

January 27 – February 26, 2017

# BILLY ELLIOT

THE MUSICAL



## a Wheelock Family Theatre Study Guide

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[www.wheelockfamilytheatre.org](http://www.wheelockfamilytheatre.org)



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This study guide has been created for a broad range of young theatregoers. If you have any questions about how to adapt materials specifically for your class, please contact WFT Director of Education, Outreach, and Community Engagement, Peyton Pugmire, at [ppugmire@wheelock.edu](mailto:ppugmire@wheelock.edu) or 617-879-2148.

## About Wheelock Family Theatre



### Our Mission

Wheelock Family Theatre creates intergenerational and multicultural productions that provide a shared experience for the whole family. The Theatre realizes the mission of Wheelock College to improve the lives of children and families. Our productions celebrate the diverse range of families found in the world today and seek to unite them in the shared experience of live theatre. We are especially dedicated to those who are historically under-served: people of color, people with disabilities, and low-income families. We know that it is not only children who are “at risk” in our society — but entire families and communities.

We are devoted to the ideal of complete access and reject the notion that the arts should be available only to audiences of privilege. Our play selection, casting policy, affordable ticket prices, education programs, and access provisions for people with disabilities reflect an unwavering commitment to inclusive, community-based theatre. We believe theatre is a crucial element of human experience. It is both a means of self-revelation and a basis for empathy with others; it inspires both individualism and responsibility through the giving and the receiving of human experience.

You can read more about our company's history and programming at [www.wheelockfamilytheatre.org](http://www.wheelockfamilytheatre.org)

### **Our Staff (alphabetical order)**

Jamie Aznive, *Audience Services Manager*

Linda Chin, *Producing Artistic Director*

Kay Arden Elliott, *Special Projects*

Peyton Pugmire, *Director of Education, Outreach, and Community Engagement*

Maryanne Serignese, *Director of Development and Communications*

Nick Vargas, *Associate Artistic and Education Director*

James Williston, *Technical Director*

Craig Zemsky, *Production Manager/Master Electrician*

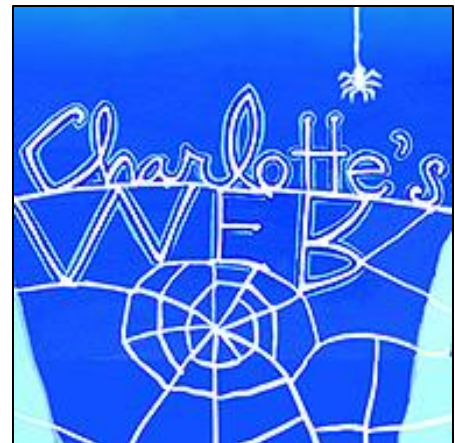
### **Upcoming Shows**

#### ***Charlotte's Web***

April 14 – May 14, 2017

*Including Vacation Week, ASL interpreted and audio described performances*

Adapted by Joseph Robinette from the book by E.B. White. Tickets can be purchased online or by contacting the Box Office directly at 617-879-2300 or [tickets@wheelock.edu](mailto:tickets@wheelock.edu)



### **Upcoming Classes**

**Winter, spring and summer classes!** Educational programs for children ages 4-16, including Winter II Saturday Series and February Vacation! Register online at [www.wheelockfamilytheatre.org](http://www.wheelockfamilytheatre.org) or by calling 617-396-7498

# About *Billy Elliot, the Musical*

Book and lyrics by Lee Hall

Music by Elton John

Originally Directed by Stephen Daldry

Produced through special arrangement with Music Theatre International

## Parent and Teacher Notice

Wheelock Family Theatre's production of *Billy Elliot, the Musical* is recommended for audiences ages 8 and up. The show contains mature themes and violence. Dialogue and lyrics throughout the show include mature language. The words shit, bastard, hell, piss, ass, bloody, Jesus Christ, shagged, and crap are all used, sometimes spoken by young characters.

