A Chorus Line Welcome/Information Packet

SHOW DATES: May 20-22, 2022

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PLEASE NOTE: According to the official Yale College Public Health policy, you must be fully vaccinated + boosted against COVID-19 to participate in any in-person productions, including this one. There will be no exceptions.

If you have any questions about anything in this packet, please email comm@yaledramat.org.
WHAT EVEN IS THE COMMENCEMENT MUSICAL?

The commencement musical is a longstanding Dramat tradition where, in the 10 days between the conclusion of finals and the university commencement ceremony, we mount a full-scale musical production in the University Theatre, the biggest performance venue on campus. As you may be able to gather, this means that the process for the commencement musical is drastically different from all other Yale College productions.

During the commencement period itself (also known as “Dead Week”) the Dramat will provide all people associated with the production with on-campus housing as well as subsidized meal vouchers to various New Haven restaurants. Rehearsals will take place for between 10-12 hours per day, with group hangouts and parties every night for all those involved. All the technical elements will be built/hung/rigged in the University Theatre at the same time as rehearsals are taking place in Crown Down, the Dramat’s primary rehearsal space. It’s a chaotic and wildly fun time.

In the weeks between the end of spring break and reading week, we will have character meetings and music-learning sessions, as well as some tablework, but beyond that there will be no major rehearsals until after the conclusion of the semester. Thus, if you are already committed to a million other projects this semester (as are many of our team members), you are still more than able to participate in this production.

Since commencement rehearsals will be the only thing happening during Dead Week aside from Senior events for members of the class of 2022, the Commencement musical is a great opportunity to just have fun doing theatre without the stress of school and external expectations on top of it.

We’re here to have a great time and put on a great show to celebrate the class of 2022, and that’s all that matters.
MEET (SOME OF) THE TEAM!

Hello! Thank you for your interest in being a part of *A Chorus Line*. Before we get into the details of everything you need to know about this production and its process, here’s a little bit about us, the people you’ll be seeing in the audition room:

**DIRECTOR: Madison Cole (MC ‘22.5)**
- PRONOUNS: any
- HOMETOWN: Los Angeles, CA
- FAVORITE PLAY: *Our Country’s Good*
- FAVORITE MUSICAL: *Sweeney Todd*
- WHEN NOT IN REHEARSAL: Madi loves to write, play guitar (really badly), and hike, though they hardly ever have time to do the latter. When not in rehearsal, you will probably find them at home cooking with their roommate and playing music way too loud (it’s a miracle they’ve never gotten a noise complaint).
- EMAIL: madison.garfinkle@yale.edu

**PRODUCER: Sydney Bryant (PC ‘23)**
- PRONOUNS: she/her
- HOMETOWN: Queens, NY
- FAVORITE PLAY: *To Kill a Mockingbird*
- FAVORITE MUSICAL: *Oklahoma! (2019)*
- WHEN NOT IN REHEARSAL: Sydney is a huge fan of wholesome reality shows and gritty dramas (no in-between), listening to podcasts on long walks and practicing the ukulele. You can usually find her in the Pierson dining hall with friends or snuggled up on the couch with a good book.
- EMAIL: sydney.bryant@yale.edu

**PRODUCER: Alex Whittington (PC ‘22)**
- PRONOUNS: they/any
- HOMETOWN: Manhattan, NY
- FAVORITE PLAY: *Choir Boy*
- FAVORITE MUSICAL: *Octet*
- WHEN NOT IN REHEARSAL: There are few times when Alex cannot be found listening to 20th-century French composer Francis Poulenc OR 21st-century Puerto Rican reguetonero Bad Bunny. Besides that, they’re probably playing Pokémon Legends Arceus.
- EMAIL: alex.whittington@yale.edu
MUSIC DIRECTOR: Nicole Lam (ES ’25)
PRONOUNS: she/her
HOMETOWN: San Gabriel, CA
FAVORITE PLAY: *A Midsummer Night’s Dream*
FAVORITE MUSICAL: *West Side Story*
WHEN NOT IN REHEARSAL: Nicole is always in rehearsal :)
EMAIL: nicole.lam@yale.edu

MUSIC DIRECTOR: Noah Vinogradov (TC ’25)
PRONOUNS: he/him
HOMETOWN: Ambler, PA
FAVORITE PLAY: [we don’t know]
FAVORITE MUSICAL: [no clue but go see word nerd]
WHEN NOT IN REHEARSAL: [having his pic ripped from twitter]
EMAIL: noah.vinogradov@yale.edu

CHOREOGRAPHER: Hank Graham (DC ’24)
PRONOUNS: he/him
HOMETOWN: Graham, Texas
FAVORITE PLAY: *Rhinoceros*
FAVORITE MUSICAL: *Natasha, Pierre, and the Great Comet of 1812*
WHEN NOT IN REHEARSAL: hehehehehe
EMAIL: hank.graham@yale.edu

