

**Right Lines Productions**  
in association with **Eden Court** presents

40 hours  
under siege  
in Mumbai.  
Hidden  
and alone.  
What would  
you do?



By **Euan Martin**  
and **Dave Smith**

Based on the book  
by **Roger Hunt**

Directed by **Ian Grieve**

**PROGRAMME**

# Roger Hunt's Introduction

Life is constantly full of challenges and opportunities, some small and some significantly greater.

In November 2008 life for me could not have been much better; happily married, 3 fantastic children, we all had our health, we lived in an idyllic coastal town and with no financial worries to speak of I had a great job which was also providing me with the opportunity to travel the world. Not in my wildest dreams or more appropriately in my wildest nightmares, could you have prepared me, or my family, for what was to happen next!

On 26th November 2008 during one of my many business trips, I was to face the ultimate challenge. Having witnessed terrorists mercilessly gun down guests and hotel workers in cold blood where only minutes earlier I had sat dining, I was to spend the next two days trapped and hidden inside the Oberoi Hotel during what was later to be described as India's 9/11.

Even with the benefit of hindsight, I will never fully understand why I was given the gift of survival when so many others perished. They made the ultimate sacrifice and their loved ones' lives will never be the same again. Perhaps it was fate, luck, a calmness of decision-making that I still find incredible to comprehend, or a combination of all of these things. I do know for certain that I was given a second chance in life and for that I am truly grateful, owing my life to the Indian Commandos, the Black Cats.

I went on to rebuild my life, haunted and often guilt-ridden at my survival when so many perished and I teamed up with Kenny Kemp to tell my story in my book *Be Silent or Be Killed*. Having been invited to speak at many forums where I wanted to give something back I was recently honoured to address the Scottish Hostage Negotiators Conference and share the same platform as Terry Waite CBE.

It was furthermore a real privilege to learn that Right Lines Productions had the belief to take my story and create a compelling adaptation for stage which, while staying true to my personal experiences of 2008, is truly creative in approach.

**I hope that you enjoy the production and having had the good fortune to survive one of the most audacious terrorist attacks of modern times I encourage you to Treat Each Day as a Gift.**

## Kenny Kemp's Introduction

Roger Hunt is a remarkable guy. I've often wondered how he survived the terrible Mumbai massacre when others around him were less fortunate. This is what makes *Be Silent or Be Killed* so compelling. Of course, Roger was extremely lucky - but he made cool, logical decisions which certainly saved his life. Why was this? Firstly, Roger had the practical intelligence to remain calm and think about the situation despite the duress. I also suspect there is something in his Banffshire coast genes that blessed him with a mixture of Scots common sense and steeliness. Above all though, he desperately wanted to live - for Irene and his family in Macduff. In the words of another Scottish writer: he chose life.

My involvement started when Roger was introduced to me by Frank Docherty of Career Associates, who was advising Roger on career options after he left the Royal Bank of Scotland. Frank knows the importance of story-telling, so it was amazing listening to Roger recounting the ordeal in Frank's office in Edinburgh. Roger and I worked together for three months on writing his story, now published by Luath. Those Scottish connections continued when I bumped into Dave Smith in Edinburgh. Dave and I and Euan once played in a zany electric-ceilidh band called the Reel Aliens in Aberdeen in the early 1980s. We sat outside the City Cafe in Blair Street having a great catch-up and I told Dave about Roger. I could see his eyes twinkling when he said that would be a challenging project to make for the Scottish stage. Thus started the Right Lines path to this excellent production.



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# Dave Smith and Euan Martin

As writers, we love taking a local story and exploring the universal themes it contains – and that is what attracted us to *Be Silent or Be Killed*. As Kenny mentions, there was the synchronicity of meeting with Dave just after the book was written and we were immediately taken with the contrasts in Roger's story: the ordinariness of his background, versus the extraordinary events he experienced; the relative simplicity of his family and working life, set against the complexity and unpredictable nature of international terrorism. These events affect us all in some way, but not many of us have to live through them. Roger did. He survived as a direct result of the values and ideals instilled in him as a young man growing up in the North-East of Scotland. He also survived due to the resilience of the human spirit in the face of adversity and the power of love for his family. We felt this was without question a local story that had universal relevance and we were very honoured when Roger agreed to Right Lines adapting his story for the stage. We have had the privilege of meeting with Roger and Irene and hearing at length how they as a family survived this ordeal and we are very grateful for their wholehearted commitment to the project.

