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in person Dublin Theatre Festival Box Office, 44 East Essex Street, Temple Bar, Dublin 2

Tickets are also available at most Dublin Theatre Festival venues (see page 73).

–

21 July
Priority booking opens for Friends of the Festival.

12 August
Booking opens to the general public online, by phone and in person.

–

Opening hours
Mon – Fri 10am – 6pm
Sat 10am – 5pm
(Sept 20 – Oct 11 only)
Sun 12pm – 3pm
(Sept 28 – Oct 12 only)

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

@DubTheatreFest
DublinTheatreFestival

welcome

Hello.

We have been working hard for months to bring together the most exciting, engaging and diverse productions for this 55th festival programme. My ambition for the festival continues to be to provide a platform to showcase Irish theatre to the world and to stimulate artists and audiences by bringing excellent international work to Dublin.

The festival is a time when theatre in Dublin should be at its best. In this programme I aim to reflect the quality and range of current Irish and international theatre, to mix humour and seriousness and to present intimate performances alongside large-scale work. I would like to show how versatile an art form theatre is and how it continues to reveal and shape our everyday experience.

I have conceived the festival so that there are multiple possible routes through it and many different styles of work on offer. Depending on your interests, it's possible to see anything from one to more than 20 different productions. One of the enjoyable things about the programme is to find connections between works – both intentional and unexpected – so that the more you see the richer your experience will be. This year, I have selected three productions from Australia that give an indication of how vibrant its contemporary theatre scene is. There is another Australian production in our ever popular Family Season, presented in partnership with the Ark. I have also invited three shows from Belgium that combine theatre with other art forms and illustrate how interesting the results can be when these meet and mix. As the festival continues to grow we present a celebrated production of *Hamlet* from the Schaubühne Berlin at the Bord Gáis Energy Theatre and have over ten world premiere productions from some of Ireland's most highly-regarded theatre companies.

There's no doubt that these are challenging times for Ireland as well as for Irish theatre. What is heartening in such an environment is the resilience that our artists have shown and the continuing keenness of their vision. It is more difficult than it has been for some time to make theatre but the talent and resourcefulness of generations of Irish theatre practitioners shines through in the 2014 festival programme.

Culture matters. It's what makes us a society. Theatre gives people an opportunity to come together as an audience, to think, and later to talk about the things that are important to them.

A flourishing city should offer those who live, work and visit it meaningful cultural experiences and I want our festival to be a key ingredient in what makes Dublin a sociable and fun place to be. In 2017 Dublin Theatre Festival will celebrate its 60th anniversary. We strive to stay relevant for our public and to play our part in making the city great. We welcome support to enable us to grow the festival, so that we can be more ambitious and reach more people. Each time you buy a ticket, tell a friend about a show they should see, or join us as a member or sponsor, you help us to reach that goal.

The eighteen days of the festival are the result of the collaboration of many people over a long period of time. I would like to thank our funders, our sponsors, the staff and volunteers, and all the artists who have made something special together that you, the audience, will enjoy.

French Artist Robert Filiou said "Art is what makes life more interesting than art" and I hope that this is how you will feel when you leave the performances you see this year.

Welcome to the festival.

–

Willie White
Artistic Director and Chief Executive

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Project Arts Centre (Cube)

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Schaubühne
Berlin, Germany

this mind-blowing, spit-hurling, earth-moving evening... is about what theatre can do.
The Guardian

reach beyond your expectations and encounter a work which is dynamic and utterly enthralling.
Australian Stage

Hamlet
by William Shakespeare

Hamlet explodes onto the stage of the Bord Gáis Energy Theatre as one of the world's great theatre houses, Berlin's Schaubühne, makes its long-awaited return to the festival following the sold-out run of *Hedda Gabler* in 2006.

Hamlet stands on the brink of emotional decay. The last person with scruples in a system with none, he struggles to maintain his grip on the paranoia and indecision that threaten to tip him over the edge. Mud-soaked and dangerous, spurred on by night-time visions and desperate for revenge, he forces the world to its knees.

On a spectacular stage covered in earth, blood and water, Thomas Ostermeier's thrilling production cracks with energy, immediacy and raw physicality. Six remarkable actors play 20 characters in Denmark's corrupt court, breathing new life into this classic Shakespearean story of politics, passion, murder and betrayal.

Performed in German with English surtitles.

Contains loud, sudden noises.

Co-production: Hellenic Festival Athens and Festival d'Avignon.

Directed by Thomas Ostermeier
Translation and Dramaturgy: Marius von Mayenburg
Cast: Robert Beyer, Lars Eidinger, Franz Hartwig, Urs Jucker, Jenny König, Sebastian Schwarz
Stage Design: Jan Pappelbaum
Costume Design: Nina Wetzel
Music: Nils Ostendorf
Video: Sébastien Dupouey
Lighting Design: Erich Schneider
Fight Choreography: René Lay

–

Venue: Bord Gáis Energy Theatre
Dates: Sept 25 – 27, 7.30pm
Tickets: €15 – €40
Duration: 2 hrs 45 mins. No interval, however re-admittance will be permitted throughout the performance.

–

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

With the support of

Federal Foreign Office

GOETHE INSTITUT

Proudly supported by

THE DOYLE COLLECTION

Photo © Arno Declair

Photo © Owen Boss

The continuing Monto Cycle is brutal, confrontational and deeply uncomfortable but also brave, serious and superbly done, making for some of the best site-specific theatre anywhere in the world.

The Irish Times

Vardo

Directed by Louise Lowe
Visual Artist: Owen Boss

–

Venue: Oonagh Young Gallery
Previews: Sept 23 & 24
Dates: Sept 25 – Oct 12, every half hour from 3pm – 6pm & 7pm – 9.30pm (No performances on Mondays)
Tickets: €15 – €20
Duration: Approx. 60 mins. No interval.

–

NOW-THEN-NOW:
Witnessing Future History
Oct 7 & 8: A conference inspired by the work of ANU Productions, presented in partnership with Create.
For details see page 59.

Vardo is the final part of ANU Productions' multi award-winning Monto Cycle (*World's End Lane*, *Laundry* and *The Boys of Foley Street*), which spans the last one hundred years of history in Dublin.

Operating 24 hours a day and barely hidden beneath the city's surface, an army of undocumented workers fuel a thriving invisible economy. They are transient, they are temporary, they are traffic. Real names and identities are hidden and what we see is not necessarily what we get.

A boundary-pushing, site-specific work, *Vardo* will take audiences on a stimulating and intimate journey to explore first-hand the present day underworld of Dublin's north inner city.

Contains strong language and material that some may find disturbing.
This event is of a participatory nature and limited to 4 people per performance.
This performance is not suitable for patrons who have impaired mobility or special access requirements.

Supported by Create – the National Development Agency for Collaborative Arts in social and community contexts.

Photo © Jane Talbot

'They promised we would have our day
And said it would never end
We would inherit the world
But we are only fools
Who never learnt to dream.'

Réiltín

le Paul Mercier

Directed by Paul Mercier
Cast: Clíona Ní Chiosáin
Composer: Simon Noble
Camera: Mícheál Ó Dúbháin
Sound Design: Paul Rowland
Video: Étaín Ní Thuairisg

–

Venue: Abbey Theatre,
on the Peacock Stage
Preview: Sept 24, 8pm
Dates: Sept 25, 8pm
Sept 26, 6.30pm
Sept 27, 2.30pm & 6.30pm
Sept 28, 2.30pm
Tickets: €15 – €25
Duration: 60 mins. No interval.

–

Talking Theatre:
Sept 25, post-show.
With members of the company.

Réiltín is a fallout girl. This is not how her life was supposed to be – she was destined to be a singer. She needs to escape her dead-end world before it is too late. Back for one night only, Réiltín is about to give the gig of her life.

'Gheall siad dúinn go mbeadh ár lá againn
Bhí siad cinnte nach mbeadh deireadh leis
Gur linne an domhan
Níl ionann ach amadáin
Nach dtuigeann céard is aisling ann.'

Toradh í Réiltín ar phraiseach eacnamaíochta. Ní mar seo a bhí a saol ceaptha a bheith – bhí sé i ndán di bheith ina hamhránaí. Caithfidh sí éalú ón saol drogallach seo sula bhfuil sé ródheireanach. Agus í tagtha ar ais d'aon oíche amháin, tá Réiltín ar tí an seó is mó ina saol go dtí seo a thabhairt.

Known for their highly visual and energetic productions, Fíbín Teo. have been described as "The Future of Irish language Theatre" (BBC Northern Ireland). *Réiltín* is no different, featuring original music composed by Simon Noble and performed by Clíona Ní Chiosáin.

Performed in Irish, with English surtitles on Sept 24 & 26.
Smoke machines and strobe lighting are used during the show.
Contains strong language.

Photo © Eoin Carey

a strong, sexy sense of the sheer value and beauty of life.
The Scotsman

If These Spasms Could Speak

by Robert Softley

Performed by Robert Softley
Director: Sam Rowe
Musical Director: Scott Twynholm
Music: Scott Twynholm and Stuart David

–

Venue: Project Arts Centre (Cube)
Dates: Sept 25 & 26, 7.45pm
Sept 27, 2.45pm & 7.45pm
Tickets: €15 – €20
Duration: 60 mins. No interval.

–

Talking Theatre:
Sept 27, post-show (2.45pm).
With Robert Softley.

All performances will be audio described and captioned.

Sign language interpreted performance:
Sept 27, 2.45pm

We know you want to look, to stare even. It's OK. You're allowed...

If These Spasms Could Speak is an outstanding solo performance based on a collection of funny, sad, touching and surprising stories about disabled people and their bodies.

Created and performed by Robert Softley, it exposes a truth behind bodies that differ from the norm. His own narrative – told with wry humour, charm and sincerity – is woven through with video interviews and monologue in an engaging and highly charismatic way. It is both a challenge to society's perceptions and desire for classifications, and a celebration of being alive.

A sell-out hit at festivals and events across the UK, *If These Spasms Could Speak* is a tender and uplifting theatre experience.

Contains strong language.

With the support of
BRITISH COUNCIL Arts & Disability Ireland

Photo © Teatro de Chile S.A.

**loaded with humour,
absurd and provocative.**

Otro Lunes Revista Hispanoamericana de Cultura

Zoo

Directed by Manuela Infante
Cast: Cristián Carvajal, Ariel Hermosilla, Héctor Morales, Juan Pablo Peragallo, Valentina Parada
Video: Nicole Senerman
Design: Claudia Yolin and Rocío Hernández
Music and Sound Design: Diego Noguera

–

Venue: Smock Alley Theatre, Black Box
Dates: Sept 25 & 26, 7.30pm
Sept 27, 2.30pm & 7.30pm
Sept 28, 2.30pm
Tickets: €20 – €25
Duration: 60 mins. No interval.

–

Talking Theatre:
Sept 27, post-show (7.30pm). With Manuela Infante and members of the company.

One of the most highly-regarded young theatre groups in Chile, Teatro de Chile develop creative processes driven by experimentation and investigation. In *Zoo*, they construct a unique ethnic group and its complete worldview as two scientists present their astonishing lifetime discovery: the last two Tzoolkman people, found 18 months ago.

Obsessed with the idea of having to preserve the Tzoolkman culture they face an insurmountable problem: how can they conserve a culture when its central feature is the need to imitate as a way to survive?

Zoo explores the problematic notion of the production of knowledge by examining the most common academic performance format: the lecture. How much of what is said is valuable and how much is a fantasy and a lie? Does it even matter if we know?

Performed in Spanish with English surtitles.

Co-production: Festival Teatro a Mil and Festival Internacional Buenos Aires.

