

ALTRINCHAM GARRICK PLAYHOUSE - AUDITION INFORMATION:

Seventeen stories. Eight chances. One Singular Sensation.

a chorus line

The legendary musical

Conceived and originally Directed & Choreographed by
Michael Bennett

Book by **James Kirkwood & Nicholas Dante**

Lyrics by **Edward Kleban**

Music by **Marvin Hamlisch**

Co-choreographed by **Bob Avian**

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

Director:
Joseph Meighan
Musical Direction:
Mark Goggins
Choreography
Louise Pettitt

**Thursday 11 –
Saturday 20
September
2025**



Evenings at 7:30pm,
Thurs 11 – Sat 13 & Weds 17 – Sat 20 Sept
No performances Mon 15 & Tues 16 Sept
Matinée at 2:30pm, Sat 13 & Sat 20 Sept
Matinée at 6:00pm, Sun 14 Sept

**altrincham
garrick
playhouse**

Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

This amateur production of 'A Chorus Line' is presented by arrangement with Concord Theatricals Ltd, on behalf of Tams Witmark Music Library Inc. www.concordtheatricals.co.uk



Thank you for expressing your interest in auditioning for “**A CHORUS LINE**”. This Musical will be the opening production of our exciting 25/26 Season at Altrincham Garrick Playhouse.

The Audition Date for this production is
The Rehearsal Start Date for this production is
The Production Dates for this production are

Sunday 11th May
Sunday 27th July
Thursday 11th -
Saturday 20th September

Rehearsals

Rehearsals will be every Monday, Wednesday and Friday at 7.30pm - 10pm, and every Sunday from 2pm - 5.30pm.

We do ask that all those auditioning are able to make every rehearsal. We do, of course, understand that sometimes you may have other commitments and special occasions during the rehearsal process, and we therefore ask that you inform us of any dates you are not available in advance (at the audition) and we will try and make this work. If you have a date that you're unable to rehearse within ten days of the opening night (11th September) we may have to ask you to withdraw from the production.

You may not be called to every rehearsal, and the Director will produce a rehearsal schedule as far in advance as possible, but we do still ask that those successful in being cast in the production remain flexible, as rehearsal schedules can often change during the process.

Performance Schedule:

Thursday 11th September - 7.30pm
Friday 12th September - 7.30pm
Saturday 13th September - 2.30pm
Saturday 13th September - 7.30pm
Sunday 14th September - 6pm

Wednesday 17th September - 7.30pm
Thursday 18th September - 7.30pm
Friday 19th September - 7.30pm
Saturday 20th September - 2.30pm
Saturday 20th September 7.30pm

A CHORUS LINE

Seventeen Stories. Eight Chances. One Singular Sensation.

New York City. 1975. On an empty Broadway stage, seventeen performers are put through their paces in the final, gruelling audition for a new Broadway musical. For everyone present, it's the chance of a lifetime. It's the one opportunity to do what they've always dreamed of – to have the chance to dance... but only eight will make the cut.

Told through captivating song, riveting drama and stunning choreography, the auditionees describe the events that have shaped their lives and their decisions to become dancers.

Based on real-life testimonies from late-night recording sessions with dancers, these are the lives of theatre's unsung heroes, as they tell searing stories of ambition, shattered hopes, and what it really costs to follow your dreams.

A Chorus Line is a musical masterpiece that revolutionised Broadway, winning nine Tony Awards, seven Drama Desk Awards, the New York Critics' Circle Award and the Pulitzer Prize for Drama. Now celebrating 50 years since **A CHORUS LINE** first graced the Broadway stage, it is time experience a stunning new production full of heart, music and dance at Altrincham Garrick Playhouse.

Warning: This performance contains haze, loud music, strobe, theatrical smoke, discussion of bereavement, mention of physical violence and abuse, discussion of homophobia, discussion of discrimination, strong language, and discussion of sexual abuse. This production contains some references and language that may be unsuitable for younger children.

