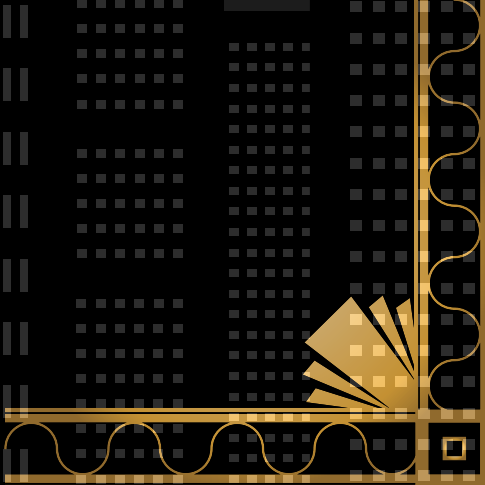
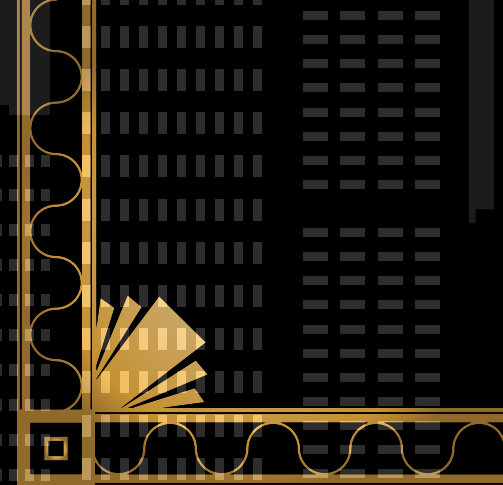


CHICAGO

TEEN EDITION

AUDITION MATERIAL



WELCOME TO CHICAGO: TEEN EDITION

For auditions, please prepare one song from the list below for a role you're interested in.
We welcome all voices and are excited to see what you bring to the stage.

Just remember... it's all about that jazz.

See you soon!



Roxie Hart: Mezzo-Soprano with strong belt
Funny Honey m.13-29

Velma Kelly: Alto/Mezzo-Soprano with strong belt
All That Jazz m.5-21

Billy Flynn: Baritone
All I Care About Is Love m.21-51

Mama Morton: Alto
When You're Good to Mama m.5-34

Amos Hart: Baritone
Mister Cellophane m.79-99

Mary Sunshine: Soprano
We Both Reached For The Gun m.143-159

Liz, Annie, June, Mona, Hunyak
He Had It Comin' m.153-169

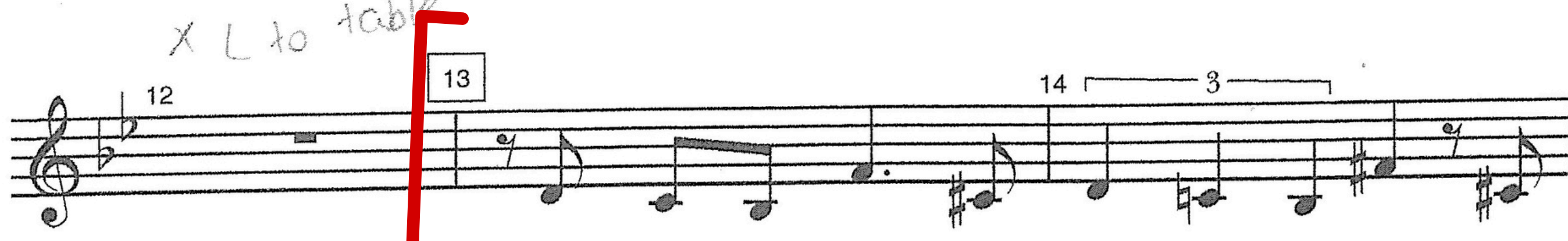


If auditioning for ensemble, please choose any of the songs listed above to sing. A vocal audition is required for all participants.

If you are called back for a different character than you auditioned for, you will be asked to sing that character's audition cut at callbacks.

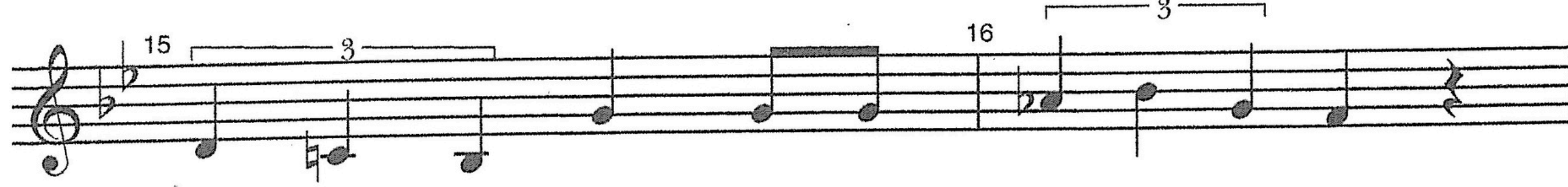
Funny Honey
CHICAGO HIGH SCHOOL EDITION

X L to table



12 13 14 3

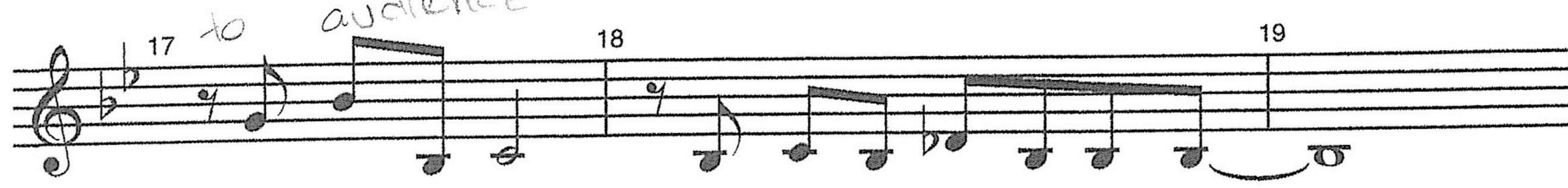
Some-times I'm down, And some-times I'm up, But