CHOREOGRAPHER: Santana Vannarath (BK ’23+1)
PRONOUNS: he/him
HOMETOWN: Waukesha, WI
FAVORITE PLAY: *The Curious Incident of the Dog in the Night-Time*
FAVORITE MUSICAL: *Legally Blonde*
WHEN NOT IN REHEARSAL: When not in rehearsal, he’s probably playing Mario Kart (badly) or watching *The Amazing Race*
EMAIL: santana.vannarath@yale.edu
STAGE MANAGER: Eliza MacGilvray (TC ‘22.5)
PRONOUNS: she/her
HOMETOWN: Columbus, OH
FAVORITE PLAY: Angels in America
FAVORITE MUSICAL: Natasha, Pierre, and the Great Comet of 1812
WHEN NOT IN REHEARSAL: When not in rehearsal, you might find Eliza slowly melting into her living room’s beanbag, getting paid to make bad puns about Yale’s history, or trying to perfect her pumpkin chocolate chip cookie recipe. She has also spent the last year and a half trying to knit one (1) scarf, which pretty much sums up how her life is going.
EMAIL: eliza.macgilvray@yale.edu

ASSISTANT DIRECTOR: Aaron Magloire (TD ‘23)
PRONOUNS: he/him
HOMETOWN: Queens, NY
FAVORITE PLAY: Little Light
FAVORITE MUSICAL: Fun Home
WHEN NOT IN REHEARSAL: solving the problem of selfhood until i get tired of trying to solve it and so decide to ignore it instead.
EMAIL: aaron.magloire@yale.edu

ASSISTANT DIRECTOR: Beza Tessema (JE ‘24)
PRONOUNS: she/her
HOMETOWN: Bridgeport, CT
FAVORITE PLAY: Florence
FAVORITE MUSICAL: Little Shop of Horrors
WHEN NOT IN REHEARSAL: #slaying
EMAIL: beza.tessema@yale.edu
AUDITION INFORMATION

We will be holding an audition workshop on Sunday March 6 at 11:30 AM in Crown Down, the Dramat rehearsal space in the basement of 305 Crown Street. Attendance is not mandatory, but is a way for us to help anyone who is new to the audition process or would like guidance regarding their audition.

At this workshop, our music directors Noah and Nicole will teach a 32-bar cut of a song from the show that you can use for your audition, and our choreographers, Hank and Santana, will talk through what the dance call will look like. You will also have the opportunity to ask our director, Madison, any and all questions you may have about the process, commencement itself, or anything else you may want to know.

We are looking to assemble a large cast for this production (minimum 25 people). Here’s what the process will look like:

FIRST ROUND AUDITIONS:

NOTE: We are allowing those who do not feel comfortable singing to only attend dance call and be considered for any non-singing roles. If this applies to you, please email comm@yaledramat.org and madison.garfinkle@yale.edu.

SOLO AUDITION TAPES: By midnight on Saturday March 12, send an audition tape singing 32 bars (approximately 90 seconds) of any musical theatre song to comm@yaledramat.org and madison.garfinkle@yale.edu. You can have accompaniment, sing to a karaoke track, or sing a capella, whatever way you feel showcases your abilities the best. If you are unsure what to sing, we have provided among the “documents” portion of the YCA page a potential audition cut of a song from the show for you to use, as well as guiding vocal tracks, sheet music, and an accompanying backing track that Nicole has prepared for you. This cut will be the same one taught at the audition workshop.

DANCE CALL: The second major part of first round auditions is the dance call, which will take place in Crown Down. At this call, come in clothes you can easily dance in, and our co-choreographers, Hank and Santana, will teach you a couple simple combinations in the style of the show. We want to stress that THERE IS NO DANCE EXPERIENCE REQUIRED OR EXPECTED for your audition. Whatever level of dance training you have, even if it’s none, is good enough for us. There will be three separate calls, so as to accommodate as many people’s schedules as possible, and these calls are as follows:

Sunday March 6, 7:30-9:30PM
Thursday March 10, 8-10PM
Saturday March 12, 10AM-12PM

Sign up for one of these three slots through the auditions page on Yale College Arts. If none of the below times work for you, please email comm@yaledramat.org and we will work out an alternate arrangement.

CALLBACKS:
Music/acting callbacks will be held in person on March 14-15. There will be no dance callbacks.

SOLO CALLBACKS: In your callback, you’ll be asked to sing a 32-bar cut from any of the characters in the show you’re called back for (we will provide you with the cut, sheet music, vocal guiding tracks, and practice music at least 24 hours before your audition). In the room, you will be musically accompanied by either one of our Music Directors Noah or Nicole, Orchestra Director Jun, or Assistant Music Director, Ethan. We may ask you to sing something more than once, or we may decide we don’t need to hear all of the songs we asked you to prepare, but we will NEVER ask you to sight sing (sing something based only on the sheet music with no preparation).

After the vocal portion, we will ask you to read a monologue or scene from the show (depending upon the character). Again, all the materials you will need will have been sent to you at least 24 hours before the callback. We will not ask you to cold-read anything.
CHARACTERS

Please note, the pronouns used for each character below are those by which the character is referenced in the script. However, we will be casting this show by voice part not assigned gender. We encourage people of all genders to audition for any and all roles that may excite them. Also note that we are seeking to build an extremely diverse cast. We encourage people of all backgrounds to audition and have noted below where characters hold specific identities.

