

# LyricCANADA 2010

October 21-23

## LyricCANADA 2010 National Conference

Programme  
Book of Abstracts  
Showcases

Venues:

Pond Inlet and Sankey Senate Chamber  
Brock University  
500 Glenridge Rd.  
St. Catharines, ON  
L2S 3A1  
(905) 688-5550

Studio Theatre  
Shaw Festival  
10 Queens Parade  
Niagara-on-the-Lake, ON L0S 1J0  
(905) 468-2172

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**SHAW** THEATRE  
**FESTIVAL**

Marilyn I. Walker  
School of Fine &  
Performing Arts

Brock University  
Faculty of Humanities

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## ***Welcome!***

On behalf of the students, staff and faculty of the Marilyn I. Walker School of Fine and Performing Arts welcome you to LyricCANADA 2010. This is the inaugural meeting of theorists and practitioners from across this dynamic field both in Canada and the United States in what we hope shall be the first of many such gatherings. We strongly believe this will become one of the principal platforms for continued collaboration, future and mutual sharing of research and the showcasing of spectacular talent. From workshops to performances, panels to keynote presentations, our goal is to focus and stimulate meaningful dialogue on the vital contributions of lyrical theatre to our cultural and creative practices. This initiative is not without its challenges and we would hope that you will share in our desire to establish a network through which we can exchange and promote our mutual interests.

On behalf of our hosts Professors Virginia Reh and David Vivian of the Department of Dramatic Arts, I take this opportunity to welcome each of you to Brock University and the Niagara Region and to wish you continued success.

### **Derek J.J. Knight**

Marilyn I. Walker Chair in Imagination, Creativity and Innovation  
Director, Marilyn I. Walker School of Fine and Performing Arts

***Welcome to LyricCANADA 2010!*** Lyric because it embraces the full range of music theatre creation and Canada because its primary focus is on that lyric creation in Canada. Welcome too to our participants and guests from outside our boundaries. We welcome your inspiration and valued perspective from beyond borders.

LyricCANADA was launched 30 months ago. It grew out of a desire to bring scholars and researchers together with creators to enhance the status of lyric theatre in Canada. It grew out of a sense that the barriers among different forms of lyric expression are coming down and that there may be new genres and disciplines emerging. Our participation here over the three days is not a culmination, but a beginning. We have gathered here, a very diverse, talented, passionate group, to explore what is lyric theatre in Canada today and more importantly to look ahead to where it is going. We cannot predict the outcome of this gathering, but we can know with certainty that each of us participating will come away with new understandings, challenges, ideas and challenges. This is the beginning of a dialogue. Let us celebrate this coming together with open eyes, ears and minds.

We have enjoyed working at a distance with all of you to create LyricCANADA 2010. We are very happy to welcome you here in person.

### **Virginia Reh and David Vivian**

Co-Directors  
LyricCANADA 2010

# Conference Overview

## DAY 1/THURS OCT 21

13h30 - 15h30	<b>Registration</b> SANKEY CHAMBERS, Brock University
15h30 - 16h00	<b>WELCOME Orientation with coffee</b> POND INLET, Brock University
16h00 - 17h00	<b>PLENARY Jim Betts</b> POND INLET, Brock University
17h00 - 19h00	<b>DINNER BREAK</b> suggest GUERNSEY MARKET, Brock University
19h00 - 21h00	<b>Thursday SHOWCASE (Youth)</b> followed by Wine Reception; SHAW Festival Studio Theatre, Niagara-on-the-Lake <i>Concrete Daisy</i> <i>Big Box Story</i> <i>Marathon of Hope</i>

## DAY 2/FRI OCT 22

8h30 - 9h00	<b>Morning Coffee</b> POND INLET, upstairs, Brock University	
9h00 - 10h00	<b>KEYNOTE Stewart Wallace</b> POND INLET, Brock University	
10h00 - 10h30	<b>Coffee Break</b> POND INLET, upstairs, Brock University	
10h30 - 12h00	<b>PANEL 1: <i>Discovering our stories in Lyric Theatre</i></b> POND INLET, Brock University Denyse Lynde, Helen Zdriluk, Ted Baerg	<b>PANEL 2: <i>Breaking the Sound Barrier</i></b> SANKEY CHAMBERS, Brock University Mel Atkey, Julie Salverson
12h00 - 13h30	<b>Lunch Break</b> suggest GUERNSEY MARKET, Brock University	
13h30 - 15h00	<b>JOINT SESSION #1: <i>Capturing the Moment</i></b> ; POND INLET, Brock University Kathryn Harvey and Francesca Marini; Jean Bridge and Sarah Pruyt	
15h00 - 15h30	<b>Coffee Break</b> POND INLET, upstairs, Brock University	
15h30 - 17h00	<b>ROUNDTABLE: Future Directions in Lyric Theatre in Canada</b> POND INLET, Brock University Jim Betts, Marjorie Chan, Wayne Strongman, Tracy Michailidis, David Warrack	
17h00 - 19h00	<b>Dinner Break</b> suggest GUERNSEY MARKET, Brock University	
20h00 - 22h00	<b>Friday SHOWCASE</b> ; SHAW Festival Studio Theatre, Niagara-on-the-Lake <i>Dancing in the Coal Dust</i> <i>Henry's Wife</i> <i>Cassandra</i> and <i>Mother of Kings</i> <i>One Step Forward</i> <i>Biggish Kids</i>	

## DAY 3/SAT OCT 23

8h30 - 9h30	<b>Information Table OPEN</b> POND INLET, upstairs, Brock University	
9h30 - 10h30	<b>PLENARY Sarah Schlesinger</b> POND INLET, Brock University	
10h30 - 11h00	<b>Coffee Break</b> POND INLET, upstairs, Brock University	
11h00 - 12h30	<b>PANEL 3: <i>Celebrating the Singer: Strategies in Song</i></b> POND INLET, Brock University David Playfair and Gordon Portman, Helen Pridmore, Susan Blyth-Schofield	<b>PANEL 4: <i>Kissing Qwerty: New Horizons</i></b> SANKEY CHAMBERS, Brock University Meryn Cadell, Sheldon Rosen and Darren Russo
12h30 - 13h30	<b>Lunch Break</b> POND INLET, upstairs	
13h30 - 15h00	<b>PANEL 6: <i>The Elephant in the Lyric Castle</i></b> POND INLET, Brock University Ruth Howard, Graham Wolfe, Gretchen Helbig	<b>PANEL 5: <i>Getting it up and Putting it on: Producing Challenges</i></b> SANKEY CHAMBERS, Brock University Sandy Thorburn, Ian McAndrew and Gordon Portman, SG Lee
15h00 - 15h30	<b>Coffee Break</b> POND Inlet, upstairs, Brock University	
15h30 - 17h00	<b>JOINT SESSION #2: <i>Familiar Histories in Foreign Lands: The Future of Lyric Theatre in Canada?</i></b> POND INLET, Brock University Robert Walsh, Wayne Strongman	
17h30 - 19h30	<b>Closing Dinner</b> Niagara-on-the-Lake Golf Club, 143 Front Street, Niagara-on-the-Lake	
20h00 - 22h00	<b>Saturday SHOWCASE</b> SHAW Festival Studio Theatre, Niagara-on-the-Lake <i>Fallen Voices: Time will Erase</i> <i>Gothic</i> <i>Hansel &amp; Gretel: Typographic Play</i> <b>Tapestry's Creative Process: Marjorie Chan, Writer in Residence as hostess; A writer/composer team from the most recent LIBLAB; 2 Opera Briefs</b> <i>Maria Severa</i>	

# Plenary Speakers

## Keynote Speaker

Friday, October 22

9h00-10h00, POND INLET, Brock University

**Stewart Wallace**

**FATE! LUCK! CHANCE! ADVENTURES IN OPERA MAKING**

New York, US

Wallace will speak about the creation of *The Bone Setter's Daughter*.

"Stewart Wallace is a born storyteller. That might seem obvious for a composer best known for operas such as *Harvey Milk* and *Hopper's Wife*, in which real events or people often become points of wacky departure, but even in his more straightforward concert music Wallace finds plenty of stories to tell." – The Washington Post

Growing up in Texas, composer Stewart Wallace played in a rock band and sang as a cantor in the synagogue. For his thesis at the University of Texas, he wrote his first opera, though he was studying literature and philosophy, not music. At 28 years old, he had his first major premiere *Where's Dick?* at the Houston Grand Opera. This was the beginning of fruitful collaborations with librettist Michael Korie and director Richard Foreman. Wallace has gone on to collaborate with a diverse group of artists including Christopher Alden, Evelyn Glennie, Marc Ribot, Chen Shi-Zheng and Amy Tan. His unconventional and highly theatrical body of work is at once intensely rhythmic, melodic and emotionally compelling.

*Harvey Milk*, Wallace's fifth opera and most widely known score, was commissioned by the Houston Grand Opera, New York City Opera and San Francisco Opera. With a libretto by Michael Korie and directed by Christopher Alden, the world premiere was a cultural phenomenon discussed and debated in every major American and European newspaper, such as *Time*, *Newsweek*, *Vanity Fair* and on CNN. The Washington Post said, "Harvey Milk is an astounding achievement – lively, artful, tough-minded American music-drama, deeply satisfying to ear, eye and mind." Reviewing the Teldec recording with Donald Runnicles conducting the San Francisco Opera, France's *Diapason* called *Harvey Milk* "truly staggering."

Wallace returns to San Francisco Opera with *The Bonesetter's Daughter*, his collaboration with Amy Tan based on her bestselling novel. Wallace and Tan have traveled together extensively in China researching the opera by studying various regional forms of Chinese opera, attending funerals in small villages of northern Shanxi Province, and exploring the music of the ethnic minorities in the southern mountains of Guizhou. Commissioned by the San Francisco Opera, *The Bonesetter's Daughter* features a Beijing Opera percussion section, a Kunju singer, a Chinese Rock Singer, two suonas (double-reeded trumpets) and twelve Chinese acrobats. Chen Shi-Zheng directs the September 2008 world premiere at the San Francisco Opera with Steven Sloane conducting. Coinciding with the world premiere,

Chronicle Books will publish *Fate! Luck! Chance! Creating the Opera of The Bonesetter's Daughter* by Ken Smith.

Stewart Wallace was awarded the Guggenheim Fellowship in 2006. He was Music Alive Composer-in-Residence at the National Symphony for 2001–2002 and is the recipient of numerous awards including fellowships and commissions from the National Endowment for the Arts, New York Foundation for the Arts, Opera America, Meet the Composer, Mary Flagler Carey Trust and others. He was a fellow at the inaugural Institute for the Arts and Civic Dialogue at Harvard. Residencies at the MacDowell Colony and Yaddo have been indispensable to the development of his work. In the Spring of 2000, Toni Morrison invited him to be Artist-in-Residence at Princeton University as part of her Princeton Atelier.

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## Plenary Speaker 1

Thursday, October 21

16h00-17h00 POND INLET, Brock University

**Jim Betts**

**WHY CANADIANS CAN'T WRITE MUSICALS (AND WHY ALMOST NO ONE ELSE CAN, EITHER)**

Composer, Lyricist, Librettist; Smile Company; Scriptlab, Toronto, ON

Jim Betts can't decide if he is a writer or an administrator. As a writer, he is the Chalmers and Dora award-winning playwright, composer and lyricist of shows such as *The Mystery Of The Oak Island Treasure*, *The Treehouse At The End of The World* and *Jacob Two-Two Meets The Hooded Fang*. His Tom Thomson musical, *Colours In The Storm*, has been performed across Canada on and off for the last 20 years (which makes him feel very old), and his musical adaptation of *Little Women*, co-written with playwright Nancy Early, celebrated its 10<sup>th</sup> anniversary with a sold-out run last winter at The Persephone Theatre in Saskatoon. His other musicals include *Thin Ice* (with Doug Ellis) - Canada's first hockey musical that ever starred Don Cherry (and in which Jim is pretty sure that all the lyrics actually rhyme) - *Stagefright*, *The Shooting Of Dan McGrew* (with John Bertram), *Extraordinary and Oberon*, his musical sequel to *A Midsummer Night's Dream*. Writers, of course, are always looking for excuses not to write, and Jim has found many excuses through the years, including his stint as the Founding Artistic Director of Theatre Orangeville, and his current responsibilities with ScriptLab and as Artistic Director of The Smile Theatre Company. He has taught courses in The Craft of Writing for the Musical Theatre and The History of the Canadian Musical Theatre, and he has published two volumes of *Field Of Stars (Songs from the Canadian Musical Theatre)*. Every once in awhile he directs a show, and sometimes meddles in the lives and careers of young musical theatre writers. He thinks he would prefer to be exclusively a writer, but he continues to find excuses not to write - including agreeing to be a Plenary Speaker at this conference, which is making him very nervous. Jim lives in Toronto with his wife, his daughter, his dog and his piano. Someday he would like to grow up and write the Great Canadian Musical (except he's afraid that Leslie Arden has already done that.)

## Plenary Speaker 2

Saturday, October 23

9h30-10h30 POND INLET, Brock University

**Sarah Schlesinger**

### **NURTURING AND TRAINING THE NEXT GENERATION OF WRITERS AND COMPOSERS IN LYRIC THEATRE**

Chair of Graduate Musical Theatre Writing, Tisch School of Arts (NYU), US

Collaborating with composer Mike Reid, Sarah Schlesinger has been the lyricist and co-book writer for the *Ballad of Little Jo*, which was produced at Steppenwolf as its first musical to celebrate the theatre's 25th Anniversary. The show was subsequently produced at the Bridewell Theatre in London. She is the lyricist and co-bookwriter of *In This House*, a chamber musical with music by Mike Reid that premiered at Playhouse West in San Francisco and will be seen at Two River Theatre in Red Bank, New Jersey in January, 2011. The team's opera *Different Fields* was commissioned by the Metropolitan Opera Guild and has recently been on tour in Australia. They created *Prairie Songs*, a song cycle for chorus and string quartet for Amernet String Quartet. Their musical *Casanova Returns* was seen in Cardiff, Wales at the Global Search for New Musicals and will be presented in Mexico in 2011. Sarah has won the Kleban Award for lyrics. With Mr. Reid, she has been the recipient of The Richard Rodgers Award, a Gilman-Gonzalez Falla Theatre Foundation Award, Chicago's Jeff Award for best original musical and the Bay Critics Circle Award for Best New Musical. Sarah was the lyricist librettist for *Love Comics* produced by Daryl Roth, and *Swing Shift* at the Manhattan Theatre Club. She was commissioned by the Metropolitan Opera Guild to write the libretto for *The Amazing Adventures of Alvin Allegretto* with composer Bruce Adolph. She is currently writing the lyrics for a new musical theatre piece about National Guardsmen in Iraq and creating the book and lyrics for *Magic!*, a piece about amateur magicians, with composer David Evans. She is the Chair of the Graduate Musical Theatre Writing Program at NYU's Tisch School of the Arts.

Schlesinger will also be leading a Writers and Composers Workshop for Students of the Departments of Dramatic Arts and Music on Friday, October 22.

