A black and white line drawing of a character in a costume. The character has a long, flowing beard and is wearing a hat with horns. They are giving a thumbs-up gesture with their right hand. The character is wearing a large, ornate costume with a circular emblem on the front that says "WEXFORD C.I.". The character is standing on a stage with a spotlight effect.

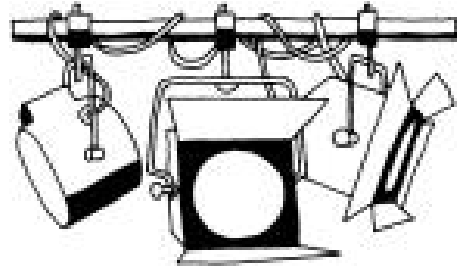
THE PERFORMING ARTS

MUSIC THEATRE PROGRAM
DRAMA FOCUS PROGRAM

AUDITION PACKAGE

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

Bachelor of Music Education (U.W.O.)
Masters of Theatre Education (N.Y.U.)
Associate Producer - Global Television (1982)
Professional directorial credits:
Hamilton Place, Toronto Free Theatre, Ontario Place, The National Arts Centre, and Roy Thomson Hall, and Theatre Passe Muraille
Director of 42nd Street Band which performs shows throughout Ontario. Casting Director and Acting Coach for segments of children's show "Shining Time Station" for PBS, and Series "Wexford" on TVO.

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., UWUO.
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.
Tom's orchestration credits, in addition to many Wexford arrangements, include the Kingston Symphony Orchestra, the Columbus, Ohio's production of "Quamina", the Epcott Centre in Florida and CBC radio's national news themes (every hour and half hour!!).

SHANNON LEW

Diploma in Vocal Jazz Performance - Humber College
B.F.A. Music Theatre - University of Windsor
Bachelor Of Education - University of Western Ontario
Selected Performance Background:
She Loves Me, Damn Yankees, Sweeney Todd, City of Angels, Joseph and the Amazing Technicolor Dreamcoat, Nunsense, Into the Woods, Steppin' Out, Carousel.
Recordings: Promotional Advertisement for "Rock Singer - The Musical"

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 (Bouffe, 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.

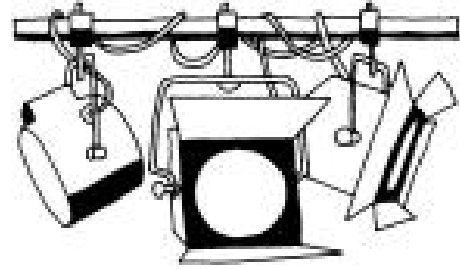
HONEY FRID

Dance Specialist - Faculty of Education (U.T.)
Dance and The Child I & II (Y.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 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.

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.

The Courses



DANCE (all styles)	Grades 9 - 12
INSTRUMENTAL MUSIC	Grades 9 - 12
VOCAL MUSIC	Grades 9 - 12
STAGE BAND	Grades 11 & 12
THEATRE PRODUCTION	Grades 11 & 12
DRAMATIC ARTS	Grades 9 - 12
MUSIC THEATRE	Grades 9 - 12
DRAMA FOCUS	Grades 9 - 12
TECHNICAL THEATRE	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, dance, or technical theatre.

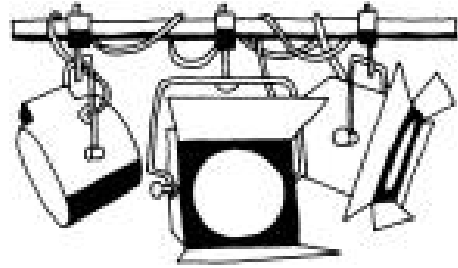
Drama Focus students participate in the program's productions.

Productions

Grease	2007
Urinetown	2006
Never Swim Alone	2006
Marion Bridge	2006
Pirates of Penzance	2005
Godspell	2004
Kiss Me Kate	2003
The Music Man	2002
Anne of Green Gables	2001
Hair	2000
West Side Story	1999
Bye-Bye Birdie	1998
Fiddler On the Roof	1997
Oliver	1996
A Chorus Line	1995
Hamlet	1994
Hair	1993
West Side Story	1992
* Godspell	1991
Godspell	1990
Grease	1989
Fame	1988
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 ties to the professional film, television, and theatre community in Toronto, the Wexford staff arrange 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 Hospital for Sick Children's Telethon produced by CFTO.