Creative Team

Director:	Joseph Meighan
Musical Director:	Mark Goggins
Choreographer:	Louise Pettitt

A Note on A CHORUS LINE:

A Chorus Line opened in 1975 and it immediately established itself as a ground-breaking milestone show in Broadway history. Conceived by Choreographer and Director Michael Bennett, it began as a series of taped interviews with dancers sharing their real-life stories working on Broadway and in the Theatre. These stories were then woven into the musicals script, making **A Chorus Line** quite literally a true story, portraying the lives of performers with honesty and integrity.

With music by the legendary Marvin Hamlisch and lyrics by Edward Kleban, the show provided a raw and authentic behind-the-scenes look at the challenges that come from a life in show business. **A Chorus Line ran** for a staggering 15 years on Broadway holding the title as the longest running musical in history, a record only broken by the first Andrew Lloyd Webber mega musical **Cats**. In addition to an astounding nine Tony Awards, **A Chorus Line** also won the Pulitzer Prize for Drama – a rare honour for a musical.

The musical also redefined what a Broadway show could look like breaking away from a traditional structure with a traditional story and plot, to a show that tells its story through character-driven vignettes and monologues with each character's story adding depth to the overall shared narrative. The show was groundbreaking in its exploration of topics that were rarely explored on stage at the time such as body image, aging, poverty, identity, sexuality, and the pursuit of acceptance.

A Chorus Line is more than just a musical; it's a moving and emotional journey into the heart of what it means to be a performer. Set on a bare stage during a make-or-break audition for the chorus line of a Broadway show, the production immerses

audiences—and its actors—in the raw, candid, and often vulnerable moments that define a life in the arts. Each character who steps into the spotlight brings their own unique story, struggles, and dreams; painting a vivid picture of the sacrifices, resilience, and ambition it takes to pursue a life on stage.

Characters

There are 19 main roles in A CHORUS LINE and then there is also a small Ensemble.

The Ensemble will feature in the Opening Sequence and be “cut” from the Audition, leaving the 17 for their recall.

All performers will need to demonstrate a high degree of skill in all three performance disciplines (Acting, Singing, Dance). This is a high intensity show with challenging dance sequences, dramatic and emotional monologues and big vocal moments. Ultimately, we are looking for real characters – people who can shine through with emotional authenticity and vulnerability.

A note on the small Ensemble: Ideally, we would like The Ensemble to double up as off-stage vocals and be part of the Finale, The Montage Sequence and What I Did For Love, but if this does not fit in with the schedule of some performers, we can make it work that they simply perform in the first scene and then leave. We are open to working with the Ensemble to suit them.

Unless specified in their character description, the race or ethnicity of the characters is not important to the story, and so we encourage any actor to audition for the role that appeals to them the most.

All characters have standard American accents, unless stated otherwise.

Running The Audition:

ZACH

Male
Playing Age: 35-45
Non- Singing

The director and choreographer of the show. Commanding presence, and intimidating in his pursuit of excellence. Zach used to be in a relationship with Cassie. He is fixated on his work and a perfectionist.

LARRY/LARA

Any Gender
Playing Age: 25-30

Zach’s assistant and Dance Captain, teaches and demonstrates the audition dances.

The Dancers Auditioning:

CASSIE

Female

Playing Age: 25-30s

Attending this audition even after finding some small success as a featured performer and actress. Cassie is dealing with the reality of an unstable industry and is returning to the chorus after having no work for two years. An incredible triple threat performer, she exudes energy and emotion through dance. She is desperate to do what she loves in whatever way she can. She is a fighter who pours her heart and soul into what she loves. Bold, strong, defiant, and remarkable. She performs "The Music and the Mirror" - a song and dance solo, which requires a huge amount of stamina. Used to be in a relationship with Zach.

DIANA MORALES

Female

Playing Age: Early 20s.

