In order to keep our patrons and festival team safe, we will not be opening our box office to visitors this year. If you have any special requirements or need additional assistance in relation to your booking, please get in touch and we will look after you!

**Opening hours**
- 12–6 Monday to Friday (From 18 Aug until 25 Sept)
- 12–6 Daily (26 Sept – 11 Oct)

**21 August, 12pm**
Priority booking opens for Friends of the Festival.

**21 August, 12pm**
Public booking opens by phone and online.

Follow us for news throughout the festival.
- @DubTheatreFest
- DublinTheatreFestival
- @dublintheatrefestival

Please note that our Box Office phone lines are open at weekends during the Festival only. Online booking is available all day, every day.

Become a Friend of the Festival to avail of priority booking, no booking fees, and discounted tickets. (see page 40)

Contact us at boxoffice@dublintheatrefestival.ie
This year like no other has made for a festival unlike any we have presented before.

I was at a theatre showcase in São Paulo when the pandemic was declared. Suddenly the attention of the easy-going cohort of international delegates turned to organising ourselves to get home as quickly as possible, as we shared updates and news on bus journeys around the city, in theatre foyers and WhatsApp groups.

I watched what would be my last performance for some time on 13 March, Farm Fatale by the French director Philippe Quesne, a piece about a world emptied of people, trying to start again. The next morning I left for Dublin.

Life contracted to a radius of 2km. In the week of St Patrick’s Festival, as the city centre was almost deserted, our team moved to working from home and we began to try to think our way through scenarios we could hardly understand yet. We waited anxiously for daily briefings. The stunned, sunny calm of the early days of lockdown was laced with the grief of families all over the country.

The Arts Council showed leadership and moved quickly to reassure us that our funding for the year would be secure. At the same time, freelance colleagues saw their year’s plans devastated as festivals and projects were cancelled or postponed day after day. It was becoming clear that the virus would be with us for some time and that we were going to have to figure out how to make work in its shadow.

The board of Dublin Theatre Festival was determined that there should be a festival if at all possible and we continued to explore scenarios as we grappled with unfamiliar ideas of self-isolation and social distancing, practices that, though necessary, seemed so opposed to our idea of theatre and gathering.

We kept in touch with the artists whose work we were planning to present in 2020. People held out for as long as possible but the emerging picture of what the conditions were likely to be – small and socially distanced audiences, very different working methods and quarantine after international travel – meant that the festival that we had planned could not take place. We had to start again.

In the early days of the crisis there had been an understandable impulse to maintain the visibility of theatre by streaming work. Even when this was good and there was plenty of excellent and innovative work shared, old and newly commissioned, I longed for liveness. The buzz of voices before a show and the collective settling into silence when the performance is about to begin. The knowledge that what is happening before our eyes right now can never be repeated in exactly the same way. The chance that something might go wrong or, even better, just right.

We started to talk to artists about projects that could work in the new reality. Although it was not certain that any kind of festival would be possible and risk would be a constant worry, we wanted to play our part in getting theatre back on its feet, to offer hope for the future.

The performing arts have been affected particularly badly by the pandemic, which has amplified the fragility of a sector that does so much to enrich our lives and to carry Ireland’s reputation around the world. The thing we love to do, to gather together and experience live performance, was made impossible when stages went dark. Theatres were the first to close and would be the last to reopen.

The Government’s announcement of a rescue package, which brings arts funding to a historic high in the face of the worst crisis Ireland has ever faced, while not quite a deus ex machina, was encouragement when it was most needed. The artistic community whose work was frequently called on to represent the best of us, to imagine things not as they are but as they can be, might finally be taken seriously.

As the country tentatively opened up again, ideas began to coalesce and partners joined with their projects to create this new programme. All the time we were thinking of the audience we couldn’t wait to meet again. We spoke to our friends and supporters to hear from them the measures that would give them the confidence to come back to the theatre and we continue to monitor and work within Government guidelines to ensure the comfort and safety of our colleagues and our audiences.

It has been an exceptional five months and now we’re nearly there. Thanks to everyone who has kept the faith and buoyed us up to reach this point; the agile and dedicated staff of Dublin Theatre Festival, artists, funders, partners, Friends, you.

We’ll be together again.

— Willie White
Artistic Director
Throughout history, crises are often the catalyst for change. On April 18th, 1949, the night that Ireland became a Republic, a nation was ready for a momentous change. O’Connell Bridge, the epicentre of many such tides, has been the place to gather, to protest and to dream of the future. Hope is central, as we spin between then and now, our need to reconnect is palpable as we listen closely, to each other and the city.

We invite you to join us on a very personal journey through events that have formed and shaped us. Together we will hold you, from a distance, to embark on this live theatre experience across time, the city and the party to end all parties.

