A chorus line script pdf free

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The stage is completely bare, surrounded in black. There is a white line painted on the floor downstage parallel to the footlights. The house lights go to halfthen to black. A rehearsal piano is heard. As the J'E; tage lights come up, we see THREE LINES OF DANCERS in rehearsal clothes, facing dance mirrors upstage. 1 In front of them ZACH is teaching a dance routine. Final audition is in progress. is assisting ZACH. For the opening number, music is continuous under vocal, dialogue and dance to the end of PAUL'S solo ending, "I Need This Show." LARRY Opening: "I Hope I Get It" No.1 (Company) ZACH. (spoken in rhythm) Again! Turn, turn, out, in, jump, step, Step, kick, kek, leap, kick, kek, leap, kick, touch. Got it? ... Going on, and Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, turn, touch, down, back, step, (Beat) Five, six, seven, eight! ~P Turn, tu from the last turn Five, six, seven, eight! Turn, touch, down, back, step, Pivot, step, walk, wa facing away from the mirror. From the top, A-five, six, seven, eight! The music builds into full orchestration as the DANCERS face downstage right, near his stool and speaks. Okay, let's do the ballet combination one more time. Boys and girls together. Don't kill yourselves. Mark! ZACH. (continued, over music) (spoken in rhythm) A-one, two, three, four, five six! LARRY demonstrates the combination in various degrees. At one point, SHEILA stops dancing and crosses stage right as she exchanges a look with ZACH. SHEILA reaches her dance bag, gets out a brush and brushes her hair. THE OTHER DANCERS finish the ballet combination stage right. LARRY crosses to the stool where you're gonna be in the formation. ZACH. (continued, over music) JUDY. (stepping out of the group) Oh, God, I don't remember my number. ZACH. (continued) Okay, girls first. Number Two, downstage. (ZACH indicates their spot as he calls each number.) Number Nine, upstage. Number Ten, downstage. And number Twenty-three, upstage. Twenty-three? Judy Turner. JUDY. Twenty-three. JUDY runs into place. ZACH. Stage left, girls. Second group. Number Sixty, upstage ... The lights change to "internal thought" lighting as ZACH goes into pantomime. He continues to form GROUPS. The OTHERS (except CASSIE) sing. ACH - Prompt Book 7 ALL EXCEPT CASSIE. God, I hope I get it. How many people does he need? GIRLS. God, I hope I get it. How many people does he need? BOYS. How many people does he need? BO the people! At all the people. How many people does he need? How many people does he need? How many girls? How many people does he ...? TRICIA. (warming up downstage left) I really need this job. I've got to get this job. The lights change back to reality. ZACH comes out of pantomime. ZACH. (over music) Third group of boys. Number Sixty-three, downstage. Number eighty-four, upstage. And number eighty-four, upstage. And number eighty-four, upstage. Okay, boys, stage left. Let's do the ballet combination. First group of girls, second group follow. (spoken in rhythm) One, two, three, four, five, six ... ZACH crosses down to the bottom of the aisle stage right with LARRY as the FIRST GROUP OF GIRLS begins the ballet combination. ZACH. (continued, over music) Diana, you're dancing with your tongue again. DIANA. Sorry ... (she falls out of a turn) Shit. FIRST GROUP OF GIRLS finishes the combination. ZACH moves stage right and addresses VICKI. ACH - Prompt Book 8 ZACH. (continued, over music) You! Any ballet? VICKI. No. ZACH. Don't dances so big, she winds up in front of SHEILA SHEILA doesn't like that. ZACH. (continued) Boys! And ... Up! ... FIRST GROUP OF BOYS begins the combination. ZACH comes onto the stage. Hold it. Hold it. Stop! How many years ballet? ZACH. (continued) (to RoY) ROY. ZACH. (FIRST GROUP OF BOYS stops. Music continues.) One. Any Broadway shows? ROY. (shakes his head) No. ZACH. (to ROY, demonstrating) The arms are second, down, fourth. I wanna see it. Again. One, two, three, four, five, six ... FIRST GROUP OF BOYS begins the combination. ZACH. (to FRANK, over music) Boy in the