TIME	DAY 2/FRI OCT 22
8h30 - 9h00	<b>Morning Coffee</b> POND INLET, upstairs, Brock University
9h00 - 10h00	<b>KEYNOTE Stewart Wallace</b> POND INLET, Brock University <b><i>FATE! LUCK! CHANCE! Adventures in Opera Making</i></b>
10h00 - 10h30	<b>Coffee Break</b> POND INLET, upstairs, Brock University
10h30 - 12h00	<b>PANEL 1: <i>Discovering our stories in Lyric Theatre</i></b> chair: Dr. Brian Power POND INLET, Brock University Denyse Lynde, Memorial University, NL <b><i>"Artistic Fraud": Kaleidography; in particular, the meticulous use of grid and music to create new stories</i></b> Helen Zdriluk, Brock University, ON <b><i>Where do I go from here? Youth and Lyric Theatre in Canada</i></b> Ted Baerg, University of Western Ontario, ON <b><i>Facilitating and Enhancing the Intersection of Musical Theatre and Opera In Post Secondary Performance Training</i></b>
10h30 - 12h00	<b>PANEL 2: <i>Breaking the Sound Barrier</i></b> chair: Dr. Gregory Betts SANKEY CHAMBERS, Brock University Mel Atkey, UK <b><i>A Million Miles from Broadway: Musical Theatre from a Universal Perspective</i></b> Julie Salverson, Queen's University, ON <b><i>Opera meets clown and the Atomic Bomb . . . The development of Shelter</i></b>
12h00 -13h30	<b>Lunch Break</b> suggest GUERNSEY MARKET, Brock University
13h30 - 15h00	<b>JOINT SESSION #1: <i>Capturing the Moment</i></b> chair: David Vivian POND INLET, Brock University Kathryn Harvey, University of Guelph, ON <b><i>University of Guelph's L. W. Conolly Theatre Archives: an overview of the holdings and discussion of the challenges of archiving performance, particularly musical theatre</i></b> Francesca Marini, Stratford Festival, ON <b><i>An Overview of Productions at the Stratford Shakespeare Festival</i></b> Jean Bridge, and Sarah Pruyn, Brock University, University of Guelph <b><i>variable media archiving methodologies</i></b>
15h00 - 15h30	<b>Coffee Break</b> POND INLET, upstairs, Brock University
15h30 - 17h00	<b>ROUNDTABLE: <i>Future Directions in Lyric Theatre in Canada</i></b> POND Inlet, Brock University moderator: Virginia Reh Jim Betts, Marjorie Chan, Tracy Michailidis, Wayne Strongman, David Warrack
17h00 - 19h00	<b>Dinner Break</b> suggest GUERNSEY MARKET, Brock University
20h00 - 22h00	<b>Friday SHOWCASE</b> SHAW Festival Studio Theatre, Niagara-on-the-Lake <b><i>Dancing in the Coal Dust</i></b> David Warrack with Elizabeth Beeler <b><i>Henry's Wife</i></b> Randall Eng and Alexis Bernier <b><i>Cassandra</i></b> and <b><i>Mother of Kings</i></b> Ian McAndrew and Gordon Portman <b><i>One Step Forward</i></b> Leslie Arden <b><i>Biggish Kids</i></b> Bram Gielen with Tracy Michailidis



## Abstracts for Day 2

### Atkey, Mel

London-based author of *Broadway North: The Dream of a Canadian Musical Theatre*

#### **A MILLION MILES FROM BROADWAY: MUSICAL THEATRE FROM A UNIVERSAL PERSPECTIVE**

Musical theatre can take root anywhere. The future of the musical may very well lie beyond Broadway and the West End. In recent years, successful musicals have been developed in Canada, Australia and the German speaking countries. Some, like *Elisabeth*, have travelled internationally without ever playing in English. Companies in Korea, Japan and China are investing in new works, both domestically and internationally. These different countries can learn from each other. In South Africa, people do literally burst into song on the streets. During the apartheid era, some of the freedom fighters were known to have gone to the gallows singing. Both there and in Argentina, musical theatre played an active role in the struggle against oppression. Shows like *Sarafina* weren't just about the struggle against apartheid, they were part of it. This is nothing new – the cabarets of Weimar Berlin were also struggling against oppression. In fact, the birth of the musical coincided with the birth of democracy. On the other hand, during World War II, the all-female Takarazuka Revue was co-opted by the Japanese government for propaganda purposes.

The real point of my book *A Million Miles from Broadway* is not just to tell a history of the musical. It's what you do with that history after you've learned it that is important. Firstly to learn about our own musical theatre heritage, but also to learn about each other's. We may find that people in other countries have found solutions to problems that we are struggling with.

**MEL ATKEY** spent two years as a theatre critic in Vancouver before moving to Toronto to pursue his career as a musical theatre writer. He was commissioned to write songs for CBC Radio, and was a member of the Guild of Canadian Musical Theatre Writers' Lehman Engel Workshop. He was a director of the Cabaret and Musical Theatre Alliance until he moved to London in 1991. He made his New York debut in April 2001 with an off-off-Broadway showcase of *O Pioneers!* with book by Robert Sickinger. This show was then a finalist for "Stages 2002" at the New Tuners theatre in Chicago. Their second musical, *A Little Princess* was presented at Wings Theatre in New York in 2003, and his two character musical *Perfect Timing*, for which he wrote the book as well as music and lyrics, was recently showcased to great acclaim as part of Greenwich Theatre (London)'s Musical Futures series. He wrote the opening number for Janie Dee's recent critically acclaimed one-woman show.

His book *Broadway North: The Dream of a Canadian Musical Theatre* was published by Natural Heritage in 2006.

**10h30-12h00 SANKEY CHAMBERS, Brock University**

**Baerg, Ted**

University of Western Ontario, ON

**FACILITATING AND ENHANCING THE INTERSECTION OF MUSICAL THEATRE AND OPERA IN POST SECONDARY PERFORMANCE TRAINING**

There is a significant need to develop a stronger relationship between opera and musical theatre as it is taught in most Canadian post secondary institutions. I approach this need from a university degree granting perspective.

We have been training young performers for many years in an almost exclusively “classical” manner. Yet with only a few exceptions most of our students, including many of the best, have a musical theatre background from their elementary, secondary, and community theatre experience.

It is reasonable to assume that a significant majority of these young performers will, by necessity, perform or teach whatever music genre is available to them given the level to which they are able to develop their talent(s).

Indeed if we do have an unwritten contract with these young people to educate, (assist in their development), we must facilitate and emphasize the points of commonality between MT and opera. These would include many aspects of basic vocal and instrumental technique, movement and acting skills, and some carefully selected performance repertoire assisting in the development of stage skills for both genre. We must educate and mentor in a manner that is encouraging and respectful to both genre so that the student feels encouraged with whatever area of specialty they decide to pursue.

A successful post secondary training program in performance should leave the participant enfranchised and prepared for a variety of theatrical options. The participant should leave the program aware of the options and have some knowledge of what the performance genre require and where their personal development suggests they will most likely find a measure of success.

**THEODORE BAERG** has enjoyed a critically acclaimed opera and concert career with appearances in North America, Europe and Asia. He started his singing/acting career with the renowned Stratford Festival - where he returned for the 2006-2007 season with a sensational sold out run as Emile de Becque in *South Pacific*. Following his original Stratford debut in *Candide* he made his Canadian stage debut with the Canadian Opera Company as Figaro in *il Barbieri di Siviglia* following which he became a founding member of the Canadian Opera Ensemble. His European operatic debut was with the Glyndebourne Festival in England and his American debut was with the Des Moines Opera. He has appeared in leading roles with the Canadian Opera Co., Opera Ontario, Opera Lyra Ottawa, L’Opéra de Montréal, Edmonton Opera, Calgary Opera, L’Opéra de Québec, Pacific Opera, Manitoba Opera, Vancouver Opera, San Deigo Opera, San Francisco Opera, Opera Pacific (Costa Mesa, CA) Glimmerglass Festival, Green Mountain Opera Festival, New York City Opera where audiences hailed Mr. Baerg as the Haji in *Kismet*, Eisenstein in *Die Fledermaus* and Danilo in *The Merry Widow*. His concert

appearances have included Canadian orchestras from Halifax, Quebec City, Montreal, Ottawa, Toronto, Winnipeg, Calgary, Kitchener-Waterloo, London, Thunder Bay, Windsor, Edmonton, Vancouver, and Victoria in both classical and popular music programs. His appearances with orchestras in the United States include the New York Philharmonic, Dallas Symphony, Rochester Philharmonic, The National Symphony, Los Angeles Philharmonic, and Houston Symphony and others.

His repertoire includes more than 75 operatic roles in operas ranging from Strauss' *Ariadne of Naxos*, the title role in Alban Berg's *Wozzeck* to the title role in *Eugene Onegin* with the operas of Puccini, Rossini, Mozart and most recently Verdi frequently on the playbill. Ted has performed in numerous world premieres of both operas and concert compositions. Most notably as The Fabulist in *The Golden Ass* and as Stefan in Harry Somer's *Mario and the Magician*. His Discography includes art songs on *La Mystique d'Amour*, *Enchanted Evenings* – a CD of 'musical theatre favourites, and a DVD of Puccini's *Turandot* (Ping) from San Francisco Opera on the Kultur label.

During the next several seasons Ted has been engaged to perform multiple productions of *La Traviata*, *Le Fille de Regiment*, the title role in Thomas' *Hamlet* and Pangloss in *Candide* as well as numerous concert engagements. He just completed a U.S. tour of *Not the Messiah* with Eric Idle and John DuPrez (co-creators of *Spamalot*) with stops that included Wolf Trap in Washington, D.C. and Hollywood Bowl in Los Angeles.

Mr. Baerg is professor of voice, opera and music theatre at The University of Western Ontario where he produces and directs the opera and musical theatre program.

**10h30-12h00 POND INLET, Brock University**

### **Bridge, Jean**

University of Guelph

### **VARIABLE MEDIA ARCHIVING METHODOLOGIES**

What can we learn from the established and emerging theory and practice around preservation, documentation and archives for digital media art? With the 2003 adoption of the Charter on the Preservation of Digital Heritage, UNESCO acknowledged the fragile state of our shared digital cultural heritage and issued an urgent call for the protection, preservation and continuity of access to "born digital" cultural heritage. Indeed, museums, educators, researchers and creators around the world are everyday challenged in their ability to access and study digital artworks. These artworks take many and diverse forms, - such as immersive, interactive video installations; augmented reality projects; multimedia performances; software art; network art; robots and locative media events. Unfortunately, much of this creative output does not persist in any stable material form beyond its initial instantiation as a live or virtual installation, performance, intervention, activity or event. Some new media works are meant to be ephemeral. They are performed or presented and their only permanent instantiation rests in scripts, choreography, recordings or notations. On the other hand, a wide range of new media works are exhibited in and collected by museums, galleries and other public forums. Many of these works include physical artifacts

and most are hybrid forms. Often, the technology and software with which these artworks are built and the platforms on which they display and present are subject to change or obsolescence. Over the past decade many innovations and standards have evolved with respect to methodologies for preservation of new media artworks. These include: Storage, migration, emulation, translation, recreation and increasingly rich forms of documentation.

**JEAN BRIDGE** is an associate professor appointed to the Department of Visual Arts and the Centre for Digital Humanities at Brock University. She is an artist/creator whose work includes a wide range of media. Her most recent work - *Livelihood* - is an interactive image/sound environment. It was exhibited in Toronto at Red Head Gallery in March 2010.

Bridge's research interests include interactive media, immersive environments, public art and the applications of new methods for preservation, archive and re-presentation of new media, performative and ephemeral artworks. Her project PRESENCE seeks to apply simulation and game technology to the problem of re-presenting participatory and experiential artworks.

**13h30-15h00 POND INLET, Brock University**

**Harvey, Kathryn**

University of Guelph, ON

**UNIVERSITY OF GUELPH'S L. W. CONOLLY THEATRE ARCHIVES: AN OVERVIEW OF THE HOLDINGS AND DISCUSSION OF THE CHALLENGES OF ARCHIVING PERFORMANCE, PARTICULARLY MUSICAL THEATRE**

Harvey's paper, **MUSICAL THEATRE IN THE L.W. CONOLLY THEATRE ARCHIVES, UNIVERSITY OF GUELPH**, will outline and present highlights of the archival resources available at Guelph for the study of Canadian musical theatre, particularly from Ontario; it will also examine some of the challenges of archiving performance, an essentially intangible art.

**KATHRYN HARVEY** assumed her role as Head of Archival and Special Collections at the University of Guelph in February 2009, prior to which she worked for 5 years in the Dalhousie University Archives and taught the Archives course in Dalhousie's School of Information Management. As an avid researcher she is particularly interested in the role of archives and archivists in shaping history; the politics of archival appraisal, arrangement and descriptive practices; and questions regarding the specific archiving challenges posed by performing arts archives. As an incorrigible collaborator, she is a member of the archival and digitization subcommittees of probably more projects than is wise—from "Living Archives on Eugenics in Western Canada" to "Improvisation, Community, and Social Practice" to the "Canadian Writing Research Collaboratory." Her articles have been published in the *Journal of Canadian Studies*, *Partnerships*, and *Archivaria*.

**13h30-15h00 POND INLET, Brock University**

## **Lynde, Denyse**

Memorial University, NL

### **"ARTISTIC FRAUD": KALEIDOGRAPHY; IN PARTICULAR, THE METICULOUS USE OF GRID AND MUSIC TO CREATE NEW STORIES**

For over fifteen years, Jillian Keilley and Robert Chafe have been researching and experimenting with their original and strikingly breathtaking theatre extravaganzas. Originally loosely inspired by Appia, what best defines the work of Artistic Fraud is Kaleidography; in particular, the meticulous use of grid and music to create new stories. Lyric would, of course, be another way to describe their work. From their first work, *Under Wraps*, described by creators as a 'spoke opera', they have explored further and further into the lyric world. Their work is complex and refreshing. They never repeat their experiments but push on to the next challenge. Three recent productions give an indication of the range and sophistication of this mature company. From one man show, *Belly Up* to the three fiddlers and *Emile's Dream* to technical wizardry and *After Image*, Artistic Fraud is creating new forms of theatre and redefining lyric.

Since 2003, Artistic Fraud has been working on several extensions of this Kaleidography. One example is found in *Belly Up*. As Keilley explains "*Belly Up* is the idea that Robert had. We could have a one man show in this format if this one man plays chorus to himself. So if Robert is his own chorus, how could we make this happen? We could make it happen with film. Then Robert wrote a script about a man who is alone in this house, and had a mirror behind him and the mirror shows the forth wall and Robert moving around in it. Se we used our grid work". As is consistent with all of their work, this was merely stage one or stage two. In 2006 they took it to Banff to work on it and again as is characteristic of all of their work their discoveries there led to yet more new directions or as Keilley put it "that kind of experiment of how and when theatre can be music".

Further explorations and experimentation resulted in *Emile's Dream*, which Chafe describes as "a kinetic verbal and musical juggling act". In this production, three fiddlers play aspects of Emile Benoit, a Newfoundlander fiddler; as Chafe explains " With the three Emiles in place, we broke up the first person narrative into three parts" and again here the heart of the production is the use of grid and music. In contrast but likewise as striking is the most recent Artistic Fraud's production, *AfterImage*, yet another startling invention from this company's Kaleidography and lyric experimentation. A press release aptly describes this most recent experimentation: "A multi-tasking musical eight person cast tell the story on a stage literally flowing with live electricity". In examining these three very different productions, some of the challenges and opportunities such a hybrid form offers can be considered in many different ways. Specifically, the work of Artistic Fraud, combining as it does music, movement and spoken dialogue, makes a significant contribution to the concept of lyric theatre, one that needs far more investigation.

**DENYSE LYNDE** is professor at Memorial University of Newfoundland. She has worked in theatre, film and television. Most recently she is researching and writing about Newfoundland theatre.

**10h30-12h00 POND INLET, Brock University**

**Marini, Francesca**

Stratford Festival, ON

### **AN OVERVIEW OF PRODUCTIONS AT THE STRATFORD SHAKESPEARE FESTIVAL**

The Stratford Shakespeare Festival has always supported music in its many forms, from concerts to big musicals. This paper will present a short overview of some of Stratford's most memorable and interesting productions, with a specific focus on the holdings and role of the Festival Archives. Music, singing and dancing appear in Shakespeare's productions, as well as in musicals like this season's *Kiss Me Kate* and *Evita*, and next year's *Camelot* and *Jesus Christ Superstar*. Over the years, the Festival has staged famous authors such as Gilbert and Sullivan, and has also supported and encouraged new authors. No matter what your taste in music and musical theatre is, Stratford keeps offering a wide range of choices.

