A DOCUMENTATION OF THE CHOREOGRAPHY PROCESS FOR

CHICAGO

A Thesis
Presented to
The Faculty of the Caudill College of Humanities
Morehead State University

In Partial Fulfillment
of the Requirements for the Degree
Masters of Arts

by
Summer F. Copley

December, 2007
Accepted by the faculty of the Caudill College of Humanities, Morehead State University, in partial fulfillment of the requirements for the Masters of Arts degree.

Director of Thesis

Master's Committee: Chair

Date 2/20/2008
A DOCUMENTATION OF THE CHOREOGRAPHY PROCESS FOR

CHICAGO

Summer F. Copley, M.A.
Morehead State University, 2007

The choreography process for the Morehead State University’s Communication and Theatre’s production of Chicago, in the Spring Semester of 2007, posed several challenges. The first challenge of the choreography was casting the show. The limited number of actors who could both sing and dance meant a compromise had to be made between the choreographer and musical director. Faced with only having five trained dancers in the final cast, I not only had to choreograph the dances, but teach the cast how to dance as well. There was also the challenge of staying true to my original concepts of each musical number, while at the same time choreographing to the director’s vision and concept. The final challenge was time. I was constantly aware of the fact that I had over ten musical numbers and only four weeks complete the task. The project pushed me to explore new concepts of dance. The project also showed me the value of effective communication between director, musical director, choreographer and designers, to create an ensemble product.

Accepted by:

[Signatures]
# TABLE OF CONTENTS

## APPROVAL PAGE

<table>
<thead>
<tr>
<th>APPROVAL PAGE</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>i</td>
</tr>
</tbody>
</table>

## ABSTRACT

<table>
<thead>
<tr>
<th>ABSTRACT</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ii</td>
</tr>
</tbody>
</table>

## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iii</td>
</tr>
</tbody>
</table>

## LIST OF FIGURES

<table>
<thead>
<tr>
<th>LIST OF FIGURES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iv</td>
</tr>
</tbody>
</table>

## CHAPTER

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>I.</td>
<td>1</td>
</tr>
<tr>
<td>II.</td>
<td>2</td>
</tr>
<tr>
<td>III.</td>
<td>5</td>
</tr>
<tr>
<td>IV.</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>V.</td>
<td>12</td>
</tr>
<tr>
<td>VI.</td>
<td>18</td>
</tr>
</tbody>
</table>

## APPENDICIES

<table>
<thead>
<tr>
<th>APPENDICIES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Visual Research</td>
<td>20</td>
</tr>
<tr>
<td>B. Dance Workshop</td>
<td>28</td>
</tr>
<tr>
<td>C. Audition Workshop</td>
<td>31</td>
</tr>
<tr>
<td>D. Audition and Casting Process</td>
<td>33</td>
</tr>
<tr>
<td>E. Dance Notation</td>
<td>43</td>
</tr>
<tr>
<td>F. Journal Entries</td>
<td>62</td>
</tr>
<tr>
<td>G. Dance Notes</td>
<td>66</td>
</tr>
<tr>
<td>H. Production Photos</td>
<td>82</td>
</tr>
<tr>
<td>I. Glossary of Dance Terminology</td>
<td>90</td>
</tr>
<tr>
<td>J. Bibliography</td>
<td>93</td>
</tr>
</tbody>
</table>
**LIST OF FIGURES**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1: Modern Dance Colleague</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Figure 2: Modern Dance Lift 1</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Figure 3: Classical Ballet Lift 1</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>Figure 4: Classical Ballet Lift 2</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>Figure 5: Tango Pose 1</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Figure 6: Tango Pose 2</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Figure 7: Concept Board 1</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Figure 8: Concept Board 1-A</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>Figure 9: Concept Board 1-B</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>Figure 10: Concept Board 2</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Figure 11: Concept Board 2-A</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>Figure 12: Concept Board 2-B</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>Figure 13: Workshop Partner Routine</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>Figure 14: Workshop Information Sheet</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>Figure 15: Dance Audition Notation</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Figure 16: Dance Audition Breakdown</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>Figure 17: Audition Form</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>Figure 18: Audition Names and Numbers</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Figure 19: Cast Breakdown FEMALE 1</td>
<td>37</td>
<td></td>
</tr>
</tbody>
</table>
Figure 20: Cast Breakdown MALE 1 38
Figure 21: Cast Breakdown FEMALE 2 39
Figure 22: Cast Breakdown MALE 2 40
Figure 23: Female Dance Callback Score Guide 41
Figure 24: Final Cast List 42
Figure 25: “All That Jazz” Notation 44-46
Figure 26: “Cell Block Tango” Solos Notation 47
Figure 27: “Cell Block Tango” Chorus Notation 48-50
Figure 28: “All I Care About Is Love” Notation 51-52
Figure 29: “Roxie” Notation 53-54
Figure 30: “I Can’t Do It Alone” Notation 55-56
Figure 31: “Razzle Dazzle” Notation 57-59
Figure 32: “Hot Honey Rag” Notation 60-61
Figure 33: February Journal Entries 63
Figure 34: March Journal Entries 64
Figure 35: April Journal Entries 65
Figure 36: Meeting Notes 67
Figure 37: Dance Notes 3-28-07 68
Figure 38: Dance Notes 3-29-07 69
Figure 39: Dance Notes 4-1-07 70
Figure 40: Dance Notes 4-4-07 71
| Figure 41: Dance Notes 4-9-07                      | 72 |
| Figure 42: Dance Notes 4-10-07                   | 73-74 |
| Figure 43: Dance Notes 4-11-07                   | 75 |
| Figure 44: Dance Notes 4-12-07                   | 76 |
| Figure 45: Dance Notes 4-15-07                   | 77 |
| Figure 46: Dance Notes 4-16-07                   | 78-79 |
| Figure 47: Dance Notes 4-17-07                   | 80 |
| Figure 48: Dance Notes 4-18-07                   | 81 |
| Figure 49: “All That Jazz” Beginning Pose        | 83 |
| Figure 50: “All That Jazz” Shimmy Shake          | 83 |
| Figure 51: “All That Jazz” Shooting Scene        | 84 |
| Figure 52: “Cell Block Tango” Beginning Pose     | 84 |
| Figure 53: “Cell Block Tango” Pop’s Solo         | 85 |
| Figure 54: “Cell Block Tango” Squish’s Solo      | 85 |
| Figure 55: “Cell Block Tango” Lip-Shitz’s Solo   | 86 |
| Figure 56: “Cell Block Tango” Ending Pose        | 86 |
| Figure 57: “All I Care About Is Love” BILLY Pose | 87 |
| Figure 58: “All I Care About Is Love” Ending Pose| 87 |
| Figure 59: “Roxie” Ending Pose                   | 88 |
| Figure 60: “Razzle Dazzle” Ending Pose           | 88 |
| Figure 61: Act II Finale Pose                    | 89 |
CHAPTER 1

INTRODUCTION

Any production of Chicago has certain choreography requirements that must be developed and carried through by the actors. The story of the musical is meant to unfold through elaborate dance routines, with each one unique in style and concept. The entire show becomes a series of vaudeville acts that includes the audience. The original Broadway production of Chicago in 1975 was choreographed and co-written by Bob Fosse. Fosse used the dance routines of each musical number to entertain and narrate the story. From “All that Jazz” to “Cell Block Tango”, the audience discovers the world of liquor and jazz through the actions and story of character Roxie Hart. Mixing dialogue, singing, and dance, it is important that the choreographer take Fosse’s work and treat each song as a scene in a play, able to stand on its own.

This paper addresses the challenges presented by an educational musical production by documenting the choreography process for the Morehead State University Department of Communication and Theatre Spring 2007 production of Chicago, directed by Dr. Robert Willenbrink. The directorial concept which follows provided the initial framework for choreography research and dance. This narrative documents the choreography process from casting through the run of the show and concludes with an evaluation of the strengths and weakness of the choreography choices.
CHAPTER II

HISTORICAL RESEARCH

The musical Chicago is loosely based on a play by Maurine Dallas Watkins, which covered actual events of a 1920's Chicago murder. In 1924 Watkins was a reporter for the Chicago Tribune and on April 3, 1924 she was assigned to cover a murder by Beulah Annan who had killed her lover for trying to leave her.¹ Watkins reported that after the police and Annan’s husband arrived on the crime scene, she proclaimed that she killed him because he was about to run out on her.² At her trial Annan’s attorneys portrayed her as innocent naïve young lady who, because of alcohol, had turned to violence. As in the musical, Annan also proclaimed to be pregnant in jail, hoping to play on Chicago society’s emotions. Annan was eventually exonerated. Watkins’ work later evolved into a stage play, Chicago, which opened in 1926 and two films Chicago (1926) and Roxie Hart (1942).³

After viewing Roxie Hart in 1942 Gwen Verdon, Bob Fosses’ wife, began a quest of turning the work into a musical. Unfortunately, Watkins refused to sell the rights to the play and it was not until her death in 1969 that Verdon, Fosse, and

---
² Grubb, 194
³ Grubb, 194
producer Richard Fryer were able to acquire the rights from her estate.\textsuperscript{4} Kevin Grubb reports in \textit{Razzle Dazzle: The Life and Work of Bob Fosse}, that work on \textit{Chicago} did not begin until 1973. While working on \textit{Liza with a Z}, Fosse approached John Kander and Fred Ebb to write the musical score. The trio had previously worked on \textit{Cabaret} and were reportedly very excited to work together again on a new musical.\textsuperscript{5}

In 1974, Fosse began casting and rehearsing. According to Grubb, Verdon whom Fosse had separated from a few years prior was brought in to play the leading role of Roxie Hart.\textsuperscript{6} Verdon was also to receive 10 percent of the box office profit as co-owner of the production’s rights. Playing opposite Verdon as Velma Kelly was Chita Rivera. While being interviewed about \textit{Chicago} in 1975, Grubb reports Fosse proclaimed that “Actually having Gwen and Chita to work with is what made this basically a movement kind of show, especially when you have two people like that who want to do movement. They’re both such ideal dancers.”\textsuperscript{7}

Fosse did face some small challenges while working on \textit{Chicago}, one of which was that Rivera had recently had knee surgery and Verdon was now in her fifties.\textsuperscript{8} Concerned about how audiences would view his leading ladies, especially Verdon, Fosse set out to choreograph and build the show around their abilities. Fosse reportedly told the productions set designer, Tony Walton, “I want to plan the dance

\textsuperscript{4} Scott Miller, \textit{Strike Up the Band: A New History of Musical Theatre} (Portsmouth: Heinemann, 2007), 145.
\textsuperscript{5} Grubb, 194
\textsuperscript{6} Miller, 145
\textsuperscript{7} Grubb, 195
\textsuperscript{8} Grubb, 197
area in a way that suits her (Verdon) and is logical for the rest of the show.9 A former dancer himself, Fosse was always thinking about his dancers and the best way to showcase their strengths as a dancer. In other words, Fosse believed in choreographing to his dancer’s ability, the same philosophy I used when choreographing *Chicago* for MSU.

Fosse’s *Chicago* opened on Broadway in 1975 and ran for over 900 performances. It was brought back to Broadway twenty years later and has been a fixture ever since. Fosse’s work is still acclaimed today and in four years MSU has produced two of his works, *Pippin* (2003) and *Chicago* (2007). Fosse’s other works include *The Pajama Game* (1954), *Damn Yankees* (1955), *Sweet Charity* (1966), and *Cabaret* (1972). On September 23, 1987 the night of his *Sweet Charity* revival, Bob Fosse died of a massive heart attack.10 During his lifetime he won eight Tony Awards for choreography, one for direction, and also received the Academy Award for Best Director in 1972 for *Cabaret*. Fosse is still a credit to the theatre community and his own unique dance style “Fosse” is still studied by choreographers today, including myself.

---

9 Grubb, 197
10 Grubb, 273
CHAPTER III

THE DIRECTORIAL CONCEPT

_Chicago_ addresses the issue of the power of femininity within the framework of the 1920s middle class society. The director, Dr. Bob Willenbrink, created a visual metaphor as a visual metaphor of a tabloid account of murder, greed, corruption, violence, exploitation, sex, adultery, and treachery that mockingly satirizes the justice system and American’s love affair with fame. According to Willenbrink, the play was a “paparazzi production where women are aware that they are objects of desire and use their power to control their world.” Having the Broadway version and recent movie version of the musical available, the director urged all designers to stray from both and develop a new design concept.

Willenbrink asked the designers to develop concepts from power words such as sex, passion, gangsters, violence, lust, independence, sleek, and women, when designing. For choreography, he wanted to highlight the silhouette of the women’s bodies and focus on sexuality as well as dancing ability when preparing to select a cast. The musical numbers were to be sexual, sensual, powerful, and poignant. The choreography had to support the show’s leading female characters sexuality and desire to use sex to obtain their goals. Certain musical numbers were more important in narrating and advancing the plot and needed to pull focus from the audience such as;
“All that Jazz”, “Cell Block Tango”, “We Both Reached for the Gun,” and “Razzle Dazzle.”

