

THE PERFORMING ARTS

PERFORMING ARTS FOCUS PROGRAM

APPLICATION
PACKAGE

For September 2014

Wexford Collegiate School for the Arts

Wexford Collegiate School for the Arts Performing Arts



Audition Package Checklist

Performing Arts Focus Program

Auditions...

Each candidate should use the following as a check list:

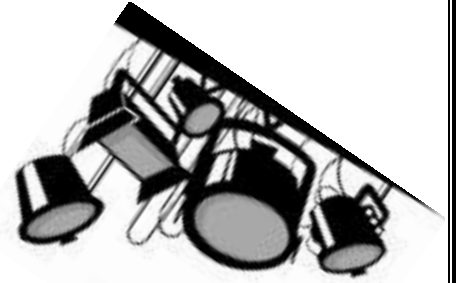
- Complete the application for the Wexford Performing Arts Focus Program
- Complete the parental permission form
- \$25.00 administration fee submitted with the application
– cash (non-refundable, exact change please)
- Submit your June 2013 final Provincial Report Card
- Submit your November 2013 Elementary Progress Report Card
- Return the above completed information to the guidance secretary by **November 28th, 2013**.
- Prepare your audition using the attached Audition Materials package

Please note: You will be contacted by mail the week of January 27th, 2014 regarding the results of your audition.

Please do not telephone the school to get this information.

Note: Faxed applications will not be accepted.

Audition Date Procedures



As part of the admission process in Performing Arts, Students **MUST** take an audition.

When you arrive, proceed directly to the **Studio Space**.

Parents will not be allowed to observe the audition.

The audition times and dates are as follows:

Thursday, JANUARY 9	9:00 am to 12:00 pm	Grade 8s only
Thursday, JANUARY 9	1:00 pm to 4:00 pm	Grade 8s only
Friday, JANUARY 10	9:00 am to 12:00 pm	Grade 8s only
Friday, JANUARY 10	1:00 pm to 4:00 pm	Grade 8s only
Monday, JANUARY 13	9:00 am to 12:00 pm	Grade 8s only
Monday, JANUARY 13	1:00 pm to 4:00 pm	Grade 9 – 12
Tuesday, JANUARY 14	9:00 am to 12:00 pm	Grade 8s only

Location: Students report to the **Studio Space**

Students must choose **one** of these times for the audition and can expect to be here for the three hour audition period. Because of concern for student safety and realizing that students will probably be coming to our school unaccompanied, we require that a parent permission form be signed and returned to the guidance secretary at Wexford Collegiate School for the Arts by **Thursday, November 28th, 2013 at 4 pm**. Students without a signed permission form will not be eligible to audition.

Students will be notified of their acceptance into the Performing Arts Focus Program the week of **January 27th, 2014**.

PLEASE DO NOT CALL THE SCHOOL FOR YOUR RESULTS.

Application for Wexford Collegiate School for the Arts

Performing Arts (Performing Arts Focus Program)

Please Print legibly using blue or black INK.

Name: _____ Age: _____

Address: _____
Number Street Apt. Number Town/City

Postal Code: _____ Home Phone Number: _____

Student E-mail Address: _____ Present Grade Level: _____

Present School: _____ School Phone Number: _____

Selected date and time for Audition: _____
(Choose only from previous page)

Please describe your background in music, drama and /or dance. List any training or experience in school or community performances and any instruments played.

Briefly explain how the Performing Arts Focus Program will be beneficial to your goals.

Parental Permission Form

Student's Name: _____

Current School: _____

Parent's E-mail Address: _____

Home Phone Number: _____

Parent's Work Number: _____

Date and Time of Audition: _____

(choose only from previous page)

A photograph will be taken on the day of the audition. This will be used for identification purposes in the audition process.

I have read and understand the details of the Performing Arts Audition and give permission for my son/daughter to attend the audition on the date selected above.

