

MUSICAL THEATRE PROGRAM

Chicago

A musical by Fred Ebb, Bob Fosse and John Kander

7:30 p.m., April 27-29, 2023

2 p.m., April 29-30, 2023

Music Theatre

Book by	Fred Ebb and Bob Fosse
Music by	John Kander
Lyrics by	Fred Ebb
Based on the play by	Maurine Dallas Watkins
Script adaptation by	David Thompson
Director, BM/MT Program	Matthew Chellis
Stage Director	Justin Johnson
Choreography	Tracy Doty Marielle Beazley Adriana Ripley
Musical Director	Collin Sinclair
Scenic Design	Jeff Rusnak
Costume Design	Ann Piano
Lighting Design	Jonathan Spencer
Sound Design	Dan Sjastaad
Production Director	Ron Mueller
Production Stage Manager	Casper Harvey
Dramaturg	Austin Burns

Content advisory: This production includes mature language and depicts sexual situations.

CHICAGO is presented by arrangement with Concord Theatricals. www.concordtheatricals.com

NEED TO KNOW FOR THE SHOW

- Masks are optional in public indoor spaces on the CU Boulder campus as of March 7, 2022.
- Latecomers will be seated at the discretion of the house manager.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

Cast

Role	RED	BLUE
Roxie Hart	Ellie Karp	Lydia Blaisdell
Velma Kelly	Annie Carpenter	Melissa Burke-Manwaring
Billy Flynn	Ian Saverin	Ian Saverin
Matron "Mama" Morton	Nawledge Brewington	Ruby Anderson
Mary Sunshine	Lily Valdez	Reilly O'Neill
Amos Hart	Quint Hill	Alex Mehigan
Court Clerk	Eli Harvey	Eli Harvey
Judge	Sam Meyer	Sam Meyer
Mona	Mari Beazley	Mari Beazley
Sergeant Fogarty / Doctor	Bryce Spencer	Bryce Spencer
Aaron	Sophie Green	Sophie Green
Martin Harrison	Miles Gibbs	Miles Gibbs
Harry / Juror	Alex Mehigan	Quint Hill
Go To Hell Kitty	Caroline Dewell	Caroline Dewell
Annie	Alecia Marquardt	Alecia Marquardt
June	Brooke Curry	Brooke Curry
Fred Casely	Colin Ring	Colin Ring
Hunyak	Isabel Harrison	Isabel Harrison
Liz / Bailiff	Adriana Ripley	Adriana Ripley
First Reporter	Kate Frohling	Kate Frohling
Second Reporter	Angie Torres	Angie Torres
Conductor	Collin Sinclair	Collin Sinclair

Orchestra

Violin	Trumpet
Alan Chan	Rebecca Ortiz
Acoustic Bass	Christopher Luebka-Brown
Kurt Melendy	
Banjo	Trombone
Madeleine Cody	Jake Spies
	Scott Underwood
Reeds	Piano
Jamyson Lindhorn	Anastassia Pavlenko
Jason Olney	Percussion
	Christian De La torre

Synopsis

In roaring 1920s Chicago, chorine Roxie Hart murders a faithless lover and convinces her hapless husband, Amos, to take the rap ... until he finds out he's been duped and turns on Roxie. Convicted and sent to death row, Roxie and another "Merry Murderess," Velma Kelly, vie for the spotlight and the headlines, ultimately joining forces in search of the "American Dream": fame, fortune and acquittal. This sharp-edged satire features a dazzling score that sparked immortal staging by Bob Fosse.

Stage Director's note

Chicago has something to say. It's cynical, but hopeful. Subversive, but passionate. It was relevant in the 1920s when the play was originally written, in the 1970s when the musical first premiered, in 2002 when the movie came out and remains relevant today. Why does it have so much staying power? Because we are still struggling to faithfully live up to the true liberty and freedom this nation was founded upon. *Chicago* satires the chauvinism, prejudices, abuse of power, shallowness, greed and corruption of the American system, and all the "dreams" it champions.

Yes, it's fun and entertaining. Yes, the characters are a hoot. Yes, the music is memorable. But it would be a travesty if we missed the point. Through a 1920s lens, *Chicago* highlights the themes of misogyny, fake news, corrupt justice system and celebrity culture that's not just alive but thriving in 2023. Criminal trials, especially with celebrities involved, are a circus focused on entertaining the masses, instead of seeking truth. The advent of Facebook, Instagram and TikTok has amplified our obsession with fame, making it possible to get cast in Hollywood or Broadway just based off your number of followers.

So, Roxie and Velma successfully navigating systemic sexism, creating false narratives to become stars on the vaudeville circuit, along with Billy, their defense lawyer manipulating the media and the corrupt justice system for his own personal gain isn't an outdated story—it's a timeless one. When you look past the jazz, liquor and murder you'll find a strong message about what it truly takes to survive in this country. And we're complicit, allowing our system to be set up

this way. At the end of the show Roxie and Velma ironically say, "we are the living examples of what a wonderful country this is." We can't begrudge them that. We should celebrate their hard-earned success and enjoy the show.

Production team

ATD / A2 / Deck Supervisor

Jeff Rusnak

Lighting ME / Board Op

Ben Smith

Spot 1

Eric Botto

Spot 2

Eric Wang

Assistant Stage Manager

Emma Donnelly

Assistant Stage Manager / Sound Assistant

Courtney Sjaastad

Acknowledgements

- John Davis, Dean, College of Music
- Matthew Roeder, Associate Dean, College of Music
- Paul Eklund
- Michele and Michael Ritter
- The Bixler Family Foundation
- College of Music Advisory Board
- CU Presents
- Joan Braun
- Laima Haley
- Sabine Kortals
- Sabrina Green
- Daniel Leonard
- Alexis McClain
- Susan R. Thomas
- Voice Faculty
- Instrumental Faculty

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See **page 24** of this program for details