

# Theatre

**The Life and Adventures of Nicholas Nickleby** Old Athenaeum Theatre, Buchanan Street (041-332 2333). David Edgar's adaptation of Dickens' novel, originally commissioned for the Royal Shakespear Company, is in three parts. Scottish Youth Theatre has a different director for each part of the trilogy, shown on consecutive nights, namely Robin Peoples, Garry Stewart and Eve Jamieson, ends today 12.00, 4.00, 8.00, £5 (concs £2.50).

## THE SCOTSMAN

Friday, 2 August 1991

PETER DEVLIN



In the time of Nick: cast members in the Scottish Youth Theatre's summer festival — Lawrence Crawford (left), Katie Scott, Dominique de Lavigne, who plays Nicholas Nickleby, and Fiona Morton — try out their costumes on Buchanan Street, Glasgow, yesterday. Their three-part *Nicholas Nickleby* is at the Old Athenaeum from tomorrow to 10 August

Saturday, 13 July 1991

## Home News

STEPHEN MANSFIELD



**Advice lines:** The new patron of the Scottish Youth Theatre, Brian Cox, hands down some theatrical tips to a student actor, Paul Nolan. The Dundee-born actor was in Glasgow for the first week of the theatre's summer festival and to present the BP-SYT Royal Scottish Academy of Music and Drama scholarship to Paul, who is in his first year at the academy.

Saturday, 13 July 1991

# Casting his eye over the young

*Kenny Mathieson meets Dundee-born actor and director Brian Cox, who recently became patron of the Scottish Youth Theatre*

**A**CTOR and director Brian Cox took time out of a very demanding schedule to present the BP-SYT Drama Scholarships at the Scottish Youth Theatre in Glasgow. Cox has recently become patron of the theatre, a responsibility he was happy to accept.

"I was really very flattered to be asked," he said yesterday. "I have worked occasionally in Scotland, but have not lived here for a long time, and I think this is a good way to re-establish connections. As for the theatre, the ship is sailing along very well, and I think my role is essentially to perch on the mast and keep an eye on what is going on."

Cox was particularly pleased that the SYT's summer festival, which goes ahead in Glasgow this year, will be held in his home town of Dundee next year. He believes that it is essential that the SYT does get out of Glasgow and around the rest of Scotland as often as possible.

In presenting the £1,000 scholarship cheque to 21-year-old actor Paul Nolan, Cox emphasised the importance of these funds at a time when grants are considerably less readily available than in his own days as a student. The actor also regretted that no organisation

like the SYT had existed in his own youth, since he felt that it would have been an invaluable resource. He did not, however, anticipate getting involved in practical projects.

"Working with young people this age is a special skill, and is not really my function. I have worked with drama students before, including a year of virtually commuting from London to Moscow to work with the young actors at

to discover that theatre is a great common language which can be shared, and which draws on yourself as its main resource. You have to come to terms with yourself as well as with the people around you, and that interplay is something which they will carry with them for the rest of their life, whatever they decide to do."

Apart from accepting the patron's role at the SYT, Cox is keeping characteristically busy on several other fronts.

"Well, I have various irons in the fire right now. I'm doing a lot of television filming at the moment including a mini-series for Granada and a film for BBC2, then another mini-series for London Weekend. I will probably be directing a stage production of a Bernard Shaw play later in the year in London, and I am negotiating to direct my first film, which also happens to be based on a play by Shaw. And I'm

also writing another book, this time about the production of *King Lear* which I did at the Royal National Theatre."

The principal event in the SYT's Summer Festival will be an ambitious production of *The Life and Adventures of Nicholas Nickleby*, which will run at their theatre in the Old Athenaeum in Glasgow from 4-10 August.



Brian Cox: As a youthful actor in 1970 and today

the Moscow Arts, but they were more young professionals rather than kids of school age, and were a bit older.

"I think the experience that these younger kids get from the SYT is an invaluable one, and it goes beyond just getting experience of being involved in the theatre. It is a good opportunity to meet people, for one thing, and



# THE SCOTSMAN

WEDNESDAY 7 AUGUST 1991

## Dickens becomes enjoyable and epic experience for young Scots players

IT is not true, even if it has been constantly repeated, that Charles Dickens necessarily makes good theatre. No matter how sharp and vivid his characters may be, how crisp his situations or dramatic his encounters, the impact can easily be dissipated by an adaptor too much in love with the words.

