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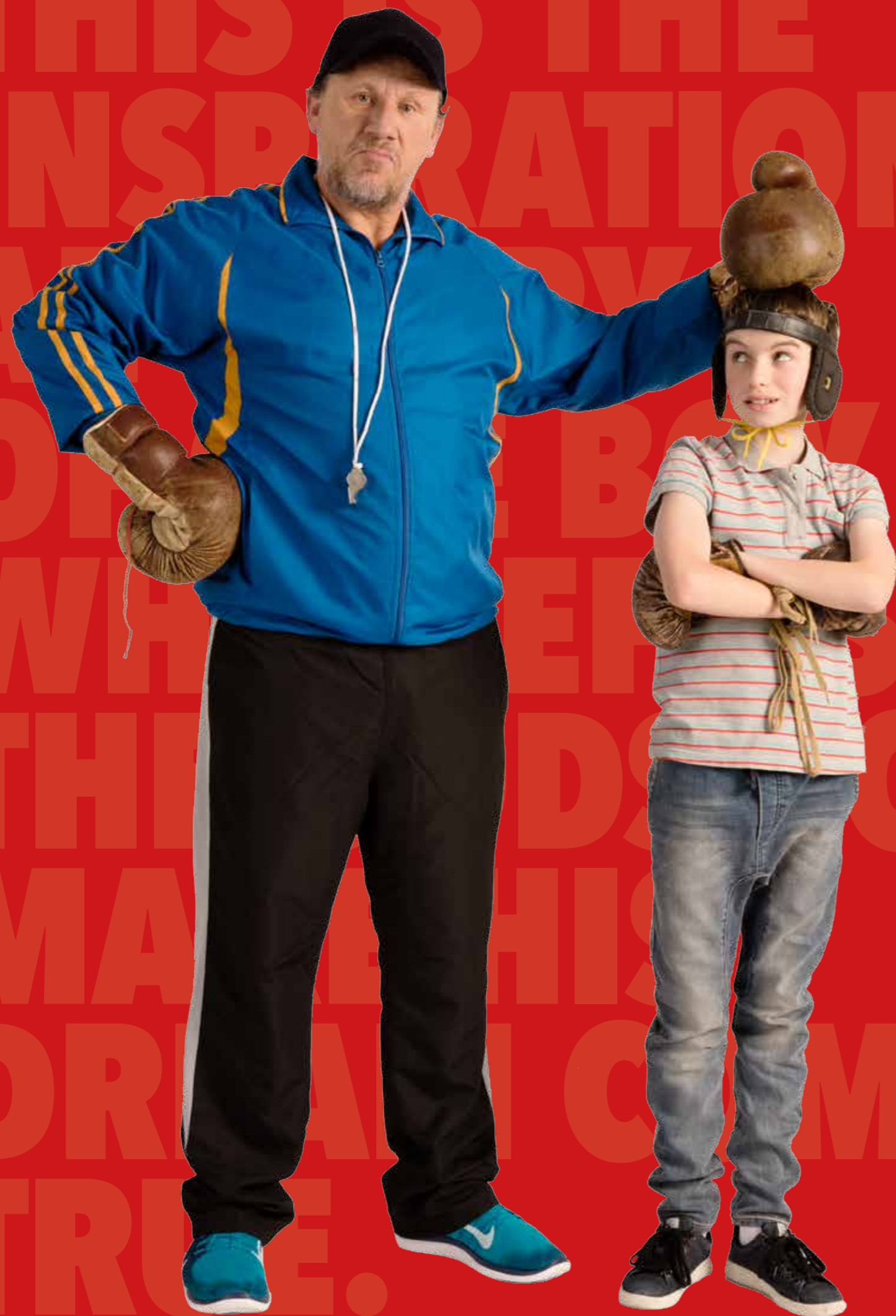
BILLY ELLIOT

THE MUSICAL



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PRESENTS THE AUCKLAND THEATRE COMPANY PRODUCTION OF

BILLY ELLIOT

THE MUSICAL



Book and lyrics by
Lee Hall

Music by
Elton John

Originally directed by
Stephen Daldry

Orchestrations by
Martin Koch

Original choreography by
Peter Darling

Executive producers (original production)
Angela Morrison **David Furnish**

Producers (original production)
Tim Bevan **Eric Fellner** **Jon Finn** **Sally Greene**

Originally presented in London by
Universal Pictures Stage Productions, Working Title Films and Old Vic Productions,
in association with Tiger Aspect.

Based on Universal Pictures/Studio Canal Film.

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"IT'S A STORY
THAT'S ALL ABOUT
HAVING THE
COURAGE AND
FINDING THE
SUPPORT
TO FOLLOW YOUR
DREAMS"

DIRECTOR'S NOTE

COLIN MCCOLL



There are many reasons why *Billy Elliot The Musical* is the perfect show to open our splendid new home, the ASB Waterfront Theatre. It's a story that's all about having the courage and finding the support to follow your dreams.

For some time now Auckland Theatre Company has been the only flagship city theatre company in Australasia without its own home. Thanks to the strong belief and hard work of many people (led by ATC chairman Gordon Moller and our indefatigable General Manager, Lester McGrath) our dream is now a reality. On behalf of all the staff at ATC - plus the actors, creatives and theatre workers who create the shows for us, as well as performing arts patrons and the citizens of Auckland - I thank them for this legacy: a beautiful performance space for

theatre, music and dance that will enhance the cultural life of this city for many generations to come.

The first show at the ASB Waterfront Theatre needed to be something special, something with broad popular appeal that could involve a big cast of performers. *Billy Elliot The Musical* fits the bill perfectly and we're blessed with a superb cast of performers, both experienced and new to theatre (and headlined by our three remarkable Billys: Jaxson, Harry and Ben). To the cast, to my stellar creative team (Set and Costume Designer Tracy Grant Lord; Choreographer Malia Johnston; Tap Choreographer Richie Cesan; Musical Director John Gibson, and Lighting Designer Matt Marshall), to our fabulous band and the huge team of supporters who've helped realise this production, my heart-felt thanks.

Thanks for being here. Do explore the comfortable surroundings of the ASB Waterfront Theatre - and enjoy the show!

BILLY ELLIOT...

BY MAX CRYER THE STORY...

THE MOVIE...



1984 Mineworkers' Strike in England

There has long been fascination surrounding those who raised themselves from personal or circumstantial adversity to fulfilment, acclaim, and success. Fiction and fairytales abound with examples: *Cinderella*; *Jane Eyre*; *Eliza Doolittle*; *Oliver Twist*, even *The Ugly Duckling*.

And some who in real life overcame early adversity have been made world famous by film and musical theatre, including Eva Peron, Maria von Trapp, Annie Oakley, Anna Leonowens and Gypsy Rose Lee.

In the realm of fiction, the movie *Billy Elliot* ticked all the boxes for a rise above origins - with a few added negative factors.

British writer Lee Hall had been impressed by A.J.Cronin's novel *The Stars Look Down*, set in an English coal mining community. He was also intrigued by a photographic book, *Step by Step*, about a dancing school in a nearby fishing and seafaring town, and from that inspiration he developed his own play, *Dancer* - which eventually grew into the script for the movie *Billy Elliot*.

Billy, a boy in a macho mining town, desperately wants to be a classical dancer. To his miner father and brother, a male becoming a professional dancer was unthinkable.

Lee Hall deliberately set his story a short step back in time during a period of Britain's economic depression when the nation was

not a land of hope and glory. So besides the negative attitude towards Billy wanting a career in ballet, the macho opposition to his dream was heightened by the background of employment instability that beset Billy's family and neighbours.

The nationwide miners' strikes had started in 1984 when the Government announced pit closures. The National Union of Mineworkers and members' strikes and picketing became sufficiently defiant to cause police intervention. When the strikers faced defeat in March 1985, over eleven thousand arrests had been made.

Nor were British mine strikers the only focus of unrest in that era. A demonstration outside the Libyan Embassy in London resulted in the shooting of a police officer. A parallel siege arose with an eleven-day stand-off around the British Embassy in Libya - which resulted in diplomatic ties between Britain and Libya being cut for the following fifteen years. And a blow to the image of Britain's "wider still and wider" territories beyond the seas was Britain's agreement to begin the process of handing back its former colony Hong Kong to Chinese rule.

Most dramatic of all was an assassination attempt against the top tier of British government, including Prime Minister Margaret Thatcher, that killed five people and injured 30 others.

Ambition to become a ballet dancer was an awkward fit into such a background.

But the choice of timeframe was deliberate.

The contrast between the daily headlines and the story unfolding the battle of the boy who wanted to dance only served to engender the audience's hope that the ugly duckling had a chance of becoming a swan.

The agreement that Lee Hall's story be made into a film hinged on one crucial factor - finding an 11-year-old boy who could both act and dance, and whose accent sounded right for the region Billy lived in. The North of England was scoured for weeks, with over a thousand lads trying for the role. Lee Hall and movie director Stephen Daldry viewed hours of tapes provided by those who had been auditioning on their behalf; "we saw Jamie Bell - and Billy Elliot was found."

Onscreen, Billy's ambition was enhanced immeasurably by the no-nonsense and ever loveable Julie Walters as Billy's ballet teacher.

The climax comes when Billy auditions at the Royal Ballet School, with sterling actor Patrick Malahide in command, questioning Billy relentlessly about why he wants to dance. Our knowledge of the negative background and the tension that Billy and Britain and the miners have been undergoing fades away, and the scene is breath-taking.

Billy Elliot the movie had a budget of £3million and opened in September 2000. It earned £72,853,509 and 12 international awards.

