

A Chorus Line Monologues

Don Kerr Don maintains other jobs and a family along with his love of Broadway. No particular dancing requirements must be of suitable age for parenthood.

Mike Costa Italian, and a good tapper. Spent his childhood watching his sister going to dance class, eventually joined in. No age range, but must be a good singer and tapper (soft-shoe).

Gregory Gardner Jewish, gay, and very laid back. Also one of the older auditionees. Various parts during different songs, but no particular singing or dancing requirements.

Bobby Mills III An amusing extrovert, goes over the top with stories of his childhood. The core of *And* whilst the other cast recall childhood memories too. No particular age or dance requirements.

Mark Anthony Mark is 20, and has never done a show before. Quite earnest, and a little naïve. Really really wants to get into the show. Good dancer, and sings solo quite high.

Paul San Marco When auditionees start opening up about their lives, Paul starts to panic; what will he tell Zach about his life and his sexuality? Manages to get out of it, but comes back onstage to perform a long (approx 8-10 minutes) monologue to Zach about his life. Good dancer, needs to be a fantastic actor.

Zach The choreographer. He's been directing/choreographing shows on Broadway for some time. Previously had a relationship with Cassie, before she left to pursue a career in LA. Doesn't necessarily have to dance well, should be a strong actor. Stage age older than everyone else, preferably 34-40. Must have a lot of chemistry with Cassie.

Maggie Winslow A strong singer, Maggie is a bit meek but loves the theatre. No particular age requirements.

Connie Wong 4'10" Asian girl, preferably 25-28. Coy about her age, and quite funny. Good dancer, but doesn't need to tap exceptionally well.

Cassie Ferguson Of similar age to Zach, Cassie has spent years performing in chorus lines on Broadway, and then during a relationship with Zach, left to pursue a film & television career in LA. Has returned to Broadway to try to get a job in the chorus. Loves to dance, best dancer in the show. Needs to be older than the other cast members, and have that tired/worldly look about her. Strong singer and very strong dancer. Must have a lot of chemistry with Zach.

A Chorus Line Monologues

RM Cervero



A Chorus Line Monologues:

A Chorus Line James Kirkwood, Michael Bennett, Nicholas Dante, 1995 Applause Libretto Library It is hard to believe that over 25 years have passed since A Chorus Line first electrified a New York audience The memories of the show's birth in 1975 not to mention those of its 15 year life and poignant death remain incandescent and not just because nothing so exciting has happened to the American musical since For a generation of theater people and theatergoers A Chorus Line was and is the touchstone that defines the glittering promise more often realized in legend than in reality of the Broadway way This impressive book contains the complete book and lyrics of one of the longest running shows in Broadway history with a preface by Samuel Freedman an introduction by Frank Rich and lots of photos from the stage production **On the Line** Robert Viagas, Baayork Lee, Thommie Walsh, 2006 Limelight A Chorus Line the biggest Broadway hit of its generation is returning to Times Square in a major fall 2006 revival The show is based on a remarkable series of taped discussions made in the mid 1970s with some of the top gypsies veteran Broadway dancers many of whom went on to play characters based on themselves in the Tony and Pulitzer winning musical In many ways On the Line The Creation of A Chorus Line is a continuation of the show itself In this collective oral history the 19 original cast members tell how they got involved with the project how they labored through the months of workshops that shaped it and what its success has meant for their lives and careers They paint intimate and frank portraits of co creators Michael Bennett Joseph Papp Ed Kleban and each other Originally published in 1990 the book has been updated to continue telling their stories over the past 16 years Wayne Cilento I Can Do That has become a Tony winning choreographer of shows like Wicked and Aida Kelly Bishop Can the adults smoke has become a TV star Trish Garland has become a California fitness guru and so forth **A Chorus Line FAQ** Tom Rowan, 2015-09-01 FAQ The ultimate treasure trove of information A Chorus Line FAQ presents history and fun facts including the unique workshop process through which the show was developed and written the stories of its creators the record breaking Broadway run and numerous touring productions and the captivating movie version The book also features all new chapters on the Broadway revival the two London productions and notable regional productions around the country In addition to a chapter on A Chorus Line cultural history with a guide to all the pop cultural references in the show the book includes extensive photos as well as biographical information on the casts of the major productions There are also chapters on recordings previous books on the topic and the landmark show's influence on subsequent Broadway musicals and films

The Routledge Companion to the Contemporary Musical Jessica Sternfeld, Elizabeth L. Wollman, 2019-08-16 The Routledge Companion to the Contemporary Musical is dedicated to the musical's evolving relationship to American culture in the late twentieth and early twenty first centuries In the past decade and a half international scholars from an ever widening number of disciplines and specializations have been actively contributing to the interdisciplinary field of musical theater studies Musicals have served not only to mirror the sociopolitical economic and cultural tenor of the times but have helped

shape and influence it in America and across the globe a genre that may seem at first glance light hearted and escapist serves also as a bold commentary on society Forty four essays examine the contemporary musical as an ever shifting product of an ever changing culture This volume sheds new light on the American musical as a thriving contemporary performing arts genre one that could have died out in the post Tin Pan Alley era but instead has managed to remain culturally viable and influential in part by newly embracing a series of complex contradictions At present the American musical is a live localized old fashioned genre that has simultaneously developed into an increasingly globalized tech savvy intensely mediated mass entertainment form Similarly as it has become increasingly international in its scope and appeal the stage musical has also become more firmly rooted to Broadway the idea if not the place and thus branded as a quintessentially American entertainment

