

Summer 2022

## Direction of the Musical: Chicago (High School Edition)

Sharon White

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DIRECTION OF THE MUSICAL: *Chicago (High School Edition)*

A Project Report

Presented to

The Graduate Faculty

Central Washington University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

by Sharon White

July 2022

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

We hereby approve the thesis of

Sharon White

Candidate for the degree of Master of Arts

APPROVED FOR THE GRADUATE FACULTY

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Dr. Emily Rollie, Committee Chair

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Professor Christina Barrigan

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Dr. Natasha Lindsay

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Dean of Graduate Studies

ABSTRACT

PROJECT REPORT

*Chicago (High School Edition)*

Book by: Bob Fosse and Fred Ebb

Music by: John Kander

Lyrics by: Fred Ebb

Strasburg High School

Directed by Sharon White

April 2022

This project encompasses the selection, research, casting, production and post-production process of the musical, *Chicago (High School Edition)* for the all-school musical at Strasburg High School. Documentation includes analysis of the play as a production vehicle, research, script analysis, a record of the production period and a post-production evaluation.

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## Section 1 – Preliminary Information

### Playscript Approval Form

7/24/2021

MA Theatre Production Culminating Project Approval Form (Edit) Microsoft Forms

Respondent

< 9 Anonymus v

80:13  
Time to complete >

#### Part 1 - Committee & Chair Requests

1. Your name \*

Sharon White

2. Please select your three (3) preferences for your thesis chair. (Please note that thesis chairs must be tenured or tenure track faculty members, per the graduate school.) \*

Professor Christina Barrigan

Professor Marc Haniuk

Dr. Natasha Lindsey

Dr. Emily Rollie

Professor Michael Smith

Other

3. In addition to your chair, each committee has 2 other members. Please select three (3) preferences for committee members: \*

Professor Christina Barrigan

Professor Marc Haniuk

Dr. Natasha Lindsey

- Professor Scott Robinson
- Dr. Emily Rollie
- Professor Michael Smith
- Callum Morris

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## Part 2 - Proposed Production General Information

4. Proposed production dates for your Culminating Creative Project

March 31 - April 3, 2022

5. Location of proposed project

Strasburg High School, Strasburg, Virginia 22657

6. Title of proposed script (or working title/topic if a devised piece)

Chicago: High School Edition

7. Playwright of proposed script (or collaborators, if a devised piece)

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

8. Publisher/Rights Holder of proposed script?

Concord Theatricals



**9. Number of acts**

2

**10. Estimated run time**

115 mins.

**11. Please include a brief synopsis of the proposed script/piece (2-4 sentences):**

In 1920s Chicago, Roxie Hart shoots her lover and, along with her high-dollar attorney Billy Flynn, manipulates the press and the truth to help her achieve a not-guilty verdict. She uses the notoriety she gains through the trial as a spring-board for her entertainment career. Teaming up with another notorious entertainer, Velma Kelly, these "scintillating sinners" twist public opinion to help them continue in their path of fame.

---

**Part 3 - Casting Information****12. Please articulate the casting needs for this production, including**

- the number of roles for men/women/trans/non-binary actors,
- roles for children
- roles for actors over 50
- roles for BIPOC, global majority actors
- doubling possibilities
- total number of roles

The information on the show page of the Concord Theatricals website states that the show requires 10 females and 9 males. There are 19 named roles in the Cast List, along with a Chorus, but I am anticipating that we might need to do some doubling in order to cast the show. The show does not specifically call for trans / non-binary actors, BIPOC, children, or actors over 50. At Strasburg High School, our policy is to cast everyone who auditions for the all-school musical -- each student who is interested in participating is welcomed, and we find a mutually agreeable role for them. I am hoping to receive a contract with Concord Theatricals soon, so that I will know if there are restrictions as to doubling possibilities.

13. Are there any other casting elements to consider or address?

- Yes
- No

14. If yes, what are the other casting elements to consider?

Because the COVID shutdown affected all types of extracurricular activities across the board, we may have difficulty filling all of our roles with quality actors, dancers, and singers. In anticipation of this, my principal has approved us inviting recently graduated students to participate in the show. We did this for our 2021 musical, and it worked well.

---

## Part 4 - Proposed Artistic Staff

15. Which artistic staff will be needed for this production?

- Director
- Musical Director
- Choreographer
- Fight Choreographer
- Intimacy Choreographer
- Dramaturg
- Dialect Coach
- Lighting Designer
- Sound Designer
- Music Director
- Composer
- Scenic Designer

- Costume Designer
- Live Orchestra/Band (+Conductor)
- Other

16. Which role(s) will YOU be fulfilling as part of this project?

Director, Scenic Designer, Costume Designer, Lighting Designer

17. What roles will be filled by other collaborators and/or colleagues?

Choreographer, Music Director, Sound Designer

18. Will a guest artist be filling any of these roles?

- Yes
- No
- Other

19. If yes, which roles will your guest artist(s) be fulfilling?

---

## Part 5 - Design Needs

20. Historical period?

1920s - Prohibition-era

21. Geographical location?

Chicago

22. Number of scenic locations

8

23. Please briefly describe any special scenic needs or concerns:

We plan to use scenic projections. Our administration purchased a new projector with an ultra-short throw lens in March 2021, so we will definitely be expected to use it. Our performance space is a gymnasium, so there are other groups who use the space, which prevents us from mounting our set very much in advance.

24. Are there any difficult or unusual props needed?

Yes

No

Other

25. If yes, what special, unique, or specific props are needed?

26. Are there any weapons or firearms needed?

Yes

No

27. If yes, what weapons or firearms are needed?

The high school edition specifically calls for Roxie using her hand in lieu of a gun.

28. Estimated number of costumes per character?

3

29. Please briefly describe the costume needs of the show:

I plan to incorporate period-looking costumes as much as possible, keeping in mind that our costumes will not be constructed from scratch but found and re-purposed. With doubling of actors, more costume changes will be necessary, and these changes will need to be quick and efficiently achieved.

30. Are there any unique, special, or specific sound or composing needs for the show?

Yes

No

31. If yes, what are the sound needs?

32. Are there any unique, special, or specific lighting needs?

Yes

No

Other

33. If yes, what unique lighting needs exist?

Ideally, the lighting would be reminiscent of a vaudeville / cabaret, with lots of row / chase lighting, letters in lights, etc. We also will need to keep the lights from spilling onto the rear scenic projections.

34. Will you be contracting for any "ready-made" design solutions?

Yes

No

---

## Part 6 - Production Justification

35. Have you produced or been involved in a production of this play before?

Yes

No

36. If you have been involved in a previous production, what was your involvement?

37. Why is this script/production an effective choice for your organization right now?

We have two really strong female vocalists / actors who are seniors that we are wanting to highlight.

38. What are the challenges involved with producing this script/piece at your organization?

We have a fairly conservative community. Because of the movie and the Broadway show / national tour, the show has a reputation for being overtly sexual. Our direction vision will steer us away from these overtly sexual tones, but those who know the show could create some pushback.

39. Briefly describe how this proposed script/piece serves you as your culminating creative project for the MA Theatre Production.

This will be a challenging show to produce, but I am looking forward to using directing skills I have learned at CWU to employ creative elements in every facet of the show.

*Script*

The script has been removed due to copyright protection concerns.



Committee & Option Approval Form

GRADUATE COMMITTEE AND OPTION APPROVAL FORM  
CENTRAL WASHINGTON UNIVERSITY  
(Submit the original)

Received  
APR 18 2022

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the School of Graduate Studies in Barge 214.

Name: Sharon White Birth Date: [Redacted]  
Address: [Redacted] Student ID: [Redacted]  
Email: [Redacted]

Check option:  Written Exam\*  Project  Creative Project  Studio Project  Portfolio Review  Thesis (standard)  Thesis (journal-ready)

Indicate credits to be received for the thesis or option:

Course No.	Title	Credits
TH 700	Master's Thesis Project	4
Course No.	Title	Credits
MLA 9 <sup>th</sup> Edition	Style Manual for Thesis/Project	

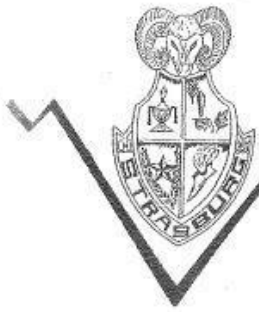
\*Students taking written exam option may omit items 1-5 below.

- Proposed Title (and title of targeted journal if appropriate):  
Direction of the Musical: Chicago (High School Edition)
- Purpose of Study:  
The direction of a production of Chicago: High School Edition fulfills the requirements for the Creative Project in the Theatre Production MA program.
- Scope of Study:  
Documentation of pre-production research and preparation of materials, the direction of the production (including casting and rehearsal of actors, coordinating technical elements, and preparing the Director's production book). Post-production evaluation and oral examination is beneficial to the student and theatre department.
- Procedure to be used:  
There are three 3 phases of the project: 1)Pre-production research and thesis: documentation using MLA formatting, 2) rehearsal and direction of the production, and 3)Post-production evaluation, documentation, and oral examination.
- Does the procedure involve collection of data obtained from  
Human Subjects (including use of surveys)?..... Yes\*\*  No X  
Use of Animals?..... Yes\*\*  No X

\*\* If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Emily Rollie [Redacted Signature] 3/30/2022  
Committee Chair (typed or printed) Committee Chair (signature) Date  
Christina Bamcar [Redacted Signature] 4/1/2022  
Committee Member (typed or printed) Committee Member (signature) Date  
Natashia Lindsey [Redacted Signature] 4/6/2022  
Committee Member (typed or printed) Committee Member (signature) Date  
Approved by: [Redacted Signature] Approved by [Redacted Signature] 5/4/2022  
Dept Chair/Designee\* (signature) Date Dean of Graduate Studies Date

\*In the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10 UPDATED:0417



***Strasburg High School***

250 Ram Drive

Strasburg, VA 22657

(540) 465-5195

March 22, 2022

To Whom It May Concern:

Ms. Sharon White has administrative approval to produce the musical Chicago on March 31, April 2, and April 3. I am aware that this production is part of her Master's Thesis Project for Central Washington University; she also has permission to use the facilities at Strasburg High School to complete this endeavor.

Sincerely,

[Redacted signature]

Melissa L Foltz  
Principal  
mlfoltz@shenandoah.k12.va.us

*Project Schedule*

This was the projected calendar. See the Appendix for the actual Full Rehearsal Calendar.

<b>Date</b>			
9/7/21 – 11/12/21			Work on Section 2
	Week Of:	9/7/21	Event & Conflict Framing Analysis / Action Analysis
		9/13/21	Given Circumstances as Noted in the Play
		9/20/21	Further Research on Given Circumstances
		9/27/21	Analysis of Dialogue
		10/4/21	Analysis of Dramatic Action
		10/11/21	Tempo & Tone
		10/18/21	Character Analysis
		10/25/21	Past Production Reviews Synthesis
		11/1/21	Playwright Bios
		11/8/21	Student Learning Goals
11/15/21	Mon.		Post Audition Flyers
11/30/21	Tues.	A Lunch	Informational Meeting / Hand out audition packets
11/30/21	Tues.	6:30 pm	Parent Informational Meeting
<del>12/7</del> <del>12/8/21</del> 11/30 – 12/1	Tues. – Wed.	3:30 – 6:00	Auditions
<del>12/9/21</del> 12/2	Thurs.	3:30 – 6	Callbacks (if needed)
12/10/21	Fri.	3:30 pm	Post Cast List
12/13 – 12/17/21	Mon. – Fri.	School Day	Hand out Scripts / Paperwork
1/10 – 2/24/22	Mon. – Thurs.	A Lunch	Vocal Rehearsals
1/16 – 3/13	Sun.	5:00 – 8:00p	Choreography Rehearsals
1/18 – 1/27/22	Mon. – Thurs.	3:30 – 5:30	Table Work / Stage Work / Physicality / Character Analysis
1/31 – 3/18/22	Mon. – Thurs.	3:30 – 5:30	Scene Rehearsals
3/21 – 3/24/22	Mon. – Thurs.	3:30 – 6:30	Tech Week
3/28 – 3/30 / 22	Mon. – Wed.	3:30 -?	Dress Rehearsals
3/31/22	Thurs.	6:30 pm	Opening Night
4/2/22	Sat.	6:30 pm	Performance
4/3/22	Sun.	3:00 pm	Closing Night

4/4/22	Mon.	3:30	Strike
4/11 – 14/22	Mon. – Thurs.		Self-evaluation
			Oral Defense
			Revisions

### *Play Synopsis*

Fame-seeking vaudeville opportunist Roxie Hart finds herself facing death row after killing her lover and trying to convince her husband to take the blame. Learning from Velma Kelly, a famed night-club performer-turned-murderess, and other women inmates at the Cook County Jail, Roxie manipulates her husband, her lawyer, and the media to gain a not-guilty verdict and the elusive fame she is pursuing while dodging the hangman’s noose.

### *Concept Statement*

The overall production metaphor for Strasburg High School’s production of *Chicago: High School Edition* is that of a 3-ring circus with numerous sideshow attractions, such as a magic show and various vaudeville performance acts. At a circus there is a bevy of activity and much to distract the attention. Consequently, performers dress in sequins and shiny fabrics and employ both volume and spectacle to draw the audience. What would be gaudy and ostentatious outside of the circus is *de rigueur* within the big top. The musical is all about controlling how a story is perceived through its performance presentation. Characters spin the story in multiple ways to garner distinct responses. The show demonstrates the fickleness of an audience (the public) and how the “razzle dazzle” often eclipses truth. By focusing on different characters’ stories and perspectives, we will invite the audience to consider multiple sides to truth and fame in a vaudeville-inspired atmosphere, while also highlighting the role of the media in the telling of

this story. The illumination and reflection of truth is important to the story and should be incorporated in costume choices, blocking and scenic decisions, textures and lighting, and acting portrayals. Use of extra lighting elements on stage reminiscent of vintage theatres as well as reflective materials such as sequins, beading, and mirrors in costuming and set décor will help to add these layers. Lyrical repetition is frequently used to create story in this show, and I would like to explore this motif both visually and thematically (the adage, “say something enough times and you believe it yourself” comes to mind).

### *Production Parameters*

Strasburg High School is the only high school in Strasburg, Virginia, which is nestled in the Shenandoah Valley in northwest Virginia. The community is rural, but due to rising housing costs in metropolitan Washington, DC, it is becoming a bedroom community for those willing to make the commute. The Strasburg community is very supportive of the various extra-curricular programs at SHS, but in particular there is strong support for athletics. The high school enrolls around 550 students; the senior classes for the last several years have had about 145 graduates. With several warehouses and factories in our area, a good percentage of Strasburg residents are blue-collar workers. Often, teenagers are expected to get jobs to either help with family expenses or at least pay their own way to some degree. Because of the strong community support for sports, coupled with the tendency for many students to need to work after school, it is often difficult to find students who can participate in theatre. However, our high school principal is very supportive of the theatre program, and she encourages coaches to find ways to work out a plan for the sharing of students with us.

I have directed the All-School Musical at Strasburg High School since my principal asked me to start it in 2017. As is indicated by the title, the All-School Musical seeks to involve all facets of school departments and the student body. Students who have no theatre experience are encouraged to participate and gain a little theatrical exposure. It is billed and promoted as being a fun way to become a part of a group while producing a show the community can enjoy and support. Likewise, I have also tried to get staff members from all areas involved in our production. The Ag / Shop teacher regularly helps us by having his students build set / prop pieces I design. The art teacher, along with her classes, has helped with creating props and painting scenes on flats. One of our school counselors, who has dance experience, has become our choreographer. Our vocal music teacher has become our music director, and a former theatre student, who is a college senior minoring in theatre, assists in numerous ways. In addition to my directing duties, I typically design the set, costume the cast, and handle ticket sales and promotions for the all-school show. Our band and orchestra teachers do not participate, so we always choose a show for which pre-recorded rehearsal and performance tracks are available.

One challenge I anticipate for the all-school musical this year is getting enough students to participate. With students having both virtual and hybrid experiences this last year, attendance was not required. Consequently, every extracurricular activity experienced a significant drop in participation. We are slated to be in-person for all five days each week this year, so I am hopeful that participation will have increased by the Spring semester. I do anticipate that name recognition and perception of our show (*Chicago: High School Edition*) will generate interest, and hopefully we will gain more students who will participate. Since the seniors of 2020 couldn't perform in their final show due to COVID, we invited them back to perform in the 2021 show, and a number of them did. This was a positive experience, and I expect to invite our alumni to

participate again this year. I am also hoping to recruit more underclassmen so that we can train some students and keep them for a few years. We lost a significant number of seasoned seniors in 2021, and our pool of experienced students is more shallow than normal.

I teach five sections of English 12 and one section of Introduction to the Theatre. The primary space I use for my Theatre class is the cafeteria stage, which connects to my classroom. Exactly as it sounds, it opens onto the cafeteria, and it is not unusual for me to find stray bits of food that are easy to throw, such as grapes, on the stage. Although the custodial staff cleans the cafeteria every day, they infrequently clean the stage; it is typically my students and I who sweep this space. This stage has an 18' wide proscenium with a rounded wooden apron with three steps encircling it. There are four ellipsoidal reflector spotlights in the cafeteria to light the apron, and the stage itself has 24 PAR cans. The sound system is non-functional. There is a front traveler scene curtain, but no curtains to separate the wings or backstage areas from the acting area. A few years ago, I purchased some metal conduit, asked our shop teacher to drill holes in the ends, and hung black sheets attached to the metal rods using curtain rings with clips to form rear and side curtains. When our librarian was getting rid of some bookcases a few years ago, I salvaged them, and they now form a storage area on the back wall of this space. I also store all large set pieces we use throughout the year in this space as it is close to my room, and I can keep a better eye on them there. This is the space where my one-act play team typically rehearses. The spring all-school musical rehearsals are held here while winter sports teams are still meeting and if necessary once spring sports start. I have found that it is important to be cooperative and flexible with other scheduling needs for various groups in the school. The cafeteria stage space is usually free for me to use, but athletic groups have team dinners on game days on the other side of the

cafeteria, so there is some noise and distraction. I tell my students that it is good practice to learn to project over the noise.

The other performance space in our school is in our auxiliary gym. Another, better gym was added to the school when it was remodeled in 1997. That is also the last time the lighting fixtures in our school were updated, so until 2021, both of our performance spaces had lighting control systems which used a 3 ½" floppy disk to program a light show. However, one silver-lining of COVID was that there were some extra funds available, and we were able to purchase a new ETC Element 2 Lighting Console, which allowed us to do more in the way of lighting effects for this year's musical. We did not have the funds to update our lighting fixtures, however, so we still have no colored lights unless we use gels. Using COVID funds, we were also able to purchase a very nice projector with an ultra-short throw lens. We hung a large screen in front of our back traveler and used scenic projections in our 2021 show. As this was a significant new acquisition in cost, my administrative team expects me to use this projector as much as possible, so I will be using scenic projections for my Thesis Show.

The stage in the auxiliary gym has a 32' wide proscenium opening, and it is 25' deep. The wings are 10' wide, and there is a narrow 2' crossover behind the back traveler. The grand drape is in decent shape, but the wing and back curtains all have dry rot and holes in them. I have pinned and taped them more times than I can count. The sound system, again, is non-functioning. The most challenging part about this space, however, is the access so many different people have to it. The P.E. classes use this space frequently, especially if the weather doesn't allow for going outside. Additionally, students are permitted to come to the old gym at lunch to either relax in the bleachers or play basketball or volleyball with their friends on the court. Many of them end up sitting on the "apron" (a 1' ledge bordering the stage), and consequently, nothing on the stage



ever feels safe. We purchased nine adjustable-height 4' x 8' platforms in 2019, which we can bring out of storage to create an apron or various adjustable acting spaces. The 12 ERS fixtures on the gym ceiling frequently bear the brunt of stray balls flying up and hitting them. There is no fly space available to work on these fixtures; when they need adjusting (which is before every performance), I must put in a work order for an electronic lift to be delivered to our school. I then must coordinate with our head custodian, and he adjusts the fixtures as I direct him.

The stage itself has 28 PAR cans hung from two electric battens, although not all are in working order. Extra baseball practice nets are stored on this stage, and our cheerleading team keeps their six large practice mats there when not in use. It is a matter of course that my students and I must clean up the trash we find on stage such as water bottles, candy wrappers, odd socks, and all sorts of other items at the start of rehearsals for each show. Another problematic aspect of this stage is that there is a storage closet which takes up all the wing space down stage left. It was clearly added after the stage was built. I have had more than one actor run straight into its wall when trying to exit the stage. The rehearsal availability for this stage is more restricted and is scheduled through our Athletic Director, although he does try to work with me to create a schedule that works for everyone. I do not have a technical theatre space to build or paint or accomplish any of the other myriad tasks needed to launch a production, so we have workdays on Saturdays and use the auxiliary gym floor as a work/painting area.

Our community is overall very supportive of our school and our students. However, they show their support through attendance at events, rather than the passing of higher tax rates to fund needed items for our schools. My current administrative team is also very supportive of our program. Five years ago, my principals started attending our One-Act Play competition at whatever school is hosting it (which has never happened in the past), and they also typically

cameo in our all-school musical. Although there are no funds set aside in our overall school budget specifically for theatre, my principal is often able to use some instructional funds to pay for needed items like rights to our spring musicals and set construction materials.

### *Evaluation of Play as a Production Vehicle*

*Chicago: High School Edition* is the right choice for our 2022 All-School musical for several reasons. Because we are still in a building phase for our theatre program, it was very important to select a show that would draw students who have not previously participated.

*Chicago* has a lot of name recognition, and it's also seen as being modern and edgy. However, the high school edition eliminates some of that edginess and overt sexuality that could have some pushback in a small, rural community. Although there are certainly some lead roles, this show also allows for various spotlights on multiple actors, which is always a consideration for me as I feel multiple spotlights help to build our program more effectively than simply focusing on one or two performers. I purposely look for ways that younger and newer performers can shine. I am also looking forward to highlighting the ways the media can manipulate audiences and influence decisions. In particular, the role of the media in how the public perceives issues has been highlighted in our society in recent years. Because "fake news" and "fact-checking" have become catch phrases, this idea of manipulating truth and audiences is a thematic element which I believe will resonate with participants and viewers alike. This show highlights the press and invites the audience to consider how much they are willing to really delve into the truth of a topic, or if they are simply more likely to take a story at face value as presented by the media.

The way that *Chicago* goes about addressing this issue of truth and perception is a concept with significance for many.

## ***Section 2 - Pre-Production Analysis***

### *Event and Conflict Framing Analysis*

*Chicago: High School Edition* opens with an announcement directly to the audience from a Master of Ceremonies, stating that “what you are about to see is a story of murder, greed, corruption, violence, exploitation, adultery, and treachery – all those things we all hold near and dear to our hearts” (Ebb and Fosse 1). That statement sets the stage for a vaudeville-type performance set in the Prohibition Era of 1920s Chicago. Each song presented comments on the action in snippets of storytelling reminiscent of vaudeville and variety shows. The protagonist of *Chicago: High School Edition* is Roxie Hart, a would-be vaudeville star who comes to see the murder of her boyfriend as an opportunity to become as famous as Velma Kelly, another entertainer murderer she meets in jail. Roxie’s journey from simplicity to manipulation starts with her heat-of-the-moment shooting of Fred Casely when he decides to end their affair. Roxie starts the show as a naïve, cheating housewife, but by the end of the show, she has learned the power of the press and how to manipulate the journalists who cover Chicago murders so that she can achieve the ends she desires – acquittal, but even more so, fame.



*Given Circumstances as Noted in the Play*

The script specifies that the musical is set in Chicago, Illinois, in the late 1920s. This simple designation indicates a host of historical and political information to be considered. The 1920s were the time of Prohibition, when alcohol sales were prohibited by the 18<sup>th</sup> Amendment. Despite Prohibition, the characters in the story make no secret of their consumption and association with alcohol. Velma Kelly sings about the gin being cold in her opening number (Kander and Ebb 1), several of the prisoners reference drinking alcohol in their monologues (13), and Billy Flynn mentions liquor in the backstory he spins with Roxie (27). While this is not the focus of the storyline, these casual references to alcohol and drinking indicate to the audience the total disregard the characters have for this law – and perhaps other laws by extension.

Another political element mentioned in the dialogue is a reference to the strong crime syndicate which began to flourish during this decade. Velma Kelly asks Mama Morton about getting her in touch with Big Jim Colosimo to help get her career revitalized once she gets out of jail. Colosimo was Al Capone's predecessor, and Chicago is known in general for having a strong criminal syndicate which began to flourish during the Prohibition Era (Binder and Lurigio 185). In the midst of this criminal context, the show introduces the idea of female violence against men – particularly, the “merry murderesses” of the Cook County Jail (Kander and Ebb 10). It is to this jail that Roxie Hart is sent after she murders her boyfriend when he tries to end their affair on Valentine's night. To protect his wife, Amos Hart originally claims he killed the “burglar”, but when he learns the murdered man is Fred Casely, who sold them their furniture, he realizes Roxie has been cheating on him and acknowledges the truth to the police. Roxie, an aspiring vaudeville singer, is placed in the same jail where notorious vaudeville star Velma Kelly is being held in preparation for her trial for the murder of her husband and sister. Along with

Kelly, there are five other women who are called the “merry murderesses”. These female inmates are overseen by Matron Mama Morton, who is in league with lawyer Billy Flynn to extort as much money as possible out of the defendants. Throughout the show, the mindset of most of the principal characters is that lying, cheating, and manipulation are all a matter of course and are nothing to be ashamed about as a life choice – as long as one can get away with it. Most of the action of the play takes place between February 14 and March 7, when Roxie’s trial concludes.

