

Wilmington College-Community Summer Theatre

Audition Information for *Chicago*

Thank you for considering auditioning for *Chicago*. Attached you will find audition information, character descriptions, and an audition sheet with a conflict calendar on back. The completed audition sheet/calendar page is to be turned in at the auditions.

AUDITION DATES:

Sunday, May 21 at 7:15 pm in Heiland Theatre in Boyd Cultural Arts Center

Monday, May 22 at 7:15 pm in Heiland Theatre in Boy Cultural Arts Center

Tuesday, May 23 at 7:15 pm in Heiland Theatre in Boy Cultural Arts Center

You are ENCOURAGED to attend multiple auditions, but you are NOT REQUIRED to attend all. If you are not available for any of these dates or times and still wish to be considered for a role, please contact the director, Wynn Alexander, at wynn_alexander@wilmington.edu.

AUDITIONS:

You do not need to prepare anything for this audition! This is a workshop-style audition; everything you need will be provided. Both nights of auditions will include group/solo singing, movement/dance, and reading from the script. Please plan on staying for the entire time (about 2 ½-3 hours).

REHEARSALS:

We will typically rehearse Sundays through Thursdays from 7:00-10:00 p.m. However, we are going to build a rehearsal schedule around the availability of our cast, so please be detailed in your conflicts.

After the show is cast, a specific rehearsal schedule will be provided. You will only have to attend rehearsals for scenes in which your character is present. We will try to balance our schedule with your other activities as best we can.

PERFORMANCES:

We will have performances on Thursday, July 13 at 7:30 pm; Friday, July 14 at 7:30 pm; Saturday, July 15 at 7:30 pm; and Sunday, July 16 at 2:30 p.m.

ATTENDANCE/CONFLICTS:

On the back of your audition sheet there is a space in which to write your conflicts (dates & times that could interfere with your attendance at rehearsals). Please list all dates and times that apply on that sheet. Only previously approved conflicts (those on your audition sheet) will be excused.

We understand that life is unpredictable, and emergencies and illnesses occur. Do your best to ensure that these events occur as infrequently as possible during the rehearsals and run of this show. During tech week (July 9 through 16) we cannot excuse anyone from rehearsal or shows. We must have all cast and crew members present that entire week. If absences must occur, they may require recasting. This is a decision of the production team.

Please note that during tech week and the shows (July 9–16) your call time will start at 6:30 pm and will go until we are finished (no specific stop time).

HOW TO PREPARE:

Even though you don't have to prepare any audition pieces for these auditions, you can still do a lot to help yourself get ready to try out.

Listening to the soundtracks of the 1997 Broadway Cast Recording (starring Bebe Neuwirth and Ann Reinking) is a great place to start. There are some clips of the Broadway show on YouTube as well.

We would also warn you against watching YouTube clips of other amateur productions. Many of them are NOT great quality and their directors' visions of the show may not match ours. Stick to watching/listening to the professionals if you want to get a sense of the show.

A SUMMARY OF THE MUSICAL:

In razzling-dazzling, roaring twenties Chicago, Roxie Hart, a married chorine, murders her faithless lover. Roxie and a sister murderess, Velma Kelly, are both headline hunters seeking to capitalize on pre-trial publicity for the sake of acquittal and stage careers. The story is told through a succession of vaudeville acts: Roxie's pre-trial prison career, the trial itself in which she is defended by the slickest lawyer in town, and her acquittal and return to obscurity.

Synopsis:

Chicago is a story of greed, corruption, violence, exploitation, and treachery—all those things we hold near and dear to our heart. It is jurisprudence—as—showbusiness and trial-by-publicity. It is a tale of the sensational murderess Velma Kelly, the reigning queen of the Cook County jail, and Roxie Hart, the newest of the merry murderesses, who, of course, haven't really committed any crime (their men had it coming).

Velma won't give Roxie the time of day, so she turns to the jailhouse matron for advice. For a small bribe, the matron tips Roxie to Billy Flynn, the legal Mr. Fix-it, who knows everything about women, juries, and how to weave sympathy into the press conferences he holds for his clients. As her mouthpiece (using her as a ventriloquist's dummy), Billy pulls the strings that make Roxie the new queen of the self-defense killers.