15 3 16 3

he fol - lows 'round Like some droop - y - eyed pup.


to audience



17 18 19

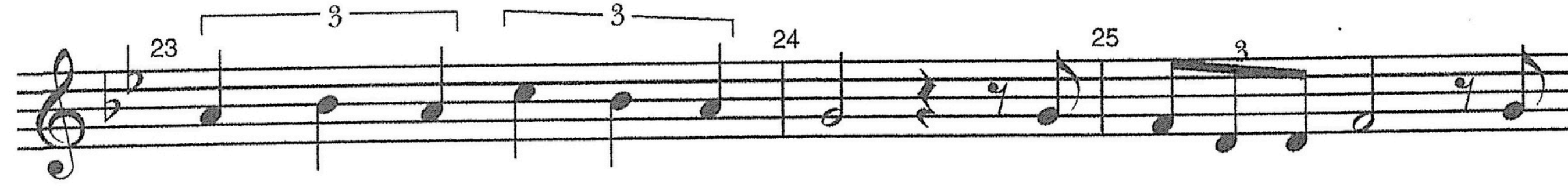
He loves me so, That fun - ny hon - ey of mine. —

trance



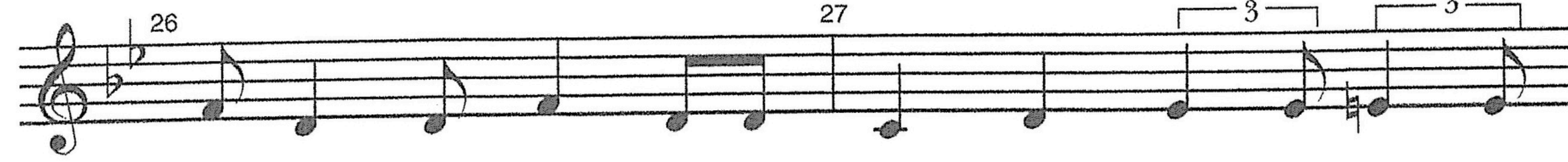
20 21 22 3

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



23 3 24 25 3

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

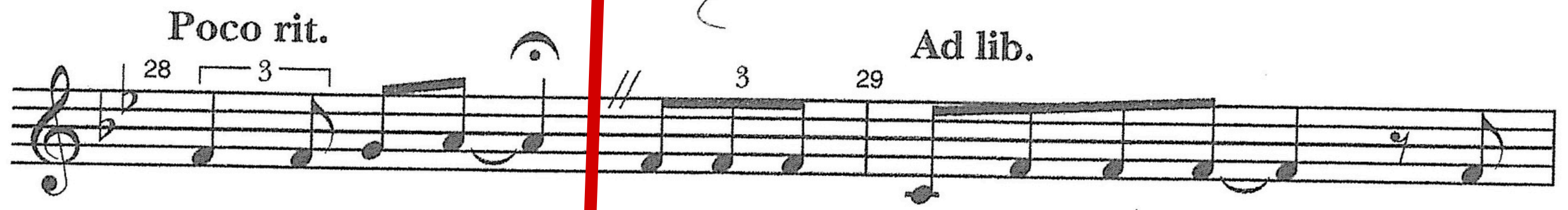


26 27 3 3

tell ya, That whole is a whole lot great - er than the

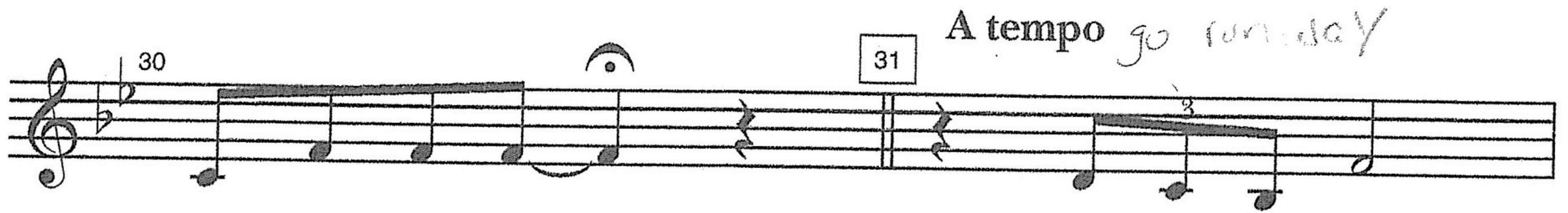
CHICAGO HIGH SCHOOL EDITION

Poco rit. } Ad lib.

