



Thank you for auditioning for

A CHORUS LINE

at STAGES ST. LOUIS

ROLE: ZACH

- Brief slate – Name, Height and Location
- 32 bars of a song of your choice in the style of the show.
- This ENTIRE packet of material – please put both sides on tape, as we will not be having callbacks for this.
- In this production, Zach will dance. Please put the opening combination found at this link on tape for us, as well (you do NOT need to tape the ballet combo – only the opening combo):
https://www.dropbox.com/sh/lrgdkbgnxea3ojd/AACyf30GL_5KKCWg_T3R8Y68a?dl=0

NOTE: There are no callbacks planned for this role. The team will be making decisions based on this initial tape. Please be sure to put the full material on tape for us.

Thank you!

Wojcik Casting Team

KRISTINE. *(continued)* Oh, and my married name is Deluca.

AL and KRISTINE *put their arms around each other and smile.*

ZACH. Oh, I didn't know, Al. Congratulations.

AL. Thanks.

ZACH. Next.

VAL. Well, as far as I'm concerned I'm Valerie Clark. But my parents think I'm Margaret Mary Houlihan. *(To the GROUP)* Couldn't you just die? I was born in the middle of nowhere. A little town called Arlington, Vermont. *(stepping backwards)* Bye, bye.

ZACH. How old are you?

VAL. Old ... No ... Twenty- ... -five.

MARK. *(loudly)* Ah, Mark Anthony. Really Mark Philip Lawrence Tabori. Tempe, Arizona. I'm twenty. *(Backs into line.)*

BOBBY. *(to SHEILA)* Oh, Jesus.

MARK. *(stepping forward again)* And if I get this show, I'll work real hard. *(Backs up.)*

SHEILA. *(under her breath)* Oh, brother.

VAL. *(to MARK)* Don't let 'em bug you, honey.

PAUL. Paul San Marco. It's my stage name. My real name is Ephrain³ Ramirez. I was born in Spanish Harlem — and I'm twenty-seven.

START

DIANA. My name is Diana Morales. And I didn't change it 'cause I figured ethnic was in. Twenty-seven. You got that? And I was born on a Hollywood bed in the Bronx. *[pumps to mock AL — not in PB]* *(She backs into line.)*

ZACH. Go on, Diana.

DIANA. *(stepping out again)* Go on — what?

No. 2 Morales — Underscore

(Orchestra)

DIANA. *(continued, over music)* Oh, oh, you wanna know how tall I am? The color of my eyes? Or how many shows I've done? I just gave you my picture and résumé, everything you wanna know is right there.

³ pronounced Efryen, Spanish.

ZACH. I know. Now tell me what's not on it.

DIANA. Like what?

ZACH. Talk about yourself.

DIANA. Talk about — what?

ZACH. Tell me about the Bronx.

DIANA. What's to tell about the Bronx? It's uptown and to the right.

ZACH. What did you do there?

DIANA. In the Bronx? Mostly wait to get out.

ZACH. What made you start dancing?

DIANA. Who knows? I have rhythm — I'm Puerto Rican.
I always jumped around and danced. Hey, do you want to know if I can act?
Gimme a scene to read, I'll act, I'll perform. But I can't just talk.
Please, I'm too nervous.

ZACH. Then relax.

DIANA. Look, I really don't mind talking ... but, I just can't be the first ... please.

ZACH. *(with an edge)* You want the job, don't you?

DIANA. Sure I want the job.

Underscore music fades out.

ZACH. All right, Diana, back in line.

DIANA returns to the line. During the following speech the lights dim, a spotlight moves from stage left to stage right and lights the faces of THE LINE one at a time, in tempo, every four counts, with the music.

ZACH. Before we do any more dancing —

No. 3 After Opening — The Line

(Orchestra)

ZACH. *(continued)* — and we will be dancing some more — let me explain something. I'm looking for a strong dancing chorus. I need people that look terrific together — and that can work together as a group. But there are some small parts that have to be played by the dancers I hire. Now, I have your pictures and résumés, I know what shows you've been in — but that's not gonna help me. And I don't want to give you just a few lines to read. I think it would be better if I knew something about you — about your personalities. So, I'm going to

ask you some questions. I want to hear you talk. Treat it like an interview. I don't want you to think you have to perform. I just want to hear you talk and be yourselves. And everybody just relax — as much as you can.

END

Music fades out as lights come up on THE LINE. SHEILA raises her hand.

ZACH. Sheila?

SHEILA. How many people do you want?

ZACH. Four and four.

JUDY. Forty-four?

BEBE. (to JUDY) No. Four and four.

ZACH. Four boys. Four girls.

SHEILA. Need any women?

ZACH. Okay, Mike, I'll start with you.

A spotlight picks up MIKE.

MIKE. Me? Don't you want to start at the end?

ZACH. No. I'll start with you — and relax.

MIKE. I could if you started at the end.

No. 4 Introduction: "I Can Do That"

(Orchestra)

MIKE slowly steps forward.

MIKE. (continued) What do you wanna know?

ZACH. What do you want to tell me?

MIKE. I'd like to tell you to start at the end. (He fidgets.) Ah, I can't think of a thing.

ZACH. Yes you can. Why did you start dancing?

