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SO POPERA  
PRODUCTIONS

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**May 18 – 26, 2018 – IMB Theatre, Illawarra Performing Arts Centre – 8 performances**

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**So Popera Productions**

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So Popera Productions was founded in 2008 by graduates of University of Wollongong and has endeavoured to produce high quality theatre for the Wollongong region.

So Popera Productions burst onto the Illawarra theatre scene in 2008, presenting *A Grave Affair*, an original work by company co-founder Danny Condon, soon followed by their first licensed show *The Last Five Years* in 2010, both presented in The Gordon Theatre, Illawarra Performing Arts Centre.

Other past productions include the critically acclaimed *Avenue Q* in January 2013, closely followed by a return season in October of the same year, in the IMB Theatre, Illawarra Performing Arts Centre, which saw So Popera Productions take home the CAT Awards for **Best Director** and **Best Production of a Musical**.

In January 2015, *Little Shop of Horrors* was presented in the IMB Theatre, Illawarra Performing Arts Centre, which saw So Popera Productions take home the CAT Awards for **Best Set** and **Best Director** and proudly saw their leading male Kyle Nozza awarded the **2015 CAT Scholarship** to further his studies in the performing arts at Mackay University.

The pinnacle at these same awards, saw Peter and Amy Copeland presented with the coveted **“Gold Cat” for Outstanding Contribution to Theatre**.





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# SO POPERA

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PRODUCTIONS

In 2017, So Popera Productions presented the Disney classic *Beauty And The Beast* and *Chicago* to sold out crowds at the IMB Theatre and most recently dazzled Wollongong with Disney's *The Little Mermaid*.

## **The Production**

*A Chorus Line* examines one day in the lives of seventeen dancers, all vying for a spot in the "chorus line" of a Broadway musical. After the first round of cuts, Zach, the director and choreographer, asks each dancer to speak about themselves, their life and how they found their place in the performing world.

Discomfort opens into revelation, confession leads to redemption, and within the bright, outwardly homogenous chorus, the audience begins to see each dancer's individuality.

From Cassie, the star who just needs the "music and the mirror and the chance to dance," to Val, a small-town girl with a brand-new big-town body, to Mike, who took his sister's place in dance class, saying "I can do that." Based on real Broadway dancers' stories, as told to fellow dancer and choreographer Michael Bennett, *A Chorus Line* is funny, heartbreaking, and refreshingly honest.

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*A Chorus Line* is the performers show, with every audience member finding a small part of themselves in one of the characters.



## **The Production Team**

**Producer:** Mal Copeland

**Director:** Amy Copeland

**Music Director:** Peter Copeland

**Assistant Music Director:** Toby Brown

**Choreographer:** Teagan McKeen

**Assistant Choreographer:** Dane Sanderson

**Costume Design:** Sophie Rose King





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PRODUCTIONS

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## Auditions

Auditions will be taking place on Saturday February 3 and Sunday February 4 in the IMB Theatre, IPAC. Please enter through the main doors and proceed to the registration desk in the IMB foyer to sign in and receive your audition number.

To be eligible for the production of A Chorus Line, auditionees must be **16 years and older** at the time of audition.

All auditionees will attend a mass dance call and an individual vocal and reading call.

There are THREE 45 minute group dance calls from 9am – 12pm on Saturday February 3 and Sunday February 4, with approx. 25 spots available in each. Auditionees will only need to attend one of these three calls on the day of their audition, which can be selected during your audition booking process. Audition choreography will be taught during the dance call, with the group being broken down into smaller groups to perform for the audition panel. All auditionees must attend the entire 45 minute group dance call.

Individual auditions for vocal and readings will be in 5 minute blocks from 1pm – 5pm on the same day as your dance call. You can select your desired time during the audition booking process. There will be one 5 minute block per auditionee.

We have prepared specific vocal excerpts per character and ask that you only prepare for your desired role. Only prepare the vocal excerpt selected, no auditionee will complete an entire song. The audition panel may stop you mid song, this is not a reflection of your audition.

Readings will be a cold read allocated within your individual audition time, you may be asked to read for more than one character.

The role of Zach (Director/Choreographer) will not be open for audition.

