

# AUDITION PACK



THE Q

# A CHORUS LINE

30 Sept - 19 Oct 2025



Conceived and Originally Directed and Choreographed by **MICHAEL BENNETT**

Book by **JAMES KIRKWOOD & NICHOLAS DANTE** | Music by **MARVIN HAMLISCH** | Lyrics by **EDWARD KLEBAN**

Co-Choreographed by **BOB AVIAN**

Original Broadway production produced by the **New York Shakespeare Festival, Joseph Papp**, Producer, in association with **Plum Productions, Inc.**

Presented by arrangement with **Tams-Witmark**,  
A **Concord Theatricals Company** ([concordtheatricals.com](http://concordtheatricals.com))

## **ACCOLADES**

**Winner! 9 Tony Awards including Best Musical (1976)**

**Winner! 4 Drama Desk Awards (1976)**

**Winner! 3 Obie Awards (1976)**

**Winner! Theatre Theatre World - Special Award (1976)**

**Winner! The Pulitzer Prize for Drama (1976)**

**Winner! Special Gold Tony Award in honor of becoming  
Broadway's longest-running musical (1984)**

**Winner! 2 Tony Awards including Best Revival (2007)**

## **REVIEWS**

"*A Chorus Line* is still one of those musicals you will sing about to your grandchildren. It is an occasion of joy, an affirmation of Broadway and a smoke signal to the world that the musical can touch unexpected depths in the human heart."

**- The New York Times**

"Michael Bennett's work stands the test of time. We're lucky to have the opportunity to see this singular sensation once again, no matter what."

**- Theatermania**

"The startling simplicity of the show still impresses... The show suggests that theatre is both a metaphor for life and a way of escaping it, and there is something genuinely moving about the way it gives an individual voice to performers who are normally just part of an anonymous ensemble."

**- The Telegraph**

"The show remains an enormously powerful and affecting piece of work: one of Broadway's all-time greats, with more kick than most other shows combined."

**- Time Out**

## SYNOPSIS

*A Chorus Line* is a stunning concept musical capturing the spirit and tension of a Broadway chorus audition. Exploring the inner lives and bittersweet ambitions of professional Broadway performers, the show features one powerhouse number after another.

Memorable musical numbers include "What I Did for Love," "One," "I Can Do That," "At the Ballet," "The Music and the Mirror," and "I Hope I Get It." A brilliantly complex fusion of song, dance, and compellingly authentic drama, *A Chorus Line* was instantly recognized as a classic.

## CHARACTER BREAKDOWN

**19 main roles - some will be double-cast.**

### **Running the Audition**

**ZACH** - Non singing Lead. Male identifying 30-65 yo. All ethnicities.  
The commanding and demanding director/choreographer.

**LARRY** - Baritone. Male identifying 30-60 yo. All ethnicities.  
Zach's supportive and skilled assistant choreographer.

### **Auditioning Actors (audition songs in parentheses)**

**CASSIE** – Lead - Soprano (Range: A3-C#5 – Opt. D#5). Female identifying 28-35 yo. All ethnicities  
A former featured dancer, desperate for a fresh start.

**SHEILA** – Supporting - Alto (Range: G3-Bb4 – Opt. E3). Female identifying 27-39 yo. All ethnicities.  
Witty and confident with a sharp, mature edge.

**VAL** – Supporting - Mezzo Soprano (Range: G#3-C#5). Female identifying 20-39 yo. All ethnicities  
Bold and brassy, embraces her uniqueness.

**DIANA** – Supporting - Alto (Range: G#3-C#5 – Opt. E5), Female identifying 25-39 yo. All ethnicities  
Passionate and determined, with a big heart.

**JUDY** – Supporting - Mezzo Soprano (Range: G#3-C#5 – Opt. E5). Female identifying 25-39 yo. All ethnicities.  
Quirky and lovable, full of enthusiasm.

**KRISTINE** – Supporting - Mezzo Soprano (Range: Cb4-Eb5) Female identifying 18-22 yo. All ethnicities.  
Young and sweet but hilariously tone-deaf.

**MAGGIE** – Supporting - Soprano Range: A3-E5 – Opt. A5 – Belt To E) Female identifying 20-29 yo. All ethnicities.  
Dreamy and earnest with a soaring voice.

**BEBE** – Supporting - Alto (Range: F#3-C#5). Female identifying 20-39 yo. All ethnicities  
Self-aware, witty, and slightly insecure.

**CONNIE** – Supporting - Alto (Range: C4-D5). Female identifying 30-34 yo. All ethnicities.  
Small but mighty, exuding energy and charm.