“All that Jazz” is the opening number of the production and introduces the major characters of the musical through dance and dialogue. Essentially there are two worlds during the number, the Jazz Club of Velma Kelly and the Bedroom of Roxie Hart. In the number we are introduced to the two women, and I worked very carefully with the director to mix the two worlds and use the choreography to help tell the story. In “All that Jazz” it was important as a choreographer to weave the murder scene of Fred Casely into the choreography. “Cell Block Tango” was another number in which major characters were introduced. During the song we discover who the “merry murderess” are and what the characters have done to land in jail. These two numbers, “All that Jazz” and “Cell Block Tango”, were highly sexual while “We Both Reached for the Gun” and “Razzle Dazzle” were not. Other numbers such as “Roxie” and “I Can’t do it Alone” provided additional information to the audience and enhanced and developed the story line.
CHAPTER IV

IDENTIFICATION AND DEVELOPMENT OF
CHOREOGRAPHY CHALLENGES

Casting Challenges

A challenge faced with casting an educational production of any musical is locating actors who can both sing and dance equally well. Morehead State University’s production of Chicago was no different. Aware of the lack of male dancers available at the university and the small amount of male chorus dancing needed for the production, the director and I set about trying to locate the best fifteen actresses for the musical. As such, the audition’s dance process focused on the females. The audition required more flexibility and proper dance execution from the females. (Figures 15 thru 17)

The first day of auditions, held Monday, January 29, 2007, were dancing auditions only with the following day for singing and reading auditions. After the first day of auditions, the director and I created a rough breakdown of the cast list as determined by dancing and sexuality within the dance movements. (Figures 18 thru 20) The following evening we constructed another cast list this time taking the musical director’s thoughts into consideration. (Figures 21 & 22) There was agreement on every role except that of Roxie Hart. The actress who would best fit
the role for dancing ability was unable to sing the character's numbers. In the end, choreography needs gave way for musical needs and another actress was selected for the part that fit better musically. (Figure 24)

**Choreographing Challenges**

The final cast was composed of three lead performers whose characters would be required to tap dance. However, none of the three who were cast knew how to tap. The second challenge was that only two of the ten actors could dance, and none had had any formal dance training. However, all ten actors displayed the potential to dance. Of the fifteen actresses, only four had any prior training in dance. My task as choreographer became two fold: one, to teach my performers basic dance steps and two, teaching them the choreographed pieces. For the three leads, Roxie, Velma, and Billy, I began meeting with them individually to prepare for the tap routines they were to perform. This task of teaching and choreographing involved re-choreographing and strategizing ways in which to make the performers appear to be proficient dancers and narrate the story.

**Concept Challenges**

A choreographer's first job in any production is to choreograph to their dancers' ability. There is no need to compose an elaborate ensemble, if the dancers are unable to perform the piece. The challenges of casting and choreographing
inevitably created design challenges within the production. The first musical number I selected to teach to the actors was “All that Jazz.” (Figure 25) The reason behind my choice was determined because of the musical number’s cast size. All but three members of the twenty-five member cast were included in the number and all had to display heightened sexuality and dance ability. This number served as a test to weed out problematic dancers for the remaining dances and help me to ascertain the difficulty level at which I should set the remaining dances at.

Since most of the dancing preformed within the show was female heavy, with the females as the major focus, the males became tools in which to showcase the women. The tango, which is a partner dance, became the centered dance and allowed the men to highlight the women’s sexuality and their characters power and control of the men. Fortunately since the majority of the males were not as trained in dance as the females were, the women were able to serve as good leaders for their male partners. In the case of “Cell Block Tango”, I placed the majority of the quick movements on the females with the males as support for various lifts or turns. (Figures 26 & 27)

**Design Challenges**

The set and costumes created special problems for me as a choreographer. The set was an invaluable tool to me during the choreography process. At the very beginning stages of the production, the set was determined to be stationary and create
many interesting places of space. Over the orchestra pit a cat walk in the shape of a W was placed and two steel towers with ladders flanked either side of the proscenium arch with two dancers poles attached to the inside. In addition, two steel stair cases were placed in the center of the stage leading to a two story platform. These areas served as places of interest which either focused the audience’s attention away from the non-dancers or created places in which to place non-dancers during large musical numbers.

Management of Time

The production’s challenges were a domino effect, beginning with casting to teaching and design which lead to management of time. On February 20, 2007, dance rehearsals began with only four weeks in which to choreograph, teach, and re-choreograph all of the major dance numbers. Time management became a major issue for me as the choreographer. The first several dances I taught the cast; “All that Jazz”, “Cell Block Tango”, “I Can’t do it Alone”, “All I Care About is Love”, “We Both Reached for the Gun”, and “Hot Honey Rag”, I felt received ample rehearsal time. (Figures 25 thru 28, 30 & 32) “Roxie” and more importantly “Razzle Dazzle” were rushed and felt thrown together. (Figures 29 & 31)

The two major problems were choreographing to the ability of the male dancers and getting the male dancers all together at the same time to rehearse. Of the male chorus, two of the males were always either absent in body or mind at rehearsals. The two males either displayed a lack of ability to learn the dance
movements even after they had been simplified numerous times or had no respect for their fellow dancers and consistently arrived late for rehearsal. In the end simplicity became the answer with small box step movements and a large basket toss for the ending. In the end, it was the actress playing Roxie that saved the number. The audience was so enthralled with her performance that they were unaware of the simplicity of the dance movements. The musical number also followed the complicated steps of “We Both Reach for the Gun”, which created a nice contrast.

“Razzle Dazzle” however, was the responsibility of the choreographer. The number was one of the last to be conceived and was one of the only numbers in which the director and I had differing opinions. A circus themed dance, coordinating different circus acts with large movement, was difficult to map out having only a handful of talented cast members available. The beginning of the number went through three different versions before settling on a simple magician trick. In the end, the musical number included everything from fire breathing to simple cartwheels. The director and I both agreed that “Razzle Dazzle” is the only number which more time should have been spent on developing.
CHAPTER IV

NARRATIVE OF THE CHOREOGRAPHY PROCESS

In May of 2006 I was given the task of choreographing Chicago and began immediately composing ideas. My first step was not watching the movie version of the production until after the show opened. This gave my mind almost an entire year to develop original concepts. The initial process began with the purchase of a composition book and the Broadway and movie soundtrack. The book was taken everywhere and anytime an idea would be born I would write it down immediately in the corresponding musical number section. For every dance, I would brainstorm ideas and create visual representations of how I felt the song should look. My method started with collecting visual poses of various female body outlines from various dance photos. (Figures 1 thru 12)

A preproduction meeting was held between the director, costume designer, and myself to identify the director’s concepts and basic production information three months before the initial casting process began. (Figure 36) At this time, the cast size was set between twenty-three and twenty-five people, ten to eleven being male and thirteen to fifteen being female. The cast size allowed for more female chorus members to be added for either dancing or singing purposes. At the preproduction meeting, I announced that I would be conducting dance workshops to prepare the
students of the university for the auditions, which would be held at the beginning of the following Spring Semester. Scripts were also dispersed at this meeting.

Now the only tools I needed to complete my choreography process were the written musical score and my actors/dancers. I would have to wait until December to receive my written musical score, but I began holding dance workshops to locate potential dancer actors. The weekend of October 21, 2006, was the first of two dance workshops which focused on the tango, partner lifts, and tap dancing. (Figures 13 & 14) Twenty-nine people signed up for the workshops and forty-three actually attended. At the workshops I focused mainly on partner routines and making the attendees aware of the heightened sexual nature of the production. Working in close proximity to others was a requirement of any prospective member of the cast.

The audition workshops were held on January 24-25, 2007. Students were informed that in order to be considered for the cast, they had to be in attendance at the workshops; over sixty people showed up. At the workshop, the attendees were taught the partner audition piece, tap audition piece, and informed of the outline of the audition process. (Figure 16) They were also given the option at this time to add thirty seconds of their own choreography to the end of the partner audition piece. This gave them the opportunity to showcase their individual strengths. At the conclusion of the dance workshop, dance notation was handed out to all attendees for the partner audition piece, giving them the opportunity to become as proficient as possible. (Figure 15)
Dance auditions were held Monday, January 29, 2007. The breakdown of the dance audition went as follows; warm up, partner section, individual section: dance execution, tumbling execution, and concluded with the tap section. Only those auditioning for the roles of Roxie, Velma, or Billy were required to participate in the tap portion of the audition. I composed three cast lists during the audition process. (Figures 19 thru 24) The first cast list was composed at the conclusion of the dance workshop, the second cast list was composed with the director at the end of the dance audition and the final cast list was composed with the director and musical director and the conclusion of the audition process.

For the first cast list, three females were chosen for the roles of Velma and Roxie and three males were chosen for the role of Billy. These characters were the most important during the casting process. None of the females from the first cast list went on to become the actual actor for the role. The biggest problem during the casting process was actually casting the females. The role of Velma was unanimously decided, but the roles of Roxie and the female chorus were heavily debated. After all the females had auditioned, the top sixteen females considered for all roles, except Mama Morton, were called back in to re-audition one more time.

During the second dance audition, two scores were given to the females, one for dance ability and one for sexuality of the dance and then their scores were tallied. (Figure 23) Finally at midnight on Tuesday, January 30, 2007, the entire cast list was settled with the exception of the role of Roxie Hart. The actress the director and I preferred unfortunately did not have the vocal requirements needed to sing the part.
The musical director then offered an alternate option, a female whom we had chosen to play the role of June. The actress preferred by myself and the director could act and dance but could not sing the role; while the musical director’s choice could act and sing but could not dance as well. The director decided to not make a final decision until the next day. In the end, the director switched the actresses in the two roles. The reason for the switch was because while one actress could be taught how to dance the part or the choreography could be changed to meet her needs, it would be impossible to change the musical score to fit the other actress. In the end, the director and I concluded that the right casting choice was made.

With the casting process complete, I could begin to finalize all of my choreography. The rehearsals were set to begin three weeks from the day the cast list was posted. The focus for the first two weeks of rehearsals would be on dancing with some vocal rehearsals. The females chosen for the roles in “Cell Block Tango” served as the basic composition of every musical number where the female chorus was used. Only one actress was used in every ensemble musical number, Christina Jeans, who had been the first choice for the role of Roxie. Christina was the best female dancer and tumbler in the entire ensemble; therefore, I offered her the position of Dance Captain which she accepted. Whenever I was unable to attend rehearsal or needed one number to be reviewed while I was busy choreographing another number, Christina would work with the dancers on the current dance number. Christina was also put in charge of leading physical warm ups which were vital to the actor’s conditioning.
The first four weeks of rehearsals were “dance heavy”, trying to teach the actors the major dances before they left for Spring Break. After returning from Spring Break all of the dances except “Me and My Baby” were somewhat choreographed. The problem now became finishing the dances. This created a problem because in order for the dances to be finished the set had to be finished first. The set was not fully completed until a week and half before opening. This meant that the actors and I had to be very flexible. With each new addition of set or furniture prop, a dance would change. This, of course, was to be expected.

The dances would also change in choreography upon viewing by the director. After a section of dance would be taught, the director would then make suggestions to me about changing certain aspects to help correct the focus of the number or the composition. (Figures 37 thru 48) This part of the process was frustrating to the actors, since most of them were grossly under experienced in dance. Changes unfortunately are a part of the choreography process, and all were finalized once the set was completed. (Figures 25 thru 32) This gave the actors a week and half, which is more than ample time.

Once in technical rehearsal, small changes were made in entrances and exits to adjust for costume changes or the Master of Ceremonies various’ introductions to each song. On April 18, 2007, the final dress rehearsal was held with a small previewing audience present which consisted of the local university press and Chicago production designers. The show ran for three consecutive performances, with well
received large audiences. *Chicago* was a success after months and months of hard work by the director, designers, crew, and actors. (Figures 49 thru 61)
CHAPTER V

SELF EVALUATION

After having some time to reflect on the entire choreography process through my dance notes and weekly journal entries, I have realized my growth both as a student of theatre and also as a choreographer. (Figures 33-48) I started my M.A. creative thesis project with a vast amount of experience in dance and an adequate amount of knowledge as a choreographer. My extensive background as an actor in musical theatre helped me identify with the process. As an actor, I was aware of the lack of dance ability most actors possessed and of the choreography changes that would occur as the production progressed. However, I was unaware of the amount of open communication that had to exist between director, musical director, pianist, designers, and choreographer.

