



# **EDINBURGH INTERNATIONAL FESTIVAL**

# **ACCESS GUIDE**

**7–30 AUGUST 2026**

Details about our free Access Pass including how to sign up

Access information about Festival venues and booking

Listings and information about our audio described, BSL interpreted, captioned, surtitled and relaxed performances

Accessible performances and access provisions are supported by **Claire and Mark Urquhart**



Image: The Marriage of Figaro Touch Tour

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# WELCOME

We want to make sure you have a relaxed and enjoyable experience at the International Festival. This Access Guide provides you with information on our accessible performances, venue access information and additional ways we are removing barriers to the Festival.

Further information about the performances listed in this guide can be found in the 2026 Edinburgh International Festival brochure or online at [eif.co.uk/access](https://eif.co.uk/access)

## ALTERNATIVE FORMATS

You can download a PDF of the Festival brochure and this Access Guide from [eif.co.uk/access](https://eif.co.uk/access)

Physical alternative formats are available on request or by signing up to our Access Pass (see page 7 for more information):

**English Language Braille** – Brochure and Access Guide

**English Language Plain Text** – Brochure and Access Guide

**English Language Large Print** – Brochure only

## CONTACT US

If you have any questions or feedback for our team, please don't hesitate to contact us:

Email: [access@eif.co.uk](mailto:access@eif.co.uk)

Convo (previously SignLive): [convo.io/uk](https://convo.io/uk)

Phone: **+44 (0) 131 473 2056** (textphone prefix **18001**)

Access Contact: **Callum Madge** – Access Manager

Accessible performances and access provisions are supported by **Claire and Mark Urquhart**

# HOW WE DEFINE 'DISABLED'

Guided by the Social Model of Disability, we recognise that Deaf, disabled and neurodivergent people, including people experiencing sight loss, experience increased barriers due to systemic inequalities in society. Some people may experience these barriers even if they do not identify as disabled. Our goal is to remove as many barriers as possible so that everyone can positively experience the Festival.

**Deaf:** We use this term inclusively, referring to British Sign Language users, people with hearing loss, deafblind and hard-of-hearing individuals.

**Disabled:** We use this term inclusively, covering people with physical, sensory, learning, or cognitive impairments, or long-term health conditions.

**Neurodivergent:** This term refers to people whose brains process information in ways that differ from neurotypical standards.

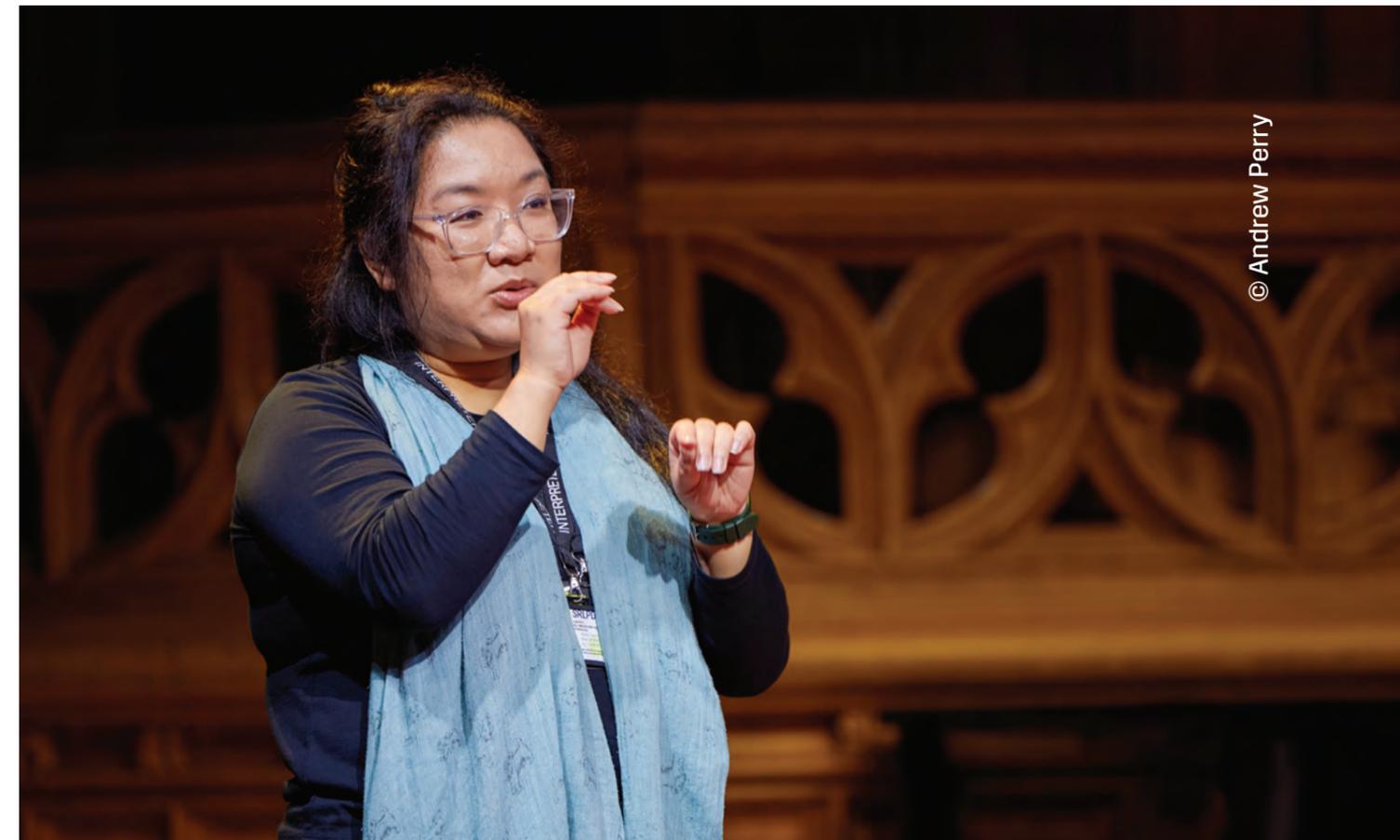


Image: The Unseen Truth: Sarah Lewis

# HOW TO BOOK

Online	<b>eif.co.uk</b>
Convo	<b>convo.io/uk</b>
Phone	<b>+44 (0) 131 473 2056</b>
In Person	<b>Edinburgh International Festival Box Office, The Hub, Castlehill, Edinburgh, EH1 2NE</b>

Ticket prices are inclusive of fees, except for events at the Edinburgh Playhouse, where a £2 theatre restoration levy charge will be applied to each ticket. In line with our commitment to environmental sustainability, we encourage you to choose electronic tickets, however, if you choose to receive your tickets by post a £3 charge will be applied – **this fee will not apply to Access Pass members who require printed tickets as an access requirement.**

## CONCESSION PRICING

Deaf, disabled and neurodivergent people are eligible for a 50% concession on full-price tickets. Anyone who requires an Essential Companion can claim one free ticket with one paid ticket. For more information about how we define who is eligible for the DDN concession please turn to page 3. **The DDN concession is not available for tickets purchased through a multi-buy offer.**

**Please check venue access information before booking**

## TICKET EXCHANGES AND REFUNDS

No refunds will be given except in the event of cancellation of a performance. Tickets may be exchanged up to 48 hours before a performance, for another performance of the same show, subject to availability. A £1.50 fee per ticket exchanged will be charged, except for Festival members. Ticket prices may vary from previously purchased prices.

## TICKET PROTECTION

We have partnered with TicketPlan to offer optional ticket protection for £2 per ticket. This allows you to recoup 100% of the paid ticket price (including any fees) if you are unable to attend your event for any number of covered reasons, including illness, travel delays, adverse weather conditions and more. For more information, visit **[ticketplangroup.com/eifrefundpromise](https://ticketplangroup.com/eifrefundpromise)**

Refund Protection is an optional service offered by Edinburgh International Festival and administered by TicketPlan. It is not an insurance policy.

## BSL BOOKINGS WITH CONVO (PREVIOUSLY SIGNLIVE)

For BSL users wanting to book over the phone via an interpreter, download the Convo app and find us listed in the Community Directory. For in-person bookings, you can scan the Convo QR code at the box office, where available. For more information visit **convo.io/uk**

## MEMBERS' PRIORITY BOOKING

Booking opens at 12noon on each date

**Thu 19 March** Gold Ambassador  
**Fri 20 March** Silver Ambassador & Ambassador  
**Mon 23 March** Gold Friend & Silver Friend  
**Tue 24 March** Friend

## TELEPHONE BOOKING

**Thu 19 – Wed 25 March (Members only)**  
 Mon to Fri 12noon – 4pm

**Thu 26 March – Thu 6 August**  
 Mon to Fri 12noon – 4pm, Sat and Sun closed

**Fri 7 August – Sun 30 August**  
 Daily 10am – 8pm

## IN-PERSON BOOKINGS AT THE HUB

**19 March – 6 August**  
 By appointment only, contact us on  
**boxoffice@eif.co.uk or +44 (0) 131 473 2056**

**7 – 30 August**  
 Festival opening hours at The Hub

**Monday to Sunday, 12noon – 5pm**  
 (open until show start time on performance nights at The Hub)

Box office opening hours may be subject to change.  
 The Edinburgh International Festival Box Office is based at  
**The Hub, Castlehill, Edinburgh EH1 2NE.**

Please visit **eif.co.uk** for more information.

# THE HUB SHUTTLE

The Hub, our Festival home, is situated near the top of the hilly Royal Mile.

We are surrounded by cobblestones and the buzz of the crowd, and a few doors down from Edinburgh Castle, where the Royal Edinburgh Military Tattoo is performed throughout August. Due to the large number of people who attend each performance of the Tattoo, a road closure area comes into effect.

This prevents car or taxi drop-offs for our own audience. We understand this is a barrier to many, including disabled people and people with limited mobility. To support people with this experience we provide **The Hub Shuttle**; a **free service** that gets people from the edge of the road closure area to The Hub.

## HOW THE HUB SHUTTLE WORKS:

Pick up is at the bottom of Johnston Terrace. It is near NCP Edinburgh Castle Terrace Car Park, which has five accessible parking bays, and is a flat, five-minute walk from Lothian Road, which has lots of public transport links.

Drop off is outside the main entrance of The Hub at the top of Johnston Terrace.

The return journey will depart from the upper part of Johnston Terrace and drop-off at the bottom of Johnston Terrace.

The journey lasts approximately five minutes and friendly ushers and stewards will be available to assist with directions or other needs, at every part of the journey.

The shuttle vehicle is a specially adapted car which is accessible for wheelchair users and those using mobility aids. We have two venue wheelchairs available for anybody that needs them at The Hub.

The Hub Shuttle schedule changes throughout August. Please check the website for the specific timings relevant to the performance you are attending.

[eif.co.uk/access/the-hub-shuttle](http://eif.co.uk/access/the-hub-shuttle)

# ACCESS PASS

The Access Pass is a free membership scheme for Deaf, disabled or neurodivergent people. Upon registration, members are asked to provide their access requirements, and these preferences are saved to your account meaning you do not need to provide them each time you book. It also enables our box office and venue staff to tailor your Festival experience to your specific needs.

The Access Pass is open to anybody who experiences disabling barriers, see page 3 for more information about who is eligible. If you are a carer or an essential companion, you can sign up and book on behalf of others.

## ACCESS PASS BENEFITS:

-  Access needs and fire evacuation requirements recorded securely
-  Concession discounts and free essential companion tickets
-  Accessible seating (wheelchair spaces, aisle seats, extra leg room)\*
-  AD, BSL and CAP users can access appropriate seats\*
-  Audio description users can book for touch tours
-  No postage fee if you need printed tickets
-  Brochure & Access Guide (available in braille, plain text, large print)
-  Access Quarterly newsletter sent via email four times per year
-  Pre-show emails with information relevant to your needs

## HOW DO I SIGN UP?

Go to [eif.co.uk/access](http://eif.co.uk/access) to sign up.

**We do not provide a physical membership card.** Once we have processed your registration form, you will receive an email confirmation and will then be able to log in and book your access tickets online.

Contact us at [access@eif.co.uk](mailto:access@eif.co.uk) if you have any questions.

\*These seating options will be held exclusively for Access Pass members to book up **until 3 days before an event.**

# VENUE ACCESSIBILITY

I think if I had you as lecturer, maybe I wouldn't drop out of University. I will use this time to dive in. What really struck me

© Andrew Perry

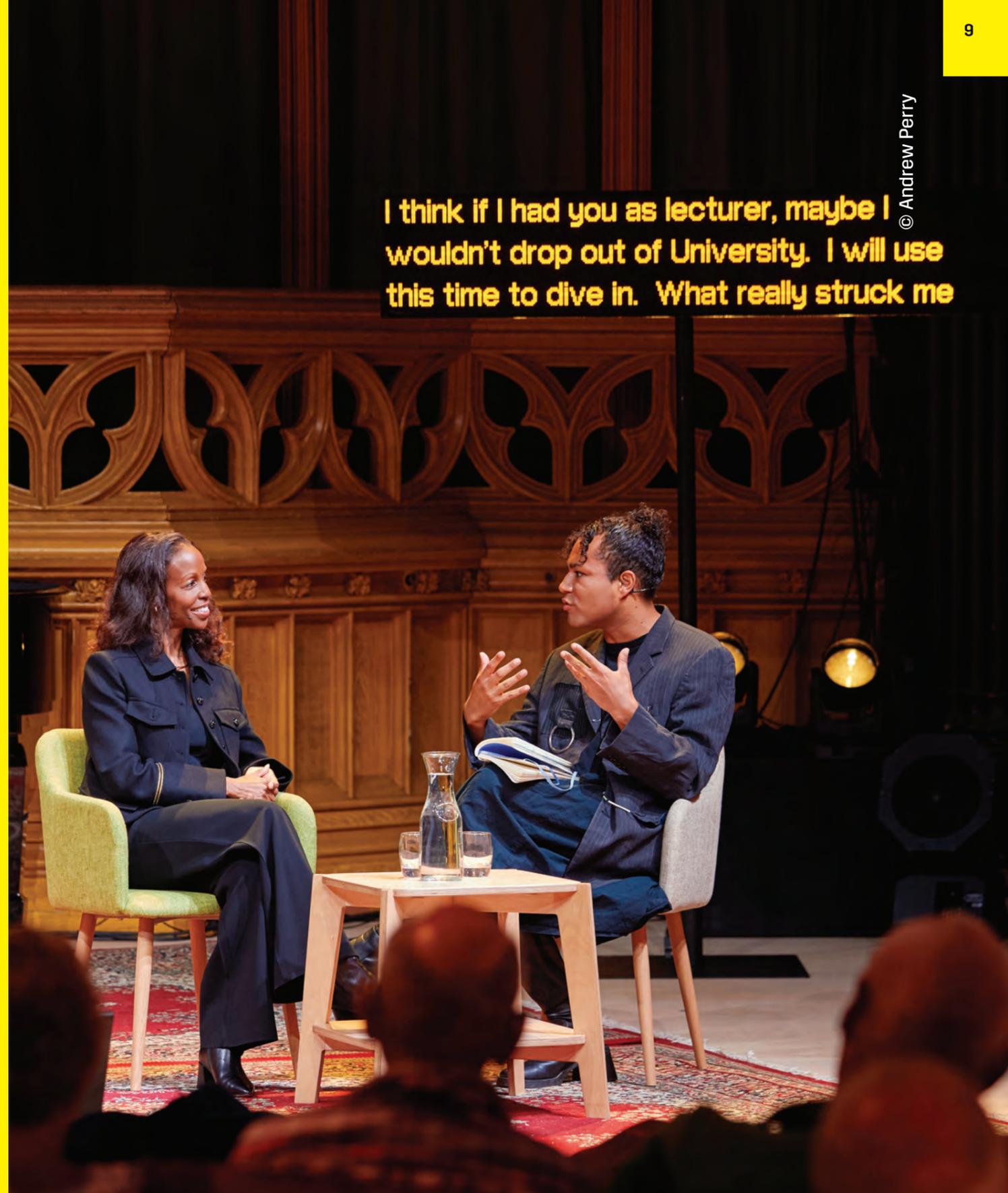


Image: The Unseen Truth: Sarah Lewis

# GETTING TO EDINBURGH

If you are travelling to the Festival from outside Edinburgh, here is some useful access information about what is available at our three main travel hubs:

## EDINBURGH WAVERLEY TRAIN STATION

- Hearing loop at LNER Travel Centre
- Step-free access to all platforms and five station entrances
- Passenger Assistance Lounge available in Travel Hall
- All platforms fitted with tactile paving/panels
- Accessible toilet and Changing Places facilities
- Passenger assistance available; throughout station or boarding/ disembarking from trains
- Passenger assistance can be booked via: [passengerassistance.com](https://passengerassistance.com)
- Interactive map available on website

Web: [networkrail.co.uk/rail-travel/our-stations/edinburgh-waverley/](https://networkrail.co.uk/rail-travel/our-stations/edinburgh-waverley/)  
Phone: +44 (0) 3457 114 141

## EDINBURGH HAYMARKET TRAIN STATION

- Hearing loop at ticket office
- Step-free access to all platforms and entrances
- All platforms fitted with tactile paving/panels
- Passenger assistance available; throughout station or boarding/ disembarking from trains
- Passenger assistance can be booked via: [passengerassistance.com](https://passengerassistance.com)

Web: [scotrail.co.uk/plan-your-journey/stations-and-facilities/hym](https://scotrail.co.uk/plan-your-journey/stations-and-facilities/hym)

## EDINBURGH BUS STATION

- Step-free access via automatic doors and ramps at Elder Street and St Andrew Square entrances
- Taxi rank at St Andrew's Square
- Accessible toilets, accessible via RADAR key.

