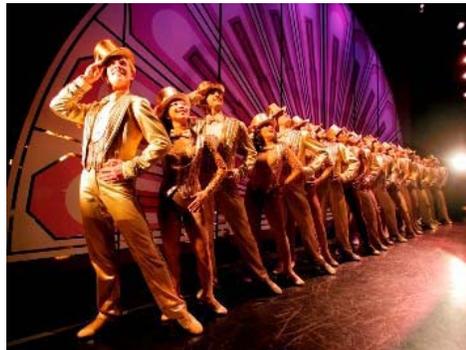


**Mongrel Media
Presents**

EVERY LITTLE STEP

The Journey of "A Chorus Line" From its Beginnings



**Official Selection: 2008 Toronto International Film Festival
Official Selection: 2008 Berlin Film Festival
Official Selection: 2009 New Directors/New Films**

A Film by James D. Stern and Adam Del Deo

(96 mins, USA, 2009)

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Synopsis

EVERY LITTLE STEP explores the incredible journey of A CHORUS LINE from ambitious idea to international phenomenon. It compares and contrasts the original musical with the current revival. It investigates the societies in which they've debuted, and why the themes are so timeless and universal. Finally, it goes behind the scenes with exclusive interviews and footage of the revival's audition process, revealing the dramatic journey of the performers, and unfolding a story of life imitating art.

A CHORUS LINE isn't just another hugely successful Broadway musical—it's an international phenomenon that has spanned four decades and reached audiences in 22 countries around the world. Through 15 years of continuous performances from the 70s to 90s and a revival beginning last year, A CHORUS LINE has touched generations around the world with stories so poignant, they could only have come from truth. Who would have imagined such an enduring piece of modern culture would arise from middle-of-the-night conversations in a dance studio?

The source material of A CHORUS LINE, those dead-of-night conversations, was recorded to audio tapes which have been locked away for decades. Now filmmakers James D. Stern and Adam Del Deo have been granted unprecedented access. Interviews, then and now, with the creative minds that shaped A CHORUS LINE and the cast who realized it, the original real-life "gypsies", provide insight into behind-the-scenes events and reveal the truths behind the genesis of the show.

The original musical arose at a volatile time—in the wake of Vietnam and Watergate, as the hippy era declined, as movements in civil rights, women's rights, and gay rights were gaining voices across the world, and as the Cold War continued without end in sight. A CHORUS LINE injected into this fractured landscape a saga of the underappreciated, the overlooked—the everyday individual who struggled in pursuit of fulfillment. This story, displayed with all the musical and visual poetry the best talents in the world had to offer, sparked a renewed interest in theater, new trends in fashion, and new inspiration for storytelling.

As EVERY LITTLE STEP investigates the legacy of A CHORUS LINE, it also reflects upon our current society, which has so enthusiastically received the revival. There are certain similarities to the era of the



original: we're in the wake of a controversial war, the specter of violence (in this case through terrorism) is constantly on the horizon, political corruption has citizens across the world calling for leaders to step down, and movements for racial, religious, and sexual equality persist. Perhaps these factors explain A CHORUS LINE'S continuing popularity, a desire for the chorus of clamoring voices to be heard.

In today's internet dominated world, blogs and sites like MySpace and YouTube allow new avenues for expression and voyeurism. The virtual worlds of online gaming provide new levels of escapism and role-playing. Perhaps the themes of A CHORUS LINE are more relevant now than ever.

EVERY LITTLE STEP's exploration taps into another modern phenomenon: "Pop Idol", "American Idol", "Deutschland sucht den Superstar", "Nouvelle Star", "Latin American Idol", "Dancing with the Stars", "Operación Triunfo"...the list goes on. Countless reality TV shows are watched by hundreds of millions worldwide. Who hasn't wanted to bask in the limelight, to dance and sing with incredible talent, to bare one's soul to adoring masses?



In EVERY LITTLE STEP, for the first time in the history of Broadway, outside camera crews were allowed into the extensive audition process. This exclusive privilege allowed directors James D. Stern and Adam Del Deo to capture intimate and the grueling behind-the-scenes moments—actors suffering emotional breakdowns, dancers executing the most exquisite pirouettes of their lives, and directors moved to tears by a new delivery of a line

they've heard a thousand times before.

