

KUCOM THEATRE, MACKAY

presents:

CHICAGO

A musical vaudeville

Book by

Fred Ebb and Bob Fosse

Music by

John Kander

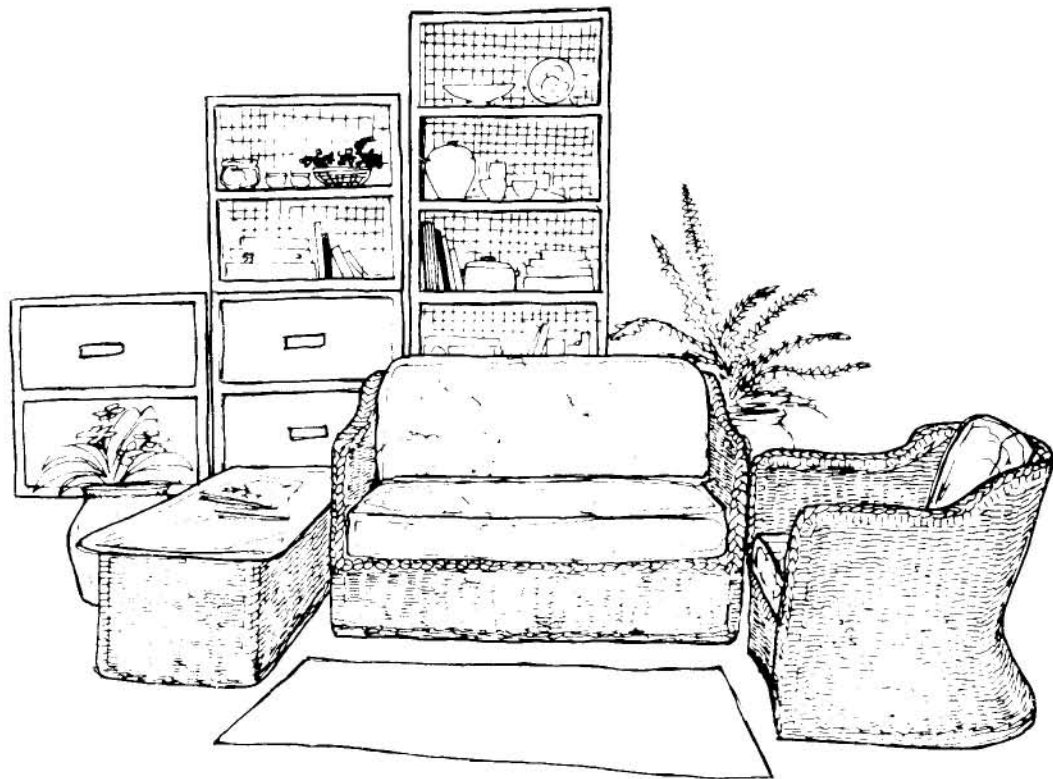
Lyrics by

Fred Ebb

**Theatre Royal
March 6 - 9, 1985**



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KUCOM PRESENTS...

A succession of Kucom directors (Mel Bell, Sharyn Steller among them) talked of staging *Chicago* in Mackay as far back as the late 70s. The play was shelved for various reasons, most of which were to do with the logistics, the unavailability of rights and the big budget it would obviously demand.

By the beginning of 1984, Mel Bell was living in Brisbane. I was in Canberra where I had fled after directing Bell in a (successful) season of *Stop the World, I Want to Get Off* for Kucom at the end of 1983. Sharyn Steller was still in Mackay and by the beginning of 1984 was directing *Not Now Darling* — but still talking about *Chicago*.

Kucom went on to do *Oh What a Lovely War* (John Statham directing) and by then I had returned from my six months recuperation beside Canberra's leafy lakes, just in time to be elected President of Kucom and to direct *The Diary of Anne Frank* for a November season at the Royal.

Finally, the rights for *Chicago* became available. Sharyn Steller was directing two Menotti operas and the pressure was on to get under way with the big musical. I was here and as Mel Bell said in *Stop the World* — I was lumbered.

The cast for *Chicago* was chosen as far back as October last year and choreographer Carol Adair spent two months getting them into shape for an early January first rehearsal call. Musical director Tony Humble, with whom I had worked with *Stop the World* a year before, couldn't wait to put the score in front of *Redesign* leader Sammy Pace and his boys. The score and Sammy clicked and we never looked back. It has been a tortuous eight weeks. Most groups wouldn't take on *Cinderella* in that time, let alone this exuberant American musical.

But, here we are at last with

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Chicago is derived from a straight play of the same name by Maurine Dallas Watkins, written in 1924. Additionally there was a comedy movie in 1942 called **Roxie Hart**, directed by William Wellman and written by Nunnally Johnson, with Ginger Rogers in the title role and Adolphe Menjou as the lawyer.

