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A chorus line play script

For the 1985 film adaptation, see A Chorus Line (film). A Chorus LineOriginal Broadway windowcardMusicMarvin HamlischLyricsEdward KlebanBookJames Kirkwood Jr.Nicholas DanteProductions1975 Off Broadway1975 Broadway1976 North American tour1976 US tour1976 West End1990 US tour1996 North American Tour2006 Broadway revival2008 North American tour2013 West EndAwardsTony Award for Best Musical A Chorus Line is a Music by Marvin Hamlisch , lyrics by Edward Kleban, and a book by James Kirkwood Jr. and Nicholas Dante. Set on the bare stage of a Broadway theater, the musical centers on seventeen Broadway dancers auditioning for places in a chorus line. A Chorus Line offers a glimpse into the personalities of performers and the choreographer, describing the events that have shaped their lives and their decisions to become dancers. After several workshops and an Off-Broadway production, A Chorus Line premiered at the Shubert Theatre on Broadway on July 25, 1975, directed by Michael Bennett and choreographed by Bennett and Bob Avian. An unprecedented box office and critical success, the musical received twelve Tony Award nominations and won nine, in addition to the 1976 Pulitzer Prize for Drama. The original Broadway production had 6,137 performances, becoming the longest-running production in Broadway history until it was surpassed by Cats in 1997, and the longest-running Broadway production originally produced in the United States, until it was surpassed in 2011 by the Chicago replacement. It's still the seventh longest-running Broadway show in history. The success of A Chorus Line has generated many successful productions around the world. He began a long career in the West End in 1976 and was revived on Broadway in 2006, and in the West End in 2013. Synopsis The show opens in the middle of an audition for an upcoming Broadway production. Formidable director Zach and his assistant choreographer Larry put the 24 dancers through their footsteps. All the dancers are desperate to work (I hope he gets it). After a round of cuts, there are 17 dancers left. Zach tells them he's looking for a strong 8-member dance choir of four boys and four girls. He wants to learn more about them, and he asks the dancers to introduce themselves. Reluctantly, the dancers reveal their past. Stories usually progress chronologically from early experiences to adulthood to the end of a career. The first candidate, Mike, explains that he is the youngest of 12 children. Remember your first experience with dancing, watching your sister's dance class when she was a preschooler (I can do that). Mike took his one day when she refused to go to class, and he stayed. Bobby tries to hide the unhappiness of his childhood by making jokes. As he speaks, the other dancers have about this strange audition process and the debate of what they should reveal to Zach (Y...). but as everyone needs the job, the session continues. Zach gets angry when he feels that Sheila Street doesn't take the audition seriously. When it opened, he reveals that his mother married at an early age and that his father neither cared nor loved them. When she was six, she realized, like Bebe and Maggie, that ballet provided relief from her unhappy family life (In ballet). The Kristine is deaf, and her lament that she could never sing is interrupted by her husband Al finishing his sentences in tune (Sings). Mark, the youngest of the dancers, recounts his early experiences with images of female anatomy and his first wet dream, while the other dancers share memories of adolescence (Hello Twelve, Hello Thirteen, Hello Love). The 4.10 Connie laments the troubles of being short, and Diana Morales remembers her horrible acting class in high school (Nothing). Don remembers her first job at a nightclub and Judy reflects on her troubled childhood as some of the auditioners talk about her opinion of her parents (Mother). Greg talks about his discovery of his homosexuality and Richie recounts how he nearly became a kindergarten teacher (Gimme the Ball). Finally, the newly buxom Val explains that talent alone does not count for everything with casting directors, and silicone and plastic surgery can really help (Dance: Ten; Looks: Three). The dancers come down to learn a song for the next section of the audition, but Cassie stays on stage to talk to Zach. She is a veteran dancer who has had notable solo successes. They have a story together: Zach had previously chosen it in a prominent part, and they