Since no woman has been hanged in Cook County in 47 years, it seems only a short time until she can parlay all the publicity into vaudeville stardom. Roxie has bumped Velma off the front pages, stolen her lawyer, even her court date. Now, Velma tries to persuade Roxie to do a sister act.

Remembering her treatment earlier, Roxie returns the cold shoulder. Roxie is a star, a solo act, until Go-to-Hell Kitty, the most sensuous murderess yet, comes on the scene. Roxie, realizing she could quickly lose all she has gained, faints and announces that she is going to have a baby. Refusing to go along with the courthouse charade, an innocent girl is found guilty and hanged—breaking the 47-year tradition. Velma and Roxie both panic and plead with Billy to get their cases over with in a hurry.

They are found innocent, of course, but at the moment of Roxie's triumph, another woman shoots up the courthouse and steals all the headlines. Roxie and Velma shrug as if to say That's Show Biz and decide to salvage as much publicity as they can by doing the sister act—and all that jazz!

MUSICAL NUMBERS

Act I

1. Overture – Orchestra
2. All That Jazz – Velma Kelly and Company
3. Funny Honey – Roxie Hart, Amos Hart and Sergeant Fogarty
4. Cell Block Tango – Velma and the Murderesses
5. When You're Good to Mama – Matron Mama Morton
6. All I Care About – Billy Flynn and the Girls
7. A Little Bit of Good – Mary Sunshine
8. We Both Reached for the Gun – Billy, Roxie, Mary and the Reporters
9. Roxie – Roxie and the Boys
10. I Can't Do It Alone – Velma
11. Chicago After Midnight – Orchestra
12. My Own Best Friend – Roxie and Velma

Act 2

13. Entr'acte – Orchestra
14. I Know a Girl – Velma
15. Me and My Baby – Roxie and Company
16. Mr. Cellophane – Amos
17. When Velma Takes the Stand – Velma and the Boys
18. Razzle Dazzle – Billy and Company
19. Class – Velma and Mama Morton
20. Nowadays/Hot Honey Rag – Velma and Roxie
21. Finale – Company

THE CHARACTERS:

VELMA KELLY: Female, 35-50 (Range: Alto, E3-D5) Vaudeville performer who is accused of murdering her sister and husband. Hardened by fame, she cares for no one but herself and her attempt to get away with murder.

ROXIE HART: Female, 30-45 (Range: Mezzo-Soprano, F3-B4) Reads and keeps up with murder trials in Chicago, and follows suit by murdering her lover, Fred Casely. She stops at nothing to render a media storm with one goal: to get away with it. She wants to be a star.

MATRON "MAMA" MORTON: Female, 40-60 (Range: Alto, F#3-Bb4) Leader of the prisoners of Cook County Jail. The total essence of corruption. Accepts bribes for favors from laundry service to making calls to lawyers.

MARY SUNSHINE: Female – 25-60 (Range: Soprano, Bb3-Bb5) TYPICALLY PLAYED BY A MAN IN DRAG but can be played by a woman. Sob sister reporter from the Evening Star. Believes there is a little bit of good in everyone.

LIZ: Female, 18-45 (Range: Ensemble, A3-C#5) Prisoner at Cook County Jail. She is imprisoned after shooting two warning shots into her husband's head. Doubles in the ensemble.

ANNIE: Female, 18-45 (Range: Ensemble, A3-C#5) Prisoner at the Cook County Jail. Murders her lover after finding out he already has six wives. Doubles in the ensemble.

JUNE: Female, 18-45 (Range: Ensemble, A3-C#5) Prisoner at Cook County Jail. After her husband accuses her of adultery, he mysteriously runs into her knife... ten times. Doubles in the ensemble.

HUNYAK: Female, 18-45 (Range: Non-Singing Role ?) Prisoner at Cook County Jail. The only English she speaks is the phrase, "Not Guilty." Must be able to learn dialogue spoken in Hungarian. Doubles in the ensemble.

