



Come audition to be a part of Young Actors' Theatre's next senior production ...  
A Chorus Line!

Auditions are open to anyone in grades 8th through College.

**Artistic Team:**

Director: Chrissy Burns

Choreographer: Jenn Harris

Music Director: Kim Hendrix-Racine

Stage Manager: Astrid Pett

**Audition Workshop:**

Monday, June 29, 2026

6:00-8:00pm

Cost: \$30 in advance, \$40 day of

Sign up here: <http://www.yatsandiego.org/tickets>

Because *A Chorus Line* is a show about dancers auditioning for a Broadway musical, our audition process will be slightly different from a typical production and is designed specifically for this show.

**Dance Call Audition - Sunday, July 5 | 6:00–9:00 PM**

All performers wishing to be considered for the cast must attend the full three-hour dance call. This is the primary audition for the production and will include a jazz combination inspired by the show's iconic opening audition sequence, as well as a brief tap combination.

Please arrive in appropriate dance attire and be prepared to stay for the entire audition. There will not be a general dance call at callbacks, as this serves as our official dance audition.

As part of the production concept, portions of this audition process will be photographed and videotaped for potential use within the final production.

**Vocal Auditions - Monday, July 6 | 4:00–7:30 PM**

Performers interested in principal roles are encouraged to attend our vocal audition evening. Auditioners should prepare a one-minute song selection in the style of the show and will schedule a specific audition time slot. You will not be required to stay for the entire audition.

Those auditioning for Zach, Larry or Kristine may perform a monologue in place of a vocal selection. Actors wishing to further showcase their acting abilities are also welcome to present an optional monologue following their singing audition.

**Audition cost:**

Cost: \$300 in advance, \$325 starting Friday, July 3, 2026

(Scholarships are available, see our website for more information)

Sign up here: <http://www.yatsandiego.org/tickets>

+++If you are unable to attend auditions, please reach out to our office at [frontdesk@yatsandiego.org](mailto:frontdesk@yatsandiego.org) for additional options+++

## **Callbacks - Wednesday, July 8 | 5:00–10:00 PM**

Callbacks will consist of material specific to the show and may include:

- Vocal selections from *A Chorus Line*
- Harmony work for performers being considered for Sheila, Bebe, and Maggie ("At the Ballet")
- Additional dance work for performers being considered for Cassie and Mike
- Acting scenes and character monologue sides

Not all performers will be called for all portions of callbacks. Detailed callback information will be provided following auditions.

### **Rehearsals:**

First full cast read thru rehearsal will be Friday, July 10th from 5:00-9:00pm

Mondays and Fridays 5:00-9:00pm - Rehearsals to start resume Monday, July 27th

Sundays 3:00-8:00pm

\*A detailed rehearsal schedule will be available after auditions – please note the schedule is always subject to change\*

### **Production Dates:**

September 10-20, 2026 – 8 performances

September 10, 11 & 18 at 7:00pm

September 12 & 19 at 6:00pm

September 13, 19 & 20 at 1:00pm

### **Rehearsal Location:**

Young Actors' Theatre

Grossmont Center Directory #212

### **Production Location:**

Cuyamaca College

\*\*Please note that there is a \$2.00 parking fee now at the College\*\*

Young Actors' Theatre is committed to equity, diversity, and inclusion in all aspects of our organization. We encourage people of all races, ethnicities, religions, LGBTQIA+, Gender non-conforming artists and the differently abled to submit for auditions.

We would love to cast everyone who auditions, however, if we receive too many audition submissions, we may not be able to cast everyone. This production will be double cast.

If we are unable to cast you, we will refund your production fee within 5-7 business days. You can list the roles you are interested in but the artistic team will place you where they best see fit. We do NOT offer refunds after casting, for ANY reason unless we are unable to cast you in the show.

### **Additional information/requirements:**

Auditions are open to anyone in grades 8th through College. Please be prepared to sing a song that best suits your vocal range, for 1 minute. Focus on personal storytelling. You need to provide your own music accompaniment, preferably by uploading your track or YouTube link into your google

audition form, or by either phone, mp3 player or iPod. No accapella singing (without background music).

