

AUDITIONS!



KODIAK
ARTS COUNCIL

"ONE OF THE BEST MUSICALS" CLIVE BARNES
NEW YORK TIMES

CHICAGO

A MUSICAL VAUDEVILLE

Book by FRED EBB & BOB FOSSE
Music by JOHN KANDER
Lyrics by FRED EBB

Directed by Jessi Marlow Partridge

Casting adult actors,
singers, and dancers!

Friday, Dec 9 at 6 pm

Sat, Dec 10 at 10 am

Gerald C. Wilson Auditorium

Audition packets available at www.kodiakarts.org

Questions? Call or text 907-942-5840 OR email kodiakartscouncil@gmail.com

Chicago is presented by arrangement with Concord Theatricals



Director's Note:

Thank you for choosing to audition for Kodiak Arts Council's production of *Chicago: A Musical Vaudeville*. As a director, ever since I first saw the 2002 movie production of *Chicago*, I have been obsessed with the musical. It has everything I have ever wanted out of a piece of theatre: it's gritty, funny, high energy, and a little uncouth. This production will provide us with an excellent opportunity to dive into the history of vaudeville theatre, the role of the media during the 1920s, and the influence of Bob Fosse.

We are thrilled to have the opportunity to witness the talent you have to offer. The auditions will be a fun way for you to show off and to make big choices on stage. Here is what to expect of the weekend:

We will start with group dancing led by our amazing choreographer, Hazel Delos Santos. Then we will move into music. I will be having everyone learn "Rockin' Around the Christmas Tree" and we will have you perform the piece in groups of four. Lastly, we will give auditioners the opportunity to volunteer to sing a piece from the show **a capella**. If you are interested in this extra opportunity, please see the attached sheet music. You may choose either piece, but it will need to be learned **at home**. If you are wanting to be considered for a lead role I highly encourage you to participate in this part of the audition.

Callbacks will be held Saturday following the initial auditions. Please note that if we do not ask you to attend callbacks that doesn't mean you're not being considered. It just means we already saw what we needed to see from you

As you might have guessed, this show deals with some PG-13 subject matter. As the director, I vow to foster an environment of consent throughout the rehearsal process. This means that no actor will be forced to do something that they are uncomfortable with. With that in mind, please research the show and make sure *Chicago* is a show that you'll be comfortable performing in.

Enjoy auditions! I am so excited to meet you!

Best regards,

Jessi Marlow Partridge
Director

**Chicago Audition Dates & Times:**

- Friday, December 9 at 6 pm*
- Saturday, December 10 at 10 am (alternative)

**all who are able are encouraged to attend auditions on Friday, Dec. 9 at 6 pm.* If you have a scheduling conflict on Friday, we will also audition actors, singers, and dancers on Saturday morning, but Friday evening will be the primary group auditions. You only need to attend one audition event.

Callbacks will be Saturday, December 10 at 2:30 pm, by invitation

Performance Dates:

Five evening performances: Friday, March 3, Saturday, March 4, Thursday, March 9, Friday, March 10, Saturday, March 11, 2023.

What to expect:

Enter the Auditorium through the main public doors.

Participants will complete an audition form indicating desired roles. Please be prepared to list any and all scheduling conflicts you may have for evening and weekend rehearsals in January and February.

You will be assigned a number and we will take a photograph of you.

Once your audition form is complete and turned in, please take a seat in the Auditorium seating area and wait for your number to be called.

Dance: Auditioners will learn a choreographed group routine to the song All That Jazz.

Vocals: Auditioners will be asked to sing “Rockin’ Around the Christmas Tree” in small groups. Auditioners will have the opportunity to audition a solo and are encouraged to prepare:

“Funny Honey” - altos/mezzos please sing the octave down
“All I Care About” - prepare to the whistle solo

Characterization: Auditioners may read and perform dialogue individually and/or with others in small groups. Audition sides (scene selections are included in this packet and will be available at auditions)

Have fun!

Chicago Characters

Velma Kelly (Female, 25 - 40, Alto)

Vaudville 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, 20 - 35, Mezzo-Soprano)

Reads and keeps up with murder trials in Chicago, and follows suit by murdering her love, Fred Casely. She stops at nothing to render a media storm with one goal: to get away with it.

Amos Hart (Male, 25 - 50, Baritone)

Roxie's faithful husband. Lies for her and tries to take the blame until he realizes that he has been two-timed by Roxie. Still in love with her, or misguided, he believes anything she says in her pursuit to get out of jail.

Billy Flynn (Male, 35 - 50, Baritone)

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 fort up the hefty fee.

Matron "Mama" Morton (Female, 30 - 50, Alto)

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. "When you're good to Mama, Mama's good to you."

Mary Sunshine (Female, 25 - 55, Soprano)

Sob sister reporter from the Evening Star. Believes there is a little bit of good in everyone and will believe anything she is fed that matches her beliefs.

The Merry Murderesses: Liz, Annie, June, Hunyak, Mona

Prisoners at Cook County Jail. These five roles call for strength and confidence in dance and movement; vocal performance in Cell Block Tango can be performed through speak-singing.

