
University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

Department of Theatre
Roinn na hAmharclannaíochta

KILLING STELLA

ADAPTED FROM MARLEN HAUSHOFER'S 1958 NOVELLA *Wir Töten Stella*

PERFORMED BY: Bernadette Cronin & Eimear Reidy

DIRECTED BY: Regina Crowley

STAGE MANAGER: Anna Rose Hennessy

PRODUCED BY: Irene O'Mara & Maeve Korpela

PRODUCTION MANAGER: Alan Dalton

ASSISTANT DIRECTED BY: Megan Haly

LIGHTING DESIGN: Tim Feehily

SOUND DESIGN: Robert Curgenven

SET DESIGN: Davy Dummigan

COSTUME DESIGN: Valentina Gambardella

HAIR & MAKEUP BY: Jenny Whyte

ORIGINAL TRANSLATION & ADAPTATION: Bernadette Cronin in collaboration with Creative Team

ORIGINAL SCORE BY: Eimear Reidy

DRAMATURGY BY: Marie Kelly



WITH SPECIAL THANKS TO:

Donal McNinch, Rob McCarthy, Patricia Klich, Inma Pavon, Christiane Cronin-Reicke, Mike Ryan, Kevin Tuohy, Enrique Carnicero, Ger Fitzgibbon, Julie Kelleher, Deirdre Dwyer, Michael Donnelly, Triskel Development Centre, The Everyman Theatre, Department of Theatre, School of Music and Theatre, UCC, Cork School of Music, Media & Public Relations UCC, and CIT Arts Office.

GAITKRASH THEATRE COMPANY

Gaitkrash was formed in 2007 by theatre artists Bernadette Cronin, Regina Crowley and sound and visual artist Mick O'Shea. The starting point of all our work is the alchemy of collaboration when different artistic filters come together to explore shared questions about human existence.

The cornerstone of our exploration happens at the intersection between image, text and sound, in keeping with Arnold Schopenhauer's thesis that when images are accompanied by sound, *"the sound seems to open up their most secret sense and meaning, and to constitute the clearest commentary on them"*.

With each new project Gaitkrash continues to explore different entry-points to get at the nature of the creative process and to craft multimodal performance events which share with the spectator new possibilities to experience and reflect.



TIM CROUCH REVIEWS GAITKRASH:

(After attending our most recent project: ENGLAND (Tim Crouch) as part of Cork Midsummer Festival)

"Regina Crowley, Bernadette Cronin and Mick O'Shea make rich, intelligent and deeply eloquent theatre. Their company, Gaitkrash, has the hallmark of a maturity born from wide experience. Despite its relatively short life, Gaitkrash doesn't feel like a young company. In their programming, they follow artistic instincts that have been honed over many years of practice. Their decisions - in and out of the rehearsal room - are informed by a rigorous interrogation of process and form. Their passion stems from an understanding of what's possible. They work together because they want to work together; because they are still wide-eyed about the joyous and complex transformations that the theatre form makes possible. It's very rare to see a company of such experience tackling new and challenging texts with such discipline and heart. It's rare for me to feel so excited about where a company is going next."