The Party to End All Parties will be streamed live, in early October, please check website for updates.

Supported by the Arts Council.

ANU are responsible for the most searing and provocative works of the past decade and delivered some of the most ambitious and thrillingly intimate theatre in living memory

★★★★★

The Irish Times on ANU

It’s quite a statement of intent – brilliant, challenging, surreal, deeply disturbing and ferociously intense... interaction is essential – and unavoidable

★★★★★

The Times (UK) on ANU

ANU and Dublin Theatre Festival, Ireland

The Party to End All Parties

Created by ANU
Meeting Point: See website for details
Previews: 22 & 23 Sept, 2pm-8pm
Dates: 24-26 Sept, 28 Sept-3 Oct & 5-10 Oct, 2pm-8pm
Tickets: €12-€15
Duration: Approx. 20 mins.

Kindly Supported by
THE IRISH TIMES
Obie Award-winning theatremakers, 600 HIGHWAYMEN, known for exhilarating performances that challenge the very definition of theater, have created a quietly radical response to this new world with A Thousand Ways. Both performances present a new chance at making contact with a stranger. It is a chance at being heard, a brave moment to show up.

A Phone Call
You and another audience member – both strangers – call into a shared phone line and are met by a narrator’s voice. Guided by a carefully crafted set of directives, a portrait of another person will emerge through fleeting moments of exposure.

An Encounter
You and a stranger meet on opposite ends of a table, separated by a pane of glass. Using a script and a few simple objects, a simple exercise of working together becomes an experience of profound connection with another person.

In A Thousand Ways, you are the actor and you are the audience. Your words, actions, gestures, silence, thoughts, and willingness are the tools. You need no training. You are the expert.

This is an invitation. Will you attend?

600 Highwaymen, USA

A Thousand Ways
Written and Created by Abigail Browde & Michael Silverstone

Just when you think you might be getting a little cynical about the theatre ... think about 600 Highwaymen.
The New Yorker

This simple but sublime production ... touches the deep wellsprings of our attraction to theater.
★★★★★
The New York Times on The Record
An explosive and thought-provoking work of experimental music theatre. *Least Like the Other* traces events in the life of Rosemary, eldest daughter of Joe and Rose Kennedy, sister of JFK, using redacted archive materials only recently pieced together. The events in Rosemary’s difficult life leading up to her disastrous lobotomy at 23, create an exploration of definitions of intelligence, expectations of gender, medical showmanship, patriarchy, the impact of the media and the demands of this extraordinary family. Rosemary’s tragic life constitutes a portrait of America in the 1940s and 1950s that still resonates today.

In this 2020 production, the orchestra is pre-recorded in a new surround-sound, digitally manipulated sonic experience.

Supported by the Arts Council

Original production presented in association with Galway International Arts Festival

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**Created by** Brian Irvine & Netia Jones

**Composers** Brian Irvine

**Director, Designer & Video Designer:** Netia Jones

**Conductor:** Fergus Sheil

**Lighting Designer:** Sinéad Wallace

**Sound Designer:** David Sheppard

**Choreographer:** Muirne Bloomer

**Assistant Director:** Aoife Spillane-Hinks

**Performers:** Naomi Louisa O’Connell (evening performances), Amy Ní Fhearraigh (matinee performances), Stephanie Dufresne, Ronan Leahy & Aoife Spillane-Hinks

**Prerecorded Orchestra:** Irish National Opera Orchestra

**Venue:** O’Reilly Theatre, Belvedere College

**Dates:** 25 Sept, 8pm

26 Sept, 2pm & 8pm

27 Sept, 12pm & 6pm

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**Tickets:** €30

**Duration:** 70 mins. No Interval.
To Tell You The Truth,

Some things have happened in our lives that make us think that this is how things go.

Jo Fong and Sonia Hughes are middle-aged artists who live in Marsden, Yorkshire and Cardiff in Wales. They’ve invited six people who live in Ireland for a one-to-one conversation. The questions are deceptively simple, the answers are incredibly complicated.

It all takes time. Complexity takes time, it requires multiple voices, many levels of expertise and patience in the unspectacular.

Each day a short film will be released of these fresh, unfettered conversations.

To Tell You The Truth is based on Jo and Sonia’s live show Neither Here Nor There.

Neither Here Nor There was first performed at Chapter Arts Centre, Cardiff and commissioned by Peilot, and LAUK Diverse Actions.

Created by Jo Fong & Sonia Hughes
Inspired by the research of Frank Bock and Katye Coe
Video Design: Lisa Mattocks, Solomon Hughes

Online: See website for details
Dates: 28 Sept - 3 Oct, 1pm
Duration: 18-30 mins.