Email: [bus.station@edinburgh.gov.uk](mailto:bus.station@edinburgh.gov.uk)

## EDINBURGH AIRPORT

- Convo available in airport landside Special Assistance Reception on request
- Special Assistance Reception in departures is located near gate 12
- Accessible toilets available throughout terminal
- Departure lounge accessible for wheelchair users and those with reduced mobility
- Dedicated raised seating throughout lounge
- Assistance dogs are welcome within the airport
- Sunflower lanyard or pin valid throughout airport
- Each airline at Edinburgh Airport may have differing rules and regulations on booking special assistance. Passengers are advised to contact their own airline for further information before they travel.

Web: [edinburghairport.com/prepare/special-assistance](https://edinburghairport.com/prepare/special-assistance)  
Email: [uk.edi.prm@ocs.com](mailto:uk.edi.prm@ocs.com)

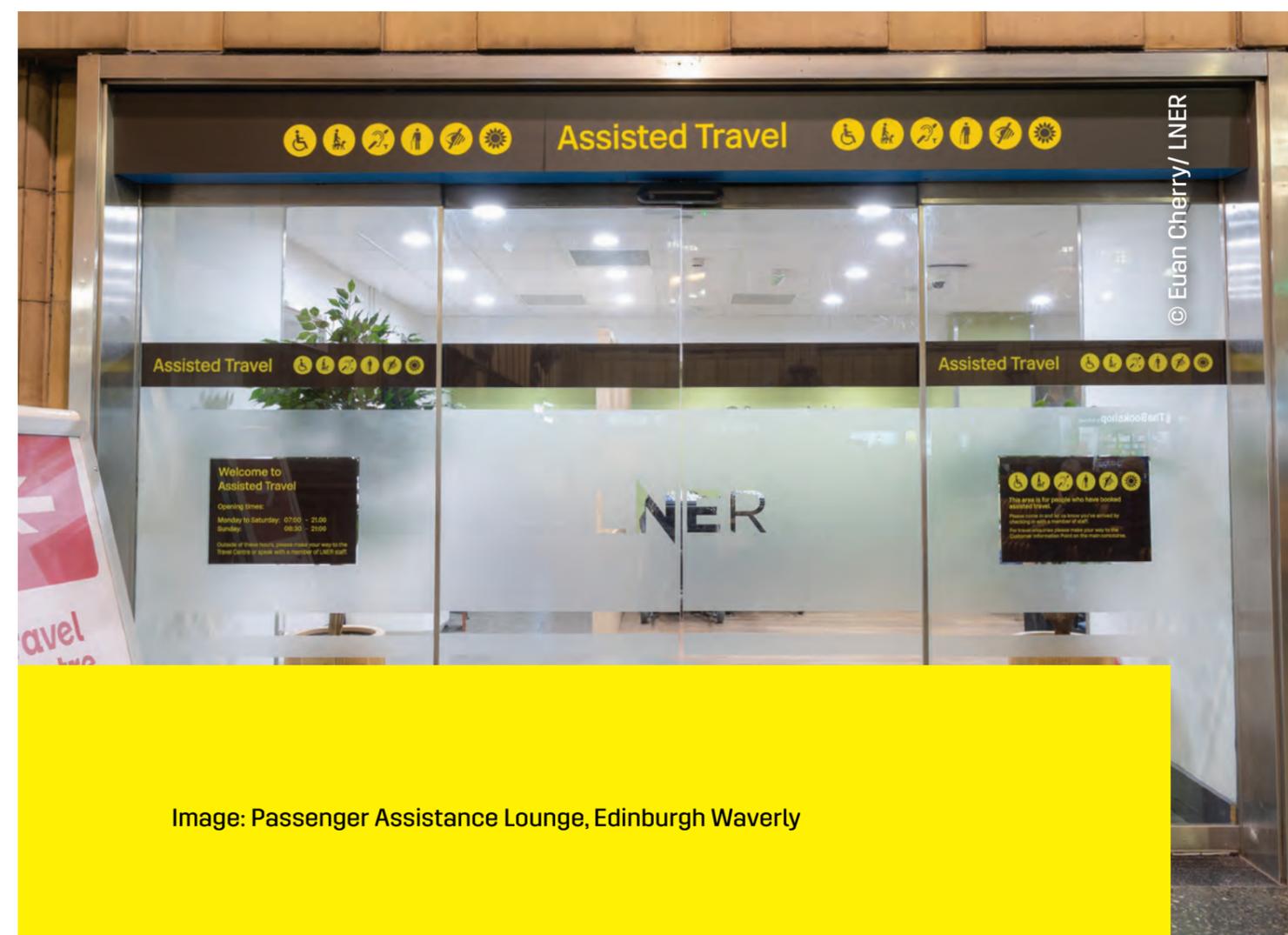


Image: Passenger Assistance Lounge, Edinburgh Waverley

# INTERNATIONAL FESTIVAL VENUES

The International Festival has 13 venues across the city.

We have included information about travelling to the venues and what to expect when you arrive, to ensure your visit is as relaxed and enjoyable as possible.

Venue staff will be available if you require assistance during your visit, but if you would like any specific information about a venue's accessibility in advance, please use the contact details provided at the bottom of each page.

In some cases the access information we have collated cannot fit within this Access Guide. This includes details around seat dimensions, any steps within the auditorium, lift specifications or information about the transfer side of accessible toilets. Where this additional detail is known, you will be prompted to **see venue webpage for more details**.

For accessibility reviews from disabled people and their friends and families, visit [euansguide.com/edintfest](https://euansguide.com/edintfest)

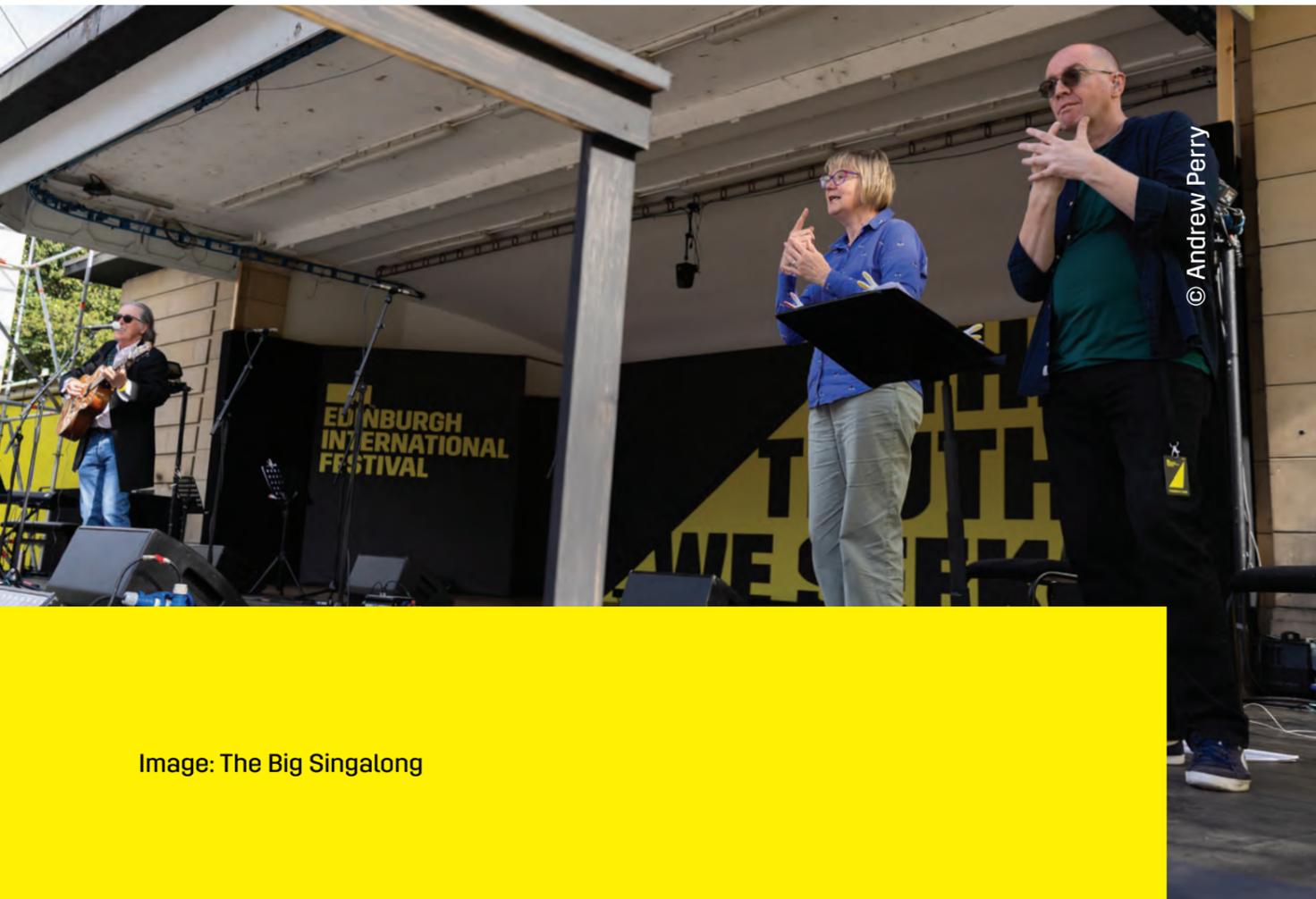


Image: The Big Singalong

# VENUE KEY

## VENUE DETAILS

Here is where we will display access information relating to a specific venue.

### GETTING THERE

-  Parking
-  Bus stop and route numbers
-  Taxi rank
-  Drop off point
-  Tram stop
-  Train station
-  Bus station

### FURTHER INFORMATION

-  Telephone number
-  Email address
-  Website

### VENUE ACCESSIBILITY

-  Lift
-  Stairs
-  Level and ramp access
-  Wheelchair spaces
- WC** Accessible toilets
-  Loop system
-  Box Office
-  Assistance dogs
-  Seating options
-  Neurodivergent friendly
- AD** Audio Description
- BSL** British Sign Language
- CAP** Captions

A map of accessible parking bays in Edinburgh can also be found at [edinburgh.gov.uk/parking-spaces/find-parking-bays](https://edinburgh.gov.uk/parking-spaces/find-parking-bays)



© Ryan Buchanan

# CHURCH HILL THEATRE

33 Morningside Road, EH10 4DR

## GETTING THERE

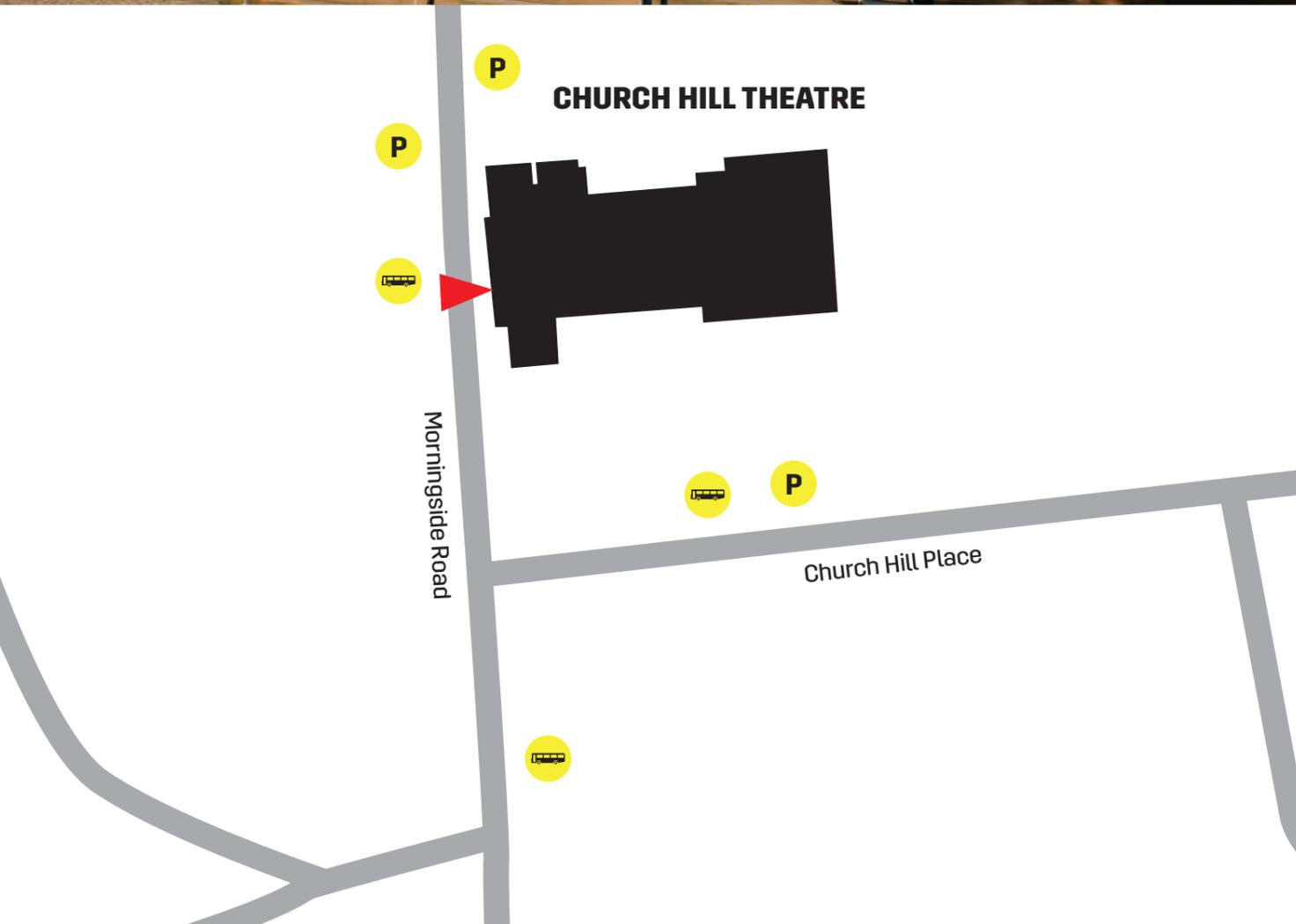
- P** Accessible parking bays available at venue, contact venue in advance to book
- P** Closest on-street accessible parking bays on Newbattle Terrace, approx. 200m
-  Bus Stop (Morningside Road): 11, 15, 16, 23, 36; (Church Hill Place): 5
-  No local taxi rank but venue staff can help with booking taxis

## VENUE ACCESSIBILITY

-  Main entrance has ramped access and a push pad operated front door
-  Box Office has a high counter and no loop system
-  Bar has lowered counter on right hand side
-  Approximately 100 seats available in the bar, with a few seats in the lift lobby which may be quieter
-  Lift access to all floors, **see venue webpage for more details**
- WC** Two accessible toilets, **see venue webpage for more details**
-  Assistance dogs are welcome and can be looked after by venue staff
-  Infrared hearing loop system in auditorium only, for use with hearing aids
-  Wheelchair spaces are in the centre of the auditorium in Row L
-  For seating specifications, **see venue webpage for more details**
-  All seats have a good view of the captions or BSL interpreter and have good AD signal.