## From Screen to Stage



September 29, 2000, Universal Pictures and Focus Features released a British film called *Billy Elliot* about a boy whose dream of becoming a ballet dancer put him at odds with his working-class coal-mining family.

Written by Lee Hall and directed by Stephen Daldry and featuring Jamie Bell as 11-year old Billy, the film was both a critical and a box office success. One of the audience members at the first screening was Sir Elton John who related immediately to the themes and characterizations. Inspired by what he had seen, Elton John joined forces with Lee Hall who had written the original screenplay. Hall wrote the book and lyrics for

the stage musical, with John composing the music. Stephen Daldry returned to direct, and *Billy Elliot the Musical* opened in London's West End in 2005. It opened in Australia in 2007 and on Broadway in 2008.

## Major Characters in the Musical

**Billy Elliot** - a young boy with a passion for dance

**Michael** - Billy's friend

**Jackie** - Billy's father, a miner

**Tony** - Billy's older brother, a miner

**Mum** - Billy's mother. She has been dead for two years but appears to Billy throughout the story

**Grandma** - Billy's grandmother who lives at home with him and his family. She appears to suffer from dementia

**Mrs. Wilkinson** - Billy's ballet teacher

**Debbie** - Mrs. Wilkinson's daughter, she takes ballet class with Billy

**Mr. Braithwaite** - the pianist for Mrs. Wilkinson's classes

**George** - the boxing teacher

**Ballet Girls** - young working-class girls in ballet class

**The Miners** - working class men, miners who are on strike

## Synopsis of the Musical

### Act I

The story begins in County Durham during the 1984 miners' strike. Eleven year old Billy Elliot lives with his father (Jackie), older brother (Tony), and Grandmother. Jackie and Tony are participating in the strike, so, as no one is at home to take care of him, Billy must stay late after his boxing lessons. He finds his way into a ballet studio and joins the class. Billy keeps his ballet dancing a secret from his family, but his father soon finds out and forbids Billy from going. Mrs. Wilkinson, the ballet teacher, recognizes Billy's natural ability and gives him private lessons secretly. Her hopes are that Billy can audition at the Royal Ballet School in London. Billy makes progress, but on the day of the audition, Billy stays home. Mrs. Wilkinson finds him at his home and tries to convince his father to let Billy audition. He does not accept Billy's passion. Billy argues that his mother (who died two years prior) would have let him dance. Jackie denies it, leaving Billy crushed.



## Act II

Billy has given up ballet and has not danced for six months. The scene opens on the miners' annual Christmas show. After the show, Michael, Billy's best friend, reveals that he has feelings for Billy. Billy does not return his feelings and asks to be left alone.

For the first time in six months, Billy feels inspired to dance again. Without Billy knowing, his father watches him dance and is amazed by his talent. He goes to Mrs. Wilkinson to revisit the possibility of Billy auditioning for the Royal Ballet School. Jackie soon realizes he will not be able to help his son unless he returns to work. As his father crosses the picket line, Tony is outraged and the two fight about what is more important - the miners' mission or Billy's future. Billy is struck in the scuffle.

The community comes together around Billy and the miners give what they can to pay his fare to London. Tony, who still feels bitter, leaves. Jackie comes with Billy to London for his audition. Billy feels his audition went poorly; when another student offers comfort, Billy hits him. The committee sternly reminds Billy of the School's rules. Back at home, the strike has ended, and life is returning to normal. Billy gets a letter from the Royal Ballet School and is terrified. He tells his family that he was rejected, but Tony takes the letter from the trash and sees that Billy has actually been accepted. Billy decides to study in London. Before leaving he thanks Mrs. Wilkinson for her help. He packs his bags and says goodbye to the community that has supported him.

