

A Chorus Line Audition Breakdown

Auditions: Monday May 17th, Tuesday May 18th

You do not have to attend both dates. You must sign up for a slot on Sign-Up Genius.

Callback Workshop: Wednesday May 19th (Coaching from the TTW Team on callback material, and to learn the callback dance! \$10)

Callbacks: Thursday May 20th. Callback material is located in the Callbacks Google Drive. Link posted on the website as well as emailed to those we need to see for callbacks.

Show Dates: July 9th, 10th, 11th at 8pm. Outdoor performance.

Requirements:

Ages: High School-19! **If you were eligible to audition last year, you may still audition this year, since the show had to be postponed due to COVID.**

Please sing a **one minute** cut that clearly targets the character you are auditioning for. Singing from the show is strongly encouraged, while you may sing something else as long as it stylistically fits. For example if you are auditioning for Mike you should sing 'I Can Do That', Cassie- "Music and the Mirror," Val- "Dance Ten Looks Three" etc. An accompanist will be provided from 6:30-9:00. If you sign up for a slot from 6-6:30, there will not be an accompanist.. You may use the tracks in the Callbacks Google Drive for your audition, but you must play them from your own device.

Please make sure your music is cut ahead of time (no fast forwarding please!). Iphone Hookup will be available. Research of the show prior to auditions is crucial!

- Updated Headshot and Resume. Must be a hard copy, not emailed.
- Please print the audition form from the website/Google Drive and fill it out prior to coming to auditions.
- A typed list of conflicts. Please be thorough and specific, and list your conflicts by priority (most to least). For example: Dance 2pm-4pm Saturdays, Can be at the rehearsal by 4:30. Can miss if needed.

TTW encourages all to audition regardless of race, gender identity, expression, belief, sexual orientation, age, or ability.

SETTING: A Broadway Theatre in 1975.

SYNOPSIS: *"A Chorus Line is a celebration of those unsung heroes of the American Musical Theatre: the chorus dancers-- those valiant, over dedicated, underpaid, highly trained performers who back up the star or stars and often make them look even more talented than they are. It is also a celebration of the American Musical itself. A Chorus Line is also about competition, and competition might easily be the common denominator that grabs the audience and holds it by the collective heartstring until the final, ultimate choices are made. For everyone, at one time or another, puts his life on the line. We all compete, no matter what business we're in, for promotion, for attention, for approval and for love. Specifically, A Chorus Line takes the audience through the final grueling audition run by the director, Zach, for a new Broadway musical.*

At the beginning of the show, Zach, a driven, compulsive worker, has assembled thirty semi-finalists and is putting them through a vigorous series of dance combinations, including ballet and jazz. Soon he thinks this

group down to the final sixteen, eight boys and eight girls. They and the audience know that eventually this number will be cut in half and Zach will choose only four boys and four girls to be in his new musical. Instead of having them read a short audition scene, Zach wants to elicit a personal history from each one: how they got into show business, why they became dancers, what their hopes, fantasies and aspirations are. As he calls upon them individually, they react in every possible way, from bravado to reticence. From childhood on, their memories emerge, blending into a seamless series of musical numbers and monologues, some humorous ("Dance: Ten; Looks: Three"), some poignant ("At the Ballet"), some group reminiscences when they all share their adolescent experiences ("Hello Twelve, Hello Thirteen, Hello Love") and some intimate, as when he calls upon Cassie, his former lover who has returned from California to ask for a chorus job after having been a featured performer ("The Music and the Mirror").

As their individual stories pour out in song ("Nothing") and in spoken words (Paul's monologue), interspersed by learning dance routines that reveal their ability to perform as a faceless drill team ("One"), the audience, as well as Zach, gets to know each one of these ambitious entertainers individually, so that by the show's end, they can identify and root for their favorites as well as empathize with all of them because they all need the job-- they all want to work at their craft.

A Chorus Line departs from the usual glossy backstage musical by presenting a true picture of what it's like to be in the theatre: glamorous, yes, at times, but also tough, heartbreaking and sometimes even tragic, in the case of Paul who is knocked out of the competition by an injury sustained during a dance number ("The Tap Combination"). After these brave dancers explain why they go through a life filled with rejection and injury ("What I Did for Love"), Zach makes his selection, eliminating the last group who reluctantly leave the stage. The lights soon fade on the remaining eight ecstatic dancers as they are told to prepare for rehearsals of their new Broadway show. They fade only to come up as each performer, now dressed in full, shimmering finale costume, reappears to receive an individual bow before joining together to perform the brilliant dance finale ("One") and showing exactly the talent it takes to make it into A Chorus Line."

-James Kirkwood and Nicholas Dante

CHARACTER BREAKDOWN:

Cut Dancers/Pit Singers

The following characters in A Chorus Line are auditioners eliminated during the initial cut. They will be used as pit singers for the entire production. **Excellent for strong singers, and for those who read vocal parts well.** They will work closely with our Music Director on helping to create a full ensemble sound! Looking to cast roughly 10 cut dancers/pit singers. If you are curious about what it means to be a pit singer- email us!