Jo Fong and Sonia Hughes, Wales and England

Photo © Solomon Hughes
Dead Centre and Dublin Theatre Festival, Ireland

To Be a Machine (Version 1.0)

by Dead Centre & Mark O’Connell

An early release of a future project from Dead Centre. Adapted from the Wellcome Prize-winning book by Mark O’Connell, this event attempts to re-imagine theatre without the hindrance of the body.

Be the best audience member you can be by uploading yourself into the crowd for this exploration of technology, the race to defeat death, and the limits of live performance. Featuring Jack Gleeson trying to be or not to be a machine.

Directed by: Bush Moukarzel and Ben Kidd
Adapted by: Dead Centre and Mark O’Connell
Producer: Natalie Hans
Performed by: Jack Gleeson
Video Design: Jack Phelan
Lighting Design: Stephen Dodd
Sound Design: Kevin Gleeson
Set Design: Andrew Clancy

Preview: 30 Sept, 7.30pm
Streamed live: from Project Arts Centre
Dates: 1-3 & 6-10 Oct, 7.30pm
Tickets: €12-€15
Duration: Approx. 45 mins.

Supported by the Arts Council.

Developed and supported by Science Gallery at Trinity College Dublin as part of the European ARTificial Intelligence Lab project. Co-Funded by the Creative Europe Programme of the European Union.

You will need a computer and internet connection to watch To Be a Machine (Version 1.0). You will be asked to supply video footage of yourself as part of the ticket purchasing process. Headphones are highly recommended.
Not to Scale draws two people at a time into shared experiments and intertwined processes of drawing, erasing and listening. Guided by a binaural soundtrack, participants create a shared journey using pencil on blank sheets of paper. Crude doodles soon come to life in a comical and unsettling picture book narrative that plays constantly with the tension between creation and destruction, life and death, energy and entropy. Things – stories, pictures, ideas – appear and disappear constantly on the page, a site which starts to unfold into a lo-fi carnival of possibility; a carnage of crossing out, overlapped drawings and landscape traces.

Created by Tim Etchells and Ant Hampton
Voice: Terry O’Connor
Sound Design and Edit: Ant Hampton
With thanks to Isambard Khroustaliov and Lothar Ohmeier for permission to use samples from their album ‘Nowhere’.
Production: Ana Riscado
Venue: Dublin City Council’s Incubation Space
Dates: 30 Sept-3 Oct, 2pm-8pm
Tickets: €15
Duration: 50 mins.
A historic partnership between the Abbey Theatre and IMMA, The Great Hunger is a site specific, promenade production of the Patrick Kavanagh poem. Conceived by the Directors of the Abbey Theatre, this production is jointly directed by award-winning Irish theatre directors Caitríona McLaughlin and Conall Morrison. A large cast of actors and musicians will boldly bring Kavanagh’s tragic masterpiece to life on the grounds of the Royal Hospital Kilmainham.

As this is an outdoor promenade production it will involve walking, so appropriate footwear is advised. Total walking distance is 1.2km.

The Abbey Theatre gratefully acknowledges the support of Department of Culture, Heritage and the Gaeltacht, The Arts Council / An Chomhairle Ealaíon

Directed by: Caitríona McLaughlin and Conall Morrison
Lighting Design and Set Consultant: Paul Koogan
Composer and Musical Director: Conor Linehan
Costume Design: Saileóg O’Halloran

Venue: in the grounds of the Royal Hospital, Kilmainham
Previews: 1 Oct
Dates: 2-3 & 5-10 Oct
Tickets: €15-€30
Duration: 90 mins. No interval.
Three souls caught up in the violent winds of change....

In May 1920, during the War of Independence, dockers and railwaymen refused to transport any armed troops, or to handle any weapons arriving from Britain. On the centenary of this act of civil resistance, Fishamble will stage a site-responsive production, in association with Dublin Port Company and Iarnród Éireann.

EMBARGO is a muddy, complicated, poetic, bloody, and heroic tale of a politically motivated industrial action, in which three characters deal with a pivotal moment during the Irish War of Independence.

These are our ghosts, their story is our story.

For ages 14+. Contains strong language and themes of suicide and death.

Commissioned by Dublin Port Company and Iarnród Éireann

Fishamble is supported by the Arts Council and Dublin City Council.

Supported by the Department of Media, Tourism, Arts, Culture, Sport and the Gaeltacht.

EMBARGO
by Deirdre Kinahan

Producers: Fishamble: The New Play Company
Written by: Deirdre Kinahan
Directed by: Maisie Lee
Producer: Eva Scanlan
Cast: Callan Cummins, Mary Murray, Matthew Malone
Lighting and Set Design: Zia Bergin-Holly
Music and Sound Design: Denis Cliffe Essex
Costume Design: Catherine Fay

Venue: Enterprise Waiting Room, Connolly Station
Dates: 2 Oct, 8pm
3 & 4 Oct, 3pm, 5.30pm & 8pm

Venue: Pumphouse, Dublin Port
Meeting point: Dublin Port Company
Dates: 9 Oct, 8pm, 10 & 11 Oct, 3pm, 5.30pm & 8pm
Tickets: €14-€16
Duration: Approx. 50 mins No Interval.
Six of Ireland’s leading playwrights present original 5-minute plays performed by one actor for one audience member.

