

*Variety* THEATRE  
ASHBURTON

# CHICAGO

THE MUSICAL

Book by Fred Ebb & Bob Fosse  
Music by John Kander                      Lyrics by Fred Ebb

Based on the play Chicago by Maurine Dallas Watkin

BY ARRANGEMENT WITH ORiGiN THEATRICAL  
ON BEHALF OF SAMUEL FRENCH LTD

## AUDITION PACK

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**DIRECTOR**  
**MUSICAL DIRECTOR**  
**CHOREOGRAPHER**

Regan Jackson  
Luke di Somma  
Amber Bailey

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**17 - 24 May 2014**  
**Ashburton Trust Event Centre**

# IMPORTANT INFORMATION

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## Things you need to know...

All roles available in CHICAGO are available to people 15 years old & over.

Diversity is encouraged, and all ethnic groups are welcome to audition.

All roles auditioned for on the audition dates are on an unpaid basis.

The season of CHICAGO will be performed at the Ashburton Trust Event Centre from Friday 17 May to Friday 24 May 2013.

The producers reserve the right to add an extra performance on Saturday 25 May 2013.

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## Rehearsals...

### Early February – 13 March

Tuesdays, Wednesdays & Thursdays  
Sundays

### Vocal & Choreography Rehearsals

7.00pm – 10.00pm  
11am – 6.00pm

### 16 March – Opening Night

Tuesdays, Wednesdays & Thursdays  
Sundays

### Vocal, Choreography & Director's Rehearsals

7.00pm – 10.00pm  
11am – 6.00pm (times will vary)

## IMPORTANT NOTE

All cast must be available for rehearsals at Easter Weekend (Sunday 20<sup>th</sup> & Monday 21<sup>st</sup> April)  
Weekday & weekend rehearsals & times will increase once we move into the theatre.  
If you have any concerns regarding your availability, please note this on your audition application form.

## FULL COMMITMENT TO REHEARSALS REQUIRED

All successful auditionees will be required to be available for the entire rehearsal period and show season.

Due to the nature of this show, the rehearsals will be intensive, requiring a discipline, professionalism and a high level of energy and commitment from the outset.

Please do not audition if you are not in a position to commit fully to the rehearsal schedule.

While talent is a primary consideration when casting, level of commitment will be also be a consideration, and final choices for principal and ensemble roles will be made with this in mind

# WORKSHOPS

## Dance / Movement Workshops

### Dancers Workshop

**Wednesday 11 December**

**INSERT TIME & VENUE**

If you are auditioning for a dancer role, you are required to attend this workshop in order to learn the audition dance.

### Movement Workshop

**Thursday 12 December**

**INSERT TIME & VENUE**

If you are auditioning for a Principal or Ensemble role, you are required to attend this workshop in order to learn the audition movement, unless you are auditioning for a non-movement role.

# AUDITIONS

## Dance/Movement Auditions

**Saturday 14 December 2013, Allenton Hall, Harrison Street**

**9.00am – Dancers Audition Registration**

**9.30am – Dancers Auditions**

**10.30am – Principal/Ensemble Movement Registration**

**11.00am – Principal/Ensemble Movement Auditions**

Those wishing to audition for a dancer are required to attend the dance audition.

Everyone auditioning for a Principal or Ensemble role are required to attend the movement audition, unless auditioning for a non-movement role (please refer to Company Requirements).

This will be an en masse audition.

Please ensure you wear suitable footwear and clothing that shows your body line to its best advantage and allows for freedom of movement.

On arrival at the venue, you will be required to register for your audition, and you will be given a number which is to be attached to your clothing and visible to the creative team.

Please ensure you complete the Audition Application Form (enclosed) and bring this with you to your audition.

**If you are auditioning for a principal, ensemble or backing vocalist, you will be required to book an individual vocal audition appointment. If you are auditioning for a dancer only, you do not have to book an individual vocal audition appointment unless you can sing!**

## Principal, Ensemble & Backing Vocal Auditions

**Saturday 14 December 2013, Allenton Hall. Harrison Street**

If auditioning for a principal, ensemble or backing vocalist, you are required to register for a 10-minute audition. We recommend you arrive at the venue at least 10 minutes before your audition time.