## FURTHER INFORMATION

-  +44 (0) 131 220 4348
-  [CHTenquiries@edinburgh.gov.uk](mailto:CHTenquiries@edinburgh.gov.uk)
-  [eif.co.uk/venues/church-hill-theatre](http://eif.co.uk/venues/church-hill-theatre)





© Jess Shurte



# FESTIVAL THEATRE

13–29 Nicolson Street, EH8 9FT

## GETTING THERE

- P** Pay and display parking on Chambers Street
- P** Accessible parking bays available at venue but booking required: contact [stagedoor@capitaltheatres.com](mailto:stagedoor@capitaltheatres.com) or call +44 (0) 131 662 1112 and select option two
-  Bus Stop (Surgeon's Hall): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 47B, 49
-  Taxi rank on Nicolson Square
-  Waverley Station 0.4 miles
-  Edinburgh Bus Station 0.7 miles

## VENUE ACCESSIBILITY

-  Level access to main entrance with power assisted door, and café side entrance. Level access directly into Stalls via side entrance, from Nicolson Square
-  Box Office has a low counter and no loop system
- WC** Two accessible toilets, **see venue webpage for more details**
-  Lift access to all floors, **see venue webpage for more details**
-  Assistance dogs are welcome and can be looked after by venue staff
-  Eight wheelchair spaces in the centre Stalls, Row Q
-  Infrared system headsets for hearing enhancement or audio description, can be collected from the cloakroom. For guidance on which seats have the best signal **see venue webpage for more details** or **call box office**
- CAP** Captioning screens will be at Dress Circle height on either side of the stage, and will appear quite small at the rear of the venue
- BSL** The positioning of BSL interpreters varies, check with box office for guidance on appropriate seating

## FURTHER INFORMATION

-  +44 (0) 131 529 6000
-  [foh@capitaltheatres.com](mailto:foh@capitaltheatres.com)
-  [eif.co.uk/venues/festival-theatre](http://eif.co.uk/venues/festival-theatre)



© Maxime Ragni

# THE HUB

## Castlehill, EH1 2NE

Due to its proximity to Edinburgh Castle, the area outside The Hub can be very busy with tourists at all points of the day and may take people with mobility requirements longer to navigate.

Mondays – Saturdays, approximately 4.30pm – 9pm, the area outside The Hub becomes extremely busy due to high volumes of people attending the Royal Edinburgh Military Tattoo at Edinburgh Castle. During this time, Lawnmarket and Johnston Terrace are closed to vehicles; the closest drop off point is the Radisson Collection Hotel on George IV Bridge.

A free shuttle service dropping off outside The Hub is available from the bottom of Johnston Terrace, see page 6 for more information.

## GETTING THERE

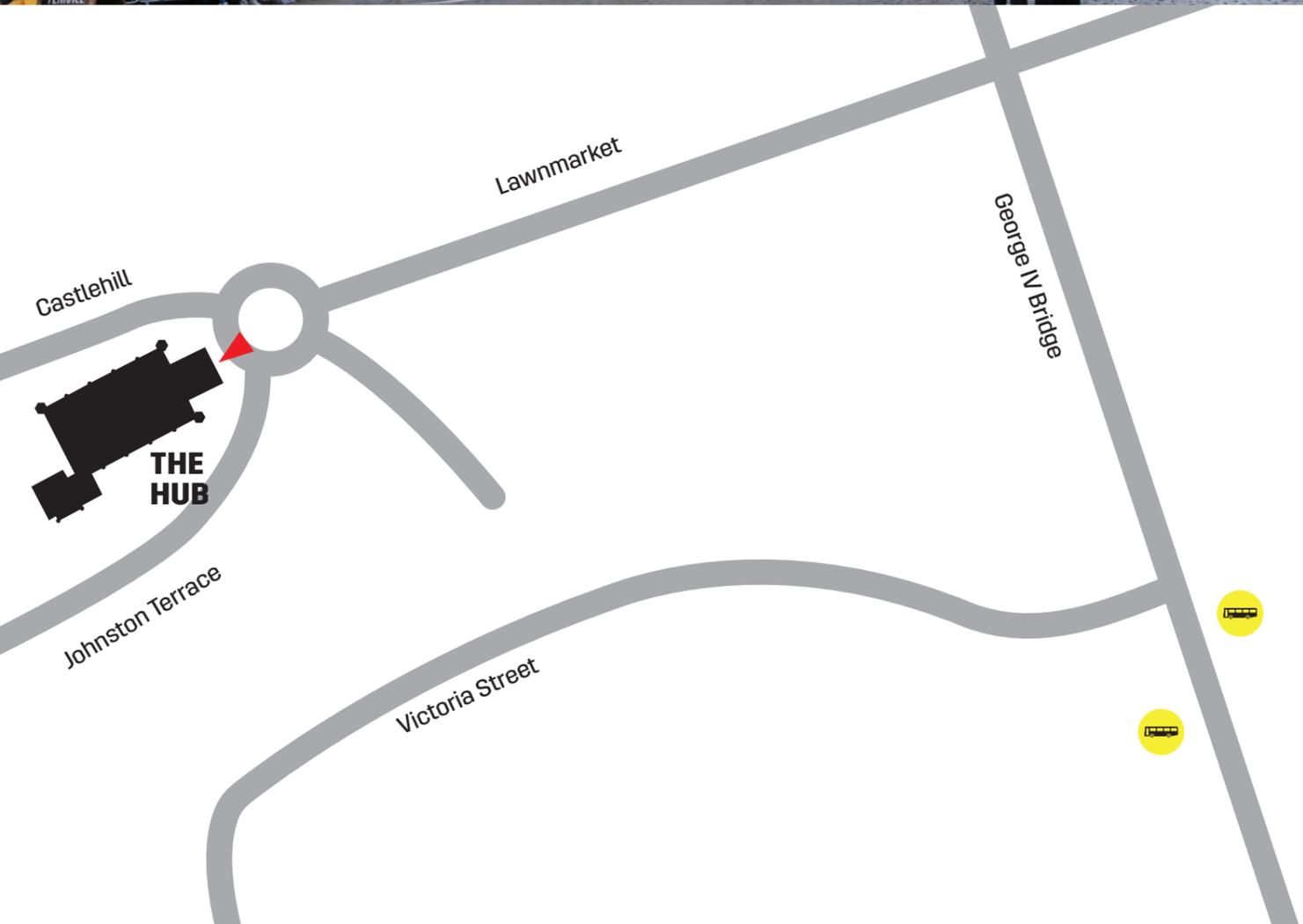
-  NCP Castle Terrace (5 accessible bays) 0.5 miles
-  Bus Stop (Victoria Street) 9, 23, 27
-  Waverly Station 0.4 miles – up steep hill
-  Edinburgh Bus Station 0.7 miles

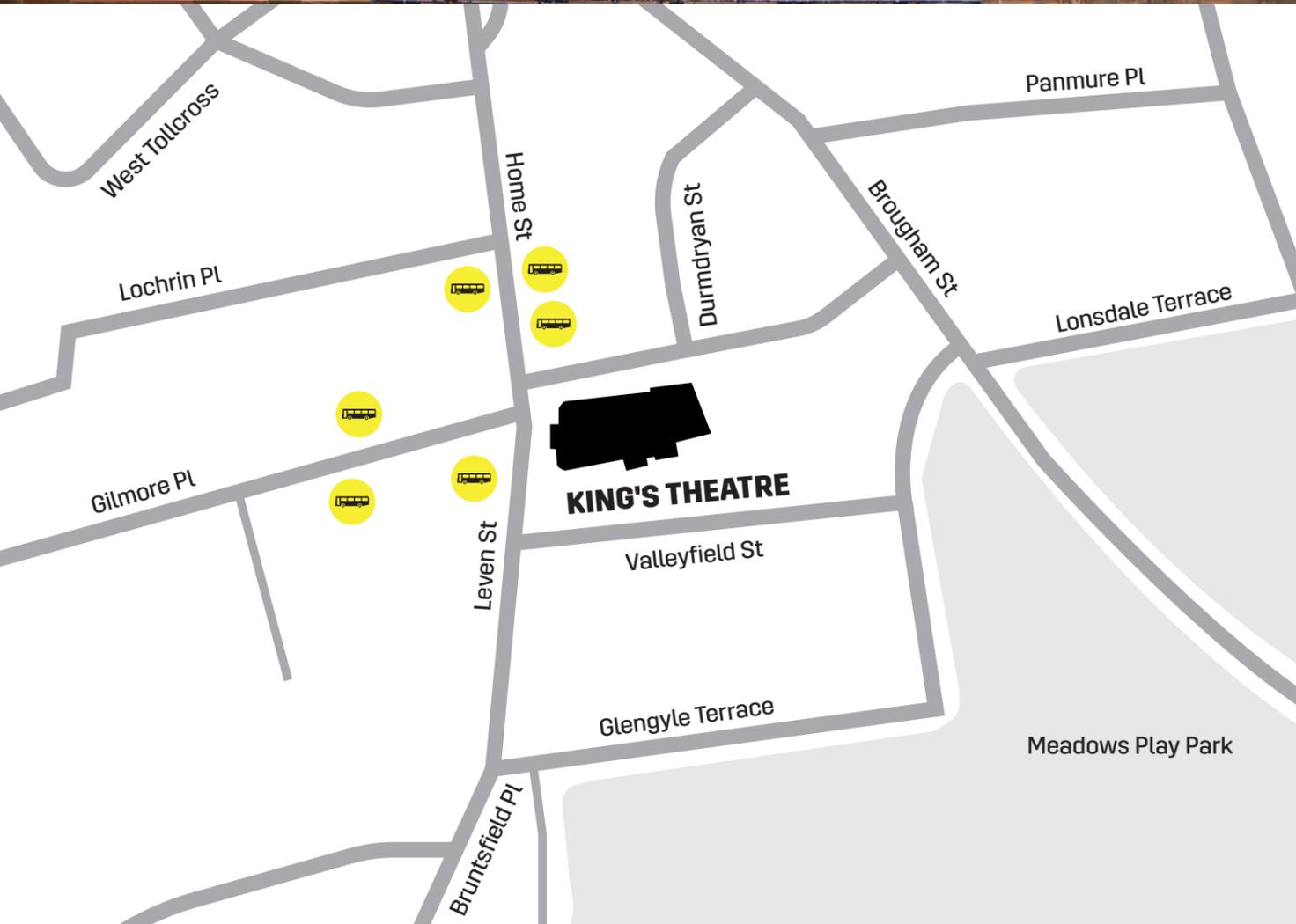
## VENUE ACCESSIBILITY

-  Level access from street level into Box Office
-  Box Office has a low counter and induction loop system
-  The level access route uses a combination of platform lift and passenger lift, **see venue webpage for more details**
-  Assistance dogs are welcome and can be looked after by venue staff
-  Five accessible toilets, **see venue webpage for more details**
-  Two wheelchair spaces available in the Main Hall. For seating specifications, **see venue webpage for more details**
-  Induction loop in auditorium
-  Seating is unreserved but if you notify front of house about an access requirement they will help you find an appropriate seat
-  360° virtual tour of venue available, **see venue webpage for more details**

## FURTHER INFORMATION

-  +44 (0) 131 473 2056
-  [access@eif.co.uk](mailto:access@eif.co.uk)
-  [eif.co.uk/venues/the-hub](http://eif.co.uk/venues/the-hub)





# KING'S THEATRE

2 Leven Street, Edinburgh, EH3 9LQ

## GETTING THERE

-  Limited pay and display spaces nearby
-  Nearest car park: Princes Exchange 0.2 miles
-  Bus stop (Leven Street): 10, 11, 15, 16, 23, 27, 45
-  Haymarket Station 0.6 miles / Waverley Station 1 mile
-  Edinburgh Bus Station 1.5 miles

## VENUE ACCESSIBILITY

-  Main entrance (Leven St) has level access, or three steps with handrail
-  All levels and bars are accessible by lift. Two lifts available
-  Accessible toilets on all levels, including one Changing Places facility
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces available in the Dress Circle (X 2) and in the Stalls (X 5)
-  For seating specifications, **see webvenue page for more details**
-  Audio assistance system available, contact Box Office for guidance on the best seats for reception

## FURTHER INFORMATION

-  +44 (0) 131 529 6000
-  foh@capitaltheatres.com
-  eif.co.uk/venues/kings-theatre

This guide was printed before the King's Theatre refurbishment was completed, please check venue page for most up-to-date information.



© Gaelle Beri

# THE LYCEUM

30b Grindlay Street, EH3 9AX

## GETTING THERE

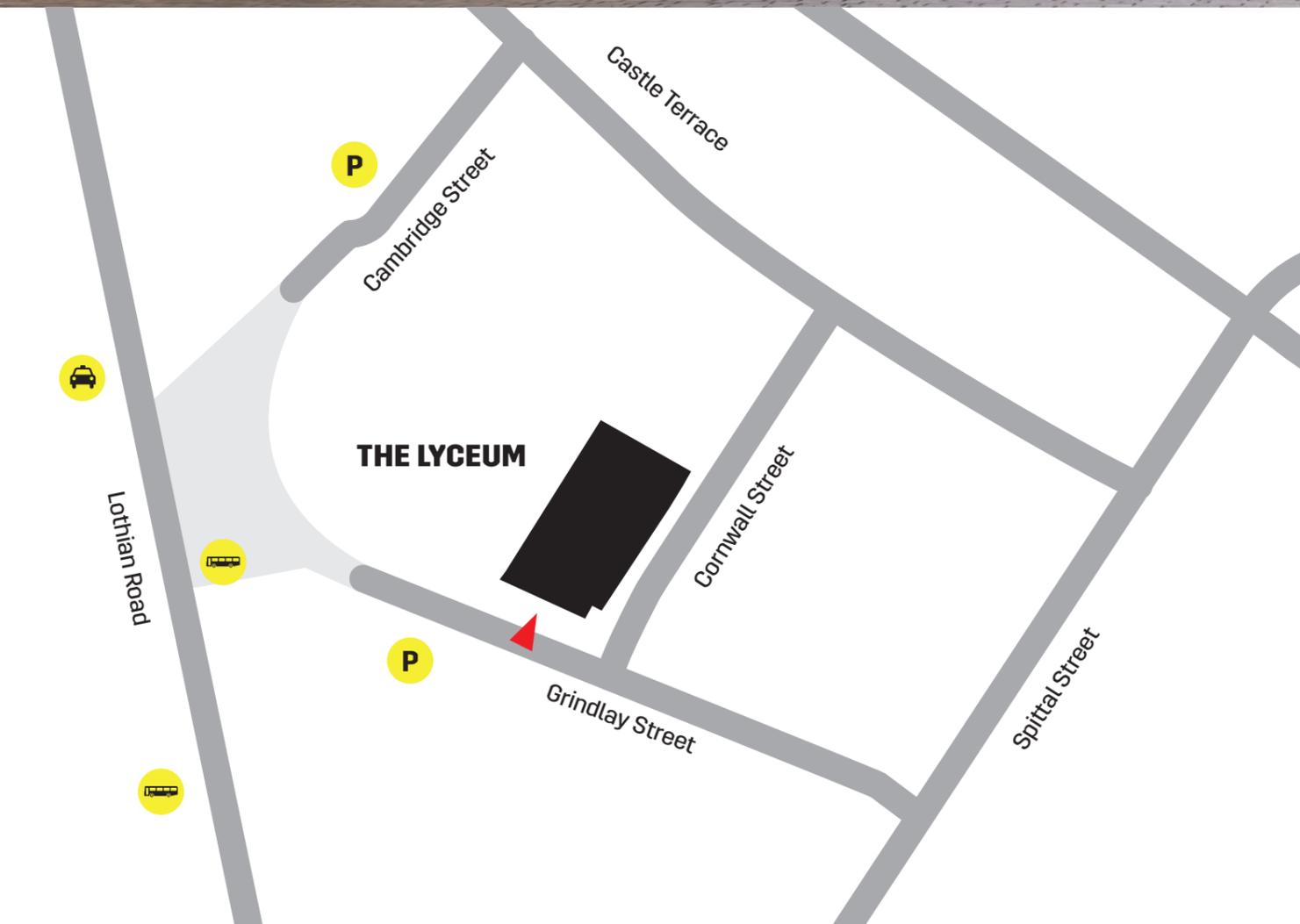
- P** Accessible parking bays on Grindlay Street (5 bays) and Cambridge Street (5 bays)
-  Bus Stop (Usher Hall): 1, 10, 11, 15, 16, 24, 34, 36, 47, 47B
-  Taxi rank on Lothian Road
-  Haymarket Station 0.6 miles
-  Tram stop Shandwick Place 0.4 miles