Parent's Signature: _____

Date: _____

Please return this form with the application package to the
Wexford Collegiate School for the Arts guidance secretary by

Thursday, November 28th, 2013 at 4 pm.

The background features a stylized illustration of a stage. At the top, there are spotlights on a rig. A beam of light shines down from the center. In the middle, a performer in a costume with a large, ornate headpiece is shown from the waist up, giving a thumbs-up gesture. The performer is wearing a circular medallion or seal. The entire scene is framed by a large, faint outline of a stage floor.

THE PERFORMING ARTS

PERFORMING ARTS FOCUS PROGRAM

AUDITION
PACKAGE

For September 2014

Wexford Collegiate School for the Arts

The Staff

The Wexford staff brings to their classes strong teaching backgrounds, as well as continuing experience in professional theatre, television, film and musical theatre.

ANN MERRIAM (Artistic Director)

Ann Merriam received her training in Music performance and Drama Education at New York University and the University of Western Ontario, and has been directing professionally ever since.

As the founding Artistic Director of the Musical Theatre program at Wexford Collegiate School for the Arts.

Merriam is also Artistic Director of 'Kids on Broadway' (www.kidsonbroadway.ca), a company devoted to youth performance, and the Performing Art Collaborative (PAC), dedicated to creating opportunities for interested adults in pursuing their love of musical theatre. Merriam has directed professionally for Theatre Passe Muraille, Roy Thomson Hall, and the National Arts Centre in Ottawa. Many of Merriam's musical theatre program graduates continue their studies at Ryerson Theatre School, McGill University, The Boston Conservatory, New York University, University of Toronto and the National Theatre. Merriam's students are currently featured on network television programs (Degrassi, Vampire Diaries), and in professional theatrical productions (Rock of Ages, Shaw Festival, Stratford Festival, Boston Conservatory). Her production of "Blood Ties" received rave reviews at the Edinburgh Fringe Festival this past summer. Ann is also Director of the Wexford Gleeks who won the 2011 Canadian National Showchoir Competition.

ROBERT JOHNSTON

Bachelor of Music (Honour) (U.W.O.)

Bachelor of Education (U.W.O.)

Master of Fine Arts (Music Theatre) (N.Y.U.)

Bob has been teaching instrumental and vocal music at Wexford since 1986.

Bob is one of the composers and co-lyricists of *Anne and Gilbert*, (with Nancy White and Jeff Hochhauser), which played in PEI every summer except one from 2005 until 2013, six of those years at the Harbourfront Theatre in Summerside. A&G is now being performed throughout Canada and the United States. It won an East Coast Music Award in 2006.

Johnston and Hochhauser's York Theatre production of *My Vaudeville Man!*, was nominated for two Drama Desk Awards and two Lucille Lortel Awards, including "Outstanding Musical", for the 2008 Off Broadway season. *Theada Bara and the Frontier Rabbi*, which he also wrote with Jeff has had productions Off Broadway, in Chicago and in Cohoes, N.Y. For many years he was Nancy White's musical director and has produced or co-produced several of her CDs.

TOM LEIGHTON

Bachelor of Music, Mt A.: B.Ed (U.W.O.)

A native of New Brunswick, Tom has performed professionally in Toronto for 20 years with numerous concert and recording credits that include Juno and East Coast Music Award winners "The Irish Descendants", Ron Nigini, Nancy White and "Celtic Connection". His own CDs with Mark Haines are aired nationally. Recent concerts include special guest of the Kingston Symphony, the Ottawa and London Folk Festivals, and the Showboat and Lighthouse Theatres. Ohio's production of "*Quamina*", the Epcott Centre in Florida and CBC radio's national news themes (every hour and half hour!)

DANIEL ROCCHI

B.F.A. Acting – University of Windsor

Bachelor of Education – University of Toronto

Stage Manager/Performer – Stage West

Selected Performance Background:

Two seasons with The Stratford Festival, Les Miserables, Forever Plaid, Fiddler On The Roof, The Baker's Wife, Twelfth Night, Camelot, Coriolanus, and Equus.