You are required to prepare a song that displays your full vocal ability.

Please DO NOT choose a song from CHICAGO – choose a song of a similar style or genre.

Your song should be well rehearsed and preferably performed to near performance standard.

We want you to relax and enjoy your audition experience, however please ensure your audition is well prepared, as it shows the panel you have put some thought and commitment into this.

Please be prepared for the fact that we may not require to hear the whole song.

**To book your audition appointment, please contact Faye Johnston on 3088279.**  
[www.varietytheatreashburton.co.nz](http://www.varietytheatreashburton.co.nz) [www.facebook.com/VarietyTheatreAshburton](http://www.facebook.com/VarietyTheatreAshburton)

## Audition Information

- A pianist will be available (Please advise us if you require one when you book your audition)
- You are welcome to bring your own pianist if you like
- Please bring your sheet music in the proper key and taped together
- A sound system will be available for backing tracks either on CD or MP3/iPod
- Please be on time for your audition (allowing time to sign-in, complete audition paperwork and ensure you are vocally and physically warmed up)
- Bring fluids and snacks
- Prepare your audition to the best of your ability – this shows you are serious about being involved and that you have given considerable thought to your audition. Nothing will frustrate the creative team more than those people who come unprepared.
- Have some understanding of the character(s) you are auditioning for
- Be professional, and bring lots of energy to your performance.
- Dress appropriately, and enjoy yourself!
- While musical theatre experience is a bonus, we are not just seeking musical theatre performers, but actors, singers, dancers and movers who have the skill and ability to “perform”.
- Dancers required for this production must have jazz &/or ballet experience.
- The ensemble will comprise of male & females who can sing and preferably move well, however please don't be put off if you can't move or dance. We still want to hear your voice!

## Recalls

**Sunday 15 December, Allenton Hall, Harrison Street  
From 11am**

Those required for a recall will be notified at their audition, and sent away with a song and portion of the script to learn.

Please ensure you leave the day free in the event that you will be recalled.

All auditionees will be advised of their audition outcome by email or phone at the completion of the audition process.

## CHICAGO - THE STORY

**Act 1** In the mid-1920s in Chicago, Illinois, Velma Kelly is a vaudevillian who murdered both her husband and her sister when she found them in bed together. She

welcomes the audience to tonight's show. All that jazz! Meanwhile, the chorus girl Roxie Hart's murder of her lover, nightclub regular Fred Casely.

Roxie convinces her husband Amos that the victim was a burglar, and Amos cheerfully takes the blame. Roxie expresses her appreciation of her husband's thick skull "**Funny Honey**". However, when the police mention the deceased's name Amos belatedly puts two and two together. The truth comes out, and Roxie is arrested. She is sent to the women's block in Cook County Jail, inhabited by Velma and other murderesses "**Cell Block Tango**". The block is presided over by the corrupt Matron "Mama" Morton, whose system of mutual aid "**When You're Good to Mama**" perfectly suits her clientele. She has helped Velma become the media's top murder-of-the-week and is acting as a booking agent for Velma's big return to vaudeville.

Velma is not happy to see Roxie, who is stealing not only her limelight but also her lawyer, Billy Flynn. Roxie tries to convince Amos to pay for Billy Flynn to be her lawyer "**A Tap Dance**". Eagerly awaited by his all-girl clientele, Billy sings his anthem; complete with a chorus of fan dancers "**All I Care About is Love**". Billy takes Roxie's case and re-arranges her story for consumption by sympathetic tabloid columnist Mary Sunshine "**A Little Bit of Good**". Roxie's press conference turns into a ventriloquist act with Billy dictating a new version of the truth "**We Both Reached for the Gun**" to the press while Roxie mouths the words.