Next step - *Billy Elliot The Musical*.

Enter Elton John...

BILLY ELLIOT

THE MUSICAL

BY MAX CRYER

Elton John saw the *Billy Elliot* movie in the Cannes Film Festival in 2000. He described his response to the film as "Profound.... the story of young Billy, a gifted working-class boy with artistic ambitions seemingly beyond his reach, dancing his way out of the bleak cruel environment of the British mining industry's demise. It was inspirational - and there were parallels to my own childhood."

(Elton was born to unmarried parents, who married when he was six, then divorced several years later. His relationship with his Air Force father was difficult, with clashes over the fact that Elton wanted to pursue a career in music. To his father's dismay, Elton eventually gained a scholarship to the Royal Academy of Music. The rest, as they say, is history.)

When the Cannes showing of the *Billy Elliot* movie came to an end, the audience's response was overwhelming. Elton John reported that he had to be helped up the aisle sobbing, as Jamie Bell was carried around the theatre on cheering admirers' shoulders.

Some time later, Elton John was told that a stage musical version of the movie was being planned, and asked was he interested? He was.

So director Stephen Daldry and Lee Hall flew to New York to meet Elton and discuss the possibility. It turned out Elton had long been looking for a British subject to make into a musical - and had found it in *Billy Elliot*.

Because Elton has said in the past that "the right lyricist is essential - all of my melodies are lyrically driven", it was assumed that he would bring in Bernie Taupin as lyrics writer. But this time Elton wanted lyrics written by the movie's script-writer Lee Hall - who admitted feeling both "elation and panic", having never written a song lyric in his life.

However, a rapport was quickly established. Lee Hall discovered that Elton John could tap into all sorts of traditions "which had huge resonances with the British working class culture. He understood all that, and threw down the gauntlet to the rest of the creative team to make a musical that was truly British - rough, lyrical, funny, and moving in equal measure."

The *Billy Elliot* songs were written the same way Elton had written with Bernie Taupin - the lyrics always came first. Elton found that "Lee's entire libretto was inspirational. The very first song lyric written was an authentic show opener and massively rousing. It evinces the miners'

display of unity struggling with desperation of their plight. Hear them sing -

*"We will always stand together,
in the dark right through the storm...
We will stand shoulder to shoulder -
to keep us warm..."*

Elton John summed up: "I am proud of what Lee and I have created - the show demonstrates everything I love about the power of art to inspire you... it can transform lives."

As opening night drew near, practicality - and the law - required three Billys to perform on successive nights, then be replaced after three months. This - plus needing three groups of dancing teenage girls - made for a logistical nightmare.

Billy Elliot The Musical opened in London in 2005 and was nominated for nine Laurence Olivier Awards, winning four, including Best New Musical. The Australian production opened in 2007 winning seven Helpmann awards, followed by the New York production in 2008, which collected ten Tony awards. In September 2014 the London production was screened live to cinemas around the UK and broadcast to the rest of the world.

Subsequent productions have been staged in Korea, Norway, Estonia, the Netherlands, Italy, Sweden, Hungary and Israel. And now, New Zealand.

"WE WILL ALWAYS STAND TOGETHER, IN THE DARK RIGHT THROUGH THE STORM... WE WILL STAND SHOULDER TO SHOULDER - TO KEEP US WARM..."





Images courtesy of Michael Smith.

Auckland Council congratulates Auckland Theatre Company on the opening of the ASB Waterfront Theatre

Through our vision to become the world's most liveable city, we provide opportunities for Aucklanders to experience arts and culture every day.

We are pleased to support the ASB Waterfront Theatre as a wonderful addition to our flourishing cultural scene.



Image courtesy of Mina Sabour.

Find out more: phone 09 301 0101 or visit aucklandcouncil.govt.nz



CREATIVES



Elton John
Music

The monumental career of international singer/songwriter and performer Elton John has spanned more than three decades. He is one of the top-selling solo artists of all time, with 35 gold and 25 platinum albums and more than 250 million records sold worldwide. The National Academy of Recording Arts and Sciences has awarded Elton multiple GRAMMY® Awards, including the GRAMMY® Legend Award. In the early 1990s, Elton collaborated with lyricist Tim Rice on the soundtrack for *The Lion King*, winning him an Academy Award®. The album produced two top-selling, award-winning singles: *Can You Feel the Love Tonight* and *Circle of Life*. The TONY Award®-winning Broadway productions of *The Lion King* and *Aida* both earned Elton GRAMMY® Awards for Best Musical Show Album. *Billy Elliot* was nominated for a record-tying 15 TONY® Awards and won 10, including Best Musical. In 1992, Elton established the Elton John AIDS Foundation, which today is one of the leading nonprofit HIV/AIDS organizations. In 1998, the Queen of England knighted him Sir Elton John, CBE. In 2004, Elton received the Kennedy Center Honor for his lifetime contributions to American culture and excellence through the performing arts. In 2013, Elton was honored as the first recipient of the prestigious BRITs Icon Award, and released *The Diving Board*, his first solo studio album in seven years, to stellar reviews.



Lee Hall
Book and Lyrics

Lee Hall was born in Newcastle Upon Tyne in 1966 and studied English Literature at Cambridge University. He has worked as a writer in theatre, TV, radio and film. He has been Writer in Residence at the Royal Shakespeare Company and Live Theatre, Newcastle Upon Tyne. Theatre: *Wittgenstein on Tyne*, Live Theatre 1996; *Bollocks*, RSC Fringe, 1998; *Genie*, Paines Plough, 1998; *Cooking With Elvis*, Live Theatre/West End 1999 - nominated for an Olivier Award for Best Comedy; *Spoonface Steinberg*, Ambassadors Theatre, London 2000; *Two's Company*, Live Theatre/Bristol Old Vic, 2001; *Billy Elliot the Musical*, 2004 - Olivier Award Best Musical; *Pitmen Painters*, Live Theatre, Newcastle/Royal National Theatre/ National tour/Broadway, 2007-2010. Theatre adaptations: *Leonce and Lena* (Buchner), The Gate Theatre, 1997; *Mr Puntilla and his man Matti* (Brecht) Almedia Theatre, 1998; *A Servant to Two Masters* (Goldoni) RSC/ Young Vic 1999; *The Adventures of Pinocchio* (Collodi), Lyric Theatre, Hammersmith, 2000; *Mother Courage* (Brecht), Shared Experience/Ambassadors Theatre; *The Good Hope* (Heijermans) Royal National Theatre, 2001; *The Barber of Seville* (Beaumarchais), Bristol Old Vic, 2003. Opera: Adaptation of *Il Pagliacci/The Comedians* for the English National Opera, 2008. TV: *Spoonface Steinberg* 1997, BBC; *A Prince of Hearts* 1998, BBC; *Wind in the Willows* 2007 BBC. Film: *Billy Elliot*, Working Title Films, 2000. His screenplay for *War Horse* directed by Steven Spielberg came out in 2011.



Colin McColl
Director

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as leading New Zealand and Australian theatre companies. He is the only New Zealand director to be invited to present his work (*Hedda Gabler*) at the official Edinburgh Festival; the production played to great acclaim and also was presented at other festivals around the world. Colin has won Best Director at the Chapman Tripp Theatre Awards several times. In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010. Colin directed *Daughters of Heaven* for Auckland Theatre Company's inaugural season in 1993. Since then he has directed more than 50 productions for the company. Opera directing credits include *Quartet* (New Zealand International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Italian Girl in Algiers*, *The Marriage of Figaro* and *The Prodigal Child* for the NBR New Zealand Opera. In 2009 he remounted his production of *The Italian Girl in Algiers* for the Scottish Opera.



Malia Johnston
Choreographer

Malia graduated from Unitec with a Bachelor of Performing and Screen Arts in 1998, and since then has created a significant body of performance work. Malia is the Artistic Director of her own company, Movement of the Human, and has collaborated with other artists to create *Meremere*, *Brouhaha*, and *Mana Wahine*. She was awarded the Creative NZ Choreographic Fellowship for her work in 2013. Malia was the Artistic Director and choreographer of the *World of Wearable Art Awards Show* from 2002-2014. She has worked on public and commemorative events including the opening of the Pukeahu National War Memorial Park in 2015 and the New Zealand Day performance at the Shanghai World Expo in 2010. Malia grew up in a series of tiny South Island towns including Otira, Clandeboye, Hinds and North Loburn, which, looking back, don't seem so far removed from Billy's fictional home town of Easington. There was barely a shop to be seen, let alone dance classes. So at the age of 11, she forced her parents to let her travel long distances on buses every week to larger towns where she could learn to dance. Not surprisingly, Malia feels a strong connection to the character of Billy - one of the many reasons she was inspired to work on this production.



John Gibson
Musical Director

John Gibson has been composing original music for New Zealand theatre, film, dance and television since 1980. During that time, he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film *Rain of the Children*. In 2013 he composed an eight speaker sound design for *360: A Theatre of Recollections* and has performed in Edinburgh in a comedy he wrote and directed called *Gordon Six Pence He Is Music*. Previous works for Auckland Theatre Company include *To Kill a Mockingbird*, *The Ladykillers*, *Lysistrata*, *The Good Soul of Szechuan*, *Fallen Angels*, *Awatea*, *A Midsummer Night's Dream*, *In The Next Room (Or The Vibrator Play)*, *On The Upside Down of The World*, *Poor Boy*, and the arrangements and musical direction of *Sweet Charity* and *Chicago*.

"We have been blessed with a brilliant vocal coach in Jason Te Mete as part of the cast, another excellent musical director in Andy Manning and also another repetiteur in Christina a chaperone for the kids. Thank you all for your help. I would also like to thank my inspiring and sensational band."



