



AUDITION INFORMATION

CHICAGO

Book by Fred Ebb and Bob Fosse
Music by John Kander
Lyrics by Fred Ebb

MAINSTAGE MUSICAL
April 2-19, 2026

AUDITION DATES
Jan 25 & 26, 2026

DIRECTOR
Debbie Frost

MUSIC DIRECTOR
Tony Daniels

CHOREOGRAPHER
Darci Brown

WELCOME

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! We've been around now for over 75 years, and we wouldn't have lasted so long without new people, new talent, and new voices.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be an overwhelming experience, even if you've done it a hundred times before. We've put this information booklet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please read over the character list and director's comments, and pay attention to any specific audition requirements for this show. Then review any script sides provided. You will also need to fill out and submit an audition form.

Break a leg!



ABOUT OUR AUDITIONS

Theatre Tallahassee auditions are open, and we want to encourage diversity — we try our best to discourage directors from pre-casting roles. And unless specified in the character list, most roles are open to all races and ethnicities.

Know what you're auditioning for. Do a little research on the play and characters. Audition sides are included in this packet, as well as a character breakdown to give you some idea of which roles you'd like to audition for.

Audition requirements and formats may vary from show to show. Some directors prefer “closed” auditions where actors wait in a separate room until called. Some like to have every actor in the room. Some prefer monologues, or cold readings, or need you to sing. This audition packet should give you an idea of what you can expect.

We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to audition often. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We look forward to seeing you on stage. Break a leg!



MAINSTAGE SEASON

This production is part of our Mainstage Season of shows. Theatre Tallahassee's Mainstage auditorium seats up to 271 audience members a night. Shows run for three weekends, with opening night on a Thursday, and the following weekends running Friday through Sunday. The second Saturday is a double show day, with both a matinee and evening performance. Additional shows may be added depending on ticket sales, or benefit performances.

CHICAGO

THE PLAY

In roaring twenties Chicago, chorus girl 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. This sharp-edged satire features a dazzling score that sparked immortal staging by Bob Fosse.

ABOUT THE DIRECTOR

DEBBIE FROST

Debbie has participated in community theatre for over 50 years, doing everything from performing to backstage. You may have seen her onstage here in shows like *Steel Magnolias*, *Barefoot in the Park*, *Love, Loss, and What I Wore*, *White Christmas*, and most recently in *Lend Me a Soprano*. Her directing credits prior to moving to Tallahassee include many dramas and comedies, but her Theatre Tallahassee directing debut was *Singin' in the Rain*, which has the distinction of being one of the best selling musicals in Theatre Tallahassee history. Most of her production staff for *Singin' in the Rain* has reunited for *Chicago*, and she hopes this will be an enjoyable and exciting production for everyone.

ABOUT THE MUSIC DIRECTOR

TONY DANIELS

Tony has been a local music director in the Tallahassee/Thomasville area for many years. He most recently served as music director for *Funny Girl* at Theatre Tallahassee.

ABOUT THE CHOREOGRAPHER

DARCI BROWN

Darci has been active in the Tallahassee theatre community since 2015. You may have seen her onstage in various productions throughout the years. She has also had the privilege to serve as choreographer for a multitude of shows and theatres across the area. Some of her favorite previous choreography credits include *Firebringer* (MLP); *The Sound of Music*, *Pippin*, and *Anything Goes*, all at QMT; *Singin' in the Rain* at Theatre Tallahassee, as well as *Peter and the Starcatcher* and *Alice by Heart* at TSC. When not choreographing or performing, Darci is an elementary school teacher as well as a dance teacher at Making Light Productions.

CHICAGO

IMPORTANT DATES

Actors must be able to commit to attending all dress rehearsals and performances.

Please be honest when listing conflicts on your audition form. Include planned vacations & trips, work conflicts, school conflicts, housing conflicts, etc. We know this rehearsal period does include spring break, and we need to be able to plan rehearsals efficiently around cast conflicts.



DANCE WORKSHOP

Sat, Jan 17 at 12pm

Free workshop for anyone who would like to brush up on their dance for auditions for Chicago.



AUDITIONS

Sun, Jan 25 at 7pm

Mon, Jan 26 at 7pm

Tues, Jan 27 at 7pm

Call backs, by director invitation only.



REHEARSAL PERIOD

Rehearsals are currently scheduled Mon-Fri (7pm-10pm). Final schedule and times may vary depending on schedules and cast availability.



TECH WEEK/DRESS MARCH 23-APRIL 1

Tech runs & dress rehearsals.



