DUBLIN THEATRE FESTIVAL

Think Deeper.
Feel More.
See Further.

18 days of unmissable theatre,
all around Dublin.

24 Sept–11 Oct 2026
dublintheatrefestival.ie

A city transformed, imaginations ignited, by the most exciting theatre in the world right now

In 1957, when Europe was still making sense of itself after multiple wars, Dublin opened its stages to the world. Launched by theatre impresario Brendan Smith, Dublin Theatre Festival was created less as a cultural programme and more as an argument: that great theatre could connect people across borders, cultures and beliefs in ways that politics couldn't, and that audiences in Dublin deserved to see the same work as audiences in London or Paris or New York. And that Ireland had its own stories worth telling on a world stage.

From its very first season the festival was provocative. A director was charged with staging lewd entertainment. The Archbishop withheld his blessing. Beckett withdrew work in protest at censorship. Barely off the ground, Dublin Theatre Festival was already pushing at the things that mattered - putting theatre at the heart of the day's most urgent issues.

Nearly seventy years later, Dublin Theatre Festival remains the place where the world's most ambitious theatre meets Dublin – and where Dublin theatre meets the world. From Hugh Leonard to the Moscow Art Theatre, Garry Hynes to Romeo Castellucci, Peter Brook to Katie Mitchell, Sankai Juku to The Wooster Group, Teać Dańsa to TR Warszawa, Cherish Menzo to Back2Back Theatre, most of the great theatre artists of the late twentieth century and twenty first century so far have passed through our programme. Works that had never been seen in Ireland, shown alongside home grown work that would go on to define the form internationally.

Cut forward to today, and the world has changed almost beyond recognition since 1957. It is noisier, faster, more divided and more distracted. We live inside algorithms designed to confirm what we already believe. We're served content calibrated to keep us comfortable. And we're connected to everything all the time but present for almost nothing.

Against all of that, we believe theatre remains stubbornly, irreducibly itself. Live. Communal. Unrepeatable. Away from the shallow scroll, and into something deep, raw and real. This is what the best theatre is about. Shaking loose something you didn't know was stuck. Showing you the world through someone else's eyes, someone else's body, someone else's grief or joy or fury. Sending you out onto the street afterwards different from how you walked in – thinking deeper, feeling more, seeing further.

This is what Dublin Theatre Festival is about. Opening your world, through the world's best theatre.

Welcome to the 2026 edition of Dublin Theatre Festival

In the making of this programme, I have had the great privilege to see some extraordinary theatre that has utterly thrilled me. You know that feeling? When you leave the theatre, and you simultaneously want to call everyone in your contacts to tell them: "You have to see this thing right now!", while at the same time wanting to walk home alone and cherish it all to yourself for as long as you can? In my job, I have the great fortune to experience this kind of achey-wonder a lot.

Over the last year, I have had the thought more than once that I really, really love theatre. It hasn't always been like that, and in fact I think I appreciate the theatre I see now a lot more than I did in my early career, when a lot of the time my attendance was driven by an impatience for change and a hunger for newness. I'm still impatient for change and always looking for the shock of the new. And yet. While I don't love every show I see, the act of choosing what to see, of making the effort to go, of sitting in the performance space as the lights dim – it continues to excite me, more and more as time goes by, and particularly in the aftermath of Covid, where the sense of collective experience feels both highly risky and incredibly soothing, all at once. Here we are together. Our laughs and coughs and seat-shifting and focused-attention making an indelible mark on the live and ephemeral moment that can only happen by our witness. Who knows what might happen over the next 60-180 minutes?

Of particular joy in my last year of international theatre-going, has been the privilege to think about audiences in Dublin as I sit in dark auditoria in far away cities and towns, as well as at home. There is no show for everyone, but there is great pleasure and trepidation in thinking about how different types of people of different ages, life experience and tastes might encounter a particular show, and trying to make a programme that caters to different experiences and tastes. We've tried, with the programme this year, to offer a little nudge in this direction, firstly by giving you a clear take, from my perspective, on why I've selected it to be part of the festival. We are also teasing out some cultural references from other artforms, to help people make their decisions about what they'd like to try and see. Our suggestions are not prescriptions: what's also great is, as a programmer or curator, learning that you were wrong in what you thought someone might like. As in all things: Go with your gut!

I have had a ball travelling to see great theatr in all kinds of places, and the international works we offer you this year are so fantastic, and so different. In my mind they are all must-see shows! It's a real thrill to share the work of amazing artists like **Florentina Holzinger**, **Carolina Bianchi** and **Mario Banushi** with Irish audiences for the first time. These trailblazers have been making their mark on the international scene, and it's about time Irish audiences finally get to experience their genius.

We are thrilled to bring **TR Warszawa**, **Rébecca Chaillon** and **Alaa Shehada** back to Dublin, and they all return with shows very different to their last works experienced here.

I have also had the chance to converse with brilliant Irish and international artists about new works in the making. This year I am thrilled that Dublin Theatre Festival is partnering with artists on several major co-productions of brand new shows, some national and some international. We open the festival with the world premiere of ***RADIO BETTE***, created by **The Goat Exchange** in collaboration with Irish actress **Ruth Negga**, and what a treat this bold new work promises to be, to see an actor at the top of her game, driven by a passion to explore the work of another great actress at the top of her game, during Hollywood's golden age.

We are also thrilled to partner on co-productions with **Xnthony, Brokentalkers**, **TR Warszawa** and **Compagnie Dans Le Ventre** on bringing excellent and ambitious new theatre to life. We are especially proud to be co-producing with **Dublin Municipal Theatre** for the first time, on **Esosa Ighodaro**'s festival debut, with ***Let Me In***. Also making their festival debuts are the teams behind ***Dignity*** and ***Hysterically Shopping!To Some Sort of End***. All of these artists are taking big risks, telling fresh stories in new ways and Dublin Theatre Festival is delighted to be the platform on which their work comes to fruition.

Returning to the festival are festival favourites **INO, Druid, ANU, Dead Centre** and **Fishamble,** with exciting new productions. Directors **Veronica Coburn, Tom Creed, Dan Colley, Annabelle Comyn** and **Claire O'Reilly** also return with a mix of new works and fresh new takes on classic texts.

We are excited to bring our partnership with **The Ark** into the public realm, where children and their grown-ups can encounter the work of the extraordinary **Polyglot** in the north of the city.

All in all, there's a rich mix that remains true to Dublin Theatre Festival's character - some things will soothe you, some things will shock you. We hope that this brochure will help you navigate the programme and make your own path through three unmissable weeks of world class theatre in Dublin.

Róise Goan
Artistic Director and CEO

This year we have curated the programme into the strands below.

TO SEE THE FULL FESTIVAL SCHEDULE SEE PAGE 27

THE TROUBLEMAKERS
Bold, clear-eyed artists dismantling the invisible systems that shape our world. **PAGE 4**

IRISH ICONS
Beloved companies, reimagined classics, and bold new voices shaping Irish theatre. **PAGE 10**

THE MATRIARCHY
Stories retold through a female lens, questioning the foundations we've always stood on. **PAGE 17**

IT'S COMPLICATED
Surprising, playful, and urgent shows to make sense of a world in chaos.
PAGE 21

THEATRE FOR CHILDREN
In partnership with The Ark. **PAGE 13**

The Troublemakers

The following selection of shows come from artists who do not shy away from where the light guides them. Their work is bold, clear-eyed, rigorous, more than a little mischievous, and above all, rattling the frame of the systems both visible and invisible that bind us today. Enter their worlds and come away with new visions...

DIG DEEPER INTO EACH SHOW AND BOOK TICKETS BY SCANNING THE QR CODES BELOW

IMAGE: NADA ŽGANK

TANZ

FLORENTINA HOLZINGER (AUSTRIA/GERMANY)

TANZ takes early nineteenth century Romantic ballet as its starting point. The work unfolds within the framework of a ballet class guided by Claire Philippart, where the performers undergo rigorous training in Action Ballet.

Through this process, they learn to use their skills within a spectacular genre and acquire knowledge about flying. Featuring an all-female cast ranging from thirty to seventy years of age and from diverse dance backgrounds, *TANZ* explores what it means to "dance the lineage" and how one might reconcile with tradition and it's relationship to beauty

Irish Premiere

BEATRICE CORDUA 1943–2025
This show is in loving memory of Trixie Cordua. Unconventional. Unperturbed. Compassionate. The first ballerina to dance Sacre de Printemps naked, a commanding presence on stage – a monolith of structure, clarity, and precision.

Venue O'Reilly Theatre, Belvedere College
Dates 26–27 Sep
Tickets €30-€40

Concept, Performance and Choreography by Florentina Holzinger, **Performance by** Annina Machaz, Beatrice Cordua, Claire Philippart, Florentina Holzinger, Jessyca R. Hauser, Josefin Arnell, Lucifire, Luna Duran, Lydia Darling, Netti Nüganen, Renée Copraij, Steffi Wieser, Suzn Pasyon, Veronica Thompson **Video design Live camera** Josefin Arnell, Jessyca R. Hauser **Sound design Live sound** Stefan Schneider **Light design Technical director** Anne Meeussen **Stage design** Nikola Knežević

Kindly supported by Goethe-Institut

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 27 Sep

YOU'LL LOVE THIS IF YOU LIKED
The Substance, *Black Swan* (films) • *One Song* by Miet Warlop (2024 Festival)

Kindly supported by
Silvercrest Asset Management Group

RADIO BETTE

THE GOAT EXCHANGE (US)

See Cast Change on webpage

YOU'LL LOVE THIS IF YOU LIKED
What Ever Happened to Baby Jane, All About My Mother (films) • *The Actress* by Anne Enright (book)

CO-PRODUCED BY DUBLIN THEATRE FESTIVAL WITH THE GENEROUS SUPPORT OF SUSIE LOPEZ VIA THE IRISH THEATRE TRUST

RADIO BETTE from The Goat Exchange is created in collaboration with Oscar and Tony-nominated actor Ruth Negga. Inspired by a rare rehearsal recording of a 1951 Bette Davis radio broadcast from the Lux Radio Theater, the piece unfolds live, as performers listen to the original recording and recreate it in real time. As the cast channels the voices and personas of legendary screen icons including Bette Davis, Marilyn Monroe, Anne Baxter, and Thelma Ritter, the boundaries between actor and character begin to blur. The result is an arresting interrogation of identity, celebrity, performance, persona and ownership. *RADIO BETTE* is both an homage to classic Hollywood and contemporary experimental theatre, about the layers of performance that shape public and private selves.

World Premiere

Venue The Gaiety Theatre
Dates 23–27 Sep (preview 23 Sep)
Tickets €15–€50

Directed by Chloe Claudel and Mitchell Polonsky **Creative Producer** Kerrigan Quenemoen **Consulting Producer** COBA **Set Design** Forest Entsminger **Lighting Design** Finn Bamber **Music and Sound Design** Mitchell Polonsky **Stage Manager** Mya Piccione **Performed by** Marcus Amaglo, Chloe Claudel, Roberta Colindrez, Paul Lazar and Ruth Negga

Talking Theatre 26 Sep, 7.30pm, post-show. With Ruth Negga, Chloe Claudel and Mitchell Polonsky.

For content advice, time, duration and other info, see website

Open captioned performance: 27 Sep, 2.30pm

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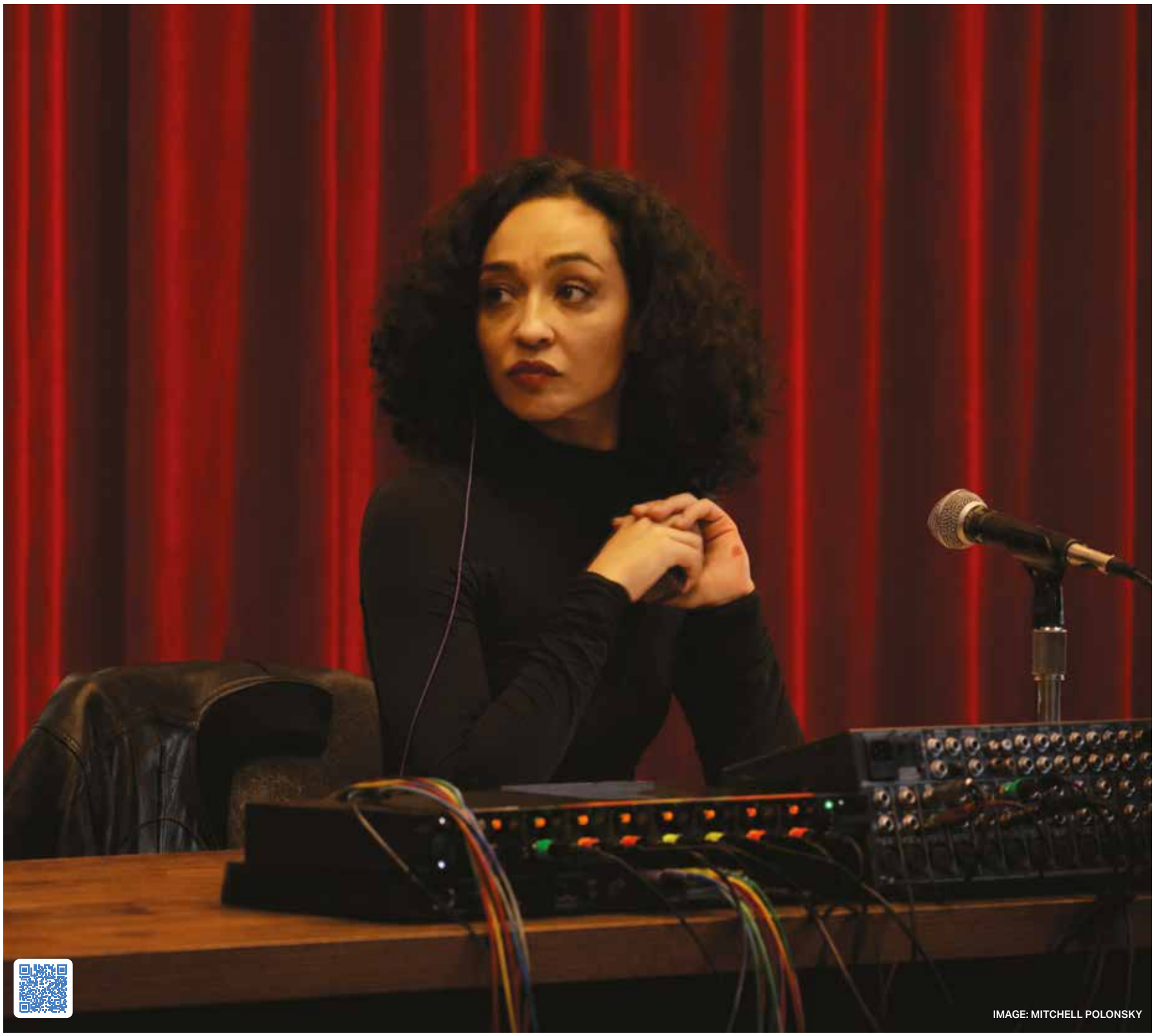


