DUBLIN THEATRE FESTIVAL 2019
26 Sept - 13 Oct
buy tickets

online dublintheatrefestival.ie

phone +353 1 677 8899

in person Dublin Theatre Festival Box Office, Festival House, 12 Essex Street East, Temple Bar, Dublin 2, D02 EH42

Opening hours
Mon–Fri 10am–6pm (30 July–11 Oct)
Sat 10am–5pm (28 Sept–12 Oct)
Sun 12pm–3pm (29 Sept–13 Oct)

30 July, 1pm
Priority booking opens for Friends of the Festival.

14 August, 10am
Public booking opens by phone, in person and online.

Tickets for a selection of performances are on public sale now at dublintheatrefestival.ie

Tickets can also be purchased at most Dublin Theatre Festival venues or on the door, if available (see page 76).

Follow us for news, ticket competitions and special offers throughout the festival.

@DubTheatreFest
DublinTheatreFestival
@dublintheatrefestival

Please note that our Box Office and phone lines are open at weekends only on the dates specified. 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.

Email boxoffice@dublintheatrefestival.ie if you have any queries about your booking.
Dublin is a fantastic city but there is a lot at stake for its culture right now. The landscape is changing all around us. There are fewer theatres in the city centre than there were twenty years ago, studio spaces are closing and club nights are being made homeless.

In the past decade, we have become more confident about asking politicians for proper investment in culture. We’ve gone beyond the idea that culture is a luxury, towards an understanding that it is essential for creating sustainable communities.

What kind of city do you want to live in, what will a visitor see when they step out the front door of their accommodation? It’s time to speak up for Dublin to ensure that it can continue to be a place that is diverse, creative and inspiring. We will get the city we ask for and I would like one that is made for people and for the future. Given this, initiatives such as the newly formed Dublin City Council’s ambition to deliver 9% cultural, creative community space in the city is to be welcomed.

With increased investment comes the responsibility to invite more people to participate in our cultural life, to join the conversation and to be listened to. This year Dublin Theatre Festival is in its first year of being SpectACTive, a four-year international project co-funded by the EU that focuses on promoting active spectatorship, as one of twenty partners. We have recruited a group of young people and will be inviting them to help to choose work for the festival. We will also be hosting international artists researching new works in collaboration with people in Dublin.

A festival is a collective act, made by many people over countless hours of imagining, planning and believing. We are grateful to the funders, sponsors and partners whose continuing support makes our festival possible each year. Thanks are also due to the dedicated Dublin Theatre Festival team who work determinedly so that each festival is the best it can be. More than anyone else we thank the artists, without whom, there would be no festival and whose work we offer here for you to enjoy.

As the prompter, Christina, says in Sopro, Tiago Rodrigues’ celebration of plays and playing, ‘In the theatre we breathe the same air’. Together, we share a moment and of all of those that have gone before in this room. The performance is about to begin. Take a deep breath.

— Willie White
Artistic Director

04 The Playboy of the Western World
Dublin Theatre Festival and Lyric Theatre
Gaiety Theatre
06 Last Orders At The Dockside
Abbey Theatre, on the Abbey Stage
08 The Alternative
Fishtamble: The New Play Company
Pavilion Theatre and Draíocht
10 How to Win Against History
Aine Flanagan Productions and Seinín Davies
The Civic, Tallaght
12 Beckett’s Room
Dead Centre and Gate Theatre
Gate Theatre
14 Piece for Person and
Ghetto Blaster
Nicola Gunn
Samuel Beckett Theatre
16 The Bluffer’s Guide to Suburbia
Ray Scannell with Ones Off Productions in association with Cork Midsummer Festival and The Everyman
Project Arts Centre (Cube)
18 MAM
Teac Damsa
O’Reilly Theatre, Belvedere College
20 Hecuba
Rough Magic
Project Arts Centre (Space Upstairs)
22 Pasolini’s Salò Redubbed
Dylan Tighe and the Abbey Theatre
Abbey Theatre, on the Peacock Stage
24 Faultline
ANU Productions and Gate Theatre
11 Parnell Square East
26 A Love Like That
Decadent Theatre Company
The Civic, Tallaght
28 Walking to Jerusalem
Passion Play Theatre, in association with Amos Trust, Hodder and Stoughton and The New Theatre
The New Theatre
30 The Sleepwalkers
Pan Pan Theatre and
Dublin Youth Theatre
axis: Ballymun
32 Total Immediate Collective
Imminent Territorial Salvation
National Theatre of Scotland in association with the Royal Court Theatre, Teatro do Barro Alto, Lisbon and Attenborough Centre for the Creative Arts
Samuel Beckett Theatre
34 Pike St.
Nilaj Sun
Smock Alley Theatre, Main Space
36 The Beacon
Druid and Gate Theatre
Gate Theatre
38 Your Words in my Mouth
Anna Kapsoli, Lottie Lindner and Till Steinbrener
Various City Centre Venues
40 Real Magic
Forced Entertainment
Project Arts Centre (Space Upstairs)
42 Us/Them
BRONKS and Richard Jordan Productions with Theatre Royal Plymouth in association with Big In Belgium and Summerhall
Pavilion Theatre, Dún Laoghaire
44 BURGERZ
Travis Alabanza
Hackney Showroom
Smock Alley Theatre, Main Space
46 Removed
Prime Cut Productions
axis: Ballymun
48 Redemption Falls
Moonfish Theatre, the Abbey Theatre and Galway International Arts Festival, in association with Town Hall Theatre Galway
Abbey Theatre, on the Peacock Stage
50 Collection of Lovers
Raquel André
Project Arts Centre (Cube)
52 Physics and Fantasmas
Iggy Land Malmborg
Project Arts Centre (Space Upstairs)
54 Sopro
Tiago Rodrigues/Teatro Nacional D. Maria II
O’Reilly Theatre, Belvedere College
56 BigKidLittleKid
Anna Novell
The Ark
58 Stick by Me
Andy Manley and Red Bridge Arts
The Ark
60 Baba Yaga
Windmill Theatre Company and
ImagineNation
The Ark
62 The Haircut!
The Ark
65 Festival+—
72 Accessibility Information
75 Visiting Dublin Information
76 Venue Details
78 Festival Schedule at a Glance
Pegeen is fed up. She’s not getting younger and is desperate to escape the confines of a life stuck in the middle of nowhere. When the stranger Christy Mahon arrives at her father’s shebeen, with a story that sets the village talking, he is welcomed with admiration by the locals, even Pegeen. But all is not as it seems, and soon the playboy’s past threatens to catch up with him.

John Millington Synge is one of Ireland’s greatest writers and a key figure in the Irish Literary Revival. He rose from obscurity to international acclaim over six intense years, before his untimely death at the age of 38. Met with controversy when it was first staged at the Abbey Theatre in 1907, his brutally hilarious masterpiece, The Playboy of the Western World, is about life on the margins and the lengths we go to, to create a reality more exciting than the place we find ourselves.

This production is funded by the Arts Council.

Dublin Theatre Festival and Lyric Theatre, Ireland and UK

The Playboy of the Western World by J.M. Synge

Directed by Oonagh Murphy
Set and Costume Design: Molly O’Carthain
Lighting Design: Amy Mae
Composer and Sound Design: Jane Deasy
Movement Director: Paula O’Reilly

Venue: Gaiety Theatre
Preview: 24 Sept, 7.30pm
Dates: 25–27 Sept, 1, 2 & 4 Oct, 7.30pm,
28 Sept, 3 & 5 Oct, 2.30pm & 7.30pm,
29 Sept, 4.30pm
Tickets: €11–€46
Duration: Approx. 2 hrs 15 mins incl. interval.

Talking Theatre:
27 Sept, post-show
With Oonagh Murphy and members of the company.

Audio described performance:
5 Oct, 2.30pm

Kindly supported by THE IRISH TIMES
Dublin Port, 1980

Following the death of an elderly docker, his friends gather in the local pub, The Dockside, to celebrate his life.

Emotions run high, and a powder keg of friction comes to a head as a dockland community comes to terms with the challenge of building new lives when old ways get swept away.

Over the course of an evening awash with songs, sharp Dublin wit and tales of life on the Docks, hidden tensions expose fault lines in their complex relationships.

