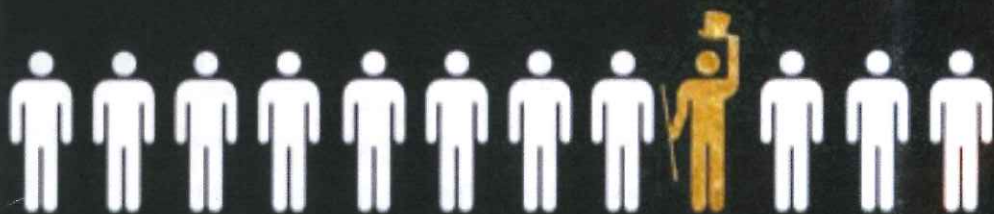


CRINITY COLLEGE MUSICAL THEATRE SOCIETY PRESENTS



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	Shiela, 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

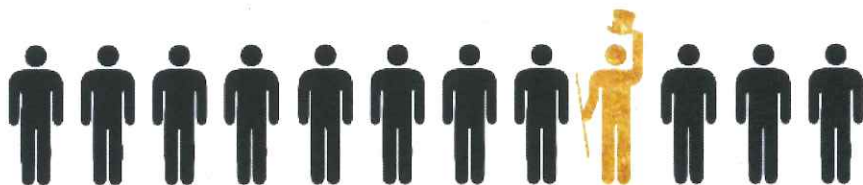
Celia Langford, Wendy Pennicuik and Adam Kirk

Hugh Tidy and Stacey Camilleri

UMSU
UNIVERSITY MUSICAL SOCIETY OF URBAN MICHIGAN

TRINITY COLLEGE MUSICAL THEATRE SOCIETY PRESENTS

TCMTS



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

Trinity 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/AchoruslineTrinity>

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 Raiti

Larry - Matt Geleta

ENSEMBLE

Alex Coppe - Dance Captain & Feature

James Alcorn, James Allen, Georgina Baker, Ashley Broadway, Freya Brolsma, Nick Cole, Matt Hargreaves, Britt King, Campbell Macgillivray, James Roberts, Phoebe Thomson, Anna Wallace, Jack Young

CREW

Director: Sara Tabitha Catchpole

Choreographer: Cassie Pennicuik

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:

Amba-Rose Atkinson, Eloise Bentley, Renee Black, Bec Breadmore, Nina Breidahl, Stephanie Clarke, Tyson Holloway-Clarke, Harriet Craig, Samantha Davidson, Nichol Fyfe, Will Hargreaves, Rose Hewetson, Jackie Kirwan, Rachel Koh, Shu Lin, Rachael McCullough, Ainara Martinez-Miranda, Gianna Morris, Aiofe Nicklason, Liam Nuttall, Katie Parrott, Ailish Puren, Heny Purnamasari, Anuja Ratwatte, Amelia Rogers, Namrata Satish, Claudia Weatherall, Olivia Whitaker

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

DIRECTOR'S NOTE

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 niggling 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