Roxie becomes the new toast of Chicago and she proclaims so boastfully while planning for her future career in vaudeville "**Roxie**". As Roxie's fame grows, Velma's notoriety is left in the dust and in an "act of pure desperation", she tries to talk Roxie into recreating the sister act "**I Can't Do It Alone**", but Roxie turns her down, only to find her own headlines replaced by the latest sordid crime of passion. Separately, Roxie and Velma realize there's no one they can count on but themselves "**My Own Best Friend**", and the ever-resourceful Roxie decides that being pregnant in prison would put her back on the front page.

**Act 2** Velma again welcomes the audience with the line "Hello, Suckers," another reference to Texas Guinan, who commonly greeted her patrons with the same phrase. She informs the audience of Roxie's continual run of luck "**I Know a Girl**" despite Roxie's obvious falsehoods "**Me and My Baby**". A little shy on the arithmetic, Amos proudly claims paternity, and still nobody notices him "**Mr. Cellophane**". Velma tries to show Billy all the tricks she's got planned for her trial "**When Velma Takes The Stand**". With her ego growing, Roxie has a heated argument with Billy, and fires him. She is brought back down to earth when she learns that a fellow inmate has been executed.

The trial date arrives, and Billy calms her, telling her if she makes a show of it, she'll be fine "**Razzle Dazzle**", but when he passes all Velma's ideas on to Roxie, she uses each one, down to the rhinestone shoe buckles, to the dismay of Mama and Velma "**Class**". As promised, Billy gets Roxie her acquittal but, just as the verdict is given, some even more sensational crime pulls the pack of press bloodhounds away, and Roxie's fleeting celebrity life is over. Billy leaves, done with the case. Amos stays with her, glad for his wife, but she then confesses that there isn't really a baby, making Amos finally leave her. Left in the dust, Roxie pulls herself up and extols the joys of life "**Nowadays**". She teams up with Velma in a new act, in which they dance and perform "**Hot Honey Rag**" until they are joined by the entire company "**Finale**".

# REQUIREMENTS

*Please note - the age limits are indicative only*

PRINCIPAL ROLE	DESCRIPTION	AGE	ABILITY/SKILL
Roxie Hart	Innocent, sexy, desperate, selfish. Roxie is not very bright and never thinks about the consequences of her actions before she says or does things. Every move is selfish, every idea foolish and ill-considered, and yet she remains strangely sympathetic because we know her selfishness is not malicious; but childish. All Roxie cares about is getting into Vaudeville.	20 - 40	Strong Actress Strong Singer Good dancer Mezzo
Velma Kelly	Sarcastic, sexy, tough, funny. Velma is a former vaudeville performer who also serves as the hostess. She often talks directly to the audience. She killed her husband and her sister after finding them together. Used to being the "headliner" she learns to hold her tongue and make nice to save her vaudeville career.	25 - 45	Strong Actress Strong Singer Good dancer Alto
Billy Flynn	Sexy, persuasive, manipulative, masculine. Billy is a suave, educated lawyer who can persuade anyone to do anything. Billy will take any case as long as it is sure to put money in his pocket. Billy is a lot like a Hollywood Agent.	30 - 60	Strong character actor Good singer Good mover Tenor
Amos Hart	Charming, funny, vulnerable, timid man. Amos is an average guy, not very good looking, not very smart. Manipulated easily, Amos is the only character in Chicago whose motives are entirely pure, never selfish and he's the only character who really loses ultimately.	30 - 60	Strong character actor Good singer Non-mover Baritone
Matron "Mama" Morton	Sexy, funny, powerful and tough. The matron of the Cook County Jail who believes that all favors she gives should be reciprocated or paid for. If Billy is the Agent, Mama would be considered the Manager.	30 - 65	Strong character actress Good singer Some movement Alto
Mary Sunshine	Male or female soprano or counter tenor who can sing legitimately up to a high B flat who must play a woman with the image of a good natured talk show hostess but is actually a high powered gossip columnist. Must be a good comedian.	Any Age	Strong character Comedian Non-mover
FEATURED ROLE	DESCRIPTION	AGE	ABILITY/SKILL
Fred Casley	Sleeping with Roxie Hart and is shot and killed. Must play a "regular guy" in the first scene but play an overly dramatic		Will double as Ensemble