After the success of Ulysses, Dermot Bolger and Graham McLaren reunite for Last Orders At The Dockside.

Commissioned by Dublin Port Company.

This production is funded by the Arts Council.
The Alternative
by Michael Patrick and Oisín Kearney

What if Ireland was still part of the United Kingdom? What if Home Rule had passed? What if there was no War of Independence? No Civil War? No partition? What if the island had only one soccer team?

The year is 2019 and it is the eve of the Referendum. British Prime Minister Ursula Lysaght is returning to her hometown of Dublin to convince voters to Remain. The final debate is set to begin at BBC Dublin: Should Ireland leave the UK?

Fishamble has chosen The Alternative by Michael Patrick and Oisín Kearney (My Left Nut) from its ‘A Play For Ireland’ initiative. This new play from two of Ireland’s most exciting emerging playwrights, produced by Olivier Award-winning Fishamble, is not to be missed.

Suitable for ages 14+
Contains scenes with strong language and depictions of violence.

In association with Draíocht, The Everyman, Lime Tree Theatre/Belltable, Lyric Theatre, Pavilion Theatre, and Town Hall Theatre. Fishamble’s A Play For Ireland programme is supported by Tesco Finest and Transportation Partner Irish Rail.

This production is funded by the Arts Council.

Presented by Pavilion Theatre and Draíocht in association with Dublin Theatre Festival.
The 5th Marquis of Anglesey burned brightly, briefly and transvestitely at the end of the 19th century, blowing his family’s colossal fortune on diamond frocks, lilac-dyed poodles and putting on simply amazing plays to which nobody came. After he died at 29, his family burned every record of him, and carried on as though he never was.

How to Win Against History is a hilarious, ripped-up musical about expectations, manliness, disappointment and being totally fabulous. A frothy, glossy costume drama about the stories we tell to convince ourselves it’s all going well, and the moments we realise it’s not.

Following a sell-out tour of the UK, two sell out Edinburgh Festival Fringes and an extended run at London’s Young Vic Theatre, this multi-award-winning production comes to The Civic.

Supported by British Council Wales.
Presented by The Civic in association with Dublin Theatre Festival.

Written and Composed by Seiriol Davies
Devised by the company
Directed by Alex Swift
Cast: Matthew Blake, Seiriol Davies and Dylan Townley
Design: Verity Quinn
Lighting Design: Dan Saggars
Musical Direction: Dylan Townley

Venue: The Civic, Tallaght
Preview: 25 Sept, 8pm
Dates: 26 Sept, 8pm
27 Sept, 5pm & 8pm
Tickets: €15–€25
Duration: 75 mins. No interval.

Talking Theatre: 26 Sept, post-show. With members of the company.

How to Win Against History

Áine Flanagan Productions and Seiriol Davies, UK

A work of genius ★★★★★
The Telegraph

Comparisons to the Broadway smash ‘Hamilton’ are inevitable ★★★★★
The Stage

Áine Flanagan Productions
and Seiriol Davies, UK

How to Win
Against History

The Telegraph

The Stage
A writer in the resistance, a siege in the room –
Disembodied voices haunt the stage
To shed light on a vanishing world

A play without performers, Beckett’s Room tells
the story of the apartment in Paris where Samuel
Beckett lived with his partner Suzanne during the
Second World War. A story of Art and Resistance,
the audience listen through headphones and
gaze upon a spectacle of absence – the absence
of bodies on stage focuses us more intently on
their stories, on the world changing around us,
and changed by us.

From the makers of LIPPY, Chekhov’s First Play and
Hamnet, this is the biography of a room, and an
invitation to bear witness to a world as it disappears.

Performed in English, French and German, with English surtitles.

—

Supported by the Goethe-Institut Ireland,
Irish Arts Center and Warwick Arts Centre.

Dead Centre and Gate Theatre, Ireland

Beckett’s Room
by Dead Centre with Mark O’Halloran

Directed by Bush Moukarzel and Ben Kidd
Voice Cast: Valentijn Dhaenens, Christoph Gawenda, Brian Gleeson,
Moritz Gottwald, Viviane De Muynck and Laurence Roothooft
Dramaturgy: Nicholas Johnson
French Translator and Assistant Dramaturg: Céline Thobois
German Translator and Assistant Dramaturg: Peter Krauch
Set Design: Andrew Clancy
Lighting Design: Stephen Dodd
Sound Design: Kevin Gleeson
Video Design: José Miguel Jiménez
Design Assistant: Florentina Burcea

Venue: Gate Theatre
Dates: 24–26 Sept, 7.30pm
27 & 28 Sept, 2.30pm & 7.30pm
Tickets: €15–€35
Duration: 75 mins. No interval.
The story of a man, a woman and a duck.

The work has a simple premise – exploring in depth the moral dilemma of what to do if you see a man throwing stones at a sitting duck – but gradually becomes more and more complex.

Piece for Person and Ghetto Blaster dissects the excruciating realms of human behaviour and navigates the moral and ethical complexities of intervention in a frenzied monologue, accompanied by an intense physical choreography and a rhythmic electronic score.

Shifting from seemingly incongruous anecdotes through comedy to the unexpectedly profound, Gunn tackles weighty philosophical questions with a verbal dexterity and furious athleticism.

Contains lasers, haze and coarse language.

—

This project is supported by the Australian Government through the Australia Council, its arts funding and advisory body.

Nicola Gunn, Australia

Piece for Person and Ghetto Blaster

The story of a man, a woman and a duck:

The work has a simple premise – exploring in depth the moral dilemma of what to do if you see a man throwing stones at a sitting duck – but gradually becomes more and more complex.

Piece for Person and Ghetto Blaster dissects the excruciating realms of human behaviour and navigates the moral and ethical complexities of intervention in a frenzied monologue, accompanied by an intense physical choreography and a rhythmic electronic score.

Shifting from seemingly incongruous anecdotes through comedy to the unexpectedly profound, Gunn tackles weighty philosophical questions with a verbal dexterity and furious athleticism.

Contains lasers, haze and coarse language.

—

This project is supported by the Australian Government through the Australia Council, its arts funding and advisory body.
It’s nearly 20 years since Finn left his family home in the Dublin suburbs for a chance to be the next darling on the indie circuit. But his music career has gone down the tubes, the blinding London lights have burned him out, and he’s on the ferry home with empty pockets and his guitar strap between his legs.

From the concrete jungle of the N31 to a painfully hip music festival on the white sands of the Aran Islands, The Bluffer’s Guide to Suburbia lovingly exposes a generation of adult children living back in the home, struggling to fit into the nuclear family ideal, and trying to make music in the face of rental crises and global catastrophe.

Following the success of Mimic (2007), Alice in Funderland, THISISPOPBABY and the Abbey Theatre (2012) and Deep (2013), Ray Scannell makes his festival writing debut with this new apocalyptic black comedy with live music and original songs.

This production is funded by the Arts Council.
MÁM


Bringing together the virtuoso, Irish traditional concertina player Cormac Begley, the European classical, contemporary collective, s t a r g a z e and twelve international dancers from the Teaċ Dársa company, MÁM is a meeting place between soloist and ensemble, classical and traditional, the local and universal.

Following the success of his acclaimed re-imagining of the world-famous ballet, Swan Lake/Loch na hEala (2016), Michael Keegan-Dolan and Teaċ Dársa return to the festival with a new mythic yet timely production that acknowledges how life’s polarities can on occasion come together and find resolution.

Directed and Choreographed by Michael Keegan-Dolan
Music: Cormac Begley and s t a r g a z e
Performers include: Imogen Alvares, Cormac Begley, Romain Bly, Tyler Carney, Kim Ceysens, Lisa De Boos, Aki Iwamoto, Zen Jefferson, Mayah Kadish, James O’Hara, Ker Patrick, Rachel Poster, Connor Scott, David Six, James Southward, Carys Staton, Aart Strootman, Maaike Van der Linde and Marlies Van GangeLEN
Set Design: Sabine Dargent
Lighting Design: Adam Silverman
Costume Design: Hyemi Shin
Sound Design: Helen Atkinson

Venue: O’Reilly Theatre, Belvedere College
Previews: 25 & 26 Sept, 7.30pm
Dates: 27–29 Sept & 1–5 Oct, 7.30pm
Tickets: €30–€40

Talking Theatre:
1 Oct, post-show
With Michael Keegan-Dolan and members of the company.