Until my creative thesis, I was under the impression that the choreographer communicated mainly with the director. I was very happy with my communication skills during the process, but felt I lacked the strong time management skills that were required. I underestimated my cast and the amount of time that would be needed to teach each dance. I also did not take into consideration the possibility of additional dances being added to my list of dances to choreograph. I was very satisfied with the final collaborative effort for the production and felt that the director and I worked through the various problems.
All of the musical numbers turned out magnificently and the actors did a wonderful job. My only regret is not spending more time working with the male chorus to develop their dancing skills and not developing Billy's role in "Razzle Dazzle." His inexperience in tap dancing and the size of the number made me hesitant to spend a large amount of rehearsal time on any one part of the dance. The audience and director were extremely pleased with the outcome, and so was I. For an educational performance of Chicago, I believe the artistic staff pushed the envelope as far as we could go. Overall, I am extremely satisfied with my choreography and believe my choreography for this production to be unique in style and composition.
APPENDIX A

VISUAL RESEARCH
Figure 1: Modern Dance Colleague

Figure 2: Modern Dance Lift 1
Figure 3: Classical Ballet Lift 1

Figure 4: Classical Ballet Lift 2
Figure 5: Tango Pose 1

Figure 6: Tango Pose 2
Figure 7: Concept Board 1
Figure 8: Concept Board 1-A

Figure 9: Concept Board 1-B
Figure 10: Concept Board 2
Figure 11: Concept Board 2- A

Figure 12: Concept Board 2-B
APPENDIX B

DANCE WORKSHOP
Figure 13: Workshop Partner Routine

CHICAGO
Workshop Partner Routine

Basic Steps
Walking forwards and backwards together
Side Step (to right and backwards)
Triple Steps (side, together, side)
Rocking Steps

Tango Form
Females arm placed on shoulder of male
Males arm placed on shoulder blade of female
Males are in control
Females only move after feeling a slight pull or tug of their bodies
Males always start with left foot, Females always start with right foot

Tango Basic
3 forward steps
1 side step
Slide together
Slow, slow, quick, quick, slow

Single Corte'
Males lean back (as if sitting in a chair), but with body weight forward
Females lean forward into the male pressing hip and thighs together
Figure 14: Workshop Information Sheet

CHICAGO Workshop Information Sheet

Number
Name
Email
Classification
Major/Minor

What roles are you interested in auditioning for?

Past Dance Experience (circle all that apply)

- Tango
- Jazz
- Modern
- Waltz
- Hip Hop
- Ballet
- Clogging
- Tap

How many years of dance experience for each and where did you study?

List any special skills
APPENDIX C

AUDITION WORKSHOP
**Figure 15: Dance Audition Notation**

**Audition Piece**
Girl/Partner/Optional Individual Section

**Song**
All that Jazz- Chicago Movie Soundtrack

**Start Music**
1:30, dancing from 1:46-2:22 (2:56 optional)

<table>
<thead>
<tr>
<th>Lyrics in Song</th>
<th>Counts</th>
<th>Body Position</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning</td>
<td>0</td>
<td>G- Facing SL, Body Neutral , R Knee pooped</td>
<td>G-R Arm raises from side, 2nd, to rest on head</td>
</tr>
<tr>
<td>&quot;Come on Babe&quot;</td>
<td>1-4</td>
<td>G- Head turns to face front</td>
<td>G- Prep for pirouette</td>
</tr>
<tr>
<td>&quot;Why don't we&quot;</td>
<td>5,6</td>
<td>G- Head turns to face SL</td>
<td>G- Pirouette</td>
</tr>
<tr>
<td>&quot;Paint the town&quot;</td>
<td>7,8</td>
<td></td>
<td>G- Extend R leg out</td>
</tr>
<tr>
<td>Beat</td>
<td>1,2</td>
<td>G- Facing front</td>
<td>G- Hold</td>
</tr>
<tr>
<td>Beat</td>
<td>3,4</td>
<td></td>
<td>G- Splits down</td>
</tr>
<tr>
<td>&quot;And all that Jazz&quot;</td>
<td>5-8</td>
<td></td>
<td>G- Sit spin to R</td>
</tr>
<tr>
<td>&quot;I'm gonna rouge my&quot;</td>
<td>1-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Knees&quot;</td>
<td>4</td>
<td>G- Sitting on butt, knees bent, feet on floor, Head F</td>
<td>G- Place hands on knees, Head snaps F</td>
</tr>
<tr>
<td>&quot;And roll my stockings down&quot;</td>
<td>5-8</td>
<td>G- Butt and R leg, torso, and head on floor. L leg extended up</td>
<td>G- Raise L leg up &amp; move hands up leg</td>
</tr>
<tr>
<td>Beat</td>
<td>1,2</td>
<td>G- Sitting on butt, knees bent, feet on floor, arms at side, Head SL</td>
<td>B- Moves in behind G</td>
</tr>
<tr>
<td>Beat</td>
<td>3,4</td>
<td>G- Sitting on butt, knees bent, feet on floor, arms up in V position</td>
<td>G- Pop to position, Head snaps to SL</td>
</tr>
<tr>
<td>&quot;And all that Jazz&quot;</td>
<td>5-8</td>
<td>G&amp;B- Facing SL</td>
<td>G- Pop arms straight up into V position</td>
</tr>
<tr>
<td>&quot;Start the car&quot;</td>
<td>1-4</td>
<td>G&amp;B- Facing SL, Right Knee popped</td>
<td>B- Helps raise G to standing position</td>
</tr>
<tr>
<td>&quot;I know a whoopee spot&quot;</td>
<td>5-8</td>
<td>G&amp;B- Facing SL, Right Knee popped</td>
<td>G&amp;B- R arm raises to 2nd F, Heads slowly turn to face F</td>
</tr>
<tr>
<td>&quot;Where the gin is cold&quot;</td>
<td>1-4</td>
<td></td>
<td>G&amp;B- Hip roll to R</td>
</tr>
<tr>
<td>&quot;But the pianos hot&quot;</td>
<td>5-8</td>
<td>G&amp;B- Bodies face each other</td>
<td>G- grabs B R hand with R hand &amp; turns to R under G's arm</td>
</tr>
<tr>
<td>&quot;It's just a noisy hall, where there is a nightly brawl&quot;</td>
<td>1-8</td>
<td></td>
<td>B- Pulls G to face each other (in tango position)</td>
</tr>
<tr>
<td>&quot;And all&quot;</td>
<td>1,2</td>
<td></td>
<td>G&amp;B- Short Tango</td>
</tr>
<tr>
<td>Beat</td>
<td>3,4</td>
<td></td>
<td>G&amp;B-Get into Lift</td>
</tr>
<tr>
<td>&quot;that&quot;</td>
<td>5,6</td>
<td></td>
<td>G&amp;B- Lift &amp; Turning</td>
</tr>
<tr>
<td>Beat</td>
<td>7,8</td>
<td></td>
<td>G&amp;B- Turning</td>
</tr>
<tr>
<td>&quot;Jazz&quot;</td>
<td>1-8</td>
<td></td>
<td>G- 8 Count lay out</td>
</tr>
</tbody>
</table>
APPENDIX D

AUDITION and CASTING PROCESS
Figure 16: Dance Audition Breakdown

CHICAGO Dance Audition Breakdown

- Warm-Ups
- Girl/Partner Section
- Individual Section
  - Dance Execution
    - Flexibility
      - Splits
      - Chinese Splits
      - Leg Extension
      - Scorpion
    - Pirouette (1,2,3)
    - Tour Jete
    - Grande Jeté,
  - Tumbling Execution
    - Cartwheel
    - Round-Off
    - Backhand Spring
    - Tuck
    - Backbend
    - Front Walkover
    - Tap Section
Figure 17: Audition Form

CHICAGO Audition Form

Name
Cell#
Morehead Address
Emergency Contact

Emergency #

<table>
<thead>
<tr>
<th>Height</th>
<th>Weight</th>
<th>Hair Color</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>Th</th>
<th>F1</th>
<th>F2</th>
<th>Sa</th>
<th>Su</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:10-10:20 am</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:20-11:30 am</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30-12:40 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:40-1:50 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:50-3:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00-4:15 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15-5:40 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00-8:40 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:40-11:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please List Any Schedule Conflicts between Now and April 22nd, on the back

Dance Experience

Dance Jazz Tango Tap Ballet Ballet- Point Modern Hip-Hop Clogging

Years

Special Skills

Splits Leg Extension Scorpion Pirouette Tour Jete
Pique Turn Grand Jete Chinese Splits Cartwheel Round-Off
Backhand Spring Tuck Backbend Front Walkover Back Walkover

Vocal Range

Soprano Alto Tenor Bass

If not cast would you be interested in Stage Management or Running Crew
Figure 18: Audition Numbers and Names

<table>
<thead>
<tr>
<th>CHICAGO Audition Numbers/Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Bolded- Willing to be a Stage Manager or Running Crew Member</td>
</tr>
<tr>
<td>1. Heather Pennington</td>
</tr>
<tr>
<td>2. Lauren Dickerson</td>
</tr>
<tr>
<td>3. Ashley S. Long</td>
</tr>
<tr>
<td>4. Jenn Redig</td>
</tr>
<tr>
<td>5. Lacey Whitley</td>
</tr>
<tr>
<td>6. Stephanie Adams</td>
</tr>
<tr>
<td>7. Erin McClaine</td>
</tr>
<tr>
<td>8. Shayla Menville</td>
</tr>
<tr>
<td>9. Mallory Draughn</td>
</tr>
<tr>
<td>10. Kayla Meadows</td>
</tr>
<tr>
<td>11. Sarah Robinette</td>
</tr>
<tr>
<td>12. Maggie Morris</td>
</tr>
<tr>
<td>13. Stephanie Stringer</td>
</tr>
<tr>
<td>14. Nicole Estes</td>
</tr>
<tr>
<td>15. Morganne Meaney</td>
</tr>
<tr>
<td>16. Tabitha Gibson</td>
</tr>
<tr>
<td>17. Megan Tabor</td>
</tr>
<tr>
<td>18. Jolene Brewer</td>
</tr>
<tr>
<td>19. Molly Maynard</td>
</tr>
<tr>
<td>20. Brittany Behn</td>
</tr>
<tr>
<td>21. Shauzie Allen</td>
</tr>
<tr>
<td>22. Patricia Murphy</td>
</tr>
<tr>
<td>23. Kacey Gill</td>
</tr>
<tr>
<td>24. Lee Ann Fryman</td>
</tr>
<tr>
<td>25. Brittany Stacy</td>
</tr>
<tr>
<td>26. Amanda Wells</td>
</tr>
<tr>
<td>27. Kasi Orr</td>
</tr>
<tr>
<td>28. Kyrsten Daugherty</td>
</tr>
<tr>
<td>29. Beth Ann Humphrey</td>
</tr>
<tr>
<td>30. Christina Jeans</td>
</tr>
<tr>
<td>31. Jessica Moulis</td>
</tr>
<tr>
<td>32. Amanda Carter</td>
</tr>
<tr>
<td>50. Michael Ash</td>
</tr>
<tr>
<td>51. Trevor Fannin</td>
</tr>
<tr>
<td>52. Joshua Joseph</td>
</tr>
<tr>
<td>53. Alan Pleiman</td>
</tr>
<tr>
<td>54. Kenny Riffe</td>
</tr>
<tr>
<td>55. Matt Caudill</td>
</tr>
<tr>
<td>56. Anthony Sublett</td>
</tr>
<tr>
<td>57. Carl Gibson</td>
</tr>
<tr>
<td>58. Joel Bentley</td>
</tr>
<tr>
<td>59. Cody Dermon</td>
</tr>
<tr>
<td>60. Darrick Trimble</td>
</tr>
<tr>
<td>61. Bryan Edmonds</td>
</tr>
<tr>
<td>62. Cal Harris</td>
</tr>
<tr>
<td>63. Zack March</td>
</tr>
<tr>
<td>64. Travis Clark</td>
</tr>
<tr>
<td>65. Justin Stalkmap</td>
</tr>
<tr>
<td>66. Andrew Chang</td>
</tr>
</tbody>
</table>
CHICAGO
*Potential Cast Breakdown after I Observed Dance Audition Workshop*

**Female Leads**

**Velma**
- Erin Bishop
- Amanda Wells
- Christina Jeans

**Roxie**
- Christina Jeans
- Erin Bishop
- Amanda Wells

**Matron Mama**
- Lauren Dickerson
- Molly Maynard

**Liz-Pop**
- Suzie Long

**Annie-Six**
- Jessica Moulis

**June-Squish**
- Brittney Behn

**Hunkak-Uh-Uh**
- Amanda Wells
- Kayla Meadows

**Mona-Lip Shitz**
- Molly Maynard

**Go to Hell Kitty**
- Kacey Gill
Figure 20: Cast Breakdown MALE 1

CHICAGO
Potential Cast Breakdown after I Observed Dance Audition Workshop

Male Leads

Billy
Cal Harris
Zack March
Bryan Edmonds

Amos
Travis Clark
Andrew Chang
Anthony Sublett
Kenny Riffe

Mary Sunshine
Travis Clark
Andrew Chang

MC
Cal Harris
Zack March
Bryan Edmonds
Figure 21: Cast Breakdown FEMALE 2

CHICAGO
Cast Breakdown after Dance Auditions

Female

Velma
  Brittany Behn
  Amanda Wells (Understudy)

Roxie
  Christina Jeans
  Jessica Moulis (Understudy)