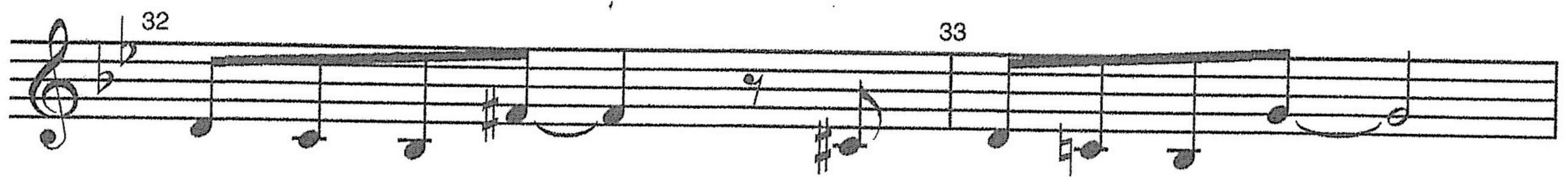


sum of his parts. } And if you knew him like me— I
arm arm plié

A tempo *go Sunday*

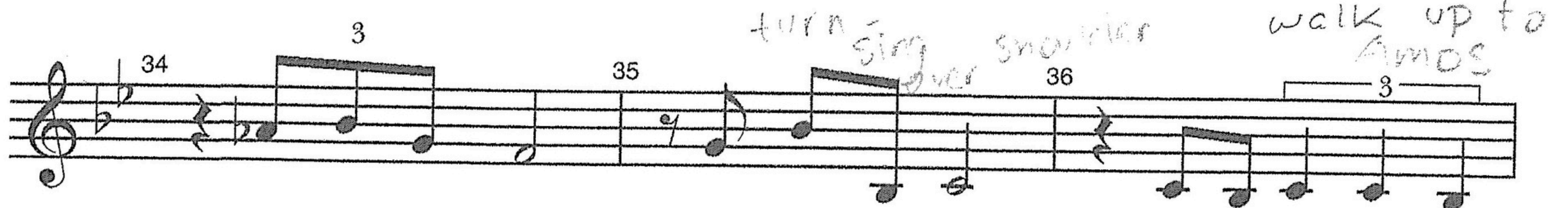


know you'd a - gree.— What if the world

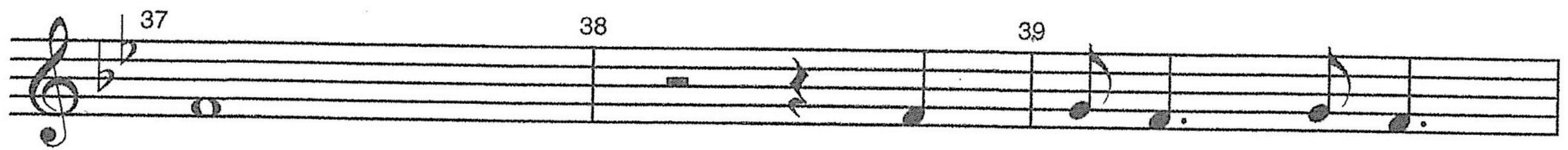


Slan-dered my name?— Why, he'd be right there,—

turn sing over snowdrift *walk up to Amos*

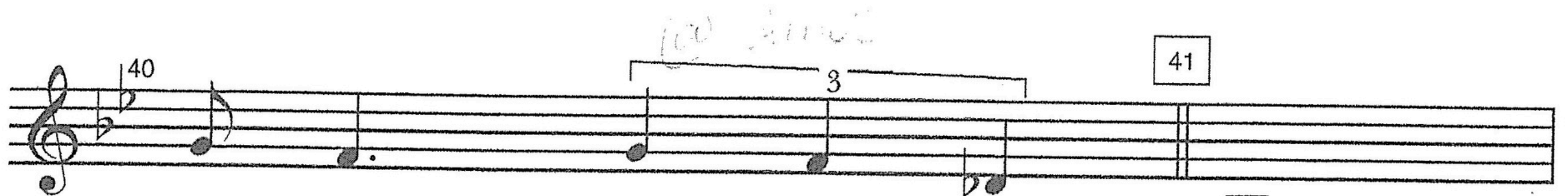


Tak-ing the blame. He loves me so, And it all suits me



fine, That fun - ny, sun - ny,

to Amos



hon - ey hub - by of mine. *stuck against pillar*

And All That Jazz

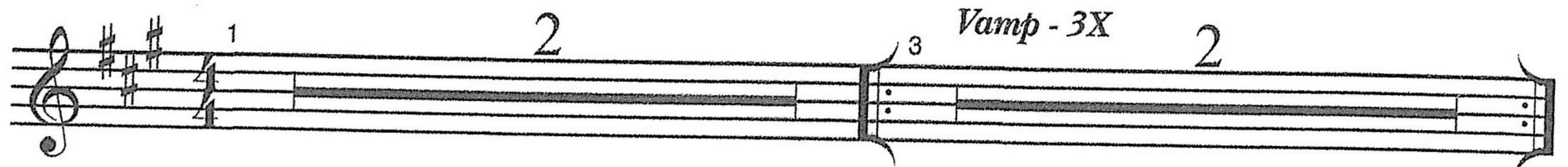
(Velma and Company)

#2

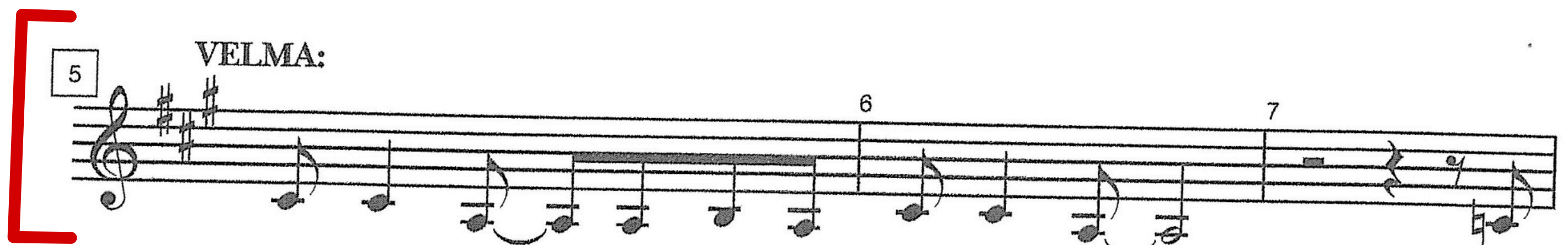
CUE:

Segue from No. 1 - "Overture"