## Billy's World

### 1984 Miners' Strike



*South Yorkshire Police grapple with the pickets, March 1984, AFP/Getty Images*

*Billy Elliot* is set during the year-long miners' strike that devastated communities throughout the United Kingdom (UK) from March 6, 1984 to March 3, 1985. The strike was described by the British Broadcasting Corporation as "the most bitter industrial dispute in British History." The strike was the culmination of years of tension between

the miners' union and the government. Margaret Thatcher was elected Prime Minister of the UK in 1979. In the early years of her tenure, her strict policies had the effect of dramatically increasing unemployment.

The British mining industry had a long, proud Labour history. The Miners' Federation of Great Britain, established in 1888, evolved into The National Union of Mineworkers (NUM) in 1945. In 1909 the union became formally affiliated with the political Labour Party.

Demand for coal had been high right after World War II but began to wane as other sources of energy became popular. Mine closures in the 1960s forced miners to migrate to where coalfields were richer. Labour unrest grew from 1969



*Margaret Thatcher, Prime Minister of the United Kingdom from 1979 to 1990, [www.energyandcarbon.com](http://www.energyandcarbon.com)*

onwards. In 1981 the Thatcher government announced a plan to close 23 coal pits, but backed down at the threat of a strike. In fact, the government gave the miners a pay raise, encouraging increased productivity. This increased productivity led to an abundance of coal, which then encouraged the government to close more mines.

Between March 1981 and March 1984, the National Coal Board—the government agency responsible for the mines—cut 41,000 colliery jobs. Many communities that relied on mining for economic reasons were destroyed. In 1982 Arthur Scargill, a militant miner, became president of the NUM. Scargill was a vocal attacker of Margaret Thatcher's government.

The strike lasted a year and involved over 142,000 miners. Mining communities suffered extreme hardship, and there were violent clashes between the strikers and the police, resulting in three deaths and countless injuries.

The NUM voted to return to work on March 3, 1985. The miners were defeated, and the political power of the NUM and the British Labour Movement was severely reduced. What was left of the British coal industry was privatized in December 1994. By 2009 there were only six working mines left of the 174 that



had been in existence prior to the strike. Today, Britain imports the majority of the coal it uses.

## The Royal Ballet School



*The Royal Ballet School exterior, [www.royalballschool.org.uk](http://www.royalballschool.org.uk)*

The internationally famous Royal Ballet School began in 1926 when Dame Ninette de Valois opened her Academy of Choreographic Art in collaboration with Lilian Baylis, Manager of the Old Vic Theatre. The school and associated dance company underwent a number of moves

and name changes, until the Royal Charter was granted in October 1956 and they were renamed The Royal Ballet School, The Royal Ballet and the Sadler's Wells Royal Ballet (later renamed Birmingham Royal Ballet following its move there in 1990). Admission to the School continues to be based purely on talent and potential, regardless of academic ability or personal circumstances. The majority of students rely on financial support to attend the School. Students who are selected embark on an eight-year carefully structured dance course, along with an extensive academic program.

## What Do Those British Words Mean?

**Cush** - regional slang for "excellent"

**Esquire** - a title that historically referred to a young nobleman

**Fifty P** - the cost for Billy's lessons, which is short for "fifty pence." A pence is one hundredth of a pound, or the British equivalent of a penny

**Loo** - slang for washroom

**Trainers** - athletic shoes – what we might call "sneakers" or "runners"

## Labour Language

**Colliery** - a coal mine and the structures associated with it

**Collier** - a coal miner

**Labour union** - a group of workers formally banded together to collectively negotiate their working conditions with their employer

**Locals** - smaller groups within a larger union

**Steward** - leader of a local, chosen by the group members.

**Strike** – a refusal to work in the hope that an employer will be forced to meet workers' demands.

**Picket line** – a boundary established by workers on strike. Striking union members will carry signs to draw public attention to the labour dispute



Striking miners clashing with police on the picket line  
<http://www.huffingtonpost.co.uk/>