**MIKE** – Supporting - Tenor (Range: F3-G#4). Male identifying 20-30 yo. All ethnicities.  
Energetic and confident, the youngest of 12 kids.

**RICHIE** – Supporting - Tenor (Range: D3-A4 – Opt. C#5 & E5) Male identifying 25-39 yo. All ethnicities.  
Charismatic and athletic with infectious energy.

**DON** – Featured - Baritone (Range: D3-F#4) Male identifying 27-33 yo. All ethnicities.  
Suave and easygoing, a family man.

**PAUL** – Supporting - Baritone (Range: C#3-F#4). Male identifying 20-29 yo. All ethnicities.  
Reserved but emotional, carrying a heartfelt story.

**MARK** – Supporting - Tenor (Range: E3-G#4) Male identifying 18-22 yo. All ethnicities.  
Youthful and eager, the fresh face in the group.

**GREG** – Supporting - Baritone (Range: D3-E4) Male identifying 27-33 yo. All ethnicities.  
Dry-witted and self-assured with a mature flair.

**BOBBY** – Supporting - Baritone (Range: Range: Eb3-C4) Male identifying 20-39 yo. All ethnicities.  
Quirky and theatrical, always lightening the mood.

**AL** – Supporting - Baritone (Range: E3-G#4) Male identifying 27-30 yo. All ethnicities  
Caring and protective, devoted to his wife Kristine.

### ***Other characters***

**VICKI** – Featured - Mezzo Soprano

**TRICIA** – Featured - Mezzo Soprano

**LOIS** – ballerina; non-speaking

**FRANK** – headband boy; non-speaking

**BUTCH** – non-speaking

**ROY** – wrong-arm boy

**TOM** – counts with his mouth, non-speaking

## **MUSICAL NUMBERS**

### **Opening: I Hope I Get It**

We're plunged right into the action, a cattle call audition where instructions are barked by director / choreographer Zach: "Step, kick, kick, leap, kick, touch... Again!" The auditionees are filled with self-doubt as they try to keep calm and even momentarily let themselves hope for the best. All of them need this job and are prepared to dance their hearts out – they aren't aspiring to be stars, just to land a chorus spot. At the end of the number, the surviving 16 form a line, holding their 8x10 headshot photos. This is no ordinary audition. In fact, it's going to be more like group therapy as Zach questions them about their personal and professional lives.

### **I Can Do That**

The first auditionee to be put under the microscope is Mike Costa, the youngest of a family of 12. Mike tells the story of how, as a small child, he watched his sister's dance classes and when she didn't want to go one week, he ran seven blocks to step in and never looked back ("And so I stayed the rest of my life / All thanks to sis / Now married and fat"). An upbeat tap number with vaudevillian elements, it's probably the most positive song in the show.

### **At the Ballet**

One of the line-up's more mature members, outspoken 30-something Sheila is scolded by Zach for her prickly attitude. He asks her about her mother. She starts abrasively ("Daddy always said that he married beneath him...") before she softens, remembering how "Everything was beautiful at the ballet...". She's joined by Bebe and Maggie, who have similar memories attending ballet classes "Up a steep and very narrow stairway / To a voice like a metronome... it wasn't paradise but it was home."

Bebe also had a complicated relationship with her mother, who told her she'd grow up to be very attractive: "Different, she said, with a special something / And a very, very personal flair". Bebe wasn't fooled – after all, "Different is nice but it sure isn't pretty / Pretty is what it's about".

Maggie, the sweetheart of the group, explains that her parents had her in an attempt to save their marriage, but, unsurprisingly, it didn't work. She took refuge in her fantasy life dancing around the living room with "an Indian chief" representing the father she never had. Her high E soars. You may well find yourself choked up.

## **Sing!**

Newlyweds Al and Kristine step forward. Poor Kristine is completely tone deaf and Al helps her through this fast-paced comedy number. It must be much more difficult than it looks to perform!

## **Hello Twelve, Hello Thirteen, Hello Love (Montage Part 1)**

A montage that explores the messy experience of puberty – everyone has something to say! Connie never grew beyond 4-foot 10-inches and Paul had to keep his sexuality a secret. Like the opening number, it melds together song, dialogue, and dance in an organic whole.

## **Nothing (Montage Part 2)**

A zinger of a monologue sung by the witty Diana Morales. Transferring to the High School for Performing Arts to pursue her acting ambitions, she encounters pretentious drama teacher Mr Karp, an adherent of Method Acting. Diana does not get along with this style of teaching (“So I dug right down to the bottom of my soul to see how an ice cream felt / ... And I tried to melt”) and is bullied by Karp and the other students. Eventually, she goes to church to pray to the Virgin Mary, who encourages her to find another plan.