Showrunners:

Zach (Any Voice Part)
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.
Any race. Non-singing, but should have movement ability, as he demonstrates a few dance moves.

Larry (Any Voice Part)
Zach’s assistant who teaches and demonstrates the audition dances.
Any race. 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.

Auditionees:

Cassie Ferguson (Mezzo Belt)
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.
Any race. Sings the iconic “The Music and the Mirror.”

Diana Morales (Mezzo Belt)
A streetwise woman who is a little bit tough, and an eternal optimist. A determined and athletic dancer from the Bronx.
Latinx. Sings “Nothing,” in which she reveals herself to be funny, charming, and vulnerable.

Judy Turner (Mezzo)
Funny, gawky, nervous. Warm and hopeful. Very awkward except when dancing.
Any race. Ideally seeking someone tall.

Val Clark (Mezzo Belt)
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. 
*Any race. Sings the infamous “Dance 10, Looks 3.”*

**Bebe Benzenheimer (Mezzo)**
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.
*Any race. Sings the middle harmony in “At the Ballet.”*

**Connie Wong (Alto)**
*Asian. Should believably play 4’10”.

**Kristine Urich (Any)**
Al’s scatter-brained wife who can’t sing. She is awkward, anxious and hilarious. 
*Any race. She “speaks” the song “Sing.” Ok if non-singer.

**Al Deluca (Baritenor)**
From the Bronx. Street tough, macho, and newly married to Kristine; very protective. 
*Any race. Seeking a strong singer, as he is the contrast to the non-singing Kristine in “Sing.”

**Maggie Winslow (Mezzo)**
A sweetheart, little sister type. Dreamer. Fairly experienced dancer from California. 
*Any race. Seeking an incredibly warm singer with a mix belt up to E natural for the soaring climax of “At the Ballet.”

**Sheila Bryant (Alto)**
Oldest dancer on the line. Confident, brassy, sassy, bratty and sophisticated. One of the more popular dancers; humorous. 
*Any race. Sings the low harmony in “At the Ballet.”

**Bobby Mills (Baritone)**
Flamboyant, funny and witty. Very sharp-tongued. Covers everything over with a joke; had a very hard childhood. From upstate New York.  
*Any race.

**Mark Anthony (Tenor)**
Optimistic; first-timer; naïve but charming. Great dancer and All-American kid.  
*Any race.*
Mike Costa (Tenor)
Quite aggressive, determined, cocky, sure of himself, but likeable. Tap dancer who worked with Zach before. Experienced; flirtatious. From New Jersey.
*Any race. Tap dancing required.*

Richie Walters (Tenor)
From Missouri. Enthusiastic, cool and very funny. Likeable and laid back.
*Black. Strong dancer.*

Paul San Marco (Baritenor)
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.
*Latinx. Great actor. Delivers a beautiful, raw and vulnerable monologue about coming out to his parents.*

Don Kerr (Baritone)
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.
*Any race.*

Gregory Gardner  (Baritone)
Quite a smart-alec and has worked with Zach before. Very East-Side New York queer.
*Any race. Preferably Jewish.*

Cut Dancers: Unlike most productions of this show, our “cut” dancers will not only appear at the beginning and never again. In contrast, for these roles we are seeking strong dancers who may not be comfortable singing or acting. These characters will return throughout the play to dance through the memories of the auditionees.

Lois - a ballerina who is able to get through the ballet combination but not the jazz combo.
*Ballerina.*
*Any race. Non-speaking.*

Tricia - 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.
*Any race. Traditionally the only cut dancer with a vocal solo in "I Hope I Get It." (This may or may not be the case in our production).*
Vicki - 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.

*Any race. Non-singing.*

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

*Any race. Non-speaking, non-singing.*

Frank - Continually looks at his feet while dancing. He wears a headband - is referred to as headband boy.

*Any race. Non-speaking, non-singing.*

Tom - believed to be from Memphis. He does not speak but is seen mouthing the counts during both combinations.

*Any race. Non-speaking, non-singing.*

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

*Any race. Non-singing.*
TIMELINE

Sunday 3/6-Saturday 3/12: Dance Calls

Saturday 3/12: Audition Tapes Due

Monday 3/14-Wednesday 3/16: In-Person Callbacks

Friday 3/18 or Saturday 3/19: Casting Call

SPRING BREAK

Week 1 (3/27-4/2): Readthrough, Music Rehearsals

Week 2 (4/3-4/9): Music Rehearsals, Character Meetings, Measurements for Costumes

Week 3 (4/10-4/16): Table Work, Music Rehearsals.


BREAK FOR READING WEEK/FINALS (4/30-5/11)

Preposterous Day (5/12): Large Choreo Rehearsals and Music Review.


Dead Week Day 6 (5/18): Runs and trouble spots.

Dead Week Day 7 (5/19): Runs and trouble spots. Final Dress.

PERFORMANCES (5/20-5/22)