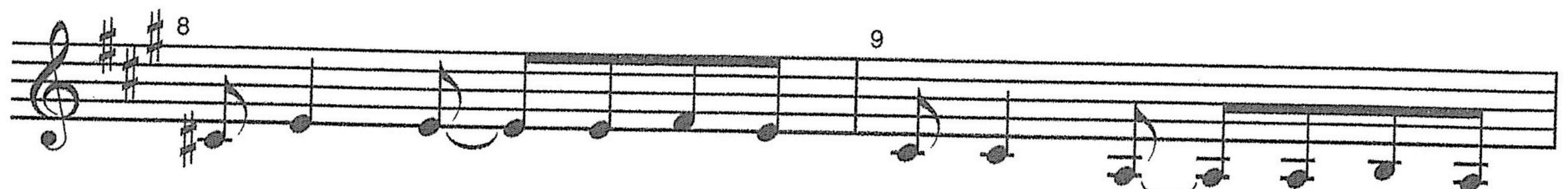
Bluesy vamp (L'istesso tempo)



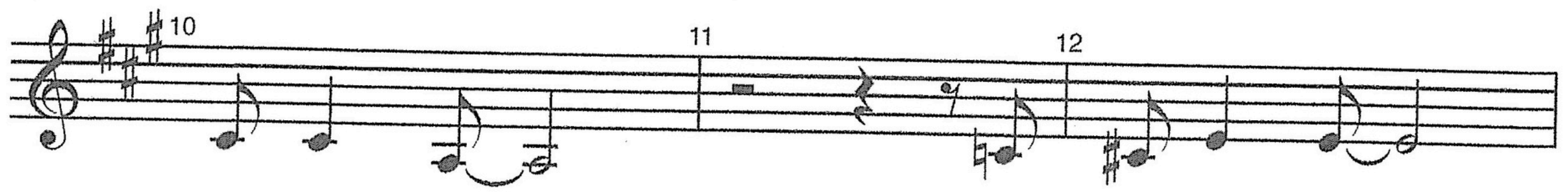
5 **VELMA:**



Come on, babe,— Why don't we paint the town,— And

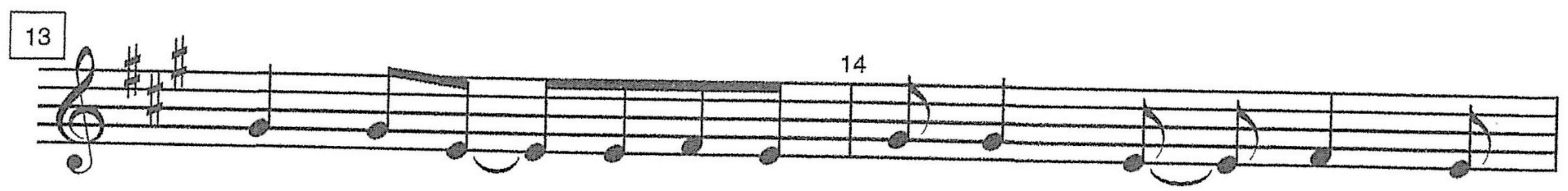


all that jazz?— I'm gon - na rouge my knees— And roll my



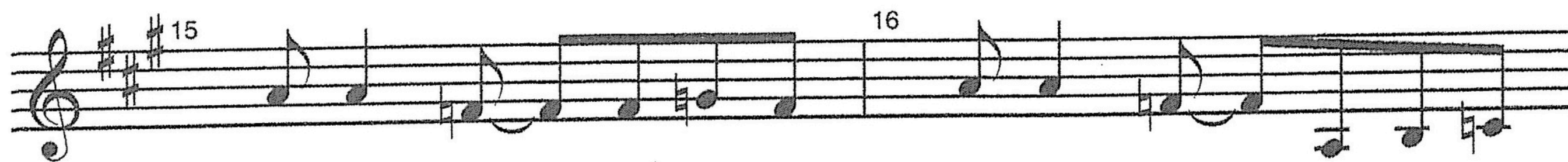
stock-ings down,— And all that jazz.—

13



Start the car,— I know a whoo-pee spot,— Where the

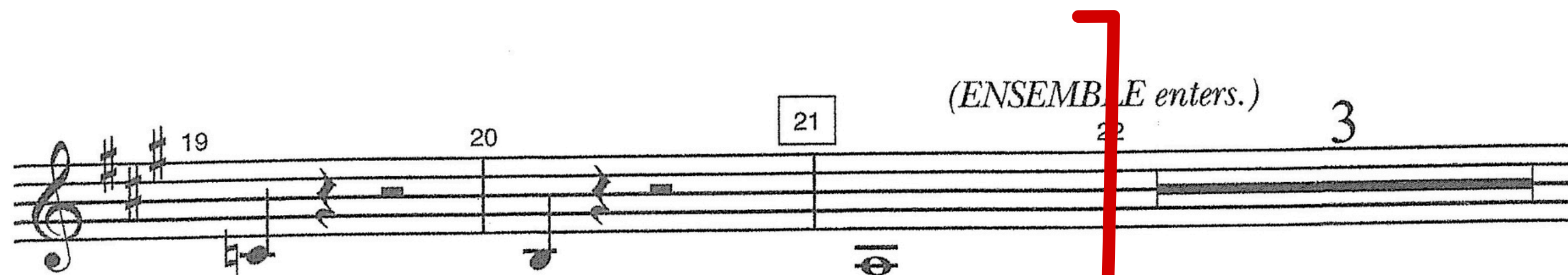
CHICAGO HIGH SCHOOL EDITION



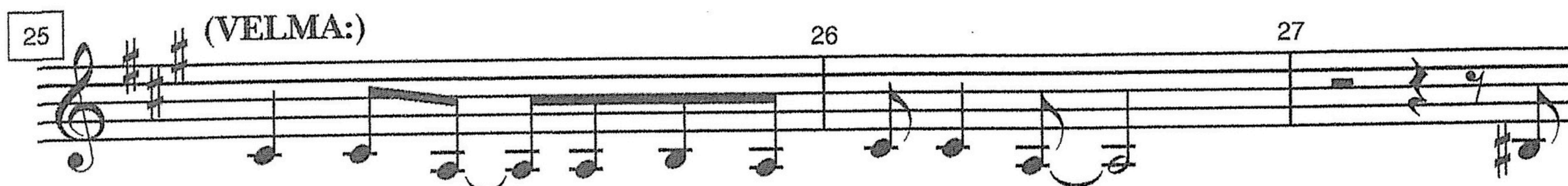
gin is cold— But the pi - an - o's hot.— It's just a