Matron Mama
  Erin Bishop
  Lauren Dickerson
  Molly Maynard

Liz-Pop
  Suzie Long

Annie-Six
  Jessica Moulis

June-Squish
  Beth Anne Humphrey

Hunkak-Uh-Uh
  Maggie Morris

Mona-Lip Shitz
  Amanda Wells

Go to Hell Kitty
  Jolene Brewer

5 Chorus Girls from the following:
  Heather Pennington
  Lacey Whitley
  Stephanie Adams
  Amanda Carter
  Kayla Meadows
  Sara Robinette
  Lee Ann Fryman
  Tabitha Gibson
CHICAGO

Cast Breakdown after Dance Auditions

Male

Billy
   Cal Harris
Amos
   Kenny Riffe
   Andrew Chang
Mary Sunshine
   Travis Clark
MC
   Zack March

6 Chorus Boys from the following:
   Anthony Sublett
   Mike Ash
   Alan Pleiman
   Matt Caudill
   Bryan Edmonds
   Joel Bentley
### Female Dance Callbacks

**NAME** | **NUMBER** | **DANCE SCORE (0-10)** | **SEXUALITY SCORE (0-10)** | **TOTAL**
--- | --- | --- | --- | ---
Heather Pennington | 1 | 8 | 10 | 18
Suzie Long | 3 | 9 | 10 | 19
Lacey Whitley Stephanie Adams Kayla Meadows Sara Robinette Maggie Morris | 5 | 6 | 10 | 8 | 10 | 8 | 16
| 10 | 16.5
Jolene Brewer | 18 | 8 | 9 | 17
Brittney Stacy Lee Ann Fryman | 20 | 24 | 8 | 9 | 17
Amanda Wells | 26 | 9 | 9 | 18
Kasi Orr Beth Anne Humphrey Christina Jeans | 27 | 29 | 30 | 9 | 10 | 10 | 17
| 8 | 19
Jessica Moulis Amanda Carter | 31 | 32 | 9 | 8.5 | 17.5

**CHICAGO**

Figure 23: Female Dance Callback Score Guide
Figure 24: Final Cast List

CHICAGO
Cast List

Women

Velma- Brittany Behn
Roxie- Beth Anne Humphrey
Matron Mama- Molly Maynard
June/Squish- Christina Jeans *DANCE CAPTIAN
Liz/Pop- Jessica Moulis
Annie/Six- Ashley “Suzie” Long
Hunkak/Uh Uh- Maggie Morris
Mona/Lip Shitz- Amanda Wells
Go to Hell Kitty/Dancer- Jolene Brewer

Dancers:
Stephanie Adams
Amanda Carter
Sarah Robinette
Lacey Whitley
Brittany Stacy
Heather Pennington

Men

Billy Flynn- Cal Harris
Amos- Justin Stalkmap
Mary Sunshine- Andrew Chang
MC, Charlie (Velma’s Partner) - Zack March

Dancers:
Travis Clark- Fred Casely
Matt Caudill- St. Fogarty, Alvin Lipschitz (Lip Shitz Partner)
Bryan Edmonds- The Judge, Wilbur (Squish Partner)
Anthony Sublett- Ezekial Young (Six Partner)
Alan Pleiman- Bernie (Pop Partner)
Cody Dermon- (Hunkak-Uh Uh Partner)
APPENDIX E

DANCE NOTATION
Figure 25: "All that Jazz" Notation

<table>
<thead>
<tr>
<th>Count</th>
<th>Count</th>
<th>Lyrics</th>
<th>Body Position/Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1-8, 1,2</td>
<td>Jazz</td>
<td>Get out of Freeze position into new entangled position</td>
</tr>
<tr>
<td>2</td>
<td>3-8</td>
<td></td>
<td>Moving sexily into new position: Chorus Freeze</td>
</tr>
<tr>
<td>3</td>
<td>1-8</td>
<td></td>
<td>Chorus Freeze</td>
</tr>
<tr>
<td>4</td>
<td>1-8</td>
<td></td>
<td>Chorus Begin Moving into new positions</td>
</tr>
<tr>
<td>5</td>
<td>1-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>1-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1-8</td>
<td>Slick your hair</td>
<td>Chorus freezes</td>
</tr>
<tr>
<td>8</td>
<td>1-8</td>
<td>All that Jazz</td>
<td>Trio Moves</td>
</tr>
<tr>
<td>9</td>
<td>1-8</td>
<td>Father Dip</td>
<td>Chorus freezes</td>
</tr>
<tr>
<td>10</td>
<td>1-8</td>
<td>All that Jazz</td>
<td>Trio Moves, turn in direction for new position</td>
</tr>
<tr>
<td>11</td>
<td>1-2, 3-4, 5-6</td>
<td>Hold on</td>
<td>ALL Moving- cross right, left, right</td>
</tr>
<tr>
<td>12</td>
<td>1-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>1-8</td>
<td>In case we Start</td>
<td>Same going forwards</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>To Do</td>
<td>Arms go down, face front</td>
</tr>
<tr>
<td>15</td>
<td>1-8</td>
<td>Jazz</td>
<td>Knee and body rolls to stage right</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>Skidoo</td>
<td>Everyone's head turns front</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>Hah Cha</td>
<td>Group 1 goes</td>
</tr>
<tr>
<td>18</td>
<td>1-8</td>
<td>All that Jazz</td>
<td>Move into new position- girls cross walk</td>
</tr>
<tr>
<td>19</td>
<td>7</td>
<td>Hah</td>
<td>Three groups: 1- goes high, low, middle: Velma 2- goes low, middle, high 3. goes middle, high, low</td>
</tr>
<tr>
<td>20</td>
<td>3, 7</td>
<td>Hah</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>1-8</td>
<td>It's Just a</td>
<td>2 Groups: Group 1: Girls Swing hip R Group 2: Girls: Does opposite of group 1 Swing hip L Swing hip R raise r arm Dip down with arm up</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>And all</td>
<td>Swing knee in and out (Men stand up) Swing up</td>
</tr>
<tr>
<td>23</td>
<td>1-8</td>
<td>Jazz</td>
<td>Body roll up</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
24 1-8 Music Break (Men are doing lifts with some girls) Other girls do:
1-2 Prep to right
3-4 Prep to back
5-6 Pirouette
7-8 Push both arms up and down while moving onto L knee
25 1-8 Music Break Start moving into position for coming up dance break
26 1-8 Speaking Freeze
27 1-8 Speaking Freeze, at laugh men take chairs off stage
28 1-8 All Women’s dance break
1-2 Find a Cross leg over other
3-4 Flask Hit hip with both hands
Fast Left Knee down
Loose Right Knee down
29 1-8 All that Jazz Body Roll
30 Up Hit right butt cheek with r hand
Here Hit left butt cheek with l hand
Juice Layout and move hands to chest with hands in jazz hand
31 All that Jazz
32 1-8 Come on Babe Velma (Matt & Anthony): Move for Lift
33 1-8 Lucky Lindy Turn in lift
34 1-8 Cause in the Get out of lift
35 To Do, That Repeat from Beginning (To Do, Beat, That, Beat, Jazz)
Only half going opposite, or all going opposite way
36 1-8 Jazz
37 1-8 Ohhh Use stair cases, towers, and poles (maybe bring chairs back)
Velma, Maggie, Sara, Amanda W & C, Christina, Brittney
Move in straight line
38 Shimmy Shake Velma, Maggie, Sara, Amanda W & C, Christina, Brittney
Move in front of cat walk
39 Garters Break Velma, Maggie, Sara, Amanda W & C, Christina, Brittney
Move in front of cat walk
40 Beat, Beat Velma, Maggie, Sara, Amanda W & C, Christina, Brittney
All that Jazz Grab 1 cheek, Grab 2 cheek
Rub legs down to pliea
41 Griddle Velma, Maggie, Sara, Amanda W & C, Christina, Brittney
Right Knee down
1-2 Left Knee down
3-4 Swing head to right
5-6 Head front, Head to left
7,8
42 Blood curdle Velma, Maggie, Sara, Amanda W & C, Christina, Brittney
Sit down
1-2 Grab ankle
3-4 Lift ankle up
5-6 Leg pulls back, Leg goes back
7,8
43 If she’s hear Up
1-2 Completely up
3-4 Wrap arms around to right
5-6 Wrap arms around to left
44 All, that
1-8 Jazz
Music Break
All, that
Jazz
Come on Babe
Group 1 and 2 (Velma moves up onto stair case units with Men)
Group 1 girls do Velma’s beginning number
Group 2 girls do opposite
All that Jazz
Rouge my Knee
All that Jazz
Start the car
Where the Gin
It’s just a noisy
And all, that
Velma is up on St L stair cases. Two guys come get Velma off stairs
Jazz
Talking
Everyone freezes
1st shot
2nd shot
3rd shot
Ohh I’m
Cross right over left
Cross left over right
Cross right over left
Ball Change
I love my life
Cross left over right
Cross right over left
Cross left over right
Ball Change
And all
Ball Change
That
Jazz
Be in end pose
That Jazz!
Cell Block Tango: Solos

8 Count  Lyrics  Body Position/Action

**Pop Monologue**

10-13  He Had it Comin  Tango Girl back, head to F, to each other, nod up
He Had it Comin  Tango Girl forward, head to F, to each other, nod up
He only...Blame  Audition lift
If you'd been there  Layout
If you heard it  Turn girl 2x
I betcha you would...  Kill boy, walk back to place

**Six Monologue**

14-17  He Had Comin  Turn to face audience
He Had Comin  Turn in circle with partners help
He took a flower  Splits down
He used it  Dip
He abused it  Dip
It was murder...  Kill boy, walk back to place

**Squish Mono.**

18-19  If you had been there  Kill boy, walk back to place
If you had seen it  Kiss him cheek at end and walk slowly back to place
I betcha you would...

**Uh-Uh Mono.**

20-27  They had it Comin  Tango backwards
Beat Beat  Look to audience, Look to each other
They had it Comin  Tango backwards
Beat Beat  Look to audience, Look to each other
They had it Comin all along  Tango forwards
I didn't do it  Velma turn to audience
Beat Beat  Velma grabs their waists
But if it done it  Ball Change, Others Ball change too
Beat Beat  Head throw up
How could U...wrong  Push them away from her, they go offstage

**Cicero Mono.**

28-35  The Dirty Bum (5)  Velma then joins the chorus girls
The Dirty Bum (5)  Going to slit his neck, he falls forward
They talk again  Kill the boys one last time, Boys go off stage

36    Beginning poses
**Figure 27: “Cell Block Tango” Chorus Notation**

**Cell Block Tango: Chorus**

<table>
<thead>
<tr>
<th>8 Count</th>
<th>Lyrics</th>
<th>Body Position/Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Pop, Six, Squish Uh-Huh, Cicero Lip-Shitz</td>
<td>Different body positions</td>
</tr>
<tr>
<td>5</td>
<td>He Had Comin</td>
<td>Grab Jail Bars</td>
</tr>
<tr>
<td>6</td>
<td>He Only Had himself</td>
<td>Right heel down (drop 4 times)</td>
</tr>
<tr>
<td>7</td>
<td>If you had been</td>
<td>Drop left arm down</td>
</tr>
<tr>
<td>8</td>
<td>If had seen it</td>
<td>Lay out to right</td>
</tr>
<tr>
<td>9</td>
<td>I bet ya u would Pop, Six, Squish Uh-Huh, Cicero Lip-Shitz</td>
<td>Slowly move head back to center</td>
</tr>
</tbody>
</table>

**Pop Monologue**

- He Had it Comin Right arm above head
- He Had it Comin Right arm down to side
- He only...blame Chest roll to right
- If you’d been there Look to Right
- If you’d heard it Look back to front
- I’ll betcha you would... Pliea with hands running down legs and back up

**Six Monologue**

- He had it Comin Left arm above head
- He had it Comin Left arm to side
- He only...blame Chest roll to left
- If you’d been there Look to Left
- If you’d heard it Look back to front
- I’ll betcha you would... Pliea with hands running down legs and back up

- (Beat in Music) Right arm straight through bars
- Shoot hand with head nod

<table>
<thead>
<tr>
<th>10-13</th>
<th>He Had it Comin</th>
<th>Walk out in front of bars</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>He Had it Comin</td>
<td>Shoulder shimmy</td>
</tr>
<tr>
<td></td>
<td>He only...Blame</td>
<td>Turn and pivot to right with R. FT. popped</td>
</tr>
<tr>
<td></td>
<td>If you’d been there</td>
<td>Hip roll to left, now left leg is popped</td>
</tr>
<tr>
<td></td>
<td>If you heard it</td>
<td>Look to left</td>
</tr>
<tr>
<td></td>
<td>I betcha you would...</td>
<td>Slow to face audience</td>
</tr>
</tbody>
</table>

- (Beat in Music) Walk back behind bars
- Slow head nod up with poutty lips
- Rub hands across stomach up to throat
- Slowly bring arms down
- Look to Right
- Look to Front

**Body Position/Action**

- Different body positions
- Grab Jail Bars
- Right heel down (drop 4 times)
- Lay out to right
- Cross left over right, head nod up
- Everyone’s head looks to right
- Slowly move head back to center
- Right arm above head
- Right arm down to side
- Chest roll to right
- Look to Right
- Look back to front
- Pliea with hands running down legs and back up
- Right arm straight through bars
- Shoot hand with head nod
- Walk out in front of bars
- Shoulder shimmy
- Turn and pivot to right with R. FT. popped
- Hip roll to left, now left leg is popped
- Look to left
- Slow to face audience
49

14-17  
He Had Comin Circle around bars  
He Had Comin Continued...  
He took a flower Rub hands across stomach, down @ crouch, down  
And then he used it Chasse Right leg in Lunge  
And he abused it Chasse Left leg in Lunge  
It was murder but not... Lean in Lunge and back up

Squish Mono.  
Pop 1st poses you did at beginning (3rd)  
Six  
Squish  
Uh-Uh  
Cicero  
Lipschitz  
Pop 2nd poses you did at beginning (4th)  
Six  
Uh-Uh  
Cicero  
Lipschitz

(Repeat)  

18-19  
If you had been there Left Knee down  
If you had seen it Right Knee down  
I betcha you would... Roll down bars...holding on to them  
Uh-Uh Mono.  
Everyone is frozen  
Cicero Mono.  
Half Do Left Knee back up  
He Had it Comin Right Knee back up, to standing  
He Had it Comin Chest roll to right  
He only...blame Look to Right  
If you’d been there Look back to front  
If you’d heard it Pliea with hands running down legs and back up  
I’ll betcha you would...  

