



Conceived and Originally Directed and Choreographed by **Michael Bennett**. Book by **James Kirkwood & Nicholas Dante**, Music by **Marvin Hamlisch**, Lyrics by **Edward Kleban**. Co-Choreographed by **Bob Avian**.

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

**Directed by Patti D'Beck**

## The Making of *A Chorus Line*

By Mike Dorrell  
Dramaturg for *A Chorus Line*

Over thirty years after its first appearance, after countless awards and many different audiences, it is easy to forget that the way in which *A Chorus Line* came into being was not only revolutionary, but that it continues to have a significant effect on the way musicals are conceived and staged.

In 1975, the year before *A Chorus Line* swept the board at the Tony Awards, the award for the best musical went to *The Wiz*, and the award for best book went to James Lee Barrett, Peter Udell and Philip Rose for *Shenandoah*. *A Chorus Line* represents a significant step forward not only in subject matter, but also in creative technique.

Prior to *A Chorus Line*, musicals were written by a composer/lyricist and a book writer, rehearsed for a period of five weeks or so and then polished during an out of town run before returning to New York for a premiere. Workshops were then not used for musicals, and the idea of placing dancers on salary before the book and lyrics were complete was unheard of. While the director of *A Chorus Line*, Michael Bennett, is widely acknowledged as the chief motivator and creative engine behind the project, which went through a series of stages and involvements before becoming a fully scripted musical, *A Chorus Line* is very much a child of its time. The initial concept for the piece came out of a disillusionment with the processes of conventional musical theatre. As Donna McKechnie says in Ken Mandelbaum's book, *A Chorus Line* and *The Musicals of Michael Bennett*;

Artistic Director  
Charles Morey

Managing Director  
Chris Lino

Edited by  
Kirsten Park

*Continued on page 4.*

## CONTENT

### SYNOPSIS:

Zach, a Broadway director/choreographer, is auditioning singer/dancers for his new show. He needs four women and four men, and as the audition begins he has winnowed the auditioners down to twenty-four. In addition to putting the singer/dancers through a grueling round of dance numbers, Zach also asks them to talk about themselves—to give him a sense of who they are as human beings. As the singer/dancers, desperate to get the part, strive to impress Zach with their abilities, they also reveal themselves to him, and us in intimate, touching, sometimes painful, and unexpected ways.

### LANGUAGE:

There is a fair amount of strong language in the play, both profanities and vulgarities, including the use of the so-called "R" rated profanity. In the song "Dance: Ten; Looks: Three," a female dancer describes how, despite her skills, she was never cast in shows until she had cosmetic surgery, and the refrain of that number includes the repeated use of the phrase "tits and ass."

### SMOKING & DRINKING:

None.

### SEX:

There is no sexual activity in the play, but there are discussions of sexual identity (one character describes his life as a gay man), and sex appeal (the aforementioned number).

### VIOLENCE: None.

### FOR WHICH AUDIENCES?:

Because of the strong language, *A Chorus Line* will likely be offensive to conservative audience members and is inappropriate for pre-teens. Teenagers should attend at a parent's discretion.

### RATING:

If it were a movie, *A Chorus Line* would be rated "PG-13" or "R."

### RUNNING TIME:

This show will run for 1 hour, 55 minutes. There will be NO intermission.

**PIONEER  
THEATRE  
COMPANY**

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# Director and Cast for *A CHORUS LINE*

**PATTI D'BECK** (Director/Choreographer) is very happy to return to PTC for her thirteenth production. She has appeared on Broadway in 13 shows including *A Chorus Line*, *Evita* and *My One and Only*.

**JESSICA LEIGH BROWN\*** (Maggie) performed in *Turn of the Century* at the Goodman Theatre in Chicago where she understudied Rachel York and performed opposite Jeff Daniels. Her Broadway/ National Tour roles include "Ursula" in *Sweet Charity* starring Molly Ringwald, "Emma Fairfax" opposite Tommy Tune in *Doctor Dolittle*, *Nine* with Antonio Banderas and Chita Rivera, Stephan Sondheim's *Follies*, Andrew Lloyd Webber's *Sunset Boulevard* with Petula Clark, and the "Rockettes".