had lived together for several years. Zach tells Cassie that she's too good for the choir and shouldn't be at this audition. However, she has not been able to find solo work and is willing to return home to the choir where she can at least express her passion for dance (Music and the Mirror). Zach sends her downstairs to learn the dance combination. Zach calls Paul, who has been reluctant to share his past, on stage for a private chat, and emotionally lives his childhood and high school experience, his early career in an act of dragging, reaching an agreement with his manhood and homosexuality, and his parents' final reaction to discovering about his lifestyle. Paul breaks down and is comforted by Zach. Cassie and Zach's complex relationship resurfaces during a review of the number created to display an un named star (One). Zach confronts Cassie, feeling that she is dancing, and rehash what went wrong in her relationship and her career. Zach dancing like a machine from the rest of the cast: the other dancers who have mingled, and who will probably never be individually, and wonders mockingly if this is what she wants. Cassie defiantly defends the dancers: She would be proud to be one of them. They are wonderful.... They're all special. I'd be happy to be dancing on that line. Yes, I would... During a touch sequence, Paul falls and injures his knee that he recently underwent surgery. After Paul is taken to the hospital, everything in the audition position in disbelief, realizing that his careers can also end in an instant. Zach asks the remaining dancers what they'll do when they can't dance anymore. Led by Diana, they respond that no matter what happens, they will be free from remorse (what I did out of love). The last eight dancers are selected: Mike, Cassie, Bobby, Judy, Richie, Val, Mark and Diana. One (reprise/finale) begins with an individual bow for each of the 19 characters, his hodgepodge rehearsal clothing replaced by identical intertwined gold suits. As each dancer joins the group, it is suddenly difficult to distinguish from each other: ironically, each character who was an individual to the audience now appears to be an anonymous member of an endless ensemble. [1] Musical numbers I Hope I Get It – Who Am I Anyway Company? – Paul †† I Can Do That – Mike And... – Bobby, Richie, Val and Judy † At the Ballet – Sheila, Bebe, and Maggie Sing! – Kristine, Al, and Montage Part 1 company: Hello Twelve, Hello Thirteen, Hello Love - Mark, Connie, and Company Montage Part 2: Nothing – Diana Montage Part 3: Mother – Don, Judy, Maggie, and Company Montage Part 4: Gimme the Ball – Greg, Richie, and Company Dance: Ten; Looks: Three – Val The Music and the Mirror – Cassie One – The Tap Combination Company – † What I Did for Love – Diana and Company One (Reprise)/Bows – Company † Not included in the cast recordings †† included as part of the original album I Hope I Get It aired by Columbia Records (I Hope I Get It original release aired by Columbia Records (By Columbia Records PS33581) containing the following songs: Side One I Hope I Get It – Company I Can Do That – Mike (Wayne Cilento) At the Ballet – Sheila (Kelly Bishop), Bebe (Nancy Lane), Maggie (Kay Cole) Sing! – Kristine (Renee Baughman), Al (Don Percassi) Hello, Hello Thirteen, Hello Love (Montage) – Nothing Company – Diana (Priscilla Lopez) Side Two The Music and the Mirror – Cassie (Donna McKechnie) Dance : Have; Looks: Three – Val (Pamela Blair) One – Company What I Did For Love – Diana and Company One (Reprise) Finale – Company Charts (1977) Position Australia (Kent Music Report)[2] 47 notable Casts Character Off-Broadway(1975) Broadway(1975) First U.S. Tour[3] (1976) International Tour [4](1976) West End[5](1976) VISA Tour[6] (1990) Broadway revival[7] (2006) Third U.S. Tour[8] (2008) Revival of the West End[9] Zach Robert LuPone Elvind Harum Jean-Pierre Cassel Randy Clements Michael Michael Michael Gruber John Partridge Larry Clive Clerk Roy Smith T. Michael Reed Jack Gunn Dennis Daniels Tyler Hanes John Carroll Alastair Postlethwaite Cassie Donna McKechnie Sandy Roveta Elizabeth Seal[a] Laurie Gamache Charlotte d'Amboise Nikki Snelson Scarlett Sira Donllen Ron Kuhlman Ronald Young Lance Aston Frank Kliegel Brad Anderson Derek Hanson Gary Watson Maggie Kay Cole Jean Fraser Versión Roni Página Christine Gradl Mara Davi Hollie Howard Vicki Vicki Taylor Mike Wayne Cilento Don Correia Jeff Hyslop Michael Howe Mark S. Hoebee Jeffrey Schecter Clyde Alves Adam Salter Connie Baayork Lee Jennifer Ann Lee Cherry Gillespie Melinda