

# Troy Buchanan's 2025 Musical:



## **Important Dates:**

- Auditions (Open to ALL) - September 3rd ~ 2:30 @ TBHS HPAC
- Callbacks - September 4th by invitation only
- Full Cast Read Thru - September 8th @ TBHS HPAC
- Tech - November 10th-20th @ TBHS HPAC
- Performances - November 21st & 22nd, 2025 @ 7PM TBHS HPAC

## **Schedule**

The schedule for the 2025 musical can be found on [troymusic.com](http://troymusic.com). Please check this calendar **EVERY DAY** because things can change.

## **Synopsis**

In the dazzling and decadent world of 1920s Chicago, two ambitious women, chorus girl Roxie Hart and glamorous vaudeville star Velma Kelly, find themselves on death row for murder. As they navigate the corrupt criminal justice system and the sensationalist media, they compete for fame, attention, and the legal expertise of the slickest lawyer in town, Billy Flynn. Through catchy musical numbers and sharp satire, *Chicago: Teen Edition* explores themes of ambition, celebrity, and the manipulative power of the press, all while delivering a thrilling and entertaining theatrical experience for a high school cast and audience.

## **Character Breakdown**

**ROXIE HART: Female, 20-30 (Range: Mezzo-Soprano)** - 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. This requires a great singer, dancer, and actor in this role. The relationship between Roxie and Velma is the heartbeat of the show.

**VELMA KELLY: Female, 25-40 (Range: Alto)** - a vaudeville star who (allegedly) murdered her husband and her sister in a fit of jealous rage. Velma is always looking out for Number One—herself. She's smart, confident, and assertive, and she likes being the center of attention—that is, until Roxie Hart shows up. This role requires a dynamic singer and dancer.

**BILLY FLYNN: Male, 35-50 (Range: Baritone)** - the best criminal lawyer in Chicago. He revels in the fast-paced world of criminal defense, thrives by thinking on his feet, and trusts his ability to spin every situation to his client's (and his) advantage. He is a master manipulator with a ton of charisma and charm—the debonair puppeteer behind the puppet show, pulling all the strings. This role requires singing, dancing, and acting.

**MATRON "MAMA" MORTON: Female, 30-50 (Range: Alto)** - the keeper of the keys at the Cook County jail. Although she's technically on the right side of the law, she's not above making deals that would not exactly hold up legally upon closer inspection. She is shrewd and business savvy. For Matron Mama Morton, it all comes down to money, and who can make it for her. This role requires a talented singer and actress who can command the stage and isn't afraid to make bold character choices.

**AMOS HART: Male, 30-50 (Range: Baritone)** - Roxie's hard-working husband. While Amos isn't the sharpest knife in the drawer, he truly loves Roxie and wants what's best for her. Though at first he is angry at her betrayal, he is willing to forgive her for the sake of their family. This role requires an actor who can mine the comedy from this role without making Amos into a cartoon character. Amos should be able to carry his second act song, "Mister Cellophane."

**MARY SUNSHINE: Female, 25-55 (Range: Soprano)** - the soft-hearted crime reporter from the Evening Star whose opinion Billy sways. She is a tenacious reporter and has lots of readers, and she is famous for humanizing the criminals she writes about. This role requires a good singer and great actor; she must hold her own sharing the stage with the flashy Billy Flynn.

**FRED CASELY: Male, 30-50 (Range: Ensemble/Part Flexible)** - the furniture salesman whom Roxie kills. Though for much of the show he is onstage through the lens of Roxie's imagination, he should be easily recognizable by the audience. The actor playing Fred does not have to be a singer, but he should be a good actor and mover. This role can be double cast as an ensemble member or a reporter so long as he isn't recognizable as Fred Casely.

**LIZ, ANNIE, JUNE, MONA: Females, 18-45 (Ensemble)** - 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. Need strong dancers and actors in these roles.

**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, so this needs to be an expressive actor who is able to convey the message without being overwhelmed by the language.