The Broadway production of the present show opened in the summer of 1975. Its music and lyrics, which are at all times splendidly apt and sometimes quite brassily so and unabashed about it, are the work of John Kander and Fred Ebb, who served in the same capacity for **Cabaret**, and the book is a collaboration between Ebb and the redoubtable Bob Fosse, who also directed and choreographed. Chita Rivera played Velma, Gwen Verdon was Roxie (and when she took a spell she was replaced for a while by Liza Minnelli) and the lawyer was Jerry Orbach.

The **Cabaret** connection reminds one that a dark strain was more evident in that musical, since encroaching Nazis are bound to make an uglier impact than lethal floozies, but in its lighter way **Chicago** has the same sort of balance: the quiriness, the fleshy boldness and gaudy trappings seduce us even while we recognise and deplore the corruption that goes with them.

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PRESENTS

LANA DUFFY ROBYN FULLER
AND
GEOFF STEWART-McLEAN
IN

CHICAGO

A Musical Vaudeville

PRODUCED IN ASSOCIATION WITH
REDESIGN

BOOK BY
FRED EBB and BOB FOSSE

MUSIC BY
JOHN KANDER

LYRICS BY
FRED EBB

BASED ON THE PLAY "CHICAGO" BY MAURINE DALLAS WATKINS

WITH
KEN MARTIN BARBARA AGIUS JIM KELLY

JULIE MARTIN RUTH HODGMAN SHARYN STELLER CATHERINE HAIGH
JILL CUPPLES WAYNE CUPPLES STEPHEN TURNER SUE MOORE
LIONEL STOCK BRETT ELSWORTHY

DESIGN BY
JOHN SCOPE

MUSICAL DIRECTOR
TONY HUMBLE

COSTUMES BY
SHARYN STELLER

REPETITEUR
YVONNE ANTHONY

LIGHTING BY
ANN CLUTTERBUCK and
JILL MEREDITH

VOCAL COACH
LORRAINE SMITH

HAIR STYLES BY CAMPBELL YOUNG
MAKE-UP DESIGN BY ROBYN PACE

DIRECTED BY
JAN SMITH

CHOREOGRAPHED BY
CAROL ADAIR



LANA DUFFY
Velma



CATHERINE HAIGH
"Go to Hell Kitty"



LIONEL STOCK
Fred Casely, Harry



JILL CUPPLES
Liz



JULIE MARTIN
June



WAYNE CUPPLES
Fogarty, Aaron



SUE MOORE
Hunyak



BRETT ELSWORTHY
Charlton Dancer,
Bailiff, Harrison

CHICAGO

THE CAST

(in order of appearance)

Velma Kelly	LANA DUFFY
Roxie Hart	ROBYN FULLER
Fred Casely	LIONEL STOCK
Sergeant Fogarty	WAYNE CUPPLES
Amos Hart	KEN MARTIN
Liz	JILL CUPPLES
Annie	SHARYN STELLER
June	JULIE MARTIN
Hunyak	SUE MOORE
Mona	RUTH HODGMAN
Matron	BARBARA AGIUS
Billy Flynn	GEOFF STEWART-McLEAN
Mary Sunshine	J. KELLY
Go-to-Hell Kitty	CATHERINE HAIGH
Harry	LIONEL STOCK
Aaron	WAYNE CUPPLES
Bailiff	BRETT ELSWORTHY
Jury	STEPHEN TURNER
Judge	WAYNE CUPPLES
Foreman	STEPHEN TURNER
Martin Harrison	BRETT ELSWORTHY

Opening Charleston danced by Catherine Haigh and Brett Elsworthy.



ROBYN FULLER
Roxie



GEOFF STEWART-McLEAN
Billy Flynn



KEN MARTIN
Amos



JIM KELLY
A reporter



BARBARA AGIUS
Matron



RUTH HODGMAN
Mona



STEPHEN TURNER
a Jury Foreman



SHARYN STELLER
Annie

SYNOPSIS OF SCENES

ACT ONE:

- Scene 1: Chicago, Illinois. The late '20s.
- Scene 2: The bedroom. Three hours later.
- Scene 3: Limbo - Cook County Jail
- Scene 4: Limbo - Cook County Jail
- Scene 5: Cook County Jail
- Scene 6: The Visitors' Area
- Scene 7: Limbo
- Scene 8: Billy Flynn's Office
- Scene 9: Limbo
- Scene 10: The Jail
- Scene 11: Limbo and Roxie's Cell
- Scene 12: Limbo and a bedroom, somewhere in Chicago
- Scene 13: The Jail

ACT TWO:

- Scene 1: The Jail
- Scene 2: Limbo
- Scene 3: The Jail
- Scene 4: An anteroom in the courthouse
- Scene 5: The anteroom of the courthouse, March 9th
- Scene 6: The Courtroom
- Scene 7: A room in the Jail
- Scene 8: The Courtroom
- Scene 9: The Courtroom

THE SCENE: Chicago, Illinois. The late 1920s.