Footage of these talented artists auditioning, rehearsing, and performing, combined with candid interviews, will deeply invest audiences in their arduous journey. On screen, the performers reveal their backgrounds and dreams as they struggle to cope with Broadway's emotional rollercoaster. The real-life drama will have audiences on tenterhooks as they root for their favorites.

But ultimately, just as in the story of A CHORUS LINE, just as in life itself, only a few can prevail. Out of the thousands of performers who audition, only 19 are chosen to open the revival on Broadway. Their lives are interwoven with one of the world's greatest musicals, their hopes and dreams hanging in the balance. This is their story, and the story of the phenomenon known as A CHORUS LINE.

- Bios

James D. Stern (Director/Producer)

James D. Stern has had a long history as a producer in both Hollywood and on Broadway, winning a Drama Desk Award for the dance spectacular *Stomp* and a Tony Award in 2003 for the hit show *Hairspray*. He was also a producer on the smash Broadway revival of Mel Brooks' *The Producers*.

After serving as associate producer on the film adaptation of Paul Rudnick's play *Jeffrey*, Stern moved into film producing and directing, making his feature film debut with *It's the Rage*, starring Jeff Daniels, Joan Allen, Gary Sinise, and Giovanni Ribisi.

For Stern's company Endgame Entertainment, Stern and his partner Adam Del Deo co-directed and co-produced two documentaries, both of which premiered at the Toronto International Film Festival. *The Year of the Yao* was produced in conjunction with the NBA, and focused on the 7-foot-6 Chinese phenomenon Yao Ming. Last year Stern and Del Deo released *So Goes the Nation*, a documentary about the 2004 Presidential election in Ohio.

Through his company Endgame Entertainment, Stern has produced a wide variety of films, including the cult comedy *Harold & Kumar Go to White Castle*; *Proof*, starring Gwyneth Paltrow and Anthony Hopkins; *Lord of War*, starring Nicolas Cage; the horror hit *Stay Alive*; and *I'm Not There*, a biopic about the life of Bob Dylan from acclaimed director Todd Haynes. He also produced *The Brothers Bloom*, director Rian Johnson's follow-up to his indie hit *Brick*, with Adrien Brody and Rachel Weisz.

Adam Del Deo (Director/Producer)

Adam Del Deo is a producer of feature films and director of documentaries at Endgame Entertainment. Most recently Del Deo produced Dan Myrick's (*The Blair Witch Project*) supernatural thriller *Solstice* and executive produced the Endgame/Spyglass/Wonderland horror film *Stay Alive*. Prior to his time at Endgame, Mr. Del Deo served as Co-Executive Producer on James D. Stern's *It's the Rage*, Producer on Steven Brill's *Late Last Night*, Executive in Charge of Production on Timothy Hutton's *Digging to China*, and President of Production for Scanbox Pictures USA.

On the documentary front, Del Deo and Stern co-produced and co-directed *Every Little Step* about the Broadway musical *A Chorus Line*. This third documentary collaboration follows *So Goes the Nation* and *The Year of the Yao*, which were theatrically released by IFC/The Weinstein Company and Fine Line Features/New Line International, respectively.

A native of Arizona, Del Deo holds a Bachelor of Arts in Political Science from the University of Redlands.

John Breglio (Executive Producer)

Mr. Breglio is a partner in the international law firm Paul, Weiss, Rifkind, Wharton & Garrison LLP, where he has practiced entertainment law since 1971. Mr. Breglio has represented clients in the theater as well as the film, music and book publishing industries. His close association with Michael Bennett began more than 30 years ago and continued until Mr. Bennett's death in 1987. Mr. Breglio is grateful to his friends, partners and the many artists whose support has made it possible for him to bring *A Chorus Line* back to Broadway. Mr. Breglio is married to the writer Nan Knighton and has two daughters, Eliza Mason and Nola Heller.

