

A VISUAL GUIDE IS AVAILABLE FOR THIS PERFORMANCE.

It is available online on the National Theatre of Scotland website and also from Box Office.

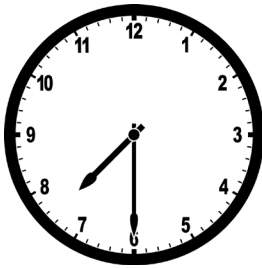
Please ask a member of staff for more information.

If you have any feedback, please contact us at
access@nationaltheatrescotland.com

VISUAL GUIDE FOR DEAR BILLY AT DUNDEE REP THEATRE



I am going to Dear Billy at Dundee Rep Theatre,
Tay Square, DD1 1PB.



The show will start at 7.30pm.
I should arrive a little earlier than this.

The show will last around 1 hour and 20 min and
will not include an interval break.



This is the entrance to Dundee Rep Theatre, where
the performance will be taking place.



When I walk inside the theatre I will be inside a big
room called the Foyer.

It may be quite busy with lots of other people
around.



This is the Box Office. This is where I can buy tickets or collect prepaid tickets for the show.

If I have a paper ticket or an e-ticket on my phone, I do not need to go to the box office.



There is a cafe where I can buy drinks and snacks before the show begins.



I will see ushers wearing black. They work for the theatre, and can help me if I need to ask questions.

I may also hear announcements through speakers in the foyer saying when I can go and find my seat in the auditorium and how long it will be until the play starts.

I should listen out for these.



Auditorium/ Performance space: Dear Billy takes place in a traditional theatre.

I will watch the performance in this large room. My seat number is on my ticket. It will have a letter for the seating row and a seat number. An usher can help me find it.



The lights will dim when the show is ready to start and the actors will come on the stage. During the show, they may interact with the audience.



If I would like to take some time out during the play, I may leave at any time and find a seat in the Chill Out Space area in the upstairs cafe until I am ready to go back in.

If I am disturbed by any noises and lights, I can also request earplugs, ear defenders and dark glasses at the Box Office. I will have to return them after the play finishes.



At the end of the show the audience will clap to show the actors that they enjoyed the show.

When the clapping has ended, the lights will get brighter. This means the show is over.

I can now leave the theatre.

I should exit through the foyer.

VISUAL STORY SYNOPSIS

DEAR BILLY

Dear Billy is a new National Theatre of Scotland production celebrating the Scottish icon, Billy Connolly, also known as The Big Yin. The play is written and performed by Gary McNair who has collected tales about Billy Connolly and, with a team of musicians, transformed them into a show that celebrates what Connolly means to people to the people of Scotland and beyond.

Dear Billy is a joyful and touching piece that uses music and humour, plus plenty of audience interaction. During the show, Gary recounts the numerous personal stories about Billy Connolly the team have collected, describing his background, personality, rise to fame and why we hold him so dear.

Things to know about the show:

- The show features live music and songs, neon lights and smoke effects. Sometimes all these elements happen at once
- The lighting on stage is brightly coloured at points while the auditorium remains dark
- The performer moves from microphone to microphone taking on different voices to tell the stories
- There is one performer and two musicians on stage
- The text includes swear words
- There is dark humour within the play and at points the telling of stories is emotional

CAST



GARY MCNAIR

Performer



SIMON LIDDELL

Musician



JILL O'SULLIVAN

Musician

DEAR BILLY - SHOW BREAKDOWN



The two musicians are on stage at the start of the show and remain seated in the same space throughout with various instruments.

On the back wall are curtains with chains at the centre. Above the stage is a giant pair of neon glasses.



There is a banana seat and boot on stage that lights up.

The performer moves between the banana seat and a number of microphones at the front of the stage.

Throughout the piece the performer retells recollections from the People of Scotland on their meeting of The Big Yin.



The performer goes between being these “storytellers” and being himself.

When being himself the performer is at the front of the stage and in front of the microphones.