This production is funded by an Arts Council Open Call Award.

Raw, raucous, redemptive, majestic, vital and empowering.

The Irish Times on ‘Swan Lake/Loch na hEala’

It’s a show of terrible beauty and extraordinary craft. It melds music, text, storytelling and dance into one light-as-a-feather package that never shirks the ugliness and messiness of life.

The Guardian on ‘Swan Lake/Loch na hEala’

Teaċ Dársa, Ireland

Illustration © Dómhnal Ó Bric
Hecuba
by Marina Carr

The Irish premiere of a major work by Marina Carr.

Hecuba is a passionate re-imagining of the aftermath of the Trojan War and the events surrounding its iconic characters; a series of intense, dangerous personal encounters and impossible choices, described by those who witnessed and experienced them.

We are encouraged to think the unthinkable – what if it was me being asked to do these things, or suffering their consequences? In the time of the devastation of Syria and the global refugee crisis, when climate change is every day bringing catastrophe closer to the shores of the West, it’s a disturbingly appropriate question.

This drama of a complex and powerful woman is also a depiction of the effect of war and its emotional cost to the individual.

Recommend age 16+
The show contains themes of an adult nature.

—

This production is funded by the Arts Council.

Rough Magic, Ireland

Directed by Lynne Parker
Cast: Frank Blake, Martha Breen, Gillian Buckle, Brian Doherty, Zara Devlin, Ronan Leahy, Karen McCartney, Aislinn McGuckin and Owen Roe.

Set and Costume Design: Sarah Bacon
Lighting Design: Sarah Jane Shiels
Sound Design and Composition: Carl Kennedy
AV Design: John Galvin

Venue: Project Arts Centre (Space Upstairs)
Previews: 25 & 26 Sept, 7.30pm
Dates: 27 Sept & 1-4 Oct, 7.30pm
28, 29 Sept & 5 Oct, 2.30pm & 7.30pm
6 Oct, 2.30pm
Tickets: €25–€35
Duration: 90 mins. No Interval

Talking Theatre:
2 Oct, post-show. With Marina Carr, Lynne Parker and members of the company.
Pasolini’s Salò Redubbed

A live redubbing of Pier Paolo Pasolini’s controversial 1975 film ‘Salò, or the 120 Days of Sodom’

Pasolini’s Salò Redubbed daringly transposes Pasolini’s notorious final film to Ireland.

This radical adaptation by Dylan Tighe explores the beliefs and values behind ‘coercive confinement’ and their enduring impact on the power relations and injustices of contemporary Ireland.

Pasolini’s Salò Redubbed is a fearless allegory of abuses of power, structural violence, masculinity and class supremacy.

Suitable for ages 18+  
Contains graphic scenes of a violent and sexual nature.

———

Development funded by Trinity Creative Challenge 2018. Supported by the Italian Cultural Institute and Mermaid Arts Centre. Funded through an Arts Council Project Award.

Directed and Adapted by Dylan Tighe  
Cast includes: Thomas Collins, Lauren Larkin, Niamh McCann, Gina Moxley, Will O’Connell and Daniel Reardon  
Lighting Design: Aedín Cosgrove  
Video Design: José Miguel Jiménez  
Set Design: Aedín Cosgrove and Dylan Tighe  
Post-Production Sound Design: Kevin Gleeson  
Sound Engineer and Additional Design: Alexis Nealon  
Costume Supervisor and Stylist: Ellen Kirs  
Assistant Director: Grace Morgan

———

Venue: Abbey Theatre, on the Peacock Stage  
Previews: 26 & 27 Sept, 8pm  
Dates: 28 & 30 Sept, 1–4 Oct, 8pm  
5 Oct, 2.30pm & 8pm  
Tickets: €22–€25  
Duration: Approx. 2 hrs 15 mins.  
No interval

———

Irish Sign Language interpreted performance: 3 Oct, 8pm
A Love Story.
An Investigation.
An Exodus.

In 1982 a series of unrelated events ruptured Ireland’s LGBTQ+ community with catastrophic consequences. 1,500 people were investigated and details of their intimate lives were divulged to families, friends and employers. Under pressure from Church and State, a faultline formed – resulting in a mass exodus from Ireland in search of anonymity and refuge.

Audiences will be propelled through a living history, based on source materials contained in the Irish Queer Archive, encountering those at the heart of this upheaval as they grapple with the threat of public perception of their very private lives.

Multi-award-winning Irish theatre company ANU, co-directed by Louise Lowe and Owen Boss, have been Artists in Residence at the Gate Theatre since 2018.

Developed as part of Live Collision International Festival 2018. This production is funded by the Arts Council.
Decadent Theatre Company, Ireland

A Love Like That
by Billy Roche

A bittersweet new play by Billy Roche (The Wexford Trilogy and The Cavalcaders) set in a provincial library on the cusp of its transfer to new premises.

A Love Like That tells the story of Ellen, a senior librarian coping with the advice and warnings of an ambitious younger colleague. Together they bear the upset suffered by the library staff and their loyal readers – in particular John-Joe, a down-at-heel homeless man and Aidan, a sensible widower – at the impending move.

In a time of disruption, Ellen finds escape by reuniting with her old flame Lance, a charming wanderer who has returned home from his travels. Ellen faces betrayal on all sides but her warrior self finds hope and light in the process of change.

This production is funded by the Arts Council.

Presented by The Civic in association with Dublin Theatre Festival.
2017 marked three major anniversaries for the Palestinian people: the centenary of the Balfour Declaration, the fiftieth year of Israel’s military occupation of the Palestinian Territories, and the tenth year of the blockade of Gaza. To change the record after a century of injustice, a pilgrimage set out to walk from London to Jerusalem – in penance, solidarity, and hope. This was the inspiration of award-winning playwright, actor, and musician Justin Butcher (Scaramouche Jones, The Madness of George Dubya, The Devil’s Passion), who worked with human rights charity Amos Trust to mount the Just Walk to Jerusalem, from June to November 2017. Calling for equal rights for all in the Holy Land, more than one hundred walkers took part. Nine walked the whole way.

Along Roman roads and refugee routes, with occasional outbreaks of blisters, tear gas and desert spirituality, in a feat of virtuoso storytelling accompanied by a video montage created by award-winning artists Damian Hale and David Shepherd from live footage along the route, Justin Butcher traces the perils, pratfalls and marvels of the path to Jerusalem. A chronicle of serendipity: happenstances hilarious, infuriating and occasionally numinous – or, as pilgrims might say, encounters with the Divine.

The New Theatre is funded by the Arts Council.

——

Presented by The New Theatre in association with Dublin Theatre Festival.
The Sleepwalkers

‘Oh how hard it is when pretense falls! But it falls, it falls! I am so alone in the world now.’

During an unknown natural catastrophe, seventeen members of Dublin Youth Theatre (DYT) find themselves trapped in an abandoned building. Every time they try to leave and go outside, they fall asleep and wake up back where they started, rehearsing the same scene from Arthur Miller’s The Crucible. Along the way they try to solve the world’s problems, just in case they ever wake up to find that the world still exists. Think classic horror movie plots, teenage angst, and the natural wisdom of the young, all given a voice that you can’t help listening to.

Collaboratively created from ideas generated by DYT members as well as found texts, the production will ask the question: what does it mean to be awake?

The Sleepwalkers is a leap into the void. Are we sleepwalking towards Armageddon? Should we really fear the world changing?

Suitable for ages 12+

Supported by CDYSB and Dublin City Council.
This production is funded by the Arts Council.

Presented by axis: Ballymun in association with Dublin Theatre Festival.
The writer leads his followers towards the end of this world and the start of a new one. The book he’s written predicts it all – the equations, the black hole, all the words we’ll speak till then.

On this last day, at this last hour, a defector finds her voice and returns.

Total Immediate Collective Imminent Terrestrial Salvation is a new play by Tim Crouch, presented through combined stage action and illustrated text. It tells the story of a man who manipulates a group of people to sit in a place together and believe in something that isn’t true. Audience and actors turn the book’s pages together, study the images, and sometimes share the words.

