Rachel Blennerhassett is a fourth year student of Drama and Theatre in Trinity College Dublin. She is a performer whose career began at the age of ten as a singing wench in the National Concert Hall's production of 'The Wizard of Oz' in 2005. Rachel began to write plays during her third year, while studying abroad in the University of North Carolina, Chapel Hill. During her time there her short play 'the disconnection' debuted in UNC Communications Department showcase in 2017. Rachel is excited to debut excerpts her first full length work 'Fever Play' and tuttleledge during her degree.

It starts with a rash which goes unnoticed, a shortness of breath, a cough and ends in fever. The disease known as the infection has no survivors and is spreading quickly. Ireland is trying to stay safe but the infection has already infiltrated its defenses, in fact it has found its way into the south Dublin home of the minister for transport. Behind a door covered with plastic Maria sleeps, a sick child and a threat to the whole family.

Parents Brian and Fiona are desperately trying to get their youngest son Michael away from the infection dwelling behind the plastic covered door, but is it already too late?

Jack Broughy has performed and directed upon the stage of the Samuel Beckett Theatre. His previous projects include: Dog's Hamlet, Censored, All Swim Two Boys, and an original devised piece dubbed Sea Monster (along with co-director Jimmy Kavanagh). He has penned five several plays prior to Heart Like Mine Are Welcome Nowhere. Those staged include: Mor Hav-en, Lunatic Lunary and the aforementioned Sea Monster (co-written by Jimmy Kavanagh). Recently he, Cathal Thornton and Jimmy K received the Judge’s Discretionary Award at the 2018 ISDA Festival in Cork for their original play Natural 10.

Hearts Like Mine Are Welcome Nowhere is a play about a fellow search for connection, about friendship, courtship, poetry, madness, the slumbering of trauma, and the terror of the unknown. The strange adventure chiefly follows a young man called Fletch who is thrust from his own dismal circumstance into a world, or more specifically, a house, inundated with magic, intrigue, and a latent horror he cannot quite identify shuddering through the old, dilapi-dated structure.

Tuesday, May 15th
3pm
Samuel Beckett Theatre
Morag Dine is a final year Drama and French student in Trinity College, Dublin. Her interests lie in writing, directing, and choreography. Her most recent theatre credits include Movement Director, Hallo (Samuel Beckett Theatre 2018), Director, Far Away (Samuel Beckett Theatre 2017), Director, Swing (UCD Memorial Hall, ISDA 2017), and Movement Director Castaway Stan (UCD Drama Soc Theatre, ISDA 2017). She hopes to someday be good enough at writing that she doesn’t cringe at describing herself in the third person, again.

CUNext.Therapy is a comedic look at the absurdity of human relationships, self-presentation, and talk-therapy. Everyone seems to have a therapist these days. CUNT: shows why that might be, examines how we react when under scrutiny, and wonders if everyone is as authentic as they would have you believe, even in a community group therapy session. Now, everyone takes a nice, big, deep, calming breath, IN - There you go. A natural.

Cathal Thornton is a performer and playwright, and magician from Drogheda in Co. Louth. His previous credits include Sebastain in the Debut Devising Festival and Natural 10 in the ISDA Festival. In 2018, his professional work has included collaboration with Catastrophe Theatre Company and Upstate Theatre Project. Find out more on his very serious, highly professional website: cathalthornton.com

P45 tells the story of Neil, an eccentric young man who just can’t seem to hang on to a job. In his various positions, Neil meets a cast of colourful characters, and lands himself in all manner of sticky situations, from a hostile encounter with librarians, to chicken impressions in a timberyard, to a clash with a terrorist organisation.

Jessie Connell is a playwright and theatre maker from county Laois. Concerned with the materialisation of psychic trauma through ritual and ridicule, her work weaves the absurd, macabre and mundane. Influenced by her time in Paris and the works of Beckett, Genet and Blanchot, she eagerly awaits the next season of RuPaul’s Drag Race and the deconstruction of gender.

Meat & Match takes place during the immediate three days following the death of Joan Senor. A particularly cruel and difficult woman, her surviving family members are forced to confront the extent of her control as they come to grips with her peculiar last request.

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'Christmas Day' is a family drama which follows the Connolly family over three decades, focusing on three Christmas Days. The play starts in 1984 and follows the trials and tribulations of the three sisters, Vivienne, Caroline, and Cassandra, and their parents, Lawrence and Nancy.

Becky Gigax has just finished her final year as a Drama and Theatre Studies student and is due to graduate in November. This year she was costume designer for pool (no water) for the Irish Student Drama Awards at which she was nominated for Best Costume Design. Her other costume work includes a production of The Baltimore Waltz at part of the Fringe Festival. This her debut as a playwright.

Mereb Liman has previously stage managed several shows in Tokyo including Night Must Fall by Tokyo International Players in 2013, Ashes to Ashes and One for the Road by Black Stripe Theatre in 2014, and she was assistant stage manager of The Mystery of Edwin Dross (2012) for Tokyo International Players. Throughout her time studying theatre at Trinity College Dublin she has taken part Debuts festival, most recently stage managing Fairytail Heart directed by Hannah Dooley, in 2017. Her interest in writing developed very early and she has pursued it for many years now.

London’s Never Cold Enough is a surrealistic comedy that tells the story of a newly formed relationship. Morgan, a neurotic, lonely, London illustrator finds himself visited by a mysterious man in a silver suit, a spin-off guide perhaps, who coerces Morgan into rethinking his life. Mikaela, a professional violinist who has recently fled Russia to escape violence and homophobia, is finding it hard to come to terms with her new life in London. He receives similar help from a flamboyant life-sized rat and cockroach duo. When Morgan comes across Nikolai playing the violin in Liverpool Station, he is unable to remain just a passer-by. Could this be the encounter that sets both their lives back on track?

The TCD Playwrights would like to thank: Melissa Sinha, Karin McCutty, Graham Whybrow, Theodore, the staff of the Drama Department, and everyone who has supported us on our journeys.

Anne et Alma tells the story of Anne Boleyn. It's about history and fantasy and questioning whether the past happened the way it supposedly happened. It's about real people and the invisible people surrounding them that were never to be written about. It's about travelling through time and whether we can stop it from happening, whether our time is fixed in history books, whether our past is still in flux.