DANIELLE DEVEREAUX (Co-Curriculum Leader)

Bach. of Arts (Dance) - Queensland U. of Technology (Australia)

Grad. Dip. of Teaching – Secondary Ed. (QUT – Australia)

RAD Ballet – Advanced level

Danielle taught Dance in high schools, and in studios; Dance Director of The Drama Studio - children to adults, movement to Acting students at University of Southern Queensland (USQ) and Dance teacher candidates at Queensland University of Technology in Queensland, Australia over a 16 year period before moving to Toronto 4 years ago.

Dance training – Ballet, Modern, Folk, Jazz, creative movement/composition.

Selected Choreographic credits – USQ Drama productions, school productions, Rock Eisteddfod (Queensland), World Youth Day Liturgy, Toowoomba.

Performance – Toadshow productions, Brisbane – Sherwoodstock, Phantoad of the Opera.

HONEY FRID

Dance Specialist – Faculty of Education (U. of T.)

Dance and The Child I & II (York U.)

B.A.T.D. Jazz and Modern Dance Consultant. Implemented dance programs in North York, Toronto, Scarborough and Peel Boards of Education. Simonson teacher training.

Selected Choreographic Credits:

CFTO Sick Kids Telethon, TSN Celebrity Sports Auction for the Special Olympics, numerous Wexford musicals, B.A.T.D. Choreography Award. Choreographer for the Wexford Gleeks.

Dance Training – Jazz, Modern Ballet, Music Theatre, Creative Movement, Latin and Ballroom with Les Ballet Jazz, Metro Movement, Randolph Dance Theatre, Pollack Dance Studio and Sandra Copeland.

ANDREW DICK

Bachelor of Arts, Advanced Double Major, Theatre & History (U.K.C.)

Bachelor of Education (U. of T.)

Company Manager and Actor, Irondale Ensemble Project (1991-1997)

Performance and Teaching Background:

A founding member of the Irondale Ensemble Project, Canada and a full ensemble member of the company. Performed in eighteen of Irondale's main stage productions (*Rouffe, Enemy of the People, St. Joan of the Stockyards*). Performed with Irondale NYC (*Company Store, Our Country's Good*) and toured Russia with the Nova Scotia Young Company in 1990.

SHANNON LEW

Diploma in Vocal Jazz Performance – Humber College

Bachelor of Fine Art (Musical Theatre) (U. of Windsor)

Bachelor of Education (U.W.O.)

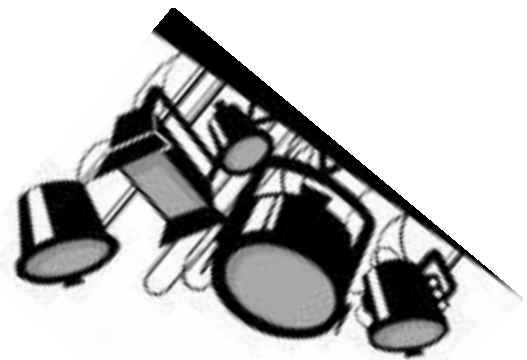
Selected Performance Background:

She Loves Me, Sweeney Todd, City of Angels, Joseph and the Amazing Technicolor Dreamcoat, Nine, Nunsense, Into The Woods, The Secret Garden & Sylvia.

Recordings: Promotional Advertisement for "Rock Singer – The Musical".

The Courses

Music Theatre	Grades 9 – 12
Drama Focus	Grades 9 – 12
Dramatic Arts	Grades 9 – 12
Dance (all styles)	Grades 9 – 12
Instrumental Music	Grades 9 – 12
Vocal Music	Grades 9 – 12
Repertoire - Glee	Grades 11 & 12
Stage Band	Grades 11 & 12
Theatre Production	Grades 11 & 12
Set Design & Construction	Grades 11 & 12



In Music Theatre, students earn two credits in drama, vocal music and/or dance. This course culminates in a major school production each spring.