Other Half Do  
He Had Comin Left shoulder roll back  
He Had Comin Right shoulder roll back  
He took a flower Rub hands across stomach up to throat  
And then he used it Slowly bring arms down  
And he abused it Look to Left  
It was murder but not... Look to Front

20-27  
They had it Comin Cross walk to front of stage  
Beat Beat Ball Change  
They had it Comin Cross walk to front of stage  
Beat Beat Ball Change  
They had it Comin all along Cross walk to front of stage- Be at Front  
I didn’t do it  
Beat Beat Right arm to 2nd  
But if it done it Hip Roll right  
Beat Beat Left arm to 2nd  
How could U...wrong Hip Roll left  
Music Break Both arms up to hand gun pose, down on right Knee  

Both Groups Together (L,UH,C)  
They had it Comin Left Knee down  
They had it Comin Left hand down  
They had it Comin all along Left hand down
I didn’t do it
But if it done it
How could U…wrong

(P.S.SQ)
They had it Comin
They had it Comin
They took a flower
And then they used it
And they abused it

Lip-Shitz Mono.
He had it Comin
He had it Comin
He only had…blame
If you had been there
If you had seen it
I betcha you would...

They had it
They had it Comin
They had it Comin
They had it Comin all along
Cause if they used us
And they abused us
How could you tell us that
we were wrong

28-35
The Dirty Bun (5)
The Dirty Bun (5)
The Dirty Bun (5)
(Echo Repeat)
They had it Comin
They had it Comin
They had it Comin all along

He Had it Comin
He Had it Comin
He Had it Comin
He only…blame
If you’d been there
If you’d heard it
I’ll betcha you would…

36
They talk again

37
I’ll betcha you would have done.....
The Same.....

Right hand down, and roll down to floor
Left hand out on floor
Right hand out on floor, body laying on ground
Turn to face back, butt on floor, knees bent in front
Same as above just delayed
Look over right shoulder to audience
Look over left shoulder to audience
Layout on floor
Slowly come up
Cheerleading sitting pose
Face audience, arms bent, hands on floor, roll torso to right in circle
Boys come back onstage…Chorus Girls come out
Grab your boy
Fan kick to right with boy holding on to waist
Fan kick to left with boy holding on to waist
Turn girl under right arm, snap back to tango pose
Tango backwards
Girl and Boy Lunge to left look out over hands
Girl turns
Boy turns
Turn with back to boy
Girls arms bend behind head, Boys hands on her waist
Boys run hands down girls body
Turn girl to face you
Tango backwards
Tango backwards
Kill the boys one last time, Boys go off stage
Beginning poses
Figure 28: “All I Care About Is Love” Notation

All I Care About Is Love

Lyrics  Body Position/Action
We Want Billy
Where is Billy
Give Us Billy
We Want Billy

MC INTO

B  Jolene, Lacey-------------1st Pose
I  Jessica----------------------1st Pose
LL  Amanda Christina--------1st Pose
Y  Suzie----------------------1st Pose
We're  J, JO, L............... Move to new position
All  A,C,S.....................Move to new position
His  Facing ST L, pliea w/knees together
He's.....  Jolene
Our.....  Suzie
Kind  Lacey
Of  Christina
A  Jessica
Guy  Amanda
And oh what luck  Move to next position.......V to present Billy
Beat, Beat  Hip, Hip
Cause here he is  Present Billy.......Arms move to backstage
‟Is everybody Here”
‟Is everybody ready”

Billy twirls cane has he enters girls move arms and body as Billy passes

Don't Mean a Thing
That's what he's here for  3-8 counts

All He Cares about
is love
Eyes of Blue  Jolene
‟I need you”  Girls move arms to where Billy is

I Don't care for any
fine attire
Vanderbilt might
admire  Stop on ADMIRE

NO  Arm and Hip-Girls
NO  Arm and Hip-Girls
NOT  Head Up
ME  Pliea down
All he cares about
his love  Come back up
Hums

Circle around Billy while he talks

--------- Dance break ---------

"And Physical
Love ain't so bad
either"

2-8 Counts-
Whistling
It may sound odd
All I care about is
love

That's what he's
here for

2-8 Counts-Boo
Boo Boo

Honest to God
All I care about is
love
All he cares about
his love
Show me long
Raven Hair

Flown down bout
to there

When I see her
running free
Keep your money
that enough for ME
No, No, Not, Me
All I care about
is....
Doin a Guy in
Whose Pickin on
you
Twistin the wrist
Turning the screw
All I Care about
Is....
LOVE....

Stop and tangle Billy in Pose ON THE BEAT BEFORE

Billy-Tricks with his cane and soft shoe
Girls-Ballet
Girls cont. Ballet (total of 20 counts)

All girls but one will go off stage...Billy grabs one girls hand

Waltz with one girl

Look around for anyone

Enter back onstage

Suzie

Be in pose for kick line by ME

Kick Line- 8 Kicks

Ripple

Hold Pose

Roll into ending pose

Hit pose on Beat
ROXIE
Lyrics
The Name on Everybody's Lips Is
gonna be
Roxie
The lady rak'in in the Chips is
gonna be
Roxie
I'm gonna be a celebrity
That means
Somebody Everybody knows
They're gonna recognize
My eyes
My hair
My teeth
My boobs
My nose
Oh, huh, huh, huh, huh, huh
From just some dumb mechanics
wife
I'm gonna be
Roxie
Who says murders not an art
And who in case
She doesn't hang
Can say she started w/ a bang
Foxy--Roxie---Hart
Oh, Huh, huh, huh, huh hu
Boys enter (snapping 8 times) .......... Bold- Boys sing
Talking
The Name on Everybody's Lips Is
gonna be
Roxie
The lady rak'in in the Chips is
gonna be
Roxie
She's gonna be a celebrity
That means
Somebody Everybody knows
YEA
They're gonna recognize
Her eyes
Her hair
Her teeth
My boobs
My nose
Oh, huh, huh, huh, huh, huh
Boys-Go down on upstage knee to face Roxie
Boys- Get back up
Boys- Throw arms to Roxie
Box step Boys, right over left
Cont. Box Step
Stop and throw inside arm of Roxie to Roxie
Go to Frame Roxie
Anthony and Matt
Zack and Allan
Bryan and Cody
Beth Anne
Beth Anne
Roxie puts hands down
From just some dumb mechanics
wife
I'm gonna be

Roxie

Who says murders not an art
And who in case
She doesn't hang
Can say she started w/ a bang

Foxy

Roxie

Hart

Oh, huh, huh, huh, huh, huh

They're gonna wait outside in line
To get to see

Roxie

Think of those autographs I'll sign
Good Luck to ya

Roxie

And I'll appear in a lavalier
That goes all the way down to my waist
Here a ring, there a ring
Everywhere a ring-a-ling
Always in the best of taste

She's giving up her hum drum life
I'm gonna be Roxie

She made a scandal and a START

And Sophie Tucker'll shit I know
To see her name get billed below
Foxy Roxie Hart

Layout lift on Roxie's right side
Boys move behind lift to stand in 2nd, with hands on hips
Boys-Turn her

Boys-Hang yourself with right arm
Boys-Right Arm up on Band
Boys- Bring arm down
Roxie- Right Hip Roll
Roxie- Left Hip Roll
Boys- Blow out gun
Roxie- Pose
Boys- Walk around staircase unit
Boys- Box step
Boys- Cont. Box step
Boys- Side brush back
Boys- Face front
Talking........ Get into lift...Boys follow her
Boys-Walking forward on right foot
Boys- Stop and look at her
Boys-Box step again
Boys-Side brush back
Boys-Move to frame Roxie
Get into last lift----Cheerleading
LAST Lift: Basket Toss
Roxie- Kiss each one to get them off stage
**Figure 30: “I Can’t Do It Alone” Notation**

<table>
<thead>
<tr>
<th>8 Count</th>
<th>Count</th>
<th>Lyrics</th>
<th>Body Position/Action</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>First I’d (1:08)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1-8</td>
<td>(Drums)</td>
<td>Hip rolls</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Then She’d</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1-8</td>
<td>(Saxophone)</td>
<td>Charleston</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Then We’d</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1-4</td>
<td></td>
<td>Chaine Turn to left</td>
</tr>
<tr>
<td></td>
<td>5,6</td>
<td></td>
<td>Pose right</td>
</tr>
<tr>
<td></td>
<td>7,8</td>
<td></td>
<td>Pose left</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Then She’d</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1-8</td>
<td></td>
<td>Turn in circle to left, 1 hand on stomach, 1 hand out</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Then I’d</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>1-2</td>
<td></td>
<td>Push it right</td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td></td>
<td>Push it right</td>
</tr>
<tr>
<td></td>
<td>5-6</td>
<td></td>
<td>Push it left</td>
</tr>
<tr>
<td></td>
<td>7-8</td>
<td></td>
<td>Push it left</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Then We’d</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>1-8</td>
<td></td>
<td>2 flap heel turns to right</td>
</tr>
<tr>
<td></td>
<td></td>
<td>She’d Go (m: 59)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1-8</td>
<td>(Belly Dance)</td>
<td>Belly Rolls (4) with hands praying over head</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I’d Go</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1-2</td>
<td>(Belly Dance)</td>
<td>Egyptian Walk</td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td></td>
<td>Right foot</td>
</tr>
<tr>
<td></td>
<td>5-6</td>
<td></td>
<td>Left foot</td>
</tr>
<tr>
<td></td>
<td>7-8</td>
<td></td>
<td>Right foot, Turn to stage left</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We’d Go</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>(Belly Dance)</td>
<td>Indian dance, thumb and middle finger touching</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
<td>R leg and hand - up</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td>L leg and hand- up</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td></td>
<td>R leg and hand</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td>L leg and hand</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>R leg and hand - up</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>L leg and hand- up</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td></td>
<td>R leg and hand</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td></td>
<td>L leg and hand</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Keep your socks up</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(m:80)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1-4</td>
<td>Combo</td>
<td>2 Pique turns to left</td>
</tr>
<tr>
<td></td>
<td>5-6</td>
<td></td>
<td>Push arms up</td>
</tr>
<tr>
<td></td>
<td>7-8</td>
<td></td>
<td>Together</td>
</tr>
<tr>
<td>11</td>
<td>1-4</td>
<td></td>
<td>2 Pique turns to right</td>
</tr>
<tr>
<td></td>
<td>5-6</td>
<td></td>
<td>Push arms up</td>
</tr>
<tr>
<td></td>
<td>7-8</td>
<td></td>
<td>together</td>
</tr>
<tr>
<td>12</td>
<td>1-2</td>
<td></td>
<td>Chasse on right foot</td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td></td>
<td>Grand jete, end on the ground</td>
</tr>
<tr>
<td></td>
<td>5-8</td>
<td></td>
<td>Splits (will try this may have to change)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Then She’d (m:93)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>1,2</td>
<td></td>
<td>prep, prep</td>
</tr>
<tr>
<td></td>
<td>3-4</td>
<td></td>
<td>turn</td>
</tr>
</tbody>
</table>
5,6 prep, prep
7-8 turn
14 1-2 (turns) prep, prep
3-4 turn
5-6 prep, prep
7-8 turn
Then I'd
15 1-4 (fan kicks) Fan kick to right
5-6 Hold
7-8 Pull leg in
16 1-4 (fan kicks) Fan kick to left
5-6 Hold
7-8 Pull leg in
Then We'd
17 1-2 Ball Change Kick
3-4 Front
5-6 Left
7-8 Back
18 1-2 Charlie Chaplin
3-4 Forwards
5-6 Forwards
7-8 Backwards
19 1-2 (tap) Buffalo
3-4 Buffalo
5,6 Cramp roll
7,8 Cramp roll
She'd go (m:120)
20 1-4 (tap) Maxi ford
5-8 Maxi ford
I'd go
21 1-4 (tap) Drawbacks
5-6 Hop, shuffle, step
7-8 Hop, shuffle, step
22 1-2 "Sideways" Flap-r
3-4 Flap-r
5-6 Flap-l
7-8 Flap-l
23 1-4 (tap) Running flaps- forwards
5-6 Hop, shuffle, step- backwards
7-8 Hop, shuffle, step- backwards
Prefect Unison
(m:139)
24 1-8 Times Step (3)
25 1-8 Wings
26 1-8 Toe Touch/ End Pose
Figure 31: “Razzle Dazzle” Notation

Razzle Dazzle

Lyrics

M-Snap 2
M-Snap 2
M-Snap 2
M-Snap 2
M-Snap 2
M-Snap 2
M-Snap 2

Give’em the Old
Razzle Dazzle
Razzle Dazzle’em
---Music---
Give’em an act with
lots of FLASH
in it and the
REACTION
will be passionate
Give’em the old
HOCUS POCUS
Bead and feather’c
---Music---

How can they see
with sequins in their
eyes...
What if your hinges
all are rusting?
What if in fact you’re
just disgusting?
Razzle Dazzle’em
and they’ll never
catch wise...

