Trinity College Musical Theatre Society presents

A CHORUS LINE
MUSICAL NUMBERS

Opening/I Hope I get it .................................. Company

I Can Do That .............................................. Mike

...And................................ Richie, Val, Judy and Company

At The Ballet ........................................... Sheila, Bebe, Maggie and Cassie

Sing ......................................................... Kristine, Al and Company

Montage "Hello Twelve" ............................... Mark, Connie and Company

Montage "Nothing" ....................................... Diana

Montage "Mother" ......................................... Company

Montage .................................................... Judy, Greg, Richie and Company

Dance: Ten, Looks: Three ................................ Val

The Music and The Mirror ............................. Cassie

One .............................................................. Company

What I did for Love ...................................... Diana and Company

One/Bows ................................................... Company

THANK YOU

Union House Theatre and University of Melbourne Student Union

Campbell Bairstow and the TCAC

Ian Mclay

LSS Productions, LX Productions

Mccallum Wines and Portsea Estate

BMW, Nancy Nock, Australian Ballet

Celia Langford, Wendy Pennicuik and Adam Kirk

Hugh Tidy and Stacey Camilleri
A CHORUS LINE
MAY 8th - 11th

Wednesday 8th 7:30pm
Thursday 9th 7:30pm
Friday 10th 7:30pm GALA NIGHT
Saturday 11th 2pm Matinee
Saturday 11th 7:30pm

Union House Theatre

Crinity College Students $18
Concession $20
Adult $25
Gala night $35

Directed by Sara Cabitha Catchpole
Produced by Simone Nathan

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.
Thank you for the support provided by M U Student Union Ltd and Union House Theatre

Buy tickets online See http://tinyurl.com/AchoruslineCrinity
CAST

Zach - Jay Kim
Don - Alex Horton
Maggie - Gretel Hayden
Mike - Baden Hitchcock (Dance Captain)
Connie - Lily Chen
Greg - Rob Lean
Cassie - Annie Aitken
Sheila - Maia Brent
Bobby - Nicholas Langford
Bebe - Gaby Lefevre
Judy - Camille Nock
Richie - Tom Li
Al - Taylor Callaghan
Kristine - Georgia Bettens
Val - Jessica Bradford
Marc - Brad Den Heijer
Paul - Ben Mahoney
Diana - Laura Ratti
Larry - Matt Geleta

ENSEMBLE

Alex Coppe - Dance Captain & Feature

CREW

Director: Sara Tabitha Catchpole
Choreographer: Cassie Pennicuiik
Music Director: Anthony Cardamone
Producer: Simone Nathan
Artistic Director: Gaby Lefevre
Assistant Artistic Director: Camille Nock

Set & Costume Design: Sara Tabitha Catchpole
Lighting Designer: Will Pennington

Stage Manager: Claire Robinson
Assistant Director: Anna Wallace
Orchestra Director: Audrey Moore
Marketing Director: Aley Weisenberger
Treasurer: Alena Broesder

Fundraising Committee: Brad Den Heijer, Emily Lewis
General Committee: Tom Li, Anthony Hall

Set/Makeup/Hair/Bump In/Backstage:
ORCHESTRA

Conductor – Anthony Cardamone
Orchestra manager – Audrey Moore

Reed 1: Jordan LoPiccolo
Reed 2: Shae Stabryla
Reed 3: Nick Montgomery
Reed 4: Luke Wilson
Trumpet : Anthony Foon
Trumpet : Katy Daivis
Trumpet : Oliver Harley
Trombone : Jessica Jacobs
Trombone : Audrey Moore
Bass Trombone: Josh Hooke
Percussion : Luis Duhart
Percussion : Shanley Price
Keyboard 1: Laura Hanson
Keyboard 2: Bradley Tjandra
Keyboard 3: Chudi Wang
Bass Guitar: Alexander Galligan
A Chorus Line is an incredibly poignant production to every person working in the performing arts industry. It speaks not only to dancers but to all performers, designers and creators working in the performing arts.

The risk (and intention) with A Chorus Line is that you can sit through 90 minutes of the histories of 17 dancers (and a director and his assistant) displayed through beautiful music, creative and technically stunning choreography and interesting character history driven text; but then lose your audience to the sequins, lights and rehearsed "I-love-to-dance" smiles in the final number "One". The glamour of performance is designed to encase an audience in a certain world, a certain outlook on life and a very specific view of performers and who they are as individuals - or in this case: who they are as a blended group.

I believe every performance of A Chorus Line has two audiences. The first is the audience who are swept away by the precision, glitz, passion and unity of a chorus in any musical or theatrical production. The second is the audience of performers themselves, who really understand that feeling of façade in a forced smile, or the emotional and physical pain of repetition in audition and performance. Both audiences can enjoy the entertainment of A Chorus Line, but at the same time, both audiences can take something truly personal away from it.

When the cast weren't singing and dancing for hours on end in rehearsals I made sure we talked a lot about being special and being an individual. Zach sees how special Cassie is in the show because he knows her personally. He feels he has validated her talent by casting her in lead roles in the past and as a result she is seen by him to be more special than any of the other dancers on stage. Cassie's reply is simple, clear and culminates the entire message of the show for me, and I hope therefore conveyed to you: Everyone is special. "They're all special".

The final scenes of the show focus heavily on what the performers would do if they couldn't dance anymore. I had the cast think about the one goal or aspect of their lives which they couldn't live without; something that they wouldn't be able to replace with anything else. The results varied from performing (music, dancing, and acting) to academic endeavours (medicine, law, and politics). Some results really touched me: being a mother one day; always having friends and family around; simply being happy and content with oneself. I asked them to think about how they would feel if they couldn't have that one thing in their lives anymore. That feeling is the ugly guts of the text: "What would you do if you couldn't dance anymore". It affects every single person, no matter their goals or priorities. That nagging question in the back of your mind of what you would do if it was all taken away?

Thank you so much to the cast and crew, especially Cassie, Ant and Simone, for making A Chorus Line so incredible and so enjoyable to work on. Thank you to Trinity College for having me back again and congratulations to all for all the hard work that's been put into the show.

-Sara Tabitha Catchpole
PRODUCER'S NOTE

With a cast of 34, a backstage team of 28, an orchestra of 16, a production team of 14, and a creative team of 3, trying to organise rights to the show, auditions, rehearsals, fundraisers, a theatre, costuming, set, lighting and sound, it is fair to say that getting the musical on its feet is an undertaking, and a project that one physically could not do alone.

After choosing *A Chorus Line* last October, I spent the holidays making friends with it. From screaming out the soundtrack unashamedly on my drive home from work, to watching the movie and documentary over and over again, I developed a real love of the show and everything it was about.

It has been truly incredible to watch it come alive, seeing this mere thought turn into a reality, from auditions...to rehearsals...into production week and finally...up on stage on opening night (pause for tears).

This is my fourth show with the director, and I really do love working with the Tabmeister General. The producer’s job is a behind the scenes one, so it’s wonderful to have a director who I trust and admire, to hand the show over to with absolute confidence, knowing it’s going to be everything we wanted it to be. Tabby I owe you everything, and I’m proud to have been the one to finally give you your own key to the college!

It’s been unbelievably rewarding being a part of this production, and I’d like to especially thank the creative team and crew for their hard work, my marketing group for their commitment, and the cast for their talent and charm.

The last eight months of producing have been seriously special, thank you so much for coming to watch our show!

Simone Nathan