



# THE PERFORMING ARTS

MUSIC THEATRE PROGRAM  
DRAMA FOCUS PROGRAM

AUDITION  
PACKAGE

For September 2012

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 ([www.wexpa.com](http://www.wexpa.com)), Merriam is also Artistic Director of 'Kids on Broadway' ([www.kidsonbroadway.ca](http://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).

## ROBERT JOHNSTON

Bachelor of Music (Honour) (U.W.O.)  
Bachelor of Education (U.W.O.)  
Master of Fine Arts (Music Theatre) (N.Y.U.)  
Musician/Composer  
Co-author of several musicals including "Theda Bara and the Frontier Rabbi" which was produced off Broadway, in Chicago and in Cohoes N.Y. Another musical "Beyond The Miracle" about the life of Helen Keller, has toured in the U.S. Musical Director for singer/songwriter, Nancy White and producer of three 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.



## ANDREW DICK (Co-Curriculum Leader)

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".

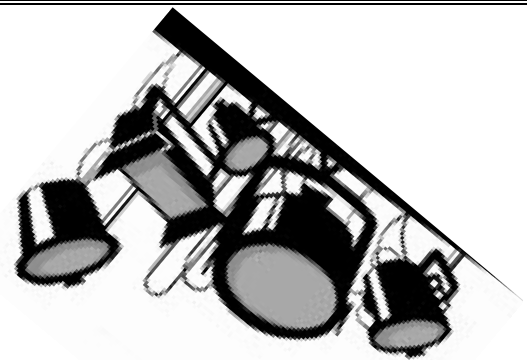
## HONEY FRID

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.  
Selected Choreographic Credits:  
CFTO Sick Kids Telethon, TSN Celebrity Sports Auction for the Special Olympics, numerous Wexford musicals, B.A.T.D. Choreography Award.  
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.

## DANIELLE DEVEREAUX

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.

# 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
Vocal Jazz	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

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

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

# 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 Philipe Gagnon; Wexford Music Theatre entertained 5000 representatives from all over North America at the Metro Convention Centre.

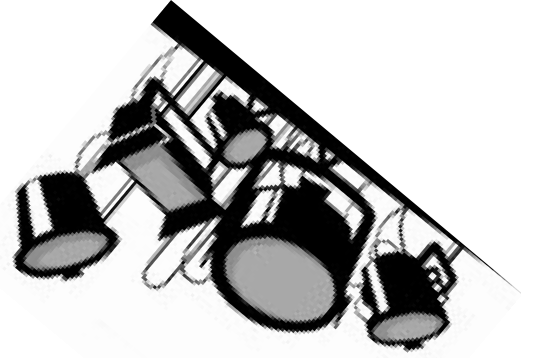
## Graduates

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	Menopause Out Loud!, Leader of the Pack, Swing, Mervish's Lion King, Brabinsky's Showboat, Chicago (Matron Mamma Morton), Manitoba Theatre Centre, Fame (teacher).

## Special

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.
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# Wexford Collegiate School for the Arts



## Audition Procedure Guidelines for the Wexford Music Theatre and Drama Focus Programs.

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 12<sup>th</sup>, Friday January 13<sup>th</sup>, Monday January 16<sup>th</sup> and Tuesday January 17<sup>th</sup>, 2012.**

**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. 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.**  
Note: you are only required to sing a shortened version of your selection (approximately 16 bars).
  
- 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!

### Our Town (Dramatic)

By Thornton Wilder

EMILY:

I don't like the whole change that's come over you in the last year. I'm sorry if that hurts your feelings, but I've got to – tell the truth and shame the devil. Up to a year ago I used to like you a lot. And I used to watch you as you did everything? because we'd been friends so long? and then you began spending all your time at baseball? and you never stopped to speak to anybody any more. Not even to your own family you didn't? and, George, it's a fact, you've got awful conceited and stuck up, and all the girls say so. They may not say so to your face, but that's what they say about you behind your back, and it hurts me to hear them say it, but I've got to agree with them a little. I'm sorry if it hurts your feelings, but I can't be sorry I said it.

# 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.

## Split Second (Dramatic)

By Dennis McIntyre

VAL:

That's right! I lost it! I finally lost my "cool". I snapped, and it was all out front. And do you want to know how long I've been waiting to do it? All my life. The "chip" just got too heavy, and I didn't want to carry it around anymore. One split second, that's all it took to knock it off, and that make him dead. No, it didn't happen to you. Not you. But let's say it did happen. One time, one night, when you'd finally heard it once too often. It was hot out. It was dark. You were alone. The scum of the earth, spitting it out at you. And you didn't want to take it anymore. You couldn't take it anymore. And then "click". Nobody heard the shot, and nobody heard him fall. Who was he anyway. Nobody. What would you have done? Thrown it all away? Just because somebody, the lowest of the low, screamed at you once too often and once too loud?!