The majority of the characters in the show could be considered working class as all have to work for their money in one way or another. Amos Hart is a hard-working husband who spends long hours as a mechanic in a garage. Roxie testifies during her trial that she works in “that cheap Southside nightclub” (Ebb and Fosse 64). In Act 1, Scene 4, when wondering what kind of money she can make now that she is so well-known, Velma exclaims that the most she ever made was \$350 per week in her act with her sister (18). Clearly Billy Flynn is making a good bit of money working as an attorney, so he might be considered upper middle class, but Mary Sunshine and the rest of the journalists are all working to cover the Chicago-area news and fall within that working-class stratum. Matron Mama Morton is working as the warden of the female prisoners of Cook County Jail. We learn that Katalin Hunyak, the Hungarian prisoner who is ultimately hanged for the murder of her husband, is likely the lowest on the economic scale when Mama Morton comments that Velma Kelly pays her “five bucks a week [to make her bed], then I give the Hungarian fifty cents and she does it” (21). As the lowest-paid character, Hunyak is also the only one whose sentence is carried out during the show (58). Through this hanging, Kander and Ebb seem to be making a comment about the disparity of the treatment of immigrants who are unable to speak much English as well as the ways Hunyak’s identity as an

immigrant and woman render her more vulnerable to punishment, even if she is, as she asserts, not guilty.

While none of the characters appear to be actively religious, Roxie Hart does seem to have a Catholic background. In the “back-story” that Billy Flynn creates for her, he says she was educated at the Convent of the Sacred Heart (27). Roxie also begins to say a “Hail Mary” prayer when Officer Fogarty tells her she is likely to hang (9), and she also references “Jesus, Mary, and Joseph . . .” (20) when Velma tells her that telling the truth is a stupid idea for a defense. Whether this is a prayer or a swear or a fabrication to appeal to a larger sense of perceived propriety seems to be open to interpretation.

In the same back-story that Billy Flynn puts forth, Roxie says she came to Chicago in 1920 but doesn’t remember how old she was. Billy is trying to garner sympathy for Roxie, in part by highlighting her youth, which is tied to assumptions of beauty, both of which also seem to be privileged in the social world of the play. It could be assumed that she is in her mid-20s. Velma Kelly is likely a little older than Roxie; certainly, she is more street smart as she is not portrayed as being quite so naïve as Roxie is at the beginning of the show, and naiveté is often associated with youth in the world of the play. Roxie also is described as an attractive woman, which is part of what Billy Flynn uses to help gain her some sympathy in the press.

The musical’s portrayal of women and the roles they fulfill is both stereotypical and complicated. Two of the three principal characters are powerful women who might need each other but don’t really need the men in their lives, although they use them when convenient. Roxie and Velma both pander to Billy Flynn because it suits their purposes, but his exit music plays before the end of the show (73), and Roxie and Velma never miss him or mention him in



their thanks to their audience as Act Two is closing. As the final scene concludes, Roxie and Velma's lyrics reprise Velma's song opening the show by singing, "No, I'm no one's wife, / but, oh, I love my life" (76). This bold statement about not being a wife and loving it directly attacks the common assumption that marriage was a woman's ultimate goal and the pinnacle of her happiness. While Billy Flynn tries to portray Roxie to the press as stereotypically and femininely naïve and innocent in "We Both Reached for the Gun" (28), Roxie's monologue before her eponymous song serves to showcase a deeper, more humane side. When Roxie admits to being "older than I ever intended to be", she references the idea that women are in their prime when they are young. When she tells the audience that to Amos, she's "always a kid" (34), she falls somewhere between the young innocent and the older, used-up, worldly woman that is often the dichotomy. As Samantha Lampe notes in her article regarding the female persona in 1970s musical theatre, "Roxie reflects the requests of contemporary women to display their gender as something beyond the perceived dichotomy of Madonna or whore" (Lampe 327). Indeed, although Roxie is clearly cheating on her husband, Amos is shown to be such a dunce that the audience at least partly understands why Roxie croons, "Lord knows he ain't got the smarts" (Kander and Ebb 7). However, considering Roxie's killing and lying, by the end of the show it is Amos for whom the audience feels more sympathy.

The ensemble members garner sympathy for various characters, as well as advance the story, through the use of newspaper headlines which they announce periodically. Mary Sunshine, as the lead journalist Billy is trying to influence, is empathetic toward the plight of the female prisoners and easily manipulated. She falls right in with Billy's story when he explains (through his manipulation of Roxie as his ventriloquist's dummy) that Fred Casely and Roxie Hart "both reached for the gun" (Fosse and Ebb 27).

Although the master manipulator is Mr. Billy Flynn, almost every character is shown to be dishonest and manipulative in some way. Velma Kelly plans how she will manipulate the outcome of her trial by plotting how she can most sympathetically portray herself while on the witness stand. Roxie Hart manipulates the press's attention by claiming to be pregnant when their interest starts to turn elsewhere. Mama Morton manipulates her inmates, allowing them access to phone calls and defense attorneys when they can give her the requisite payment. Even the Master of Ceremonies manipulates the audience by putting a personal spin on the introduction of each new "act", thereby instructing the audience how to view the subsequent action.

Two characters, Amos Hart and Katalin Hunyak, gain sympathy from the audience because it seems they are being manipulated to benefit the other characters' nefarious ends. Amos does lie to the police about who killed Fred Casely, but lying seems an uncomfortable act for him. He repeats himself in numerous instances during his story to the police, almost as if he is trying to convince himself, first, before he can hope for the police to believe him (8). Billy manipulates Amos in multiple scenes. He makes a specific point of calling Amos a liar, even though almost everyone is lying about something. He manipulates Amos into filing for divorce against Roxie so that she will appear as the spouse who was jilted and be more sympathetic in her trial (53). Further, Hunyak becomes the first female to be hanged at the Cook County Jail in forty-seven years (20). The only thing in English which Hunyak can say is "not guilty". This lack of ability to communicate, combined with the way that Mama Morton takes advantage of her by having her make Velma Kelly's bed for fifty cents a week (although Mama Morton makes five dollars off of the labor), garners audience sympathy as it is clear Hunyak is being manipulated but lacks the social power to do anything about it (51). It also seems possible that Katalin is

innocent of her husband's murder, although, again, she can't express that since she doesn't speak English beyond her repetition of "not guilty". Amos and Katalin provide a necessary polarity for the corruption that the show emphasizes and satirizes.

#### *Further Research on Given Circumstances*

*Chicago* was originally written as a play and debuted on Broadway in 1926, running for 172 performances. It was written by a journalist who worked for the *Chicago Tribune*, Maurine Dallas Watkins, and was taken from real-life stories of high-profile crimes in Chicago. Watkins created the character of Roxie Hart from Beulah Annan, who was accused of shooting and killing her lover "because he wanted to break off their affair" (Winkler 8). Belva Gaertner "served as a loose prototype for Velma, a 'stylish divorcee,' also awaiting trial for murder" (Winkler 8). According to Douglas Perry, author of *The Girls of Murder City*, Maurine Watkins wanted to create in her play a "deeply cynical satire of the celebrity mania that she saw as the dominant feature of twentieth-century urban life" (Perry 225). Perry goes on to acknowledge that Watkins likened the wildly popular trials to a "circus atmosphere . . . a grand and gorgeous show" (Perry 226-227). Both Watkins' play and the musical highlight the corruption in the justice system and poke fun at the idea of celebrity criminals. In 1927, the play was made into a silent movie of the same title, and then in 1942, the movie was remade into *Roxie Hart* and starred Ginger Rogers. Bob Fosse began seeking permission to remake the play into a musical adaptation in the 1960s, but it was only after Watkins died that Fosse obtained permission from her estate to go ahead with the project. The musical premiered on Broadway on June 3, 1975 and ran for a total of 936 performances under the original title of *Chicago: A Musical Vaudeville* (Fosse and Ebb).

This original title of the musical is of note as it clues the audience in as to the format of the show. The Master of Ceremonies introduces each new scene and song in much the same way that a vaudeville show emcee would introduce each new performance or act. As such, the format of the musical lends itself to the Variety Theatre that Marinetti called the “synthesis of everything that humanity has up to now refined in its nerves to divert itself by laughing at material and moral grief” (Gerould 422). That “moral grief” comes into play, particularly, in the way that audiences received the various versions of this story. Critic Martin Knelman opens his review of the 1996 *Chicago* Broadway revival by noting, “In June 1975, when the musical *Chicago* opened on Broadway, neither the critics nor the public were ready to embrace it.” He goes on to explain how the country was still processing the Watergate scandal and the failed war efforts in Vietnam: “A lot of people weren’t prepared for a musical that presented the art of getting away with murder – and thereby achieving stardom – as the epitome of glorious American know-how. They are now” (Knelman).

This vaudeville performance act format also definitely uses Brechtian ideas by exposing the mechanics of the production. The simple opening comment of “5, 6, 7, 8” (1) to start the show gives the sense that the audience is viewing a rehearsal, or some part that is not meant for the actual performance. Various narrators also repeatedly break the fourth wall. Billy Flynn, Matron “Mama” Morton, and the Master of Ceremonies all introduce acts with a description that often includes some element that instructs the audience how to view the upcoming performance. For example, when Roxie is trying to persuade Amos to commit to getting \$5,000 for Billy Flynn so that he will take her case, the Master of Ceremonies introduces the vignette with the simple phrase, “Ladies and Gentlemen, a tap dance” (Fosse and Ebb 22). This statement has a wealth of connotation underlying it, referring to the second definition of the phrase which *Merriam-*

*Webster* says is especially “an action or discourse intended to rationalize or distract” (“Tap Dance”). These narrators present each new performance act in language which asks the audience to see the story through the narrator’s own perspective, thus referencing the Brechtian idea of “Epic Form” where the action forces the spectator “to consider other possibilities and to judge between them” (Carlson 383). The goal of Brecht’s theatre was “educative, to expose the hidden contradictions within [that] society” (384). In their writing of *Chicago*, Fosse and Ebb embraced many of these ideas which Brecht explored. Perhaps the most notable of these is the way that the audience is alienated from the characters because of their unapologetic amorality. Indeed, while Roxie Hart is the protagonist, she merely serves to highlight the greed and corruption which permeate 1920s Chicago politics and society. Kander and Ebb do not ask their audience to *like* Roxie; instead, they seem to hope that the audience will see some similarities to her situation and the American political situation – another Brechtian device.

That political situation is one which audiences today will find familiar. Writing for *Forbes* online in 2021, author Andy Meek reported on the annual Edelman trust barometer and noted that for the first time, “fewer than half of all Americans acknowledge any kind of trust in the mainstream media” (Meek). He explained that, according to the survey, a majority of Americans believe that journalists are “purposely trying to mislead people by saying things they know are false or gross exaggerations” (Meek). This mistrust, while not new, seems to be at an all-time high, and the role of the press in *Chicago* speaks directly to that climate. The way the press wields its power to manipulate its audience is shown clearly, and it is easy for a discerning viewer to draw the parallels the authors probably intended.

The ways that those in power control those who don’t have power is highlighted most effectively in the side story of Katalin Hunyak, whose hanging finally convinces Roxie to

cooperate fully with Billy Flynn. The character makes an impassioned plea in her monologue during “Cell Block Tango”, but the only thing she can speak in English is “not guilty” and “Uncle Sam”. The translation of her Hungarian is heartbreaking: “How did I find myself here? They say my famous lover (neighbor?) held down my husband and I cut his head off. But it’s not true. I am innocent. I don’t know why Uncle Sam says I did it. I tried to explain at the police station, but they didn’t understand” (Ferri). Her statement has the ring of truth to it that contrasts with the other prisoners’ monologues. She is *not* claiming that “he had it coming” like the other prisoners are (Kander and Ebb 14). Even though the majority of the audience probably cannot understand Hunyak’s monologue, the actor’s delivery of those lines should be such that her innocence is communicated, nonetheless.

The hanging of Katalin Hunyak onstage is a deliberate choice which emphasizes the lack of justice she receives because she cannot speak English. Hunyak’s character is likely based on the real prisoner Sabella Nitti, who was sentenced to hang in Chicago in 1923 for murdering her husband. Nitti understood very little English; instead, she spoke an Italian dialect called Barese, and freelance journalist Emilie Le Beau Lucchesi writes about Nitti in her book *Ugly Prey*. In a review of that book, Evan Garcia explains that Nitti was “unkempt, physically hardened by years of farm labor. Reporters took note of her appearance and poor dress, which played no small role in the proceedings” [of her hanging] (Garcia). This description contrasts with Beulah Annan and Belva Gaertner, women who were accused of murdering their lovers but who were easily acquitted. These women, who served as the inspiration for Roxie Hart and Velma Kelly, were both described as attractive. Annan was described by then-journalist Maurine Watkins as “the prettiest woman ever accused or murder in Chicago” and Gaertner was termed “Cook County’s most stylish defendant” (Winkler 8). Lucchesi makes the point in an interview about her book

*Ugly Prey* that there was a spate of women murderers who would charm their way into acquittal. In Nitti, the jury finally found a woman they could convict. “She had very haggard manners. She grunted. She was considered very foreign. They were able to use that to convince the jury that she was guilty” (Garcia). Cook County discontinued hanging in 1927, replacing the gallows for the electric chair. Author Kari Lydersen makes the point that hanging is a much more public event, and while very uncommon, hanging is currently still legal in both Washington state and New Hampshire as an alternative to lethal injection (Lydersen). When Kander and Ebb place Hunyak in the gallows, it is meant to be a shocking and uncomfortable viewing act. The script even labels the scene as “Hungarian Hanging”, which underscores the fact that it is not an American who is being hanged, even though it is a woman (58). Hunyak is hanged because she cannot explain her innocence and, at the bottom of the economic ladder, lacks the social power to do anything about the way that those who are in power manipulate her for their own ends.

### *Analysis of Dialogue*

The dialogue and lyrics in *Chicago* have been crafted to convey a sense of the 1920s era with its slang and cadences. This dialogue has several important elements to note: the use of repetition in phrases, the narrative diction employed, the revelation of character and class through word choice, and the advancement of the variety show framing format through the patterns and structures of the songs.

One important way which dialogue is used in *Chicago* is to convey a sense of the historical era, to individualize character, and to communicate social class. The opening song, “And All That Jazz” is heavy on historical references, serving to firmly set the show within the

1920s era of flappers and prohibition and excess. Talk of “rouging knees” and “rolling stockings down” (Kander and Ebb 1) is a decided acknowledgment of the 1920s flapper who was pushing boundaries, particularly regarding gender roles and sexuality. The show portrays strong, sexy females who aren’t at all domestic and are unafraid to push back against their stereotypical place in 1920s society. As Velma Kelly sings the lead, her lyrics direct the ensemble to “Find a flask, / We’re playing fast and loose” (3). These lyrics fall in the script immediately after Fred Casely asks Roxie Hart if her husband is at home. It is interesting to note that Velma Kelly responds to this question, rather than Roxie Hart (to whom the question is posed): “No, her husband is not at home” (3). This dialogue between Fred Casely, a character in the scenic couple, and Velma Kelly, who is clearly performing a number for an audience, melds the two worlds into a vaudeville-type performance that simultaneously tells a story and asks the audience to play along – to suspend their disbelief – even though almost every character will be proven unreliable and unbelievable.

“And All That Jazz” goes on to make more historically specific references to “Lucky Lindy” (Charles Lindbergh, who completed the first solo transatlantic flight in 1927) and “Father Dip” (most likely Louis Armstrong, a famous jazz trumpeter who came into prominence in the 1920s). There is also plenty of 1920s slang scattered throughout the song’s lyrics such as Skidoo (“from the phrase 23 skidoo, meaning to leave in a hurry”), Hotcha (“a word popular in the era to indicate delight”), and Whoopee Spot (“a place to have fun, with sex usually implied”) (Fitzpatrick and Meyer). It is also during this opening number that the audience is a witness to Roxie Hart’s murder of Fred Casely; after he indicates that he is ending their affair, she replies, “Nobody walks out on me” (5). Harper’s etymology dictionary indicates that the phrase “walk



out” originated around 1913. Roxie uses what might have been considered a hot new phrase, but it is her casual comment, “Oh, I gotta pee,” after Fred dies that demonstrates she is a working, middle class girl with her patterns of speech (6). This raw and unexpected response to what she has just done is quite telling as to Roxie’s character. There is no sense of elegance, of pretensions to a higher social sphere, and the use of “gotta” versus “have to” is a clever way to convey that idea in a subtle way. This idea of Roxie being working class and perhaps not as educated are repeatedly reinforced by diction choices. One such example is when Roxie uses words and phrases such as “wanna”, “gonna”, “Ya”, and especially when she expresses the idea that opportunity has not passed her by: “Oh, but it ain’t. Oh no, no, no, but it ain’t” (34).

Another subtlety in the dialogue and lyrics is the use of repetition. While writing for *Consciousness and Cognition*, Newman et al note that the “mere repetition of information can systematically bias people to believe that information is true.” This phenomenon is known as the illusory truth effect, and the article goes on to state that “repetition-based illusory truth effect is robust, holding across a variety of domains and despite having general knowledge about a claim, and occurring even when other more probative information is available” (Newman et al). These ideas about repetition convincing and making permanent impressions, particularly on an audience, which then lead to the establishment of core beliefs, seems to have been espoused by all three of *Chicago*’s authors – John Kander, Bob Fosse, and Fred Ebb – in both book, lyrics, and musical motifs. The earliest use of repetition in the dialogue is when Amos Hart is asked to sign his false police statement, and he says, “Freely and gladly. Freely and gladly” (6). Clearly, as the story progresses and the audience learns that Amos is taking the blame for killing Casely, Amos is not confessing either freely *or* gladly, and the use of repetition serves to highlight that probability. In the same scene, Amos goes on to repeat his conjectures about what could have

happened. “I mean supposin’, just supposin’, he had violated her or somethin’ . . . you know what I mean . . . violated?” (8). As Amos speaks, he reveals to his audience that he is a cuckold, a “dupe” – his wife *has* been “violated”, albeit with her consent, and it seems that Amos might be suspicious of the facts of his case as he discusses his suppositions with the police. This early use of repetition in the show from Amos, a character who is clearly lying about what has just happened, also serves as a basis for using the technique of repetition to serve as the means to establish a “fact” which stems from a lie.

The repetition device continues throughout both acts. In the next musical number, “Cell Block Tango”, the women prisoners of the Cook County Jail begin by uttering mostly onomatopoeic phrases such as “Pop” and “Squish” in a gradually increasing tempo. This initial repetition works to create a sensory experience that highlights the darkness of the repetitive satirical claim used in the chorus, “He had it comin’”, which refers to the murders of each of the women’s significant other (11). There are other examples of repetition in the show serving to morph a lie into truth as well. In the song “All I Care About is Love” which introduces attorney Billy Flynn, he makes the outrageous claim that he doesn’t care about money at all – all he cares about is love. In fact, the chorus does not contain many other words besides that repeated claim, “All I care about is love” (24). A few scenes later, Billy manipulates the press when he spins the story of Roxie murdering Fred Casely so that the gathered reporters are convinced that Roxie shot Casely in self-defense. Billy incorporates more repetition in this song than probably anywhere else in the show.

OH YES, OH YES, OH YES, WE BOTH,  
OH YES, WE BOTH REACHED FOR  
THE GUN, THE GUN, THE GUN, THE GUN,

OH YES, WE BOTH REACHED FOR THE GUN,  
FOR THE GUN. (30)

The repetition in this number also serves to shift focus from Roxie, the murderer, to “the gun” – an object which could be blamed for the events of that fateful night instead of putting the blame on Roxie. At the height of the frenzied claims in conclusion of the song, the phrase “the gun” is repeated by Billy and the reporters a total of thirty-four times, with very little other words or phrases interspersed. Finally, at the beginning of Act Two, Roxie sings “Me and My Baby” and repeats variations of the phrase “My Little Baby” eight times as the song concludes, even though she is singing about a non-existent pregnancy (51). Since the truth is so fluid in this musical, the authors use repetition to make that truth which Roxie and others are trying to purport more believable to anyone within earshot.

Along with historical significance and repetition, dialogue and lyrics also serve to narrate events so that the audience views truth as indefinite rather than absolute. This narrative goes hand-in-hand with developing the variety-show format. For example, as the show opens, after the Master of Ceremonies announces the story of “murder, greed, corruption, violence, exploitation, adultery and treachery – all those things we all hold near and dear to our hearts” he proceeds directly into a “5,6,7,8”, an allusion to what performers often say when rehearsing the start of a number (1). This allusion helps to reinforce the performance aspect of the whole show. As performances naturally create their own viewpoint for a story, this format reinforces the idea of casual, dispensable truth. This view of the truth allows the storytellers to manipulate the audience into seeing the story from a different lens than that of an objective truth and heightens the idea that everyone is always performing, all the time. For example, the emcee announces Velma Kelly and Roxie Hart’s duet, “My Own Best Friend” by describing it as being “a song of

unrelenting determination and unmitigated ego” (44). Clearly, this statement is an opinion, but most of those same narrative statements could also be seen as the only part of the show which does present “the truth” in an objective way with which the audience would agree.

It is the dialogue and lyrics of “Razzle Dazzle” which encapsulate the idea of the entire show best. At the beginning of the number Roxie has just admitted to Billy that she is scared after witnessing Katalin Hunyak’s hanging. Billy Flynn confidently assures her, “You got nothing to worry about. It’s all a circus, kid. A three-ring circus. These trials – the whole world – all show business” (59). Flynn then goes on to lyrically question, “How can they see with sequins in their eyes?” and proposes the solution, “Razzle Dazzle ‘em, and they’ll never catch wise” (59). The song cleverly uses alliteration to explain how the “flim flam flummox” will “fool and fracture ‘em” and then asks the hypothetical question, “How can they hear the truth above the roar?” (59). Later in the song, the ensemble promises the audience, “When you’re in trouble, go into your dance. Though you are stiffer than a girder, they’ll let ya get away with murder” (60). By the end of the song, Billy and the ensemble have assured Roxie that as “Long as you keep ‘em way off balance, how can they spot ya got no talents?” (61). This song segues the story straight into the climax of the courtroom scene, which is the actual three-ring circus in the show, but the words of the song effectively set up the idea that the trial will be at best a performance with many distractions.