There is no danger of that with David Edgar's celebrated version of *Nicholas Nickleby*, chosen by the Scottish Youth Theatre as their central production for their Summer Festival at the Old Athenaeum in Glasgow. The work is presented in three parts, with separate casts and directors, on successive evenings this week, with all three parts performed in a marathon on Saturday from mid-day.

The first part, directed by Robin Peoples, had the dash, panache

**NICHOLAS NICKLEBY**  
**SCOTTISH YOUTH**  
**THEATRE**  
OLD ATHENAEUM, GLASGOW

and exuberance of youth theatre at its best. Some of the cast showed remarkable poise and control, but the lingering impression is of the sheer excitement created by work of this scale, staged by numbers sufficient to convey in full the thrill of panoramic, epic theatre.

The cast move about in costumes which are elegantly pretty for the goodies and near to caricature for the villains. The distinction is always clear in Dickens.

The grand set, oddly rem-

iniscent of a ship's rigging, is constructed on two levels, and is full of the masked entrances and concealed corners which make easy both the continual comings and goings and the swift switches of setting which the narrative requires.

Subtlety, delicate shadings or ambiguity are not the point. The production has the force of a blow to the pit of the stomach, with especially strong depictions of the flogging of Smike of the party at the Kenwigs or the operations in the milliner's where the unfortunate Kate ends up. Some individuals distinguish themselves and the collective spirit the cast jointly engenders is enthusiastically intoxicating.

**Joseph Farrell**





THE GLASGOW

CITY EDITION

# HERALD

SCOTLAND'S NEWSPAPER

THURSDAY, JULY 11, 1991

## Cox in the hot seat

TOMORROW will provide an interesting opportunity to study the Hannibal Lecter effect, when Dundonian actor Brian Cox makes his first public appearance as patron of the Scottish Youth Theatre at the Old Athenaeum in Glasgow.

Cox, who will be presenting the BP/SYT scholarship to the Royal Scottish Academy of Music and Drama, to former youth theatre participant Paul Nolan, is in danger of becoming best known as the man who played the Anthony Hopkins serial killer role before Anthony Hopkins.

Five years before *The Silence of the Lambs*, Cox played Lecter in *Manhunter*, a movie adapted from the work of novelist Thomas Harris by the man responsible for *Miami Vice*, but really nothing like that at all. In all the enthusiasm surrounding the latest film, reviewers have dragged out and dusted down *Manhunter* and generally failed to agree on whether it was any good.

The impression may just have been left, however, that for all his weighty Shakespearean experience, Cox will be nailed down as *The Original Hannibal Lecter*. It will be interesting to see what the young people of SYT choose to quiz him about.

# Nicholas Nickleby Part 1

Old Athenaeum Theatre, Glasgow

Theatre

ALEXANDER LINKLATER

THE essential trick of producing a dramatisation of Dickens lies in the manipulation of narrative. With such a formidable and elaborate novel as Nicholas Nickleby, honed down to the extent it has to be for the stage, the action must flow with swift clarity for characterisation, comedy, and pathos to fall into place.

Managing this successfully was the foremost achievement of the Scottish Youth Theatre in Part 1 of David Edgar's justly famed adaptation. The lighting was slick and sure, the set evocatively grim but simple enough for quick scene changes. This meant that the story progressed smartly and a great number of characters were presented without confusion.

Where they let themselves down is in that bugbear of most young companies - articulation. Some uncertain voices at times fudged character and humour, and moments were occasionally lost. Grant Thomson, as Nicholas, suffered sometimes in this respect but overall produced a solid and committed performance.

On the whole it was nastiness and pretention which produced the most impressive results with Mike Reed, as a hoisterously horrible Mr Squeers, set superbly against the misery of the school. Miss La Creevy, the portrait painter (played by Stephanie Prior), Sir Matthew Pupker (played by Megan Fisher), and Tilda Price (played by Marilyn Murray) all worked themselves excellently on to the spectrum of stupidity and silliness.

However it is somewhat futile to mention names in a production which was a wonderful feat of choreography and organisation.

His speeds - until the finale - are not that fast; in fact the first movement is medium-paced, avoiding being cumbersome by its sheer pent-up energy. Maksymiuk extracts every ounce of weight and punch out of the thing - and the SSO played it meatily (once the skittery scales of the intro had settled down).

