



Philo's production of *Chicago* will be performed at the Erindale Theatre in March 2017.

Auditions

Where: The Philo Hut, 18 Collie St Fyshwick.

Date: Sat/Sun 3/4 September 2016

Your auditions will be in groups of up to 8-10 people.

Your audition will take place in 2 parts. The first section will involve your group learning a small prepared choreographed routine. Please wear something comfortable that you can move in.

This is to be followed by you singing your selected song for the panel. The panel will evaluate your song selection on what we hear. We know what we are looking for, so don't be concerned if you are not required to sing an entire song. Auditionees for Lead roles (named parts listed below) will then do their **prepared script** for the role they are auditioning for.

Please allocate at least 1 hour for your audition.

To Book

To book your audition, fill out the form at <http://philo.org.au/auditions/>

Note: Acting script audition material for lead roles will be emailed to you after you book an audition.

Audition Requirements

Principal Roles:

Singing:

Auditionees should prepare **two** contrasting songs for their audition – The songs should be from a musical and in a style that is consistent with the character you are auditioning for. This should be something that you are **very** comfortable with – not something you learned the day before!

Acting:

You should also prepare the section of script set out for that character. Once you have booked a time and nominated the character/characters you wish to audition for the script will be emailed to you.

Lead Roles requiring script

Velma Kelly, Roxie Hart, Mama Morton, Billy Flynn, Amos Hart, Mary Sunshine

Ensemble:

Please prepare one song of your choice that is not from *Chicago*, but in musical theatre style.

Dancing

There is a lot of dance/movement in *Chicago* and everyone will be required to do a movement audition, this will be done in groups, so please wear something appropriate.

To save time on the day, please bring a photo of yourself if you have one.

Please bring sheet music (in the correct key). There will be an accompanist at the audition; however you may bring your own accompanist if you wish. Backing tracks are acceptable as long as they are exactly that....a backing track (we will have a 3.5mm input for ipod/phone, etc.)

Please be aware that you may not get to sing all of your song. We are expecting large numbers of people to audition, so if the Audition Panel feels they have heard enough to determine your vocal quality they may stop you mid note. This should not be taken as any indicator of whether you will or will not be cast!!

Important Notes for all Auditionees

- Audition time is strictly limited so use your time to show the panel what you can do. No extra time will be available. The panel will be looking for vocal quality, range and pitch as well as dramatic and movement ability.
- Audition pieces should be well prepared. Remember, it is in your own interests to present yourself well.
- An accompanist will be provided but you may bring your own if you wish.
- Singing unaccompanied is **not acceptable**.
- All auditions are private and may only be attended by the panel and auditionees.
- Please don't apologise to the panel for the state of your health or your voice. We have heard (and tried!) all these excuses before!
- And most of all, enjoy it!! ☺ This is your moment to shine!

Please note that Canberra Philharmonic Society reserves the right, at its sole and absolute discretion, to not cast any role from these auditions if, in the opinion of the Audition Panel, the right person for the role is not found. In this event the Society may pursue other means to fill a vacant role.

Rehearsals

Rehearsal will start on **Sunday 30 October** and will be

Monday and **Wednesday** evenings 7 -10 pm and

Sundays 1- 5pm initially and 10am – 5pm after that.

Role and Vocal Range Details

Character Name	Gender	Vocal Type	Age Range	Role Type
<p>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 sister after finding them together. Used to bring the 'headliner' she learns to hold her tongue and make nice to save her vaudeville career. Needs to be a strong character actor, singer and dancer.</p>	Female	Alto	25 - 40	Lead
<p>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. Needs to be a strong actor, singer and dancer.</p>	Female	Mezza-Soprano	18 - 28	Lead
<p>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. Needs to be a strong character actor who can sing and dance well.</p>	Male	Baritone	25 - 45	Lead
<p>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 who's motives are entirely pure, never selfish and he's the only character who really loses ultimately. Strong character actor who can sing well.</p>	Male	Baritone	25 - 50	Supporting
<p>Matron 'Mama' Morton: Sexy, funny, powerful and tough. The matron of the Cook County Jail who believes that all favours she gives should be reciprocated or paid for. If Billy is the Agent, Mama would be considered the Manager. Needs to be a strong actor who can sing well.</p>	Female	Alto	35 - 60	Supporting
<p>Mary Sunshine: Looking for a male soprano or counter tenor who can sing legitimately up to a 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 good comedian.</p>	Male	Soprano Counter Tenor	Any Age	Supporting

<p>Female Chorus – Looking for strong Dancers and singers. Several featured roles including,</p> <p>Cell Block Girls</p> <p>Hunyak: Accused of chopping off her husband's head, is innocent Liz: Killed her husband with a shotgun because he 'popped' his gum Annie: Found out her husband had several wives and killed him with Arsenic. June: Killed her husband with a carving knife after he found out she cheated on him. Mona: Killed her boyfriend after she found out he was sleeping around Go-to-Hell Kitty: Kills her husband in her apartment</p> <p>Others Roles include: Tailor, Baliff, Court Clerk, Doctor, reporters etc</p>				
<p>Male Chorus – looking for Strong dancers, singers and acting roles including</p> <p>Master of Ceremonies: Introduces all the Vaudeville acts.</p> <p>Fred Casely: Sleeping with Roxie is shot and Killed, plays an over dramatic version of himself in the courtroom scene.</p> <p>Sargent Fogarty: Police detective who interviews Amos.</p> <p>Aaron: Court appointed Lawyer who tries to defend Hanyak.</p> <p>Foreman: Court Foreman.</p> <p>Harrison: District Attorney who is prosecuting Roxie.</p> <p>Judge: Judge in courtroom scenes.</p> <p>Others Roles include Tailor, Baliff, Court Clerk, Doctor, reporters etc.</p>				

Synopsis

Act I

In the mid-1920s in Chicago, 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"). Velma eventually is arrested for her crime. Meanwhile, we hear of 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 quite 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 II

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 announced, 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").