Tracy Grant Lord
Costume and Set Designer

Designing the inaugural production at the ASB Waterfront Theatre has significant importance for Tracy Grant Lord: it represents a coming of age for the New Zealand industry. It marks the creation of a place of work for her and her colleagues that has been missing

in Auckland for over 25 years. There was nothing that could wipe the smile of excitement off her face as she guided the design process of this wonderful musical from conception through to reality. Some may know Tracy's work from as far back as the Mercury Theatre where she served her apprenticeship. Since then, she has navigated a successful career with all the major performing arts companies in Australasia. Her catalogue of work is extensive and has received both Olivier and Helpmann nominations. It has been performed at the Sydney Opera House and Covent Garden and travelled throughout Asia, Australia, the United Kingdom and shortly the USA. Looking ahead, after many years of travelling to work out of New Zealand, Tracy hopes to be able to stay at home and help grow the production house required for such a wonderful new place of work.



Matt Marshall
Lighting Designer

Matthew Marshall, a graduate of the West Australian Academy of Performing Arts (WAAPA) in 2001, is in demand for his dynamic lighting designs for theatre, opera, dance and events. Matt's designs are regularly seen in venues all around Australia and internationally, earning Matt critical acclaim and recognition including the Helpmann Awards (Best Lighting Design 2012 nomination) and Australian Production & Design Guild lighting design nominations 2013 & 2014. Recent works include *Home* - the opening event of Perth International Arts Festival 2016, *La Cenerentola* (Oper Leipzig), *Velvet*, starring Australia's Queen of Disco Marcia Hines (Edinburgh Fringe 2015, Sydney Opera House), and *BeatBox* (JB World Events), an outdoor lighting spectacle for Dreamworld on the Gold Coast. *Billy Elliot the Musical* is Matt's first engagement with Auckland Theatre Company; previous work seen in New Zealand includes *Language of Living*, the debut of the New Zealand Dance Company with Shona McCullagh in 2012, *La Cenerentola* (NZ Opera 2015), *Smoke & Mirrors* (Auckland

Festival 2011), and the 2016 tour *Band of Magicians* by James Galea which is due to open in Las Vegas in October.



Richie Cesan
Tap Choreographer

Richie has been dancing since he was five. He has studied ballet, tap, jazz, contemporary, hip hop, and completed Major Exams in jazz and tap. Richie graduated with a Bachelor of Performing Arts (Dance) in 2007. He has been a choreographer in the commercial dance sector for many years, including his role as Assistant Choreographer for the Rugby World Cup Opening Ceremony. Richie teaches in several schools as an itinerant teacher and is the director of *BoyzDance2*. He is also a foundation choreographer for the very successful *Out of the Box* production which is a feature of Tempo Dance Festival each year.

In 2006 Richie co-founded TMC Dance Crew, which became one of New Zealand's foremost hip hop dance crews, representing New Zealand at the World Hip Hop Champs in 2007 and again in 2009. Richie is also a member of the Identity Dance Crew who have previously won the New Zealand Hip Hop Championship and have won two silver medals at the World Hip Hop Champs in 2013 and 2014. Richie has been nominated three times for the TEMPO Dance Festival Young Choreographer award, and won it in 2009. In 2015 Richie played a feature role in the New Zealand film *Born to Dance*.



Thomas Press
Sound Effects Designer

Thomas is a graduate of the New Zealand School of Music with a Bachelor of Music in Composition (2009) and Toi Whakaari - New Zealand Drama School with a Diploma in Entertainment Technology (2005). Thomas sound designed *The Curious Incident of the Dog in the Night-time* for ATC earlier this year. Highlights from 2015 included sound designing ATC's *Rupert*, composing an original score for Red Leap's new production *Dust Pilgrim*, and composing an original sound design for Silo's critically and popularly acclaimed production of *The Book of Everything* which was presented as part of the 2015 Auckland Arts Festival. He also worked as a sound designer for Duncan Sarkies' podcast serial *The Mysterious Secrets of Uncle Bertie's Botanarium*. He is a five time nominee of the Chapman Tripp theatre award for Sound Designer of the Year, 2014 winner of the Auckland Theatre Awards People's Choice Best Music award, and received an Excellence Award for Sound Design and Composition throughout 2015 at the 2015 Auckland Theatre Awards.



Lynne Cardy
Children's Casting

Lynne is the Associate Director at Auckland Theatre Company. As well as working alongside Colin McColl and guest directors on casting for the ATC subscription season, Lynne masterminds the company's youth and creative learning programmes. A creative producer, director and teaching artist, Lynne has produced and developed 22 new plays for young people for ATC including *Like There's No Tomorrow* by the Playground Collective and *Giant Teeth* by Company of Giants. Other ATC highlights include directing the multi-performance pop-up community show *Dominion Road Stories* for the 2013 Auckland Arts Festival.

"Casting the six boys who play Billy and Michael in *Billy Elliot The Musical* has been a career highlight, and it has been a privilege to combine my passion for teaching and learning with the joy of nurturing amazing young talent."



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we've been with Auckland Theatre Company
every step of the way.



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FINDING BILLY

Stephen Daldry, the director of the original production of *Billy Elliot The Musical*, has described the role of Billy as 'like playing Hamlet while running a marathon'.

No pressure then for ATC Artistic Director Colin McColl to find three boys of the right age with the necessary physical and mental stamina, who could also sing, do ballet, tap and acrobatics, act their hearts out, put on a passable Geordie accent and be available to relocate to Auckland if necessary to share the title role. No pressure at all.

Working closely with ATC Associate Director Lynne Cardy, Colin planned a national search for Billy (and his best friend Michael) that started seven months before rehearsals began. Open auditions took place in Auckland, Wellington and Christchurch, with Choreographer Malia Johnston and Tap Choreographer Richie Cesan joining Lynne and Colin on the audition tour.

Boys from as young as nine and as far away as Sydney took part in the auditions.

Malia was looking for boys who could move very well but who also demonstrated an ability to learn dance routines quickly. Richie was assessing each boy's tap ability - whilst also looking for fast learners who were willing to put in the hard work. Particularly, the team was looking for boys whose character shone through, who empathised with Billy and had the heart and determination to take on this monster role.

Billy is almost never offstage, so when the team shortlisted 17 boys they were keen to see how much stamina they had over an extended period. A three-day Casting Intensive was held six months before rehearsals started; all the shortlisted boys were put through their singing, dancing and acting paces. From learning pair routines to improvising scenes, each boy shone and the team had difficult decisions to make before finally settling on six boys: the Billys - Jaxson, Ben and Harry - and the Michaels - Stanley, Daniel and Christian. But it didn't end

there. Each boy then had to commit to continue with weekly classes in their hometown (with their dance teachers receiving routines from Malia and Richie) and three months before rehearsals began the Billys came to Auckland for media training.

The countdown was then on, and eight weeks before rehearsals, in the July school holidays, the six boys came together for a 10-day bootcamp of intensive dance, acrobatics, singing and acting training and the Billys also learnt how to 'fly' with a professional flyman. The ballet girls were also cast during Bootcamp, so the boys took part in the other side of the audition process, as readers for the girls' audition scenes.

Coming full circle, our Billys and Michaels have survived rehearsals and are proving themselves to be some of the hardest working performers in the country as they step on stage for a marathon season of the Auckland Theatre Company production of *Billy Elliot the Musical*, presented by ASB.



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As a family company, our aspiration is to create great wine so our fans can trust that every bottle they drink will deliver a star performance.

It's why we are a major supporter of Auckland Theatre Company and excited to play a part in the opening of the ASB Waterfront Theatre.

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WELCOME TO A DREAM COME TRUE

BY AMBER McWILLIAMS

For many years, Auckland Theatre Company had a big dream: a venue to call home. Now that dream is a big reality: the 7,000m² ASB Waterfront Theatre. This purpose-built arts facility - boasting a 668-seat theatre, a bar, café, gallery space and lounge - sits at the heart of Auckland's Wynyard Quarter.

ATC knows the waterfront. Its first production, *Lovelock's Dream Run*, ran at Watershed Theatre in 1993. Since the Watershed closed in 1996, ATC has presented in various venues, notably the Maidment, Herald, SKYCITY, Civic, and Q theatres. However, as ATC (and its following) grew, so did the need for a suitably-sized and sustainable space.

Seven years ago, the dream took form. The catalyst was ASB's decision to build new premises on the waterfront, and the adjacent site becoming available for development. With

the official opening of Wynyard Quarter, the Rugby World Cup visitor boom, and a vibrant activity programme, "people realised we had something very special there" says ATC's General Manager Lester McGrath. "There was a unique opportunity to look at what adding a cultural facility might do to the make-up of the waterfront." Wynyard Quarter's design-led focus aspired to a LIVE-WORK-PLAY community. ATC's proposed venue fitted the bill, offering entertainment and employment for local, national and international visitors and artists.

After discussions with ASB, Gordon Moller (architect and ATC Board Chair) and Panuku: Development Auckland, ATC put a proposal to Waitemata Local Board, and won support. Next the project was pitched to Auckland Council, who gave consent and a proportion of the necessary funds. A grant from Lion Foundation allowed ATC to kick-start the design process while it set about raising the rest of the requisite \$36M. Overcoming a difficult economic climate (including the global financial crisis), ATC's dedicated Development team garnered support from trusts, corporate partners, private donors, and the public, building a financial foundation that allowed the real building to begin.