This year, Right Lines Productions celebrates ten years of writing, producing and touring original new theatre throughout Scotland. The company has developed a strong reputation for comedy, often reflecting the funnier side of life in the Highland and North-East rural communities where the company regularly tours. We have a diverse repertoire ranging from solo pieces to the full-scale musical *Whisky Kisses*. *Be Silent* is our first adaptation of an existing work and we have accepted this challenge with relish. To recreate the atmosphere of the situation we have collaborated with the sound and video designers and made their contributions integral to the piece from the outset. We are grateful to National Theatre of Scotland for supporting an initial workshop to explore ways of telling the story. We would also like to thank the following for their support and contribution to the project: Eden Court, Brian Smith for authentic location video footage in Mumbai, Ruairidh Martin for additional video work and Robbie Jack and Garry Collins for their contribution during the workshop process.

## Ian Grieve

Hello everyone and welcome to this performance of *Be Silent or Be Killed*. This is the third project I have directed for Right Lines Productions, the first being their musical *Whisky Kisses* followed by the comedy *From These Parts* last year.

I love my annual trip to Inverness for another chance to work with the nicest guys in theatre. Having worked on a musical and a comedy, it came as quite a surprise to hear about their new idea. Actually it was over a year ago when they spoke about Roger and his incredible experience in Mumbai and shoved a copy of the book in my hand. This is a little different for these guys, I thought. For one thing there will be a lot less puns. Anyway I read the story, and like everyone else I imagine, was amazed by the series of events that occurred many miles away in a far off country to this ordinary MacDuff loon. I was also quite taken by the background to the story, in essence the series of events, which shaped Roger as a person and led directly or indirectly to the life saving way he behaved during those days imprisoned in his hotel-room.

I don't suppose it will be a huge spoiler today to mention the fact he survived: I mean, there would be no book otherwise: and this is a fact to which I can testify having met the man himself. I remember feeling very nervous about meeting Roger and Irene. I couldn't exactly say why but I do remember hoping I wouldn't say something stupid that hundreds of people have already said or something insensitive. My other worry was not making the most of this opportunity to meet them having only the book to go on and no script. As it happened, Roger and Irene were very gracious and very generous (of course we asked questions hundreds of others had) and they answered each question with kindness and patience. They were also good humoured about having us probe them for character points to use in this proposed stage version of the story.

Here was the problem. Every time we told someone about the story they would respond with excitement but how do you write a play about a man who spent the best part of three days behind a sofa with a Blackberry in his hand, while the world around him had descended into hellish chaos?

Yes indeed, there was the challenge. In the end Euan and Dave have done what they always do very well. They surround themselves with talented people and then get me along to put a few spanners in the works but at the end of many months' discussions they lock themselves away and write the script. I think they did a great job in putting this very theatrical story together. If you have read Roger's book there is a lot for you to enjoy as you see the story unfold in a new way. If you haven't, then I recommend buying it in the foyer or online when you get home, as reading Roger describe the whole story in his own words will provide many more details of the events, that for reasons of time, we couldn't include in the show.

I hope you enjoy it.

**Right Lines Productions**  
in association with **Eden Court** presents

# Be Silent or Be Killed

## Cast

Roger	<b>Fraser Sivewright</b>
Irene	<b>Helen Mackay</b>
Chris	<b>Ewan Donald</b>
All other parts	<b>The Company</b>

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## Production Team

Writers	<b>Euan Martin and Dave Smith</b>
Director	<b>Ian Grieve</b>
Stage Manager	<b>Mick Andrew</b>
Stage Manager	<b>Brian Gorman</b>
Video and Set Design	<b>John McGeoch</b>
Sound Design	<b>Dave Martin</b>
Costumier	<b>Kay Smith</b>
Set Build	<b>Andy Blake</b>
Admin	<b>HI-Arts Team</b>
Company Admin	<b>Euan Martin and Ruth Whitfield</b>
Press and Marketing	<b>Liz Smith</b>
Publicity Design	<b>Emma Quinn</b>
Producers	<b>Euan Martin and Dave Smith, Right Lines</b>

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## We want to hear from you.