IMAGE: MITCHELL POLONSKY

Let Me In

ESOSA IGHODARO /
DUBLIN MUNICIPAL THEATRE (IRELAND)

CO-PRODUCED BY
DUBLIN THEATRE FESTIVAL

Lola is a firefighter – in every part of her life. The city is on fire and Lola needs rest, but it's almost Seán's birthday and his friends are coming over.

Let Me In is a new play by Esosa Ighodaro set in contemporary Ireland – where welcome is offered but belonging is negotiated daily. Told through warmth and humour, with a creeping sense of inevitability.
It's a comedy.
It's a romance.
It's a fairy tale.
It's a tragedy.

World Premiere

Venue Dublin Municipal Theatre at Smock Alley
Dates 2–10 Oct (Previews 2–3 Oct)
Tickets €20–€30

Written and Directed by
Esosa Ighodaro

Talking Theatre 8 Oct, post-show. With Esosa Ighodaro.

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 8 Oct

YOU'LL LOVE THIS IF YOU LIKED
Catastrophe (TV) • *Get Out* (film) • *Such a Fun Age* (book)

PHOTO: JILL MCGRATH

Without Distinction of Sex

ONCE OFF PRODUCTIONS
& DRAÍOCHT BLANCHARDSTOWN
(IRELAND)

In 1922, Ireland's first Constitution promised liberty "without distinction of sex." Fifteen years later, Bunreacht na hÉireann betrayed that promise. Article 41 reduced women to domestic and reproductive roles, erasing unmarried, queer, trans and non-conforming lives while legitimising a culture of exclusion and silence that has suffocated generations of Irish women. This legacy still shapes Ireland today.

Blending spoken text, choral song, dance by sean nós and contemporary dancer Sibéal Davitt, an original score / sound design by Sinéad Diskin and the voice of a powerful chorus, Veronica Coburn creates an urgent theatrical reckoning with gender, power and the unfinished fight for equality.

World Premiere

Venue Draíocht Blanchardstown

Dates 30 Sep–3 Oct (preview 30 Sep)

Tickets €20-€25

Concept, Text & Direction Veronica Coburn **Composer & Sound Design** Sinéad Diskin **Set & Costume Design** Deirdre Dwyer **Lighting Design** Mark Galione **Video Design** Michael Dunne **Creative Producers** Emer McGowan, Maura O'Keeffe **Performed by** Sibéal Davitt

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 3 Oct, 8pm

YOU'LL LOVE THIS IF YOU LIKED
Housewife of The Year, *All The Beauty And The Bloodshed* (films) • *A Ghost in the Throat* by Doireann Ní Ghríofa (book)

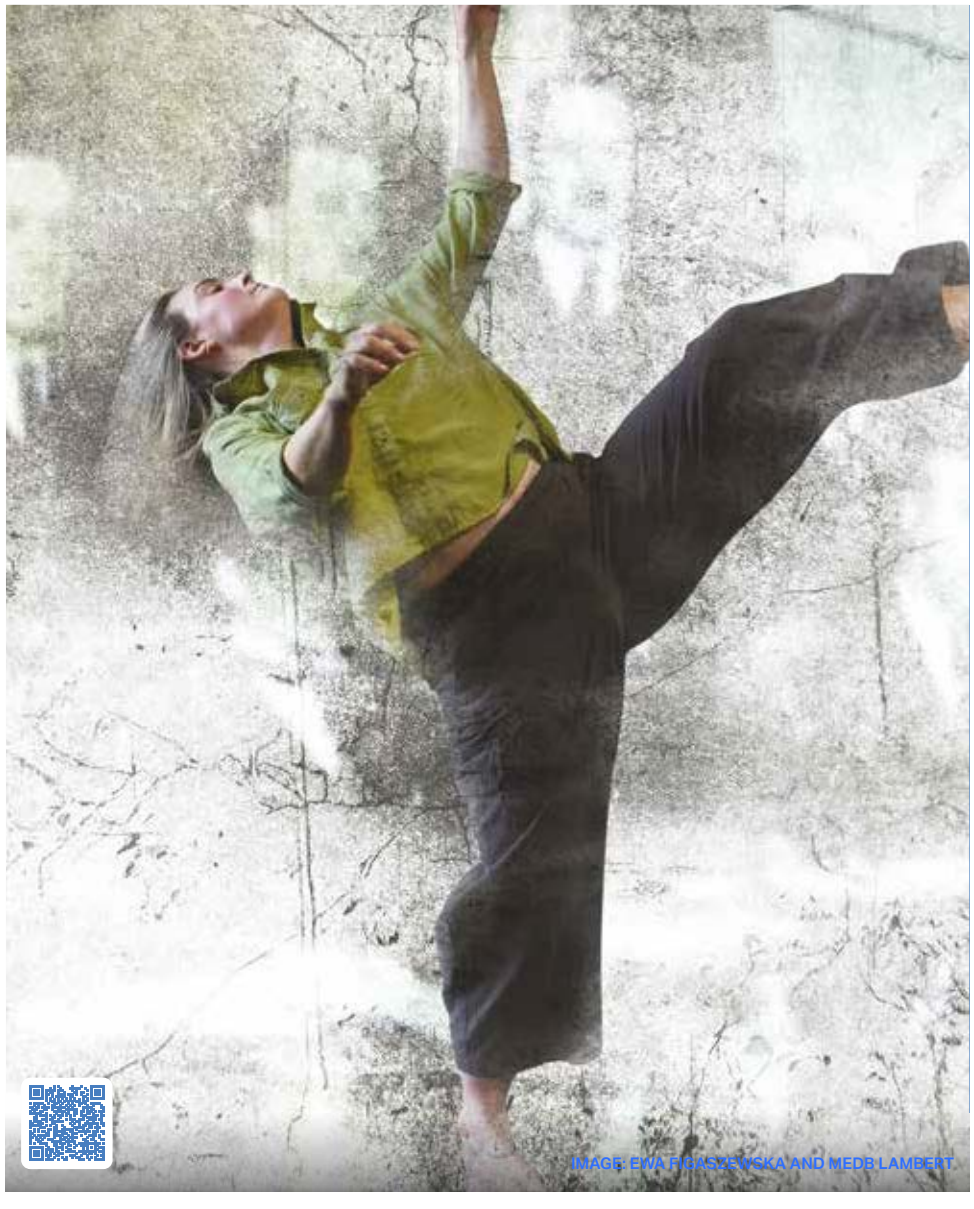


IMAGE: EWA FIGASZEWSKA AND MEDB LAMBERT

The Brotherhood

TRILOGIA CADELA FORÇA – Capítulo II

CAROLINA BIANCHI Y CARA DE CAVALO (BRAZIL)

Theatremaker, writer, and performer Carolina Bianchi is internationally acclaimed for her powerful stage presence and brutal eloquence. With *The Brotherhood*, Bianchi explores masculinity as a brotherhood that renders men untouchable, part of a system that perpetuates violence against women, yet still provokes admiration in art history. She uses the theatre world as subject, language, and apparatus, exposing the faux progressivism that gives intellectual masculinity free rein as an exclusionary mechanism. The play portrays an aversion to, but also fascination with male power dynamics, and how to navigate them as a woman.

Irish Premiere

Venue O'Reilly Theatre, Belvedere College
Dates 9–10 Oct
Tickets €30–€40

Concept, text, direction and set Carolina Bianchi with Chico Lima, Flow Kountouriotis, José Artur, Kai Wido Meyer, Lucas Delfino, Rafael Limongelli, Rodrigo and Andreolli, Tomás Decina **Translation for subtitles** Marina Matheus (EN) **Dramaturg** Carolina Mendonça **Assistant director** Murillo Basso **Sound designer** Miguel Caldas **Light designer** Jo Rios **Video** Montserrat Llach **Scenography** Luisa Callegari **Live Camera** Larissa Ballarotti **Stage Manager** AnaCris Medina **Tour Manager** Carla Estefan **Production Metro** Gestão Cultural (BR)

For content advice, time, duration and other info, see website

Performed in Brazilian Portuguese and English, with English surtitles

YOU'LL LOVE THIS IF YOU LIKED
Girls (TV) • *Wuthering Heights* by Emily Bronte (book) • *Death of an Artist* (podcast)

IMAGE: MAYRA AZZI

4.48 Psychosis

ONCE OFF PRODUCTIONS (IRELAND)

Radical, intimate and darkly funny, *4.48 Psychosis* remains "a work of extraordinary beauty" (*The New York Times*) – confronting despair, lucidity, survival and death with devastating clarity. Director Tom Creed and performer Marty Rea bring extraordinary precision and emotional intensity to one of the most influential plays of the last thirty years, in a rare opportunity for Irish audiences to encounter the work of one of the most challenging and controversial playwrights of the 20th century.

Venue Project Arts Centre (Cube)
Dates 6–11 Oct (preview 6 Oct)
Tickets €25–€30

Written by Sarah Kane **Directed by** Tom Creed **Creative Producer** Maura O'Keeffe **Lighting Design** Stephen Dodd **Sound Design by** Ivan Birthistle
Performed by Marty Rea

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 11 Oct

YOU'LL LOVE THIS IF YOU LIKED
All Of Us Strangers (film) • *The Bell Jar* by Sylvia Plath, *Famesick* by Lena Dunham (books)