Since July 2010, **DR. FRANCESCA MARINI** is Archives Director at the Stratford Shakespeare Festival. Prior to this position, she was Assistant Professor at the School of Library, Archival and Information Studies, University of British Columbia, Vancouver. She has a Ph.D. in Library and Information Science from the University of California, Los Angeles, and has studied as an archivist in Italy. She holds a Bachelor's Degree in Theatre Studies from the University of Bologna, Italy. Her main work and research interests focus on performing arts archiving. She has been engaged in several research projects, including *Present Memory: Knowledge Requirements for Archivists Preserving Live Theatre*, funded through the UBC Hampton Research Fund. She is a University of Glasgow Honorary Research Fellow and Arts and Humanities Data Service (AHDS)-Performing Arts Visiting Fellow. She presents widely at national and international conferences, and publishes in archival and performing arts journals. She is a member of several scholarly and professional associations, including the Association of Canadian Archivists (ACA; also editor of the ACA Bulletin, as of January 2011); the Canadian Association for Theatre Research (CATR); the American Society for Theatre Research (ASTR); the International Association of Libraries and Museums of the Performing Arts (SIBMAS); and the New York-based Theatre Library Association (TLA; also Board member).

**13h30-15h00 POND INLET, Brock University**

**Pruyn, Sarah**

University of Guelph

### **VARIABLE MEDIA ARCHIVING METHODOLOGIES**

See **Bridge, Jean** for abstract

After completing her B.A. in Theatre at Brock University, **SARAH PRUYN** studied in New York City before moving to Guelph to complete her M.A. in theatre, focusing on radical politics and performance. She recently completed an RAship with the ICASP project (<http://www.improvcommunity.ca/>) in which she organized a telematic performance for the Guelph Jazz Festival. This past summer, Pruyn was part of a committee of graduate students who hosted a conference on Shakespeare in Popular Music.

**13h30-15h00 POND INLET, Brock University**

**Salverson, Julie**

Queen's University, ON

**OPERA MEETS CLOWN AND THE ATOMIC BOMB . . . THE DEVELOPMENT OF *SHELTER***

This paper is about the meeting between the worlds of clown and opera in the development of *Shelter*, a clown opera about the atomic bomb. In September, 2004, composer Juliet Palmer and myself, together with four singers and four actors, worked with director Steven Hill (Leaky Heaven Circus, Vancouver) and Tapestry's Wayne Strongman to improvise early text and music ideas. The excitement and challenge of these colliding approaches is the substance of this paper, which describes and theorizes this workshop and other elements of the eight year process of development with Tapestry. I also discuss how an undergraduate acting class at Queen's playing with red nose clown, bouffon and atomic research contributed towards the libretto.

*Shelter* explores a nuclear family as they are impacted by the atomic age. It is the story of a young couple who gives birth to a radioactive child and hides her from the world. The atomic bomb and its consequences defy comprehension. It is an uncomfortable story. Clown provides the opportunity for a performance form where the relationship between suffering and survival might be negotiated. The clown begins with nothing, is in fact ridiculous, but is innocent of the impossibility of hope. My interest in the world of clown includes the inevitability of failure, the insistence on the quest to "fail better" as Beckett would say. How can we fail and still witness this story?

Playwright, librettist and essayist, **JULIE SALVERSON** has published, spoken and taught extensively about the artist as witness and the relationship between historical memory, politics, ethics and the imagination. Plays include *Boom*, *Thumbelina*, *The Pied Piper Returns* and *The Haunting of Sophie Scholl*. She is the editor of two volumes of the series *Critical Perspectives on Canadian Theatre in English: Popular Political Theatre and Performance* (2010) and *Community Engaged Performance* (2011). Current work includes the libretto for *Shelter*, a clown opera about the atomic bomb in development with Tapestry New Opera (composer Juliet Palmer) and the nonfiction book *An Atomic Elegy: finding community in haunted places*. In 2009 she was short listed for the Canadian Broadcasting Corporation Literary Award in Creative Nonfiction. In 2010 she was a participant in the Banff Literary Journalism Program. Julie is Associate Professor of Drama at Queen's University. In September, 2010 she performed a lyric monologue at Ekphrasis at the Ontario Art Gallery.  
**10h30-12h00 SANKEY CHAMBERS, Brock University**

**Zdriluk, Helen**

Brock University, ON

**WHERE DO I GO FROM HERE? YOUTH AND LYRIC THEATRE IN CANADA**

Every year hundreds of secondary schools across the country produce a school musical. These productions bring together students, staff, and community members in a common

endeavour; help to establish a school's climate and culture; and provide an entry point for students and community into the world of theatre in general and lyric theatre in particular.

This paper addresses the aesthetic, political, and societal significance of Canadian lyric theatre in an Ontario high school. It focuses on student productions of Canadian lyric theatre: both original student pieces and professionally written works. It discusses the intersection of the thematic content, lyric structure, and aesthetic values of the pieces with student development of critical thinking, interest in social justice, performance and collaborative skills, and understanding of artistic processes.

The paper further considers the importance of youth in the future of Canadian lyric theatre. It highlights the commercial development of musicals aimed at youth markets and the educational emergence of music theatre curriculum at a provincial level in Ontario, while questioning the post-secondary routes available to students interested in a critical examination of lyric theatre, the development of new works, or teaching. It suggests that university lyric theatre programs could help build an understanding of a music theatre aesthetic, perpetuate Canadian lyric theatre, and generate new audiences for the art form.

**HELEN ZDRILUK'S** career as an arts educator encompasses a range of experiences. In addition to lecturing in the Department of Dramatic Arts at Brock University, she has taught Voice and Music and Collaborative Projects in Sheridan College's Performing Arts Preparation Program. She taught music theatre and drama at Burlington Central High School for over 20 years, where she wrote and developed the music theatre courses currently used in the Halton District School Board. Various lyric theatre productions she directed at the school were selected to represent the Northwestern Region at the Sears Ontario Drama Festival Provincial Showcase, and Canada at the International Thespian Festival in Lincoln Nebraska. She is artistic director for Centre Stage Productions, music theatre and drama director for Stars Academy Burlington, an adjudicator, and a workshop leader. She has served on Theatre Ontario's board of directors as chair of their education committee, on the management board of the Council of Ontario Drama and Dance Teachers (CODE), and as a member of the Ontario Arts Educators delegation to Cuba.

Helen is currently co-chair of the International Network of the American Alliance for Theatre and Education (AATE).

**10h30-12h00 POND INLET, Brock University**



TIME	DAY 3/SAT OCT 23
8h30 - 9h30	<b>Information Table OPEN</b> POND INLET, upstairs, Brock University
9h30 - 10h30	<b>PLENARY Sarah Schlesinger</b> POND INLET, Brock University <b><i>Nurturing and training the next generation of writers and composers in lyric theatre</i></b>
10h30 - 11h00	<b>Coffee Break</b> POND INLET, upstairs, Brock University
11h00 - 12h30	<b>PANEL 3: <i>Celebrating the Singer: Strategies in Song</i></b> chair: Deborah Linton POND INLET, Brock University David Playfair and Gordon Portman, Brandon University, MB <b><i>Structured Training for the Singing Actor</i></b> Helen Pridmore, Mount Allison University, NB <b><i>The Singer Alone: Music for Solo Voice, a Lecture Recital</i></b> Susan Blyth-Schofield, Carleton University, ON <b><i>From Page to Stage in Opera: Decoding the Score for Performance (A How-to survival Guide for the Singer-Actor)</i></b>
11h00 - 12h30	<b>PANEL 4: <i>Kissing Qwerty: New Horizons</i></b> chair: Derek Knight SANKEY CHAMBERS, Brock University Meryn Cadell, University of British Columbia, BC <b><i>Machine Language: Practical and Aesthetic Concerns in Writing Libretti for Technology-Based Art &amp; Performance</i></b> Sheldon Rosen, Ryerson University, ON and Darren Russo, McGill University, QC <b><i>Hansel &amp; Gretel: Typographic Play</i></b>
12h30 -13h30	<b>Lunch Break</b> POND INLET, ***buffet served upstairs ***
13h30 -15h00	<b>PANEL 5: <i>Getting it up and Putting it on: Producing Challenges</i></b> chair: Dr. Carol Merriam SANKEY CHAMBERS, Brock University Sandy Thorburn, Lakehead University (Orillia, ON); University of Waterloo, ON; Resident Musical Director, Thousand Islands Playhouse, ON <b><i>Challenging the Familiar: New Directions for Musicals in Canadian Summer Theatres</i></b> Ian McAndrew and Gordon Portman, Brandon University, MB <b><i>Non-subsidized creation in lyric theatre: the way to go?</i></b> SG Lee, Imperial Theatre, Saint John, NB <b><i>Size Matters: A Consideration of the Canadian "Shoebox Musical"</i></b>
13h30 -15h00	<b>PANEL 6: <i>The Elephant in the Lyric Castle</i></b> chair: Dr. David Fancy POND INLET, Brock University Ruth Howard, Jumblies Theatre, Toronto <b><i>Wanna Hear My Door Squeak?</i></b> Graham Wolfe, Brock University, ON <b><i>Catalyst Theatre's Frankenstein: Lyric Theatre as Catalyst</i></b> Gretchen Helbig <b><i>"Say Yes to opera!" guerilla opera animating urban spaces</i></b>
15h00 - 15h30	<b>Coffee Break</b> no host, suggest GUERNSEY MARKET or TIM HORTONS'S, Brock University

- 15h30 - 17h00 **JOINT SESSION #2: *Familiar Histories in Foreign Lands: The Future of Lyric Theatre in Canada?*** Chair: Dr. Natalie Alvarez POND INLET, Brock University  
Robert Walsh  
***From the Ashes: The development of lyrics in The Forbidden Phoenix***  
Wayne Strongman, Tapestry New Opera, Toronto  
***Opera for Now: Excerpts from Tapestry B-roll footage of Iron Road, Elijah's Kite, Sanctuary Song, The Shadow, Dark Star Requiem***
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- 17h30 - 19h30 **Closing Dinner** Niagara-on-the-Lake Golf Club,  
143 Front Street, Niagara-on-the-Lake
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- 20h00 - 22h00 **Saturday SHOWCASE** SHAW Festival Studio Theatre, Niagara-on-the-Lake  
***Fallen Voices: Time will Erase*** Virginia Reh and Kristin Mueller-Heaslip  
***Gothic*** Cathy Elliott  
***Hansel & Gretel: Typographic Play*** Sheldon Rosen and Darren Russo  
**Tapestry's Creative Process: Marjorie Chan, Writer in Residence as hostess; A writer/composer team from the most recent LIBLAB; 2 Opera Briefs**  
Marjorie Chan  
***Maria Severa*** Paul Sportelli, Jay Turvey, and members of the Shaw Company

## Abstracts for Day 3

**Blyth-Schofield, Susan**

Carleton University, ON

### **FROM PAGE TO STAGE IN OPERA: DECODING THE SCORE FOR PERFORMANCE (A HOW-TO SURVIVAL GUIDE FOR THE SINGER-ACTOR)**

In my experience as a teacher and stage director, I have often worked with young singers who have assembled many of the necessary theatre and musical skills, but are unable to put them together to create a synthesis of words and music. The question is why? They are intelligent, hard working artists, but I believe that their approach to the task is flawed. While the “how to” of voice production is well taught, other skills essential for interpreting a score are often treated as an add-on, if they are addressed at all. If it was ever enough to just stand there and sing the notes, one has but to look at recent HD broadcasts from the Met for proof that the expectations for opera have evolved. But before any performance can take place, a singer must learn how to “read” what is on the pages of a score – both music and words, fill in the blanks with secondary material, and filter that information through their personal combination of biases, abilities, experience, instinct, skills, and knowledge to arrive at a unique interpretation of a role.

Performance remains elusive and ephemeral, but craft can be taught, and it is the intent of this paper to outline process by which a singer might decode a score for theatrical purposes.

Soprano **SUSAN BLYTH-SCHOFIELD** has been seen in opera, operetta, and musical theatre across Canada and Europe. Chamber opera has a special appeal for Miss Blyth-Schofield: she has performed as Lola (*Gallantry*), Mlle. Warblewell (*The Impresario*), Geraldine (*A Hand of Bridge*), Miss Pinkerton (*The Old Maid and the Thief*), Elle (*La Voix Humaine*), Judith

(*Bluebeard's Castle*), and the title role in *Baby*, and has created the roles of The Judge (*Space Opera*) and Sally (*Killing Time*). She has been featured in concert at The Barbican Centre (London), The Classical Music Series at The Canadian Embassy (Washington D.C.), and The National Arts Centre, and has been heard on CBC radio and on Belgian television.

Behind the scenes Miss Blyth-Schofield has directed for Opéra Lyra Ottawa, Ooh La La Opera, Music Unlimited, Between Friends Music Theatre, and The Queen Elizabeth Dinner Theatre.

Miss Blyth-Schofield teaches voice and interpretation in Ottawa, both privately and at Carleton University, where she is an associate performance instructor and sessional lecturer. She has a particular interest in working with young singers on acting and interpretation and gives workshops dealing specifically with those issues. Additionally she has contributed some forty articles on singers to *Die Musik in Geschichte und Gegenwart*.

**11h00-12h30 POND INLET, Brock University**

### **Cadell, Meryn**

University of British Columbia, BC

#### **MACHINE LANGUAGE: PRACTICAL AND AESTHETIC CONCERNS IN WRITING LIBRETTI FOR TECHNOLOGY-BASED ART & PERFORMANCE**

I'll be talking about writing the texts for a piece entitled "What Does a Body Know?" The texts are performed (through singing, and occasionally through speech) by both a mezzo soprano (human), and a DIVA (Digitally Ventriloquized Actor) operated by the singer. The DIVA is visible in the form of a glove on one hand, which responds to various cues: movement in space, distance from the floor and - most important - articulation of the operator's fingers in a series of concise shapes which indicate various letters and sounds.

The construction of this DIVA has provided a particular kind of duet (one body, two voices), and my challenge has been to consider the use of that duality: can it be used as a springboard for subject matter of the piece, in ideas and questions that emerge from this structure of a human with two voices, or should this structure simply be accepted and not foregrounded, with the subject matter of the piece not reflecting on the existence of the DIVA?

As the writer, I've also had to address the use of a computer voice, with its lifelike and non-lifelike qualities - strategizing about ways that the text can showcase the DIVA's best features while 'underplaying' its lesser abilities... and then making decisions as to how much to incorporate those strategies into the piece: are the strategies behind-the-scenes work (as they would be in most human-human performances)? Or is it better to incorporate, transparently, these "aesthetic" considerations and strategies into the themes of the piece itself?

**MERYN CADELL** is an Assistant Professor in the Creative Writing Program at UBC, where he has been teaching courses in Writing of Song Lyrics & Libretti and Interdisciplinary Art since

2003. He is a writer and sometimes-performer of texts, both spoken and sung. A graduate of the Ontario College of Art in Toronto, Cadell got his start performing in Queen West nightclubs in the early 1980's. He went on to produce three full-length albums. One early career highlight was the track "The Sweater", which charted at pop radio in Canada and the United States. His songs have been used several times on tv and film soundtracks. In the Awards department, Cadell has been always the bridesmaid: nominated for two Juno Awards, a Gemini Award, and 12 Casby Awards.

Sound experimentation is a long-running theme in Cadell's work. He wrote text for the multidisciplinary theatre piece Raging Dreams, staged by Theatre Gargantua (Toronto) in various venues over the last decade. For the past several years, he has been writing texts to be sung by DIVAs (Digitally Ventriloquized Actors), as part of a large research project at UBC involving the departments of Computer Engineering, Music, Creative Writing and Linguistics. The project is on the leading edge of speech synthesis worldwide, and the focus of the project as a whole is to create new music works, mixing the voices of humans and DIVAs. The first DIVA piece, "What Does A Body Know" has been invited to New Music events (Open Ears Festival Kitchener, Ontario) as well as technology conferences (International Symposium on Human Body Motion Analysis in Kyoto, Japan, and New Interfaces in Musical Expression in Sydney, Australia). Cadell is now at work on a new piece for three humans and three DIVAs.

There is a person named Meryn Cadell who you might have heard on CBC Radio, or seen on television. That Meryn Cadell is this Meryn Cadell. Somewhere around 2002, Meryn made the decision to begin transitioning from, as he puts it, "some kind of woman into some kind of man". He has never been happier.