New York Magazine, 1975-06-09 *New York Magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

The Ultimate Scene and Monologue Sourcebook Ed Hooks, 1994 Preparing for an audition and unsure of what you want to do *The Ultimate Scene and Monologue Sourcebook* is the book you've been waiting for Unlike scene books that reprint 50 to 75 monologues excerpted from plays but don't include any background information this annotated guide tells you what you really need to know about audition material from more than 300 contemporary plays Here is how the book works Suppose that you're looking for a dramatic male female scene When you scan Part One Play Synopses and Analyses you come across an entry for *The Middle of the Night* by Paddy Chayefsky This is what you see *The Middle of the Night* by Paddy Chayefsky Samuel French Synopsis A kindly 53 year old widower falls in love with a 23 year old woman who is unhappily married to a musician No one in their circle of acquaintances approves of this union but their love is true Analysis Excellent human drama frequently touching Actors who play the widower need to have a good feel for New York City Brooklyn speech patterns This sensitivity isn't as essential for the part of the woman All levels Scenes Monologues Male Monologues 1 Female Female Scenes 1 Male Female Scenes 2 In addition to basic information about the play author and publisher the entry provides you with the story line a critique of the play and the number of audition worthy monologues and scenes it contains If the description of this particular play piques your interest your next step is to turn to Part Six Male Female Scenes for specifics about the selection This is what you'll see there *The Middle of the Night* by Paddy Chayefsky Samuel French Drama Act II Scene 2 pp 40 44 *The Manufacturer* 53 and *The 23* After an unsatisfactory attempt at lovemaking *The Manufacturer* feels awful that he wasn't able to perform usually *The* is very understanding He then asks her to marry him The actor playing *The Manufacturer* must have a good feel for regional New York speech patterns This skill is less critical for the actress playing *The Start* *The Manufacturer* I'm sorry Betty End *The Manufacturer* Oh my sweet I love you so

much you don't know. If you change your mind tomorrow I won't be angry with you. I won't lie to you. Betty I'm afraid. This entry tells you what type of scene this is, dramatic, where you'll find the selection, act, scene, and page numbers, the length of the scene, the names and ages of the characters, the context in which the characters are speaking, and the first and last lines of the scene. If the material seems appropriate, all you have to do is get a copy of the play and get to work.

Because The Ultimate Scene and Monologue Sourcebook enables you to make informed decisions about the suitability of more than 1,000 monologues and scenes which you can find easily through the book's extensive cross indexes, you'll gain a critical edge in the auditioning process.

New York Magazine, 1985-12-16. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

Classical Monologues Leon Katz, 2002-11-01. Sure to become a mainstay of any actor's shelf, Applause is pleased to present the first two volumes of Leon Katz's monumental monologue collection. Covering the full scope of Western Drama from the Greeks to the 20th Century, these two volumes contain over 250 monologues from sources other than Shakespeare's plays. The works range from the famous to the little-known, covering over 2,000 years of theatrical history. Katz provides an introduction to each monologue that provides an informative and critical context for actors, directors, students, and teachers, but are also of relevance to general readers. Each volume is organized into Tragedy, Drama, and Comedy divisions, and the monologues are helpfully arranged by period as well as chronologically. Also, the monologues are fully footnoted for unfamiliar references and definitions, and the bibliography provides exhaustive listings of sources for all the plays from which the monologues have been drawn. Simply put, these two volumes are a must for actors, directors, teachers, and students of classical theatre.

New Monologues for Women by Women Tori Haring-Smith, Liz Engelman, 2004. Editors Tori Haring-Smith and Liz Engelman present fifty-nine previously unpublished monologues written by some of the most inspiring and exciting women now emerging onto the international stage.

The Enjoyment of Theatre Kenneth M. Cameron, Patti P. Gillespie, 1992. Theater Week, 1994.

John Simon on Theater John Simon, 2005-05. The collected criticism of the doyen of cultural critics, this volume contains selected reviews that are as eloquent as they are provocative, that can enrage but always entertain.

American Theatre, 1999. Time, 1987. **The Ladies' Home Journal** Edward William Bok, 1915. **Dramatics**, 1991. Feminist Drama Janet Brown, 1979. **Our Navy, the Standard Publication of the U.S. Navy**, 1918. Burns Mantle Best Plays and the Year Book of the Drama in America Burns Mantle, 1978. **The Best Plays of 1977-1978** Otis L. Guernsey, Jr., 1979-02. Library has 1944-45 and 1954-55 through current year.

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A Chorus Line Monologues Introduction

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