Even the slow movement had a big-boned and impassioned feel about it; and Maksymiuk has the answer to Beethoven's long-drawn five-part scherzo structure: you don't hang about but get straight into each section as it comes along. The finale - launched with the famous Maks grunt - went like the wind with walloped accents and galloping rhythm. The sound - which will dissipate a bit in the maw of the Albert Hall - was massive in the studio confines. Overall, not a very refined version, but it packs a punch for those who like their Ludwig van big and upfront.

Dvorak's Violin Concerto is middle-drawer stuff. Its melodies are a bit featureless, and it meanders all over the place (a good Herald sub-editor should be unleashed upon it). To get anything out of it, the soloist has to make a meal of it, which Tasmin Little - hugely enjoying herself - did. She brought enough panache and enthusiastic playing to the concerto to make it a more enjoyable experience than the piece itself might suggest. Maksymiuk didn't get the band up at the end - he should remedy that for London.

**NYO**  
The National Association of  
Youth Orchestras  
PRESENTS THE FOURTH  
GLASGOW FESTIVAL OF  
BRITISH YOUTH ORCHESTRAS

# The

# Dickens of a play by the SYT

By SARA VILLIERS

BUDDING thespians lounge over the twisting stairwell of the Old Athenaeum, base of Scottish Youth Theatre and home to their five-week summer festival course. One young floppy, fringed dude in trendy gear blocks my path as he puffs himself up to his full imposing 5ft 4in. and bellows at a cowering mate. "BOY! By heavens, I shall have to flog the living daylight out of you."

Similar bloodthirsty language echoes throughout the building. Signs posted up advising festival participants against dropping litter and filching T-shirts darkly warn that transgressors will receive "a damn good hiding". The theatre is infused with the spirit of Charles Dickens's *Nicholas Nickleby*.

Celebrating the fact that the Victorian wordsmith dropped in on the Old Athenaeum Theatre about 100 years ago (no one is sure of the exact date), SYT have chosen *The Life and Adventures of Nicholas Nickleby* as their main summer festival production. The play, adapted by David Edgar for a memorable performance by the RSC which was screened on Channel 4, is a seven-and-a-half-hour marathon. SYT will present it in a more palatable form of three parts, shown twice over six days. Dickens devotees with stamina (and truly doting

parents) can consume the whole performance in staggered sections on Saturday, August 10.

With just over two weeks to go until opening night, the building is a hive of activity. On the top floor four wardrobe mistresses are working frantically to prepare the myriad of costumes required. Downstairs Robin Peoples, SYT's artistic director, who is in charge of the first part of the dramatic extravaganza, drills a gang of muffin and crumpet sellers in a ooh-aah-style marathon. He pauses to throw an off-the-cuff request for a dog-collar and lawyer's wig to his student assistant, and a furrowed brow later issues the directorial instruction: "Let's make that a very elaborate clearing of the throat!"

There is certainly plenty of scope for dramatic exaggeration in a story which represents Dickens at his most melodramatic. The bathos-drenched script did not immediately appeal to the youngsters involved but at rehearsal stage is proving a very fun experience to act out. Eve Jamieson, director of the final part, reckons that this element of the play makes what could be a

nightmare to organise an easier task.

"Because so many of the characters are much larger than life, practically caricatures, they are immediately accessible to the kids. Dickens paints the individuals so perfectly that the actors see very clearly what they are meant to be." She points out that her greatest challenge is the battle against time but on a calmer note reflects: "That's probably true of any production. Things never come together until the last minute."

To maintain dramatic unity and fluidity, the directorial triad is under constant pressure to keep track of the labyrinthine script. Today someone in Jamieson's group is absent with flu and she finishes her rehearsal with the comment: "Please don't be ill" — her intonation making it more of a sharp rebuke rather than a plea. In the final section 33 actors each play at least two characters, some as many as five. One absentee can create logistical anarchy.

Flu aside, the 124 teenagers (aged between 12 and 20, although the main range is 14 to 18) are baring up well to the rig-

ours of rehearsal, showing up six days a week for 12-hour shifts. Garry Stewart, the director of the middle *Nickleby* play, applauds their enthusiasm. Unlike Peoples and Jamieson, veterans of SYT summer festivals, the experience of working with young actors is a new, and refreshing, one to Stewart.

"When you are working with a professional company the cynicism of experienced actors can sometimes rub off on you but here everyone is so fresh," he muses after a day spent rehearsing a play within a play: the Crummles Company's unintentionally hilarious production of *Romeo and Juliet*. "I wondered if once the kids settled in and made friends then maybe they'd start drifting away, but they still show up with boundless energy."