*Analysis of Dramatic Action, Tempos, and Tone*

Act Two, Scene 1

Beat	Title	Action	Tone	Tempo
1	Why Didn't I think of that?	Velma welcomes Roxie preens	Cynical, Sarcastic	Slow, Deliberate
2	Anything for the Press	Roxie celebrates Velma heckles	Chipper, Celebratory	Leisurely, then brightly marching
3	The Poor Child!	Mary Sunshine commiserates	Sympathetic, Ambivalent, Insistent	Insistent, Driving
4	It's Brilliant!	Mama muses Billy plots Amos brags	Bragging, Heralding	Brightly, Determined
5	Story of My Life	Amos wallows	Hesitant	Tentative
6	Noticing	Amos begins	Quietly observant, resigned	Slowly, hesitantly
7	Never Know I'm There	Amos proclaims	Proclamatory	Painfully building
8	Due Dates	Billy condescends, Amos realizes	Puzzled, Fake friendliness	Deliberate
9	A Little Thing Like That	Billy dismisses Amos agonizes	Angry, dismissive	Driving, purposeful
10	Invisibility	Amos embraces his pain	Proclamatory, then resigned	Moderately plodding

Scene 2

Beat	Title	Action	Tone	Tempo
11	Trial Dates	Velma Plans, Billy Avoids	Businesslike	Up, Bright
12	Velma Turns It On	Velma entices	Hopeful, cajoling	Brightly
13	Slumping	Velma calculates	Calculating	Determined
14	A Teeny Bit of Criticism	Roxie criticizes	Jarring	Deliberate
15	Not Hurt	Velma shakes it off	Plotting	Brightly
16	Overconfidence	Roxie complains Billy scolds	Scolding, Mocking	Building
17	That's Chicago	Billy reprimands Hunyak resists	Sobering, heart wrenching	Rolling
18	Reversals	Roxie cooperates Billy reassures	Conciliatory	Slowly, tentatively

19	The Ringmaster	Billy beguiles	Encouraging, instructive, flippant	Moderately, Laid-Back
20	Truth Above the Roar	Billy & Ensemble Dazzle	Flippant	Easily
21	Just a Bagel	Billy Goads	Condescending	Brightly
22	The Big Bamboozler	Ensemble instructs	Explanatory	Brightly
23	Double Whammy	Billy & Ensemble proclaim	Proclamatory, echoing	Brightly

### Scene 3

Beat	Title	Action	Tone	Tempo
24	Presenting Justice	Court officials peacock	Proclamatory	Deliberate
25	Take the Witness	Harrison Patronizes Amos Affirms	Dismissive	Quickly, Superficially
26	Step Down Daddy	Billy manipulates Amos Recounts	Conversational, Triumphant	Slowly, deliberately
27	Roxie to the Stand	Roxie entices	Justifying, falsely repentant	Swaying, Jazzy
28	Fat Chance	Roxie Beseches Amos Tolerates	Pleading	Steadily Building
29	Guilty or Not?	Roxie Performs	Sobbing, recovering	Brightly
30	Recollections	Roxie Recollects, Billy Questions	Explanatory	Building
31	Error of My Ways	Fred Questions Roxie Shuns	Scolding, celebratory	Consistent
32	You're mine!	Fred Threatens Roxie Despairs	Threatening	Driving
33	The Gun Between Us	Roxie & Fred enact Roxie celebrates	Explanatory Triumphant	Alternating, frenzied
34	That Funny Look	Fred Threatens Roxie Convinces	Threatening Insistent	Driving
35	Saving Baby	Roxie defends Billy Reveals	Questioning, Threatening, Pleading	Moderately

Scene 4

Beat	Title	Action	Tone	Tempo
36	Rhinestone Buckles	Mary Sunshine Reports Velma Scrutinizes Mama Overlooks	Reporting Disgusted Calm	Deliberately
37	We Find the Defendant . . .	Mary Sunshine Reports Billy Preaches	Confident	Swelling
38	What a Story!	Reporter Gossips	Gossipy	Hurried
39	Don't You Want My Picture?	Roxie Wails & Rails Billy Denigrates	Despondent, Sarcastic	Moderately
40	I Still Love You	Amos Affirms Roxie Ignores	Pleading, Depressed	Slowly
41	Realization	Roxie Reflects	Questioning, Accepting	Slowly Building
42	Recovery	M.C. Proclaims Roxie & Velma Deflect	Cynically resigned	Grandly swelling
43	God Bless America!	Velma & Roxie Celebrate	Appealing, Reminiscent	Brightly, Up

*Character Analysis of Principal Characters*

- Roxie Hart – What Roxie wants more than anything else is to be a star and “somebody everyone knows” (35). Roxie admits in her monologue before her song “Roxie” that she has always wanted to have her name in the papers. She mentions a time when she was dating a bootlegger and was mentioned in the papers as a chorus girl and notes with pride, “That was me” (34). Roxie works at a place she describes as a “cheap, southside nightclub”, but all her life she has wanted to be a dancer in her own vaudeville act. This desire is highlighted when she turns down Velma Kelly’s offer to enter a duo act by saying, “I’m a star – I’m a big star *single*” (41). Roxie doesn’t care that her husband, Amos, loves her and is willing to overlook her infidelity so that they can be a family; instead, even amid a likely possibility of being hanged for shooting Fred Casely, which

Sergeant Fogarty tells her is a “pretty cold-blooded murder” (9), she is ultra-focused on how she is going to achieve that stardom. Roxie’s original plan to “just tell [the jury] the truth” (20) quickly changes. Roxie does begin the show as childish and innocent, but it doesn’t take her long to lose that naiveté and to learn how to manipulate the press so that she can get the publicity she craves. She fakes a pregnancy and conveniently spins the facts of her case in her favor while she is on the witness stand in court. Roxie also ends up using many of the same tactics Velma Kelly plans to use when she is on the witness stand (“When Velma Takes the Stand”), even though at the time Roxie tells Velma, “It stinks” (56). When she is found innocent at the end of her trial, Roxie is narcissistic enough to be only upset that none of the reporters want to take her picture before they are off to cover a new story. By the end of the show, Roxie has had to come to terms with being in a double act, but she finally has a show at the famous McVicker’s Theater and is taking full advantage of the notoriety she gained when she shot her lover.

- Velma Kelly – Velma is tough and self-confident. As the show opens, she is known for being the vaudeville performer who killed her husband and her sister for cheating on her together. She is clearly the “alpha” in the female section of the Cook County Jail. She has no trouble telling the newcomer, Roxie Hart, to “get out of my chair”, and when Roxie asks for advice about her case, Velma baldly states, “Look, I don’t give no advice. And I don’t take no advice. You’re a perfect stranger to me and let’s keep it that way” (19). Later, Matron Mama Morton confides to Roxie that Velma “wears nothing but Black Narcissus perfume and never makes her own bed. I take care of that for her” (21). Self-described perfumaniac Barbara Herman personifies Black Narcissus perfume when she states that “she is . . . beautiful and dangerous, a femme fatale only in it for herself even



though she gussies herself up to lure you in” (Herman). Velma’s signature perfume description also aptly describes Velma Kelly herself. However, when Velma realizes that the publicity she needs is sliding out of her grasp, she tries to capitalize on the publicity the newest murderess, Roxie, is gaining by suggesting that they team up for a double act. This suggestion is totally out of character for Velma, and Matron Mama Morton highlights that fact when she prefaces Velma’s song, “I Can’t Do It Alone” with the editorial announcement, “Ladies and gentlemen, Velma Kelly, in an act of desperation” (39). As the show progresses, Velma realizes that Roxie continues to out-manuever her as she fakes a pregnancy and wears the silver shoes with rhinestone buckles to court that Velma so painstakingly planned. Both Velma and Roxie recognize that “I Am My Own Best Friend”, and as they sing this number, they are clearly aligning in values with each other, albeit unwillingly: “Trusting to luck, that’s only for fools, I play in a game, where I make the rules, and rule number one, from here to the end, is I am my own best friend” (45). Velma differs from Roxie in that, although she is independent and doesn’t want to partner with Roxie, she also has enough acumen to realize that, at least for a time, their paths must coincide as they ride the wave of publicity swelling from these “two scintillating sinners” forming a double act (75).

- Billy Flynn – Billy is charming and affable but also ruthless and calculating. He has a price, and he is not willing to work for a cent less. Billy understands the important role the press plays in the court of public opinion, and he cultivates friendships with those members of the press who he feels he can most easily sway, such as Mary Sunshine. Billy is also quick to see the advantages of a situation and to capitalize on those advantages. When Roxie announces she is pregnant, he immediately takes charge, declaring, “I want

the best doctor in the city for my poor client. Somebody pick that poor girl up” (47), even though he has sidelined both Velma and Roxie only a few pages earlier when Kitty, the pineapple heiress, becomes the most recent news sensation when she kills her boyfriend and his mistress (43). Billy is king of the courtroom, and he realizes that if he can only “Razzle Dazzle” the judge and the jury enough, then he can get his client acquitted of whatever charges might be levied against her. He proudly proclaims, “Long as you keep ‘em way off balance, how can they spot ya got not talents?” (61). Despite all of Billy’s posturing and preening, though, he does perceive issues with a stark clarity. He does his homework and knows when Amos Hart is lying to him about Roxie’s father promising to send money. He also tells Roxie as she is riding the success of her bid for publicity by announcing her pregnancy that, “You’re a phony celebrity kid. In a couple of weeks, nobody’ll even know who you are. That’s Chicago” (58). Billy’s main strength is that he recognizes precisely how long the publicity from an event can last, and he knows when to call for his “exit music, please” as he rides that wave of success out of the courtroom (73).

- Amos Hart – Amos Hart’s chief attribute and downfall is that he loves his wife, Roxie. He loves her despite her cheating ways, and he loves her even though he knows, deep down, that to her he is truly the invisible “Mr. Cellophane”. Amos works long hours and could be called to task for neglecting his wife, particularly on Valentine’s night (the night she shoots Fred Casely after they’ve been out on the town and then return to her place). Amos is easily manipulated – Roxie manages to persuade him to get the \$5,000 she needs to hire Billy Flynn. She also persuades him to take the blame for shooting Fred Casely. Amos is willing to lie to the police and to Billy Flynn if it will only help Roxie. When

Billy suggests to Amos that he should seek a divorce from Roxie since the baby she is claiming definitely couldn't be his child, Amos immediately hits on that suggestion as the answer, and seems honestly puzzled later on the witness stand when Billy Flynn seems to have had a reversal of this idea: "Did you even bother to ask if you were the father? . . . Just jumped to a conclusion? Do you call that playing square?" (63). After Roxie is acquitted and Amos approaches her to tell her he loves her and still wants to be a family, Roxie is so caught up in the trial results that she never even hears Amos's declarations of love and devotion. After all, it is what she expects to hear from him. Amos sees himself as that invisible, inconsequential personage he sings about in his signature song, "Mr. Cellophane", and therefore everyone else does, too.

- Matron "Mama" Morton – Mama is maternal yet tough. She is the warden of the female prisoners at Chicago's Cook County Jail, and she has a system worked out to where anyone who is willing to scratch her back gets their back scratched, too. Mama seems to run a friendly, easy-going ship – she refers to the inmates as the "chickies in my pen" (17) – but make no mistake, she is in control of what happens in her jail. She allows phone calls only when she has been paid, and she has no hesitation in taking money off one prisoner for the work of another one. She tells Roxie that Velma Kelly never makes her own bed. "Velma pays me five bucks a week, then I give the Hungarian fifty cents, and she does it" (21). Mama is the gateway of information in her jail, and as such, Billy Flynn understands that he must cultivate a relationship with her to get the press the story he wants them to hear. Mama also understands the value of publicity, and she juggles the cases of her prisoners based on what kind of bribes they can bring her. She tells Velma Kelly, "You took care of Mama and Mama took care of you. I talked to Flynn. He set

your trial date for March the 5<sup>th</sup>, March 7<sup>th</sup> you'll be acquitted. And March 8<sup>th</sup> – do you know what Mama's gonna do for you? She's gonna start you on a vaudeville tour” (18). However, she later tells Velma, “Well, your name hasn't been in the papers for a long time. I been getting calls from the boys at William Morris all day. ‘We've lost interest.’ ‘We don't want her.’ ‘She's washed up.’ ‘She's a bum.’ Do you know how it hurts Mama to hear that about someone she cares for?” (39). Mama is a constant in the show – she is there for her girls when things go well, but she is also there to commiserate with them, at least superficially, when the tables turn, as when she listens to coverage of Roxie's trial with Velma and reminds her when Velma is upset about Roxie stealing her silver shoes with rhinestone buckles that she “shouldn't have left ‘em layin' around” (71).

### *Past Production Reviews*

There is a dearth of more-than-superficial reviews of performances of *Chicago: High School Edition*, which is probably because most reviewers don't feel comfortable being very critical of a high school performance. According to the rights-holder, Concord Theatricals, the changes made to the show to create the “Teen Edition” were the “removal of adult language and overtly sexual references, removal of the songs “Class” and “A Bit of Good”, and transposing keys to better accommodate teen voices” (Concord). Therefore, it seems reasonable that reviews of both the original 1975 *Chicago* musical as well as the 1996 revival production could offer some insight into important areas of the work to consider.

One such area that reviews illuminate about the original production is the choreography. In *Big Deal: Bob Fosse and Dance in the American Musical*, author Kevin Winkler analyzes in

his “Keep it Hot” chapter the differences between the original Fosse choreography from the 1975 performances versus the Ann Reinking choreography in the revival performances. Winkler finds Reinking’s choreography to be timeless and respectful of Fosse, yet it is the stage pictures that Fosse achieved, as well as the way he achieved transitions “from one striking image to another, snapping the dancers into place with an easy inevitability” that was unparalleled (199). Writing for *Saturday Night*, reviewer Martin Knelman takes a slightly less critical approach to Reinking’s choreography, opining that she “staged the dances in homage to Fosse while adapting his trademark angular style to the concert format . . . the effect is to make the audience feel that the usual artifice of Broadway extravaganza has been bulldozed away.” Walter Bobbie, current director of the Broadway-running show, notes that *Chicago* has “turned into the legacy of Ann Reinking. She really carried the legacy of Fosse’s choreography through to this production, which sort of sharpened the aesthetic of his work” (Ramirez).

Other noteworthy elements that reviewers repeatedly reference include the fact that the long-running revival does just what the storyline espouses – the show frequently employs guest actors with name appeal to keep the show fresh and “continually renew itself through headline-grabbing cast replacements” (Ramirez). Well-known cast members include Patti LaBelle, Usher, Brooke Shields, Patrick Swayze, Wendy Williams, and Jerry Springer (Winkler 209). Also, reviewers frequently mention the show’s style of including the pit musicians onstage as a part of the story line. Most reviewers feel that this inclusion serves to heighten the vaudeville style of the story, as well as to remind audiences of what musical theatre is and can be.

This heightening of the vaudeville theme of the show through employing both actor name recognition as well as the placement of the orchestra on stage helps to tie in the show’s commentary on truth. “With its carefully polished veneer of cynicism *Chicago* is a bracing

reminder that the musical theatre once had a tradition of wit and sophistication . . . If it's affirmation of family values or the power of romantic love you're after, this is not for you." The critic then concludes by observing that the "most liberating aspect of Chicago is that there's not a single heartwarming moment in it" (Knelman). Winkler concurs that *Chicago* does not even attempt to offer the absolution that many other musicals strive to achieve. He writes that *Chicago's* "cold shower of cynicism forced [audiences] to confront their own complicity in a corrupt culture" (207). It is this exact cynicism that possibly speaks most to audiences today; the public is weary of the questionable nature of truth in today's culture, and *Chicago* points that out, asking the audience to consider the problem, all while entertaining with memorable lyrics and music.

#### *Playwright, Composer, and Lyricist Biographical Information*

The contract to produce *Chicago (High School Edition)* stipulated that if biographical information was included for the authors, the information from the Concord Theatricals website should be used. That biographical information is found below, taken directly from the Concord materials:

Fred Ebb (Book / Lyrics) (1933–2004)

Fred Ebb was an award-winning lyricist, librettist and director who frequently and successfully collaborated with composer John Kander. Ebb's work for the theatre included *Flora, The Red Menace; Cabaret; The Happy Time; Zorba; 70, Girls, Chicago; The Act; Woman of the Year; 2x5; The Rink; And The World Goes Round - The Kander and Ebb Musical; Kiss of the Spider Woman; and Steel Pier*. His film work

included *Cabaret*; *Norman Rockwell: A Short Subject*; *Lucky Lady*; *New York, New York*; *Funny Lady*; *Kramer vs. Kramer*; *A Matter of Time*; *Places in the Heart*; *French Postcards*; *Stepping Out*, and the 2003 Academy Award winner for best picture, *Chicago*. For television, Ebb wrote *Liza with a Z*; *Goldie and Liza Together* (starring Goldie Hawn and Liza Minnelli); *Ol' Blue Eyes is Back* (starring Frank Sinatra); *Baryshnikov on Broadway*; *An Early Frost*; and *Liza in London*. His last projects included a musical version of *The Skin of Our Teeth* and *Curtains*, with book by Rupert Holmes. Ebb also provided additional material for the updated script of Rodgers & Hart's *By Jupiter* and additional lyrics for the 1997 TV remake of Rodgers & Hammerstein's *Cinderella*.

Fred Ebb earned four Tony Awards (for *Cabaret*, *Woman of the Year*, and *Kiss of the Spider Woman*) and four Primetime Emmy awards (for *Liza with a Z*, *Gypsy in My Soul*, and *Liza Minnelli Live From Radio City Music Hall*) along with dozens of other accolades, including the Kennedy Center Honors and membership in the American Theatre Hall of Fame. In 2005, by instruction of Ebb's will, the Fred Ebb Foundation was established to present an annual award to an up-and-coming musical theatre writer or writing team.

#### Bob Fosse (Book)

Robert Louis Fosse was born in Chicago, Illinois on June 23, 1927. Fosse took an early interest in dance, displaying unusual skill. His parents supported his interest, enrolling him in formal dance training. By his early teens, Fosse was dancing

professionally in local nightclubs. It was here that he was first exposed to the themes of vaudeville and burlesque performance.

Fosse enlisted in the Navy after graduating from high school in 1945. He was still in boot camp when the war came to an end. After fulfilling his military requirement, Fosse settled in New York City and continued to pursue dance. He married and divorced twice while struggling to establish his career.

The first few parts that Fosse landed were as part of a Broadway chorus. In 1953 he appeared briefly in the MGM movie musical *Kiss Me, Kate* (1953). His work attracted the attention of Broadway director George Abbott and choreographer Jerome Robbins.

Fosse choreographed the 1954 show *The Pajama Game*, which was directed by George Abbott. Fosse's signature style, which incorporated complex moves and imagery drawn from vaudeville, was instantly popular. *The Pajama Game* earned him his first Tony Award for Best Choreography.

His next musical, *Damn Yankees*, was another smash. Fosse forged a working relationship with leading dancer Gwen Verdon that would span his career. The two married in 1960 and had a daughter, Nicole.

Hugely successful by 1960, Fosse still faced opposition from directors and producers who considered his material to be too suggestive. He decided to take on the role of director as well as choreographer to maintain the integrity of his artistic vision in Hollywood as well as on Broadway. His subsequent musicals included *Sweet Charity*, *Cabaret*, and *Pippin*. The 1972 film version of *Cabaret* (1972) won eight Academy Awards. Fosse won Tony Awards for direction and choreography for his work



on *Pippin* (1972). He also won an Emmy for his staging of the television variety show *Liza with a Z* (1972).

Fosse wrote three additional stage musicals before his death. He survived a heart attack, suffered during rehearsals for *Chicago*, to write and choreograph the autobiographical film *All That Jazz*. His later productions were not as successful as his earlier work. *Big Deal*, Fosse's last musical, was particularly poorly received.

Fosse suffered a heart attack in Washington, D.C., outside of the Willard Hotel on September 23, 1987, and died before reaching the hospital. Fosse remains one of the most distinctive and influential choreographers in history, remembered through Broadway revivals and screenings of his work.

#### John Kander (Music)

John Kander is a Tony, Emmy and Grammy-winning composer, a recipient of the Kennedy Center Honors Award, and a member of the American Theatre Hall of Fame. With frequent collaborator Fred Ebb, he composed the score to dozens of Broadway musicals, including *Cabaret*, *Zorba*, *Chicago*, *The Act*, *Woman of the Year*, *The Rink*, *Kiss of the Spider Woman* and *Steel Pier*.

John Harold Kander was born on March 18, 1927, in Kansas City, Missouri to Harold and Berenice (Aaron) Kander. He attended Oberlin College, where he composed his first theatre scores, for *Second Square* and *Opus Two* in 1950 and *Requiem for Georgie* in 1951. He earned a Master of Arts degree from Columbia University in 1954. During the summers of 1955 to 1957, he worked as the choral director and conductor of the Warwick Musical Theatre in Rhode Island. Kander began to work steadily as a pianist

in 1956. He believes his big break in New York came by accident: He went to a club in Philadelphia after seeing a performance of *West Side Story*. By chance he happened to meet the pianist, who asked Kander to substitute for him while he went on vacation. The stage manager for *West Side Story* then asked Kander to play the auditions for her next show, *Gypsy*. During the *Gypsy* auditions, Kander met the choreographer, Jerry Robbins, who then suggested that Kander write the dance music for the show. After that experience, he again wrote dance arrangements for *Irma la Douce* in 1960.

As a composer, Kander made his Broadway debut in 1962 with *A Family Affair*, produced by Harold Prince. A year later, in 1963, Kander met lyricist Fred Ebb. Kander and Ebb began to work together, and their first song, "My Coloring Book," was nominated for a Grammy award. Kander and Ebb's first theatrical collaboration, *The Golden Gate*, never opened on Broadway. However, the score convinced Harold Prince to hire the pair for his next production, *Flora, the Red Menace*, which opened in 1965, starring Liza Minnelli in her Broadway debut.

*Cabaret*, Kander and Ebb's triumphant hit, opened on November 20, 1966, at the Broadhurst Theatre and ran for 1,166 performances. The show won the 1966 Tony Award for Best Musical and Kander and Ebb won for Best Score. In 1972, the film adaptation starring Liza Minnelli won several Oscars. The stage musical was revived at the Imperial Theatre in 1987 with some of the original cast reprising their roles. The show was revived again in 1998, earning another Tony for Best Revival.

Subsequent collaborations included *The Happy Time*, *70, Girls*, and *Chicago*. Another huge hit, *Chicago* ran for 898 performances and was revived in 1997, winning six Tony Awards, including Best Revival, Best Choreography, and Best Direction. The

team continued their collaboration with *The Act*, *Woman of the Year*, *The Rink*, *Kiss of the Spider Woman* (Tony Award winner for Best Score), *Steel Pier* and *Over and Over*.

In 2000 Kander and Ebb were working together on *The Visit*, based on a play by Friedrich Durrenmatt. After Fred Ebb passed away in 2004, Kander completed the project with playwright Terrence McNally.

Kander's film work includes scores for *Something for Everyone* (1969), *A Matter of Time* (1976), *Kramer vs. Kramer* (1979), *Still of the Night* (1982), *Blue Skies Again* (1983), *Places in the Heart* (1984), *I Want to Go Home* (1989) and *Billy Bathgate* (1991), and songs for *New York, New York* (1977), *Cabaret* (1972), *Funny Lady* (1975) and *French Postcards* (1979).

Kander and Ebb also collaborated on music for several television specials. In 1974 they won an Emmy Award and Grammy Award for their work on *Liza with a 'Z'*. They won another Emmy in 1993 for Liza Minnelli in *London, Steppin' Out*. Other television projects featured Goldie Hawn, Shirley MacLaine, and Michael Baryshnikov.

In addition to his Tony, Grammy, and Emmy awards, Kander received honorary doctorate degrees from Oberlin College and Niagara University, the President's Award from the Society of Stage Directors and Choreographers, the Kennedy Center Honors, and the Oscar Hammerstein Award for Lifetime Achievement in Musical Theatre.

For almost four decades, Kander and Ebb wrote music together for theatre, film, and television. Their collaboration was a true partnership. In an April 1997 article in *The New York Times*, Ethan Mordden wrote, "Mr. Kander and Mr. Ebb celebrate the Big Break, the American love of show biz, making it, performance. Their musicals may be set

in Germany, Greece, or South America, may defy Fascism or flirt with death. But at the center of their art lies a love of the talent-take-all wonder of entertainment” (Concord).

### *Student Learning Goals*

Our *Chicago: High School Edition* cast and crew has students from a wide range of theatre experience. We have experienced seniors, who have participated in theatre at Strasburg High School for all four of their high school years, and we have students who have never set foot on a stage or in a theatre classroom, but who were simply interested in participating for various reasons. We also have students who fall somewhere in between those two extremes. Our program strives to be a welcoming place for all those students. The following learning goals are taken directly from the *Virginia Theatre Arts Standards of Learning, Theatre Arts II: Dramatic Literature and Theatre History, Technique and Application* section as a way to connect production work with student learning as it relates to the overall state standards in our discipline.

TII.12 The student will refine physical and vocal techniques for theatre performance.

- a) Use movement, staging (blocking), pacing, and stage business.
- b) Refine vocal projection and diction.
- c) Choose vocal and physical expressions that enhance characterization, conflict, and production style.

TII.13 The student will demonstrate techniques for actor preparation.

- a) Refine research skills and audition techniques for characterization and script/text interpretation.

b) Incorporate psychological, historical, and social dynamics derived from information suggested by the script.

c) Incorporate suggestions from the director.

d) Perform a fully rehearsed and memorized role.

TII.16 c) Demonstrate safety procedures including proper storage and maintenance of equipment, facilities, and properties

### *Section 3 – Post-Production Materials*

#### *Production Journal*

- Monday, Oct. 18, 2021 – We had our first meeting today for anyone who was interested in knowing what this year’s all-school musical would be. Of course, the musical won’t be performed until the end of March, but the kids are always dying to know what it will be. I must say, this is definitely the earliest we’ve ever announced it before. We made a slideshow with visual cues about what it might be, but they ended up guessing it too easily last year, so we threw in some random emojis that had nothing to do with it. I think the kids were well and truly surprised when we finally told them. AND they seem super-excited. One of the girls who will likely be a lead posted later about being ready for “fish-nets and Fosse”, so I feel like that’s a win! We also told the kids to go ahead and join our Google Classroom now, even though auditions wouldn’t be until the end of next month. Audition packets should hopefully be ready by the start of November.
- Friday, November 19, 2021 – Unfortunately, Audition Packs weren’t ready to go out until today. What with wrapping up our one-act play, teaching, and working on my Section 2 materials, it took me longer than I anticipated to get it done. I’ve had quite a few kids pick up packets already, and I also posted it to Classroom, so I’m sure some of them will just use the online version rather than a print copy, at least for now. Our Music Director wants to move the auditions up a week, from Dec. 7 and 8 to Nov. 30 and Dec. 1 since she has a middle school concert one of those days and will be preparing for it the other one. I know that gives the kids a week less time to prepare, but honestly, the ones who are preparing will just make it work, and the ones who aren’t preparing anything won’t

really care anyway. So, I hope it will be fine. I do have a good friend flying in on Thursday, Dec. 2 to see me, so I'm hoping we don't need to do call-backs on that Thursday.

- Tuesday, November 23, 2021 – I'm excited to say that we've already heard from several kids who didn't participate last year (or ever) but are planning to participate this year. Some who did stage crew last year are interested in acting this year, which is great, of course, but also presents another set of problems in that we also definitely need a stage crew we can rely on. I'm glad there's interest and excitement building around the whole thing, though, and we'll make whatever the kids most want to do work (at least, for the most part).