	scene.		
Hunyak	Accused of chopping off her husband's head. She is actually innocent (one of the only ones), but because she only speaks Hungarian and refuses to plead guilty, she is found guilty and hanged.		This is a challenging role as all her lines are in Hungarian. Strong background in ballet preferred.  Will double as Ensemble
Liz	Killed her husband with a shotgun because he "popped" his gum		Good dancer Good singer Will double as Ensemble
Annie	Found out her husband had several wives and killed him with Arsenic		Good dancer Good singer Will double as Ensemble
June	Killed her husband with a carving knife after he found out she cheated on him		Good dancer Good singer Will double as Ensemble
Mona	Killed her boyfriend after she found out he was sleeping around.		Good dancer Good singer Will double as Ensemble
Go-To-Hell Kitty	Kills her boyfriend in her apartment after coming home and finding him with two girls. She is wealthy and goes crazy telling everyone to "go-to-hell"		Good dance Good singer Will double as Ensemble
Master of Ceremonies (Voice Over)	This person is responsible for introducing all the "Vaudeville Acts."		Strong speaking ability
Sergeant Fogarty	Police detective who interviews Amos after Roxie kills Fred. Typical "Chicago" cop who has been through this kind of thing many times.		Good actor Will double as Ensemble
Aaron	Court appointed lawyer who tries to defend the Hunyak. He gets extremely frustrated because he can't understand her language and she refuses to plead guilty		Good actor Will double as Ensemble
Foreman			
Harrison	District Attorney who is prosecuting Roxie.		Good actor Will double as Ensemble
Judge	Plays the judge in the courtroom scene.		Good actor Will double as Ensemble
Ensemble	Male & Female Ensemble will play a variety of roles such as reporters, doctors, court clerks, dancers etc.		A selection of strong singers, good movers and strong dancers.
Backing Vocals	Offstage Male & Female singers required to support onstage company.		A variety of sopranos, altos, tenors & basses.

# Audition Application Form CHICAGO

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Name \_\_\_\_\_ Home Phone \_\_\_\_\_  
Address \_\_\_\_\_ Work Phone \_\_\_\_\_  
Age \_\_\_\_\_ Mobile \_\_\_\_\_  
Email \_\_\_\_\_

Part(s) in production you are auditioning for (*in order of preference*)

1. \_\_\_\_\_ 3. \_\_\_\_\_  
2. \_\_\_\_\_ 4. \_\_\_\_\_

If you are not chosen for a Principal role are you prepared to be in the Ensemble or Backing Vocals? Yes / No  
If yes: Onstage/Offstage/Both

Can you read music? Yes / No  
Do you learn dancing? Yes / No What type? \_\_\_\_\_ How long? \_\_\_\_\_  
Do you learn singing? Yes / No How long? \_\_\_\_\_  
Drama Classes Yes/No How long? \_\_\_\_\_

***You must be available for all rehearsals you are scheduled to attend.  
Please ensure you advise the Audition Panel of any dates you are not able to attend.***

Are you involved in any other productions or do you have any other commitments that may conflict with the rehearsal and performance period between February – May 2014 Yes / No

If yes, please give details \_\_\_\_\_

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**Previous Theatre / Music / Dance Experience (or attach CV)**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If you are unsuccessful at this audition, would you like to be involved in this production in some other way?  
If so, please state \_\_\_\_\_

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VOCAL RANGE

RECALL Yes / No



Do you have any health conditions that are affected by various light and or sound techniques?  
If yes please list the conditions

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Do you agree to your contact details being given to Heads of Departments as required? YES / NO

I am a member of the Society YES / NO If selected I will become a financial member of the Society.

The committee wishes to point out that final cast selection is subject to approval and that those who are successful will have been selected on their suitability for the particular role they have been given. Non-acceptance does not reflect on the talents of the unsuccessful auditioner.

The committee retains the right to make alterations to the cast which may have been rendered necessary at any time during the production and staging of this show. The decision of the full committee is final. No communication, written or verbal will be entered into on this matter.

Applicants signature .....