Streetwise Latina, born and raised in the Bronx. Diana will never give up on herself or her career. She is determined, passionate, funny, sensitive, honest, vulnerable, hopeful and warm. Whilst an excellent dancer, she is also a strong actress, and always dreamed of being one too.

Diana Morales is Puerto Rican/ Latin American and therefore we are seeking a non-white actor.

Bronx accent.

PAUL SAN MARCO

Male

Playing Age: 25-30

Introverted, insecure, but a strong dancer from Spanish Harlem, New York. Paul delivers a beautiful, raw and vulnerable monologue of his life and his story of coming out as gay to his parents. Describing himself as "terribly effeminate", he has experienced the ugly side of grappling with his identity in a world where anything other than the societal 'norm' is rejected. He is sensitive, talented and desperate to prove his worth and find his place.

Paul San Marco is Puerto Rican/ Latin American and therefore we are seeking a non-white actor.

New York accent.

SHEILA

Female

Playing Age 30 - late 30s

Confident, brassy, sexy, bitchy, cynical and fiery. Very experienced and has worked with Zach before. As a dancer who has given herself a career time limit, she is conscious of her age and feels threatened by the upcoming younger dancers. Had a troubled upbringing and a controlling father and turned to dance to get out of the house. Not afraid to bite back, she can be confrontational and sarcastic.

VAL

Female

Playing Age: Mid 20s

European Descent.

Sexy, sassy, suggestive, and funny. A brazen, direct, attention-seeker from a small town in Vermont. Originally struggled booking work until she saw notes after an unsuccessful audition comment on her appearance, she turned to cosmetic surgery to solve the problem.

MIKE

Male

Playing Age: Mid - Late 20s

A go getter from a big Italian family in New Jersey. Determined, sure of himself; a sexy and likeable flirt. Ideally strong Tap & Acrobatic skills.

New Jersey accent.

AL

Male

Playing Age: Mid- Late 20s

From the Bronx, streetwise, tough, macho, and newly married to Kristine whom he is very protective of, and supportive of. Strong singer.

Bronx accent.

KRISTINE

Female

Playing Age: Mid 20s

Wife of Al, she leans on him for constant support and gets flustered so often he finishes her sentences. She is acutely aware she struggles with singing, however, it has never deterred her from performing and she tries with gusto anyway. She is scatterbrained, quirky, comedic and exhibits a nervous energy.

RICHIE

Male or Female
Playing Age 20s
To be played by a Black actor

An African-American dancer from Missouri with an incredibly infectious fun energy. Once received a scholarship to college and planned to be a kindergarten teacher, however, he never went through with it out of fear of the future. Lives in the moment, and can handle anything thrown at him but does fear the unknown. Funny, likeable, and enthusiastic.

MAGGIE

Female
Playing Age: 18-25

A sweetheart, little sister type, who grew up in a broken home and escaped into a fantasy life. Maggie is a dreamer, and dancing saved her. She is eternally hopeful and enthusiastic. Sings up to an E natural in "At the Ballet."

BEBE

Female
Playing Age: 18-25

New to Broadway and is trying to prove herself. Insecure and doesn't believe herself to be pretty due to her mother telling her she would never be beautiful. However, she found beauty in dance and dance became her escape. Not sure of herself, and is still learning how to come out of her shell. Vulnerable, witty, eager to please and kind.

CONNIE WONG

(The Authors of A CHORUS LINE have rewritten this role as an optional change. If we cannot cast an Asian actor who is appropriate to play CONNIE, the role can be changed to CONNIE MACKENZIE, and race does not feature in her story.)

Playing Age: 20s - Late 20s
Female

Ideally no taller than 5'

Born in Chinatown, New York - she is an animated ball of energy. Dreaming of being a Prima Ballerina she spent her life being identified by her height and grew up wishing to grow taller. She is married and now wishes for a life after dance and a family. She is quick witted, funny, nurturing and frank.