When it premiered at Cork Midsummer Festival in 2019, Theatre for One played to 5-star reviews across the board, and audiences queued outside the Cork Opera House to experience live theatre in an intimate setting.

Part peep-show booth, part confessional, and completely viscerally, this performance takes place in a specially-designed, state-of-the-art theatre booth in the foyer of the Abbey Theatre, for one actor and one audience member at a time.

Presented by the Abbey Theatre and Dublin Theatre Festival in partnership with Accenture and Dublin City Council.

Landmark Productions and Octopus Theatricals, Ireland and USA

Theatre for One

performances of riveting openness ... the six pieces become an urgent antidote to watching the world through the mediation of a small screen. Cumulatively, they create an exhilarating sense of aliveness.

★★★★★
The Guardian

bracing, thought-provoking and intimate-as-a-whisper.

★★★★★
The Irish Times

Written by Marina Carr, Stacey Gregg, Emeret Kirwan, Louise Lowe, Mark O’Rowe, Enda Walsh
Directed by Eoghan Carrick and Srđa Vasiljević
Created by Christine Jones
Set Design: Christine Jones
Lighting Design: Josh Higgason
Costume Design: Ciara Coleman-Geaney
Music and Sound Design: Josh Higgason

Venue: Abbey Theatre
Dates: 28 Sept - 10 Oct, 11am-2pm, 3pm-6pm & 7pm-10pm
Tickets: Free but ticketed
Duration: Approx. 5 mins.

Photo © Clare Keogh
WHAT IS THE WORD is an audio cinematic experience presenting a curated collection of Samuel Beckett poems, performed by some of Ireland’s leading actors.

After a fall in his apartment in 1988, Samuel Beckett moved to the Tiers Temps nursing home in Paris, France. It was here that Beckett, aged 82, wrote Comment dire in French. On the manuscript of his English translation, which he called what is the word and is considered to be his final poem, he wrote: ‘Keep! for end’.

WHAT IS THE WORD grapples with the struggle to express, a theme present from Beckett’s early work but sharpened by his lived experience of illness. It offers an immersive sensory journey into some of Beckett’s most rarely performed works.

Pan Pan, Ireland

WHAT IS THE WORD

Project Designers: Aedín Cosgrove, Ros Kavanagh, Gavin Quinn
Sound Design: Jimmy Eadie
Poetry Recordings: Jimmy Eadie & Rachel Conlon
Dramaturg: Nicholas Johnson
Speakers: Andrew Bennett, Charlie Bonner, Des Cave, Ingrid Craigie, Ned Dennehy, Aoife Duffin, Olwen Fouéré, Áine Ní Mhurchu, Gina Moxley, Daniel Reardon and Judith Roddy.
Venue: Irish Film Institute
Dates: 6 & 7 Oct, 6.30pm
Tickets: €11.50 (plus €1.50 one-day IFI membership fee)
Duration: 50 mins

A Pan Pan production in collaboration with Cork Midsummer Festival, Poetry Ireland, Kilkenny Arts Festival, Irish Film Institute and the Trinity Centre for Beckett Studies.

Supported by the Arts Council and Dublin City Council.
Kyla is throwing a party on her street. Not just any party. A graduation ceremony. It’ll be mad to see the kids from her old class again after so long. Summer 2020 was literally endless.

Now that they’re in first year, Kyla wants to get the old gang back together. She’s made caps, she has gowns, and she’s even prepared a speech. But there’s one visitor she’s not expecting...

Developed swiftly and informed by ongoing collaborative work with The Ark Children’s Council, this outdoor performance is a celebration of rites of passage, exploring how we reconnect as we adapt to a new way of life.

This event is outdoors so please dress accordingly.

For more information on school bookings or to book a school group, please contact The Ark directly.

Supported by the Arts Council.

Ages 10+

Written and Directed by Shaun Dunne
Choreography: Junk Ensemble
Set Design: Sarah Bacon
Sound Design: Jack Cawley
Cast: Jade Jordan, Naomi Ingilosi
Moonvel-Nkosi

—

Venue: Outdoors at The Ark
Public Previews: 27 Sep, 2pm & 4pm
Schools Performances: 29 Sept & 1 Oct, 10.15am & 12.15pm
Public Performances: 4 & 11 Oct, 2pm & 4pm

Tickets: €7.50-€10
Duration Approx. 20 mins.
Dublin Theatre Festival brings live theatre to you this autumn. We look forward to welcoming you back!