MIKE. Oh — because my sister did. I come from this big Italian family. My grandmother was always hanging out the window, leaning on a little pillow. 'Cause that's what Italian grandmothers do — hang out windows. I was the last of twelve ... I was an accident. That's what my sister told me ... Oh ... That was the sister ...

Music continues, attacca.

BOYS. (plus OFFSTAGE BOYS)
 Oooh! Sigh!
 Give her your attention.
 Do I
 really have to mention,
 She's
 the
 one?

ZACH. (continued)
 everyone else.

All right, now everyone in line and
 smile and sing!

BOYS and GIRLS form a single line, alternating boy-girl, with CASSIE at center.

ALL. (including OFFSTAGE SINGERS)
 One
 singular sensation,
 Ev'ry little step she takes.
 One
 thrilling combination,
 Ev'ry move that she makes.
 One smile and suddenly
 nobody else will do.
 You know you'll never be
 lonely with you know who.
 One
 moment in her presence
 And you can forget the rest.
 For the girl is second best
 to none, son.
 Oooh! Sigh!
 Give her your attention.
 Do I
 really have to mention,
 She's
 the
 one?

ZACH rushes to pull CASSIE from THE LINE
 and brings her downstage left.

START

CASSIE.
 What's wrong? What are you doing?

ZACH: My job.

CASSIE: What?

ZACH: How can you do it?

You got out of the chorus
 when you were twenty-two.
 What the hell makes you think
 you can go back now?

CASSIE: My sanity.

THE LINE. (whispered under dialogue)

One
 singular
 sensation,
 Ev'ry little step
 she takes.
 One
 thrilling

(THE LINE) combination,
 Ev'ry move that she
 makes.
 One smile
 and
 suddenly
 nobody
 else
 will do.
 (shouted) You know
 (whispered) you'll never be
 lonely with you know who.
 you know
 who.

THE LINE of dancers is
 silent for 16 counts.

THE LINE. (shouted in rhythm)
 Left.

THE LINE. (marking softly, in rhythm, 8 counts.)

Right, (beat) left, (beat)

Right, (beat) left, (beat)

Right, (beat) left, (beat)

Right, (beat) left, (beat)

ZACH. (shouting) Cassie!! —
 (calmer) You can't do it.

CASSIE. But I did it. I did what you wanted.
 I pulled in — I cooled it — I danced
 like everybody else.

ZACH. I know you did. And to be perfectly
 honest — I couldn't stand it.

CASSIE. You know, that's your problem.
 Why? Because you took me out of
 the chorus in the first place?
 Does that make you feel like
 some kind of failure?

CASSIE starts to run off, stage right,
 but ZACH stops her.

ZACH. (over music) Why did you leave?

CASSIE. Oh, so we are gonna get into that?

ZACH. Why did you leave me? I came home
 one night and you were gone.

CASSIE. Why, Zach — you noticed.

ZACH. Very funny.

CASSIE. You'd already left me weeks before.

ZACH. Left? I thought we were
 living together.

CASSIE. No, sharing the same
 apartment, maybe.

No, I mean, in the real sense of the
 word — left. You left. Well, you were
 madly in love again and ...

ZACH. (crossing in) I wasn't, you know I wasn't.
 I was directing my first play.

CASSIE. And you were in love with it
 and off in the only world
 that means anything to you.

ZACH. Cassie, you know how important that was to me. Christ, if I could direct a straight play and pull it off, it meant I wasn't going to be stuck just making up dance steps the rest of my life.

ZACH is at center, CASSIE is still stage right.

CASSIE. Oh, you were never gonna be stuck. You were gonna make sure you did it all — direct, choreograph — musicals, plays, movies ... I knew you loved work — but you really get off on it, don't you?

ZACH. Yeah ... I guess I do. You didn't seem to mind it when we were working together. It was only when we weren't that — END

ZACH has now crossed to CASSIE.

CASSIE. Oh, Zach, I didn't mind not being part of your work. I loved you, I could have handled that. It was not being a part of your life that got to me. And not being able to keep up with you. Because that's what you expected. I know you did. You were moving up and you wanted me to be right up there with you. Well, I was a good dancer, but you wanted me to be a star.

ZACH. What's wrong with that? Why shouldn't you be? Why shouldn't you be the best you can be? When I got out of the chorus I decided I was going to ...

CASSIE. *(interrupting)* That's not a decision, that's a disease. God — good, better, best! — I hate it! How can you stand it?

THE LINE. *(chanting in rhythm)* LARRY.

One, two, three, four, *(on "eight")*
 five, six, seven, eight. ... Again.
 One, two, three, four,
 five, six, seven, eight. ... Again.
 One, two, three, four,
 five, six, seven, eight. ... Again.
 One, two, three, four,
 five, six, seven, eight.

CASSIE. *(continued)*

Are you gonna go from one show to the next to the next, rehearsing them all twenty-four hours a day for the rest of your life? You know, you're not even doing it for yourself. You're trying to prove something. Like I was — because I was doing it for you, to please you, to keep you — to get you back. But I don't want to prove anything anymore. I want to do what I love as much as I can and as long as I can. But at least, now — I'm doing it for me. Who are you doing it for?

THE LINE. *(sung)*

One
 singular sensation,
(mouthed)
 Ev'ry little step she takes.
(sung)
 One

CASSIE. *(spoken, as she realizes she has been too blunt)*

I'm sorry. I have no right to judge.