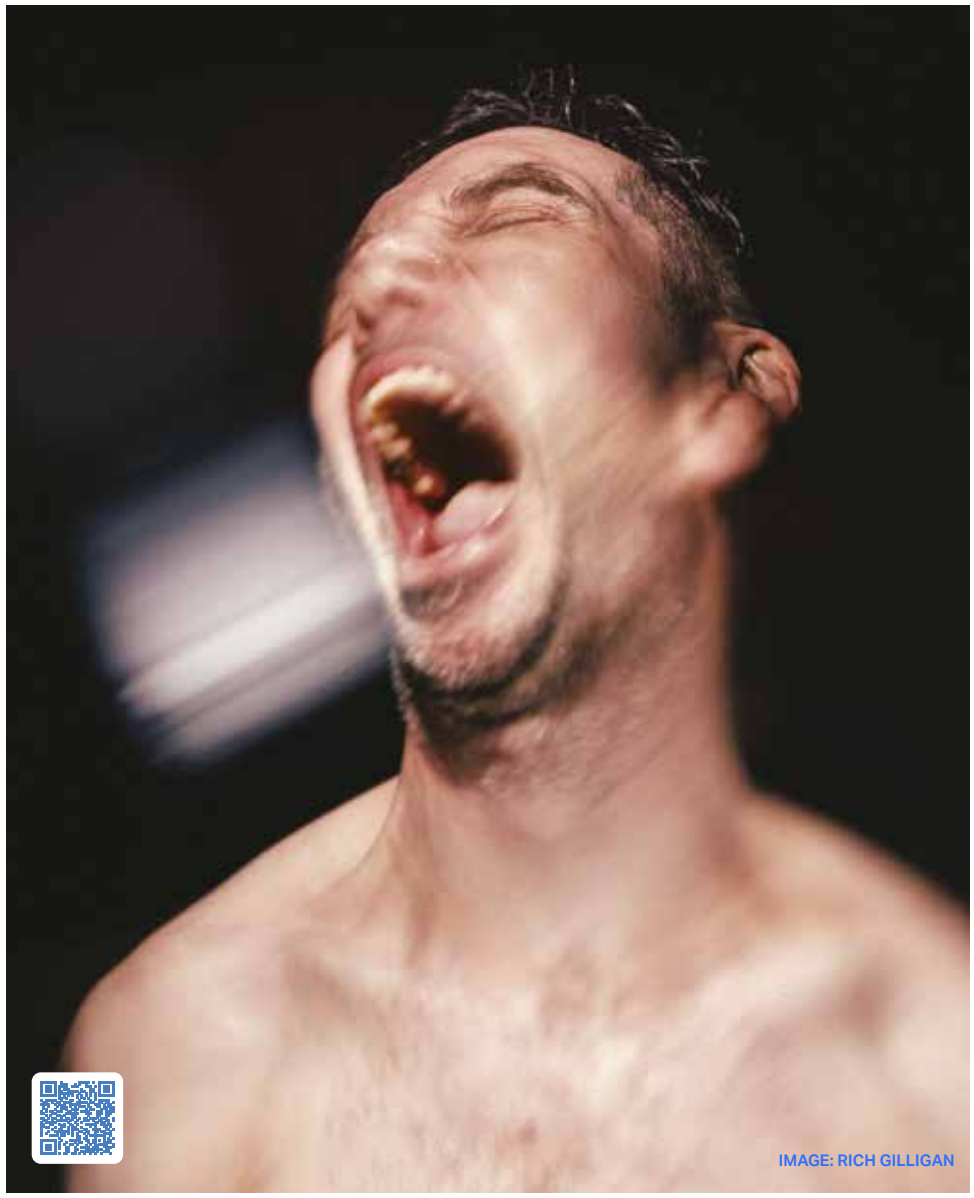
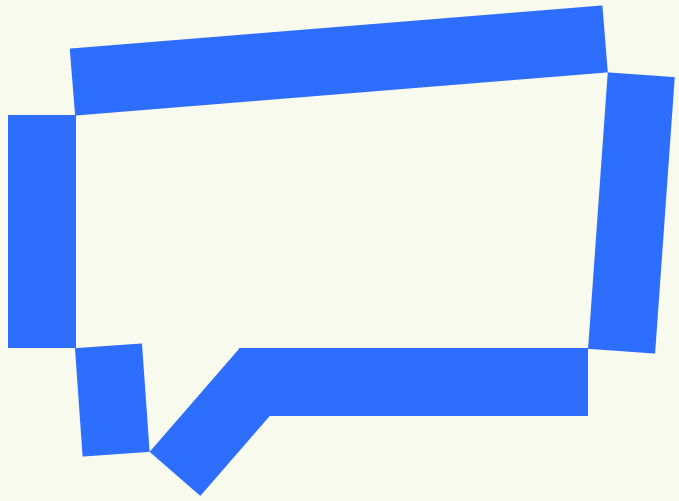


IMAGE: RICH GILLIGAN

Festival Forum



Over these 18 days of Dublin Theatre Festival, yes; the play is the thing. And yet, we know that audiences are hungry to hear more from the makers, and to make connections across the themes and ideas that live in this year's programme. We are delighted to welcome the return of Talking Theatre, this year hosted by director and producer Julie Kelleher, and introduce a series of talks and tours where your experiences and ideas find space for reflection.

SUPPORTED BY CULTÚR 2026: SHARING IRELAND'S CULTURE, THE CULTURE PROGRAMME FOR IRELAND'S PRESIDENCY OF THE COUNCIL OF THE EUROPEAN UNION.

Body Horror

"Horror is an intimate, eerie, terrifying thing, and when it's done well it can unmake you, the viewer, the reader" – Carmen Maria Machado

In recent years feminist body horror has emerged as a tool for metabolizing the complexities of contemporary female experience. Anchored by Florentina Holzinger's ferocious performance piece *TANZ* – this cross-disciplinary panel explores the genre's aesthetics of discomfort and endurance. Holzinger will be joined by leading voices in literature and contemporary cinema to investigate how horror moves across mediums to articulate unspoken truths and push the boundaries of artistic expression.

Venue Dublin Municipal Theatre at Smock Alley
Date 27 Sep, 2pm
Tickets €5
Duration 90 mins

Policy that Performs

How can we learn from our European neighbours and continue to spur on meaningful policy change that betters the lives of artists and arts workers, while simultaneously benefitting the exchequer?

This talk will bring together speakers from across the EU with direct experience of innovative initiatives that support growth in the arts sector – the Basic Income for the Arts scheme in Ireland, the Belgian Tax Shelter, and the Intermittent Work Statute in France, as well as Section 481 in our own film industry.

Venue Project Arts Centre (Space Upstairs)
Date 29 Sep, 5pm
Tickets €5
Duration 90 mins

On Bodies & Borders

"I didn't know that the war was still inside you, that there was a war to begin with, that once it enters you it never leaves – but merely echoes, a sound forming the face of your own son." – *On Earth We're Briefly Gorgeous* by Ocean Vuong

Borders are not just lines on a map, but physical, affective, and racialized experiences. Using Dead Centre's *ZINC* as a jumping off point this conversation will explore--through the lenses of visual art, literature, frontline reportage, and the lived experience of migration--how the state enforces itself on the individual, how art maps what geography cannot, and the psycho-physical impact of transgressing and shifting borders.

Venue Project Arts Centre (Space Upstairs)
Date 3 Oct, 4pm
Tickets €5
Duration 90 mins

(dis) Ordered Publics

As digital algorithms increasingly fracture our shared reality into isolated echo chambers and our attention is auctioned off to the highest bidder, the physical theatre remains one of our last collective civic spaces. This multi-disciplinary panel explores the rise of "disordered counterpublics" – a framework developed by Eliot Higgins & Natalie Martin to describe communities built on comforting shared fictions rather than objective facts. Join theatre academic Aoife Monks, theatre maker Jordan Tannahill in exploratory conversation about how these online patterns of behavior are bleeding into the auditorium and changing the social contract of live audiences. Does the stage still serve as a vital forum for civic discussion?

Venue Project Arts Centre (Space Upstairs)
Date 4 Oct, 1pm
Tickets €5
Duration 90 mins

How was it for you?

As the festival draws to conclusion, we take a moment to pause and ask – How was it for you? To help us answer the question, we have invited some of the most exciting voices in theatre criticism to lead us in a discussion of what we have seen at this year's festival.

Natasha Tripney, from The Stage and the illuminating Café Europa, Helen Meany, The Guardian in Ireland, writer, artist and scholar Ama Josephine Budge Johnstone and Belgian journalist Filip Tielens make up our panel, chaired by Karen Fricker, editorial advisor of Intermission Magazine, Toronto.

If you saw some shows in this year's festival, come with your questions and opinions and engage in a lively discussion.

Venue Project Arts Centre (Space Upstairs)
Date 10 Oct, 12pm
Tickets €5
Duration 90 mins

Dublin's Older Theatre History: A Walking Tour

Arran Henderson of Dublin Decoded Tours offers a guided walk through Dublin's long, rich theatre history. We will visit Dublin Castle and the sites of the Werburgh, Fishamble and Smock Alley theatres, exploring how drama and performance played key roles in the intense, often fatal politics of their era. We will also discuss some of the playwrights, actors and impresarios who graced the scene from the 1600s onwards.

Dates 30 Sep, 3 Oct
Time 11:15 (tours start at 11:30, audience members are asked to arrive for 11:15 to be fitted with an audio set)
Tickets €18

Young Critics Panel

The Young Critics are back! One of Youth Theatre Ireland's most popular and innovative programmes, the Young Critics recruits a panel of young people from youth theatres across the country to experience a selection of hand-picked productions at this year's festival.

Guided on their journey of critical discovery by expert facilitators, they learn how and why theatre is made, see incredible shows and voice their opinions. Over the course of the festival, the Young Critics watch a selection of productions and present their critical responses at this panel.

Chaired by Dr. Karen Fricker, The Young Critics Panel is always lively as the young people share their views with humour, passion, and eloquence. Expect strong opinions and spirited discussion at this yearly review.

Venue Project Arts Centre (Cube)
Date 11 Oct, 1pm
Tickets Free, booking required
Duration 90 mins

Fair Play

Through our partnership with Clinch Wealth Management, Fair Play opens doors to extraordinary theatre for more people. Through accessible performances, group initiatives, our Access Pass and a Venue Access Guide, the Festival is committed to supporting every audience member from the moment they book 'til the curtain falls. We encourage Festival goers with accessibility requirements to register for our Access Pass or alternatively contact us when booking so we can make sure you have all you need to enjoy the performance.

ACCESSIBLE PERFORMANCES

Irish Sign Language Interpreted, captioned, audio described, relaxed and adapted performances take place throughout the Festival. Additional performances may be announced, so join our mailing list or visit our website for the latest information.

ACCESS PASS

Our **Access Pass** makes booking easier for patrons with accessibility requirements. Avail of discounted tickets, companion tickets, reserve wheelchair spaces and choose selected seating that may not be available online. Please register for the Access Pass at dublintheatrefestival.ie or by contacting access@dublintheatrefestival.ie

ACCESS GUIDE

Our **Venue Access Guide** at dublintheatrefestival.ie provides everything you need to plan your visit, including information on venue accessibility, amenities and locations, public transport options, and the full programme of accessible performances.

For more info
dublintheatrefestival.ie

10FOR10

Thanks to the support of new partner Smurfit Westrock, our **10FOR10** initiative continues to make world-class theatre more accessible. Thousands of €10 tickets will be available across Dublin Theatre Festival for people under 30, those who are unwaged, and freelance artists and arts workers.

Registration opens on 15 July at
dublintheatrefestival.ie

Irish Icons

Here you'll find some of Ireland's most well-loved theatre companies, true festival favourites with a new star among them in Company Philip Connaughton. Classic plays reimagined, hidden histories revealed, and a new Irish hero forged in the joint imagination of Dan Colley and Blindboyboatclub.

DIG DEEPER INTO EACH SHOW AND BOOK TICKETS BY SCANNING THE QR CODES BELOW

IMAGE: MARTIN BECKETT | CONCEPT FRANCIS O'CONNOR | DESIGN GARETH JONES

A Moon for the Misbegotten

DRUID (IRELAND)

YOU'LL LOVE THIS IF YOU LIKED
The Irishman (film) • *To Kill a Mockingbird* (book) • 50 years of incredibly alive theatre from Druid

'We can kid the world but we can't fool ourselves.'

Over the course of one day and night in rural Connecticut, Josie Hogan, the last of her immigrant Irish family left at home with her alcoholic father, and their anguished landlord, James Tyrone, long for escape - she from her life, and he from his loss. *A Moon for the Misbegotten* sees Druid return to the work of Pulitzer, Nobel and Tony Award winning playwright Eugene O'Neill for the first time since 2007.

One of the great canonical works of the 20th century, *A Moon for the Misbegotten* is the sequel to *Long Day's Journey into Night*, and the last of O'Neill's trio of largely autobiographical plays which reflect his complex relationship with Ireland. This production is part of Druid's 2026 Season, *Strange Country: Ireland in America.*

Venue The Gaiety Theatre
Dates 1–4 Oct (preview 1 Oct, 2pm)
Tickets €25–€50

Director Garry Hynes **Set & Costume Design** Francis O'Connor **Lighting Design** Colin Grenfell **Sound Design** Gregory Clarke **Composer** Conor Linehan

Casting Director Amy Rowan **Performed** by Marty Rea, Eileen Walsh, Lorcan Cranitch, Rory Nolan and Cathal Ryan

For content advice, time, duration and other info, see website

Open captioned performance: 3 Oct, 2pm

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REFUGE

FISHAMBLE: THE NEW PLAY COMPANY & STAATSTHEATER MAINZ (IRELAND / GERMANY)

"All war... it starts with stories, starts with lies." Fishamble and Staatstheater Mainz present the Dublin premiere of *REFUGE* by Deirdre Kinahan. Acclaimed director Jim Culleton leads this Irish / German co-production with an international cast. 1710, Rathkeale, County Limerick. A community flees persecution in Germany and is offered land in Ireland that should never have been given. *REFUGE* traces their journey and explores the enduring connections between displaced communities of the past and those seeking safety today. It is a thrilling new play that weaves past, present and future: music and magic. Stories of longing, love and loss tear at the human need to find place, a home, a refuge.