- Wednesday, Dec. 1, 2021 – It's been an interesting few days of auditions. I must say, I was *really* nervous when the kids came in to do choreography auditions today. Obviously, I knew we didn't really have any dancers, but this IS a dancing show, so I was hoping for more than what I saw. However, after about an hour of preliminary work, our choreographer split the kids into groups and had them go off to separate locations to work on choreography for 30 minutes. They were to use at least three of the moves they had learned in one of the songs. I thought it would be a wreck, but it was actually a really nice reminder to me that the choreo doesn't have to be perfect as long as it's engaging. Some of the work that the kids created was hilarious! And quite good, honestly! I was so relieved by the end of our audition time today. Now we just have to decide who goes where. For the most part, that isn't going to be quite as cut-throat as I was afraid of because the two strong senior girls have already decided which one wants Velma and which one wants Roxie. I always ask in their audition form which roles they are most

interested in. Honestly, I'd have put them backwards from what they say they want, but the MD assures me they can do it vocally, so with their level of experience, I'm willing to give it a go. They are both well-seasoned. It's going to be a little bit difficult figuring out where to put the guys.

- Friday, Dec. 10, 2021 – I told the kids we might need up to a week to make cast decisions, and I am definitely glad I did. Probably I should have just had more Callbacks on Thursday and that might have taken care of a lot of our back and forth, but I think we all (Kaylee, Kylene, Brittany, and I) finally feel good about the casting. Brittany is the most laid-back about it – she tells me how a kid did dancing-wise and is okay with whatever we decide from there. Kaylee really obsesses over it, but she's really good at thinking of all the “what-ifs”, so I'm glad she is the way she is. Kylene has such a great ear for who can do what vocally, and she brings a fresh perspective to our conversations that is definitely valuable. Bottom line decision-maker is me, though, so I always stress over whether kids will be upset with the role they've been placed in. So far, the cast list has been up about an hour, and I haven't heard anything back yet at all from them, so I think that's probably a good thing.
- Thursday, January 13, 2022 – We've had vocal rehearsals after school all this week. However, mom had to have surgery on Monday, so I've been out with her. Today was my first day of vocal rehearsals. Kylene assured me she would be fine without my help (only principals came on Monday and Tuesday), and I'm sure she was, I just feel bad not being there. However, it all worked out. They are actually sounding really good, and starting to get things rolling is very exciting for all of us! Looking ahead, we may not be able to start rehearsals as planned because they say we might be getting a big snow



sometime in the next few days. Thankfully, at this point in the process, that doesn't stress me out like it might if we were closer to performance dates.

- Monday, January 24, 2022 – We were finally able to start table work today! Wow, that was more time off than I anticipated! We didn't get all the way through a read-through, but we did get a decent way in. The kids had some good questions and didn't seem too shy about singing their songs (along with a pre-recorded voice). That can get a little tricky sometimes, but the seniors are setting the tone in leadership in that way, and they clearly want excellence in their vocals. I really am thankful for that. We are supposed to have costume appointments on Saturday, but long-term it's looking like snow again, so that might not happen then. But we do still have time.
- Tuesday, February 1, 2022 – Today was the first day we had our actor who is playing the judge attend rehearsals because he has been out with an injury, but he did a really great job. We ran the courtroom scene for the first time, and I tried to impress on the kids how important the timing is going to be for this scene. I think they understand – I know at least some of them do – the ones who are natural musicians. I am pleased with how well our Amos is doing with his part, particularly considering that he has never acted on stage with us before, *and* that he is also doing sports so his attendance at rehearsals is limited. We did some rough, organic blocking today, but getting it roughed out is still exciting to see it taking a little shape!
- Wednesday, February 2, 2022 – We started by discussing the décor/ aesthetic I'm trying to create for our show. I showed the kids some of the pins I had created as inspiration images. The first day we did the read-through, when I cast the vision for the show, Kaylee Cobb mentioned that we could perhaps set tables in the audience for smaller

groups to sit around, kind of extending that feel of being in a speakeasy / vaudeville show as part of the audience. That idea has been ruminating for a while with me, and I really think it could have a huge impact in helping to further our overall aesthetic. So, I started by asking the kids if they had any small round tables I could borrow for about a month, and that morphed into me giving them a little more detail as to the vision I'm developing. Since my creative team doesn't include a set designer or costume designer, I am having to divide my creative energies among all those elements, in addition to directing responsibilities, so I sometimes find myself going in several different directions at once. We roughed out "Cell Block Tango" and "When You're Good to Mama" today and ran the dialogue while doing some organic blocking for the jail scenes surrounding those numbers. The rehearsal schedule is built to where we have fewer cast members today, and that's actually by design since it's a little bit of a nice break from the full-cast rehearsals we have on Mondays and Tuesdays.

- Thursday, February 3, 2022 – Today was a great day in rehearsal – everyone was high energy (surprisingly, since it's the last day of the week long rehearsals), and although I had to calm them down a little a few times, the energy did translate to the stage, and the kids ended feeling very positive. We are supposed to have costume appointments on Saturday morning, but there's the possibility of some winter weather Friday night / Saturday morning, so I'm hoping we don't have to reschedule again. We were originally scheduled for last Saturday, but we had to cancel because of snow last week. I do the appointments in 10-minute increments, but I like to have a good 3–4-hour block of time because I have to drag everything out of my over-stuffed costume closet to get to all of the items in order to see what I have and what I need.

- Wednesday, February 9, 2022 – Rehearsal went well today. Prisoner Mona was finally able to be there for “Cell Block Tango” for the first time (we are currently sharing her with basketball), and it went well, considering. I purposefully built the rehearsal schedule so it’s a little lighter on Wednesdays while we’re still doing scene rehearsals only. When we move to Act rehearsals in March, of course, that will change, but after having three-hour choreography on Sundays and two solid days of two-hour scene rehearsals, Wednesdays are a day where we have fewer people here, and the ones who are here are a little more mature, overall. On a weather note, they are saying there might be snow on Sunday, which would be another day of choreography missed, so I’m hoping that the snow bypasses us and does not materialize as predicted.
- Thursday, February 10, 2022 – Wow! Everybody was so tired today (myself included). I had gone to Costco last night to finally get snack items for the kids, and I gave them a break after about an hour and let them tear into the snacks. The break ended up being longer than I had planned, but I think they needed it. I’ve learned that there has to be a give-and-take, an ebb and flow with theatre kids (probably any kids). I can’t expect them all to be “on-task” 100% every day. They’re not professionals, and a lot of the interaction that they do is actually helping to build ensemble, so it all works out in the end. Sometimes it is hard to know what that balance should look like, but I try to keep the big picture in mind. We ended up having a pretty decent rehearsal, all things considered.
- Monday, February 14, 2022 – We missed choreography yesterday because we got snow overnight on Saturday. Between that and people being out for quarantine and the Super Bowl (they didn’t have rides) and various other reasons, we decided to do choreography this week on our lighter day, Wednesday. So, we pushed through our Monday scenes, and

then I dismissed the cast who weren't assigned for Wednesdays, and we ran those scenes too. It ended up working out well, although the kids were fairly high energy for this Valentine's Day. I think one of my alumni volunteers who has been helping with stage crew may be quitting. He sent me an email over the weekend that said he felt like the towel boy. I did have a talk with him today before rehearsal started and told him it is absolutely true that the stage crew are the unsung heroes of the theater and that towel boys are actually important. I also told him that I wouldn't be upset with him if he wanted to drop out and not help out anymore. He had actually asked me previously if he could clicker train the cast (he has been certified in clicker training for his puppy). I told him that I wasn't interested in clicker training for humans, and I think that is what sealed the deal.

- Thursday, February 17, 2022 – I've been out the last two days, not feeling well. I am so thankful for my creative team, who picked up the slack in my absence. Kaylee and Kylee ran rehearsals on Tuesday, and Brittany was already planning on doing choreography on Wednesday, so Kaylee and some of the alumni volunteers helped her run that yesterday. Today, we had several seniors out who were attending the state swim competition. When I told them that they could miss, I didn't really put it together that it was three main parts, but we ran some scenes (not our typical Thursday ones) that they weren't in today, and I think it worked out alright. I had them show me what they had gotten done on "Razzle Dazzle" yesterday, and I tweaked a few things because I didn't like the blurry ways they were moving between sections of the song. I hope Brittany doesn't mind – she is super-busy (and so am I), so it is hard to get some time to visit with her. I need to try to carve out some time to drop by her office, though, and make sure we

are good with all that is happening. Thankfully, she is super laid-back, so I don't think she'll be upset. However, I don't want to take advantage of that – I want her to know how much I appreciate her help. On another note, there are two freshmen boys who I'm seriously thinking about kicking out of the show. This is a really huge statement from me because I *never* kick anyone out. I always try to make a place for anyone who wants to be here, but that's the problem – I'm not convinced that they really want to be here. Their attendance is sporadic, and when they are here, they are so unfocused. I do see potential in both of them that I'd like to develop, but I just don't know if they're ready to be a part of this type of show yet. I want to talk with them seriously, one-on-one, to try to get a feel for that.

- Monday, February 21, 2022 – We didn't have school today because it's President's Day, but we had rehearsal, and it went quite well (although several kids were late). We ended up with almost everyone here, and those who weren't here had already cleared it with me. The scenes are going more quickly simply because they're becoming more familiar with their blocking and transitions, so that's a positive. This is the last week of being on-book. We have a workday scheduled for this Saturday, so I'm working on a list of tasks that I want to get done. We also had choreography rehearsal last night, and that went well overall. We cleaned up "Razzle Dazzle" and did half of "All I Care About is Love".
- Tuesday, February 22, 2022 – Today was a light attendance day. I hadn't anticipated it, but I should have since I knew spring sports try-outs are happening this week. That means that kids' schedules are changing from what we've become accustomed to during the winter sports season as they try out for a spot on the various spring teams. I have cast/crew members interested in doing track, soccer, and softball currently, although the

soccer interest I think may not pan out. We are also changing our schedule next week, going from scene rehearsals to act rehearsals, so we'll probably have some growing pains as we adjust to the new schedules. The big thing from today's rehearsal, though, is that I think we may have to recast Mary Sunshine. I've been trying to be patient with her, but I was finally able to send her off with our Music Director today to have her sing her part for her, and the MD really is amazing at pulling vocals out of kids, but she didn't seem hopeful at all when she returned. I ended up giving the kids a break and having a conversation with the MD and our assistant about what we could do and who we could sub in. I'm not sure why we didn't consider the understudy right away, but we were thinking about who was standing out in the ensemble and one name came to mind. We called her over and asked her if she would be willing to step up. She said she was happy to do whatever she needed to do for the show, so that was a relief, but then we called Mary Sunshine over to talk with her, and she wanted a little more time to work on the part to try to get it right. She asked for a week, but I told her I could only give her to Friday morning. Fortunately, our MD and I both have 1<sup>st</sup> block planning, so we are going to hear her sing then. I frankly don't have a lot of hope of her making it work, since I haven't seen what I was hoping for in rehearsals yet, but maybe she will surprise me. I would LOVE to be surprised in that way! All in all, it wasn't a horrible day, and the kids who were here worked hard. It is now 45 minutes past the end of rehearsal, however, and I am still waiting on one student's ride to show up. That is sometimes the worst part of this – trying to balance personal and theatre life. It's definitely a give-and-take!

- Tuesday, March 1, 2022 – We started with being off-book yesterday (I had family dinner to go to and didn't write at the end of rehearsal). We did Act 1 yesterday (didn't finish it)

and did Act 2 today (didn't finish it either). That wasn't really a surprise, though. The rehearsal went well until the courtroom scene. That was rough, although I'm not surprised. It requires very precise timing, and they just aren't there yet, but it was nevertheless a good exercise. I'm feeling fairly stressed about getting enrolled in TH 700 – I tried to do that this morning, but there was some kind of glitch. Since I'm 3 hours ahead, I didn't get to follow up with the registrar's office to see what the issue was because I have 1<sup>st</sup> block planning and so by the end of my planning block, it's only 6:45 on the West Coast. I emailed Mary Makins because I thought that might be an easy solution / resource (and more readily available than Emily or Tina), but evidently she doesn't work in the Theatre Department anymore. So, I felt like I was totally striking out! I suppose I should also mention here that we ended up switching out Mary Sunshine with the understudy yesterday. The first Mary Sunshine girl was just not able to sing the part adequately, so after trying to work with her repeatedly, we finally decided to switch it out. She honestly didn't seem too upset, though, so I'm glad about that. I take total responsibility for the casting misstep here – I had seen the original girl perform recently in a community theater show, and mistakenly assumed that she could do more than what she could, so I didn't have her do a callback when we were auditioning. I do think it's a much better fit now, though, so I guess it has all worked out. I hope so.

- Thursday, March 3, 2022 – I'm feeling really tired today. Fortunately, I didn't have to actively run rehearsal since it was a choreography day. I'm pretty sure our choreographer (who is also our Guidance Counselor) is also tired, but she seemed to be energized by the work of the cast. We were working "Cell Block Tango", and the girls finally had their jail cells to practice with. The Ag / Shop teacher and his class completed the last of those

yesterday afternoon, so I know the girls were happy to have something in hand with which to work. We did notice that a couple of the casters seem not to be rolling correctly, so I may need to have a couple of those replaced. It was a nice quiet way to wrap up a long week's worth of work. On another note, my husband's aunt passed away this morning. We are close to her, so we will likely be going out of town for the funeral, which will probably mean pushing this Saturday's scheduled workday back a week. It shouldn't be too difficult to do, though, and we don't have just a whole lot of items left on the work list to get knocked out. So hopefully we'll be okay. I'll need to talk to the MD to see if she can run rehearsal with our assistant on Monday if I need to miss that day. We have one more week until we add in mics. One other thing I should probably note is that the P.E. department this week cleaned out the stage closet they've been using for years, and I have coordinated with a painter/handyman business here in town that we've used a lot personally to demo it. The closet has been blocking our downstage left exit, so I'm excited to get rid of it. They dropped by to look at the closet and determine what they needed to do, and they said they would get to it sometime next week.

- Tuesday, March 8, 2022 – I haven't taken the time to write in a couple of days. I did end up having to postpone the workday that was supposed to be last Saturday because I went out of town for a funeral. We returned on Sunday night, so I missed choreography, too. They were learning "Me and My Baby", and I must say it looked a lot better when we ran it today (although not perfect – I had a couple of kids out, one was sick, and one is also playing softball). The "Cell Block Tango" looked a lot better yesterday in rehearsal, and some of the kids who hadn't seen it before verbalized how good it was looking. Today, we spent a lot of time hammering out the fine details on the courtroom scene. I feel a lot



better about it – I’m just hoping they remember everything the next time we run it. We will work Act 1 again tomorrow, and then we are working the Overture for choreography on Thursday. Stage crew was working on painting the cells today, and I must say, I need to take a little time and do some training on painting. They had drips everywhere! We also ordered t-shirts today, and we had more shirts than ever before. We’ve also dropped two kids from the show. They’ve stopped showing up, so if they don’t want to be here, it’s best for the show. I’m usually someone who tries to welcome and keep everyone, but it just seems that they’re not willing to put the time in.

- Tuesday, March 15, 2022 – The closer we get to our performances, it’s becoming steadily harder to find time to journal every day or at least on a consistent basis. We had a Professional Day yesterday, so no school. You’d think I could’ve found time to journal sometime during the day, but I actually spent the morning making sure our online ticket sales system was up and running and functioning like it’s supposed to. Since I only use this website once a year, and I’m the one who is responsible for it looking and acting like it needs to, I find myself always double and triple-checking everything. Then, our posters/flyers arrived, so I ran home at lunch to grab those so that we could start getting them out right away. A lot has happened since last Tuesday, though. On Friday night, the guys we have used to do a lot of work around our house met me at the school and demo’d the closet that’s been on the stage left wing for as long as I’ve been teaching here at Strasburg (and I believe a lot longer than that). I am SO excited to have it gone! During choreography on Sunday, a few of the volunteers and myself brought all the platforms (nine of them) out of storage and down to the old gym to set up for our “apron”. We are using seven platforms in the house and two platforms on the stage to create levels. Then,

since we had several kids out sick who were supposed to be in the last choreographed number, we had the cast move our set from the cafeteria stage to the old gym stage, and we got it set up and in place. That was *really* helpful to get that knocked out. We added mics in on Monday at rehearsal, and Joel worked about four hours getting everything set up, so that took up pretty much all his work day. Then I had a moment of panic when I realized that I hadn't yet gotten batteries for the mics. I went scrounging in my closet and did come up with enough for 12 of the mics, but I still had four mics to put batteries in. However, when I went to talk to Joel, he told me he had several "somewhat used" batteries he had saved from previous shows, so he thought we would be okay for right now. Anyway, the kids had quite a bit of new adjustments during our Monday rehearsal time, but they did well, and I think they're excited to finally be in our performance space. It feels more real to them now. Today, before rehearsal, Joel discovered that some of our mics are basically toast, so we have absolutely NO backups right now. If something happens to a mic, I don't know what we're going to do – we may have to rent some from a neighboring school. Today's rehearsal did run a little more smoothly in some ways than Monday's, but the kids are also really tired, and some things were a bit sloppy. I feel bad, because I'm working them really hard, and we're all tired. On top of that, since I had that funeral a couple of weeks ago, now we are scheduled to have a workday this Saturday. That's the day after choir assessment for quite a few of the kids, so they're going to be tired and need some rest at some point. I need them to not overtire themselves, because then they'll *all* get sick.

- Thursday, March 24, 2022 – It's been a few days since I journaled. This has been a really long, tiring week, but we ended on a great note tonight. We finally completed our first

full run-through, and the kids did well. I was surprised, since it's the last day of rehearsal this week, and they have strict orders to go home and get some rest. However, they were riding on the high of doing well and doing a full run. They could just tell they were doing well. This has been quite a week, though. We started with costumes on Monday, and I was just kind of disappointed after that run – everything just seemed flat, and I wasn't sure I was pleased with how the costumes looked, overall. I was worried that the sequined vests on the guys were overpowering the girls, who were wearing all black with pops of color in their flapper headbands. The pops of color were just not enough to balance those bright sequined vests. However, as the week has progressed, I've decided I'm okay with the way it looks, and I think it will help when the girls have all their jewelry on and hair and make-up done. Monday night I had to run out quickly (as quickly as I could) to attend family dinner since my sister was in from Missouri and was leaving the next day. I got home about 7:15, which I thought was doing well, all things considered (we stopped rehearsal at 6:00 instead of 6:30 on Monday because I forgot to remind them that we were going to 6:30 this week). The thing is, since we're in the Old Gym, we can't leave any of our sound or lighting equipment out – it all has to get packed up each night. We are closing the old gym on Monday, so we will finally be able to leave our stuff out, so that won't take as much time getting out of here in the evenings. Tuesday, after rehearsal, I had the same guys who tore the closet down come in and hang the trim and lights around the proscenium opening. I must say, I really like the way it looks, and the crazy thing is, all the décor (except the lights) came from the Dollar Tree! I got the lights from Big Lots, so it was all inexpensive, but it made a really nice look. We ended up staying until 9:15 that night, though, so I was REALLY tired that evening.

Wednesday, I had to go pick up the prisoner outfits from my friend who built them all, but I obviously didn't communicate something clearly to her because when I picked them up, they weren't right. She had warned me that they were going to be big (they were), but they were supposed to open all the way down so that they could easily take it off and put it on while onstage during their monologues. We had originally planned to use magnets to make for a quick transition, but they didn't work like anticipated when she was trying to sew them into the garments, and they were sticking to the machine. So, she switched to snaps, but the snaps are really hard to open, and I inadvertently tore one snap through the garment when I was trying to open it up last night. I was stressed about it (plus, I hadn't eaten, and I was tired), but I felt a little less stressed about it after sleeping on it. I talked to my friend, and she is going to come to the school tomorrow and formulate a plan to fix all the issues. We are planning to focus the house lights on Saturday morning, and then program them. Also, I got word yesterday that they are going to hang our curtains on Monday. I told them that they HAD to be out of there by 3:30 for our rehearsal, and they told me they could be, so I'm excited to get that done. Then, we'll get the projections all hooked up (and the screen put back up) for Tuesday. That's still SEVERAL big pieces that must fall into place, but I'm feeling confident (today) that it will all happen. If it doesn't, we'll figure out a Plan B.

*Written Evaluation of Project Committee Chair*

MA – Theatre Production

Thesis Production Response to *CHICAGO: The Musical*, directed by Sharon White

Strasburg High School (Strasburg, VA)

Performance Date/Time: April 3, 2022 @ 3 pm

Project Committee Chair: Dr. Emily Rollie

Sharon White directed and produced Kander and Ebb’s *Chicago: The Musical (High School Version)* for her culminating creative project in April 2022 at Strasburg High School, the school where she teaches and directs the drama program. Sharon’s production of *Chicago* was the annual all school musical *and* it marked the first in-person performance since onset of the COVID-19 pandemic in March 2020. As a result, there was significant energy and excitement in the room from the sizeable audience as well as on stage from the performers, several of whom were students who had graduated during the intervening pandemic years but remained in the area and were invited to return to perform. The audience seating was “sold out” for this final matinee performance, and the performance space was exceptionally full, with eager parents, family, friends, and community members there to support the production (despite the fact that the production occurred amid an ebb of the on-going pandemic). Sharon’s performance space also doubles as the high school gym, which she and her team transformed for the performance to include a section of decorated tables that resembled a cabaret, located directly in front of the stage, in addition to floor seating on folding chairs and bleacher seating farther behind. During

this particular performance, audience members filled the cabaret and floor seating with many also on the bleachers.

As noted above, Sharon's stage and performance space is housed in the high school gymnasium. Thus, in addition to careful scheduling considerations, Sharon and her team also needed to consider how to design within this shared space. Because the stage itself isn't terribly large, Sharon added platforms, effectively building out to extend the playing space on the stage right and stage left sides as well as a lower level, downstage center. Sharon and her design team also dressed the proscenium arch with an art deco pattern, evoking a sense of the 1920s setting of the musical. Perhaps most impressive and eye-catching was the lighted CHICAGO marquee sign that attached to and cleverly disguised the basketball hoop that was directly next to the stage. The marquee offered a visual "call back" to the often-utilized show art for the musical, a key visual marker for audiences who may be familiar with *Chicago: The Musical* prior to attending.

Throughout the production, Sharon incorporated projections to help provide locational and scenic texture – an effective choice that added to the design as well as offered a sense of more depth to the playing space. In some moments, I wondered a bit about the choice of some projection locations (such the outdoor street for the Roxy and Fred murder, which seems to happen in an apartment); however, overall the use of projections was a very beneficial inclusion to the production design and offered additional lighting design considerations and problem solving, which demonstrate Sharon's application of coursework and knowledge.

Additionally, for moments in the prison such as the iconic "Cell Block Tango," the production used moveable black frames, giving appearance of jail cell bars. In this number and at several other moments in the play, individual actors moved the frames, a strategy that offered moments of physical punctuation and choreography. In some moments, the frames consistent

placement upstage did create shadows on the projection screen/cyc but their location seemed to make best use of available wing space and also helped visually support some of the “shadowy” themes of the show.

The lighting design was simple yet largely effective. By nature of the shared gym space, the availability of instruments and hanging positions were limited to what appeared to be a first row of electrics out front and the rest above the stage. Sharon and her team also incorporated a spotlight, which proved extremely helpful to direct focus on stage, to support the cabaret aesthetic of the show, and to offer a bit more lighting effects.

In addition to the cabaret tables in the audience and the Chicago marquee, the costumes helped convey the time period of the play as well as themes of the performative, cabaret-esque façade that emerge throughout the play’s action. In fact, the audience received a glimpse of the costumes to come from the pre-show welcome speech, as Sharon and her Music Director introduced the show dressed in costumes that evoked the 1920s setting of the show. As noted previously, Sharon’s production was an *all school* musical, which means that there were numerous actors to costume and many requiring multiple costumes – no easy feat on a limited production budget. However, Sharon and her team managed to source some great options (and found many in local thrift stores, I later discovered!) to work with actors’ boundaries as well as to appropriately suggest the style and time period of the show.

As an all-school musical (and one that brought back some recently graduated performers), Sharon’s cast naturally included quite an array of talent and experience levels. Several actors shone with strong voices in key roles, and whole ensemble was eager and invested, even without perhaps same level of training and experience. Because of the diversity of experience, some actors were newer to the performance process, thus some acting choices and

clarity of active intentions were slightly muddy or rushed. However, it was also clear in the actors' investment and excitement to perform that Sharon had managed to create a strong sense of ensemble and a brave space for learning, allowing all of the actors to learn more about these things as part of their work. To this end, Sharon and her choreographer also found ways to choreograph numbers that worked with the actors' movement abilities and existing skillsets, while also challenging them to grow *and* support the overall physical storytelling. As a result, the actors across the board seemed to be working to create a sense of embodied characterization, and in several particular moments, such as "When You're Good to Mama," there were some lovely moments of stage business to extend the action and character life on stage.

Likely due in large part to constraints of the space itself and the location/size of the built-out portions of the set, there weren't many opportunities for angles or directorial use of diagonals in the set and in visual composition, and that may be something to creatively explore in future productions to aid sightlines and stage pictures further. However, the various scenic elements, including a set of stairs, did offer beneficial levels and multiple entrance points that helped give depth and texture to some stage pictures, and Sharon found several key moments to include coordinated group looks or movements, which powerfully helped to direct focus and punctuate scenes.

