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# CHICAGO

THE MUSICAL

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# AUDITION INFORMATION PACK

Book by Fred Ebb and Bob Fosse  
Music by John Kander Lyrics by Fred Ebb  
Based on the play Chicago by Maurine Dallas Watkins  
Script adaptation by David Thompson

BY ARRANGEMENT WITH ORIGIN™ THEATRICAL ON BEHALF OF SAMUEL FRENCH LTD

# ABOUT PRIMA

Pine Rivers Musical Association Incorporated (PRIMA) is a thriving community theatre group based in the northside of Brisbane. Our aim is to provide professional quality musical theatre to the community of the Moreton Bay region and beyond.

Established in 2004, PRIMA has continued to grow in presence and strength, now delivering a number of productions each year, from theatre restaurant 'revue' style shows to major productions of popular musicals.

Some of our more recent major productions include Flashdance The Musical, Shrek The Musical, Carrie, Monty Python's Spamalot, The 25th Annual Putnam County Spelling Bee, Little Women, The Little Mermaid, Legally Blonde, Hairspray and The Wedding Singer.

PRIMA is a passionate advocate of the development and growth of the performing arts in our community, offering vibrant and accessible experiences to performers and audiences alike.

We pride ourselves on offering our members the opportunity to work with leading Directors, Musical Directors, Choreographers, Production Teams and Technical Specialists, providing a unique learning and development experience to community members of all ages, skill levels and backgrounds.

# CHICAGO THE MUSICAL

Set in the legendary city during the roaring "jazz hot" 20s, Chicago tells the story of two rival vaudevillian murderesses locked up in Cook County Jail. Nightclub star Velma's serving time for killing her husband and sister after finding the two in bed together.

Driven chorus girl Roxie's been tossed in the joint for bumping off the lover she's been cheating on her husband with. Not one to rest on her laurels, Velma enlists the help of prison matron Mama Morton and slickster lawyer Billy Flynn, who turn Velma's incarceration into a murder-of-the-week media frenzy, thus preparing the world for a splashy showbiz comeback. But Roxie's got some of her own tricks up her sleeve...

A true New York City institution, Chicago has everything that makes Broadway great: a universal tale of fame, fortune and all that jazz; one showstopping song after another; and the most astonishing dancing you've ever seen.

No wonder Chicago has been honoured with 6 Tony Awards, 2 Olivier Awards, a Grammy® and thousands of standing ovations. It's also no surprise that Chicago has wowed audiences all around the world, from Mexico City to Moscow, from São Paulo to South Africa.

Whether you're looking for your first Broadway musical, whether you've seen the Academy Award®-winning film and want to experience the show live onstage or whether you've seen it before and want to recapture the magic, Chicago always delivers.

# CREATIVE TEAM



## **NICOLE MILOSEVIC, Director**

Nicole started her career in the performing arts at an early age, investing in dance and drama classes to develop her techniques. She then went on to study a Bachelor of Fine Arts Drama, with a Graduate Diploma of Education (Secondary). As a passionate educator, Nicole has worked in both the private and public education system, developing and delivering multiple highly successful extra-curricular performing arts programs.

Further to this, Nicole has worked extensively throughout South East Queensland as a producer, director and performer with a clear focus on advocating for the Creative Industries. She has performed for QUT, Out of the Box and been an artist in residence for QPAC. Her most notable performance credits include Way Out West, Grease, Romeo and Juliet and Dags, with performer and creator credits for being an original contributor to the performances of Some Dumb Play and Of Little Matter by Dead Puppets Society in conjunction with Vena Cava productions. However, it is Directing that Nicole truly believes to be her calling. Her most recent credits as Director and Assistant Director include A Midsummer Nights Dream, Hairspray and Hating Alison Ashley.



## **SHELLEY MARSHALL, Choreographer**

From a young age, Shelley has been passionate about the performing arts, acting and dancing especially. In addition to completing her 18th year at Conroy Dance Centre, she graduated Queensland University of Technology with a Bachelor of Fine Arts Drama, with a second major in Dance. Previously a Musical Theatre teacher, Shelley is also qualified in the C.S.T.D. syllabus, teaching various styles including jazz, tap, ballet, contemporary, theatrical and Musical Theatre to name a few.

Shelley has extensive international performance experience, which includes working in the Bollywood industry performing in Music Videos, TV Shows, Feature films as well as global awards shows. Venturing on a dance tour to New York, Shelley attended classes at Broadway Dance Centre as well as various workshops led by cast in the Broadway production of Chicago. There, Shelley learnt first hand the iconic fosse style and improvised dramatic scenes with the cast. Shelley has also taught C.S.T.D at a prestigious Performing Arts School in Singapore.