Irish Premiere

Venue Pavilion Theatre
Dates 30 Sep-11 Oct
Tickets €35–€39

Written by Deirdre Kinahan **Directed by** Jim Culleton **Choreography** Matthew Williamson **Creative Producer** Laura MacNaughton **Set Design** Matthias Werner **Lighting Design** Ulrich Schneider **Costume Design** Lina Maria Stein **Music, Sound and Design** Axel Heintzenberg **Music Composition** Steve Wickham **Cast** Mary Murray, Matthew Williamson, Holger Kraft, Sabah Qalo, Hannah Von Peinen, Aidan Kelly, Steve Wickham

Kindly supported by The Goethe-Institut, Irish Embassy in Berlin and the Irish Consulate in Frankfurt

For content advice, time, duration and other info, see website

Performed in English

Irish Sign Language Interpreted performance: 7 Oct

YOU'LL LOVE THIS IF YOU LIKED
Brooklyn (film) • *The Book Thief* by Markus Zusak (book) • *Rathmines Road* by Deirdre Kinahan (theatre)

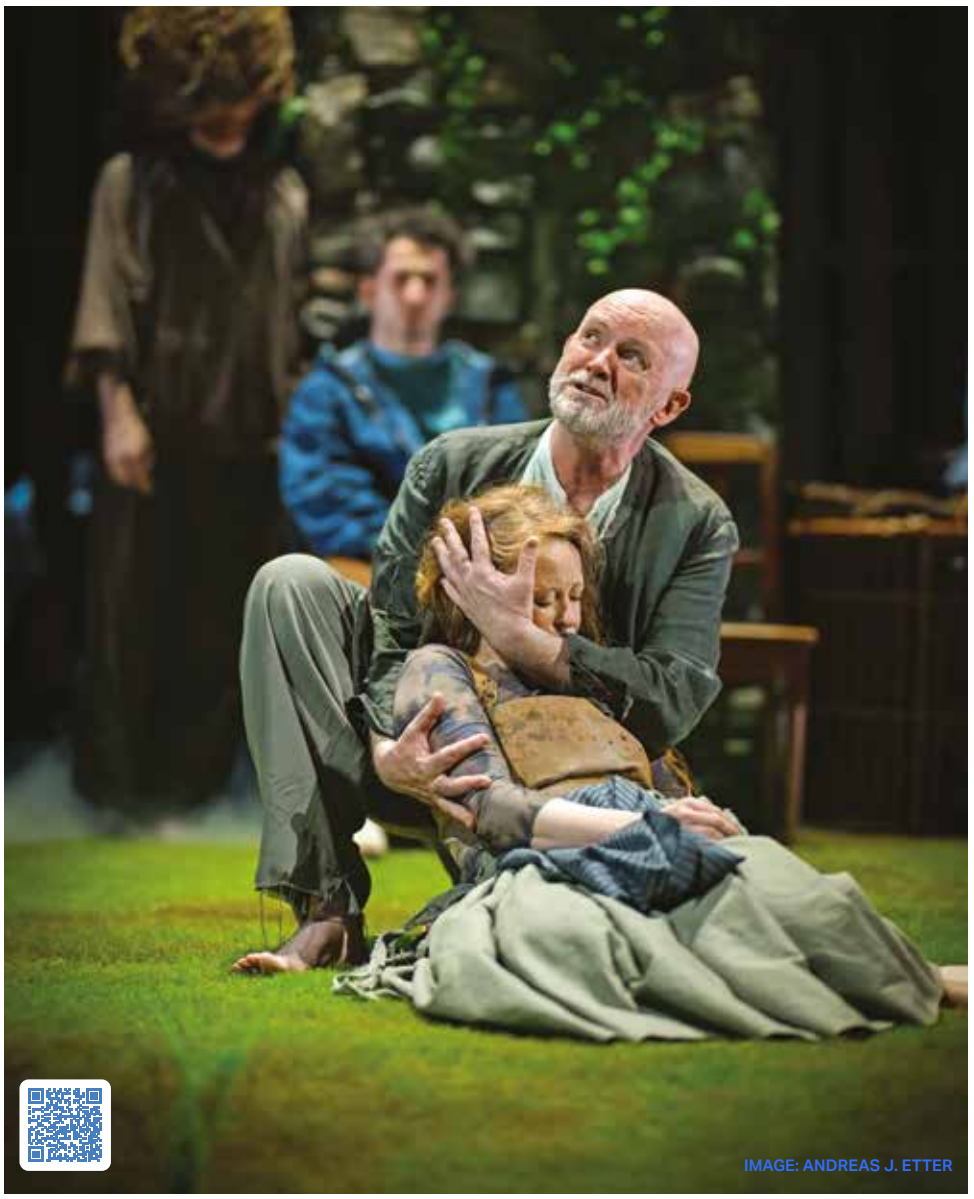


IMAGE: ANDREAS J. ETTER

Rebellious Hope

COMPANY PHILIP CONNAUGHTON & ONCE OFF PRODUCTIONS (IRELAND)

Choreographer Philip Connaughton brings together seven internationally acclaimed dancers aged 46 to 86 and renowned composer-musician Mel Mercier for a striking new live performance charged with presence, urgency and defiance. Combining dance, live music and personal testimony, *Rebellious Hope* offers a rare encounter with performers whose vulnerability and virtuosity are shaped by decades of lived experience. *Rebellious Hope* explores endurance, desire, memory and asks what remains, what endures and what compels us to carry on.

World Premiere

Venue Project Arts Centre (Cube)
Dates 30 Sep-4 Oct (preview 30 Sep)
Tickets €25–€30

Created, Choreographed and Directed by Philip Connaughton **Creative Producer** Maura O'Keeffe **Music** Mel Mercier **Lighting Design** Sebastian Pizarro **Associate Director** Luca Truffarelli **Performed by** Amy Swanson Salmon, Joanna Banks, Magali Caillet Gajan, Matthew Morris, John Scott, Ashley Chen, Montse Colomé, and Mel Mercier

For content advice, time, duration and other info, see website

Audio described performance: 4 Oct, 1.15pm

YOU'LL LOVE THIS IF YOU LIKED
Fosse Verdon (TV) • *That They May Face The Rising Sun* (film) • *On Earth We're Briefly Gorgeous* (book)

IMAGE: LUCA TRUFFARELLI

Cyclone

ANU (IRELAND)

He stood for nearly half a century outside the GPO. A solitary figure amid the rush of O'Connell Street. Bowler hat. Worn Crombie coat. A sandwich board swaying gently from his shoulders, advertising Nugget boot polish. To the crowds of O'Connell Street, Billy 'The Cyclone' Warren was a familiar fixture. They had no idea who he was. Undefeated, Warren's boxing career took him across America, Australia and Europe. He sparred with Jack Johnson. He ran guns for Michael Collins. And all the while, he carried a secret, one that would shape his destiny to the very end. *Cyclone* is a blistering new production from ANU, piecing together the extraordinary and untold story of a man who left his mark on Dublin forever.

World Premiere

Venue 1 Railway Court, Dublin 1
Dates 21 Sep–10 Oct (previews 21–24 Sep)
Tickets €25–€35

Written & Directed by Louise Lowe **Design & Scenography by** Owen Boss **Composition by** Rob Moloney **Produced by** Lynnette Moran and Matt Smyth **Performed by** Sheik Bah and Michael Glenn Murphy

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performances: 6 Oct

YOU'LL LOVE THIS IF YOU LIKED
Raging Bull (film) • *Three Castles Burning* (podcast) • any of ANU's shows at Dublin Theatre Festival since 2010

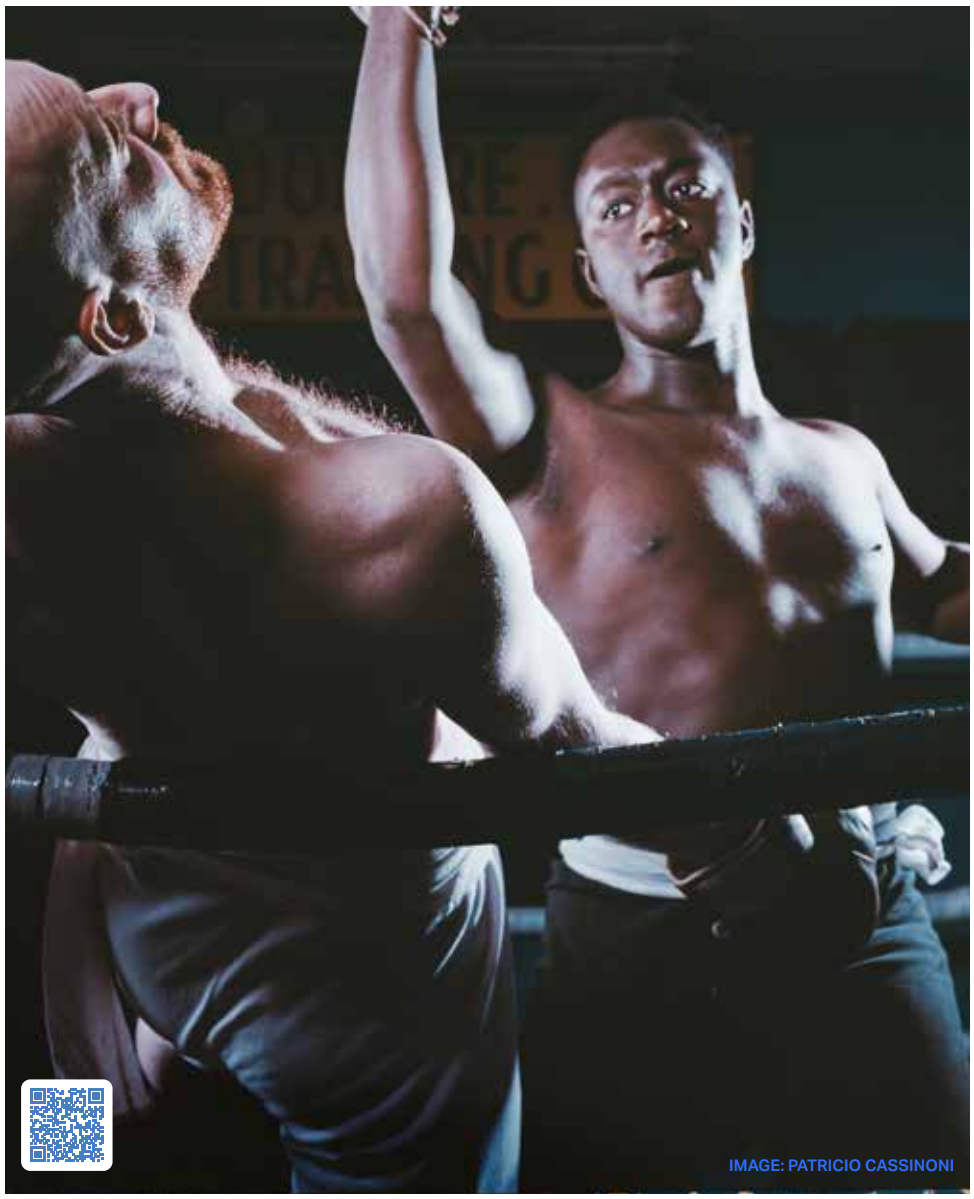


IMAGE: PATRICIO CASSINONI

ANIMALS

THE ABBEY THEATRE (IRELAND)

"The law, Noel. Without it, all of us are animals in the jungle. Killing and eating and riding whatever we think we can get away with."

Prepare to suspend your disbelief. Then let it dissolve completely. Unstable realities resemble our wildest imagination in this absurdist spectacle – writ large and set loose on the national stage. *ANIMALS* is a riotous and kaleidoscopic world-premiere commissioned by the Abbey Theatre and based on the critically acclaimed short fiction of award-winning Irish writer Blindboyboatclub, adapted by Dan Colley. The bizarreness of life is unmasked in this roaring and roaming new work that wonders aloud if the rowdy kids down the back of class might have been onto something all along.

World Premiere

Venue Abbey Theatre, on the Abbey Stage
Dates 23 Sep–10 Oct (previews 23–28 Sep)
Tickets €15–€55

From the short stories of Blindboyboatclub **Adapted and Directed by** Dan Colley **Set Design** Owen Boss **Costume Design** Saileóg O'Halloran **Lighting Design** Suzie Cummins **Composition and Sound Design** Alma Kelliher **Video Design** José Miguel Jimenez **Special Effects Design** Richard Babington **Movement Director** Jessie Thompson **Access Design** Dee Roycroft

For content advice, time, duration and other info, see website

YOU'LL LOVE THIS IF YOU LIKED
Severance (TV) • *The Lobster* (film) • the books of Kevin Barry and *The Blindboy Podcast*

IMAGE: SARAH MOLONEY

Theatre for Children

Polygot Theatre (AUS) Presented in partnership with The Ark

IMAGE: THERESA HARRISON

IMAGE: THERESA HARRISON

Bees

POLYGLOT THEATRE (AUS)

Pack a picnic for *Bees*, a free, 30-minute interactive outdoor theatre show for families at the National Botanic Gardens, Dublin.

Bees by Polyglot Theatre is a joyful, interactive work in which children are welcomed into a world of community, communication, wonder, and imagination. Explore a buzzing, humming hive of activity, as three human-sized Bees busy themselves in the creation of a community. Children can follow the performers, play alongside them, transform into bees, or simply watch the action unfold. The bees are fascinating, strange, and beautiful, traversing invisible pathways and mapping delicate patterns across the performance space.

Inspired by the mysterious life of bees, this non-verbal performance immerses children in the sounds, shapes, and scents of an intricate, unseen world.

Irish Premiere

Venue National Botanic Gardens
Dates 3-4 Oct
Tickets Free, no booking required.
Age 2+

Director Emily Tomlins **Sound Design** Steph O'Hara **Set Design** Morwenna Schenck **Costume Design** Nick Barlow **Cast** Nick Barlow, Alice Qin, Afsaneh Torabi **Stage Manager** Kaite Head **Producer** Julie Wright

Supported by the Australian Embassy.