You must pay for your production fee, then we will send you the google form to complete with all the additional information we will need. You will need to upload your audition track, headshot and resume to the google form. You do not need to print and bring them with you as we will print them for you. You will receive your audition time once that is all completed. Emails will mostly like come to you 1-2 weeks prior to auditions. **\*If you signed up ahead of time but do not complete the audition form by July 3rd, you will be charged the additional \$25 as your audition information is not completed.\***

We have a 15-minimum ticket sales requirement. The tickets will be \$20.00 each with a cast code.

With every production we do some kind of fundraiser as well. These tickets are \$5 each. The fundraiser for Chorus Line is an amazing Gift Card opportunity drawing. Your production fee has 5 of these tickets included. No additional tickets are required for purchase. – Please note, if you receive a scholarship or free production credit, you do not receive any fundraiser tickets, nor are they required from you.

We are a volunteer-based organization and we need help from everyone! Each cast member/parent is required to serve a minimum of 20 volunteer hours during the course of the production. We need assistance in the following committees: Costumes, Sets, and Props, and we will need performance day volunteers in the areas of Concessions, Promotions, and Usher. Let us know if you would like to chair a committee. The chairperson is responsible for overseeing the committee members, developing a “To Do” list and making sure everything gets done. All committee chairs will receive a FREE All Access Pass. If you would like to be the committee chair, you will receive one free All Access pass, \$45 value for your leadership. You must, however, be totally responsible for the functions of your committee. For those who are unable to help at all, you have the option of buying out of this commitment for the price of \$200.

### **Costumes:**

Every cast member will have their costumes provided by YAT. However, there may be specific pieces that would be required for you to purchase, that you would also get to keep. Examples of these items are: shoes, underdressing, tights, socks, leotards, regular everyday clothes, etc. CHORUS LINE Specific: You will need to provide your own leotard or dance two piece, and this would be yours to keep after the show as well (And possibly make a great callback outfit for you)

### **Chorus Line Description:**

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.

### **Content Advisory – A Chorus Line:**

A Chorus Line contains mature themes and PG-13 subject matter. Throughout the show, characters share deeply personal stories and experiences, including discussions of puberty, sexuality, family relationships, identity, body image, trauma and other sensitive topics. The script also contains occasional strong language and adult humor.

Auditioners should be aware of this content before participating in the production process. Accommodations and adjustments will be considered whenever possible for performers who communicate concerns during auditions or callbacks.

Please note that certain roles—including Val, Paul, Richie, and Gregory—contain non-negotiable dialogue and subject matter that are essential to the script and cannot be altered or omitted.

If you have questions or concerns regarding the material, we encourage you to speak with the production team during the audition process.

## **LEAD FEMALE PRESENTING ROLES:**

### **Cassie Ferguson** (Mezzo Belt)

A once successful solo dancer down on her luck is returning to the ensemble 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. She previously had a relationship with Zach and it did not end well. Seeking a true triple threat performer, as she sings and dances the iconic “The Music and the Mirror.”

### **Diana Morales** (Alto Belt)

A streetwise Latina who is a little bit tough and an eternal optimist. A determined and athletic dancer from the Bronx who was underestimated by her teachers. Sings “Nothing” in which she reveals herself to be funny, charming, and vulnerable as well as “What I Did for Love”.

### **Judy Turner** (Mezzo)

Funny, gawky, nervous, warm and hopeful. Very awkward except when dancing. Ideally seeking a taller dancer. Featured solo sections in "Hello Twelve, Hello Thirteen, Hello Love"

### **Val Clark** (Mezzo Belt)

Sassy and 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”

### **Bebe Benzenheimer** (Mezzo)

Very insecure about her looks and tries to be funny to cover her insecurities. Feels a little excluded and just wants to be liked. She is quiet, vulnerable and kind. A young dancer who only feels beautiful when she dances. Sings the middle harmony in “At the Ballet.”

