

PRESS RELEASE
Monday 1 October 2018

ROYAL COURT THEATRE ANNOUNCE DAVID IRELAND'S AWARD-WINNING PLAY, *CYPRUS AVENUE*, IS TO RETURN FOR A LIMITED RUN IN THE JERWOOD THEATRE DOWNSTAIRS FEBRUARY 2019.

- Award-Winning actor Stephen Rea returns in the role of Eric Miller, a Belfast Loyalist.
- Tickets go on sale to Supporters on Monday 1 October 2018, to Friends on Wednesday 3 October 2018 and to the General Public on Friday 5 October 2018. Book here; www.royalcourttheatre.com/whats-on/cyprus-avenue/



Stephen Rea in the original production. Photo by Helen Murray.

Following sell-out runs at The Public Theater, New York, Ireland's Abbey Theatre, The MAC Belfast and the Royal Court Theatre, London, David Ireland's critically acclaimed black comedy *Cyprus Avenue* will return to the Royal Court for a limited four week run Thursday 14 February 2019 – Saturday 16 March 2019 in the Jerwood Theatre Downstairs.



Stephen Rea, who won Best Actor for his portrayal of Eric Miller at The Irish Times Theatre Awards in 2017, will return with the production. Further cast to be announced. Directed by Royal Court Artistic Director Vicky Featherstone, *Cyprus Avenue* won Best New Play at the Irish Times Theatre Awards and James Tait Black Prize for Drama in 2017.

Cyprus Avenue takes one man's identity crisis to the limits to uncover the modern day complexity of Ulster Loyalism.

"Gerry Adams has disguised himself as a new-born baby and successfully infiltrated my family home."

Eric is a Belfast Loyalist. He believes his five-week old granddaughter is Gerry Adams. His family keep telling him to stop living in the past and fighting old battles that nobody cares about anymore but his cultural heritage is under siege. He must act.

"Without prejudice we're nothing! If we don't discriminate, we don't survive!"

With Set & Costume design by Lizzie Clachan, Lighting Design by Paul Keogan and Sound Design by David McSeveney.

"When Stephen Rea makes his entrance in "Cyprus Avenue," David Ireland's bruising play at the Public Theater, it's with a gait both wary and defiant. From the way he measures his steps, you might think there were land mines beneath the blank white surface of the stage"
Ben Brantley, New York Times

"Ireland is writing about the danger of living in the past and using murderous violence as a means of re-enacting battles long ago. In a world where sectarian divisions remain as potent as ever, I'd have thought that was a point well worth making"
Michael Billington, The Guardian

"David Ireland's shocking new play balances humour and horror, with Stephen Rea superb"
Susannah Clapp, Observer

The production, which was previously in the Jerwood Theatre Upstairs, transfers to the Jerwood Theatre Downstairs where the space will be reconfigured to include onstage seating.

Cyprus Avenue is a Royal Court Theatre and Abbey Theatre production. It is an Abbey Theatre Commission.

The original production at the Royal Court in 2016 was supported by Cockayne Grants for the Arts, a donor-advised fund of the London Community Foundation.

For full biographies and listing information see below.

Ends:-

For more information or images please contact Anoushka Warden on 0207 565 5063 / AnoushkaWarden@royalcourttheatre.com

For artwork see

<https://www.dropbox.com/sh/rm55ovh7opmrcdg/AACugmWalaxHpcbAUTul9SrXa?dl=0>





Notes to Editors:

Listings Information:

Cyprus Avenue

By David Ireland

Directed by Vicky Featherstone

Jerwood Theatre Downstairs, Royal Court Theatre, Sloane Square, SW1W 8AS

Thursday 14 February – Saturday 16 March 2019

A Royal Court Theatre and Abbey Theatre production

Monday – Saturday 7.30pm

Saturday Matinees 2.30pm (from 23 February)

Standard Tickets £12 - £49 (Mondays all seats £12 available from 9am online on the day of performance)

Concessions* £5 off top two prices (available in advance for previews and all matinees)

Under 26s £15 (available in advance for previews and all matinees)

Access £15 (plus a companion at the same rate)

*ID required. All discounts subject to availability.

Biographies:

David Ireland (Writer)

Theatre includes: **Summertime (Tinderbox); Trouble and Shame, Most Favoured, The End of Desire (Óran Mór); Can't Forget About You (Lyric, Belfast); Half a Glass of Water (Abbey Theatre).**

David is the former Playwright-in-Residence at the Lyric Theatre Belfast, and is a recent winner of the Stewart Parker BBC Radio Drama Award and the Meyer Whitworth Award.