'Breaking ground' was celebrated with Council dignitaries (including Mayor Len Brown), local iwi and theatre community

members on 12 December 2014. Construction proceeded apace: by March 2015 foundations were laid and the first vertical structures were up. Lester McGrath says Hawkins, the construction company, were "sensational", and praises the whole project team's expertise. Only eighteen months later, on 22 September 2016, the Mayor cut the ribbon at the formal opening ceremony/powhiri. A public Open Day followed, to welcome the wider community.

The building's very construction is welcoming. Its light and airy glass-clad design - by Moller Architects and BVN Architecture - ensures visual access. A dazzling dynamic LED artwork by artist Leo Villareal highlights the curved internal wall. In the courtyard, a majestic 6.4m pou by New Zealand sculptor Bob Jahnke references three Maui legends, connecting to Aotearoa's cultural history. Large doors open the foyer to the courtyard, creating collective space. Architect Gordon Moller wanted "to maximise the connection to the public", saying "we're very enthusiastic about how we relate to the people of Auckland... as well as the other cultural and performance groups that will use the theatre."

General Manager Lester McGrath agrees. "Seeing how people respond to what we've created, and to the magic that's already starting to come through in the building, is a real joy... When people experience the space, and understand what the facility they have supported is going to deliver to the city for generations to come - that's a highlight."

ATC proudly welcomes you to the new ASB Waterfront Theatre for *Billy Elliot The Musical*, presented by ASB. The premises and the production share common themes: how the power of performance can change a community, and how dedication can make a dream a reality.

Thank you for being part of our community, and for your support in making this dream come true.



BILLY ELLIOT

THE MUSICAL

CAST

Billy Elliot – BEN SHIEFF, HARRY SILLS, JAXSON COOK | Michael – CHRISTIAN SWAN, DANIEL BRIDGMAN, STANLEY REEDY
 Mrs. Wilkinson – JODIE DORDAY | Jackie Elliot (Dad) – STEPHEN LOVATT | Grandma – RIMA TE WIATA | Tony/Miner 11/Policeman – JACK BARRY
 Dance Captain/Minor 9/Older Billy/Policeman/Dancing Dress/Drunk Husband – DANIEL COOPER | George/Miner 12/Policeman - Ensemble – ANDREW GRAINGER
 Miner 8/Policeman/Drunk Husband/Dancing Dress/ Mr. Braithwaite – JEREMY BIRCHALL | Woman 2/Clipboard Woman/Understudy for Mrs. Wilkinson – AMY STRAKER
 Miner 2/Mr. Wilkinson/Auditioner/Policeman/Understudy for George - Ensemble – KYLE CHUEN | Woman 1/Dead Mum/Policeman – LANA MacFARLANE
 Miner 6/Posh Dad/Scab/Policeman/Drunk Husband - Ensemble – DAMIEN AVERY | Miner/Policeman - Ensemble – ANDY MANNING
 Miner 4/Policeman/Drunk Husband/Dancing Dress/Auditioner - Ensemble – JASON TE METE | Lesley/Woman 3/Auditioner/(Cover for Policeman/Miner) -
 Ensemble – BRYONY SKILLINGTON | Miner 7/Dancer/Policeman - Ensemble – EDWIN BEATS | Miner 5/Pit Supervisor/Policeman/Drunk Husband/Dancing
 Dress - Ensemble – JAMES LUCK | Miner 10/Tall Boy/Posh Boy/ Policeman/Dancing Dress/Drunk Husband - Ensemble – BLAISE CLOTWORTHY | Miner 1/Big
 Davey/Policeman/Drunk Husband/Dancing Dress - Ensemble – RUTENE SPOONER | Small Boy – CASSIDY SCOONES, CHRISTOPHER WALKER & LIAM WALKER

GROUP PINK: Debbie Wilkinson – ARIA FERRIS | Sharon Percy – Ballet Dancer – ZOE FIFIELD | Susan Parks – Ballet Dancer – ALISA D’MELLO
 Margaret Gormley – Ballet Dancer – SCARLETT JACQUES | Angela Robson – Ballet Dancer – OLIVIA CARR-MANOIT
 Tracey Atkinson – Ballet Dancer – ELLA ROSE CUTFIELD | Keely Gibson – Ballet Dancer – MADELINE MCCARTHY

GROUP PURPLE: Debbie Wilkinson – TIA ORMSBY | Sharon Percy – Ballet Dancer – LUCY TAYLOR | Susan Parks – Ballet Dancer – LAUREN TOWNS
 Margaret Gormley – Ballet Dancer – MOLLY LEWIS | Angela Robson – Ballet Dancer – MARISSA MCKAY
 Tracey Atkinson – Ballet Dancer – HARRIET MORRIS | Keely Gibson – Ballet Dancer – EMMA HERBERT

CREATIVE

Director – COLIN MCCOLL | Choreographer – MALIA JOHNSTON | Tap Choreographer – RICHIE CESAN
 Musical Director – JOHN GIBSON | Costume & Set Designer – TRACY GRANT LORD | Lighting Designer – MATT MARSHALL
 Sound Effects Design – THOMAS PRESS | Children’s Casting – LYNNE CARDY

BAND

Bass – RICHARD PICKARD | Drums – CHRIS O’CONNOR | Keyboard – JOSH CLARK | Guitar – BRETT ADAMS
 Horn – SUNG-SOO HONG | Trumpets – JAKE KRISHNAMURTI | Reed – BEN SINCLAIR | Reed & Clarinet Alto – CRAIG WALTERS

PRODUCTION

Production Manager – ROBERT HUNTE | Company Manager – ELAINE WALSH | Technical Manager – BONNIE BURRILL | Stage Manager – LUCIE CAMP
 Assistant Stage Manager – ELIZA JOSEPHSON-RUTTER | Assistant Stage Manager – YOURA HWANG | Technical Operator – ABBY CLEARWATER
 Technical Operator Swing – ROCHELLE BOND | Sound Operators – ARRAN ELEY & JONNY KEATING | Follow Spot Operators – KEV DUDMAN, ROSHAN NAMA
 Follow Spot Operator/Swing – JACOB PARKES | Flyman – NIK JANIUREK | Flyman/Stage Mechanist – JAMIE BLACKBURN | Stage Mechanist – PATRICK MINTO
 Props Master – AMY SNAPE | Wardrobe Supervisor – CHANTELE GERRARD | Wardrobe Maintenance – KATE PERCIVAL & SHERIDAN MILLER
 Wigs – FIONA SOLE, HIL COOK | Costume Cutter – JOANNE HAWKE | Costume Construction – ROSE MILES-WATSON, JOANNE HAWKE, SUE GANDY,
 SARAH TAYLOR, YVONNE HOOK, CHANTELE GERRARD, MICHELLE JOHANSSON | Additional Props Manufacturing – BECS EHLERS
 Dance Dress Puppets – SARAH BURREN | Chaperones – CHRISTINA BEVAN, CHARLETTE POTTS, KIRSTEN LEE | Homework Supervisor – KIM CARR
 Accent Coach – SARAH VALENTINE | Fight Choreographer – ALEXANDER HOLLOWAY | Scenic Painter – COURTNEY TOKORANGI
 Production Interns – KARLA LYFORD, KIRSTIN LEE & JOSHUA TUCKER | Waterfront Venue Technical Manager – JOSH BOND | PM - RNZB Set Build – DREW LEES
 Sound System Design – GLEN RUSKE (BounceNZ) | Set Build – ROYAL NEW ZEALAND BALLET
 Scenic Printing – JUGGERNAUT GRAPHICS | Production Images – Michael Smith

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION: Alice Canton, Andrea Robinson, Andrea Winder, Antica Hill, Billie Staples, Candy Lane,
 Clare Battersby, Dan Pengelly, DANZ, Dr Marianne Schultz, Drew, Gavin, Steve, Anthony at RNZB, Elizabeth Whiting, Jane Waddell, Kenderdine Electrical – Ruthe, Paul, Ange & Chris, Mandy MacGibbon at
 IMPACT DANCE STUDIOS Christchurch, Matt & Chook at 2construct, New Zealand Opera, Phil & Vanessa at Cambrian Plastics, Philippa Wilkinson, Priscilla Gough at Te Whaea: Wellington, TAPAC,
 Stuart & Shona Fraser, The Cut - Dominion Rd hairdressers to the Stars, Unitec School of Performing and Screen Arts, Polaroid NZ, Hannah Bradley, Siobhan Enright, Jasmine Taggart, NZ Opera and the
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 Kiri Ferris, Belinda Taylor, Shirley Sequeira-D’Mello, Rebecca Lewis, Maree Cutfield, Lisa McCarthy, Rosalind Morris, Kerry Herbert, Catherine Towns, Kay Jacques, Kim Carr, Lesley Fifield,
 Russel Scoones & Carol Brown, Rob Shieff, Sarah McDowell. A big thank you to everyone who has helped to get the ASB Waterfront Theatre ready to open!

The Auckland Theatre Company production of BILLY ELLIOT THE MUSICAL, presented by ASB, is the first Auckland Theatre Company mainbill production for the 2016/17 season and opened on
 October 13 at ASB Waterfront Theatre. The production is approximately 2 hours 30 minutes plus a 20 minute interval. Please remember to switch off all mobile phones, pagers and watch alarms.

SONG LIST

ACT ONE

The eve of the miner’s strike 1984

THE STARS LOOK DOWN

ENSEMBLE, BILLY

SHINE

MRS. WILKINSON, BALLET GIRLS

GRANDMA’S SONG

GRANDMA

SOLIDARITY

ENSEMBLE, BALLET GIRLS, MRS. WILKINSON

EXPRESSING YOURSELF

BILLY, MICHAEL

THE LETTER

BILLY, MRS. WILKINSON, DEAD MUM

WE WERE BORN TO BOOGIE

MRS. WILKINSON, MR. BRAITHWAITE, BILLY

ACT TWO

6 months later...

