



SHOW DATES Fri 2 – Sat 3 (incl. matinee) Sep 2022
AUDITION DATES Sat 4 & Sun 5 June 2022
REHEARSALS Commence Sun 12 June 2022

Creative Team

Marina Duncan
Director

Chantal Kay
Musical Director

Robyn Franke
Choreographer

**Janet Jackson &
Tonia Beckmann**
Producers

Contact Details

The audition package contains **all** the material that is being made available to prospective auditionees. If you feel that something is **not** included in the pack, a question can be put to the production team. This answer will be made available for everyone. **To pose any extra questions, please contact Tonia Beckmann on 0455 449 786.**

SHOULD I AUDITION FOR CHICAGO?

Volunteering with The Mackay Musical Comedy Players as both a performer and assisting with off-stage jobs is a great way to meet people, make friends, and experience all aspects of the theatre.

We are committed to securing performers and participants in the production who will be engaged and committed at all times and actively demonstrate their dedication to the production. Performers who will succeed in this production will demonstrate only the highest contribution to joining a team who will endeavour to make this experience memorable as a quality production for both the company and the region.

PLEASE BE AWARE THAT THERE ARE ADULT THEMES IN THE SHOW. Please consider this before allowing your child to audition.

The following IMPORTANT INFORMATION will assist you to determine your ability to commit to the requirements of production **before** auditioning.

1. Attendance Expectations

a. REHEARSALS

- Rehearsal attendance is **compulsory** whenever called.
- A rehearsal schedule will be provided early in the rehearsal process and if you are going to be unavailable for any of those rehearsals due to **one-off commitments** such as weddings etc., then the Producers must be notified **in advance**. **Regularly scheduled activities e.g. work, sports practice, dance lessons, school band and music commitments etc** are not considered as one-off commitments.
- If you accept a role, you are entering into a commitment and there are no excuses for non-attendance. A commitment is made by every performer to attend all rehearsals, performances, and bump-in/out. This ensures a smooth-running show, and that fun is had by all. The directing team have decided that after three (3) absences from rehearsals (FOR ANY REASON), your role may be replaced, and you may be asked to leave the show. MMCP's COVID plan states that if you are suffering flu-like symptoms or have been asked to isolate etc, then you must stay away from rehearsals. If your absence is due to the above plan, and you attend the full rehearsal via ZOOM, this will not count as an absence.

- Rehearsals will commence on Sunday 12 June 2022, and this will be an all of cast rehearsal. All cast should be prepared to have their program photo taken, organise membership, discuss costume requirements and have a short Biography ready for submission. At this rehearsal, it is hoped that we will have the first outline of attendance requirements for characters.
- All cast will not necessarily be required at every rehearsal.
- Rehearsals are held on EVERY Wednesday afternoon/evening and Sunday afternoon up until Performance dates. NOTE: Longer Sunday Rehearsals may be scheduled when needed.
- **Rehearsals will continue over the June school holidays for ALL CAST.**
- **Some PRINCIPAL rehearsals may be held with the Band on another evening closer to show dates.**
- Video and promotional photo shoots will be part of the dates on the rehearsal schedule and you may be required for these.
- Only cast and crew are to attend rehearsals. The rehearsal venues for MMCP have limited space for people to wait for their friends/partners that are part of the cast. Volunteers attending rehearsals must be pre-approved by the producers.

b. PRODUCTION WEEK

Tuesday, 30 August – Saturday, 3 September 2022 will be a crucial period for the show and attendance is compulsory for all rehearsals/performances.

Tues 30 Aug	Bump-In (afternoon / evening)	Compulsory
Wed 31 Aug	Rehearsal (evening)	
Thurs 1 Sep	Dress Rehearsal (evening)	
Fri 2 Sep	Opening Night Performance	
Sat 3 Sep	Matinee Performance	
	Closing Night Performance	
	Bump-out after the final performance.	

PLEASE DON'T CONSIDER AUDITIONING IF YOU CAN'T MEET THESE REQUIREMENTS.

2. Financial Expectations

a. MEMBERSHIP

Cast will be required to become financial members of MMCP. Invoices will be distributed after the first rehearsal and need to be returned with payment of **\$60 within the first 3 weeks of rehearsal.**

b. PERSONAL EXPENSES

These may include, but not be limited, to SHOES and UNDERGARMENTS e.g. your own pair of shoes with a heel (females) or dress shoes or boots (males) and/or other specific footwear, specific under garments in flesh/bone or grey colour etc. as well as socks, stockings or tights. Shoes may have to be colour changed. Second-hand shoes can often be bought from dancewear shops and painted the required colour. Details of shoe and undergarment requirements will be advised as soon as possible.

