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SF PERUSALS

W14 productions

in association with the Bunker Theatre present

KILLYMUCK

by Kat Woods

This production is kindly supported by

LOTTERY FUNDED

Supported using public funding by
ARTS COUNCIL ENGLAND

THE CARNE TRUST
Supporting young talent in the performing arts

W14 Productions presents *Killymuck* in association with the Bunker Theatre, London 26 March – 13 April 2019 with the following cast and creatives:

All characters	Aoife Lennon

Writer	Kat Woods
Director	Caitriona Shoobridge
Designer	Minglu Wang
Lighting Designer	Joe Price
Associate Lighting Designer	Gareth Weaver
Sound Designer	Benjamin Grant
Movement Director	Louise Kempton
Vocal Coach	Josh Hunter
Production Manager	Zara Janmohamed
Producer	Annabel Williamson, W14 Productions
Stage Manager	Micaëla Corcoran

Killymuck has been generously supported by Arts Council England and The Carne Trust.

Thank you also to Aidan Carroll, Exchange Theatre, nabokov, Marlowe Theatre, Paines Plough, Platform and Sarah Simmons without whose support this production would not have been possible.

CAST

AOIFE LENNON

Recent theatre credits include *Mule* (Edinburgh Fringe Festival, Northern Ireland tour, Omnibus); *XX* (Theatre503); *Autumn Fire* (Finborough) and *Romy and Julian* (tour).
Film and television credits include: *Oh Be Joyful*, *Palestine Lost*, *Online & Inlove* and *Room Service*.
Aoife was shortlisted for the Filipa Braganca Acting Award, Edinburgh Fringe in 2018.

CREATIVES

KAT WOODS | WRITER

Kat Woods is a writer and director from Co. Fermanagh in Northern Ireland. She has a particular interest in staging works that provide a platform for those from the underclass/ benefit class background. Works that are representative of her community. Works that redefine the discourse surrounding the poverty stereotype.

Kat is an Associate Artist at The Pleasance and an Associate at Omnibus Theatre. Kat is a Royal Court/Kudos TV writers group alumnus.

Kat's work has been performed in England, Ireland, Scotland, Wales, Finland, Baltimore, Washington DC, Connecticut and New York. Theatre writing and directing – select credits include *Killymuck* (Edinburgh Festival Fringe, the Pleasance, Omnibus and Foyle Arts Building); *Wasted* (Northern Ireland and International tour, One Act Festival Savoy Wales, King's Head, Soho Playhouse, Edinburgh Festival Fringe); *Mule* (Northern Ireland tour, Omnibus, Edinburgh Festival Fringe); *Belfast Boy* (Catalyst Festival, Lantern, Omnibus, Edinburgh Festival Fringe, the Tampere Festival Finland); *Lost* (the White Bear, Blakes of the Hollow Enniskillen, Foyle Arts Building, Up Three and Ten, Etcetera Theatre); *Dirty Flirty Thirty* (Blakes of the Hollow Enniskillen, the Playhouse, the Pleasance, the White Bear) and *Skintown* (the White Bear).

Awards: *Belfast Boy* – The Stage Award for Excellence, The Fringe Review Award for Outstanding Theatre.

Killymuck, *Wasted* and *Mule* – The Peggy Ramsey Award.
Belfast Boy and *Killymuck* – longlisted for the Amnesty International Freedom of Expression Award.
Wasted – selected for the Encore series Soho Playhouse New York (Best of Edinburgh).
Skintown – longlisted for the Bruntwood Royal Exchange Award.

CAITRIONA SHOOBRIDGE | DIRECTOR

Caitriona is a recipient of the Genesis Future Directors Award and will direct *Ivan and the Dogs* at the Young Vic in 2019. She was a Jerwood Assistant Director at the Young Vic and directed the parallel production to the main house production, *Yerma*. She has worked as an Associate/Assistant Director at Headlong, the Almeida and the Young Vic and trained on the NT Studio Director's Course.