Photo © Richard Gilligan

[McBride] is definitely a genius… Truth-spilling, uncompromising and brilliant… An instant classic.
Anne Enright, *The Guardian*

A Girl is a Half-formed Thing

by Eimear McBride. Adapted for the stage by Annie Ryan

Directed by Annie Ryan
Cast: Aoife Duffin
Music and Sound Design: Mel Mercier
Set Design: Lian Bell
Lighting Design: Sinéad Wallace
Costume Design: Katie Crowley

Venue: Samuel Beckett Theatre
Previews: Sept 25 – 27, 7.30pm
Dates: Sept 28, 6pm
Sept 30 – Oct 3, 7.30pm
Oct 4, 2.30pm & 7.30pm
Oct 5, 2.30pm
Tickets: €20 – €30
Duration: Approx. 85 mins. No interval.

Talking Theatre:
Sept 30, post-show.
With Annie Ryan.

Creators of festival hits *Freefall*, *Dubliners* and *Desire Under the Elms*, The Corn Exchange bring to the stage an extraordinary and vital new voice in contemporary fiction.

Winner of numerous literary awards including the Baileys Women's Prize for Fiction 2014, Eimear McBride's *A Girl is a Half-formed Thing* follows the inner narrative of a girl from the womb to the age of twenty with vivid intensity and originality. This is a character of astonishing resilience and intelligence; someone determined to make sense of things amidst the crushing Catholicism and poverty of her Irish childhood.

Rebellious, unrelenting, with biting wit and brilliant spark, Eimear McBride writes with an urgency that will be totally electric in performance.

Adapted for the stage and directed by Annie Ryan, and featuring award-winning actress Aoife Duffin (*Moone Boy*), *A Girl is a Half-formed Thing* promises to be an unforgettable theatrical experience.

Contains violent and sexually explicit material that some may find disturbing. Suggested for audiences aged 18+.

Proudly supported by
THE IRISH TIMES

Photo © Paul Wright

Magnificently stimulating and thought-provoking theatre in an equally devastating setting. Not to be missed.

Sunday Independent on Pan Pan Theatre's *'The Rehearsal, Playing The Dane'*

*Americanitis presents

The Seagull and Other Birds

Directed by Gavin Quinn
Cast: Andrew Bennett, Una McKevitt, Gina Moxley, Samantha Pearl, Daniel Reardon, Dick Walsh
Design: Aedín Cosgrove
Costumes: Grace O'Hara
Assistant Director: Zoe Ní Riordáin

–

Venue: Project Arts Centre (Space Upstairs)
Previews: Sept 25–27, 7.30pm
Sept 28, 6.30pm
Dates: Sept 29, 7.30pm
Oct 2 & 3, 6.30pm
Oct 4, 2.30pm & 6.30pm
Oct 5, 2.30pm
Tickets: €15–€25
Duration: Approx. 90 mins. No interval.

–

Talking Theatre:
Oct 4, post-show (2.30pm). With Gavin Quinn and members of the company.

The Seagull and Other Birds is a roller coaster reimagining of Anton Chekhov's much-loved comic masterpiece.

The performance centres around a concise new version of *The Seagull* integrated with a number of works specially commissioned by the company. Through the wormhole of the new work, Chekhov's characters find themselves in extraordinarily different contexts: classic plays, TV shows, YouTube and stuff they've just made up.

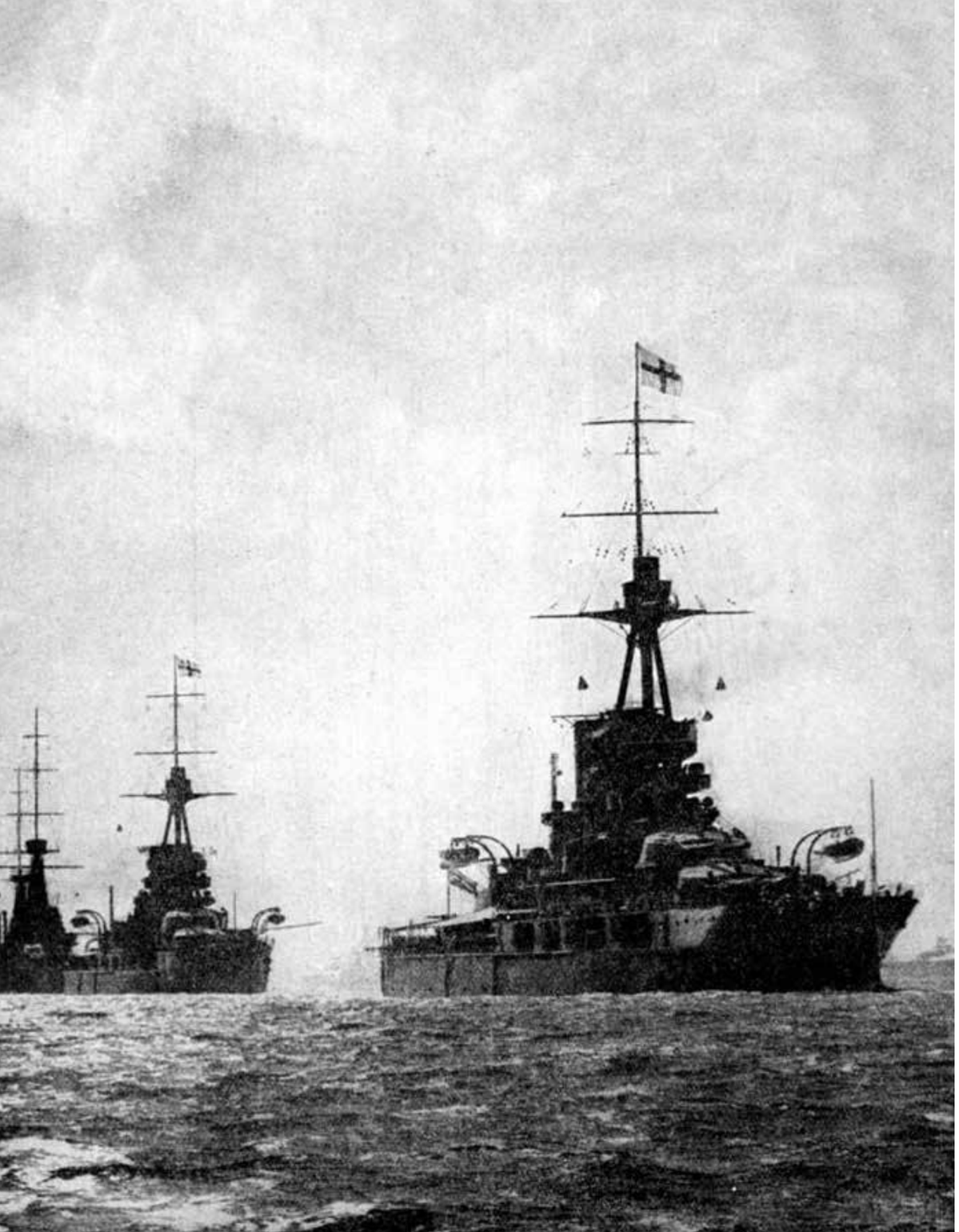
The result is playful and uncompromising – expect lots of talk about art, some action, and tons of love.

Creators of *The Rehearsal*, *Playing the Dane* and *Everyone Is King Lear In His Own Home*, Pan Pan Theatre continue to explore and document wholly original ways to experience and experiment with theatre.

*Americanitis, the baby steps of narcissism.

Contains strong language and material of an adult nature.

Co-production: Dublin Theatre Festival and Noorderzon Performing Arts Festival Groningen. Project co-produced by NXTSTP, with the support of the Culture Programme of the European Union.



touching, intelligent, humorous and heart-wrenching in equal measure.

Evening Herald on Hugo Hamilton's
'The Speckled People'

The Mariner

by Hugo Hamilton

Directed by Patrick Mason

–

Venue: Gate Theatre
Previews: Sept 25, 26 & 29, 7.30pm
Sept 27, 2.30pm & 7.30pm
Dates: Sept 30 – Oct 3 & Oct 6 – 10, 7.30pm
Oct 4 & 11, 2.30pm & 7.30pm
Tickets: €25 (all performances)
Duration: 90 mins. No interval.

–

Thursday Talks in the Gate Lab
Oct 2, 6.30pm: Kevin Myers discusses Irish involvement in the Royal Navy during World War I and the Battle of Jutland.

–

Oct 9, 6.30pm: *The Irish and World War I:* Professor John Horne in conversation with the Director of *The Mariner,* Patrick Mason.

–

Thursday Talks in the Gate Lab are free but ticketed events. For more information and to reserve a place contact the Gate Theatre Box Office on +353 1 874 4045.

This autumn the Gate Theatre Dublin presents the world premiere of *The Mariner*, by Hugo Hamilton.

1916 – A sailor with the Royal Navy returns home injured from the First World War Battle of Jutland in the North Sea, unable to speak or tell his own story. His wife welcomes him back with open arms, but the war has changed him and his mother begins to question whether this really is her son.

As the facts begin to emerge, the conflict between the sailor's wife and mother intensifies. This exciting new play from Hugo Hamilton revolves around loyalty, defeat and freedom. It is a story in which his wife takes on the wisdom from Irish writer Edith Somerville, that "only true love can rescue her husband now."

As the mariner slowly relearns to speak, his true identity will be revealed.

Photo © Pier Carthew

This is an uplifting and effortlessly clever show. Nicola Gunn is an extraordinary comic talent.

The Age

Australian Season

Hello my name is

Created and performed by
Nicola Gunn
Dramaturgy: David Woods
Production Design: Nicola Gunn and Gwen Holmberg-Gilchrist
Video: Cobie Orger

–

Venue: Smock Alley Theatre, Banquet Hall
Dates: Sept 30 – Oct 2, 7.30pm
Oct 3, 6pm
Oct 4, 2.30pm & 6pm
Oct 5, 2.30pm
Tickets: €20 – €25
Duration: 70 mins. No interval.

–

Talking Theatre:
Oct 1, post-show.
With Nicola Gunn.

Warm as a spring day and unexpectedly fun like a game of table tennis, *Hello my name is* is about getting to know you.

Set in a community centre – or a room called a community centre – you are cast as a workshop participant and carefully led through a series of activities that chaotically and humorously describe how to have a conversation. Nicola Gunn is your volunteer team leader. Her mission: to change the world.

Part personal confession, part social commentary and part trust exercise, *Hello my name is* creates a unique, playful and moving experience that puts the audience in the action. Enter with an open mind and this joyous event will remind you how to engage with (and celebrate) the act of living together.

Contains nudity and strong language. This performance is of a participatory nature and will include a short outdoor walk.

A major play from a major Irish playwright, *Bailegangaire* is as complex and haunting as one of Yeats' later poems.
The Sunday Telegraph

Brigit & Bailegangaire
by Tom Murphy

Brigit
'I'd like it to be perfect... Beautiful... The statue... Unbeatable... I'd like it to be what I feel... And I don't know what that is.'

Seamus is an odd-job man with 'a great pair of hands.' He is given 'a commission' by the church to carve a statue. His previous work for the church was none too happy. However, he reluctantly accepts the commission and as he works on the statue his obsession with it grows: it comes to involve his family which is on the breadline – his wife, Mommo, and the three grandchildren they've inherited.

Bailegangaire occurs thirty years later.

Bailegangaire
'The countryside produced a few sensations in the last couple of years, but my grand plan: I'll show them what can happen at the dark of night in a field. I'll come to grips with my life.'

Mommo tells over and over again a story she never finishes. It relates how the town of Bochtán came to be known as Baileganagaire, the town without laughter. Her granddaughter Mary ministers to her side, while dreaming of leaving forever, and Dolly counts down the days before her husband returns from England, determined, this time, to be ready for him.