**HANNAH CHIN\*** (Connie) has just graduated from NYU. Her favorite credits include: *The Wild Party* (Sally), *Jesus Christ Superstar* (Mary Magdalene), *All Shook Up*, *Hello Again* (The Whore), *Into the Woods* (Lucinda), and *Thoroughly Modern Millie* (Ruth).

**KAITLYN DAVIDSON\*** (Val) debuts with PTC. She was last seen as Rapunzel in Pittsburgh CLO's production of *Into the Woods*. Other roles at PCLO include Velma in *West Side Story*, Gloria Upson in *Mame*, Estelle in *The Full Monty*, and Victoria/Silibub in *Cats*. Kaitlyn originated the role of Lady Jane in *The Prince and the Pauper*, performing at the Kansas City Starlight Theatre, The Fifth Avenue, and The Ordway.

**JEFFRY DENMAN\*** (Zach) was in the original Broadway casts of *White Christmas* (Astaire Award nominee), *The Producers*, *Dream*, the original revival cast of *How To Succeed in Business Without Really Trying* and in the final cast of *Cats*. Off-Broadway performances include *Yank* (upcoming Feb 2010); *Children of A Lesser God* (Keen Company). He is the author of the book "A Year with The Producers" – a journal of his time in Mel Brooks' hit musical.

**ERIN DENMAN\*** (Sheila, u/s Cassie) made her Pioneer debut as Velma Kelly in *Chicago*. Her Broadway and tour credits include Diane in *42nd Street* (Revival), *Stairway to Paradise* (Encores!). National Tour credits include *The Producers*.

**MIGUEL ANGEL FALCON\*** (Paul) is in his sixth production of *A Chorus Line*, having previously appeared on tour, Rochester's Geva Theatre, and Arkansas Repertory Theatre. His TV and film credits include *All My Children* and *Fighting*.

**KIMBERLY DAWN NEUMANN\*** (Cassie) was recently seen on Broadway in *A Chorus Line* where she frequently played Cassie opposite Mario Lopez. Her Broadway roles include *Annie Get Your Gun* (Sylvia Potter-Porter, Winnie Tate); *Urban Cowboy* (Barbie McQueen); and *Ragtime*. Her National Tours include *Kiss Me, Kate* (Lois, Bianca); *Annie* (Lily St. Regis); *Ragtime* (Chicago); and *A Chorus Line* (Val).

**DEONE ZANOTTO\*** (Diana) made her Broadway debut in the most recent revival of *A Chorus Line*. Other New York credits include *Zorba* and *Bajour!* (York Theatre Co., Anyanka). Deone resided in London and performed in the West End production of *We Will Rock You* and in *South Pacific* for the BBC London. Deone is an Aria nominee for the Original Cast Recording of "Dirty Dancing."

JESSICA  
LEIGH  
BROWN  
Maggie



HANNAH  
CHIN  
Connie



KAITLYN  
DAVIDSON  
Val



ERIN DENMAN  
Sheila



JEFFRY  
DENMAN  
Zach



MIGUEL ANGEL  
FALCON  
Paul



KIMBERLY  
DAWN  
NEUMANN  
Cassie



DEONE  
ZANOTTO  
Diana/  
Dance Captain



# Director's Notes....

by Patti D'Beck

My relationship with *A Chorus Line* has been both a long and personal one. I remember when *A Chorus Line* opened. Every single dancer wanted to be in that show. So when I was chosen to be a dancer in the New York company, it was the biggest thrill and challenge for me. I performed in the show at the Shubert Theatre in NY from 1976 – 1980. It was the dream of a lifetime, dancing in such an amazing show about dancers! I had the opportunity to play five different roles during those four years. And since that time, the show has always had a special place in my heart.

I had worked with Michael Bennett, Bob Avian, and Baayork Lee before in the Broadway musical *Seesaw*. I knew Michael had wanted to do a show about dancers for a long time. But his show was different from the start, because it started with dancers, was about dancers, and their real lives became the script.

The very first time I directed a production of *A Chorus Line* was right here at Pioneer Theatre in 1986. And now to be invited back by Charles Morey to do the show again really means a lot to me.

The show takes place at an audition in 1975. It pays tribute to dancers, recognizing and honoring their hard work and their uniqueness as well as their collaborative efforts. Throughout the evening, you get to know each and every one on that line.