Tricia - believed to be from Ohio. She has been with a touring company but not in a Broadway show before. She dances the ballet combination too big and even crosses in front of Sheila at one point. Tricia is traditionally the only cut dancer with a vocal solo in "I Hope I Get It."

Vicki Vickers - She has not had any ballet training nor done any Broadway shows. She is only able to get through the jazz combination with Larry demonstrating in front of the group.

Frank continually looks at his feet while dancing. He wears a headband - is referred to as headband boy; non-speaking

Roy - has only had one year of ballet training and continually brings his arms on the wrong downbeat.
“Wrong-arm boy”

ON THE LINE:

Zach The director and choreographer of the show for which the dancers are auditioning. He is a stage veteran and thus can be curt and harsh, but he is revealed to be a caring and empathetic man who truly grows to care about these dancers. Previously in a relationship with Cassie. *Seeking a strong actor, as this is a non-singing, and non-dancing role.*

Larry (or Lori) Zach's assistant who teaches and demonstrates the audition dances.
Must be a great dancer, as he is the standard to which all of the auditioning dancers are held. Does not necessarily need to be a strong singer.

Cassie Ferguson (Mezzo belt) Returning to the chorus after years of being a featured performer. She is having to humble herself to audition for the chorus again with younger and less experienced dancers. Previously had a relationship with Zach and it did not end well. *Seeking a true triple threat performer.*

Diana Morales (Mezzo belt) Streetwise, a little bit tough, but an eternal optimist. A determined and athletic dancer from the Bronx. Must be able to control the stage, but able to shed emotional layers and her tough exterior as the show progresses. *Seeking a Latinx actress.*

Judy Turner (Mezzo) Funny, gawky, nervous. Warm and hopeful. Very awkward except when dancing. Quirky with great comedic timing, often becomes difficult to determine if what she's saying is true because is incredibly anxious during her audition. *Traditionally played by a taller dancer.*

Val Clark (Mezzo belt) Sassy, funny. A foul-mouthed but excellent dancer who couldn't get performing jobs because of her looks until she had plastic surgery. A brazen, direct, attention-seeker from Vermont. Mature singing and acting role.

Bebe Benzenheimer (Mezzo) Very insecure about her looks and tries to be funny to cover her insecurities. She reveals that her mother always told her that she would one day grow up to be pretty, dismissing the notion that she was already beautiful to begin with. Feels a little excluded but just wants to be liked. She is quiet, vulnerable and kind. *Sings the middle harmony in "At the Ballet."*

Connie Wong (Alto) Experienced dancer. Married. Petite. Great sense of humor, and looks far younger than she is. Born in Chinatown, New York. *Asian Actress, Should believably play 4'10"*. (Alternate lyric and dialogue options if unable to cast an Asian actress in this role. Still must believable play 4' 10").

Kristine Urich (Mezzo) Al's scatter-brained wife who can't sing. She is awkward, anxious and hilarious, and a fantastic dancer. *She "speaks" the song "Sing," but should be able to sing the ensemble numbers of the show.*

Maggie Winslow (Mezzo) Maggie's dream is to dance. Overcoming a less than perfect childhood because of her love of dance. A dreamer. *Seeking an incredibly warm singer with a mix belt up to E natural.*

Sheila Bryant (Alto) Oldest dancer on the line. Confident, brassy, and sophisticated. Cynical. Essential part to the "At The Ballet" Trio.

Bobby Mills (Baritone) Flamboyant, funny and witty. Very sharp tongued. Covers everything over with a joke; had a very hard childhood. From upstate New York. He enjoys having the spotlight and is happy to tell a comedic story at every chance.

Mark Anthony (Tenor) Optimistic, naive but charming. Great dancer and All-American kid. Youngest on the line.

Mike Costa (Tenor) Youngest of 12 from a large Italian family who found his love of dance by following his sister to class. Determined, sure of himself, but magnetically likeable. Tap dancer who worked with Zach before. From New Jersey. *Seeking an actor with strong tap skills (or willingness to learn!)*

Richie Walters (Tenor) From Missouri. Enthusiastic, charming, and laid back. Strong dancer, and great comedic timing. *Seeking a black actor.*

Al Deluca (Baritone) From the Bronx, and newly married to Kristine. He is a great support to his wife, and has a bold New York persona. *Seeking a strong singer, as he is the contrast to the non-singing Kristine in "Sing."*

Paul San Marco (Baritone) Introverted and slightly insecure but loves performing; only now starting to feel comfortable about being gay and accepted by his parents. From Spanish Harlem, New York. Friends with Diana. *Seeking a Latinx actor.*

Don Kerr (Baritone) Ladies' man, into cars, money, and women. Very sure of himself. All American guy, from Kansas City.

Gregory Gardener (Baritone) Jewish and openly gay.. Self confident and opinionated. Very East Side New York. Equally humorous and honest.

PRODUCTION STAFF:

Directed by: Caitlin Geisser

Choreographed by: Alyssa Arcangeli

Music Direction by: Shannon Sheridan

Stage Managed by: Olivia Tighe

ASM: Alexa St. Clair

Dance Captains: Julianna Giordano, Aidan Bradley

Set Design: EJ Rada

Hair, Makeup: Marlo Rada

Light Design: Ryan Headley, Carrie Ellis