First premiered by Druid in 1985 with Siobhán McKenna, Tom Murphy's *Bailegangaire* is considered one of the crowning achievements of Irish drama, casting an unyielding but tender light on a trinity of women's lives from a dark time.

Proudly supported by daa

Directed by Garry Hynes
Set and Costume Design: Francis O'Connor
Lighting Design: Rick Fisher
Sound Design: Gregory Clarke
Cast includes: Jane Brennan, Bosco Hogan, Marie Mullen, Rachel O'Byrne, Aisling O'Sullivan, Marty Rea, Catherine Walsh

–

Venue: The Olympia Theatre

–

Brigit:
Dates: Oct 1 & 4, 6pm
Oct 2, 8pm
Oct 5, 4pm
Duration: Approx. 60 mins.
No interval.

–

Bailegangaire:
Dates: Oct 1, 3 & 4, 8pm
Oct 5, 6pm
Duration: Approx. 2 hrs 45 mins incl. interval.

–

Tickets:
Single show: €15 – €35
Both shows: €20 – €60

–

Talking Theatre:
Oct 4, post-show (Bailegangaire).
With Garry Hynes and Tom Murphy.

Photo © Amelia Stein

a vital, senses-sharpening tonic for theatergoers who feel they've seen it all.

The New York Times

Australian Season

Ganesh Versus the Third Reich

Ganesh Versus the Third Reich is poignant, heart-warming, beautiful, disarming and full of vulnerability.

The story begins with the elephant-headed god Ganesh travelling through Nazi Germany to reclaim the Swastika, an ancient Hindu symbol. As the intrepid hero embarks on his journey a second narrative is revealed: before our very eyes the show takes on its own life and the actors begin to feel the weighty responsibility of storytellers. A young man inspired to create a play about Ganesh – the god of overcoming obstacles – must find the strength to surmount the difficulties in his own life, and defend his play and his collaborators against an overbearing colleague.

A multi award-winning production, which has received critical acclaim worldwide, *Ganesh Versus the Third Reich* explores how we are involved in creating and dismantling the world, human possibility and hope. It invites us to examine who has the right to tell a story and who has the right to be heard.

Performed in English, German and Sanskrit with English surtitles.

Created by Mark Deans, Marcia Ferguson, Bruce Gladwin, Nicki Holland, Simon Laherty, Sarah Mainwaring, Scott Price, Kate Sulan, Brian Tilley, David Woods
Director: Bruce Gladwin
Cast: Mark Deans, Simon Laherty, Scott Price Luke Ryan, Brian Tilley
Set Design and Construction: Mark Cuthbertson
Costume Design: Shio Otani
Composer: Jóhann Jóhannsson
Design and Animation: Rhian Hinkley
Lighting Design: Andrew Livingston (Bluebottle)

–

Venue: OReilly Theatre, Belvedere
Dates: Oct 1 – Oct 4, 7.30pm
Tickets: €25 – €30
Duration: 1 hr 40 mins. No interval.

–

Talking Theatre:
Oct 2, post-show. With Bruce Gladwin and members of the company.

Audio described and captioned performance:
Oct 3, 7.30pm. A touch tour will also be available pre-show.

Photo © Jeff Busby

Photo © Alain Monot

a larger-than-life solo show where Capdevielle confronts a massive and empty stage for a medley of disco and baroque music, brightening the corners with a collection of hits by Madonna and Francis Cabrel.

Les Inrockuptibles

Adishatz / Adieu

Created and performed by
Jonathan Capdevielle
Lighting Design: Patrick Riou
Choir: ECUME university choral group of Montpellier
Musical Direction: Sylvie Golgevit

–

Venue: Project Arts Centre (Space Upstairs)
Dates: Oct 1, 7.30pm
Oct 2 – 4, 9.30pm
Tickets: €20 – €25
Duration: 50 mins. No interval.

–

Talking Theatre:
Oct 1, post-show.
With Jonathan Capdevielle.

Jonathan Capdevielle spent his teenage years learning to imitate pop icons, singing the greatest hits from 1980s pop culture – especially those by Madonna.

Adishatz / Adieu is his self-portrait; a collection of songs that wanders between real life and fantasy. As his performance moves between music and conversation, he conjures up memories of his childhood and a past that continues to inform his shifting identity.

On a journey to capture as closely as possible the personas of others, Capdevielle strives to discover the most truthful version of himself. Sung a cappella and featuring a male choir, *Adishatz / Adieu* is a powerful study of the vulnerability of adolescence.

Performed in English and French, with English surtitles.

Contains strong language and material which some may find disturbing.

Executive production: Bureau Cassiopée.
Co-production: Centre Chorégraphique National de Montpellier Languedoc Roussillon dans le cadre de domaines, Centre Chorégraphique National de Franche-Comté à Belfort dans le cadre de l'accueil-studio and BIT Teatergarasjen, Bergen.

With the support of

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RÉPUBLIQUE FRANÇAISE
Ambassade de France en Irlande

Photo © Katherine Leedale

Invigorating and unexpectedly moving.
The Guardian

what happens to the hope at the end of the evening

by Tim Crouch and Andy Smith

Performed by
Tim Crouch and Andy Smith
Director: Karl James

–

Venue: Abbey Theatre,
on the Peacock Stage
Dates: Oct 2 & 3, 8pm
Oct 4, 2.30pm & 8pm
Tickets: €20 – €25
Duration: 60 mins. No interval.

–

Talking Theatre:
Oct 3, post-show.
With Tim Crouch and Andy Smith.

'I want to start a revolution here...'

what happens to the hope at the end of the evening is the latest collaboration between long-time friends and award-winning theatre makers Tim Crouch and Andy Smith.

It is a story about this evening, one evening and every evening; a story of two men meeting in the middle of their lives and at the outer edges of their friendship.

As they strive for common ground – as they fight and fail – as the wine is drunk and the world falls apart, the possibility of the theatre as a place for community and change comes alive.

From the creators of *An Oak Tree*, *ENGLAND* and *The Author* comes this spirited, funny and thought-provoking play about finding oneself and finding togetherness.

Contains strong language.

Photo © Kilian Waters

Impressively honest. Profoundly engaging, riveting, utterly compelling.
The Irish Times on *'Have I No Mouth'*

Frequency 783

by Feidlim Cannon and Gary Keegan

Directed by
Feidlim Cannon and Gary Keegan
Music: Seán Millar
Choreography: Jessica Kennedy
Set and Lighting Design: Ciarán O'Melia
Sound Design: Jack Cawley
Video Design: Kilian Waters

–

Venue: Project Arts Centre (Cube)
Preview: Oct 1, 7.45pm
Dates: Oct 2, 7.45pm
Oct 3, 8.45pm
Oct 4, 3.45pm & 8.45pm
Oct 5, 4.45pm
Tickets: €15 – €25
Duration: Approx. 60 mins. No interval.

–

Talking Theatre:
Oct 5, post-show.
With Feidlim Cannon and Gary Keegan.

Frequency 783 is the latest play from Brokentalkers, the multi award-winning company whose previous festival productions *Have I No Mouth* and *The Blue Boy* continue to tour internationally to widespread acclaim. In this bold new production they examine perspectives on health, ageing and the future from the point of view of two very different generations.

On stage a teenage boy foresees his own death, while a woman in her sixties predicts that in the future robots will make better care-givers to the elderly, as they would never lose patience or become abusive.

Featuring an original soundtrack by Seán Millar (aka Doctor Millar) and choreography by Jessica Kennedy (junk ensemble), *Frequency 783* explores the hopes and fears of people who imagine a future that they may never have a chance to realise.

Contains strong language.

Photo © Leo Byrne

[**Fishamble is**] **a global brand with international theatrical presence.**
The Irish Times

Spinning
by Deirdre Kinahan

Directed by Jim Culleton
Cast: Fiona Bell, Caitriona Ennis, Janet Moran, Karl Shiels
Set Design: Sabine Dargent
Lighting Design: Kevin Smith
Sound Design: Denis Clohessy
Costume Design: Leonore McDonagh

–

Venue: Smock Alley Theatre, Main Space
Previews: Oct 1 & 2, 7.30pm
Dates: Oct 3 & Oct 7–10, 7.30pm
Oct 4 & 11, 2.30pm & 7.30pm
Oct 5 & 12, 2.30pm
Tickets: €20–€30
Duration: Approx. 75 mins. No interval.

–

Talking Theatre:
Oct 5, post-show.
With Jim Culleton and Deirdre Kinahan.

What does it take to forgive the unforgivable?

In small-town Ireland, father-of-one Conor is desperate to hold onto a life that is disintegrating before his eyes. Susan is a mother searching for reason in the darkness of her teenage daughter's killing.

A contemporary tragedy comes to light when they finally meet.

What does it feel like to lose everything? To explain? To forgive?

Produced by Fishamble (*Silent*, *Little Thing Big Thing*, *Tiny Plays for Ireland*), *Spinning* is a gripping new play by Deirdre Kinahan, writer of the sell-out, multi award-winning festival hit *Halcyon Days* (Irish Times Theatre Award nomination for Best New Play 2012).

one of our best playwrights.
The Irish Times

Our Few and Evil Days

by Mark O'Rowe

Directed by Mark O'Rowe
Cast: Ian Lloyd Anderson, Sinéad Cusack, Ciarán Hinds, Charlie Murphy, Tom Vaughan-Lawlor
Set Design: Paul Wills
Costume Design: Catherine Fay
Lighting Design: Paul Keogan
Sound Design: Philip Stewart

–

Venue: Abbey Theatre, on the Abbey Stage
Previews: Sept 26 – Oct 2, 7.30pm
Dates: Opens Oct 3, 7.30pm
Oct 8 & 11, 2pm & 7.30pm
Tickets: €13 – €45
Duration: Approx. 2 hrs incl. interval.

–

Talking Theatre:
Oct 7, post-show.
With Mark O'Rowe.

'If I tell you, then everything's going to change'

Adele and her parents have always been close. But recently, that closeness has been tainted by an increasing sense of mistrust. Tonight, a visit from a stranger will force them to confront the terrifying reality of their relationship.

The Abbey Theatre presents a new play from one of Ireland's most exciting contemporary playwrights. This chilling yet deeply human story about the limits of devotion is written and directed by Mark O'Rowe (*Howie the Rookie*, *Boy A*, *Intermission*, *Terminus*).

The world premiere of *Our Few and Evil Days* stars Ian Lloyd Anderson, Sinéad Cusack, Ciarán Hinds, Charlie Murphy and Tom Vaughan-Lawlor.

Contains material which some may find disturbing.

Photo © Marc Domage

jubilant and truly extraordinary... The quirkiness of it all should be experienced first-hand.

Le Figaro

Perhaps all the dragons

(...in our lives are princesses who are only waiting to see us act, just once, with beauty and courage)

Conceived by BERLIN (Bart Baele and Yves Degryse)
Soundtrack and Mixing: Peter Van Laerhoven
Camera: Geert De Vleesschauwer
Text: Kirsten Roosendaal, Yves Degryse, Bart Baele
Scenography: BERLIN, Manu Siebens
Technical Direction: Robrecht Ghesquière

–

Venue: Smock Alley Theatre, Banquet Hall
Dates:
Oct 7 – 9, 5.30pm, 7.30pm & 9.30pm
Oct 10 & 11, 2.30pm, 5.30pm, 7.30pm & 9.30pm

–

Tickets: €15 – €20
Duration: 70 mins. No interval.

–

Talking Theatre:
Oct 9, post-show (5.30pm). With members of the company.

A famous pianist realises on stage that she studied the wrong concerto. A neurosurgeon swaps the head and body of two monkeys, and they stay alive. In Japan 700,000 citizens withdraw to their bedrooms to live for a year as hikikomori, without social contact. These people are all connected to one another, and we to them, by six degrees of separation.