3. Off-stage Preparation Expectations

Please be aware that by accepting a role in this production, you are committing to helping in off-stage activities. As members, all cast (or a family member/friend as representative) **will be expected to participate actively in the off-stage preparations for this show.** This may include attending working bees at The Shed on Lamb Street on Saturdays to help with set construction, painting, costuming, publicity events, cooking BBQs, etc. There will also be tasks that can be completed at home. A range of skill levels will be required – there will most certainly be jobs that everyone can perform. More detailed information will be available at the auditions and throughout rehearsals. Please fill in the appropriate section in the Audition Form at the end of this pack.

4. Brief History

MMCP was founded in 1965 and staged its first production *The Boyfriend* that same year. From this humble beginning MMCP have staged numerous musicals over the years such as *Jesus Christ Superstar*, *Les Miserables*, *My Fair Lady*, *Singin' In The Rain*, *Grease*, *Hairspray*, *Legally Blonde*, *Mary Poppins*, *Wicked*, *Rock of Ages*, *The Wizard of Oz* and *Mamma Mia* (to name a few). MMCP built its permanent residence on Lamb Street in 1978 and plans to continue its fine tradition of producing quality music theatre for many years to come.

5. Synopsis

Premiering in 1975 and the hit of the 1997 Broadway season in a production that originated at City Centre's Encore! series, CHICAGO won six Tony Awards including Best Revival and later, the Academy Award as Best Picture of the Year.

In roaring twenties Chicago, Roxie Hart murders a faithless lover and convinces her hapless husband Amos to take the rap... until he finds out he's been dumped 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.

Act One

Velma Kelly is a vaudevillian who welcomes the audience to tonight's show ("All That Jazz"). Interplayed with the opening number, the scene cuts to February 14, 1928, in the bedroom of chorus girl Roxie Hart, where she murders Fred Casely as he attempts to break off an affair with her.

Roxie convinces her husband Amos that the victim was a burglar, and Amos agrees to take the blame. Roxie expresses her appreciation of her husband's willingness to do anything for her ("Funny Honey"). However, when the police mention the deceased's name, Amos belatedly realizes that Roxie has lied to him. With both Roxie and Amos furious at each other for the other's betrayal, Roxie confesses and is arrested. She is sent to the women's block in the Cook County Jail, where several women accused of killing their lovers are held ("Cell Block Tango"); among the inmates is Velma Kelly, revealing herself to have been involved in the death of her husband and sister after she caught them having sex, though she denies committing the act on account of blacking out from the sight. The block is presided over by Matron "Mama" Morton, whose system of taking bribes ("When You're Good to Mama") perfectly suits her clientele. She has helped Velma become the media's top murderer-of-the-week and is acting as a booking agent for Velma's big return to vaudeville.

Velma is not happy to see Roxie, who is stealing not only her limelight but also her lawyer, Billy Flynn. Roxie convinces Amos to pay for Billy Flynn to be her lawyer ("A Tap Dance"), though Amos lacks the funds. Eagerly

awaited by his all-woman clientele, Billy sings his anthem, complete with a chorus of fan dancers ("All I Care About"). Billy takes Roxie's case before realizing Amos doesn't have the money; to make up the difference, he turns the case into a media circus and rearranges her story for consumption by sympathetic tabloid columnist Mary Sunshine ("A Little Bit of Good"), hoping to sell proceeds in an auction. Roxie's press conference turns into a ventriloquist act, with Billy dictating a new version of the truth ("We Both Reached for the Gun") to the reporters while Roxie mouths the words.

Roxie becomes the most popular celebrity in Chicago, as she boastfully proclaims while planning for her future career in vaudeville ("Roxie"). As Roxie's fame grows, Velma's notoriety subsides, and in an act of desperation she tries to talk Roxie into recreating the sister act ("I Can't Do It Alone"). Roxie turns her down, only to find her own headlines replaced by the latest sordid crime of passion ("Chicago After Midnight"). Separately, Roxie and Velma realize there is no one they can count on but themselves ("My Own Best Friend"), and Roxie decides that being pregnant in prison would put her back on the front page.

