

## DUBLIN THEATRE FESTIVAL announces 60th anniversary programme

2017 marks the 60th anniversary of Dublin Theatre Festival, the longest running festival dedicated to theatre in Europe, which will run from 28 Sept – 15 Oct 2017  
Full programme: [dublintheatrefestival.com](http://dublintheatrefestival.com)

In this 60th anniversary year the festival both celebrates what has gone before - and looks firmly to the future and the years to come.

The first edition of Dublin Theatre Festival in May 1957, was part of An Tóstal – a celebration inspired by the wave of festivals that had been founded across Europe during the preceding decade as the continent rebuilt itself after the devastation of war. The Festival has since grown to become an artistically led flagship cultural event both in Ireland and internationally.

For over 60 years the Festival has presented ground breaking work of international influence from writers including Sebastian Barry, Dermot Bolger, Marina Carr, Brian Friel, Deirdre Kinahan, Meadhbh McHugh, Edna O'Brien, Sean O'Casey, Eimear McBride, Eugene McCabe, Frank McGuinness, Conor McPherson, Louis MacNeice, Tom Murphy, Enda Walsh, and Carmel Winters.

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### Sebastian Barry described the Dublin Theatre Festival as a

*'veritable furnace of new Irish work for over 60 years, whose light and radiance is centred in Dublin, but that reaches out everywhere theatre is loved, like the journeying light of a star.'*

### Artistic Director Willie White said

*'We are very excited to be marking 60 years of Dublin Theatre Festival with a diverse programme of contemporary Irish and international theatre which showcases the next generation of theatre talent alongside celebrated artists. Since our first edition 60 years ago, Ireland has changed profoundly and Irish theatre has been transformed along with it. Festival programmes have followed, and often catalysed, that change. This festival embraces the breadth of contemporary Irish theatre and celebrates the particular energy that comes from so many new works having their world premieres alongside each other, accompanied by outstanding international productions.'*

*While I expect that festival performances will engage, provoke and entertain, I hope that they may also give audiences an opportunity to reflect on the values of empathy, generosity and solidarity, which are currently under such pressure globally. We believe that creating the widest access possible to arts and culture is key to a confident, creative Ireland.'*

The 2017 programme includes 31 full scale productions, of which 13 are World Premieres \*, over 18 stages across the city, and will include:

- Multi-award winning company **ANU** returns to the festival with a searingly intimate investigation into the corrupting force of the Irish family in *The Sin Eaters*. \*
- **Stacey Gregg's** newest play *Josephine K and the Algorithms* is a contemporary riff on Kafka's *The Trial* on the Abbey Theatre's Peacock stage. \*

- Award winners **Fishamble: The New Play Company** and **Sebastian Barry** reunite for the world premiere production of *On Blueberry Hill* at the Pavilion Theatre. \*
- **Donnacha Dennehy** and **Enda Walsh** collaborate once again on an explosive operatic new production from **Landmark Productions** and **Wide Open Opera**, *The Second Violinist*.
- From **Corn Exchange**, *Nora*, a new play after Henrik Ibsen's *A Doll's House*. Award-winning writer **Belinda McKeon** reimagines this exploration of honesty and power for a post-truth world. \*
- **Eugene McCabe's** *King of the Castle*, which premiered at Dublin Theatre Festival in 1964 to acclaim and scandal, is revived in a epic new version from **Druid**.
- **Graham McLaren** directs and designs *Ulysses* by **James Joyce**, in a vibrant and energetic new adaptation by **Dermot Bolger** at the Abbey Theatre.\*
- A solo work for an eleven-year-old boy, *Hamnet*, an attempt to bridge generations, on the Peacock stage. Starring Ollie West, directed by **Bush Moukarzel** and **Ben Kidd**, following its spring premiere at the Schaubühne Berlin.
- **Emma Martin's** new work, a fierce and multi-layered dance-theatre creation exploring passages of a life, *Girl Song* is an ode to the extraordinary details of an ordinary existence. \*
- A world premiere production from **Rough Magic**, *Melt*, a funny, sophisticated fairytale that explores the human condition, and acknowledges its fragility. \*
- Twenty-five years after it was first presented as part of Dublin Theatre Festival 1992, *Frank Pig Says Hello*, the stage version of **Pat McCabe's** novel *The Butcher Boy*, returns alongside McCabe's follow up show, *The Leaves of Heaven*, in a unique double-bill from Co-Motion.
- **Pan Pan Theatre** are back with *The Good House of Happiness*, where audiences are invited to meet an actor, a pop singer and a scholar, from China, and two Mongolian accountants who have come together to make a modern version of Brecht's parable play, *The Good Person of Setzuan*. \*
- From Dublin Youth Theatre comes *this is a room...* performed by young people who will never own houses.\*
- From Actors Touring Company and Royal Lyceum Theatre Edinburgh the acclaimed *The Suppliant Women* will include a local volunteer chorus, where people in Dublin will be on stage at the festival. By **Aeschylus** in a new version by **David Greig**.
- From **Landmark Productions** and **Galway International Arts Festival**, *Woyzeck in Winter* an electrifying fusion of two masterpieces - Büchner's *Woyzeck* and Schubert's *Winterreise*.
- A quietly humorous meditation on life and death *Come Away With Me to the End of the World* from **Ranters Theatre** Australia.
- **Iseult Golden** and **David Horan**, *CLASS* explores the complications and comedy when three adults find themselves back in class.\*
- *Playboyz*, a re-imagining of JM Synge's *Playboy of the Western World*, looks at asylum, Irishness, joy and reality. Written and directed by **Martin Sharry**. \*
- **THEATREclub** return to the festival with **Doireann Coady's** debut as author with *I'm Not Here*. \*