In *Perhaps all the dragons*, the Antwerp theatre group BERLIN tells the true stories of real people encountered in magazines, newspapers, or on YouTube.

Carefully selected, synchronised and assembled into a digital installation, 30 filmed monologues are relayed on 30 individual screens. Each spectator has a chance to hear five stories that carry a universal message.

Guided by the theory that everyone on this planet is only a few steps removed from each other, *Perhaps all the dragons* is a deeply human multimedia theatre experience.

Each filmed monologue is told in the language of its origin and subtitled in English.

Co-production: Kunstenfestivaldesarts, Dublin Theatre Festival, Noorderzon Performing Arts Festival Groningen, Deutsches Schauspielhaus Hamburg, le CENTQUATRE-PARIS, Centrale Fies, La Bâtie-Festival de Genève. Project co-produced by NXTSTP, with support of the Culture Programme of the European Union, ONDA (Office national de diffusion artistique) and the Flemish Government.

www.dublintheatrefestival.com

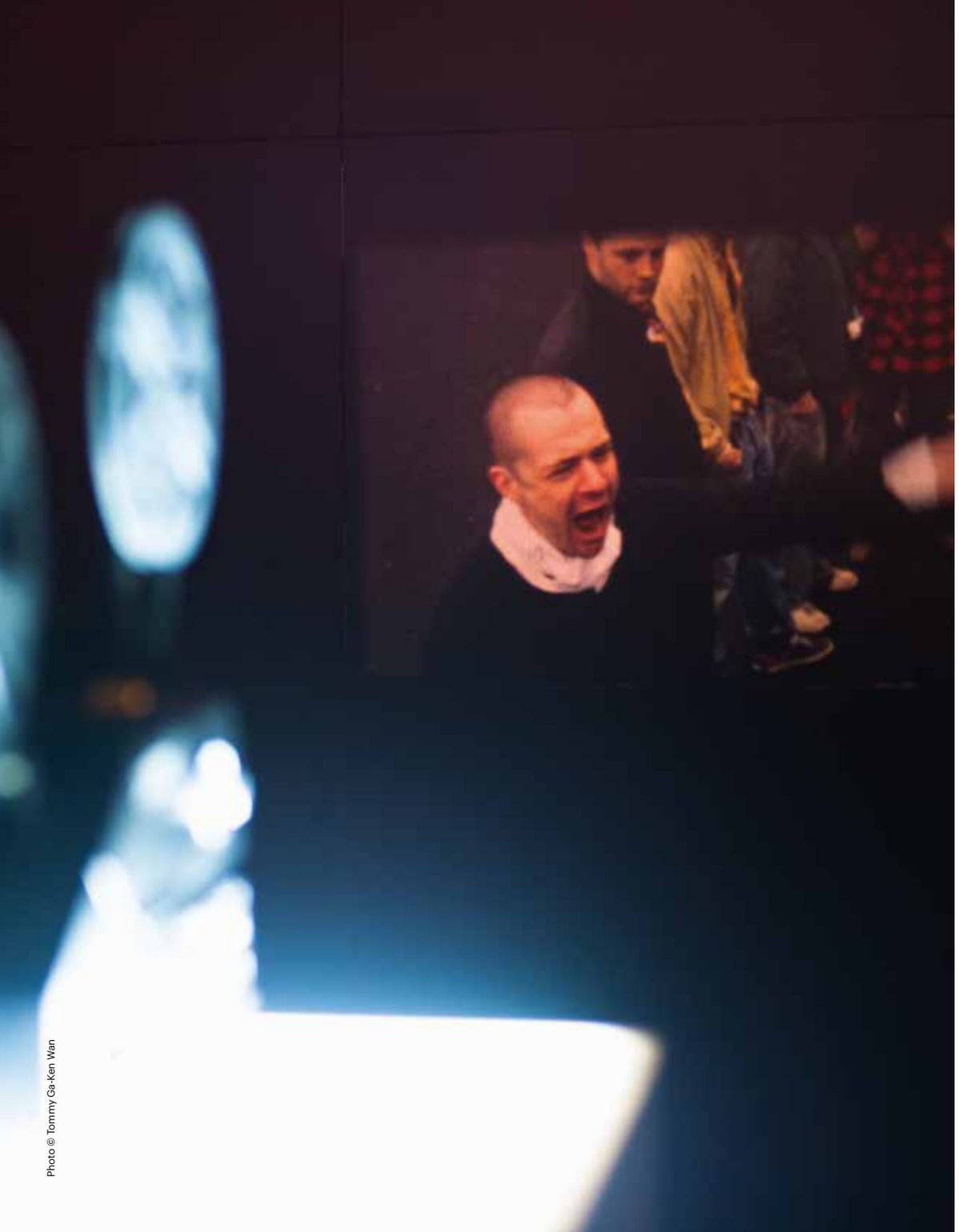

Photo © Tommy Ga-Ken Wan

often witty, occasionally hilarious, and always excellently acted.
The Telegraph

Paul Bright's Confessions of a Justified Sinner

Directed by Stewart Laing
Cast: George Anton
Writer: Pamela Carter
Visual Artists: Robbie Thomson, Jack Wrigley
Researcher: Emilia Weber

–

Venue: Abbey Theatre, on the Peacock Stage
Dates: Oct 7–10, 8pm
Oct 11, 2.30pm & 8pm
Tickets: €20–€25
Duration: Approx. 2 hrs. No interval.

–

Talking Theatre:
Oct 9, post-show. With George Anton and Stewart Laing.

In 1987 Paul Bright, a rebellious young Scottish director, set out to stage James Hogg's *Confessions of Justified Sinner* in a series of unusual locations across Scotland. Untitled Projects have been working with the actor George Anton to assemble an archive and exhibition of these landmark productions.

Overwhelmed by the richness of the memories that have emerged in the course of that project, they have sought to question the lasting legacy of Paul Bright's recklessly ambitious, yet incomplete stagings.

Listed as one of The Guardian's top ten best theatre productions of 2013, *Paul Bright's Confessions of a Justified Sinner* is a celebration and sharing of the forgotten life and radical work of a man who redefined Scottish theatre in the 1980s.

Co-production: National Theatre of Scotland, Tramway and Summerhall.

Photo © Bindi Cole

There is something special about Uncle Jack. Something about his voice, his stature, his laugh, his story – something powerful but humbling... It is most certainly something that you won't want to miss.

Australian Stage

Australian Season

Jack Charles V The Crown

by Jack Charles and John Romeril

Directed by Rachael Maza
Cast: Jack Charles
Audio Visual Design: Peter Worland
Musical Director: Nigel Maclean
Guitar and Violin: Nigel Maclean
Percussion: Phil Collings
Bass: Malcolm Beveridge
Set and Costume Design: Emily Barrie
Lighting Design: Danny Pettingill

–

Venue: Samuel Beckett Theatre
Dates: Oct 8–10, 7.30pm
Oct 11, 2.30pm & 7.30pm
Oct 12, 2.30pm
Tickets: €25–€30
Duration: 75 mins. No interval.

–

Talking Theatre:
Oct 8, post-show. With Jack Charles.

Uncle Jack Charles is an Australian legend: veteran actor, Koori elder, activist, but also a former heroin addict and cat-burglar. This is a show about his life, told by him.

From Stolen Generation to Koori theatre in 1970s Australia, from film sets to Her Majesty's prisons, *Jack Charles V The Crown* runs the gamut of a life lived to its utmost. Charles' unswerving optimism transforms this tale of addiction, crime and imprisonment into the story of a vagabond's progress. It is a map of the traps of dispossession and a guide to reaching the age of grey-haired wisdom.

This fleet-footed, light-fingered show is a theatrical delight and a celebration of Black Australia's dogged refusal to give up.

Contains material of an adult nature.

Toured by Performing Lines.

Photo © Herman Sorgeloos

**A truly original piece of theatre.
Five stars hardly does it justice.**
The Latest, UK

Book Burning

by Pieter De Buysser

Performed by Pieter De Buysser
Visual Artist: Hans Op de Beeck
Lighting Design: Herman Sorgeloos
Dramaturgy: Marianne Van Kerkhoven (Kaaitheater)

–

Venue: Project Arts Centre (Space Upstairs)
Dates: Oct 8 – 11, 7.30pm
Tickets: €20 – €25
Duration: 90 mins. No interval.

–

Talking Theatre:
Oct 11, post-show.
With Pieter De Buysser.

History is clogged. There are no more revolutions. What else can we add?

In *Book Burning*, Pieter De Buysser tells the story of Sebastian, a man he met at an Occupy demonstration, whose life has become embroiled in a WikiLeaks scandal. He follows the man's search to discover the root of a genetic illness that took the life of his wife and now threatens his daughter, Tilda. She just wants to forget it all.

This is a play about forgetting and forgiving, knowledge and riddles, secrets and the lack of stories. It is a captivating fable, told by a charming storyteller in the guise of Schrödinger's cat, about personal histories, globalisation and the beginnings of a new world.

Staged alongside a beautiful, unfolding landscape created by visual artist Hans Op de Beeck, *Book Burning* testifies to the possibilities of language and the magical power of a radical imagination.

Production: Margarita Production.
Co-production: Kunstenfestivaldesarts, Festival Baltoscandal, Kaaitheater, Belluard Bollwerk International, Teater Avant Garden, BIT Teatergarasjen, Brut Wien. Project co-produced by NXTSTP, with the support of the Culture Programme of the European Union.

Photo © kurt van der elst

Benjamin Verdonck,
Belgium

We can only watch, and construct the story in the moment itself. And boy, does that keep you on the edge of your chair.
De Morgen

notallwhowanderarelost

Created by
Benjamin Verdonck, Iwan Van Vlierberghe, Sven Roofhooft, Sébastien Hendrickx, Han Stubbe, Louisa Vanderhaegen, Griet Stellamans

–

Venue: Smock Alley Theatre, Black Box
Dates: Oct 8–10, 6.30pm
Oct 11, 1.30pm & 6.30pm
Tickets: €15
Duration: 40 mins. No interval.

–

Talking Theatre:
Oct 10, post-show.
With Benjamin Verdonck.

notallwhowanderarelost is a performance created with few words, lots of tricks, colours, geometrical figures, opening doors and tumbling-down curtains. This is theatre pared back to its most basic components, within easy reach, at eye level.

Having trained as an actor, Benjamin Verdonck has developed a body of work that moves freely between performances on stage and in public spaces, and visual art installations. For his latest work, he chose as a starting point a table-top theatre that can pop up anywhere and disappear just as swiftly. On top of this magic box and inside it he functions as an actor and as a stage technician, revealing a brand of acoustic and visual poetry that is both tangible and enigmatic.

'Time is a river which sweeps me along
but I am the river
It is a tiger which destroys me
but I am the tiger
It is a fire which consumes me
but I am the fire'
— Jorge Luis Borges

Production: Toneelhuis and KVS.
Co-production: Kunstenfestivaldesarts and and steirischer herbst festival.
Project co-produced by NXTSTP, with the support of the Culture Programme of the European Union.

www.dublintheatrefestival.com

Photo © Kilian Waters

[Dublin Youth Theatre] remains a core part of what informs young theatre makers.
The Irish Times

Spring Awakening
(A Tragedy of Childhood)
by Frank Wedekind

Directed by György Vidovszky
Translation: Francis J. Ziegler
Dramaturgy: Stefanie Preissner
Design: Sarah Jane Shiels
Music: Gábor Pap
Assistant Director: Ursula McGinn

–

Venue: axis:Ballymun
Preview: Oct 8, 7.30pm
Dates: Oct 9 & 10, 7.30pm
Oct 11, 2.30pm & 7.30pm
Tickets: €15
Duration: Approx. 80 mins. No interval.