## VENUE ACCESSIBILITY

-  Passenger lift access to all levels  
Platform lift from Foyer to Stalls Bar, please ask staff for assistance
-  Level access to Box Office and Foyer
-  Box Office has low counter and loop system
- WC** Accessible toilet in Foyer
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces located in the Stalls Boxes A & C. The best seats for people transferring from a wheelchair or with limited mobility are Stalls Boxes A & C – as these seats are individual chairs – or Stalls B5, B25, G4, G25, H4, H26
-  All fixed seats in the auditorium are 45 cm wide, with an average legroom of about 40 cm. The loose seats in the boxes are 48-52 cm wide, and can be moved to adjust legroom to taste
-  The Lyceum has an FM radio wave and Bluetooth Hearing Enhancement system for both hearing enhancement and audio description. Headsets can be collected from the shop in the foyer
- CAP** Captions will be displayed on either side of the auditorium at Grand Circle level. Seats with the best views are the rear Stalls, Grand Circle or Upper Circle

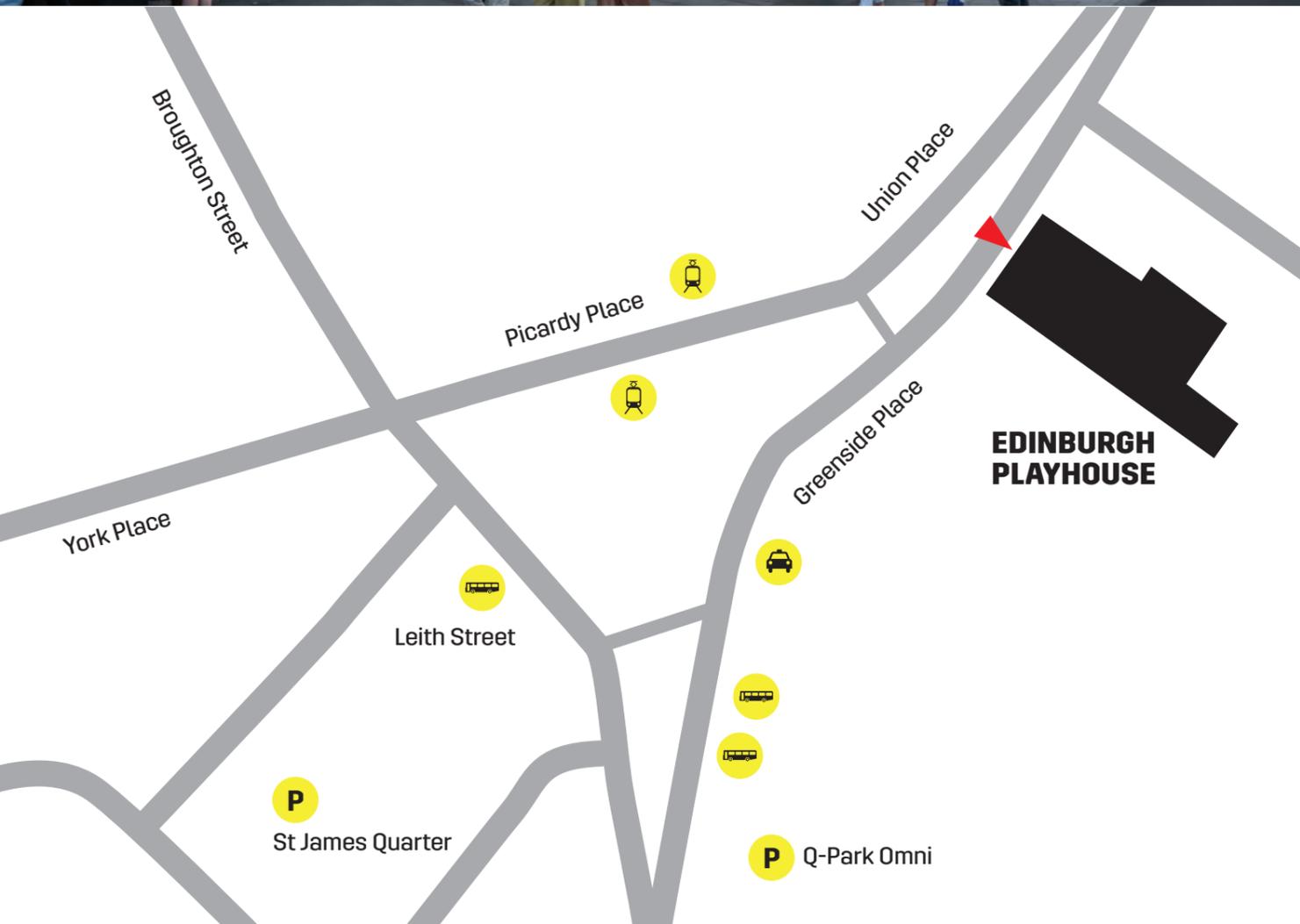
## FURTHER INFORMATION

-  +44 (0) 131 248 4848
-  [info@lyceum.org.uk](mailto:info@lyceum.org.uk)
-  [eif.co.uk/venues/the-lyceum](http://eif.co.uk/venues/the-lyceum)





© Tommy Ga Ken Wan



# PLAYHOUSE

18–22 Greenside Place, EH1 3AA

## GETTING THERE

- P** Q-park: Omni Centre (9 accessible bays) / St James Quarter car park (70 accessible bays)
-  Bus Stop (Leith Street – north): 1, 3, 4, 16, 19, 25, 30, 31, 34, 37, 44  
Bus Stop (Leith Street – south): 3, 7, 8, 14, 15, 16, 25, 29, 30, 31, 37, 44, 49, 101, 101A, 102
-  Taxi ranks outside the Omni Centre and Marriott Courtyard
-  Tram stop Picardy Place 0.1 miles
-  Waverley Station 0.4 miles
-  Edinburgh Bus Station 0.3 miles

## VENUE ACCESSIBILITY

-  Box Office has a low counter
-  Box Office and Circle Bar have loop systems
-  No lift, level access to the Circle entrance and Circle Bar only
-  Stalls access: 40 steps down only, no lift  
Balcony access: 25 steps up only, no lift
- WC** Accessible toilet located in the Circle Bar (left hand transfer)
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces are in Circle Row M  
The best seats for people transferring from a wheelchair or with limited mobility are Circle, Row M (one step) or Row N (three steps)
-  Balcony seats have limited legroom and may not be suitable for people with limited mobility. For seating specifications, **see venue webpage for more details**
-  No loop system in auditorium
- AD** This venue uses Sennheiser MobileConnect and Infrared system headsets for hearing enhancement and audio description. For guidance on which seats have the best signal **see venue webpage for more details** or **call Box Office**

## FURTHER INFORMATION

-  +44 (0) 800 912 6971
-  edinburghaccess@atgentertainment.com
-  eif.co.uk/venues/edinburgh-playhouse
-  Box Office opens 90 minutes before a performance  
Main doors open 60 minutes before a performance



© Monika Jurczyk

# PLAYFAIR LIBRARY

Old College, The University of Edinburgh, South Bridge, Edinburgh EH8 9YL

## GETTING THERE

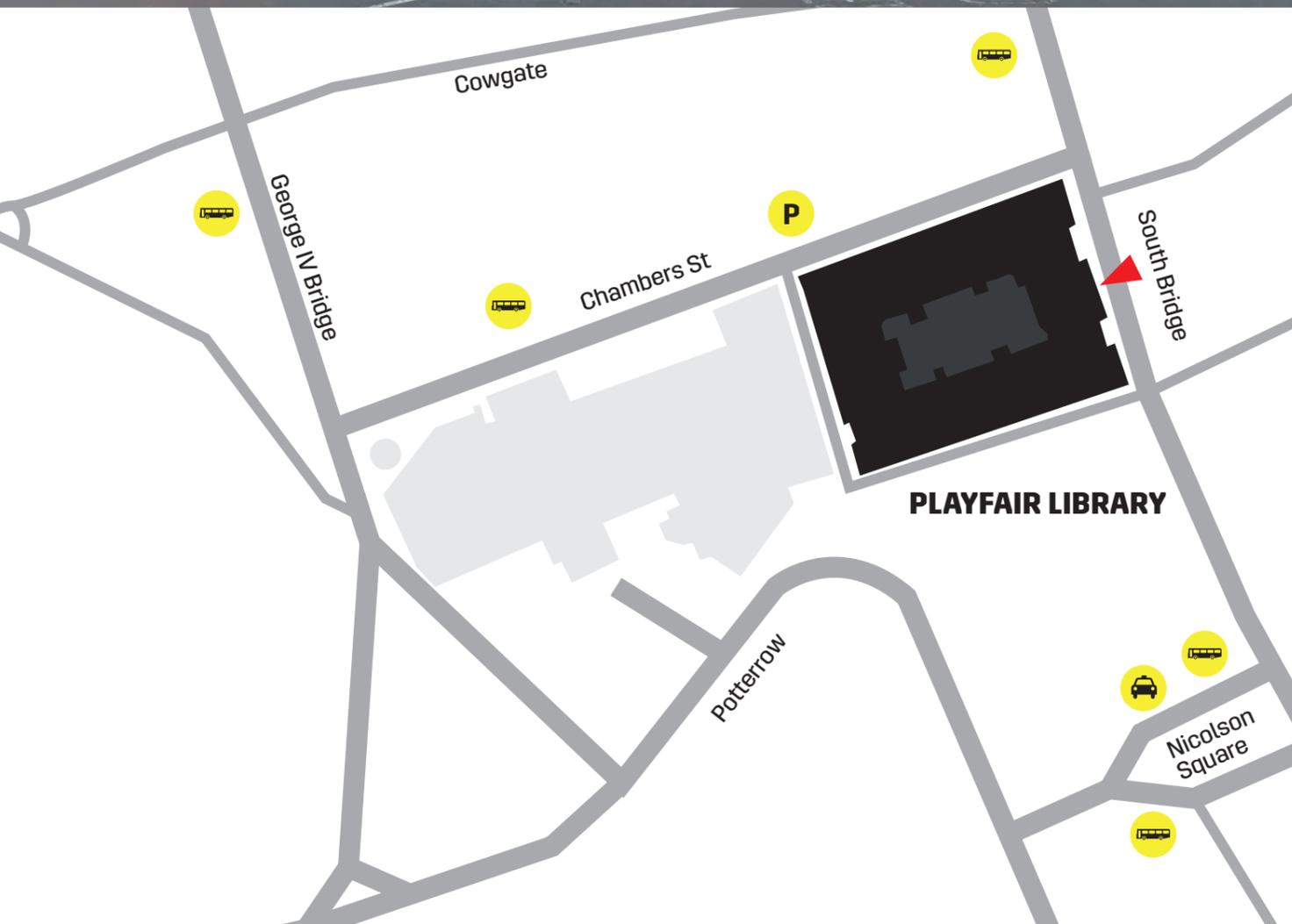
- P** Pay and display parking on Chambers Street (limited free parking for Badge holders)
-  Bus Stop (South Bridge): 3, 5, 7, 8, 14, 29, 30, 31, 33, 35, 45, 49, 51, 52, N3, N30, N37, X29, X62, X95
-  Taxi drop off point is the Old College entrance on South Bridge
-  Waverley Station 0.4 miles
-  Edinburgh Bus Station 0.7 miles

## VENUE ACCESSIBILITY

-  50+ steps via main route into Playfair Library
-  Step-free access available; tell front of house upon arrival and they will escort you. Route includes one slight curb (2 cm), gentle ramp with steep initial rise, and lift
-  Lift specifications: door width (80cm); lift depth (122cm)
- WC** Accessible toilet
-  Assistance dogs are welcome and can be looked after by venue staff
-  Limited seating – this venue is for an exhibition and people are able to move around the space freely
-  Mix of carpeted and hard floors

## FURTHER INFORMATION

-  +44 (0) 131 473 2056
-  [access@eif.co.uk](mailto:access@eif.co.uk)
-  [eif.co.uk/venues/playfair-library](http://eif.co.uk/venues/playfair-library)





© Jassy Earl

# PRINCES STREET GARDENS (EAST)

104 Princes Street, EH2 3AA

Performances at this venue are outdoors, bring suitable clothing

## GETTING THERE

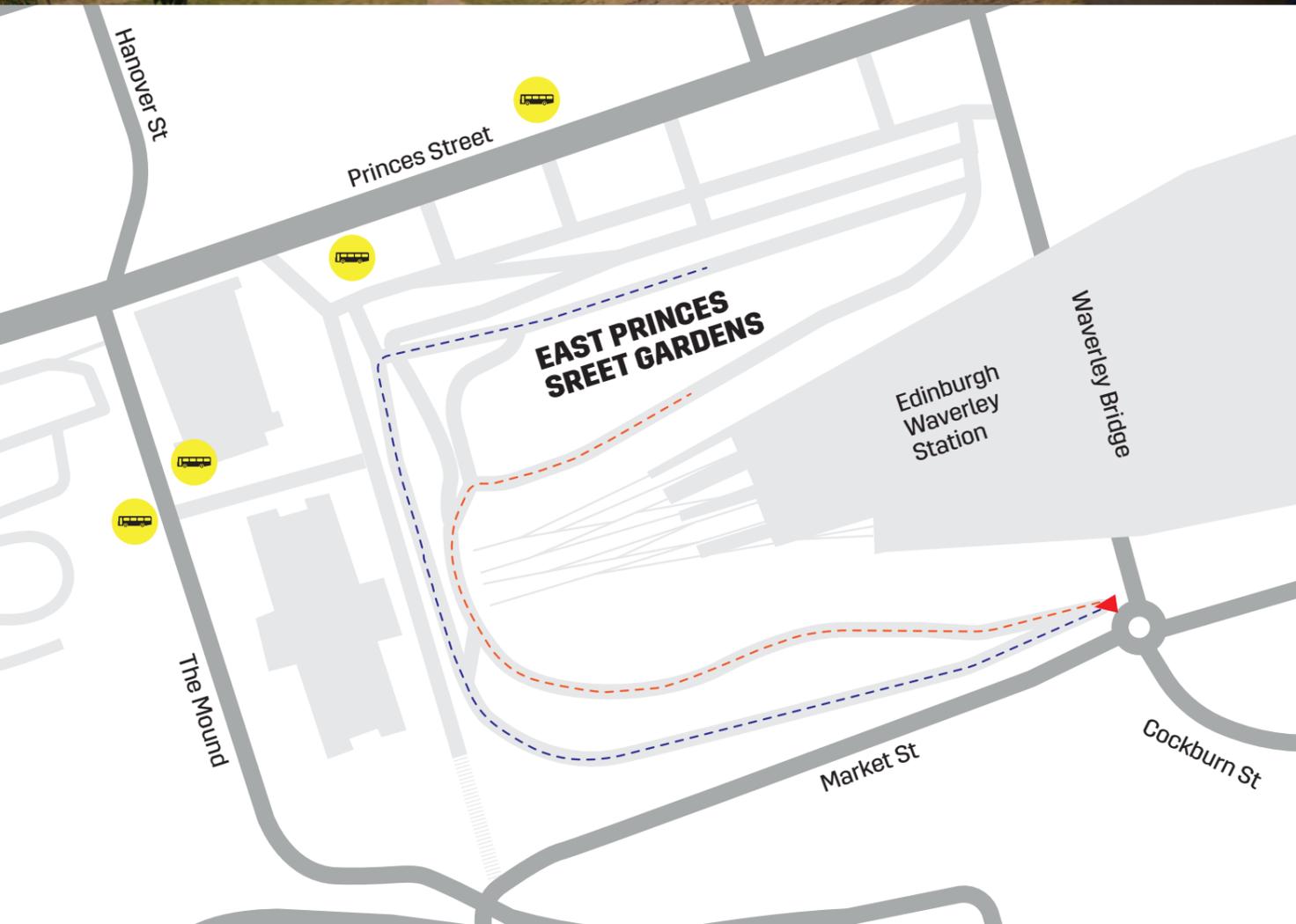
-  Bus Stop (Princes Street): 1, 4, 10, 11, 15, 16, 24, 30, 34, 44, 101, 101A, 102, 124
-  Accessible drop-off point: Corner of Waverley Bridge and Market Street
-  Taxi rank: Waverley Brindge
-  Haymarket Station 0.8 miles
-  Waverley Station 0.1 miles
-  Tram Stop: Princes Street 0.1 miles
-  Edinburgh Bus Station 0.5 miles