We had four "spots" on the telethon, including the final number which we shared with Colm Wilkinson (*The Phantom*) and Michael Burgess (*Les Miz*, *Man of La Mancha*). The Music Theatre students also performed a video with Donny Osmond, (*Joseph and the Amazing Technicolor Dream Coat*) and shared the stage with Micheal Bell, (*Showboat*) now on Broadway.

In addition, the 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 CEO's from all over the world including the President of Sony, Jane Fonda and Ted Turner; along with the Leahy's and Andre Philipe Gagnon; Wexford Music Theatre entertained 5,000 representatives from all over North America at the Metro Convention Centre.

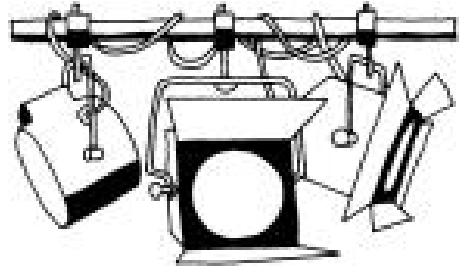
Former Graduates

- FEFE DOBSON** - Island Records Recording Artist
- KRISTIN ADAMS** - *Falling Angels*, *Child Star* with Don McKeller (Premiered at the Toronto Film Festival, 2003-2004)
Presently working as a lead in the upcoming Atom Egoyan film, *Where the Truth Lies*.
- KAWA ADA** - Actor, NYC (Lead Troilus & Cressida, Homebody/Kabul, Kanny Afagani)
- JAMIE McKNIGHT** - Mirvish's *The Producers*, StageWest, *A Chorus Line* (lead), *Anne of Green Gables* Charlottetown Festival, PEI (Gilbert)
- VALERIE STANOIS** - *We Will Rock You* (Oz), StageWest *Fiddler on the Roof* (Hodel), *Joseph and the Amazing Technicolour Dreamcoat*, *California Dreams*, *Leader of the Pack*
- PETER DEIWICK** - Mirvish's *Mamma Mia* (lead), *Forever Plaid* (lead)
- MICHELLE WHITE** - *Leader of the Pack*, *Swing*, Mirvish's *Lion King*, Drabinsky's *Showboat*, *Chicago* (Matron Mamma Morton), Manitoba Theatre Centre, *Fame* (teacher)
- KENT SHERIDAN** - *Chicago* (Billy Flynn)
- ALPHONSO BURKE** - *The Lion King*, *Nat King Cole Show* (lead)
- NANCY CHAPELLE** - Managing Director, TVOntario

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.

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 School for the Arts on **Monday January 21, Tuesday January 22, and Wednesday January 23, 2008**

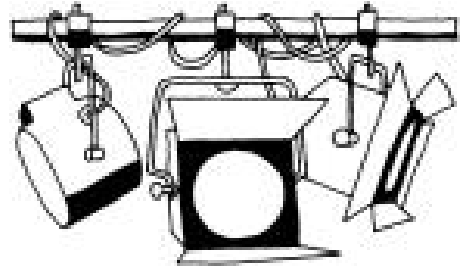
The Audition. All applicants must do the following:

- 1) **DRAMA** - Students must memorize and present one of the monologues enclosed or 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 and body language. If you think you can't sing, 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, **not recorded music**, for the accompanist to play.
Note: you are only required to sing a shortened version of your selection (approx. 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 (approx. 1 minute in length) and provide your music on CD.

Female



Charlie and the Chocolate Factory (Comedic)

By Roald Dahl

MISS VIOLET BEAUREGARD:

I'm a gum chewer, normally, but when I heard about these ticket things of Mr. Wonka's, I laid off the gum and switched to candy bars in the hope of striking lucky. Now, of course, I'm right back on gum. I just adore gum. I can't do without it. I munch it all day long except for a few minutes at mealtimes when I take it out and stick it behind my ear for safekeeping. To tell you the honest truth, I simply wouldn't feel comfortable if I didn't have that little wedge of gum to chew on every moment of the day, I really wouldn't. My mother says it's -not ladylike and it looks ugly to see a girl's jaws going up and down like mine do all the time, but I don't agree. And who's she to criticize, anyway, because if you ask me, I'd say that her jaws are going up and down almost as much as mine are just from yelling at me every minute of the day.