**11h00-12h30 SANKEY CHAMBERS, Brock University**

### **Helbig, Gretchen**

with Antonella Cavallaro, Genevieve Proulx, Ellen Vesterdahl

#### **"SAY YES TO OPERA!" GUERRILLA OPERA ANIMATING URBAN SPACES**

My little offering of "SAY YES TO OPERA!" started on a whim. I happened to see a video of one Operatic aria being performed by a group, in an open market in Portugal, where the performers clearly had rehearsed, and were wearing headsets for amplification, and thought to myself: "Why can't we do that here?" That is how this all started. I was enchanted with the possibilities of performing Opera in venues usually reserved for shopping, and bartering, and wondered if, our Canadian shoppers and vendors would embrace it as well? In immediately approaching the St. Lawrence Market Supervisor, in the person of Jorge Carvalho, I realized that I wasn't the only one who thought that this was enchanting. In March of 2010, we did our first performance. I brought in 2 young opera singers, and decided on the material to be sung, and also decided that I loved having an amplified orchestral track for them to sing to, as well as amplifying the singers, so that more people would be exposed to this "opera in unlikely places".

We did 2 performances of 2 arias each time. It came across as a duet, even though each person sang a solo aria. My baritone sang "Deh vieni Alla Finestra" from Don Giovanni, and my Soprano sang, of course, "Quando M'en Vo" from La Boheme. Audiences were enthralled! Vendors, who supplied the "gifts for Musetta" and the employees to dispense them, were thrilled at being involved. It was so much fun to see the faces of everyone, some hanging out of their stalls as they strained to see what was going on, as they were treated to glorious music and performances, in such a surprising and unexpected arena. A great success.

Now, the challenge remained, how to make it better? With a small budget, (eaten up by the costs of the equipment and sound technician), how do I reach more people, maximize my budget, and make it all more concentrated?

I had a lot more performers for this second "HAPPENING", and had people filming it and photographing it, (I'd been given to understand that another major radio station was interesting in branding this idea as their own, without my or the performers consent). Thankfully timing was with us, and that did not happen. I decided to start a FACEBOOK GROUP for "SAY YES TO OPERA!" and also a YOU TUBE CHANNEL, and a WEBSITE. I put them all up just moments before the CBC RADIO interview that day. This was followed by twelve performances in April, ten in May.

It's been a constant source of amazement to me, how readily we are accepted by the public, and even by the children. I think that this is probably the most profound point of all of this. The children have no preconceived notions on what opera is! It's been my experience, even recently that many adults, (and it must be said: especially those that have never been to one), have notions of opera, that aren't reality, and certainly aren't based on experience. CHILDREN don't have those notions. Children either "like" or "dislike" things, based on how it makes them feel. I can unequivocally say that the children at our performances are: DELIGHTED! in AWE! and ENRAPPED by it all, and that has been WITHOUT EXCEPTION.

Please understand, that even though the actions are prearranged, and that the performers are somewhat costumed and accessorized, and given blocking and actions, ie. "Directed" by me, before each performance, it is inevitably up to them, "in the moment" to work with whatever subtle changes come their way. It's been our experience that the audience is more than happy to provide in-put during the performance, and that it is now "up to the performer" to make it all work to their advantage.

I'm sincerely hoping that more doors will open, so that more of this can happen across this city, and perhaps more of Canada and even other parts of the world. I've already been asked by friends on the East Coast if I could bring it there. We have the talent. We have the ability. And even more: We need it. We really do need it.

**GRETCHEN HELBIG** has performed across Canada in Theatre and Music Theatre, Operatic Works, Symphonic concerts and has also been seen as a regular on Television Series, Feature Films, and has also performed for CBC Radio, as well as hosted "The Hum Line" for Basic Black.

Gretchen is the creator/originator of: *QuattroVoce* (quartet), *Women On The Verge*, *Broadway and Beyond*, and the recently successful: "SAY YES TO OPERA" among other things.

Originally from Toronto, Gretchen has extended her musical and acting studies to include New York, where her training was mostly Classical there, but she feels equally at home in Music Theatre, folk, pop and light jazz, even though her beginnings were folk and rock.

She is one of the original members of the Toronto Company of: *Phantom of the Opera*, and also the *Music of Andrew Lloyd Webber* concert series, as well as having starred and originated many roles for original Music Theatre works in Canada. Gretchen is also well known for her role of 4 years, playing Mrs. Jeremiah, the mother of Joey Jeremiah, in the award winning television series *Degrassi Jr. High*.

Her roles in standard Music Theatre repertoire include Kate, in *Kiss me Kate*, Alexandra in *Alexandra the Last Empress*, Bertrande in *The House of Martin Guerre*, Iolanthe in *Iolanthe*, as well as many others that also include: *Anne of Green Gables*, *The Boyfriend*, *The Picture of Dorian Gray* (by the award winning composer of the recent *The Drowsy Chaperone*), and *The Desert Song* for Shaw Festival, and Evita in *Evita*. She has appeared in many concerts in various operatic roles, with the likes of Mark Dubois, and has enjoyed singing with full symphonies on numerous occasions.

Gretchen has also Music Directed her own shows, as well as conducted and directed the Panasonic Theatre's production of *Cabaret*. Gretchen has also hosted a radio show for CBC, *Basic Black* with the incomparable: Danny Marks.

She has also trained many "stars" for their roles in feature films and television, filming on Toronto. Gretchen is a renowned vocal instructor, and spends much of her time training her well known roster of students, who've gone on to work on Broadway, in L.A., television series, and are all known for their excellence at their craft, and their professionalism. She also writes and directs several times, student shows, expanding her students performance horizons, and produces shows and events at theatres and venues in Ontario.

**13h30-15h00 POND INLET, Brock University**

### **Howard, Ruth**

Jumblies Theatre, Toronto

#### **WANNA HEAR MY DOOR SQUEAK?**

Ruth Howard will give an overview of several Jumblies' productions that set to music text and oral histories derived from community-engaged processes with diverse Toronto communities, including live and electro-acoustical music and professional and community performers combined in various ways. This will be illustrated by short video clips showing different approaches and hybrid forms and traditions. She will conclude by outlining some of the aesthetic challenges and questions and new musical directions in her work.

**RUTH HOWARD** is the founding Artistic Director of Jumblies Theatre, a company that creates art with, for and about the people and places of Toronto. She has created and produced many original theatre events including *Oy Di Velt Vet Vern Yinger* at Camp Naivelt in 2008, remounted at the 2009 Mayworks Festival; *Bridge of One Hair* in Central Etobicoke; *Once A Shoreline* at Davenport Perth Neighbourhood Centre in 2004, and South Riverdale's *Twisted Metal and Mermaids Tears* in 2000. She and Jumblies currently run a training and mentorship program, the Jumblies Studio, and are engaged in a multi-year residency in Scarborough involving an adaptation of Shakespeare's *Winter's Tale*. Ruth also has professional experience across Canada and in England as a set and costume designer, with teaching credentials at many universities, colleges and schools. She has won several awards for her work, including a 2005 Toronto Community Foundation, "Vital People" award, and a 2007 Dora Nomination for costume design for *Bridge of One Hair*. Ruth is a graduate of Eastbourne College of Art and Design, the National Theatre School of Canada and the University of Toronto.

**13h30-15h00 POND INLET, Brock University**

**Lee, SG**

Playwright, Director, Librettist, Teacher and Arts Administrator;  
Imperial Theatre, Saint John, NB

**SIZE MATTERS: A CONSIDERATION OF THE CANADIAN "SHOEBOX MUSICAL"**

"Yes, I'm really interested in producing your musical next season, but it is a pretty large cast for us. Could you cut it down to four people - and maybe recorded music?"

- Artistic Director who shall remain nameless to the author.

This paper will consider the small cast, modest set, minimal musician "shoebox musical" as a distinctly Canadian sub-genre in the much-celebrated tradition of the American musical theatre. What are the historical economic, artistic and social conditions that have encouraged, or perhaps forced, Canadian musical theatre artists to produce musicals on a scale almost unimaginable to the Broadway sensibility of musical theatre? How has working within that box shaped the structures, styles and themes of what may well be a distinctly Canadian art form?

In the late 1970s and early 1980s as the mega-musical was taking over New York stages, John Gray and Eric Peterson captivated Canadian audiences with the quintessential shoebox musical, *Billy Bishop Goes to War*. In his introduction to the play Gray posits that Canadian audiences are more comfortable with two guys and a piano and an evening of storytelling than with flashy sets, lines of chorus girls and the convention of the fourth wall. Canadian theatre companies certainly find it easier to afford two guys and a piano, and the show continues to be produced across the country, including the many reincarnations of the original production. At the same time, touring American musicals are perennially popular and high schools and little theatres continue to churn out versions of *Grease* and *My Fair Lady*.

Canadian musicals that have carried on the shoebox tradition (albeit with slightly larger shoeboxes) have ranged from such plays as *Gray's Rock and Roll* and *18 Wheels*, Ken Mitchell's *Cruel Tears*, JJ McColl and Rueben Gurr's *Menopositive the Musical* and recent hits *The Drowsy Chaperone* and *My Mother's Lesbian Jewish Wiccan Wedding*, two Fringe successes which expand the shoebox to hold more than a dozen actors but are still dwarfed by productions like *Avenue Q* or of course *The Producers*. Of course no discussion of the Canadian musical would be complete without the venerable *Anne of Green Gables - The Musical*, which while it may have grown in production scale clearly was born in the shoebox with its seven main characters. This paper will consider these and other productions as part of the larger history of Canadian theatre and show business.

Some of the elements to be considered in this historical perspective include the influences on the development of the shoebox musical of arts funding and arts policies, actor and playwright training, attitudes within the community to musical theatre versus "legit" plays, the response of Canadian commercial theatre producers to Canadian musicals and critical responses to the shoebox musical. Drawing on both personal experience as a librettist, artistic director and presenter and on critical writing such as Mel Atkey's *Broadway North: The Dream of a Canadian Musical Theatre*, this paper will track down how the particular history of the shoebox musical has created a distinctly Canadian art form.

**SG LEE** is a playwright, director, librettist, teacher and arts administrator who has spent the last couple of decades working in Canadian theatre. Her best-known work is *Larger than Life: The Musical* which was originally co-produced by Western Canada Theatre and the Firehall, went on to tour BC and the Yukon, and was recently produced in Toronto by Ghostlight Projects at Factory Theatre. Her career includes time as Artistic Director of Yukon Educational Theatre (Whitehorse) in the 90's and Silk Purse Productions (Vancouver) in the 00's, where she created projects ranging from *I'm Running So I Must Be Scared*, a forum theatre piece about domestic abuse, to the 21<sup>st</sup> century surreal musical vaudeville *The Idle Hands Variety Show*. While in Vancouver she was Artistic Producer at the William Davis Centre for Actors' Study, where she taught movement, devising, improvisation and scene study. In 2009 she completed her MA in Theatre Making at the University of Leeds, where she directed a workshop of her latest play, *Jocasta* and wrote her dissertation on *Spilling Our Guts: Negotiating the Body in Contemporary Devised Theatre*. While in the UK she had the opportunity to work with Curious Theatre on their *Autobiology* project and to study movement and improvisation with the Kelmanworks group. At present she is resident in Saint John, New Brunswick where she is Operations Manager at the Imperial Theatre as well as continuing to write, teaching movement and playwriting with local theatre groups and collaborating on Silk Purse's first multi-location project, *Three/some*.

**13h30-15h00 SANKEY CHAMBERS, Brock University**

**McAndrew, Ian**

Composer, Brandon University, MB

**NON-SUBSIDIZED CREATION IN LYRIC THEATRE: THE WAY TO GO?**

with Gordon Portman



McAndrew and Portman have accomplished the rare, if not unique, feat of creating and presenting to the public a new Canadian opera (*Cassandra*) entirely through their own initiative and persistence. The opera's creation, the premiere concert performance, the recording, the production of the CD's, the launch celebration – all were accomplished *without* subsidy from government grants and *without* supporting activity (workshops or development) sponsored by other organizations. While this experience and process has its advantages (among them complete artistic freedom), there are also significant *dis*-advantages (the *least* of which are the funding circumstances that necessitated both a second mortgage on a board member's home and almost a decade between the recording of the opera and the release of that recording to the public).

As they develop several new projects, McAndrew and Portman consider a number of important questions. What does it mean to create a truly "Canadian" opera – does the story of such an opera *have* to be Canadian, or is it enough that its creators are? What are the repercussions of the choice of subject matter on potential financing and/or development and/or production? Of what value is the advice of outside influences (dramaturges, directors, other composers, performers) and practices (workshops, concert performances)? How can individual creators more effectively tap into the philanthropic spirit of private donors (without the need for second mortgages) for support for what has been referred to as "the most expensive noise known to man?" When it comes to the creation and introduction of new Canadian lyric theatre, are passion and commitment enough? Should they *have* to be?

They *were* enough in the case of McAndrew and Portman's initial collaboration, and may have to be when it comes to prospective projects. As they evaluate the past and move into the future, these two lyric theatre creators operate on the premise that passion and commitment, *however* they manifest in funding and development, are ultimately the embers that, given time and patience, will flame into a fully realized, successful creation of uniquely Canadian work.

**IAN MCANDREW** was born in Vancouver in 1958, where he attended the University of British Columbia as an opera major, studying voice and stagecraft with French Tickner and composition with Dr. Stephen Chatman. After working for Pacific Opera Association as Production and Acting General Manager, in 1981 Mr. McAndrew moved to Toronto where he has performed frequently with Toronto Operetta Theatre and was a founding member of The Victoria Scholars Male Vocal Ensemble in 1993. During this time he also wrote two full-length stage plays and was a member of the Tarragon Theatre's Six Playwright's Unit in 1983-1984.

In 1998, Mr. McAndrew began to turn his attention to composition. In addition to writing several short vocal, choral and chamber pieces, his first opera, *Benjamin Brown*, a one-act chamber work for young audiences, was composed in 1999 and recorded in 2000. His full-length chamber opera based on the story of the Trojan princess and prophetess, *Cassandra*, with a libretto by Gordon Portman, received its world premiere on 25 May 2003.

Mr. McAndrew is currently working on two more operas with Gordon Portman, *Mother of Kings*, the story of 12th century queen Eleanor of Aquitaine, and *The Other Boat*, based on

the short story by E.M. Forster, as well as a musical, *Storyville*, with book and lyrics by Charlotte Fielden.

**13h30-15h00 SANKEY CHAMBERS, Brock University**

**Playfair, David**

Brandon University, MB

**STRUCTURED TRAINING FOR THE SINGING ACTOR**

with Gordon Portman

In the current world of opera, the physical, emotional and dramatic characteristics of the singer's art are being increasingly emphasized. Older models of learning to sing in the studio through voice lessons only does not address that myriad of skills required to succeed in this multi-faceted art form. As a new emerging hybrid that includes *performance art, popera, crossover, musicals* and opera, the demands for singers to be actors, and even dancers, increases. In short, the future of inclusive 'music theatre' is here to stay – opera is no longer just opera, musicals are no longer just musicals. In light of these 21<sup>st</sup> century developments, how do we prepare young performers to successfully negotiate the multi-faceted challenges they will face in their careers?

The number of required skills for singing actors must not be underestimated. Music theatre involves acquiring two plus hours of music and text, both solo and ensemble material, all of which must be memorized. The story from which music and text emerge must be acted and staged (two separate but related things), four separate design elements (set, costumes, lights, props) must be integrated, and the ensemble of singers must also integrate with another ensemble, the orchestra, into the final product. Finally, all these elements must achieve high artistic standards that are consistent and repeatable, all within an environment of professional behavior and etiquette. How can teachers, directors and conductors bring young artists to a place of functional awareness, acquisition and application of all these skills?

The ideas of Balk (integration), Stanislavski (acting), Laban (movement), Bodymapping, Feldenkrais and Dalcroze are but some of the starting points for the ongoing exploration and evolution of the educational needs of lyric theatre. This presentation investigates and recommends a systematic and thorough training program based on the work above, a program integrating movement, text study, and acting technique with voice instruction, all studied in a context of professionalism and commitment. It also looks at the means for teachers acquiring these tools to pass on to the student.