*Chicago* is a large-scale production with name recognition and opportunities to showcase strong women performers, and those elements – in addition to this production being Sharon's culminating creative project – made *Chicago* a strong and popular choice to welcome audiences back to live performance at Strasburg High. Because of the scope of the production and true to its "all school" nature, Sharon wisely brought many collaborators on board to support the process, including various teachers (music director, choreographer, etc.) and community



members, further supporting the ways that creative collaboration can bring together a community and demonstrating her community's commitment to the arts. Even in its slightly truncated high school version, *Chicago: The Musical* pushed the proverbial envelope for the Strasburg High community in its content and more mature themes, a fact that Sharon wisely and articulately acknowledged and justified in her program note. It is perhaps also useful to note that, at least from the perspective of sitting amongst the audience, no one seemed to bat an eye or question that more mature content; rather, the audience and cast seemed engaged in the work and content without qualm. In light of the many creative challenges of the production as well as the ways it stretched the performers and audience members, *Chicago: The Musical* ultimately offered a useful challenge for Sharon to tackle as the culmination of her work and learning in the MA Theatre Production program.

## *Self-Evaluation*

### Self-Reflection from directing the musical, *Chicago (High School Edition)*

When my creative team (Kylene Robinson, who serves as the Music Director, Kaylee Smith, who serves as our volunteer assistant, and Brittany Cover, who serves as our Choreographer) and I started the discussion last summer of which show we would pick for the upcoming school year's All-School Musical, they were all concerned about it being the right choice for my thesis show. I certainly appreciated that, but I told them early on, "No, this is not going to be about me or my thesis. Yes, I'll be doing some extra things, and of course I'll tell the kids about it, but I always want to pick the show that is right for this year and our kids." I meant every word of that statement, and I am happy to say that I feel like we did a really good job of keeping it about the kids through the course of unfolding and unpacking *Chicago*. I also firmly believe that, while of course there are elements that could have been better and perhaps done differently, overall, the show was a strong one, and our students learned a lot through the whole process.

I have never been one who was too keen on doing Junior versions, so I wasn't at all sure about picking *Chicago* at first. However, since the show is still running on Broadway and on tour, the High School Edition is the only one that Concord Theatricals is currently licensing. The selection process is always one I agonize over, regardless of what year or type of show I am directing. For our all-school musical, though, I'm always looking for something that will draw a lot of attention both with students who want to be in it and community members who want to come see it. We almost decided upon *Little Women*, but we decided we did not have a strong-enough tenor to cast it.

The casting is always of primary consideration for me. That is what I want to know before selecting a show – can we cast this show well? Obviously, I want a show that has a compelling story and message, but once that requirement has been met, I always look at the roles required, and for a musical, I have a lot of conversations with our Music Director about the necessary singing abilities of the students. It is for that reason that we kept coming back to, and finally selected, *Chicago*. I knew we had the students with the vocal talents to pull this show off. The needed choreography was my biggest hesitation with the show. Choreography is probably the area where I am the most hands-off in my directing. I attend almost every choreography rehearsal, and I will tell our choreographer if I think something isn't working, but she is a lot more critical than I am about precision in movement and such. However, as we started working through planning, I realized that in my directing style, even though I really do want excellence in everything we do, I also want that to be in balance. As long as our cast movement was clean, entertaining, and purposeful on stage, I wasn't too concerned about trying to produce the next tribute to Fosse. I just wanted us to give our students something they could perform successfully and feel good about what they produced, and I do believe they did just that. I did have several of the leads comment after the show that the movement and choreography required for *Chicago* was the most demanding that they had ever performed. However, I never realized that they felt that way because both Velma and Roxie worked hard and made it work. Ultimately, I believe the cast was proud of their efforts – I know I was.

Although I am very proud of how this show turned out overall, I suppose it is easier to focus on the negatives – on what could have been better or different. One significant challenge that I might have done differently is the timing of the large pieces at the very end. True, much of it was out of my control, but some of it I could probably have controlled better. We didn't get

our stage projector hung from the stage ceiling until March 17. I had to coordinate with several different maintenance teams to get that done, and it wasn't as easy as expected. Then, once the projector was hung, we had to take the screen down because a volunteer crew I had asked to come and tear down the unnecessary, onstage closet, were coming in, and I was worried that the white screen would get dirty. Then, we had waited for as long as I thought we could wait to get the stage lighting focused and set for our show. We did that on the Saturday before our show, but on Monday, the stage curtain installers showed up to hang our new curtains. I probably should have asked them to come back after our show was over, but the curtains were in such bad shape (see the appendix pictures) that I really wanted them replaced. I did tell them that they had to be out of the space no later than 3:30 so that we could have rehearsal.

What I didn't anticipate was that the electric batten, which had punched through the old stage curtains because it was slightly wider than the acting stage space, had to be raised up above the curtain tracking. I would say the batten was raised around four feet. I didn't realize it until the next time we started rehearsing, but that height difference affected the focusing we had done on the lights. However, there was no time or practical way to refocus them. The main reason I decided not to even try was that the maintenance crew needed the lift for another job and removed the one we had used to decorate the proscenium arch. With the added height of the lighting fixtures, I no longer had a safe way to access refocusing the lights.

We were also having trouble getting the projections to cooperate this same week (show week). I had to have our technical department personnel come in and troubleshoot what the problem was, and by that time, I was having to work on projections during the school day. My students were only too happy to have very little English 12 work to do that week. The projections ended up being less than satisfactory. The bottom line was that we just needed more time to

select the right images and rehearse with them. There were areas on the projections that were washed out from the lighting, but the choice was to either light actors or light the projections, so I decided to go with lighting the actors. The whole thing was a learning experience, and although it didn't look exactly the way I had envisioned, I don't think most of the audience thought too much of it.

Another area that really didn't turn out the way I expected was the prisoner costumes. I had a vision of how I wanted them to look. I have a good friend who sews for me when I need it, but she ended up having a significant life event happening about the time I needed costumes from her. She did create the costumes, but they were last minute and didn't work as planned. We had planned to use magnets so that the girls could quickly remove the garment while onstage during their "Cell Block Tango" monologues, but the magnets gave her a lot of trouble, and the fabric I purchased online was too thin to hold the snaps she tried to use in their place. They were ill-fitting and the girls didn't love them. However, at the end of the day, they got the idea across.

Another area of costuming that I wasn't at all sure about was when I first saw the cast in their Speak-Easy costumes. I had planned for the guys to be in different colored sequined vests, and the girls to be in non-matching knee-length black dresses with pops of color with their flapper headbands and jewelry. The first time I saw them all on stage, I was so concerned that the sequined vests totally overpowered the girls in their black. Once the girls did hair and makeup for the show, it really helped, but it still wasn't my ideal.

Casting was another area where we had some challenges, but we also really got it right with some of the role assignments. We had a couple of immature freshman boys who joined the show early on. They both have a lot of natural talent, and we put them in some important ensemble roles, but they were unprepared for the time commitment that the show required, and

they stopped attending after a few weeks. Thankfully, that was early enough to where we could move some people around and recover from that, but it was a mistake on my part to trust them as much as I did in the beginning. I had also seen a freshman girl act in a community theatre piece very recently, and she had done a really great job with her role, so we decided to cast her as Mary Sunshine. Honestly, we should have done callbacks with her to make sure she could sing the part, but we were all tired, and since she was really the only callback we needed, we decided to go with her. However, as we got into rehearsal, she always had some excuse as to why she couldn't sing her part. The unfortunate thing was that Mary Sunshine's singing part was only being rehearsed once a week at this point, so we didn't figure out that she couldn't sing it until about a month into rehearsals. We needed to do some moving around, so I talked to the girl and told her it was totally my fault. She seemed relieved to be put into a little lesser role, and the girl we moved up to the part ended up stepping up and doing better than she ever had before, so I think it ended up being the right thing to do.

One of the casting decisions we got right was the actor we put in as Billy Flynn. The Velma and Roxie actresses both had a lot of experience acting and were fantastic singers, so I wasn't worried about them – we could have put either one in either role, honestly, and they would have owned that role. However, the actor who portrayed Billy Flynn is just such a nice person that I wasn't convinced he could be that slimy, arrogant lawyer like he needed to be. He also has less acting experience than the other two, but we decided he was the best choice for the role. I was so impressed with how he embraced and *loved* his part. The audience loved him too, and he really blossomed under their admiration.

One thing that I really loved about our show this year was how we just transformed our space to really make the audience feel like they were at a cabaret. Since we were performing in a

gym and having to put out folding chairs anyway, we decided we might as well take advantage of that flexibility. We created a section of seating we called Cabaret Seating up front by the stage, and patrons could buy a table with two or three seats. They were required to purchase the entire table, but that didn't seem to be a problem, as that section was sold out for each performance. We also put a complimentary water bottle at each of those seats. It really added a nice vibe to the overall atmosphere, and I still have people in town who mention that seating when I see them. I also loved the way we used rope lighting and other lighting around the proscenium and the Chicago sign to create the feel of a theater in old-town Chicago. I was also proud of the cost-efficient way we were able to transform the space.

All in all, I would say that *Chicago* was a huge success for our little school and town. The community loved it, and the students are all excited for what we will do next. I've already had some new names come across the radar as being interested in participating, and that is exciting for our program's future. I appreciate that this was my thesis show because I learned a lot through the process while doing the extra research and going the extra miles to plan out a show that would be top-notch.

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# Appendices

## A. Audition Packet

### INFORMATION / AUDITION PACK

For the Strasburg High School production of:



**THE RAZZLE-DAZZLE COMPETITION  
SHOW US HOW YOU SHINE!**

**PERFORMANCE DATES  
MARCH 31, APRIL 2 & 3**

Book by Fred Ebb & Bob Fosse  
Music by John Kander  
Lyrics by Fred Ebb  
Licensed by Concord Theatricals

Join our Google Classroom! Use the code h5wjvr  
<https://classroom.google.com/c/NDE1NTQ1NTk5MzE0?ic=ch5wjvr>

Join Remind Texts for Important Updates and News:  
Text the number "81010" with the message "@theatreram"

#### In This Pack:

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Characters – p. 2-4  
Songs – p. 4  
Synopsis – p. 4-5  
Audition Scenes / Songs – p. 6-11  
Important Dates – p. 12

#### MASTER / MISTRESS OF CEREMONIES: Either

A character that appears throughout the show to introduce the various "acts". Existing outside the events of the show, the M.C. speaks to the audience directly and often provides insight into the characters and situations. Must have a strong speaking ability and be able to command a strong stage presence.

#### FRED CASELY: Male, 30-50 (Range: Ensemble/Part Flexible)

Roxie's short-lived lover. Murdered for trying to leave Roxie. Appears in flashbacks reenacting the incident.

#### SERGEANT FOGARTY: Male, 35-55 (Range: Ensemble/Part Flexible)

Assigned to Roxie's case. After asking the right questions, he manages to get Roxie to confess.

**PRISONERS AT THE COOK COUNTY JAIL** The named prisoners at the Cook County jail are featured roles who sing, dance, and perform monologues throughout "Cell Block Tango." This number introduces the audience to the world Roxie has entered. The actors must use excellent diction, have a great sense of rhythm, and be effective storytellers.

- LIZ: Female, 18-45 (Range: Ensemble, A3-C#5)**  
She is imprisoned after shooting two warning shots into her husband's head. She killed her partner, Bernie, for popping his gum too loudly. She is quite matter of fact about the murder and isn't afraid to tell anyone her story.
- ANNIE: Female, 18-45 (Range: Ensemble, A3-C#5)**  
Poisoned her boyfriend, Ezekiel Young, with arsenic after finding out he lied to her and had six wives. Annie is the perfect friend... who you never want to upset.
- JUNE: Female, 18-45 (Range: Ensemble, A3-C#5)**  
Killed her husband, Wilbur, with a knife after he aggressively accused her of having an affair with the milkman. He mysteriously runs into her knife ten times. June is perhaps the toughest of the prisoners.
- HUNYAK: Female, 25-45 (Range: Non-Singing Role)**  
A Hungarian woman accused of murdering her husband with an axe. She speaks almost no English except for the words "not guilty." Though all the women in the Cook County jail claim they aren't guilty, Hunyak is perhaps the only one who is truly innocent. The audience should sympathize with her, making the news of her execution even more shocking. Her monologue is in Hungarian. Should be good with accents.
- MONA: Female, 18-45 (Range: Ensemble, A3-C#5)**  
Killed her sensitive, artistic boyfriend, Alvin Lipshitz, for repeatedly failing to be faithful to her. She appears sweet and unassuming when she tells her story. "I guess you could say it was 'artistic differences'."

#### KITTY: Female, 21-40 (Range: Ensemble, A3-C#5)

A wealthy heiress, she steals the spotlight when she murders her husband along with three other women. Her crimes are labeled "Lake Shore Drive Massacre."

#### HARRY: (Range: Ensemble/Part Flexible)

Murdered by Kitty for sleeping around with three women behind her back.

#### MARTIN HARRISON: Male, 35-55 (Range: Ensemble/Part Flexible)

Chicago's District Attorney. Present at Roxie's trial.

#### JUDGE: Female or Male, 40-65 (Range: Ensemble/Part Flexible)

Judge overseeing Roxie's Trial.

#### SUMMARY

In roaring twenties Chicago, chorine Roxie Hart murders a faithless lover and convinces her hapless husband, Amos, to take the rap...until he finds out he's been duped and turns on Roxie. Convicted and sent to death row, Roxie and another "Merry Murderess," Velma Kelly, vie for the spotlight and the headlines, ultimately joining forces in search of the "American Dream": fame, fortune, and acquittal.

#### CHANGES MADE FOR THE TEEN EDITION

- 1) Removal of adult language and overtly sexual references.
- 2) Removal of "Class" and "A Bit of Good"
- 3) Transposed keys to better accommodate teen voices

#### CHARACTERS

All listed ages are stage ages.

#### ROXIE HART: Female, 20-30 (Range: Mezzo-Soprano, F3-B4)

As pretty as she is self-centered, she becomes a celebrity overnight when the news of Fred Casely's death gets picked up by the papers. Formerly dissatisfied with her life, Roxie revels in her newfound fame. Roxie is resourceful, cunning, and willing to do anything to stay out of jail she stops at nothing to render a media storm with one goal – to get away with it.

#### VELMA KELLY: Female, 25-40 (Range: Alto, E3-D5)

Tough, sexy, and sarcastic, she is a Vaudeville performer who is accused of murdering her sister and husband. Used to being the "main attraction", Velma fiercely competes with up and coming rival superstar Roxie for the attention of the press. Hardened by fame, she cares for no one but herself and her attempt to get away with murder.

#### BILLY FLYNN: Male, 35-50 (Range: Baritone Bb2-G4)

Suave, educated, and very manipulative, Billy is an established lawyer who makes celebrities of his clients in order to gain them sympathy from the media and sway the public's opinion. He 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.

#### MATRON "MAMA" MORTON: Female, 30-50 (Range: Alto, F#3-Bb4)

Tough, sassy warden of the Cook County Jail, she is the total essence of corruption. Accepts bribes for favors ranging from laundry service to making calls to lawyers. "When you're good to Mama, Mama's good to you."

#### AMOS HART: Male, 30-50 (Range: Baritone, C3-F#4)

An auto mechanic and Roxie's faithful husband, he 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. He is the only character in the show whose motives are pure of heart and never selfish. He represents the average man who pushes hard to do the right thing but never gets any recognition for it.

#### MARY SUNSHINE: Female, 25-55 (Range: Soprano, Bb3-Bb5)

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. Billy takes advantage of Mary Sunshine's status as a prominent reporter to present Roxie in a favorable light.

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#### COURT CLERK: (Range: Ensemble/Part Flexible)

Swears people in with their hand on the bible. "Blah, Blah, Truth, Truth. Selp-you God."

#### ENSEMBLE MEMBERS:

- Reporters
- Prisoners
- Policemen
- Chicago Citizens



#### SONGS

##### Act I

1. "And All That Jazz" - Velma & Company
2. "Funny Honey" - Roxie & Ensemble
3. "Cell Block Tango" - The Merry Murderesses & Female Ensemble
4. "When You're Good to Mama" - Matron Mama Morton
5. "All I Care About is Love" - Billy & Ensemble
6. "We Both Reached For the Gun" - Billy, Roxie, Mary Sunshine & Company
7. "Roxie" - Roxie & Ensemble
8. "I Can't Do It Alone" - Velma
9. "I Can't Do It Alone" Tag - Velma
10. "My Own Best Friend" - Roxie, Velma & Ensemble
11. First Act Curtain - Velma & Ensemble

##### Act II

1. "I Know a Girl" - Velma
2. "Me and My Baby" - Roxie & Ensemble
3. "Mister Celophane" - Amos
4. "When Velma Takes the Stand" - Velma & Ensemble
5. "Velma Takes the Stand" Exit - Ensemble
6. "Razzle Dazzle" - Billy & Ensemble
7. Courtroom Scene - Company
8. "Nowadays" - Roxie & Velma
9. "Finale: And All That Jazz" - Ensemble



#### SYNOPSIS

In late 1920s Chicago, Illinois, jazz star VELMA KELLY sings and performs as a dramatic scene unfolds: ROXIE HART, a married woman, has come home with her boyfriend, FRED CASELY. Fred tries to end the affair, but Roxie becomes enraged, shooting him in cold blood ("All That Jazz").

Three hours later, Officer FOGARTY and the police arrive, and Roxie convinces her husband AMOS to lie and say that he killed the "burglar" - when really, he arrived home and heard the story from Roxie. She sings her husband's praises - until a policeman reveals the man's identity and Amos recognizes Fred Casely, the man who sold them their furniture, and certainly no burglar ("Funny Honey"). Amos realizes his wife lied to cover up her affair, and he turns against her. In a fit of rage, Roxie confesses to the affair and the murder. She is taken away by the police.

At the Cook County Jail, six "merry murderesses," including Velma, LIZ, ANNIE, JUNE, MONA, and HUNYAK - who insists she is not guilty - tell their bloody tales ("The Cell Block Tango"). Then, the Keeper of the Keys MATRON "MAMA" MORTON introduces herself, reminding the women that she's willing to do them favors if they do favors for her ("When You're Good to Mama"). As Mama introduces Roxie to her fellow prisoners, she asks about Roxie's defense for the trial. Roxie doesn't have one, so Mama suggests the

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best criminal lawyer in Chicago, BILLY FLYNN. After a bit of sweet-talking, Roxie convinces Amos to foot the lawyer's very expensive bill.

For his part, Billy insists that his motives are pure ("All I Care About"), yet when Amos meets with him it becomes clear that Billy intends to get every bit of money and publicity possible out of the case. Billy rewrites the story of Roxie's life, casting her as an innocent girl swept up by life in the big city. There is one pivotal point of the story that Billy drives home to reporters: Fred reached for the gun, and Roxie, in self-defense, did too ("We Both Reached for the Gun").

THE REPORTERS love the story, including famed columnist MARY SUNSHINE, and Roxie is thrilled with her newfound fame ("Roxie"). Velma, realizing she is yesterday's news, desperately pitches an idea to Roxie: why don't the two of them do a double act when they get out? ("Can't Do It Alone"). Roxie rejects the idea. When Billy drops Roxie for a hot new case - pineapple heiress KITTY, who killed her boyfriend HARRY and his girlfriend after finding them together - Roxie realizes that fame fades quickly. She and Velma lament their lost spotlight ("My Own Best Friend"). However, Roxie has a plan: she faints. When she "comes to," she informs Billy and the reporters that she is going to have a baby.

Reporters swarm Roxie as she thoroughly enjoys the frenzy her announcement has caused ("Me and My Baby"). Amos excitedly proclaims himself the father, but no one seems to notice. He sadly muses that no one ever seems to notice him ("Mister Cellophane").

Billy visits the jail to meet with Roxie, but runs into Velma, who is also his client. She tells Billy that she has been practicing what she will do for her trial, and she shows him her routine ("When Velma Takes the Stand"). Meanwhile, Roxie has been practicing her own trial routine, and she confesses to Billy that she is nervous. Billy advises her to "razzle dazzle" the courtroom ("Razzle Dazzle"). Roxie does just that, and the jury finds her not guilty.

The trial's conclusion leaves Roxie disappointed as the crowd rushes off to the next big scandal; she was hoping this would be her big break. However, she's quickly thrust back in the spotlight when she teams up with Velma, performing a new act that takes Chicago by storm ("Nowadays"). The two "scintillating sinners" become stars ("Finale").

## HISTORY

Chicago first opened on Broadway at the 46th Street Theatre in New York City on June 3, 1975. The production, directed and choreographed by Bob Fosse, ran for 936 performances. On Nov 14, 1996, a revival of the show opened on Broadway at the Richard Rodgers Theatre. It later transferred to Shubert Theatre, and then to the Ambassador Theatre, where, more than two decades later, it continues to run, logging nearly 10,000 performances.

## ACCOLADES

Nominee: Ten 1975 Tony® Awards, including Best Musical, Best Book and Best Original Score

Winner! 1975 Drama Desk Award

Winner! Six 1997 Tony® Awards, including Best Revival of a Musical

Winner! Six 1997 Drama Desk Awards, including Outstanding Revival of a Musical

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**BILLY**  
Ladies and Gentlemen, you and I have never killed. We can't know the agony, the hell that Roxie Hart lived through then. This drunken beast, Fred Casely, forced his way into her home, forced liquor upon her, physically abused her, and threatened her life. At that moment, motherly love and a deep concern for her neighbors stirred within her. She shot him. We don't deny that. But she has prayed to God for forgiveness for what she has done. Yes, you may talk her life, but it won't bring Casely back. Look, look closely at that frail figure. My God, hasn't she been punished enough? We can't give her happiness, but we can give her another chance. The defense rests!

**HUNYAK**  
Mi keressék, én itt! Azt mondom, hogy a hares lakem legója a fejémet én meg lecsaptam a fejét. De nem igaz, én anattól vagyok. Nem tudom mert monda Uncle Sam hogy én tettem. Probáljam a vendégségem megmagyarázni de nem értelek meg...

**JUNE**  
But did you do it?

**HUNYAK**  
Uhhuh, not guilty!

**ROXIE**  
You wanna know something? I always wanted my name in the paper. Before Amos, I used to date this well-to-do, tight bootlegger. He used to like to dress me up, take me out and show me off. Once it said in the paper, "Gangland's Al Capelli seen at Chez Vito with nine red-headed chorine." That was me. I clipped it out and saved it. Now look, "ROXIE ROCKS CHICAGO." Look, I'm gonna tell you the truth. Not that the truth really matters, but I'm gonna tell you anyway. The thing is, see I'm older than I ever intended to be. All my life I wanted to be a dancer vaudivelle. Oh, yeah. Have my own act. But, no. No. No. No. No. No. It was one big world full of "No." Life. Then Amos came along. Sweet, safe Amos, who never says no. You know some guys are like mirrors, and when I catch myself in Amos' face I'm always a kid. Ya could lose a guy like that. I gave up the vaudivelle idea, because after all those years... well, you sort of figure opportunity just passed you by. Oh, but it ain't. Oh no, no, no, but it ain't. If this Flynn guy gets me off, and with all this publicity, I could still get into vaudivelle. I could still have my own act. Now, 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 twenty acrobatic tricks in a row—some, no, 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, 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

*if I'd give you this...  
a this... "Ooo, no."*

**(VELMA)**  
Number Seventeen,  
(spoken in the clear)  
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.

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## VOCAL AUDITION MATERIALS

- See the [Google Classroom for the Audition Sheet Music and tracks.](#)
- To join the Google Classroom, use the code h5wjvr
  - o <https://classroom.google.com/c/NDE1NTQ1NTk5MhE0?cjc=5wlvtr>

ROLE	AUDITION	CALLBACK
Velma Kelly	All That Jazz (m. 1-21, 143-154)	My Own Best Friend (duet with Roxie) (m. 1-47, 62-77)
Roxie Hart	Roxie (m. 42-74)	<ul style="list-style-type: none"> <li>• Funny Honey (all)</li> <li>• My Own Best Friend (m. 1-47, 62-77) duet with Velma</li> </ul>
Merry Murderesses (Liz, Annie, June, Mona) *Hunyak can be a non-singing role	Cell Block Tango (m. 24-32, m. 161-169)	Same
Matron "Mama" Morton	When You're Good to Mama (m. 5-53)	Same
Billy Flynn	All I Care About is Love (m. 75-106)	Razzle Dazzle (m. 85-99)
Amos Hart	Mr. Cellophane (m. 12-52, 108-129)	Mr. Cellophane (all)
Ensemble & Others	<ul style="list-style-type: none"> <li>• We Both Reached for the Gun (m. 160-193)</li> <li>• Razzle Dazzle (m. 69-83)</li> <li>• All That Jazz (m. 94-110)</li> </ul>	N/A

## SCENIC AUDITION MATERIALS

### Level 1 – Solo Scenes

For the first level of auditions, please prepare ONE of the following monologues. These do NOT have to be memorized, but it should be obvious that you have prepared and thought about the character and how the lines should be delivered.