Douglas E. Hansen (Executive Producer)

Douglas E. Hansen serves as the President and Chief Operating Officer of Endgame Entertainment and has primary responsibility for sourcing, structuring and managing the Company's financing investments. Mr. Hansen has been a financier and adviser to the entertainment industry for twenty years. He has managed the financing of more than 150 individual film productions, totaling more than \$2.0 billion of financing, and has managed capital commitments of more than \$4.0 billion in entertainment facilities. Hansen has financed or produced in over 30 films including "Lord of War" starring Nicholas Cage, comedy "Harold and Kumar go to White Castle," Golden Globe winning Bob Dylan biopic, "I'm Not There," and Rian Johnson's upcoming con-man adventure, "Brothers Bloom." Mr. Hansen has a B.A. in Economics from Stanford University and an M.B.A. from the Anderson School of Management at UCLA.

Christopher Chen (Executive Producer)

Mr. Chen is the Vice President of Business Development at Endgame Entertainment, vital in producing in house documentary films such as "The Year of the Yao", "...So Goes the Nation", and "Every Little Step", while primarily responsible for generating business in new media and alternative entertainment properties. Mr. Chen started his career in the technology industry working at an enterprise software provider, in various positions in the sales and consulting groups, leading several worldwide implementation projects; followed by founding a successful management consulting practice servicing a handful of Fortune 100 companies. Mr. Chen attended the University of California, Berkeley and Davis and has a BA in Political Science, and BS in Management Economics, and also spent a significant time studying Chinese at National Taiwan University.

Fernando Villena (Editor)

After graduating from Florida State University art school, Fernando Villena worked on commercials and music videos in New York. Residing in Los Angeles for the past ten years, Fernando edited numerous documentaries and features including David LaChapelle's *Rize*, the Charlize Theron produced *East of Havana*, *Bella* and also *Battle in Seattle*.

Brad Fuller (Editor)

Brad Fuller began his motion picture career as Associate Editor on Errol Morris' first film, *Gates of Heaven*. They went on to work on four more films together, including *A Brief History of Time* and *Vernon, Florida*, both of which Fuller edited, and *The Thin Blue Line*, which Fuller associate produced. Fuller's other editing credits include Gary Oldman's BAFTA Award-winning *Nil by Mouth*, Neil Burger's *Interview with the Assassin*, and the Oscar-nominated documentary short *Two Hands: The Leon Fleisher Story*.

Michael Bennett (Conception, Original Director/Choreographer)

Michael choreographed *Promises, Promises*; *Coco*; *Company*; *Follies* (which he co-directed with Harold Prince) and *Seesaw* (which he also wrote and directed). In 1973 he made his debut as a dramatic director with *Twigs*, which starred Sada Thompson. [A Chorus Line](#), which he conceived, choreographed and directed, won nine Tony Awards. In 1976 he and the other authors of [A Chorus Line](#) were awarded the Pulitzer Prize for drama. In 1979 he produced, directed and choreographed *Ballroom*, which was nominated for eight Tony Awards and won Mr. Bennett his sixth Tony. He won his seventh Tony Award for 1981's *Dreamgirls*, and directed its acclaimed 1985 Broadway revival. The film adaptation of *Dreamgirls* will be released in December 2006.

Bob Avian (Director and Original Choreographer)

Bob began his career as a dancer and was in more than a dozen Broadway shows including *West Side Story* and *Funny Girl*. He then became an integral part of every [Michael Bennett](#) production for the next 20 years, working as associate choreographer and/or assistant director on productions including *Company*, *Follies*, *Twigs*, *Seesaw* and *God's Favorite*. In 1976 he received a Tony Award as co-choreographer of [A Chorus Line](#). He then went on to win his second Tony Award for choreographing *Ballroom* as well as serving as co-producer. He was also a producer of the original and national companies of *Dreamgirls*, the highly acclaimed musical which won six Tony Awards. He choreographed the London production of [Stephen Sondheim](#)'s *Follies* and then created the musical staging for *Miss Saigon*. He did the musical staging for the London and Broadway productions of [Andrew Lloyd Webber](#)'s *Sunset Boulevard*, receiving his sixth Tony nomination. Next came the Boublil & Schonberg musical *Martin Guerre* for which

he won the Olivier Award for choreography. Bob also choreographed [Stephen Sondheim](#)'s Putting It Together off-Broadway starring [Julie Andrews](#) and on Broadway starring [Carol Burnett](#). Returning once again to London, he choreographed The Witches of Eastwick for [Cameron Mackintosh](#).