ENTER FROM STAIRS COME DOWN STEPS

Brittany- Twirling Flags
Bryan- Twirling Flags
Amanda C.- Twirling Flags
-----GO OFF STAGE-----

SUZIE- TUMBLING
Anthony- Spinning Plates
Cody- Spinning Plates

SUZIE TURN & TUMBLE BACK

Heather and Christina: Bearded Ladies

Billy take Beards off Girls
Girls turn back to audience and pose
-----GO OFF STAGE-----

Billy-WALK UP stage TRAVIS & MATT ENTER TO FORM A SEAT 4
BILLY, 2 GIRLS CHANGE SHOES 4 HIM
-DOWN ST L, BALLON SAILS MEN AND POP A BALLON
-CROSS ST R SOWRD SWALLOWERS

M-Snap 2
M-Snap 2
M-Snap 2
M-Snap 2
M
Give’em the old
Razzle Dazzle
Razzle Dazzle’em
---Music---
Give’em a show
that's so
splendiferous.
Row after row will grow vociferous.
Give‘em the old flim flam flum-morx
Fool and fracture‘em

How can they hear the truth above the Roar.
roar, Roar, ROAR!!!
Throw‘em a fake and a finagle.
They‘ll never know you‘re just a bagel.

Razzle Dazzle‘em
And They‘ll beg you for more.
M- laugh
M-laugh
Give’em the old
Razzle Dazzle
Razzle Dazzle‘em

---Music---
Back since the days of old Meth-usleh.
Everyone loves a big Bam Booza-ler
Give’em the old 3-Ring Circus
Stun and stager‘em

-----Music-----
Travis enters with old person garb
Garb comes off
Matt: Heather & Suzie
Travis- STRONG MAN, Maggie on shoulders
Christina- TUMBLE

-----Get out of lift-----
ADD FAKE CHARLESTON/ GIRLS- DANCE ACROSS
Brittany, Amanda, Stephanie: Dance

Murdering the girls in various poses
Slowly come out of murder pose and melt into new loving pose

Razzle Dazzle‘em
And you got a Romance.
---Music---
Give’em the old
Razzle Dazzle
Razzle Dazzle‘em

---Music---

EXIT: Matt, Travis & Girls
2 GIRLS bring swords on stage for Cody & Anthony
Dance: Allen-Brittney, Zack-Stephanie
Give'em an act that's unassailable
They'll wait a year till you're available

Give'em the old Double Whammy
Daze and Dizzy'em

Show'em the first rate sorcerer you are

Long as you keep'em way off Balance.
How can they spot you got no talents?

Razzle Dazzle'em
Razzle Dazzle'em
Razzle Dazzle'em
And they'll make you a star!!!!

-----Zack Go offstage to get Mime Gear-----
Brittney and Stephanie- Something with Cal
Three person side lift

-----GO OFF STAGE-----
-----Zack re-enter in Mime gear and work across stage--
Christina & Brittany: Backbend

-----GO OFF STAGE-----
Anthony, Travis, Cody, Matt: Breathing Fire

-----GO OFF STAGE W/FIRE-----
Christina: Walking on hands
Heather & Suzie: Crab Walk

-----Zack give Roxie Flowers from sleeve-----
REPEAT FALSHY ACTS

-----LIFT W/BETHANNE AND BILLY-----
**Figure 32: “Hot Honey Rag” Notation**

<table>
<thead>
<tr>
<th>Count</th>
<th>Body Position/Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Velma takes skirt off and throws it into pit</td>
</tr>
<tr>
<td>5-8</td>
<td>Roxie takes skirt off and throws it into other pit</td>
</tr>
<tr>
<td>2</td>
<td>Flap forward 4 times</td>
</tr>
<tr>
<td>5</td>
<td>Stop S</td>
</tr>
<tr>
<td>6-8</td>
<td>slowly turn to audience as you pose</td>
</tr>
<tr>
<td>3</td>
<td>Hip roll to right with outside hand up to face front</td>
</tr>
<tr>
<td>5,6</td>
<td>Kick ball change to right (V), left (R)</td>
</tr>
<tr>
<td>7,8</td>
<td>Kick ball change to left (V), right (R)</td>
</tr>
<tr>
<td>4</td>
<td>Flap heel turn to right (R), left (V)</td>
</tr>
<tr>
<td>6</td>
<td>Pose</td>
</tr>
<tr>
<td>7,8</td>
<td>Shimmy Shoulders down in pliea</td>
</tr>
<tr>
<td>5</td>
<td>Crossover turn inside leg</td>
</tr>
<tr>
<td>4-Ha</td>
<td>Pose to face front</td>
</tr>
<tr>
<td>5-7</td>
<td>Crossover turn outside leg</td>
</tr>
<tr>
<td>8-Yea</td>
<td>Pose with backs to each other</td>
</tr>
<tr>
<td>6</td>
<td>Drawbacks</td>
</tr>
<tr>
<td>6</td>
<td>Turn to face audience</td>
</tr>
<tr>
<td>7-8</td>
<td>Body Roll</td>
</tr>
<tr>
<td>1-4</td>
<td>Maxi-Ford Turn to left</td>
</tr>
<tr>
<td>5-50</td>
<td>Pose right</td>
</tr>
<tr>
<td>7,8</td>
<td>Pose left</td>
</tr>
<tr>
<td>8</td>
<td>Running Flaps to wings to catch canes (and maybe hats too)</td>
</tr>
<tr>
<td>6</td>
<td>Catch</td>
</tr>
<tr>
<td>7</td>
<td>Turn</td>
</tr>
<tr>
<td>8</td>
<td>Pose</td>
</tr>
<tr>
<td>9</td>
<td>Canes in Front of body, feet in 2ND, Hip roll around canes</td>
</tr>
<tr>
<td>5,6</td>
<td>Buffalo to inside of stage</td>
</tr>
<tr>
<td>7,8</td>
<td>Buffalo to inside of stage</td>
</tr>
<tr>
<td>10</td>
<td>Running Flaps to center of stage</td>
</tr>
<tr>
<td>5,6</td>
<td>Ball Change</td>
</tr>
<tr>
<td>7,8</td>
<td>Ball Change</td>
</tr>
<tr>
<td>11</td>
<td>Velma Goes</td>
</tr>
<tr>
<td>1-4</td>
<td>2 Pique turns to left</td>
</tr>
<tr>
<td>5,6</td>
<td>Push arms up</td>
</tr>
<tr>
<td>7,8</td>
<td>Push arms down</td>
</tr>
<tr>
<td></td>
<td>Then gesture to Roxie</td>
</tr>
<tr>
<td>12</td>
<td>Roxie Goes</td>
</tr>
<tr>
<td>1-4</td>
<td>2 Pique turns to left</td>
</tr>
<tr>
<td>5,6</td>
<td>Push arms up</td>
</tr>
<tr>
<td>7,8</td>
<td>Push arms down</td>
</tr>
<tr>
<td>13</td>
<td>Running Flaps to new position</td>
</tr>
<tr>
<td>4</td>
<td>Pose</td>
</tr>
<tr>
<td>5-7</td>
<td>Running Flaps to new position</td>
</tr>
<tr>
<td>8</td>
<td>Pose</td>
</tr>
<tr>
<td>14</td>
<td>Buffalos to inside</td>
</tr>
<tr>
<td>3,4</td>
<td>Buffalos to outside</td>
</tr>
<tr>
<td>5-8</td>
<td>Buffalos turn to the outside</td>
</tr>
<tr>
<td>15</td>
<td>4 Maxi Ford to the inside</td>
</tr>
<tr>
<td>16</td>
<td>Running Flaps- forwards</td>
</tr>
<tr>
<td>5-6</td>
<td>Shuffle, HOP, step</td>
</tr>
<tr>
<td>7-8</td>
<td>Shuffle, HOP, step</td>
</tr>
<tr>
<td>Page</td>
<td>Exercise</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| 17   | 1-4 Drawbacks  
     | 5-6 Shuffle, HOP, step  
     | 7-8 Shuffle, HOP, step  |
| 18   | 1-4 Running flaps- forwards  
     | 5-6 Shuffle, HOP, step  
     | 7-8 Shuffle, HOP, step  |
| 19   | 1-4 Drawbacks  
     | 5-6 Shuffle, HOP, step  
     | 7-8 Shuffle, HOP, step  |
| 20   | 1-4 Flap heel turn  
     | 5-8 Flap heel turn  |
| 21   | 1-7 Running Flaps  
     | 8 Ending Pose  |
APPENDIX F

JOURNAL ENTRIES
Figure 33: February Journal Entries

CHICAGO 2-1-07

For auditions it took me a week to coordinate with the vocal instructor and piano player. On Saturday and Sunday I worked on the section of the dance audition that I will teach the dancers on the spot, to see how quickly they can learn new dance steps.

Monday and Tuesday we held auditions and Tuesday night at midnight we formulated the final cast list. We did not post the cast list until the afternoon on Wednesday we the majority of people were in class. Shade the stage manager and myself posted the list.

At the first cast meeting we told the cast that they would have one week off while Dr. Willenbrink and I were in Georgia for KCActF. We meet on February 12 and seven for the first cast meeting, where we had a read through. This is also when I informed Christina that she would be my dance captain for the show and she would be in charge of the dance Mr. Cellophane

I need to meet with Dr. Willenbrink and Christina about who will be performing in what numbers.

CHICAGO 2-14-07

Today we had our first production meeting. The only thing that I needed to ask was the stage measurements. For the most part the production meetings do not pertain to me and I never have anything to really report since rehearsals have not begun.

CHICAGO 2-21-07

Today we had our second production meeting. The Set Designer said the measurements for the stage are 18ft wide by 23ft long. This gives me little room to maneuver during the larger musical numbers. Now that rehearsals are under way I am starting to feel more anxious about the enormous scope of my project. I feel somewhat overwhelmed when I walk into a room of 25 dancers, all of whom look to me for answers. The first night of rehearsal went well, but the process is going slower than anticipated. I am afraid to move to quickly in fear that when I begin to teach another dance all that they have learned previously will have been forgotten.

CHICAGO 2-28-07

We are now in our second week of dance rehearsals and it has been a bit of a rollercoaster. After viewing “All that Jazz” the director did not enjoy most of the choreography and requested changes. This caused stress because of having to change the dance but also because my only information to go on for making changes is “less unison”. I feel like I am choreographing blind and am afraid he will not like the rest of my choreography.
Razzle Dazzle ya, that’s what I hope to do opening night, but as Spring Break approaches I am kicking the gears to get all my goals accomplished. The male actors have proven to be extremely hard to teach the dances. Their grace is just nonexistent, they move more like clumsy robots than sleek chorus men. I hope that they ladies will make up for the difference. Brittney Behn, who is playing Velma, has proved to be invaluable. Her along with Amanda Wells and Christina Jeans have made my job much easier, if only some of the other females had half their talent or dedication I would have no worries.

So far I have taught each dance except “Me and My Baby” and the “soft shoe” number, both of which Dr. Willenbrink just gave me to choreograph. The cast is off for Spring Break and then I can add in the rest of the lifts, pole work, and tower blocking when we get back and have a set.

Problem people:
Maggie- Always late, bad attitude
Cody- Late constantly
Bryan- Late all the time

Coordinating with each other designer is very difficult and at times everyone seems to be running things through me to discuss with the director.