We acknowledge that it will not be possible for all members of our audience to attend Dublin Theatre Festival in person this year. As a result, we have an exciting programme of events to be streamed live on our online platforms so that you can experience some of what this year’s festival has to offer, from the comfort of your own home. A selection of our main programme and Festival+ events will be available online. Visit our website and social media platforms for more information and updates about access to the following events and more.

The following events will be available Online, please check individual pages listed for more information.

01  The Party to End All Parties
07  To Tell You the Truth,
09  To Be A Machine
26  Monica Frawley Costume
27  Unacknowledged Loss
28  A New Ireland Now
30  Stronger
31  D-Project
32  Bang!
33  Young Critics’ Panel
39  Blast: International Critics’ Forum

RTÉ supports more than 120 arts events nationwide every year.

tte.ie/about/supportingthearts
A series of talks, critical events and works-in-progress showcases.

Updates on the festival+ programme will be added to our website dublintheatrefestival.ie

Booking and information phone: +353 1 677 8899

For more than three decades, designer Monica Frawley (1954-2020) helped define new directions in Irish theatre, opera and dance. To mark the publication of a new book of her costume drawings an event will be held in the Abbey Theatre and streamed online. The launch will involve a short screening of an interview with Monica from the Abbey Archives and a panel of speakers discussing her life and work.

The book, with a foreword by Marina Carr, includes over 40 character drawings and sketches, excerpts of interviews with Monica Frawley, a biography, and photographs of the costumes on stage.
Unacknowledged Loss

Unacknowledged Loss is a research-residency led by Barbara Raes of Beyond the Spoken, Belgium. Since March 2020 we live in a different reality. Loss and the concepts of grief and mourning are seen through very different lenses. The topics addressed by Beyond the Spoken are even more present in our current lives and it is worth creating a space to reflect on them and to search for a different artistic practice. The zone where art and care meet is full of paradoxes, but is also very fertile for creating innovative and sustainable (artistic) forms or methods for the future.

Seven artists will work individually on the topic of mourning and farewell rituals for today. The discomfort of not being able to properly meet as a group due to the pandemic is the starting point of this journey. Each artist will know that apart from themselves, six others are following the same path at the same time in Ireland.

The first part of the research-residency offers inspiration about the funeral world, grief and mourning through talks, conversations, rituals and online workshops. The second part involves collaboration and coaching by Barbara Raes to create a farewell ritual.

During the process, several materials such as photos, texts and films will be generated, a selection of which will be shared online.

Streamed live
Date: 10 Oct
See website for details

A New Ireland Now

The stories we tell reflect and create the world we live in, where history, myth and fiction mix together to shape our changing identities.

A new Ireland is emerging but are we seeing it on our stages and our screens? What does this next generation want to express and which platforms do they use? Who are the gatekeepers?

Led by Irish writer Emma Dabiri, author of the bestselling Don’t Touch My Hair — a ground-breaking study of how black hairstyling culture can be understood as an allegory for black oppression and ultimately, liberation – this conversation will gather together some of our freshest young black Irish talent for a lively and provocative discussion that mashes up contemporary movements like Black Lives Matter with the story of Irish liberation.
The Death Of Pablo
by Ali Hardiman

The Death Of Pablo is an explosive comedy about friendship, loss, Wez, What’s App and Jesus.

An estranged group of friends come back to town for the funeral of their beloved childhood friend Pablo. The events surrounding Pablo’s death are suspicious and no one seems quite sure how he died. In their quest to understand what happened, dark secrets and old rivalries quickly resurface and the group find themselves reverting back into what they have spent the last eight years trying to escape.

A work in progress reading co-commissioned by Pavilion Theatre, Dun Laoghaire and presented by Civic Theatre, Tallaght.

Written by Ali Hardiman
Venue: The Civic, Tallaght
Date: 3 Oct, 3pm
Tickets: Free but ticketed
Duration: Approx. 60 mins. No interval.

Stronger
by Geoff Power

Award-winning theatre company Gúna Nua presents a live-streamed reading from Geoff Power’s potent new play Stronger, followed by a webinar on restorative justice.

Based on true events, Stronger tells the gripping story of Jan, a teacher raped by her student. As she journeys through the legal system her life is in danger of falling apart, but through restorative justice, Jan finds the strength to meet with her attacker and a process of healing begins.

Following the reading, audiences will join a webinar where a panel from the worlds of politics, criminal justice and key creatives from Stronger will discuss the work and how it shines a light on the importance of restorative justice.

Project funded by the Arts Council and The Probation Service.