MINGLU WANG | DESIGNER

Minglu Wang is a scenographer who explores the body, space and performance in a bold, ritual way. With a background of BA Theatre, Film and TV Art Designing, she graduated from MA Scenography at Royal Central School of Speech and Drama with distinction in 2015. She has been working with collaborators for many productions internationally, and also has been actively engaged with her works at renowned festivals, Prague Quadrennial of Performance Design and Space 2011, London Art Biennale 2015 etc. She was a finalist of the Linbury Prize and winner of Taking the Stage in conjunction with British Council Ukraine in 2015, and a selected designer at World Stage Design 2017.

JOE PRICE | LIGHTING DESIGNER

Joe trained at the Royal Welsh College of Music & Drama and received the 2015 Francis Reid Award for Lighting Design.
Credits include: *My Name Is Rachel Corrie* (Young Vic); *The World's Wife* (Welsh National Opera); *Redefining Juliet* (Barbican); *Heads Will Roll* (Told by an Idiot); *Kite* (The Wrong Crowd); *Conditionally* (Soho); *Mrs Dalloway* (Arcola); *Heather* (Bush); *Breathe* (Bunker); *Goldfish Bowl* (Paper Birds); *This Perfect World* (Theatre Royal Bath); *Fossils* (Brits off Broadway NYC); *This Must Be the Place* (VAULT Festival); *Let the Right*

One In (Arts Ed); *Magnificence* (Finborough); *How to Date a Feminist* (Arcola); *Some Girl(s)* (Park); *Around the World in 80 Days* (Theatre Royal Winchester); *Some People Talk About Violence* (Barrel Organ); *Dry Land* (Damsel Productions); *Alternative Routes* (National Dance Company Wales); *The Duchess of Malfi* (Richard Burton Theatre Company); *Animal/ Endless Ocean* (Gate) and *Y Twr* (Invertigo).

BENJAMIN GRANT | SOUND DESIGNER

Benjamin Grant studied at Royal Central School of Speech and Drama and has experience designing for Theatre, Dance and Installation, often working on devised work and new writing.
Recent sound design credits include: *The War of the Worlds* (Rhum & Clay); *The Road Awaits Us* (Sadler's Wells); *Education Education Education* (The Wardrobe Ensemble).
Other credits include: Associate Sound Designer for *Beware of Pity* (Schaubühne) and Associate Sound Designer for *The Kid Stays in the Picture* (Royal Court).

LOUISE KEMPTON | MOVEMENT DESIGNER

Louise is an actor, movement director and choreographer. She trained for her BA (Hons) in Acting at Rose Buford College and later progressed to the Guildhall School of Music & Drama where she completed a masters in Movement for Actor Training.
As a movement director and choreographer her practice covers a broad spectrum of disciplines including pure movement, devising and theatre making, period dance and historical movement etiquette. She is also a skilled puppeteer, having trained in Bunraku style puppetry for performance whilst a member of the *War Horse* company for the National Theatre.
Movement direction and choreography include: Tobacco Factory, the National Theatre Connections, Old Red Lion, Southwark Playhouse, Merely Theatre and Oval House.
Acting credits include: the National Theatre, Storyhouse, Trafalgar Studios, Litchfield Garrick, Tobacco Factory, New Victoria, Mercury Theatre, The Unicorn, York Theatre Royal and the Dutch National Opera. Louise is also a regular visiting practitioner at accredited drama institutions including Guildhall School of Music & Drama, Northampton University and St Mary's University.

ZARA JANMOHAMED | PRODUCTION MANAGER

Zara trained at the Royal Academy of Dramatic Art in Stage and Production Management.
Recent work includes: Production Management *Mrs Dalloway* (Arcola); RADA Festival, *Dramatic Dining Cabaret* (RADA), *Grotty* (Bunker) and *Rotterdam* (RADA).
Stage Management: *Dick Whittington and his Cat* (Oxford Playhouse); *80th Anniversary Gala* (Oxford Playhouse); *A Passage to India* (Tour and Park); *Raising Martha* (Park); *Scapegoat* (St Steven's Church) and *Kill Me Now* (Park).
Other: *Fabric* (Soho and Community Tour), Edinburgh Fringe (Mick Perrin Worldwide).

