

# BELLA ROSE

Arts Centre

## 2021 MUSICAL THEATRE TRIPLE THREAT *Magazine*

### FEATURING:

- Faculty
- Instruction  
*Singing, Dancing, and Acting!*
- Importance of Discipline  
*Rules to Live By*
- Much more



# WELCOME TO THE BELLA ROSE ARTS CENTRE'S TRIPLE THREAT THEATRE PROGRAM

If you are serious about musical theatre, this program can move you forward in your performing arts aspirations. The triple threat theatre program is a two-week, immersive, musical theatre program for students to develop their skills in acting, choreography, and vocal training.

The goal of the program is to bring your skills to the next level in the world of theatre. Our program is led by trained professionals with extensive experience in theatre and performance industries. Participants will be challenged daily by studying and implementing movement, body language, timing, facial expressions, eye contact, spatial awareness and more. You will be exposed to text analysis, scene work, and improvisation to help them discover who they are as a performer and how to collaborate with others to showcase their skills. But the best aspect of a program like this is meeting and working with other people who share your love of performing. Enrollment in this program will be a great experience for many reasons.

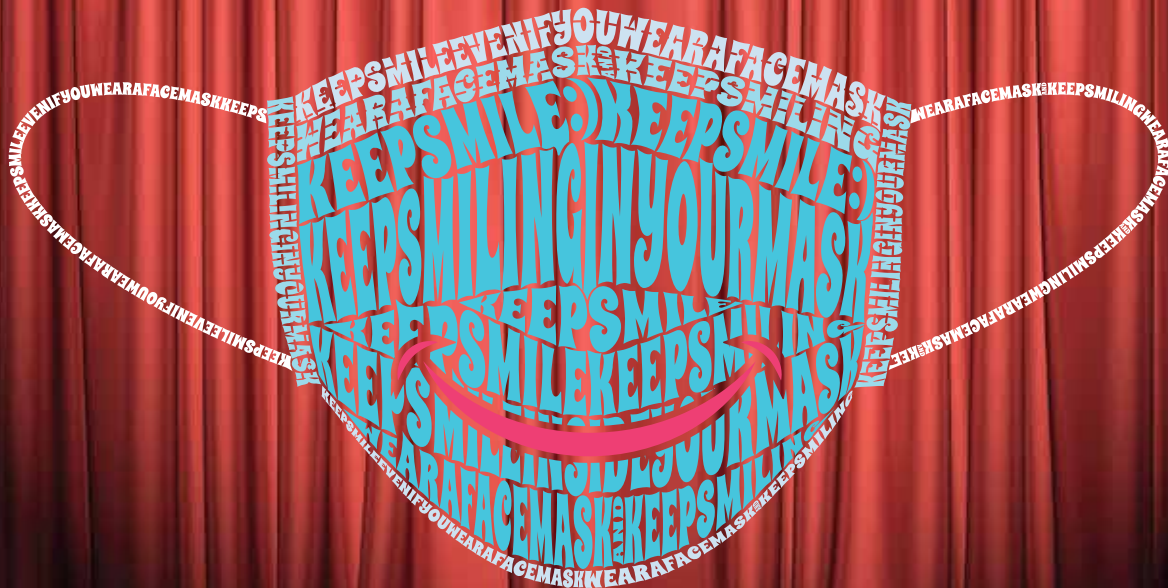
- You will be able to add this to your professional resume.
- You will learn more about your limits and your talents.
- You will make friends with those who share your love of drama and singing.
- You will expand your dreams and goals and be opened to new experiences and opportunities.

Qualified instructors from the Atlantic artistic community will lead you in skill building workshops and invite special guest coaches in to work on all aspects of the performing arts business.

# SAFETY DURING COVID-19

The Bella Rose Musical Theatre Program is committed to making the school atmosphere safe and comfortable for all students. Every effort will be made to keep training and performance areas clean and sanitary. We follow all public health guidelines.

Masks will be worn when necessary and hand washing will be an ongoing requirement and done at every break time.