Act Two

Velma returns to introduce the opening act, resentful of Roxie's manipulation of the system ("I Know a Girl") and ability to seduce a doctor into saying Roxie is pregnant; as Roxie emerges, she sings gleefully of the future of her unborn (non-existent) child ("Me and My Baby"). Amos proudly claims paternity, but still, nobody notices him, and Billy exposes holes in Roxie's story by noting that she and Amos had not had sex in four months, meaning if she were pregnant, the child was not Amos's, in hopes that Amos will divorce her and look like a villain, which Amos almost does ("Mr. Cellophane"). Velma tries to show Billy all the tricks she has planned for her trial ("When Velma Takes The Stand"), which Roxie treats skeptically. Roxie, upset with being treated like a "common criminal" and considering herself a celebrity, has a heated argument with Billy and fires him; Billy warns her that her kind of celebrity is fleeting and that she would be just as famous hanging from a noose. At that moment, Roxie witnesses one of her fellow inmates, a Hungarian woman who insisted her innocence but could not speak English and whose public lawyer refused to defend her, become the first woman to be executed in Chicago ("Hungarian Rope Trick").

The trial date arrives, and the now freshly terrified Roxie runs back to Billy, who calms Roxie by suggesting she will be fine so long as she makes a show of the trial ("Razzle Dazzle"). Billy uses Amos as a pawn, turning around and insisting that Amos is actually the father of Roxie's child. As Roxie recounts Billy's carefully crafted false narrative of the night of Fred's murder (with Fred re-appearing on stage in flashback), she steals all of Velma's schtick, down to the rhinestone garter, to the dismay of Mama and Velma ("Class"). As promised, Billy gets Roxie acquitted, but just as the verdict is announced, a more sensational crime pulls the press away, and Roxie's fleeting celebrity life is over. Billy leaves, done with the case, admitting that he only did it for the money. Amos tries to get Roxie to come home and forget the ordeal, but she is more concerned with the end of her brief run of fame and admits she isn't pregnant, at which point a fed-up Amos leaves her.

The final scene cuts to a Chicago vaudeville theater, where Roxie and Velma (acquitted off-stage) are performing a new act in which they bittersweetly sing about modern life ("Nowadays"). The former Mary Sunshine, revealed during the trial to actually be a man in drag, takes his natural male form as a pushy vaudeville promoter, shaping Roxie and Velma's dance ("Hot Honey Rag") to make it as sexy as possible. The show ends with a brief finale as Roxie and Velma thank their audience ("Finale").

6. Audition Times and Locations

Audition Type	Audition Day	Audition Times	Location
MOVEMENT AUDITIONS FOR ALL ROLES & ENSEMBLE & PIT SINGING	Saturday 4 June	11:30 am - 2:00pm (IN THE HALL)	Mercy College Hall Penn Street, Mackay
PRINCIPAL ROLE AUDITIONS		2:30 pm – 5:30pm (ON THE STAGE)	
CALLBACKS	Sunday 5 June	10:00 am – 3:00 pm (ON THE STAGE)	Mercy College Hall Penn Street, Mackay

7. Audition Day/s Procedures

a. WHAT TO BRING

•	Application Form	(Page 12 of this pack) or www.mackaymusicalcomedyplayers.com
•	Photo Release Form	(Page 13 of this pack) You will be photographed and may be videoed at the audition, and during the process of the show. We require a consent form before we can audition you.
•	Plenty of water	Ensure you are fully hydrated before, during and after an audition
•	Snacks	Ensure you bring snacks to eat and keep up your energy during the auditions

b. WHAT TO WEAR

- Please wear covered in shoes or dance shoes – NO bare feet, thongs or sandals
- Please wear appropriate clothes for movement; pants – not skirts and no loose tops.

c. AUDITION DAY PROCESS

- **ALL AUDITIONS** for *CHICAGO* will take the form of an open workshop with all auditionees present. This is an opportunity to show the directing team how well you take direction, your team-work skills and ability to focus.
- Auditions will be closed to Visitors (Parents/Partners/Teachers/Friends) who will have to wait outside while the audition is in process as we wish to give you/your child, the best opportunity to perform without distraction.
- Please arrive at least 15 minutes before your audition time for all Auditions. This allows time to calm your nerves, familiarise yourself with the surroundings and for us to ensure that you have arrived and are ready for your slot.
- You will be assigned an auditionee number.
- A panel of the creative team will conduct the auditions. Please be aware that other individuals including assistants and an accompanist may be present at different stages.
- We aim to provide a supportive environment during the process, with several MMCP committee members, who are not part of the Directing Team, on hand to help with questions or difficulties.