## **Mother (Montage Part 3)**

More mother issues, featuring a lovely melody for Maggie singing to her absent mother. And in terms of teen crushes, Robert Goulet is out, Steve McQueen in.

## **Give Me the Ball (Montage Part 4)**

Greg recalls awkward incidents at school. Ritchie recalls that he thought he would become a kindergarten teacher. Adolescence is over and life has begun?

## **Dance: Ten; Looks: Three**

Most of Val’s solos in the montage numbers concern her lack of development in the chest area. She’s taken action by undergoing plastic surgery (“Tits and ass / Bought myself a fancy pair / Tightened up the derriere / Did the nose with it / All that goes with it” and suddenly she’s getting a lot more interest, professionally and personally. She’s certainly a convincing saleswoman. This number is irresistibly catchy and upbeat in tempo, but pretty bleak in sentiment – that’s what makes it so clever. The objectification of the female body and the pressure to conform is an all-too timeless theme.

## **The Music and the Mirror**

We haven’t mentioned Cassie yet, Zach’s ex-girlfriend and the seventeenth candidate. Having had some success in featured roles but damaged by a disastrous attempt to break into Hollywood, she’s returning to her roots, trying for a chorus job for which Zach deems her unsuited – she’s too good and too much of an individual. Finally getting a chance to speak to him one-on-one, she starts gently but becomes increasingly assertive. A true tour-de-force of solo song and dance.

## **One**

The hopefuls are put through their paces with the show-within-a-show’s key chorus number, a celebration of the unseen and unnamed leading lady’s talents (“One smile and suddenly nobody else will do...”). The instructions going around in their heads are vocalised – all the details that make the chorus’s contribution appear effortless.

## **What I Did for Love**

While practising the tap combination, Paul falls and suffers a career-ending knee injury. The dancers talk about what they plan to do when they too can no longer perform. Diana sings the show’s poignant and philosophical 11 o’clock number, in which they conclude that “the gift [of dance] was ours to borrow” for the time granted to them, and they have no regrets for pursuing this difficult and often punishing vocation as they head towards tomorrow.

## **One (Reprise)**

The final eight are selected. Each cast member gets their moment in the spotlight as they take their bow. Their individual rehearsal outfits are replaced with identical gold costumes as they form a seamless ensemble celebrating the unseen stars. A bittersweet finale indeed.

# AUDITION INFORMATION

## CREATIVE TEAM

**DIRECTOR & CHOREOGRAPHER** - Michelle Heine

**MUSICAL DIRECTOR** - Craig Johnson

**ACTING COACH & PRODUCTION CONSULTANT** - Isaac Gordon

## KEY DATES

**AUDITIONS:** Sat 21 and Sun 22 June 2025, from 10am  
Location will be notified with confirmation of your audition slot

**CALLBACKS:** Mon 23 June 2025 from 6.30pm at Cook Community Hub

**REHEARSALS:** Mon 30 June - 30 Sept 2025 on Mondays, Wednesdays and Sundays at Cook and Hume

**PERFORMANCE DATES:** 30 Sept - 19 Oct 2025 at The Q

## EXPECTATIONS

Free-Rain Theatre Company requires all cast members and creatives to adhere to a Safe Space Policy. A document outlining this policy will be provided to all performers, creatives, and production personnel. Free-Rain Theatre Company is committed to a healthy, respectful, inclusive, harassment-free work environment for all individuals. We build and promote a climate of understanding and mutual respect where all individuals are equal in dignity and rights.

## AUDITION REQUIREMENTS

### **ADULT AUDITIONS - FIRST ROUND**

**Auditionees - Aged 16 years +.** All auditionees must attend a first-round audition comprising singing, dancing and acting. Details on each section below:

### **SINGING**

- You'll be required to sing 32 bars (about a verse and a chorus) of 1 song that you have prepared.
- You should select the section of the song that best showcases what your voice can do
- Sing a song of your choosing, in the style of the show or a character you are auditioning for. For example, amusical theatre song that demonstrates characterisation in likeness to one of the characters from the show
- Please do not sing a song from the show.

**Accompaniment:** Please come prepared with either charted sheet music (preferred) for an accompanist to play, or alternatively a recorded backing track. Do not prepare your song a cappella.

- If using a backing track, please bring it on a smartphone device that can easily connect to a bluetooth speaker.
- If bringing sheet music, ensure that your music is clearly printed, in the correct key and the cuts clearly marked.

### **DANCING**

On your audition day, you will be taught a short dance combination to showcase your movement abilities. The dance numbers are dynamic and rigorous. Some dancers may be invited to a more advanced dance call-back in accordance with where they fit regarding the breaking down to 21 then 16 then 8.