- From the USA, *The Bitter Game*, **Keith A. Wallace**. A solo performance blending verse, prose and 'sh\*t-talkin' into a stirring commentary that begs the question: what does it mean to survive while Black in America?
- **Little John Nee** brings his mesmeric musical storytelling to another dimension with long-time collaborator and creator Laura Sheeran, and a multi-award winning team in *Radio Rosario*.
- *Rapids* by **Shaun Dunne** from Talking Shop Ensemble exploring instances of disclosure and the presence of stigma in the lives of men and women who are HIV+ in Ireland today.\*
- Poised in the delicate space between concert and theatre, *Endings* from Australian **Tamara Saulwick** is a meditation on cycles and the ending of things built in part from one-on-one interviews.
- In *Wind Resistance*, **Karine Polwart** surveys the surrounding landscape through history, song, bird-lore and personal memoir.
- Belgian artist **Miet Warlop** returns to Dublin Theatre Festival with *Fruits of Labor*, a trippy crossover between theatre and concert, melding sculpture with music in a wild and crazy live performance.
- Theatre for Children includes works from Norway and the UK. *Poggle* for ages 2-5, *If Only Rosa Could Do Magic* for ages 5-9 and, for ages 10+ *We Come From Far Far Away*, where a boy called Abdullah, who comes from Syria wants to tell you some things (inspired by true stories)

## **IN MORE DETAIL**

### **Irish Theatre**

Multi-award winning company **ANU** returns with a searingly intimate investigation into the corrupting force of the Irish family. At the edge of the city, a group of women stand together. As property of the state, they are a warning to others of what happens if the rules of Church and family are violated. They are the Sin Eaters. Oscillating through real events in our recent history, audiences weave between dream installation and judicial inquiry, to reshape state and body in this unsettling way, towards a future that looks horribly like the present.

From **Corn Exchange**, the World Premiere of *Nora*, after Henrik Ibsen's *A Doll's House*. Award-winning writer **Belinda McKeon** reimagines this exploration of honesty and power for a post-truth world. It's 2025. A dangerous world for those who can't afford to protect themselves. Directed by Eoghan Carrick, cast includes Venetia Bowe, Clare Perkins and Annie Ryan.

A world premiere from **Rough Magic**, *Melt* is about the folly of humankind, our Icarus-like ability to snatch defeat from the jaws of victory, and the damage we do ourselves and our world in the process. Into the Antarctic – the last great wilderness, the one relatively uncontaminated territory, an idyllic landscape, is catapulted the gloriously anarchic Boylan, a pioneering Irish ecologist gone rogue. A funny, sophisticated fairytale directed by Lynne Parker.

**Pan Pan Theatre** are back with *The Good House of Happiness*, where audiences are invited to meet an actor, a pop singer and a scholar, from China, and two Mongolian accountants. They have come together to make a modern version of Brecht's parable play, *The Good Person of Setzuan*.

Winners of the Olivier Award 2016, **Fishamble: The New Play Company**, and Costa Book of the Year Award winner 2017 **Sebastian Barry**, reunite for the world premiere production of *On Blueberry Hill* at the Pavilion Theatre. Niall Buggy and David Ganly star in a play about the best of friends and the worst of enemies.