Cartwright Yuka Takara Jessica Wu Alexzandramiento Sar Michel Michel Stuart Andy Keyser Stephen Tate D. Bradley Jones Michael Paternostro Denis Lambert Andy Rees Sheila Kelly Obispo Charlene Ryan Jane Summerhays Geraldine Gardner Gail Benedict Deidre Goodwin Emily Fletcher Leigh Zimmerman Bobby Thomas J. Walsh Scott Scott Ron Kurowski Leslie Meadows Michael Gorman Alan Alan Ian Liberto Ed Currie Bebe Nancy Lane Miriam Welch Susan Claire Pamela Khoury Alisan Porter Pilar Millhollen Daisy Maywood Judy Trish Garland Yvette Mathews Judy Gridley Paula Leggett Heather Parcells Stephanie Gibson Lucy Adcock Richie Ronald Dennis A. Wellington Perkins Roy Gayle Philip Michael Baskerville James T. Lane Anthony Wayne James T. Lane Al Don Percassi Steve Baumann Jeff Shankley Buddy Balou Tony Yazbeck Colt Prattes Simon Hardwick Krisnee Baughman Christine Barker Vicki Spencer Michelle Michaels Michaels Chryssie Whitehead Jessica Latshaw Frances Dee Val Williams Julie Graves Jessica Lee Goldyn Natalie Rebecca Herszenhon Mark Cameron Mason Paul Charles Tim Scott Peter Barry John Scott Paul McGill Johnson Johnson Harry Francis Paul Paul Sammy Williams Aguilar Michael Staniforth Porfirio Jasonanna Priscilla López Loida Iglesias Diane Langton Donna Pompei Natalie Cortez Gabrielle Ruiz Victoria Hamilton-Barritt Notas - Sello fue reemplazado por su suplente Petra Siniawski en el último minuto Personaje Carácter Zach El imperioso , director exitoso que dirige la audición. El asistente

de Larry Zach. The Auditionees Cassie Ferguson Una vez bailarina solista exitosa sobre su suerte y un antiguo amor por Zach. Don Kerr Un hombre casado que una vez trabajó en un club de striptease. Maggie Winslow Una dulce mujer que creció en una casa rota. Mike Costa Un bailarín agresivo que aprendió a tocar a una edad temprana. Connie Wong Una pequeña chino-estadounidense que parece desdesquisa. Greg Gardner Un hombre gay judío descardo que divulga su primera experiencia con una mujer. Sheila Bryant Una atrevida, sexy, bailarina envejecida que habla de su infancia infeliz. El mejor amigo de Bobby Mills Sheila que bromea sobre su educación conservadora en Buffalo, Nueva York. Bebe Benzenheimer Una joven bailarina que sólo se siente hermosa cuando Dances. Judy Turner A tall, squeaky, quirky dancer. Richie Walters, an enthusiastic black man who once planned to be a kindergarten teacher. Al DeLuca An Italian-American who takes care of his wife. Kristine Ulrich-DeLuca Al's wife who can't sing. Mark Anthony The youngest dancer to recount the time he told his priest that he thought he had gonorrhea. Paul San Marco A gay Puerto Rican who dropped out of high school and survived a troubled childhood. The friend of Dianna Morales Paul, another Puerto Rican who was underestimated by her teachers. Cut Dancers Tricia A dancer who prays for a job. Vicki A dancer who has never studied ballet. Lois A dancer who beats in ballet. Roy A dancer who can't get the right arms for the dance. Butch A dancer who gives attitude in the audition. Tom A dancer who is also an American athlete. Frank A dancer who keeps looking at his feet. History of the production The musical was formed from several workshop sessions recorded with Broadway dancers, known as gypsies, including eight that eventually appeared in the original cast. The sessions were originally organized by dancers Michon Peacock and Tony Stevens. The first recorded session took place at the Nickolaus Exercise Center on January 26, 1974. They hoped they would form a professional dance company to do workshops for Broadway dancers. Michael Bennett was invited to join the group primarily as an observer, but quickly took control of the performances. Although Bennett's involvement has been questioned, there has been no doubt about Kirkwood and Dante's authorship. In later years, Bennett's claim that A Chorus Line had been created resulted in not only resentments, but also a number of lawsuits. [10] During the workshop sessions, random characters would be chosen at the end for the choir's work based on their performance quality, resulting in a different cast being selected each race. However, several of the clients opposed this ending, citing the stress of having to switch from random actors to time for the end. This resulted in the ending being cut in exchange for the same set of characters that are cast. [11] Marvin Hamlisch, who wrote the score for A Chorus Line, recalled how during the first prestations, the audience seemed postponed for something in history. This issue was fixed when actress