Baritone **DAVID PLAYFAIR** completed a B.Mus. and M.Mus in Voice Performance at University of Toronto, and is a Ph.D. candidate in Vocal Pedagogy at University of Iowa. He is currently the full-time voice faculty at Brandon University. His 30-year performance career includes over 70 productions in theatres across Canada and the U.S: leading roles in the Toronto and touring companies of *The Phantom of the Opera*; the renowned Stratford and Shaw Festivals in Ontario; Opera Atelier and Opera Ora in Toronto; the Kennedy Centre in

Washington, D.C.; and on Broadway. Favourite opera roles include the title role of Thomas' *Hamlet*, Valentin in Gounod's *Faust*, and Pelléas in Debussy's *Pelléas et Mélisande*. While Head of Voice Studies at the University of Wisconsin-Superior, David was a regular soloist with the Duluth-Superior Symphony Orchestra, (*Carmen*, Finzi's *In Terra Pax*, and Haydn's *Lord Nelson Mass*). He played Fredrik in *A Little Night Music*, Falke in *Die Fledermaus*, and Don Alfonso in Mozart's *Così fan tutte* for the Martha-Ellen Tye Opera Theatre in Iowa City. Equally at home with art song and oratorio, he has sung with many orchestras and chamber ensembles in concert, in recital and on radio (CBC and CJRT), including the Toronto Consort, Tafelmusik, the St. Lawrence String Quartet, the Penderecki String Quartet, and the Brandon Chamber Players. Most recently he performed a solo recital for the Regina Musical Club and was seen in the musical *Strike!* in Winnipeg. An enthusiastic champion and interpreter of contemporary music, David has performed many new works and continues to be an advocate of new music. Upcoming performances: Winnipeg Symphony Orchestra, the Canadian premieres of Lori Laitman's *Holocaust 1944*, Richard Pearson-Thomas's song cycle, *Far Off*, and the world premiere of personally commissioned new work, *August 16, 1916* by Canadian composer Jocelyn Morlock, and Persephone Theatre's production of *Urinetown* in Saskatoon.

**11h00-12h30 POND INLET, Brock University**

**Portman, Gordon**

Librettist, Brandon University, MB

**NON-SUBSIDIZED CREATION IN LYRIC THEATRE: THE WAY TO GO?**

with Ian McAndrew;

**STRUCTURED TRAINING FOR THE SINGING ACTOR**

with David Playfair

See **McAndrew, Ian** for abstract

See **Playfair, David** for abstract

**GORDON PORTMAN** is a multi-disciplinary theatre professional currently based in Brandon, MB. As a playwright, his plays have been presented on stages from Victoria to Halifax and have won several awards. He has been a member of playwrights' units at Buddies in Bad Times Theatre, Theatre Passe Muraille and The Banff Centre, and was a playwright in residence at the Shaw Festival. As a director, upcoming productions include Mozart's *The Marriage of Figaro* (Brandon University School of Music, Brandon MB), where he recently directed a well received production of Benjamin Britten's *Albert Herring*. As an actor, Gordon has been acting professionally for almost twenty five years, most recently in *ART* for Pet Projects Productions in Brandon. Finally, Gordon also teaches several courses at Brandon University – creative writing, screenwriting, opera workshop, and this fall will be covering scene study classes in the drama department.

**11h00-12h30 POND INLET, Brock University (David Playfair)**

**13h30-15h00 SANKEY CHAMBERS, Brock University (Ian McAndrew)**

## **Pridmore, Helen**

Mount Allison University, NB

### **THE SINGER ALONE: MUSIC FOR SOLO VOICE, A LECTURE RECITAL**

The tradition of singing unaccompanied dates back thousands of years, yet solo voice in a recital setting or in the context of the theatre stage is still relatively uncommon in our Western musical world. The singer, alone onstage, seems exposed and vulnerable, unsupported by the usual instrumental accompaniment; but in spite of -- *because* of this vulnerability – the solo voice can create an intense and powerful means of musical expression.

There is a fairly extensive repertoire of art music for voice alone, especially from the last fifty years. Writing for the voice alone allows composers to experiment with text, unusual vocal techniques and sounds, in ways that may not be possible in more traditional settings such as voice with piano. Explorations of extended vocal techniques – going beyond the traditionally “beautiful” in singing – also provide expressive opportunities. In recent years the additional possibilities made possible through electronic means have opened up the field even more, with now an almost limitless realm of vocal sounds and manipulations available.

Much of this music overlaps with theatre work, as the singer alone inevitably steps into the territory of character presentation and development, through both music and text. In the choice of language, of text and of the breakdown of both, the singer alone is able to express a vast range of emotions and characters, exploring new developments in sound and lyric expression.

This lecture recital will explore the possibilities of music and sounds for the singer alone: the naked voice, exposed yet powerful.

**HELEN PRIDMORE** is a singer and sound artist. Her passion for new music has resulted in many performances and premieres of works by Canadian and American composers. She has performed at the Banff Centre for the Arts, the Sound Symposium, the Scotia Festival and throughout the Maritimes and Québec, as well as in the US. Her repertoire in scored music includes major works by Schoenberg, Webern, Berio, Cage, Knussen, and Kurtág. She has premiered work by Martin Arnold, Helen Hall, WL Altman, Emily Doolittle, Michael Oesterle, Randall Snyder, Patrick Long and many other composers.

Helen also employs improvisation, spoken word and extended vocal techniques in her work. She is a member of Motion Ensemble, New Brunswick’s new music group, whose concerts include scored music, improvisations, and interactive electronic and visual media. Motion has toured widely in Canada and made its US debut in New York City; its CD of works by John Cage was released worldwide by Mode Records. With the duo Sbot N Wo, Helen creates vocal/electronic improvisations in sound. Sbot N Wo has been broadcast on Radio-Canada and has performed across Canada and in Germany, the UK and Japan.

Born in England, Helen studied voice and piano in Canada and the USA, earning a doctorate at the Eastman School of Music. More recently she has studied extended vocal techniques

with Joan La Barbara and Richard Armstrong. She teaches voice and related topics at Mount Allison University in Sackville, NB.

**11h00-12h30 POND INLET, Brock University**

**Rosen, Sheldon**

Ryerson University, ON

**HANSEL & GRETEL: TYPOGRAPHIC PLAY**

with Darren Russo

Combining animated graphic design, music, text and theatrical dialogue, to create a dark forest in 1940 Berlin. A work-in-process that travels between the unique, yet connected, worlds of music theatre, opera, and choral work.

**SHELDON ROSEN:** 17 plays produced throughout United States and Canada. *Ned and Jack* was produced at the Stratford Festival in Ontario, Canada, in 1979 and 1980 and won the 1980 Canadian Author's Association Award for Drama and was directed on Broadway in 1981 by Colleen Dewhurst and nominated for an Association of Canadian Television and Radio Award. Published by Samuel French in 1983. Playwright- in-residence at the National Arts Centre in Ottawa, the Stratford Festival in Stratford, Ontario (twice), the Shaw Festival at Niagara-on-the Lake, Toronto Free Theatre in Toronto and at San Jose State University. Received three Canada Council Arts Awards and several Ontario Arts Grants. Chairman of the Guild of Canadian Playwrights for 1979-80. Mr. Rosen was selected to be a member of the New Dramatists in New York 1984. In 1990 he received the first annual Joe A. Callaway Award for playwriting at New Dramatists. Created and directed the playwriting program at the National Theatre School of Canada for eight years. Currently writing and teaching in Toronto and is an Assistant Professor of Creative Performance Studies at the Ryerson University Theatre School where he won the McConnell Curricular Innovation Award in his first year of full-time teaching.

**11h00-12h30 SANKEY CHAMBERS, Brock University**

**Russo, Darren**

McGill University, QC

**HANSEL & GRETEL: TYPOGRAPHIC PLAY**

with Sheldon Rosen

See **Rosen, Sheldon** for abstract

**DARREN RUSSO,** composer and pianist based in Montréal, Québec began studying piano at an early age. It wasn't until his late teens, however, that he discovered composition which quickly became his dominant source of musical satisfaction. Since starting his undergraduate degree in composition and theory at McGill University's Schulich School of Music in 2006, he has enjoyed numerous successes as a composer and pianist on both the academic and professional front. He is a recipient of the McGill University Music Entrance Scholarship, Sara

Berlind Memorial Scholarship and Andrew Svoboda Award for composition. He was awarded two positions as composer in residence for the McGill Contemporary Music Ensemble (*Tick Tock, Bang Bang* – 2009), and the McGill University Chorus (*Missa Syllabis* – 2010). Recently, he collaborated with Sheldon Rosen on creating music for his play *Hansel and Gretel* which ran at Ryerson University in May 2009. Other collaborations include pianist and arranger for the Becket Players *Way Off Broadway* productions (Montréal, 2005-09), and first keyboards/conductor for the bilingual production of *Altar Boyz* in Montréal (2008).

**11h00-12h30 SANKEY CHAMBERS, Brock University**

**Strongman, Wayne**

Tapestry New Opera, Toronto

**OPERA FOR NOW: EXCERPTS FROM TAPESTRY B-ROLL FOOTAGE OF *IRON ROAD, ELIJAH'S KITE, SANCTUARY SONG, THE SHADOW, DARK STAR REQUIEM***

One of Canada's most distinguished music directors, **WAYNE STRONGMAN** is a champion of Canadian writers and composers. As Managing Artistic Director of Tapestry New Opera, he has commissioned and premiered over 30 new Canadian operas. Music Director/Dramaturge of Tapestry's Composer-Librettist Laboratory, Mr. Strongman has created a truly collaborative environment for an international roster of composers and writers. In 2007 he established the Tapestry New Work Studio Company as a performing resource for the new work creation process which has become Tapestry's unique calling. In 2009-2010, he was named one of 50 Canadian Ambassadors for New Music by the Canadian Music Centre and made a member of the Order of Canada, for his innovative leadership of Tapestry and his dedication to the children of Regent Park.

**15h30-17h00 POND INLET, Brock University**

**Thorburn, Sandy**

Lakehead University (Orillia, ON); University of Waterloo, ON; Resident Musical Director, Thousand Islands Playhouse, ON

**CHALLENGING THE FAMILIAR: NEW DIRECTIONS FOR MUSICALS IN CANADIAN SUMMER THEATRES**

Musical theatre is a commercial medium – excluded from developmental funding by the Canada Council for the Arts because of this presumption – and the general public perceives it to be the most commercially viable, profitable, yet artistically tame of the performing arts. It is the collective nature of the art form that contributes to these perceptions, as well as the erroneous idea based on the American musical tradition. Theodor Adorno (*Popular Music*, 1941) teaches that certain kinds of popular music (or even the suggestion of certain music) have commercially desirable (but artistically poor) qualities because they allow audiences to “pre-digest” it – that is, to react as though they have already heard it before, leading to a misperception that they like the musical. This pre-digestion can extend to subject matter as well, which is why many new Broadway musicals are based on familiar stories from literature and film. This issue enters into the selection of musicals because they have, for years, been

the economic engines for summer theatres in Canada – artistic directors routinely choose popular musicals in order to fund more challenging non-musical fare. Through a combination of historical research, personal interviews with Artistic Directors, and current research, I will examine reasons for programming musicals, to the detriment of new and Canadian musicals, in Canadian summer theatres, and suggest strategies for musical theatre creators to take advantage of these choices in order to help in a development of a Canadian musical theatre that is self-sustaining and simultaneously artistically challenging. My conclusions will lead to the formulation of a set of ideas for a future of the art form in Canada, based on economic and social realities, and artistic needs.

**SANDY THORBURN:** Lakehead University (Orillia, ON); University of Waterloo, ON; Resident Musical Director, Thousand Islands Playhouse, ON *Challenging the Familiar: New Directions for Musicals in Canadian Summer Theatres*  
**13h30-15h00 SANKEY CHAMBERS, Brock University**

**Walsh, Robert**

Composer

**FROM THE ASHES: THE DEVELOPMENT OF LYRICS IN *THE FORBIDDEN PHOENIX***

**ROBERT WALSH** is an award-winning singer-songwriter, producer, session guitarist, musical director and composer/arranger.

Robert grew up in Montréal where he obtained his music degree from McGill, and then spent 10 years in Toronto, where he signed a recording deal with a Nashville label. From there, he moved to Edmonton, where he has become a first call guitarist in town (performing with artists as diverse as the Edmonton Symphony, The Edmonton Opera, The Alberta Ballet, Tom Cochrane, Petula Clark and the Pointer Sisters), writing and performing in English and French. His most recent albums entitled *No Time Like This Time*, and *Robert Walsh and the Fabs* (an album he was commissioned to produce featuring 10 Beatles songs) were released in February 2008. Each album received extensive airplay and was featured on CBC's Canada Live.

Robert is also a founding member of French folk/roots group Allez Ouest, which represented Alberta at the Smithsonian Institute's Folklife Festival in 2006, and received the City of Edmonton's Arts and Culture Award. Robert produced Allez Ouest's début CD *Hybride*, which was nominated in 2009 for a Trille Or award and a WCMA award.

Robert has musical directed many theatre and music shows, including *le Gala albertain de la chanson* (from 1999-2008), *la Pacifique en chanson* (Vancouver, 2008 and 2009), and *le Chant'Ouest* (2001, 2005, 2009). He is also a sought-after educator. Robert is an instructor for le Réseau des Galas de la chanson (Québec) and the Centre de développement musical, and has given workshops from Vancouver to Prince Edward Island. He joined MacEwan as an instructor of Songwriting II in 2009.

In 2008 and 2009, Robert's third musical, *The Forbidden Phoenix*, written with playwright Marty Chan, premiered at the Citadel Theatre in Edmonton before moving on to Toronto and Winnipeg. The show was nominated for two Sterling awards and five Dora awards. Robert recently scored the show for a 10-piece blended orchestra of Chinese and Western instruments, for the run in Richmond in April 2011. *The Velvet Devil* (Andrea Menard, playwright and co-writer) has been performed at the National Arts Centre, The Globe Theatre, and became a CBC Movie of the Week in 2006. *The Velvet Devil* has been featured at film festivals in Denver, San Francisco, Toronto and Stuttgart, and won a SMPA Award for Best Musical Score. *Catalogue de société* (Alain Pomerleau, playwright) was performed at Le Petit Champlain theatre in Montréal and in Edmonton.

Robert's work as a producer in both English and French has earned him a reputation as one of Canada's most talented producers. In addition to the above, recent projects include Lise Villeneuve's CD *13 Chansons pour entendre son coeur* (featuring a duet with Daniel Lavoie), productions for Radio-Canada and the NFB, Andrea Menard's *Simple Steps* album (which Robert co-wrote and produced and won five awards in 2006/2007, including the Western Canadian Music Award for Aboriginal Album of the Year), and their latest collaboration, *Sparkle* (released in 2008) which is the subject of a television special. Robert has also placed songs in many films and television shows, including Canadian Idol.

**15h30-17h00 POND INLET, Brock University**

### **Wolfe, Graham**

Brock University, ON

#### **CATALYST THEATRE'S *FRANKENSTEIN*: LYRIC THEATRE AS CATALYST**

In the "Creators' Notes" for Catalyst Theatre's *Frankenstein* (mounted at Bluma Theatre this past May), Jonathan Christenson and Bretta Gerecke set the stage for a production that will transport us to "another place": "So allow us, if you will, to entice you for the next two hours to turn off your head, open your heart, and allow this remarkable story to work its magic". Such enticements seem intended to make Bertolt Brecht roll in his grave. Yet if the mandate of Catalyst Theatre has undergone revisions since its inception in 1977, Christenson has asserted that the company continues to look upon their creative work as a vital "political" act. In what specific senses can the entrancing and imaginative lyric theatre that we encounter in *Frankenstein* be understood as a *catalyzing* force today? Extending upon Craig Walker's recent analysis of "hopeful monsters" in Canadian drama, my paper explores how Catalyst Theatre's peculiar "lyricization" of *Frankenstein's* story invites a new—and potentially catalyzing—mode of engagement with Shelley's central themes and conflicts.

**GRAHAM WOLFE** recently completed a PhD in Drama at the University of Toronto, and he currently teaches courses in Dramatic Arts at Brock University. His work draws upon the writings of Jacques Lacan and Slavoj Žižek to explore the role of the "sublime" and the "fantastic" in contemporary drama. His articles have been accepted for publication in journals such as *Modern Drama*, *PsyArt*, and *The International Journal of Žižek Studies*.