In Drama Focus, students earn two credits: one in drama and one in music (vocal or instrumental), dance or technical theatre. Drama Focus students participate in the program's productions as well as the Drama Focus Theatre Festival.

Productions

Les Miserables	2013	Godspell	2004
Ash Girl	2012	Kiss Me Kate	2003
Hairspray	2012	The Music Man	2002
Our Town	2011	Anne of Green Gables	2001
Evita	2011	Hair	2000
Welcome To Thebes	2010	West Side Story	1999
Rent	2010	Bye-Bye Birdie	1998
Antigone	2009	Fiddler On The Roof	1997
The Music Man	2009	Oliver	1996
Metamorphoses	2009	A Chorus Line	1995
Fiddler On The Roof	2008	Hamlet	1994
Monument	2008	Hair	1993
Grease	2007	West Side Story	1992
The Laramie Project	2007	*Godspell	1991
Urinetown	2006	Godspell	1990
Never Swim Alone	2006	Grease	1989
Marion Bridge	2006	Fame	1988
Pirates of Penzance	2005	Little Shop of Horrors	1987

(* Selected to the Sears Drama Festival Ontario Showcase as one of the top ten productions in the province.)

Upcoming Performances

Bloor Docks (Opening of the film "Unsung: Behind the Glee") – November 26, 2013

CBC's Sounds of the Season (featuring Chris Hadfield and Ryan Allen) – December 6, 2013

The Difference

Because of their continuing ties to the professional film, television and theatre community in Toronto, the Wexford staff arranges workshops for their students conducted by some of Toronto's leading artists. This gives the Wexford students the strongest background possible. These ties to the professional community have also given professional opportunities to some talented Wexford students in film, television, musical theatre and radio jingles. We have established, over the past years, a great relationship between our Music Theatre students and the Children's Aid Society Benefits which are held at the Metro Convention Centre.

In our classes, we have professional actors, such as Julian Richings (X-Men – The Last Stand, Saw IV, Urban Legend, and TV series Slings and Arrows) work as acting coaches for our Drama Focus students. They also have the opportunity to work with professional directors, such as Rafal Sokolowski (Lightchasers and Three Mothers) for their Grade 12 production. Valerie Stanois (Oz from We Will Rock You, Rock Of Ages and Hair) conducts workshops and choreographs our dance students.

In the past, our students have performed live both on CBC and TSN network, live on stage at the New Yorker Theatre recorded the original song "Keep the Spirit Alive" for the Special Olympics performed at the Celebrity Sports Auction, performed with Robert Pilon at Casa Loma for CEOs from all over the world including the President of Sony, Jane Fonda and Ted Turner; along with the Leahys and Andre Philippe Gagnon; Wexford Music Theatre entertained 5000 representatives from all over North America at the Metro Convention Centre.