–

Talking Theatre:
Oct 10, post-show. With members of the company.

Spring Awakening is a fearless portrayal of the lives of young people growing up in a repressive society. It is a play about discovery, desire and the loss of innocence.

Teenage friends share their insecurities and deepest fears. Children strive to make their parents proud at all costs. Young men and women, curious and confused by unfamiliar impulses, make rash decisions – with heart-breaking consequences.

Though written at the end of the 19th century, this classic of European drama still resonates today. It casts a light on some of our own society's enduring taboos, and navigates the difficult and often distressing journey through adolescent sexuality.

Following their thoughtful and touching production of *I've to Mind Her* in 2013, Dublin Youth Theatre return to the festival with a fresh take on Wedekind's lyrical text.

Contains material that some may find disturbing.

Photo © Andrea Scott

Tender, compelling and lots of fun.
The Sunday Times

Festival on Tour

After Sarah Miles

by Michael Hilliard Mulcahy

Directed by Michael Hilliard Mulcahy
Cast: Don Wycherley
Composer: Sam Jackson
Lighting Design: Eoin Lennon

–

Venue: axis:Ballymun
Dates: Sept 26 & 27, 8pm

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Venue: Civic Theatre Loose End Studio
Dates: Sept 29 – Oct 4, 8.15pm

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Venue: Pavilion Theatre
Dates: Oct 8 & 9, 8pm

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Venue: Draíocht Studio
Dates: Oct 10 & 11, 8.15pm

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Tickets: €18
Duration: 85 mins. No interval.

–

Talking Theatre:
Sept 26, post-show. In conversation with Michael Hilliard Mulcahy and Don Wycherley.

After a lifetime of wrestling with the tides, fisherman Bobeen finds it hard to face the sea again. But the discovery he made in the mouth of the harbour almost thirty years ago keeps calling him back. This time it will connect him to what he thought was lost and gone forever.

After Sarah Miles follows Bobeen's journey from 1969 to the present day; from the moment he has his first drink as a fourteen year old boy on the set of *Ryan's Daughter*, to a blossoming crush which takes his life in an entirely new direction.

Don Wycherley gives a towering performance in this acclaimed play, transporting the audience into a world that is both ordinary and epic.

Contains strong language.

family season

Dublin Theatre Festival and The Ark are delighted to present a season of acclaimed international productions and new Irish work for families and schools.

Peer through a pottery shop window in Spain at a host of curious characters; blast off on a magical journey from the earth into outer space where you'll meet a special new friend.

Lose yourself in the pages and secrets of a mysterious scrapbook; and follow the adventures of a lone hero from a strange planet made from cheese.

As always, the Family Season will delight and entertain audiences of all ages.

Booking and information
For show times and details of schools and public performances see the full festival schedule on page 74.

Venue: The Ark
Tickets: €12 (public performances)
–
Tickets available from the Festival Box Office online, by phone and in person. For details see page 76.
–
To avail of discounted tickets for schools bookings, and early-bird schools rates (ending Sept 12) please contact The Ark:
Phone: +353 1 670 7788
Online: ark.ie
–
Family Season Programmer:
Maria Fleming, The Ark

El Patio
Teatro, Spain

Photo © Clara Larrea

A Mano

Created and performed by
Julián Sáenz-López and
Izaskun Fernández
–
Dates: Sept 27 & 28
Duration: 45 mins. No interval.

A tender and delicate performance.
Portal Jovespectacle.cat

A Mano is a story, told with clay, about a small character with a great desire to escape from a shop window and those who inhabit it.

It is a love story, a story about small failures. A potter's wheel, a tiny workshop, a cup that breathes and four hands that play.

El Patio Teatro build, model, write, direct and play. Together, they create moving, reflective and beautifully original performances inspired by stories from everyday life and by the lives of objects around them. This inventive performance was winner of the Best Small Show Award at Feten 2013, the European Fair of Performing Arts for Children.

A non-verbal performance.
Ages 6+

Branar Téatar do Pháistí, Ireland
and Teater Refleksion, Denmark

The Way Back Home

When a boy discovers a single-propeller airplane in his closet, he does what any young adventurer would do: he flies into outer space!

Millions of miles from earth, the plane begins to sputter and quake. The boy must make a daring landing on the moon. But as it turns out, he is not alone up there...

Branar Téatar and Teater Refleksion have joined forces to produce *The Way Back Home*, based on the hugely successful book by Irish author Oliver Jeffers. Making its world premiere at the festival, this new show will combine puppetry, original music and the distinctive, evocative design of Teater Refleksion's Mariann Aagaard to realise a beautiful and imaginative story on stage.

A non-verbal performance.
Ages 3–8

Produced in association with Baboró International Arts Festival for Children.

Directed by Marc Mac Lochlainn and Bjarne Sandborg
Cast: Aapo Repo, Neasa Ní Chuanaigh
Puppet and Set Design: Mariann Aagaard assisted by Malene Laurvig
Music: Henrik Andersen
Sound Design: Morten Meilvang Laursen
Lighting Design: Morten Ladefoged

–

Dates: Sept 30 – Oct 4
Duration: Approx. 40 mins. No interval.

–

Autism friendly performance:
Oct 1, 10.15am
For further information please phone The Ark on +353 1 670 7788 or email boxoffice@ark.ie

This is top class theatre for any age. Don't miss it.

Irish Theatre Magazine on Branar Téatar's *'Spraoi'*

"The Way Back Home" is published by HarperCollins Children's Publishers.

Slingsby,
Australia

The Tragical Life of Cheeseboy

by Finegan Kruckemeyer, conceived by Andy Packer

Photo © Andy Rasheed eyefood

Directed by Andy Packer
Cast: Rory Walker, Sam McMahon
Operator: Roland Partis
Design: Wendy Todd
Lighting Design: Geoff Cobham
Composer: Quincy Grant
Sound Design: Nick O'Connor
Illustrator: Andy Ellis
New Media Artist: Simone Mazengarb
New Media Consultant: Sophie Hyde

–

Dates: Oct 5 – 7
Duration: 50 mins. No interval.

magical and charming, so full of whimsicality and merry eccentricity... a marvel of exquisite theatre-craft.

The Herald, Scotland

Inside an enchanting travelling theatre tent, discover a storyteller who shares a timeless tale.

Cheeseboy's home planet has been reduced to a bubbling fondue. Where are his parents? How did he become marooned on earth? Gypsies have given him a home, of sorts, but Cheeseboy is distracted by strange longings and stranger powers...

The Tragical Life of Cheeseboy is a multi award-winning production written by Finegan Kruckemeyer, author of the 2011 festival hit *The Girl Who Forgot to Sing Badly* (The Ark/Theatre Lovett). Inspired by the legends of heroes and adventurers such as Superman, Edward Scissorhands and The Little Prince, this wondrous and familiar journey will transport you to a fantastic world of exotic cheese curds through lights, music and mirrors.

Ages 8+

The Curious Scrapbook of Josephine Bean

The clues are in the pages of *The Curious Scrapbook of Josephine Bean*.

Everything is flat, pressed, squished. A dusty, musty smell mixes with the scent of old lavender and a string lifts a flap to reveal a hidden door.

Slowly, page-by-page, the scrapbook becomes the window into a secret world and a curious life unfolds before us. But who was Josephine Bean?

Shona Reppe, creator of the much-loved *Potato Needs a Bath* (Dublin Theatre Festival 2012) makes a welcome return to Family Season with *The Curious Scrapbook of Josephine Bean*, winner of the 2012 Theatre Award UK for Best Show for Children and Young People.

Ages 7+

Created, designed and performed by
Shona Reppe
Director: Gill Robertson
Composer: Danny Krass
Film Artist: Jonathan Charles

–

Dates: Oct 9–12
Duration: 45 mins. No interval.

a near-perfect production for those aged seven years and over... A truly wonderful show that will charm parents as much as their children.

The Stage

festival+

Get more from the festival with Festival+

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 show pages.

Booking and information
Admission is free but ticketed to Festival+ events unless otherwise specified.
Early booking is advised as seats are limited.

–

Phone: +353 1 677 8899
In person: Dublin Theatre Festival Box Office, 44 East Essex St, Temple Bar, Dublin 2

Encore! A History of Dublin Theatre Festival

Dublin Theatre Festival has been a feature of the city's social and cultural life since its inauguration as part of An Tóstal – a tourism promotion initiative – in 1957. The 55 editions of the festival have spanned seven decades, mirroring the changing shape of the city and the developing careers of artists and theatre companies.

From their beginnings festivals have mixed celebration with provocation and have showcased the best of Ireland without shying away from revealing its uncomfortable truths.

To celebrate this heritage, Dublin Theatre Festival has assembled a collection of programmes, posters, photographs and other materials from private and public collections for an exhibition at The Little Museum of Dublin.

Presented in partnership with The Little Museum of Dublin.

Venue: The Little Museum of Dublin
Dates: 25 Sept – 12 Oct, 9.30am – 5pm (open late Thursdays until 8pm)

General admission: €7
Admission free on presentation of any 2014 Dublin Theatre Festival ticket stub.

Hadley+Maxwell The Queen still falls to you

Ireland has a complex relationship with monuments and public sculptures, with destruction, decommissioning and even burial continuing to reinforce our belief in the power they hold.

In this installation the echo of a tale of imperialism is traced through the history of a 1908 Dublin monument of Queen Victoria. Moved from Leinster House to the Royal Hospital Kilmainham in 1948, it was later abandoned in an Offaly reformatory school before finally being gifted to the city of Sydney as a centrepiece for its newly refurbished Queen Victoria Building.

Canadian artists Hadley+Maxwell have used sheets of black wrap – a material used in theatre lighting design – to make imprints of the monument's most communicative attributes. They have captured Victoria's gestures, power and physical appearance and re-organised them into a symphony of shapes and shadows.

Curated by Tessa Giblin, *The Queen still falls to you* is an exhibition informed by the dual contexts of theatre and imperial history.

Commissioned by Project Arts Centre.

Venue: Project Arts Centre Gallery
Dates: 25 Sept – 11 Oct, all day

Philadelphia 50 years on

UCD and Boston College-Ireland host a round-table discussion to mark the anniversary of the premiere performance of Brian Friel's landmark play, *Philadelphia, Here I Come!*, as part of Dublin Theatre Festival 1964. Participants on the panel will include both academics and drama professionals, as they discuss what *Philadelphia* has meant to them and the landscape of Irish theatre. The event will be chaired by Dr Emilie Pine.

Venue: Boston College – Ireland, 42 St Stephen's Green, Dublin 2
Date: Sept 26, 3pm – 5pm

Panel Discussions

Chaired by Sean Rocks and presented in association with RTÉ Radio One, these discussions will address some of the themes at play in the 2014 festival programme. The panels are open to the public and will be recorded for broadcast on RTÉ Radio One's *Arena*.

–

Whose Hamlet is it anyway?

He may be one of the most famous characters in world literature, but he has also proved to be one of the most malleable. For the Victorians, he was a warning against the dereliction of duty; for us today, he might be more recognisable as a stay-at-home arts graduate who doesn't know what to do with himself. What is it that allows him to be our eternal contemporary?

Venue: Bewley's Café Theatre
Date: Sep 27, 4pm

Imagining Australia

The showcase of Australian productions at this year's festival opens the door on a theatre culture that remains largely unknown to Irish audiences. What can we learn from works written on the other side of the world? Does Australian theatre have lessons for Ireland in how it deals with cultural diversity and a colonial past?