**13h30-15h00 POND INLET, Brock University**



## Showcases

**Thursday SHOWCASE (Youth)**  
SHAW Festival Studio Theatre,  
Niagara-on-the-Lake

October 21, 2010 19h00 - 21h00

***Concrete Daisy***

MM Robinson High School, Burlington, ON

***Big Box Story***

Stratford Central SS, Stratford, ON

***Marathon of Hope***

Sheridan College, Oakville, ON

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### ***Concrete Daisy***

MM Robinson High School  
Burlington, ON

Book by Stephen Park & Jeff Murray  
Music and lyrics by Steven Boyle  
Direction: Sara Jeffries, Helen Zdriluk  
Musical Direction: Sara Jeffries

#### *CAST - in order of appearance*

<i>Billy</i>	Adam McLaughlin	<i>Alex</i>	Emily Reimer
<i>Mick</i>	Jeremy Klaus	<i>Amy</i>	Elisha Corbett
<i>Sarah</i>	Melissa MacGougan	<i>Kelly</i>	Rheanne Trottier
<i>Jake</i>	Matt Hutchinson	<i>Angel</i>	Jon Graham
<i>Zip</i>	Ethan Nagy	<i>Alicia</i>	Meagan Warwick

#### ENSEMBLE

Shelby Ciarrocchi, Alex Dryla, David Graham, Jordon Johnson, Mary Powell, Isabela Sguario, Karlie Starchuck, Chelsie Williams

*Concrete Daisy* tells the story of 16-year-old Alicia Johnson, who ran away from an abusive home life to live on the streets, and of her new "family" of street kids. The play is the result of research with runaways, street kids, family members, social workers and other professionals. Written collectively by students Stephen Park and Jeff Murray, with music and lyrics by 17-year-old Steven Boyle, the piece was work-shopped and produced at Burlington Central High School. It was later sponsored by the community for two performances in Hamilton Place Studio Theatre, made into a video used by Halton Adolescent Support Services, and published in a Sears Drama Festival anthology of original one-act plays, entitled *Concrete Daisy and Other Plays*. This excerpt is presented by students of MM Robinson High School's music theatre class, with music direction by teacher Sara Jeffries and co-direction by Ms. Jeffries and Helen Zdriluk.

***Big Box Story***

Stratford Central SS  
Stratford, ON

Written by Britta Johnson

Directed by Anika and Britta Johnson

CAST

<i>Clarke</i>	Christopher Fulton	<i>Roxie</i>	Olivia Kramer
<i>Reg</i>	Anika Johnson	<i>Harold Hoggs</i>	Johnny Woolley
<i>Penny</i>	Tess Dingman	<i>Mardy</i>	Jake Stern
<i>Cheryl</i>	Carly Degenstein	<i>Catherine</i>	Bronwyn Pel
<i>Angel</i>	Laura Darby		

CHORUS

Olivia Sinko, Jared Degenstein

Britta Johnson, piano

*Big Box Story*, a satire inspired by creator Britta Johnson's hometown's real-life battle against big-box retailers, is a tale of corruption, greed, integrity and hope set in a fictitious discount retailer outlet called HoggsMart. In a corporate world out of control, a plot to undermine the competing discount giant sets up a life-or-deathsales competition that threatens to destroy the community at the local franchise and forces the store's employees to look to the world outside the box.

At the age of 16, Britta Johnson began creating *Big Box Story* as a writing co-op at Stratford Central Secondary School. She wrote the book and lyrics, composed the songs, directed the 38-cast member production, and accompanied the show live on piano. Community support launched *Big Box Story* into an extended run and a one-night-only performance on the Avon Stage of the Stratford Festival. Britta returns to direct several of the original cast in this excerpt from *Big Box Story*.

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## ***Marathon of Hope***

Sheridan College  
Oakville, ON

### **Creative Team**

John Connolly, Book, Music and Lyrics  
Jim Betts, Director, Additional Material  
Michael Mulrooney, Musical Direction, Arrangements, Additional Material  
Allison McCaughey, Choreographer  
Magi Oman, Stage Manager  
Ben Graham, Assistant Stage Manager  
Bob Hewus, Bass

Featuring Jeff Schissler as Terry Fox

### **Ensemble**

*(in alphabetical order)*

Lorretta Bailey, Ryan Brown, Rhoslynne Bugay, Jon Cullen, Laurel Denning, Meaghan Ing, Becky Johnson, Ben Kunder, Nathan Leung, Allison McCaughey, Kelly McNamee, Leah Oster, Louie Rosetti (Greg in WIDE OPEN), Nancy Silverman, Emma Smit, Keenan Viau

Special thanks to Sheridan College, Greg Peterson, Martin Zwicker, Trevor Williams, Geoffrey Tyler, Sandy Thorburn, Calvin Presbyterian Church, Uwe Meyer and the Port Hope Festival Theatre.

*Marathon of Hope* is a contemporary musical written and composed by 27-year old PEI native John Connolly. The show is an intimate portrayal of Terry Fox's struggle to run across Canada to raise money for cancer research. Originally showcased as part of the Bold Strokes program at Sheridan College, the show is full of youthful energy, determination and optimism.

**JOHN CONNOLLY** is a Canadian composer, playwright and performer. *Marathon of Hope* is his second musical and he is thankful to work with this amazing team.

Recently, John has been involved in a range of projects: His new album, *The Wind*, has just been released. He served as musical director for the Opening Ceremonies of the 2009 Canada Games and performed at the 2010 Olympics in Vancouver.

John is a graduate of Sheridan College's Musical Theatre Program and spent the last three summers as a company member with The Charlottetown Festival.

John would like to thank the cast and creative team with special thanks to Jim Betts and Michael Mulrooney.

**MICHAEL MULROONEY** studied conducting, piano, and voice the University of Toronto, and has pursued an eclectic musical career centering on theatre. He has served as pianist, conductor and/or musical director on nearly 200 productions, frequently contributing arrangements or original music as well. He has participated in the development of many new works, including numerous small productions in the regional theatres, as well as the pre-Broadway Toronto productions of *The Kiss of the Spider Woman*, *Show Boat*, and *Ragtime*. He currently teaches at Sheridan College, serves regularly as a mentor for the National Academy Orchestra, and has taught musical theatre at the Randolph Academy and York University.

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**Friday SHOWCASE**  
SHAW Festival Studio Theatre,  
Niagara-on-the-Lake

October 22, 2010 20h00 - 22h00

***Dancing in the Coal Dust***

David Warrack with Elizabeth Beeler

***Henry's Wife***

Randall Eng and Alexis Bernier

***Cassandra* and *Mother of Kings***

Ian McAndrew and Gordon Portman

***One Step Forward***

Leslie Arden

***Biggish Kids***

Bram Gielen with Tracy Michailidis

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***Dancing in the Coal Dust***

David Warrack  
with Elizabeth Beeler

David Warrack, conductor, composer, pianist  
Elizabeth Beeler, director

CAST

<i>Ginger Goodwin</i>	Cory O'Brien	<i>Mag O'Hara</i>	Elizabeth Beeler
<i>Mary Clark</i>	Allie Hughes	<i>Terry Carson</i>	Robin Stalder
<i>Joe Naylor</i>	Barrie Wood	<i>Joseph Shaw</i>	Jonathon Dick
<i>Bette Farland</i>	Kelly Holiff	<i>Robert Rushford</i>	Ryan Whittal
<i>Dan Campbell</i>	Greg Finney	<i>Peggy Manson</i>	Lona Davis
<i>Wragge</i>	Daniel Lucifora	<i>Blaylock, Devitt</i>	Donnie Macphee
<i>Wolverton</i>	Kellan Ziffle	<i>Helen Clark</i>	Eden Richmon
<i>Arthur Boothman</i>	Patrick Whalen	<i>Jimmy Randall</i>	Kevin Clarke

*Dancing in the Coal Dust* is a new musical based on the life and times of the legendary Ginger Goodwin, a coal miner and union activist who lost his life under suspicious circumstances in July, 1918.

The story traces Ginger from his arrival in Cumberland, B.C. in 1910; through his development into a leadership role as part of the fledgling unionization of coal miners; his part in the dramatic Strike by Smelter Workers in Trail (1916); his subsequent military re-classification from "D" (unfit for active service) to "A" (ready for action); his many appeals; his flight from the authorities; to his death at the hands of a deputy with little respect for the ambiguities of a manhunt for a declared pacifist.

The love story between Ginger and Mary Clark is balanced by the sub-plot of the unrequited relationship between Zhang Lee, from Chinatown, and Bette, the proprietress of the Bucket of Blood Saloon.

The country was young, the world was in turmoil, and the story is enriched by magnificent, larger-than-life characters whose interaction makes for great drama, and consequently wonderful theatre.

**ELIZABETH BEELER** was an original member of Hal Prince's Show Boat, (T.O/NY) *Les Miserables*, (Cosette), *Beauty and The Beast* (Feather Duster), *Aspects of Love* (Rose), and *Jane Eyre*. Toured North America as concert soloist with Eric Kunzel. New works; *Moll*, *Larry's Party*, *Dracula*, *Colours in The Storm*, *Assembly Women*, *Evangeline*, *Rob Roy*. Recently, titles in: *Countess Maritza*, *Lady In The Dark*, *The Merry Widow*. And a stint as The Beggar Woman in *Sweeny Todd*. Her own CD "Unlaced" features musical theatre standards and new Canadian works. She also works as a director/ drama coach and writer.

**DAVID WARRACK** has had the opportunity throughout his career to work extensively in a compelling variety of disciplines. He toured and recorded with Maureen Forrester for the last fifteen years of her storied career, as conductor and/or accompanist for concerts which displayed the breadth of her ability to perform Mahler or Sondheim with equal distinction. Their recording of *Interpretations of a Life*, with Maureen singing songs David wrote for her, is a marvelous tribute to a Canadian treasure. He has been a guest conductor with orchestras across North America. David is the founding conductor of the Canada Pops Orchestra, which is now in its ninth year. They have performed at Massey Hall, the Hummingbird Centre, the Toronto Centre For the Arts and the Downtown Toronto Jazz Festival, featuring an all-Canadian guest list which has included such artists as Jeff Hyslop, Carol Welsman, Jackie Richardson, Louise Pitre, Guido Basso, The Men of the Deeps and the Three Cantorial Tenors.

He has been musical director for over 250 productions on stage, radio, and television including *Shenandoah* on Broadway, *Closer than Ever* (Dora Mavor Moore Award), the cross-Canada tour of *Jacques Brel*, *Unforgettable: The Story of Nat King Cole* in Vancouver and nine Christmas Pantomimes produced by Ross Petty at Toronto's elegant Elgin Theatre. He was Musical Director/Arranger for a tribute to Oscar Hammerstein II at the Hummingbird Centre with the Mendelssohn Singers and from 2006 to 2009 he was the MD for the brand new Showcase Festival on Vancouver Island, where he was commissioned to write the coal miners' musical *Dancing in the Coal Dust*. More recently he MD'd Brubeck's Oratorio *Light in the Wilderness*, performed by the celebrated Elora Festival Singers.

As a composer, his credits include works for orchestra, chamber groups, choirs and stage bands. He has written or collaborated on over 70 professionally produced musicals, including many of the longest-running shows in Canadian Theatre History. In 2006, he took on the position of Organist/Choir Director at Hillcrest Christian Church in Toronto, and he has created a considerable body of new sacred compositions for them. That same year, The Port Mansion Theatre in St. Catharines presented *The Magic of Music*, featuring 39 of David's over

2,000 songs. In August, his new musical *Rob Roy* had the honour of premiering at the celebrated Edinburgh Fringe Festival to great acclaim. The CD and Songbook for that show were released in 2007. His musical *Catwalk* (written with J. Sean Elliott) has been optioned for a film. He is currently working on two new commissions – *Eva*, based on the legendary vaudevillian Eva Tanguay, and *Dance with Duarte*, a musical set in the traditional Spanish “All Souls’ Day”.

At the piano, David is featured on the concert circuit with programs ranging from classical to musical theatre to jazz, including ongoing appearances. This summer he was featured at the Elora Festival in a tribute to Musical Theatre along with megawatt Diva Jackie Richardson. In the 2010/2011 season he will anchor a *Theatre Giants* series in the George Weston Concert Hall at the Toronto Centre for the Arts.

David was born in Calgary, where he first was heard on radio at the age of five. He studied at the University of Calgary, the Berklee School of Music in Boston, the Royal Conservatory, and the University of Toronto. He lives in Toronto with his wife Lona Davis, a gifted pianist and musical director, and has been blessed with three children, Gordon, Cayleigh and Levi.

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### ***Henry's Wife***

Randall Eng with Alexis Bernier

Randall Eng, composer

Alexis Bernier, librettist

#### CAST

James Sasser as Henry

Amy Justman as Marisa

*Henry's Wife* is a love story, a mystery, a family drama, a ghost story. It is a piece about being stuck in the past, about embracing the future, about creative inspiration, a piece where a stranger arrives and disrupts the status quo. At the work's center is the question of the natural order of the world—whether it exists, whether it is desirable, what our place is in it, how much we can affect the progress of our lives.

The story takes place on the secluded estate of Henry, a famous, reclusive artist. He lives with his second wife, Pascal, and his daughter, Marisa. It is eventually revealed that Henry's dead first wife (Marisa's mother) has been coming to him in his dreams and has informed him that the following will happen:

1. Henry will summon a journalist, Daniel, to the estate to take Henry's first interview in decades.
2. Daniel and Pascal will fall in love at first sight.
3. They will leave and start a new life together.
4. Most difficult of all, Marisa must also leave.

This, in fact, is what happens. With varying levels of awareness of the "plan", the four characters alternately embrace, resist, and accept the directives of Henry's dream.

The score is in turn propulsive and lyrical, operatically passionate and theatrically intimate, and is equal parts jazz, opera, and musical theatre.

*Henry's Wife* has received developmental support from Tapestry New Opera and American Opera Projects. The Center for Contemporary Opera presented the first complete piano-vocal reading of the work in New York in 2009.

**ALEXIS BERNIER'S** plays have been critically acclaimed across Canada. Over four seasons, five of her plays have been work-shopped at the Stratford Festival, including *Still Life*, *Vicious Circle*, and *Some People's Children*. For Skazmos Theatre Toronto, she has directed seven of her plays, including *Truce*, *The Pride*, and *Breaking Character* ("one of the richest, most subtle scripts of the year..." Jon Kaplan, *NOW*), starring such esteemed actors as, Martha Henry, Diana Leblanc, R.H. Thomson, David Fox, Maria Ricossa, Karl Pruner, and Oliver Dennis. For Princeton Entertainment and the Kennedy Center, Alexis has written gala concerts and Christmas shows starring Julie Andrews, Christopher Plummer, and Joel Grey. *Henry's Wife* is her only full-length libretto. Her books and lyrics for musicals include *Musical Chairs*, *Vicious Circle*, and *Choose*, a children's show for which she also served as composer. Current projects: for Skazmos, a trilogy of one-woman rants (*Apologia*, *Penance*, *Paradise*); the adaptation of her play *Some People's Children* into a musical for the Cell Theatre in New York; and *Years of Wednesdays*, a screenplay for Dame Cleo Laine.

Hailed as "one of the most brilliant young composers of his generation" (*New Music Connoisseur*), **RANDALL ENG** has devoted his career to mining the territory between opera, music-theatre, and jazz. His opera *Florida* was given a workshop production at Lyric Opera Cleveland in 2006; reviews praised the score as "brilliant", "captivating", "luminous", "thrilling", "beguiling", "haunting", "delectable", "a significant, snazzy work" (Donald Rosenberg, *Cleveland Plain Dealer*). *Florida* was previously presented at New York City Opera's *VOX* festival and the Public Theater's *New Work Now!* festival.

In addition to *Henry's Wife*, Randall's theatrical works include *Cocktails* (Circle East), *Usher*, *Falling* (Opera Vindaloo Festival), and the video opera *The Woman in the Green Coat* (Edinburgh Fringe Festival). Non-theatrical works include commissions for Albany Symphony Orchestra's *Dogs of Desire*, *Mirror Visions Ensemble*, and baritone Marcus DeLoach. He has been awarded prizes and residencies from Tapestry New Opera, American Opera Projects, the Eugene O'Neill National Music Theatre Conference, the Civitella Ranieri Foundation, the Frederick Loewe Foundation, the Virginia Arts Festival, the Bang on a Can Summer Institute, Boston Metro Opera, and New Dramatists.