noi - sy hall— Where there's a night-ly brawl— And



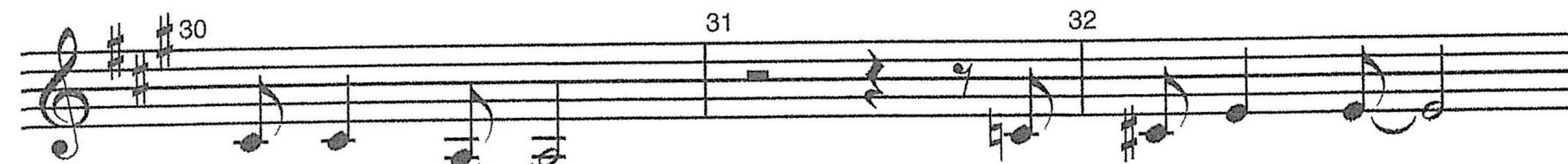
all that jazz.



Slick your hair— And wear your buck-le shoes— And



all that jazz.— I hear that Fath - er Dip— Is gon - na



blow the blues— And all that jazz!—

All I Care About is love
CHICAGO HIGH SCHOOL EDITION

21 (BILLY:) 22 23

Musical staff for measures 21-23. Measure 21 starts with a red bracket on the left. The melody consists of eighth and quarter notes.

I don't care a - bout ex - pen - sive — things, Cash - mere — coats,

24 25 3 26

Musical staff for measures 24-26. Measure 25 contains a triplet of eighth notes.

dia - mond rings, — Don't mean a thing, All I care a - bout is

BILLY,
ENSEMBLE:

27 28

Musical staff for measures 27-28. Measure 28 contains a triplet of eighth notes.

love. That's what { I'm here for.
he's

29 (BILLY:) 30 31

Musical staff for measures 29-31. Measure 29 starts with a red bracket on the left. The melody consists of eighth and quarter notes.

I don't care for wear - in' silk cra - vats, Ru - by — studs,

32 33 3 34

Musical staff for measures 32-34. Measure 33 contains a triplet of eighth notes.

sa - tin — spats, — Don't mean a thing, All I care a - bout is

ENSEMBLE:

35 *div.* 36

Musical staff for measures 35-36. Measure 35 starts with a red bracket on the left. Measure 36 contains a *div.* marking.

love. All he cares a - bout is love.

CHICAGO HIGH SCHOOL EDITION

37 (BILLY:) 38 39

Give me — two — eyes of — blue — Soft - ly — say - in', —

ENSEMBLE: (BILLY:) 40 41 42

"I need — you." — Let me see her — stand - ing — there And

43 44

hon - est, mis - ter, I'm a mil - lion - aire.

45 46 47

I don't care for an - y fine at - tire — Van - der - bilt —

48 49 3 50

might ad - mire. — No, no, not me, All I care a - bout is

ENSEMBLE: 51 *div.* 52

love. All he cares a - bout is love.

When You're Good

#5

To Mama (Matron Mama Morton)

CUE:

Segue from No. 4 - "Cell Block Tango"

ENSEMBLE MEMBER #11: And now, Ladies and Gentlemen—the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's Row—Matron "Mama" Morton!

Rubato con moto

1 2 3

MATRON:

Ask

6 Ad lib. 7

an - y of the chick - ies in my pen. They'll

8 9

tell you I'm the big - gest moth - er hen. I

10 11

love them all and all of them love me, Be-cause the

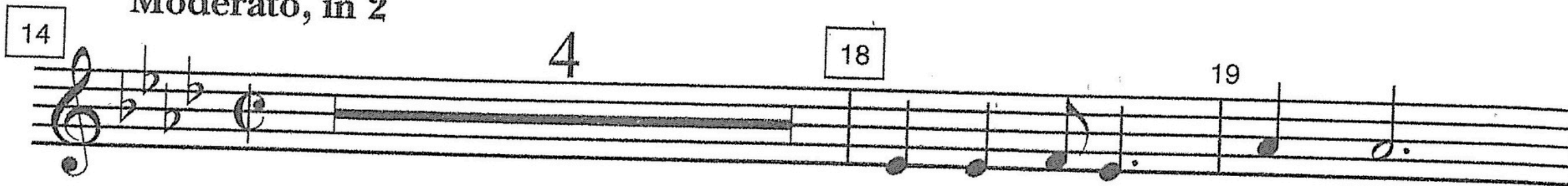
12 9 13

sys - tem works, The sys - tem called "Re-ci-pro-ci - ty!" —

CHICAGO HIGH SCHOOL EDITION

Moderato, in 2

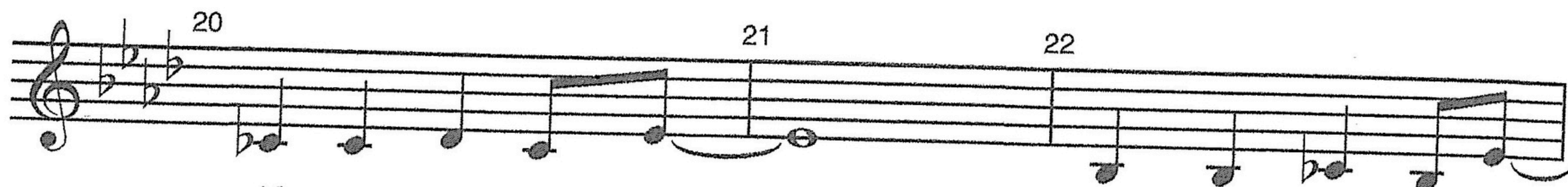
14 4 18 19



Musical staff for measures 14-19. Measure 14 is boxed. A large number '4' is placed above the staff between measures 14 and 18. Measure 18 is boxed. Measure 19 is boxed.