**Scabs** – non-union workers who are hired to keep production going during the strike.

**Crossing the picket line** – when a strikebreaker returns to work

## **Making Theatre: Behind the Scenes of *Billy Elliot***

### **Our Production Team**

Susan Kosoff, *Director*

Jon Goldberg, *Musical Director*

Priscilla Fales, *Assistant Director*

Clive Grainger\*, *Production Stage Manager*

Lisa Wondolowski\*, *Assistant Stage Manager*

Laurel Conrad, *Choreographer*

Rachel Bertone, *Choreographic Consultant*

Matthew T. Lazure, *Scenic Designer*

Melissa Miller, *Costume Designer*

Marjorie Lusignan, *Props Designer*

Frank Meissner, Jr., *Lighting Designer*

Eric Norris, *Sound Designer/Engineer*

Jane Staab, *Acting Coach*  
Suzanne Reese Mills, *Dialect Coach*

## **Our Cast**

Seth Judice, *Billy Elliot*  
Shane Boucher, *Michael, Billy u/s*  
Aimee Doherty\*, *Mrs. Wilkinson*  
AJ Manuel Lucero, *Ensemble*  
Ben Choi-Harris, *Small Boy*  
Brad Foster Reinking, *Ensemble*  
Byron Darden\*, *Posh Dad/Scab/Ensemble*  
Caroline Workman\*, *Leslie/Woman 3*  
Cheryl D. Singleton\*, *Grandma*  
Ben Salus, *Ensemble*  
Edward Simon, *Ensemble*  
Gary Thomas Ng\*, *Mr. Braithwaite/Ensemble*  
Gian Raffaele DiCostanzo, *Ensemble*  
Gigi Watson, *Clipboard Woman/Woman 2*  
Jared Troilo\*, *Tony*  
John Davin\*, *George*  
Lily Ramras, *Debbie*  
Mark Dreher, *Ensemble*  
Mark Soucy, *Ensemble*  
Maxwell Seelig, *Tall Boy, Michael u/s*  
Neil Gustafson\*, *Dad*  
Peter Adams\*, *Big Davey*  
Robin Long\*, *Dead Mum/Woman 1*  
Will Christmann, *Older Billy*

Ballet Girls: Addison Oken, Aimée Coleman, Charlotte B. Um, Elizabeth Crawford, Emi Rodes, Anabel Moda, Haven Pereira, Isabelle Cotney, Phoebe Anthony, Joey Gold, Lily Park, Madi Shaer, Margaret McFadden, Natalie Hall, Tessa Bigelow, Zoë Stewart

*\*Members of Actor's Equity Association, the Union of Professional Actors & Stage Managers in the United States*



## **Performing *Billy* Four Times by the Age of Thirteen: An Interview with Actor, Seth Judice**

*Seth plays the role of Billy in Wheelock Family Theatre's Billy Elliot the Musical*

**How old are you and where you from?** Thirteen. Houston, TX

**What grade are you in?** Eighth grade. I'm homeschooled.

**Do you have any siblings?** No. **Any pets?** No. I would like a pet but I'm allergic to anything with fur!

**Is this your first time playing Billy?** This is my third time playing Billy and fourth time doing the show. I have done the role in Memphis, TN with Playhouse on the Square, Cleveland, OH with Beck Center for the Arts, and the Phoenix Theatre in Phoenix, AZ

**How did you win the role for WFT?** The Producing Artistic Director, Linda Chin, reached out and asked me to audition. I came in during the summer while I was in the show in Cleveland. For the audition I performed "Electricity" and read sides (scenes).

**What do you like most about the character of Billy?** He really grows up throughout the show. He starts as this immature kid in boxing class and then by the end, he's a mature and beautiful dancer. I really like his story.

**What do you like most about the show?** I like the sense of growth in both the community and the characters. The community and police get more violent as the show goes on. It's as if the miners are going down throughout the show, and Billy is rising up from the ashes.