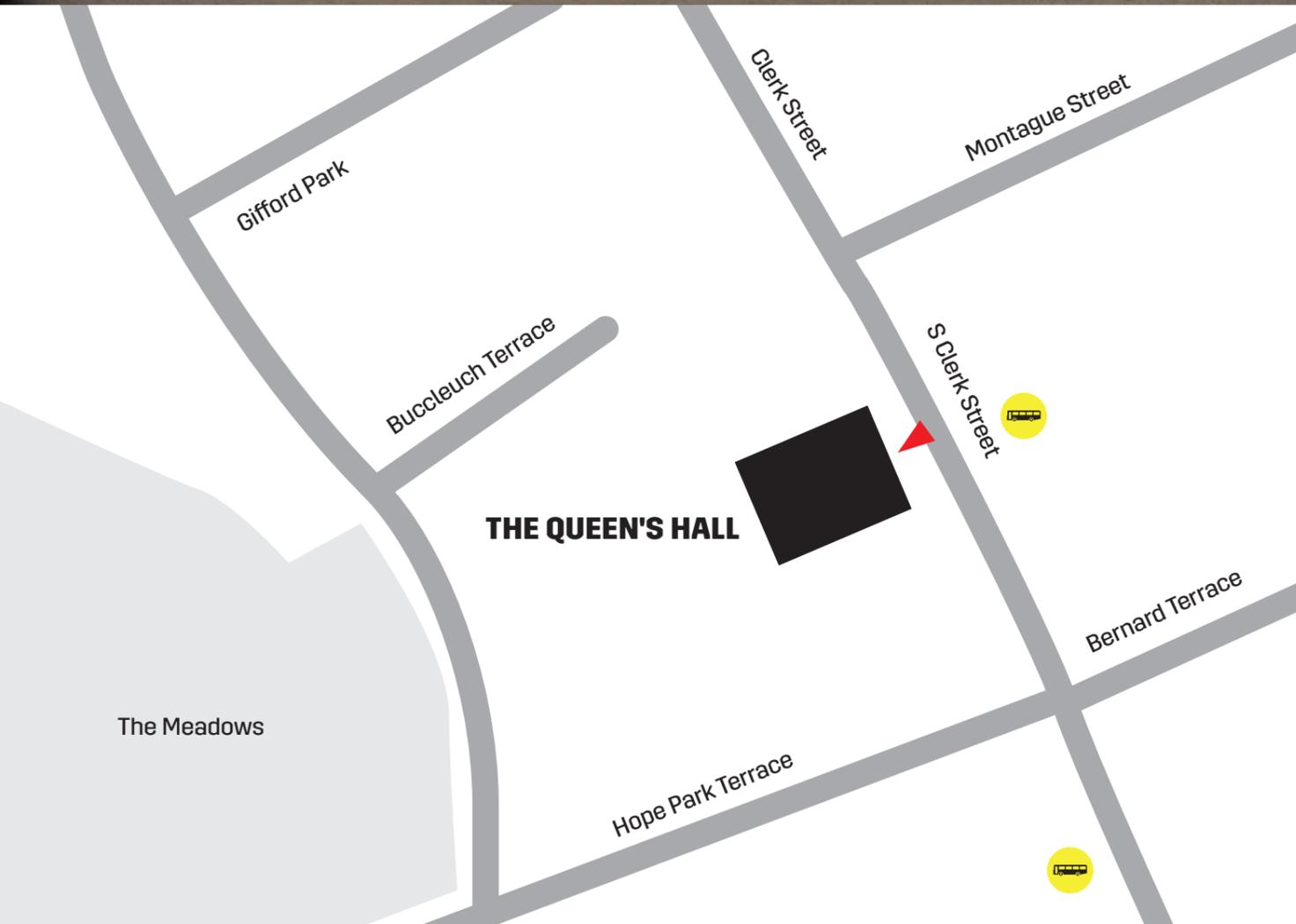
## VENUE ACCESSIBILITY

-  **WC** No accessible toilets available in the venue, closest toilet is National Galleries of Scotland or Edinburgh Waverley
-  This venue has step-free routes
-  Blue colour route uses gentle slopes and has clear views of the performers  
Orange colour route includes some steep slopes and will enable you to be slightly more immersed in the performance
-  Assistance dogs are welcome

## FURTHER INFORMATION

-  +44 (0) 131 473 2056
-  [access@eif.co.uk](mailto:access@eif.co.uk)
-  [eif.co.uk/venues/princes-street-gardens](http://eif.co.uk/venues/princes-street-gardens)





# THE QUEEN'S HALL

85–89 Clerk Street, EH8 9JG

## GETTING THERE

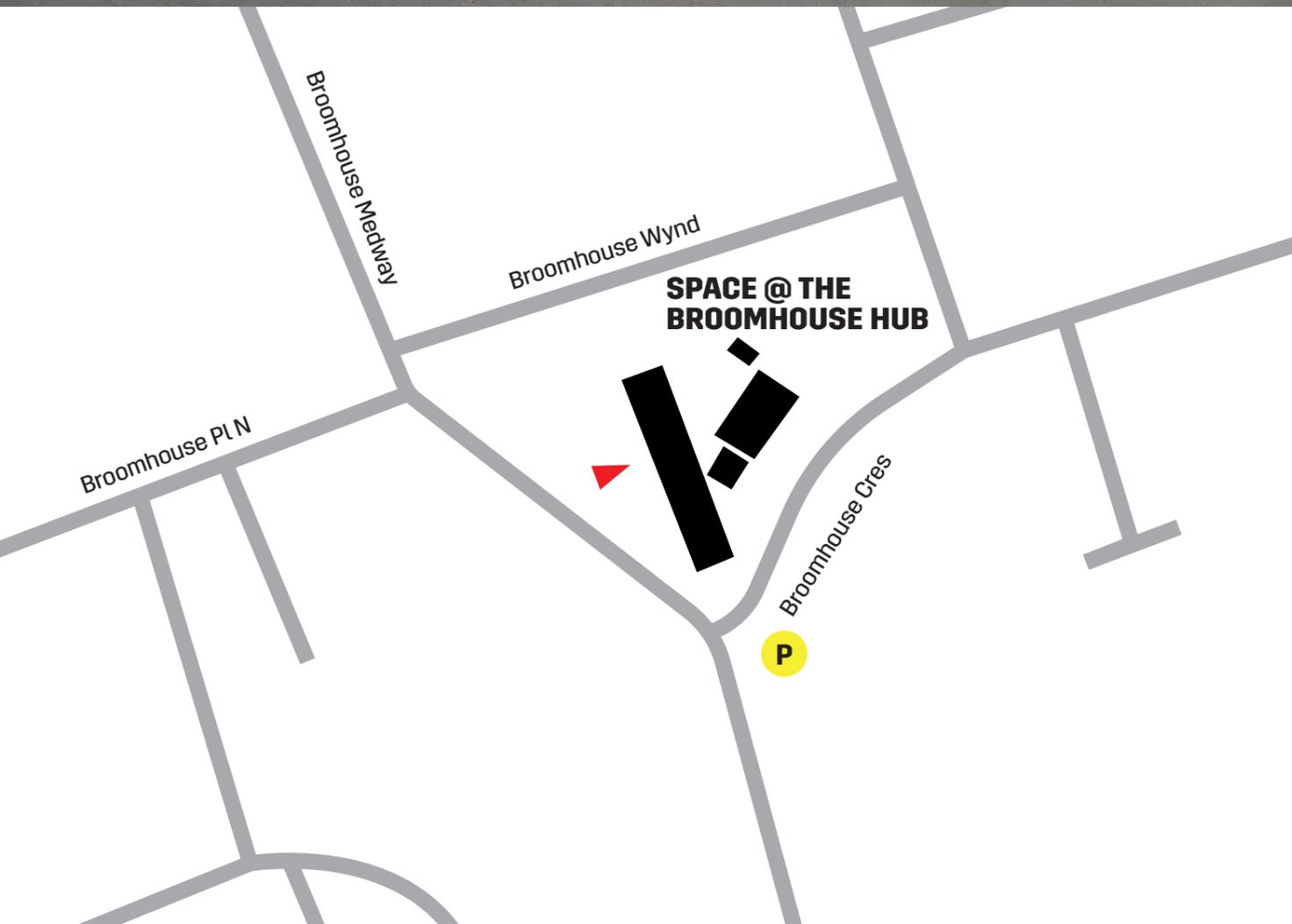
- P** Parking near the venue is very limited. The closest accessible parking bay is outside the police station on St Leonard's Lane (0.2 miles)
- P** Pay and display parking on Montague Street and Rankeillor Street
-  Bus Stop (Bernard Terrace): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 49, 51
-  Waverley Station 0.9 miles
-  Edinburgh Bus Station 1.1 miles

## VENUE ACCESSIBILITY

-  Please be aware that the pavement outside the venue is narrow and may become busy before performances  
Level access to Box Office, which has low counter  
Level access to Stalls and Bar  
There is no level access between Box Office and rest of venue; step free route between them is via street
-  Limited seating in the foyer spaces, approximately 80 seats
-  Assistance dogs are welcome
-  Sensory kits containing ear defenders and other tools are available to book via the venue
-  A visual story of the venue is available at The Queen's Hall website
-  360° virtual tour of venue available, **see venue webpage for more details**
- WC** Two accessible toilets: Ground Floor by Bar: right-hand and left-hand transfer
-  No lift, only Stalls has level access. No level access to Gallery
-  Level access to Centre Stalls and Side Stalls seats P23-25, Q18-19, R15-16, T11-12 only. The remaining Stalls seats are accessed via a few steps
-  Wheelchair spaces are located in Centre Stalls
-  The best seats for people transferring from a wheelchair or with limited mobility are aisle seats in Centre Stalls

## FURTHER INFORMATION

-  +44 (0) 131 668 2019
-  [boxoffice@queenshalledinburgh.org](mailto:boxoffice@queenshalledinburgh.org)
-  [eif.co.uk/venues/the-queens-hall](http://eif.co.uk/venues/the-queens-hall)



# SPACE @ THE BROOMHOUSE HUB

79-89 Broomhouse Crescent, EH11 3RH

## GETTING THERE

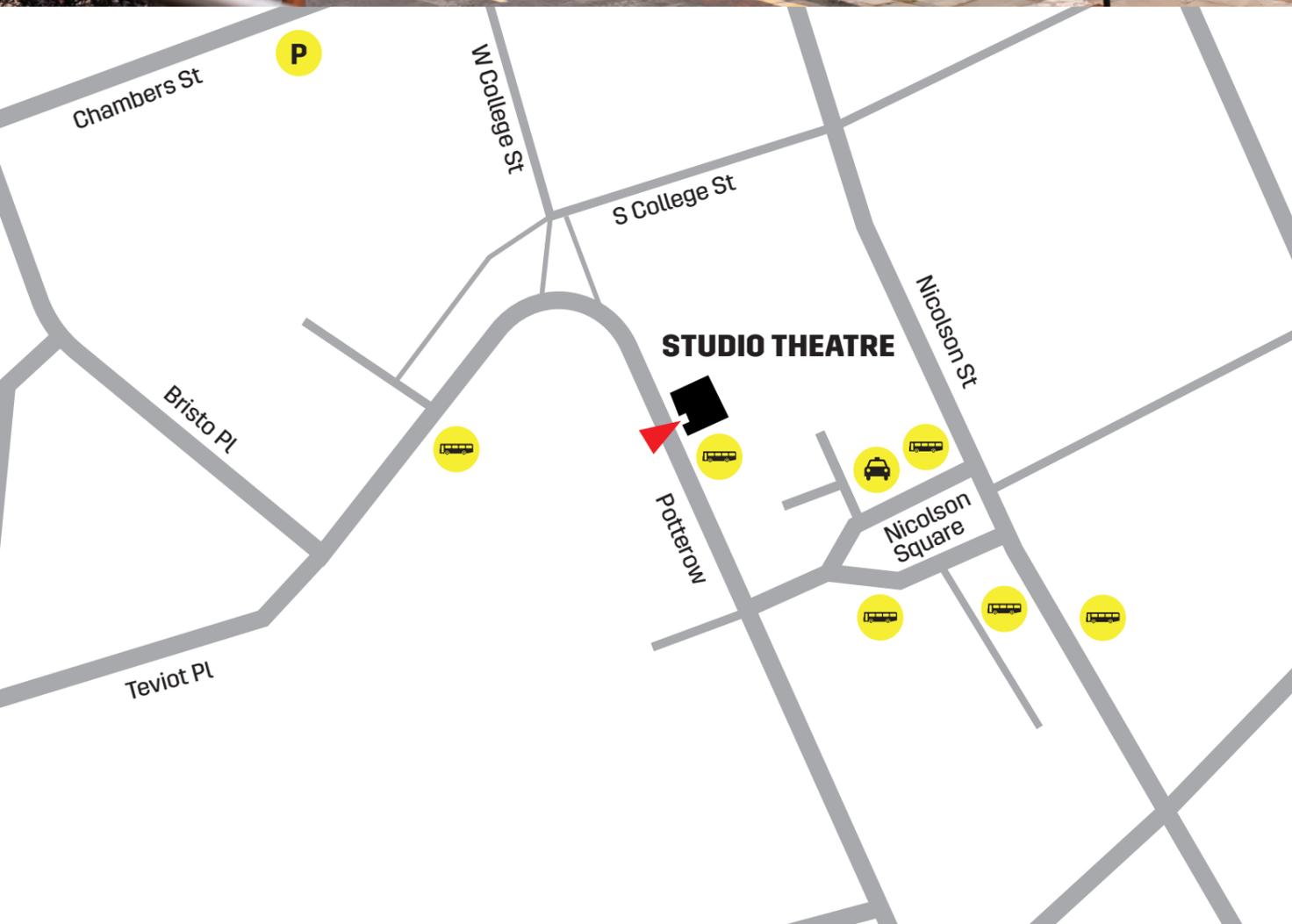
-  Free on-street parking on Broomhouse Crescent and nearby residential streets
-  Bus stop Calder Road, 3, 25, 33, 34, 35 & 36 and Broomhouse Drive bus stop, 2 and 22
-  Haymarket 3.2 miles
-  Tram Stop Saughton 0.4 miles