Opinions, comments, criticisms and accolades – all are vitally important to help us improve our standards and develop Right Lines. Please contact us to let us know what you thought of *Be Silent or Be Killed*.

You can fill in the enclosed feedback sheet, text, email, post a comment, leave a voicemail, upload a video clip, or even write – the choice is yours. Don't forget to state your name, hometown and where you saw the show.

Text: **07540 049865** (Texts will be charged at your standard network rate.)

Email: **euan410@btinternet.com**

Facebook: **Right Lines**

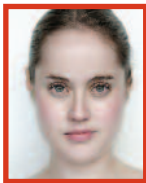
Leave a comment at **www.rightlines.net**

Please scan the QR code with your smartphone and it will take you to the site!

Or write to: **Right Lines Productions, Hill O'Greenie, Alves, Forres, IV36 2RB**



# Biographies



## Helen Mackay

Helen is from Thurso and Graduated from RSAMD in 2009. Previous Right Lines Shows: *From These Parts*, *The Accidental Death of an Accordionist*. Theatre credits include: *3 Seconds* (Oran Mor, Traverse), *The Cone Gatherers*, *The Silver Darlings*, *Sunset Song* (HMT Aberdeen), *Para Handy*, *Macbeth* (Open Book), *The Snow Queen* (Edinburgh Royal Lyceum), *Pinocchio* (Perth Theatre), *Peer Gynt* (NTS/Dundee REP). Radio Credits: *A Click Away*, *The Quest of Donal Q*, *Immaculate* (BBC), *Morrison's Van* (Right Lines).



## Fraser Sivewright

Fraser trained at Queen Margaret University, Edinburgh. Theatre includes *A Midsummer Night's Dream* (Royal Lyceum), *Doorways in Drumorty*, *Lest We Forget* (RedRag/Aberdeen Performing Arts), *Macbeth* (Mull Theatre), *The Night Before Christmas* (Pendle Productions), *E' Polish Quine* (Dogstar), *Bintou* (Zele), *A Midsummer Night's Dream*, *The Shop* (Out of the Darkness), *The Borrowers* (Citizens Theatre), *Sauchiehall Street* (Vanishing Point), *It's A Wonderful Life*, *Ae Fond Kiss*, *A Christmas Carol* and *The Apprentice* (Nonsenseroom). On radio, *Sunset Song* (BBC Radio 4). In film, *Monster Butler* (Dark House Films/Warner Bros), *Sawney: Flesh of Man* (Philabeg Films/Lionsgate), *The Host* (Simple Films) and *The Inheritance* (Lyre Productions. British Independent Film Awards winner.)



## Ewan Donald

Ewan trained at Queen Margaret University College Edinburgh. Theatre includes: *From These Parts* (Right Lines), *King Lear* (Citizens Theatre), *The Prince - The Johnny Thomson Story* (ATG), *Macbeth* (Open Book), *Midsummer* (Traverse Theatre), *Saint Catherine's Day* (Oran Mor), *Baltimore* (Oran Mor), *The Not So Fatal Death Of Grandpa Fredo* (Vox Motus), *The Seagull* (Oran Mor), *An Imagined Sarha*, *An Arab Woman Speaks*, *Ramallah*, (Tron Theatre), *Grumpy Charlie Can't Come out to Play* (Theatre Bo), *Walden* (Magnetic North), *Little Red Riding Hood* (The Arches), *Mother Goose*, *The Odd Couple*, *Death of a Salesman*, *Proof*, *Sinbad and the Lost Princess*, *The Little Foxes* (Perth Theatre), *Sunshine on Leith*, *Sweet Bird of Youth*, *Midsummer Night's Dream*, *The Talented Mr Ripley*, *The Graduate*, *The Visit*, *Merlin The Magnificent*, *Macbeth* (Dundee Rep Theatre), *Othello*, *Midsummer Night's Dream* (Bard in the Botanicals), *Damages* (Rapture Theatre). Film and TV includes: *New Town*, *Whatever It Takes*, *River City* (BBC).

