OPENING FORMATION OF COMPANY

EVERYONE, TOES TO SEAMS, FACING MIRRORS.



(FOOTLIGHTS)

Girl Groups 3 groups of 6

#1 - Kelsey, Hannah, Cait, Emma
Brooke & Rachel

#2 - Ali, Julia, Hailey, Bray,
Asha & Maya

#3 - Faith, Alexis, Kendra, Olivia
Tori & Maxwell

Boy Groups 3 groups of 4

#1 - Levi, Michael, NOah, & Zac

#2 - ChrisP, Damien, Danny & Brooks

#3 - Ryan, Brady, Marcus & ChrisJ

A CHORUS LINE

An Audition

The time: 1975

The place: A Broadway Theatre

A CHORUS LINE IS PERFORMED WITHOUT INTERMISSION

Starts with Music

facing upstage

ZACH:

Again:
Step, kick, kick, leap, kick,
touch...Again!
Step, kick, kick, leap, kick,
touch...Again!
Step, kick, kick, leap, kick,
touch...Again!
Step, kick, kick, leap, kick,
touch...Right!
That connects with...
Turn, turn, out, in, jump, step,
Step, kick, kick, leap, kick, touch.
Got it?... Going on. And...
Turn, turn, touch, down, back, step,
Pivot, step, walk, walk, walk.

Right! Let's do the whole combination,
Facing away from the mirror.
From the top. A-Five, six, seven, eight!

Jazz combo facing downstage

(The music builds into full orchestration as the DANCERS face downstage and do the jazz combination with ZACH in front. When the combination is over, HE crosses downstage right, near his stool. HE speaks ...)

ZACH (Continued)
Okay, let's do the ballet combination one more time. Boys and girls together. Don't kill yourselves. Mark. A one, two, three, four, five, six!

(LARRY demonstrates the combination downstage center. THEY mark the combination in various degrees. At one point SHEILA stops dancing and crosses stage right exchanging a look with ZACH, reaching her dance bag SHE brushes her hair. The OTHERS finish the ballet combination stage right. LARRY crosses to stool and gets audition cards and hands them to ZACH four (4) at a time during the following)

Travel from Stg L→R

ZACH
Okay, I'm going to put you into your groups now. When I call out your number, I'll tell you where you're gonna be in the formation.

JUDY – Hannah
(Stepping out of the group)
Oh, God, I don't remember my number.

ZACH
Right, when I find a number without a person, it's you.

(JUDY backs up)

ZACH (Continued)
Okay, girls first. Number Two, downstage.
(HE indicates their spot as HE calls each number)
Number Nine, upstage. Number Ten, downstage. And number Twenty-three, upstage. Twenty-three? Judy Turner.

JUDY
Twenty-three.

* after being placed in group cross stage left & wait

(JUDY runs into place)

ZACH
Stage left, girls. Second group. Number Thirty-seven, downstage. Number Sixty, upstage ...

(The lights change to "internal thought" lighting as ZACH goes into pantomime. HE continues to form GROUPS. The OTHERS sing ...)

ALL*
GOD, I HOPE I GET IT.
I HOPE IT GET IT.
HOW MANY PEOPLE DOES HE NEED?

BOYS
HOW MANY PEOPLE DOES HE NEED?

GIRLS
GOD, I HOPE I GET IT.

ALL
I HOPE I GET IT
HOW MANY BOYS, HOW MANY GIRLS?

GIRLS
HOW MANY BOYS, HOW MANY ... ?

ALL
LOOK AT ALL THE PEOPLE!
AT ALL THE PEOPLE.
HOW MANY PEOPLE DOES HE NEED?
HOW MANY BOYS, HOW MANY GIRLS?
HOW MANY PEOPLE DOES HE ... ?

TRICIA - 01/19
(Warming-up downstage left)
I REALLY NEED THIS JOB.
PLEASE GOD, I NEED THIS JOB.
I'VE GOT TO GET THIS JOB.

(The lights change back to reality. ZACH comes out of pantomime ...)

ZACH
Third group of boys. Number Sixty-three downstage. Number Sixty-seven, upstage. Number eighty-one, downstage. And number eighty-four, upstage. Okay, boys, stage left.
(MORE)

*CASSIE does not sing in the opening number.

ZACH (Continued)
Let's do the ballet combination. First group of girls, second group follow. One, two, three, four, five, six ...

(HE crosses down to the bottom of the aisle stage right with LARRY. The FIRST GROUP OF GIRLS begin the ballet combination)

ZACH (Continued)
Diana, you're dancing with your tongue again.