## VENUE ACCESSIBILITY

-  Level entrance with automatic sliding doors
-  Box Office has low counter and a hearing loop system
-  Step free access throughout building
-  Accessible toilet
-  Assistance dogs welcome in venue
-  Wheelchair/Mobility Charging
-  Seats with armrests available on request

## FURTHER INFORMATION

-  +44 (0) 131 455 7731
-  [admin@spacescot.org](mailto:admin@spacescot.org)
-  [eif.co.uk/venues/space-the-broomhouse-hub](http://eif.co.uk/venues/space-the-broomhouse-hub)



# STUDIO THEATRE

22 Potterrow, EH8 9BL

## GETTING THERE

- P** Pay and display parking on Chambers Street
- P** Accessible parking spaces in the venue can be booked in advance by contacting [stagedoor@capitaltheatres.com](mailto:stagedoor@capitaltheatres.com) or **+44 (0) 131 662 1112** and selecting option two
-  Bus Stop (Surgeon's Hall): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 49 (Potterrow): 2, 9, 12, 47
-  Taxi rank on Nicolson Square
-  Waverley Station 0.5 miles
-  Edinburgh Bus Station 0.8 miles

## VENUE ACCESSIBILITY

-  Level access to main entrance and automatic doors
-  Lift to all levels
- WC** Accessible toilet on level one
-  No loop system in Box Office or auditorium
-  Box Office has low counter
-  Assistance dogs are welcome and can be looked after by venue staff
-  360° virtual tour of venue available, **see venue webpage for more details**
-  Wheelchair spaces and accessible seating available in row A. For seating specifications, **see venue webpage for more details**
-  This venue uses Sennheiser MobileConnect, **see webvenue page for more details**
- AD** Good AD signal from any seat
- BSL** Good view of BSL interpreter from any seat
- CAP** Good view of captions from any seat

## FURTHER INFORMATION

-  +44 (0) 131 529 6000
-  [foh@capitaltheatres.com](mailto:foh@capitaltheatres.com)
-  [eif.co.uk/venues/the-studio](http://eif.co.uk/venues/the-studio)



© Matt Beech

# TALBOT RICE GALLERY

Old College, The University of Edinburgh, South Bridge, EH8 9YL

## GETTING THERE

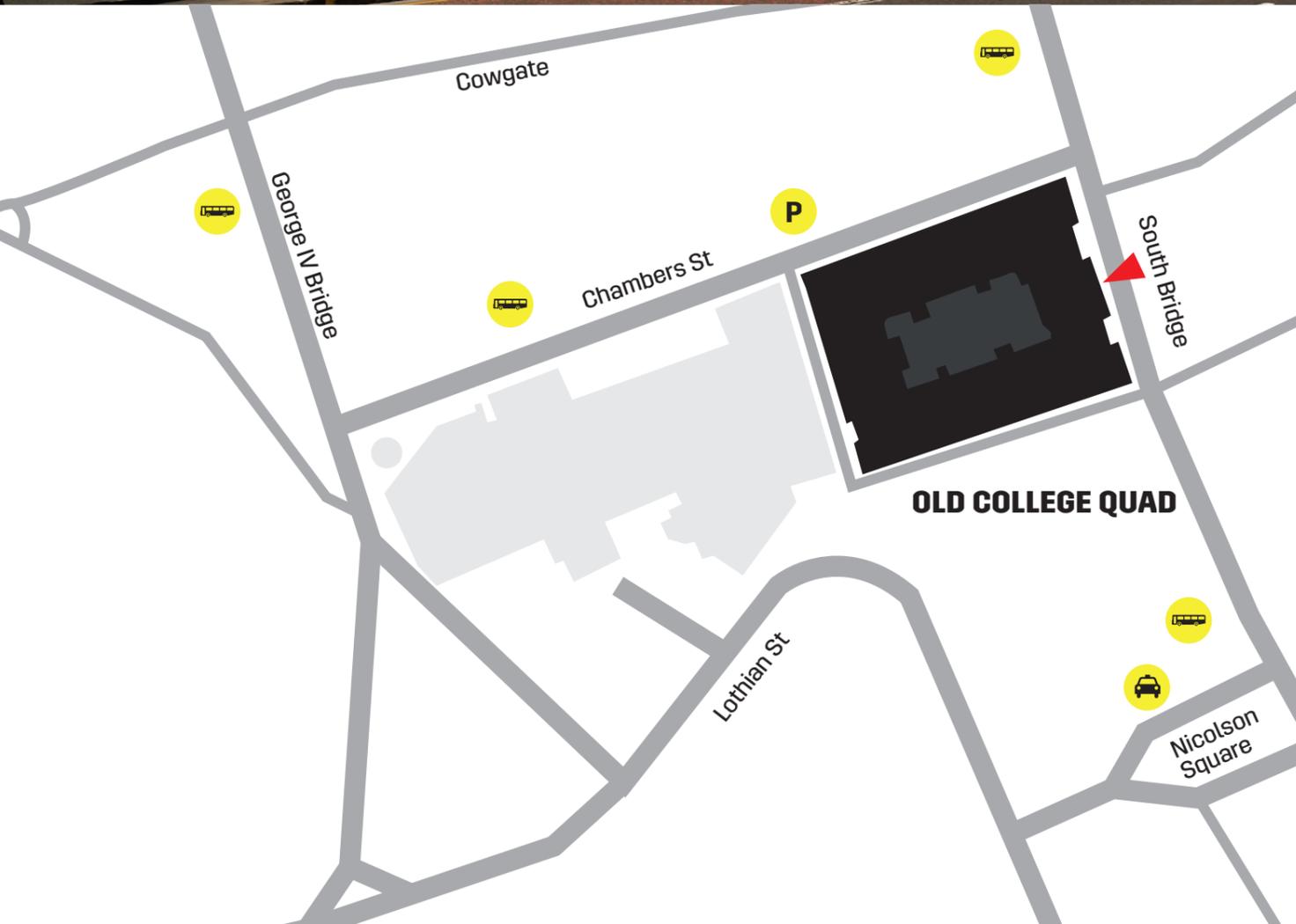
-  Pay and display parking on Chambers Street (limited free parking for Badge holders)
-  Bus Stop (South Bridge): 3, 5, 7, 8, 14, 29, 30, 31, 33, 35, 45, 49, 51, 52, N3, N30, N37, X29, X62, X95 (George IV Bridge): 23, 27, 29, 41, 42, 67
-  Taxi drop off point is the Old College entrance way on South Bridge – entrance on West College Street is closed
-  Waverley Station 0.4 miles
-  Edinburgh Bus Station 0.7 miles

## VENUE ACCESSIBILITY

-  Please note that the venue does not currently have level access due to major refurbishment of the lift
-  Entrance via West College Street is closed due to lift refurbishment. Entrance via South Bridge is via a route of approx 100m through Old College Quad that includes a long and steep ramp, followed by approx 30 steps up to gallery main entrance
-  The White Gallery is on the same level as the main entrance, mezzanine is up a set of steps
-  The Georgian Gallery is accessed through the White Gallery. There are 5 steps up to the Georgian Gallery, serviced by a stair lift
-  One accessible toilet
-  Assistance dogs are welcome
-  Transcripts are available for all video and sound artworks containing dialogue
-  **BSL** A British Sign Language welcome video is available at the front desk
-  A large print guide is available for the exhibition and can be collected from front desk

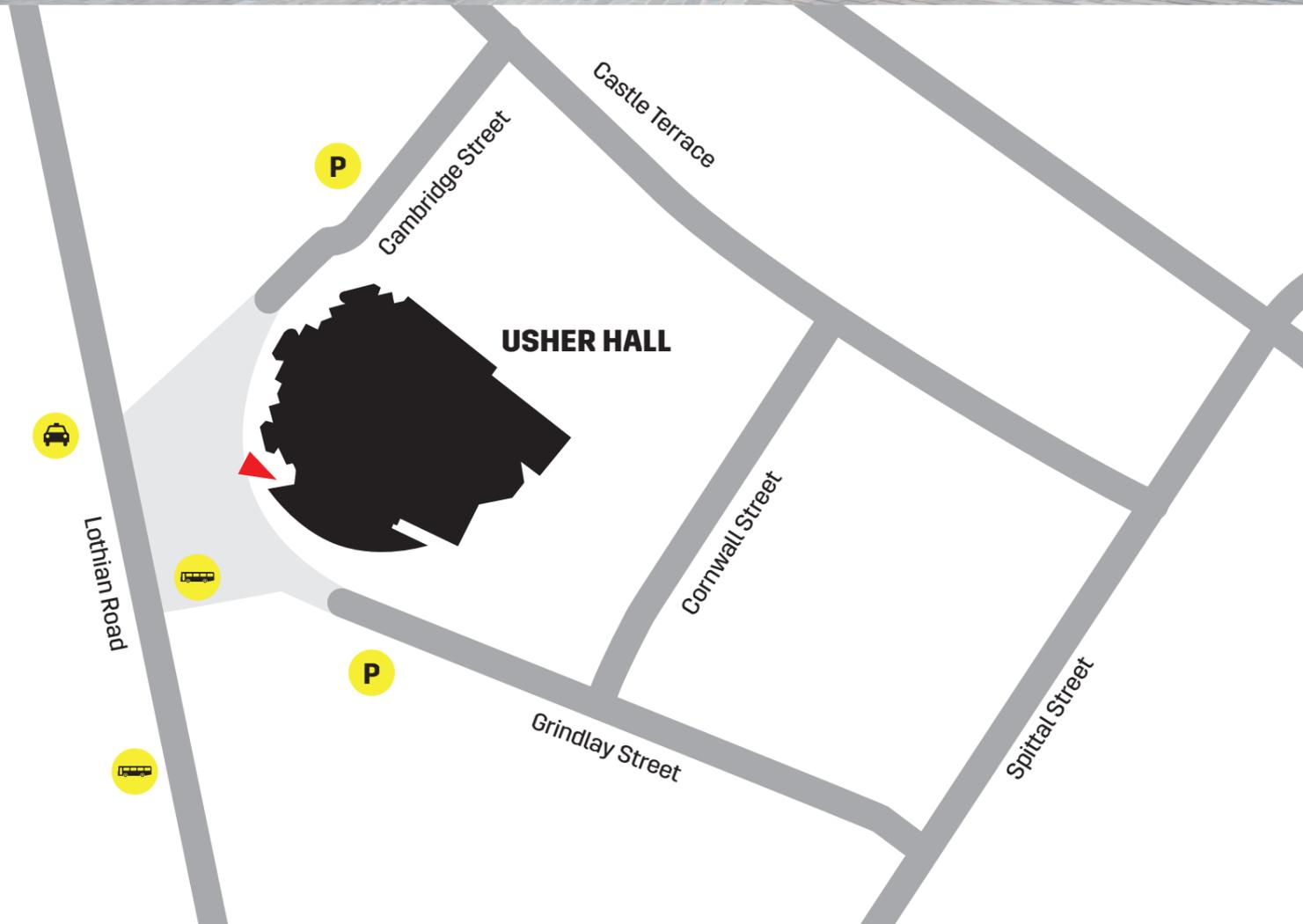
## FURTHER INFORMATION

-  +44 (0) 131 650 2210
-  [info.talbotrice@ed.ac.uk](mailto:info.talbotrice@ed.ac.uk)
-  [eif.co.uk/venues/talbot-rice-gallery](http://eif.co.uk/venues/talbot-rice-gallery)





© Ryan Buchanan



# USHER HALL

Lothian Road, EH1 2EA

## GETTING THERE

-  Accessible parking bays on Grindlay Street (5 bays) and Cambridge Street (5 bays)
-  Bus Stop (Usher Hall): 1, 10, 11, 15, 16, 24, 34, 36, 47, 47B
-  Taxi rank on Lothian Road
-  Haymarket Station 0.6 miles
-  Tram stop Shandwick Place 0.4 miles

## VENUE ACCESSIBILITY

-  Main entrance through glass wing has level access and power assisted doors
-  Box Office has low counter and no loop system
-  Lift access to all levels
-  Bars at Box Office and Upper Circle have step free access  
Bars in Stalls accessible via two steps (with handrails), and Grand Circle via two steps (no handrail). Venue staff can assist if needed
-  Assistance dogs are welcome and can be looked after by venue staff
-  Approximately 180 seats available across various foyer spaces
- WC** Three accessible toilets, **see venue webpage for more details**
-  Wheelchair spaces are located in the Stalls and Grand Circle levels
-  For seating specifications, **see venue webpage for more details**
-  Seats in the Upper Circle are very high up and may not be suitable for people who have an issue with heights
-  The steps up to the different rows in the Upper Circle are steep, they are not suitable for anyone with mobility requirements
-  Loop system in the auditorium, turn hearing aid to 'T' position
- CAP** We recommend booking seats in the centre of the Stalls and Grand Circle for a clear view of captioning screens
-  360° virtual tour of venue available, **see venue webpage for more details**

## FURTHER INFORMATION

-  +44 (0) 131 228 1155
-  [customer.enquiries@usherhall.co.uk](mailto:customer.enquiries@usherhall.co.uk)
-  [eif.co.uk/venues/usher-hall](http://eif.co.uk/venues/usher-hall)

# ACCESSIBLE PERFORMANCE LISTINGS



Image: Mary, Queen of Scots Touch Tour

# AUDIO DESCRIBED PERFORMANCES AND TOUCH TOURS

## WHAT IS AUDIO DESCRIPTION?

Audio described performances provide a live commentary of the visuals of a performance – for example explaining how a character may dance, stomp, or skip across a stage, as well as other important details. This means that if you are blind or partially sighted then you won't miss a beat of the action, or any gestures that are pivotal to understanding the plot.

Audio description is delivered via headsets or headphones which you can collect from staff at the venue. The commentary begins approximately 10/15 minutes before the curtain rises.

## WHAT AUDIO DESCRIPTION ISN'T:

Audio describers won't talk over the dialogue of the show or speak over all the music – so you don't need to worry that by using audio description you'll miss out on other elements of the performance.

It isn't backstage information or a director's commentary – it's the necessary information needed to visualise the performance.

## WHAT IS A TOUCH TOUR?

Some audio described performances also offer a touch tour. When you buy a ticket for an audio described show, you will be asked if you and a companion would like to attend a touch tour – if there is one available.

Touch tours usually take place on the stage, before the venue opens to the public, with the audio describer giving context about set, props and costumes. You will be able to touch and feel the textures of these objects to help create a more vivid experience during the show.

## WHAT A TOUCH TOUR ISN'T:

A backstage tour – there is no assumption that people already know about the plot of the show, or anything about its actors, characters or directors. Descriptions are kept very practical and factual.

## AUDIO DESCRIBER BIOGRAPHIES:

**Amanda Drollinger** is an audio describer based in Edinburgh. She was trained by Audio Description Association Scotland in 2010 receiving National Open College Network Certificate in Audio Description Skills. She has worked on the audio descriptions of theatre-based performances in a variety of performance formats throughout Scotland with a particular interest in dance and musical theatre.

**Bridget Stevens** has been an audio describer for more than 20 years, working in venues around the UK, including non-traditional spaces like Aberdeen Beach and Edinburgh Castle. She described the first-ever relaxed performance staged by the Festival Theatre in Edinburgh. She is also an AD Trainer, Assessor and Quality Monitor.

**Caroline Jaquet** is an experienced audio describer. She is involved in promoting audio description and bringing it to new audiences - recently working with different groups such as the Distant Voices Community and the Authentic Artists Collective. She works mostly in live theatre of all genres, but has diversified into describing textiles, exhibitions, and large scale concerts.

**Christopher McKiddie** has a passion for theatre and access and for 15 years has provided live audio description and touch tours at venues across Scotland, from panto to Pinter. He also provides audio description scriptwriting services for a variety of film, television and translation companies.