Note there are a number of roles which do not require dance.

## ACTING

- All auditionees will cold-read a scene from the show.
- You will be provided the script when you arrive at your audition.
- Please arrive a little early so that you have time to read and briefly prepare the scene. Do not hesitate to request support with reading through the script while you wait.
- A member of the panel will read in the other character lines for you during your audition.

## WHAT TO BRING TO YOUR AUDITION

- A sense of humour and confidence 😊
- Music + water
- Smart presentation is recommended.
- For your dance audition, please make sure that you are in comfortable clothing or activewear that allows you to move uninhibited. No heels, thongs, or restrictive clothes. Dance shoes a must.
- It is not necessary to dress up in character costume.

## CALL-BACKS

Call-backs may or may not be required for every role in the show, at the discretion of the creative team. Call-backs are strictly by invitation only. Precise call-back material will be provided to all invited auditionees at the same time, upon invitation of call-back.

## BOOKING YOUR AUDITION

1. Please submit your request for an audition slot in [this google form](#).
2. Then email to [freeraintheatre@gmail.com](mailto:freeraintheatre@gmail.com) two files: a recent headshot, and your theatre CV.
3. We will email you back with an audition date and time.
4. Confirm your audition booking by return email.

## REHEARSALS

Rehearsal will commence on Monday 30<sup>th</sup> June, at Cook, and at Legs Dance Studio in Hume.

Weekly rehearsals will be held on:

Mondays: 7pm – 10pm - Cook

Wednesday: 7pm – 10pm - Cook

Sundays: 10am – 5pm (initially 11am – 4pm) - Legs Dance Studio.

There may be some occasional rehearsals on Saturdays or other weeknights, in negotiation with the cast and creative team if needed.

- Cast members will only be called for rehearsals when required, but are expected to have diligent attendance and provide their availability up front.
- Rehearsal schedules will be provided 2 weeks before the beginning of each month. Once distributed, rehearsals will not change outside a minimum agreed notice period.
- All cast members should clear their availability on rehearsal days for the 3 weeks leading up to opening night.
- Cast members must ensure that they are available for all technical rehearsals, dress rehearsals and performances. Please declare any known absences at the time of your audition.
- It is expected that all known absences will be communicated at the time of audition. Please be aware that availability may well impact casting.

## PERFORMANCE DATES

Sun 21 <sup>st</sup> September	– Bump in
Mon 22 <sup>nd</sup> September	– Non performance
Tues 23 <sup>rd</sup> September	– Non performance
Wed 24 <sup>th</sup> September	– Non performance
Thurs 25 <sup>th</sup> September	– Non performance
Fri 26 <sup>th</sup> September	– Non performance
Sat 27 <sup>th</sup> September	– Non performance
Sun 28 <sup>th</sup> September	– Non performance
Mon 29 <sup>th</sup> September	– Non performance
Tues 30 <sup>th</sup> September	– Preview – Performance 1 – 7.30pm
Wed 1 <sup>st</sup> October	– Performance 2 – 7.30pm
Thurs 2 <sup>nd</sup> October	– Opening Night – Performance 3 – 7.30pm
Fri 3 <sup>rd</sup> October	– Performance 4 – 7.30pm
Sat 4 <sup>th</sup> October	– Performance 5 – 1.30pm
Sat 4 <sup>th</sup> October	– Performance 6 – 7.30pm
Sun 5 <sup>th</sup> October	– Non performance
Mon 6 <sup>th</sup> October	– Non performance
Tues 7 <sup>th</sup> October	– Performance 7 – 7.30pm
Wed 8 <sup>th</sup> October	– Performance 8 – 7.30pm
Thurs 9 <sup>th</sup> October	– Performance 9 – 7.30pm
Fri 10 <sup>th</sup> October	– Performance 10 – 7.30pm
Sat 11 <sup>th</sup> October	– Performance 11 – 1.30pm
Sat 11 <sup>th</sup> October	– Performance 12 – 7.30pm
Sun 12 <sup>th</sup> October	– Performance 13 – 5pm
Mon 13 <sup>th</sup> October	– Non performance
Tues 14 <sup>th</sup> October	– Non performance
Wed 15 <sup>th</sup> October	– Performance 14 – 7.30pm
Thurs 16 <sup>th</sup> October	– Performance 15 – 7.30pm
Fri 17 <sup>th</sup> October	– Performance 16 – 7.30pm
Sat 18 <sup>th</sup> October	– Performance 17 – 7.30pm
Sat 18 <sup>th</sup> October	– Performance 18 – 7.30pm
Sun 19 <sup>th</sup> October	– Performance 19 – 5.00pm