I ordered shoes and tights this past week and everything should be coming in soon. I’m worried that everything will not be as prepared as I would like for Technical Rehearsals.

Spring Break has come and gone and now it is time to test the actor’s memory. So far the majority of the actors have returned refreshed and prepared to work hard, a few including my problem three seem to be going backwards in progress. As for Miss Maggie I can not understand how can a ballerina with so much talent be such a bad dancer? I guess that goes to prove that a great audition does not mean a great performance.
Figure 35: April Journal Entries

CHICAGO 4-5-07

The day has finally arrived, all of the dances are complete and I could not be any happier. Progress has really come along with the "Hot Honey Rag" routine, the ladies have really stepped up and but in overtime to get the dance synchronized. Beth Anne who could not tap to save her life a month ago is now tapping with the best of them. As for worries, my only concern is for "Razzle Dazzle." The dance just does not click, there is something missing maybe it is an audience.

CHICAGO 4-12-07

We are now in the thick of things. The set is almost complete and the dances have come alive with each new addition of props or set. I can see the production in my mind, each dance, each flash of light, I am really excited. Dance notes are now starting to become extremely picky because I want to strive for perfection and be happy with the results.

CHICAGO 4-18-07

The times has come my friend, the moment of truth and I think my heart may beat through my chest. Tonight was the first night for "outsiders" to see the entire production. Press night brought visitors to the last rehearsal. The reviews were overwhelming positive and I could not be happier. I have noticed that as the production process progressed I became accustomed to the flashy dancing and amazing pole work, I had almost started to doubt my work and wanted to add more to the show to make it flashier. Now after hearing such great reviews I am more than satisfied with my work.

CHICAGO 4-29-07

The show has been hailed as the best musical production in Morehead State University's history and I feel like a proud mama. The three nights of the show sold out and all of the campus was buzzing. The Gala performance was even better received. I am so happy to have been apart of this part wonderful experience and I am now ready for a mental break from all things musical. While I would never trade my knowledge gained for anything, I never realized the amount of tedious work that went into choreographing an entire musical, over ten dance routines.
Figure 36: Meeting Notes

CHICAGO Meeting
10-1-06

- Poster Size Collages of “All that Jazz”
- Words Director wants me to focus on
  - Sex
  - Passion
  - Gangsters
  - Violence
  - Lust
  - Independence
  - Women
  - Sleek
- Cast Size will be
  - 23-25 people
    - 10 men
    - 13 to 15 women

CHICAGO Meeting
10-12-06

- Poster Size Collages of “All that Jazz” Presented by Lauren and Myself
- Design Team
  - Director: Dr. Robert Willenbrink
  - Set/ Lighting Designer: Paul Denayer
  - Costume Designer: Lauren Dickerson
  - Prop Designer: Nicole Estes
  - Sound Designer: Christy Smith
  - Musical Director: Dr. Creasup
- Casting will take place in January
- Set Design:
  - Director wants a fallopian looking set with curving lines
  - The band way be on the stage for the entire show
  - We will be using the two stair cases built for Aida
- Chicago Dance Workshops to take place from: Noon to 4pm
  - Tango
  - Partner Lifts
  - Tap (Billy, Velma, & Roxie)
- Director and I are sitting in on the Tap Midterm to look for dancers
Figure 37: Dance Notes 3-28-07

Dances to run through Each Night
- Roxie
- All I Care About
- Tango Partner Section

Notes
- Choreograph- Me and My Baby- Beth Anne, Zack, and Allen(pg62)
- Choreograph- Soft Shoe- Allen, Zack , and Bryan(pg30)
- Razzle Dazzle*

Notes to Dancers

Razzle Dazzle
- Director doesn’t like the snaps- make adjustment
- 1st Group- Hands out
- 2nd Group- stage right doing various circus things/people 2 poses and leave
- 3rd Group- up top on Stairs come out 2 poses and leave
- 4th Group-Cane out and he spins to center and Roxie moves to center with him
- Razzle Dazzle wants jazz hands
- Add another group to 3 ring circus???
- Charlie Chaplin Walks
- 1st part- various walks
- Allen & Zack- Lift girls on shoulders
- Matt, Travis, Stephanie- Carry her in lower her and then push her up
- Work with Cal on Tap dance
- Clown Walk down the stairs, every other person is opposite leg
- Add Amos juggle
- Suzie tumble during plate spinning
- Dancing before 2 person side lift
- 24- Stephanie and Brittney- Dance with Cal
- Look over entire dance!!!!!! Rework with notation!!!!
- Unicycle, Matt- Strong Man, Tight Walk, Ribbons on a Stick, Hula Hoops, (Appearing Cane for Billy at Beginning)
- Cal needs to dance through out
- ASK PROPS ABOUT APEARING CANE
- CAL PULL OUT GLITTERY GLASSES AND GIVE 2 BETHANNE (PROPS)
Notes

- Work on building levels for All that Jazz
- Work on 3 person tango in Cell Block; Brittney B, Stephanie, & Zack

Notes to Dancers

All that Jazz

- Brittney B. don’t look down when you are walking on the cat walk
- Cody turn to the back and put your hands up in a V after Jessica and Christina walk away from you in the first 8 count
- Matt and Anthony move closer to Brittney B. for your poses
- Everyone has to make the “Ha’s” louder
- I need a bigger body roll from the trio: Brittney B, Jessica, Christina
- Brittney B., you need to end up on the bed for the ending pose

Roxie

- Everyone needs to make the hand movements sharper
- Cody you must learn this dance
- Everyone needs to work on the jazz square
- Everyone needs more energy
- Brittney B., you have to do the grand jete on the cat walk
- Brittney B., work on your maxi ford arms
Figure 39: Dance Notes 4-1-07

Notes
- CAL & I- Razzle Dazzle- Find a time (REDO Notation)
- Zack & Allen- Baby Dance, Soft Shoe- Tuesday

Notes to Dancers

All that Jazz
- Cody take 1 step down for beginning pose
- Ladies rub on bodies during crosswalk
- Ladies rub on bodies during "HAH"
- Matt & Anthony don’t forget new changes

Cell Block Tango
- Suzie wrong leg in front for crossover
- Work on dance in the background of Suzie’s dance
- Hands going up together for UH UH’S Speech
- Maggie go down “had it Comin” during Velma’s speech
- Maggie go over entire dance
- Everyone needs to look over when they go down or up during the background dances
- Very good ending

All I Care About
- Shitty V- spacing work on
- Suzie lean against tower don’t go off stage
- Work spacing for end “picking on you”
- Good Job girls looking great

We Both Reached 4 the Gun
- Maggie sharper pop up-1st
- Anthony sharper pop up -1st
- Beth Anne and Cal- new part with Chang
- Come down in front Chang and Cal- move down
- Great job overall on that number

Roxie
- Cody!!!! Work on this number
- On the whole the dance was a disaster
- Slower around Roxie
- Spacing on Roxie at end V
Figure 40: Dance Notes 4-4-07

Notes to Dancers

All that Jazz
- Brittney B. do not look back for Christina and Jessica
- Stephanie go down on the 3rd shot

Funny Honey
- Beth Anne we are cutting the piano, we will do the number on the pole instead

Cell Block Tango
- Pop's monologue needs to be played further to the right
- Everyone do not be afraid to come down stage more

Soft Shoe
- Zack you can exaggerate your arms on the Charleston

Billy
- Cal work on the cane toss
- Cal do not slam your cane down
- Christina do not cover Amanda W. head in the circle
- Great Job Ladies

The Gun
- Jessica watch your hands on Jazz square

Roxie
- Bryan and Cody you have to work on this outside of rehearsal

I Can't do it Alone
- Brittney B., do not turn your back to the audience

Razzle Dazzle
- Christina bow at the end of your tumble cross
- Everyone needs to learn the words to this song.
Figure 41: Dance Notes 4-9-07

Notes to Dancers

All that Jazz
- Brittney B. be at the edge of the stage for the beginning and say lines there
- Everyone needs to work on the cat walk to get comfortable
- Brittney B., don't be in the center for the gun shots

Cell Block Tango
- Maggie you are dead center and you don’t know this dance
- Girls you have to get meaner, you all are too nice to your victims
- Say your word as you push them off stage
- Maggie where were your shoes???
- Everyone watch your spacing
- Maggie you are the weakest person in this dance, work on it.

Billy
- Girls the kick line was off very bad

The Gun
- Everyone your timing was off
- Allen work on your arms during the end for the “Gun”

Roxie
- Cody you are getting better
- Bryan learn this or you are going to get cut

Razzle Dazzle
- Watch the fire when you are onstage and off
- Jolene spin on the poles at the end
Notes to Dancers

All that Jazz
- Push chairs out further...a little bit more space
- Anthony don't grab Brittney B. like you are scared of her
- Travis as soon as music stops you HAVE 2 say "your husband aint home"
- Brittney S. you need to have more control of your body, you came across too silly
- Heather just join Allen
- Rework spacing to open up for the bed
- LOCKS on the BED!

Cell Block Tango
- -POP was the only one that said her word at end...
- Bryan don't go so far off stage
- MUSIC- They say word then one beat the music
- GOOD JOB LADIES ON LIPSHTIZ MONLOGUE
- Brittney B. you were off a little bit at end...
- Maggie, you have to get Cody off the stage at the end between Christina and Brittney's
- Adding chorus girls to the end of the number...

Soft Shoe
- Zack good job, but keep in mind you may have to improvise if they mess up the lines

All I Care About
- *When you guys come down the steps, arm closest to the railing will grab hold and the other straight up in the air.
- Suzie late on 1st pose
- Amanda W. make sure to go down a bit further when you guys go around Billy
- Christina and Jolene move in on IS... you were late

We Both Reached 4 the Gun
- St L Group you guys are always off

Roxie
- Bryan you are hesitating
- Good use of stair railing
- Better Cody...Bryan I will have to cut you if you don’t get better
- Beth Anne, you need to get them off a hair faster

I Can’t Do it Alone
- Say “Drums and Saxophone” at the end of the moves

Time: End of Act 1 9:15pm

Me and My Baby
- Good Guys

When Velma Takes the Stand
- Girls get together and do the buffalos off in a straight line

Razzle Dazzle
- Brittney S., Amanda C., Bryan: got to give you business
• Brittney S. and Travis u were late coming down the stairs... what is wrong
• Stephanie and Brittney S. after sword trick take sword and leave stage
• Brittney S. go after Allen for the sword part, u were dead center
• Overall it looked good

Nowadays
• Work in the dance break
Figure 43: Dance Notes 4-11-07

Time: 7:32pm

General Note
Always exit and enter in character even if it is a blackout.

Notes to Dancers

All that Jazz
- Jessica do not just stand still waiting to dance stay in character
- Everyone remember to open up for the bed to move in
- Brittnay B. you can not walk backwards on the catwalk

Cell Block Tango
- Girls you need to have energy and attitude you are coming across flat
- Everyone needs to look over your notation
- Everyone has to say the word at the end or we are going to cut it
- Jessica you were not doing the dance during Velma’s monologue

Soft Shoe
- Zack you can exaggerate your arms on the Charleston

Billy
- Jolene you need to be further out for “I need you”, you are getting lost
- Smile Girls!!

The Gun
- Travis you went the wrong way the 1st time
- Maggie and Jessica you missed the 2nd
- Matt and Travis don’t forget your arms on the Charleston

Roxie
- Cody on V be a step over to St. R
- Much Better Overall!!!

I Can’t do it Alone
- Sit on “What ya think”
- Blade arms for Charlie Chaplin

Razzle Dazzle
- Brittney S., Amanda C., Bryan- walk faster around stairs
- Maggie stay at the pole to do your scorpion
- Jolene cut the 2nd hoopla hoop

Nowadays/ Hot Honey Rag
- Beth Anne do not look at the audience for your first pose
- Beth Anne where were your tap shoes
- “Hah” and “Yah” needs to be louder
- Watch your arms girls
Figure 44: Dance Notes 4-12-07

Time: 7:50pm

Notes to Dancers

All that Jazz
• Amanda C. and Britney S., you were off on “Shimmy Shake”
• Heather watch when you are spinning on the pole, you almost knocked Amanda W. head
• Everyone watch your spacing

Cell Block Tango
• Maggie you need to have more energy
• Suzie and Jessica wait to put your arms up till Christina sits back down
• Great Job!!!
• Chorus Girls great job

Billy
• Girls the kick line was off
• Girls watch your spacing

Roxie
• Energy Guys
• Watch your spacing
• Bryan work on the jazz square

I Can’t Do it Alone
• Sit on “What do you think”

Time: Ended Act 1 9:05pm

Razzle Dazzle
• Watch the fire when you are onstage and off
• Jolene spin on the poles at the end

Nowadays
• Allen dip Beth Anne on “Swell”

Time: Ended Act II 10:10pm
Figure 45: Dance Notes 4-15-07

Notes to Dancers

All that Jazz
- Brittney B. - Watch sticking out your tongue, and really pop those very 1st dance moves, remember that you are the first one that we see!
- Jessica- You were off a couple of beats during the trio part
- Brittney B. - Your path around the cat walk was great, I loved were you ended.