Got a' lit-tle mot - to,

20 21 22



Musical staff for measures 20-22. Measure 20 is boxed. Measure 21 is boxed. Measure 22 is boxed.

Al - ways sees me through. —

When you're good to Ma -

23 24 25 26



Musical staff for measures 23-26. Measure 23 is boxed. Measure 24 is boxed. Measure 25 is boxed. Measure 26 is boxed.

- ma, Ma - ma's good to you. —

27 28 29



Musical staff for measures 27-29. Measure 27 is boxed. Measure 28 is boxed. Measure 29 is boxed.

There's a lot of fa - vors

I'm pre - pared to do. —

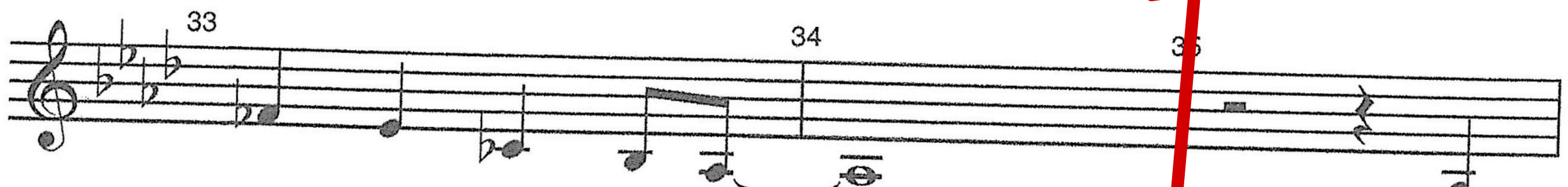
30 31 32



Musical staff for measures 30-32. Measure 30 is boxed. Measure 31 is boxed. Measure 32 is boxed.

— You do one for Ma - ma,

33 34 35



Musical staff for measures 33-35. Measure 33 is boxed. Measure 34 is boxed. Measure 35 is boxed. A large red bracket is drawn on the right side of the staff, spanning from measure 33 to measure 35.

She'll do one for you. —

They

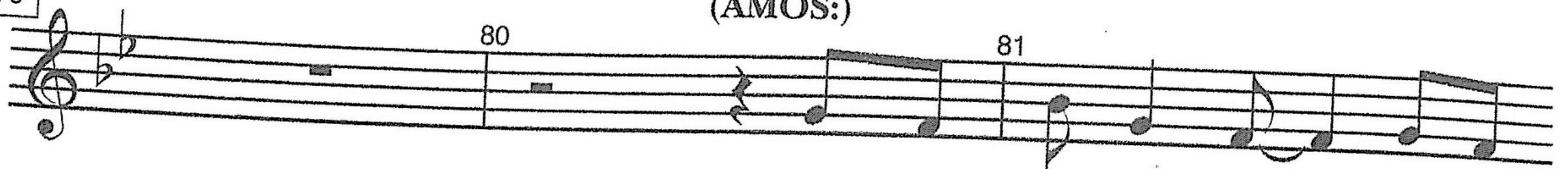
Mister Cellophane

CHICAGO HIGH SCHOOL EDITION

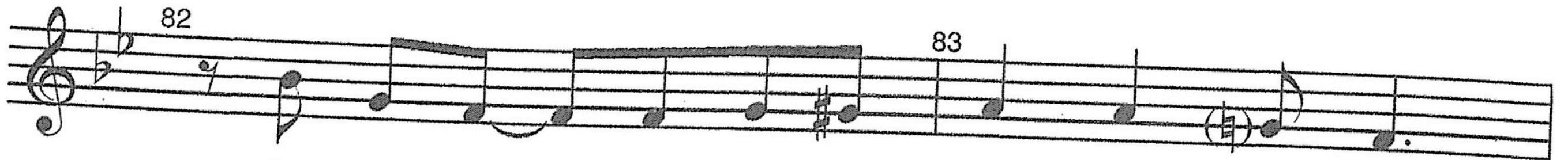
A tempo, (slow - smoothly, swing ♩'s)

79

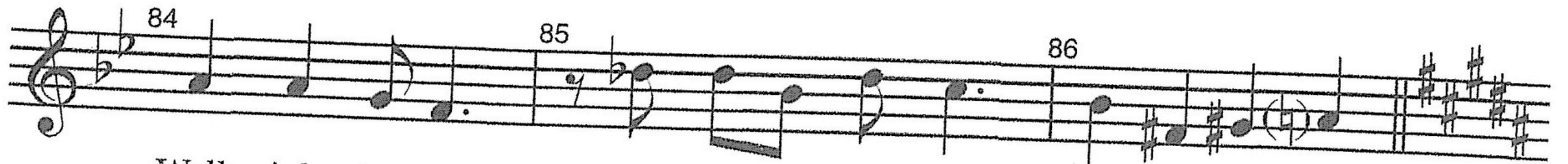
(AMOS:)