Over the past few years, Shelley has performed as a dancer and aerialist in various stage productions around Brisbane including Blue Fish Theatrical's production of Chicago and highly successful cabaret productions with Oscar Theatre Company. Shelley has previously choreographed for both stage and film, locally and internationally. Her choreography has even featured in music videos in the Bollywood industry. Her local musical theatre choreography includes Flashdance The Musical, FAME, Oliver!, Popping Lead Balloons, Pajama Game and more. Shelley is thrilled to be on the creative team for Prima's production of Chicago.

## **MESSAGE FROM THE DIRECTOR**

Since 1975 Chicago the Musical has been razzle-dazzling audiences with its comedic yet gritty take on 1920s and vaudeville in the jazz age. An absolute classic beloved by many, it is my all-time favourite show which I am thrilled to have the opportunity to Direct .

With catchy jazz beats, and of course the iconic choreographic style of the late great Bob Fosse, it is my absolute pleasure to work with you to bring this vision to life. With a split stage detailing Roxie's imagination and reality, we will work with a full band on stage and upbeat sexy choreography to develop this celebrity criminal's inner sanctum, being sure not to forget the real life gritty, grungy feel of the prohibitionist Roaring 20s.

As a recognisable story of female empowerment, I believe it is the absolute best time to bring this story back to the stage, with not only a cast featuring a number of strong female roles, but also a predominantly female creative team to boot.

I am so looking forward to the journey that we are going to take together, and trust that we will find all the local talent we need to make this show incredible. See you at auditions!

- **Nicole Milosevic**, Director

## MESSAGE FROM THE PRESIDENT

The second longest show to ever run on Broadway, Chicago the Musical is an absolute institution of the stage.

45 years after it originally opened on Broadway, Chicago the Musical is still a show that dazzles audiences, with its vaudevillian style of humour, showmanship and of course, incredible music and choreography.

PRIMA are incredibly proud and excited to be bringing Chicago the Musical to the stage in August 2020.

It's an honour and a privilege to have the opportunity to work on such an iconic show, and we are excited to step up to the challenge of producing a show that so many of us have grown up admiring and enjoying.

Behind the scenes our Production and Creative Teams are already hard at work planning a spectacular production, and we can't wait to start auditions and put together the rest of the team for this incredible show!

- **Curtis Lisch**, President PRIMA

## CREATIVE TEAM



### **STEPHANIE INCHES, Assistant Choreographer**

Stephanie's performing life started with dancing lessons in ballet, jazz, tap and contemporary from four years old. Through her training she received certifications for dance with RAD and CSTD while also competing at eisteddfods across Queensland.

She stepped into the theatre world at age seven and has since performed in over 20 musicals.

Over the years Stephanie has had the honour of training with industry professionals and incredible teachers through ADPI and workshops at NIDA, Brent Street and the Queensland Conservatorium.

Most recently, Steph's performance credits include Mary Poppins, Wicked, Grease, Beauty and the Beast, Backwards Broadway and All Out 80s.

Working behind the scenes has been a recent love for Stephanie, starting with choreographing junior productions in 2015. Since then she has earned credits in choreography for Anything Goes Jr., Madagascar: A Musical Adventure Jr. and Alice in Wonderland Jnr. Most recently, Stephanie has been assistant choreographer for PRIMA's production of Flashdance and co-choreographer of All Out 80s.



### **WENDY BIRD, Musical Director**

A musician for nearly 30 years, Wendy is a Brisbane based multi instrumentalist, vocalist, musical director and arranger. Her musical endeavours have taken her all over Australia as a musician and vocalist having performed in a range of ensembles from jazz and rock groups to orchestras and brass bands.

In the musical theatre world, Wendy has more than 20 years experience in the pit and on the stage, with show credits including Flashdance the Musical, Avenue Q, Shrek The Musical, Carrie, Joseph and The Amazing Technicolor Dreamcoat, The Wiz, Calamity Jane, Buggy Malone, Guys and Dolls, Annie Get Your Gun, Grease and Anything Goes.

Most recently, Wendy has written, arranged and directed a number of bespoke concerts for PRIMA, including Life Is A Cabaret, Nothing But Oz and All Out 80s.

Having fallen in love with Chicago after seeing a professional production in Brisbane 20 years ago, Wendy is thrilled to be part of the team behind PRIMA's production this incredibly, iconic show.