Mama
- Molly much better, keep it up!

All I Care About
- Girls when you come down the stairs make sure you are together; Amanda W. and Jessica should be on the same step all the way down, the rest follow.
- Jolene don’t move on “I need you”. Let the other girls move because you are getting lost in the light.

The Gun
- Good, you all are getting better each time.

Roxie
- Matt you cracked me up at the beginning, I LOVE IT, KEEP IT!
- Boys you have come so far, I am very proud. Keep it up!

I Can’t Do it Alone
- Brittney B. watch your arms on the flap heel turns, your arms are very IMPORTANT!

Cellophane
- Justin watch shaking your body when you are not moving.

Razzle Dazzle
- Brittney S, Amanda, C, Bryan can you all exit faster out of the escape stairs??
- Christina you missed your entrance the 1st time with the beards, the 2nd you were late, is there a problem?
- Beth Anne get out of the way from the 3 person lift with Matt Suzie and Heather. You need to be completely away from it so Matt can spin faster.
- Heather you need to be stiffer and hold your legs up higher for that same lift.

Hot Honey Rag
- Run it before the show.
- This is the last number of the show and you two have to be together!
Figure 46: Dance Notes 4-16-07

Time: 7:38 started the overture

Notes to Dancers

All that Jazz
- Suzie be a little more to the left of the bed when it 1st comes out
- Amanda C. and Brittney S. you where off on the “Shimmy Shake” on the cat walk
- Brittney B. very good job, keep it up! I loved the use of the pole at the end!!!
- Jolene and Cody don’t move till blackout.
- Sara you did great!
- Everyone did a very good job!

Cell Block Tango
- Girls do not move till you say the word. Some of you moved then said the word and some moved when it wasn’t your turn.
- Christina and Maggie don’t switch if you get it wrong.
- Bryan when she pushes you at the end fall to the pole, that way she doesn’t have to go so far.
- Maggie the ballet was beautiful
- Stephanie feed your mic through your flesh leotard, and then pin it to hide it.
- Maggie remember no jewelry is allowed on stage unless the costumer gives it 2 u
- Jessica you were off at the end
- Girls you were all on the same level at the end; remember the last pose is supposed to be your 1st one.

We need to run the end of this number after Lipschitz monologue.

Mama
- Brittney B. do not move until the blackout

Soft Shoe
- Zack good cover of the line mess up

All I Care About
- Girls your mics are hot right before you enter, DO NOT speak, whisper, or make any noises.
- Girls the whistle section was off really bad, so was the kick line
- You all HAVE to be together.

We Both Reached for the Gun
- Good job, remember to build with the energy at the end though.

Roxie
- Matt great entrance
- Anthony fix both suspenders for this number, the one hanging is funky
- Cody and Bryan you guys can not be late!
- Cody late on 1st Roxie poise
- Matt you were off on the 2nd jazz square
- Beth Anne good recovery on the lift
- Beth Anne slap Zack’s butt when you send him off at the end

I Can’t do it Alone
- Brittney B. arms are much better. Good leap on the catwalk. Good job overall.

Time: 9:17pm end of ACT 1, 9:27pm beginning of ACT II
When Velma Takes the Stand
- Girls if you make a mistake you cannot let it bother you, because it will affect the rest of the number.
- Lacey pull your skirt up higher because I can see your skirt.
- Sara during the grapevine you have to cross in front and BACK. You only crossed in the front, you have to do both.

Razzle Dazzle
- Christina can you do a complete backhand spring instead of a walk out the 1st time with Suzie.
- Heather don’t adjust your leotard on stage, after Zack lifted you did and you were dead center.
- Allen you missed an entrance, where were you????
- Everyone don’t move till the blackout

Nowadays/Hot Honey Rag
- Brittney B. you have to kiss Zack on the check.
- Beth Anne do not look at the audience after you pose at the end of Nowadays going into Hot Honey Rag!
- Tonight looked good girls keep up that unison!

Time: End at 10:56pm
Figure 47: Dance Notes 4-17-07

Time: 7:32pm

Notes to Dancers

All that Jazz
- Anthony and Matt - Boys when Brittney B. grabs you react a little bit more.
- Amanda C. you need to go through the “Shimmy Shake” section with Christina
- Everyone overall a good job!

Funny Honey
- Beth Anne make sure to stick that last pose and hold for applause.

Cell Block Tango
- Girls when you take those uniforms throw them back further
- Amada W. don’t make the gun with your hand until it’s time to shoot through the bars.
- Suzie Christina & Maggie don’t come out that far after pops speech, go right in front of the bars!!!
  This is very important!
- Jessica don’t hog the bars after six’s monologue, Suzie came back and was hanging out the side.
- Bryan 2nd time to get this note! Fall on the pole after Christina pushes you!!!

The Gun
- Heather put your hat back further I couldn’t see your face
- Travis you were off on the Charleston

Roxie
- Beth Anne you got to get them off a little bit faster
- Boys you have to help her

I Can’t do it Alone
- Can she do the number with her uniform off?
- Good recovery of costume malfunction!

Time: END Act I 8:51pm
15 minute intermission

When Velma Takes the Stand
- Girls Shake your pom poms on “Stand” after you walk up in a straight line
- Cute ending with you on the end Brittney B.

Razzle Dazzle
- Cal Watch the rose up your sleeve. Put it in your pocket on your jacket!!!
- Christina can you make the bearded ladies?
- NEED TO RUN SHOE CHANGE
- Cody and Allen roll your sleeves up for this number
- PRACTICE BLOWING FIRE!
- Jolene great spinning on the pole

Nowadays/ Hot Honey Rag
- Allen and Zack pick up and spin at same time
- Girls you two were off even walking down the stairs
- Have to throw canes at the same time guys
- PRACTICE THE TOSS
Figure 48: Dance Notes 4-18-07/ Press Night

Time: 7:35pm

Notes to Dancers

All that Jazz
- Travis you can not say your first line until the orchestra has stopped
- Maggie you were too early on the dance on the cat walk “Shimmy Shake”

Cell Block Tango
- Christina and Maggie step just in front of the bars the first time out

Billy
- Jessica do not prance around Billy when you form the circle, just walk

Roxie
- Cody watch the snaps when you come in, everyone has to be together

Time: Ended Act 1 8:55pm

Razzle Dazzle
- Heather if you do not have your beard do not come out on stage as a bearded lady!
APPENDIX H

PRODUCTION PHOTOS
49: “All That Jazz” Beginning Pose

Figure 50: “All that Jazz” Shimmy Shake
Figure 51: “All That Jazz” Shooting Scene

Figure 52: “Cell Block Tango” Beginning Pose
Figure 53: “Cell Block Tango” Pop’s Solo

Figure 54: “Cell Block Tango” Squish’s Solo
Figure 55: “Cell Block Tango” Lip-Shitz’s Solo

Figure 56: “Cell Block Tango” Ending Pose
Figure 57: “All I Care About Is Love” BILLY Pose

Figure 58: “All I Care About Is Love” Ending Pose
Figure 59: “Roxie” Ending Pose

Figure 60: “Razzle Dazzle” Ending Pose
Figure 61: Act II Finale Pose
APPENDIX I

GLOSSARY OF DANCE TERMINOLOGY
<table>
<thead>
<tr>
<th>DANCE TERM</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backbend</td>
<td>A gymnastics position with both hands and feet on the ground creating a bridge like structure with your body.</td>
</tr>
<tr>
<td>Back-Handspring</td>
<td>Gymnastic movements in which you jump backwards (over your head) briefly touch the ground with your hands and end with your feet together.</td>
</tr>
<tr>
<td>Back-Walkover</td>
<td>A gymnastic movement in which you move backwards (over your head) with one hand then the other then one foot then the other.</td>
</tr>
<tr>
<td>Ball Change</td>
<td>Two quick steps, one behind heel below of other.</td>
</tr>
<tr>
<td>Belly Roll</td>
<td>An isolated movement of the stomach area in which you make 1 complete circle.</td>
</tr>
<tr>
<td>Body Roll</td>
<td>An isolated movement of the entire torso in which you make 1 complete “roll” up and down.</td>
</tr>
<tr>
<td>Box Step</td>
<td>A basic dance movement in which you create a box with your feet; R over L, L back, R to side, L front.</td>
</tr>
<tr>
<td>Buffalo</td>
<td>A TAP combination step; Step to side, shuffle to opposite side using opposite foot, and hoping back onto first foot moved.</td>
</tr>
<tr>
<td>ChaineTurn</td>
<td>A turn in which the legs are straight and feet are shoulder width apart.</td>
</tr>
<tr>
<td>Charleston</td>
<td>Popular of the 1920s. A in and out flicking of the feet.</td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>A dance movement which mimics the famous slide foot movement of Charlie Chaplin.</td>
</tr>
<tr>
<td>Chasse</td>
<td>A sliding step in which one foot “chasses” and displaces the other.</td>
</tr>
<tr>
<td>Chest Roll</td>
<td>An isolated movement of the chest in which you make 1 complete circle.</td>
</tr>
<tr>
<td>Crab Walk</td>
<td>A gymnastic movement in which you place yourself in a backbend and begin to walk in the position either forwards or backwards.</td>
</tr>
<tr>
<td>Cramp Roll</td>
<td>Four steps crammed together. Toe, toe, heel, heel.</td>
</tr>
<tr>
<td>Drawbacks</td>
<td>A TAP combination movement using three movements of one foot; pull, heel, toe</td>
</tr>
<tr>
<td>Fan Kick</td>
<td>Leg kick in which on leg makes a fan motion.</td>
</tr>
<tr>
<td>Flap</td>
<td>Brush fwd and down on ball of foot w/weight. (A BRUSH-BALL step using same foot. Two sounds.)</td>
</tr>
<tr>
<td>Flat Back</td>
<td>A body position where the body is hinged at the hips forward and the torso and head are in perfect alignment and parallel to the floor.</td>
</tr>
<tr>
<td>Grand Jete</td>
<td>A large leap from one leg to the other in which one leg is thrown to the side, front, or back.</td>
</tr>
<tr>
<td>Hip Roll</td>
<td>An isolated movement where the hip makes 1 complete circle.</td>
</tr>
<tr>
<td>Hop</td>
<td>Leaving ground and landing on same foot.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Lunge</td>
<td>A transfer of weight to a bent leg while keeping the other leg extended.</td>
</tr>
<tr>
<td>Maxi Ford</td>
<td>A TAP combination step: Stamp, shuffle, leap, ending with the toe behind the left foot.</td>
</tr>
<tr>
<td>Pique Turn</td>
<td>A turn done while stepping directly onto the ball of a foot and turning on the same foot.</td>
</tr>
<tr>
<td>Pirouette</td>
<td>A complete turn of the body executed on one leg; the working leg is placed with the foot drawn up on the supporting leg.</td>
</tr>
<tr>
<td>Pivot</td>
<td></td>
</tr>
<tr>
<td>Pliea</td>
<td>A bending of the knees in any of the five positions.</td>
</tr>
<tr>
<td>Scorpion</td>
<td>A gymnastic position where the torso is arched back and the hands are holding the non-supporting leg to the head.</td>
</tr>
<tr>
<td>Shimmy</td>
<td>A shaking of the shoulders.</td>
</tr>
<tr>
<td>Shoulder Roll</td>
<td>An isolated movement where the shoulder makes 1 complete circle.</td>
</tr>
<tr>
<td>Shuffle</td>
<td>A brush forward w/ball of foot &amp; pull back w/ball of foot.</td>
</tr>
<tr>
<td>Sit Spin</td>
<td>A spin where only the tail bone of the torso is on the floor and the legs are tucked at the knees.</td>
</tr>
<tr>
<td>Splits (Chinese Splits)</td>
<td>A position done on the floor where the legs are in facing opposite directions in front or back of the torso. (Chinese Splits are done to the sides L &amp; R)</td>
</tr>
<tr>
<td>Step</td>
<td>On flat foot or on ball of foot.</td>
</tr>
<tr>
<td>Stomp</td>
<td>A full foot step that does NOT get a weight change.</td>
</tr>
<tr>
<td>Times Step (3)</td>
<td>A TAP step/comboineration usually in 4/4 time, comprised of combinations alternating sides in an A-B-A-C form. Starting L (or R) then repeating starting on the alternate foot returning to the starting foot for the third repetition.</td>
</tr>
<tr>
<td>Toe Touch</td>
<td>A gymnastic movement where you jump up and bring your legs in front of your body and reach your hands and arms out over the legs.</td>
</tr>
<tr>
<td>Tour Jete</td>
<td>A jump from one foot to the other while performing a half turn.</td>
</tr>
<tr>
<td>Wings</td>
<td>A TAP combination step, a shuffle, step to the sides (R &amp; L) while doing 1 jump.</td>
</tr>
</tbody>
</table>
APPENDIX J

BIBLIOGRAPHY
BIBLIOGRAPHY