Should have been my name, Mis - ter

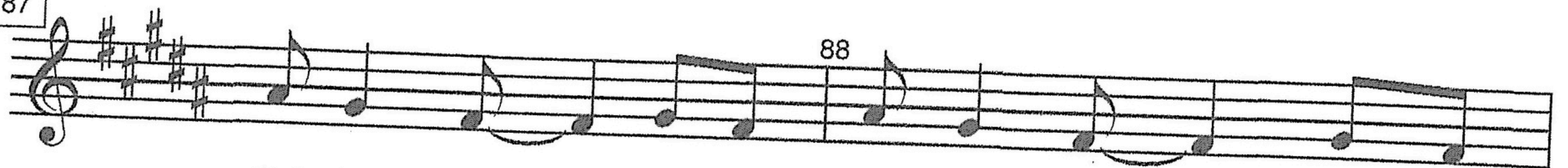


Cel - lo - phane, — 'Cause you can look right through me,

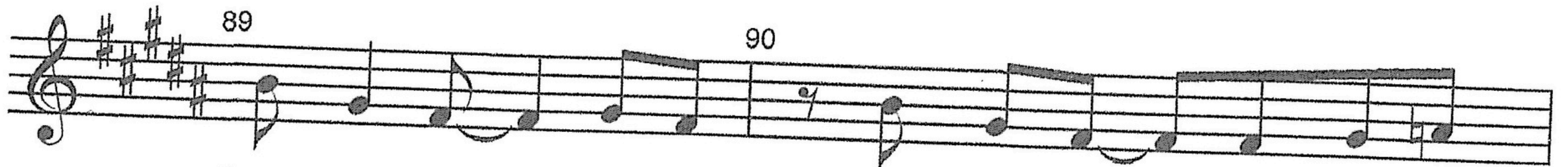


Walk right by me And nev - er know I'm there. I tell ya

87



Cel - lo - phane, — Mis - ter Cel - lo - phane, — Should have



been my name, Mis - ter Cel - lo - phane, — 'Cause you can



look right through me, Walk right by me And nev - er know I'm

CHICAGO HIGH SCHOOL EDITION

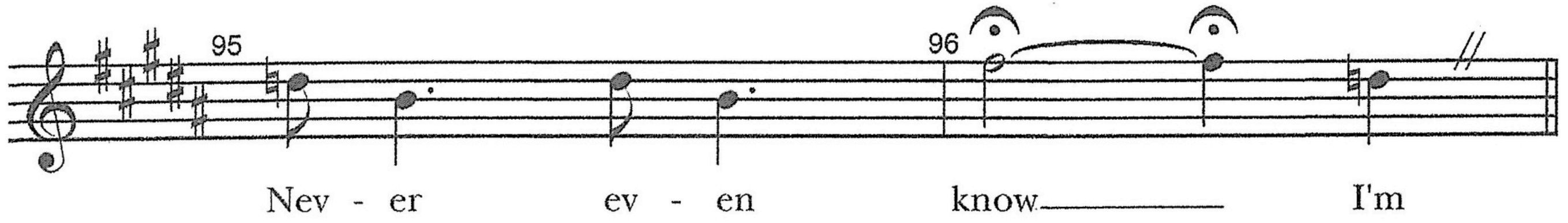
94



there.

Musical staff for measure 94, treble clef, key signature of three sharps (F#, C#, G#), showing a whole note chord on the G#4 line.

95



96

Nev - er ev - en know _____ I'm

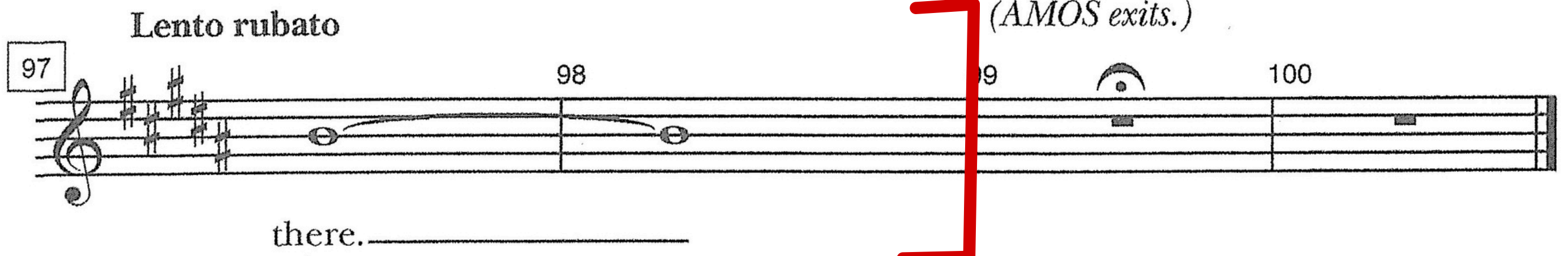
Musical staff for measures 95 and 96, treble clef, key signature of three sharps. Measure 95 contains a half note G#4 and a half note A5. Measure 96 contains a half note B5 and a half note C6, both with fermatas. The staff ends with a double bar line and repeat sign.

(AMOS:) Hope I didn't take up too much of your time.

(AMOS exits.)

Lento rubato

97



98

99

100

there. _____

Musical staff for measures 97-100, treble clef, key signature of three sharps. Measure 97 contains a whole note chord on the G#4 line. Measure 98 contains a whole note chord on the A5 line. Measure 99 contains a whole note chord on the B5 line. Measure 100 contains a whole note chord on the C6 line. A red bracket is drawn on the right side of the staff, spanning from the end of measure 96 to the end of measure 100.

We Both Reached For The Gun

CHICAGO HIGH SCHOOL EDITION

Moderately
bright (in one)

140 141 142 143

When we both reached for the gun.

When?

MARY SUNSHINE:

Un - der -

144 145 146 147 (as BILLY)

(MARY SUNSHINE):

stand - a - ble, un - der - stand - a - ble. Yes, it's

148 149 150 151

per - fect - ly un - der - stand - a - ble. Com - pre -

152 153 154 155

hen - si - ble, com - pre - hen - si - ble. Not a

CHICAGO HIGH SCHOOL EDITION

156 Rit.

157 158 159

bit re - pre - hen - si - ble, It's so de - fen - si - ble.

bit re - pre - hen - si - ble, It's so de - fen - si - ble.

160 Slow

REPORTERS: *accel. e cresc. poco a poco*

161 162

Oh yes, oh yes, oh yes,— They both, oh yes, They both oh yes,

BILLY: Let me hear it!

163 164

— They both reached for the gun, the gun, the gun,—

accel.

165 166 167

— the gun Oh yes, they both reached for— the gun, For the gun.

BILLY:
A little louder!