For content advice, time, duration and other info, see website

Non-verbal performance. All performances of *Bees* are relaxed and outdoors.

Pram People

POLYGLOT THEATRE (AUS)

BUILDING ON SUCCESSFUL PRESENTATIONS AROUND THE WORLD, PRAM PEOPLE BY POLYGLOT THEATRE (AUS) COMES TO DUBLIN IN COLLABORATION WITH LOCAL COMMUNITIES SUPPORTED BY THE NORTH EAST INNER CITY INITIATIVE (NEIC).

A moment in time for children who ride in prams, and the adults who push them. A celebration of community, *Pram People* rolls out the red carpet for every pram, big or small. Pram users will assemble en masse, following curious and wonderful prompts through headphones, secret messages and even other participants.

Performers will delight and intrigue, adding to the fun as families weave amongst and around each other. *Pram People* offers a playful and welcoming approach to community participation through joyful movement and connection, using the most universal of vehicles – the pram. Hilarious, serious and surprisingly moving, this immersive, colourful spectacle will activate and reclaim the pram as an asset to public space and society as a whole.

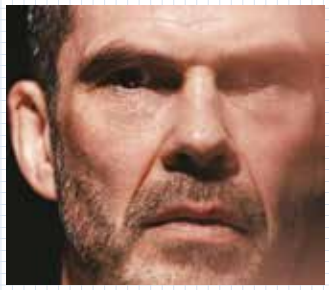
Irish Premiere

Venue Outdoor location, see website for details
Dates 8–11 Oct
Tickets Free, booking required.
Age Pram / Buggy users and their grown-ups or carers

Director Emily Tomlins **Choreographer** Martin del Amo **Sound Design** Lachlan MacLeod **Designer** Jen Tran **Cast** Nick Barlow, Alice Qin, Afsaneh Torabi **Stage Manager** Kaite Head **Producer** Julie Wright

Project funded by the North East Inner City Initiative. Supported by Mediolanum. Community collaborators: Early Learning Initiative and The Ark Children's Council.

For content advice, time, duration and other info, see website



4:48 PSYCHOSIS

A new take on a theatrical text that still blisters the senses and scorches the heart, performed by one of Ireland's greatest actors, in intimate surroundings PAGE 07

TANZ

Bloody, bold, and thrilling, do not miss this enfant-terrible of the international theatre scene's Dublin debut PAGE 04

ANIMALS

This celebration of the deeply unusual character of our daily lives becomes a visual feast; food for the eyes, the mind, the heart and soul PAGE 12

SHOWS SHAK

LET ME

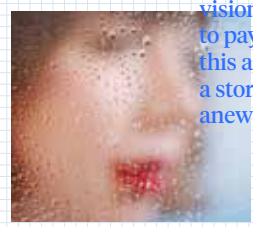
Esosa Ig vision. It to pay cl this alleg a story w anew PA

MEREDITH

You can't choose your family, but how you deal with them shapes the scope of this exciting new play from rising talent Erica Murray PAGE 20

VISIONS

A play for the moment we find ourselves in, a play for the complexity of Dublin right now, and a conjuring of how it might be different PAGE 24



LOURDES! THE MUSICAL

A fun night out that will rip your heart out and leave you thinking for days. You'll laugh, you'll cry, you'l emerge changed from this pilgrimage PAGE 18

PERSONAL

A MOON FOR THE MISBEGOTTEN

For fans of the unparalleled Druid, Hynes's return to O'Neill is unmissable. As the dark shadow of the American psyche looms large, she interrogates its Irish influence PAGE 10

TESTAMENT

This new opera will delight fans of Tóibín and anyone curious about the secret thoughts of the mother of all mothers PAGE 19

THE HO

Funny, heartfel Shehad of life in in all its heartbr

MAMI

The images you will see and the feelings they evoke will live in your memory for a long time. This is a beautiful, breathtaking show PAGE 20

BEES

A joyful, interactive work where children explore a buzzing humming hive of activity, as three human-sized Bees busy themselves in creating community PAGE 13

RADIO BETTE

Bette Davis has captivated audiences for generations. Now Ruth Negga and The Goat Exchange take their turn reanimating her legacy in this bold new theatrical work PAGE 05

REBELLIOUS HOPE

Phillip Connaughton conjures a joy in movement that aches with longing, memory and mischief PAGE 11

PRAM

Celeb comm space their g

SHOWS EMBRA

What kind of night are you after?

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ORSE OF JENIN

deeply moving and
t - hear from Alaa
a his human experience
Jenin refugee camp
familiarity and
eak **PAGE 21**

M PEOPLE

rates local voices and
nunity, making a shared
for babies, children and
grownups. **PAGE 13**

S THAT CE YOU

THE PARABLE OF THE SOUR

Chaillon weaves tapestries of images that conjure complex ideas and feelings with a dry comic deftness that is so unique. This is big, messy theatre about big, messy, world-expanding life **PAGE 17**

CYCLONE

ANU return to the festival with an immersion into a lost history that honours boxing history of the North inner city, and challenges ideas on who that history belongs to **PAGE 12**

REFUGE

An international collaboration to bring a searing drama from Deirdre Kinahan to life, from the ever ambitious stable that is Fishamble **PAGE 11**

HEROES OF TOMORROW

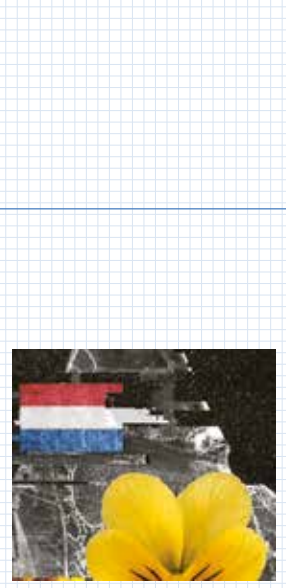
When we can't even agree on what's true, how do we know what's right? Who is a hero, who a villain – can we even tell the difference? **PAGE 22**

THE BROTHERHOOD TRILOGIA CADELA FORÇA – CAPÍTULO II

It's hard to imagine a show about patriarchal violence this inspiring – but trust us, you will leave the theatre punching the air and utterly invigorated **PAGE 07**

HYSTERICALLY SHOPPING!TO SOME SORT OF END...

Contemporary, delightfully weird, a love-story for the next-day delivery generation and those who get their dopamine hit when they trigger the checkout button **PAGE 23**

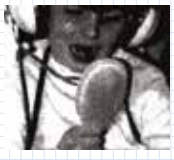


ZINC

One of Ireland's greatest theatre companies explores the roots of power in Europe within a story that couldn't be more relevant to the geopolitical mess we are in **PAGE 22**

WITHOUT DISTINCTION OF SEX

The unresolved tension between the female body and the Irish state is brought alive in this new work by Veronica Coburn with a propellor energy that requires witness **PAGE 06**



DIGNITY

This is a must see for followers of this amazing collection of collaborating artists, and anyone curious about the buried history of some of Ireland's 20th century female artists **PAGE 19**

POWER PLAY

One for all who dreamed of getting to make their own choices and be their own boss, and who now longs for the freedom you didn't know you had **PAGE 23**

POLITICAL

✳ NOT ALL SHOWS ARE FOR EVERYONE. FIND THE ONES THAT ARE FOR YOU.

Show Business

The festival has long been the platform where Irish artists meet the international theatre sector in our focused programme of In Development showings, the Irish Theatre eXchange, The Rachel Baptiste Programme showcase, and our Next Stage Programme. This year, we are also delighted to host the annual meeting of the Creative Europe funded Prospero NEW Wave network, as a key moment in Ireland's cultural celebration of the European Presidency.

KINDLY SUPPORTED BY THE IRISH TIMES

Irish Theatre eXchange

International Theatre eXchange (ITX) is one of Ireland's flagship international theatre showcases, bringing together Irish artists and companies with presenters, producers, and programmers from across the globe. Through artist presentations, curated introductions, networking events, and access to outstanding work, ITX creates opportunities for touring, collaboration, and international exchange. Now in its 33rd edition, ITX is an initiative of Irish Theatre Institute and Culture Ireland, delivered in partnership with Dublin Theatre Festival, building global connections and championing Irish theatre on the world stage.

The Next Stage

Presented by Performing Arts Forum in partnership with Dublin Theatre Festival, the Next Stage is the artist development strand of the Festival. Over 18 days, participants are immersed in the programme, engaging with an array of leading international artists in a packed schedule of talks, interviews, and workshops. The Next Stage has been lauded by alumni as "a rare amount of inspiration" and "career changing". This edition will also feature five bursary places for artists resident in European countries outside Ireland, supported by Prospero NEW. See performingartsforum.ie for application information.

In Development

A sneak peek at some new works in development for an industry audience, curated by Dublin Theatre Festival.

SISTER
In the early 1980's, an all-female matriarchal cult moved from the UK to a small town in Ireland. What followed was two decades of fantasy world-building, sadomasochism, and lying to the press. The Silver Sisterhood was a cult of contradictions, preaching utopia while terrorising their disciples. They claimed to reject modernity while coding video games for the Commodore 64. They constantly recast themselves, swapping identities so frequently it makes it almost impossible to figure out who they really were.

SISTER is a new collaboration between Dublin-based theatre-makers Eoghan Carrick + Lauren Jones and UK performance collective Figs in Wigs.

DÚLAMÁN
The end of the world has arrived. The sun, violent and angry, is about to consume heaven and earth. Tectonic plates that have collided and separated for millenia are about to be lost in fire. Birds, bugs, mammals, and oceans turned to stars. And amongst it all, two women. Lovers, friends, enemies, allies, and, at the end of it all, seaweed farmers. Women of the land. Even when that land is about to vanish to time.

In this new Irish language work by Danielle James, *DÚLAMÁN* explores legacy, love, language, and what's at stake when you live at the end of the world.

HEIST!
"I'm putting together a team and I'd like for you, all of you, to be on it."

In exactly 6 days from now, a local shop in a small village in Co. Kildare will be the site of the greatest heist in Irish history. *HEIST!* is a show about stealing and our complicated relationship with it. A rural mystery told in a nonchronological order dictated by the audience, the show asks us to question everything and trust no one.

Written by Dafe Pessu Orugbo.

Venue Dublin Municipal Theatre at Smock Alley
Date 3 Oct, 12pm
Tickets Free, booking required.
Duration 1 hr 40 mins

The Ark Anthology Launch

For three decades, The Ark has commissioned and produced new plays written for, by, with and about children from birth to twelve years old.

Dream Big: New Plays from The Ark 2019–2025, published by New Island Books, brings together five playscripts by Kate Heffernan, Wayne Jordan, Shaun Dunne, Fionn Foley, and Anna Carey, edited by The Ark's Director Aideen Howard.

Venue The Ark
Date 8 Oct, 5.30pm
Tickets Free, no booking required.
Duration 75 mins

Prospero New Wave

Dublin Theatre Festival is delighted to host the annual meeting of Prospero NEW in 2026.

Taking place from 29 September to 2 October 2026, this Creative Europe-funded network brings European artists, producers and cultural organisations to Dublin for a programme of discussion, exchange, and collaboration as part of the cultural celebration of Ireland's Presidency of the Council of the European Union.

Prospero NEW, comprising of 22 partners from Athens to Gothenburg, Tbilisi to Dublin, aims to support theatre artists at a European level by addressing cultural and other barriers to touring. The platform supports artists via residencies, touring, co-productions, workshops, and networking opportunities, while leveraging its digital platform for professional and artistic development. To learn more about Prospero NEW, see prospero-theatre.eu

Kindly supported by Prospero NEW and as part of Cultúr2026 – Sharing Ireland's Culture, the culture programme for Ireland's Presidency of the Council of the European Union, Trinity Long Room Hub and Trinity Department of Drama, School of Creative Arts.

The Rachel Baptiste Programme: First Look

The Rachel Baptiste Programme is a script development initiative supporting Black Irish theatre makers and writers. This First Look event offers audiences an early encounter with new work in progress, featuring readings of excerpts by M.M. Coelho, Marcello Fidelis, Dafe Pessu Orugbo and Tierra Porter, alongside a panel discussion with the artists exploring the ideas, process and possibilities shaping these emerging plays.

A Reason to Get Up in the Morning
Written by M.M. Coelho

americaNO
Written by Marcello Fidelis

HEIST!
Written by Dafe Pessu Orugbo

AfroLatIndieRican
Written by Tierra Porter

Venue Dublin Municipal Theatre at Smock Alley
Date 9 Oct, 3pm
Tickets Free, booking required.
Duration 2 hrs, incl. interval

Pan Pan International Mentorship Symposium Day

13th International Mentorship with Silvia Calderoni & Ilenia Caleo.

In 2026, Pan Pan welcomed Silvia Calderoni & Ilenia Caleo to mentor David Ferreira-Alves, Marta Mcilduff, Jilly McGrath and Renn Miano, after a competitive public callout. The Symposium Day is an informal event where the participants introduce and discuss some of the ideas and working methods that they explored during the mentorship. A fascinating and unique insight into the way theatre is made, for audiences and theatre makers alike. The current mentors, Silvia Calderoni & Ilenia Caleo, will also give a short introduction to their work.

Funded by The Arts Council and Dublin City Council.