headband, keep your head up! FRANK looks at ZACH, appears to acknowledge his instruction, but continued) And ... THIRD GROUP OF BOYS begins the combination. ZACH. (continued, in rhythm) Up! Up! Up! THIRD GROUP OF BOYS finishes the combination. The lights change, ZACH goes onto the stage and into pantomime. As the group sings, MAGGIE (in pantomime) asks ZACH to demonstrate a part of the jazz combination. The FIRST GROUP OF GIRLS takes position. ZACH demonstrates. ACH - Prompt Book 9 ALL EXCEPT CASSIE. (yelled, not sung) (sung) God, I really blew it! He doesn't like the way I look He doesn't like the way I dance. He doesn't like the way I dance. He doesn't like the way I doesn't like the way I dance. He doesn't like the way I dance. He doesn't like the way I doesn't like the way I dance. He doesn't like the way I dance. He doesn't like the way I dance. the aisle. The FIRST GROUP OF GIRLS dances the jazz combination. When they are finished ... Girl in brown, much better but still too much tension face, neck and shoulders. Relax. ZACH. (continued) Five, six, seven, eight ... VICKI waves frantically to ZACH. (continued) Hold it! Hold it! VICKI. I think I know the steps but could you have someone do it in front, please? ZACH. Larry ... LARRY takes a position down right of the GROUP. ZACH. (continued) (in rhythm) Next group. A-five, six, seven, eight. eight ... THIRD GROUP OF tiRLS starts the combination. VAL is dancing behind SHEILA and not in her spot. (to VAL) Dance out! ZACH goes up on stage and addresses the GROUP. Hold it. Stop! (to SHEILA) Sheila, do me a favor, you dance upstage. (to VAL) You, downstage. SHEILA condescendingly gives up the front spot to VAL. ZACH. (continued, in rhythm) A-five, six, seven, eight! ACH - Prompt Book 10 ZACH goes back to the aisle as the THIRD GROUP finishes the combination. SHEILA misses the turns and tries to get back into the combination. SHEILA gives up and walks off as the GIRLS dance off ZACH. (continued) Sheila, do you know the combination? SHEILA. I knew it when I was in the front. ZACH. Okay, first group of boys. (in rhythm) A-five, six, seven, eight. FIRST GROUP OF BOYS starts the combination. AL and BUTCH both make different mistakes. ZACH. (continued) Hold it, stop! ZACH goes back up to the stage and demonstrates. ZACH. (continued, to AL) The step is, down step, pivot step, not pivot step, pivot step, right? You chewing gum? Get rid of it. AL runs stage right and gives his gum to KRISTINE, then returns to his position in the GROUP of it. AL runs stage right and gives his gum to KRISTINE, then returns to his position in the GROUP of it. AL runs stage right and gives his gum to KRISTINE, then returns to his position in the GROUP of it. 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RICHIE leaps out of the formation in front of PAUL. ZACH, who has started to cross back to the aisle, catches him history is a combination. in midair. ZACH. (continued - to RICHIE) Listen, that's really great, but stay in the formation and tone it down. Okay? Boy in the headband, keep your head up. (in rhythm) A-five, six, seven, eight ... ZACH goes back to the aisle. The SECOND GROUP completes the combination. ZACH. (continued) Next group. (in rhythm) A-five, six, seven, eight ... ZACH goes back to the aisle. THIRD GROUP OF BOYS dances the combination overlaps with the beginning of the vocal - and go stage right with the OTHERS. ZACH and LARRY come up on stage during the following. The lights change. ALL EXCEPT CASSIE. I really need this job. I've got to get this job. Lights change back to reality. ZACH is upstage center. ACH- Prompt Book 11 ZACH. (to VICKI) Any Broadway shows? VICKI. (stepping forward) No. ZACH. (to TRICIA) Broadway shows? TRICIA. (stepping forward) Touring company. ZACH. Okay, I'm eliminating down. When I call out your number, please form a line. Girls first. [bar 331 in score] Number TwoDIANA steps forward. LARRY indicates where she should stand. ZACH. (continued) Number Ten, number Thirty-seven, One-hundred fifty-two, One-hun with DIANA. VAL goes to SHEILA, then decides to cross to the end of the line next to DIANA. CASSIE