**What do you want young audience members to learn from the show?** Dancing is not just for girls! Men can dance too. You have to be strong to dance. It's a beautiful art form, and I think young audiences can really learn to appreciate dance from this show. In general, young people can use the arts to express themselves. People shouldn't be afraid to speak their minds. If you believe in something, you should do it.

**What is your favorite part in the show?** “Expressing Yourself” in Act I. In Act II, my favorite part is after “Dream Ballet” when Jackie realizes that his son has talent. He goes to Mrs. Wilkinson and says he wants to help him. The storytelling and growth in Dad’s character are beautiful.

**As a performer, what are the most challenging moments in the show?** “Angry Dance,” “Electricity,” and “Dream Ballet.” After “Angry Dance” I come offstage and have to relax during intermission. It’s four minutes of thrashing. For “Dream Ballet,” I go from having anger in “Angry Dance” to dancing beautifully. I have to have a connection with “Older Billy.” “Electricity” is tough because it’s a really hard dance number!

**How have you trained as a performer?** I was always a dancer. I grew up in a dance studio, and my mom is a dance teacher. I was at my first dance intensive in New York when I was eight and saw my first Broadway show. I told my mom, “I want to do that.” Then my mom found a singing teacher in town. I started singing and auditioning for shows. I’ve had acting teachers, and I’ve taken classes.

**How do you balance theatre and school?** It’s very difficult. We do a lot of this thing we call “car-schooling.” I don’t do a lot of school at home. We’re always going somewhere – dance, singing, tumbling. Whatever it is, I’m always doing school in the car. Once you hit seventh grade, you really have to keep up with it.

**Favorite activities outside of theater?** I really like to do handstands. I also really like to read. I just started *Miss Peregrine’s Home for Peculiar Children*. It’s really good so far! I like to do gymnastics. I also play the occasional video game.

**What advice do you have for young performers and audience members?** I was once a student in the audience watching matinee performances. Any child in the audience can one day be on stage!

**Any other thoughts you’d like to share?** Don’t judge a book by its cover. People think Billy’s a small-town, scrawny little kid who will never grow up and do anything. Then he starts dancing and gets better and better. He becomes a very talented and accomplished professional dancer. With another character, like Michael, it seems like expressing yourself is so fun, but in Act II, you start to see the personal struggle that Michael goes through.





*Glen Cook Photography | WFT's Billy Elliot the Musical*

## Go Team!

A musical production takes a large group of people working together. Some of those roles are defined below:

**Director** - develops a vision for the show. The director works with actors to stage or “block” the show. The director also works closely with designers and the technical director to ensure that the production’s technical aspects are unified with the artistic vision. There may be Assistant Directors

**Music Director** - directs musical aspects of the show, such as the vocalists and the orchestra

**Choreographer** - choreographs (designs) the dance or movement (choreography) component of a musical

**Production Manager** - responsible for ensuring that all aspects of the production are completed within budget, according to the designer's and director's wishes, and in time for the first public performance

**Production Stage Manager** - in charge of coordinating many aspects of a theatrical production. The PSM is the go-between communicator for the director and actors and the director and technical production personnel.



**Technical Director** - responsible for the overall organization of the technical production process, including overseeing the implementation of the designers' visions

## The Designer's Process

A production team also consists of many designers. Designers are the theatre artists who are responsible for designing (and sometimes building) the many elements that appear on stage to help tell the story and create the physical world of the play or musical.



Costume sketches by *Billy Elliot*  
**Costume Designer, Melissa Miller.**

A costume designer's process begins with research and drawing. Next, the designer measures the actors and begins constructing the costume pieces.

Once costumes have been built, the actors try on the garments during a "fitting" to make sure that they...fit! Finally, after all costumes have been built and fitted, the costumes are worn for the first time on stage by the actors during the dress rehearsal.



# Explore *Billy Elliot* at Home or in the Classroom

## Themes to Recognize in *Billy Elliot the Musical*

- ❖ Power of the arts
- ❖ Self-esteem and courage
- ❖ The relationship between a teacher and a student
- ❖ Loss and grief
- ❖ Family
- ❖ Community
- ❖ Jobs and employment
- ❖ Politics and government

What other themes did you recognize?