Venue: Project Arts Centre (Cube)
Date: 9 Oct, 11.30am
Tickets Free, booking required.
Duration 2 hrs 30 mins

The Matriarchy

The following selection of shows present life as we know it but through a prism where the world tilts matrilineal. Whether it's gazing back at family narratives in new ways, looking at the big stories that frame our philosophy and questioning their foundation, or heroes looking for a miracle, their icons eschew patriarchal form.

DIG DEEPER INTO EACH SHOW AND BOOK TICKETS BY SCANNING THE QR CODES BELOW

IMAGE: MARIKEL LAHANA

La Parabole du Seum [Parable of the Sour]

COMPAGNIE DANS LE VENTRE (FRANCE)

YOU'LL LOVE THIS IF YOU LIKED
The Parable of the Sower by Octavia Butler (book) • *Your Fat Friend* (film) • *Whitewashing* (theatre)

CO-PRODUCED BY DUBLIN THEATRE FESTIVAL (VIA PROSPERO)

The starting point of *La Parabole du Seum* [*Parable of the Sour*] is *Fear* and the necessity it creates to organise in order to survive it. Rébecca Chaillon brings together performers who live on the margins and who actively engage daily with the future and its (im)possibilities. She moves Heaven and Earth, including her home territory of Seine-Saint-Denis, to broaden the horizon of what is possible, composing a work at once astronomical and astrological which brings together text, performance, visual and sound imagery: a parable of venom and anger which seeks to spark dreams, laughter, empathy, and revolt against the coming fascism.

Irish Premiere

Venue Project Arts Centre (Space Upstairs)
Dates 8–10 Oct
Tickets €35

Conception and Text Rébecca Chaillon **Direction** Rébecca Chaillon & Céline Champinot **Set Design** Camille Riquier **Sound Design** Élisa Monteil **Video Design** Elisa Bernard, Boris Carré, Tao Klos, Pauline Millet **Lighting Design** Alexia Alexi, Chloé Roger **Costumes** Solenne Capmas **Performed by** Yanis Boulahia, Hassan Gourniz, Loulie Houmed, Camille Léon-Fucien, Living Smile Vidya, Nabila Mekkid, Julie Teuf

Talking Theatre 9 Oct, post-show. With Rébecca Chaillon and members of the company.

For content advice, time, duration and other info, see website

Performed in French with English surtitles

Lourdes! The Musical

XNTHONY LTD (IRELAND)

CO-PRODUCED BY DUBLIN THEATRE FESTIVAL AND CIVIC THEATRE

A musical about miracles and the people who stage them. On the day Matthew's life is finally about to begin, he receives news that changes him forever. Forever and ever, amen. Instead of facing reality, he runs to Lourdes, where faith is spectacle and a ragtag troupe of pilgrims are staging an amateur musical about Saint Bernadette. From the company behind the award-winning musical *Oliver Cromwell is Really Very Sorry* comes a sick new musical packed with holy bangers, emotional belters and a nun with a habit for DJing.

World Premiere

Venue The Civic
Dates 25 Sep–10 Oct (previews 25–29 Sep)
Tickets €23–€30

Book & Lyrics by Xnthony **Music & Lyrics by** Matthew Floyd Jones **Directed by** Sarah Meadows **Set & Costume Design** Niall McKeever **Choreography** Meadhbh Lyons **Dramaturgy** Eleanor White **Music Production** Matt Huxley **Featuring original material by** ÓDÚ **Producer** Hannah Turk

Talking Theatre 28 Sep, post-show. With Xnthony and Sarah Meadows.

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 9 Oct

YOU'LL LOVE THIS IF YOU LIKED
Hedwig and The Angry Inch (film) • *It's a Sin* (TV) • *Tales of The City, Rachel's Holiday* (books)

IMAGE: LAURA SHEERAN

Testament

IRISH NATIONAL OPERA (IRELAND)

An intimate and powerful meditation on memory, grief and truth, this chamber opera composed by Tarik O'Regan with a libretto by Colm Tóibín, adapted from his novella *The Testament of Mary*, unfolds in the final years of Mary, mother of Jesus. Past and present coexist uneasily as Mary moves between two worlds, reliving her son's final days while exiled and silenced years later. Around her, pivotal moments from their lives emerge and dissolve, tracing the fragile boundary between lived experience and remembered truth. GRAMMY nominee Elaine Kelly conducts, with critically acclaimed mezzo-soprano Sharon Carty as Mary.

Venue The Gaiety Theatre
Dates 8–10 Oct
Tickets €25–€55

Created by Tarik O'Regan & Colm Tóibín **Composed by** Tarik O'Regan **Libretto** by Colm Tóibín **Directed by** Rachael Hewer **Conducted by** Elaine Kelly **Choreography** Emma Woods **Set Design** Francis O'Connor **Lighting Design** Kevin Treacy **Costume Design** Joan O'Clery **Featuring members of the INO Orchestra and Chorus**

For content advice, time, duration and other info, see website

Performed in English with surtitles

YOU'LL LOVE THIS IF YOU LIKED
Philomena (film) • *The Testament of Mary*, *The Master* by Colm Tóibín (books)

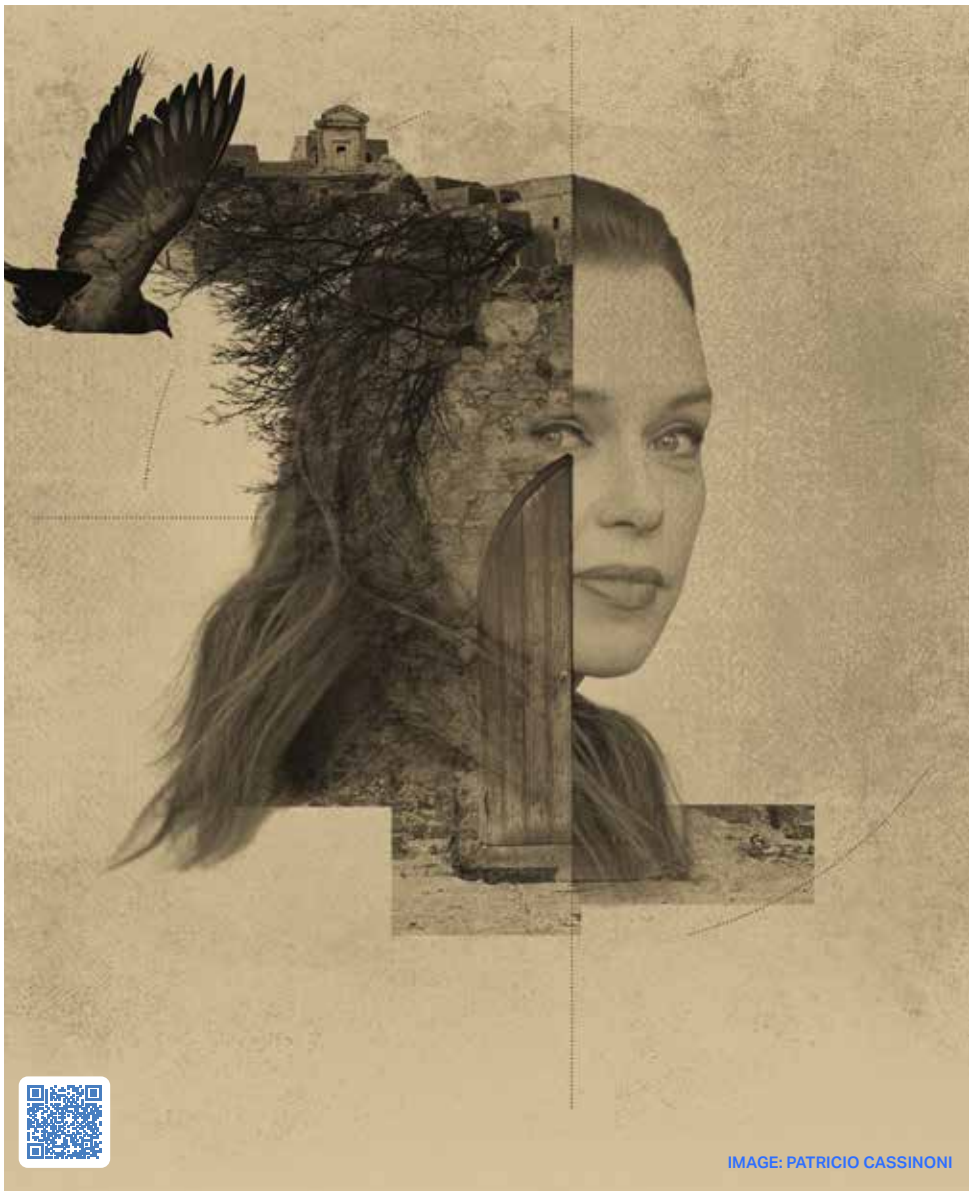


IMAGE: PATRICIO CASSINONI

Dignity

AMANDA COOGAN WITH LIANNE QUIGLEY AND ALVEAN JONES AND DUBLIN THEATRE OF THE DEAF (IRELAND)

This acclaimed collaboration returns to its enduring engagement with the work of deaf playwright Teresa Deevy, reimagining one of her most celebrated radio plays in the centenary year of Radio Éireann. "Leave your mind free to follow my words." In Deevy's 1939 radio play, listeners are invited into an unseen world. In *Dignity*, audiences are invited into another invisible realm, following bodies, movement and sign as they reveal what happens beyond the reach of sound. Like Deevy, we have learned to listen differently. Through Irish Sign Language, we watch, sign and resist, opening a visual world that deepens our connection to her work and its transformation into a rich choreographic language. Performed in Irish Sign Language, *Dignity* brings together professional and community artists to celebrate the expressive and choreographic power of sign.

World Premiere

Venue Project Arts Centre (Cube)
Dates 24–27 Sep (previews 24 Sep)
Tickets €20–€25

Written by Teresa Deevy **Adapted and Directed by** Amanda Coogan with Lianne Quigley and Alvean Jones, created in collaboration with Dublin Theatre of the Deaf **Composed by** Aine Fay **Set Design** Amanda Coogan **Lighting Design** Ciaran O'Melia **Creative Producer** Lynnette Moran

Performed in Irish Sign Language

YOU'LL LOVE THIS IF YOU LIKED
Possession, Deaf Republic (theatre/opera) • *An Cailín Ciúin* (film) • *The Country Girls* (book)

IMAGE: ARCHIVE IMAGE

MAMI

MARIO BANUSHI
(GREECE/ALBANIA)

MAMI, a hymn for all the women who raised us. Creator of a stage language all his own, the 26-year-old Albanian-born Mario Banushi is already touring the world with his first plays and is hailed internationally as the wunderkind of Greek theatre. In Banushi's personal mythology, the almost homonymous words "mami" and "mam" become identical. Mami, as in mother. Mam, as in food. The stage becomes a landscape of memory. As eerie as it is familiar. The performers, immersed in silence, create moments of profound emotion and urge us to recognise and confront our own memories, our own relationships, and the emotional legacy we carry.

Irish Premiere

Venue Samuel Beckett Theatre
Dates 10–11 Oct
Tickets €35

Conceived by Mario Banushi **Set & Costume Design** Sotiris Melanos **Original Music & Sound Design** Jeph Vanger **Lighting Design** Stephanos Droussiotis

Talking Theatre 11 Oct, 1.30pm, post-show. With Mario Banushi.

For content advice, time, duration and other info, see website

Wordless performance

Audio described performance and touch tour: 11 Oct, 1.30pm

YOU'LL LOVE THIS IF YOU LIKED
The English Patient (film) • *Hamnet* (book) • Michael Keegan Dolan's *Giselle* for Dublin Theatre Festival 2003

IMAGE: ANDREAS SIMOPOULOS FOR ONASSIS STEGI

Meredith

GATE THEATRE
(IRELAND)

Set against the backdrop of a single Sunday afternoon in Meath, *Meredith* is a darkly comedic drama that peels back the layers of a family held together by secrets, shared history, and a strong desire to live life differently.

Meredith's daughter, Noelle, attempts to manage her mother's recovery after a hip operation with rigid rules and downstairs beds. Meredith is busy exploring the world of online dating, lending money to mysterious men and striking up a flirtatious "friendship" with her fun loving neighbour, Terry.

The arrival of Meredith's grandson Lorcan, who is under "house arrest" after his own run-in with trouble, sets off a chain reaction of revelations. As the sun sets, the family must confront a series of crises and long-buried grievances. *Meredith* is a moving and timely new play from Erica Murray with a refreshing take on the infuriating complexities of family life.

World Premiere

Venue Gate Theatre
Dates 25 Sep–11 Oct (previews 25–29 Sep)
Tickets €16.50–€51.50
Running time 1 hr 40 mins, no interval

Written by Erica Murray **Directed by** Annabelle Comyn **Set and Costume Design** Tom Piper **Lighting Design** SJ Shiels **Music and Sound Design** Philip Stewart

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 10 Oct, 2pm

YOU'LL LOVE THIS IF YOU LIKED
Aristocrats (theatre) • *The Dry* (TV) • *Strange Flowers* (book)

IMAGE: NEIL O'DRISCOLL

It's Complicated

With the world in a perpetual and rapidly unfurling state of chassis, the following shows can help make sense of it, in surprising, imaginative, playful and thrilling ways.