In a larger sense, it is about each and every one of us, whether we dance or not. Life puts us all on 'The Line' at different times in our lives. And although our journeys may be different, we are each and every one of us unique and special. The passion in the songs "God I Hope I Get It" and "What I Did For Love" are universal.

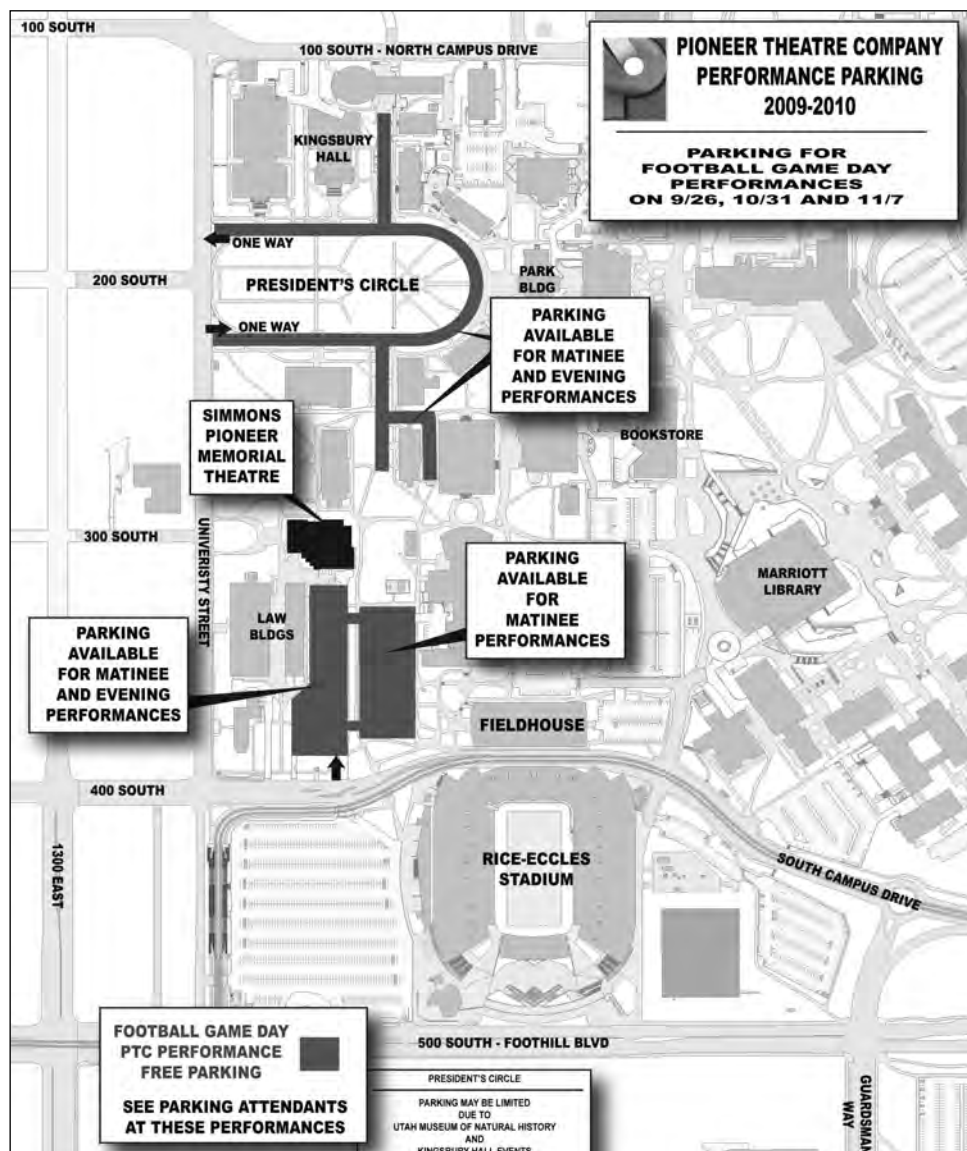
After 35 years, *A Chorus Line* is still entertaining and moving audiences all over the world. The new film *Every Little Step* has re-enforced the magic of the show and it's message. So, I am very grateful to be able to return here to do this production with such a wonderful cast and at such a terrific theatre. I sincerely hope you enjoy the show.