**CHORUS (Range: All)**

**\*There are some small speaking roles. If interested, please read for the Ensemble Member role below.**

## Audition Notice

- ★ If you want a **lead role**, then you will need to **audition with the sides, sing, and dance**.
- ★ If you want a **dancing chorus/featured dancer role**, then you will need to **audition with the dance and sing (if not in choir)**.
- ★ If you want a **featured chorus/ensemble role only and are in choir**, you only **audition with the side**.
- ★ If you want a **featured chorus/ensemble role only and are NOT in choir**, you only **audition with the side and the song, *Happy Birthday***.
- ★ If you want **chorus/ensemble only and are in choir**, you only **fill out the audition form and turn it in** to one of us.
- ★ If you want **chorus/ensemble only and are NOT in choir**, you **audition with the song, *Happy Birthday***.

We plan to keep the dialects/accents closer to the Broadway version (Inland North American 1920s-just check out some scenes from CHICAGO on YouTube. Basically we want it a little grittier-could go different ways-1920's gangster, NJ, Brooklyn, Chicago etc.)

### Tips on Reading Dialogue:

- **Research the production:** If you don't know what part of the script or what character you are reading for, read the whole thing. You should always read as much of the script that is available! JUST REMEMBER WE ARE PRODUCING THE *TEEN EDITION*!
- **Connect.** This will help you slow down and really live through the imaginary circumstance. It will also make sure that you don't keep your eyes on your script but bring them up to where the casting team can see your acting.
- **Show Variation.** If you are asked to read for more than one character, make that character different from the last one you read for. And if you are asked to read for the same character more than once, find a different choice to make in the scene.
- **Go Big or Go Home!** This is an energetic show that doesn't stop! Bring your enthusiasm.

## **Audition Sides:**

### **Velma**

Ah what the heck. I'll be glad to get rid of her. But back to my trial... Lemme just show you what I thought I might do on the witness stand... Well, when I get on the stand, I thought I'd take a peek at the jury, and then I'd cross my legs like this, you know. Then during cross examination, I thought I'd give 'em this. And then if he yells at me I thought I'd tremble like this... Then I thought I'd let it all be too much for me, like real dramatic. Then I thought I'd get real thirsty: "Please someone, could I have a glass of water?" Then I'll cry. Buckets. And Billy, I'll ask you for your handkerchief. I really like that bit...then I get up and try to walk, but I slump, and I slump and finally, I faint! Like it?

### **Billy**

I've got a motto. And that motto is "play square". When you came to me, I didn't ask you if she was guilty. I didn't ask if she's a dope fiend, or a drunk...All I said was "Have you got 5 thousand dollars?" and you said yes. But you haven't. So I figure you're a dirty liar. But I took her case and I'll keep it 'cause I play square. Now here's what we're gonna do...by tomorrow morning I'll have your wife's name splashed across every newspaper in town 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 - plus we tell'em that if she gets hanged...The stuff triples in value. And that's how we raise the rest of the five grand.

### **Fred**

Listen babe, your husband ain't at home tonight, is he? (*Later, getting ready to leave*) Well, it's gettin' late... Wait, there is no guy... Sugar, you're hot stuff But I woulda said anything to get a piece of that. (*He laughs*) You're my little shooting star..., but wake up Roxie, you ain't never gonna have an act! You're a two-bit talent and I'm just a furniture salesman. We had some laughs; let's just leave it at that. (*He's on his way out.*)

**Girls onstage:** "Oh Fred..." (*as Roxie pulls out her gun*)

**Fred:** Yeah?

**Roxie:** Nobody walks out on me. (*She shoots him*)

**Fred:** Sweetheart?!

### **Roxie**

You wanna know something? Look, I'm gonna tell you the truth. 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- it was one big world full of "NO." Life. Then Amos came along; sweet, safe Amos, who never says no. You could love a guy like that. I gave up on the vaudeville idea 'cause I thought opportunity had passed me by...Oh, but it ain't. If this Flynn guy gets me free and with all this publicity, I could still get into vaudeville. Now I got me a world full of "YES." I'm gonna have a swell act, too! Yeah, I'll get a boy to work with -oh hell, I'll get two boys. It'll frame me better! Think big, Roxie, think big!