# In My Own Little Corner

from CINDERELLA

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Refrain (*with tender expression*)

In my own lit - tle cor - ner, in my own lit - tle chair, I can

be what - ev - er I want to be. On the wing of my

fan - cy I can fly an - y - where And the world will

o - pen its arms to me. I'm a young Nor - we - gian

*mp*

*legato*

E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup>

C7 F C7 F

E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup> C7

F D

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major). The tempo and expression markings include 'Refrain (with tender expression)', 'mp' (mezzo-piano), and 'legato'. The lyrics are written below the vocal line. Chord markings (C7, F, E<sup>b</sup>, E<sup>b</sup>6, D) are placed below the piano accompaniment. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are: 'In my own lit - tle cor - ner, in my own lit - tle chair, I can be what - ev - er I want to be. On the wing of my fan - cy I can fly an - y - where And the world will o - pen its arms to me. I'm a young Nor - we - gian'. The score ends with a 'legato' marking in the piano accompaniment.

A7(sus.) A7 F#m D Bm F#7

prin-cess or a milk - maid, — I'm the great-est pri - ma don - na in Mi-

Bm D+ D Em7 A7

lan. — I'm an heir-ess who has al-ways had her

D A E7

silk made — By her own flock of silk - worms in Ja -

A Gm7 C7 F

pan. — I'm a girl men go mad for, love's a

*mp*

E<sup>b</sup> F<sup>b</sup>6 E<sup>b</sup> C7

game I can play with a cool and con-fi-dent kind of

F7 B<sup>b</sup> B<sup>em</sup>

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'game', followed by a quarter rest, then a quarter note 'I', a quarter rest, a quarter note 'can', a quarter rest, a quarter note 'play', a quarter rest, a quarter note 'with', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'cool', a quarter rest, a quarter note 'and', a quarter rest, a quarter note 'con-', a quarter rest, a quarter note 'fi-', a quarter rest, a quarter note 'dent', a quarter rest, a quarter note 'kind', a quarter rest, and a quarter note 'of'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked above the final measure.

air, Just as long as I stay in my own lit-tle

*cresc.* *mf*

F B<sup>b</sup> F B<sup>b</sup> F Gm C7

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'air,' followed by a half note rest, then a quarter note 'Just', a quarter rest, a quarter note 'as', a quarter rest, a quarter note 'long', a quarter rest, a quarter note 'as', a quarter rest, a quarter note 'I', a quarter rest, a quarter note 'stay', a quarter rest, a quarter note 'in', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'own', a quarter rest, a quarter note 'lit-', a quarter rest, and a quarter note 'tle'. The piano accompaniment continues with the eighth-note bass line and chords. A crescendo hairpin is shown under the piano part, and a mezzo-forte (*mf*) dynamic marking is present.

cor - ner, All a - lone in my own lit - tle

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'cor -', a half note rest, then a quarter note 'ner,', a quarter rest, a quarter note 'All', a quarter rest, a quarter note 'a -', a quarter rest, a quarter note 'lone', a quarter rest, a quarter note 'in', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'own', a quarter rest, a quarter note 'lit -', a quarter rest, and a quarter note 'tle'. The piano accompaniment continues with the eighth-note bass line and chords.

1. F END Gm7 C7 2. F

Detailed description: This line indicates a first ending. It starts with a first ending bracket labeled '1. F', followed by a box containing the word 'END', then the chords 'Gm7' and 'C7', and finally a second ending bracket labeled '2. F'.

chair. In my chair.

*mf* *mf*

Detailed description: This system contains the final two measures. The vocal line begins with a half note 'chair.', followed by a half note rest, then a quarter note 'In', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'chair.', a quarter rest, a quarter note 'In', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'chair.', a quarter rest, and a quarter note 'chair.'. The piano accompaniment continues with the eighth-note bass line and chords. A mezzo-forte (*mf*) dynamic marking is present.

# Consider Yourself

Words and Music by  
LIONEL BART

Moderate march tempo

Piano introduction in F major, 2/4 time. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady bass line of eighth notes. Dynamics include *f* and *mp*.

Chords: F+7, Bb, F7, Bb

Con - sid - er Your - self at home, Con -

Vocal line with piano accompaniment. The piano part includes chords and a bass line. Dynamics include *mp*.

Chords: Bdim, Cm7, F7, F+7

sid - er Your - self one of the fam - i - ly We've

Vocal line with piano accompaniment. The piano part includes chords and a bass line.

Chords: Bb, D7, Gm, G#dim

tak - en to you so strong, It's

Vocal line with piano accompaniment. The piano part includes chords and a bass line.

F F#dim Gm7 C7 F F+7 Bb

clear we're go - ing to get a - long! Con - sid - er Your - self

F7 Bb Bdim

well in: Con - sid - er Your - self part of the

Cm7 F7 F+7 Bb D7 Gm

fur - ni - ture. There is - n't a lot to spare;

END

G#dim F F#dim Gm7 C7 F F7

Who cares? What - ev - er we've got we share! If it should  
No - bod - y