**Emma-Jane McHenry** has been describing live theatre for over 15 years, proudly describing for the Edinburgh International Festival for many of these. She is a dance and theatre specialist who has worked in the UK and internationally, collaborating with performing arts companies, producers, artistic teams, and festivals. Her focus is to create and deliver audio descriptions and touch tours that best represent the performances to visually impaired and low vision audiences.

**John Cummings** is a qualified audio describer who has described extensively in theatres throughout Scotland including at the Edinburgh International Festival and the Fringe. He has described for film companies and at sports events as well establishing audio described tours for art galleries, museums and the Royal Botanical Gardens Edinburgh.

**Jonathan Penny** has over ten years' experience making live performances and television programmes accessible. A skilled and versatile audio describer, his other recent clients include Glasgow's SEC venues, Scottish Ensemble, and Tramway's Take Me Somewhere festival. Jonathan enjoys leaning on his musical background, and has a long relationship supporting Scottish Opera with their access programme. He currently leads the access services provision for Channel 4.

**Lydia Kerr** has over 20 years' experience audio describing theatre in Scotland; including several Edinburgh International Festival productions. Lydia also works in higher education with a role focused on accessibility and widening participation.

**Trina Gillies** retired early from a career in teaching and was looking for something worthwhile to fill her time. She discovered audio description, and since 2011 has gained experience in different genres including theatre, musicals, film, opera and museum description. Really enjoys the work, and is always up for a new AD challenge!

**Veronica Kinahan** is an experienced and enthusiastic audio describer. She has championed the provision of audio description and touch tours in all genres of theatre, music and film around Scotland. From Panto to Scottish Opera, Taylor Swift at Murrayfield or one-to-one music workshops, Veronica loves the challenge of describing them all.



Image: The Marriage of Figaro Touch Tour

## AUDIO DESCRIBED LISTINGS

PRODUCTION	VENUE	DATE	TIME	TOUCH TOUR	PROVIDER
<b>THE GALLOPING CURE</b>	Festival Theatre	12 Aug	7pm	5.45pm	Jonathan Penny Veronica Kinahan
<b>DEATH OF GESUALDO</b>	The Queen's Hall	15 Aug	11am	n/a	Lydia Kerr
<b>FOUR WALLS AND A ROOF</b>	Studio Theatre	16 Aug	7.30pm	6.30pm	Bridget Stevens John Cummings
<b>IHSANE</b>	Festival Theatre	20 Aug	7.30pm	6.30pm	Emma-Jane McHenry
<b>HANG TIME</b>	The Lyceum	22 Aug	3pm	2pm	Amanda Drollinger
<b>EXXY</b>	King's Theatre	23 Aug	7.30pm	6.30pm	Christopher McKiddie
<b>AL-SIRAH AL-HILALIYYAH</b>	The Lyceum	28 Aug	7.30pm	6.30pm	Christopher McKiddie
<b>WHEN PROPHECY FAILS</b>	Studio Theatre	29 Aug	2.30pm	1.30pm	Jonathan Penny
<b>TAVERNA MIREZIA</b>	Church Hill Theatre	29 Aug	8pm	7pm	Caroline Jaquet
<b>CLOWN SHOW</b>	King's Theatre	30 Aug	3pm	2pm	Amanda Drollinger
<b>VERDI'S A MASKED BALL</b>	Festival Theatre	30 Aug	2pm	12.45pm	Trina Gillies Veronica Kinahan
<b>MERE MORTALS</b>	Edinburgh Playhouse	30 Aug	8pm	7pm	Emma-Jane McHenry

## BRITISH SIGN LANGUAGE INTERPRETED PERFORMANCES

If British Sign Language (BSL) is your preferred language, we offer multiple performances in which BSL interpreters are either integrated into the performance or stand on the side of stage.

### SIGN LANGUAGE INTERPRETER BIOGRAPHIES:

**Karen Forbes** is a renowned British Sign Language (BSL) Interpreter, dedicated to bridging communication barriers between Deaf and hearing communities. The main body of her work is within the arts, providing BSL interpretation for a wide range of performances in both mainstream and community theatre productions.

**Paul Whittaker OBE** Deaf from birth, Paul Whittaker has had a highly successful career as a musician and sign language performer and received an OBE for Services to Music. For over 30 years he has been signing concerts and theatre performances as well as running various sign language choirs and working with NYCOS to promote the use of BSL. He regularly works with the RSNO and RSNO Chorus, SCO, Children's Classic Concerts, Dunedin Consort and the Cumnock Tryst.

**Yvonne Waddell** is a freelance BSL/English interpreter, based in Paisley. She is an experienced community interpreter who works across the arts, including stand-up comedy. She has worked with theatre companies across Scotland, and been an integrated BSL performance interpreter for small, independent productions, as well as the National Theatre of Scotland. She is also known for her in-vision interpreting work on screen for STV news and Scottish Government press conferences.

## BSL LISTINGS

PRODUCTION	VENUE	DATE	TIME	PROVIDER
<b>THE GLOBAL IDEAS STAGE</b>	King's Theatre	11 Aug	4pm	Rachel Amey Yvonne Waddell
<b>FAMILY CONCERT</b>	Usher Hall	16 Aug	1pm	Paul Whittaker
<b>FOUR WALLS AND A ROOF</b>	Studio Theatre	17 Aug	7.30pm	Rachel Amey Yvonne Waddell
<b>EXXY</b>	King's Theatre	23 Aug	7.30pm	Karen Forbes
<b>CLOWN SHOW</b>	King's Theatre	29 Aug	8pm	Rachel Amey
<b>WHEN PROPHECY FAILS</b>	Studio Theatre	30 Aug	5.30pm	Karen Forbes

## CAPTIONED PERFORMANCES

Captions are displayed in large text on either side of the stage. Dialogue appears in real time as the words are spoken by the performers. Captions also provide information about who is speaking and any sound effects or music that may be important to understanding the performance.

Captions will be on stage so everyone can see them, but if you need a good view of the screens then check venue page information for appropriate seating information.

### CAPTIONER BIOGRAPHIES:

**Alison Pendlowski** comes from a background in Speech and Language Therapy for the NHS, lipreading teaching and amateur theatre. In 2018 she then trained as a theatre captioner with Stagertext. Although based in Fife Alison works with theatre companies in venues across Scotland on a wide range of scripted productions including plays, musicals, dance with dialogue and opera.

**Claire Hill** with nearly 30 years' experience of court reporting and captioning, and a BMus from King's College London, Claire Hill relishes the challenge of live captioning at Usher Hall. She also live captions comedy and theatre at Edinburgh Festival Fringe, and throughout the rest of the year splits her time between the Southbank Centre and the comedy circuit.

**Glenda J. Carson** has created accessible theatre performances for over 20 years, qualifying as an audio describer in 2003 and as a Stagertext captioner in 2007. Glenda captions a wide variety of theatre shows throughout Scotland and also enjoys her side hustle as a subtitle editor in film and TV.

## CAPTIONED LISTINGS

PRODUCTION	VENUE	DATE	TIME	PROVIDER
<b>[SEAGULL]</b>	Studio Theatre	7 Aug	4pm	Creative captions integrated into performance
		8–11 Aug	7.30pm	
<b>THE GLOBAL IDEAS STAGE</b>	King's Theatre	11 Aug	4pm	Claire Hill
<b>INGOMA! A REVOLUTION IN RHYTHM</b>	The Lyceum	15 Aug	7.30pm	Glenda J. Carson
<b>FAMILY CONCERT</b>	Usher Hall	16 Aug	1pm	Claire Hill
<b>ANGELS IN AMERICA</b>	King's Theatre	16 Aug	6pm	Internationaal Theater Amsterdam
<b>FOUR WALLS AND A ROOF</b>	Studio Theatre	16 Aug	7.30pm	Alison Pendlowski
<b>COLERIDGE-TAYLOR'S THE SONG OF HIAWATHA</b>	Usher Hall	19 Aug	7pm	Claire Hill
<b>IHSANE</b>	Festival Theatre	20 Aug	7.30pm	Alison Pendlowski
<b>HANG TIME</b>	The Lyceum	22 Aug	8pm	Glenda J. Carson
<b>EXXY</b>	King's Theatre	23 Aug	7.30pm	Integrated into performance
<b>THE GOLDEN AGE OF HOLLYWOOD</b>	Usher Hall	25 Aug	11am	Claire Hill
<b>JORDI SAVALL: A SEA OF MUSIC</b>	Usher Hall	25 Aug	8pm	Golda Fischer
<b>WHEN PROPHECY FAILS</b>	Studio Theatre	27–29 Aug	7.30pm	Integrated into performance
		29 Aug	2.30pm	
		30 Aug	5.30pm	

## SURTITLES

As well as captions, we also have surtitles for other performances. Surtitles are displayed in large text above the stage. Dialogue or lyrics are transcribed or translated into English and displayed in real time as the words are sung or spoken by the performers.

SHOW	VENUE	DATE	TIME	LANGUAGE
<b>A TRIAL – AFTER AN ENEMY OF THE PEOPLE</b>	The Lyceum	7–10 Aug	7.30pm	Portuguese with English surtitles
		8 Aug	3pm	
<b>DUNEDIN CONSORT</b>	The Queen's Hall	8 Aug	11am	Performed in English with surtitles
<b>OPENING CONCERT: ALL RISE</b>	Usher Hall	8 Aug	6.30pm	Sung in English with surtitles
<b>THE GALLOPING CURE</b>	Festival Theatre	9, 11–12 Aug	7pm	English with English surtitles
<b>JASON MAX FERDINAND SINGERS</b>	The Queen's Hall	10 Aug	11am	Sung with English surtitles
<b>BETH TAYLOR &amp; HAMISH BROWN</b>	The Queen's Hall	11 Aug	11am	Sung with English surtitles
<b>JLCO PLAYS DUKE ELLINGTON</b>	Usher Hall	11 Aug	7.30pm	Sung in English with surtitles
<b>LAWRENCE BROWNLEE &amp; IAIN BURNSIDE</b>	The Queen's Hall	12 Aug	11am	Performed in English and Italian with English surtitles
<b>THIS SHINING NIGHT</b>	Usher Hall	13 Aug	9pm	Sung in English and Latin with English surtitles

<b>BEETHOVEN 7 &amp; ORTIZ</b>	Usher Hall	14 Aug	7.30pm	Sung in Spanish with English surtitles
<b>DEATH OF GESUALDO</b>	The Queen's Hall	15 Aug	11am	Sung in Italian with English surtitles
<b>ANGELS IN AMERICA</b>	King's Theatre	15, 16, 18 & 19 Aug	6pm	Dutch with English surtitles
		20 Aug	1pm	
<b>MOZART'S DON GIOVANNI</b>	Usher Hall	16 Aug	6.30pm	Sung in Italian with English surtitles
<b>RISING STARS OF VOICE WITH LOUISE ALDER</b>	The Queen's Hall	18 Aug	11am	Sung with English surtitles
<b>VOICES OF CANADA</b>	Usher Hall	20 Aug	7.30pm	Sung in Mi'kmaq and French with English surtitles
<b>STRAUSS'S ELEKTRA</b>	Usher Hall	23 Aug	6.30pm	Sung in German with English surtitles
<b>VERDI'S A MASKED BALL</b>	Festival Theatre	26, 27 & 29 Aug	7pm	Sung in Italian and English with English surtitles
		30 Aug	2pm	
<b>AL-SIRAH AL-HILALIYYAH</b>	The Lyceum	26–29 Aug	7.30pm	Arabic with English surtitles
<b>JULIE ROSET &amp; SUSAN MANOFF</b>	The Queen's Hall	27 Aug	11am	Sung in French with English surtitles
<b>MAHLER'S DAS KLAGENDE LIED</b>	Usher Hall	27 Aug	7.30pm	Sung in German with English surtitles

## NON-VERBAL PERFORMANCES

These performances do not have any added access features but may be of interest to Deaf and hard of hearing people due to being driven by visual elements with no or very limited moments of spoken language.

SHOW	VENUE	DATE	TIME	PERFORMANCE TYPE
[SEAGULL]	The Lyceum	7 Aug	4pm	Theatre performed in Flemish Sign Language
		8–11 Aug	7.30pm	
HOSTILE	Church Hill Theatre	8–11 Aug	2pm	Physical Theatre
		9–10 Aug	6pm	
IHSANE	Festival Theatre	18–20 Aug	7.30pm	Dance
TAVERNA MIREZIA	Church Hill Theatre	26, 27 & 29 Aug	8pm	Physical Theatre
		28 Aug	5pm & 8.30pm	
CLOWN SHOW	King's Theatre	27–29 Aug	8pm	Physical Theatre and Clowning
		29 Aug	2pm	
		30 Aug	3pm	
MERE MORTALS	Edinburgh Playhouse	28–30 Aug	8pm	Dance
		29 Aug	3pm	

## RELAXED PERFORMANCES

The term “relaxed” refers to having a relaxed attitude to some of the more formal aspects of traditional performance; this could relate to aspects of the production or to a person’s experience within the venue. We do this to create an atmosphere and environment that is inclusive and welcoming for people who may otherwise experience barriers when attending live performance.

### Common features of a relaxed performance include:

The house lights remaining on low during the performance; the loudest sounds and brightest lights being slightly reduced; allowing the audience to talk or make noises during the performance and being allowed to leave and return the auditorium as many times as they like. Every relaxed performance is different, so please check an event listing to understand the relaxed features specific to that performance.

## RELAXED LISTINGS

PERFORMANCE	VENUE	DATE	TIME
FAMILY CONCERT	Usher Hall	16 Aug	1pm

This performance is intended for families with young children aged 7–11, but people who will benefit from a relaxed environment are also welcome to attend.

### Features of this relaxed performance:

- Please be aware that if you experience overwhelm in crowded environments, there will not be reduced audience capacity at this event
- Audiences can speak or make noise throughout the concert
- Audiences can move around, leave and return to the auditorium as much as they like
- House lights will remain on low throughout the performance
- A host will introduce the different pieces
- There is a sensory room available – see page 39 for more information

SHOW	VENUE	DATE	TIME
<b>EXXY</b>	King's Theatre	23 Aug	7.30pm

The Dan Daw Creative Projects (DDCP) team has developed Pre-Show Access as an added benefit for anyone who may need additional information to be comfortable in the space and enjoy the performance.

Pre-Show Access is an informal, drop-in session before every performance. There is no need to book - just turn up to King's Theatre between 6.30pm – 7.15pm (please note some elements of pre-show access are only available until 7pm as detailed below). The session is run by the DDCP team and includes:

- Explanations of trigger content in as much or little detail as you need
- Demonstration of the lighting design of the show at their brightest\*
- Demonstration of the sound design of the show at its loudest\*
- Access to the stage and set\*
- Priority entry to the theatre when the doors open
- Try out our environmental noise reduction equipment to see if it might help you during the show
- Try out our tactile equipment to see if it might help you during the show
- Tutorial on the use of our audio describing equipment, which comes with several options to tailor your experience of the show to your preference.
- Information on the set, props and costume

\*these elements are only available for the first 30 minutes of pre-show access until the performance space closes for the performers to warm up.

The information is available in written and digital forms for anyone who prefers not to have a conversation with DDCP staff.

If you have a question about pre-show access, you can contact the DDCP team at [hello@dandawcreative.com](mailto:hello@dandawcreative.com)

SHOW	VENUE	DATE	TIME
<b>DEMENTIA-FRIENDLY CONCERT</b>	The Queen's Hall	30 Aug	11am & 2.30pm

Join our Scottish Rising Stars of Jazz and presenter Lucy Drever, to revisit some well-known jazz standards and explore new sounds, coupled with conversation, tea and cake. This performance is intended for audiences with dementia (and their friends and family), but anybody who may benefit from a relaxed environment is welcome to attend.