MERRY CHRISTMAS, MAGGIE THATCHER

TONY, GEORGE, ENSEMBLE

DEEP INTO THE GROUND

BILLY, DAD

HE COULD BE A STAR

DAD, TONY, ENSEMBLE

ELECTRICITY

BILLY

ONCE WE WERE KINGS

ENSEMBLE

THE LETTER (REPRISE)

BILLY, DEAD MUM

FINALE









More production images on atc.co.nz and [facebook.com/TheATC](https://www.facebook.com/TheATC) Photo: Michael Smith







CAST: BILLY ELLIOT

Ben Shieff **Billy Elliot**

AGE: 14
TRAINING: Frantic 2016 dance training: Candy Lane Dance Studios, TAPAC, Flow Academy, and Ponsonby School of Dance.

Ben gained his black belt in Combined Martial Arts at age 12. He found his talent in performing arts at school, and won performing arts cups and talent shows. This love of the arts has continued, enabling Ben to win the Intermediate prize at the Auckland Rockshop Bandquest, and to perform with The Peter Urlich Group at Auckland Town Hall.

"I like to have a major goal. This year it was transforming martial arts into dance, which has been exciting, exhausting and rewarding. Thanks James, Rose, Claire, Manu, Jo, Richie, Malia, Colin, my family and Western Springs College for helping me 'climb Mount Elliot', and to ATC for spotting my potential."

Harry Sills **Billy Elliot**

AGE: 11
TRAINING: Mt Eden Ballet Academy, New Zealand School of Dance, The Dance Studio, Phineas Phrog Performers.

Harry's theatre experience includes *Coppelia* and *A Christmas Carol* (Royal New Zealand Ballet), ballet competitions and Welby Ings' short film *Sparrow*.

Harry took up ballet after realising that he couldn't get a marshmallow from the teacher at the end of his sister's ballet class, unless he'd done the class himself. Harry is relishing the opportunity to play Billy Elliot and to meet other children who have similar interests. When not dancing and singing, Harry enjoys drawing, writing and plays rep soccer for Eastern Suburbs.

"I would like to thank all of my teachers and to dedicate my performances to my grandmas, Toto and Carol."

Jaxson Cook **Billy Elliot**

AGE: 12
TRAINING: Jaxson has been learning tap and ballet for one and a half years at the Chilton School of Dance.

Jaxson played the part of Kurt Von Trapp in the 2014 London Palladium production of *The Sound of Music*, and recently performed in *Evita*.

His first love is singing but after performing in the *The Sound of Music* he wanted to have the 'triple threat' (singing, dancing and acting) and decided to learn tap and ballet. In Jaxson's spare time he loves sculpting, painting and customising creatures.

"It is amazing being part of one of the best shows in the world and I love every second of it. I would like to thank my dance teachers Pasquale Orchard, Paige Shand and Jeremy Beck along with my amazing supportive family and friends. THANK YOU!"



BACKING GROWTH & DEVELOPMENT

BDO Partner Andrew Sloman and his team are always happy to go the extra mile for Auckland Theatre Company.

We have been supporting ATC for over ten years now and are so proud of their progress. The ASB Waterfront Theatre has been a long time coming for ATC and our team is so excited to be a part of this incredible development.

All the Partners at BDO are here to form exceptional relationships with our clients. Because the richer our relationship with you, the better we can help you achieve your business goals. With 15 offices nationwide, backed by a global network, we can help you take your business wherever you want to go.

We hope you enjoy tonight's performance in the beautiful new ASB Waterfront Theatre. What a milestone, not just for Auckland Theatre Company, but for all Aucklanders.

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CAST: MICHAEL



Daniel Bridgman
Michael

AGE: 11
TRAINING: Margot Button (Voice), Jan Ruardy (Tap), ballet three years, Grade 3 London Trinity Vocals (Distinction), 2016.

Theatre credits include NZ Opera's *La Bohème* in 2014. Cast as 'Tiny Tim' and 'Poor Boy' for the Royal NZ Ballet *Dickens Christmas Carol*, 2014. As part of the Christchurch Boys Choir, Daniel received the Choristers Excellence award in 2015. Daniel is passionate about rugby and is a prolific try-scoring winger for his team. He plays the bagpipes and swims competitively, winning five medals (including two golds) at the NZ Junior Swimming Championships this year.

Daniel is looking forward to contributing to the success of this inspiring show. Seeing *Billy Elliot* in London in 2013 ignited his passion for performance. Daniel would like to thank Margot and Jan for all their support.



Christian Swan
Michael

AGE: 14
TRAINING: Christian has been dancing for 5 years total, but three years training with Victoria Phillips Dance Academy in many styles. His favourites have to be contemporary and tap.

Christian has been passionate about the arts for years now, appearing in his first community theatre show at around seven years old. Since then he has appeared in many other productions with the National Youth Theatre Company, and Auckland City Theatre Company. In 2015, Christian was cast as Oliver for the Takapuna Grammar School production *Oliver* at the Bruce Mason Centre earning five Showdown Award nominations and winning a Showdown award.

"I am so privileged to be able to work with such an all-star cast in the musical spectacular that is Billy Elliot, and am honoured to share this experience with other kids just like me!"



Stanley Reedy
Michael

AGE: 14
TRAINING: Beryl Collins School of Dance, Westport.

Stanley, a ballet major, has entered in many competitive arenas winning awards such as the British Ballet Organisation's Male Senior Dancer of the Year 2015. This is Stanley's first time in a professional production and he is excited to be part of such a talented cast and crew while looking forward to working with other young actors with the same passion. When at home on the West Coast, Stanley divides his time between his love for sport, the arts and milking cows on the family farm.

Stanley would like to say thank you to his talented dance and performing arts teachers Beryl Collins and Gavin Haussmann for their amazing support!

CAST: DEBBIE

Aria Ferris
Debbie Wilkinson

AGE: 12
TRAINING: Apollo Theatre School (dance), Janice Webb (singing), Miranda Harcourt (acting).

Aria played Marta in the London Palladium production of *The Sound of Music* which toured NZ in 2014. That same year she was offered the role of Little Cosette in the Australian production of *Les Misérables*. Aria appeared as an Elvin girl in the MTV series *The Shannara Chronicles*. She loves writing scripts and stories and would love to be a writer/director one day. Aria feels so grateful to be involved in this wonderful show. She would like to thank her brilliant teachers, and her management teams (GCM and BMEG) who give her absolute encouragement and support.



Tia Ormsby
Debbie Wilkinson

AGE: 9
TRAINING: The Renaissance School of Dance

Tia is of Ngati Maniapoto, Ngati Porou and Ngapuhi descent, lives in Mangere East and loves performing! This is Tia's first professional role since debuting in community musical theatre in 2015. When she is not dancing in jazz, ballet, hip-hop and tap, or at school in sports teams, kapa haka, choir or band, Tia likes playing the piano, cooking, surfing and designing clothes. Tia wants to acknowledge her whanau, friends and teachers who have been very supportive in helping her live her dreams. Tia is excited to be part of such an inspiring cast and crew, and she looks forward to experiencing *Billy Elliot the Musical* and the ASB Waterfront Theatre.

CAST



Jodie Dorday
Mrs. Wilkinson

Jodie is thrilled to return to NZ for *Billy Elliot the Musical* and to work with ATC once again after many years. Jodie debuted her theatre career with ATC's *Dancing at Lughnasa* in 1995 and the stage is still her favourite place to be! She has also been involved with *Take a Chance on Me* and *All My Sons* with ATC, *Sylvia* in Wellington, and *Social Climbers* and *Midsummer Night's Dream* in Palmerston North. When in Australia, Jodie played Goneril opposite Barry Otto as Lear in Sydney Theatre Company's *King Lear* - an extraordinary experience!

Jodie picked up the Best Supporting Actress Award for the film *Via Satellite* in 1997. Her most recent project in NZ was the TV series *Burying Brian*. Jodi has trained for 15 years in dance and worked alongside her Mum Debbie at Burgundys for a good few years making people laugh! She has recently lived in Bali with her son JJ and husband Troy and enjoyed scooting around with the odd stray dog on her Scoopy scooter and drinking fresh coconut juice!

She has promised her husband that she will never return to the corporate world (which just wasn't really her scene) and is very much looking forward to living and working back in NZ with family and friends.



Stephen Lovatt
Jackie Elliot (Dad)

Stephen has performed in theatre, radio, television, and cinema throughout New Zealand, Australia, Canada and

the US over the last 30 years. Television appearances include *Top of the Lake*, *Hope and Wire*, *Harry*, *Spartacus*, and five years as Max on *Neighbours*. Stephen has recently finished playing Sheriff Thomas Emery in season two of *Ash Vs Evil Dead* for Starz Network US, and was recently on NZ television playing John Hunt in Great Southern Television's *Hillary*.

Previous work for Auckland Theatre Company includes *Fallen Angels*, *Enlightenment*, and *Rupert*, with particular highlights being King James in *Anne Boleyn*, and Colonel Malone in *Once On Chunuk Bair*. Other theatre highlights include *When the Rain Stops Falling*, Tom Stoppard's *The Real Thing*, *Angels in America* and *The Only Child* produced by Silo Theatre. Stephen just completed a national tour of Gareth Davies' *Everest Untold*, and will be seen next on stage in the premiere production of his one-man show *Sweet*.

Stephen was awarded Excellence in Performance at the 2014 Auckland Theatre Awards for his work throughout that year.

