

GAITKRASH PRESENTS

# KILLING STELLA

AN ORIGINAL ADAPTATION FROM MARLEN HAUSHOFER'S NOVELLA 'WIR TÖTEN STELLA'



OIFIG NA nEALAÍON  
ARTS OFFICE



Department of Theatre  
Roinn na hAmharclannaíochta



# KILLING STELLA

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

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**PERFORMED BY:** Bernadette Cronin & Eimear Reidy

**DIRECTED BY:** Regina Crowley

**STAGE MANAGER:** Anna Rose Hennessy

**PRODUCED BY:** Irene O'Mara

**PRODUCTION MANAGER:** Mike Ryan

**MARKETING MANAGER:** Maeve Korpela

**LIGHTING DESIGN:** Tim Feehily

**SET DESIGN:** Davy Dummigan

**COSTUME DESIGN:** Valentina Gambardella

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

**ORIGINAL SCORE BY:** Eimear Reidy

**DRAMATURGY BY:** Marie Kelly

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## WITH SPECIAL THANKS TO:

Donal McNinch, Rob McCarthy, Patricia Klich, Inma Pavon, Mike Ryan, Cormac O'Connor, Christiane Cronin-Reicke, 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.



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## TIM CROUCH REVIEWS GAITKRASH:

*(In response to ENGLAND (Tim Crouch) as part of Cork Midsummer Festival 2018)*

"Regina Crowley, Bernadette Cronin and Mick O'Shea make rich, intelligent and deeply eloquent theatre. Their company, Gaitkrash, has the hallmark of a maturity bourn 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."

# CAST AND CREW

## **BERNADETTE CRONIN - Performer '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 Zarrilli; *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 postdramatic 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 Curgenven, 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 Greig. She has trained with Yoshi Oida, Enrique Pardo, Lorna Marshall, Bella Merlin, Phillip Zarrilli, 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







### **ANNA ROSE HENNESSY - Stage Manager**

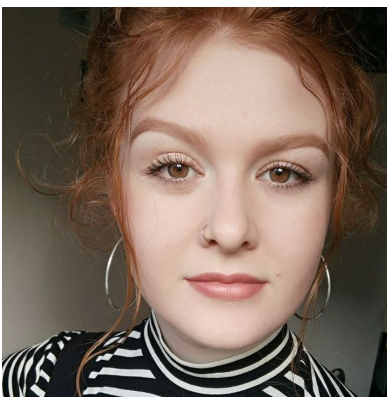
Anna Rose is a performer, producer and stage manager and a recent graduate of the BA (Hons) Theatre and Drama Studies degree in the CIT Cork School of Music. Recent production credits include Producer for *The Suicide* (Stack Theatre, Cork School of Music), Assistant Producer, and Assistant Stage Manager *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.

### **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.



### **MIKE RYAN - Production Manager**



### **MAEVE KORPELA - Marketing Manager**

A multi-disciplinary theatre artist, Maeve is a final year student of the BATDS, Cork School of Music. Most recently, she has worked with Gaitkrash, co-producing their original production, *Killing Stella* (dir. Regina Crowley, The Everyman Cork, 2018), and as stage manager for their rendition of *ENGLAND* (dir. Ger Fitzgibbon, Crawford Art Gallery, Cork Midsummer Festival, 2018). She has also worked as Assistant Director under Regina Crowley for David Greig's *The Events* (Stack Theatre Cork, 2018), and Alan Dalton for ALSA Productions' work in progress; *Tall Tail* (Scene & Heard Festival, 2018; Smock Alley Theatre, Dublin). Performance credits include 'Helen' in *Scenes From the Big Picture*, (dir. Regina Crowley, BATDS, Stack Theatre, 2019), 'Kleopatra' in *The Suicide*, (dir. Johnny Hanrahan, BATDS, Stack Theatre, 2018). Maeve is an amateur

graphic designer and photographer having worked on multitude of projects both within her studies and professionally.



### **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)



### **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.

