



BROADWAY'S SURE THING
CHICAGO
THE MUSICAL

In Chicago in the roaring twenties, Roxie Hart, a would be chorus girl, murders her lover then convinces her hapless husband Amos to take the rap . . . until he finds out he's been duped and turns on Roxie. Sent to prison while awaiting trial, Roxie and another "Merry Murderess," Velma Kelly, compete for newspaper headlines and public sympathy. With their smooth talking attorney, Billy Flynn, Roxie and Velma ultimately join forces in search of the "American Dream:" fame, fortune and acquittal.

The story of **Chicago** is told in the language of vaudeville, with almost every song in the style of a specific vaudeville or tradition. **Chicago's** central premise, that crime and lawlessness are glamorized by our culture and can too easily become popular entertainment, is communicated through the most popular entertainment form of the time: vaudeville.

AUDITIONS: For Ages 13 – Adult. Choose one audition slot:

Saturday, August 12—11:00a-12:00p OR 12:00p-1:00p

Wednesday, August 16—6:30p-7:30p OR 7:30p-8:30p

Saturday, August 19—11:00a-12:00p OR 12:00p-1:00p

AUDITION FORMAT: Auditioners will have their vocal ranges tested, be interviewed by the director (parents are encouraged to attend), and perform audition song/sides. Dance auditions will be required and will include ballet, jazz and tap dance.

CASTING: The director will choose one cast. 2017 Fall Xclaim! Performance Academy students get extra consideration, but casting is based on ability to best perform audition material, BEHAVIOR, and LACK OF CONFLICTS. Some roles may be cast with opposite gender actors, and some roles may be either. Race will not be a factor in any casting decisions.

REHEARSAL PERIOD: August 23 – October 19

Rehearsals will depend on the type of role and amount of dance numbers you perform (usually 3-4 days per week but could be more). Please see the audition form for possible rehearsal times on each day of the week.

REHEARSAL CONFLICTS affect casting. We will try to work breaks and conflicts, but you can only perform the roles for which you can rehearse. If cast, the director accepted conflicts on your audition form, but later conflicts will NOT be accepted and WILL result in re-casting. **NO conflicts allowed beginning 2 weeks before the show.**

PERFORMANCES: October 20-29

Fridays & Saturdays at 7:00pm and Sundays at 3:00pm.

BACKSTAGE & TECHNICAL POSITIONS: We are accepting submissions for technical positions in stage management, costuming, make-up, lighting and sound ops. Interested parties should register for an audition slot.

CONTACT INFO: For more information, visit the website

www.xclaiminc.com or email: **info@xclaiminc.com**

Company Manager: Jim Flowers – (270) 996-9238

Director: Christopher H. Cherry – (270) 777-5701

Music Director: Brittany Carter-Whitlow

Choreographer: Sarah Kate Alsobrook

EXPECTATIONS, FEES & EXPENSES:

All cast members must contribute the following to our production:

\$15 Script Fee (*bring to read-thru*)

\$75 Activity Fee (*due 1st rehearsal*)

Financial Aid available with completed application.

2017 Fall Xclaim! Performance Academy students receive \$15 discount.

\$25 Minimum program ad sale requirement (*due 2 weeks before show*)

\$50 Minimum fundraising or donation of production needs

Your personal costumes

Minimum of 8 volunteer hours for production needs

Strike will occur following the final performance on Sunday, Oct. 29.

ALL cast members MUST stay to strike. A cast party will be held after.

ROLES

Roxie Hart – Female, Alto/Mezzo. Pretty and self-centered. Her unrelenting search of Vaudeville fame forms the spine of the show. Roxie is not very bright and never thinks about the consequences of her actions. 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. She embodies the corruption that fame can bestow upon a person. Requires a strong actor, singer, dancer.

Velma Kelly – Female, Alto. Sarcastic, sexy, tough, funny. Velma is a former vaudeville performer who also serves as the hostess in jail after murdering her cheating husband and sister. Used to being the “headliner” she learns to compromise and join with Roxie in order to save her vaudeville career. She often speaks directly to the audience to explain events within the show. Requires a strong actor, singer, dancer.

Billy Flynn – Male, Baritone. Sexy, persuasive, manipulative, masculine. Billy is a suave, educated lawyer who makes his clients into celebrities to gain media sympathy and sway public opinion. 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. Requires a strong character actor, singer who can dance well.

Matron “Mama” Morton – Female, Alto. Tough, sassy warden 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 the Manager. Mama’s philosophy represents much of what is wrong with the justice system. Requires strong character actor, singer.

Amos Hart – Male, Baritone. An auto-mechanic and hapless husband of Roxie, Amos, though not very good looking and not very smart, is a lovable and good natured man. 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. Requires strong character actor, singer.

Mary Sunshine – Either, Soprano. A sappy, soppy tabloid columnist who relies more on emotion than truth and believes in the goodness of people. This high-powered gossip columnist is a comedic role often played by a male actor who can sing a high B^b in falsetto.