Venue: Bewley's Café Theatre
Date: Oct 2, 4pm

–

Playwriting – making it work, getting it on

How do we identify talented writers with something to say and ensure that their work is staged? How can we ensure that playwrights have sustainable careers in theatre, that their development and risk-taking as writers is encouraged? This panel will focus on the role and opportunities for playwrights in Ireland today, with contributions from playwrights, dramaturgs and Irish theatre companies who develop and present new writing for the stage.

Venue: Irish Writers' Centre
Date: Oct 8, 4pm

Presented in association with the Stewart Parker Trust.

(A)pollonia

A two-day theatrical event bringing together Polish dramaturgy and Irish theatre makers, *(A)pollonia* is a presentation of new dramatic forms that tackle complex historical and current issues. It is also a search for shared interests and concerns between Polish and Irish artists, opening a path for future collaborations.

Over the course of the event artists and theatre-makers will stage readings, discussions and music performances inspired by twenty-first century Polish drama and texts for the stage. Guests will include contributors to the anthology *(A)pollonia*, edited by Krystyna Duniec, Joanna Klass and Joanna Krakowska.

The event will culminate in a celebration and drinks reception.

For a full timetable of events visit our website.

Presented with the support of the Polish Embassy in Ireland and the Adam Mickiewicz Institute.

Venue: Project Arts Centre
Date: Oct 10 & 11, various times

In Development

Dublin Theatre Festival is committed to supporting Irish artists in creating ambitious and high-quality new work. Our In Development programme offers theatre-makers a platform to stage their works-in-progress for Irish and international audiences and theatre presenters. Audiences will have an opportunity to see pieces at a critical phase in their development, while artists, writers and directors will use the space to try out new ideas.

Past In Development presentations have gone on to enjoy successful productions as part of Dublin Theatre Festival and have toured at home and abroad to acclaim.

–

Chekhov's First Play by Bush Moukarzel – Dead Centre

"There are two scenes in my first play which are the work of genius, if you like, but on the whole it's an unforgivable, if innocent, fraud."
– Anton Chekhov

After the success of *LIPPY*, Dead Centre return to Dublin to do injustice to a great playwright. Chekhov before he was Chekhov.

Contains loud noises, loud music, full nudity, gunshots.

Funded through an Arts Council Theatre Project Award.

Venue: Smock Alley Theatre, Black Box
Date: Oct 3, 1.15pm

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I'm Your Man – THISISPOPBABY by Mark Palmer and Phillip McMahon

From the writer of *Alice In Funderland*, and the songwriter with Life After Modelling, *I'm Your Man* charts a musical journey from death to new life. It's a love story that keeps you moving forwards when you think you're falling backwards.

Venue: Project Arts Centre
Date: Oct 4, 11.30am

–

Luck Just Kissed You Hello – HotForTheatre by Amy Conroy

Men, manly men, both demonised and celebrated. HotForTheatre, in their fourth show, are exploring masculine displacement – viewing the transitional period, the interim between what it was to be a man and what it could be, with people who have been both.

Funded through an Arts Council Theatre Project Award.

Venue: Project Arts Centre
Date: Oct 3, 4.15pm

4 scenes from the life of jesus – Magician King by Seán Millar

4 scenes from the life of jesus investigates the historical and social links between religion, mental illness and creativity by reimagining key scenes from the New Testament as events in a modern context.

Funded through an Arts Council Theatre Project Award.

Venue: Project Arts Centre
Date: Oct 11, 6pm

–

The Aeneid – Collapsing Horse by Dan Colley with the company (After Virgil)

They left a burning Troy to found Rome. In Virgil's story, Aeneas and his followers endure an arduous war on an epic journey for the future glory of a great city. Collapsing Horse use this foundational myth of the Roman people to interrogate storytelling and its relationship to truth.

Funded through an Arts Council Theatre Project Award.

Venue: Project Arts Centre
Date: Oct 11, 1pm

NOW-THEN-NOW: Witnessing Future History

"Are there limits to what artistic experience can achieve?"

This year's production of *Vardo* marks the end of ANU Productions' remarkable *Monto Cycle*. In its creation and presentation the company has delved into secret histories and societal scandals with precision and dreamlike intensity. ANU has brought the voices of a hidden Ireland to the fore, blurred the lines between interactive, participative and site-specific work, and challenged the accepted conventions of theatre and visual art.

A two-day conference curated by Lynnette Moran, *NOW-THEN-NOW* will reflect on what it means to embrace artistic practice that connects with social, environmental and political factors. Taking ANU's work as a starting point, it will explore the aesthetic and ethical consequences of immersive work that creates innovative exchanges with audiences. It will also seek to acknowledge the groundswell of artists making collaborative work in Ireland and aim to situate that work within the context of a growing international movement.

www.create-ireland.ie

Presented by ANU Productions and Create, the national development agency for collaborative arts. With support from Dublin City Council.

Venue: The LAB, Foley Street, Dublin 1 and other venues
Dates: Oct 7 & 8

Performing Space

This day-long symposium explores the power of performance to transform any space into a kinetically-charged place. A series of exciting panels will respond to the idea of 'making scenes' in relation to identities, politics, geographies, technologies and histories. Speakers include Sodja Lotker, Professor Anna McMullan, Dr Aoife Monks, Professor Chris Morash, a special guest panel encompassing members of Pan Pan Theatre, a roundtable of theatre practitioners, and many more Irish and international experts on the subject of performing space. Ongoing throughout the symposium will be an exhibition of Pan Pan's scenography.

Presented in association with Fáilte Ireland and the Trinity Long Room Hub Arts and Humanities Research Institute.

www.performingspace.wordpress.com

For a full timetable of events visit our website.

Venue: Trinity Long Room Hub, Trinity College, Dublin 2
Date: Oct 9
Tickets: €15

Book online, by phone or in person at the Festival Box Office.

International Critics' Forum

Theatre, like its audience, tends to make connections: how do the building blocks of a performance come together? Can local work claim a universal passport? In partnership with the NXTSTP network, *Irish Theatre Magazine* and Dublin Theatre Festival, this event will advance our conversations about the making and reception of Irish and international work at home and abroad.

Bringing together international critics familiar with the evolving ways of making theatre, this forum will consider performance from several angles. Long before a light dims or a curtain raises, the conditions in which a performance is made and how it is shared, often between nations, begin to shape its meaning. Here we consider that secret life and public display of creation, while asking if new approaches to criticism can offer fresh insights into an ever-changing art form.

Presented in association with *Irish Theatre Magazine* and NXTSTP, with the support of the Culture Programme of the European Union.

Venue: Project Arts Centre
Date: Oct 6, 4pm

Young Critics' Panel

The *Young Critics' Panel* returns for an 11th year. One of the National Association for Youth Drama's most popular programmes, it is open to youth theatre members who are interested in watching theatre and discovering how and why theatre is made. Through the programme they learn how to critically discuss, analyse, and review theatre. Supported over a six-month period, the 16 Young Critics see quality productions while developing their critical skills in a safe and encouraging atmosphere.

During the festival they will see a number of national and international productions. You are invited to hear them discuss their findings in a public forum, chaired by Dr. Karen Fricker.

NAYD is funded by the Arts Council and the Department of Children and Youth Affairs.

www.nayd.ie/programmes/young-critics

Venue: Project Arts Centre
Date: Oct 5, 1pm

Younger Critics' Panel

The *Younger Critics' Panel* hosted by The Ark will see five 8 to 12 year old children review productions in the festival's Family Season. Aided by a mentor and with support from the team at The Ark the critics will attend the four Family Season shows and, through facilitated workshops, explore their themes and techniques. The critics will be encouraged to compare and contrast the shows, looking at issues of age appropriateness, engagement of audience and cultural differences of presentation.

For details on how to apply to be a Younger Critic visit www.ark.ie

Venue: The Ark
Date: Oct 11, 12pm

The Next Stage

The artist development strand of the festival, *The Next Stage* is open to national and international theatre and dance practitioners.

Over 18 immersive days participants are exposed to world-class art, talks with renowned directors, producers and artists, and master-classes and workshops led by leading theatre-makers. Past speakers and workshop leaders include Anne Bogart, John Collins, Tim Crouch, Declan Donnellan, Richard Gregory, Garry Hynes, Ruth Little, Stephen Rea, Tiago Rodrigues, Fiona Shaw, Colm Tóibín, Enda Walsh and Deborah Warner. *The Next Stage* also creates valuable opportunities for enriching engagement among participants, with past programmes sparking successful artistic collaborations.

Participation in the 2014 programme is by application only, from 21 July.

Register at www.dublintheatrefestival.com

Presented in partnership with Theatre Forum. Funded through the Arts Council Theatre Development Fund.

International Theatre eXchange

Irish Theatre Institute, in partnership with Culture Ireland and Dublin Theatre Festival, presents *International Theatre eXchange (ITX) 2014*, a programme of showcasing events for presenters and producers from festivals and venues across the world. This annual networking event gives Irish artists the opportunity to develop international relationships and create touring opportunities for their work.

ITX offers the ideal environment for Irish companies to promote their festival shows and work suitable for touring. *ITX* will include a programme of pitching sessions and networking opportunities throughout the day within the context of the festival.

Register at www.irishtheatreinstitute.ie

Supported by the Arts Council and Culture Ireland

Venue: Wood Quay Venue
Date: Oct 3, 9.30am – 5pm

festival club at odessa

Join fellow theatre-goers at the Festival Club, open throughout the festival for coffee, lunch and right through the night for your post-show entertainment. Bring your show ticket or stub to enjoy discounts at the bar.

Open Mon–Sun, 12pm–12.30am. Open late Fri and Sat until 2.30am.
Free wifi. Food served until 11pm.
Odessa Club, 13 Dame Court, Dublin 2
www.odessa.ie

Live at the Festival Club

Kaleidoscope Night presents 'Expresssions'
Internationally acclaimed soprano, writer, poet and actress Judith Mok is the featured artist of this special chapter of the celebrated Kaleidoscope salon music series. With Cathy Berberian's vocally experimental, comic-strip-inspired "Stripsody" (1966) and a selection of Kurt Weill songs, the magnetic Dutch performer will showcase her diverse talents, the prize of any stage, musical or theatrical. The Kaleidoscope event, also comprising electronic and instrumental chamber music, is a unique, 90-minute experience of electric live music-making of the highest performance standards.

Date: Oct 1, 8.30pm
Tickets: €12

Electric Picnic Music and Arts Festival 2014 Aug 29–31

For the third successive year Dublin Theatre Festival goes on tour to Stradbally, where we'll present a series of festival-fit performances from some of Ireland's most exciting artists.

Look out for us in the Theatre Tent at the MindField Arena from 12 noon to 6pm on Saturday and Sunday.

Booking
Online: www.dublintheatrefestival.com
Phone: +353 1 677 8899
In person: Dublin Theatre Festival Box Office

we'd love you to join us

It is important to 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. For information about ticket discounts and concessions see page 76.

Assisted Performances

Dublin Theatre Festival is committed to providing events that are accessible to audiences with disabilities and those who require assisted services. Our programme includes an Irish Sign Language interpreted performance, audio described and captioned performances, a touch tour and an autism friendly performance.

Irish Sign Language interpreted performances give audiences who are Deaf ISL-users access to live performances. The actors' dialogue is interpreted simultaneously or immediately afterwards on stage by an interpreter.

ISL performance:
If These Spasms Could Speak (page 10)
Sept 27, 2.45pm

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 through a personal headset.

Captioning is similar to television subtitling and converts the spoken word into text, which is displayed on a screen on or next to the stage. When booking, please ask for seats suitable for viewing the captions.

Audio described and captioned performances:
If These Spasms Could Speak (page 10)
Sept 25 – 27, all performances
–
Ganesh Versus the Third Reich (page 24)
Oct 3, 7.30pm

Autism friendly performances are aimed at families whose children are on the autism spectrum or those who have sensory sensitivities. They are relaxed performances for the whole family, tailored for the comfort of your child.