DON

Male

Playing Age: 25-35

A proud, All-American ladies' man, married, and into cars, money, and women. He used to work in a strip club. At first he has a performative facade using his experiences with women and flashy cars to impress, however he reveals that he "goes where the money is" in order to pay the bills to support his young family.

GREGORY

Male

Playing Age: 30-35

Sassy, bitchy, smart, self-assured. A proud Queer Jewish man from East Side New York. Tells the story of the moment he realised he was gay. He is wry, intelligent, trendy, and with a very sharp tongue. He lives for the here and now.

JUDY

Female

Playing Age: 25-30

Funny, gawky, nervous, except when dancing, which is where she shines. Warm and hopeful. She is a motormouth and cant stop talking when nervous. She is hopeful, comedic and loveable. Ideally seeking a taller dancer.

Southern accent.

MARK

Male

Playing Age: 18-25

Uber-optimistic first timer...completely naïve but a charming all-American kid. He is yet to work in the Chorus and just wants to please. Loveable.

BOBBY

Male

Playing Age: 20-25

Eccentric, funny, and witty. Very sharp-tongued attention seeker. From upstate New York. An amusing extrovert who goes over the top with stories of his childhood, which was genuinely hard. He is sharp tongued, flamboyant, performative, sees himself as the "strange" one and covers everything over with a sarcastic joke.

ENSEMBLE

Playing Age: 18-35
All Genders

Ideally, we would like The Ensemble to double up as off-stage vocals and be part of the Finale, The Montage Sequence and What I Did For Love, but if this does not fit in with the schedule of some performers, we can make it work that they simply perform in the first scene and then leave. We are open to working with the Ensemble to suit them.

What to Prepare

At the audition, there will be a dance workshop, followed by panel auditions.

At the panel auditions, we will need to hear everybody sing with an American accent and also an acting piece.

We would like each auditionee to prepare a Musical Theatre song (no longer than 3 minutes), in a similar style to the show, that shows off your vocal range and ability. We also want to see you acting through song, so please prepare your song with the acting and character at the forefront, as well as musically. Please bring piano sheet music and our Musical Director will accompany you.

If you're auditioning for the role of **MAGGIE**, we will need to hear her vocal section from "At The Ballet" too.

We'd also like everyone auditioning to prepare a short monologue (no longer than 2 minutes). Please prepare this in the accent of the character you wish to audition for. The monologue can be from any play/ film/ tv piece, but it should show your emotional range and take you on a journey.

For the following roles, there is a speech from the show at the back of this audition pack that we'd like you to prepare *instead*:

PAUL
VAL
BOBBY
KRISTINE

For **ZACH** and **CASSIE**, there is also a scene at the back of this pack that we'd like you to prepare.

ZACH will need a speech as well as the scene.

(You may use one of the provided speeches even if you're auditioning for a different character, if you wish.)

The Audition Day - Sunday 11th May

Auditionees will need to sign in and complete a contact sheet in the Theatre Bar at Altrincham Garrick Playhouse from 12 Noon on Sunday 11th May.

We will then see all auditionees in the Annexe at 12.15pm, ready to begin the Dance Workshop.

Please dress appropriately for the audition (dance attire or something similar that allows freedom of movement) and please bring water. We highly recommend bringing heels to dance in (New Yorkers/ LaDucas) and ballet/ flexi shoes and jazz shoes to wear for this section of the audition. If you don't own these, please wear something similar.

There'll be a short physical warm up, but we advise you to arrive warm. There'll be space at the theatre.

Choreography will be taught at the Audition, and you will then be required to perform this in small groups. Primarily you will need to demonstrate Broadway Jazz and be confident to manage a Tap or Ballet sequence if required. Tap shoes are not required at the audition.

Performers interested in auditioning for the role of **CASSIE** will probably be required to perform a little more on their own than other auditionees.