Billy Elliot the Musical is Stephen's first singing role. He hopes you won't notice.



Rima Te Wiata
Grandma

Rima began her career with an 18 month internship at Auckland's Mercury Theatre under the Artistic Director Jonathan Hardy, and from there attended Toi Whakaari/The New Zealand Drama School.

She has worked in New Zealand and Australia for the past 35 years, on stage and screen. Rima's most recent credits are:

Film: *Pork Pie*, *Hunt for the Wilderpeople*, *Housebound*.

Television: *Tatau*, *Terry Teo*, *Bliss*

Theatre: *The Curious Incident of the Dog in the Night-Time*, *The Ladykillers*, *The Book of Everything*, *Sons*, and *Jumpy* for the Fortune Theatre.



Jack Barry
Tony/Miner 11/Policeman

Jack is a recent graduate from Toi Whakaari: NZ Drama School. After graduating, he landed the leading role in NZ Screentime's *Pike River: The Long Wait*, and a supporting role in AMC's *Making of the Mob: Chicago*, which aired in the United States earlier this year. Before drama school, Jack had his eyes set on having a professional rugby career. Instead, he found his calling in the performing arts. Other notable roles include the Wolf in Stephen Sondheim's *Into the Woods*, and Bill Sykes in *Oliver Twist*. Jack also is a keen filmmaker, running his own production company, Fantail Films NZ. Born and raised in South Auckland, he identified strongly with the role of Tony and the Elliots' struggle. He knows the courage it takes to want something different from life. Jack is represented by Gail Cowan Management and is a proud member of Equity NZ.



Daniel Cooper
Miner 9/Older Billy/Policeman/ Dancing Dress/Drunk Husband/Dance Captain

A graduate of the New Zealand School of Dance, Daniel has had the honour to perform both nationally and internationally with Atamira Dance Company, Black Grace Dance Company and Douglas Wright Dance Company, among others. Daniel has performed at festivals and theatres around the world such as the prestigious Jacob's Pillow Dance

Festival, Holland Dance Festival, Asia Pacific Dance Festival and Off Broadway in New York City. Daniel was Assistant Choreographer for the *World Of Wearable Art* show and has also had the privilege of being Rehearsal Director/Choreographic Assistant for two of New Zealand's leading contemporary dance companies, Okareka Dance Company and Atamira Dance Company. In the field of education, Daniel has represented the Royal New Zealand Ballet as Dance Educator, facilitating workshops in schools, master classes, ballet for boys and theatre events for the public as well as working with Okareka Dance Company to initiate their annual Summer School.

Festival, Holland Dance Festival, Asia Pacific Dance Festival and Off Broadway in New York City. Daniel was Assistant Choreographer for the *World Of Wearable Art* show and has also had the privilege of being Rehearsal Director/Choreographic Assistant for two of New Zealand's leading contemporary dance companies, Okareka Dance Company and Atamira Dance Company. In the field of education, Daniel has represented the Royal New Zealand Ballet as Dance Educator, facilitating workshops in schools, master classes, ballet for boys and theatre events for the public as well as working with Okareka Dance Company to initiate their annual Summer School.



Andrew Grainger
George/Miner 12/Policeman - Ensemble

Andrew's career as an actor began in the 1980s in England. Highlights from the UK include performing *Little Shop of Horrors* on London's West End, BBC's *Pride and Prejudice*, *Eastenders*, appearing in feature film *Mean Machine*, and working alongside Robert Redford in *Spy Game*. After emigrating to New Zealand, Andrew has rapidly built up an impressive collection of credits including *When We Go to War*, *Shortland Street*, *Outrageous Fortune*, *Spartacus*, *Super City*, feature film *The Dark Horse*, and most recently *Ash Versus Evil Dead* and *Making of the Mob 2: Chicago*.

For Auckland Theatre Company, Andrew's most recent credits include roles in *The Ladykillers*, *Jesus Christ Superstar*, *The Good Soul of Szechuan*, *Once on Chunuk Bair*, *Chicago*, *The Heretic*, *Anne Boleyn*, *Little Shop of Horrors* and *A Midsummer Night's Dream*. Andrew is passionate about the arts and theatre and is looking forward to being a part of *Billy Elliot The Musical*, with a great cast in the brand new theatre. Andrew is a member of Equity NZ.



Jeremy Birchall
Miner 8/Policeman/Dancing Dress/ Mr. Braithwaite/ Drunk Husband

In a career spanning over 20 years Jeremy has enjoyed working in theatre and film. His diverse range of skills has afforded many varied opportunities both in New Zealand and overseas as an actor, dancer, choreographer, voice-over artist, and director. Jeremy is enjoying stepping into the director's shoes more often and has most recently enjoyed directing *Menopause The Musical* for Ben McDonald Productions. Jeremy has toured New Zealand with *Pirates Of Penzance*, *Oklahoma* and *The Great Gatsby* as both choreographer and performer. Recently with Auckland Theatre Company he has choreographed *Rupert*, *Guys and Dolls* and *You Can Always Hand Them Back*. Jeremy is a proud member of Actors Equity.

"What an incredible opportunity this is: to work with such a wonderful, talented group of people on such a spectacle as *Billy Elliot The Musical* whilst enjoying the honour of being the first production at the ASB Waterfront Theatre."



Lana Macfarlane
Woman 1/Dead Mum/ Policeman - Ensemble

Lana graduated from NASDA in 2012. Since then she has performed as a singer for Impact Band in Asia (2012-2013), performed on board a Holland America Cruise Liner for Lana and the HAL Cats (2014), and played

the role of Sherrazade in the Dionysus production of *Twisted*, *The Untold Story of a Royal Vazier* (2015).

Lana has had a love of performing since a very young age, whether it was singing along to her Poppa's saxophone or getting taught new musical theatre numbers by her Grandmother.

Her family has always encouraged her to follow her passion and it has made for a very exciting and interesting life so far. The opportunity to play Dead Mum is incredible. She is such a well-loved character and her connection with Billy is so memorable and loving that Lana is thrilled to be able to bring Dead Mum 'to life'.



Amy Straker
Woman 2/Clipboard Woman/ Understudy for Mrs. Wilkinson - Ensemble

Amy Straker has been working in professional theatre for over 10 years. After graduating from NASDA in 2005, Amy began her career with an internship at The Court Theatre in Christchurch. As an intern, Amy appeared in numerous productions including *Oliver!*, *Long Day's Journey Into Night*, *Flags and Foxtrots*, *Guys and Dolls*, *Joyful and Triumphant*, and *The Country Wife*. Other Court Theatre credits include *The Great Gatsby*, *Honour*, *La Cage Aux Folles*, *Glorious*, *I Love You You're Perfect Now Change*, *Anything Goes*, *Pacific Post*, *The Women*, *Amadeus*, and *Ache*. Amy has worked with Downstage, Ensemble Impact, Shaky Isles in London, and The Fortune Theatre with credits including *Jane Eyre* and *Boeing Boeing*. She has also collaborated with Site Specific and Kidzstuff. Amy's most recent Auckland Theatre Company performance was in *That Bloody Woman*. Amy is also a singer/songwriter under the name Amy Grace. www.amygrace.co.nz. Amy is a proud member of Actors Equity.



Kyle Chuen
Miner 2/Mr Wilkinson/ Auditorioner/Policeman Understudy for George - Ensemble

Originally from Foxton, Kyle is a graduate from the National Academy of Singing and Dramatic Arts. For Auckland Theatre Company he has performed in *That Bloody Woman*, *Guys and Dolls*, *Jesus Christ Superstar* and *Little Shop of Horrors*. Other recent credits include national tours of *HMS Pinafore*, *The Buddy Holly Story*, *Oklahoma* and *The Pirates of Penzance*, *Avenue Q* (Fortune), *Assassins* (Silo), *The Last 5 Years* (3 Wines), *Sweeney Todd* (Peach), *Il Trovatore* (Southern Opera), *Rock of Ages* (Magnitude), *1931* and *Comedy Cabaret* (Blue Baths), *Miss Saigon* (Abbey Musical Theatre and Dunedin Operatic), *Chicago* (Showbiz Christchurch and Showbiz Queenstown) and *Phantom of the Opera* (Hamilton Operatic). Kyle started his theatrical career in Christchurch and for The Court Theatre he has featured in *Guys and Dolls*, *The Country Wife*, *The Producers*, *The History Boys*, *La Cage Aux Folles*, *Anything Goes*, *Cabaret*, *Much Ado about Nothing*, and *Pondlife Angels*. He would one day like to host his own fishing show.



Damien Avery
Miner 6/Posh Dad/Scab/ Policeman/Drunk Husband - Ensemble

Billy Elliot the Musical is Damien's fifth appearance for Auckland Theatre Company's main bill. Earlier this year he was many,

many different accented characters in *The Curious Incident Of The Dog In The Night-Time*. Unfortunately, he wasn't allowed to make any of those accents Geordie for the extra practice. You might also have seen him last year as Young Rupert in *Rupert* and Theo Helmer in Emily Perkins' adaptation of *A Doll's House*. Damien's other recent theatre credits include *H.M.S. Pinafore*, *South Pacific*, *Loving Kurt Vonnegut*, *One Man Two Guvnors*, *Wild Bees*, *A Midsummer Night's Dream*, *The Slapdash Assassin*, *The Mikado*, *Postal* and *In The Next Room (Or The Vibrator Play)*. His recent television credits include *Hillary*, *Field Punishment No.1*, *Siege*, *Underbelly NZ* and the upcoming *Bombshell*. Damien is thrilled to be involved with the opening show of this amazing new theatre! Damien is a proud member of New Zealand Actors Equity.