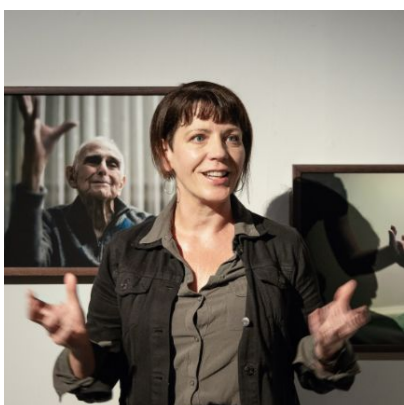
BERNADETTE CRONIN - Anna

Bernadette is an actor, theatre maker, and co-founder of Gaitkrash Theatre Company. Bernadette has trained both in western Stanislavski-influenced approaches to actor training, and eastern approaches that train the performer's 'bodymind' such as yoga, zazen meditation, and martial art forms (kalaripayattu and tai chi), and also holds a Diploma in acting from LAMDA. Recent performance works include 'Solange' in *Playing the Maids* (Wales tour 2015), *On an Island*, (West Cork Islands Festival 2017), May/Amy in Beckett's *Footfalls*, and W1 in *Play* (Beckett Project in Ireland, dir. Phillip Zarilli; *Beckett at the Factory*, *Play it again Sam Festival*, Cork Opera House, and *Beckett on Barracka*). Bernadette is a qualified Linklater voice teacher (KLVC Orkney, UK) and a yoga instructor (HYVC Goa, India). She holds an MA from UCC (adaptation - novel to film script), a PhD (contemporary post-dramatic theatre) from the University of Exeter, and a Diploma in Translation (German/English) from City University London. She teaches in the Department of Theatre, UCC.



EIMEAR REIDY - Cellist & Composer

Cork based cellist Eimear Reidy has performed throughout Europe with Capella Cracoviensis, the Irish baroque orchestra, the RTÉ concert orchestra, Il Concerto Barocco, and Amsterdam Symphony Orchestra; performing in some of Europe's finest concert halls. She has performed in Concertgebouw Amsterdam, Krakow Filharmonia, and Birmingham Symphony Hall. Eimear employs a diversity of musical practices and collaborations throughout her work including improvisation, experimental electronic music and sound art. Eimear is a founding member of the Irish early music ensemble, The Hibernian Muse, whose album, *Irish Airs and the Music of Carolan*, was recorded and released for RTE Lyric FM in 2014. Recently, Eimear has collaborated with artists such as Robert Curgenvin, The Quiet Club, and Gaitkrash Theatre Company.



REGINA CROWLEY - Director

Regina Crowley is a founding member of Gaitkrash Theatre Company, and has devised and performed in all of their shows to date. Recent roles include 'English/Interpreter' in the very successful run of *England: A Play Written for a Gallery*, by Tim Crouch at the Crawford Gallery (Cork MSF 2018), 'The Mouth' in Beckett's *Not I*, 'W2' in Beckett's *Play*, 'Juno' in O'Casey's *Juno and the Paycock*, and 'Clare' in *Playing the Maids*. Directing credits include Shakespeare's *Romeo and Juliet*, *The Merchant of Venice*, and *A Midsummer Night's Dream*. *Blood Wedding* by Lorca, *Sleepwalking* (based on the short prose of Franz Kafka) and *The Events* by David Grieg. She has trained with Yoshi Oida, Enrique Pardo, Lorna Marshall, Bella Merlin, Phillip Zarilli, and the Moscow School of Cinematography among others and has collaborated with artists across a number of disciplines including James Coleman. As a Designated

Linklater Voice Teacher, she has led workshops both nationally and internationally – most recently in China and Japan. She lectures in Voice, Performance and Directing at the CIT Cork School of Music.



ANNA ROSE HENNESSY - Stage Manager

Anna Rose is a performer, producer and stage manager and a recent graduate of the BA (Hons) Theatre and Drama Studies degree in the CIT Cork School of Music. Recent production credits include Producer for *The Suicide* (Stack Theatre, Cork School of Music), Assistant Producer, and Assistant Stage Manager *NEON Western* (Conflicted Theatre and Peter Power, Cork Midsummer Festival 2018). Other production credits include; *A Midsummer Night's Dream*, *American Idiot: the Musical*, *Carrie! The Musical*, *The Laramie Cycle*. Recent performance credits include Amy in *Spine* (Amy Prendergast, CIT CSM 2018), Claire in *The Events* (Regina Crowley, CIT CSM 2018), Peter Quince in *A Midsummer Night's Dream* (Johnny Hanrahan, CIT CSM, 2017). She was a member of the award-winning (Best Overall, Best Chorus) ensemble of *Carrie the Musical* at the 2016 Musical Theatre Intervarsity Competition in UCD (Al Dalton, 2016). Other acting credits include; *Our Day Out*, *The Wizard of Oz*, *Annie Get Your Gun*, *Our Town* and *Oliver*. She is a proud recipient of the Anne O'Neill Bursary, awarded by the Association of Irish Musical Societies in 2015.