**Please bring your audition registration form and a non-returnable portrait photograph (clear photocopy is acceptable) to the auditions. We will accept a performance CV if you are wishing to provide. Please ensure you report to the registration desk, located in the theatre foyer upon arrival to submit these documents.**





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PRODUCTIONS

## **Audition Bookings**

Auditions can be booked through the So Popera Productions website. If you are experiencing trouble with your audition, or any remaining times are unsuitable, please get in contact with us through [auditions@sopopera.com.au](mailto:auditions@sopopera.com.au)

If you are unable to attend the allocated audition day, please contact us at the above email address for possible alternate audition options.

You will need to select one of three dance call times AND an individual audition time. Dance calls will take place at 9am, 10am and 11am with individual time slots commencing from 1pm.

**No audition feedback will be given from the audition panel.**



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## **Rehearsal Period**

A Chorus Line rehearsals will commence on Sunday February 25 at 10am at The Dance Affinity studios: 14B Investigator Drive, Unanderra.

A detailed rehearsal schedule will be distributed at the first rehearsal. All rehearsals will take place between 10am – 5pm on Sundays.

Whilst not all cast members may be required for every rehearsal, you must be available to attend when scheduled throughout this rehearsal period. This will be clearly set out in the final rehearsal schedule. If you have any unavailability dates, please discuss this with the production team at the earliest convenience.

**Please Note: If successfully cast, all missed rehearsals must be discussed with the production team. If you miss three or more rehearsals without explanation, your role in the production may be reconsidered.**





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# SO POPERA

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PRODUCTIONS

## Production

**We are casting a total of 27 people, which includes 18 principal roles and 9 ensemble roles. Please note, the ensemble roles are the cast members who participate in the opening scene, but do not get cast through to the Chorus Line. These ensemble members will participate in the opening scene “I Hope I Get It”, the Bows “One” and perform quick change tasks throughout the production.**

A Chorus Line will open on Friday May 18 at 8pm and close on Saturday May 26 2018. There are 8 performances in total over this period.

**ALL cast members must make arrangements to be available for these performances. No exceptions.**

### Performances Dates Are:

Friday May 18 - 8pm  
Saturday May 19 - 2pm  
Saturday May 19 - 8pm  
Monday May 21 - 8pm  
Tuesday May 22 - 8pm  
Friday May 25 - 8pm  
Saturday May 26 - 2pm  
Saturday May 26 - 8pm

**Some promotional performances, including participation in the So Popera Productions Spiegeltent Showcase will be scheduled during the rehearsal season, if you are unable to participate in these performances, please notify the production team at the earliest convenience.**

**There will be a promotional video and photo shoot prior to the production, this will require the availability of all cast members.**





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# SO POPERA

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PRODUCTIONS

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## Roles

ALL ROLES MUST BE CAST FROM A PRESENTED AUDITION AND WILL BE UNPAID.

### **Cassie Ferguson**

Female Mezzo-Soprano

**Seasoned Performer, former girlfriend of Zach the show director, Cassie is older than the rest of the Chorus Line and wants to prove her worth as a performer.**

#### **Audition Piece - "Music and the Mirror"**

*An additional dance call may be required for this role's audition, auditionees will be notified during their audition if they are required for a call back.*

### **Maggie Winslow**

Female Mezzo Soprano (belt)

**Young hopeful ex-ballerina with a big voice.** Move gracefully, quite feminine. Non aggressive likeable character

#### **Audition Piece - "At The Ballet"**

### **Mike Costa**

Male Tenor

**Confident show off, Italian background. A big ball of energy with great stage presence. Must be able to tap.**

Early - mid 20s

#### **Audition piece - "I Can Do That"**

### **Connie Wong**

Female Alto

**Very short oriental background, doesn't reveal her age, must have comedic timing.**

Late Teen - Adult - age unknown

#### **Audition piece - "Four Foot Ten"**



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# SO POPERA

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PRODUCTIONS

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**Greg Gardiner**

Male Baritone

**Very camp. Quite arrogant and overly confident. Confident in his sexuality. Strong presence speaks with clarity and polished grammar reflecting his upbringing. Must have comedic timing**

Adult, late 20s onward

**Audition piece - "One"**

**Sheila Bryant**

Female Alto - Mezzo Soprano

**Somewhat older, been-around-the-block dancer and comic actress. Uses sarcasm very well Quite sassy with Zach. Nerves of steel. Needs to look ex ballet.**