# AUDITION PROCESS

## AUDITION DETAILS

### AUDITION SESSIONS

Thursday, 16 April      6.30pm–9.30pm      Strathpine Community Centre

Sunday 19 April      9am–6pm      Lawnton Show Grounds

### CALL BACKS

Thursday 23 April      6.30pm–9.30pm      Strathpine Community Centre

## AUDITION FORMAT

All auditionees are required to participate in Cast and Vocal Audition as well as a Dance Call.

The Audition Panel will consist of the Director, Choreographer, Assistant Choreographer, Musical Director and representative of PRIMA.

Following the completion of first round auditions, the panel will determine call back requirements. Call back notices will be issued by Monday, 20 April.

Please note that call backs may not be required for all roles, so please do not assume that you have been unsuccessful if you do not receive a call back request.

It is anticipated that cast offers will be issued by Tuesday, 28 April.

## CAST AND VOCAL AUDITIONS

> Cast and vocal auditions will be held in 30 minute sessions, with up to four participants per session.

> Each auditionee will be called in individually to present their vocal selections.

> All auditionees are to present **two** vocal selections.

## VOCAL SELECTION ONE

> Choose one excerpt for the list below.

Class  
Funny Honey  
Little Bit Of Good  
Mr Cellophane  
Razzle Dazzle

> Sheet music for these excerpts are available at the end of this information pack.

> Please select the excerpt that best showcases your voice and suits the role/s you are auditioning for.

> Please note, your performance of this selection will be assessed on both characterisation and vocal ability.

## VOCAL SELECTION TWO

> Select a song in a contrasting style to your chosen excerpt.

> This selection should be 24–32 bars in length.

## SCRIPT READ / CHARACTERISATION

Depending on the role you are auditioning for, you may also be asked to present a cold read of dialogue either individually or with a scene partner.

In this case, you will be provided with an extract of script selected by the Director and will have the opportunity to read through and prepare your read while other individuals in your group are presenting their vocal selections.

## WHAT TO BRING

> Sheet music for your free choice song in the correct key, with cuts clearly marked for the accompanist (no backing tracks will be accepted).

# AUDITION PROCESS

## DANCE CALL

> Auditionees have the choice of participating in a Standard Dance Call or an Advanced Dance Call.

### STANDARD DANCE CALL

- > A general movement to music audition.
- > Please attend this session if you have no formal training or experience.

### ADVANCED DANCE CALL

- > For those who have trained at a dance school, completed dance exams and/or competed at eisteddfods.
- > If you have attended dance classes on a casual basis or feel you have a natural ability to pick up choreography quickly, you may attend this session also.
- > If you are unsure, please contact us and we can direct you to the right audition.

### TAP DANCE CALL

- > A Tap specific session will be held after each Advanced Dance call .
- > This call is for Advanced Dancers with training and experience in Tap.

### WHAT TO BRING

- > Please bring a water bottle, towel and clothes you can move in.
- > If you are attending the standard dance call, please ensure you are wearing appropriate footwear.
- > If attending the advanced call, please wear form fitting clothes and bring chorus heels and jazz shoes.
- > Those attending the tap dance call will also need to bring tap shoes.

## HOW WILL I BE ASSESSED?

The Audition Panel will be taking the following into consideration:

- > Preparedness for audition
- > Quality of performance
- > Characterisation and presence during vocal audition, readings (if applicable) and dance call
- > Level of participation during dance calls , ability to pick up choreography / movement , attend to detail and application of style.
- > Ability to follow direction on characterisation
- > Suitability to the roles nominated by the auditionee (vocal range and quality, dance capability and characterisation)

## REGISTERING TO AUDITION

To register, go to [www.prima.org.au/auditions](http://www.prima.org.au/auditions).

When registering, you will be able asked to nominate three suitable timeslots for your vocal audition and to select a dance call session.

You will also be required to provide information on your training and experience as part of your registration. Please provide as much information as possible to assist the Audition Panel in reviewing your application.

Once you have submitted your registration, you will receive an email with the confirmed time for your vocal and dance calls. Please allow up to 24 hours for this email to be sent.

# ROLES

## VELMA KELLY

Female | Range: Alto | Dance Ability: Advanced

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.

## ROXIE HART

Female | Range: Mezzo Soprano | Dance Ability: Advanced

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.

## BILLY FLYNN

Male | Range: Baritone | Dance Ability: Advanced

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.