Actor, director, writer and experimental theatre maker Tim Crouch pushes at the boundaries of metatheatre, constructing dazzling, complex, profoundly moving plays that strip the theatrical event down to its purest form – an encounter between actor and audience. Among his internationally acclaimed works are ENGLAND, The Author and what happens to hope at the end of the evening, which were previously presented at Dublin Theatre Festival.

Suitable for ages 14+
Audience members will be invited to read aloud during the performance.

Directed by Karl James and Andy Smith
Illustrator: Rachana Jadhav
Venue: Samuel Beckett Theatre
Dates: 2–4 Oct, 7.30pm
5 Oct, 3.30pm & 7.30pm
6 Oct, 7.30pm & 6.30pm
Tickets: €20–€25
Duration: 75 mins. No interval.

Talking Theatre:
3 Oct, post-show. With Tim Crouch and members of the company.

National Theatre of Scotland in association with the Royal Court Theatre, Teatro do Bairro Alto, Lisbon and Attenborough Centre for the Creative Arts, UK and Portugal

Total Immediate Collective Imminent Terrestrial Salvation
by Tim Crouch
Nilaja Sun, USA

Pike St.

Following the remarkable success of No Child..., which ran for a year at Barrow Street Theatre in New York and was presented as part of Dublin Theatre Festival, OBIE Award-winning Nilaja Sun returns with her one-woman show, Pike St. fresh from critical acclaim in the U.S.

Set in a diverse neighbourhood in the shadow of Manhattan Bridge, Pike St. tells the story of a desperate mother unable to move her stricken daughter down five flights of stairs during an approaching hurricane. As she works to keep the electricity flowing into her daughter’s respirator, an entire community of colourful characters – a decorated war veteran, her ne’er-do-well father, and her octogenarian downstairs neighbour – offer their help, casting new light on the phrase ‘it takes a village.’

This production is funded by Dublin City Arts Office.
A mysterious accident. A dead husband. People are talking. Secrets are resurfacing from the depths. Is the past ever truly dead?

Beiv, a celebrated artist, has moved from suburban Dublin to her holiday cottage on an island off the coast of West Cork. But a dark shadow from the past hangs over her. When her estranged son and his new young wife arrive to stay, she is faced with some difficult questions.

The Beacon is a new play commissioned by Druid and marks Nancy Harris’s Druid debut and her welcome return to the Gate Theatre stage after her brilliantly dark comic adaptation of The Red Shoes in 2017.

This production is funded by the Arts Council.
What happens if people get together to talk about love?

*Your Words in my Mouth* is a group discussion that immerses us in the private lives of several residents of Brussels. Among them a polyamorist, a football-mad teenage girl, a notary specialised in matrimonial contracts, a sex assistant for people with disabilities. Their relationships with love are radically different, but each attempts to find his or her place in the city’s cosmopolitan nature.

Anna Rispoli and her two collaborators offer a reconstruction of this unlikely encounter in a series of venues usually reserved for an in-crowd: a hairdresser’s, a council chamber and a Freemasons’ Hall... Members of the audience are invited to lend their voices to other people’s words and play them. How do these ‘alien’ words sound in our own mouths? How should we live and come to terms with these differences?

Right in the heart of the city, *Your Words in my Mouth* is a conversation based on profound citizenship in which love might just open up new political perspectives.

Audience members will be invited to read aloud during the performance.
Real Magic creates a world of absurd disconnection, struggle and comical repetition. To the sound of looped applause and canned laughter, three performers take part in an impossible illusion – part mind-reading feat, part cabaret act, part nightmare game show – in which they are thrown back again and again to moments of hope and defeat. Caught in a world of second-chances and second-guesses, variations and changes, distortions and transformations, Real Magic takes the audience on a hallucinatory journey, creating a compelling virtuoso performance about big systems, small traps and yearning for change.

Real Magic sees regular Forced Entertainment performers Richard Lowdon and Claire Marshall, joined by Jerry Killick, who has worked with the group on numerous projects including Bloody Mess and And On The Thousandth Night...

Flashing lights are used throughout the performance.


Devilishly simple, fiendishly intricate
The Guardian

Brilliant and painfully searching show from
Forced Entertainment
The Scotsman

Forced Entertainment, UK

Real Magic

Conceived and devised by the company
Directed by: Tim Etchells
Devised with and performed by: Jerry Killick, Richard Lowdon and Claire Marshall
Created with input from: Robin Arthur and Cathy Naden
Lighting Design: Jim Harrison
Design: Richard Lowdon
Sound Technicians: Greg Akehurst, Doug Curne
Project Assistant: Anna Krauss
Music Electronics & Sound Editing: John Avery
Loops: Tim Etchells
‘Grave’, from Telemann Fantasia Number 1 in B-Flat Major Aisha Orazbayeva

Venue: Project Arts Centre (Space Upstairs)
Dates: 8 & 9 Oct, 7.30pm
Tickets: €25
Duration: Approx. 90 mins. No interval.

Talking Theatre:
8 Oct, post-show. With members of the company.
Following sell out runs at Edinburgh Festival Fringe and London's National Theatre, this multi-award-winning production comes to Pavilion Theatre.

In September 2004, the greatest of evils (terrorists) chose the greatest of good (a group of children) as their victim. For three days, 1,200 people were held hostage by terrorists in a school in Beslan, a small town near the Russia and Chechnya border.

Retold from the perspective of two fictional characters, a young boy and girl, Us/Them is not a straightforward account of this tragedy but is about the entirely individual way children cope with extreme situations.

A thrilling piece of international theatre that uses both humour and a matter-of-fact approach combined with dynamic, physical storytelling and breathtaking choreography to strikingly show that for children, things which seem incomprehensible to adults, have their own logic.

Winner of a Scotsman Fringe First Award for New Writing at Edinburgh Festival Fringe 2016.

Presented by Pavilion Theatre in association with Dublin Theatre Festival.
BURGERZ

Hurled words. Thrown objects. Dodged Burgers.

After someone threw a burger at them and shouted a transphobic slur, performance artist Travis Alabanza became obsessed with burgers.

How they’re made, how they feel, and smell. How they travel through the air. How the mayonnaise feels on your skin.

This show is the climax of their obsession – exploring how trans bodies survive and how, by them reclaiming an act of violence, we can address our own complicity.

Carving out a place for themselves as one of the UK’s prominent trans voices, Alabanza presents a performance that is timely, unsettling and powerful.

Suitable for ages 14+
Real meat is used on stage. Contains haze, loud noises and themes of harassment and assault

Developed in association with Ovalhouse & Marlborough Theatre.

Written and Performed by
Travis Alabanza
Directed by Sam Curtis Lindsay
Set and Costume Design: Soutra Gilmour
Associate Designer: Isabella van Braeckel
Lighting Design: Lee Curran and Lauren Woodhead
Sound Design: XANA
Movement: Nando Messias

Venue: Smock Alley Theatre, Main Space
Dates: 9 & 11 Oct, 7.30pm
10 & 12 Oct, 2.30pm & 7.30pm
Tickets: £15–£25
Duration: 70 mins. No interval

Talking Theatre: 9 Oct, post-show. With Travis Alabanza.

Travis Alabanza and Hackney Showroom, UK

A terrific, tricky and layered show
Lyn Gardner, Stagedoor

Absolutely vital
The Stage

Travis Alabanza and Hackney Showroom, UK

Photo © Elise Rose

Written and Performed by
Travis Alabanza
Directed by Sam Curtis Lindsay
Set and Costume Design: Soutra Gilmour
Associate Designer: Isabella van Braeckel
Lighting Design: Lee Curran and Lauren Woodhead
Sound Design: XANA
Movement: Nando Messias

Venue: Smock Alley Theatre, Main Space
Dates: 9 & 11 Oct, 7.30pm
10 & 12 Oct, 2.30pm & 7.30pm
Tickets: £15–£25
Duration: 70 mins. No interval

Talking Theatre: 9 Oct, post-show. With Travis Alabanza.

Travis Alabanza and Hackney Showroom, UK

Photo © Elise Rose
removed is a funny and affecting fictional story, told by a character called ‘adam’, that offers insight into the experiences of growing up in the northern irish care system.