Master or Mistress of Ceremonies – Either. Appearing throughout the show to introduce the various “acts” and existing outside the events of the play, the M.C. speaks to the audience directly, providing insight into the characters or situations. Requires a strong speaker and commanding stage presence.

Fred Casely – Male. Roxie’s boyfriend at the beginning of the show, he is murdered by Roxie after he leaves her. Also appears in flashbacks in an exaggerated reenactment of the incident.

“Merry Murderesses” of Cook County Jail. Each is in jail for murder.

Liz shot her husband for popping his gum too loudly.

Annie poisoned her boyfriend for secretly marrying several wives.

June stabbed her husband after he accused her of being unfaithful.

Mona killed her cheating boyfriend.

Hunyak, accused of chopping off her husband’s head, is actually innocent. Because she only speaks Hungarian, she is found guilty.

Her execution illustrates the corruption of the justice system. Requires ballet.

“Go-To-Hell” Kitty, wealthy, kills her cheating boyfriend. She becomes vicious and often tells reporters and everyone else where to go! Her late arrest steals the spotlight from Roxie.

Harry – Male. Boyfriend of “Go-To-Hell” Kitty who is murdered after she catches him with two other girls.

Aaron – Male. Hunyak’s lawyer. Impatient, he is fed up with his client’s inability to speak English.

Martin/Martin Harrison – Either. Chicago’s District Attorney who prosecutes Roxie’s trial.

Court Clerk – Either. Mild-mannered with poor conduct, records Roxie’s trial.

The Judge – Either. His or Her Honor who presides over Roxie’s trial.

Ensemble – Both. Various roles include news reporters, policemen, inmates, tailors, shoe shiners, and others citizens of Chicago in the roaring twenties.

AUDITION MONOLOGUES – (prepare at least 2)

Roxie: (speaking to Mama) I always wanted to have my name in all the papers. Before I met Amos I use to date this well-to-do ugly bootlegger. He used to like to take me out and show me off. Ugly guys like to do that. You know, all my life I wanted to have my own act. But noooo, no, no, no, it's always no, they always turned me down. One big world full of no! And then Amos came along. Safe, sweet Amos. Who never says no. Ohh. (coy giggles) I'm gonna tell you the truth. (giggles) Not that the truth really matters, but I'm gonna tell you anyway. In the love department, Amos was . . . zero. Then I met Fred Casley, who said he could get me into vaudeville, but that didn't quite work out like I planned. And now, if this Flynn guy gets me off, with all this publicity, I got me a world full of YES!

Velma: My sister, Veronica, and I did this double act and my husband, Charlie, traveled around with us. Now for the last number in our act, we did these 20 acrobatic tricks in a row, one, two, three, four, five . . . splits, spread eagles, flip flops, back flips, one right after the other. Well, this one night we were in Cicero, the three of us, sittin' up in a hotel room, boozin' and havin' a few laughs and we ran out of ice, so I went out to get some. I come back, open the door and there's Veronica and Charlie doing Number Seventeen--the spread eagle. Well, I was in such a state of shock, I completely blacked out. I can't remember a thing. It wasn't until later, when I was washing the blood off my hands, I even knew they were dead.

Billy: (to Roxie) Oh, now you don't need any advice, right? You think you come up with all the good ideas and that I treat you like some dumb, common criminal. Well, you are some dumb, common criminal. You're getting a little too big for your bloomers, if you ask me. Oh, maybe you could appear in court without me, too. Huh? You read the morning papers and see they love you. . . . Wise up kid. They'd love you a lot more if you were hanged. You know why? Because it would sell more papers. You're a phony celebrity, kid. You're a flash-in-the-pan. In a couple of weeks, nobody'll even know who you are. That's Chicago.

Amos: (To the audience) I'm the father! Papa! Dada! Did you hear me? Did you? No, you didn't hear me. That's the story of my life. Nobody ever knows I'm around. Nobody. Not even my parents noticed me. One day I went to school and when I came home, they moved.

Mama: (reading Redbook, to Velma) Another story of announcing you in Redbook magazine. The newspapers call you the Crime of the year. You couldn't buy that kind of publicity. You took care of mama and I took care of you. I talked to Billy Flynn. Now, Billy Flynn set a travel on March 5th. March 7th, you would be quit. On March 8th, you know what Mama gonna do for you? Mama gonna put you back on the Vaudeville two. I can talk to the boys over at William Morris. With your recent sensational activity, they seem to be thinking of giving you \$2,500. Of course, it's gonna take you another phone call. But you're like family to me. You're like one of my own – I'll do it for 50 bucks.

Mary Sunshine: This is Mary Sunshine, coming to you from the Cooke County Jail, where history has been made today. Katelin Helinsky became the first woman in the state of Illinois to be executed. Her last words were '¡Not Guilty!' (to Billy Flynn about Roxie) I don't see how you could possibly delay the trial another second, Mr. Flynn. My readers wouldn't stand for it. The poor child! To have her baby born in a jail!