## AMOS HART

Male | Range: Baritone | Dance Ability: Beginner

Roxie's faithful husband. Lies for her and tries to take the blame until he realises 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.

## FRED CASELY

Male | Range: Flexible (Ensemble) | Dance Ability: Advanced

Roxie's short lived lover. Murdered for trying to leave Roxie.

## MATRON "MAMA" MORTON

Female | Range: Alto | Dance Ability: Beginner

Leader 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".

## MARY SUNSHINE

Male / Female | Range: Soprano | Dance Ability: Beginner

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.

## HUNYAK

Female | Range: Alto / Mezzo Soprano | Dance Ability: Advanced

One of the murderesses of the Cook County Jail. Hungarian, the only English she speaks is the phrase, "not guilty", which follows her to the grave.

## LIZ

Female | Range: Alto / Mezzo Soprano | Dance Ability: Advanced

One of the murderesses of the Cook County Jail, she is imprisoned for firing two warning shots into her husband's head.



# ROLES

## ANNIE

Female | Range: Alto / Mezzo Soprano | Dance Ability: Advanced

One of the murderesses of the Cook County Jail, she murders her lover after finding out he already has six wives.

## JUNE

Female | Range: Alto / Mezzo Soprano | Dance Ability: Advanced

One of the murderesses of the Cook County Jail. After her husband accuses her of sleeping with the milk man he mysteriously runs into her knife ten times.

## MONA

Female | Range: Alto / Mezzo Soprano | Dance Ability: Advanced

One of the murderesses of the Cook County Jail. Murders her lover after he has a round of affairs with other woman and an occasional man.

## GO TO HELL KITTY

Female | Range: Alto / Mezzo Soprano | Dance Ability: Beginner–Intermediate

Steals the spotlight when she murders her husband along with three other women. Her crimes are labelled “Lake Shore Drive Massacre”.

## AARON

Male | Range: Flexible (Ensemble) | Dance Ability: Beginner–Advanced

Court appointed lawyer for Hunyak. He tries to get her to confess to speed along the trial.

## HARRY

Male | Range: Flexible (Ensemble) | Dance Ability: Beginner–Advanced

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

## JUDGE

Male | Range: Flexible (Ensemble) | Dance Ability: Beginner

Judge overseeing Roxie’s trial.

## SERGEANT FOGARTY

Male | Range: Flexible (Ensemble) | Dance Ability: Beginner - Advanced

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

## MARTIN HARRISON

Male | Range: Flexible (Ensemble) | Dance Ability: Advanced

Ensemble member who doubles as the Master of Ceremonies at times.

## VOCAL ENSEMBLE

Male & Female | Range: Flexible | Dance Ability: Beginner–Advanced

## DANCE CHORUS

Male & Female | Range: Flexible | Dance Ability: Advanced



# PRODUCTION DETAILS

## SHOW DATES

Chicago the Musical will have a run of eight shows:

- > Friday, 7 August (Evening)
- > Saturday, 8 August (Matinee & Evening)
- > Sunday, 9 August (Matinee)
- > Friday, 14 August (Evening)
- > Saturday, 15 August (Matinee & Evening)
- > Sunday, 16 August (Matinee)

## PRODUCTION VENUE

Redcliffe Entertainment Centre. Downs Street, Redcliffe

## REHEARSALS

Rehearsals start on Tuesday, 12 May and will be held every Tuesday and Thursday from 6.30pm–9.30pm and every Sunday from 1pm–6pm.

Rehearsals will generally be held at either the Strathpine Community Centre or the Lawnton Show Grounds.

A detailed rehearsal schedule will be provided to cast at the first read through. This will list the forecasted cast calls for each rehearsal, however please note that this will be updated throughout the production period at the discretion of the Creative Team.

## REHEARSAL MATERIALS

All cast members will be issued with a Libretto on a loan basis. Care must be taken to maintain these materials in good condition. Notes and mark ups may only be made in pencil and must be erased prior to return.

## OTHER KEY DATES

Saturday, 9 May	Chicago Boot Camp	All Cast Required
Saturday, 23 May	Cast Working Bee	All Cast Required
Saturday, 6 June	Media Launch	All Cast Required
Sunday, 12 July	SITZ PROBE	All Cast Required
Monday, 3 August	Bump In	All Cast Required
Tuesday, 4 August	Technical Run	All Cast Required
Wednesday, 5 August	Full Dress Run	All Cast Required
Thursday, 6 August	Technical Run	All Cast Required
Friday, 7 August	Opening Night	All Cast Required
Sunday, 16 August	Bump Out	All Cast Required

Please note: it is anticipated that additional dates will be added to the schedule for promotional activities. These will be communicated as soon as possible.