The Dance Workshop will finish around 2.30pm at the very latest, and then we will commence panel auditions. You're welcome to change for the panel auditions, if you wish.

During the panel auditions, we will see each auditionee one by one, to perform their song and monologue.

If you're auditioning for the role of **ZACH**, please arrive for around 3.30pm. You do not need to join the Dance Workshop.

There will be Garrick personnel to show you around and help you through the process. Please be aware that these auditions often include quite a bit of waiting around and can be long, but we will try to move as quickly as we can.

The audition panel will consist of the Director, Musical Director, Choreographer and members of the Altrincham Garrick's Artistic and Casting Team (ACT).

We are a diverse theatre and we welcome auditionees of all ages (above the age of 18) and all genders, ethnicities, sexualities, disabilities and races, to enrich the work of the production.

What Next?

If you've read all the information in this pack, and wish to audition, then please email casting@altrinchamgarrick.co.uk stating "**A CHORUS LINE**" in the subject heading and detailing your name and contact number. By emailing, you will have registered for an audition on Sunday 11th May.

We'd like to wish you the very best of luck, and we look forward to welcoming you, or seeing you again! Thank you for taking the time and interest to prepare for this audition and Break-A-Leg!

Best wishes,

Joseph Meighan (Artistic Director/ Artistic and Casting Team)

Carole Carr (Artistic and Casting Team)

Mike Shaw (Artistic and Casting Team)

Fiona Primrose (Artistic and Casting Team)

Gemma Sales (Artistic and Casting Team)

VAL

So, the day after I turned 18, I kissed the folks goodbye, got on a Trailways bus - and headed for the big bad apple. Cause I wanted to be a Rockette. Oh, yeah, let's get one thing straight. See, I never heard about "The Red Shoes," I never saw "The Red Shoes," I didn't give a fuck about "The Red Shoes." I decided to be a Rockette because this girl in my home town - Louella Heiner - had actually gotten out and made it in New York. And she was a Rockette. Well, she came home one Christmas to visit, and they gave her a parade. A goddamn parade! I twirled a friggin' baton for two hours in the rain.

Unfortunately though, she got knocked up over Christmas. Merry Christmas - and never made it back to Radio City. That was my plan. New York, New York. Except I had one minor problem. See, I was ugly as sin! I was ugly, skinny, homely, unattractive and flat as a pancake. Get the picture? Anyway, I got off this bus in my little white shoes, my little white tights, little white dress, my little ugly face, and my long blonde hair - which was natural then. I looked like a fucking nurse! I had 87 dollars in my pocket and seven years of tap and acrobatics. I could do a hundred and eighty degree split and come up tapping the Morse Code. Well, with that kind of talent I figured the Mayor would be waiting for me at Port Authority. Wrong! I had to wait 6 months for an audition. Well, finally the big day came. I showed up at the Music Hall with my red patent leather tap shoes. And I did my little tap routine. And this man said to me: "Can you do fankicks?" - Well, sure I could do terrific fankicks. But they weren't good enough. Of course, what he was trying to tell me was...it was the way I looked, not the fankicks. So I said: "Fuck you, Radio City and the Rockettes! I'm gonna make on Broadway!"

Well, Broadway, same story. Every audition. I mean I'd dance rings around the other girls and find myself in the alley with the other rejects. But after a while I caught on. I mean I had eyes. I saw what they were hiring. I also swiped my dance card once after an audition. And on a scale of 10....they gave me for dance 10. For looks: 3.

PAUL

Once my cousin said to me, "You'll never be an actor," and I knew she was telling me this because I was such a sissy. I mean, I was terribly effeminate. I always knew I was gay, but that didn't bother me. What bothered me was that I didn't know how to be a boy.