# WORDS TO LIVE BY

The Faculty of the Bella Rose Musical Program are a highly Skilled team of professionals assembled to ensure that participants receive the highest quality training from the program.

Rules and regulations are designed to help ensure that this training is provided in the most organized and fair environment possible, encouraging respect for other students and staff. All participants in the program are regarded as mature and responsible individuals who are responsible for their own behavior.

## **General Behavior**

Participants should behave with courtesy and respect towards fellow students and staff. Inappropriate behavior will result in dismissal from the school.

Students are asked to refrain from eating, drinking or chewing gum during class instruction.

Students are asked to respect the rehearsal process by encouraging their fellow students in an atmosphere of support and positive energy, remembering that you should "treat others with the respect you would wish for yourself", a good motto to follow.

## **Smoking**

Smoking is prohibited in all workspace areas.

Students are encouraged to be attentive, energetic, and focused on the task at hand.

## **Promptness**

It is essential that students arrive on time for classes and rehearsals, and are fully prepared to begin classes as scheduled.

## **Lunch**

Students are encouraged to bring lunch to the school. If students leave the space during the lunch period, they must inform an instructor and return promptly for the afternoon session. Those students staying for lunch are asked to deposit their garbage in the container provided.

## **Sign-in Sheet**

All students must sign-in at the beginning of the day on the sign-in sheet provided. If there are dates and times that a student is unable to attend or for which they will be late, the instructors must be notified in advance.



## TIME TO GET STARTED!

Before you begin, we know the first day of rehearsal, even in a professional production, can be a nerve-racking experience: meeting new people, performing in front of strangers, and adjusting to the environment. At the Triple Threat Theater Program, we want to do everything in our power to relieve any stress or anxiety, so we are conducting introduction meetings for all the students.

Participants will meet the Artistic and Music Directors in a one-on-one setting and get comfortable in the theatre space. During these 15-minute sessions, which will take place before the first day of the program you will get to sing and perform your chosen monologue for Jim and Lisa, have the opportunity to discuss your hopes for the program and what you want to achieve.

Each student will have to prepare in advance, a song and a monologue that best showcases their talent. To make it simple we will provide some monologue examples for you once you have registered for the school.

## SOUNDS LIKE FUN! RIGHT?



# LET'S MEET YOUR INSTRUCTORS

JIM PETRIE  
ARTISTIC DIRECTOR



Jim Petrie, actor, director, writer, choreographer, and teacher is a graduate of Dalhousie University (B.A., B.ED.) and also attended the Banff Musical Theatre Program. Jim was also the owner and director of The Halifax Feast Dinner Theatre for almost thirty years, where he fostered and helped shape the careers of many young performers. As a performer himself, Jim has appeared at Neptune Theatre (Evita, Man of La Mancha, and Les Mis), the Chester Playhouse, The Stephenville Festival in Newfoundland, Festival on the Bay in Cape Breton and he has taught musical theatre courses in London England.

Jim has taught at the Neptune Theatre School, The Nova Scotia Drama League as well as with the Halifax Regional School Board where he directed and choreographed numerous musicals. Jim has written and performed six one man shows and has his own CD of maritime music entitled "Spirit of the Island." He is well versed in traditional American Musical Theatre as well as modern musical theatre forms.

His show, Nova Scotia Songbook, won four awards in Toyama, Japan including best director. Mr. Petrie's passion for the art of "Musical Theater" has helped him write over seventy shows.

Jim can also be seen in the six part educational series "Entrepreneurs in Action" as part of the University of Cape Breton's Business program.

LISA MACDOUGALL  
MUSICAL DIRECTOR



Lisa MacDougall, pianist, vocalist, music director and piano/vocal instructor Lisa has played piano since the age of 3 and has been so fortunate and blessed to be a touring and recording artist, musician, musical theatre director and teacher in the music business for over 25 years. Lisa spent 12 years as pianist, background vocalist and music director/band leader with Rita MacNeil. She also toured with many other artists over the years, including Roger Whittaker, jazz vocalist Molly Johnson, and Singer/Songwriter Laura Smith.