Marsha Mason told Bennett that Cassie (Donna McKechnie in the original production) should win the part in the end because she did everything right. Bennett changed it so Cassie would always win the part. [12] The original production A Chorus Line opened Off Broadway at The Public Theater on April 15, 1975. [13] In that the public did not have enough money to finance the production, so it borrowed \$1.6 million to produce the The show was directed by Bennett and co-choreographed by Bennett and Bob Avian. The early word had created such a demand for tickets that the whole race was immediately exhausted. Producer Joseph Papp moved the production to Broadway and on July 25, 1975, premiered at the Shubert Theatre, where he had 6,137 performances until April 28, 1990. In addition, Carole Schweid and John Mineo were alternates named Barbara and Jarad, although they only continued to cover other roles. Tim Cassidy was also Bobby's understudy. The production was nominated for 12 Tony Awards, winning nine: Best Musical, Best Musical Book, Best Soundtrack (Hamlisch and Kleban), Best Director, and Best Choreography, Best Actress (McKechnie), Best Featured Actor (Sammy Williams), Best Outstanding Actress (Bishop) and Best Lighting Design. [15] The show won the 1976 Pulitzer Drama Award, one of the few musicals to have received this honor, and the New York Drama Critics' Circle Award for Best Work of the Season. In 1976, many of the original casts went on to perform in the Los Angeles production. The open roles were recast and the play was revised again as the New York Company which included Ann Reinking, Sandahl Bergman, Christopher Chadman, Justin Ross (who would appear in the film) and Barbara Luna. When it closed, A Chorus Line was the longest-running show in Broadway history[16] until its record was surpassed by Cats in 1997. On September 29, 1983, Bennett and 332 A Chorus Line reunited to celebrate the musical becoming the longest-running show in Broadway history. [17] As of February 19, 1990, A Chorus Line had generated \$146 million from its Broadway gross and \$277 million in total U.S. revenue[18] and had 6.5 million Broadway attendees. [19] At the time, it was the second most profitable show in Broadway history after Cats with profits of \$50 million (including auxiliary revenue). 75% of the proceeds went to the Papp New York Shakespeare Festival and 25% to Bennett's Plum Productions. [18] Since its inception, the show's many worldwide productions, both professional and amateur, have been an important source of income for the Public Theatre that Papp had founded. Subsequent productions of the United States and international tours were mounted in 1976, including a career in Los Angeles at the Shubert Theatre in Century City. A London production premiered in the West End at the Theatre Royal Drury Lane in 1976, initially with the International Cast of the United States, including Jane Summerhays as Sheila. [21] The production lasted three years and won the Laurence Olivier Award for Best Musical of the Year 1976, the first year the prizes. The original British cast took over in 1977. It included Jean-Pierre Cassel as Zach, Diane Langton as Diana Morales, Jeff Shankley as Al, Michael Staniforth as Paul, Stephen Tate as Greg (later replacing Cassel as Zach) and Geraldine Gardner Gardner Trudi van Doorn of The Benny Hill Show) as Sheila. Elizabeth Seal was cast as Cassie, but was replaced in the eleventh hour by her understudy Petra Siniawski, who played the role for the entire British career. [22] The original Australian production premiered in Sydney at Her Majesty's Theatre in May 1977, and moved to Melbourne's Her Majesty's Theatre in January 1978. The cast featured Toppano as Diana, David Atkins as Mike and Ross Coleman as Paul. [23] In 1980, under the direction of Roy Smith, the Teatro El Nacional in Buenos Aires produced a Spanish-language version of A Chorus Line that lasted 10 months (and then only to make way for an already scheduled production). In 1984, under the direction of Roy Smith with translation by Nacho Artime and Jaime Azpilicueta, the show was produced at the Tivoli Theatre in Barcelona and at the Teatro Monumental in Madrid Spain. In July 1986, A Chorus Line was first produced in Italy. It premiered at the Nervi Dance Festival in Genoa, followed by a five-week Italian tour. The choreography was adapted for the festival's performance space by Baayork Lee, who had played Connie in the original production and subsequently became a close collaborator of Michael Bennett, the