GENERAL (prepare all 3)	ANNIE
<p><i>HUNYAK is led onstage by an OFFICER.</i></p> <p><b>(HUNYAK)</b> Not...guilt...ry. Not...guilt...ry. Not...guilt...ry. Uncle Sam,</p> <p><b>ENSEMBLE MEMBER #1</b> And now, Ladies and Gentlemen, for your pleasure and your entertainment—we proudly present the one...the only...Katalin Hunyak and her famous Hungarian rope trick.</p> <p><i>Music: drum roll overblows. HUNYAK exits. Noise drops. Music: symbol crash.</i></p> <p><b>ENSEMBLE MEMBER #2</b> After forty-seven years a Cook County precedent has been shattered. Katalin Hunyak was hanged tonight for the tenth axe murder of her husband. The Hungarian woman's last words were, "Not guilty."</p> <p><b>ENSEMBLE MEMBER #3</b> Ladies and Gentlemen, the McVickers Theatre, Chicago's finest home of family entertainment, is proud to announce a first. The first time, anywhere, there has been an act of this nature. Not only one little lady, but two! You've read about them in the papers and now here they are—a double headed! Chicago's own killer killers—those two scintillating sinners—Roxie Hart and Velma Kelly!</p>	<p>I met Ezekiel Young from Salt Lake City about two years ago and he told me he was single and we hit it off right away.</p> <p>So, we started living together. He'd go to work. He'd come home. I'd mix him a drink. We'd have dinner. Well, it was like heaven in two and a half rooms. And then I found out, "single?" he told me. Single, my foot. Not only was he married. Oh no! He had six wives. One of those Mormons, you know. So that night, when he came home, I mixed him his drink as usual. You know, some guys just can't hold their arsenic.</p>

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## SCENE FOUR

### MARY SUNSHINE

*The Courthouse and the jail.*

#29 - NBC CHIMES Page 198

### MARY SUNSHINE

*(as if she were reporting from the courtroom over the radio)*  
Mrs. Hart's behavior throughout this ordeal has been truly extraordinary!

### VELMA

I bet it has.

**MARY SUNSHINE**  
Seated next to her attorney, Mr. Billy Flynn, she weeps! But she fishes in her handbag and cannot find a handkerchief!

### VELMA

Handkerchief?

**MARY SUNSHINE**  
Finally, her attorney, Mr. Flynn, hands her one!

### VELMA

That's my bit.

**MARY SUNSHINE**  
Mrs. Hart, her usual gracious self, thanks the bailiff and he smiles at her. She looks simply radiant in her stylish blue lace dress and elegant silver shoes.

### VELMA

With rhinestone buckles?

**MARY SUNSHINE**  
With rhinestone buckles.

### VELMA

Awabhh!

*Music: drum roll.*

### MARY SUNSHINE

Ladies and Gentlemen, the final day of the trial of Roxie Hart has come. A bomb has fallen over the courtroom as Billy Flynn prepares his summation to the jury. The next voice you hear will be that of Mr. Flynn—

*Music: drum roll stops.  
—Champion of the downtrodden.*

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SCENIC AUDITION MATERIALS, CONT.

Level 2 – Dialogue Scenes

Second level auditions scenes will be utilized ONLY IF NEEDED. If there is a specific role you are interested in, you should definitely read over and be familiar with these scenes, but you may (or may not) be asked to perform them. Again, these do NOT have to be memorized, but it should be obvious that you have prepared and thought about the character and how that character interacts with the other characters in the scene.

**BILLY AND AMOS**

**BILLY**  
Well, hello, Andy.

**AMOS**  
Amos. My name is Amos.

**BILLY**  
Right. Did you bring the rest of the five thousand dollars?

**AMOS**  
Well—here's five hundred on my insurance. And three hundred dollars that I borrowed from the guys at the garage. And seven hundred out of the building and loan fund—

**BILLY**  
That's two thousand.

**AMOS**  
And that's all I got so far.

**BILLY**  
What about her father?

**AMOS**  
I phoned him yesterday and he told me he'll probably be able to raise some money later.

**BILLY**  
You're a liar. I spoke to her father myself. You know what he told me? That his daughter went to Hell ten years ago and she could stay there forever before he'd spend a cent to get her out.

**AMOS**  
I'll pay you twenty dollars a week on my salary. I'll give you notes with interest—double, triple—till every cent is paid.

**BILLY**  
You know, that's touching. But I've got a motto, and that motto is this—play square. Dead square. Now, when you came to me yesterday, I didn't ask you was she guilty. I didn't ask was she innocent. No foolish questions like that, now did I? No. All I said was, "Have you got five thousand dollars?" And you said yes. But you haven't got five thousand dollars so I figure you're a dirty liar.

**AMOS**  
*(taking the money and certifiante back)*  
I'm sorry, Mr. Flynn.

9

**VELMA, MAMA, AND ROXIE**

*The jail.*

**VELMA**  
*(to ROXIE)*  
Hey you! Get out of my chair!

**ROXIE**  
Who the hell do you think you are—

**MATRON**  
Roxie, Roxie, this here is Velma Kelly.

**ROXIE**  
Velma Kelly? The Velma Kelly? Oh, gosh! I read about you in the papers all the time. Miss Kelly, could I ask you something?

**VELMA**  
What.

**ROXIE**  
The Assistant District Attorney, Mr. Harrison, said what I done was a hanging case and he's prepared to ask the maximum penalty. I sure would appreciate some advice.

**VELMA**  
Look, I don't give no advice. And I don't take no advice. You're a perfect stranger to me and let's keep it that way.

**ROXIE**  
Thanks a lot.

**VELMA**  
You're welcome.

**MATRON**  
Roxie, relax. In this town, murder is a form of entertainment. Besides, in forty-seven years, Cook County ain't never hung a woman yet. So it's forty-seven to one, they won't hang you.

**VELMA**  
There's always a first.

**MATRON**  
Tell me, Roxie—what do you figure on using for grounds? What are you gonna tell the jury?

**ROXIE**  
I guess I'll just tell them the truth.

**VELMA**  
Telling a jury the truth? That's really stupid.

**ROXIE**  
Jesus, Mary and Joseph, what am I going to do?

**VELMA**  
You're talking to the wrong people.

**MATRON**  
You see, dearie, it's this way. Murder is like divorce. The reason don't count. It's the grounds. Temporary insanity. Self-defense.

**ROXIE**  
Yeah, what's your grounds?

**VELMA**  
My grounds are that I didn't do it.

**ROXIE**  
So, who did?

**VELMA**  
Well, I'm sure I don't know. I passed out completely. Only I'm sure I didn't do it. I've the tenderest heart in the world. Don't I, Mama?

**MATRON**  
You bet your ass you have, Velma.

**VELMA**  
*VELMA exits.*

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**VELMA AND MAMA**

**VELMA**  
Look at this, Mama. *The Tribune* calls me the "Crime of the Year." And

**VELMA**  
*The News* says... "Not in memory do we recall so fiendish and horrible a double homicide."

**MATRON**  
Ah, baby, you can't buy that kind of publicity. You took care of Mama and Mama took care of you. I talked to Flynn. He set your trial date for March the 9<sup>th</sup>. March 7<sup>th</sup> you'll be acquitted. And March 8<sup>th</sup>—do you know what Mama's gonna do for you? She's gonna start you on a vaudeville tour.

**VELMA**  
I been on a lot of vaudeville tours. What kind of dough are we talking about?

**MATRON**  
Well, I been talkin' to the boss at William Morris and due to your recent sensational activities I can get you twenty-five hundred.

**VELMA**  
Twenty-five hundred! The most me and Veronica made was three-fifty.

**MATRON**  
That was before Cicerio, before Billy Flynn, and before Mama.

**VELMA**  
Mama, I always wanted to play Big Jim Colosimo's. Could you get me that?

**MATRON**  
Big Jim's! Well, that's another story. That might take another phone call.

**VELMA**  
And how much would that phone call cost?

**MATRON**  
You know how I feel about you. You're like family. I'll do it for fifty bucks.

**VELMA**  
Fifty bucks for a phone call. You must get a lot of wrong numbers, Mama.

*VELMA exits.*

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PRODUCTION SCHEDULE

**AUDITIONS**

- Tuesday, Nov. 30 – Singing and Scenes - 3:30 – 6:00
- Wednesday, Dec. 1 – Dancing – 3:30 – 5:00
- Thursday, Dec. 2 Callbacks (if needed) 3:30 – 5:00

*Cast List to be posted no later than Fri. Dec. 10*

**VOCAL CLINIC**

- Monday, Jan. 10 – Leads (Velma, Roxie, Billy, Amos, Mama) 3:30 – 5:30 p.m.
- Tuesday, Jan. 11 – Leads (Velma, Roxie, Billy, Amos, Mama) 3:30 – 5:30 p.m.
- Wednesday, Jan. 12 – Company 3:30 – 5:30 p.m.
- Thursday, Jan. 13 – Company 3:30 – 5:30 p.m.

**READ-THROUGH & INTRODUCTORY WORK**

Tuesday, Jan. 18 – Thursday, Jan. 20 - 3:30 – 5:30 (for EVERYONE)

**REHEARSALS**

- Monday, Tuesday, Wednesday, and Thursday
  - o Jan. 24 – February 24, 3:30 – 6:00 p.m. **(as scheduled by SCENE)**
- Monday, Tuesday, Wednesday, and Thursday
  - o February 28 – March 17 – 3:30 – 5:30 **(As scheduled by ACT)**

**CHOREOGRAPHY REHEARSALS**

- Sundays, 5:00 – 8:00 p.m., **(as scheduled by SONG)**
  - o Jan. 25
  - o Jan. 30
  - o Feb. 6
  - o Feb. 13
  - o Feb. 20
- o Feb. 27
- o Mar. 6
- o Mar. 13
- o Mar. 20

**WORK DAYS**

- o January 29 (For All - Costume appointments)

Requested for anyone willing to help out

- o Feb. 26 10 – 4
- o Mar. 5 – 10 – 4
- o Mar. 19 (if needed) – 10 – 4

**TECH WEEK**

- o Monday – Thursday, 3:30 – 6:30

**PRODUCTION WEEK**

**(You will be required every night for production week.)**

- o Monday, Tuesday, Wednesday, March 28, 29, and 30 – 3:30 – ? (no later than 8:30)

**PERFORMANCES**

- Thursday, March 31 @ 6:30
- Saturday, April 2 @ 6:30
- Sunday, April 3 @ 3:00

STRIKE (for all) IS MONDAY, APRIL 4 @ 3:30 P.M.!

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*B. Inspirational Images – Pinterest Board*

A few of the most significant images are found below, and the Pinterest Board I created to collect inspirational images is available online: <https://pin.it/6SuN5oy>

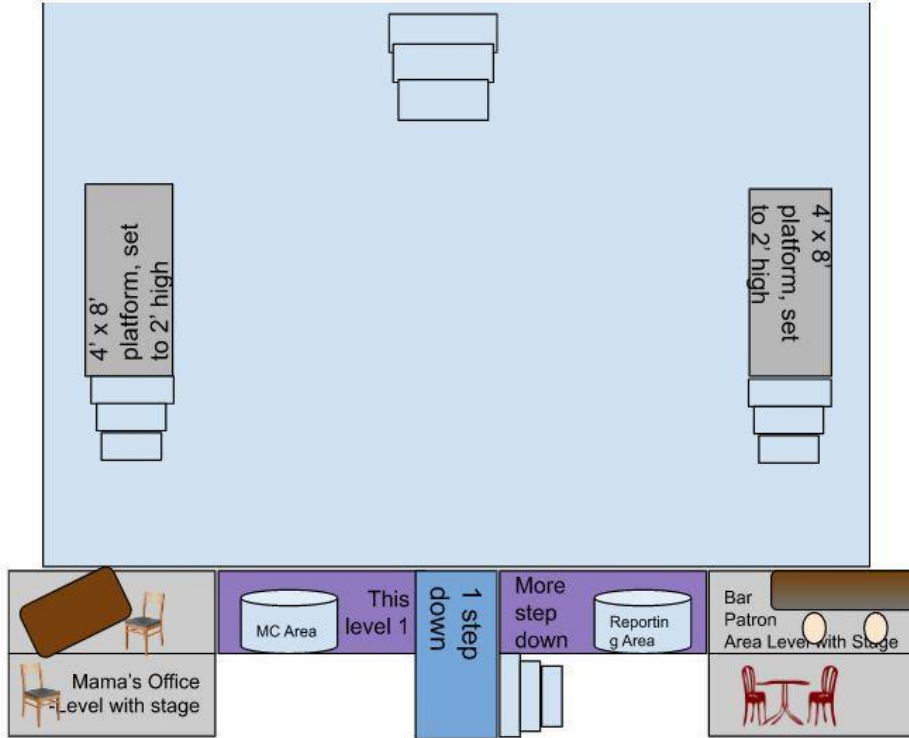
Inspiration for our Cabaret Seating, our bar area, and our Chicago lighted sign.



Inspiration for our jail cells, circus podiums, and art deco lighted trim around the proscenium arch.

C. Ground Plans

# CHICAGO GROUND PLAN



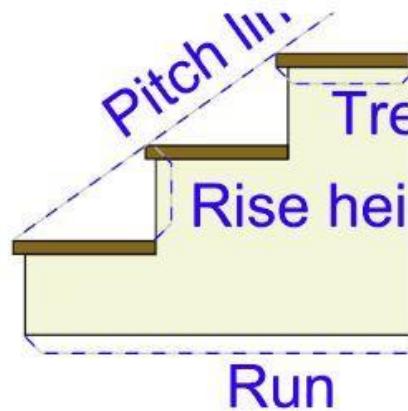
#### D. Set Construction Request

For the all-school musical, the Agriculture and Shop department works with my designs to create what we need for each show. We try to take what we have in house and repurpose anything possible to save money where we can. This year, we didn't end up needing nearly as much as we have in years past. Below is the request I prepared for our Shop teacher.

### CHICAGO - Set Construction Needs

1. Need 2 matching stairs. Would love for them to look very similar to the ones stored on the old gym stage, just a couple of risers shorter. Approx. 3' w x 3' high.

I can purchase 4 stringers, if that's helpful. I do want to paint the stairs however -- are the stringers at Lowe's typically made of pressure-treated wood?



2. Need 6 "jail cells" similar to the ones pictured. Approx. 6' high x 3' wide.
  - a. Need unidirectional casters (I will check our stock to see how many need to be purchased.)
    - i. I am wanting to take the prism-shaped wheeled backdrops you all built about 8 years ago apart, as we no longer use them much.
    - ii. We can use the casters off of them, and perhaps the lumber?
  - b. Will need to purchase conduit -- what size?



## E. Production Schedule

### PRODUCTION SCHEDULE

#### AUDITIONS

- Tuesday, Nov. 30 – Singing and Scenes - 3:30 – 6:00
- Wednesday, Dec. 1 – Dancing – 3:30 – 5:00
- Thursday, Dec. 2 Callbacks (if needed) 3:30 – 5:00

Cast List to be posted no later than Fri. Dec. 10

#### VOCAL CLINIC

Monday, Jan. 10 – Leads (Velma, Roxie, Billy, Amos, Mama) 3:30 – 5:30 p.m.  
Tuesday, Jan. 11 – Leads (Velma, Roxie, Billy, Amos, Mama) 3:30 – 5:30 p.m.  
Wednesday, Jan. 12 – Company 3:30 – 5:30 p.m.  
Thursday, Jan. 13 – Company 3:30 – 5:30 p.m.

#### READ-THROUGH & INTRODUCTORY WORK

Tuesday, Jan. 18 – Thursday, Jan. 20 - 3:30 – 5:30 (for EVERYONE)

#### REHEARSALS

- Monday, Tuesday, Wednesday, and Thursday
  - Jan. 24 – February 24, 3:30 – 6:00 p.m. **(as scheduled by SCENE)**
- Monday, Tuesday, Wednesday, and Thursday
  - February 28 – March 17 – 3:30 – 5:30 **(As scheduled by ACT)**

#### CHOREOGRAPHY REHEARSALS

- Sundays, 5:00 – 8:00 p.m., **(as scheduled by SONG)**
  - Jan. 23
  - Jan. 30
  - Feb. 6
  - Feb. 13
  - Feb. 20
  - Feb. 27
  - Mar. 6
  - Mar. 13
  - Mar. 20

#### WORK DAYS

- January 29 (For All - Costume appointments)

Requested for anyone willing to help out

- Feb. 26 – 10 – 4
- Mar. 5 – 10 – 4
- Mar. 19 (if needed) – 10 - 4

#### TECH WEEK

- Monday – Thursday, 3:30 – 6:30

#### PRODUCTION WEEK

*(You will be required every night for production week.)*

- Monday, Tuesday, Wednesday, March 28, 29, and 30 – 3:30 -? (no later than 8:30)

#### PERFORMANCES

Thursday, March 31 @ 6:30  
Saturday, April 2 @ 6:30  
Sunday, April 3 @ 3:00

STRIKE (for all) IS MONDAY, APRIL 4 @ 3:30 P.M.!

F. Full Rehearsal Calendar

**February**

\*It is expected that you email Mrs. White if you cannot attend your scheduled rehearsal, with a detailed explanation as to why. [sewhite@shenandoah.k12.va.us](mailto:sewhite@shenandoah.k12.va.us)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>January</b>	<sup>24</sup> Read-through 3:30-6:30	<sup>25</sup> Finish Read-through; start stage / scene work 3:30-6:30	<sup>26</sup> Scene Rehearsals 3:30-5:45 Act 1 - 3, 4,5 Act 2 - 4	<sup>27</sup> Scene Rehearsals 3:30-5:45 Act 1 - 8, 9, 10	<sup>28</sup>	<sup>28</sup> Costume Appointments 9-12
<sup>30</sup> Choreography 5-8p -All That Jazz -We Both Reached for the Gun	<sup>31</sup> Scene Rehearsals 3:30-5:45 Act 1 - 1,7,11 Act 2 - 2	<b>February 1</b> Scene Rehearsals 3:30-5:45 Act 1 - 2,6,8 Act 2 - 1,3,5 Briana can't come today	<sup>2</sup> Scene Rehearsals 3:30-5:45 Act 1 - 3, 4,5 Act 2 - 4	<sup>3</sup> Scene Rehearsals 3:30-5:45 Act 1 - 8, 9, 10	<sup>4</sup>	<sup>5</sup>
<sup>6</sup> Choreography 5-8p We Both Reached for the Gun Hayley can't come	<sup>7</sup> Scene Rehearsals 3:30-5:45 Act 1 - 1,7,11 Act 2 - 2	<sup>8</sup> Scene Rehearsals 3:30-5:45 Act 1 - 2,6,8 Act 2 - 1,3,5	<sup>8</sup> Scene Rehearsals 3:30-5:45 Act 1 - 3, 4,5 Act 2 - 4	<sup>10</sup> Scene Rehearsals 3:30-5:45 Act 1 - 8, 9, 10 Josh can't come this day.	<sup>11</sup>	<sup>12</sup>
<sup>10</sup> Choreography 5-8p We Both Reached; Razzle Dazzle Josh can't come this day	<sup>14</sup> Scene Rehearsals 3:30-5:45 Act 1 - 1,7,11 Act 2 - 2	<sup>16</sup> Scene Rehearsals 3:30-5:45 Act 1 - 2,6,8 Act 2 - 1,3,5	<sup>18</sup> Scene Rehearsals 3:30-5:45 Act 1 - 3, 4,5 Act 2 - 4	<sup>17</sup> Scene Rehearsals 3:30-5:45 Act 1 - 8, 9, 10 Eliana, Iori, Kaylee Cobb will not be able to attend.	<sup>18</sup>	<sup>19</sup>

<sup>20</sup> Choreography 5-8p Razzle Dazzle; All I Care About is Love	<sup>21</sup> No School Scene Rehearsals 3:30-5:45 Act 1 - 1,7,11 Act 2 - 2	<sup>22</sup> Scene Rehearsals 3:30-5:45 Act 1 - 2,6,8 Act 2 - 1,3,5 Eliana has a doctors appointment Josh can't come today	<sup>23</sup> Scene Rehearsals 3:30-5:45 Act 1 - 3, 4,5 Act 2 - 4	<sup>24</sup> Scene Rehearsals 3:30-5:45 Act 1 - 8, 9, 10	<sup>25</sup>	<sup>26</sup> Work Day 10 - 4
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**March**

\*It is expected that you email Mrs. White if you cannot attend your scheduled rehearsal, with a detailed explanation as to why. [sewhite@shenandoah.k12.va.us](mailto:sewhite@shenandoah.k12.va.us)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<sup>27</sup> Choreography 5-8p All I Care About is Love; Cell Block Tango	<sup>28</sup> ACT Rehearsals BEGIN 3:30-6:00 Act 1 OFF BOOK!!	<b>March 1</b> Act 2 Rehearsal 3:30-6:00	<sup>2</sup> Act 2 Rehearsal 3:30-6:00	<sup>3</sup> Choreography 3:30 - 6 Cell Block Tango	<sup>4</sup>	<sup>5</sup> Work Day 10 - 4
<sup>6</sup> Choreography 5-8p Me & My Baby Alexis will not be able to go.	<sup>7</sup> Act 1 Rehearsal 3:30-6:00	<sup>8</sup> Act 2 Rehearsal 3:30-6:00	<sup>9</sup> Act 1 Rehearsal 3:30-6:00 Josh can't come today.	<sup>10</sup> Choreography 3:30 - 6 Me & My Baby	<sup>11</sup>	<sup>12</sup>

13 Choreography 5-8p Roxie My Own Best Friend	14 Act 1 Rehearsal 3:30-6:00 Adding mics beginning today	16 Act 2 Rehearsal 3:30-6:00	18 Act 2 Rehearsal 3:30-6:00	17 Choreography 3:30 - 6 Funny Honey; When You're Good; Mr. Cellophane; I Can't Do it Alone	19	18 Work Day (if needed) 10 - 4
<b>TECH WEEK!!!! (Parent snacks provided this week and next week)</b>						
20 Choreography 5-8p Wrap-Up / Review When Velma Takes the Stand/ Hot Honey Rag	21 Dress Rehearsal - Full Run 3:30- ??	22 Dress Rehearsal - Full Run 3:30-6:30	23 Dress Rehearsal - Full Run - 3:30-6:30	24 Dress Rehearsal - Full Run - 3:30-6:30	25	28
<b>April</b> *It is expected that you email Mrs. White if you cannot attend your scheduled rehearsal, with a detailed explanation as to why. <a href="mailto:sewhite@shenandoah.k12.va.us">sewhite@shenandoah.k12.va.us</a>						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 REST DAY	28 Required attendance Full Run Dress Rehearsal - 3:30 - ??	29 Required attendance Full Run Dress Rehearsal - 3:30 - ??	30 Required attendance Full Run Dress Rehearsal - 3:30 - ??	31 OPENING NIGHT - 1st Performance @ 6:30	<b>April 1</b> REST DAY!!	April 2 2nd Performance @ 6:30
3 CLOSING SHOW - 3rd Performance @ 3:00	4 Strike - 3:30	5	6	7	<b>8</b> Cast Party?	9

G. Characters in Scenes

<b>Chicago - Characters by Scene</b>											
Songs	Overtu re / All That Jazz	Funny Honey	Cell Block Tango	When You're Good to Mama			All I Care About is Love	We Both Reach ed for the Gun	Roxie	I Can't Do it Alone	My Own Best Friend
Page #:	1	6	10	17	19	22	22	25	34	38	42
<b>Act 1 Scenes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>
Master of Ceremonies	X	X	X	X		X	X	X		X	X
Velma Kelly	X		X	X	X		X			X	X
Fred Casely	X	X									
Roxie Hart	X	X			X	X		X	x	X	X
Amos Hart	X	X				X		X			
Sgt. Fogarty		X									
Liz			X	X							
Annie			X	X							
June			X	X							
Hunyak			X	X	X						
Mona			X	X							
Mama Morton				X	X			X		X	X
Billy Flynn								X			X
Mary Sunshine								X		X	X
Reporter								X		X	
Kitty										X	X
Harry										X	
Judge											
Atty Harrison											
Court Clerk											
Juror											
<b>Ensemble</b>											
Female Ensemble	X		X				X		X	X-1	
Male Ensemble	X								X		
Reporters								X	X	X	X
Police		X									
Citizens									X		
Speakeasy Patrons	X										

Songs	Me & My Baby / Mr. Cellophane	When Velma Takes the Stand	Razzle Dazzle		Nowadays / Hot Honey Rag / Finale
<b>Page #:</b>	<b>48</b>	54	61	70	71
<b>Act 2 Scenes</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Master of Ceremonies		X			X
Velma Kelly	X	X		X	X
Fred Casely			X		
Roxie Hart	X	X	X		X
Amos Hart	X		X		X
Sgt. Fogarty					
Liz					
Annie					
June					
Hunyak		X			
Mona					
Mama Morton	X			X	
Billy Flynn	X	X	X		X
Mary Sunshine	X		X	X	X
Reporter	X	X	X		X
Kitty					
Harry					
Judge			X		X
Atty Harrison			X		
Court Clerk			X		
Juror			X		X
<b>Ensemble</b>					
Female Ensemble		X			X
Male Ensemble		X			X
Reporters	X		X		X
Police			X		X
Citizens			X		X
Speakeasy Patrons					X