A former *Jeopardy!* champion, he is a graduate of Harvard University, Cambridge University, and New York University (GMTWP), where he currently teaches.



***Cassandra* and *Mother of Kings***

Ian McAndrew with Gordon Portman

Ian McAndrew, composer

Gordon Portman, librettist

Performers: Ramona Carmelly, mezzo-soprano and Jennifer Tung, piano

Programme: Grieving Queens: 2 Arias by Ian McAndrew and Gordon Portman

1. "All the years" (Clytemnestra) *Cassandra* (2003)
2. "My womb cries out" (Eleanor) *Mother of Kings* (work-in-progress)

**IAN McANDREW** was born in Vancouver in 1958, where he attended the University of British Columbia as an opera major, studying voice and stagecraft with French Tickner and composition with Dr. Stephen Chatman. After working for Pacific Opera Association as Production and Acting General Manager, in 1981 Mr. McAndrew moved to Toronto where he has performed frequently with Toronto Operetta Theatre and was a founding member of The Victoria Scholars Male Vocal Ensemble in 1993. During this time he also wrote two full-length stage plays and was a member of the Tarragon Theatre's Six Playwright's Unit in 1983-1984.

In 1998, Mr. McAndrew began to turn his attention to composition. In addition to writing several short vocal, choral and chamber pieces, his first opera, *Benjamin Brown*, a one-act chamber work for young audiences, was composed in 1999 and recorded in 2000. His full-length chamber opera based on the story of the Trojan princess and prophetess, *Cassandra*, with a libretto by Gordon Portman, received its world premiere on 25 May 2003.

Mr. McAndrew is currently working on two more operas with Gordon Portman, *Mother of Kings*, the story of 12th century queen Eleanor of Aquitaine, and *The Other Boat*, based on the short story by E.M. Forster, as well as a musical, *Storyville*, with book and lyrics by Charlotte Fielden.

**GORDON PORTMAN** is a multi-disciplinary theatre professional currently based in Brandon, MB. As a playwright, his plays have been presented on stages from Victoria to Halifax and have won several awards. He has been a member of playwrights' units at Buddies in Bad Times Theatre, Theatre Passe Muraille and The Banff Centre, and was a playwright in residence at the Shaw Festival. As a director, upcoming productions include Mozart's *The Marriage of Figaro* (Brandon University School of Music, Brandon MB), where he recently directed a well received production of Benjamin Britten's *Albert Herring*. As an actor, Gordon has been acting professionally for almost twenty five years, most recently in *ART* for Pet Projects Productions in Brandon. Finally, Gordon also teaches several courses at Brandon University – creative writing, screenwriting, opera workshop, and this fall will be covering scene study classes in the drama department.

### ***One Step Forward***

Leslie Arden

Arden will sing songs from *One Step Forward* (music & lyrics by Leslie Arden, book by Tim French & Berni Stapleton), followed by a song from a show in development with Norm Foster, *Ned Durango*.

**LESLIE ARDEN** has written over a dozen musicals, including the critically acclaimed and multi-award winning *The House of Martin Guerre* and the Chalmer's Award winning *The Happy Prince*. Leslie's musical adaptation of Shakespeare's *Much Ado About Nothing* (with book by Berni Stapleton and Tim French), *The Boys are Coming Home*, was produced by Chicago's American Musical Theatre Project in Chicago in August, 2006, and this musical was chosen to be showcased by The National Alliance of Musical Theater in New York City later that same year. This musical has been renamed *One Step Forward*, and will receive a concert production by Talk Is Free Theatre in December. Leslie composed the music for Toronto's Canadian Stage Company's productions of *The Beard of Avon* and *It's a Wonderful Life*, as well as the Stratford Shakespeare Festival's 2009 production of *Cyrano de Bergerac*. Her family musical, *The Princess and the Handmaiden*, was premiered at LKTYP last fall. Leslie collaborated with Norm Foster on the oft produced musical murder mystery, *The Last Resort*, and currently, Leslie and Norm are working on a new musical called *Ned Durango*. Finally, Leslie is at work on a contemporary musical version of *Moll Flanders*.

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### ***Biggish Kids***

Bram Gielen with Tracy Michailidis

Bram Gielen, composer

Tracy Michailidis, producer

performers: Sara Farb, Allie Hughes, Alex Samaras, and Felicity Williams.

*Biggish Kids* is a collection of songs that deal with the particularities of growing up today, now. Through the acknowledgment and occasional subversion of recognizable popular music idioms, the songs attempt to deal with issues of growth and interpersonal connection unique to the post-industrial age. For example, since from childhood, people are already so acquainted with the common tropes of love, lust and heartbreak through their iterations in Pop culture, there is now a large set of expectations to be satisfied (or not) when these feelings are finally encountered in "real life". The songs of *Biggish Kids* aim to convey the experiences of people trying to work out these tough spots and others, while conversing with the cultural manifestations of these scenarios, either through rejection, acceptance, or blissful naiveté.

**BRAM GIELEN** is a bassist, pianist and composer living in Toronto. On the heels of a childhood spent studying classical piano, Bram went on to study double bass in the Jazz program at the University of Toronto's Faculty of Music in 2004. While a student, he was a

recipient of several awards and scholarships, including the Duke Ellington Society Scholarship and the Prince Edward County Jazz Festival's "Rising Young Star" award. In addition to various studio and live work, Bram can regularly be seen performing as a member of the band T H O M A S, as well as in the backing bands of Steve McKay and Allie Hughes. Bram's first large musical project, *Biggish Kids*, premiered in August 2010, as part of Summerworks' inaugural Musical Works in Concert series.

**SARA FARB** is thrilled to be able to perform *Biggish Kids* once again, following an incredibly successful evening at SummerWorks' Musical Works in Concert series. Sara is a frequent cabaret performer around Toronto (and once at the esteemed Joe's Pub in NYC) and has been performing in this city since she was very small. Favourite credits include *Jane Eyre*, *Oliver!*, *A Midsummer Night's Dream*, *The Wizard of Oz*, *Songs for a New World*, *The Sisters Rosensweig*, and *Edges: A Song Cycle*, which she also co-produced. She also has extensive film, TV, and voice-over credits. This past summer, Sara produced a presentation of Akiva Romer-Segal and Colleen Dauncey's musical work *The Subway Songs*, in which she also performed, and in which Bram lent his skills on the bass. *The Subway Songs* will soon be granted a more official run. Sara is very grateful that Bram asked her to participate in one of the most inspiring, original, challenging pieces she has ever had the pleasure of singing. Sara can almost taste the sweet freedom of graduating from the University of Toronto with a BA in English, where she has been a student for about 6 years. Literally.

Besides her own music project, which is her focus right now, **ALLIE HUGHES** is known for being in the top ten contestants on CBC's *How Do You Solve a Problem Like Maria?*, and was a member of the original cast of the new Ben Elton/Andrew Lloyd Webber musical, *The Boys in the Photograph* (Mirvish). She was also seen last in Toronto's first production of *A New Brain* (Acting Upstage), and in *Camelot* (Drayton). Allie trained in classical piano and voice in high school at the Interlochen Arts Academy in Michigan, and in musical theatre performance at Sheridan College.

**ALEX SAMARAS** has studied at the University of Toronto (Jazz Performance) and the Banff Centre for Creative Music. Alex is currently a freelance vocalist/musician performing in Toronto and New York. He has worked with Marvin Hamlisch, Helmuth Rilling (Bach Festival Singers) and performs with the Meredith Monk Vocal Ensemble. Alex is also Music Director for Toronto Youth Theatre (*Seussical*) and the Children's Theatre Project (*Sweet Charity*). You can catch Alex every month at Toronto's Gate 403 and other venues with "The Sondheim Jazz Project."

**FELICITY WILLIAMS** is an active member of Toronto's vibrant music community. Since graduating from York University's music program in 2006, she has been establishing herself in the jazz/creative music and indie scenes as a musician with an ambitious approach to the role of the voice in a variety of ensembles. In 2007, she attended Dave Douglas's workshop at the Banff Centre for the Arts, where she forged connections with musicians in Vancouver, Montreal, New York, and Boston. Based in Toronto, she is busy as a side person in a number of ensembles, and is also a member of the chamber folk-jazz quartet Hobson's Choice. Last year, Hobson's Choice released two albums, including many of her compositions. She leads

the Al Purdy Project, featuring her compositions based on the poems of Canadian poet laureate Al Purdy. Recently she sang in Manhattan on David Garland's NPR broadcast, *Spinning on Air*, with the Alex Lukashevsky Trio. She has worked as a side person with Broken Social Scene, Snowblink, and John Southworth, as well as participated in a number of modern jazz and indie recording projects.

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**Saturday SHOWCASE**  
SHAW Festival Studio Theatre,  
Niagara-on-the-Lake

October 23, 2010 20h00 - 22h00

***Fallen Voices: Time will Erase***

Kristin Mueller-Heaslip and Virginia Reh

***Gothic***

Cathy Elliott

***Hansel & Gretel: Typographic Play***

Sheldon Rosen and Darren Russo

**Tapestry's Creative Process: Marjorie Chan, Writer in Residence as hostess; A writer/composer team from the most recent LIBLAB; 2 Opera Briefs**

Marjorie Chan

***Maria Severa***

Paul Sportelli, Jay Turvey, and members of the Shaw Company

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***Fallen Voices: Time will Erase***

Kristin Mueller-Heaslip with Virginia Reh

Alex Eddinton, composer  
Kristin Mueller-Heaslip, soprano  
Virginia Reh, director  
Jen Wardle, saxophone and production design

*Time Will Erase*, written and performed by Kristin Mueller-Heaslip and composed by Alex Eddington, is the first in a trilogy of short operas entitled *Fallen Voices*, which debuted in Toronto in September, under the direction of Virginia Reh. The operas were written for soprano and saxophone (Jen Wardle) and each is about a fascinating woman. *Time Will Erase* delves into the life and work of Russian poet Anna Akhmatova.

### ***TIME WILL ERASE***

Before the revolution of 1917, Anna Akhmatova was one of Russia's most famous poets. After the revolution her work was condemned as bourgeois and trivial and she was unable to publish. She wrote very little and lived in poverty.

In 1935 her only son Lev (referred to as Lyova in this work) was caught up in the Terror. Like many women whose loved ones were being held, Anna waited daily outside of the prison for a chance to see her son, to give him food and gifts, and to plead for his life. The central

incident of this work, where Anna is accosted by another grieving woman, actually happened:

One day somebody in the crowd identified me (...) and asked me in a whisper (everyone whispered there): 'Can you describe this?' And I said: 'I can.'

From this experience Anna began to write *Requiem*, her tragic masterpiece. Still unable to publish and in danger of arrest, Anna and the other underground poets of her circle would memorize their work, then burn the hard copies. Late in her life, after Stalin's death, Akhmatova was honoured and allowed to publish again, and was able to recreate many of those burned works.

**ALEX EDDINGTON** - Composer, musician, playwright and actor Alex Eddington completed his Master's degree in composition at the University of Alberta, where he studied with Howard Bashaw, Paul Steenhuisen and Andriy Talpash. His undergraduate training was in his native Toronto with Gary Kulesha, Alexander Rapoport and John Hawkins. He has attended workshops for emerging composers including the National Arts Centre Young Composers' Programme in 2006, and the 2008 Quatuor Bozzini "Composer's Kitchen" in Montreal.

His musical works have been commissioned and performed in Canada and internationally by established artists and presenters, including Quatuor Bozzini, the Talisker Players, members of L'Orch tre de la Francophonie Canadienne, the Edmonton Saxophone Quartet, the Toronto Chamber Choir, and Vox Novus, as well as a younger generation of professionals such as Kristin Mueller-Heaslip, Jeremy Maitland, Catherine Carignan and the Silver Birch String Quartet. In 2008, his orchestral work *Reiteration* was the winner of the Orchestras Mississauga Emerging Composer Competition. He received a 2004 SOCAN award for his monodrama *Death to the Butterfly Dictator!*, and in the same year, *Dance Attack!* for orchestra was a finalist in the Toronto Symphony Orchestra's 'New Creations' young composers' competition.

In 2005 Alex Eddington was the recipient of a SSHRC grant for a project exploring new intersections of music and theatre/dance. Mr. Eddington has toured the Canadian Fringe festival circuit in his own original plays: *WOOL* (2006), *The Fugue Code* (2007) and *Old Growth* (2008); and an original production of TJ Dawe's comic monologue *Tired Clich s* in 2009. Alex Eddington combined his two loves - music and theatre - in his 2008/09 Urjo Kareda Residency at Tarragon Theatre in Toronto, where he work-shopped a new play (*Emily C.*) and apprenticed with three professional sound designers. Mr. Eddington is a member of the Edmonton Composer's Concert Society, and an Associate Composer of the Canadian Music Centre.

**KRISTIN MUELLER-HEASLIP** - Kristin is known to Canadian audiences as an intelligent and sensitive performer of new and unusual music. Winner of the 2008 Eckhardt-Grammate National Music Competition, Kristin performed across Canada on the winner's tour. Recent appearances include Elvira in Opera in Concert's production of *I Puritani*. With her husband

Benjamin Mueller-Heaslip, Kristin is a founding member of The Parkdale Revolutionary Orchestra.

**VIRGINIA REH'S** multi-faceted career embraces directing, acting, teaching, theatre, music theatre, opera, film, T.V. A founding Co-Director of Script Lab and former Artistic Director of the Gryphon Theatre and, she has worked with the Edmonton, Canadian and Vancouver Opera Companies, Opera Lyra, Tapestry Singers, Theatre on the Grand and Shakespeare in the Square. She directed several productions at Toronto Operetta Theatre, as well as adapting the libretto for the Canadian work *Leo the Royal Cadet*. Virginia is on the faculty of the Department of Dramatic Arts at Brock University, where she teaches acting and directing, with a focus on lyric theatre. She was Drama Coach and Production Manager for the Canadian Children's Opera Chorus for fourteen years and has been Dramatic Consultant to Opera In Concert for twenty-seven years, working on over fifty operas.

**JEN WARDLE**, saxophones/production design - Saxophonist and visual artist Jennifer Wardle studied music and visual art at York University and O.C.A.D. She has studied saxophone performance in Toronto with Paul Brodie, at the Conservatoire National Supérieur de Musique ( Paris ) with Claude Delangle and has performed at masterclasses of Jean – Marie Londeix and James Houlic. Jennifer represented Canada at the Tenth World Saxophone Congress and has performed with earshot! ensemble and for many composers of new music as a soloist and as a member of the All-Girls Saxophone Duet, the Sky People Saxophone Quartet, and the Parkdale Revolutionary Orchestra. Jennifer participates in solo and group shows with her drawings, paintings and installations. Her work has been exhibited in galleries and festivals in Canada, the United States, Hungary and Italy and is included in several corporate collections.

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### ***Gothic***

Cathy Elliot

*Gothic* is a novel musical romance about a man who is in love with writing, but has been confined by the "Bible" rules of Dark Love Novels, a publisher of gothic tomes for teens. He's been writing under a female pseudonym, drifting away from the protocol, and is forced to write three novels in forty-eight hours or return his advances. How hard can it be? There's "always an always" to guide him along, and stock characters to move around. Simply open three documents, type three titles and go! Only problem is, his Goth editor keeps interrupting and his stock characters are bored with the rules too, and a little more than pissed off that he's putting them through this marathon.

This is a work in progress, which features four actors in an army of characters spanning hundreds of years, thousands of miles, and a dizzying array of music genres. (All sung and played by Cathy Elliott - no stranger to multiple jobs and personalities.)