In 1999, Lisa released a solo album entitled TURNAROUND which earned her two East Coast Music Award nominations. She is presently working on a new solo recording, due out in 2017.

Lisa was music director for the award-winning ANNE & GILBERT on Prince Edward Island for 5 seasons, as well as musically directing ten productions, including CATS, THE SOUND OF MUSIC, and CHICAGO at Neptune Theatre in Halifax, Nova Scotia.

Lisa also musically directed, sang and played in the travelling theatre production, DRUM, featuring four cultures of Atlantic Canada.

Lisa's music has taken her around the globe, but she continues to make her home in Halifax, NS.

# LET'S MEET YOUR INSTRUCTORS

GABRIELA DAWSON  
ASSISTANT CHOREOGRAPHER



A competitive dancer, Gabriela Dawson is trained in various styles including jazz, contemporary, lyrical, musical theatre, hip hop and a variety of other styles. She started dancing at age 3 and was competing by age 5.

Throughout her competitive dancing career, she won several scholarships including four Be Discovered scholarships in New York for a Broadway themed program and an invitation to compete for team Canada in a global competition in the junior division.

Gabriela has been teaching at her local dance studio in Halifax and choreographing routines for various performances including the showcase put on by the limitless dance collective. She is looking forward to working with all the performers in the Musical Theatre Triple Threat Summer School.

AMY REITSMAN  
SPECIAL GUEST  
WORKSHOP LEAD



A native of Nova Scotia, Amy studied classical voice at Queen's University (BMus), and worked across the Maritimes as a professional actor for the following 8 years. In 2012 she moved to the UK to study at the Bristol Old Vic Theatre School, where she achieved a Masters in Acting. She lived in London, UK working as an actor, voiceover artist and teacher for seven years, and recently moved back to Nova Scotia with her partner to raise her new baby and be closer to her family (and the ocean).

She was a student at Neptune Theatre School and The Halifax Feast's summer school when she was a teenager, and is passionate about bringing quality training to the next generation of Nova Scotian talent.