‘adam is ok to share his story - really it’s alright – it’s ok that his life was turned upside down – and the social workers were nice, kinda – and the foster homes, well… and his baby brother joe?’

removed is not based on one individual, but rather an amalgam of the many interviews gathered by fionnuala kennedy with voice of young people in care, a group of people with care experience who are campaigning for changes to the system in northern ireland. through this collaboration, they seek to learn from these young people and their experiences.

funded by arts council of northern ireland, belfast city council, paul hamlyn foundation and creative europe.

—

presented by axis: ballymun in association with dublin theatre festival

prime cut productions, northern ireland, uk

removed

by fionnuala kennedy

removed is a funny and affecting fictional story, told by a character called ‘adam’, that offers insight into the experiences of growing up in the northern irish care system.

‘adam is ok to share his story - really it’s alright – it’s ok that his life was turned upside down – and the social workers were nice, kinda – and the foster homes, well… and his baby brother joe?’

removed is not based on one individual, but rather an amalgam of the many interviews gathered by fionnuala kennedy with voice of young people in care, a group of people with care experience who are campaigning for changes to the system in northern ireland. through this collaboration, they seek to learn from these young people and their experiences.

funded by arts council of northern ireland, belfast city council, paul hamlyn foundation and creative europe.

—

presented by axis: ballymun in association with dublin theatre festival

directed by emma jordan
performed by conor o’donnell
set design: ciaran bagnall
lighting design: paul keogan
sound design: conor mitchell
av design: conan mcivor

—

venue: axis: ballymun

dates: 9 & 11 oct, 8pm
10 oct, 11.30am & 8pm
12 oct, 3pm & 8pm

tickets: €15

duration: 60 mins. no interval.
Every last one of us got our own tune inside them. If you stay real quiet you can hear it. Listen...

A bleak and beautiful story, told through the folk music of Ireland and America.

1865 – The end of the US Civil War. Eliza Duane Mooney, daughter of an Irish emigrant, walks across America in search of her brother Jeddo, a child soldier in the Confederate army. As Eliza and Jeddo’s stories unfold, they shine a light on the stark realities of war, its invisible rise, and what is left in its wake.

Moonfish Theatre follow their acclaimed adaptation of Joseph O’Connor’s novel Star of the Sea with a unique re-imagining of O’Connor’s sequel, Redemption Falls. Presented as a theatre-gig, Redemption Falls weaves together traditional folk song and music, visceral imagery and evocative storytelling in a breath-taking and intense theatrical experience.

This production is funded by the Arts Council.
Raquel André is a collector of rare things. Across 20 cities around the world she has collected more than 200 ‘lovers’ to date. People of all nationalities, genders and ages, have agreed to meet her in an unfamiliar apartment, to build a fictional intimacy within the span of an hour. In each city she encounters more lovers and the collection grows. These encounters are documented in photographs, to serve as content for an ever-evolving performance.

Each time the door opens for a new lover, Raquel André dives into an abyss that is the other, and reality and fiction merge. Each encounter is real. The flirtation is real. The intimacy may feel more real than fiction. And Raquel, the obsessive collector, holds on to the moments of each meeting, the rare objects of her peculiar collection, ephemeral and infinite.

Strobe lighting is used during the performance.

—
Co-production Teatro Nacional D.Maria II (PT) and TEMPO Festival das Artes (BRA).
—

Collection of Lovers

Raquel André, Portugal
Even before we enter the theatre, our imagination is at work, anticipating what is to come. We are already doing so reading this text.

We encounter the stage as an empty space – a blank canvas for artists to create and audiences to imagine. This potential is usually celebrated, but not by Iggy Lond Malmborg. For him, this anxiety-making emptiness must be filled with something. He fills the void with fantastical theatre magic, bringing the audience to the unknown and dark corners of the imagination where this performance takes place.

This is the crux of the piece – the power of our imagination and its ability to traverse the barrier between good and evil, to challenge the laws of physics and to protect us from inexplicable inconsistencies of life. At the same time, fantasy is at the very foundation of xenophobia and the power structures inherent in language.

This is the crux of the piece – the power of our imagination and its ability to traverse the barrier between good and evil, to challenge the laws of physics and to protect us from inexplicable inconsistencies of life. At the same time, fantasy is at the very foundation of xenophobia and the power structures inherent in language.

Physics and Phantasma is a study in the artist’s relationship with an audience, and the space in between.

Suitable for ages 18+
Contains explicit language.

Written and Performed by Iggy Lond Malmborg
Dramaturgical Team: Erik Berg, Johan Jonson and Maike Lond Malmborg
Lighting Design: Maike Lond Malmborg
Mechanics: Kalle Tikas
A Text by Johan Jonson
Graphic Design: Jaan Evart

Venue: Project Arts Centre (Space Upstairs)
Dates: 11 Oct, 7.30pm
12 Oct, 2pm & 7.30pm
Tickets: €20–€25
Duration: 90 mins. No interval.

Talking Theatre:
11 Oct, post-show. With Iggy Lond Malmborg.

Iggy Lond Malmborg, Sweden/Estonia

Physics and Phantasma

a totally engrossing and brilliantly structured piece of theatre... a disruptive, startling, and multifaceted triumph of performance
tanzschreibe.de
Cristina Vidal has been a prompter at Lisbon’s Teatro Nacional D. Maria II for the past 40 years. Tonight, she reluctantly steps out of the shadows and shares stories from her decades of working in the theatre, not whispered from the prompt box, but on stage in full view of the audience for the first time. Stage action makes way for this usually unseen person to take the spotlight. Rather than prompting the actors for their lines, she prompts them for their memories.

Tiago Rodrigues, the theatre’s artistic director, explores the literal and metaphorical space the prompter inhabits, in between the stage and backstage. He weaves together excerpts from classic texts and anecdotes from backstage life to pay homage to the prompters who have become the embodiment of the memory of the theatre but are on the brink of extinction.

‘Sopro’ is the Portuguese word for breath. The production premiered at the Festival d’Avignon in 2017 and was acclaimed by critics and the public for its celebration of theatre, those who make it and those who watch it.

Performed in Portuguese with English surtitles.

Directed by Tiago Rodrigues
Cast includes: Isabel Abreu, Beatriz Brás, Carla Botto, Romeu Costa, Marco Mendonça and Cristina Vidal
Stage and Lighting Design: Thomas Walgrave
Costume Design: Aldina Jesus
Sound Design: Pedro Costa
Assistant Director: Catarina Rôlo Salgueiro
Light Operation: Daniel Varela

Venue: O’Reilly Theatre, Belvedere College
Dates: 11 & 12 Oct, 7.30pm
13 Oct, 3.30pm
Tickets: €35
Duration: 1h 45 mins. No interval.

Talking Theatre:
12 Oct, post-show. With Tiago Rodrigues and members of the company.

Supported by Onda (Office National de Diffusion Artistique)
Are you a big kid or a little kid? Or both?

**BigKidLittleKid** is a quirky, playful, energetic and engaging look at being on your own and being with someone else, and how size can really matter.

**BigKidLittleKid** promises to delight and enchant its audiences with its unique and wordless take on the complicated world of sibling rivalry.

Created by Anna Newell, described by The Guardian as ‘a hero of children’s theatre’ and by the Irish Times as an ‘early years theatre pioneer’, with music by David Goodall, with whom Anna has created shows for early years audiences that have been seen on 5 continents and off-Broadway.

Ages 3–6

In partnership with The Civic, Tallaght; the Mermaid, Bray and Draíocht, Blanchardstown. Initial R&D funding by the Pavilion, Dún Laoghaire and the Mermaid, Bray.

This production is funded by the Arts Council.
’It’s a stick. It’s just a stick.’

But for one, all alone, this stick has something special. And soon the two are the best of friends. They run, play, hide and rest… and stick together when things get tough.

Beautifully crafted, making treasure from everyday objects, Stick by Me is a joyful show about friendship and play, and the importance of treasuring little things.

Created by the duo behind critically acclaimed White – Andy Manley and Ian Cameron – Stick by Me builds on their vast experience of creating performances for very young children.

Ages 3–6

Winner of Best Production for Children and Young People 2019 CATS Awards

Originally commissioned by Gulbenkian.