Marvin Hamlisch (Music)

Marvin is the composer of the Broadway musicals They're Playing Our Song and Sweet Smell of Success and shared the Pulitzer Prize for his score of [A Chorus Line](#). He is the composer of more than 40 motion picture scores including his Oscar-winning score and song for The Way We Were and his adaptation of Scott Joplin's music for The Sting, for which he received a third Oscar. Hamlisch holds the position of principal pops conductor with the Pittsburgh Symphony Orchestra and the National Symphony Orchestra in Washington, DC. Mr. Hamlisch is a graduate of both the Juilliard School of Music and Queens College.

Baayork Lee (Choreography Re-Staging).

Directing credits include: The King & I (2004-5 tour), R&H's Cinderella at NY City Opera, Barnum for [Cy Coleman](#) in Sydney, Australia, Porgy and Bess and Jesus Christ Superstar's European Tours. The Kennedy Center's Carmen Jones ([Vanessa Williams](#)) conducted by Placido Domingo, Gypsy (Signature Theater-Arlington, Virginia) and William Finn's A New Brain. She was Associate Director for [Barbara Cook](#): A Broadway Evening. Credits as resident choreographer for the Washington Opera at the Kennedy Center include the World Premiere of Goya (Placido Domingo) and Sly (Jose Carreras), as well as The Merry Widow, Eugene Onegin, Amahl and the Night Visitors, The Pearl Fishers, La Rondine, Christopher Columbus, and The Ballad of Baby Doe. Opera credits include: Aida (Michigan Opera), La Gioconda (Baltimore Opera), Spring Parade (Trieste Festival, Italy) The Nose and The Cunning Little Vixen (Spoleto Festival, Italy). For the Arena Stage in Washington, D.C., Baayork has choreographed Damn Yankees, Camelot, Coconuts, Animal Crackers (Helen Hayes Nomination) and South Pacific (Helen Hayes Nomination). In Italy, she choreographed La Cage Aux Folles, Cabaret, A Funny Thing Happened on the Way to the Forum and Singin' in the Rain. An original cast member in a dozen Broadway shows, Baayork created the role of Connie in [A Chorus Line](#). She was Associate Choreographer for [Tommy Tune](#)'s My One and Only and Assistant Choreographer for [Michael Bennett](#) and has directed over 35 companies of [A Chorus Line](#). Ms. Lee is the co-author of On the Line: The Creation of [A Chorus Line](#) published by William Morrow. She is proud to be the recipient of the 2003 Lifetime Achievement Asian Woman Warrior Award from Columbia College in [Chicago](#).

Yuka Takara (Connie)

Yuka is originally from Okinawa, Japan. National Tour: Flower Drum Song (Mei-Li). Original Broadway casts: Pacific Overtures (2004 revival), Flower Drum Song (2002 revival), [Mamma Mia!](#). Also Flower Drum workshop, Radio City Musical Hall's Christmas Spectacular; City Center Encores! Hair and Bye Bye Birdie (Sad Girl).

Regional: The Fantasticks (Luisa) at Sacramento Music Circus, [A Chorus Line](#) (Connie) at Geva Theatre. Television: "Law & Order: SVU."

Deidre Goodwin (Shelia). Broadway: [Chicago](#) (Velma Kelly), [Chita Rivera](#) The Dancers Life, Nine (Our Lady of the Spa), Never Gonna Dance (Velma), Jesus Christ Superstar, The Rocky Horror Show. New York Theatre includes Encores! [The Pajama Game](#), (Gladys), Fringe Festival, Silence of the Lambs (Ardelia). Film: "[Chicago](#)" (June).