Autism friendly performance:
The Way Back Home (page 52)
Oct 1, 10.15am

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 at www.adiarts.ie/resources

Touch tours introduce visually impaired audiences to the set in advance of the production. The festival is proud to introduce a touch tour for the first time this year. This is a chance to visit the set, feel the props and enhance your enjoyment of the show. The tour is free and lasts about 30 minutes. Please book in advance.

Touch tours:
Ganesh Versus the Third Reich (page 24)
Oct 3, pre-show

Touch tours, audio described, captioned and sign language interpreted performances are provided by Dublin Theatre Festival and facilitated by Arts & Disability Ireland, with funding from the Arts Council.

Booking and Information

To enable us to determine your requirements and to assist you fully we request you advise us of your needs by contacting the Festival Box Office.

Phone: +353 1 677 8899
Email: info@dublintheatrefestival.com

NXTSTP

‘Raising one foot and bringing it down somewhere else’

Dublin Theatre Festival 2014 features four NXTSTP projects, including the first Irish production in the network, *The Seagull and Other Birds* by Pan Pan Theatre. Last year, as a NXTSTP member, we had the opportunity to present work from Portugal and France. This year we welcome three productions from Belgium: BERLIN’s *Perhaps all the dragons*, Benjamin Verdonck’s *notallwhowanderarelost*, and *Book Burning* by Pieter De Buysser and Hans Op de Beeck.

Eight European festivals have joined forces to stimulate the co-production and transnational circulation of new works by the great European artists of tomorrow and in so doing to encourage the artistic renewal of the contemporary performing arts in Europe.

The artists we want to support through this collaboration have already demonstrated their potential in their first artistic works. Now they are ready to take an important next step in their careers, taking on projects on a larger scale that will circulate in Europe and reach a wider audience.

The NXTSTP network co-produces the creation of new works, giving artists valuable financial support. The works are presented in different festivals, ensuring a real transnational circulation and a high visibility amongst international audiences.

In addition, the festivals offer artists’ residencies to emerging European and non-European artists, providing further means to advance the performing arts scene in Europe.

The first term of NXTSTP ran from 2007 to 2012. Dublin Theatre Festival joined the network for its second edition, which began in November 2012, supported by an award of funding for five years from the Culture Programme of the European Union.

NXTSTP 2 (2012–2017) is a joint project by Kunstenfestivaldesarts, project leader (Brussels), Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), Dublin Theatre Festival, Göteborgs Dans & Teater Festival (Gothenburg), Noorderzon Performing Arts Festival (Groningen), steirischer herbst festival (Graz), Théâtre National de Bordeaux en Aquitaine (Bordeaux).

www.nxtstp.eu

Education and Culture DG
Culture Programme

NXTSTP

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How would you like us to contact you?

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I / We would like to join as a:

☐ Friend (single membership)	€115
☐ Friend (double membership)	€210
☐ Best Friend	€165
☐ Supporter	€365
☐ Producer	€735
☐ Director	€1,699

Please indicate your method of payment:

☐ I enclose a cheque made payable to Dublin Theatre Festival for a total of €

☐ Please debit my visa / mastercard / laser for a total of €

CARD NUMBER

EXPIRY DATE (MM/YY) CVV CODE

SIGNATURE OF CARDHOLDER

NAME OF CARDHOLDER

ADDRESS OF CARDHOLDER IF DIFFERENT FROM ABOVE

Please note all credit card details will be destroyed upon completion of the transaction. Dublin Theatre Festival does not retain any records of credit card information received.

Direct Debit is available. Please contact the Membership Office for details on +353 1 677 8439.

Supporting the arts, supporting communities.

RTÉ SUPPORTING THE arts

RTÉ supports over 100 arts events nationwide every year, in addition to arts, music and cultural output on our 25 television, radio, online and mobile services.

Find out more at **www.rte.ie/about/supportingthearts** and follow #rtesupportingthearts via @rte on Twitter.

Where to Eat: Festival Feeds

Complete your theatre experience with a meal in one of Dublin's best restaurants. Throughout the festival, our partner restaurants across the city will offer exclusive menus to ticket-buyers at special promotional rates. For a list of participating restaurants and deals on offer visit our website.

Where to Stay: Hotel and Theatre Packages

Make the most of your stay in Dublin by reserving a hotel and theatre package, including overnight accommodation for two in a superior room, dinner, breakfast and your theatre ticket. These special rates at two of Dublin's luxury hotels are available in partnership with our Official Accommodation Provider, The Doyle Collection.

The Westbury Hotel
From €330 per package
Phone: +353 1 679 1122

The Croke Park Hotel
From €199 per package
Phone: +353 1 871 4444

www.doylecollection.com

Getting Around

Most of our venues are located in Dublin city centre and are well-served by bus, train and LUAS services. The bus and rail routes serving many festival venues are detailed on our website. If you want to skip the traffic while traveling between shows, why not pick up a Dublin Bike?

www.dublinbikes.ie

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 €4 from 5pm onwards. To avail of this special rate present your theatre ticket at the ticket office in your chosen car park.

www.parkrite.ie

Tiger Dublin Fringe

Running from Sept 5 to 20, Tiger Dublin Fringe is Ireland's leading multidisciplinary arts festival featuring the new and next in performance, music, theatre, live art, comedy, dance, circus, and visual art from Irish and international artists. Every September the city is transformed with the energy of all things Fringe as up to 650 events take place throughout the city in over 40 venues presented by the 1000+ people involved. The organisation also provides year round support to artists through its FRINGE LAB programme. Tiger Dublin Fringe is a unique experience where audiences are inspired, entertained, laugh and contemplate.

www.fringefest.com

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*Free service available to all passengers travelling within the EU.

shop & collect at Dublin Airport

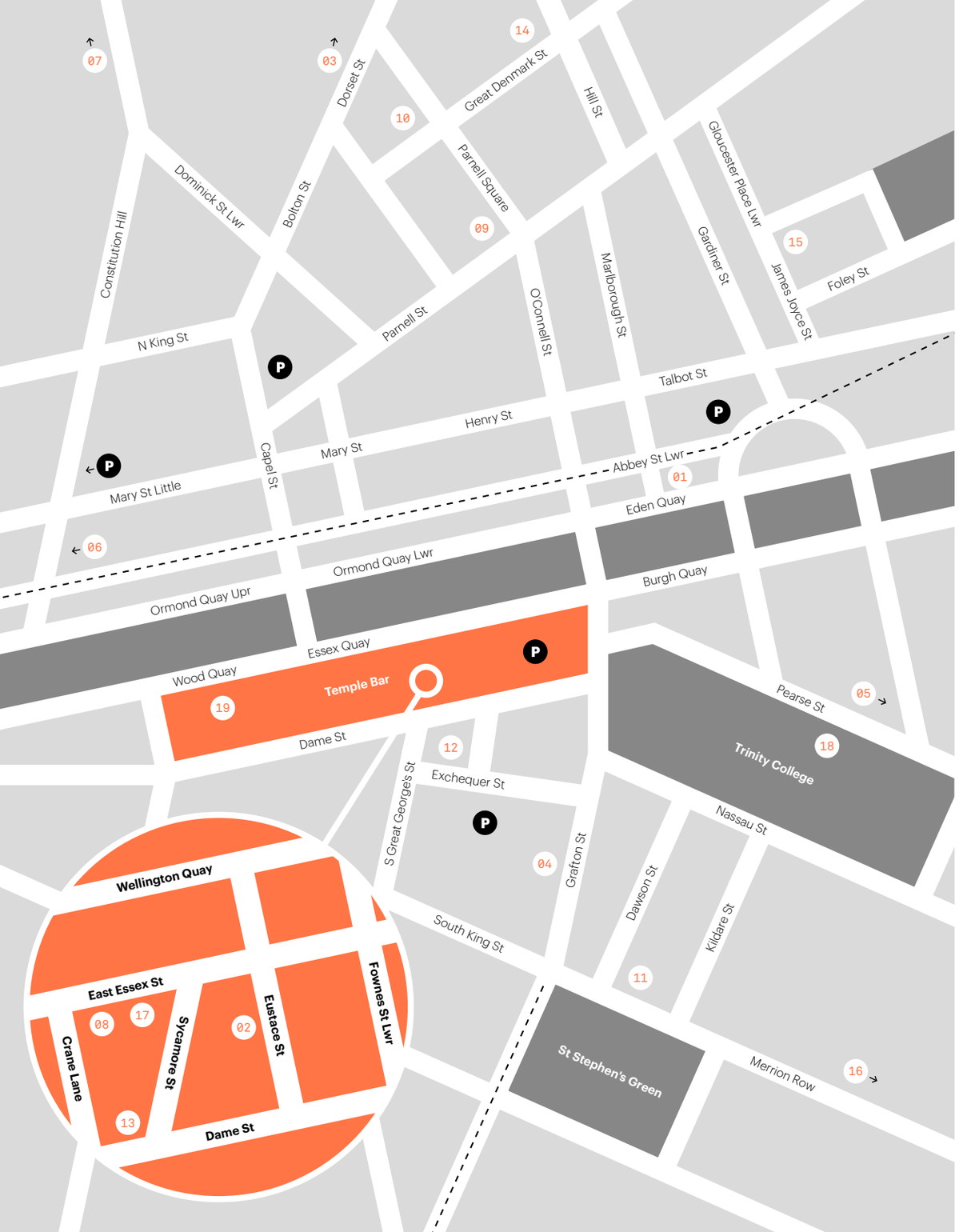
THE LOOP®
Browse | Buy | Fly

IF YOU DON'T KNOW, YOU CAN'T GO!

Ever find out just too late about a great event? The Arts Council's new, upgraded **CULTUREFOX** events guide is available in September 2014.

It's **free, easy to use** on any computer or smartphone, and **lightning-fast.** Best of all, you can **personalise** it to tell you what you need to know... in advance!

CULTUREFOX
NEVER MISS OUT



festival venues

01 **Abbey Theatre**
26 Lwr Abbey St, Dublin 1
+353 1 878 7222
www.abbeytheatre.ie

02 **The Ark**
11a Eustace St,
Temple Bar, Dublin 2
+353 1 670 7788
www.ark.ie

03 **axis:Ballymun**
Main Street, Ballymun, Dublin 9
+353 1 883 2100
www.axisballymun.ie

04 **Bewley's Café Theatre**
2nd floor Bewley's,
78 Grafton St, Dublin 2

05 **Bord Gáis Energy Theatre**
Grand Canal Sq, Docklands,
Dublin 2
0818 719 377
www.ticketmaster.ie

06 **Civic Theatre**
Loose End Studio
Tallaght, Dublin 24
+353 1 462 7477
www.civictheatre.ie

07 **Draíocht Studio**
The Blanchardstown Centre,
Blanchardstown, Dublin 15
+353 1 885 2622
www.draiocht.ie

08 **Dublin Theatre**
Festival Box Office
44 East Essex St,
Temple Bar, Dublin 2
+353 1 677 8899
www.dublintheatrefestival.com

09 **Gate Theatre**
Cavendish Row, Parnell Sq, Dublin 1
+353 1 874 4045 / +335 1 874 6042
www.gatetheatre.ie

10 **Irish Writers' Centre**
19 Parnell Square, Dublin 1

11 **The Little Museum of Dublin**
15 St Stephen's Green, Dublin 2

12 **Odessa Club**
13 Dame Court, Dublin 2

13 **The Olympia Theatre**
72 Dame St, Dublin 2
0818 719 330
www.ticketmaster.ie

14 **OReilly Theatre, Belvedere**
Belvedere College,
6 Great Denmark St,
Dublin 1

15 **Oonagh Young Gallery**
1 James Joyce Street,
Liberty Corner, Dublin 1

16 **Pavilion Theatre**
Marine Road,
Dún Laoghaire, Co. Dublin
+353 1 231 2929
www.paviliontheatre.ie

17 **Project Arts Centre**
39 East Essex St,
Temple Bar, Dublin 2
+353 1 881 9613
www.projectartscentre.ie

18 **Samuel Beckett Theatre**
Trinity College, Dublin 2
Entrance is via Nassau St
on Saturdays after 6pm
+353 1 896 2461

19 **Smock Alley Theatre 1662**
Exchange St Lwr, Dublin 8
+353 1 677 0014
www.smockalley.com

P Park Rite car park.
Discounts available for festival ticket-holders.
For details see page 69.