# TWO WEEK SCHEDULE

## MONDAY

Warm-up

Vocals

Break

Vocals

Improve/Acting

Lunch

Choreography

Choreography

Solo Work  
Mono Work

## TUESDAY

Warm-up

Choreography

Break

Choreography

Monologue Work

Lunch

Vocals

Vocals

Solo Work  
Mono Work

## WEDNESDAY

Warm-up

Vocals

Break

Vocals

Vocals

Lunch

Reitsma Workshop

Reitsma Workshop

Solo Work  
Mono Work

## THURSDAY

Warm-up

Choreography

Break

Choreography

TBA

Lunch

Vocals

Vocals

TBA

## FRIDAY

Warm-up

Vocals

Break

Vocals

Resume Workshop

Lunch

Choreography

Choreography

TBA

**8:30 - 9:00**

**9:00-10:00**

**10:00-10:15**

**10:15-11:00**

**11:00-12:00**

**12:00-1:00**

**1:00-2:00**

**2:00-3:00**

**3:00-3:30**

## MONDAY

Warm-up

Choreography

Break

Choreography

Acting

Lunch

Vocals

Vocals

Resume II

## TUESDAY

Warm-up

Vocals

Break

Improve

Vocals

Lunch

Choreography

Choreography

Photos

## WEDNESDAY

Warm-up

Choreography/Vocals

Break

Choreography

Vocals

Lunch

Workshop

Blocking

Blocking

## THURSDAY

Warm-up

TBA

Break

TBA

TBA

Lunch

TBA

TBA

TBA

## FRIDAY

Warm-up

Revue Music

Break

Revue Music

Revue Choreography

Lunch

Dress

Rehearsal

Dress

**8:30 - 9:00**

**9:00-10:00**

**10:00-10:15**

**10:15-11:00**

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**12:00-1:00**

**1:00-2:00**

**2:00-3:00**

**3:00-3:30**

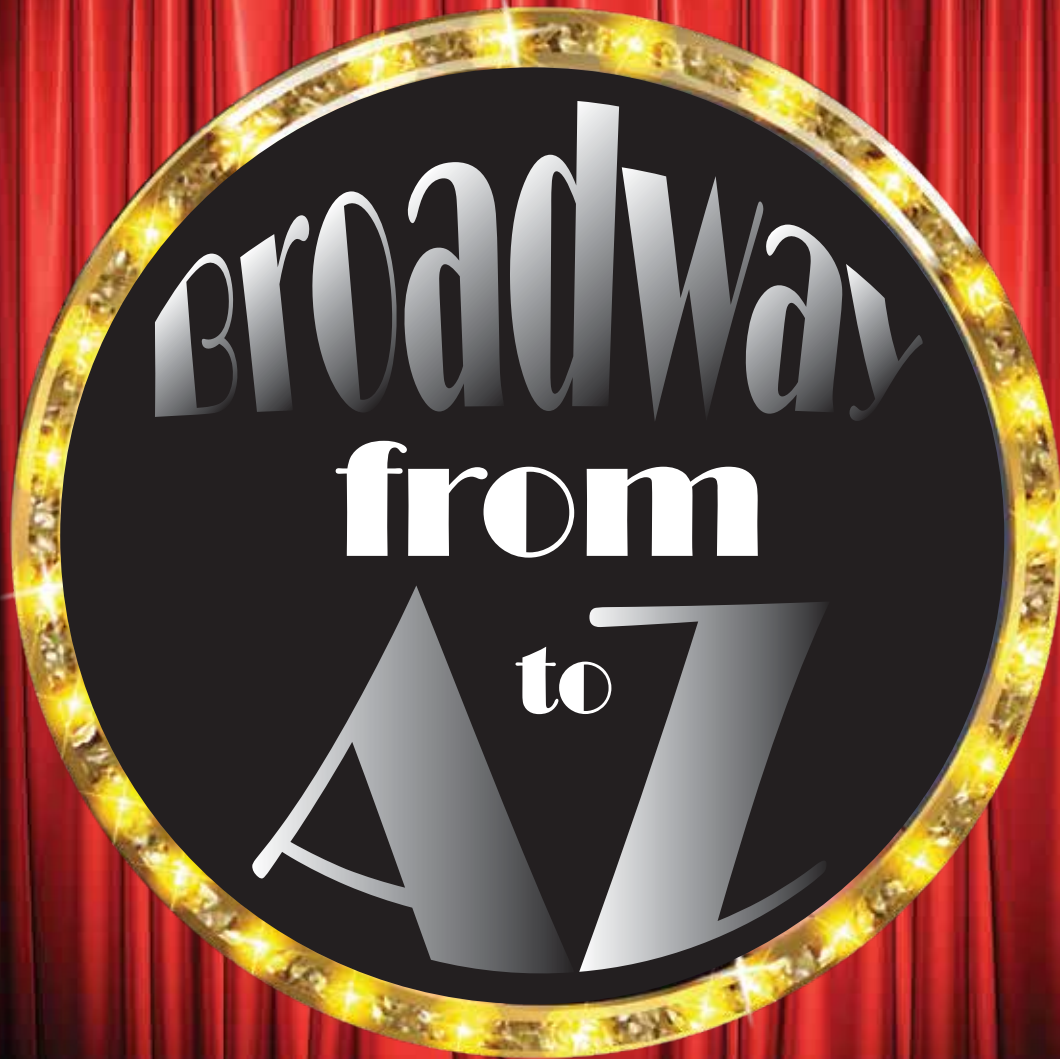
Showtime, Saturday, July 31

Call to be at theatre - 12:00pm & 2:pm



# PERFORMANCE

**Presenting**



\*\*\* **July 31, 2021** \*\*\*

At the conclusion of the program, the students will present a one-hour performance showcasing the skills they have learned during the program.

Two free tickets will be provided to each student. The general public are able to attend at a cost of \$5.