MONA: Female, 18-45 (Range: Ensemble, A3-C#5) Prisoner at Cook County Jail. Murders her lover after he has a round of affairs. Doubles in the ensemble.

GO-TO-HELL-KITTY: Female, 18-45 (Range: Ensemble, A3-C#5) Steals the spotlight when she Murders her husband along with three other people. Her crimes are labeled "Lake Shore Drive Massacre." Doubles in the ensemble.

BILLY FLYNN: Male, 45–60 (Range: Baritone Bb2–G4) Established lawyer who hasn't lost a woman's case yet. Master of media manipulation who will get a girl off the hook as long as she can fork up the hefty \$5,000 fee.

AMOS HART: Male, 30–50 (Range: Baritone, C3–F#4) Roxie's faithful husband. Lies for her and tries to take the blame until he realizes that he has been two timed by Roxie. Amos remains steadfast and loyal to Roxie, even though his presence is hardly acknowledged.

FRED CASELY: Male, 25–50 (Range: Ensemble/Part Flexible) Roxie's short-lived lover. Murdered for trying to leave Roxie. Doubles in the ensemble.

SERGEANT FOGARTY: Male, 18–60 (Range: Ensemble/Part Flexible) Assigned to Roxie's case. After asking the right questions, he manages to get Roxie to confess. Doubles in the ensemble.

MARTIN HARRISON: Male, 18–55 (Range: Ensemble/Part Flexible) Chicago's District Attorney, the prosecuting attorney in Roxie's trial. Doubles in the ensemble.

HARRY: (Range: Ensemble/Part Flexible) Murdered by Go-To-Hell Kitty for sleeping around with two women and a man behind her back. Doubles in the ensemble.

AARON: (Range: Ensemble/Part Flexible) Court appointed lawyer for Hunyak. He tries to get her to confess to speed along the trial. Doubles in the ensemble.

JUDGE: Male, 40–65 (Range: Ensemble/Part Flexible) Judge overseeing Roxie's Trial. Doubles in the ensemble.

COURT CLERK: (Range: Ensemble/Part Flexible) Swears people in with their hand on the Bible. "Blah, Blah, Truth, Truth. S'elp-you God." Doubles in the ensemble.

ENSEMBLE: Male and Female, 16–45 (Range: Ensemble/Flexible)

Wilmington College-Community Summer Theatre Audition/Crew Form for *CHICAGO*

NAME _____

CELL PHONE NUMBER _____

EMAIL ADDRESS _____

ADDRESS, CITY, ZIP

ARE THERE ANY ROLES FOR WHICH YOU WOULD NOT WANT TO BE
CONSIDERED?

___NO, I AM OPEN TO ALL CASTING OPTIONS


___YES. PLEASE DON'T CONSIDER ME FOR _____

ARE YOU INTERESTED IN A CREW POSITION IF NOT CAST? _____

ON THE BACK PLEASE WRITE DOWN ALL EVENING CONFLICTS BETWEEN
5:00 P.M. AND 10:00 P.M., FOR EVERY DAY OF THE WEEK. Attach additional
sheets if needed. (Jobs, Meetings, Concert Tickets, etc.)

PLEASE BE SPECIFIC AND ACCURATE!

For Directors' Use Only

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
May 21	May 22	May 23	May 24	May 25	May 26	May 27
Auditions	Auditions	Auditions				
May 28	May 29 Memorial Day	May 30	May 31	June 1	June 2	June 3
June 4	June 5	June 6	June 7	June 8	June 9	June 10
June 11	June 12	June 13	June 14	June 15	June 16	June 17
June 18	June 19	June 20	June 21	June 22	June 23	June 24
June 25	June 26	June 27	June 28	June 29	June 30	July 1
July 2	July 3	July 4 	July 5	July 6	July 7	July 8
July 9 TECH WEEK	July 10 TECH WEEK	July 11 TECH WEEK	July 12 TECH WEEK	July 13 SHOW 7:30 pm	July 14 SHOW 7:30 pm	July 15 SHOW 7:30 pm
July 16 SHOW 2:30						