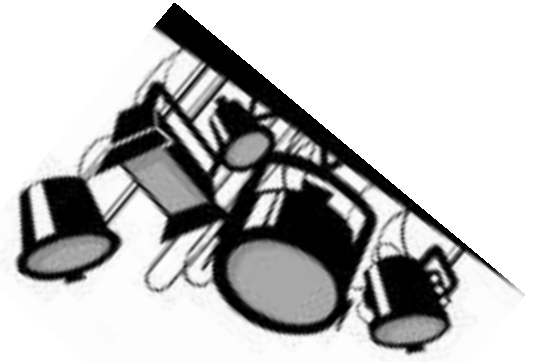
Graduates

KAWA ADA	Shaw Festival – Wonderful Town, Mack & Mabel, Actor, NYC (Lead Troilus & Cressida, Homebody/Kabul, Canny Afgani)
KRISTIN ADAMS	Falling Angels, Child Star with Don McKeller (Premiered at the Toronto Film Festival, 2003-2004), Where the Truth Lies (2005), Leslie, My Name Is Evil (2009).
ALPHONSO BURKE	The Lion King, Nat King Cole Show (lead).
NANCY CHAPELLE	Managing Director, TVOntario
PETER DEIWICK	Rock Of Ages, We Will Rock You, The Toxic Avenger, Mirvish's Mamma Mia (Sky), Forever Plaid (lead).
FEFE DOBSON	Island Records Recording Artist
BRYAN HINDLE	Jersey Boys, Dirty Dancing, We Will Rock You, Hairspray, Hair.
JAMIE McKNIGHT	The Toxic Avenger, The Canadian Tenors, Mirvish's The Producers, StageWest, A Chorus Line (lead), Anne of Green Gables – Charlottetown Festival, PEI (Gilbert).
KENT SHERIDAN	Dirty Dancing, Chicago (Billy Flynn), StageWest – Grease (Kenickie).
VALERIE STANOIS	Rock of Ages, We Will Rock You (Oz), Hair (CanStage), Cats (Sillibub), StageWest – Grease (Rizzo) Fiddler on the Roof (Hodel) Best Little Whorehouse In Texas (Ginger) Leader of the Pack (Mickey), Stratford Festival – Hello, Dolly!, Into The Woods
MICHELLE WHITE	Menapause Out Loud!, Leader of the Pack, Swing, Mervish's Lion King, Drabinsky's Showboat, Chicago (Matron Mamma Morton), Manitoba Theatre Centre, Fame (teacher).
NINA DOBREV	The Vampire Diaries(Elena Gilbert / Katherine Pierce), Degrassi: The Next Generation (Mia Jones), My Daughter's Secret (Justine)(TV Movie).
RYAN ALLEN	Book of Mormon

Special

TORRI WEBSTER	Life With Boys (Tess Foster), The Town Christmas Forgot (Trish Benson).
TED BANFALVI	Co-created the Dance Program at Wexford with Ann Merriam and starred as Eddie in the Tony Award winning musical Movin' Out on Broadway, New York City.

Wexford Collegiate School for the Arts



Audition Procedure Guidelines for the Wexford Performing Arts Program.

Thank you for your interest in Wexford Performing Arts Music Theatre and Drama Focus programs. We are looking forward to meeting prospective students through our compulsory audition process, which will take place at Wexford Collegiate School for the Arts on **Thursday, January 9th, Friday, January 10th, Monday, January 13th and Tuesday, January 14th, 2014.**

The Audition. All applicants must do ALL of the following:

- 1) **DRAMA** – Students must memorize and present one of the monologues enclosed for a monologue of your choosing (approximately one minute in length). Costumes and properties are optional but not necessary.

- 2) **VOCAL MUSIC** – Students must sing a solo from the **Musical Theatre Repertoire**. Sing loudly and clearly with lots of energy.

If you think you can't sing, just go for it – we can train you. Please prepare one of the enclosed selections to perform. An accompanist will be provided for you at your audition.
If you have prepared an alternate **musical theatre selection**, please bring the sheet music for the accompanist to play. **Do not bring recorded music. NO POP MUSIC, PLEASE.**

Note: you are only required to sing a shortened version of your selection.

- 3) **DANCE** – Students will be asked to follow a basic dance routine along with a group.

Note: If you have extensive dance background (i.e. strong technical ability and **at least** 4 – 5 years of dance training in ballet, modern or jazz) please prepare a solo (approximately 1 minute in length) and provide your music on a CD.

Note: Please come prepared in appropriate attire (comfortable clothing that you can move in and dance or running shoes – NO BOOTS).