Half-way through the course, Dominique Delavery, a 17-year-old from St Andrews, declares he's having a great time. Like the majority of the participants, the opportunity to mingle with contemporaries and stay away from home for over a month — in the Glasgow Nautical Halls of Residence — is integral to the festival's appeal. Dominique, who plays Nicholas in the final part, also relishes the opportunity to hone his theatrical skills.

"I haven't had that much acting experience before and was really surprised that I was given a main role," he modestly insists, reflecting intently on his interpretation. "With some of the parts you can really ham it up but Nicholas isn't like that. I'm playing him with more subtlety."

Nurturing blossoming talent provides great satisfaction for the professionals involved. "So many youngsters are incredibly shy when they show up," Eve Jamieson notes. "We play name games and they are practically whispering who they are, but by the end of the course they've visibly grown in confidence. That aspect of the SYT festival gives me tremendous pleasure."

She believes that the choice of the *Nickleby* drama has created a particularly concentrated crowd. "Normally we split into three groups, doing three different plays in three separate venues. This year we're all part of an enormous company creating the same piece. Because we are all focused on the one goal there is a tangible sense of unity."

Despite the pervasive hint of adrenaline-fuelled panic, harmony is so far triumphant. Nothing could be further from the gloom and doom of *Dotheboys Hall* than the hyper bubble of exuberance and laughter that fills the Old Athenaeum.

IAN HOSSACK



Members of the Scottish Youth Theatre rehearsing *Nicholas Nickleby*.



# Turn bored youngsters into culture vultures

**F**INDING activities for the children has become the Holy Grail of summer holidays. Gone are the days when you tipped the little devils into the garden and told them to get on with it — not least because leaving children unattended, even if you have a garden, is seen as an increasingly risky business.

Art is creeping up the agenda of things to do. At one end of the scale you pack them off to the National Youth Orchestra of Scotland or the Scottish Youth Theatre, whose high-powered summer schools get under way shortly in Strathallan and Glasgow respectively.

At the other, there is the moth-eaten travelling puppet show in the local park. Somewhere in between are attractive and well-organised events such as the children's section of the Edinburgh Book Festival, coming up next month.

There has been a spectacular growth in local authority sponsored provision in the last 10 years. Encouraged by central government to contribute to the cost of funding arts groups, councils have become involved in running arts programmes of their own.

The big cities have elaborate programmes. In Glasgow, Summer Fun for Kids, which is already under way, promises "so many events that it is impossible to list them." In Dundee, the city has initiated a full-scale children's festival to go with the 800th birthday party.

Elsewhere, the country's few professional children's entertainers such as The Singing Kettle, The Clown Jewels and Mr Boom are in demand from village gala to town festival.

The programmes are popular, but that may be simply

## PRIVATE View

By ROBERT DAWSON SCOTT

because they are there. The quality depends so much on the calibre and experience of whoever is leading the activity that while some are excellent, other are no more than cheap childcare with party hats.

There is also concern that it is the highly motivated middle-class parents who make most use of the activities, when the children in the high-rise schemes need them all the more. Some local authorities do go to some trouble to make these things accessible.

George Docherty, senior community education officer in Dundee, used sponsorship money from Sidlaws, a local firm, to make sure that every schoolchild in Dundee received a leaflet. But the Volvo estate cars queuing up at the Botanic Gardens for the Edinburgh Children's Festival last month told their own story.

I am not sure that all this well-intentioned activity is not overdoing it a bit. If a child is constantly presented with a succession of activities, like the constantly changing images of the television screen, he never learns to discern between those he enjoys and those he does not.

Anne Fine, the well-known children's writer in Edinburgh, put it this way. "A child needs to be bored out of her brain from time to time, just so that she can discover what it is she actually dislikes doing least. Then she will choose to go and do that. In my case I discovered it was reading."

Let's hear it for boredom as a creative activity.

Sun 21 July 1911



THE SUNDAY TIMES  
SCOTLAND



# THE EVENING TIMES

LET GLASGOW FLOURISH

## Wicked uncle's reign of terror

SCOTTISH Youth Theatre player Lawrence Crawford is wickedness personified as he puts the fear of death into Fiona Merton (left) and Katie Scott.

They are rehearsing for *The Life and Adventures of Nicholas Nickleby* at the Old Athenaeum theatre in Buchanan Street, Glasgow.