Adult, mid to late 20s

**Audition piece - "At The Ballet"**

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**Bobby Mills**

Male Baritone

**Bobby is flamboyant, extremely funny, clever. Picked on at school for being different and gay. Describes himself as strange. Classed as weird at school.**

**Tells his story as humourous vignettes. Smooth with dialogue**

Adult, mid - late 20s

**Audition piece - "One"**





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# SO POPERA

---

---

PRODUCTIONS

## **Bebe Benzenheimer**

Female Alto - Mezzo Soprano

**Jewish modern dancer, down to earth, quiet and strong in will. Lacks self esteem, Quirky beautiful – though her Mother told her she was unattractive. Needs to look ex ballet.**

Young Adult, early to mid 20s

**Audition Piece – “At The Ballet”**

## **Judy Turner**

Female Mezzo Soprano

**Judy is nervous, scatterbrained, gawky, warm and hopeful. She’s a bit of a loose cannon and speaks before thinking. Must have comedic timing.**

Adult - Mid to late 20s

**Audition Piece – “One”**

## **Richie Walters**

Male Tenor

**High energy, ball of fun. Is really excited and easily excitable. Pulls the spotlight easily.**

Adult – mid to late 20s

**Audition Piece – “Montage Part 4 - Give me the ball”**







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# SO POPERA

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---

PRODUCTIONS

## **Al DeLuca**

Male – Baritone - Tenor

**Aggressive yet humorous newlywed from the Bronx. Must speak with a strong Bronx accent. Very strong vocal and comedic timing. Married to Kristine.**

Adult – Mid to late 20s

**Audition Piece – “One”**

## **Kristine Ulrich (DeLuca)**

Female - Alto – Mezzo Soprano (Though generally a non singing role)

**Nervous, yet confident newlywed. Sexy, funny, great dancer but a terrible singing voice. Must have excellent comedic timing and sing confidently off key. Married to Al.**

Young Adult – Mid to late 20s

**Audition Piece – “Sing”**

## **Mark Anthony**

Male Tenor

**A young optimistic newcomer to Broadway who is thrilled to be considered for the chorus. He is naive, charming, all-American. A little shy, but confident in his storytelling.**

Young Adult, late teens - early 20s

**Audition Piece – “One”**





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# SO POPERA

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PRODUCTIONS

## **Paul San Marco**

Male Baritone - Tenor

**Paul is shy, introverted, and Puerto Rican. He is a friend of Diana. Has a large monologue about his parents discovering he is gay. Very emotional role. Extremely good character actor not afraid to put themselves wholly into the role.**

Young adult - mid to late 20s

**Audition Piece - "One"**

## **Diana Morales**

Female Alto - Mezzo Soprano

**Diana is an energetic, humorous Puerto Rican woman who speaks from the heart. Quite a forceful personality. She is a friend of Paul. Needs to be good with accents and emotion in song.**

Young adult - mid to late 20s

**Audition Piece - "Nothing"**

## **Valorie Clarke**

Female Alto - Mezzo Soprano

**Val is a sexy, sassy, funny, foul mouthed woman with a big belt voice and a personality to match. Needs to meet physical criteria of having a well put together body (as outlined in the song!). Very physically confident performer comfortable drawing attention to their body. Needs to be comfortable with swearing dialogue.**

Young adult - mid to late 20s

**Audition Piece - "Dance 10 Looks 3"**



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# SO POPERA

---

PRODUCTIONS

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## **Don Kerr**

Male Baritone

**Don is a classic all-American young man, a jock. He is married and has been in the business for years. Familiar with Zach and the audition process, tired of auditioning.**

Adult – mid to late 20s

**Audition Piece – “One”**

## **Larry**

Male Tenor

**Larry is Zach’s Assistant. He is an authoritative no-nonsense leader. A strong, confident dancer who demonstrates most choreography to the cast.**

Adult – mid to late 20s

**Audition Piece – “One”**

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## **ENSEMBLE – Cut Dancers**

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**There are specific characters included in the cut dancers, all must have great dance ability and comedic timing. Cut dancers will continue through the production as pit singers, crew and quick change assistants, as well as take part in the opening scene “I Hope I Get It” and the Bows “One”**

All ages, 5 male, 4 female.

**Audition Piece – “One”**

