

Audition Information

A Chorus Line

Show Dates: March 13th - April 4th, 2026

Rehearsal Dates: January 29th - March 12th, 2026

Show Dates:

Fridays Mar. 13, 20, 27, & Apr. 3, 2026 at 7:30 PM

Saturdays Mar. 14, 21, 28, & Apr. 4, 2026 at 7:30 PM

Sunday Mar. 15, 22, & 29, 2026 at 2:30 PM

Synopsis:

A Chorus Line examines one day in the lives of seventeen dancers, all vying for a spot in the “chorus line” of a Broadway musical. After the first round of cuts, Zach, the director and choreographer, asks each dancer to speak about themselves. Discomfort opens into revelation, confession leads to redemption, and within the bright, outwardly homogenous chorus, the audience begins to see each dancer’s individuality. From Cassie, the star who just needs the “music and the mirror and the chance to dance,” to Val, a small-town girl with a brand-new big-town body, to Mike, who took his sister’s place in dance class, saying “I can do that.” Based on real Broadway dancers’ stories, as told to fellow dancer and choreographer Michael Bennett, *A Chorus Line* is a stunning concept musical capturing the spirit and tension of a Broadway ensemble audition. Exploring the inner lives and bittersweet ambitions of professional Broadway performers, the show features one powerhouse number after another, including “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.

AUDITION DATES:

Monday, January 26th at 6:30 PM

Tuesday, January 27th at 6:30 PM

- Auditioners only need to attend one day of auditions.

PRODUCTION TEAM:

Director/Choreographer: Alexandra Shaw

Music Director: Nicholas Mendleski

Stage Manager: Chelsea Guerra

[Audition Form Link](#)

[Audition Information Link](#)

GENERAL AUDITION INFORMATION

- Auditions are open to ages 16 and up. PLEASE NOTE: Due to the mature themes included in this show, auditioners will be required to note their comfortability with intimacy, including kissing and physical touch (with the same and opposite gender).
- If you are under the age of 18, a parent/guardian MUST be present at auditions and are required to sign a consent form.
- **All rehearsal conflicts MUST be communicated on the audition form.** Rehearsals will dominantly be held Monday-Thursday 6:30-9:30, and some weekends but you could be called for any day. ALL conflicts must be listed, including weekends. NO SHOWS or Tech Week rehearsals can be missed. Multiple conflicts brought up after casting can result in dismissal from the cast or recasting. This is at the discretion of the production team.
- Please fill out our online audition form before you arrive or arrive early to scan the QR code and fill it out.
- All auditioners will be asked to sing one of the provided music selections and to participate in a dance audition.
- Please BRING: comfortable shoes (sneakers or dance shoes. Crocs and sandals are not allowed), comfortable clothes, a water bottle, and a fun attitude!

WHAT TO EXPECT FOR AUDITIONS

The audition will consist of 2 parts: a vocal audition and a dance audition.

For the music audition:

Auditioners may choose one of the 4 audition cuts

Sheet music & audition tracks can be found here: [Vocal Audition Cuts](#)

- Men can sing a "I Can Do That" or "I Hope I Get It"
- Women can sing "Nothing" or "At the Ballet"

Auditioners will do a vocal warm-up together then will have the opportunity to sing the cut as a group before singing solo. It is expected that you come with the audition cut learned and memorized. It is also recommended to be familiar with both cuts should the team want to hear you sing both.

For the dance audition:

The Choreographer will teach a short piece of the choreography. Smaller groups will then perform the piece to the best of their ability. Make sure to wear comfortable closed-toed shoes you can dance in. Barefoot, sandals, crocs, etc. will not be allowed due to the safety of all auditioners.

For the acting audition:

Certain auditioners may be asked to perform a monologue from the show toward the end of auditions. No prior preparation is required.

CASTING INFORMATION:

ZACH: (40's. Male, Baritone)

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. *Non-singing, but should have movement ability, as he demonstrates a few dance moves.*

LARRY: (25+ Male - Tenor) - or Lori if played by a female

Zach's assistant who teaches and demonstrates the audition dances. *Needs to be a great dancer, as he is the standard to which all of the auditioning dancers are held. Does not need a strong singing ability.*

ALAN DELUCA: (25. Male - Baritone E3-G#4)

From the Bronx. Street tough, macho, and newly married to Kristine; very protective. *Seeking a strong singer, as he is the contrast to the non-singing Kristine in "Sing."*

BEBE BENZENHEIMER: (18-25. Female - Mezzo F#3-C#5)

Very insecure about her looks and tries to be funny to cover her insecurities. Feels a little excluded but just wants to be liked. She is quiet, vulnerable and kind.