steps out and starts a line of the line next to SHEILA. ZACB. (continued) Boys. [bar 338] Number Seventeen. AL steps out and starts a line behind the GIRLS. ZACH. (continued) Number Five, number Forty-four, Forty-five, Sixty-seven, Eighty-one and Eighty-four. DON, RICHIE, PAUL, MARK, MIKE, GREG and BOBBY step out and form a line with AL. ZACH. (continued) Other boys, thank you. The OTHER BOYS exit upstage right. ZACH. (continued) Larry ... Music continues. [bar 344] LARRY crosses to ZACH as the lights change and ... ALL (plus all OFFSTAGE VOICES). God, I think I've got it. I knew he liked me all the time. ACH - Prompt Book 12 ZACH. I want your pictures and resumes, please. ZACH goes up the aisle to his desk in the back of the The GROUP breaks up and they all go to their dance ALL. MAGGIE. ALL. MIKE. ALL. GIRLS. ALL. theatre. bags to get pictures as ... Still it isn't over. What he wants. I can't imagine what he ... The GROUP gathers center stage God, I hope I get it! around LARRY who indicates that they I hope I get it. should form a single line upstage. ALL. (continued) I've come so far, but even so, It could be no, How many people does he ... ? I really need this job. MIKE, DIANA, JUDY, RICHIE, AL & some 0/S VOICES. My unemployment is gone. THE REST. Please God, I need this job. BOBBY, CONNIE, AL, VAL, VICKI, LOIS & other 0/5 VOICES. I knew I had it from the start. THE REST. I've got to get this show. While holding the last chord on "show," all BOYS AND GIRLS OF THE LINE with their photos in front of their faces. THE LINE is, stage right to stage left: DON, MAGGIE, MIKE, CONNIE, GREG, CASSIE, SHEILA, BOBBY, BEBE, JUDY, RICHIE, AL, KRISTINE, VAL, MARK, PAUL and DIANA. LARRY is downstage left, not part of THE LINE. ZACH. (after applause peaks) Larry, [last chord of vamp, bar 370] collect the pictures and resumes, please. [bar 371; orchestra continues "Semplice."] collects the pictures from stage left to right as the lights on THE LINE dim, leaving PAUL in a head spot. LARRY PAUL. Who am I anyway? Am I my resume? That is a picture of a person I don't know. What does he want from me? What should I try to be? So many faces all around, and here we go. I need this job, oh God, I need this show. Music cadence and out. Lights come up on THE ACH - Prompt Book LINE. 13 ZACH. Today, I want you to tell me your stage name, real name if it's different. And I'd also like to know where you were born and how old you are. SHEILA. (stage whisper) Terrific! VAL. (stage whisper) Ter to ask a lady her age. ZACH. Being polite doesn't interest me. Your age does. And I want to know your age. Okay, let's go down the line. We'll start on the end, stage right. THE LINE looks to DON; he is talking to MAGGIE who1hits his leg, then DON turns in the direction of ZACH. r' DON. Ah ... twenty-eight. ZACH. Start with your name and step forward. DON. (stepping forward) My real name is Don Kerr. Ah .. c. Kansas City, Kansas. (DoN backs into line.) ZACH. Next. M4GGIE. (stepping out) Maggie Winslow ... sometimes know as Margaret, Margie, Peggy ... all of the above. Whatever, it's real and I was born in San Mateo, California on a Thursday evening at 10:40 p.m., August 17, and I'm 25. (She backs into line.) MIKE. I'm Mike Costa- it used to be Costafalone. I was born in Trenton, New Jersey on the 4th of July. I'm twenty-four. (He backs into line.) ZACH. Next. CONNIE. 2 Connie Wong. It's always been Connie Wong. It's ZACH. Your age? BOBBY. Go on, Miss Wong. CONNIE. (steppingforward) Ah ... December 5, four thousand six hundred and forty-two. The Year of the Chicken. (She returns to the line.) ZACH. Next. 2 See appendix Afar alternate/substitute scene. ACH- Prompt Book 14 GREG. (coming forward) My real name is Sidney Kenneth Beckenstein. My Jewish name is Rochmel Lev Ben Yokov Meyer Beckenstein, and my professional name is Gregory Gardner. Very East Side, and I do not deny it. I'm 32. CASSIE. (steps out) Cassie ... Ah ... Zach, could I talk to you for a minute? ZACH. Sure, go ahead. CASSIE. Well, I mean privately. (She starts for the steps to the aisle.) ZACH. Not right now, Cassie. I'm running about an hour