(REPORTERS:)

168

169 170

Oh yes, oh yes, oh yes,— They both, oh yes, They both oh yes,

Cell Block Tango

CHICAGO HIGH SCHOOL EDITION

Musical notation for measures 152 and 153. The key signature is three sharps (F#, C#, G#). Measure 152 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#4, F#4. Measure 153 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#4, F#4. The lyrics are: bum, bum, bum, bum. The word "They had it" is highlighted in yellow. The word "unis." is written above the melody in measure 153.

152 153 *div.* bum, bum, *unis.*
bum, bum, bum, bum. They had it
bum, bum, bum. *unis.*
div. bum, They had it

Musical notation for measures 154 and 155. The key signature is three sharps (F#, C#, G#). Measure 154 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#4, F#4. Measure 155 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#4, F#4. The lyrics are: com - in' They had it com - in'. They had it. The words "com - in'", "They had it", and "com - in'" are highlighted in yellow. The word "(PART 1:)" is written above the melody in measure 154. The word "(PART 2:)" is written above the melody in measure 155.

154 (PART 1:) 155
com - in' They had it com - in'. They had it
(PART 2:)
They had it com - in'. They had it com - in'.

Musical notation for measures 156 and 157. The key signature is three sharps (F#, C#, G#). Measure 156 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#4, F#4. Measure 157 starts with a treble clef and a key signature of three sharps. The melody consists of quarter notes: F#4, C#5, G#4, F#4. The lyrics are: com - in' all a - long. 'Cause if they. The words "com - in'", "all a - long.", and "'Cause if they" are highlighted in yellow.

156 157
com - in' all a - long. 'Cause if they
They had it com - in' all a - long.

CHICAGO HIGH SCHOOL EDITION

158 159

used us And they a - bused us How could you

'Cause if they used us And they a-bused us, Could you

160 161

tell us that we were wrong? He had it

tell us that we were wrong?

162 163

com-in', He had it com-in', He on - ly

He had it com-in', He had it com-in'.

CHICAGO HIGH SCHOOL EDITION

164 165

had him - self to blame. If you'd have

He on - ly had him - self to blame.—

166 167

been there, If you'd have seen it, I'll bet-cha

If you'd have been there, If you'd have seen it, Bet-cha

168 169

you would have done the same.

you would have done the same.

LIZ: You pop that gum one more time!

MONOLOGUES AND SIDES

Prepare one of the monologues below according to the character you
MOST want to perform.



Womens' Roles (Roxi, Velma, Mama Morton, etc.):
Roxi Hart pg. 34

Mens' Roles (Billy, Amos, Fogarty, Etc.):
Billy Flynn pg. 25-26



If auditioning for ensemble, please choose any of the monologues listed above.

Please also be prepared to read from a selection of 3 character sides:



Amos and Fogarty, pg. 6

Velma and Mama Morton pg. 18

Billy and Roxie pg. 57

ROXIE HART

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 in vaudeville. Oh, yeah. Have my own act. But, no.. It was one big world full of "No." 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. You could love a guy like that.



BILLY FLYNN

Hey, and pipe down on the swearin'. From here on in, you say nothin' rougher than, "Oh, dear." Get it? Now the first thing we got to do is go after sympathy from the Press. They're not all pushovers like that Mary Sunshine. Chicago is a tough town. It's gotten so tough that they shoot the girls right out from under you. But there's one thing that they can never resist and that's a reformed sinner-so I've decided to rewrite the story of your life. "From Convent to Jail." Get this.

AMOS

A man has a right to protect his home and his loved ones, right?

FOGARTY

Of course, he has.

AMOS

Well, I came in from the garage, Officer, and I see him coming through the window. With my wife Roxanne there, sleepin'. Like an angel... an angel!

AMOS

I mean suppose, just suppose, he had violated her or somethin'... you know what I mean... violated?

FOGARTY

I know what you mean.

AMOS

...Or somethin'. Think how terrible that would have been. Good thing I got home from work on time, I'm tellin' ya that! I say I'm tellin' ya that!

FOGARTY

Name is Fred Casely.

AMOS

Fred Casely. How could he be a burglar? My wife knows him! He sold us our furniture! She lied to me. She told me he was a burglar.

FOGARTY

You mean he was dead when you got home?

AMOS

She had him covered with a sheet and she's tellin' me that story about this burglar, and I ought to say I did it 'cause I was sure to get off. Burglar, huh!

VELMA

Look at this, Mama. The Tribune calls me the "Crime of the Year." And The News says... "Not in memory do we recall so fiendish and horrible a double homicide."

MATRON

Ah, 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 5th. March 7th you'll be acquitted. And March 8th—guess what Mama's gonna do for you? She's gonna start you on a **vaudeville tour.**

VELMA

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

MATRON

Well, I've been talkin' to the boys 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 the hotel, before Billy Flynn, and before Mama.

VELMA

Mama, I always wanted to play Big Jim's Colosseum. 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.

BILLY

I've been waiting for you for ten minutes. Don't do that again. Okay, I got Amos to file for divorce.

ROXIE

Yeah? So now what?

BILLY

So now I can get him on the stand and get him to admit that he made a terrible mistake because he still loves you. And of course, you still love him, and now the jury will be falling all over themselves to play cupid and get you back together again. Smart, huh?

ROXIE

Smart, huh.

BILLY

And another thing-

ROXIE

And another thing-

BILLY

When Amos is on the stand, I want you to be knitting. A baby garment!

ROXIE

I don't know how to knit.

BILLY

Then learn.

ROXIE

Listen, I am sick of everybody treating me like some dumb common criminal.

BILLY

But you are some dumb common criminal.

ROXIE

That's better than bein' a greasy lawyer! Who's out for all he can steal!

BILLY

Oh, maybe you could appear in court without me, too. Huh?

ROXIE

Maybe I could...just read the morning papers, Palsie. They love me!