Alisan Porter (Bebe) has appeared in such films as Parenthood, [I Love You To Death](#), Stella and Curly Sue. She was in the Broadway Production of Footloose in 1999 and gained serious attention as Crissy in Reprise's Hair and Miriam in BCBG's The Ten Commandments. Alisan also fronts her band, The Alisan Porter Project.

Mara Davi (Maggie) is making her Broadway debut as Maggie Winslow in [A Chorus Line](#). Mara left her studies at California State University Fullerton, where she appeared in Dames at Sea (Ruby) and [A Chorus Line](#) (Cassie) to tour Japan and America as Peggy Sawyer in 42nd Street. Other Credits: White Christmas (Wang Center, Boston), Baby, Gypsy, George M! and Singin' in the Rain.

Jessica Lee Goldyn (Val) is thrilled to be making her Broadway debut. Credits include featured roles in Fosse, [A Chorus Line](#), Sweet Charity and Pippin. She has trained with New Jersey Ballet Company and Worth Tyrrell Studios.

Chryssie Whitehead (Kristine) originally from Los Angeles, is moving to NYC to make her Broadway debut. Film: The Producers, Riffraff, Save the Last Dance ([Julia Stiles](#)'s dance double). Television: "Two and a Half Men", "Boston Public", "MTV Movie Awards". National Tours: The Producers, Fosse, Paul McCartney. Regional: [A Chorus Line](#) (Casa Manana), All Shook Up (Goodspeed), Will Rogers Follies (Sacramento Music Circus). Training: AMDA.

Jeffrey Schechter (Mike) started dancing at the age of 11 when he saw John Travolta in Saturday Night Fever. At that moment he thought, "I can do that." The rest is history. Broadway/Tours: Guys and Dolls, West Side Story, Wonderful Town, [Beauty and the Beast](#) and currently [The Pajama Game](#) starring [Harry Connick Jr.](#) He is honored to revive this classic story.

Jason Tam (Paul). Broadway: [Les Miserables](#). Regional: She Loves Me at The Guthrie Theatre, West Side Story, King and I, Oklahoma! And Footloose at Sacramento Music Circus, King and I at Casa Manana. TV: "Beyond the Break". Training: BFA from NYU.

Charlotte D'Amboise (Cassie) has just completed an extended run in the Broadway hit [Chicago](#) as Roxie Hart. She earned the L.A. Drama Critics' Circle Award, L.A. Ovation Award and Bay Area Theatre Circle Award for her appearance in the show's national tour. Other NY credits: Charity in Sweet Charity (Fred Astaire Award), Can-Can (Encores!), Contact, Lola in Damn Yankees (Fred Astaire Award), Jerome Robbins'

Broadway (Tony Award nomination), Company, Carrie, Song & Dance, Cats. Film: The Preacher's Wife, The In Crowd. (Pending Approval.)

The Phenomenon that is

A CHORUS LINE

- The original A CHORUS LINE was seen on Broadway for 6,137 performances from May 21st, 1975 to April 28th, 1990.
- It won the Pulitzer Prize for Drama, nine Tony Awards and the New York Drama Critics Circle Award.

- On September 29th, 1983, A CHORUS LINE surpassed GREASE with its 3389th performance and became the longest running show in Broadway history.
- To this day, A CHORUS LINE remains the longest running American musical in Broadway history.
- The original show was seen by more than six million people on Broadway.
- A CHORUS LINE has reached countless more across the world through companies across America and in England, Canada, Australia, New Zealand and South Africa. Foreign-language versions captivated audiences in France, Germany, Austria, Sweden, Japan, Argentina, Brazil, Mexico, Spain, Singapore, the Netherlands, Switzerland, Italy, Belgium, Denmark, Norway, Puerto Rico and Hong Kong.
- The original A CHORUS LINE grossed \$300 million in the US alone (approximately \$540 million adjusting for inflation).
- The revival opened on October 5th, 2006 at the Gerald Schoenfeld Theater. It recouped its entire \$8 million investment after only 19 weeks.
- As of May 6th, the revival of A CHORUS LINE has had 245 performances in seven months and grossed \$16 million.
- The revival has broken the house record for weekly gross at the Schoenfeld seven times since its opening.