Fred Casely (Male, 30 - 50)

Roxie's lover who she murders for trying to leave

Go-To-Hell-Kitty (Female, 18 - 40)

Steals the spotlight when she murders her husband along with three other women.

Additional Ensemble/Flexible Casting:

Sergeant Fogarty - assigned to Roxie's case, manages to get Roxie to confess

Martin Harrison - ensemble member who doubles as the Master of Ceremonies at times

Harry - Murdered by Go-To-Hell Kitty

Aaron - Court appointed layer for Hunyak who tries to get her to confess to speed along the trial

Judge - overseeing Roxie's trial

Court Clerk

ENSEMBLE SINGERS AND DANCERS

Chicago Audition Form

Director: Jessi Marlow Partridge Performances: March 3, 4, 9, 10, 11, 2023

NAME:	Age:
Character(s) Desired:	If not cast in your desired role, would you accept another?
BEST PHONE #: (check type: <input type="checkbox"/> Cell <input type="checkbox"/> Home <input type="checkbox"/> Work)	BEST ALT. PHONE #: (check type: <input type="checkbox"/> Cell <input type="checkbox"/> Home <input type="checkbox"/> Work)
EMAIL ADDRESS:	DO YOU PREFER TEXT OR EMAIL? TEXT EMAIL

Do you sing? **Y or N**; if Yes, vocal range: (eg. Soprano, Alto, Tenor, Baritone, Bass, Unsure is ok, too!): _____

Are you bilingual? **Y or N**; if Yes, please list languages you speak: _____

Are you willing to change hairstyle, color, or shave, for a role? **Y or N**; or Yes, but: _____

Do you have reliable transportation? **Y or N**

Recent or relevant theatre experience (or attach résumé):

Please list dance training or experience (or attach résumé):

Other relevant experience (or attach résumé):

List all conflicts with rehearsing **weekends** and **weekday evenings** (e.g., work schedule, activities, planned travel, etc.) from early January to March 11. Attendance is mandatory at all rehearsals & performances from Feb. 22 to March 11.

Mon	Tues	Wed	Thurs	Fri	Sat	Sun

Planned Travel/other Events:

Is there anything else you would like the Director to know or consider?

How did you hear about auditions?

If you are not cast, would you like to be involved in the show in another capacity? **Y O R N** How?

PARENTAL CONSENT FOR AUDITIONERS AGE 16-17:

I, _____ permit my child _____ to audition and participate in the musical *Chicago*. I understand this musical is considered PG-13 & contains adult themes, sexual content and innuendo, staged intoxication, mild crude language, and referenced and simulated violence.

Parent Signature: _____

Auditioner Signature: _____

AUDITION NOTES (COMPLETED BY DIRECTOR)

ROCKIN' AROUND THE CHRISTMAS TREE

Music and Lyrics by
JOHNNY MARKS

Moderately fast, swing

♩ = 138

A^b6

Fm

D^b

The piano introduction consists of two staves. The right hand starts with a series of chords: A^b6, Fm, and D^b. The left hand plays a simple bass line. The tempo is marked as 138 beats per minute.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Rock - in' a - round _ the Christ - mas tree _ at the Rock - in' a - round _ the Christ - mas tree. _ Let the". The piano accompaniment includes chords E^b, D^b, Cm, B^bm, and A^b6. The right hand has a steady eighth-note accompaniment, while the left hand plays a simple bass line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Christ - mas par - ty hop. Mis - tle - toe hung _ where Christ - mas spir - it ring. Lat - er we'll have _ some". The piano accompaniment includes chords E^b7 and a triplet of eighth notes. The right hand has a steady eighth-note accompaniment, while the left hand plays a simple bass line.

1.

A \flat 6(#9)

you can see; ev - 'ry cou - ple — tries — to stop.
 pump-kin pie, and we'll

2.

♩

A \flat 6

D \flat

do some car - ol - ing. — You will get a

Cm

sen - ti - men - tal feel - ing when you hear —

Fm

Fm(maj7)

Fm7

B \flat

voic - es sing - ing, "Let's be jol - ly! Deck the halls with boughs.

E♭ B♭⁷/D E♭/D♭ E♭⁷/B♭ A♭⁶

— of hol - ly. — Rock - in' a - round — the Christ - mas tree, — have a

E♭⁷ To Coda ⊕

hap - py hol - i - day; ev - 'ry - one danc - in'

A♭⁶

mer - ri - ly in the new old fash - ioned way. —

E♭⁷

Tenor sax solo ad lib.