Written by Geoff Power
Directed by Paul Meade
Dramaturgy by Hanna Slatine
Produced by Gill McCaw
Cast includes: Karen Ardiff, Marcus Lamb and Mary Murray
Webinar Chair: Tim Chapman (Chair of the Board of the European Forum for Restorative Justice)
Webinar Panel includes: Senator Ivana Bacik, Geoff Power (Playwright), Dr. Marie Keenan (Associate Professor School of Social Policy, Social Work and Social Justice, U.C.D.) and Deirdre Kenny (Director of Advocacy, One in Four)
Production Manager: Aisling Mooney
For The Probation Service: Ursula Fernée, Restorative Justice and Victim Services

Venue:
Smock Alley Theatre and streamed live
Date: 7 Oct, 4.30pm
Tickets: Free but ticketed
Duration: 90 mins. No interval.

Photo © Paul Gaster
D-Project

D-Project is an R&D performance project that explores truth-seeking and politics from the local to the global. Working collaboratively with three international, interdisciplinary artists – Mirna Bamieh, Kate Conroy, and Evgeny Shtorn – Outlandish Theatre interrogates the virtual and geographic spaces where art and journalism collide.

How can the art of theatre infuse journalism? What happens when a live theatre audience receives dispatches from New York, Ramallah, and Dublin? If artists become reporters, who are their editors and fact-checkers? Can virtual reality help connect us across space and time, or is it another type of separation?

– What do activism and virtual reality have in common?
– If you do nothing, nothing will change.

Co-Directed by Maud Hendricks and Bernie O’Reilly
Co-Created by Mirna Bamieh, Kate Conroy, Evgeny Shtorn, Maud Hendricks, Bernie O’Reilly
Digital Design and Videography: Arcade Film
Dramaturgy by Manwa Arsanios, Nicholas Johnson
Venue: The Digital Hub and streamed live
Dates: 11 Oct, 2pm & 8pm
Tickets: Free but ticketed
Duration: Approx. 40 mins.

Kindly supported by the Arts Council, DCC, The Digital Hub and the Coombe Women and Infants University Hospital.

BANG!

Irish gender recognition laws lead the world in offering acceptance to Irish trans people, but what happens when your husband announces she’s a woman? Set during Marion and Adam’s 25th wedding anniversary, a series of escalating incidents cause Adam to reveal that she is Melanie. Her coming out sends seismic waves through the rest of the family forcing everyone to confront their own identities.


Written by Michelle Read
Directed by Davey Kelleher
Movement director: Bryan Burroughs
Composer: Brian Keegan
Dramaturgy by Pamela McQueen
Venue: Smock Alley Theatre and streamed live
Date: 11 Oct, 4.30pm
Tickets: Free but ticketed
Duration: Approx. 45 mins.

Funded by the Arts Council and Dublin City Council.

Outlandish Theatre Platform, Ireland, Palestine, USA

Michelle Read / On a House Productions, Ireland

Medium of Call

Photo © Maud Hendricks
Young Critics’ Panel

Youth Theatre Ireland returns to DTF for the 17th iteration of Young Critics. This year has been like no other, with a Young Critics programme to match. Since June, eighteen young people from across Ireland have been honing their critical skills from the comfort and safety of their own homes. They have been guided on their journey of critical discovery by our expert facilitators: Alan King in Dublin and theatre critic Dr. Karen Fricker in Toronto. Over the course of the festival, the Young Critics will engage with several programmed events and will present their critical responses at this special online panel. Young Critics has been working with digital tools for criticism for the last number of years and we hope that 2020 will showcase this like never before.

This Youth Theatre Ireland programme is funded by the Arts Council and the Department for Children and Youth Affairs.

New Plays @ Pavilion Theatre

Pavilion Theatre, Dún Laoghaire presents three new plays in rehearsed readings by established playwrights and directors. Developed with funding from Pavilion Theatre’s Patron Donation Award.

Interventions
Written and directed by Iseult Golden
A warm-hearted, witty and beautifully observed comedy about friendship, relationships and the things we can’t talk about…
–
Date: Sun 4 Oct, 2pm
Duration: Approx. 90 mins
Tickets: €5

Attachment
Written and directed by David Horan
Attachment starts out as a gripping adoption story but quickly becomes a play about two mothers, the nature of love and how it defines us.
–
Date: Sat 10 Oct, 2pm
Duration: Approx. 90 mins
Tickets: €5

Striking Back
By Kellie Hughes and Matthew Spangler
Directed by Kellie Hughes
Based on the book by Mary Manning and Sinéad O’Brien.
Striking Back is the inspiring story of anti-apartheid striker Mary Manning, who with nine other Dunnes Stores workers refused to handle South African products in 1984.
Text contains depictions of racism.
Post-show discussion with Mary Manning. Supported by an Arts Council Project Award.
–
Date: Sun 11 Oct, 2pm
Duration: Approx. 90 mins
Tickets: €5

Image © Sharon Murphy
Irish Theatre Institute (ITI), in partnership with Culture Ireland and DTF, will design and present a new digital version of its annual International Theatre eXchange (ITX) to meet the demands of networking and promoting Irish theatre in a changed world. This year, we will focus on building connections, exchanging ideas and models of working particularly around international touring and collaboration.