**Eugene McCabe's** *King of the Castle* premiered at Dublin Theatre Festival in 1964 to acclaim and scandal. **Druid** now revive this unsung Irish classic, directed by **Garry Hynes** at the Gaiety Theatre, with epic staging and a cast that includes Seán McGinley, Seána Kerslake and Marty Rea.

From the writer of *Scorch* and *Shibboleth*, **Stacey Gregg's** newest play, *Josephine K and the Algorithms*, directed by Caitriona McLaughlin, is an impish foray into the age of big data and an unsettling vision of tech-intrusion into our democracy, on the Abbey Theatre's Peacock stage.

In 1596 Shakespeare's only son Hamnet died. 3 years later Shakespeare wrote *Hamlet*. In a co-production by Dead Centre and Abbey Theatre comes an extraordinary solo work for an eleven-year-old boy, *Hamnet on the Peacock stage*, which tries to bridge the gap between two generations. Starring Ollie West, directed by **Bush Moukartzel** and **Ben Kidd**.

**Graham McLaren** directs and designs *Ulysses* by **James Joyce**, adapted by **Dermot Bolger** who pays homage to Joyce's classic with a brilliantly edited, vibrant version at the Abbey Theatre.

Performed by young people who will never own houses, **Dublin Youth Theatre** bring *this is a room ...* to the Project Arts Centre. Written by Dylan Coburn Gray and directed by Veronica Coburn, this is a play about the first eighteen years of your life and how you're expected to know certain things, even though there isn't a class.

*Playboyz*, written and directed by **Martin Sharry** is a re-imagining of JM Synge's *Playboy of the Western World*. Synge says '*on the stage there must be joy, and there must be reality*'. The Irish mix of the craic and the tragic continues but breaks from authority and tradition. This is a play about seeking asylum. It is a play about Irishness. It stays true to the wild spirit of the original, in its questioning of the whole idea of transformation. '*Things will get messy*'.

**THEATREclub** return to the festival with **Doireann Coady's** debut as author with *I'm Not Here*, as she sets off to stage an unstageable, impossible and beautiful act. '*Doireann is here and she wants to check if a few things are working. She's going to be doing a couple of songs, a couple of poems and maybe a few stories. She's after finding a load of tapes. She's going to be doing a duet with her brother. He's not here. She's here. You're here. Thanks very much for being here.*'

Twenty-five years after it was first presented as part of Dublin Theatre Festival 1992, *Frank Pig Says Hello*, the stage version of Pat McCabe's novel *The Butcher Boy*, returns alongside McCabe's follow up show, *The Leaves of Heaven*, in a unique double-bill from Co-Motion. *Frank Pig Says Hello* is a desperately funny and tragic depiction of the life of Francie Brady growing up in a small Irish town in the 1960s and his descent towards the brutal act that shocked the community. *The Leaves of Heaven* sees Francie many years later as he lives out his days in Dundrum Mental Hospital searching for forgiveness.

Exploring passages of a life, *Girl Song* is an ode to the extraordinary details of an ordinary existence (**United Fall**). The viewer is thrown into a world that is obscure, visceral and at times absurd. From the creator of *Dancehall*, *Tundra* and *Dogs*, **Emma Martin's** new work is a fierce and multi-layered dance-theatre creation.

Exploring instances of disclosure and the presence of stigma in the lives of men and women who are HIV+ in Ireland today, *Rapids* is a new work from **Talking Shop Ensemble** that looks to playfully and respectfully make the private public. **Shaun Dunne** returns to Dublin Theatre Festival with his long-term collaborators Talking Shop Ensemble.

From **Landmark Productions** and **Galway International Arts Festival**, *Woyzeck in Winter* at the Gaiety Theatre is an electrifying fusion of two masterpieces - Büchner's *Woyzeck* and Schubert's *Winterreise* thrillingly reimagined by Conall Morrison. The production stars Patrick O'Kane as Woyzeck and Camille O'Sullivan as Marie, with live music by Conor Linehan alongside a phenomenal Irish cast including Rosaleen Linehan, Stephen Brennan and Peter Coonan

In *Radio Rosario*, **Little John Nee** brings his mesmeric musical storytelling to another dimension with long-time collaborator and creator **Laura Sheeran**, and a multi-award winning team at axis:Ballymun.