original choreographer. [24] The German version was again directed by Lee and premiered in 1987 in Vienna, Austria, where it aired for a season [25] followed by the German-released CD[26] produced by Jimmy Bowien in 1988. The first, and only in 2016, The Hungarian professional production of the musical opened its limited career on March 25, 1988 under the title Michael Bennett emlékére (in memory of Michael Bennett). It was performed by the Budapest Film and Drama Company, translated into Hungarian by Gyergy Gebora, and directed by Imre Kerényi. The character Zach was renamed Michael and played by Kerényi. [27] The 2006 Broadway revival premiered at the Gerald Schoenfeld Theater on October 5, 2006, after a career in San Francisco. The renaissance closed on August 17, 2008, after 759 performances and 18 previews. It cost \$8 million to fund and recover your investment in 19 weeks. [28] The production was directed by Bob Avian, with choreography reconstructed by Baayork Lee, who had played Connie Wong in the original Broadway production. The opening night cast included Paul McGill, Michael Berresse, Charlotte d'Amboise, Mara Davi, James T. Lane, Tony Yazbeck, Heather Parcells, Alisan Porter, Jason Tam, Jessica Lee Goldyn, Deirdre Goodwin and Chryssie Whitehead. [29] On April 15, 2008, Mario Lopez joined the cast as Zach's replacement. [30] The production was the subject of the documentary film Every Little Step. The production received two Tony Award nominations in 2007 Featured Role (Charlotte d'Amboise) y Revival (Musical). [15] El contrato original de A Chorus Chorus I envisaged sharing the proceeds of the show with the directors and dancers who had attended the original workshop sessions. However, the contract did not specify revenue when the musical was revived in 2006. In February 2008, an agreement was reached with the dancers and Michael Bennett's estate. [31] A 2008 U.S. touring production premiered on May 4, 2008 at the Denver Center for the Performing Arts and toured until June 2009. This production featured Michael Gruber as Zach, Nikki Snelson as Cassie, Emily Fletcher as Sheila, and Gabrielle Ruiz as Diana. [32] In 2012, the musical toured Australia, gaining a lot of critical acclaim. Baayork Lee directed the production and earned many nominations, including, Helpmann nominations for Best Actress in a Musical for West End Star Anita Louise Combe playing Cassie, Best Supporting Actress in a Musical, Deborah Krizak and Best Supporting Actor in a Musical, Euan Doidge and won best musical. The same production and cast came to Singapore, playing at the Marina Bay Sands, Sands Theater, from May 4 to May 27, 2012. [33] The show returned to London for a renaissance in February 2013 west end at the London Palladium, until August of that year. It was directed by original choreographer Bob Avian with John Partridge, Scarlett Strallen and Victoria Hamilton-Barritt starring. [34] James T. Lane is reprising his Broadway role and Leigh Zimmerman won the Laurence Olivier Award for Best Performance in a Supporting Role in a Musical for her portray of Sheila in this production. [35] Producers announced on June 9, 2013, that the London cast would record a new supporting album with never-before-heard songs that were written for the show but never made it to the final cut. [36] In 2015, Hamilton's original Broadway cast paid tribute to the 40th anniversary of A Chorus Line and performed What I Did For Love [37] with the original cast of A Chorus Line joining them on stage. Reports arose in June 2016 that a second Broadway renaissance is scheduled for 2025, in honor of the show's 50th anniversary. [38] In 2016, director Donna Feore was given approval to allow changes in choreography so that the show could be performed for the first time on a push stage, the Festival Theatre at the Stratford Festival in Canada. In 2018, New York City Center presented A Chorus Line as its annual gala presentation. The production was directed by Bob Avian, co-choreographer of the original 1975 production, and choreographed by Baayork Lee, the Broadway Original Connie Wong. In 2019, the Spanish version of the musical premiered as part of the inaugural season of the Soho Caixabank Theatre in Spain, starring theatre founder Antonio Banderas as Zach. Banderas also co-directed the musical with Baayork Lee. [39] Original Broadway Production Year Award Nominations and Awards Nominated Result 1976 Tony Best Best Award He won the best book of a musical James Kirkwood Jr. and Nicholas Dante won best performance by a lead