Discussions will embrace the questions: What are presenters looking for – what are their challenges? How can artists re-imagine the way they ‘tour’? How do we work together to ensure that international collaboration and partnerships are both maintained and allowed to grow?

In addition to ITX online networking and ideas eXchange, ITI and Culture Ireland will present their annual curated Pitching Session* providing Irish/or Irish-based artists with a platform to introduce their work to a national and international audience of programmers, presenters, festivals and arts centres.

Join ITI and Culture Ireland to explore new options and possibilities together.

*Selection to participate in the Pitching Session is by open call. See cultureireland.ie/irishtheatreinstitute.ie for further details.

ITX is presented in partnership with Culture Ireland and supported by the Arts Council. For further information on dates, times and detailed information on ITI’s International Theatre eXchange visit irishtheatreinstitute.ie

See website for details.

INTERNATIONAL THEATRE eXchange 2020 – On Stream

Exploring Europe’s oldest play in Europe’s oldest language

Everything you ever wanted to know about the oldest surviving Greek tragedy, brought to life in a vibrant new Irish translation. Tune in daily from mid-festival to hear director Conor Hanratty shine a light on this new translation by one of Ireland’s foremost poets, Nuala Ní Dhomhnaill. Contributors include Iarla Ó Lionáird, Edith Hall, Marie Mullen, Brid Ní Neachtain, Mel Mercier, Oliver Taplin, Caítriona Ni Mhurchu, Owen Roe and Lillis Ó Laoire.

The Persians tells the story of a small island nation who conquered the massive army of its neighbours to the east, an empire that had threatened them for centuries. The play imagines the reaction of the community left behind, faced with a crippling defeat and the shame of losing to the underdog. Unusually for a Greek tragedy, it describes a real event, a battle in which the playwright himself took part. This play has never not been relevant: it is a critique of war, an attempt to imagine the experience of others, and a warning against military pride.

Funded by the Arts Council

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Persians, The Podcast

Translator Nuala Ní Dhomhnaill
Creator & Director Conor Hanratty
Producer Maura O’Keeffe

See website for details.
Last summer, Fede and his 74 year old mother, set off on a quest through Havana to look for América. Shared memories, conflicting recollections, and offline maps led them through their past. A past peopled with ghosts scattered among grand avenues, dark lanes and unnerving dead ends in the city that had taken them in, more than 30 years before, after they had fled the Salvadoran Civil War. Looking for América charts the journey of that night and the journey from the catastrophe that had engulfed his country decades before. A catastrophe whose after effects still resonate today. Sometimes the idea of home has to be remade. And remade. And remade.

Made possible with the generous support of Draíocht and Mermaid. Originally commissioned by Mermaid Arts Centre and Pavilion Theatre for THISISPOPBABY’s Where We Live Festival 2020.

Directed by Janet Moran
Written and Performed by Federico Julián González
Sound and AV design by Mark Jackson

Venue: Mermaid Arts Centre, Bray
Date: 1 Oct
Venue: Draíocht
Date: 03 Oct
Venue: axis: Ballymun
Date: 10 Oct
Tickets: €14-€16
Duration: 60 mins
See venue websites for details.

Axis Ballymun, Ireland

Rearing is Sparing
by TKB

Axis Ballymun is delighted to commission and present an in-development showing of TKB’s new play.

“If you’re rearing a child of your own, be sparing with your judgment. No one sends their child out to do a bad turn. Rearing is Sparing.”

Meet Maria and Anita. They’re not defending what he done. They’re not denying what he done. They’re not proud of what he done. But they stand here before you, to talk about their sons.

Supported by the Arts Council and Dublin City Council.

Written by TKB
Directed by Mark O’Brien
Cast: Denise McCormack, Karen Ardiff
Dramaturgy: Laura Honan
Contains scenes with strong language

Venue: axis: Ballymun
Dates: 1-3 Oct, 8pm
Duration: Approx. 60 mins. No interval.
Tickets: Free but ticketed
Blast: International Critics’ Forum

When you watch a performance, what is it that are you looking for? Join the makers of ‘Blast’, a platform for conversations about theatre, where our panel of Irish and international theatre critics will take a fresh perspective on this year’s Dublin Theatre Festival programme.

An informed and lively critical discussion, Blast addresses the work and this year’s context for its creation, which pushes artists to think about virtual and physical space in new and creative ways.