FUNNY HONEY

Words by FRED EBB
Music by JOHN KANDER

Tempo di blues

The musical score is written in G major, 4/4 time, with a tempo of 'Tempo di blues'. It consists of four systems of music. The first system shows the piano introduction with a dynamic of *p* and triplet markings. The second system begins the vocal entry with the lyrics 'Some-times I'm right. Some-times I'm wrong. But he does - n't care. —'. The piano accompaniment features a dynamic of *mp* and includes triplet figures. The third system continues the vocal line with lyrics 'He'll string a - long. — He loves me so, that fun - ny hon - ey of mine. —'. The piano accompaniment includes a dynamic of *mf* and more triplet markings. The fourth system concludes the vocal phrase with lyrics 'Some-times I'm down and'. The piano accompaniment features a dynamic of *mp* and triplet markings.

G *G+5* *G6*

Roxie:
Some-times I'm right. Some-times I'm wrong. But he does - n't care. —

opt.
mp

G9 *C* *Cm*

He'll string a - long. — He loves me so, that fun - ny hon - ey of mine. —

Bm7 *E7* *Am7* *D7* *G*

Some-times I'm down and

mf *mp*

* Sung an octave lower

G+5 3 G6 3 G9 3

some - times I'm up, But he fol - lows 'round like some droop - y - eyed pup.

C Cm G

He loves me so, that fun - ny hon - ey of mine.

B7 Em F#/E 3 3 3 3

He ain't no sheik. That's no great phy - sique. And

Am6 3 B7 3 Em Bm 3 3

Lord knows he ain't got the smarts. But look at that soul! I

E9 A7 Em7/A Cm/A A7 3 D7 3 C D7 *ad lib.* 3

tell ya that whole is a whole lot great-er than the sum of its parts. — And if you

D7 D7+5 G 3

knew him like me — I know you'd a - gree. — What if the world

(ad lib arpeggio) *(arpeggio)* *mp*

G+ G6 G9 3

slan - dered my name? — Why he'd be right there — tak - ing the blame.

C Cm6 Bm7 3 3

He loves me so and it all suits me fine,

ALL I CARE ABOUT

Words by FRED EBB
 Music by JOHN KANDER

Moderately

Piano introduction in D major, 12/8 time. The piece starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

D *Billy:* A9+5 F#m7

I don't care a - bout ex - pen - sive — things, — cash - mere — coats —
 I don't care for wear - ing silk cra - vats, — ru - by — studs — (or)

Musical notation for the first vocal line, including a mezzo-forte (mf) dynamic marking. The piano accompaniment continues with chords and a bass line.

Am6/B B7 E7 A7

dia - mond — rings — don't mean a thing, All I care a - bout is
 sat - in — spats — don't mean a thing, All I care a - bout is

Musical notation for the second vocal line, featuring a triplet of eighth notes in the melody. The piano accompaniment includes a triplet of chords in the right hand.

1. D *Girls:* Em7 A7+5 A7(6) 2. D Gm

love. That's what he's here for. love. All he cares a - bout is

Musical notation for the final vocal line, including a first and second ending. The piano accompaniment concludes with a final chord.

D Am6/F# Billy: B7 B7(b9)

love. Give me — two — eyes of — blue, —
Show me — long — rav - en — hair, —

Em Em(maj7) Em7 Gm6/E

soft - ly say - ing — "I need — you," — Let me see her —
flow - ing down a - bout to — there. — When I see her —

A7 A7(b9) F 2nd time to Coda A7 Em7 Cm6 A7

stand - ing — there — And hon - est, Mis - ter, I'm a mil - lion - aire.
run - ning free — Keep your mon - ey, that's e - nough — for me.

D A9+5 F#m7

I don't care for an - y fine at - tire — Van - der - bilt —
I don't care for hav - ing Pack - ard — cars — or smok - ing — long —

Am6/B B7 E7 Gm A7

might ad - mire, — }
black ci - gars, — }

No, no, not me, All I care a - bout is

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#). The first line of music features a vocal melody with lyrics 'might admire, black cigars,' and piano accompaniment with chords Am6/B, B7, E7, Gm, and A7. The E7 chord is marked with a '3' above it, indicating a triplet. The piano accompaniment consists of chords and some moving lines in both hands.

D Gm D D A9+5

Girls: *Billy:*

love. All he cares a - bout is love. Whistle _____

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line is split into two parts: 'Girls:' and 'Billy:'. The piano accompaniment continues with chords D, Gm, D, D, and A9+5. The 'Whistle' part is indicated by a horizontal line. The piano accompaniment includes a 'mf' (mezzo-forte) dynamic marking.

F#m7(-5) Am6/B B7 E7 A7

(sung) 3

_____ It may seem odd All I care a - bout is

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with lyrics 'It may seem odd All I care a - bout is'. The piano accompaniment features chords F#m7(-5), Am6/B, B7, E7, and A7. The E7 chord is marked with a '3' above it, indicating a triplet. The piano accompaniment includes a 'mf' dynamic marking.

D Ebdim A7 A7(6) D

Girls: *Billy:*

love. That's what he's here for. Boo boo boo boo boo

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line is split into 'Girls:' and 'Billy:'. The piano accompaniment features chords D, Ebdim, A7, A7(6), and D. The A7 chord is marked with a '3' above it, indicating a triplet. The piano accompaniment includes a 'f' (forte) dynamic marking.