DIG DEEPER INTO EACH SHOW AND BOOK TICKETS BY SCANNING THE QR CODES BELOW

IMAGE: HARRY ELLETSON

The Horse of Jenin

PALESTINE COMEDY CLUB (PALESTINE)

The Horse of Jenin tells a universal story of resilience and imagination. This show combines storytelling, mask and stand-up comedy to explore the everyday life of a boy growing up in Jenin in Occupied Palestine, who, like every child in the world, just wants to play and have fun. Following a major invasion in 2002, a German artist travelled to the city to create an artwork with the kids of Jenin. They built a horse, five-metres tall, out of metal and debris from the invasion. The people of Jenin placed this statue in the centre of the city where it stood for 20 years. In October 2023, an Israeli army bulldozer entered the camp and the horse was ripped from its place. In this solo show, explore what happened to the Horse of Jenin with a powerful mix of imagination and comedy.

Venue Dublin Municipal Theatre at Smock Alley
Dates 24–26 Sep
Tickets €35

Written and Created by Alaa Shehada and Sam Beale **Creative Producer** Qasim Salam **Performed by** Alaa Shehada

Talking Theatre 25 Sep, post-show. With Alaa Shehada.

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 26 Sep, 7.30pm

YOU'LL LOVE THIS IF YOU LIKED
No Other Land, *Palestine Comedy Club* (films) • *Minor Detail* (book)

Heroes of Tomorrow

BROKENTALKERS (IRELAND)

CO-PRODUCED BY DUBLIN THEATRE FESTIVAL

"It's a strange world now"
- David Hasselhoff

This year. A major gallery in a capital city. A celebrated Scandinavian artist is about to present his latest work. It could be his last.

Heroes of Tomorrow is a story of how we got here. It's a story of art, power and protest. A story of possibility, connection and corruption. An epic tale of oil, trade, weaponry, technology, colony and creativity. Of Vikings, empire, exploitation and extraction.

Heroes of Tomorrow is the latest work from award-winning Brokentalkers, created in collaboration with acclaimed theatre maker Andy Smith.

World Premiere

Venue Project Arts Centre (Space Upstairs)
Dates 25 Sep–4 Oct (previews 25–27 Sep)
Tickets €23–€33

Written & Created by Feidlim Cannon, Gary Keegan & Andy Smith **Creative Producer** Rachel Bergin **Movement Director** Eddie Kay **Lighting Design** Dara Hoban **Music and Sound Design** Fiona Sheil **Set Design** Ronan Duffy

Talking Theatre 30 Sep, post-show. With Feidlim Cannon and Gary Keegan.

For content advice, time, duration and other info, see website

Irish Sign Language Interpreted performance: 1 Oct
Audio described performance and touch tour: 2 Oct

YOU'LL LOVE THIS IF YOU LIKED
The Square (film) • *All Watched Over by Machines of Loving Grace* (documentary) • *Knight Rider* (TV)

IMAGE: STE MURRAY

ZINC

DEAD CENTRE & THÉÂTRE DE LIEGE (IRELAND / BELGIUM)

This is the story of something that came into existence by accident, was exploited, extracted from its place of origin, and sent to far off places. That something was a man called Joseph Rixen. This is also the story of zinc.

Over the course of his life Rixen was a Neutral, subject of the German Empire, resident of the Kingdom of Belgium and citizen of the Third Reich. He did not cross any borders, borders crossed him. *ZINC* will explore how the human body becomes a map - a site where the struggles of politics and history determine who we are.

Irish Premiere

Venue O'Reilly Theatre, Belvedere College
Dates 1–4 Oct (preview 1 Oct)
Tickets: €15–€40

Adapted from the book by David Van Reybrouck **Adapted & Directed by** Ben Kidd and Bush Moukarzel **Dramaturgy** Simon Vandenbulke **Set & Costume Design** Nina Wetzel **Video Design** Sébastien Dupouey **Music and Sound Design** Kevin Gleeson **Lighting Design** Virna Eliseo and Olivier Arnoldy **Cast** Julie Mughunda, Timmy Creed, Fabio Godinho, Min Jung, Mila Moinzadeh **Producer for Dead Centre** Tilly Taylor

For content advice, time, duration and other info, see website

Performed in multiple languages with English captions

Irish Sign Language Interpreted performance: 4 Oct,

YOU'LL LOVE THIS IF YOU LIKED
The Zone of Interest (film) • *East West Street* (book) • *Deaf Republic*, *Chekhov's First Play* or any of Dead Centre's other shows (theatre)

IMAGE: FISHTYPE

Hysterically Shopping!to Some Sort of End...

GLASSHOUSE & TASTEINYOURMOUTH (IRELAND)

An electric new pop opera about a very modern kind of love.

Carrie loves a big shop! She REALLY loves it.

She's in and out of The SuperMarket every day. She adores the big signs and the flashing lights and the shiny packaging! But there's something drawing her deeper in... Could it have anything to do with that stunning, sleek, sexy... TILL?!

When Carrie gets her dream job working at The SuperMarket, she attracts the attention of the lonely, lovesick CASHIER! Soon she's caught in a twisted love triangle that will have tragic consequences.

World Premiere

Venue Samuel Beckett Theatre
Dates 24–27 Sep
Tickets €30

Composed by Aran O'Grady **Libretto by** William Dunleavy with Grace Morgan and Laoise Murray **Conducted by** Naoise Dack **Directed by** Grace Morgan **Set Design** Zia Bergin-Holly **Lighting Design** Sophie Cassidy **Costume Design** Freya Gillespie **Movement Direction** Jessie Thompson **Sound Design** Iain Faulkner **Creative Producer** Michael Stone **Cast** Andrew Gavin, Laoise Murray, Kathleen Nic Dhiarmada, Alexandra Vostokova

For content advice, time, duration and other info, see website

Performed in English with surtitles

Audio described performance and touch tour: 27 Sep

YOU'LL LOVE THIS IF YOU LIKED
Poor Things (film) • *The Good Place* (TV) • *The Employees* (book)

IMAGE: PATRICIO CASSINONI

Power Play

TR WARSZAWA (POLAND)

Power Play is a work made by children and adults that is not about childhood. Instead it explores the performativity and slipperiness of adulthood. They taste power; delight in its sweet seduction and confront its fragility, terror and ultimate betrayal. The script departs from improvisations between cast and takes inspiration from *King Matt the First* – a novel by Janusz Korczak, where a ten-year-old boy suddenly becomes king. *Power Play* asks: what is the difference between raising a child and shaping society? How can we allow children to remain "innocent and free," and who will pay the price for this freedom?

Irish Premiere

Venue Samuel Beckett Theatre
Dates 1–3 Oct
Tickets €35

Concept and Direction Samara Hersch **Script** Samara Hersch, Szymon Adamczak, Marta Keil, Solomon Thomas

The script incorporates improvisations from the entire cast – both children and adults.

Dramaturgy: Szymon Adamczak **Dramaturgy, curation**: Marta Keil **Associate artist and video direction** Solomon Thomas **Set design and costumes** Marta Szypulska **Set design and costumes collaboration** Natalia Dziarczykowska **Lighting design**: Jędrzej Jęcikowski **Music** Karol Nepelski **Concept collaboration** Aaron Orzech **Cast** Monika Frajczyk, Maria Maj, Sebastian Pawlak, Tomasz Tyndyk, Vincet Kalita-Porcari, Alicja Malczewska, Aurelia Pawlak, Nina Rogacka

Kindly Supported by the Embassy of the Republic of Poland in Dublin and Adam Mickiewicz Institute

Talking Theatre 2 Oct, post-show. With Samara Hersch and Marta Keil.

For content advice, time, duration and other info, see website

Performed in Polish with English surtitles

Irish Sign Language Interpreted performance: 2 Oct

YOU'LL LOVE THIS IF YOU LIKED
Veep (TV) • *Election* (film) • *Lord of The Flies* (book)

IMAGE: MARTA EJSMONT

visions

THE ABBEY THEATRE (IRELAND)

"You are neither your former nor your future self, she thinks, you're that little sliver of overlap."

A historic ballroom in the city centre. A sparkling relic of the past threatens the launch of a modern start-up. Relationships fray, values are tested, and secrets spill out. With the world outside inching closer to the edge, five people must imagine what comes next. Can you see it too? Lyrical, bold and timely, *visions* is a sweeping world premiere play written by Eoghan Quinn and directed by Claire O'Reilly.

World Premiere

Venue Abbey Theatre, on the Peacock Stage
Dates: 2–10 Oct (previews 2–7 Oct)
Tickets €20–€32.50

Written by Eoghan Quinn **Directed by** Claire O'Reilly **Set and Costume Design** Katie Davenport **Lighting Design** John Gunning **Composition and Sound Design** Anna Clock **Movement Director** Simone O'Toole **Cast includes** Derbhle Crotty

For content advice, time, duration and other info, see website

YOU'LL LOVE THIS IF YOU LIKED
The Good Place (TV) • *Synecdoche New York*, *Magnolia* (films)

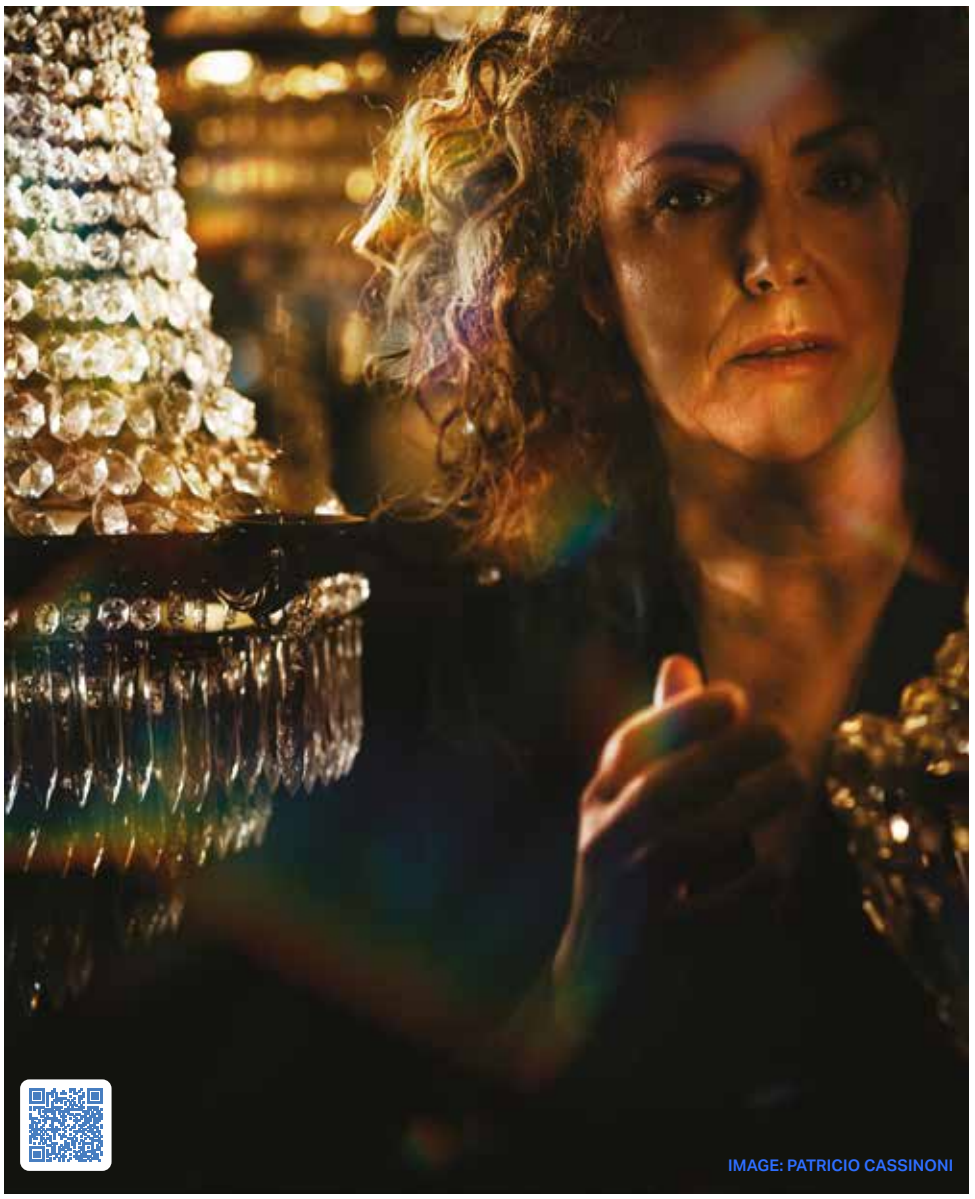


IMAGE: PATRICIO CASSINONI

What role will you play?*

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Friends of the Festival get closer to the work, the artists and the unique moments that make Dublin Theatre Festival unmissable. Enjoy priority booking, complimentary and discounted tickets, behind-the-scenes experiences and exclusive Friends' outings throughout the year. Become a valued Friend and support the Festival's work from €150 per year.