One day I looked at myself in the mirror and said, "You're fourteen years old and you're a faggot. What are you going to do with your life?" By that time I was in Cardinal Hayes High School. There were three thousand boys there. I had no protection anymore. No homeroom where I could be charming and funny with the tough guys so they'd fight my battles for me. Like when I went to small schools. I liked school. But my grades got so bad. Even if I knew the answers to questions, I wouldn't raise my hand because I would be afraid they would laugh at me. They'd even whistle at me in the halls. It was awful just awful. Finally, I went down to the Principal's office and said, "I'm a homosexual." Well, it was a Catholic high school and at the age of fifteen you just didn't say that. He said, "Would you like to see a psychologist?" And I did. And he said, "I think you're very well adjusted for your age and I think you should quit school." So, I did. But I really didn't want to. I couldn't take it anymore.

See, when I quit school, what I was doing was trying to find out who I was and how to be a man. You know, there are a lot of people in this world who don't know how to be men. And since then, I found out that I am one. I was looking for the wrong thing. I was trying to learn how to be butch. Anyway, I started hanging around Seventy-Second Street, meeting all these really strange people. Just trying to make friends that were like me. So that I'd understand what it was that I was.

Somebody told me they were looking for male dancers for the Jewel Box Revue, you know, the drag show. So, I go down to audition. Now, from all those years of pretending I was Cyd Charisse, I had this fabulous extension. I mean, I could turn, anything my first audition. And they said to me, "You're too short to be a boy, would you like to be a pony?" And I said, "What's that?" And they said, "A girl." "What do I have to do?" "Show us your legs." "But I have hair on my legs." "That's okay, come on upstairs."

So I went and they hiked up my dungarees and they put on a pair of nylon stockings and high heels. It was freaky. It was incredible. And then they brought me back downstairs and they said, "Oh, you have wonderful legs." I said, "Really? ... Terrific..."

BOBBY

Well, actually, I don't know how I turned out as heavily as I did. See, when I was five years old I was playing jacks - and the car fell down on my head.

Let's see... Do you wanna know about all the wonderful and exciting things that have happened to me 'in my life? Or do you want the truth?

Well, to begin with, I come from this quasi-middle-upper or upper-middle class, family-type-home. I could never figure out which but it was real boring. I mean, we had money -but no taste. You know the kind of house -- Astroturf on the patio? Anyway my mother had a lot of card parties and was one of the foremost bridge cheaters in America. My father worked for this big corporation. They used to send him out into the field a lot -- to drink. Better, that than to find him lying on his office floor... But he was okay I was the strange one. Real, real strange. I used to love to give garage 'recitals. BIZARRE recitals. This one, time I was doing Frankenstein as a musicale and I spray-painted this kid silver -- all over. They had to rush him to the hospital. 'Cause he had that thing when your pores can't breathe... He lived 'cause luckily I didn't paint the soles of his feet and... As I got older I kept getting stranger and stranger. I used to go down to this busy intersection near my house at rush hour and direct traffic. I just wanted to see if anybody'd notice me. That's when I started breaking into people's houses -- Oh, I didn't steal anything -- I'd just re-arrange their furniture.

And ... School? You wanna hear about school? I went to P. S. Shit ... See, I was the kind of kid that was always getting slammed into lockers and stuff like that. Not only by the students -- by the teachers too. Oh, and I hated sports, hated sports. And sports were very big. I mean, it was jock city, but I didn't make one team. See, I couldn't catch a ball if it had Elmer's Glue on it. And wouldn't my father have to be this big ex-football hero? He was SO humiliated, he didn't know what to tell his friends. So he told 'em all I had polio. On Father's Day I used to limp for him. And my mother kept saying: "If you don't stop setting your brother on fire, we're going to have to send you away.

And I was always thinking up these spectacular ways how to kill myself. But then I realized -- to commit suicide in Buffalo is redundant.

KRISTINE

Oh, no – me? Well, ah ... Oh. God – I don't know where to begin. Oh – Ah, well, everybody says that when I was little every time they put on the radio, I'd just get up and start dancing. And, ah ... Oh, this man came around to my house – selling ... ah, lessons. Oh, and he was a terrific salesman – I'll never forget it – he put me up against this television set – it was one of those great big square things – and then he turned me around, picked up my foot and touched it to the back of my head and said: "This little girl could be a star."