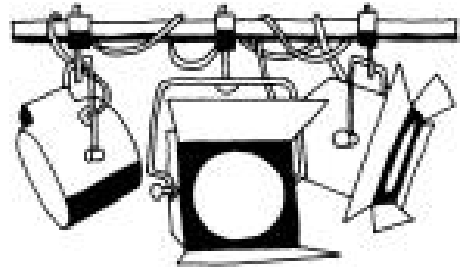
Ashes to Ashes (Dramatic)

By Harold Pinter

REBECCA:

Oh, by the way, there's something I meant to tell you. I was standing in a room at the top of a very tall building in the middle of town. The sky was full of stars. I was about to close the curtains but I stayed at the window for a time looking up at the stars. Then I looked down. I saw an old man and a little boy walking down the street. They were both dragging suitcases. The little boy's suitcase was bigger than he was. It was a very bright night because of the stars. The old man and the little boy were walking down the street. They were holding each other's free hand. I wondered where they were going. Anyway, I was about to close the curtains but then I suddenly saw a woman following them, carrying a baby in her arms. (Pause) Did I tell you the street was icy? It was icy. So she had to tread very carefully. Over the bumps. The stars were out. She followed the man and the boy until they turned the corner and were gone. (Pause) She stood still. She kissed her baby. The baby was a girl. (Pause) She kissed her. (Pause) She listened to the baby's heartbeat. The baby's heart was beating. (The light in the room has darkened. The lamps are very bright. REBECCA sits very still.) The baby was breathing. (Pause) I held her to me. She was breathing. Her heart was beating. They took us to the trains.

Males



Custody (Dramatic)

By Joanna Chislett

ACTOR:

Do you know what it's like to be trapped between your parents? Well, I do. And you know something, it sucks. You see, my parents are divorced. I'm not upset by the divorce; I mean I can hardly remember their marriage. And I'm really glad that they both found someone else to spend their lives with. But damn, why can't I just be left out of the whole deal?

I live with my mother who has full custody of me. I hate the sound of that - custody. It makes me sound like a prisoner, which I am most of the time. Or worse, like I'm just one more thing that needs to be divided up.

Who gets the house? The car? The kid?

Like I said, my mother's got me in her clutches, but that doesn't stop my father from trying to snag me. Like last weekend, for example, my father called, asking if he could see me. My mother said no, because she'd already made other plans for us. Then, like every other time, they scream and yell, curse each other out, and it always ends up with one of them slamming down the phone. I thought that's why they got divorced, to stop all that crap. You know what is really ironic about the whole thing? Both my mother and father knew perfectly well that I'd already made other plans, just to get away from the two of them.

It's pretty frustrating to feel that way. To feel like I have to constantly avoid them. Sometimes it makes me crazy going back and forth between them like a goddamn tennis ball. It won't be forever, though. You see, I have this plan. I figure that, when I'm eighteen, I'll just pack up my stuff and move to California or Alaska. Anyplace where I won't be caught between them anymore. That way I can live my own life, make my own decisions. And I promise myself that, when I have kids, I'll never do to them what my parents did to me.

The Stage Manager's Nightmare (Comedic)

By Mark Leiren-Young

HOUSE MANAGER:

Hello, I'm your front-of-house manager and I really must apologize to you for the delay this evening. The show will be beginning shortly... while we're waiting I may as well tell you a little about the work. As you probably know it's about a king whose wife is raped by two gentlemen - perhaps gentlemen isn't the word I'm looking for - who cut off both her hands and removed her tongue in order that she will not be able to identify them. Eventually, however, the husband discovers the ruffians' identity, bakes them into a pie and serves the boys to their parents. It's a tragedy. A Shakespearean tragedy. That means everybody dies. If it was a comedy everybody would get married, except for the villain. It's not a very good play actually, but I'm sure you'll enjoy it. After all, it is Shakespeare... And while we're waiting I'll introduce you to some of the people involved in the show. Fred Jenkins, our lighting board operator. Susan Wong, who does our sound. I'd like to introduce you to the author, but he couldn't be with us this evening. That was a joke. You see, the author's dead. Died hundreds of years ago. That's why everybody does his play — no royalties.

Available from Playwrights Union of Canada as a cophyscript.