The History of **A CHORUS LINE**



It was created more than three decades ago, and it was seen on Broadway for 6,137 performances. Yet A CHORUS LINE is no ordinary musical; as one of its songs tells us, it's a 'singular sensation'. A look back at how it all began may help explain why the show continues to be such an electrifying experience for audiences.

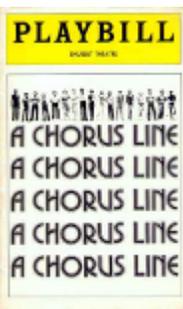
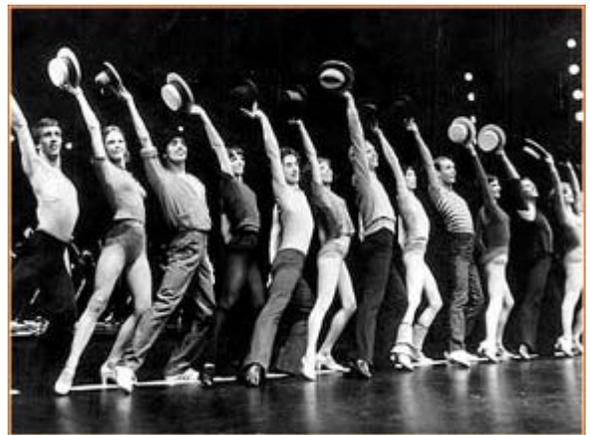
In the beginning, there were the 'gypsies,' highly-skilled dancers who travel from musical to musical, chorus to chorus, to be found in the background behind the stars. One cold midnight—January 18th, 1974—18 of these

gypsies gathered in an empty exercise center in Manhattan.

They were joined by Michael Bennett, who was the most acclaimed choreographer of his time. But Bennett was first, last, and always, a gypsy. Since his start as a dancer in Broadway musicals in the 1960s, Bennett had long imagined a show about dancers, a tribute to those who rarely receive the acknowledgement they deserve for their passion and their talent.

For the next 12 hours on that early winter morning in 1974, Bennett and his fellow dancers talked about their lives, revealing an incredible amount of information about their personal histories, their motivation to perform and their dreams. The process of discovery revealed that the faceless chorus was composed of individuals with wit and abundant humanity, each with a special story to tell.

Bennett taped these conversations and collaborated with Nicholas Dante to write A Chorus Line. His long time associate Bob Avian helped choreograph the show. Multiple Grammy and Oscar-winning composer Marvin Hamlisch was brought on to fashion the score, and Ed Kleban contributed the Lyrics. The team began intense workshops with the cast before the script and songs were even finished.



On May 21, 1975, the opening at Joseph Papp's Public Theatre was greeted with unanimous raves from the critics, and it quickly became obvious that this show about Broadway itself was inevitably headed there. One month later A CHORUS LINE transferred to the Shubert Theatre, and went on to win the Pulitzer Prize and nine Tony Awards.

Eventually there would be LA and national companies, an international company that played in London, a bus-and-truck tour, productions in Australia, New Zealand, South Africa and Canada, and foreign-language versions in France, Germany, Austria, Sweden, Japan, Argentina, Brazil, Mexico, Spain, Singapore, the Netherlands, Switzerland, Italy, Belgium, Denmark, Norway, Puerto Rico and Hong Kong. By its closing on April 28, 1990, A CHORUS LINE had become the longest running Broadway show of its time, grossed over \$300 million in the US alone, spawned a Hollywood film starring Michael Douglas, and helped drive a renewed interest in theater.

After a 16 year hiatus, the curtains opened anew on October 5th, 2006. John Breglio, an esteemed entertainment lawyer and long time friend of Michael Bennett's, was the driving force as producer of the revival. This time around, Bob Avian is in the director's seat, and original cast member Baayork Lee has provided a new vision for the choreography. The revival has been a smash hit on Broadway, and a nationwide tour is already in the works. Fans of the original are given the chance to revisit old loves, and new generations are introduced to the characters that have touched and inspired millions. The legacy of Michael Bennett and the gypsies, no longer forgotten, lives on....