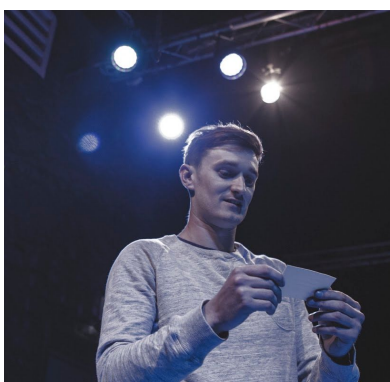
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IRENE O'MARA - Producer

Irene is an Arts Producer and Voice Coach based in Cork. Previously event producer with electronic music group Eat My Noise, Irene has worked in theatre and events with many of Cork & Ireland's leading companies. Recent work includes: *Neon Western* with Conflicted Theatre & Peter Power (Cork Midsummer Festival 2017), *Carinae* with Eat My Noise (Sounds from a Safe Harbour Festival 2015), *How These Desperate Men Talk* with Corcadorca & Eat My Noise (Kinsale Arts Festival 2014), *DEEP* by Raymond Scannell (Cork Midsummer Festival 2013, Dublin Fringe Festival 2013), *Lippy* by Dead Centre (Dublin Fringe Festival 2013; Winner of Best Production & Best Design; Winner of Irish Times Theatre Award for Best Production 2013). She lectures in Voice, Acting, Production Studies and Professional Development on the BA Theatre and Drama

Studies at CIT CSM.



AL DALTON - Production Manager

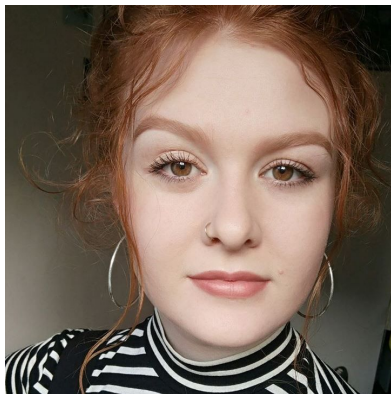
Al is a freelance director, performer and production manager. He holds a first class honours degree in Theatre and Drama studies from CIT Cork School of Music. Previous production and direction credits include works with; Cork Opera House, Graffiti Theatre Company, CIT Cork School of Music, Cork Midsummer Festival, Conflicted Theatre Co., Corcadorca Theatre Company, Bombinate Theatre, Gaitkrash Theatre Company, Lantern Productions, Farna Theatre Company, CIT Musical Society, Strive Theatre, and the Urdang Academy of Musical Theatre (London). He participated on the Fishamble The New Play Company Directing Mentorship Programme in association with Belltable:Connect facilitated by Jim Culleton, Gavin Kostick & Marketa Dowling (2016-2017). Al is also co-artistic director of ALSA Productions, a Cork based company

who collaborate with artists from a variety of disciplines and art forms. ALSA are currently Theatre Graduates-In-Residence in CIT Cork School of Music and are also under the mentorship of Gare St. Lazare Ireland, in association with The Everyman, Cork. They have presented work at the Edinburgh Fringe Festival, Cork Midsummer Festival, Limerick Fringe & Clonmel Junction Festival.