### **Matron Mama Morton**

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 5th. March 7th you'll be acquitted. And March 8th -do you know what Mama's gonna do for you? She's gonna start you on a vaudeville tour. I been talkin' to the boys at William Morris and due to your recent sensational activities, I can get you twenty-five hundred. But if you want to play Big Jim's, that's another story. That might take another phone call. But you know how I feel about you. You're like family... I'll do it for 50 bucks.

### **Mary Sunshine:**

Ladies and gentlemen, this is Mary Sunshine reporting live from the Cooke County Courthouse. The city of Chicago has come to a complete stand still. This is the moment we've been waiting for. Roxie Hart finally takes the stand in her own defense... Mrs. Hart's composure during this whole ordeal has been extraordinary. Mrs. Hart her usual gracious self, looks radiant in a lace trimmed dress and rhinestone buckled shoes... Seated next to her attorney, Mr. Billy Flynn, she weeps, and she asks him for a handkerchief... Poor child has no relief. She looks around now, seeming to want something. It's a glass of water.

### **Amos**

So I ah...I took the gun, Officer, and I shot him. A man's got a right to protect his home and his loved ones, right? Well, I come in from the garage, Officer, and I see him coming through the window. With my wife Roxie there sleepin'.... like an angel...an angel! I mean supposin', just supposin', he had violated her or somethin'. Think how terrible that woulda been. Good thing I got home when I did. I'm tellin' ya that! I say I'm tellin' ya that! 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.

### **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'm really irritated, and lookin' for a little sympathy, and there's Bernie, drinkin' a beer and chewin'. No, not chewin', POPPIN'. So I says to him, "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 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 a drink, as usual. You know some guys just can't hold their arsenic.

## June

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

**Hunyak- Click [here](#) to learn Hunyak's *Cell Block Tango* Hungarian dialogue from *Chicago* with native Hungarian speaker**

Mit keresek én itt? Azt mondják, a híres lakóm lefogta a férjem, én meg lecsaptam a fejét. De nem igaz. Én ártatlan vagyok. Nem tudom, miért mondja Uncle Sam, hogy én tettem. Próbáltam a rendőrségen megmagyarázni, de nem értették meg [JUNE, spoken] But did you do it? [Hunyak, spoken] Uh uh, not guilty!

## Velma

My sister Veronica and I did this double act and my husband Charlie travelled around with us. Now for the last number in our act, we did these 20 acrobatics tricks in a row. One, two, 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, boozin', havin' a few laughs, and we ran out of ice...so I went to get some. I come back, open the door, and there's Veronica and Charlie doing number 17. 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 Alvin Lipschitz 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 every night looking for himself and on the way he found Ruth, Gladys, Rosemary...and Irving. I guess you could say we broke up because of artistic differences; he saw himself as alive and I saw him dead.

## Ensemble Member (Only Pick One!)

(#1) For her first number, Miss Roxie Hart would like to sing a song of love and devotion dedicated to her dear husband, Amos.

(#2) And now, Ladies and Gentlemen - the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's Row-Matron "Mama" Morton!

(#3) Mr. Billy Flynn sings the "Press Conference Rag." Notice how his mouth never moves - almost.

## **Audition Songs:**

[Please Click Here to Access PDFs of the Scores](#)

### **Velma**

- [#2 All That Jazz](#). mm. 5-21 & mm. 123-134.
- [#15 I Can't Do It Alone](#) mm. 51-56.

### **Roxie**

- [#3 Funny Honey](#) mm. 13-20
- [#13 Roxie](#) mm. 156-162

### **Female Ensemble**

- [#4 Cell Block Tango](#). Mm. 161- 169

### **Mama**

- [#5 When You're Good to Mama](#). mm. 35-53.

### **Billy Flynn**

- [#7 All I Care About is Love](#). mm 78-92.
- [#11 We Both Reached for the Gun](#) mm. 78-93

### **Mary Sunshine**

- [#11 We Both Reached for the Gun](#). mm143-159

### **Amos**

- [#23 Mister Cellophane](#). Mm. 87-end.

\*\* For non-vocal tracks [click here](#) \*\*



## Dance Audition

\*Do this if you are interested in a named character or as a featured dancer/dance chorus!

[Dance auditions on Youtube](#)