## Do you have a vehicle to donate?

Pioneer Theatre Company is in need of a large vehicle, such as a cargo van or a *Suburban*, that can be used to transport props, lumber, furniture and other large items.

To meet the University's requirements, it must have little or no rust or damage to the body.

If you have a vehicle to donate, or know someone who does, please contact Diane Parisi at 801-581-6960.



## Matinee Change for *A Chorus Line* and *Is He Dead?*

Matinees for the **September 26th** matinee performance of *A Chorus Line*, and the **October 31st** and **November 7th** matinee performances of *Is He Dead?* will be at 1:30 p.m.

This change is due to University of Utah football games and is intended to ease traffic congestion for our patrons.

Note that **PARKING** on game days will be different as well. Please review the map to the left if you hold tickets for any of these days. You are also free to exchange your tickets, at least 48 hours prior to your performance, by calling the Box Office at 801-581-6961.

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"A Chorus Line was born out of the frustration of many dancers, myself included. I had gone to California, and when that didn't work out, I was thinking of quitting show business yet again."

In the mid seventies, post Watergate, the tension between the need for creative self expression and the structure of commercial theatre resulted in an extraordinary meeting on the night of January 18, 1974, in which a group of dancers met to express their feelings and exchange experiences. "We decided," remembers Michon Peacock in *What They Did For Love, The Untold Story Behind The Making of A Chorus Line* by Denny Martin Flinn, "we would hold a talk session to find out where dancers have come from and gone to, and to create something either a book, a magazine article, a play, something. We were all gypsies and we had a mutual interest in making gypsies more functional and more appreciated in the profession."

So *A Chorus Line* began in a desire to do something different for and with dancers. The results of the interviews were tape-recorded, and those recordings served as the basis for the eventual script. Eventually, all the others signed over the rights to the recordings to Michael Bennett who then approached Joe Papp of the New York Shakespeare Festival Public Theatre with the idea of doing a series of workshops. This proved to be the critical step in the making of *A Chorus Line*, as Mandelbaum explains; "In addition to giving Bennett freedom from the pressures of Broadway, the "workshop" system gave him the total control he had been unable to exercise on earlier productions. While Joseph Papp and the Shakespeare Festival were co-producers with Bennett's Plum Productions, Papp wisely did not attempt to exercise much authority during the workshop period, trusting Bennett to develop the material and only dropping in occasionally to sample. Bennett was conceiving the show himself, co-writing it, hiring all the talent involved, and supervising all the creative elements."

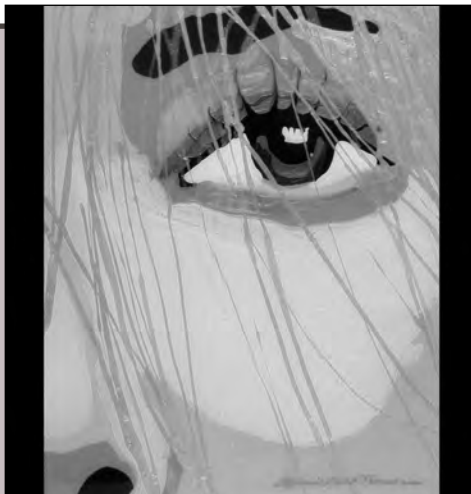
The American musical was changed forever.

## Loge Gallery

**Stephanie Saint Thomas** was born in Madrid, Spain to artist parents whose devotion to the arts has helped her become the accomplished artist she is today. Her early childhood was spent in Paris, and her adolescence was spent in Holland, where she was surrounded by music, poetry, and art, and developed her great appreciation of nature. She moved to Salt Lake City in 1975.

While she attended the University of Utah on scholarship, the demand for her hand-painted jewelry increased, and she devoted herself exclusively to creating her whimsical jewelry line that was carried by Saks Fifth Avenue. Stephanie is now creating a collection of large-scale acrylic landscapes. Her often mystical and expressionistic renderings of land and sea reflect the beauty, mystery, and enchantment that she sees in all of life.

**A Chorus Line has no intermission; please arrive early to view this work!**



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