Female

The Fantasticks (Comedic)

By Tom Jones

LUISA:

This morning a bird woke me up. It was a lark, or a peacock; something like that. So I said hello. And it vanished, flew away, the very moment I said hello! It was quite mysterious. So do you know what I did? I went to my mirror and brushed my hair two hundred times, without stopping. And as I was brushing it, my hair turned mauve. No, honestly! Mauve! Then red, then some sort of a deep blue when the sun hit it...I'm sixteen years old, and every day something happens to me. I don't know what to make of it. When I get up in the morning and get dressed, I can tell...something's different. I like to touch my eyelids, because they're never quite the same. Oh, oh, oh! I hug myself till my arms turn blue, then I close my eyes and cry and cry till the tears come down and I can taste them. I love to taste my tears. I am special. I am special! Please God, please, don't let me be normal!

The Election Speech (Comedic)

LEE:

(Lee walks up to the podium)

Student body, faculty, my name is Lee Davison. And I want to be your Student Council President. I know most of you have never heard of me. Well, that's because, unlike you, I haven't wasted my last three years trying to be popular. And I see no reason to start now. Vote for me or not, I don't care. But if you do, and I win, you won't be sorry.

Unlike my opponents, who just gave those lame speeches, I will never lie to you. I will never tell you I'll do something if I can't do it. So, what will I do? Nothing. As Student Council President, I will do absolutely nothing. But I will do it brilliantly. And because I will do nothing, you, as the students of the school, will have to do more. You will have to get off your lazy butts and take control of your school year.

You want a prom? Then you'll have to throw it yourself. I mean, come on, the proms the Student Council organizes are lame anyway. You want better food in the cafeteria? Then you'll have to stop eating the garbage they are serving until the cafeteria goes broke and they decide to cook food we can actually eat! You see, if I do nothing, you'll be forced to do more. And because there are only one of me, and five hundred of you, more will get done. And this school will be a lot better if we all pitch in. So, a vote for me, Lee Davison, is a vote for you. Thank you.

Friends Forever? Apparently Not (Dramatic)

JENNIE:

My best friend, Evie, is obsessed with her boyfriend. We used to hang out all the time. But now, she's always with him.

His name is D.J. Everyone at school says it stands for Dumb Jock. And I think it's true. He's been held back twice. But Evie thinks he's hot. And 'cause he's a jock, Evie is now in to sports and school spirit and stuff. She goes to all the games and screams her head off, "Go, D.J., Go!" It makes me sick.

I called her yesterday, and her mom said she couldn't come to the phone 'cause she lost her voice. This is not good 'cause Evie is a singer. We both are.

This summer, we planned on starting a band. It's going to be so cool. So, I told her mother to have Evie call me when she can. Then her mother tells me, she and Evie got into a big fight. Long story short, Evie doesn't want to start a band. She wants to stay around here so she can hang out with D.J. It seems D.J. asked the coach, and he said Evie could help out with the football team. Doing what, I don't know. I guess water girl or something. I wanted to vomit. So, I ran over to Evie's house.

We got into a huge fight. We were screaming and everything! Well, I was, Evie can barely talk. She said I wouldn't understand 'cause I've never been in love. And she's right. I haven't. But so what? I still wouldn't let some guy get in the way of my life.

Male

Marvin's Room (Comedic)

By Scott McPherson

HANK:

Bugs don't bother me. They crawl out of the drain in the boys' shower. They hide in the lumber in the wood shop. They float in the soap basins on the sink. You get used to them. One dude in my room – there's twelve of us in this room, and this one dude catches bugs and puts them on a leash. A hair leash. He pulls out a strand of his hair and ties it around the bug and the other end he tacks down under his bunk. He had this whole zoo of bugs walking I little circles under his bed. Till this other dude smashed them all with the back of this cafeteria tray. It was funny. It's not like anybody ate off the tray. It was an old tray. We use it to clock pitches for the National League East. He clocked me with his radar gun going fifty. Man, it was something.

Best Friends (Dramatic)

STEVE:

(Steve and Chuck are hanging out under the stars)

Look at that! Did you see it? That was the brightest shooting star I've ever seen. Wow! That's got to be a sign or something. You know, for good luck. Wow, that was cool. *(A beat)* You know, man, I want to say something to you. I've been thinking about it so, just shut up and listen, all right? Don't interrupt. Don't say anything 'cause this is stupid, but I want to say it.