## Ian Grieve

Ian trained at the Guildford School of Acting and Dance and left with distinction, winning the Max Adrian Acting Cup. Ian has had many successful years as an actor, writer, composer, songwriter, tutor and director. Ian has emerged as one of the most experienced and sought after creative artist in Scotland. He has worked as an actor and director in most of Scotland's Theatres and also worked extensively with students at Motherwell College and both RSAMD and Queen Margaret University.

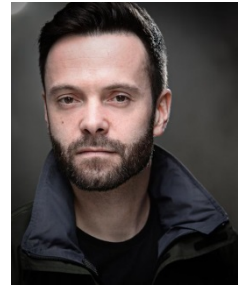
He was Director of Productions at PFT until 2003. In 2004 he worked freelance as an actor and director and toured a production of *People Next Door* for the Traverse Theatre in Edinburgh, throughout Britain, Germany, to the countries of former Yugoslavia and to New York. He was Creative Director of Theatre for Horsecross Arts (Perth Theatre) from 2004 - 2011. More recently, Ian took great delight in directing the new Scottish musical for Right Lines Productions, about our national drink, *Whisky Kisses*, and dearly hopes he will have a chance to work on it again.

He and his wife run their own production company, Baudelaire Productions, who thus far have produced eight short promotional films, one full-length documentary, six touring cabaret shows (including *The Figarogues* and *Perth In The Buff*) and a five full-length musicals (including *I Do, I Do* and *RENT*).

Added to this is Theatre Arts School, which is led by his wife Amanda Beveridge. In TAS, Ian has been concentrating on using his experience and creative talents toward teaching young people and adults. The results have been remarkable. He has developed a range of workshop and lesson/rehearsal techniques that are able to draw the best out of even the most inexperienced.

In the coming year Ian is hoping to make a bold return to acting after having concentrated on directing for sixteen years.

Due to a serious knee injury, Fraser Sivewright was forced to withdrawn from this production. As they say, the show must go on, so his place has been taken by James Mackenzie. However, we will never again utter the words “break a leg” to one of our actors!



### James Mackenzie

is probably best known as RAVEN, appearing regularly on CBBC. He has appeared in: *Raven; The Dragon's Eye, Raven; The Secret Temple, Raven; The Island, Raven series 1-10*. Other credits include; *Dani's House* (CBBC/Foundation); *CBBC on Air - Guest Presenter* (BBC); *SMart Guest Presenter, Sleeping Beauty* (CBBC Christmas Special); *See You See Me - Presenter* (BBC); *Still Game series V*(BBC Scotland); *Rebus* (STV) and *Taggart* (STV). James trained at Queen Margaret University College, Edinburgh theatre credits include: *Cinderella and Aladdin*(Alhambra Dunfermline); *The Incredible Adventures Of See Thru Sam* (Random Accomplice); *Whisky Galore A Musical, Let Wives Tak Tent* (Pitlochry Festival Theatre); *The Prince: The Johnny Thompson Story* ( King's Glasgow); *Sunshine On Leith* UK Tour (Dundee Rep); *Private Lives, Lady Windermere's Fan, Importance of Being Alfred* (Oran Mor); *Goldilocks And The Three Bears* (King's Edinburgh); *Cinderella* (Qdos/HMT Aberdeen); *Les Liasons Dangereuses, As You Like It, Merlin The Magnificent, On Golden Pond* (Royal Lyceum); *Mother Goose* (King's Glasgow); *Zlata's Diary* (Communicado); *Cinderella* (Tron Theatre); *Wit* (Stellar Quines); *Sunset Song* (Prime Productions); *Mother Courage* (Derby Playhouse/Royal Lyceum Theatre); *The Woodturner, Duck Variations, The Dumb Waiter* (Mull Theatre). Radio includes *44 Scotland Street, A Small Blue Thing, A Meeting In Seville* (BBC Radio 4) and *Hopscotch* (BBC Radio Scotland).

**Be Silent or Be Killed** by Roger Hunt & Kenny Kemp is available to purchase in the theatre tonight! If you would like to order a copy, please contact Luath Press, 0131-225 4326 or [www.luath.co.uk](http://www.luath.co.uk)  
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## John McGeoch

John McGeoch is an Artistic Director of Arts in Motion, a multi-arts company based in the Highlands of Scotland, as well as being a busy video artist in his own right. The path to his current work had its beginnings in street performance and from there into touring theatre, creating the Clown Jewels Theatre company and thence via immersion in the newly burgeoning digital and projection technology to creating Arts in Motion and 'the Shed', a performance production space.