Tickets 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 and should be confirmed directly with the venue at the point of booking. Locations for any venue not listed on this map can be found at www.dublintheatrefestival.com

schedule

PR – PREVIEW
TT – TALKING THEATRE A SERIES OF POST-SHOW DISCUSSIONS
AP – ASSISTED PERFORMANCE
SP – SCHOOLS PERFORMANCE
AF – AUTISM FRIENDLY PERFORMANCE
→ – RUNNING ON

How to Book: www.dublintheatrefestival.com
+353 1 677 8899 / Festival Box Office:
44 East Essex Street, Temple Bar, Dublin 2

* *Vardo* runs every half hour from 3pm – 6pm & 7pm – 9.30pm

show	venue	page	SEPT → tu 23	we 24	th 25	fr 26	sa 27	su 28	mo 29	tu 30	OCT → we 01	th 02	fr 03	sa 04	su 05	mo 06	tu 07	we 08	th 09	fr 10	sa 11	su 12	duration
Hamlet	Bord Gáis Energy Theatre	04–05			7.30pm	7.30pm TT	7.30pm																2h45m
* Vardo	Oonagh Young Gallery	06–07	3.00pm–9.30pm PR	3.00pm–9.30pm PR	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm		3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm		3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	3.00pm–9.30pm	1h00m
Réiltín	Abbey Theatre, on the Peacock Stage	08–09		8.00pm PR	8.00pm TT	6.30pm	2.30pm 6.30pm	2.30pm															1h00m
If These Spasms Could Speak	Project Arts Centre (Cube)	10–11			7.45pm AP	7.45pm AP	2.45pm AP TT 7.45pm AP																1h00m
Zoo	Smock Alley Theatre, Black Box	12–13			7.30pm	7.30pm	2.30pm 7.30pm TT	2.30pm															1h00m
A Girl is a Half-formed Thing	Samuel Beckett Theatre	14–15			7.30pm PR	7.30pm PR	7.30pm PR	6.00pm		7.30pm TT	7.30pm	7.30pm	7.30pm	2.30pm 7.30pm	2.30pm								1h25m
The Seagull and Other Birds	Project Arts Centre (Space Upstairs)	16–17			7.30pm PR	7.30pm PR	7.30pm PR	6.30pm PR	7.30pm			6.30pm	6.30pm	2.30pm TT 6.30pm	2.30pm								1h30m
The Mariner	Gate Theatre	18–19			7.30pm PR	7.30pm PR	2.30pm PR 7.30pm PR		7.30pm PR	7.30pm	7.30pm	7.30pm	7.30pm	2.30pm 7.30pm		7.30pm	7.30pm	7.30pm	7.30pm	7.30pm	2.30pm 7.30pm		1h30m
Hello my name is	Smock Alley Theatre, Banquet Hall	20–21								7.30pm	7.30pm TT	7.30pm	6.00pm	2.30pm 6.00pm	2.30pm								1h10m
Brigit	The Olympia Theatre	22–23									6.00pm	8.00pm		6.00pm	4.00pm								1h00m
Bailegangaire	The Olympia Theatre	22–23									8.00pm		8.00pm	8.00pm TT	6.00pm								2h45m INCL INTERVAL
Ganesh Versus the Third Reich	OReilly Theatre, Belvedere	24–25									7.30pm	7.30pm TT	7.30pm AP	7.30pm									1h40m
Adishatz / Adieu	Project Arts Centre (Space Upstairs)	26–27									7.30pm TT	9.30pm	9.30pm	9.30pm									0h50m
what happens to the hope at the end of the evening	Abbey Theatre, on the Peacock Stage	28–29										8.00pm	8.00pm TT	2.30pm 8.00pm									1h00m
Frequency 783	Project Arts Centre (Cube)	30–31									7.45pm PR	7.45pm	8.45pm	3.45pm 8.45pm	4.45pm TT								1h00m
Spinning	Smock Alley Theatre, Main Space	32–33									7.30pm PR	7.30pm PR	7.30pm	2.30pm 7.30pm	2.30pm TT		7.30pm	7.30pm	7.30pm	7.30pm	2.30pm 7.30pm	2.30pm	1h15m
Our Few and Evil Days	Abbey Theatre, on the Abbey Stage	34–35				7.30pm PR	7.30pm PR		7.30pm PR	7.30pm PR	7.30pm PR	7.30pm PR	7.30pm	7.30pm		7.30pm	7.30pm TT	2.00pm 7.30pm	7.30pm	7.30pm	2.00pm 7.30pm		2h00m INCL INTERVAL →
Perhaps all the dragons	Smock Alley Theatre, Banquet Hall	36–37															5.30pm 7.30pm 9.30pm	5.30pm 7.30pm 9.30pm	5.30pm TT 7.30pm 9.30pm	2.30pm 5.30pm 7.30pm 9.30pm	2.30pm 5.30pm 7.30pm 9.30pm		1h10m
Paul Bright's Confessions of a Justified Sinner	Abbey Theatre, on the Peacock Stage	38–39															8.00pm	8.00pm	8.00pm TT	8.00pm	2.30pm 8.00pm		2h00m
Jack Charles V The Crown	Samuel Beckett Theatre	40–41																7.30pm TT	7.30pm	7.30pm	2.30pm 7.30pm	2.30pm	1h15m
Book Burning	Project Arts Centre (Space Upstairs)	42–43																7.30pm	7.30pm	7.30pm	7.30pm TT		1h30m
notallwhowanderarelost	Smock Alley Theatre, Black Box	44–45																6.30pm	6.30pm	6.30pm TT	1.30pm 6.30pm		0h40m
Spring Awakening	axis:Ballymun	46–47																7.30pm PR	7.30pm	7.30pm TT	2.30pm 7.30pm		1h20m
After Sarah Miles	Festival on Tour	48–49				8.00pm TT AXIS	8.00pm AXIS		8.15pm CIVIC	8.15pm CIVIC	8.15pm CIVIC	8.15pm CIVIC	8.15pm CIVIC	8.15pm CIVIC				8.00pm PAVILION	8.00pm PAVILION	8.15pm DRAIOCHT	8.15pm DRAIOCHT		1h25m
A Mano	The Ark	51					12.00pm 3.00pm 5.00pm	12.00pm 3.00pm 5.00pm															0h45m
The Way Back Home	The Ark	52								6.00pm	10.15am AF 12.15pm	10.15am 12.15pm	10.15am 12.15pm	11.00am 2.30pm 4.00pm									0h40m
The Tragical Life of Cheeseboy	The Ark	53													2.00pm 4.00pm	10.15am SP 12.15pm SP	10.15am SP 12.15pm SP						0h50m
The Curious Scrapbook of Josephine Bean	The Ark	54																	10.15am SP 12.15pm SP	10.15am SP 12.15pm SP	2.00pm 4.00pm	2.00pm 4.00pm	0h45m

how to buy tickets

Online
www.dublintheatrefestival.com

Phone
+353 1 677 8899

In person
Dublin Theatre Festival Box Office, 44 East Essex Street, Temple Bar, Dublin 2

Concession tickets
Discounts are available for senior citizens, Actors' Equity, unwaged and full-time students with valid ID. These concession tickets can be booked in person only.

Early-bird tickets are available for school groups attending our Family Season shows. For details and to book phone The Ark on +353 1 670 7788.

Ticket discounts
Final Call
We continue our standby scheme in 2014, offering a limited number of €10 tickets for selected shows on the day of the performance. Tickets can be purchased in person from 4pm – 6pm at the Festival Box Office, on a first-come first-served basis.

Open House
You can 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.

Contact us for more details:
Phone: +353 1 677 8439
Email: info@dublintheatrefestival.com

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.

Group bookings
Discounts are available for groups of 10+ for most performances. For details phone our Box Office.

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 your tickets at the venue box office. If you already have your tickets please arrive at least 15 mins before show time.

Booking fees
Booking fees are charged on phone sales at €2 per ticket, helping to cover the cost of our temporary box office. No booking fee is charged on tickets purchased in person at the Dublin Theatre Festival Box Office or online. A €1 postal fee will apply on all online sales posted to your address.

Terms and conditions
We have a policy of no refund or exchange on all tickets purchased. Please note that all offers are subject to availability. Information is correct at the time of going to print. Management reserves the right to change the cast or performance in the event of unforeseen circumstances. For full terms and conditions please visit www.dublintheatrefestival.com

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Declan Collier

Council
Michael Colgan
Michael M. Collins
Peter Crowley
Eithne Harley
Garry Hynes
Pauline McLynn
Terence O'Rourke
Gavin Quinn

Artistic Director
Willie White

Director of Programme and Production
Stephen McManus

Production Manager
David "Spud" Murphy

Production Safety Manager
Tony Killeen

Festival + Coordinator
Lian Bell

Curator of Talks and Critical Events
Alan O'Riordan

Production Assistants
Lisa O'Riordan
Natahsa Purtill

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Declan Costello
Adam Fitzsimmons
Rob Usher
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Development Manager
Sarah O'Dea

Development Assistant
Ruth Phelan

Audience Development and Sales Manager
Maeve Whelan

Assistant Box Office Manager
Eimear O'Reilly

Ticketing Systems Coordinator
Claire Hanrahan

Friends Coordinator
Gráinne Pollak

Box Office Assistants
Jessica Carri
Aisling Galligan

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Tríona Ní Dhuibhir

Administrator
Dearbhail O'Sullivan

Bookkeeper
Áine Sheehan

Office Assistant
Valeria Cavalli

Volunteers Coordinator
Tess Motherway

Runner
Daniel Sheeran

Public Relations
Gerry Lundberg Public Relations
Kean Lanyon PR, UK

Design
Detail. Design Studio

Auditor
Niall M. Hogan & Company

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Directors' Circle
CRH Plc
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Vincent O'Doherty
Andrew & Delyth Parkes

Producers' Club
Helen McGovern
Anthony Mourek & Dr. Karole Schafer
Pat Moylan
Carmel Naughton

Friends' Council
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Dearbhail Shannon (Deputy Chair)
Dympna Murray (Secretary)
Ann-Marie Carroll
Deirdre Dunny
Sharon McIntyre
Madeleine Nesbitt
Vincent O'Doherty
Andrew Parkes
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Festival Partners
Abbey Theatre
The Ark
Gate Theatre

Irish Theatre Trust
The Trust funds projects and initiatives aimed at inspiring, cultivating and celebrating emerging and established artists and enhancing the vitality of Irish theatre. We would like to thank the following patrons for their generous support:

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Each year individual and corporate patrons generously support Dublin Theatre Festival through their attendance at our Gala Night. For more information about this year's event which takes place on 2 October please email sarah@dublintheatrefestival.com.

Volunteers
Each year we benefit from the dedicated commitment of a team of enthusiastic volunteers who give generously of their time, energy and expertise. In return we offer a stimulating and engaging work environment and an insight into the business of organising the festival. For more information and to apply to volunteer visit our website or email volunteer@dublintheatrefestival.com.

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theatre
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