*Glen Cook Photography | WFT's Billy Elliot the Musical*

## Questions for Discussion

- ❖ Mrs. Wilkinson tells Billy, "... dancing is as much about you discovering things about yourself as it is discovering about dancing." What does Billy discover about himself throughout the play? What have you recently discovered about yourself? What happened to help you make that discovery? How can you use this new knowledge to improve your life and that of others?
- ❖ Mrs. Wilkinson also states, "You see, there are two basic theories about dance. One is, it's a technical exercise - Something you learn from the outside and just repeat. Or it's a very personal expression that you realize from within." How are these two viewpoints on dance reflected throughout the play? In the end, which viewpoint does the play appear to advocate? Do you agree with this viewpoint?
- ❖ The play opens on the start of the miners' strike and closes a year later on the day when the miners return to the pits in defeat. What role does the strike play in Billy's journey? How have you been affected for the better by challenges in your life?

- ❖ How is Michael's exploration of his sexuality important to the story?
- ❖ Billy has to contend with his community's deeply held stereotype that "ballet is for girls." What other stereotypes are revealed and challenged throughout the story? How have you experienced stereotyping? How are stereotypes created? To what degree, if any, are stereotypes accurate? Why is stereotyping often hurtful?

**Activities** *(please note example of Massachusetts Curricular Framework Standard)*

- ❖ **Visual Arts/Film:** View the original film version of Billy Elliot. In many ways the stage adaptation remains very true to the movie's story, but there are some differences. In what ways does the play differ from the movie? What reasons might be behind these differences? Which version do you prefer and why? *(3rd grade +, Visual Arts Standard 5.1 – 5.3)*
- ❖ **Writing 1:** In the song "Electricity," Billy struggles to find words to describe the indescribable. Write a poem, song or story that attempts to capture in words a feeling or experience that was difficult for you to put into language. Share your writing. *(3rd grade +, Writing Standards 3.b, MA 3A, Grade 3)*
- ❖ **Writing 2:** Mrs. Wilkinson and others support Billy by helping him succeed as a dancer. Billy's father makes a sacrifice to help him. Write a thank you letter to someone in your life who has made a sacrifice for your benefit. Edit and type the letter using the appropriate format. Share the letter. *(3rd grade +, Writing Standards 4-6, Grade 3)*
- ❖ **Math & Dance:** Did you know that dancers are counting while they perform? Choreography, or the sequence of steps and movements in dance, is designed using counts of eight in rhythm with the music. There can be as many sets of eight counts as you'd like. It depends on the length of the music and how long you want your choreography to be. Each dance move receives a one count or more. Choose a favorite song and design a short, original piece of choreography with four sets of eight counts. You can choose any style of dance – ballet, jazz, hip hop, etc. How many total counts will this be? Perform your original choreography for a group of

friends or classmates. *(3rd grade +, Math Content Standard 3.0A, Dance Standards 1 & 2)*

- ❖ **Science:** Make colorful crystals from coal! Sparkling diamonds are made naturally when coal is pressurized for many years. This earth science activity demonstrates how chemicals can be used to create crystals from coal – introducing geological concepts and revealing that beautiful things can come from unlikely places!