What is the impact of hybrid digital-live presentation on the audience and how does criticism evolve to encompass this? Do new forms give rise to new aesthetics? Is online drama still theatre?

Bringing together critics with a breadth of reference from different theatre cultures, this virtual forum considers performance from several angles and welcomes audience reflection and feedback online. If there’s nothing more deadly than consensus, here is an opportunity for spirited debate, challenge and perhaps something rarer still – a chance to change your mind.

Streamed Live
Date: 9 Oct, 4pm
accessibility

Accessible performances
We are committed to making our events accessible to audiences including those with disabilities and those who require accessible services. Please see dublintheatrefestival.ie/festival/accessibility for more information.

You can stay up to date with all accessible performance announcements by joining our dedicated mailing list or make an enquiry by contacting access@dublintheatrefestival.ie.

Wheelchair access and seating requirements
If you or a member of your party is a wheelchair user or needs special assistance, please let us know at the time of booking your tickets so that we can accommodate your needs as fully as possible. A list of wheelchair accessible venues is available on our website.

Concession Tickets
Discounts are available for senior citizens, Actors’ Equity, unwaged, and full-time students with a valid ID. These concession tickets can be booked by phone or online. You may be required to produce proof of eligibility on arrival at the performance.

Terms and Conditions
Your safety, and the safety of artists, venue teams and festival staff is our first priority. To reduce the risk of infection, tickets will be refunded up to 24 hours in advance if a patron feels unwell or is experiencing any symptoms of Covid-19 as described on the HSE website. Please inform us at the earliest possible time to allow us to try to resell your ticket.

To minimise the risk of spreading Covid-19, Dublin Theatre Festival will not be issuing our standard paper ticket. Your booking confirmation will be followed by an email with PDF ticket(s) attached. E-ticket(s) can be displayed on your smartphone or pre-printed at home.

Before attending, you will be sent a preshow email with performance and venue specific information. Please read this carefully to ensure you know what to expect when you attend and follow the guidance you are given.

Booking fees are charged at €1.50 per ticket, helping to cover the cost of our box office. These fees are not charged on concession priced tickets. Friends of the Festival are exempt from booking fees.

Please arrive on time, latecomers cannot be admitted and refunds will not be given.

Recording equipment of any kind is not permitted, please switch off mobile phones on entry to the venue.

Management reserves the right to change the cast of performances in the event of unforeseen circumstances without prior notice.

For a full list of Terms & Conditions, as well as venue-specific information, please see our website dublintheatrefestival.ie

Where to Eat
Enjoy a pre/post show meal or in one of Dublin’s best restaurants. Dublin’s culinary scene has changed considerably in recent years, and the Irish capital is now bursting with creative chefs, cafés and restaurants serving delicious food and highlighting the best of Irish ingredients. For more information, have a look at the Dublin restaurant guide on visitdublin.com

Parking
Park Rite operates car parks across Dublin city centre, many of which are close to festival venues. Throughout the festival Park Rite offers our audiences a special evening rate of €5 from 5pm – midnight. To avail of this special rate present your theatre ticket at the ticket office in your chosen car park. Advance online booking required in select car parks.

Park Rite Irish Life Car Park, Gardiner St
Park Rite Fleet Street Car Park, Temple Bar
Park Rite Drury Street Car Park, Drury St
Park Rite Parnell Centre Car Park, Parnell St (online booking required)
Park Rite IFSC Car Park (online booking required)
Park Rite Pavilion Car Park, Dun Laoghaire (Online booking required)
Park Rite Smithfield Market Car Park (Online booking required)

Prebook: parkrite.ie/prebookparkrite.ie

visiting dublin

Getting Around
Our venues are located across Dublin city centre, suburbs and coastal areas. All venues are well-served by our public bus network (dublinbus.ie) our coastal train, the DART and country-wide rail service (irishrail.ie) as well as the Luas tram system (luas.ie). You can also pick up a Dublin Bike (dublinbikes.ie) while you’re in town. You can download Fáilte Ireland’s official Transport for Ireland Journey Planner app to view all transport options. It’s free and covers bus, Luas, taxis, ferries and even walking! For details go to visitdublin.ie

Face coverings are mandatory on public transport.

Tourist Information
Dublin is a thriving city with a vibrant landscape of culture just waiting for you to explore it. From film and music to visual art and theatre, the city is teeming with creativity and energy. There is so much to see and do, including arts festivals, museums and galleries, restaurants, markets, beaches, and mountain hikes. Discover Ireland tourist information offices are located at Dublin Airport at Terminals 1 and 2, as well as in the city centre on O’Connell Street, Dublin 1 and Suffolk Street, Dublin 2. For more information on planning your trip visit our official tourist www.discoverireland.ie and www.visitingdublin.ie
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