Jason Te Mete
Miner 4/Policeman/Drunk Husband/Dancing Dress/ Auditorioner - Ensemble

Originally from Tauranga, Jason comes from a musical family where he was encouraged to learn classical piano from an early age.

Jason received outstanding reviews for his performance as Mitch Albom in the NZ premiere of *Tuesdays With Morrie* (Newmarket Stage Company), and his performance in - and musical direction of - the 2015 Edinburgh Fringe Festival season of *K'rd Strip*, Okareka Dance Company's highly acclaimed devised work received 5-star international reviews.

With Auckland Theatre Company he has performed in *You Can Always Hand Them Back*, *Guys And Dolls*, and *Stepping Out*, and musically directed *Little Shop of Horrors*, *Checkout Chicks* and *The Twits*. Other career highlights include performing in Raymond Hawthorne's acclaimed production of *The Consul* (Opera Factory), and directing *The 25th Annual Putnam County Spelling Bee* (Manukau

Performing Arts), which won nine NAPTA Awards including Best Musical, Best Director and Best Ensemble Cast. It has taken Jason six months to grow his 'miner' beard, and hopes you appreciate his commitment to this project.



Edwin Beats
Miner 7/Dancer/Policeman - Ensemble

Edwin started school in West Dorset, a long way from County Durham, which has been no help whatsoever with grasping the Geordie accent. When Edwin moved to New Zealand, he first lived in Christchurch; he studied at NASDA before relocating to Auckland where he has lived for the past three years. In 2015, Edwin was a part of *Next Big Thing*, the Auckland Theatre Company Youth Arts festival. He appeared as the lead in *Not Psycho* with Fractious Tash, and as the Prince of Pix'zar in the New Zealand premiere production of the musical *Twisted* at the Basement Theatre. Edwin saw *Billy Elliot The Musical* on the West End in 2010 from a restricted view seat in the gods of the Victoria Palace Theatre. He trusts the sightlines at the ASB Waterfront Theatre to be far more agreeable.



Blaise Clotworthy
Miner 10/Tall Boy/Posh boy/ Policeman/Dancing Dress/ Drunk Husband - Ensemble

Blaise recently graduated from Unitec with a Bachelor of Performing Arts (Acting). During his studies, he travelled to New York City, where he undertook tuition at the Broadway Dance Center, and studied with vocal coach Bob Marks and dialect coach

Lenore Harris. Previous Auckland Theatre Company credits include *Jesus Christ Superstar* (2014) and *The Adventures of Tom Sawyer* (2016). For Blaise, being part of *Billy Elliot The Musical* is the realisation of a dream and he is thrilled to join the cast and crew of this spectacular show. Blaise is a proud member of New Zealand Actors Equity/MEAA.



James Luck
Miner 5/Pit Supervisor/ Policeman/Drunk Husband/ Dancing Dress - Ensemble

James started his professional career at 16 as an assistant choreographer on *So You Think You Can Dance Australia*. During his international career he has worked with Sia, Jessie J, Little Mix (X Factor UK), Elton John and Annie Lennox (London Olympics 2012). He has choreographed for Costa Cruise Lines, and The Red Hot Chili Peppers at the O2 Arena in London. He has taught classes and workshops all over the world and was a resident Hip Hop tutor at Pineapple Dance Studios in London.

Since arriving in New Zealand, James has been in Auckland Theatre Company's *Chicago*, become the current choreographer of *Encore Cabaret*, and more recently created New Zealand's first commercial dance company, Burning Man Productions, creating work for young commercial dancers entering the industry. Trained in all forms of dance, Jazz, Hip Hop, Ballroom, Latin, Contemporary, Tap, Ballet, Lyrical and Musical Theatre, James is a sought after tutor at top Auckland dance schools.



Andy Manning
Miner/Policeman - Ensemble

Originally from Christchurch, Andy is in high demand as an actor, singer, musical director, composer and pianist. He graduated from NASDA in 2013 and has subsequently been based in Auckland. He was most recently Associate Musical Director for the Auckland Theatre Company and Court Theatre seasons of *That Bloody Woman*, following its world premiere at the Christchurch Arts Festival in 2015. He was the Musical Director for *Rock Of Ages*, for Christchurch's Magnitude Productions, and for *Twisted* and *Hungover* at Basement Theatre.

A composer in his own right, his musical *The Magic Cookbook* received a rehearsed reading at the Court Theatre earlier this year. He has also composed for, and played in, numerous shows with Tim Bray Productions and is the resident Musical Director for *Hotspot*, a monthly cabaret event.

Andy is a proud natural redhead, a staunch vegetarian, and hopes he is the first of many to play in the ASB Waterfront Theatre.



Bryony Skillington
Lesley/Woman 3/Auditioner/ (Cover for Policeman/Miner) - Ensemble

Bryony grew up in Lancashire, England in the 80s, so the story of *Billy Elliot* is especially close to her heart. She moved to New Zealand in 2001 at the tender age of 19 and quickly had to make new friends so joined the Tauranga musical theatre. Next minute she's going to Toi Whakaari where she graduated in 2007 with a Bachelor of Performing Arts Acting.

Since then she has worked extensively in television and theatre in Wellington and Auckland in *Shortland Street*, *Emu*, *Paradise Cafe*, and *The Blind Date Project* for Silo Theatre, and the last three Basement Christmas Shows to name a few. Bryony has written and produced her own work and spends a lot of time performing as a drag queen in her show *Dragon*, where she transforms NZ Celebs into Drag Superstars!

More recently Bryony has been the face of the WooHoo adverts setting a bad example.



Rutene Spooner
Miner 1/Big Davey/ Policeman/Drunk Husband/ Dancing Dress - Ensemble

In 2009, Rutene Spooner completed a Bachelor of Performing Arts in musical theatre at the National Academy of Singing and Dramatic Art. Rutene began his professional theatre debut as an intern at Christchurch's The Court Theatre in 2009. Since then, Rutene has toured nationally and internationally for various theatre companies. He has appeared in shows such as *Anything Goes* (2009), *The Buddy Holly Musical*, *Grease* (2012), *Avenue Q* (2013), *La Cage aux Folles* (2013), *The Mikado* (2014), and *Oklahoma* (2014). Rutene is a guest tutor and director at the National Academy of Singing and Dramatic Art, and sits on the advisory board as an industry rep for the Bachelor of Performing Arts.

Rutene is new to the ATC whanau and excited to play the role of Big Davey.

One day he would like to be the next Jim Hickey, and read the weather for the national news. Rutene is represented by Kathryn Rawlings & Assoc.

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GROUP PINK



Zoe Fifield
Sharon Percy - Ballet Dancer

Fifteen year old Zoe trained at Laine Theatre Arts & Guildford School of the Arts Musical Theatre School; Bays School of Dance: Tap; Jazz & American Tap; Green Door & ACTA: Musical Theatre; NYTC; CCMT. She was cast as Annie in the 2014 West End touring production of *Annie the Musical*. Zoe is excited to be performing in one of her favourite musicals.



Alisa D'Mello
Susan Parks - Ballet Dancer

Eleven year old Alisa trained at the National Youth Theatre Company since 2012. Her theatre credits include *Evita* (Auckland Music Theatre), *High School Musical 1 & 2* (NYTC). Alisa likes writing songs and scripts, and baking cupcakes. She was the youngest recipient of the 2012 Albert-Eden Youth Award for her project Foster Hope Pyjama Drive. Alisa thanks the staff at her school (Kristin) for their encouragement.



Scarlett Jacques
Margaret Gormley - Ballet Dancer

Scarlett is 14 and has appeared in professional productions of *Annie the Musical* and *The Wizard of Oz* at The Civic, as well as nine NYTC productions. Screen credits include presenting on Disney Channel, and feature film *ARA*. Scarlett would like to thank everyone who has supported and inspired her.



Olivia Carr-Manoit
Angela Robson - Ballet Dancer

Twelve year old Olivia has made the move from Papamoa for her first role in professional theatre. She loves performing as a flutist and singer in her school band and school Kapa Haka group. She is a competitive surf life saver and sports person. She is on the latest *Jump Jam 17* DVD and *What Now's - Gladiator Duo Competition*.



Ella-Rose Cutfield
Tracey Atkinson - Ballet Dancer

Sixteen year old Ella-Rose started musical theatre at the age of two and currently attends A.C.T.A and Ballet Theatre of Auckland. At age four she starred in *The Sound of Music* at the Aotea Centre and has since performed in many local shows and was cast in the West End musical *Annie* at the Civic in 2014. Ella-Rose is excited to be teamed up with a superb cast and playing a comedy role.



Madeline McCarthy
Keely Gibson - Ballet Dancer

Madeline McCarthy (aged 12) has trained in Ballet and Jazz since age four. She attends drama classes at ACTA and was awarded the 2015 ACTA Junior Scholarship. Her passion is musical theatre and she is thrilled to perform in her first professional show which she dreams... is just the beginning.



Christopher Walker
Small Boy

Seven year old Chris is an identical twin, and loves performing on stage. His cheeky personality served him well in the musical comedy *Porridge* earlier this year, and also in *The Pied Piper* last year. Chris sings, plays the violin, drums and piano. He is an active kid who can run for miles and is quite the little acrobat too. Chris is looking forward to getting onstage for *Billy Elliot The Musical*.



Liam Walker
Small Boy

Seven year old Liam is an identical twin, and is the calmer one of the pair. He enjoys reading and singing, and he plays the piano and the flute. He has a real passion for theatre, taking a lead role in *Porridge* earlier this year. Liam has done very well at Speech and Drama festivals. He too loves being outdoors - and is very interested in nature and animals. Liam can't wait to get in front of the audiences.