PERFORMANCES

APR 2-5

APR 10-12

APR 17-19

Thurs, Fri, Sat shows at 8pm. Sun matinees at 2pm. The second weekend Saturday is a double show day with performances at 2pm and 8pm. Call times are usually 1.5 hours before curtain.



POTENTIAL PICK-UP REHEARSALS

APR 9 & 16

Please keep these dates clear, as these dates are also sometimes used if we need to add performances.

JANUARY

S	M	T	W	T	F	S
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FEBRUARY

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

MARCH

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

APRIL

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

CHICAGO

CHARACTERS

All roles are open to all races and ethnicities.

VELMA KELLY (25-40, *female presenting*) Vaudeville performer who is accused of murdering her sister and husband. Hardened by fame, she cares for no one but herself and her attempt to get away with murder.
Voice range: Alto, E3-D5

ROXIE HART (20 - 30, *female presenting*) Reads and keeps up with murder trials in Chicago, and follows suit by murdering her lover, Fred Casely. She stops at nothing to render a media storm with one goal: to get away with it.
Voice range: Mezzo-Soprano, F3-B4

FRED CASELY (30 - 50, *Male presenting*) Roxie's short lived lover. Murdered for trying to leave Roxie.
Voice range: Ensemble/Part Flexible/spoken

SERGEANT FOGARTY (35-55, *male presenting*) Assigned to Roxie's case. After asking the right questions, he manages to get Roxie to confess.
Voice range: Ensemble/Part Flexible/spoken

AMOS HART (30-50, *male presenting*) Roxie's faithful husband. Lies for her and tries to take the blame until he realizes that he has been two-timed by Roxie. Still in love with her, or misguided, he believes anything she says in her pursuit to get out of jail.
Voice range: Baritone, C3-F#4

LIZ (18-45, *female presenting*) Prisoner at Cook County Jail. She is imprisoned after shooting two warning shots into her husband's head.
Voice range: Ensemble, A3-C#5

ANNIE (18-45, *female presenting*) Prisoner at the Cook County Jail. Murder's her lover after finding out he already has six wives. "One of those Mormons, ya' know."
Voice range: Ensemble, A3-C#5

JUNE (18-45, *female presenting*) Prisoner at Cook County Jail. After her husband accuses her of screwing the milk man, he mysteriously runs into her knife ten times.
Voice range: Ensemble, A3-C#5

HUNYAK (25-45, *female presenting*) Hungarian Prisoner at Cook County Jail. The only English she speaks is the phrase, "Not Guilty." Which follows her to her grave.
Voice range: Non-singing role/Ensemble

continued...

CHICAGO

MONA (18-45, *female presenting*) Prisoner at Cook County Jail. Murders her lover after he has a round of affairs with other women, and an occasional man. I guess you could say it was “artistic differences.”

Voice range: Ensemble, A3-C#5)

MARTIN HARRISON (35-55, *male presenting*) Ensemble member who doubles as the Master of Ceremonies at times.

Voice range: Ensemble/Part flexible

MATRON “MAMA” MORTON (30s-50, *female presenting*) Leader of the prisoners of Cook County Jail. The total essence of corruption. Accepts bribes for favors from laundry service to making calls to lawyers. “When you’re good to Mama, Mama’s good to you.”

Voice range: Alto, F#3-Bb4

BILLY FLYNN (35-50, *male presenting*) Established lawyer who hasn’t lost a woman’s case yet. Master of media manipulation who will get a girl off the hook as long as she can fork up the hefty \$5,000 fee.

Voice range: Baritone Bb2-G4

MARY SUNSHINE (25-55, *female presenting**) 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. *This role is often played by a drag performer, but we are open to casting any gender.

Voice range: Countertenor/soprano, Bb3-Bb5

GO-TO-HELL-KITTY (21-40 *female presenting*) Steals the spotlight when she Murders her husband along with three other woman. Her crimes are labeled “Lake Shore Drive Massacre.”

Voice range: Ensemble, A3-C#5

HARRY (*male presenting*) Murdered by Go-To-Hell Kitty for sleeping around with three women behind her back.

Voice range: Ensemble/Part flexible

AARON (*male presenting*) Court appointed lawyer for Hunyak. He tries to get her to confess to speed along the trial.

Voice range: Ensemble/Part flexible

JUDGE (40-65, *male presenting*) Judge overseeing Roxie’s Trial.

Voice range: Ensemble/Part flexible

COURT CLERK (*any*) Swears people in with their hand on the bible. “Blah, Blah, Truth, Truth. S’elp-you God.”

Voice range: Ensemble/Part flexible

ENSEMBLE (*various*) Dancers, convicts, jurors, reporters, etc.