9. Roles Available

a. WHAT ROLES ARE AVAILABLE

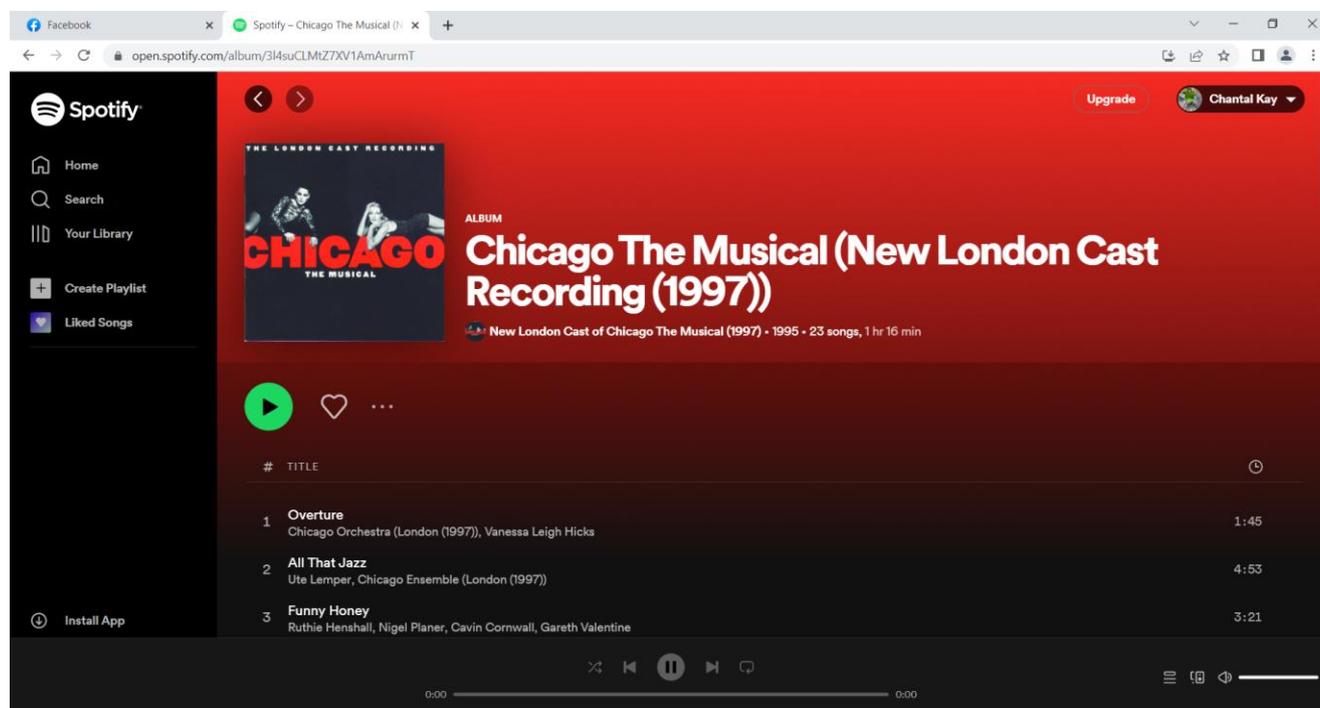
- All the roles in *CHICAGO* are open, as are all roles in MMCP shows.
- No roles have been pre-cast and we encourage everyone if they are interested in a role to audition.
- All cast members for *CHICAGO* will be required to audition.

b. MINIMUM AGE REQUIREMENTS

PRINCIPAL ROLES	Auditionees must be a minimum of 18 years of age (having turned 18 by 1 June 2022); with an ability to look older, as all parts are adult roles.
ENSEMBLE ROLES	Auditionees must be a minimum of turning 15 years of age or over in 2022 (i.e. born in 2007 or prior); with an ability to look older, as all parts are adult roles.
PIT SINGERS	Auditionees must be a minimum of turning 15 years of age or over in 2022 (i.e. born in 2007 or prior); with an ability to look older, as all parts are adult roles.

10. Audition Preparation for **ALL** Roles

- Prepare by listening to the Chicago The Musical (New London Cast Recording(1997)) on Spotify or iTunes to familiarise yourself with the show version we are using.