Co-created by Andy Manley and Ian Cameron
Directed by Ian Cameron
Design: Katherina Raduva
Music and Sound Design: Will Calderbank
Movement: Christine Devaney
Lighting Design: Craig Fleming

Venue: The Ark
Tickets: €12.50
Duration: 50 mins incl. 10 mins. play time. No Interval.

Schools performances:
Date: 2 & 3 Oct, 10.15am & 12.15pm

Public performances:
Dates: 1 & 2 Oct, 3pm

To avail of discounted tickets for schools bookings and early bird school rates, please contact The Ark directly (see p. 76).

Relaxed Performance:
2 Oct, 12.15pm
Vaselina lives the quiet life, working as a receptionist in a very tall apartment block. But all that changes when she is forced to confront a terrifying resident who plays her music far too loudly and eats jelly babies with her mouth open.

Who is this mysterious neighbour? Will she ever turn the music down? And what exactly is she planning for dinner?

Direct from critically acclaimed seasons at the 2018 Edinburgh International Children's Festival and 2019 Adelaide Festival, Baba Yaga is a brand new take on an old Russian folktale co-created by director Rosemary Myers and two unique and celebrated artists from opposite ends of the globe - Shona Reppe (Scotland) and Christine Johnston (Australia). Joining Christine in Dublin will be Elizabeth Hay, recently seen at The Ark in Slingsby’s Emil and the Detectives.

Ages 7–12

Directed by Rosemary Myers
Cast: Elizabeth Hay and Christine Johnston
Dramaturg: Julianne O’Brien
Movement: Carol Wellman Kelly
Sound Design and Composition: Peter Nelson
Lighting Design: Richard Vabre
Costume Design: Selene Cochrane

Venue: The Ark
Tickets: €12.50
Duration: 50 mins. No Interval

Schools performances:
Date: 4 Oct, 10.15am & 12.15pm

Public performances:
Dates: 5 & 6 Oct, 2pm & 4pm

To avail of discounted tickets for schools bookings and early-bird school rates, please contact The Ark directly (see p. 76).
Labhraidh Loingseach has a secret. He wears his hair long and he has it cut only once a year. Once a year on the same night in the same place and in the same style. But never by the same barber.

The Haircut! is a cautionary tale with a live musical soundtrack. The Haircut! is a fairytale remixed and retold. The Haircut! is a play about secrets and about creativity stifled. About fighting for what you believe in and standing up to power. About music and magic and hair.

Set in a magical modern day Ireland, The Haircut! is a new commission from The Ark, written by Wayne Jordan, delivered with ineffable charm by bright new talent Thomas Kane Byrne and accompanied by Tom Lane’s vibrant score played by three outstanding musicians.

Ages 8+

This production is funded by the Arts Council
A series of talks, critical events, exhibitions, tours, and work-in-progress showcases.

Details of our post-show Talking Theatre events can be found on individual pages.

**Tickets**
Admission to Festival+ events is free but ticketed unless otherwise specified. Advance booking is advised as seats are limited.

**Booking and information**
phone: +353 1 677 8899
in person: Dublin Theatre Festival Box Office, Festival House, 12 Essex Street East, Dublin 2. D02 EH42
Rat King by Genevieve Hulme-Beam, in collaboration with Ronan Phelan and Kate Ferris
Written and performed by one of the sharpest dynamos of Irish stage, Genevieve Hulme-Beam, Rat King observes the darkly comic lives of David and Chrissy, a pigeon-hearted duo clambering to make sense of the world in which they exist. In 2014, Genevieve’s debut play Pondling was a recipient of a Scotsman Fringe First Award Edinburgh, Stewart Parker Trust Award, New York Times Critic Pick and Best Female Performer at Dublin Fringe Festival.

‘A glittering gem of a show’ The Irish Times on ‘Pondling’
Supported by a Dún Laoghaire-Rathdown Emerging Artist Bursary.
Venue: Project Arts Centre
Date: 4 Oct, 1pm
Venue: (Space Upstairs)

Transmission by Caítriona Ní Mhurchú, in collaboration with Gina Moxley and Raymond Keane
Discovering footage online of her long-dead grandfather led performer, writer and ex-television presenter, Caítriona Ní Mhurchú to explore the nature of obsolescence in a changing world. Part ode to the lighthouse keeper, part personal history and part enquiry into evolving technology. Transmission is an inventive and playful meditation on what our futures might hold and how our histories might be recorded.

Transmission brings together the creative team of Zia Bergin-Holly (Design), Bird in Snow’s, Niall Toner Jr and Les Keye (Sound Design) and Jason Byrne (Video Design). This project received development funding from An Chomhairle Ealaíon and Project Arts Centre. Developed at FRINGE LAB with the support of Dublin Fringe Festival.
Supported by Irish Theatre Institute and Coscim.
Venue: Project Arts Centre (Cube)
Date: 6 Oct, 4.30pm

Father’s Day by Richard Walsh, Offer Egozi and Nora Chipaumire
Father’s Day is three fathers airing their dirty laundry.

The playtext is co-authored by three artists born in Ireland, Israel and Zimbabwe and directed by New York based John Jesurun.
Set in a laundromat, it looks at three fathers who came of age in the politically charged sixties and seventies, and how these men now relate to their children, their mortality and the contemporary world.
Funded by the Arts Council and supported by Irish Arts Center, NYC.
Venue: The All American Launderette
Date: 6 Oct, 11.45am

Vanishing by Doireann Coady, in collaboration with Jane Deasy
Can we listen to each other? A thin girl are sad and would like to disappear.

They are lonely. They want to start a band. Both have good quality thick hair. Both have a strong look. Will you listen? Can you hear them? They are vanishing. They are gone. A new collaboration between Doireann Coady and Jane Deasy.
Supported by The Arts Council and the Pan Pan International Mentorship programme.
Venue: Project Arts Centre (Cube)
Date: 5 Oct, 11.45am

Thisispopbaby - Conversations After Sex by Mark O’Halloran
Strangers meet through dating apps, websites or random hook ups at the supermarket. They couple in cars, hotel rooms and anonymous apartments. They *f*ck furiously, fulfilling perceived physical desires and needs in one another - the need to forget themselves, feel, control or submit.

Their shared physical intimacy becomes a catalyst for shocking communication. Their belief in the shield of anonymity allows them to reveal parts of themselves hidden from friends, family or lovers. The conversations, held in the shadow of guilt, regret or shame, are darkly comic and troubling, revealing a devastatingly honest portrait of a society.

Tom Creed directs the latest piece from multi-award-winning writer Mark O’Halloran (Viva, Garage, Adam and Paul) and the team behind Trade (Winner, Best New Play, Irish Theatre Awards 2011). Presented with the support of Dublin City Council and developed at FRINGE LAB with the support of Dublin Fringe Festival.
Venue: Project Arts Centre (Space Upstairs)
Date: 6 Oct, 4.30pm

Decoys by Shaun Dunne
Decoys is a new work by documentary theatre artist Shaun Dunne, looking at the reintegration of sex offenders into mainstream community.

Written and performed by Shaun, this piece is heavily informed by a period of time he spent in the UK, volunteering with organisations that work to equip convicted offenders towards community living.

‘A sophisticated and bracing piece on living with HIV in Ireland. A work as involving and compassionate as ‘Rapids’ could be the beginning of an antidote.’ Irish Times on ‘Rapids’
Supported by an Arts Council bursary towards developing solo performance and the Pan Pan International Mentorship programme.
Venue: Project Arts Centre (Cube)
Date: 12 Oct, 12pm
The Next Stage
Presented in partnership with Theatre Forum, the Next Stage is the artist development strand of Dublin Theatre Festival. Over the 18 days of the festival, participants are immersed in the programme and given access to an array of leading artists in a packed schedule of talks, interviews, group time and workshops. The Next Stage has been lauded by alumni as ‘a rare amount of inspiration’ and ‘career changing’.

Past speakers and workshop leaders include Tim Crouch, Garry Hynes, Michael Keegan-Dolan, Ruth Little, Mikel Murfi, Thomas Ostermeier, Vivi Tellas and Enda Walsh. The Next Stage also creates valuable opportunities for enriching engagement with visiting artists, with past programmes sparking successful artistic collaborations.