Voice range: Ensemble/Part flexible

CHICAGO

AUDITION INSTRUCTIONS

Music: Please prepare 16 bars of music in a similar style to *Chicago*, and bring your printed sheet music. An accompanist will be provided. **Please do not bring digital sheet music.**

Acting: Acting auditions will be from the sides provided on the following pages. Sides do not need to be memorized.

Dance: Please bring appropriate clothing and shoes for dance auditions. If you would like extra prep time, or to brush up on your dance skills before auditions, we will be holding a dance workshop for Chicago on January 17 at 1pm.

If you need special accommodations for auditions (i.e. unable to attend audition dates, disability accommodations, etc.), please contact the stage manager, Jessy Reaves, at jessy@theatretallahassee.org

Download and fill out an Audition Form ahead of time:

[Audition Form \(Word Format\)](#)

[Audition Form \(PDF Format\)](#)

Forms can also be accessed by visiting TheatreTallahassee.org/Auditions

Do I need to bring a headshot or resume?

No. You may bring them if you have them, but they are not required.

CHICAGO

SIDE 1

AMOS
FOGARTY

AMOS. So I, ah, took the gun, Officer, and I shot him.

FOGARTY. I see, and your wife, Roxie Hart, was in no way involved. Is that right?

AMOS. That's right. Officer.

FOGARTY. Aren't you the cheerful little murderer.

AMOS. Murderer? Why just last week, the jury thanked a man for shooting a burglar.

FOGARTY. Well, that's just fine. Sign right here, Mr. Hart.

AMOS. Freely and gladly. Freely and gladly. ... A man's got a right to protect his home and his loved ones, right?

FOGARTY. Of course he has.

AMOS. Well, I come in from the garage, Officer, and I see him coming through the window. With my wife Roxanne there, sleepin'. Like an angel ... an angel! I mean supposin', just supposin', 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. (*looking through his wallet*) Fred Casely.

AMOS. Fred Casely, How could he be a burglar? My wife knows him! He sold us our fumiture! 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 cock and bull story about this burglar, and I ought to say I did it 'cause I was sure to get off. Burglar, huh! And I believed her! That cheap little tramp. So, she was two-timing me, huh?

Well she can just swing for all I care. Boy, I'm down at the garage, working my butt off, fourteen house a day, and she's up there, munchin' on Goddamn bob-bons and jazzing. This time she pushed me too far. That little chisler. Boy what a sap I was!

CHICAGO

SIDE 2

LIZ
ANNIE
JUNE
HUNYAK
VELMA
MONA

NOTE: We know these are typically done in rhythm with the music and there are plenty of iconic cast and movie recordings of these monologues. We would like to hear your take on these monologues, not an imitation. Please do not perform these in rhythm.

LIZ. You know how people have these little habits that get you down. Like Bernie. Bernie liked to chew gum. No, not chew. Pop. Well, I came home this one day and I am really irritated and looking for a little sympathy and there's Bernie layin' on the couch, drinkin' a beer and chewin'. No, not chewin'. Poppin' So I said to him, I said, "Bernie, you pop that gum one more time..." And he did. So I took the shotgun off the wall and I fired two warning shots. Into his head.

ANNIE. 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. 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 ass. 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.

JUNE. Now, I'm standin' in the kitchen carvin' up chicken for dinner, minding my own business and in storms my husband Wilbur in a jealous rage. "You been screwin' the milkman!" he says. He was crazy and kept screaming, "You been screwin' the milkman!" And then he ran into my knife. He ran into my knife ten times.

HUNYAK. Mit keresek, en itt? Azt mondjok, hogy a hires lakem lefogta a ferjemet en meg lecsaptam a fejet. De nem igaz, en artatlan vagyok. Nem tudom mert mondja Uncle Sam hogy en tettem. Probaltam a redorsegen megmagyaraznii de nem ertettek meg...

JUNE. But did you do it?

HUNYAK. UH UH, not guilty!

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 trick in a row — one, two, three, four, five — splits, spread eagles, flip-flips, 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, boozin' and 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 Number Seventeen — the spread eagle. 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.

MONA. I loved Albert Lipshitz more than I can possibly say. He was a real artistic guy. Sensitive. A painter. But he was troubled. He was always trying to find himself. He'd go out looking for himself and on the way he found Ruth, Gladys, Rosemary ... and Irving. I guess you can say we broke up because of artistic differences. He saw himself as alive, and I saw him dead.

CHICAGO

SIDE 3

MATRON
VELMA
ROXIE

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 somethin'?

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?

ROXTE. I guess I'll just tell them the truth.

VELMA. Tellin' 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.

ROXIE. Is being drunk grounds?

VELMA. Just ask your lawyer.