## CHICAGO BOOT CAMP

All members of the production are required to attend the Chicago Boot Camp. This is a full day of activities and will include a meet and greet, issuing of rehearsal materials and production information, cast head shot photography, filming of cast introductory videos, costume sizing and the first read through. The day will conclude with a Production social event.

## MEDIA LAUNCH

The Media Launch will include performances of excerpts from the show as promotional features, as well as cast photography. Exclusive ticket offers will be available at this event.

# PRODUCTION DETAILS

## COSTUMES

The majority of costume items will be provided, however there are basic costume elements that we are asking cast members to supply, as follows:

### FEMALE CAST MEMBERS

- > Black fish net stockings
- > Black character or T-bar chorus heels (closed toe)
- > Black tap heels (for those with tap choreography)

### MALE CAST MEMBERS

- > Black dress pants that you are able to dance in
- > Black leather / leather look low heel dance shoes
- > Black tap shoes (for those with tap choreography)

## PRODUCTION FEES

### PRIMA Annual Membership Fee (\$40)

All members of the production are required to be a financial member of PRIMA. Membership fees cover costs such as insurance and overheads associated with the administration of shows. This fee is payable by any members of the production who are not already financial members of PRIMA.

### Production Fee (\$60)

All members of the production are required to pay a Production Fee, which contributes to covering the cost of rehearsal venue hire, costuming, sets, props and rehearsal materials.

### REFUNDABLE Deposit (\$20)

A refundable deposit is held until the return of all items loaned to cast members, including rehearsal materials, costumes, technical equipment and props. All items must be returned in good, working order.

## IMPORTANT INFORMATION

> This production includes mature themes. As such auditionees must be 17 years and over. Any auditionees under the age of 18 must have parental consent to participate.

> Choreography in some scenes may include close / intimate contact with other cast members.

> Costuming for many roles will include form fitting, potentially revealing outfits.

## NEXT STEPS

### CHECK YOUR SCHEDULE

Please check your schedule against the rehearsal and key dates provided in this pack to ensure you are available for the entire production period.

Any potential clashes with availability must be noted as part of your audition registration.

### CONSIDER THE ROLES

Review the list of available roles and consider what is suitable in terms of vocal range and dance ability. You may nominate to be considered for multiple roles.

### REGISTER TO AUDITION

Head to [www.prima.org.au/auditions](http://www.prima.org.au/auditions) to register for an audition. Please ensure that you provide as much information as possible in your registration form.

### QUESTIONS?

If you have any queries or require further information, please contact [vicepresident@prima.org.au](mailto:vicepresident@prima.org.au)

# Excerpt From Class

Moderately

Voice

What-ev-er hap-pened to fair deal-ing and pure eth-ics and nice man-ners?

Piano

Detailed description: This system shows the first six measures of the piece. The voice part begins with a whole rest in the first two measures, then enters in the third measure with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, 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F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, 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14

Voice

What-ev-er hap-pened to "Please, may I," and "Yes, thank you," and How charm- ing"?

Now, ev-'ry son of a bitch

Pno.

20

Voice

is a snake in the grass.

What-ev-er hap-pened to class?

Class!\_

Ah\_\_\_\_\_ there ain't no

Pno.

26

Voice

gen - tle - men to o - pen up the doors. There ain't no la - dies now, there's on - ly pigs and

Pno.

Detailed description: This system contains measures 26, 27, and 28. The voice part is in a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs). It features a steady bass line in the left hand and chords in the right hand. A large slur covers the piano accompaniment across all three measures.

29

Voice

whores. And ev - en kids'll knock ya down so's they can pass, No-bo-dy's got no class.

Pno.

Detailed description: This system contains measures 29, 30, 31, and 32. The voice part continues with a similar melodic pattern. The piano accompaniment shows more complex chordal textures, including some triads and dyads in the right hand, while the left hand maintains a rhythmic bass line. A large slur covers the piano accompaniment across all four measures.

# Excerpt From Funny Honey

Voice

Some-times I'm right. Some-times I'm wrong. But he does-n't care

Piano

Voice

6

He'll string a-long. He loves me so, That fun-ny ho-ney of mine.

Pno.

2

11

Voice

Some-times I'm down, and some-times-I'm up. But he fol lows 'round like some droop-y eyed pup. He loves me so,

Pno.

16

Voice

that fun-ny hon-ey of mine. He ain't no Sheik That's no great phy-sique. And

Pno.