DIANA
Sorry ...

(SHE falls out of a turn and says:)

Crap

(FIRST GROUP GIRLS finish the combination)

ZACH
Next group ... and ...

(SECOND GROUP GIRLS begin the combination. Stage right. To VICKI)

#64,

ZACH (Continued)
Any ballet?

VICKI
No.

ZACH
Don't dance ... DON'T DANCE!

(VICKI falls out of GROUP, crosses right, the OTHER THREE finish the combination)

ZACH (Continued)
Next group, and ...

(THE THIRD GROUP GIRLS do the ballet combination. TRICIA dances so big, SHE winds up in front of SHEILA - SHEILA doesn't like that)

ZACH (Continued)
Boys! And ...
Up ... up ... up ...

(FIRST GROUP BOYS begin the combination. ZACH comes on to the stage)

ZACH (Continued)

Hold it. Hold it. Stop!
(To ROY)
How many years ballet?

#40,

ROY

Noah

One.

ZACH

Any Broadway shows?

ROY

Noah

(ROY shakes his head)

No.

ZACH

(To ROY. HE demonstrates)

Laura, Show them

The arms are second, down, fourth. I wanna see it. Again. One, two, three, four, five, six ...

(FIRST GROUP BOYS complete the combination. ROY continues to make same mistakes. ZACH goes back down to aisle)

ZACH (Continued)

Next Group:
And ...

(SECOND GROUP BOYS begin combination. To FRANK)

- TO Danny

ZACH (Continued)

Boy in the headband, keep your head up. Headband, head up!

(FRANK looks at ZACH, appears to acknowledge his instruction, but continues to look down. SECOND GROUP finishes combination)

ZACH (Continued)

And ...

(THIRD GROUP BOYS begin combination)

ZACH (Continued)
Up! Up! Up!

(THIRD GROUP BOYS finish combination. The lights change, ZACH goes onto the stage and into pantomime. As the group sings, MAGGIE (in pantomime) asks ZACH to demonstrate a part of the jazz combination. The FIRST GROUP GIRLS take position. ZACH demonstrates ...)

ALL
GOD, I REALLY BLEW IT!
I REALLY BLEW IT.
HOW COULD I DO A THING LIKE THAT?

BOYS
HOW COULD I DO A THING LIKE ...

ALL
NOW I'LL NEVER MAKE IT.
I'LL NEVER MAKE IT!
HE DOESN'T LIKE THE WAY I LOOK.
HE DOESN'T LIKE THE WAY I DANCE.
HE DOESN'T LIKE THE WAY I ...

(The lights return to reality. ZACH goes back down to aisle. FIRST GROUP GIRLS dance the jazz combination. When THEY are finished ...)

ZACH
Girl in brown,
(KRISTINE)
much better but still too much tension face, neck and shoulders. Relax.

(SECOND GROUP GIRLS are in position)

ZACH (Continued)
Five, six, seven, eight ...

(VICKI waves frantically to ZACH)

ZACH (Continued)
Hold it! Hold it!

VICKI
I think I know the steps but could you have someone do it in front, please?

ZACH
~~Larry ...~~

(LARRY takes a position down right of the GROUP)

ZACH (Continued)
Five, six, seven, eight.

(THEY dance with LARRY. When finished LARRY goes back to aisle)

ZACH (Continued)
Next group. A five, six, seven, eight ...
(To VAL - who is dancing behind SHEILA and not in her spot)
Dance out ... Dance out!
(To GROUP. HE goes up on stage)
Hold it. Hold it. Stop!
(To SHEILA)
Sheila, do me a favor, you dance upstage.
(To VAL)
~~#86~~ downstage.

(SHEILA condescendingly gives up the front spot to VAL)

ZACH (Continued)
A five, six, seven, eight!

(ZACH goes back to aisle. THEY do the combination. At one point, SHEILA misses the turns and tries to get back into the combination. SHE gives up and walks off as the GIRLS dance off)

ZACH (Continued)
Sheila, do you know the combination?

SHEILA
I knew it when I was in the front.

ZACH
Okay, first group of boys. A five, six, seven, eight!

(THEY start the combination. AL and BUTCH BOTH make different mistakes)

ZACH (Continued)
Hold it, hold it, stop!

(ZACH goes back up to stage, demonstrates. To AL)

The step is, down step, pivot step. Not pivot step, pivot step, right? You chewing gum? Get rid of it.