ROSIE. I ain't got a lawyer.

VELMA. Well, as they say in Southampton. you are shit out of luck, my dear.

(VELMA exits.)

CHICAGO

ROXIE. So that's Velma Kelly.

MATRON. Ain't she somethin'. She wears nothing but Black Narcissus Perfume and never makes her own bed. I take care of that for her.

ROXIE. You make her bed?

MATRON. Well, not exactly. You see, Velma pays me five bucks a week, then I give the Hungarian fifty cents and she does it. Hey, Katalin Hunyak, szeretnem ha megis mered Roxie Hart ot.

HUNYAK. Not guilty.

MATRON. That's all she ever says. Anyway, you know who's defending Velma, don't ya?

ROXIE. Who?

MATRON. Mr. Billy Flynn! Best criminal lawyer in all Chicago, that's who.

ROXIE. How do you get Billy Flynn?

MATRON. First you give me a hundred dollars, then I make a phone call.

ROXIE. I see, and how much does he get?

MATRON. Five thousand dollars.

ROXIE. Five thousand dollars!

MATRON. I'd be happy to make that phone call for you, dearie.

ROXIE. Five thousand dollars! Now, where in hell am I gonna get five thousand dollars??

CHICAGO

SIDE 4

AMOS
BILLY FLYNN

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 damned 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. I didn't ask you if she was a drunk or a dope fiend. 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. *(starts to take money, certificates, etc., back)* I'm sorry, Mr. Flynn.

BILLY. *(puts hand on money and takes it from AMOS)* But I took her case and I'll keep it because I play square. Now look, Hart, I don't like to blow my own horn, but believe me, if Jesus Christ had lived in Chicago today — and if he had five thousand dollars — things would've have turned out differently. Now, here's what we're gonna do. By tomorrow morning I'll have her name on every front page as the hottest little jazz slayer since Velma Kelly. Then we announce we're gonna hold an auction. To raise money for her defense. They'll buy anything she ever touched — shoes, dresses, underwear. Plus, we tell 'em that if by due process of law she gets hanged —

AMOS. Hanged?

BILLY. — the stuff triples in value. I'll give you twenty percent of everything we make over \$5,000. And that's what I call playing square.

CHICAGO

SIDE 5

ROXIE

NOTE: We know this is typically done in rhythm with the music and there are plenty of iconic cast and movie recordings of this monologue. We would like to hear your take on this monologue, not an imitation. Please do not perform this in rhythm.

ROXIE. You wanna know something? I always wanted my name in the paper. Before Amos, I used to date this well-to-do, ugly bootlegger. He used to like to dress me up, take me out and show me off. Ugly guys like to do that. Once it said in the paper, "Gangland's Al Capelli seen at Chez Vito with cute redheaded 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 in vaudeville. 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 love a guy like that. Look now, I gotta tell ya, and I hope this ain't too crude. In the bed department, Amos was ... zero. I mean, when we went to bed, he made love to me like he was fixin' a carburetor or somethin'. "I love ya, honey, I love ya." Anyway, to make a long story short, I started foolin' around. Then I started screwin' around, which is foolin' around without dinner. I gave up the vandeille 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 vaudeville. I could still have my own act. Now, I got me a world full of 'Yes.'

CHICAGO

SIDE 6

MARY SUNSHINE
VELMA
MATRON

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.

MATRON. Shhh, I wanna hear.

MARY SUNSHINE. The poor child has had no relief. She looks around now, bewildered seeming to want something. Oh, it's a glass of water. The bailiff has brought her one.

VELMA. A glass of water! That's mine too!

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. Aaahhh!!

MATRON. Velma, take it easy!

VELMA. But those were my shoes and she stole 'em!

MATRON. Well, you shouldn't have left them layin' around.

VELMA. First she steals my publicity, my lawyer, my trial date, and now my shoes!

MATRON. Well, whaddya expect? She's a lowbrow. The whole world's gone lowbrow. Things ain't what they used to be.

CHICAGO

SIDE 7

BILLY FLYNN

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 take 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. You have heard my colleague call her temptress, call her adulteress, call her murderess. But, despite what the Prosecution says, things are not always what they appear to be. The defense rests!

CREDITS

CHICAGO

Book by Fred Ebb & Bob Fosse

Music by John Kander

Lyrics by Fred Ebb

Based on the play by Maurine Dallas Watkins

Script Adaptation by David Thompson

CHICAGO is presented by arrangement with Concord Theatricals.
www.concordtheatricals.com

Director: Debbie Frost

Music Director: Tony Daniels

Choreographer: Darci Brown

Stage Manager: Jessy Reaves

THE THEATRE

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