
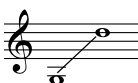












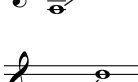
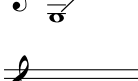
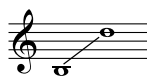


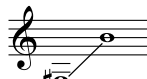
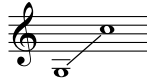
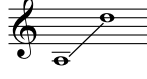
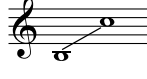
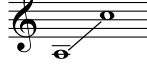
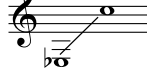


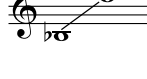
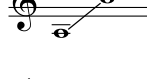

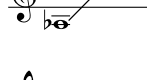
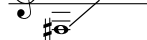


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Notes

Warning: the paragraphs about the shows may contain plot spoilers.

Any actor mentioned as having originally played a role is from the opening-night cast, unless otherwise indicated.

Some of the suggested 16-bar cuts are slightly longer or shorter than exactly 16 bars in order to create complete sections. Most often, these cuttings will still be accepted at auditions asking for 16 bars. You might choose to use a bar or two preceding the cut as an introduction, or simply ask the audition pianist for a “bell tone” to use as your starting pitch; the latter is more customary and time saving. Bar numbers are indicated as m. #, e. g. bar 16 is indicated as m. 16.

Chicago

The Show

Chicago is based on a 1926 play by Maurine Dallas Watkins, a Chicago Tribune reporter who had covered the trials of several murderesses in 1924. The musical is a satire of corruption in the criminal justice system, and of the public’s mania for celebrity criminals. At the beginning of the story, we learn that Roxie Hart has murdered her lover, Fred Casely. She is able to convince her husband Amos that Casely was actually a burglar, and Amos claims responsibility for the murder. But the truth soon comes out, and Roxie is arrested and sent to jail. There she meets Velma Kelly, a vaudevillian who killed her own sister, and several other murderesses. Velma is soon threatened by Roxie’s media appeal and by the fact that she’s hired the same lawyer, the charismatic Billy Flynn. With Flynn’s help and media savvy, Roxie soon eclipses Velma as Chicago’s number one celebrity murderess. Once on trial, Flynn’s showmanship and his coaching of Roxie lead to her acquittal. But as the verdict is announced, the press is enticed away by the revelation of new, even more sensational crime in town. Roxie finds herself a has-been, but soon teams up with Velma in a vaudevillian “sister act.”

The Authors

Music by John Kander; Lyrics by Fred Ebb; Book by Fred Ebb and Bob Fosse. Based on the play *Chicago* by Maurine Dallas Watkins.

New York Runs

June 3, 1975–August 27, 1977 at the 46th Street Theatre. The roles of Roxie Hart and Velma Kelly were originated by Gwen Verdon and Chita Rivera, respectively. The first Broadway revival opened on November 14, 1996 at the Richard Rodgers Theatre, and is still running as of this publication. The opening night cast for this

revival included Ann Reinking as Roxie and Bebe Neuwirth as Velma. The film version, directed by Rob Marshall, was released in 2002 and won the Academy Award for Best Picture.

The Song

“My Own Best Friend”

After Velma fails to convince Roxie to join her old Vaudevillian sister act, Roxie learns that her fame has been eclipsed by the latest husband-murdering wife to hit the headlines. Both Roxie and Velma separately realize they can count on no one but themselves, and sing “My Own Best Friend” as a “duet”—really, simultaneous soliloquies, as each is unaware of the other in the song. This leads to Roxie’s plan to feign pregnancy in order to grab her place back in the headlines, which ends Act I.

Song Type

Contemporary Musical Theater Mid-Tempo Ballad (Kander and Ebb torch song/anthem)

Suggested 16-Bar Cut for Auditions

m.62 (including pick-up) to m.77.

Closer Than Ever

The Show

Like their earlier show *Starting Here, Starting Now*, *Closer Than Ever* is a two-act revue of Maltby and Shire songs, some of which had previously appeared in their book musicals. With humor and poignancy, each song stands alone as a story, exploring adult issues such as getting older, facing mid-life, second marriages, parent-child conflicts and grieving the lost chances of youth.

The Authors

Music by David Shire; Lyrics by Richard Maltby, Jr. Conceived by Steven Scott Smith. “Back on Base” was originally sung by Sally Mayes in this production.

MY OWN BEST FRIEND

(from "Chicago")

Words by
FRED EBB

Music by
JOHN KANDER

Moderately (♩ = 138)

A♭maj7 B♭m Eb9 A♭maj7 B♭m Eb9
 p pp

5 A♭maj7 p 3 A♭7 A♭maj7 A♭7 A♭6 B♭7 3
 One thing I know _____ and I've al - ways known

9 B♭m7 3 Eb9 A♭maj7 B♭m7 Eb7
 I am my own _____ best friend

13 A♭maj7 3 A♭7 A♭maj7 A♭7 A♭6 B♭7 3
 ba - by's a - live _____ but ba - by's a - lone and