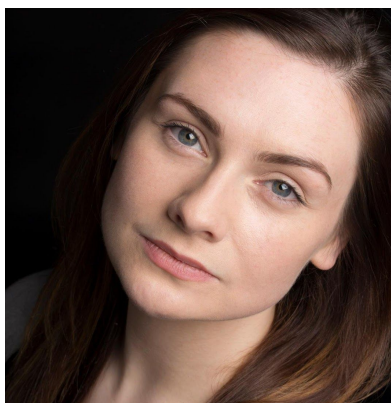
MEGAN HALY - Assistant Director

Megan is a final year student at CIT Cork School of Music. Her passion lies in both performing and directing. She most recently directed *Mind That Tis Me Brother*, working with her third year colleagues in CSM. Megan's performance credits include; 'Serafima' in *The Suicide* (dir Johnny Hanrahan), 'Georgina' in *Changing Georgina's Mind* (dir. Nicole Clinton), 'Lily' in *Eureka Springs* (dir. Kelby Guilfoyle), 'Deirdre' in *Get Out* (dir. Zoe Fitzpatrick), 'The Woman in White' in *The Theatre Goer* (dir. Matt Murphy), 'B' in *Locked Within* (dir. Aoife Byrne). This is Megan's first time working with Gaitkrash Theatre Company, she has gained invaluable experience working as assistant director to Regina Crowley for this project!



MAEVE KORPELA - Assistant Producer

Maeve Korpela is a final year student of the Theatre and Drama Degree in Cork School of Music. Recently she has worked as Stage Manager/Production Assistant for Gaitkrash's Production of Tim Crouch's *ENGLAND* (Cork Midsummer Festival, 2018; dir. Ger Fitzgibbon), and Assistant Director under Regina Crowley for David Greig's *The Events* (Stack Theatre, Cork 2018). Other credits include Assistant Director for ALSA's work in progress, *Tall Tail*, which appeared as part of Smock Alley Theatre's Scene & Heard 2018, and Assistant Stage Manager, *Blood Wedding*, (Stack Theatre, Cork 2017; dir. Regina Crowley).



JENNY WHYTE - Hair & Makeup Design

Jenny Whyte is originally from Wicklow where she graduated with a degree in Art, Craft and Design, trained at Backstage Academy of Performing Arts, and also earned a certificate in Theatrical Makeup. Recent performance credits include 'Margarita' in *The Suicide* (dir. Johnny Hanrahan, Stack Theatre, 2018) 'Helena' in *Puck and the Lovers* (dir. Alison McCarthy, CIT CSM, 2017), 'Amanda' in *Over a Hill* (dir. Declan Lynch, CAT Club, 2016) and 'Marissa' in *Fish out of Water* (dir. Marie Comerford, Kilmant Players, 2013). She has also undertaken a variety of roles throughout her training including, Harper in *Angels in America* (Amy Prendergast), Shakespeare's Juliet (Regina Crowley), Mother in *Blood Wedding* (Ann Barry), Marian in *Pentecost* (Trina Scott) and Yelena in *Uncle Vanya* (Liam Halligan). Production credits include: Set Designer of *Guys and Dolls* (Anne McIntyre), Assistant Makeup Artist for *Animal Farm* (Donal Gallagher), Makeup Designer for *Debris* (Katrina Foley), Assistant Makeup Artist for *Blood Wedding* (Regina Crowley), Hair and Makeup Designer of *Green Day's: American Idiot* (Katrina Foley), Hair and Makeup Designer for *Bad Girls* (Eamonn Shanahan), Design Assistant for *The Events* (Regina Crowley), Costume and stage design for *Treasure Island* (Johnny Hanrahan) most recently Costume, Hair and Makeup designer for *The Suicide* (Johnny Hanrahan).

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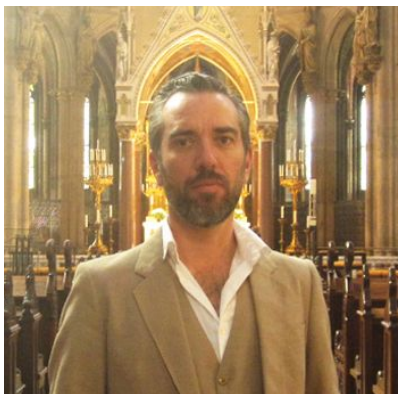
TIM FEEHILY - Lighting Design

Tim has over 20 years of experience in all aspects of technical work in theatre including: stage management, Audio/Visual, lighting design, sound and rigging. Tim works extensively in dance and musical theatre. Recent credits include: *Fulcum* – Dylan Quinn Dance Theatre, *If Only* dance festival, *Playboy* – Cork City Ballet, *Crazy For You* – Bryan Flynn Productions, and *Legitimate Bodies Dance* – Edinburgh Fringe Festival, among others.