(He takes a deep breath)

Dude, I'm glad you are my best friend. There, I said it. And I meant it, too. Guys never tell each other junk like that. But it's true, so I said it. I hope you don't think it's weird or anything, me telling you, but it's been on my mind, and I didn't want you thinking that....well I don't know what you're thinking. But you're my best friend. And people oughta know when somebody's picked them as their best friend. So, Chuck, man, you are it. You're the best. Okay, you can talk now. *(A small beat)* Don't you have anything to say? I mean, like, I'm your best friend, too? 'Cause you could tell me. I wouldn't think it was odd or anything. Okay, you don't have to say anything. It doesn't matter if I'm your best friend. Maybe your best friend is Dennis. Hey, I personally hate that guy, but if you want to associate with people like that then it's your business....What?...Oh, thank you, man, I feel the same way about you. Oh, look, there were two shooting stars at the same time. This is my lucky night.

Born To Act (Dramatic)

WILL:

I've always wanted to be an actor. Ever since I was a little guy. I'd sit in front of the T.V. acting out all the parts. My favorite was Scooby Doo. Loved Scooby Doo. I would do Shaggy and Scooby. I told my Mom I wanted to be on television when I grew up. She said, "Why wait?" And then she lifted me up and put me on top of the television set. "Look, now you're on television" And she laughed. She just sat there and laughed at me. Real supportive. But right there, at five years old, standing on that old television set, I made up my mind to be an actor.

Then, when I was six, I was watching the tube at my grandmother's house and she was watching the news or something and they were talking about trying to find the new kid for the Oscar Meyer commercials. And that tomorrow they were going to have auditions at the convention center. I talked her into taking me. All day I practiced the song. You know, "I wish I was an Oscar Meyer Weiner." And when we got to the center there were hundreds of kids waiting in line. So we waited, too. And then when it was my turn I sang my little heart out. Well, I didn't get the part, but everyone clapped for me. They went on and on about how great I sounded.

When my grandmother heard all those people bragging about me she started to take me to more auditions. After about six months, I got my first commercial. For Legos. Made over thirty-five thousand dollars on that one. We didn't tell my parents I was even auditioning. You should have seen their faces when I came home with a check. That was almost as much as my Dad made. And then I told my grandmother I wanted to be in a play. And she takes me to this theatre company, and they're looking at me, like, "what are we going to do with him?"

But I told them I was born to be an actor. I had to be an actor. It was the most important thing in my life. So they started to put me in shows. And casting directors started to come see the plays. And I started to get small parts on television shows. Then I booked my first movie. And now I'm sixteen and I've done about fifty commercials and a bunch of TV shows and a couple of movies. I'm what they call a "working actor". And yet, sometimes at night, when everyone is asleep, I go downstairs and I pretend to be someone else. Some character from a play or maybe my own imagination. And I pretend to talk to other people. And sometimes I even forget who I really am and I start to believe I'm that character. That I'm a fighter pilot or a prince or a homeless kid during the depression. I really believe it. I believe I'm that person. It's during those moments that I know I really am an actor.

I GOT THE SUN IN THE MORNING

from the stage production *Annie Get Your Gun*

Words and Music by
IRVING BERLIN

Allegro moderato

Tak-ing stock _ of what I have _ and what I have - n't, ____

What do I find? _ The things I have will keep me sat - is - fied. ____

Check-ing up _ on what I have _ and what I have - n't ____

What do I find? — A health - y bal-ance on the cred-it side.

Bounce ($\text{♪} = \overset{3}{\text{♪}}$)

Got no dia - mond, got no pearl, — Still I think _ I'm a
 Got no but - ler, got no maid, — Still I think _ I've been

luck - y girl, — I got the sun in the morn-ing and the moon at night.
 o - ver paid, — I got the sun in the morn-ing and the moon at night.