MICAËLA CORCORAN | STAGE MANAGER

Micaëla has worked as a freelance Stage Manager both in the UK and abroad. Previous credits as Stage Manager include: *Crazy for You* and *American Idiot* (Mountview); *Fiddler on the Roof* (Frinton Summer Theatre); *Hare & Tortoise* (Pied Piper Theatre Productions); *Bloomsbury Songs* (Bloomsbury Festival); *Girls* (HighTide Festival and Talawa Theatre); *Finding Mr Paramour* (Theatre of Europe and Kinoteater (Estonia)); *Our Street Our Stage* (Assemble Fest); *139 Copeland Road* (Abby Normal Theatre Company); *L'Incoronazione di Poppera*, *Albert Herring* and *La Périchole* (Opéra de Baugé (France)); *Spamalot* and *Oliver!* (Bournemouth Musical Theatre Productions).
She has also worked as Production and Tour Manager on *Caterpillar* (Small Truth Theatre Company); Production Stage Manager on *Happy Warriors* (WT Stage); Company Manager on *Dickens' Dictionary* (RCSSD); Stage and Tour Manager on *Playing Mathilde* (Quorum-ETC, France) and as Assistant Stage Manager on *Il Barbiere di Siviglia* for (Grange Festival).

ANNABEL WILLIAMSON | PRODUCER

Annabel Williamson is the founder of W14 Productions, focusing on new plays with a strong social conscience. Most recently: *The Political History of Smack and Crack* (Edinburgh Fringe Festival, Soho, Mustard Tree); *31 Hours* (Bunker); *Jam* (Finborough); *The Brink* (a co-production with the Orange Tree); *The Late Henry Moss* and *Upper Cut* (Southwark Playhouse).



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The Bunker was opened in October 2016 by founding directors Joshua McTaggart and Joel Fisher. The theatre's first year of work included the award-winning sell-out show *Skin a Cat*, Cardboard Citizen's 25th anniversary epic *Home Truths*, and the world premiere of *31 Hours*. In-house productions have included *Abigail*, *Eyes Closed*, *Ears Covered* and *Devil with the Blue Dress*.

In September 2018, Artistic Director Chris Sonnex joined Executive Director David Ralf to lead the theatre's small but dedicated team, several of whom were involved in the original conversion of the space. Bunker Theatre Productions CIC is a not-for-profit theatre, which currently receives no public subsidy.

Find Out More

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THE BUNKER TEAM

Artistic Director: Chris Sonnex
Executive Director: David Ralf
Head of Production: Hannah Roza Fisher
General Manager: Lee Whitelock
Front of House Manager: Ed Theakston
Marketing Manager: Holly Adomah Thompson
Duty Manager: Samantha Smith

New Work Co-ordinator: Matt Maltby
Associate Directors: Debbie Hannan & Sara Joyce
Resident Companies: Damsel Productions & Pint-Sized
Founding Directors: Joel Fisher & Joshua McTaggart

Bar Staff: Kevin Bouasy, Grainne Pearson Cockrill, Eleanor Greene, Tiffany Murphy

Interns: Geo Barcan, Samuel Hackney-Ring, Florence Taylor

Volunteer Front of House Team:
Jida Akil, Julien Annet-Short, Danai Archonti, Verity Bate, Harry Brierley, Emily Dixon, Beatrice Hadjipateras Dodgeon, Serene Goodridge, Ashley Hodgson, Eleanor Huggins, Weronika Kubak, Jaimie Leung, Øystein Lode, Dylan Manning, Skylar Mabry, Ella Mark, Savithaa Markandu, Alexia McDonald, Cesar Melo, Sophia Meuer, Sam Palmer, Daria Phillips, Samuel Phillips, Naima Sjoeholm, Eliana Skoul, Márcia Lopes Tavares

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KILLYMUCK

by Kat Woods

SAMUEL FRENCH

samuelfrench.co.uk

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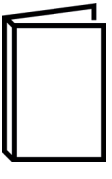
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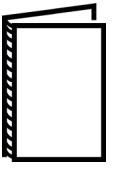
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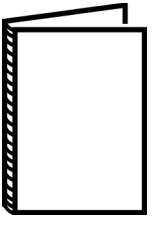
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AUTHOR'S NOTE