The Charles Dickens masterpiece is the culmination of the SYT's annual summer festival.

Top-hatted Lawrence (16) plays evil Uncle Ralph Nickleby in the three-part production, which runs from Sunday until Saturday, August 10.



# EVENING TIMES

LET GLASGOW FLOURISH

# DIARY

MR GLASGOW'S

By IAN BUCHAN

## Actor Brian slays 'em

THE original Dr Hannibal Lecter will be at the Old Athenaeum Theatre on July 12 for a date with Paul Nolan.

Young Mr Nolan needn't be too worried.

This Dr Lecter is the Dundee-born actor Brian Cox and he played the psychopathic killer in *Manhunter*, made in 1986, before Anthony Hopkins arrived to frighten children and old ladies in *The Silence Of The Lambs*.

Cox has agreed to become patron of the Scottish Youth Theatre and he'll be at the Old Athenaeum to present the BP-Scholarship to Paul Nolan from Auldhouse, a first-year drama student at RSAMD.

He may be just 21, but Mr Nolan seems to have had lots of experience.

He has been to New York with the SYT and appeared in *Taggart* and with Tom Conti in *Heavenly Pursuits*, which by coincidence was also made in 1986.

### Studies

Gillian Arnott of SYT said: "The award means that Paul received a cheque for £1000 which will go towards his studies."

"Brian Cox will be here while we're rehearsing *The Life And Adventures of Nicholas Nickleby* which we're staging for a week at the Old Athenaeum in August."

### CALL



"O.K., there's nae dinner. Can ah help it if there's a flamin' back log".

# SPECTACULAR SHOW OF YOUNG TALENT

**THEATRE**  
By JAMES JACK



Steve Murray, Nell Keay, Catrina Luna, Kirsteen Millar, Carolyn Taylor and Anna-Karina Hill in *The Life and Adventures of Nicholas Nickleby*

**FOR** most youngsters the summer holidays are a time for escaping from the strenuous slog of schooling and for abandoning the constraints of the classroom in favour of a much more leisurely and relaxed existence.

So, for the Scottish Youth Theatre to be generating constantly increasing demand and enthusiasm for its five-week-long, labour-intensive Summer Festival, it really must be offering something that is rather special.

Now in its 15th year, this hugely popular annual event attracts hundreds of applicants, and the current, carefully selected crop of young budding thespians and theatre practitioners is drawn from all over the country.

### Buzzing

And far from being a recovery area for those suffering from end-of-term fatigue, the Festival's HQ (at the home base of

For the timetable of activities for the 125 participants occupies no fewer than 12 hours a day, seven days a week. So you don't need just talent to be a member of this mainly mid-teens company - you need a fair amount of stamina too!

"In addition to classes, lectures and visits," explained SYT's artistic director Robin Peoples, "the Festival incorporates a comprehensive series of workshops on all aspects of theatre and performance skills, ranging from mime to design and from improvisation to meticulously choreographed stage lighting.

"And this year, under the guidance of SYT's own team of professionals, those taking part in the festival will be staging two summer productions.

### Massive

"Performed as our contribution to Glasgow Fair, the first of these is a highly visual piece of celebratory theatre, based on Tam O'Shanter and presented at noon today in the People's Palace Winter Gardens.

"The second project is a massive undertaking. Performed as three separate

adaptations of *The Life and Adventures of Nicholas Nickleby* by Charles Dickens.

To meet the requirements of this three-part production, we have divided the company into smaller ensembles with around 33 youngsters in each - the remainder being involved in stage management, scenery construction and costume making etc.

Each actor will appear in only one play, so in fact we will have three completely different casts.

"The plays will be directed by myself, Garry Stewart and Eve Jamieson respectively. And a score has been specially composed by our musical director Philip Taylor.

"As a storyteller, Charles Dickens was supreme, and his powerful narrative, which flows through all three parts of this mammoth production, is one of its paramount strengths.

"Both funny and very moving, the range of characterisations it demands from the performers is vast."

"And this is where our melodrama workshop approach to the piece was invaluable," added Garry Stewart.



# EVENING TIMES

LET GLASGOW FLOURISH

## Top actor's new role

YOUNG actors in Scotland have been given a huge boost to their careers.

Top Scots actor Brian Cox has now become the patron of the Scottish Youth Theatre.

### FILMS

And he was in Glasgow to present a scholarship to young performer Paul Nolan.