(AL runs stage right and gives his gum to KRISTINE, then returns to his position in the GROUP, while ZACH talks to BUTCH)

ZACH (Continued)
It's step, step, up, cross, turn from there. ... Okay, got it? Again. Five, six, seven, eight!

(THEY complete the combination. AL corrects his mistake ... BUTCH does not. ZACH goes to stage left, watches)

ZACH (Continued)
Next group. A five, six, seven, eight!

(SECOND GROUP BOYS begin the combination. RICHIE leaps out of the formation in front of PAUL. ZACH, who has started to cross back to aisle, catches him in midair. To RICHIE)

ZACH (Continued)
Listen, that's really great, but stay in the formation and tone it down. Okay? Boy in the headband, keep your head up. A five, six, seven, eight ...

(ZACH goes back to aisle. THEY complete the combination)

ZACH (Continued)
Next group. A five, six, seven, eight.

(THIRD GROUP BOYS dance the combination perfectly - end of combination overlaps with the beginning of vocal - and go stage right with OTHERS. ZACH and LARRY come up on stage during the following. The lights change)

ALL
I REALLY NEED THIS JOB.
PLEASE GOD, I NEED THIS JOB.
I'VE GOT TO GET THIS JOB.

(Lights change back to reality. ZACH is Upstage Center)

ZACH
(To VICKI)
#32, Any Broadway shows?

VICKI - Rachel
(Stepping forward)
No.

ZACH
(To TRICIA)
#27, Broadway shows?

TRICIA - Brooklyn
(Stepping forward)
Touring company.

ZACH
Okay, I'm eliminating down. When I call out your number, please form a line. Girls first. [BAR 331 IN SCORE]
~~Number Two~~

(DIANA steps forward. LARRY indicates where SHE should stand)

#97 #60
ZACH (Continued)
~~Number Nine, number Ten~~, number Twenty-three, Judy Turner? Right. ~~Number Thirty-seven, One hundred forty-nine, One hundred fifty-two, One hundred seventy-nine ... Cassie.~~

and #9
(CONNIE, KRISTINE, JUDY, BEBE, MAGGIE SHEILA step out and form a line with DIANA. VAL goes to SHEILA then decides to cross to end of line next to DIANA.
(MORE)

CASSIE steps out and stands next to SHEILA)

ZACH (Continued)
Other girls. Thank you very much for coming. I'm sorry.

(THE GIRLS who were eliminated exit up right)

ZACH (Continued)
Boys. [BAR 338] Number five. #95, #81 and #59

(AL steps out and starts a line behind THE GIRLS)

ZACH (Continued)
Number Seventeen, number Forty-four, Forty five, Sixty-three, Sixty-seven, Eighty-one and Eighty-four.

(DON, RICHIE, PAUL, MARK, MIKE, GREG and BOBBY step out and form a line with AL)

ZACH (Continued)
Other boys, thank you.

(The OTHER BOYS exit up right)

ZACH (Continued)
... Laura

(LARRY crosses to ZACH as the lights change and ...)

ALL
(Plus all OFF-STAGE VOICES)
GOD, IT THINK I'VE GOT IT
I THINK I'VE GOT IT
I KNEW HE LIKED ME ALL THE TIME

ZACH
I want your pictures and resumes, please.

(HE goes up aisle to his desk in the back of the theatre. The GROUP breaks up and go to their dance bags to get pictures as ...)

* Juniors stay on side to sing

ALL
STILL IT ISN'T OVER

MAGGIE
WHAT'S COMING NEXT?

ALL
IT ISN'T OVER

MIKE
WHAT HAPPENS NOW

ALL
I CAN'T IMAGINE WHAT HE WANTS

GIRLS
I CAN'T IMAGINE WHAT HE ...

ALL
GOD, I HOPE I GET IT!
I HOPE I GET IT.

(THE GROUP gathers Center stage around LARRY who indicates that THEY should form a single line upstage)

ALL (Continued)
I'VE COME THIS FAR, BUT EVEN SO
IT COULD BE YES, IT COULD BE NO,
HOW MANY PEOPLE DOES HE ... ?

I REALLY NEED THIS JOB.

A FEW VOICES
MY UNEMPLOYMENT IS GONE.

ALL
PLEASE GOD, I NEED THIS JOB.

A FEW VOICES
I KNEW I HAD IT FROM THE START

ALL
I'VE GOT TO GET THIS SHOW.

(While holding last chord on: "show", THE LINE walk Downstage as the lights dim to black. Mirror panels then to black. The lights bump up on the first chord - [vamp BAR 370] - revealing THE LINE with their photos in front of their faces.

(MORE)