When I was eight years old my primary school teacher daily reprimanded me in front of the entire class for my "appalling handwriting". She equated it with intelligence and humiliated me so much that I felt scared to present her with any work, so I didn't. I wore an eye patch and was immediately placed in a lower reading group. I could read perfectly...just couldn't see! I was highlighted from a young age as being disruptive and disobedient in class and would often be excluded from activities, trips and competitions or quizzes. The school certainly did not want a dinner ticket wielding, council estate residing, second-hand uniform wearing daughter of an alcoholic benefit claimant to represent them in any capacity. Or at least this was how I was made to feel. I was lost and traumatized by the socio-economic circumstances of my childhood. I began to act out and dislike school and so disengaged. I needed help, not to be shunned and isolated.

Killymuck is a fictitious housing estate based on my experiences growing up in Northern Ireland during the Troubles and entering a post conflict society. It is a call for change. A call to recognise that a meritocratic society can only be achieved if we have a level playing field to begin with.

Equity coupled with equality.
It is my battle cry.

Killymuck was first produced by Kat Woods at the Omnibus Theatre on 19 July 2018 and later transfered to the Edinburgh Fringe 2018.

Performer	Aoife Lennon
Writer/Director/Producer/Lighting/Sound	Kat Woods
Stage Manager/Operator	Matt Part

ACKNOWLEDGEMENTS

My family: Mammy, Maureen, Paul, Timothy, Sheila Woods; Austin, Tamzin and Imogen Cronin; Katie Park, Jenny Large and Aunty Geraldine, without your love, support, accommodation, generosity and guidance this would never have happened.

Lisa Fitzpatrick, Tom Maguire, Carole-Anne Upton, Adrian O'Connell and all at the University of Ulster Drama Department, you pushed me to pursue my dreams when I had no one else to do that.

Chris Sonnex, David Ralf and all at the Bunker Theatre. A fortune teller once told me a Chris would change my life...it might have taken ten years but it's happening!

Annabel Williamson, Monsay Whitney, Stef O'Driscoll, Redd Lily Roche, Ella Corcoran, Minglu Wang, Joe Price, Ben Grant, Louise Kempton, Amy Mae Smith, Zara Janmohamed; for being my first but also the greatest co-creative team ever!

Cat Shoobridge, from script support to the enormity of your directing talent and for giving me faith in my work.

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Sam Devitt at TCH for the support and flexible rota arrangements in the old rent paying job.

Christine Gamble (Gambini) you are just awesome!

Mr Collins (Science teacher) and Mrs Cunningham (Sociology) for not giving up on me.

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Aoife Lennon, without you this play would not exist but most of all thank you for being a friend at my lowest points when I needed it the most.

In loving memory of my dad.

RIP.

Kitchen. Northern Ireland 1979.

Womb sounds.

Helloooo can you hear me… I think I'm ready—

We hear muffled noises in the background. Two people saying goodbye to each other. There is a third voice telling the second voice to hurry up.

No no no, why's he…he can't leave, I'm done in here. Fed up.

Jumps up and down whilst speaking.

Need to come out now.

Splish.

Oh no what was that? Oh…is this supposed to be…oh…can I just go through here?

Splash.

I think if I just sliiiiiiiide my shoulders and my head a bit.

I can just squeeze through here.

Muffled noise, same voices as before. They forgot something.

Splosh.

Oh I think she peed herself. Here I come.

Whhheeeeeeeeee.

Splat.

Baby cry.

Boom.

Out.

Ready.

Born at 5.40 in the pm, just slid right out.

Mum said, "Took 'bout twenty mins, door to door or even womb to floor."

"You came into this world fast like you were on a slide or something, couldn't wait, seven weeks early and 5lbs. Your father just left to help Uncle Pat with a fallen tree, I was on me own, thank God he came back."

She thinks that's why I like going fast.

"An adrenaline junkie," she calls me.

Roller coasters.

Swings.

Spinning.

Twisting.

Tumbling.

Jumping.

Jumping out.

Jumping in.

Jumping high.

Jumping low.

Jumping any fuckin' where.

OTHER VOICE *(This could just be the performer's voice.)* There is no factual or evidence-based algorithm that can dictate why we are born. Why you were born you or why I was born me. Or why we are born into the circumstances that we are born into. Although, depending on individual dogma, we may see this as a divine act of God or Gods or simply a random occurrence. However, what I can state without doubt is that no one is born equal.