- Utilise the applicable audition pack lead sheets that have been prepared to assist you with the audition pieces for particular roles.

- Principal Role auditionees will need to be familiar with the below script extract. Do not prepare for a particular role as auditionees will be asked to read any parts/lines during the Principal Roles workshop audition on Saturday.
- Refer to the following pages for more details.

Dee:

Alright *(getting up as Shackles enters with a signal)*... hate to cut this little reunion short but looks like my bail's been posted.

Velma:

Adieu, adieu! *(being super fake dramatic)*

Dee:

See you later suckers. *(she's gone)*

Velma:

Hey! Get outta my chair.

Roxie:

I was just...

Liz:

Meet Velma Kelly. Now scram.

Roxie:

THE Velma Kelly?! Gosh I am sure pleased to meet you! I read about you in the papers...I was at the club that night...!

Annie:

You and half of Chicago.

Roxie:

Miss Kelly, can I ask you something? The Assistant District Attorney Mr. Harrison said what I done is a hanging case and he's prepared to ask for the maximum penalty.

Mona:

Yeah so? Welcome to the club.

Roxie:

I'm scared. I sure would appreciate some advice...

Velma:

Look I don't give no advice. You're a perfect stranger and I'd prefer to keep it that way.

Roxie:

Gee thanks a lot.

Velma:

You're welcome.

(Roxie starts to go back to her cell...Mama has witnessed this exchange.)

Mama:

I'd like to help you. *(Annie goes to Mama, hands her some money and Mama hands her a small bottle. Annie goes back to her cell.)*

First off, what do you plan on telling the jury?



11. Cast Required

- **CHICAGO** is very much a singing & dancing production, that requires strong singers/actors, some with an ability to hold harmonies and do basic movement and strong dancers/singers with an ability to hold a melody.
- **All the roles in CHICAGO are open and will be cast from these auditions.**
- American accents are required for all characters.
- Brief character descriptions, vocal ranges, age ranges and dance requirements are listed on the next pages.

12. Call backs

- If you are successful in the first round of Principal Auditions, you **must** be available to attend the CALLBACKS on Sunday, 5 June from 10:00am – 3:00pm
- **If you are not available for Call backs, you must understand that it may not be possible to consider you for a Principal Role in the show.**
- Do not be discouraged if you don't receive a Call-back, as not all roles may be called back.
- Call backs will take the form of a brief audition workshop with auditionees performing their song, and then reading from the script for the characters for which they are being considered. Some characters may be asked to dance/perform taught movement.
- This session will allow the directing team to see how you take direction, work with others and learn new material, under a supportive environment free from the stress of nerves.
- Please come prepared to have fun and support your fellow auditionees! *(Any additional dialogue required will be provided on the day).*

13. Casting Notifications

The cast will be announced on Facebook following the conclusion of the Call backs, after we have finalised our casting decisions. Auditionees will be notified by phone or text message on the contact details you have provided by Tuesday, 7 June. **PLEASE BE RESPECTFUL OF THE OTHER AUDITIONEES AND REFRAIN FROM POSTING/PUBLICISING YOUR POSITION IN THE SHOW UNTIL THE OFFICIAL POST ON THE MMCP FACEBOOK PAGE.** If for some unknown reason you have not been contacted by 5:00pm on Tuesday, 7 June, please feel free to contact our Producer Tonia Beckmann on **0455 449 786**.