THE MEMBER
The Members' Club offers an exclusive way for you, your friends, clients and colleagues to experience Dublin Theatre Festival. With VIP corporate hospitality, it provides a bespoke setting to reward employees, nurture client relationships, while enjoying the very best in Irish and international theatre. Become a Member and support the future ambitions of Dublin Theatre Festival from €2500 per year.

For more info
dublintheatrefestival.ie

Conversations with Friends

We asked two Friends of the Festival, Andrew Parkes & Isabel Rooney, to share the productions, performances and moments that have shaped their love of theatre.

Your favourite productions in Dublin Theatre Festival history:

AP *The Scatterin'* by James McKenna, with music arranged by A. J. Potter, directed by Alan Simpson and Carolyn Swift; Pike Theatre Productions at Abbey Lecture Hall [1960] and *The Street of Crocodiles*, devised from stories of the Polish writer Bruno Schulz and directed by Simon McBurney; Theatre de Complicité at The Olympia [1994].
IR *Once Before I Go* [2021], and a close second *A Knock on the Roof* [2024].

What you appreciate the most about Dublin Theatre Festival, over the years:

AP Introducing striking international productions and bringing new Irish work to the stage, all assessed by the Festival for quality or potential. No guarantee but with assurance.
IR Diversity, variety of content, venues, actors and topics. I like the Festival's interactive productions that take place off the traditional 'stage'.

Your idea of happiness at the theatre:

AP Sharing communal live experience.
IR A piece that takes me through many emotions.

Your idea of misery at the theatre:

AP Inappropriate laughter, due either to raw language (that fits the character being played) or to reluctance to recognise that comedy has given way to underlying distress.
IR Poor casting, poor dialogue.

Best theatre seat in Dublin:

AP Fifth row at Project Arts Centre, Space Upstairs.
IR E or F20 at The Abbey and F or G10 at The Gate.

Overheard at Dublin Theatre Festival:

AP "The Archaos tent in Tallaght has blown away. Poor Tony!"- the talk of the 1991 Festival, in Tony O'Dálaigh's second year as Festival Director!

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Tickets and information
ONLINE: dublintheatrefestival.ie
PHONE: +353 1 677 8899
IN PERSON: Festival House, 12 Essex Street East, Temple Bar, Dublin 2, D02 EH42
BOX OFFICE HOURS: Mon to Fri (15 Jul–18 Sep): 12pm–6pm, Daily (from 21 Sep): 12pm–6pm
ON-SALE DATES: Priority booking from 12pm on 15 July, Public booking from 12pm on 29 July

Please note that our box office lines are open at weekends during the festival only. Online booking is available all day, every day.

You can also reach us by emailing boxoffice@dublintheatrefestival.ie
For queries regarding accessibility and mobility, assisted performances, or access services, email access@dublintheatrefestival.ie

A booking fee of €1.50 per ticket will apply to full price tickets purchased online or by phone. Friends of the Festival are exempt from booking fees.

We love to hear from you! If you have any queries regarding the programme, venues, or access; or would like to share your feedback with us, please get in touch.

e-Tickets
Your booking confirmation will include your digital tickets. They can be scanned directly from the booking confirmation on your phone or added to your Google or Apple wallet. You can also download your order to print your tickets at home.

Concessions
Discounts are available for Over 65's, Actors' Equity, unwaged and full time students with a valid ID. Concession tickets can be booked online, by phone or in person.

You may be required to produce proof of eligibility on arrival at the performance.

Group Discounts
Discounts are available for groups of 10 or more patrons for most performances. For booking information and to discuss bespoke festival packages for your group, please get in touch on 01 677 8899 or email boxoffice@dublintheatrefestival.ie

Terms and Conditions
Tickets are sold subject to our terms and conditions. For full details, please see our website or request via our box office.

Please arrive at least 15 minutes before the performance start time. Latecomers will not be admitted.

Tickets cannot be refunded unless the performance is cancelled. Exchanges may be offered, subject to availability and when adequate notice is given.

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Pinsent Masons
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And to all our donors who wish to remain anonymous

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Festival at a glance

Show	Venue	Mon 21 Sep	Tue 22 Sep	Wed 23 Sep	Thu 24 Sep	Fri 25 Sep	Sat 26 Sep	Sun 27 Sep	Mon 28 Sep	Tue 29 Sep	Wed 30 Sep	Thu 1 Oct	Fri 2 Oct	Sat 3 Oct	Sun 4 Oct	Mon 5 Oct	Tue 6 Oct	Wed 7 Oct	Thu 8 Oct	Fri 9 Oct	Sat 10 Oct	Sun 11 Oct	Duration
RADIO BETTE	The Gaiety Theatre			7.30 PR	7.30	7.30	2.30 7.30 TT	2.30 OC															90m
The Horse of Jenin	Dublin Municipal Theatre at Smock Alley				7.30	7.30 TT	2.30 7.30 ISL																85m
Hysterically Shopping! ...	Samuel Beckett Theatre				7.30	7.30	7.30	4.30 AD															80m
Cyclone	1 Railway Court, Dublin 1	6.45 PR	6.45 PR 8.15 PR	4.00 PR 6.45 PR 8.15 PR	6.45 PR 8.15 PR	6.45 8.15	4.00 6.45 8.15		6.45 8.15	6.45 8.15	4.00 6.45 8.15	6.45 8.15	6.45 8.15	4.00 6.45 8.15		6.45 8.15	6.45 ISL 8.15 ISL	4.00 6.45 8.15	6.45 8.15	6.45 8.15	4.00 6.45 8.15		70m
Dignity	Project Arts Centre (Cube)				3.00 PR ISL 6.00 PR ISL	1.00 ISL 3.00 ISL 6.00 ISL	1.00 ISL 3.00 ISL 6.00 ISL	1.00 ISL 3.00 ISL															60m
TANZ	O'Reilly Theatre, Belvedere College						7.30	6.00 ISL															2h 15m
Heroes of Tomorrow	Project Arts Centre (Space Upstairs)					7.30 PR	7.30 PR	6.30 PR	7.30		7.30 TT	7.30 ISL	7.30 AD	2.00 7.30	4.30								90m
ANIMALS	Abbey Theatre, on the Abbey Stage			7.30 PR	7.30 PR	7.30 PR	7.30 PR		7.30 PR	7.30	7.30	7.30	7.30	2.00 7.30		7.30	7.30	2.00 7.30	7.30	7.30	2.00 7.30		2h 55m →
Lourdes! The Musical	The Civic					7.30 PR	7.30 PR		7.30 PR TT	7.30 PR	7.30	7.30	7.30	2.30 7.30			7.30	7.30	7.30	7.30 ISL	2.30 7.30		90m
Meredith	Gate Theatre					7.30 PR	7.30 PR		7.30 PR	7.30 PR	7.30	7.30	7.30	2.00 7.30			7.30	7.30	7.30	7.30	2.00 ISL 7.30	2.00	1h 40m →
Without Distinction of Sex	Draíocht Blanchardstown										8.00 PR	8.00	8.00	3.00 8.00 ISL									90m
Rebellious Hope	Project Arts Centre (Cube)										7.45 PR	7.45	5.00	12.00 7.45	1.15 AD								75m
REFUGE	Pavilion Theatre										8.00	8.00	8.00	2.30 8.00	4.00		8.00	8.00 ISL	8.00	8.00	2.30 8.00	4.00	90m
Power Play	Samuel Beckett Theatre											7.30	7.30 ISL TT	7.30									75m
A Moon for the Misbegotten	The Gaiety Theatre											2.00 PR 7.30	7.30	2.00 OC 7.30	2.00								2h 35m
ZINC	O'Reilly Theatre, Belvedere College											7.30 PR	7.30	2.30 7.30	2.30 ISL								1h 40m
Bees	National Botanic Gardens													1.30 2.30 4.00	11.00am 1.30 2.30								30m
Let Me In	Dublin Municipal Theatre at Smock Alley												7.30 PR	7.30 PR	6.30		7.30	7.30	7.30 ISL TT	7.30	2.30 7.30		75m
4.48 Psychosis	Project Arts Centre (Cube)																7.45 PR	7.45	2.45 7.45	7.45	2.15 7.15	5.00 ISL	72m
visions	Abbey Theatre, on the Peacock Stage												8.00 PR	8.00 PR		8.00 PR	8.00 PR	8.00 PR	8.00	8.00	2.30 8.00		1h 50m →
Pram People	See website for details																		10.30am 12.30	10.30am 12.30	10.30am 12.30	10.30am 12.30	60m
Testament	The Gaiety Theatre																		7.30	7.30	7.30		75m
La Parabole du Seum	Project Arts Centre (Space Upstairs)																		6.30	6.30 TT	6.00		2h 45m
The Brotherhood	O'Reilly Theatre, Belvedere College																			6.30	6.30		3h 40m
MAMI	Samuel Beckett Theatre																				7.30	1.30 AD TT 6.30	60m

All show time are PM unless otherwise stated.

PR Preview
OC Open Captioned Performance
ISL Signed Performance
TT Talking Theatre
AD Audio Described Performance
→ Performance runs on

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Cover image staged and photographed outside the GPO, O'Connell Street on June 16th, 2026.

TICKETS AND INFORMATION

Online: dublintheatrefestival.ie
Phone: +353 1 677 8899
In Person: Festival House, 12 Essex Street East, Temple Bar, Dublin 2, D02 EH42

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Mon to Fri, 12pm–6pm
Open daily from 21 Sep

Priority booking
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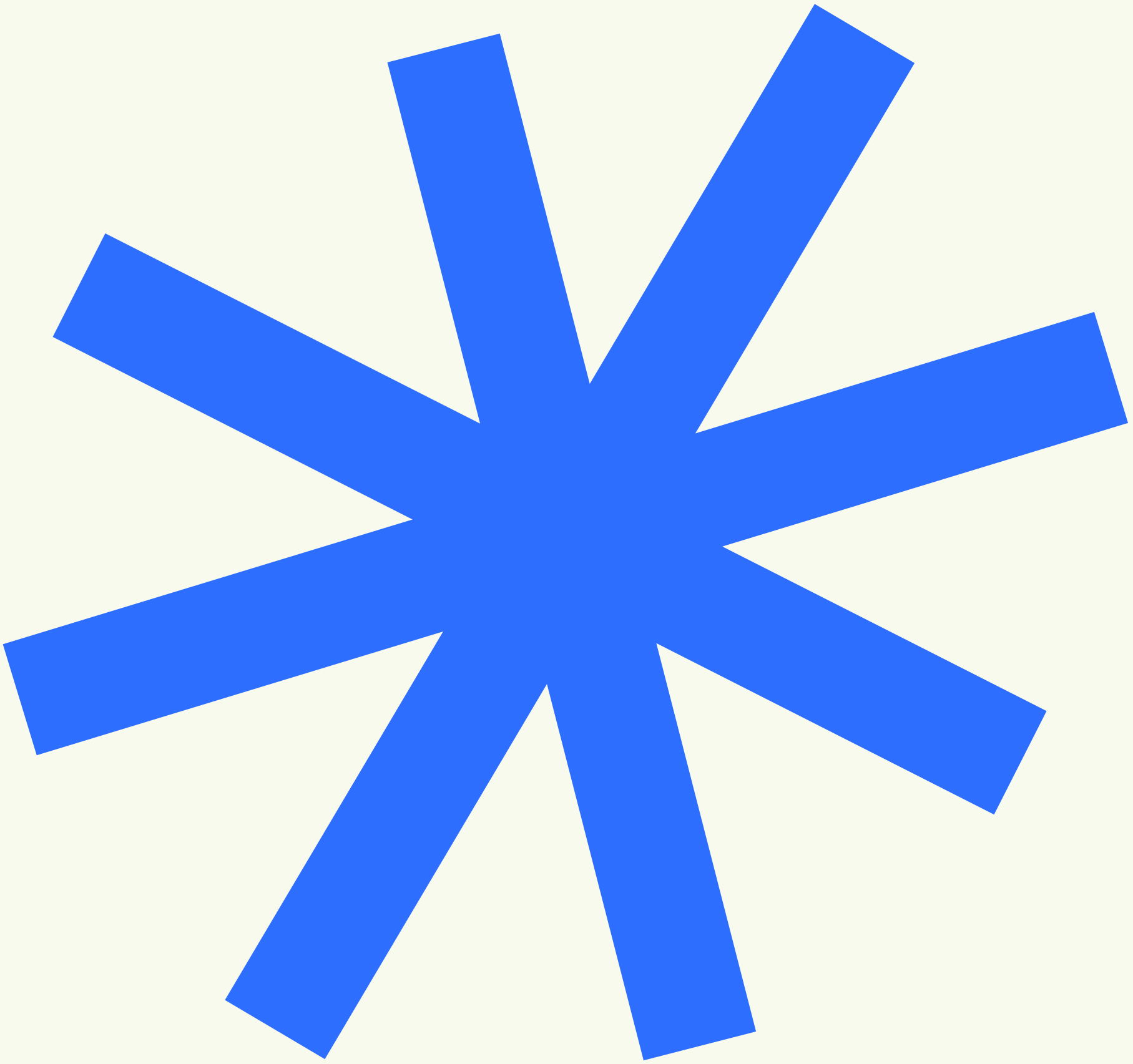
Public booking
from 12pm on 29 July



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