Current work is very varied and spans from video sets for theatre, stand-alone installations, promotional video, animated films and workshops, VJ and live projections at events, mapped building projections, event walkabouts and other similarly interesting, tangential and challenging things. Recent work includes: Video sets: *Callum's Road* (Communicado /NTS), *Tam 'O Shanter* (Communicado), *Infinite Scotland* (Blue Sky), *The St Kilda Opera* (Gaelic Arts), *Marat Sade* (Theatre Workshop), *The Sundowe* (Cameron Mackintosh/Eden Court). Films/Installations: *Loom* – Alchemy Festival (Tabula Rasa), *Boy and the Bunnet* (Blue Sky), *Ronnie Rubbish* animated film (Portree High School), *Singer Industrial Strike* (Hopscotch Films). Projections: Belladrum late night zone at the Temple, Halloween on Ness Islands (Highland Council), Three Virtues projections Inverness (IOTA). [www.artsinmotion.co.uk](http://www.artsinmotion.co.uk)

## Dave Martin

Dave Martin has worked nationally and internationally with a number of theatre, production and dance companies, solo artists, visual artists and bands such as the National Theatre of Scotland, Royal Shakespeare Company, 7:84, Ankur Productions, The Tramway, Eden Court, Grid Iron, John Cooper Clark, Suns of Arqa, Michael Marra, Kevin McKidd and Dodgy to name a few. Dave has also produced music for film and radio and he was sound designer on the recent Right Lines production of *Watching Bluebottles*.

## Mick Andrew

Mick has been involved with touring theatre shows, many in the Highlands & Islands providing illumination and other technical services for nearly 30 years. Tours have been with 7:84, Mull Theatre, Highland Festival, Tosg Gaelic Theatre and Communicado amongst others. Previous show with Right Lines was the very successful *Whisky Kisses*. He also regularly works on numerous festivals including over 20 years at Glastonbury, T-in-the-Park and every Edinburgh's Hogmanay, though due to current UK weather climate these usually mean being covered in mud & diesel, rather than getting a sun tan. Pyromaniac tendencies were developed by running the Edinburgh Beltane Fire Festival during the mid 90s and are continued with his fire sculpture company "Skyefyre" who are regulars at Glastonbury & Edinburgh.

## Brian Gorman

Free until the age of five, then captured by the educational system, Brian emerged into the virtual world with a degree in civil engineering. He then worked as a Hollywood rigger before theatre work began to sporadically interrupt his life over the last twenty years. Brian has worked for numerous theatre and dance companies touring all over the UK and internationally. He has toured extensively in the Highlands & Islands with Cartoon Theatre and he has also been Technician/Production Manager on all Right Lines' shows. He likes smiling!

## Kay Smith

Kay graduated in drawing and painting from Edinburgh College of Art in 1983. Since then she has worked in theatre as an artist with companies including Welfare State, Fablevision, Edinburgh Puppets, and Arts in Motion. She has costumed for several Right Lines productions, *The Wedding*, *The Accidental Death of an Accordionist*, *Who Bares Wins* and most recently *From These Parts*. She lives in the Highlands and is delighted to be once again working with the company.

## Dave Smith and Euan Martin

Dave Smith and Euan Martin formed Right Lines Productions in 2003 following the success of their first play *The Accidental Death of an Accordionist* (2001, 2002 & 2008). The writing partnership is now well-established and Dave and Euan have produced a wide range of work from one man shows to the full length musical *Whisky Kisses*. Recent work has included *Morrison's Van*, an online radio comedy at [www.hi-wireless.co.uk](http://www.hi-wireless.co.uk), *From These Parts*, an alien abduction comedy and a cross-generational project called *Hall Tales* which featured social history, reminiscence work, film-making, plus a performance of *Watching Bluebottles* – a one man play on the themes of love, loss and village halls.

Arts in Motion are delighted to have created the video design for *Be Silent or Be Killed*

For all video and theatre design contact [artsinmotion@btinternet.com](mailto:artsinmotion@btinternet.com)

[www.artsinmotion.co.uk](http://www.artsinmotion.co.uk)



Right Lines Productions  
A writer-led theatre company

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Contact:  
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