Well, I don't know if it was the look on my face – or the fact that I wouldn't let go of his leg - But my mother saw how much it meant to me. I mean, I watched everything on television that had dancing on it – Especially - oh, God – every Sunday, it was, ah ... ah ...Ed Sullivan – every Sunday – like church. And, ah ... oh, dear, what was I talking about? It was – oh, right – Ed Sullivan.....

I'm sorry... It's just – I'm really nervous. But anyway, I knew what I wanted to do. I wanted to, like, be all those people in the movies. Only it's funny, I never wanted to be Ann Miller ... I wanted to be – Doris Day. Except I had this little ah ... problem. See, I really couldn't sing.

ZACH AND CASSIE SCENE:

46

No. 18 "The Music And The Mirror"

(Cassie)

CASSIE. (*over music*) Well, this audition is really interesting, isn't it?

ZACH. Yeah ... What are you doing here?

CASSIE. What do you think? ... I need a job.

ZACH. In the chorus?

CASSIE. Oh, look, Zach, I'd love a part, of course, but I'll take what I can get.

ZACH. You're too good for the chorus, Cassie.

CASSIE. Too good? I did a couple of dance parts, so what?

ZACH. You were featured, you stopped two shows cold,
your career was going fine here in New York.

CASSIE. I can't get a job, Zach ... God, you sound like all my friends — my fans.
Acting like I'm a star and don't know it — when the truth is I never even
came close and nobody has the guts to tell me. Well, it would be nice
to be a star ... But I'm not, I'm a dancer.

The lights go out, leaving Cassie in a head spot and a special.

CASSIE. (*continued, sung*)

Give me somebody to dance for,
Give me somebody to show.
Let me wake up in the morning to find
I have somewhere exciting to go.

Lights come back up.

ZACH. (*over music*) So, you're going through a slow period,
it happens to everyone. Something will happen.

CASSIE. That's what I kept telling myself in California, and I kept
telling myself that and telling myself that ... Well ...
Nothing will happen. I can't act.

ZACH. What?

CASSIE. I can't act. And there I am in California supposed to be this actress.
Well, it didn't take me long to find out I can't act ...
Didn't take Hollywood long either.

ZACH. You didn't work out there?

CASSIE. Oh, sure ... A rotten part in a so-so film — part ended up getting cut,
thank God — I was a go-go dancer in a TV movie of the week. Let's see, —
Oh, yeah — commercials, I almost got to squeeze a roll of toilet paper

but I lost out in the finals. Isn't that something? Seventeen years in the business and I end up flunking toilet paper squeezing? And I was a dancing Band-Aid — that was fun ... We had an earthquake ... And I got a terrific tan — and you must have heard about ...

ZACH. I did hear you were going out with some big agent. Being a bit wild, running around, carrying on ...

CASSIE. Well, when you're a woman of leisure, what else is there to do but get a bit wild and run around? Not to mention getting fat — and going crazy — Which is why I came back to New York and which is why I am here today, Zach, old dear ... Little pussy cat. I need a job.

The lights go out as before, leaving CASSIE in a head spot and a special.

CASSIE. *(continued, sung)*

To have something that I can believe in.
To have something to be.
Use me.
Choose me.

Lights come back up.

ZACH. *(spoken, over music)* I just can't see you dancing in the chorus, Cassie.

CASSIE. Why not?

ZACH. Listen, if you need some money, call my business manager.

CASSIE. Well, sure I need money. Who doesn't? But I don't need a handout. I need a job. I need a job and I don't know any other way to say it. Do you want me to say it again?

ZACH. No.