**CATHY ELLIOTT'S** artistic experience spans 20 years as designer, actor, writer, and composer. Selected roles: Jo *Cowgirls*, Maggie *The Princess and the Handmaiden* (LKTYP), Miss Shields *A Christmas Story* (Theatre Orangeville), Esther *Breaking Up is Hard To Do* (Stage West Toronto), Elizabeth, *Oil Rush* (Victoria Playhouse), Hanna, *Spitfire Grill* (Theatre London), Sharon in her one woman musical *Moving Day* (Talk is Free). She received a Dora nomination for The Swallow in Leslie Arden's *Happy Prince*. Her musical *Fireweeds* premiered at the Red Barn Theatre and is now a musical for nine women. *Moving Day* was featured in regional festivals: NSTF Toronto, SNTF Halifax and Apollo 11's 40th Anniversary in Alliston Ontario. She has been working with the DAREarts Foundation as a facilitator for the Aboriginal Arts Program "First Roots" in First Nations remote communities. She wrote the script and composed film score for documentary *Webequie* narrated by Graham Greene, now released.

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### ***Hansel & Gretel: Typographic Play***

Sheldon Rosen with Darren Russo

Jonathan Aitken, "kinetic typographer"

Sheldon Rosen, librettist

Darren Russo, composer

performers: David Coomber, Anthony Malarky, Jesse Nerenberg, Christina Opolko

Helen Kopec, cello

*Hansel and Gretel* is an imaginative new creation set in a concentration camp found in a dark, German forest in 1940 and told by a concentration camp inmate. Using animated graphic design, music, text and theatrical dialogue, this is a work-in-process that travels between the unique, yet connected, worlds of music theatre, opera, and choral work. Currently writing and teaching in Toronto, Rosen has written 17 plays produced throughout United States and Canada. *Hansel and Gretel* is the fruit of a Creative SSHRC Grant awarded in 2008-10. Rosen will be accompanied by composer Darren Rosen (Montreal), David Coomber, Christina Opolko, Jesse Nerenberg and Niagara-on-the-Lake cellist Helen Kopec, and others.

**JONATHAN AITKEN** is currently an Associate Professor at Emily Carr University of Art and Design. Previous to that, he was an Associate Professor at Ryerson University. As well, he owned and operated a graphic design studio, Pages Design, for 15 years. His area of creative research is in the field of kinetic typography. He has recently completed working on a project funded by an SSHRC Research/Creation Grant in Fine Arts. This project combines kinetic typography with interactive live performance with the goal of creating a believable "typographic character".

**SHELDON ROSEN:** 17 plays produced throughout United States and Canada. *NED AND JACK* was produced at the Stratford Festival in Ontario, Canada, in 1979 and 1980 and won the 1980 Canadian Author's Association Award for Drama and was directed on Broadway in 1981 by Colleen Dewhurst and nominated for an Association of Canadian Television and Radio Award. Published by Samuel French in 1983. Playwright- in-residence at the National Arts



Centre in Ottawa, the Stratford Festival in Stratford, Ontario (twice), the Shaw Festival at Niagara-on-the Lake, Toronto Free Theatre in Toronto and at San Jose State University. Received three Canada Council Arts Awards and several Ontario Arts Grants. Chairman of the Guild of Canadian Playwrights for 1979-80. Mr. Rosen was selected to be a member of the New Dramatists in New York 1984. In 1990 he received the first annual Joe A. Callaway Award for playwriting at New Dramatists. Created and directed the playwriting program at the National Theatre School of Canada for eight years. Currently writing and teaching in Toronto and is an Assistant Professor of Creative Performance Studies at the Ryerson University Theatre School where he won the McConnell Curricular Innovation Award in his first year of full-time teaching.

**DARREN RUSSO**, composer and pianist based in Montréal, Québec began studying piano at an early age. It wasn't until his late teens, however, that he discovered composition which quickly became his dominant source of musical satisfaction. Since starting his undergraduate degree in composition and theory at McGill University's Schulich School of Music in 2006, he has enjoyed numerous successes as a composer and pianist on both the academic and professional front. He is a recipient of the McGill University Music Entrance Scholarship, Sara Berlind Memorial Scholarship and Andrew Svoboda Award for composition. He was awarded two positions as composer in residence for the McGill Contemporary Music Ensemble (*Tick Tock, Bang Bang* – 2009), and the McGill University Chorus (*Missa Syllabis* – 2010). Recently, he collaborated with Sheldon Rosen on creating music for his play *Hansel and Gretel* which ran at Ryerson University in May 2009. Other collaborations include pianist and arranger for the Becket Players *Way Off Broadway* productions (Montréal, 2005-09), and first keyboards/conductor for the bilingual production of *Altar Boyz* in Montréal (2008).

**HELEN KOPEC** received her Bachelor of Music degree from the University of Toronto, where she studied with Vladimir Orloff. She also attended master classes with Janos Starker at the Banff School of Fine Arts. She was principal cello with the Chamber Players of Toronto, and a member of the Calgary Philharmonic Orchestra. Helen returned to Canada in June, '07, after having lived in Atlanta, GA, where she performed regularly with the Atlanta Symphony Orchestra, the Atlanta Ballet, and was a member of the Amadeus String Quartet. Her radio program, "Afternoon Intermezzo," was featured daily on WMLB, "The Voice of the Arts in Atlanta." She now lives in Niagara-on-the-Lake, and has performed with the Shaw Festival, Toronto Symphonia, and the Hamilton Philharmonic.

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**Tapestry's Creative Process: Marjorie Chan, Writer in Residence as hostess;  
A writer/composer team from the most recent LIBLAB; 2 Opera Briefs**

Marjorie Chan

**MARJORIE CHAN** is a writer based in Toronto. Her works have been performed in Canada, the U.S., Hong Kong and Russia. Marjorie's playwriting debut, *China Doll* was nominated for a Dora (Outstanding New Play), as well as the Governor General's Literary Award. Her other full-length plays include *a nanking winter* and *The Madness of the Square* as well as the adaptation of the Japanese modern classic, *in the garden, two suns* with Damien Atkins. Her

writing has also supported dance pieces, sound theatre, radio drama and 'cell phone' plays. As a librettist, Marjorie's work includes *Mother Everest*, as well as *Sanctuary Song*, the latter which was recognized with a Dora Award for Outstanding New Opera. Other awards include a Dora (Outstanding Performance for TYA), as well as the K.M. Hunter Artist Award. She has been in residence with Cahoots Theatre Projects, Theatre Direct Canada, SUNY (Geneseo, New York) and most recently with Theatre du Pif (Hong Kong). Current writing includes a new opera libretto, *M'Dea Undone*, and a new play with music, *Hello Cello, Goodbye Heart*. [www.marjoriechan.com](http://www.marjoriechan.com)

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### ***Maria Severa***

Sportelli, Paul and Jay Turvey with members of Shaw Company

#### CAST

Julie Martell as Maria

Mark Uhre as Armando

Paul Sportelli, piano

*Maria Severa* transports us to nineteenth-century Portugal and tells the story of the country's first fado singer. Maria, born in the slums of Lisbon, sings in her mother's tavern. She has a love affair with Count Armando di Vimioso, an aristocratic bullfighter, who helps her in her meteoric rise to fame. *Maria Severa* the musical is a portrait of the artist as a young woman.

**PAUL SPORTELLI** and **JAY TURVEY** have written 6 musicals to date: *Little Mercy's First Murder* (with playwright/lyricist Morwyn Brebner), *Tristan, Step Right Up!* (with playwright/co-lyricist Eric Woolfe), *Maria Severa*, *Nobody Told Me* (a cycle of songs), and most recently *Oracle*. *Little Mercy's First Murder* premiered at the Tarragon Theatre (Toronto, 2003) and won 7 Dora Awards that season. It has been produced twice since: at Touchstone Theatre (Vancouver, 2005) and at Ground Zero Theatre (Calgary, 2006). *Tristan* premiered at the Shaw Festival in 2007, after having appeared on the Shaw Festival Musical Reading Series in 2005. *Step Right Up!* premiered at Theatre Orangeville (2008). *Maria Severa* first appeared on the Shaw Festival Musical Reading Series in 2009 and will receive a full production at Shaw in 2011. *Nobody Told Me* premiered at the Berkeley Street Upstairs Theatre (Toronto, 2009), and *Oracle* is a work-in-progress. Paul and Jay have released two commercial recordings of their pop music as the jaypaul project: *j-paul* (1998) and *the story of my life* (2001), as well as a cast recording of *Tristan* (2007). Paul has been the Music Director of the Shaw Festival since 1999, where he has composed original music for sixteen plays, and has been musical director for shows in Toronto and on tour (*Aspects of Love*, *Les Miserables*, *Miss Saigon*, *Beauty and the Beast* as well as at theatre companies like Arena Stage (Washington DC), Soulpepper (Toronto) and Canadian Stage (Toronto). Jay has worked as an actor at the Shaw Festival, the Stratford Festival, and in Toronto (*Cats*, *Les Miserables*, *Miss Saigon*, *The Lion King*).

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## Credits

### Organizing Committee:

Virginia Reh, Assistant Professor, Department of Dramatic Arts (MIWSFPA, Brock University NIAGARA)

David Vivian, Associate Professor, Department of Dramatic Arts; Director, Centre for Studies in Arts and Culture (MIWSFPA, Brock University NIAGARA)

Scott Burke, Artistic Producer, Eastern Front Theatre (Dartmouth, NS)

Christina Loewen, Executive Director, Opera.ca (Toronto, ON)

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Barb Tomasic, Artistic Director, Musical Theatreworks (Vancouver, BC)

Elizabeth Wells, Chair of Department of Music, Mount Allison University (Sackville, NB)

Helen Zdriluk, Lecturer, Department of Dramatic Arts (MIWSFPA, Brock University NIAGARA)

Jacqueline Costa and Nicholas Carney, senior undergraduate students of the Department of Dramatic Arts (MIWSFPA, Brock University NIAGARA)

### Conference Production:

Finn Archinuk, website development

Victoria Mountain, journal co-editor

Caitlin Popek, programme editor

Christopher Penney, production management

. . . all graduates of the Department of Dramatic Arts (MIWSFPA, Brock University NIAGARA)

### volunteer students from the Department of Dramatic Arts:

Lauren Ellacott, Kevin Fitzpatrick, Christy Hanes, Jessica Johnston, Anna MacAlpine, Mallory Rivest, Ray Robitaille

### volunteers from the community:

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Roberta Doyle

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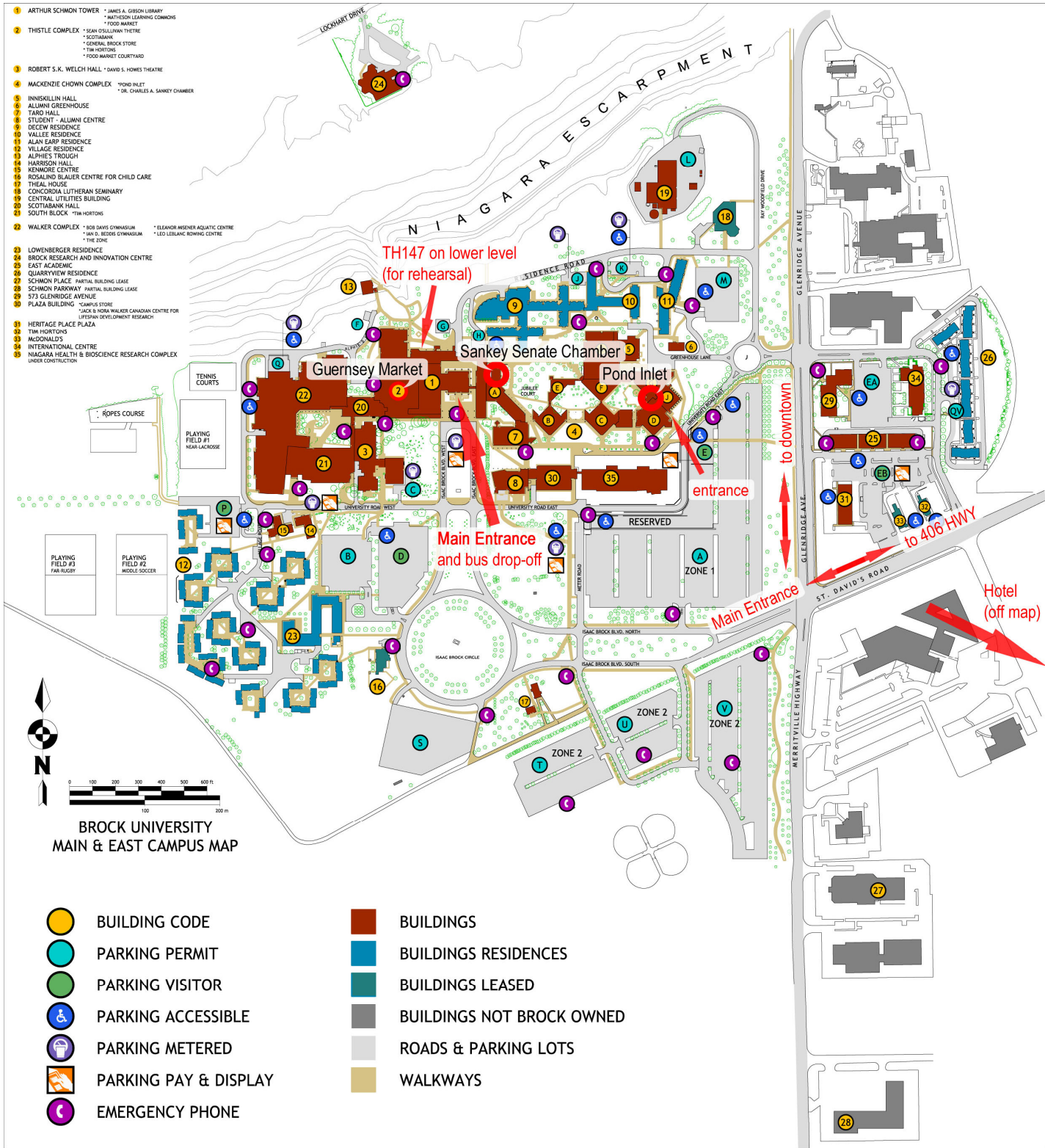
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Brock University Co-op Programs

Shaw Festival

St. Catharines Mazda





## Co-op Programs

### Dramatic Arts Program

***"Cutting edge - the Brock Program is the best kept secret in Ontario... among the most interesting and innovative we have in this country."***

- Professor Stephen Johnson, Director of the Graduate Centre for Study of Drama, University of Toronto

### Dramatic Arts Co-op

A Co-operative Education Program is an educational program which alternates periods of academic study with periods of work experience where a student is engaged in productive work within his or her corresponding field of study.

Co-operative Education students enjoy the opportunity to experience real-world training in addition to their academic lessons.

The Co-op Program provides a framework for students to make connections with employers, polish their resume writing and interview skills, and provides a context for self-reflection and critical thinking.

### Why Hire a Co-op Student?

In this dynamic partnership and involvement with the student's education and training, employers are considered to be co-educators. The employer benefits in this partnership by having access on an annual basis to enthusiastic and well prepared student employees who are willing to work hard and learn.

Through the Co-operative Education process, employers have a cost-effective means of evaluating and screening the potential of future employees without making a long term hiring commitment.

Employers also have the opportunity for dialogue and the exchange of ideas and developments, including collaborative research with the University faculty. Employers can also enhance their recruitment image on campus and strengthen community / industry / university links through support of the program.

Our students are selected from a broad pool of candidates and accepted on the basis of academic performance. Once admitted to a Co-op program, students must meet Brock's rigorous academic standards in order to continue in the Co-op option. Hiring a Co-op student means gaining access to the best and brightest students available.

Participation in weekly employment readiness workshops delivered by industry partners, prepares students for transition to the working world. They are eager and ready to make an immediate contribution to your team.

Brock's Co-op Programs Office can customize your recruiting efforts. We will respond to your staffing needs with personal, individual attention to ensure you source the most suitable candidates for your needs.

### Types of positions held by DART students:

Den Parent, Stratford Festival Theatre  
Theatre Intern, Carousel Players  
Assistant Producer, Resurgence Theatre Company  
Camera Operator, Central Studios  
Production Assistant, HorseHead Theatre  
Stage Assistant, Solar Stage  
Stage Manager, Victoria Playhouse Theatre

### Recruitment Dates

Students are available to work from May to August each year. Recruitment begins in January.



### Contact the Co-op Office:

Brock University, Co-op Programs Office  
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St. Catharines, ON, L2S 3A1  
[www.brocku.ca/co-op](http://www.brocku.ca/co-op)  
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