GROUP PURPLE



Lucy Taylor
Sharon Percy - Ballet Dancer

Twelve year old Lucy has been dancing and doing musical theatre since she was four. She played Duffy in *Annie* in the UK production New Zealand tour.

"I have watched the *Billy Elliot* DVD lots of times and when I heard it was coming to NZ I was so excited. I can't believe that I am now in the show!"



Lauren Towns
Susan Parks - Ballet Dancer

Thirteen year old Lauren feels very privileged to be cast in *Billy Elliot The Musical*. This is her third professional production after a busy time with *The Sound of Music* in Australia this year. Her theatre debut was *Annie* at the Civic theatre. Lauren wants to thank her friends, family and tutors for helping her every step of the way.



Molly Lewis
Margaret Gormley - Ballet Dancer

Twelve year old Molly has been dancing since the age of three and has had vocal training for four years.

Her theatre credits include Auckland Music Theatre Production of *Evita*, and many Kristin School productions. Molly is delighted to be involved with *Billy Elliot The Musical* and is excited to make new friends with a common interest. Molly thanks her family, friends and teachers for their support.



Marissa McKay
Angela Robson - Ballet Dancer

Eleven year old Marissa has been dancing since the age of three years and takes lessons in ballet, tap, jazz, lyrical, hip hop and musical theatre. Marissa was extremely excited to hear about her selection for *Billy Elliot The Musical*. It is like a dream come true.



Harriet Morris
Tracey Atkinson - Ballet Dancer

Harriet is 12 years old and has always been passionate about performing. She is trained in jazz and tap, and has five years experience performing with the National Youth Theatre. When the opportunity arose to audition for *Billy Elliot The Musical*, Harriet leapt at the chance.



Emma Herbert
Keely Gibson - Ballet Dancer

Eleven year old Emma has always loved performing. In 2014, she played Molly in the UK production of *Annie*. Emma has been dancing since she was four years old, and has appeared in many productions for the Auckland City Theatre Academy. She is so excited to be able to be part of *Billy Elliot The Musical* with so many of her musical theatre friends.



Cassidy Scoones
Small Boy

Seven year old Cassidy has been dancing since he was three years old with Clare Battersby at TAPAC. Cassidy has performed in *1000 Lovers* (Auckland Arts Festival), *Flood* (Prague Quadrenniale); and was Billy in Auckland Theatre Company's *A Doll's House*. Recently he has been part of a Boys Dance Project, creating works for outdoor environments. Cassidy likes playing manhunt, football, basketball, tennis, the drums, and piano.



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THE BAND



Richard Pickard
Bass

Originally from Christchurch, Richie graduated with Honours in Jazz performance from the University of Canterbury in 2005. As both an electric and double bass player he has performed with international artists including Josh Groban, Elaine Paige, and Mary Coughlan. He has also worked with many New Zealand artists including Breaks Co-op, Dave Dobbyn, Nadia Reid, and Annie Crummer.

A variety of freelance work has seen Richie involved in many performances with the Christchurch Symphony Orchestra and on many musical productions, most recently *The Mikado* for the Court Theatre and *Phantom of the Opera* for Amici Productions. Other recent highlights include *Play On* at the Pop up Globe, and *Rock Divas* with Anika Moe, Julia Deans and the Auckland Philharmonia.

Alongside his performance work, Richie is currently a tutor for the Auckland Philharmonia Sistema Aotearoa programme based in South Auckland, and teaches at schools in and around Auckland.



Chris O'Conner
Drums

Since finishing his formal studies at Victoria University in 2001 Chris has become one of New Zealand's most versatile musicians. He is sought after as a drummer and composer by the most

respected musicians, directors and choreographers working in New Zealand and abroad.

Chris is a member of The Phoenix Foundation and SJD. He has performed in productions for Auckland Theatre Company, Silo, and has performed with the Auckland Chamber Orchestra, the New Pacific Music Ensemble, WOMAD, The Wellington International Arts Festival, the Auckland Festival, and as a soloist at the Silver Scrolls. Chris has worked with acclaimed artists such as Tami Neilson, Neil Finn, Trinity Roots, Andrew Keogh, Goldenhorse and Tim Finn, to name a few. When Chris isn't performing, he teaches music at both UNITEC and the University of Auckland.

A composer of music for theatre and dance, Chris received the Outstanding Composer of Original Music Award at the 2001 Chapman Tripp Theatre Awards, for his work on *Irish Annals of Aotearoa*.



Josh Clark
Keyboard

Josh Clark is a singer, pianist, and conductor from Auckland. He graduated from University of Otago in 2011 with a Bachelor of Music majoring in classical performance for both piano and singing, and a Bachelor of Arts majoring in English and Linguistics.

Josh has featured as an accompanist for NZ Opera, Manukau Performing Arts, Dolphin Theatre, The University of Auckland Chamber Choir, Opera Risqué, New Zealand Secondary Students Choir and more. In late 2015, he was a Professional Teaching Fellow in Contemporary Voice at the University of Otago. In July 2016, he musically directed the professional New Zealand premiere of Pasek and Paul's *Edges*.

Josh now works in Auckland as a singing teacher, pianist and conductor. He is a co-director

of Dilworth School's renowned 'Fortissimo' choir, and has recently taken up a position teaching vocals and directing choirs at the Music and Audio Institute of New Zealand.



Sung-Soo Hong
Horn

Sung-Soo is a freelance horn player and graduate of the New Zealand School of Music and the University of Auckland. As an orchestral musician, some of the orchestras that Sung-Soo regularly performs with are the Auckland Philharmonia Orchestra, Auckland Chamber Orchestra, Dunedin Symphony Orchestra, and Orchestra Wellington. During his studies, he also played principal horn for the NZSO National Youth Orchestra and the Auckland Youth Orchestra. Some personal performing highlights include playing for *Phantom of the Opera* in Auckland earlier this year, touring to Japan with the Dunedin Symphony Orchestra for the Asia Orchestra Festival (2013), and performing in a concert with Plácido Domingo in Christchurch with the NZSO NYO (2011). When not playing the horn, Sung-Soo works as a software developer with particular focus on Android.



Jake Krishnamurti
Trumpet

Jake's musical journey began at the age of four, when his preschool teacher introduced him to the

trumpet. This inspired a childhood spent mastering both trumpet and trombone. Jake earned his music performance diploma in trumpet at the young age of 16, and his trombone diploma the year after. He is currently a student at the University of Auckland, pursuing a conjoint degree in classical trumpet performance and computer science.

A recent highlight was performing with Josh Groban at Vector Arena; Jake was the featured trumpet soloist on the jazz standard Old Devil Moon. He has also performed on the trombone in the Auckland season of *Phantom of the Opera*. During this performance of *Billy Elliot the Musical*, Jake will play the trumpet, cornet and flugelhorn; he looks forward to bringing the music of Elton John to life.



Ben Sinclair
Reed 1

Originally a clarinetist, Ben studied jazz saxophone under Roger Manins at the University of Auckland, graduating in 2010 and going on to complete a diploma in education the following year.

He went on to study flute under Jasmine Sung and has since put these skills to use in a number of amateur and professional productions including *Assassins* (2010), *42nd Street* (2010), and *Phantom of the Opera* (2016).

Ben studied jazz arranging with Bernie Allen (QSM) and has gained experience writing and transcribing music for a diverse array of ensembles. He also performs regularly with two of Auckland's hottest live groups: Sal Valentine & the Babyshakes, and The Beths.

Ben is also an experienced and passionate music educator specialising in jazz improvisation and jazz ensemble performance, and aims to use his knowledge and expertise to equip future generations of musicians with a diverse set of skills and experiences.



Brett Adams
Guitar

Brett Adams returned to NZ in 2003 after a 14-year stint in the UK. He travelled there as guitarist for successful NZ 80s pop band The Mockers. After the demise of The Mockers, Adams formed The Julie Dolphin with fellow ex-pat Dianne Swann. Things went well for them and they were invited to tour as support act for Radiohead. On their return from the UK they formed The Bads. In this incarnation, they have released three albums

with another to be released soon. They have written and performed music for NZ television, including the popular series *Hunger for The Wild*, and more recently, *Coasters*. Brett has spent the last ten years as Tim Finn's main man on guitar, playing on Tim's studio albums *The Conversation* and *The View is Worth the Climb*. Brett has also played and toured with artistes such as Rodriguez, Gin Wigmore, and Don Walker, and performed in the theatre productions *White Cloud*, *Poor Boy*, *A Midsummer Night's Dream*, and *Chicago*.



Craig Walters
Reed 2-Clarinet Alto

Craig Walters studied saxophone at Berklee College of Music in Boston (USA) in the early 80s and has worked as a professional musician in Sydney Australia for over 30 years. Craig has performed with Michael Bublé, Harry Connick Jnr, Franki Valli & The Four Seasons, The Temptations, Rene Geyer, Marcia Hines, Tina Arena, James Morrison & the Sydney Jazz Orchestra. Theatre productions include the *Rocky Horror Show*, *Jerry Springer the Opera*, *Grease*, *Fame* and *Frank the Sinatra Story in Song*. Craig is excited to have the opportunity to play the music of Elton John.

Horror Show, *Jerry Springer the Opera*, *Grease*, *Fame* and *Frank the Sinatra Story in Song*. Craig is excited to have the opportunity to play the music of Elton John.



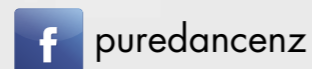
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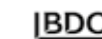


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