Participation in the 2019 programme is by application only, from 25 July. Deadline is 16 August.

Find out more and apply through dublintheatrefestival.ie or theatreforum.ie

26th International Theatre eXchange (ITX)
Irish Theatre Institute presents its annual ITX weekend programme of pitching, showcasing and networking events designed for Irish theatre artists and companies, to develop their international connections and explore potential collaborations with programmers interested in presenting Irish work to their audiences.

The invited international presenters and producers experience a diverse range of Irish work including a curated Pitching Session, a series of rehearsed works ‘In Development’ and a programme of Irish festival productions.

Artists programmed during the festival must register to attend ITX (4th October). Registration includes attendance at the morning pitching sessions*, followed by the International Networking Lunch. Capacity is limited.

*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.

Venue: Various – Dublin city centre
Date: Oct 4
Registration: £30/1 person, £50/2 people from the same organisation
Registration opens 26 Aug
For further information on the International Theatre eXchange visit irishtheatreinstitute.ie

Creative Europe Desk Ireland, EU Arts and Culture Funding: Case Study BeSpectACTive! A European Network for Active Spectatorship
Join us for a free seminar on Creative Europe funding for the arts and culture sectors with a case study of Be SpectACTive!, a large scale European cooperation project.

The seminar is open to arts organisations who wish to learn about European support for culture projects and will be followed by a networking reception.

Visit dublintheatrefestival.ie for booking information.

Venue: Project Arts Centre (Cube)
Date: 8 Oct, 4pm

The Futures of Irish Theatre: Looking to the past for new ways forward
During the last decade, Irish theatre companies and artists have opened up their archives in new ways – so that we’re now seeing the publication of books and articles that tell us fascinating new things about our dramatic past. As Irish theatre grapples with new challenges – from funding to politics to the climate crisis – we ask whether our history can offer any guidance for the future. This public debate features the authors of three recently published books: Barry Houlihan (Navigating Ireland’s Theatre Archive), Patrick Lonergan (Irish Theatre and Drama Since 1950) and Melissa Sihra (Manna Carr: Pastures of the Unknown), with Tanya Dean as moderator.

Venue: Royal Irish Academy
Date: 2 Oct, 4pm

Blast: International Critics’ Forum
When you watch a performance, what is it that you are looking for? Join the makers of Blast, a new 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, the context for its creation and its impact on the audience, to help identify the talking points of the festival. And isn’t that what it’s all about?

Bringing together critics with a wealth of experience and a breadth reference of different theatre cultures, this forum considers performance from several angles and welcomes audience reflection and feedback. 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.

Venue: Project Arts Centre (Cube)
Date: 13 Oct, 1pm

Youth Theatre Ireland Young Critics’ Panel
The Young Critics are back. Get a different perspective on this year’s festival programme as 16 young people from across Ireland share their critical response in a session chaired by Dr. Karen Fricke.

Since April, the Young Critics have been honing their critical skills through workshops and online discussion with the support of professional theatre critics and facilitators. They have also been seeing lots of theatre and creating their own criticism in familiar and unusual forms...

Find out more, join the Young Critics as they review productions from the festival in their own unique way.

Venue: Project Arts Centre (Cube)
Date: 7 Oct, 4pm
Irish Society of Stage and Screen Designers - Design & Destroy: An exploration of Irish design through the medium of virtual reality

Presented in Virtual Reality, this exhibition of Irish stage design is curated by Jo Mangan, Artistic Director of Carlow Arts Festival and The Performance Corporation. We meet designers and their work within a Virtual Reality world – in their studios, on stage, in 360 visualisations, and during the inevitable destruction of their creations.

We experience the reality that stage design exists for short and beautiful periods of time and we bear witness to the difficulty of capturing the essence of live experience.

Featured designers are: John Comiskey, Peter Power, Katie Davenport, Sarah Jane Shiels, Ciaran Bagnall, Niall Rea and Catherine Fay.

This installation is support by the Design and Crafts Council of Ireland.

Venue: Project Arts Centre Foyer
Dates: 28 Sept, 5 Oct & 12 Oct, 11.30am-7pm

Theatrical Walking Tour
Join urbanist and Fáilte Ireland tour guide Sam Ford as he explores the fascinating histories of Dublin theatre. This walk meanders through three and half centuries of performance in the city, from candlelit riverside revels to this year’s festival and various riots and ruptures in between.

Tours will meet outside the Festival Box Office and involve 90 minutes walking at a moderate pace in the city centre. Please dress appropriately for the weather. Attendees may wish to come armed with an orange or two with which to pelt their guide.

Date: 28 & 29 Sept, 5, 6, 12 & 13 Oct, 1pm
Booking: Online, by phone on +353 1 677 8899 or in person at the Festival Box Office.

You Can Leave at Any Time
Mary Merritt spent 14 years in High Park Magdalene laundry. In this remarkable new installation, Mary remembers her time in the laundry and her search for justice ever since. You Can Leave at Any Time is a powerful indictment of Official Ireland and a moving piece of social history, but it’s also an inspirational piece of story-telling.

Venue: The Little Museum of Dublin
Dates: 29 Sept-5 Oct, 11am, 12pm, 1pm, 2pm, 3pm & 4pm
Tickets: €10. Capacity limited to 1 person per showing. Early booking advised.

Blue Blue Walls
Blue Blue Walls is an evocative audio journey through 14 Henrietta Street, a unique building thick with the history and stories from the Georgian era to the present day.

Artists Sonya Kelly, Shaun Dunne and Paula Meehan, working with the curatorial team at 14 Henrietta Street, have created a captivating soundtrack - a collage of voices - in a house full of complex and competing narratives that mirror the history of our city.

Venue: 14 Henrietta Street
Dates: 4-6 & 11-13 Oct, 5.30pm, 6pm & 6.30pm
Tickets: €10
Duration: 45 mins.

For information on how to become a Friend go to our website www.dublintheatrefestival.ie or contact us on +353 1 6778439 / development@dublintheatrefestival.ie
Accessible performances
We are committed to making our events accessible to audiences including those with disabilities and those who require accessible services. Our programme includes audio described performances, captioned performances, an Irish Sign Language interpreted performance, and relaxed performances.

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. For a list of fully wheelchair-accessible venues visit our website.

Audio description
Audio description is a live verbal commentary providing information on the visual elements of a production as it unfolds, from sets, props and costumes to actors’ facial expressions and movements. Audio description is delivered via an individual headset. Please book your headset by phoning Box Office on +353 1 677 8899.

Programme notes
Descriptions of the set, characters and costumes are available for audiences who are visually impaired or blind. These will be read 20 minutes before audio described performances and will be available in advance if requested via info@dublintheatrefestival.ie.

Audio described performances
The Playboy of the Western World, Gaiety Theatre, 5 Oct, 2.30pm

Irish Sign Language interpreted performances
These performances are interpreted by an Irish Sign Language (ISL) interpreter who interprets what a person says or signs simultaneously, or immediately afterwards. Please book through the venue box office and ask for seats suitable for viewing the interpreter.

ISL interpreted performance
Pasolini’s Salò Redubbed, Abbey Theatre on the Peacock Stage, 3 Oct, 8pm

Relaxed performance
Relaxed Performances are specifically designed to welcome people who will benefit from a more relaxed performance environment including people with an Autism Spectrum Condition, sensory and communication disorders, or a learning disability. The audience is welcome to move around and make noise during the show.

Relaxed performances
Stick by Me, The Ark, 2 Oct 12.15pm

Audio described, and ISL performances are facilitated by Arts & Disability Ireland.

Accessible performances of The Beacon and Last Orders At The Dockside are available outside of festival dates. Visit gate-theatre.ie and abbeytheatre.ie for details.

relaxed performances

Discounts and special offers

Tickets and information
phone +353 1 677 8899
email boxoffice@dublintheatrefestival.ie

—
It’s important for us to reach as wide an audience as possible with the work we stage each year. To facilitate access to festival events we offer a range of discounts and booking options for selected performances.

Final Call
During the festival, our standby scheme offers a limited number of €10 tickets for selected shows on the day of the performance. Tickets can be purchased in person or by phone from 3pm–5pm at the Festival Box Office, on a first-come, first-served basis. Final Call tickets are announced daily on Facebook and Twitter during the festival.