# MONOLOGUES



**The following are some suggested monologues. You are more than welcome to research and find your own monologue for presentation/ remember choose something you enjoy and that you can have fun performing.**

**'42nd STREET' (Julian Marsh): "You've got to come back a star!"**

JULIAN: Now listen and listen hard. One hundred people. One hundred jobs. One hundred thousand dollars! Five weeks of grind and blood and sweat, and it all depends on what you do out there tonight. Oh, I know what you're thinking. Here comes Marsh with another one of his pep talks. Well, this is the last of them, Sawyer, and it comes straight from the heart. Our hopes, our futures, our lives are in your hands. Go out there and make them shine with your golden talent!! Sawyer, you're going out there a youngster. But you've got to come back a star!

**'Hairspray' (Wilbur): "You gotta think big to be big"**

WILBUR: Tracy, this TV thing... You really want it? Then you go for it! This is America, babe. You gotta think big to be big. When I was your age my parents begged me to run away with the circus, but I said, "No. That's what you want. I have dreams of my own." I dreamt of opening a chain of joke shops worldwide. So, okay, I've still only got one, but some day, if I can figure out how to keep the air from leaking out of my sofa sized Whoopee Cushion, I'm going to make a noise heard 'round the world! You follow your dream, baby. I'm grabbin' an Orange Crush and heading back down to the Har-Dee-Har Hut. I've got my dream... And I wuv it!

**'The Book of Mormon' (Elder Cunningham): "Are you a Star Wars guy or a Star Trek guy!"**

ELDER CUNNINGHAM: Well... It's just you and me now, companion. From this point on, according to rule number 72 we are never allowed to go anywhere without each other except the bathroom! It's so awesome because all my friends always end up leaving me, but YOU CAN'T! HA HA HAAA! OKAY! Favorite movies! Are you a Star Wars guy or a Star Trek guy! I WANNA KNOW everything about you. Personally I like Star Wars but I'm willing to like Star Trek more if YOU think it's better.

**'Footloose: The Musical' (Ren): "We've both lost somebody."**

REN: We both are. You and me. We've both lost somebody. And even though people say they understand, they don't really. I bet you stop a hundred times a day and wonder "why?" I do. I wonder why'd my Dad leave? Was it something I did? Something I didn't do? Could I have made him stay? Maybe I could bring him back? But I can't. But I don't have to tell you. You know what that's like. So, I guess I came to town frustrated and angry, and it felt really good to kick up a fuss. And I know it got people upset, and I'm sorry for that. But I'm just trying to move on. Cuz I'm so tired of looking back. (Shrugs.) And I can't stand still. Okay, look, I'm gonna go. I know you're gonna do what you've gotta do – about the dance and all – but thanks for listening.

**'You're a Good Man, Charlie Brown' (Snoopy): "Someday I'll get you, Red Baron!"**

Snoopy: Here's the World One I flying ace high over France in his Sopwith Camel, searching for the infamous Red Baron! I must bring him down! Suddenly, anti-aircraft fire, 'archie' we used to call it, begins to burst beneath my plane. The Red Baron has spotted me. Nyahh, Nyahh, Nyahh! You can't hit me! (aside) Actually, tough flying aces never say 'Nyahh, Nyahh, Nyahh! I just, ah... Drat this fog! It's bad enough having to fight the Red Baron without having to fly in weather like this! All right, Red Baron! Where are you? You can't hide forever! Ah, the sun has broken through... I can see the woods of Montsec below...and what's that? It's a Fokker triplane! Ha! I've got you this time, Red Baron (machine gun fire) Aaugh! He's diving down out of the sun! He's tricked me again! I've got to run! Come on Sopwith Camel, let's go! Go, Camel, go! I can't shake him! He's riddling my plane with bullets! (machine gun fire) Curse you, Red Baron! Curse you and your kind! Curse the evil that causes all this unhappiness! (plane engine sputtering towards silence) Here's the World War I flying ace back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind... Someday, someday I'll get you, Red Baron!