### **Connie Wong** (Alto)

Experienced dancer. Married. Petite. A bit of a mother hen with a great sense of humor. Born in Chinatown, New York. A petite Chinese-American who seems ageless. When the role of Connie Wong is played by a non-Asian actress, the character's alternate name is Connie Edna May Sue MacKenzie and her backstory changes slightly, she was born in Greenville, North Carolina, on Groundhogs Day. Should believably play 4'10". Featured solo sections in "Hello Twelve, Hello Thirteen, Hello Love" and "One"

### **Kristine Urich-DeLuca**

She is awkward, anxious and hilarious. Al's scatter-brained wife who can't sing. She "speaks" the song "Sing," but does sing in the ensemble numbers of the show.

### **Maggie Winslow** (Mezzo High Belt)

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." She is a sweet woman who grew up in a broken home.

### **Sheila Bryant** (Alto )

She is Mature, confident, brassy and sophisticated. She comes on real strong. One of the more popular dancers. She is also humorous and sexy. An aging dancer who tells of her unhappy childhood. Sings the Alto harmony in "At the Ballet."

### **NON GENDER SPECIFIC ROLE:**

#### **Larry or Lori**

Zach's Assistant Choreographer/Director who teaches and demonstrates the audition dances. Needs to be a fantastic dancer, as they are the standard to which all of the auditioning dancers are held. Does not need a strong singing ability.

### **LEAD MALE PRESENTING ROLES:**

#### **Zach** (Baritone)

The Director and Choreographer of the show for which the dancers are auditioning. He is a stage veteran and can be curt and harsh. 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.

#### **Bobby Mills** (Baritone)

Flamboyant, funny and witty. Very sharp tongued. Sheila's best friend who jokes about his conservative up-bringing in Buffalo, New York. Featured solo sections in "Hello Twelve, Hello Thirteen, Hello Love" and comedy moments throughout.

#### **Mark Anthony** (Tenor)

Optimistic; first-timer; naïve but charming. Great dancer and All-American kid. the youngest dancer who recounts the time he told his priest that he thought he had a disease. Featured solo sections in "Hello Twelve, Hello Thirteen, Hello Love"

#### **Mike Costa** (Tenor)

Quite aggressive, determined, cocky, sure of himself, but likable. Dancer who worked with Zach before. From New Jersey he learned to tap at an early age. Must have strong athleticism and be able to tap. Sings "I Can Do That"

**Richie Walters** (Tenor)

From Missouri. Enthusiastic, cool and very funny. Likable and laid back. A African-American man who once planned to be a kindergarten teacher. Featured solo in "Gimme the Ball"

**Al Deluca** (Baritone)

From the Bronx. He is street tough, macho, and newly married to Kristine. An Italian-American who is very protective of his wife. Seeking a strong singer, as he is the contrast to the non-singing Kristine in "Sing."

**Paul San Marco** (Baritone)

Introverted and slightly insecure but loves performing. From Spanish Harlem, New York. Friends with Diana. A gay Puerto Rican who dropped out of high school and survived a troubled childhood. 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. Featured sections in "Hello Twelve, Hello Thirteen, Hello Love"

**Gregory Gardener** (Baritone)

A smart-alec who has worked with Zach before. Very East Side New York. A sassy, Jewish, gay man who divulges his first experience with a woman. Featured solo sections in "Hello Twelve, Hello Thirteen, Hello Love"

**Cut Dancers:**

The following characters in A Chorus Line are dancers eliminated during the initial cut. They may be used in large ensemble numbers, as offstage pit singers, and/or as Swings. They will all perform in "The Audition" and "One". These actors will have a limited rehearsal schedule.

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

**Tricia** - From Ohio. She has performed 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-blond 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** - From Oklahoma and has a bit of an attitude. He is unable to correct his mistake in the first boys' combination. Non-speaking.

**Frank** - Constantly looks at his feet while dancing. He wears a headband and is referred to as headband boy. Non-speaking.

**Tom Tucker** - An all-American jock from Memphis. He does not speak but is seen mouthing the counts during both combinations. Non-speaking

**Roy** - "Wrong arms Roy". Has only had one year of ballet training and can't get the arms right.

If you are interested in making a donation of any amount to help assist with student scholarships, please email our office [frontdesk@yatsandiego.org](mailto:frontdesk@yatsandiego.org)

For more information please contact us!

Website: [www.yatsandiego.org](http://www.yatsandiego.org)

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