Vicky Featherstone (Director)

For the Royal Court: **Gundog, My Mum's a Twat, Bad Roads, Victory Condition, Cyprus Avenue (& Abbey, Dublin/MAC, Belfast/Public, NYC), X, How To Hold Your Breath, God Bless the Child, Maidan Diaries: Voices from the Uprising, The Mistress Contract, The Ritual Slaughter of Gorge Mastromas, Untitled Matriarch Play/The President Has Come to See You (Open Court Weekly Rep).**

Other theatre includes: **What if Women Ruled the World? (MIF); Our Ladies of Perpetual Succour (National Theatre of Scotland/ National/West End), Enquirer (co-director), An Appointment with the Wicker Man, 27, The Wheel, Somersaults, Wall of Death: A Way of Life (co-director), The Miracle Man, Empty, Long Gone Lonesome (National Theatre of Scotland); Cockroach (National Theatre of Scotland/Traverse); 356 (National Theatre of Scotland/Edinburgh International Festival); Mary Stuart (National Theatre of Scotland/Citizens, Glasgow/Royal Lyceum, Edinburgh); The Wolves in the Walls (co-director) (National Theatre of Scotland/Tramway/Lyric, Hammersmith/UK tour/New Victory, New York); The Small Things, Pyrenees, On Blindness, The Drowned World, Tiny Dynamite, Crazy Gary's Mobile Disco, Splendour, Riddance, The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union, Crave (Paines Plough).**

Television Includes: **Where the Heart Is, Silent Witness.**

Vicky was Artistic Director of Paines Plough 1997-2005 and Artistic Director of The National Theatre of Scotland 2005-2012. Vicky is the Artistic Director of the Royal Court.





Stephen Rea's credits at the Royal Court include *Ashes to Ashes*, *Captain Oates Left Stock*, *Doublecross*, *Endgame*, *Freedom of the City* and *Geography of a Horse Dreamer*. His credits at the Abbey Theatre include *Ages of the Moon*, *Tales of Ballycumber*, *Kicking a Dead Horse*, *Aristocrats*, and *The Blue Macushla*. Other theatre credits include *A Particle Of Dread* (Derry and New York), *Ballyturk* (Galway and National Theatre), *The Shadow of a Gunman* (Mermaid), *Action*, *Ecstasy*, *Buried Child*, *Communication Cord Translation*, *Kingdom of the Earth*, *Saint Oscar*, *Someone Who'll Watch Over Me* (Hampstead), *Crete and Sergeant Pepper*, *Piano*, *Strawberry Fields*, *Tales of Vienna Woods* (National), *High Society* (Victoria Palace), *Play*, *That Time* (Gate) and *Comedians* (Nottingham Playhouse). His film credits include *Greta*, *Black 47*, *Nothing Personal*, *Stuck*, *V for Vendetta*, *Breakfast on Pluto*, *The River Queen*, *Control*, *Ulysses*, *Evelyn*, *The End of the Affair*, *Guinevere*, *Still Crazy*, *In Dreams*, *The Butcher Boy*, *Fever Pitch*, *Trojan Eddie*, *Michael Collins*, *The Devil and the Deep Blue Sea*, *Prêt a Porter*, *Interview with a Vampire*, *Princess Caraboo*, *Angie*, *Bad Behaviour*, *The Crying Game*, *Life is Sweet*, *The Company of Wolves*, *Loose Connections*, *Citizen X* and *Angel*. His television credits include *War & Peace*, *Dickensian*, *The Honourable Woman*, *Utopia*, *The Shadow Line*, *Single-Handed*, *Law & Order*, *Father and Son* and *10 Days to War*. Awards include a BAFTA and an Irish Television and Film Award for *The Honourable Woman*; and a Cairo International Film Festival Award for *Citizen X* along with an Academy Award nomination for *The Crying Game*.

ABBAY THEATRE – IRELAND'S NATIONAL THEATRE

Inspired by the revolutionary ideals of its founders and its rich canon of Irish dramatic writing, the Abbey Theatre's Mission is to imaginatively engage with all of Irish society through the production of ambitious, courageous and new theatre in all its forms. The Abbey Theatre commits to lead in the telling of the whole Irish story, in English and in Irish, and affirms that it is a theatre for the entire island of Ireland and all its people. In every endeavour, the Abbey Theatre promotes inclusiveness, diversity and equality.

THE ROYAL COURT THEATRE

The Royal Court Theatre is the writers' theatre. It is the leading force in world theatre for energetically cultivating writers - undiscovered, emerging and established. Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. We open our doors to the unheard voices and free thinkers that, through their writing, change our way of seeing. Over 120,000 people visit the Royal Court in Sloane Square, London, each year and many thousands more see our work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, our residencies across London, and our site-specific work. Through all our work we strive to inspire audiences and influence future writers with radical thinking and provocative discussion. The Royal Court's extensive development activity encompasses a diverse range of writers and artists and includes an ongoing programme of writers' attachments, readings, workshops and playwriting groups. Twenty years of the International Department's pioneering work around the world means the Royal Court has relationships with writers on every continent. Within the past sixty years, John Osborne, Samuel Beckett, Arnold Wesker, Ann Jellicoe, Howard Brenton, David Hare have started their careers at the Court. Many others including Caryl Churchill, Athol Fugard, Mark Ravenhill, Simon Stephens, debbie tucker green, Sarah Kane; and, more recently, Lucy Kirkwood, Nick Payne, Penelope Skinner and Alistair McDowall, have followed. The Royal Court has produced many iconic plays from Laura Wade's *Posh* to Jez Butterworth's *Jerusalem* and Martin McDonagh's *Hangmen*. Royal Court plays from every decade are now performed on stage and taught in classrooms and universities across the globe. It is because of this commitment



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to the writer that we believe there is no more important theatre in the world than the Royal Court.

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