## International Theatre

From the UK and described by The Guardian as 'An epic feminist protest song', the hugely acclaimed new version by David Greig of Aeschylus' play *The Suppliant Women* opens the Festival at the Gaiety Theatre. A story about the plight of refugees, moral and human rights, civil war, democracy and ultimately the triumph of love - a tale that echoes down the ages to find striking and poignant resonance today. Fifty local female volunteers, aged 16-25, will perform alongside a professional cast to create an extraordinary theatrical event.

Inspired by Beckett's numerous detailed stage directions of *Happy Days*, Makoto Sato has created *Her Voice*, a unique performance without words from Japanese company **KAMOME-ZA**. A dizzy crossing of silence and laughter, passion and resignation, time passes fleetingly, and the piece poetically expresses 'loquacité sans voix' from the twilight of her life.

**Ranters Theatre** Australia bring *Come Away With Me to the End of the World*, a quietly humorous meditation on life and death asking how we live and how we want to live as we brush up against our own mortality.

A parent-teacher meeting goes very, very wrong in *CLASS* – a new play about learning difficulties: in school, in life, wherever. Created by theatre artists and screenwriting duo, **Iseult Golden** and **David Horan**, *CLASS* explores the complications and comedy when three adults find themselves back in class.

From the USA comes *The Bitter Game*. Basketball, block parties, traffic stops – **Keith A. Wallace's** solo performance takes us on a ride through one night in North Philly. Charged with pain, poetry, and laughter, *The Bitter Game* blends verse, prose and 'sh\*t-talkin' into a stirring commentary asking what does it mean to survive while Black in America?

Australian, **Tamara Saulwick** bring *Endings* to Dublin. Poised between concert and theatre, *Endings* is a delicate meditation on cycles and the ending of things. Using portable turntables, reel-to-reel tape players and live performance, *Endings* finds form for experiences both ordinary and extraordinary that cluster around death, dying and afterlife.

Every autumn, two and a half thousand pink-footed geese fly from Greenland to winter at Fala Flow, a protected peat bog south-east of Edinburgh. **Karine Polwart** surveys the surrounding landscape through history, song, bird-lore and personal memoir. *Wind Resistance* received Best Music and Sound Award at the Critic's Awards for Theatre in Scotland 2017.

Following her exuberantly anarchic *Mystery Magnet* in 2012, **Miet Warlop** returns to Dublin Theatre Festival with *Fruits of Labor*, a trippy crossover between theatre and concert, melding sculpture with music in a wild and crazy live performance.

### Children's Theatre

This year marks the 23rd collaboration in the longstanding partnership between Dublin Theatre Festival and The Ark, Ireland's only dedicated cultural centre for children. We believe that you are never too young to become a theatre lover! With performances for audiences aged from 2 years old, each of these shows has been created especially to inspire, challenge and engage children – and adults too.

This year it will include - from **Barrowland Balley** and **Macrobert Arts Centre** *Poggle* a warm hearted sensory dance theatre piece for ages 2-5; from **Katja Brita Lindberg** Norway *If only Rosa could Do Magic* for ages 5-9 where Rosa escapes to a dream world filled with dragons and frogs and parents who have all the time in the world to be with her; and for ages 10+ **We Come From Far Far Away**, where Abdullah, who comes from Syria, wants to tell you some things, about life, about boasts, about tents, trains, phones and McDonald's and about Death. This production is inspired by true stories and uses storytelling, shadow puppetry, comedy, clowning and live music to tell a big story in an intimate way (from **New International Encounter (NIE)** Norway and UK).

### Festival+

A series of work-in-progress showcases, talks and public events, special broadcasts and readings, and audience engagement programmes. This year's expanded Festival+ programme is presented in association with **Creative Ireland** and includes critical events, opportunities for artistic development and networking, a public lecture on Dublin Theatre Festival and the city 1957 – 2017, and new writing and engagement.

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**photos are available at [keanlanyon.smugmug.com](http://keanlanyon.smugmug.com) password: download**

### Booking details

Priority booking for Friends of the Festival is now open.  
General booking opens 15 August

Online: [www.dublintheatrefestival.com](http://www.dublintheatrefestival.com)

By phone: +353 1 673 0606

In person: Dublin Theatre Festival Box Office, Festival House,  
12 East Essex Street, Temple Bar, Dublin 2

To become a Friend of Dublin Theatre Festival go to [www.dublintheatrefestival.com](http://www.dublintheatrefestival.com)

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