Got no man - sion, got no yacht, —
 Got no sil - ver, got no gold, —

Still I'm hap - py with what I've got, — I got the sun in the morn-ing and the
What I've got — can't be bought or sold, — I got the sun in the morn-ing and the

moon at night. _____
moon at night. _____ }

mf

Sun - shine _____ gives me a love - ly day, _____

Moon - light _____ gives me the Milk - y Way. _____

{ Got no check - books, got no banks, — Still I'd like — to ex -
 { Got no heir - looms, for my kin, — Made no will — but when

p

press my thanks, — I got the } sun in the morn-ing and the moon at night. —
 I cash in — I'll leave the }

mf

And with the sun in the morn-ing and the

pp

moon in the eve-ning I'm — all right. right.

1 2

SONG (Albert)
"PUT ON A HAPPY FACE"

Cue: Albert: "And stay out of the bar!"

Light swing

repeat ad lib.

W.W., Xylo. *cup* Brass. Br. W.W., Xylo.

pp under dialogue

Vc. (cued on Bs. Cl.)

Rhy: Pno, Gtr., Bs., Drs.

Cue to go ahead

Albert: "Please" **A** Albert

Gray skies are gon - na clear up, Put on a hap - py

Br. W.W., Xylo.

Vc. (cued on cup Tbn.)

Rhy: Pno., Gtr. Bs., Drs.

ALB face! Brush off the clouds and cheer up, Put on a hap - py

W.W., Xylo.

ALB face! Take off the gloomy mask of tra - ge - dy It's not your style!

W.W. + Br. W.W.

Str. (cued on Pno., Hn.)

Pno., Gtr., Bs., Drs.

W.W., Br.

ALB

You'll look so good that you'll be glad ya de - cid - ed to Smile!

19

ALB

Pick out a pleas - ant out - look! — Stick out that no - ble chin!

W.W., Xylo.

Vc. (cued on Tbn.)

Rhy: Pno., Gtr., Bs., Drs.

23

ALB

Wipe off that full - of - doubt look! — Slap on a hap - py grin!

27

ALB

And spread sun - shine all o - ver the place! Just put on a

Br. Str. (cued on Hn., Pno.)

div. Hn., Tbns. legato

31

LB

hap - py face.

W.W.

(last time only)
W.W., Brass

Br., Xylo.

Fl.

Cl.

Vamp for stage business

36

Rhy: Pno., Gtr., Bs., Drs.

LB

Put on a hap - py face!

W.W.

Br., Xylo.

Fl. (as before.)

Cl.

41

LB

face!

W.W., Xylo.

div. Str. (cued on Hn., Pno.)

W.W. + Br.

W.W.

And if you're feeling cross and bick - er - ish, Don't sit and whine!

Vc. (cued on Hn.)

46

Rhy: Pno., Gtr., Bs., Drs.

LB

Think of ba - na - na splits and lic - or - ish, And you'll feel fine!

Str. (cued on Hn., Pno.)

cup Tbns. div.

W.W.

51

G

ALB I knew a girl so gloomy — She'd ne - ver laugh or sing!

[div. sust. Str. cued for Hn., Pno.] W.W., Xylo.
Voice

55 Rhy: Pno., Gtr., Bs. Drs.

ALB She would-nt lis - ten to me, — Now she's a mean old thing!

Hn., Br.
w.w.

59 Str.

H

ALB So spread sun - shine all o - ver the place, Just put on a

Bell, Tri.
Str. (cued on Hn., Pno.)

Br.
div. Hn., Tbns. legato

63

I

ALB hap - py face.

Pno., Xylo., Vns. pizz.
Sva. loco

w.w. Vc. (cued on Tbn.)

68 Rhy: Pno., Gtr., Bs. Drs. Sva. loco

W.W., Xylo., Str. (cued on Pno.) Sva. loco

73