## H. Lighting Cues

Numbers not used - 17,20,23,24,28,32,

### CHICAGO LIGHTING CUES

Cue #	Page #	Cue	Description / extra info.
0.5			Opening Blackout
1	1	M.C.Opens	1@30, 3, 4, 8, 9, 11 @ 50
3	1	Overture Dancers	1@30, 3, 4, 8, 9, 11 @ 50, 21, 22@30
4	1	Company enters, Roxie & Fred @ bar	1,2 @ 30, 3, 4 @ 50, 5, 6, @ 30, 8, 9, 11 @ 50, 13, 14, 16, 18, 21, 22, 25, 26, 29, 30, 31 @ 30, 34, 35 @ 20, 39, 40 @ 30
5	1	Velma at top of stairs	1@30, 3, 4, 8, 9, 11 @ 50, 21, 22@30, 34 & 35 @ 20
7	1	All That Jazz dance	1@30, 3, 4, 8, 9, 11 @ 50, 13, 14, 16, 18, 21, 22@30, 25, 26, 29, 30, 31, @ 30, 34 & 35 @ 20, 39, 40 @ 30
9	3	Husband Ain't Home	2, 5 @ 30, 21 @ 30, 29, 30, 31
11	3	Find a Flask	1@30, 3, 4, 8, 9, 11 @ 50, 13, 14, 16, 18, 21, 22@30, 25, 26, 29, 30, 31, @ 30, 34 & 35 @ 20, 39, 40 @ 30
13	5	Nobody Walks Out	1@30, 3, 4, 6, 8, 9, 11 @ 50, 13, 14, 16, 18, 21, 22@30, 25, 26, 29, 30, 31, @ 30, 34 & 35 @ 20, 39, 40 @ 30
15	6	End of Jazz	Blackout
17	6	So I took the Gun	4, 11, 22, 25,, 36, 37 @ 30
19	6	M.C.	1, 4, 11,12, @ 30
21	7	Funny Honey	9, 13, 14, @ 20, 15 @30 ADD DIM SPOT on Roxie's face
23	7	Roxie Stands	2, 5 @ 30,9, 13, 14, @ 20, 15 @30
25	7	Man Got a Right	2,4,5,11, 15, 22,25,36,37 @ 30, 9, 13, 14 @ 20
27	9	You Double Crosser	2,4,5,11, 15,16, 18, 21 22,25,36,37 @ 30, 9, 13, 14 @ 20
29	9	Hail Mary	Blackout
31	10	MC	3, 9 @ 40
33	10	Cell Block Tango	1, 4, 6, 8, 11, 12, 13, 15, 16, 18, 21, 22, 25, 26,

			30, 31, 33, 36, 37 @ 30, 3, 9 @ 40
Numbers not used - 17,20,23,24,28,32,			
35	17	MC	1, 4, 6, 8, 11, 12, 13, 15, 16, 18, 21, 22, 25, 26, 30, 31, 33, 36, 37 @ 10, 3, 9 @ 40
37	17	Good to Mama	1, 3, 4, 6, 8, 9, 11, 12,13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 39, 30, 31, 32, 33, 36, 37, 38, 29, 40 @ 30, 34, 35 @ 15
39	17	Look at this Mama	1, 3, 4, 6, 7, 8, 9,10, 11, 12,13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 39, 30, 31, 32, 33, 36, 37, 38, 29, 40 @ 30, 34, 35 @ 15
41	22	Tap Dance	11, 12 @ 30
43	22	Oh Amos	3,4,6, 8, 21, 22 @ 30
45	22	MC	6, 8,@ 40 21, 22 @ 30
47	22	We Want Billy	1,3,4, 6, 8, 9, 11, 12 @ 75, 21 @ 30
49	23	Here He Is	1,3,4, 6, 8, 9, 11, 12 @ 40, 13 - 40 @ 40
51	24	End All He Cares	7, 10, 11 @ 30
53	26	Entire 5,000	3, 4, 6, 7, 8, 9, 10, 11, 13 - 40 @ 30
55	33	End Both Reached for the Gun	1, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13 - 40 @ 30
57	34	Roxie Monologue	1, 3, 4, 5, 6, 8, 9, 11, 12, 13 - 40 @ 30
59	38	End of Song	Blackout
61	38	MC	5@40
63	38	Mama Newspaper	3, 4, 6,7,8,9,10,11,13-33, 36-40@30
65	39	Mama MC	1@30, 3, 4, 6, @ 15, 7, 10, 13-33, 36 - 40 @ 10
67	39	Velma sings	1@ 30, 3, 4, 6, 11, 12@ 15, 7, 10 @ 10, 13-33@40, 36-40@40
69	41	Nothing Personal	1, 6, 12 @ 40, 3, 4, @ 15, 7, 10 @ 10,
71	41	Reporter Story	3, 6, 9, 12 @ 40, 4 @ 15, 17-25 @ 25, 28-33 @ 25, 36 @ 25, 37, 38 @ 30
73	42	Lake Shore Drive Massacre	3, 6, 9, 12 @ 40, 4 @ 15, 13-33, 36-40 @ 40
75	44	MC	1,6, 12 @ 40
77	44	Start singing	1,12 @ 40, 3, 4, 8, 9 11 @ 30, 6 @ 15

79	45	Move to stage	1, 12 @ 40, 3, 4, 6, 8, 9, 11 @ 30, 13-33, 36-40@30
81	46	Roxie faints	3, 4, 6, 8, 9, 11 @ 30, 13-16, 18, 22, 25-27, 29-33, 36-40@15, 17, 23, 24, 28 @ 30, 21@75
83	47	A Baby!	3, 4, 6, 8, 9, 11 @ 30, 13-20, 22-33, 36-40@40, 21@75
85	47	End of Act I	Blackout
87	48	Start of Act 2	1, 6, 12 @ 50
89	48	Curtain Open	1, 6, 12 @ 50, 3, 4, 8, 9, 11 @ 30, 13-33, 36 @ 40
91	49	Delay the trial	1, 6, 12 @ 50, 3, 4, 7, 8, 9, 10, 11 @ 30, 13-33, 36 @ 40
93	51	I'm the father (end of song)	1, 3, 4, 6, 8, 9, 11, 12-28 @ 30
95	52	Amos on platform	1,6, 12 @ 50, 3, 4, 8, 9, 11, 13-28 @ 30
97	52	Oh, Andy, didn't see you	1,6, 12 @ 50, 3, 4, 8, 9, 10, 11, 13-28 @ 30
99	53	Wouldn't Even Notice	1,6, 12 @ 50, 3, 4, 5, 8, 9, 10, 11, 13-28 @ 30
101	53	Billy exits	5, 7 out in 3 seconds
103	54	Hey Diesel	1, 3, 4, 6, 8, 9, 11-33, 36-40 @ 30
105	55	When Velma Takes the Stand	1, 3, 4, 6, 8, 9, 11, 12 @ 30, 13-24 @ 30, 25 @ 75, 26-33, 36-40 @ 40
107	56	Exit Music	Same, 25@40
109	57	Baby Garment	3, 6, 8, 11-28 @ 15, 4, 9 @ 30, 7, 10 @ 40
111	58	No, No, No	All out, 34 & 35 @ 30
113	58	MC	11, 12, 34, 35 @ 30
115	58	Hungarian Rope Trick	All out, 3@40
117	58	I'm sorry Billy	7, 10 @ 40
119	59	A 3-ring circus	3, 4, 6, 8, 9, 11 @ 30, 7, 10, 13-40 @ 40, follow spots for Billy in audience
121	61	Scene Change	3,4,6-11, 13-40 @ 10
123	61	Billy enters	1, 3, 4, 6, 8, 9, 11-40 @ 40, 7, 10 @ 10
125	70	NBC Chimes	3, 7, 9, 10 @ 40

127	72	2nd NBC Chimes	11, 12 @ 40, 13-40 @ 10
129	72	Champion of downtrodden	1, 3, 4, 6, 8, 9, 11-40 @ 40
131	73	Come home Roxie	1, 3, 4, 6, 8, 9, 11-28 @ 40
133	74	Nowadays	1, 3, 4, 6, 8, 9, 11-28 @ 40, 7 @ 30
135	75	McVicker's Theatre	1, 3, 4, 6, 8, 9, 13-28 @ 30, 7 @ 30, 11, 12 @ 30, 34 -35 @ 40
137	76	End of Hot Honey Rag	Bring up 1, 6, 12 to 60, take out 34-35
139	76	No One's Wife	1-12@60, 13-28 @ 30
141	76	End Show	1-28 @ 5
143	77	Bows	1-12@60, 13-40 @ 30

I. Mic Schedule

# CHICAGO Mic Schedule

MIC #	CHARACTER	NOTES
1	Velma Kelly / Kaylee Cobb	
2	Roxie Hart / Ellie Miller	
3	Billy Flynn / David Storey	
4	Amos Hart / Braydon D.	
5	Mama Morton / Mya Garcia	
6	June / Ensemble / Tori	Turn on Tori's mic for Collin's lines in Court
7	Annie / Ensemble / Lexi	
8	Hunyak / Ensemble / Bri	
9	Liz / Ensemble / Amy	
10	Mona / Ensemble / Leah Kitty / Ensemble / Olivia S. Reporter / Olivia D.	Olivia S. takes Leah's mic after Cell Block Tango Olivia D. takes Olivia S. mic after Act 1
11	Fred / Ensemble / Wesley	
12	M.C. / Ensemble / Braydon H.	
13	Mary Sunshine / Hayley	
14	Fogarty / Ensemble / Josh	
<b>MIC STAND 2</b>	Olivia D. (Act 1) / Landon R. / Allen	Placed at circus podium by bar
<b>HANDHELD 3</b>	Kylene Robinson	

J. Costumes

**CHICAGO**  
**Costume Appointments**  
**February 5, 2022 - 9:00 a.m. - NOON**

- Please sign up for a time slot and PLEASE BE ON TIME. Come to the cafeteria doors (28)
- If you have items from home that you think might work, please bring them (or bring pictures).

- ALL ensemble members will need a trenchcoat and a fedora



- Male ensemble members will need black slacks, white dress shirt, and black dress shoes

- Female ensemble members will need a “little black dress” --

- knee-length, not too short -- and flapper accessories



Time	Cast Member Name & Role	Comments
9:00	Olivia Dooley- Mary Sunshine/ Ensemble	- Has own flapper dress and black dancing shoes. - Wearing stock dark red coat and shoes. - Looking for cloche hat.
9:10	Eliana miller - Roxie	- Looking for flapper dress for opening / Roxie - Getting own dance shoes - Needs courtroom dress & finale matching outfit with Velma - Borrowing Kaylee C's robe?
9:20	Briana Brown- Hunyak / ensemble	- Has own flapper dress (shortening & adding fringe) (w/ red headband) - Picked a coat and hat and shoes from stock - Making prison garb
9:30	Mya Garcia - Mama Morton/ensemble	- Wearing black & gold stock dress and stock shoes - Need Mama outfit
9:40	Alexis Braithwaite - Annie / Ensemble / Mama Understudy	- Using black dress from stock and shoes - Getting blue flapper headband / accessories

		<ul style="list-style-type: none"> <li>- Wearing navy trenchcoat from stock and blue straw cloche hat</li> <li>- Making prisoner dress</li> </ul>
10:00	Hayley Hollar- Reporter / ensemble	
10:10	Josh Dorsey- Fogaty/Harry/Ensemble	<ul style="list-style-type: none"> <li>- Wants to use blue XL vest</li> <li>- Needs 36 x 30 black pants (have some 36x32 in stock that could work if necessary)</li> <li>- Needs 16, 32-33 white shirt</li> <li>- Has black shoes</li> <li>- May be wearing brown corduroy 46R coat. Needs pants to go with and matching fedora</li> <li>- Needs trenchcoat and matching fedora</li> </ul>
10:20	Landon Rogers-ensemble	
10:30	Olivia Sine-Kitty/ensemble	<ul style="list-style-type: none"> <li>- Using black dress from stock, and fur cape, brown hat</li> <li>- Getting black flats</li> <li>- Needs trenchcoat</li> <li>-</li> </ul>
10:40	David Storey-Billy/ensemble	<ul style="list-style-type: none"> <li>- He's getting white shirt 17, 32x33</li> <li>- I'm getting gold sequin tail coat/ possibly black / gold vest.</li> <li>- Using charcoal gray suit</li> <li>- Needs contrasting vest and a tie</li> <li>- Providing own shoes</li> </ul>
11:00	Wesley Haynes - Fred / ensemble	<ul style="list-style-type: none"> <li>- Using stock gray tweed jacket, Braydon H.'s fedora, stock black pants, stock black fedora</li> <li>- Prefers green sequin vest</li> <li>- Getting own black shoes</li> </ul>
11:10	Braydon Hermes- Master/Harrison/Ensemble	<ul style="list-style-type: none"> <li>- May have large white dress shirt</li> <li>- Has black dress pants, and shoes</li> <li>- Needs red sequin vest and tailcoat</li> <li>- Using stock trenchcoat and own black fedora</li> </ul>
11:20	Brady Heflin - Ensemble	<ul style="list-style-type: none"> <li>- Will provide white dress shirt, black dress pants, and black shoes</li> <li>- Prefers blue vest</li> <li>- Using stock trenchcoat (short light one), and light tan vest, striped tie, tan fedora, black fedora</li> </ul>
11:30	Landon Brastrom / Ensemble / Police Officer	<ul style="list-style-type: none"> <li>- Using stock black pants, gray vest , black/ gray fedora, white shirt</li> <li>- Using stock green suit (if we can't find police outfit) with rust tie and putty colored fedora</li> <li>- Using own black dress shoes</li> <li>- Needs sequin vest (prefers green / blue)</li> <li>- Needs trench coat</li> </ul>
11:40	Braydon Decristofaro - Amos Hart / Ensemble	<ul style="list-style-type: none"> <li>- Using stock gray coat, using blue corduroy hat, stock black vest, and tie, and white shirt, blue labor jacket and plaid flannel shirt</li> </ul>

		<ul style="list-style-type: none"> <li>- Using Allen's gray fedora</li> <li>- Has own black pants and shoes</li> <li>- Needs colored sequin vest, - possibly silver</li> <li>- Possibly using black tuxedo for Mr. Cellophane</li> </ul>
11:50	Amy Overturf / Annie / Ensemble	<ul style="list-style-type: none"> <li>- Using stock black dress and black hat</li> <li>- Has own shoes</li> <li>- Needs trench coat</li> <li>- Making prison garb</li> <li>- Getting blue flapper accessories</li> </ul>
12:00	Allen Numan / Ensemble	<ul style="list-style-type: none"> <li>- Needs sz 18 white dress shirt</li> <li>- May have black pants, may possibly use stock</li> <li>- Prefers red vest, or green, or silver / gold</li> <li>- Has own black dress shoes</li> <li>- Using stock black/ white striped fedora and black studded fedora</li> <li>- Needs trench coat</li> </ul>
	Kaylee C - Velma	<ul style="list-style-type: none"> <li>- Needs flapper dress (prefer dark red undertone) &amp; headgear</li> <li>- Making prisoner robe</li> <li>- Finding matching outfit for Finale with Roxie</li> <li>- Getting own dancing shoes</li> </ul>
	Tori - June / Ensemble	<ul style="list-style-type: none"> <li>- Using stock black dress (with champagne belt)</li> <li>- Has own trench coat and fedora</li> <li>- Making prison dress</li> <li>- Getting own dance shoes</li> </ul>
	Leah	<ul style="list-style-type: none"> <li>- Using stock black dress (needs to have fringe put on it to lengthen it) and black dancing shoes, using stock trench coat and black fedora</li> <li>- Making prison robe</li> <li>- Getting silver flapper headgear</li> </ul>



K. Audience Seating Plan

Strasburg High School, Old Gym  
STAGE

CABARET SEATING

RESERVED SEATING

A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	A12	A13	A14	A15	A16	A17	A18	A19	A20
B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11	B12	B13	B14	B15	B16	B17	B18	B19	B20
C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	C14	C15	C16	C17	C18	C19	C20
D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	D14	D15	D16	D17	D18	D19	D20
E1	E2	E3	E4	E5	E6	E7	E8	E9	E10	E11	E12	E13	E14	E15	E16	E17	E18	E19	E20
F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12	F13	F14	F15	F16	F17	F18	F19	F20

All unreserved seating in the reserved section will be open for any audience member 10 minutes prior to show start.

BLEACHERS -- OPEN SEATING

BLEACHERS -- OPEN SEATING

**Chicago**  
2022 All-School Musical

Thursday, March 31 6:30 p.m.  
Saturday, April 2, 6:30 p.m.  
Sunday, April 3, 3:00 p.m.

## L. Pre-Production Photos

### Rehearsal Photos



At the beginning of our rehearsal time, while winter sports are still active, we rehearse in our cafeteria, which has a small stage attached. However, we have found it is better to flip the space so that the audience sits on the stage, and we can use the floor space of the cafeteria so that it is closer to the size of the space on which they will be performing.



Once we move to the performance space, the students are able to better understand what their movement will be like with the space constraints they will have.

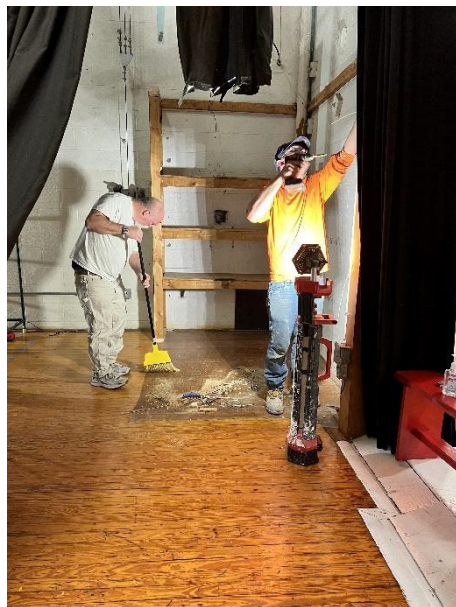
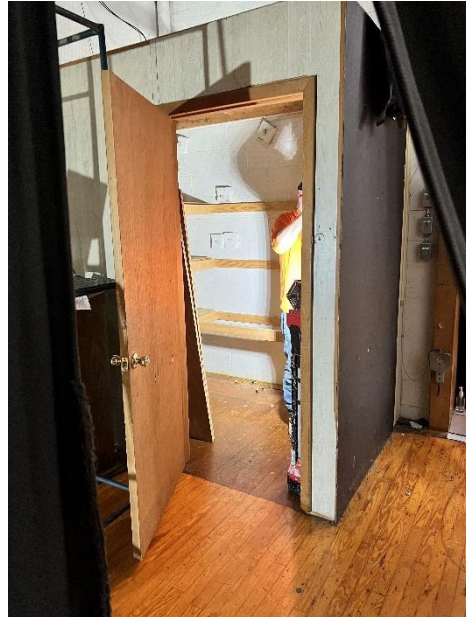


I came in to rehearsal one day to find my cast seniors conducting a music review. They decided that some parts were not quite right, and they wanted to fix it. This truly warmed my heart.

### Set Installation

I don't know what we would have done without some awesome volunteers. We have had a closet on stage at the downstage left curtain that was added by someone a long time ago. It has been used by our P.E. teachers for storage for as long as I've directed at Strasburg. I finally obtained

permission to tear it down, so I had a company that has done some work for us at our house come in and tear it down after rehearsal one night. Having that extra space has been a real benefit.



The same crew came in and hung our proscenium decoration and lights. They also figured out a way to hang our Chicago lettering, which ended up being *much* larger than I anticipated, without doing any damage to the space.



Finally, the same crew hung our screen in front of our backstage traveler for our projections.



## Stage Curtains

Our stage curtains have been in terrible shape for many years. They had dry-rot and were torn from where the electric battens had poked through them. We were able to have them replaced, but the installation of the new curtains didn't happen until the Monday of Show Week. It did create a lot of extra stress to have that added into an already hectic week, but the new curtains looked 100 times better than the old ones.



## Focusing Lights

We focused lights on the Saturday before Show Week. What we didn't realize is that once our curtains were installed, the light battens would be raised *above* the curtain rails, which was at least four feet higher than the previous height. This ended up affecting the focus of our lights, but there was no time to get a lift onto the stage and focus them again.









Once we got the proscenium décor and lights up, and added the projections, the students were very excited for how it was all coming together. One thing I didn't plan for adequately was the way that the lights interfered with the projections. The projections looked wonderful during blackouts, but at other times, depending on how dark the projected image was, there were areas that were washed out. This was less than ideal, but there was little I could do at that point.



*M. Production Photos*



“All That Jazz”, the ensemble led by Velma Kelly.



Roxie Hart shoots Fred Casely – “Nobody walks out on me!”



The Cook County Jail prisoners prepare for their rendition of the “Cell Block Tango”.



Velma Kelly inspects the headlines while Matron “Mama” Morton and Katalin Hunyak look on.



Roxie manipulates her husband, Amos, into agreeing to find her \$5,000.



The ensemble flirts with Billy Flynn in “All I Care About is Love”.



Billy Flynn manipulates Roxie Hart (and the ensemble reporters) in “We Both Reached for the Gun”.



Matron “Mama” Morton agrees with Billy Flynn that the story he has spun is “understandable”.



Roxie Hart announces to the press that she is going to have a baby “And All That Jazz” at the curtain for Act I.



A reporter asks for “just one more picture” at the beginning of Act II and “Me and My Baby”.





Roxie dances with various members of the ensemble during “Me and My Baby”.



Mary Sunshine questions Billy Flynn during a musical interlude in “Me and My Baby” while Matron “Mama” Morton looks on.



Ensemble men back up Velma Kelly in “When Velma Takes the Stand”.



Ensemble men carry Velma Kelly offstage for her exit music in “When Velma Takes the Stand”.



Billy Flynn tells Roxie Hart, "It's all a circus, kid. A three-ring circus" at the beginning of "Razzle Dazzle".



The M.C. and ensemble perform alongside Billy Flynn in "Razzle Dazzle".



Ensemble members perform as Billy Flynn begins his finale for “Razzle Dazzle”.



Billy Flynn is flanked by ringmasters Mama Morton and the M.C. as the ensemble helps to bring “Razzle Dazzle” to an end.



Billy Flynn leads Roxie Hart through her story as the judge and ensemble look on during the “Courtroom Scene”.



Billy Flynn offers the judge payment during his closing statement in the “Courtroom Scene”.



Just before Roxie's verdict is read, the reporter proclaims the news of a horrific shooting in the halls of the courthouse while a couple of ensemble members and Amos Hart take in the announcement.



Velma Kelly and Roxie Hart perform during the "Hot Honey Rag" while ensemble members encourage them as Act II draws to a close.



As the ensemble applauds, Roxie Hart and Velma Kelly bring the “Hot Honey Rag” to a close.



The audience is on their feet as the company sings a reprise of “All That Jazz”, the final notes of the show.

# Strasburg High School

Principal: Melissa Foltz

Asst. Principal: Brandon Burkhart

Director: Sharon White

Music Director: Kylene Robinson

Choreographer: Brittany Cover

Asst. Director: Kaylee Smith

Sound / Lights Manager  
Sound Technician  
Sound Assistant  
Set Construction

Kaylee Smith  
Joel Ross  
Samantha Crisman  
Brian Fisher

# CHICAGO

## HIGH SCHOOL EDITION

Book by Fred Ebb and Bob Fosse

Music by John Kander

Lyrics by Fred Ebb

Based on the play by Maurine Dallas Watkins

Script Adaptation by David Thompson

*Chicago: High School Edition is presented by arrangement with:  
Concord Theatricals  
[www.concordtheatricals.com](http://www.concordtheatricals.com)*



## FROM THE DIRECTOR

I have found myself saying repeatedly over the last few months, “Don’t worry, we’re doing the High School Edition”. It is true that the *Chicago* most people know is a little more racy than the shows we normally produce here at SHS. You may be relieved to know that this High School Edition of *Chicago* deals with the more mature content in a much more appropriate way for a high school cast. However, the questions that the show asks its audiences to consider are still just as poignant. What is Justice, and does everyone receive it equally here in America? To what extent do we allow the press to influence our perspectives? And to what extent is the press influenced to spin a story in favor of one party over another? *Chicago* doesn’t necessarily seek to answer these questions – it is the asking, and the consideration of the answers, that are the important parts. Along the way, the show has some really incredible musical moments, and it doesn’t breathe down the audience’s neck in the questions it asks.

Directing a musical means that, for a little while at least, one must eat, breathe, and sleep the scenes, songs, and characters of the show. For the past three months, I’ve been singing over and over in my head before going to sleep, as I drive to work, and while walking the halls of SHS about Razzle Dazzling, Funny Honeys, and All That Jazz. The one that keeps recurring to me, though, is “I Can’t Do It Alone”. How true that is! I am incredibly grateful for our Creative Team and the support they have offered me along this journey of not just producing a show, but producing my Master’s Thesis show. Words cannot adequately express how much I appreciate Kylene Robinson, Kaylee Smith, and Brittany Cover and all that they do behind the scenes. In addition to that, Ms. Foltz and Mr. Burkhart have been so very supportive. Ms. Foltz always takes time to listen to me when I am dreaming, and she provides a balanced perspective when I need to vent. She truly loves our students, and I respect that so much. Brian Fisher is another one who has worked hard to create and repurpose our set pieces, and he does it so cheerfully and willingly.

I can’t let this moment pass without giving a shout-out to the true heroes of this show – our cast and crew. These students and young adults have worked tirelessly to bring you a quality show, and I couldn’t be more proud. Their talents and abilities are only outmatched by their hearts. They are an incredible group of young people, and I have loved getting to hang out with them every day for the last several months. We also have a group of loyal volunteers who have pitched in and done just about anything I asked of them. Jason Davis, Wyatt Boyer, and Reese Estep – thank you so much for the countless ways in which you have supported this show.

Finally, a huge thank you to my family and friends. By now you know that I get a little crazy during spring musical season, but you love me through it anyway. Thank you. Most especially, my heartfelt gratitude goes to my husband, Marty. I wouldn’t want to do any of this without you by my side. Thank you for being my safe place. You support me, and this show, in countless little ways that add up to a whole lot. Thank you for being my biggest fan. I’m yours, too.