#### Features of this relaxed performance:

- This performance will have a reduced audience capacity
- The auditorium will open 30 mins before the start time, giving people time to settle into the space before the performance begins
- People will be able to remain in the foyer for 30 mins after a performance
- House lights will remain on low throughout the performance
- One of the musicians will introduce each piece of music before it is played
- Audiences can speak or make noise throughout the concert
- Audiences can move around, leave and return to the auditorium as much as they like
- A quiet area will be available close to the auditorium, should audience members wish to take a break from the performance
- Hot drinks and sweet treats will be available
- Each piece of music will be introduced before it is played

For the most up-to-date details of our accessible performances programme, please visit [eif.co.uk/access](http://eif.co.uk/access)



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Image: Hamlet, Post Show Talk

# SHOW DESCRIPTIONS

in alphabetical order of show name

## **AL-SIRAH AL-HILALIYYAH** THEATRE (brochure p40)

3hrs approx. | One interval

Palestinian theatre company Khashabi Theatre presents an exhilarating retelling of a legendary epic poem. Al-Sirah Al-Hilaliyyah follows the knight Abu Zaid Al-Hilali after his exile due to his skin colour. Khashabi Theatre rejects European theatrical norms, merging physical theatre with poetry, music, puppetry and dance.

## **A TRIAL – AFTER AN ENEMY OF THE PEOPLE** THEATRE (brochure p28)

2hrs 30mins approx. | No interval

Visionary Brazilian director Christiane Jatahy returns to the Festival with a radical sequel to Henrik Ibsen's An Enemy of the People, featuring Golden Globe-winning actor Wagner Moura. In Ibsen's groundbreaking 1882 play, protagonist Thomas Stockmann faces shame and exile from his hometown after attempting to expose a water pollution scandal.

Jatahy's sequel throws Stockmann, played by Moura (Narcos, The Secret Agent), into a modern-day public courtroom to determine his fate.

### **Audience Participation**

For every performance, 11 people who register before the show are randomly selected to serve as the jury

## **ANGELS IN AMERICA** THEATRE (brochure p30)

4hrs 55mins approx. | One 45 minute interval

Set at the height of the AIDS crisis, but full of themes that resonate today, we follow the story of two very different people grappling with their diagnoses – former drag queen Prior and vindictive lawyer Roy Cohn. Tony Kushner has credited this radical reworking from director Ivo van Hove and Internationaal Theater Amsterdam (ITA) as his favourite version of the play.

**BEETHOVEN 7 & ORTIZ** MUSIC (brochure p61)

1hr 50mins approx. | One interval

Join the LA Phil and singers from the Los Angeles Master Chorale for a feast of sonic beauty. Ludwig van Beethoven's Seventh Symphony bursts with elemental forces and kinetic energy. It's paired with the UK premiere of Gabriela Ortiz's Grammy Award-winning ballet score *Revolución diamantina* (Glitter Revolution), a powerful and celebratory exploration of contemporary Mexican feminism.

**BETH TAYLOR & HAMISH BROWN** MUSIC (brochure p77)

1hr 50mins approx. | One interval

Mezzo soprano Beth Taylor, praised by the Telegraph for her 'tender and magnificent' tone, makes her Festival debut with pianist Hamish Brown for a carefully curated recital whose themes include the sea and iconic female figures from myth, in a programme rich with female composers and new works.

**COLERIDGE-TAYLOR'S THE SONG OF HIAWATHA** MUSIC (brochure p62)

3hrs approx. | One interval

Samuel Coleridge-Taylor's rarely performed cantata trilogy *The Song of Hiawatha* is inspired by American poet Henry Wadsworth Longfellow's epic poem about an Ojibwe warrior. Composed in 1899, it was one of the first major works by a Black British composer. The Orchestre symphonique de Montréal, conductor Rafael Payare, the Edinburgh Festival Chorus and three superb soloists join forces.

**CLOWN SHOW** THEATRE (brochure p32)

1hr 40mins approx. | No interval

Roll up, roll up for theatre-maker Geoff Sobelle's contemporary portrait of America as a falling-apart circus. The acrobats and the jugglers have long since left, leaving the clowns to run the show. Part-clown, part-magician, Sobelle invites you into a crumbling empire to witness the greatest show on earth before it disappears completely.

**DEMENTIA-FRIENDLY CONCERT** MUSIC (brochure p87)

1hr approx. | No interval

Join our Scottish Rising Stars of Jazz for music, conversation, tea and cake. These relaxed performances are designed especially for people living with dementia, their caregivers, family and friends to enjoy familiar music in a comfortable environment. Audience members are welcome to move around the auditorium, arrive early and take breaks

**DUNEDIN CONSORT** MUSIC (brochure p76)

1hr 20mins approx. | No interval

Drawing on non-canonical gospels, ancient texts and poetry by Ruth Fainlight, this fascinating new work by Tansy Davies brings a fresh perspective to historically repressed voices. *Passion of Mary Magdalene* recasts Mary as a complex spiritual leader, with the title role sung by award-winning soprano Anna Dennis.

**EXXY** DANCE | THEATRE (brochure p24)

1hr 15mins approx. | No interval

Dan, a queer disabled artist on the rise, is joined by three extraordinary performers who move like him. With raw honesty, movement and scorching stagecraft, they conjure up the tantalising possibility of blending in after a lifetime of standing out. Included in your ticket is an afterparty across all floors of the newly refurbished King's Theatre.

**FAMILY CONCERT** MUSIC (brochure p45)

1hr approx. | No interval

Two youth orchestras welcome you to an interactive introduction to classical music, perfect for children and their grown-ups. The LA Phil's youth orchestra, YOLA, joins with Scotland's Big Noise for a selection of high-spirited classical pieces. You'll be welcomed to the concert and introduced to the musicians, bringing you closer to the magic of live music.

**FOUR WALLS AND A ROOF** THEATRE (brochure p42)

1hr 40mins approx. | No interval

In 1933, German playwright Bertold Brecht fled Berlin, eventually settling in the United States, where he would be tried for communist affiliations. Ten years ago, artist duo Lina Majdalanie and Rabih Mroué emigrated from Beirut to Berlin. Their new play weaves these two stories together, exploring the repression of free speech and questioning how free our liberal democracies really are.

**HANG TIME** THEATRE (brochure p36)

1hr approx. | No interval

Pulitzer Prize finalist Zora Howard explores the legacy of racialised violence in America through the voices of three Black men, caught together in a liminal space as they hang from an old, wide tree. Through a subtle script tinged with dark humour, Howard asks us to hold the truth of this peculiar American violence alongside the vibrant interiority of the men themselves.

## JASON MAX FERDINAND SINGERS MUSIC (brochure p77)

1hr 50mins approx. | One interval

Conductor and composer Jason Max Ferdinand formed his choir to champion Black excellence through an eclectic range of choral literature. Their exciting programme ranges from stirring choruses by Ludwig van Beethoven and Richard Wagner to soulful contemporary works. This intimate performance is filled with inventive arrangements of spirituals, folk songs and well-known hymns.

## JLCO PLAYS DUKE ELLINGTON MUSIC (brochure p57)

2hrs approx. | One interval

Duke Ellington's Black, Brown and Beige is an extraordinary musical and political statement. A powerful account of Black life in America, Ellington's symphony exquisitely blends jazz, blues and spirituals. The orchestra is joined by emerging stars of the American jazz scene, who will curate a surprise programme to complement Ellington's masterpiece.

## JORDI SAVALL: A SEA OF MUSIC MUSIC (brochure p69)

2hrs approx. | One interval

Explore a glorious 'sea of music' from the versatile and innovative Hespèrion XXI, led by Jordi Savall; known for pioneering interpretations of European repertoire from the medieval to the Baroque periods. This concert embraces music from 1440–1880, and engages in a fascinating dialogue with the music of Spain, Africa, the Americas and the Caribbean.

## JULIE ROSET & SUSAN MANOFF MUSIC (brochure p84)

2hrs approx. | One interval

Experience an inspired selection of songs from the French Belle Époque and beyond, sung by one of today's most vibrant sopranos. Julie Roset and pianist Susan Manoff perform *mélodies* (art songs) by Claude Debussy, Reynaldo Hahn and Francis Poulenc alongside pieces from George Enescu, Mel Bonis and contemporary composer Isabelle Aboulker.

## HOSTILE THEATRE (brochure p44)

50mins approx. | No interval

A cowboy is stuck in the desert. He needs water, shade from the sun and a chance to escape from those pesky snakes and vultures. Olivier Rannou stars as a Spaghetti Western cowboy in this family-friendly production from French company Bakélite.

**Recommended for ages 8+**

## INGOMA! A REVOLUTION IN RHYTHM THEATRE (brochure p34)

1hr 40mins approx. | One interval

In Rwanda, 'power' and 'drum' are the same word: *ingoma*. In 2004, a group of women, seeking to heal after a genocide, made a revolutionary choice. They broke a centuries-old taboo and formed *Ingoma Nshya* (New Power/ New Drum) – the first all-women drumming ensemble in Rwandan history. This joyous narrative concert is their story.

## IHSANE DANCE (brochure p20)

1hr 40mins approx. | No interval

Double Olivier Award-winning Belgian-Moroccan choreographer Sidi Larbi Cherkaoui's latest contemporary dance production reflects on grief, rage and how we can transcend both. Paying tribute to a young gay Moroccan man who was murdered outside a Belgian nightclub in 2012, Cherkaoui's piece swells with anger, lingers in sorrow, and joyfully celebrates the rich cultures of North Africa and the Middle East.

## LAWRENCE BROWNLEE & IAIN BURNSIDE MUSIC (brochure p77)

2hrs approx. | One interval

Discover an imaginative recital of Italian and American songs. Highlights include lyrical numbers by Gaetano Donizetti and Dominick Argento; Franz Liszt's impassioned *Tre sonetti di Petrarca* (Three Petrarch Sonnets); and songs from Lawrence Brownlee's *Rising* project, in which he has commissioned leading Black American composers to set poetry from the Harlem Renaissance.

## MAHLER'S DAS KLAGENDE LIED MUSIC (brochure p70)

2hrs approx. | One interval

Seize a rare chance to hear Mahler's epic cantata *Das klagende Lied* (The Song of Lamentation). The Edinburgh Festival Chorus perform with a team of first-rate soloists and the BBC Scottish Symphony Orchestra under the baton of Donald Runnicles. Mahler's chilling account of fratricide and ghostly revenge foreshadows his great symphonies in its rich orchestration and lyrical, folk-inspired melodies.

**MERE MORTALS** DANCE (brochure p22)

1hr 10mins approx. | No interval

Open Pandora's Box and come face to face with the perils of our tech-obsessed age. San Francisco Ballet takes on eternal questions about the quest for knowledge through the contemporary lens of artificial intelligence. Composer and electronic musician Floating Points (Sam Shepherd) performs his original score live with the Royal Scottish National Orchestra.

**MOZART'S DON GIOVANNI** MUSIC (brochure p16)

3hrs 10mins approx. | One interval

Mozart's great opera of seduction, trickery and retribution is an inspired mixture of sparkling ensembles, soulful solos and spine-chilling evocations of the supernatural. Maxim Emelyanychev conducts the Scottish Chamber Orchestra and Chorus and a brilliant cast.

**OPENING CONCERT: ALL RISE** MUSIC (brochure p55)

2hrs 40mins approx. | Two intervals

Wynton Marsalis and his Jazz at Lincoln Center Orchestra join forces with the Royal Scottish National Orchestra, the Edinburgh Festival Chorus and Jason Max Ferdinand Singers – all under the baton of the renowned James Gaffigan. With over 200 performers on stage, this massive jazz symphony in 12 movements, a tribute to the 12-bar blues, blends musical influences from around the world in a full-blooded expression of the human condition.

Arrive early to enjoy pop-up performances and refreshments.

**RISING STARS OF VOICE  
WITH LOUISE ALDER** MUSIC (brochure p69)

1hr 45mins approx. | One interval

Our Rising Stars programme invites exceptional up-and-coming performers to The Queen's Hall stage for a concert which includes Johannes Brahms's dramatic Neue Liebeslieder (New Love Songs). The Rising Stars perform with their internationally acclaimed mentors, soprano Louise Alder and pianist James Baillieu.

**[SEAGULL]** THEATRE (brochure p43)

2hrs 30mins approx. | No interval

Anton Chekhov's The Seagull takes on new meaning in a Flemish Sign Language reimagining. Belgian company Olympique Dramatique brings together a cast of Deaf and hearing actors to reimagine the story; some have signed since birth, while others are beginners. Their struggle to communicate across this language barrier reveals new depths to this iconic tragicomedy and deftly challenges preconceived ideas about language.

**STRAUSS'S ELEKTRA** MUSIC (brochure p16)

1hrs 50mins approx. | No interval

Greek tragedy meets modern psychology in Richard Strauss's audacious opera. Karina Canellakis – noted for her impressive 'command of large-scale musical architecture' (The Guardian) – conducts, and soprano Iréne Theorin leads a starry cast in this thrilling exploration of obsession.

**TAVERNA MIREZIA** THEATRE (brochure p38)

1hr 10mins approx. | No interval

Mario Banushi invites us into his family's Albanian restaurant, whose proprietor, his larger-than-life father, has recently passed away. In Banushi's wordless, visually stunning performance, this domestic space takes on a dreamlike quality as he confronts the ghosts of his past. This boundary-pushing production merges together Greek tragedy with ancient Balkan rituals and a cinematic aesthetic.

**THE GLOBAL IDEAS STAGE** TALK (brochure p49)

2hrs approx. | One interval

Curated and hosted by Harvard University professor Sarah Lewis and Festival Director Nicola Benedetti, extraordinary global thinkers and cultural leaders join on stage at the newly refurbished King's Theatre for an unconventional, dramatic, inquisitive and convivial conversation.

**THE GALLOPING CURE** OPERA (brochure p12)

2hrs 15mins approx. | One interval

A bold new opera for the opioid age. Following their International Festival hit, Breaking the Waves, Opera Ventures Productions have reunited composer Missy Mazzoli, librettist Royce Vavrek and director Tom Morris with Scottish Opera to create a funny and devastating vision of a crumbling society.

## THE GOLDEN AGE OF HOLLYWOOD MUSIC (brochure p68)

2hrs 15mins approx. | One interval

John Wilson and the Sinfonia of London bring movie magic to the Usher Hall. At the glittering heart of American musicals, the MGM studio shaped the sound of Hollywood until its music library was destroyed in 1969. John Wilson has spent over 30 years restoring its original orchestrations. Expect classics including Over the Rainbow, Singin' in the Rain and I Got Rhythm.

## THIS SHINING NIGHT MUSIC (brochure p67)

1hr 15mins approx. | No interval

The Edinburgh Festival Chorus joins with a group of our Rising Stars for a programme of American music from the 20th and 21st centuries. Hymns and love songs by Samuel Barber and Aaron Copland mingle with works by outstanding contemporary composers, under the baton of conductor Sofi Jeannin. Joel Thompson's heartbreaking and hard-hitting Seven Last Words of the Unarmed stands as the programme's powerful centrepiece.

## WHEN PROPHECY FAILS DANCE | THEATRE (brochure p25)

1hr 10mins approx. | No interval

In a small town in the American Midwest, the disciples of a suburban housewife are convinced that the world is ending. Award-winning Scottish ensemble Groupwork combines astonishing visuals with hypnotic movement to create a timely performance investigating what happens when cold, hard facts meet the chaotic power of belief.

## VERDI'S A MASKED BALL OPERA (brochure p14)

2hrs 15mins approx. | One interval

Love and deception swirl at the centre of Giuseppe Verdi's tragicomic opera A Masked Ball (Un ballo in maschera) from Zurich Opera House, given a fresh twist by 'razor-sharp' (The Guardian) Welsh director Adele Thomas.

## VOICES OF CANADA MUSIC (brochure p63)

2hrs approx. | One interval

This concert from Orchestre symphonique de Montréal opens with two new vocal works paying tribute to Canada's Indigenous peoples. Grammy-winning composer Gabriela Ortiz, also featured in the LA Phil's programme, evokes the mysterious beauty of Mexico's subterranean rivers and caves in her cello concerto Dzonot, written for soloist Alisa Weilerstein. Finally, Richard Strauss offers a vivid autobiography in Ein Heldenleben (A Hero's Life).

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