MUSICAL NUMBERS

ACT ONE:

ALL THAT JAZZ Velma (Lana Duffy) and the Company
 FUNNY HONEY Roxie (Robyn Fuller)
 CELL BLOCK TANGO The Girls
 (Jill Cupples, Sharyn Steller, Julie Martin, Sue Moore, Ruth Hodgman)
 WHEN YOU'RE GOOD TO MAMA Matron (Barbara Agius)
 A DANCE OF SEDUCTION Roxie (Robyn Fuller), Amos (Ken Martin)
 and two dancers (Catherine Haigh and Bret Elsworth)
 ALL I CARE ABOUT Billy Flynn (Geoff Stewart-McLean) and the Girls
 A LITTLE BIT OF GOOD Little Mary Sunshine (J. Kelly)
 WE BOTH REACHED FOR THE GUN Billy, Roxie, Mary Sunshine and the Company
 ROXIE Roxie and Boys
 (Wayne Cupples, Stephen Turner, Lionel Stock and Brett Elsworth)
 I CAN'T DO IT ALONE Velma
 CHICAGO AFTER MIDNIGHT The Band and Go to Hell Kitty (Catherine Haigh)
 MY OWN BEST FRIEND Roxie and Velma

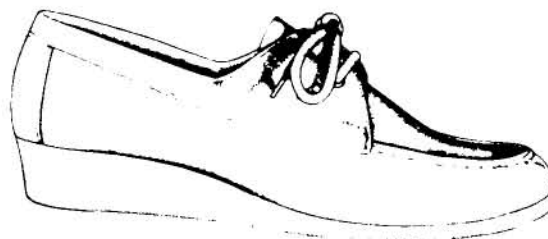
ACT TWO:

I KNOW A GIRL Velma
 ME AND MY BABY Roxie and Boys
 MISTER CELLOPHANE Amos (Ken Martin)
 WHEN VELMA TAKES THE STAND Velma and Company
 RAZZLE DAZZLE Billy and Company
 CLASS Velma and Matron
 NOWADAYS Roxie and Velma

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TONY HUMBLE
Musical Director



IAN AITKEN
Reeds



SAM PACE
Keyboard



DON AGNEW
Trumpet



RAY AGIUS
Percussion



KEITH DOWSETT
Trombone



BILL CASSELS
Tuba

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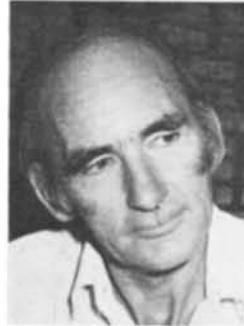
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PERSONNEL

Production Assistant KATE JOHNSON
 Stage Manager ANDY WELLS
 Construction Mechanist PETER STELLER
 Properties CAROLAN HILL

Costume Assistants: DI COOPER, DAPHNE MEREDITH, JILL NIXON, ANNE CLUTTERBUCK, JOANNE MARCHETTI Publicity:
 TOM MARSHALL, JAN SMITH Program: SUE MOORE, JAN SMITH Photography: DARYL WRIGHT Posters and T Shirts:
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 MATHIESON, BETH ALLEN, SAMANTHA HAASE, JOANNE FORD Lighting Assistants: NORM EDWARDS, JULIE DAHL, MIKE
 O'RIELY, PHILLIPA DANCER, MICHELLE ARMSTRONG, SUZANNE WALKER, BRAD JACKSON Assistant Repetiteurs:
 BARBARA BOWERMAN, DENISE STEPHENS Set Construction: JIMMY HENDRY, MIKE BLAKE, CHRIS MICHELL, DENNIS
 RYAN, BOB FAULKNER, TINA WELLS Sound: BOB GARLAND Special thanks to DALE KENNEDY, MACKAY CITY COUNCIL,
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ANDY WELLS
Stage Manager



KATE JOHNSON
Production Assistant



LORRAINE SMITH
Vocal Coach



JAN SMITH
Director



CAROL ADAIR
Choreographer



JOHN SCOPE
Designer



CAROLAN HILL
Properties



YVONNE ANTHONY
Repetiteur



PETER STELLER
Mechanist



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