Mackay Musical Comedy Players

AUDITION PREPARATION	PRINCIPAL ROLES	DESCRIPTION	AUDITION PIECES
<ul style="list-style-type: none"> • Auditionees for PRINCIPAL ROLES must be a minimum of 18 years of age (having turned 18 by 1 June 2022), with an ability to look older, as all parts are adult roles. • Each PRINCIPAL ROLE auditionee will be required to register using our online booking system Eventbrite https://www.eventbrite.com.au/e/346654261227 • Learn the prescribed audition piece/s from <i>CHICAGO</i> for every role type that you will be auditioning for including the Ensemble audition piece/s. • During the audition, each auditionee may be required to sing the prescribed song/s. • You may be required to do a cold reading from the script. • ALL auditionees will be asked to participate in choreography and/or stage movement (this will be taught on the day). Advanced choreography will also be taught for anyone capable. 	<p><i>Age: appear 20's to 30's</i></p> <p><i>Vocal Range: Mezzo-Sop. F3 – B4</i></p>	<p><u>ROXIE HART</u> (<i>Female</i>)</p> <p>An aspiring vaudevillian, she reads and keeps up with murder trials in Chicago, and follows suit by murdering her lover, Fred. She stops at nothing to render a media storm with one goal: to get away with it.</p>	<p><i>Funny Honey (Bars 5-19)</i> <i>Roxie (Bars 80-107)</i></p> <p>CALLBACK: <i>My Own Best Friend (Bars 22-62)</i></p>
	<p><i>Age: appear 25's to 40's</i></p> <p><i>Vocal Range: Alto E3 – D5</i></p>	<p><u>VELMA KELLY</u> (<i>Female</i>)</p> <p>A vaudevillian and murderess who is on trial for killing her cheating husband and sister. She is represented by Billy Flynn and competes with Roxie Hart for him. Hardened by fame, she cares for only herself and her attempt to get away with murder.</p>	<p><i>All That Jazz (Bars 1-21, 76-92)</i></p> <p>CALLBACK: <i>My Own Best Friend (Bars 22-62)</i> <i>Class (Bars 46-end)</i></p>
	<p><i>Age: appear 30's to 50's</i></p> <p><i>Vocal Range: Baritone Bb2 – G4</i></p>	<p><u>BILLY FLYNN</u> (<i>Male</i>)</p> <p>Established lawyer who has a perfect track record and 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.</p>	<p><i>All I Care About is Love (Bars 27-33)</i></p> <p>CALLBACK: <i>We Reached For The Gun (Bars 112-159)</i></p>
	<p><i>Age: appear 30's to 50's</i></p> <p><i>Vocal Range: Baritone C3 – F#4</i></p>	<p><u>AMOS HART</u> (<i>Male</i>)</p> <p>Roxie's faithful and good-natured but simple husband whom nobody pays attention to. 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.</p>	<p><i>Mister Cellophane (Bars 12-52)</i></p>
	<p><i>Age: appear 30's to 50's</i></p> <p><i>Vocal Range: Alto F#3 – Bb4</i></p>	<p><u>MATRON "MAMA" MORTON</u> (<i>Female</i>)</p> <p>Leader (or the matron) of the prisoners of Cook County Jail. The total essence of corruption. Accepts bribes for favours from laundry service to making calls to lawyers. "When you're good to Mama, Mama's good to you."</p>	<p><i>When You're Good to Mama (Bars 88-end)</i></p> <p>CALLBACK: <i>Class (Bars 46-end)</i></p>
	<p><i>Age: appear 25 to 50's</i></p> <p><i>Vocal Range: Soprano Bb3 – Bb5</i></p>	<p><u>MARY SUNSHINE</u> (<i>Male/Female</i>)</p> <p>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.</p>	<p><i>A Little Bit of Good (Bars 1-34)</i></p> <p>CALLBACK: <i>We Reached For The Gun (Bars 143-159)</i></p>



Mackay Musical Comedy Players

AUDITION PREPARATION	OTHER ROLES DESCRIPTION	AUDITION PIECES
<ul style="list-style-type: none"> Auditionees for ENSEMBLE ROLES must be a minimum of turning 15 years of age or over in 2022 (i.e. born in 2007 or prior); with an ability to look older, as all parts are adult roles. Each ENSEMBLE ROLE auditionee will be required to register using our online booking system Eventbrite https://www.eventbrite.com.au/e/346636167107 Learn the prescribed audition piece/s from <i>CHICAGO</i>. If you are unsure of which part you are, it would be best to show us your harmony skills and learn the alto part for females and the bass part for males. During auditions, auditionees will be required to sing the prescribed song/s. ALL auditionees will be asked to participate in choreography and/or stage movement (this will be taught on the day). Advanced choreography will also be taught for anyone capable. Please be prepared to demonstrate any dance tricks, acrobatic skills, aerials, cartwheels, gymnastics skills etc. if you have them. Some Ensemble auditionees may be asked to do a cold reading from the script. 	<p>ENSEMBLE ROLES: (Male/Female) Age: Teens to 50's</p> <ul style="list-style-type: none"> - strong singers/actors with an ability to hold harmonies and do basic movement - strong dancers with an ability to hold a melody - some of these characters have individual dialogue <p>PRISONERS AT COOK COUNTY JAIL (Females) Ages: appear 18 to 45's Vocal Ranges: A3 – C#5</p> <p>LIZ: She is imprisoned after shooting two warning shots into her husband's head.</p> <p>ANNIE: Murder's her lover after finding out he already has six wives. "One of those Mormons, ya' know."</p> <p>JUNE: After her husband accuses her of screwing the milk man, he mysteriously runs into her knife ten times.</p> <p>HUNYAK: Hungarian Prisoner who only speaks the phrase, "Not Guilty" and is most likely innocent of the crime she is accused of committing.</p> <p>MONA: Murders her lover after he has a round of affairs with other woman, and an occasional man. I guess you could say it was "artistic differences".</p> <p>FRED CASELY (Male) Age: 30 to 50 Roxie's short-lived lover, a furniture salesman. Shot dead at the beginning of the play, he appears in flashback during the trial.</p> <p>SERGEANT FOGARTY (Male) Age: 35 to 55 Police officer who arrests Roxie and investigates Fred's murder.</p> <p>MARTIN HARRISON (Male) Age: 35 to 55 Assistant district attorney who prosecutes Roxie. Harrison only appears during the trial but is mentioned earlier.</p>	<p>FEMALES: <i>All I Care About is Love</i> (Bars 98-end)</p> <p><i>Cell Block Tango</i> (Bars 132-169)</p> <p>MALES: <i>Velma Takes The Stand</i> (Bars 86-end)</p>