DAVY DUMMIGAN - Set Design

Davy (B.A.hons, Fine Art, University of Lancashire) has an extensive history as a designer and maker for theatre, and is renowned in particular for his fine art painting, community and youth vocational training, theatre design, prop and set building and scenic art skills. Davy has been involved Cork based puppet specialists 'Dowtcha' since the mid-90s and is responsible for some of the company's best-known characters. He became a company director in 2012. Recent set design credits include *Erin Connelly and the Children of Lir* (The Everyman, 2018), and David Greig's *The Events* (Stack Theatre, 2017)



ROBERT CURGENVEN - Sound Design

Robert Curgenven is an Australian artist living in Cork, who sculpts volumes of air with sound. His work uses sound as a physical field of perception to engage our physical experience of our embodiment, how our bodies' inhabit space and the psychological shaping of time and duration by the auditory. His double album, "Climata", recorded in 15 of James Turrell's Skyspaces, transformed these architectural light installations into resonating sound installations that brought the air within into a distinct relationship with the air outside each Skyspace, providing cues to topological, meteorological and socio-cultural context. The Wire surmises that "behind the music lurk such [disparate] presences as Alvin Lucier, King Tubby, Murray Schafer and Eliane Radigue." Curgenven has performed extensively across Australia and Europe, including Maerzmusik festival (Kraftwerk Berlin), Sonic Acts (Paradiso Amsterdam), Helicotrema (Palazzo Grassi

Venice), TodaysArt festival (Den Haag), Ultrahang Festival (Budapest), Cork Film Festival, Lausanne Underground Film Festival, National Sculpture Factory (Ireland), St Fin Barre's Cathedral and Centres for Contemporary Art in Torun, Gdansk, Warsaw, Leipzig and Australia's Northern Territory. In addition he has given guest lectures at universities and Conservatoriums of Music across Australia, Ireland, UK & Europe.



MARIE KELLY - Dramaturgy

Marie Kelly is a freelance Dramaturg and Casting Director. She lectures in Theatre at the School of Music & Theatre, University College Cork where she was Head of Department from July 2015 to July 2016. Marie began her career in theatre at the Abbey Theatre where she worked firstly as an Executive Assistant to the Artistic Director, and subsequently as Head of Casting. Marie has an MA in Modern Drama and Performance (2005) and a PhD in Drama Studies (2011), both from the School of English, Drama and Film at University College Dublin. Marie is a member of the Board of Everyman Theatre and Vice President of the Irish Society for Theatre Research. She has published on the plays of Tom Mac Intyre and Mark O'Rowe, and on the work of acclaimed theatre director, Katie Mitchell. Recently published: (2017) Research/Information Pack: *Katie Roche* by Teresa Deevy Abbey Theatre.

ABOUT STELLA

Stella is dead, the funeral is over and Anna's husband Richard has taken the children to his mother's for the weekend. Alone at last, Anna has two days ahead of her to make sense of the catastrophe that ensues when she takes the 19-year-old Stella into her home.

Killing Stella explores Anna's attempt to confront her collusion in the abuse of a young person in her care in order to preserve the status quo and the public face of her family life. Translated and adapted for the theatre for the first time for an English-speaking audience from Marlen Haushofer's compelling novella *Killing Stella* (Austria, 1958), this piece explores the dangers of collusion in domestic settings and exposes the superficiality of idealized versions of home and family.

Austrian author Marlen Haushofer (1920 – 1970) only first came to light in the English-speaking world in 2012 with the film adaptation of her most famous, existential novel *The Wall*, which got rave reviews at 2012's BFI London Film Festival. With this theatre adaptation of Bernadette Cronin's first translation of Haushofer's most famous shorter prose text, *Wir töten Stella*, GAITKRASH brings a new work to the English-speaking world. One that goes straight to the heart of contemporary socio-political issues dominating Irish society such as the concealment of sex abuse to protect the empowered and choice around abortion.