21 3

Voice

Lord knows he ain't got the smarts. But look at that soul! I tell ya, That whole is a whole lot great-er than the

Pno.

26 **poco rit.** **Ad lib.** **A tempo**

Voice

sum of his parts. And if you knew him like me — I know you'd agree. — What if the world

Pno.

**poco rit.** **Ad lib.** **A tempo**

4

30

Voice

Slan-dered my name? Why he'd be right there, Tak-ing the blame. He loves me so,

Pno.

34

Voice

And it all suits me fine. That fun-ny, sun-ny, hon-ey hub-by of mine.

Pno.

# Excerpt From Little Bit Of Good

♩ = 90

Voice

That there's a lit-tle bit of good in ev-'ry one. In ev-'ry one you'll ev-er

Piano

9

Voice

know. Yes there's a lit-tle bit of good in ev-'ry one. Though man-y times it does-n't show.

Pno.

18 rit.

Voice

It on-ly takes the tak-ing time with one an - oth - er For un-der ev-'ry mean ve - neer is some-one warm and

Pno.

26 *a tempo* *poco rit.* *a tempo*

Voice

dear. Keep look-ing for that bit of good in ev - 'ry one The ones we call bad

Pno.

32

*poco rit.*

Voice

are ne - ver all bad. So try to find that lit - tle bit of good.

Pno.

The piano accompaniment consists of two staves. The right hand features a series of chords and melodic fragments, including a prominent chord with a sharp sign (F#) in the third measure. The left hand provides a steady accompaniment with chords and a simple melodic line.

# Excerpt From Mr Cellophane

Freely

Voice

Sup-pose you was a lit-tle cat, re-sid-in' in a per-son's flat, Who fed you fish and scratched your ears. You'd

Piano

8

Voice

no-tice him. Sup-pose you was a wo-man, wed. And sleep-in' in a dou-ble bed, Be-side one man for

Pno.

15

Steady tempo

Voice

se - en years. You'd no-tice him. A hu-man be-ing's made of more than air. With

Pno.

Piano accompaniment for measures 15-19, featuring chords and a bass line.

20

Voice

all that bulk, you're bound to see him there. Un - less that hu-man be-ing next to you, Is

Pno.

Piano accompaniment for measures 20-24, featuring chords and a bass line.



24 **Ad lib.**

**A tempo, slow, smooth swing**

Voice

un-im-pres-sive, un-dis tin-guished you know who. Cel-lo - phane, Mis-ter Cel-lo-phane. Should have

Pno.

29

Voice

been my name, Mis-ter Cel-lo-phane, cause you can look right through me, walk right by me, and ne-ver know I'm there.

Pno.

# Excerpt From Razzle Dazzle

Voice

Piano

Give 'em the old raz - zle daz - zle. raz-zle daz-zle 'em.

6

Voice

Pno.

Give 'em an act that's un - as-sail - a-ble, they'll wait a year till you're a-vail - a-ble. Give 'em the old

11

Voice

dou - ble wham - my. Daze and diz-zy 'em. Show 'em the first rate sor - cer - er you

Pno.

16

Voice

are. Long as you keep 'em way off bal-ance, how can they spot, ya got no tal-ents?

Pno.

22

Voice

Musical notation for the voice part, measures 22-24. The key signature is three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes. Measure 22: quarter rest, quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 23: quarter rest, quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 24: quarter rest, quarter note G4, eighth note A4, eighth note B4, quarter note C5.

Raz - zle daz - zle 'em

Raz - zle daz - zle 'em

Raz - zle daz - le 'em

Pno.

Musical notation for the piano accompaniment, measures 22-24. The right hand plays chords and rests. The left hand plays a simple bass line of quarter notes. Measure 22: right hand has a chord of G4, B4, C5; left hand has G2. Measure 23: right hand has a chord of G4, B4, C5; left hand has G2. Measure 24: right hand has a chord of G4, B4, C5; left hand has G2.

25

Voice

Musical notation for the voice part, measure 25. The key signature is three sharps. The melody starts with a triplet of eighth notes (G4, A4, B4) and then continues with a long note (C5) that spans the rest of the measure. Measure 25: quarter rest, eighth note G4, eighth note A4, eighth note B4, quarter note C5.

And they'll make you a star

Pno.

Musical notation for the piano accompaniment, measure 25. The right hand plays chords and rests. The left hand plays a simple bass line of quarter notes. Measure 25: right hand has a chord of G4, B4, C5; left hand has G2.