Dundee-born Cox has

been a leading light with the Royal National Theatre and The Royal Shakespeare Company for a number of years.

He has also appeared in films and on television.

"Because so many of Dickens' characters are very much larger than life and often played as completely OTT, we had to put a lot of effort into making them really believable.

"We've aimed to create properly fleshed out three dimensional characters - and with Dickens, that's sometimes quite difficult."

"Of course," commented Eve Jamieson, "there's a lot more to preparing this production than simply getting the plays to take shape and ensuring good, competent performances from the actors.

"Over the last three weeks, the casts have been out visiting libraries to examine Victorian books and illustrations in

order to give them some idea of what life was really like in Dickens' day and age.

"There's an enormous sense of team spirit, and the vitality and fervour of these young people have a direct, positive effect on the professional staff. "Of course it is tiring," insisted Robin Peoples. "But that's the way it has to be. One of the prime objectives of the Summer Festival is to provide a very intensive experience - and the workload is an integral part of that experience.

### Valuable

"So even if these kids learn nothing else, they will realise that to create a large scale production like this takes a lot of hard graft, where you have to respect other people's contribution."

The Life and Adventures of Nicholas Nickleby can be seen at the Old Athenaeum in three separate parts. Part I is on August 4 and 7. Part II, August 5 and 8. Part III, August 6 and 9. All evening performances will be at 7.30pm.

A complete cycle of all three plays will be presented on August 10, starting at midday, with Part II at 4pm and Part III

A YOUNG Glasgow drama student has been awarded a BP scholarship at the Royal Scottish Academy of Music and Drama.

Paul Nolan (21) has won awards with the Scottish Youth Theatre and has appeared television and films such as Heavenly Pursuits.



# THE TICKET

## THE TICKET



Steve Murray and Kirsteen Muir in *Nicholas Nickleby*

## YOUTH AND OLD NICK

SCOTTISH Youth Theatre are embarked on one of the most ambitious theatrical projects in Scotland this year.

At the Old Athenaeum from the 4th to the 10th of this month, they present the David Elgar adaptation *The Life and Adventures of Nicholas Nickleby*, which has already, mounted by the RSC, taken London and New York by storm and was so successfully filmed for Channel 4.

Both SYT and the Old Athenaeum, its home, which is now approaching its centenary, are chronically under-funded. Charles Dickens once visited the Old Athenaeum for a show.

These facts mean that there is a possibility that you will sit in the self-same seat that the author of *Nicholas Nickleby* did. No kidding.

Roll up and share the seat of the century!

Bricks, mortar and century-old sitzfleisch aside, SYT have consistently produced large-cast, exciting drama with an astonishing (given their shoestring budget) degree of professional polish, and this production promises much.

The cast, from all the airts of Scotland, numbers well over 100, from Angela Adair of Kilwinning, Assistant Director, at 22 the Methusalem of the group, to Amy Templeton, a 13-year-old from Kinross, who plays four parts.

They are doing the show from August 4 to 9 as three productions, and Parts I, II and III with a different director, cast and crew for each part on consecutive nights, culminating on Saturday, August 10,

which is a marathon, running from 12 noon till yon time. Part I is at 12, Part II at 4pm and Part III at 8pm.

Two of the three Smikes are played by young women, reflecting the balance of the sexes in the company.

*Nicholas*, however, is played by three young men. One of them, *Nicholas III*, is called Dominique de la Lavigne. He's from St Andrews and probably a very tough cookie indeed. Johnny Cash could have learned a thing or two in Fife.

This production is an exciting idea, with an original Hunter Galbraith set and bags of youthful energy and expertise. Should be spectacular - and fun.

● *Nicholas Nickleby*, Old Athenaeum, August 4 to 10

LET GLASGOW FLOURISH!

(Addressan & Saltcoats)



## Pupils with loadsa talent

**YOU'VE GOT** to take your hat off to pupils of Garnock Academy who are really going to tread the boards this summer.

The Kilbirnie pupils with loadsa talent were auditioned by the Scottish Youth Theatre earlier this year and they will perform street theatre and performances

of Tam O'Shanter and Nicholas Nickleby. The summer festival lasts from July 8 to August 11, and the budding actors, directors and stage managers will work hard during five weeks of classes, rehearsals and performances at the Old Athenaeum Theatre in Glasgow.

Our picture shows budding Kilbirnie thespians Jenny M Dipple, Ruth Tapp, Robert Taylor and Lisa Turner.