Mackay Musical Comedy Players

AUDITION PREPARATION	OTHER ROLES DESCRIPTION	AUDITION PIECES
<p>CONTINUED FROM PREVIOUS PAGE</p>	<p><u>GO-TO-HELL KITTY BAXTER</u> (<i>Female</i>) <i>Age: 21 to 40</i> An heiress who murders her boyfriend and his two mistresses after finding all three of them in bed together. Her sensational arrest briefly eclipses Roxie's fame, similar to how Roxie stole Velma's limelight.</p> <p><u>AARON</u> (<i>Male</i>) <i>Age: N/A</i> Indifferent court appointed lawyer for Hunyak, who prefers to cut plea deals instead of defending his clients.</p> <p><u>OTHER ENSEMBLE ROLES</u> (<i>Female & Male</i>) The ensemble calls for a judge, jury foreman, gynaecologist, court clerk, newspaper reporters, male sycophants for Roxie and Velma, and other miscellaneous roles, which are usually held as dual roles by other members of the ensemble.</p>	<p><i>FEMALES:</i> <i>All I Care About is Love</i> <i>(Bars 98-end)</i></p> <p><i>Cell Block Tango</i> <i>(Bars 132-169)</i></p> <p><i>MALES:</i> <i>Velma Takes The Stand</i> <i>(Bars 86-end)</i></p>
<ul style="list-style-type: none"> • Auditionees for PIT SINGERS must be a minimum of turning 15 years of age or over in 2022 (i.e. born in 2007 or prior). • Each PIT SINGER auditionee will be required to register using our online booking system Eventbrite https://www.eventbrite.com.au/e/346636167107 • Learn the prescribed audition piece/s from <i>CHICAGO</i>. If you are unsure of which part you are, it would be best to show us your harmony skills and learn the alto part for females and the bass part for males. • During auditions, auditionees will be required to sing the prescribed song/s. • If you wish to be considered for an onstage role, you are required to complete the Choreography part of the Audition process. • If you do not wish to be considered for an onstage role, you DO NOT need to complete the Choreography part of the Audition process. 	<p><u>PIT SINGERS:</u> (<i>Male/Female</i>) <i>Age: Teens to 50's</i></p> <ul style="list-style-type: none"> - a small offstage vocal group may be chosen to feature as key backing vocals in a few show numbers - strong harmony singing required - no dancing or dialogue required 	<p><i>FEMALES:</i> <i>All I Care About is Love</i> <i>(Bars 98-end)</i></p> <p><i>Cell Block Tango</i> <i>(Bars 132-169)</i></p> <p><i>MALES:</i> <i>Velma Takes The Stand</i> <i>(Bars 86-end)</i></p>