The class structure within the UK and Ireland is an omnipresent entity, which serves to reinforce this concept.

I have always been aware of class from a young age.

My father was a snob, a middle-class snob who fell down the social mobility ladder with an addictive alcoholic-induced

thud, landing at the doorsteps of the people that scared him the most. Queuing for benefits on a Monday morning only to squander them on drink by Monday night, leaving a young family in a housing estate bereft of finance.

My birth year coincided with the "Winter of Discontent of '78/'79".

Labour were ousted as betrayal merchants by those that voted them in in '74 and in rolled Margaret Thatcher and the Conservatives.

Maggie T, all guns a-blazing for the welfare state and the scourge of society.

Austerity.

Austerity.

Austerity.

Punishing the poor for the mistakes of the rich meant growing up within the benefits structure was to become a cocoon for hand-to-mouth existence, lack of educational opportunity, social mobility stagnation and the materialisation within these households that the trickle-down economic ideology does not work.

Now more than ever I don't quite know where I fit within the social strata, this class hierarchy that exists. So, I started to create this piece, using my own experiences as a model, exploring class and what effect that has had on me whilst trying to navigate and function in a world where money affords opportunity.

Is it just a fact that we the underclass have to work twice as hard to get our voice heard in comparison to those from a more privileged background?

Where does it start?

Who contributes to it?

How can we change it?

(End of **OTHER VOICE***.)*

"Niamh, are you comin' to the swimmin' club after school the day."

"Nah I eh...I em I don't feel well.'

"What's wrong with ya?"

"Just feel a bit sick."

"I can lend ya the mon—"

"I don't feel well."

My best friend on the estate was a girl called Ciara. I used to think she was a proper richo, her da had a job and a car, a navy blue one. Don't know the make but it had all the doors, you know, the ones where you can get in the back and the front. They had a fridge freezer stuffed with food like Alphabites and frozen chips and frozen burgers. We didn't have a freezer at ours. First time I tasted a Petits Filous was in Ciara's. They had Sky and a video machine. Not many had them on the estate. Her da worked though. Earned a bit more then us benefit bastards.

Siobhan Carey, the other girl that hung about with us, was the same, her ones even had a French exchange student to stay for a week one summer. Her mum had bought in the Camembert and Brie and went full-blown French for the duration of her stay. She even accented Siobhan's name when calling her in...

(in a French accent)

SIOBHAN

SIOBHAN

Her ma was scared shiteless that we would get Marie from Paris pregnant or lure her into a world of stealing or fucking and cunting with every mouthful. Full of airs and graces, she was.

Siobhan wasn't allowed to play with us after the "White Lightning Incident". Not that I wanted her to hang with us as she fuckin' touted to her ma that we spiked her drink

when she was the one that bought the cheapest cider in the shop in the first place. Sure we didn't even have any money.

Puking your ring on yer ma's good carpet is one sure way of being found out.

My da couldn't work as he was the victim of a hit and run accident, left for dead on the roadside, had pins in his legs holding them together so he couldn't walk that well. Disability Living Allowance or DLA is what he got. And straight it went into the register of his local. Pity presents would follow when he'd lash out.

Mammy said that he banged his head that day. Damaged his brain. They separated and she had access to the money for the first time.

Income support, family allowance or whatever it was called.

£105.28 weekly for five people.

"Niamh, are you comin' or wha?"

"Are you deaf or something? I said I don't feel well."

I didn't like gettin' a lend of money cuz I knew that I couldn't pay it back.

The swimming club didn't have us benefit kids in it. I went a few times and I...I eh I liked it, I really liked it, but it was just y'know em such a mare, what with getting home and scabbin' money for it in the first place.

Anyways I didn't like gettin' money off Ciara.

We had a fight this one time when Siobhan was there and she spat the words out.

"Your mammy doesn't even have any pots and pans."

It wasn't even true, we had at least two.

"We fuckin' do."

"No youse don't and you get all your clothes from the Sally Annes."

The elements of truth in her retorts just switched up my rage from a five to a ten.

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