actress in a musical Donna McKechnie won better performance by a featured actor in a musical Sammy Williams Won Robert LuPone nominated Best Performance by a Featured Actress in a Musical Kelly Bishop Won Priscilla Lopez Nominated Best Soundtrack Marvin Hamlisch and Edward Kleban won best direction of a musical Michael Bennett won best choreography Michael Bennett Theoni V costume design. Aldredge Nominated Best Lighting Design Tharon Musser Won Dramatic Desktop Award Best Book Won Musical from a Musical James Kirkwood Jr. and Nicholas Dante Won Best Actress in a Musical Kelly Bishop Won Donna McKechnie Won Best Director of a Musical Michael Bennett Won Best Choreography Michael Bennett and Bob Avian Won Best Music Marvin Hamlisch Won Best Lyrics Edward Kleban Won Record Award from Columbia Records Won 1984 Tony Award The longest-running Broadway musical won the original London production Year Award Nominee Result 1976 Laurence Olivier Award Best New Musical Won 1977 Evening Standard Award Best Musical Won 2006 Broadway revival Year Result of the nominee in the 20th Prize07 Tony Award for Best Revival of a Musical Nominated Best Performance by a Featured Actress in a Musical Charlotte d'Amboise Nominated 2012 Australian Replenishment Title of the Year Result 2012 Helpmann Best Musical Won Best Actress in a musical Anita Louise Combe Nominated 2013 London Revival Year Category Nominee Result 2013 Laurence Olivier Award Best Musical Revival Nominated for Best Performance in a Supporting Role in a Musical Adaptation of Leigh Zimmerman Won Main Article: A Chorus Line (Film) In 1975, the rights to a film were sold to Universal Pictures for \$5.5 million plus 20% of the distributor's gross rentals above \$30 million. [18] Universal subsequently sold the rights to PolyGram. [40] The film was released in 1985, starring Michael Douglas as Zach. The film also featured Alyson Reed and Terrance Mann as Cassie and Larry respectively. The film was directed by Richard Attenborough with a screenplay by Arnold Schulman. It was produced by Cy Feuer and distributed by Columbia Pictures, Metro-Goldwyn-Mayer and Universal Pictures. The film received mixed reviews from critics and was a box office bomb, grossing only \$14 million from a \$25 million budget. The songs Montage Part 1: Hello Twelve, Hello Thirteen, Hello Love and Montage Part 4: Gimme The Ball were cut and replaced by Surprise, Surprise, a new song written by Marvin Hamlisch and Edward Kleban. The Music and the Mirror was also cut and replaced by Let Me Dance for You written by Hamlisch and What I Did for Love was sung by Cassie instead of Dianna and was as a counterpart during the combination of touches. The songs Y..., and Sing! were cut completely. As Kelly Bishop, who played Sheila in the original Broadway cast, she later noted, was appalling when director Richard Attenborough went on a talk show and said 'this is a story about children trying to enter show business.' I almost tinged the TV out the window; What an idiot! These are veteran dancers looking for one last job before it's too late for them to dance more. No wonder the movie sucked! In popular culture This section appears to contain trivial, minor or unrelated references to popular culture. Please reorganize this content to explain the subject's impact on popular culture, providing quotes to reliable and secondary sources, rather than simply listing appearances. Material without source can be challenged and removed. (August 2002) In 1976, One and What I Did For Love were performed by the cast of The Brady Bunch Variety Hour. In 1988, the 60th Academy Awards featured a variation of I Hope I Get It at the beginning of the ceremony. In 1990, Baayork Lee and Thommie Walsh collaborated with Robert Viagas on the book On the Line: The Creation of A Chorus Line, which chronicles the origins and evolution of the musical and includes interviews with the entire original cast. In 1990, Visa launched a marketing campaign around A Chorus Line while touring the United States. Promotions included television ads with the musical and the right to say that tickets to the show could only be charged on Visa cards. Visa paid \$500,000 for the promotion. [41] At in 1990, much of the original cast gathered to make selections of the musical, as well as talk about it on the talk show Donahue. This performance was given to benefit the show's final series as it was about to close on Broadway at the time. The highlight of the appearance was an emotionally charged performance by Al The Ballet performed