Sings the middle harmony in "At the Ballet."

BOBBY MILLS: (25+ Male - Baritone Eb3-C4)

Flamboyant, funny and witty. Very sharp tongue. Covers everything over with a joke; had a very hard childhood. From upstate New York.

CASSIE FERGUSON: (30-35. Female - Mezzo belt A3-C#5 opt.D5)

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, as she sings the iconic "The Music and the Mirror."

CONNIE WONG: (Female - Alto C4-D5)

Experienced dancer. Married. Petite. A bit of a mother hen with a great sense of humor. Born in Chinatown, New York.

Should believably play 4'10".

DIANA MORALES: (22-30. Female - Mezzo belt G3- C#5 opt. F#5)

A streetwise Latina who is a little bit tough, and eternal optimist. A determined and athletic dancer from the Bronx.

Sings "Nothing," in which she reveals herself to be funny, charming, and vulnerable.

DON KERR: (Male - Baritone D3 - F#4)

Ladies' man, married, and into cars, money, and women. Very sure of himself. All American guy. Cocky because he has worked with Zach before. From Kansas City.

GREGORY GARDENER: (25. Male - Baritone D3 - E4)

Quite a smart-alec and has worked with Zach before. Very East Side New York.
Sassy, Jewish, gay man.

JUDY TURNER: **(Female - Mezzo G#3 - C#5 opt. E5)**
Funny, gawky, nervous. Warm and hopeful. Very awkward except when dancing.
Ideally seeking a taller dancer.

KRISTINE URICI: **(18-25. Female Cb4 - Eb5)**
Al's scatter-brained wife who can't sing. She is awkward, anxious and hilarious.
She "speaks" the song "Sing," but does sing in the ensemble numbers of the show.

MAGGIE WINSLOW: **(Female - Mezzo A3 - E5 opt. A5)**
A sweetheart, little sister type. Dreamer. Fairly experienced dancer from California.
Seeking an incredibly warm singer with a mix belt up to E natural for the soaring climax of "At the Ballet."

MARK ANTHONY: **(18. Male - Tenor E3 - G#4)**
Optimistic; first-timer; naïve but charming. Great dancer and All-American kid.

MIKE COSTA: **(20-25. Male - Tenor F3-G#4)**
Quite aggressive, determined, cocky, sure of himself, but likeable. Tap dancer who worked with Zach before. Experienced; flirtatious. From New Jersey.
Must be able to tap.

PAUL SAN MARCO: **(Male - Baritone C#3-F#4)**
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.
Great actor. Delivers a beautiful, raw and vulnerable monologue about coming out to his parents.

RICHIE WALTERS: **(Male - Tenor D3-A4 opt. C#5 & E5)**
From Missouri. Enthusiastic, cool and very funny. Likeable and laid back.
African-American; strong dancer.

SHEILA BRYANT: **(30's. Female - Alto G3-Bb4 opt. F#5)**
Oldest dancer on the line. Confident, brassy, sassy, bratty and sophisticated. One of the more popular dancers; humorous.
Sings the low harmony in "At the Ballet."

VALERIE CLARK: **(Female - Mezzo belt G#3-C#5)**
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.
Sings the infamous "Dance 10, Looks 3"

CUT DANCERS: 4 males and 3 females (16-35) will understudy and sing throughout the show.

Lois Dilettente is a ballerina who is able to get through the ballet combination but not the jazz combo. Ballerina; non-speaking

Tricia (Mezzo Bb4 - Db5) - 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 - A pretty California-blonde type. 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.

Butch Barton - Believed to be from Oklahoma, and has a bit of an attitude. He is unable to correct his mistake in the first boys' combination. Non-speaking.

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

Tom Tucker - believed to be from Memphis. He does not speak but is seen mouthing the counts during both combinations. Counts with his mouth; non-speaking

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