behind. CASSIE. Well, I know, but I ... ZACH. Next. CASSIE goes back to the line. SHEILA. (stepping forward) I'm Sheila Bryant. Really Sara Rosemary Bryant. Really Sara I'm Robert Charles Joseph Henry Mills Ill, that's my real name too. I come from upstate New York, near Buffalo, I can't remember the name of the town ... I've blocked it out. I was born 25 years ago. (Back to line.) BEBE. (forward) My name is Bebe Benzenheimer and I know, I gotta change it. I'm twenty-two. I come from Boston, and here I am. (steps out of line) My name is Richie Walters. I'm twenty-seven. I was born on a full moon in Herculaneum, Missouri. And I'm black. AL. I'm Kristine Urich, Kristine Evelyn Urich, and I'll be 23 on September 1. (She backs into line.) AL. (to KRISTINE) Tell him where you're from. KRISTINE. (takes a step forward) Oh. I'm from St. Louis, Missouri. (She goes back to the line; AL prompts her.) ACH - Prompt Book 15 KRISTINE put their arms around each other and smile. ZACH. Oh, I didn't know, Al. Congratulations. AL. Thanks. ZACH. Next. VAL. Well, as far as I'm concerned I'm Valerie Clark. But my parents think I'm Margaret Mary Houlihan. (To the GROUP) Couldn't you just die? I was born in the middle of nowhere. A little town called Arlington, Vermont. (stepping backwards) Bye, bye. r'. 'ZACH. How old are you? VAL. Old ... No ... Twenty- ... -five. MARK. (loudly) Ah, Mark Anthony. Really Mark Philip Lawrence Tabori. Terppe, Arizona. I'm twenty. (Backs into line.) BOBBY. (to SHEILA) Oh, Jesus. MARK. (stepping forward again) And if I get this show, I'll work real hard. (Backs up.) I ' SHEILA. (under her breath) Oh, brother. VAL. (to MARK) Don't let 'em bug you, honey. PAUL. Paul San Marco. It's my stage name. My real name is Ephrain3 Ramirez. I was born in Spanish Harlem- and I'm twenty-seven. DIANA. My name is Diana Morales. And I didn't change it 'cause I figured ethnic was in. Twenty-seven. You got that? And I was born on a Hollywood bed in the Bronx. [pumps to mock AL -not in PB] (She backs into line.) ZACH. Go on, Diana. IP DIANA. (stepping out again) Go onwhat? No.2 Morales- Underscore (Orchestra) DIANA. (continued, over music) Oh, oh, you wanna know how tall I am? The color of my eyes? Or how many shows I've done? I just gave you my picture and resume, everything you wanna know is right there. 3 pronounced Efryen, Spanish. ACH- Prompt Book 16 ZACH. I know. Now tell me what's not on it. DIANA. Like what? ZACH. Talk about yourself. DIANA. Talk about yourself. DIANA. Talk about the Bronx? It's uptown and to the right. ZACH. What did you do there? DIANA. In the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? It's uptown and to the right. ZACH. Talk about the Bronx? 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Before we do any more dancing- No.3 After Opening - The Line (Orchestra) ZACH. (continued) - and we will be dancing some more -let me explain something. I'm looking for a strong dancing chorus. I need people that look terrific together as a group. But there are some small parts that have to be played by the dancers I hire. Now, I have your pictures and resumes, I know what shows you've been in- but that's not gonna help me. And I don't want to give you just a few lines to read. I think it would be better if I knew something about you- about your personalities. So, I'm going to ACH - Prompt Book 17 ask you some questions. I want to hear you talk. Treat it like an interview. I don't want you to think you have to perform. I just want to hear you talk and be yourselves. And everybody just relax - as much as you can. Music fades out as lights come up on THE LINE. SHEILA. How many people do you want? ZACH. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. ZACH. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. ZACH. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. ZACH. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. ZACH. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. ZACH. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. (to JUDY) No. Four and four. JUDY. Forty-four? ... BEBE. 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