Sharon White

## CAST

Master of Ceremonies .....	Braydon Hermes
Velma Kelly .....	Kaylee Cobb
Fred Casely .....	Wesley Haynes
Roxie Hart .....	Eliana Miller
Amos Hart .....	Braydon DeCristofaro
Sgt. Fogarty .....	Josh Dorsey
Prisoners .....	
Liz .....	Amy Overturf
Annie .....	Alexis Braithwaite
June .....	Tori Cook
Katalin Hunyak .....	Briana Brown
Mona .....	Leah Polk
Matron "Mama" Morton .....	Mya Garcia
Billy Flynn .....	David Storey
Mary Sunshine .....	Hayley Hollar
Reporter .....	Olivia Dooley
Kitty .....	Olivia Sine
Harry .....	Josh Dorsey
Judge .....	Collin Nicholson
Harrison .....	Braydon Hermes
Clerk .....	Tori Cook
Juror .....	Landon Rogers
Ensemble .....	
	Alexis Braithwaite, Briana Brown, Tori Cook, Braydon DeCristofaro, Olivia Dooley, Josh Dorsey, Mya Garcia, Wesley Haynes, Braydon Hermes, Hayley Hollar, Allen Numan, Amy Overturf, Leah Polk, Landon Rogers, Olivia Sine, David Storey
Booth Singers .....	Kylene Robinson
	Alexis Braithwaite, Briana Brown, Kaylee Cobb, Tori Cook, Braydon DeCristofaro, Josh Dorsey, Mya Garcia, Wesley Haynes, Braydon Hermes, Hayley Hollar, Eliana Miller, Amy Overturf, Olivia Sine, David Storey,

## CREW

Tech Manager .....	Kaylee Smith
Sound Operator .....	Samantha Crisman
Spotlight Operator .....	Jason Davis
Projections Operator .....	Taryn Allen
Stage Manager .....	Sarah White
Asst. Stage Manager .....	Kyah Evans

# SCENES AND MUSICAL NUMBERS

## Act One

- Scene 1: The Club  
    “Overture”  
    “**And All That Jazz**” ..... Velma Kelly, Ensemble
- Scene 2: Outside the Hart Apartment  
    “**Funny Honey**” ..... Roxie Hart
- Scene 3: The Jail  
    “**Cell Block Tango**” ..... Prisoners
- Scene 4: The Jail  
    “**When You’re Good to Mama**” ..... Matron “Mama” Morton
- Scene 5: The Jail
- Scene 6: Roxie’s Cell
- Scene 7: The Club  
    “**All I Care About is Love**” ..... Billy Flynn, Female Ensemble
- Scene 8: Jail Office & Visitation Area  
    “**We Both Reached for the Gun**” ..... Billy Flynn, Roxie Hart, Ensemble
- Scene 9: Across Chicago, then Back at the Club  
    “**Roxie**” ..... Roxie Hart, Male Ensemble
- Scene 10: The Jail, then Chicago After Midnight  
    “**I Can’t Do It Alone**” ..... Velma Kelly
- Scene 11: The Jail  
    “**My Own Best Friend**” ..... Roxie Hart & Velma Kelly, Ensemble

*There will be a 10-minute intermission between Act 1 and Act 2*

## Act Two

- Scene 1: The Club & The Jail  
    “**I Know a Girl**” ..... Velma Kelly  
    “**Me and My Baby**” ..... Roxie Hart, Ensemble  
    “**Mr. Cellophane**” ..... Amos Hart
- Scene 2: The Jail & The Club  
    “**When Velma Takes the Stand**” ..... Velma Kelly, Male Ensemble  
    “**Razzle Dazzle**” ..... Billy Flynn, Ensemble
- Scene 3: The Courtroom
- Scene 4: The Jail
- Scene 5: The Courtroom & The Club  
    “**Nowadays**” ..... Roxie Hart  
    “**Hot Honey Rag**” ..... Roxie Hart, Velma Kelly, Ensemble  
    **Finale** ..... Company

## ABOUT THE SHOW

In roaring twenties Chicago, chorine Roxie Hart murders a faithless lover and convinces her hapless husband, Amos, to take the rap . . . until he finds out he's been duped and turns on Roxie. Convicted and sent to death row, Roxie and another "Merry Murderess," Velma Kelly, vie for the spotlight and the headlines, ultimately joining forces in search of the "American Dream": fame, fortune, and acquittal.

*Chicago* first opened on Broadway at the 46th Street Theatre in New York City on June 3, 1975. The production, directed and choreographed by Bob Fosse, ran for 936 performances. On November 14, 1996, a revival of the show opened on Broadway at the Richard Rodgers Theatre. It later transferred to Shubert Theatre, and then to the Ambassador Theatre, where, more than two decades later, it continues to run, logging nearly 10,000 performances.

## CAST AND CREW BIO'S



**Taryn Allen (Stage Crew, Projections)** Taryn joins the SHS Theatre Department as a freshman. Although this is her first time participating in the all-school musical, she was also a member of the stage crew for the One-Act Play team this last fall. Taryn enjoys reading and listening to music. Her favorite thing about the show is "watching it all come together in the end". Her favorite line from the show is, ""There's always a first"- Velma Kelly" Taryn would like to thank her family for their support.



**Alexis Braithwaite (Annie, Ensemble)** Alexis is a freshman here at SHS. Although this is her first time participating in a school theatrical production, she has been active in choir since 5<sup>th</sup> grade is one of two Soprano Ones. Alexis likes drawing, dancing, and singing. Her favorite thing about being in the show is "being able to branch out and make new friends and feel comfortable in my own skin". Her favorite line from the show is, "Every time I see that tomato's face in the papers it drives me nertz!" Alexis's favorite quote from rehearsals is "practice makes

permanent". She would like to thank her parents, Mrs. Robinson, and "my loving boyfriend".



**Briana Brown (Katalin Hunyak, Ensemble)** Briana returns to the SHS Theatre Department as a freshman. She was the Assistant Stage Manager for *The Addams Family* last year, as well as a Beatnik Ancestor. She has been active in choir for 5 years, participated in FCCLA for 3 years, and is a member of the TAB Unity Club, the FIDM Fashion Club, the Scholastic Bowl Team, and runs Cross Country for SHS. Briana likes going thrifting, playing video games, reading, and baking. Her favorite thing about being in the show is "I love to get to spend time with all of the lovely people who are involved and become friends with new people! I also love getting to see it all come together and become great!". Her favorite line from the show is, "And then he ran into my knife. He ran into my knife 10 times!" Briana is happy she has gotten to spend so much time with "all of these amazing people. This has been a great experience!" She would like to thank her mom and grandma for "making this possible and always supporting me. Love you guys!"



**Kaylee Cobb (Velma Kelly)** Kaylee is a Senior at Strasburg High School. She has played numerous roles including Morticia in *The Addams Family*, Sophie in *Mamma Mia!* and Frenchy in *Grease*. Other notable roles she has played at SHS were in "Dark Road", "Cry of the Peacock", "The Pattern is Broken", "The Visitors" and "10 Little Monkeys". Kaylee has participated with On a Side Note Choir for 5 years, the Singing Rams for 4 years, has been a Tri-M officer for 4 years, and is currently the President, and has participated with the One-Act team for 4 years. She is the Vice-President of the National Honor Society. Kaylee enjoys singing, sleeping, and going on drives with friends. Kaylee's favorite part of the show is the costumes. Her favorite quote from the show is: "Fat Chance." Kaylee would like to thank her friends, family (hi Mom) and KRob.



**Tori Cook (June, Clerk, Ensemble)** Victoria is a senior at SHS and is excited to be taking part in her first and last SHS All-School Musical. She has performed in other SHS theatrical productions such as Lisa in "Dark Road", Maria in "The Assassination of Jessamine Sinclair", "The Cry of the Peacock" as the teacher, and "Ten Little Monkeys" as Alberta Mendel. She will also be playing Simone Welcow in "A Talent for

"Murder" later this spring. She has been a part of Select choir, Art Club, and Tri-M since her freshman year. In her free time, she enjoys creating and listening to music, making art, baking, and spending time with friends. Her favorite thing about the show is getting to spend time with the people she loves and being able to perform on the stage again. Her favorite quote from the show is "Can you stop biting? You're going to give me hydrophobia". She would like to thank her friends and family for always being there. Her closing thoughts: I have loved seeing this show grow into what it is today. I hope you enjoy watching it just as much as we enjoy performing it!



**Braydon DeCristofaro (Amos Hart, Ensemble)** Braydon joins the SHS all-school musical as a sophomore. At SKMS, he played Sky Masterson in *Guys and Dolls*. He has played football and wrestled for 3 years, and is in his first year with the SHS Track Team. He enjoys sports and working out. His favorite thing about participating in the show is "all the new friends you make along the way" and his favorite quote is "So I figure you're a dirty liar"-Billy Flynn. He would like to thank his mom and dad for their support.



**Olivia Dooley (Reporter, Ensemble)** Olivia is no stranger to the stage, but this is her first year with the SHS All-School Musical. She has played both Alice and Lavender in two productions of *Matilda*, Christmas Past in *A Christmas Carol*, and Young Liz in *It's a Wonderful Life*. She loves volleyball and spending time with her friends and family. Olivia's favorite part about participating in the show is "Getting to know everybody and getting to work with everyone." Her favorite quote from the show is "You know how I feel about you. You're like family. I'll do it for 50 bucks." Olivia says "Thank you to Olivia Sine, Amy Overturf, and Briana Brown for the laughs, jokes, and support. Also, thank you to my parents for making sure I was always at practice and always had what I needed for the show."



**Josh Dorsey (Sgt. Fogarty, Ensemble)** Josh joins the all-school musical as a sophomore, but he also participated this past fall with the One-Act Play team in a production of "The Visitors". In his spare time, Josh enjoys playing video games. His favorite thing about participating in the show is meeting new people". His favorite quote from the show is "Step down, Daddy!"- Billy Flynn. He would like to thank his mom for her support. A last thought from Josh: Don't have a good day, have an amazing day!



**Kyah Evans (Asst. Stage Manager)** Kyah returns to the all-school musical as a sophomore. She also played Father Alex in *Mamma Mia!* and the Orderly in “The Visitors” this year. While at SKMS, she also played Mrs. Whatsit in *A Wrinkle in Time*. Kyah has been in chorus for 5 years and has played the cello in the orchestra for 3 years. She enjoys reading and singing. Her favorite thing about being in the musical is having fun with stage crew. Kyah says, “Sarah and Taryn are the best stage crew members that anybody could have. I’ve had so much fun working with everyone. It has also brought to my attention I can be a bit of a leader and not so much a follower.” Her favorite quote from the show is “Step down, Daddy!”



**Mya Garcia (Matron “Mama” Morton, Ensemble)** Mya joins the all-school musical as a freshman, but she was also a member of the stage crew for the One-Act Play team this year. She will be appearing as Beth Harper later this spring in “A Talent for Murder”. She has played viola in the SHS String Ensemble since 6<sup>th</sup> grade, and she participated with the Color Guard last fall. She enjoys practicing songs and baking. Her favorite thing about the musical is seeing her friends and playing her character. Her favorite quote from the show is, “You know how I feel about you. You’re like family. I’ll do it for 50 bucks.” Mya would like to thank “Mrs. Robinson – she helped me a lot”. She says, “Thank you for coming to the show! We appreciate you supporting us all.”



**Wesley Haynes (Fred Casely, Ensemble)** Wesley returns to the all-school musical as a sophomore. He has played KB in “The Visitors” and was in the ensemble in *Mamma Mia!* He will also be playing Hugh F. Mungus in “A Talent for Murder” later this spring. He served as Captain of the Academic Team and President of the Book Club this year. He enjoys reading, watching movies, and playing video games. His favorite thing about the musical is the choreography for “When Velma Takes the Stand” and his favorite quote is, “Let ‘em|in, Butch!”. He would like to thank his parents for their support.



**Braydon Hermes (Master of Ceremonies, Harrison, Ensemble)** is a sophomore here at Strasburg High School. His past roles include Lurch in *The Addams Family* and Simian Little in “Ten Little Monkeys”. He is in his first year with the Strasburg Choir and second year with the

Strasburg orchestra. He is also a part of the Tri-M Music Honor Society. He enjoys singing, acting, watching SpongeBob, and hanging out with friends. His favorite thing about being in this show is "Learning responsibility and meeting all these wonderful individuals". His favorite quote from the show is "Those scintillating sinners!". He would like to thank the friends he's made here at Strasburg for being kind and helping him grow as a person, and Alexis Braithwaite for making him happy to go through the day.



**Hayley Hollar (Mary Sunshine, Ensemble)** A junior, Hayley was an ancestor in *The Addams Family* last year and was also a spotlight operator for *Mamma Mia!* She has been a member of the Fellowship of Christian Athletes since elementary school and enjoys crafting, acting, and singing. Her favorite part about being in the show is making new friends and working with other talented people. She would like to thank "my family and friends for supporting me throughout this year's and last year's musical and for cheering me on and convincing me to do it."



**Eliana Miller (Roxie Hart)** is currently a Senior at Strasburg High School. She has previously performed in *The Addams Family* (Alice Beineke), *Grease* (Sandy), "The Assassination of Jessamine Sinclair" (Mayor Emsworth), "Ten Little Monkeys" (Captain Shipman), "The Cry of the Peacock", and "The Visitors". When she is not performing on stage, you can normally find her working at Nancy's Coffee Bar or hanging out with her incredible and supportive friends. She has been a part of the Tri-M Music Honors Society for 4 years, serving as President her Junior year and Vice President Senior year. She is the current President of NHS and has been a member for 2 years. She has also been in Select Choir for 5 years with district honors for all five and All State honors her senior year. Eliana would like to thank Mrs. Kylene Robinson for being an amazing mentor and always helping her become a better person and singer, along with her friends, family, and castmates who have given her their ongoing love and support.



**Collin Nicholson (Judge)** Collin makes his debut with the all-school musical as a junior. Collin attends Massanutten Regional Governor's School and is a member of the Superintendent's Advisory Board. He has played football for 4 years and participated in Track & Field for 5 years. He is a member of the National Honor Society and the Athletic Leadership Council. In his spare time, he enjoys exercising, studying and playing football, and watching television, and TikTok. Driving is also very special to him. His favorite thing about being in the show is being able to



“expand my horizons and do something that I have never done before. I would like to thank all the directors and leaders including Ms. White, Ms. Robinson, Kaylee, and our amazing sound crew!! They encouraged me to do the musical when I was hesitant, and I really enjoy and love that because it has been a wonderful experience.” Collin offers a last thought: “Always stick to your gut, follow your heart, and grind for what you want. If you do those things you can accomplish anything you want.”



**Allen Numan (Cop, Ensemble)** has been in SHS Theatrical productions for the last four years. He played Pugsley last year in *The Addams Family*, Doody in *Grease*, Coop in “The Pattern is Broken”, The Mime in “The Assassination of Jessamine Sinclair”, The Great Valentino in “10 Little Monkeys”, and Pepper in *Mamma Mia!* His favorite thing about being in the show is his “wardrobe becoming the show’s costume piece”. His favorite quote from the musical is, “Are you gonna believe what you see or what I say?” Allen wants to offer special thanks to “Everyone behind the scenes making the magic happen, and my friends and family for showing unrivaled support.”



**Amy Overturf (Liz, Ensemble)** Amy returns to the stage this year as a sophomore. Previously, she has performed with the One-Act Play team in “The Visitors” and was an ancestor last year in *The Addams Family*. She enjoys drawing, painting, making jewelry, and playing Animal Crossing. Her favorite thing about being in the show is performing the songs.



**Leah Polk (Ensemble)** Leah makes her debut with the All-School musical as a sophomore. She stays active throughout the year, playing volleyball, basketball, and softball for SHS. She enjoys sports, singing, dancing, and coloring. Her favorite thing about being in the show is “how everyone has so much energy!” It’s hard for her to pick one specific quote because “I’ve just always loved this show”. Leah would like to thank Mrs. Robinson for her support and encouragement.



**Landon Rogers (Juror, Ensemble)**, Landon joins the all-school musical as a freshman. He enjoys hanging out with friends, gaming, and listening to music! His favorite thing about the show is socializing. His favorite quote from the show is “The entire Cellophane song.” He says, “Shutout to the ones who made this possible. Thank you all for

helping me get back into the thing I love, acting.” His final comment: “When Tori points at you during her monologue, it’s terrifying!”



**Olivia Sine (Kitty, Ensemble)** Olivia makes her debut with the All-School musical as a sophomore. She also performed with the One-Act Play team this year in “The Visitors” and was in *Beauty and the Beast* at SKMS. She is involved with the FCCLA and enjoys going to the park to play tennis with her sister and taking her dogs for walks. Her favorite thing about being in the show is “all the good vibes you get and making a lot of friends”. Her favorite quote from the show is “Velma, you know how I feel about you, you’re like family.”



**David Storey (Billy Flynn, Ensemble)** David, a senior, is appearing in his final all-school musical this year. He appeared as Mal Beineke last year in *The Addams Family*, and was also Eddie in *Mamma Mia!* He is the orchestra Concert Master and has been a member of the SHS String Ensemble for 5 years, SHS Select Choir for 4 years, and NHS for 2 years. He enjoys playing video games, hanging out with friends, making music, and playing table tennis. His favorite part of being in the show is getting to “put on an awesome show with a group of awesome people”. His favorite quote from the show is: “Will you stop biting? I’m going to get hydrophobia.” He wants to thank his family and friends for motivating him to continuously pursue theatre.



**Sarah White (Stage Manager)** Sarah returns to the all-school musical as a freshman. She also participated with the One-Act Play team this past fall, acting as stage manager for “The Visitors”. At SKMS she appeared in “The Hauntings of Cedar Park” and was also Stage Manager for *Guys and Dolls, Jr.* She plays the violin with the orchestra and enjoys baking, playing the violin, and reading. Her favorite thing about being involved with the show is “watching it all come together in the end”. Her favorite quote from the show is, “There’s always a first” – Velma Kelly. She would like to thank her parents and friends for their encouragement and support.

## VOLUNTEERS



**Wyatt Boyer (Volunteer)** Wyatt is a 2019 graduate of SHS and is returning as a volunteer this year. He enjoys movies and music. His favorite thing about being a part of the show is

seeing the work and progress everyone is making, and having fun



**Jason Davis (Volunteer)** Jason is a 2020 graduate of SHS and is returning as a volunteer this year. He played Uncle Fester last year in *The Addams Family*, and was also Roger (Rump) in *Grease* and Bill in *Mamma Mia!* He was in choir all 4 years of high school, winning numerous awards. He enjoys hanging out with his friends, playing video games, watching anime, and helping out people in any way he can. His favorite thing about being a part of the show is “getting to boss people around”. He appreciates his friends and family who are always there for him when he needs them.



**Reese Estep (Volunteer)** Reese 2021 graduate of Strasburg High School and is returning this year to help out when she can. Her past roles include playing Sally in *You’re A Good Man, Charlie Brown!*, Rizzo in *Grease*, Donna in *Mamma Mia!*, and Wednesday in *The Addams Family*. She was in choir, One-Act, and photography club all 4 years of high school. Reese enjoys photography, singing, and spending time with her friends. She would like to thank her friends, family, and Mrs. White and Kaylee Smith for urging her to come back and help. Last thoughts: This show definitely doesn’t sound like a drag!! Thank you all for coming out to support the kids’ hard work, and please enjoy the show!!

## DIRECTOR BIO'S



**Sharon White (Director)** Mrs. White has recently finished the coursework for her M.A. in Theatre Production from Central Washington University in Ellensburg, Washington. She received her B.S. in Language Arts Education from the University of Oklahoma in Norman, Oklahoma. She serves as both the One-Act Play Coach and the Theatre Arts instructor at SHS, as well as the Drama Director at Cornerstone United Pentecostal Church in Winchester.

Mrs. White has taught at SHS for the last fifteen of her twenty-four years of teaching. She was selected as the 2020 Strasburg High School Teacher of the Year and the 2013 Bull Run District One-Act Play Coach of the Year. Mrs. White also teaches Senior English in addition to her Theatre Arts classes. She is the National Honor Society Co-Adviser and a Senior-Class Adviser.

Mrs. White is thrilled to bring *Chicago: High School Edition* to the SHS stage. Her theatre credits include directing school productions of: *The Addams Family*, *Mamma Mia!*, *Grease*, *You're a Good Man, Charlie Brown!*, *Cinderella*, *High School Musical*, *Oklahoma!*, and *Tom Sawyer, the Musical*, as well as Easter and Christmas productions at her church of: *Do You Know the Man?*, *This Blood is for You*, *The Best Christmas Present Ever*, and *Watch the Lamb*. One-Act plays she has directed while at SHS: "The Visitors", "The Patterns is Broken", "The Cry of the Peacock", "Dark Road", "Lemonade Standoff", "A Wrinkle in Time", "Rock of Ages", "Freak", "The School Spirit", "The Puppet Master", "Mixology", and "Tracks".

Mrs. White and her husband, Marty, reside here in Strasburg, where they own and operate Stover Funeral Home. When not in the classroom or the theater, Sharon enjoys reading, spending time with her large and wide-spread family, and pursuing her love of traveling.



**Kylene Robinson (Music Director)** Mrs. Robinson graduated with a degree in music from Mansfield University (PA). She has performed in choirs that have toured globally and locally. In addition to singing with church and community choirs, she has also performed with the *a cappella* group, Quintus. Her music directing credits at Strasburg High School include: *The Addams*

*Family*, *Mamma Mia!*, *Grease*, and *You're a Good Man, Charlie Brown*. She appeared as Marian Paroo in the SKMS production of *The Music Man* in 2019.

Mrs. Robinson has taught for Shenandoah County Public Schools for almost 15 years. For seven years she taught elementary music at Sandy Hook Elementary School in Strasburg. While there, she directed several successful

musicals and increased choir participation among fifth grade students. She also developed an after school select ensemble. For the last six years, Mrs. Robinson has shared her love of music and teaching voice with the students of both Strasburg High School and Signal Knob Middle School. Her choirs have received both excellent and superior ratings while being assessed.

Originally from Pennsylvania, Kylene and her husband, Nathan, enjoy living and working in the Shenandoah Valley. Outside of the classroom, her great joy is spending time with her children, Ariana and Jonah. Among her other interests are drinking iced coffee and crafting.



**Brittany Cover (Choreographer)** Ms. Cover has been a School Counselor at Strasburg High School for the last five years. She received her Master's in School Counseling from James Madison University in 2016 and her B.S. in Psychology from George Mason University in 2013, where she was also a ballet student for three years.

A Strasburg High School graduate, Ms. Cover was a part of the 2009 *Spectrophobia* cast as well as a student at the Valley Dance Academy for 14 years. She has a preference toward tap dancing but has taken classes in many different styles of dance ranging from Ballet to Traditional Irish Dancing. She last performed in the In Motion School of Dance production of *Mary Poppins* in 2018 and made a guest appearance in *The Addams Family* last year.

In addition to her counseling responsibilities, Ms. Cover is the Head Coach of Scholastic Bowl, and the Head Coach for the Varsity Cross Country Team. She has choreographed *Grease*, *The Assassination of Jessamine Sinclair*, *Mamma Mia!* and *The Addams Family*. In her spare time, Ms. Cover loves tap dancing, running, hiking, gardening, and most of all, spending time with her two pups Milo and Falcor.

Ms. Cover would like to thank "Mrs. White for always supporting me and encouraging me, Mrs. Shannon Hawkins for being the best dance teacher, the students for working so hard, my mom, and my grandparents for always wanting to come to the shows, no matter how old I get."



**Kaylee Smith (Asst. Director, Sound/ Light Manager)**

Kaylee is a senior at Shenandoah University. She is majoring in Secondary Education with a specialization in Math and is minoring in Theatre. This is her fifth year volunteering at Strasburg High School as Assistant Director and Sound/Lights Manager of both the All School Musical, and the musicals produced by the Musical Theatre class, as well as the One-Act Play Team. Her assisting credits

include *You're a Good Man, Charlie Brown*, *Grease*, *Mamma Mia!*, *The Addams Family*, *Winston LaCroix is Dead*, *The Assassination of Jessamine Sinclair*, and *10 Little Monkeys*.

A 2017 graduate of SHS, Kaylee was very involved in the fine arts while here at SHS. Her past credits include roles in "Freak" (Bella), "Rock of Ages" (Lilly), "A Wrinkle in Time" (Charles Wallace), and "Murder in Our Town" (Maddisyn Bennett). She also ran lights and sound for the production of "School Spirit". In addition to theatre, Kaylee also performed with the SKMS and SHS Orchestras for 6<sup>th</sup>-12<sup>th</sup> grades, she was in Advanced Orchestra from 8<sup>th</sup>-12<sup>th</sup> grade (receiving first chair honors her senior year), and she was in Choir and Select Choir from 5<sup>th</sup>-12<sup>th</sup> grades.

Kaylee's favorite way to spend her free time is with family and friends, spending time at the high school, and watching *Grey's Anatomy* or *Criminal Minds*. She would like to thank her parents and her best friends for putting up with her crazy schedule and for always supporting her, her fellow directors for dealing with her late night texts and crazy ideas, and the amazing students for always making her day better.

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- SHS Theatre Boosters – Publicity / Ticket Sales

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