What You Need:

1. 2 tbsps. ammonia
2. 2 tbsps. salt
3. 4 tbsps. liquid bluing Glass jar
4. Spoon (disposable)
5. 8-10 charcoal briquettes
6. Plastic plate (disposable) Food coloring
7. Gloves (optional)

What You Do:

In a well-ventilated place, stir together the ammonia, salt and liquid bluing in the glass jar (be sure to avoid inhaling the ammonia fumes). Mix the solution with the disposable spoon until the ingredients are well combined. Place four pieces of charcoal on the plastic plate, and drip a few drops of food coloring onto each charcoal briquette. Pour a tiny amount of the mixture on top of the charcoal. Beautiful shapes and colors emerge as a result. As these chemical changes occur, repeat steps 1 to 4 with the remaining pieces of charcoal. *(5th grade +, Physical Science Standard 5-PS1-4)*

- ❖ **History:** Billy's community faces a very difficult and hurtful situation that is the result of someone else's choices. Many of the characters feel isolated, oppressed, angry, sad, and weak. Interview a much older friend or family member, such as a grandparent, about a time when they were younger and found themselves in a similar situation. Record their responses. If they exist, study photographs taken during the time period. Sample questions: When exactly did the occurrence take place? How long did it last? Were

you the oppressed or the oppressor? What happened? Were you alone? How did you feel? How did the situation end? What lessons did you take from the experience? *(2nd grade +, History and Social Science Grades 2 & 3 Concepts and Skills)*

- ❖ **History & Public Speaking:** Research US union strikes. List your sources. From a worker's point of view, write five reasons why one of your researched strikes should happen. Then, from the employer's point of view, write five reasons why that strike should not happen. Choose one of the two characters and write a short speech either to a group of fellow workers or to the press. Present your speech as your chosen character. *(7th grade +, History and Social Science Grade 7 Concepts and Skills)*
- ❖ **Theatre:** Students should be grouped, and each group should choose one section of song lyrics (below) from the musical, Billy Elliot. Working together and using their bodies, each group should create a tableaux (or frozen picture) that expresses what the lyrics mean to the group. As the actors freeze in position, the audience should first observe the tableaux. The audience can then share what they see and try to guess which quote is being depicted. The tableaux actors can then share their ideas. To conclude, engage in a group discussion that helps make connections between the lyrics and the students' own lives and experiences. *(3rd grade +, Theatre Standards, Acting 1.1 – 1.20; Critical Response 5.1-5.19)*

"Where music is played, oh your soul will be swayed. And your feet they will move as if only to prove that it wasn't by chance – we were destined to dance."  
- *Born to Boogie*

"They love to see a heart that bleeds. All you really have to do is shine." – *Shine*

"Start a new fashion. Buck all the trends. Emphasize integrity"  
- *Expressing Yourself*

"And then I feel a change, like a fire deep inside, something bursting me wide open, impossible to hide." – *Electricity*



"He could be a star for all we know. We don't know how far he can go."  
-*He Could Be a Star*

"We will never give the hope up of a proud and honest life, so we will always stand together." – *The Stars Shine Down*

## Theatre Etiquette

**Please Arrive Early:** Please ensure you arrive with enough time to find your seat before the performance starts.

**Talking During the Performance:** Please wait to share your thoughts and opinions with others until after the performance.

**Food/Drinks:** Food and drinks are not allowed in the theatre. During intermission, concessions may be open for purchase of snacks and drinks.

**Cell Phones and Other Electronic Devices:** Please turn off your cell phones/iPods/gaming systems/cameras. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. The use of cameras and recording devices is strictly prohibited.

**Seats:** Please treat our new seats with care by keeping your feet on the floor.

**Enjoy the show!** Laugh, applaud, cheer and respond to the performance appropriately. Make sure to thank all the artists for their hard work with applause during the curtain call.



Glen Cook Photography | WFT's Billy Elliot the Musical







## Study Guide Resources

Thank you to the following professional theatre companies who graciously shared their own *Billy Elliot* study guides with us for our use:

- ❖ The Royal Manitoba Theatre Centre & Anna Schmidt
- ❖ Theatre Under the Stars
- ❖ North Carolina Theatre

[www.education.com/activity/article/Colorful\\_Crystals\\_Coal](http://www.education.com/activity/article/Colorful_Crystals_Coal)

[www.wheelockfamilytheatre.org](http://www.wheelockfamilytheatre.org)

[www.doe.mass.edu](http://www.doe.mass.edu)