by Kelly Bishop, Kay Cole and Nancy Lane that left several of the cast and studio audience battering tears. Another highlight was the comedic performance of Dance: Ten, Looks: Three (Tits and Ass) as Pamela Blair did. Renee Baughman was the only original cast member who was unable to attend the show's recording because she had to take care of her seriously ill father. The Simpson Treehouse of Horror V episode closes with a parody of One, which the Simpson family and gardener Willie sing (with alternate lyrics) after they are converted from the inside out by a mysterious fog. Skater Oksana Baiul performed on One en route to defeat Nancy Kerrigan in 1994 Olympic Games. Michael Bennett and Ed Kleban are portrayed in the 2001 musical A Class Act, a partially fictional account of Kleban's life using some of the lyricist's unreleased songs. In What I'll Never Do For Love Again, episode 20 of Ally McBeal's fifth season (2002), Elaine Vassal Auditions (ultimately in vain) for a Boston production of A Chorus Line, singing Dance: Ten, Looks: Three y The Music and the Mirror. James D. Stern and Adam Del Deo produced and directed a documentary about the musical Every Little Step, which includes images of Michael Bennett and interviews with Marvin Hamlisch, Bob Avian, former new York Times theater critic Frank Rich, and original cast members Donna McKechnie and Baayork Lee. The film includes some of the audio tapes made in the first sessions of the workshop and shows behind-the-scenes images of the audition, rehearsals and performances from both the original 1975 production and the 2006 Broadway reposition. Production of the documentary began in 2005 when 3,000 hopefuls arrived on the first day of renaissance auditions. The film premiered worldwide at the Toronto International Film Festival in September 2008 and premiered as Broadway Broadway in Japan the following month. [42] The documentary premiered in limited versions in the United States in April 2009. In 2009, the music of the score was used in the television series Fringe in the episode Brown Betty, and also in the film Land of the Lost that same year with Will Ferrell, Danny McBride and Anna Friel The song What I Did for Love has been recorded by Aretha Franklin in Sweet Passion (1977), Petula Clark, The Three Degrees on their 1977 album Standing Up for Love , Me First and the Gimme Gimmes on Are a Drag (1999), Christine Ebersole in a 2009 episode of The Colbert Report, and most recently by Lea Michele in the first episode of the second season of the hit musical television series Glee. In a later episode in the same season, Jenna Ushkowitz and Harry Shum Jr. performed Sing!, although male and female voices were changed. The Hell-O episode of the show's first season was planned to featur a performance of Hello Twelve, Hello Thirteen, Hello Love, although the performance was cut off; in a later episode the song can be heard playing in the background. It was never officially released, the song was performed by Lea Michele and Jonathan Groff. At The Ballet appeared in the fourth season of the series and was performed by Chris Colfer, Naya Rivera, Lea Michele and Sarah Jessica Parker. The South Park W.T.F. episode features a scene that opens with the piano introduction for One followed by a parody of Nothing. The Episode of Scrubs My Malpractical Decision features a parody of One, accompanying an imaginary sequence in which Neena Broderick repeatedly attacks a barrage of unfortunate passers-by on the genitals. In the season 6 episode of House MD, The Down Low, James Wilson (Robert Sean Leonard) to sing One in the final seconds of the episode, much to the nuisance of Wilson's best friend Gregory House (Hugh Laurie). In August 2013, ACL ACL student R. Randel (Judy Turner) mounted his original production, The Hat, at The New York International Fringe Festival – FringeNYC. The Hat was inspired by her experience as a young Broadway dancer who learns on the eve of a performance in which her father has died. Randel appeared in more than 2,000 performances of the musical from 1981 to 1985 at the Shubert Theatre on Broadway and on national and international tours, and can be seen as a featured dancer in Richard Attenborough's film A Chorus Line. See also the LGBT portal of the New York City Portal Theater Portal Notes - Synopsis adapted from Michael Bennett's A Chorus Line. Kent, David (1993). Australian book 1970–1992 (illustrated ed.). St Ives, N.S.W.: Australian ListBook. 282. ISBN 0-646-11917-6. 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