## **Les Miserables Monologue- Fauntine**

FANTINE: Monsieur Javert, I beseech your mercy. I assure you that I was not in the wrong. If you had seen the beginning, you would have seen. I swear to you by the good God that I was not to blame! That gentleman, the bourgeois, whom I do not know, put snow in my back. Has any one the right to put snow down our backs when we are walking along peaceably, and doing no harm to any one? I am rather ill, as you see. And then, he had been saying impertinent things to me for a long time: "You are ugly! You have no teeth!" I know well that I have no longer those teeth. I did nothing; I said to myself, "The gentleman is amusing himself." I was honest with him; I did not speak to him. It was at that moment that he put the snow down my back. Monsieur Javert, good Monsieur Inspector! is there not some person here who saw it and can tell you that this is quite true? Perhaps I did wrong to get angry. You know that one is not master of one's self at the first moment. One gives way to vivacity; and then, when someone puts something cold down your back just when you are not expecting it! I did wrong to spoil that gentleman's hat. Why did he go away? I would ask his pardon. Oh, my God! It makes no difference to me whether I ask his pardon. Do me the favor to-day, for this once, Monsieur Javert. You know that in prison one can earn only seven sous a day; it is not the government's fault, but seven sous is one's earnings; and just fancy, I must pay one hundred francs, or my little girl will be sent to me. Oh, my God! I cannot have her with me. What I do is so vile! Oh, my Cosette! Oh, my little angel of the Holy Virgin! what will become of her, poor creature? I will tell you: it is the Thenardiens, inn-keepers, peasants; and such people are unreasonable. They want money. Don't put me in prison! You see, there is a little girl who will be turned out into the street to get along as best she may, in the very heart of the winter; and you must have pity on such a being, my good Monsieur Javert. If she were older, she might earn her living; but it cannot be done at that age. I am not a bad woman at bottom. It is not cowardliness and gluttony that have made me what I am. If I have drunk brandy, it was out of misery. I do not love it; but it benumbs the senses. When I was happy, it was only necessary to glance into my closets, and it would have been evident that I was not a coquettish and untidy woman. I had linen, a great deal of linen. Have pity on me, Monsieur Javert!

## **'Hairspray' (Velma): "We do NOT touch ourselves – anywhere – while on camera"**

VELMA: And we're off! All right, people, how many times do I have to tell you – We do NOT touch ourselves – anywhere – while on camera. Tammy, lose the padding. You too, Fender. (the kids sheepishly turn away to remove their padding) And Link, stop hogging the camera; you're not Elvis yet. Amber... Hog the camera. And YOU, Mr. Collins! None of that Detroit sound today. You have something against Connie Francis? They're kids, Corny. That's why we have to steer them in the white direction... I mean... you know what I mean. Ah, ah, ah! None of that! Save your personal lives for the camera! And we're back in five... four... three...

## **'9 to 5: The Musical' (Doralee): "You've been telling everyone ..."**

DORALEE: What! You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like a dime store floozy! They all think I'm banging the boss! And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers. I've put up with your grabbing and chasing me around the desk, 'cause I need this job, but this is the last straw! I've got a gun out there in my purse and up to now I've been forgiving and forgetting 'cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine. And I'll change you from a rooster to a hen with one shot!

## **'You're a Good Man, Charlie Brown' (Lucy): "I intend to be a queen"**

LUCY: Do you know what I intend? I intend to be a queen. When I grow up I'm going to be the biggest queen there ever was, and I'll live in a big palace and when I go out in my coach, all the people will wave and I will shout at them, and... and... in the summertime I will go to my summer palace and I'll wear my crown in swimming and everything, and all the people will cheer and I will shout at them... What do you mean I can't be queen? Nobody should be kept from being a queen if she wants to be one. It's usually just a matter of knowing the right people...well... if I can't be a queen, then I'll be very rich then I will buy myself a queendom. Yes, I will buy myself a queendom and then I'll kick out the old queen and take over the whole operation myself. I will be head queen.