Open House
Register your community organisation with us to avail of €10 tickets for selected performances. Welfare groups, registered charities, special needs groups and their carers, and parent support groups are all eligible for the scheme. Selected performances will be announced in early September, for more information please contact, boxoffice@dublintheatrefestival.ie

Concessions
Discounts are available for senior citizens, Actors’ Equity, unwaged, and full-time students with a valid ID. These concession tickets can be booked in person, by phone or online. Please note that we cannot post concession tickets. These tickets may be collected from the Dublin Theatre Festival Box Office or from the venue on the day of the performance on presentation of a valid ID.

Group Discounts
Discounts are available for groups of 10 or more patrons for most performances. For details on how to make your booking and to discuss bespoke festival packages for your visiting group email boxoffice@dublintheatrefestival.ie or phone +353 1 677 8439

Terms and Conditions
— Please arrive on time. Latecomers will not be admitted and refunds are not available.
— Allow 30 minutes before show time if you are collecting your tickets at the venue box office. If you already have your tickets we suggest arriving 15 minutes before performance start time.
— All sales are final. We have a policy of no refunds or exchanges on all tickets purchased.
— Please note that all offers are subject to availability.
— Booking fees are charged on online sales and phone sales at €15.00 per ticket, helping to cover the cost of our Box Office. These fees are not charged on concession priced tickets. No booking fee is charged on tickets purchased in person at Dublin Theatre Festival Box Office. Friends of the Festival are exempt from booking fees. A €1 postal fee will apply on all online sales posted to your address.
— All ticket prices for performances at the Gaiety Theatre are inclusive of €1 Gaiety Restoration Levy.
— Management reserves the right to change the cast of performance in the event of unforeseen circumstances without prior notice.
Dublin Theatre Festival goes to Stradbally for the eighth successive year, presenting a series of festival-fit performances from some of Ireland’s most exciting artists and theatre-makers.

We will be announcing this year’s line-up in the coming weeks so check out our website or follow us on Facebook, Twitter and Instagram for updates and a full schedule of events.

See you at the Picnic!

Venue: The Theatre Tent, MindField Arena
Dates: 31 Aug & 1 Sept 12 noon–6pm
— dublintheatrefestival.ie electricpicnic.ie

Where to Eat
Make a night of it! Enjoy a pre/post show meal or drink 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 tasty Irish fare 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 rate present your theatre ticket at the ticket office in your chosen car park. Advance online booking required in select car parks.

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 discoverireland.ie and visitdublin.ie

Getting Around
Our venues are located across Dublin city centre, suburbs and coastal areas. All venues are well-serviced by our public bus network (dublinbus.ie) our coastal train, the DART and countrywide 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 also 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!

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, not to mention its famed lively nightlife.
Tickets for all festival shows can be booked at the Festival Box Office or through the box office in theatres where phone numbers or websites are provided. Booking fees at festival venues vary. Locations for any venues not listed on this map can be found at dublintheatrefestival.ie.

Please arrive on time. Latecomers will not be admitted and refunds are not available. Please allow 30 mins before show time if you are picking up tickets at the box office. If you already have your tickets please arrive at least 15 mins before show time.

Park Rite car park. Discounted parking is available to ticket holders throughout the festival dates, on presentation of a valid show ticket at the car park office (see page 75).
<table>
<thead>
<tr>
<th>show</th>
<th>venue</th>
<th>pg</th>
<th>we 24</th>
<th>th 25</th>
<th>fr 27</th>
<th>sa 28</th>
<th>su 29</th>
<th>mo 30</th>
<th>tu 01</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Playboy of the Western World</td>
<td>Gaiety Theatre</td>
<td>04</td>
<td>3.30pm</td>
<td>7.30pm</td>
<td>2.30pm</td>
<td>7.30pm</td>
<td>4.30pm</td>
<td>7.30pm</td>
<td></td>
</tr>
<tr>
<td>The Last Judgement At The Donkeys</td>
<td>Abbey Theatre, on the Abbey Stage</td>
<td>05</td>
<td>7.30pm</td>
<td>2pm</td>
<td>7.30pm</td>
<td>1.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td></td>
</tr>
<tr>
<td>The Alternative</td>
<td>Pavilion Theatre, Don Loughman</td>
<td>08</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td>2.30pm</td>
<td>8pm</td>
<td>8pm</td>
</tr>
<tr>
<td>How to Win Against History</td>
<td>The Civic, Tallaght</td>
<td>18</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td>7.30pm</td>
<td>2.30pm</td>
<td>7.30pm</td>
<td>4.30pm</td>
</tr>
<tr>
<td>Beckett's Room</td>
<td>Gate Theatre</td>
<td>12</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>2.30pm</td>
<td>7.30pm</td>
<td>2.30pm</td>
<td>7.30pm</td>
<td>4.30pm</td>
</tr>
<tr>
<td>Piece for Person and Ghosts Matrix</td>
<td>Samuel Beckett Theatre</td>
<td>14</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
</tr>
<tr>
<td>M&amp;M</td>
<td>O’Rahilly Theatre, Belvedere College</td>
<td>18</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
</tr>
<tr>
<td>Hecuba</td>
<td>Project Arts Centre (Space Upstairs)</td>
<td>28</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
<td>7.30pm</td>
</tr>
<tr>
<td>Pádraig's Self-Redeemed</td>
<td>Abbey Theatre, on the Peacock Stage</td>
<td>22</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td>Faultlines</td>
<td>11 Parnell Square East</td>
<td>24</td>
<td>8pm</td>
<td>9.30pm</td>
<td>8pm</td>
<td>9.30pm</td>
<td>8pm</td>
<td>9.30pm</td>
<td>8pm</td>
</tr>
<tr>
<td>A Love Like That</td>
<td>The Civic, Tallaght</td>
<td>26</td>
<td>8pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walking To Jerusalem</td>
<td>The Rial Theatre</td>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Sleepwalkers</td>
<td>a/o. Ballyman</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Immortal Collective Immortal Terrestrial Salvation</td>
<td>Samuel Beckett Theatre</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fly Me</td>
<td>Smock Alley Theatre, Main Space</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Beacon</td>
<td>Gate Theatre</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Words in My Mouth</td>
<td>Bohemian FC, Dalymount Park</td>
<td>38</td>
<td>8pm</td>
<td></td>
<td>8pm</td>
<td></td>
<td>6pm</td>
<td></td>
<td>6pm</td>
</tr>
<tr>
<td>Real Magic</td>
<td>Project Arts Centre (Space Upstairs)</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U2/Them</td>
<td>Pavilion Theatre, Don Loughman</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BURGEO</td>
<td>Smock Alley Theatre, Main Space</td>
<td>44</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Removed</td>
<td>a/o. Ballyman</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Redemption Falls</td>
<td>Abbey Theatre, on the Peacock Stage</td>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collection of Lovers</td>
<td>Project Arts Centre (Cubix)</td>
<td>58</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physics and Phantasma</td>
<td>Project Arts Centre (Space Upstairs)</td>
<td>52</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supra</td>
<td>O’Rahilly Theatre, Belvedere College</td>
<td>54</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BigglesWilted</td>
<td>The Ark</td>
<td>56</td>
<td>10.15am / 12.15pm</td>
<td>2pm</td>
<td>3pm</td>
<td>3pm</td>
<td>3pm</td>
<td>3pm</td>
<td>3pm</td>
</tr>
<tr>
<td>Stick by Me</td>
<td>The Ark</td>
<td>58</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bella Yaga</td>
<td>The Ark</td>
<td>60</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The House</td>
<td>The Ark</td>
<td>62</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DTF Futures

DTF Futures is a new fundraising initiative from Dublin Theatre Festival, created to support the next generation of contemporary Irish theatre artists through commissioning, developing and co-producing new work, creating a more sustainable infrastructure for the practitioners of today and future generations.

Volunteer at Dublin Theatre Festival

Each year we recruit a team of enthusiastic volunteers who give generously of their time, energy and expertise. In return we offer a stimulating and engaging work environment, an insight into the business of organising the festival and a chance to see selected shows in the programme. For more information and to apply email volunteer@dublintheatrefestival.ie