M.C.: Welcome. Ladies and Gentlemen, you are about to see a story of murder, greed, corruption, violence, exploitation, adultery, and treachery – all those things we all hold near and dear to our hearts. Thank you. Ladies and gentlemen, the Onyx club is proud to present Chicago's hottest show in the world.

Liz: You know how people have these little habits that get you down. Like Bernie. Bernie liked to chew gum. No, not chew. POP. Well, I came home this one day and I am really irritated, and looking for a little sympathy and there's Bernie layin' on the couch, drinkin' a beer and chewin'. No, not chewin'. Poppin'. So I said to him, I said, "Bernie, you pop that gum one more time . . ." and he did. So I took the shotgun off the wall and I fired two warning shots . . . into his head.

Annie: I met Ezekiel Young from Salt Lake City about two years ago and he told me hewas single and we hit it off right away. So, we started living together. He'd go to work, he'd come home, I'd mix him a drink, we'd have dinner. And then I found out, 'Single' he told me? Single, right. Not only was he married . . . no, he had six wives. So that night when he came home from work. I mixed him his drink as usual. You know, some guys just can't hold their arsenic!

June: Now, I'm standing in the kitchen carvin' up the chicken for dinner, minding my own business, and in storms my husband Wilbur, in a jealous rage. 'You been screwin' the milkman,' he says. He was crazy and he kept on screamin', 'You been screwin' the milkman.' And then he ran into my knife! He ran into my knife TEN TIMES!

Mona: I love Alvin Lipschitz More than I can possibly say. He was a real artistic guy . . . sensitive . . . painter. He was always trying to find himself. He'd go out every night looking for himself and along the way he found Ruth, Gladys, Rosemary and Irving. I guess you can say we broke up because of artistic differences. He saw himself as alive and I saw him dead.

Hunyak: Mit kerese, enn itt? Azt mondjok, hogy lakem lefogta a ferjemet en meg lecsaptam a fejet. De nem igaz, en artatlan vagyok. Nem tudom mert mondja Uncle Sam hogy en tetten. Probaltam a rendorsegen megmagyarazni de nem ertettek meg . . . not guilty!

“Go-to-Hell” Kitty: I, the Kitty got home that night. Harry was already at bed I noticed there were other women in the apartment. I gently woke up Harry. Harry says, “What? I’m alone!” “Alone?” I said, “You have two other women in bed with you!” And Harry said, “Come on, darling, you gonna believe what you see or what I tell you?” And I replied, “What I see.” (*mimes 3 gunshots*)

Song Cuts:

Velma/Ensemble – “And All That Jazz” (m.1-21, 143-154)

Come on babe, why don't we paint the town?

And all that Jazz.

I'm gonna rouge my knees and roll my stockings down

And all that Jazz.

No, I'm no one's wife, but, oh, I love my life

And all— that— Jazz! That Jazz!

Roxie – “Roxie” (m.42-74)

The name on everybody's lips is gonna be Roxie.

The lady rakin' in the chips is gonna be Roxie.

I'm gonna be a celebrity –

That means somebody everyone knows.

They're gonna recognize my eyes,

My hair, my teeth, my boobs, my nose

From just some dumb mechanic's wife.

I'm gonna be Roxie

Who says that murder's not an art?

And who in case she doesn't hang

Can say she started with a bang?

Roxie Hart!

Matron “Mama” Morton – “When You're Good to Mama” (m.5-53)

Ask any of the chickies in my pen

They'll tell you I'm the biggest mother hen

I love 'em all and all of them love me

Because the system works; the system called reciprocity...

Got a little motto, always sees me through

‘When you're good to Mama, Mama's good to you.’

There's a lot of favors I'm prepared to do.

You do one for Mama, she'll do one for you.

They say that life is tit for tat, and that's the way I live.

So, I deserve a lot of tat, for what I've got to give.

Don't you know that this hand washes that one too?

When you're good to Mama, Mama's good to you!

Billy Flynn – “All I Care About Is Love” (m.75-106)

Show me long Raven hair flowin' down, about to there

When I 've seen her runnin' free,

Keep your money, that's enough for me.

I don't care for drivin' Packard cars

Or smoking Long Buck Cigars

No, no, not me–

All I care about is

Doin' the guy in who's pickin, on you

Twistin' the wrist that's turnin' the screw

All I care about is love!

Amos Hart – “Mr. Cellophane” (m.108-129)

Shoulda been my name

Mister Cellophane

‘Cause you can look right through me, walk right by me

And never know I'm there.

I tell ya, Cellophane,

Mister Cellophane, shoulda been my name,

Mister Cellophane

‘Cause you can look right through me, walk right by me

And never know I'm there.

Never even know I'm there.

Dress for dance auditions in ballet, jazz and tap dance.