CASSIE. Fine, then we got that far. Look, I haven't worked in two years, not really. There's nothing left for me to do. So — I'm putting myself on the line. *(She steps to the CHORUS LINE.)* Yes, I'm putting myself on your line. I don't want to wait on tables. And what I really don't want to do is teach other people how to do what I should be doing myself ...

As CASSIE sings, lights dim out, leaving her in a spot.

CASSIE. *(continued, sung)*

God, I'm a dancer,
A dancer dances!

Give me somebody to dance with.
Give me a place to fit in.
Help me return to the world of the living
By showing me how to begin.

Play me the music.
 Give me the chance to come through.
 All I ever needed was the music and the mirror,
 And the chance to dance for you.

Give me a job and you instantly get me involved.
 If you give me a job, then the rest of the crap will get solved.
 Put me to work, you would think that by now I'm allowed.
 I'll do you proud!

Throw me a rope to grab on to.
 Help me to prove that I'm strong.
 Give me the chance to look forward to sayin',
 "Hey, listen, they're playin' my song."

Play me the music.
 Give me the chance to come through.
 All I ever needed was the music and the mirror,
 And the chance to dance ...

Dance section. The panels are now turned to mirrors.

Play me the music.
 Play me the music.
 Play me the music.
 Give me the chance to come through.
 All I ever needed was the music and the mirror,
 And the chance to dance ...

*Dance Section. Flying mirrors in a semicircle are used for part of this section.
 At the end of the number [bar 332], the upstage mirrors are turned back to black.
 As the applause dies down, music begins.*

No. 19

After "Music And Mirror"

(Orchestra)

ZACH. *(over music)* You can't go back to the chorus, Cassie. That's not the answer.

CASSIE. I'm not trying to go back — I'm trying to start over again, Zach.
 I'll settle for that — starting over.

ZACH. Starting over ...? We can't ...

CASSIE. What? — We? ... You're talking about —

ZACH. No. I'm not.

CASSIE. Yes, you are. You're talking about us.

ZACH. Cassie, let's just keep this business, okay?

CASSIE. By all means. Well, who is here for anything else? That's what it's all about,
 isn't it? Work, Zach? Well, that's why I'm here today — about work.

ZACH. Well, you shouldn't have come. You don't fit in.
You don't dance like anybody else — you don't know how.

CASSIE. But I did years ago and I can do it again.
You're not even letting me try? Please, just give me a chance.

LARRY. *(entering from upstage right)* Ah, excuse me ... ah ...
do you want the kids back now?

ZACH. Uh, no ... No, take the kids down to the basement and teach them
the lyric to that number ...

LARRY starts to leave.

ZACH. *(continued)* Oh, and send Paul in ...

LARRY goes off.

ZACH. *(to Cassie)* All right, go with Larry and learn the lyric.

CASSIE. Thank you ... *[Bar 22 as CASSIE turns.]*

After CASSIE exits upstage right, PAUL enters, tentatively, and stands upstage.

PAUL. Ah, you wanted to see me?

ZACH. Yes, Paul ... I really like the way you dance.

PAUL shrugs.

ZACH. *(continued)* No, I mean it, so I figured we'd try this again.
For one thing, if you're going to change your name —
why go from a Puerto Rican name to an Italian one?

PAUL. 'Cause I don't look it ... People say, "You don't look Puerto Rican,
you don't look Puerto Rican." But I am.

ZACH. So you figured you looked Italian?

PAUL. No, I, ah — just wanted to be somebody new. So I became Paul San Marco.

ZACH. Why did you want to become someone new?

PAUL. Why? I'm not exactly proud of my past.

Music fades out.

ZACH. Who is? But that's what the word means, Paul. Past.

PAUL. That might be easy for you to say, but ...

ZACH. Look, wait a minute — what made you start dancing, your parents?

PAUL. *(beginning to move towards downstage center)*
No, what do Puerto Ricans know about theatre? Now they have
Channel Forty-seven — but then they didn't have anything.
But my father loved movies. And he'd take us all the time.