AUDITION APPLICATION						HEIGHT:	AUDITION NO:					
CAST POSITION IN WHICH YOU ARE INTERESTED: <i>(Be specific – Do not write ALL/ANY)</i>												
PRINCIPAL ROLES 18 years +	CIRCLE WHICH PRINCIPAL ROLES:					ENSEMBLE ROLES 15 years +	PIT SINGERS 15 years +					
	ROXIE AMOS	VELMA MATRON "MAMA" MORTON		BILLY MARY SUNSHINE								
NAME:												
DATE OF BIRTH: (if Under 18)												
ADDRESS:												
SCHOOL CURRENTLY ATTENDED (if applicable):												
HOME PHONE:		MOBILE PHONE:			EMAIL ADDRESS:							
TRAINING UNDERTAKEN: <i>(Please tick or cross relevant sections)</i>												
<u>DANCE:</u>	Ballet	<input type="checkbox"/>	Tap	<input type="checkbox"/>	Jazz	<input type="checkbox"/>	Modern	<input type="checkbox"/>	Ballroom	<input type="checkbox"/>	National	<input type="checkbox"/>
TEACHER / STUDIO:												
<u>VOICE:</u>	Soprano	<input type="checkbox"/>	Mezzo	<input type="checkbox"/>	Alto	<input type="checkbox"/>	Tenor	<input type="checkbox"/>	Baritone	<input type="checkbox"/>	Bass	<input type="checkbox"/>
TEACHER / STUDIO:												
PREVIOUS THEATRE / ACTING / DANCING ETC EXPERIENCE:												
<p>IF CAST IN THIS PRODUCTION, IT WILL BE A REQUIREMENT THAT YOU BECOME A MEMBER OF MACKAY MUSICAL COMEDY PLAYERS INC.</p> <p>If you accept a role, you are entering into a commitment and there are no excuses for non-attendance. A commitment is made by every performer to attend all rehearsals, performances, and bump-in/out. If you miss more than 3 rehearsals (for ANY reason), your role may be replaced, and you may be asked to leave the show. <u>PLEASE DON'T CONSIDER AUDITIONING IF YOU CAN'T MEET THESE REQUIREMENTS.</u></p> <p>Be aware that by accepting a role in this production, you (or a family member/friend as representative) are committing to helping in off-stage preparations for this show. This may include attending working bees at The Shed on Lamb Street on Saturdays, helping with set construction, painting, costuming, publicity events, cooking BBQs, etc. There will be tasks that can be completed at home and a range of skill levels are required; so there will be jobs that everyone can perform.</p>												
WHICH OFF-STAGE JOBS WILL YOU ASSIST WITH? (Circle choices)								EXPERIENCE IN THESE AREAS / OTHER INFORMATION:				
Set & Prop Construction / Set Painting / Sewing (machine) / Hand sewing / Make-up / Hair / Set Transport / Flyer delivery for Publicity / Other												
Signature: _____ (Guardian if under 18)												

IN CASE OF A MEDICAL EMERGENCY PLEASE CONTACT:		
EMERGENCY CONTACT 1 NAME:		
HOME PHONE:	WORK PHONE:	MOBILE PHONE:
EMERGENCY CONTACT 2 NAME:		
HOME PHONE:	WORK PHONE:	MOBILE PHONE:
<p>Whilst we respect your personal privacy, please advise us if you/your child has any medical condition, illness or injury likely to impact on you or your child's participation in an MMCP production. If you or your child is likely to carry medication (e.g. asthma reliever, Epi-pen, insulin injections etc) or has any known allergies or major health conditions, please advise us below: <i>(IF NONE, PLEASE WRITE N/A)</i></p>		

IF UNDER 18 ONLY, PLEASE COMPLETE:		
PARENT / GUARDIAN NAME/S		
HOME PHONE/S:	WORK PHONE/S:	MOBILE PHONE/S:
EMAIL ADDRESS/ES:		

PHOTO/VIDEO/IMAGE RELEASE FORM	
<p>I hereby consent to photographs/images and/or video footage of me/my child being taken during auditions, rehearsals, or performances throughout the period of <i>CHICAGO</i> by official show photographer(s) / video camera operator(s), appointed by the Publicity Officer or Management Committee of the Mackay Musical Comedy Players.</p> <p>I consent to such photographs/images and/or video footage being reproduced for the following purposes:</p> <ol style="list-style-type: none"> to publicise MMCP in the media (including display on the club's website and other electronic media), to be included in programmes for the production, to be retained for archival records of MMCP (including display on the club's website), to enable copies to be made available to other members of MMCP as mementos of the production, <p>I do not consent to any unauthorised use of photographs/images and/or video footage of me or my child.</p>	
<p>Signature: _____ (AUDITIONEE)</p>	<p>Signature: _____ (PARENT/GUARDIAN IF UNDER 18)</p>