



KEBLE O'REILLY THEATRE
MT WEEK 7: 28 NOV - 1 DEC



CHICAGO

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

This amateur production of "Chicago" is presented by special arrangement with Samuel French Ltd., a Concord Theatricals company.

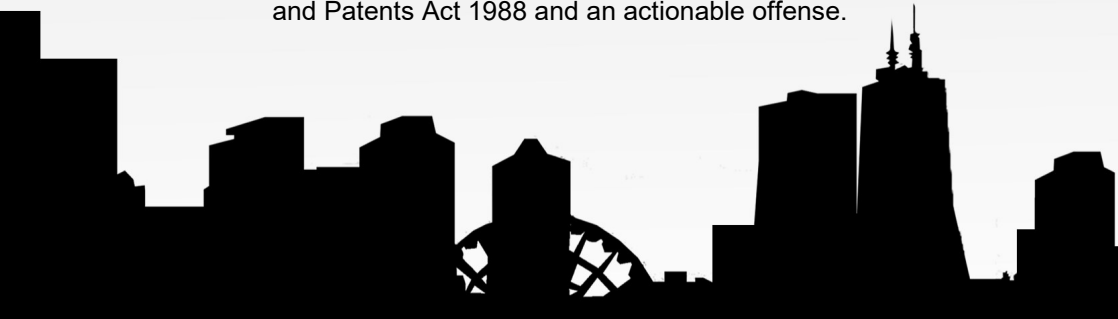


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Synopsis

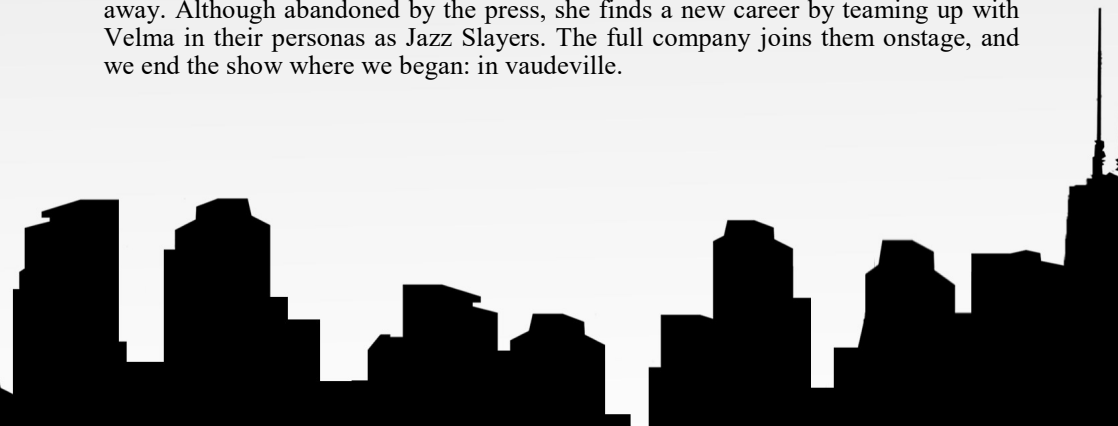
Act I

The show opens in Chicago, 1924, where Velma Kelly, a vaudeville performer, has just murdered her cheating husband and sister and Roxie Hart, an aspiring vaudeville performer, has killed her lover Fred Casely in a fit of passion. Finding herself in jail surrounded by the Merry Murderesses, Roxie discovers that the corrupt Mama Morton exploits the newfound fame that results from murder to further Velma's vaudevillian career. Deciding that she wants the same, Roxie sets about recruiting hot-shot lawyer Billy Flynn, who makes his grand entrance with feather board girls in tow.

While Flynn works on spinning a far-fetched story to notoriously positive columnist Mary Sunshine, Velma becomes increasingly enraged with having to share the press and her lawyer, and a Hart/Kelly feud develops. Roxie's stance as the innocent girl forced to act in self-defense is revealed in the press conference cementing her as Chicago's primary celebrity jazz slayer; she revels in her fame, leaving Velma high and dry. In desperation, Velma proposes that Roxie replaces her deceased sister in their double act; mocking her, Roxie declines, but the two both realise the fickle nature of the press and their need for self-reliance when they are knocked off the front page by another murder. At the culmination of the act, Roxie dramatically 'faints' in front of reporters, revealing that she is pregnant. While she is once again the front and centre of attention, Velma Kelly is left alone on stage, having fallen from grace.

Act II

The act begins with Velma detailing her exasperation at all of Roxie's lucky breaks. Her husband Amos is ecstatic over his approaching fatherhood (despite the timeline not adding up...), and yet remains invisible to reporters and his own wife. While Roxie receives all the attention, Velma is determined to win back the attention of Billy Flynn. Flynn is fired by Roxie, who feels she no longer needs him. However, the first woman is executed in 47 years, Roxie begs for Billy to come back. Expertly crafted, we watch the trial unfold, with Roxie painted as the sweet, innocent little child. Velma, listening in to the scene, realises that Roxie has stolen all of her tricks for the trial. In the court, Roxie is acquitted of murder, but her fame is immediately stolen by a man gunned down outside the courthouse, garnering attention from the press. Disheartened and baffled, Roxie is left to watch her last moments of fame slip away. Although abandoned by the press, she finds a new career by teaming up with Velma in their personas as Jazz Slayers. The full company joins them onstage, and we end the show where we began: in vaudeville.



A Note from the Creatives

'Ladies and Gentlemen, you are about to see a story of murder, greed, corruption, violence, exploitation, adultery, and treachery - all the things we hold near and dear to our hearts.'

Chicago. A woman scorned, a lover spurned, a story for the ages, epitomised by this opening line. Taking us back to the height of the Jazz age in the 1920s, the show celebrates the ultimately hedonistic ways of the population, demonstrating the inherent sensuality of the time and the appeal of an anti-hero. The original, non-musical play was inspired by the incessant media circus caused by real trials in which the two defendants, whilst clearly guilty of the crimes they'd committed, were found innocent. By fusing the original truths of the history with the glitz and glamour of the traditional Chicago musical we have attempted to realise the full potential of this show whilst also bringing something new and exciting to the table.

The music, as the focus and heart of our vaudevillian creation, is the constant example of the juxtaposition of grit and splendour. From the solo growling of the trumpet call of the opening act, to the sultry rhythms of the *Cell Block Tango*, to the growing passionate fervour of *We Both Reached For the Gun*, Kander's evocative score is our cultural and auditory link to the long-past Roaring Twenties. In an ironically freeing way, this musical does not condemn blindly the actions of an individual but instead celebrates the deep-set flaws and characteristics of human beings, whilst making sure that a sense of order, bittersweet or otherwise, is restored by the end of the play, and we retain a level of sympathy for our anti-heroines.



Chicago's original choreography, as Bob Fosse's last great masterpiece, is a deeply original iteration of his already revolutionary and influential style. In keeping with this tradition, we revelled in reflecting the underlying tone of scenes through choreography that flickers between precise constriction and elegant outward release, with just enough whimsy and humour to keep the audience at a slight disconnect from the actors and so instill a constant sense of unease.

It has been an absolute pleasure to bring such an iconic musical to the Oxford stage. While many productions have come before and many will surely come after, we have loved working with our cast of both experienced old hands and talented newcomers, and can't wait to watch them bring their immense vitality to the stage.

- Emma, Livi and Max



The creative team, when not rehearsing



A Note from the Producer

When you think of a musical, Chicago inevitably springs to mind. Its iconic characters and score, gripping story and flashy costumes all make it a well-known and loved classic. Bringing this show to the Oxford stage has been a fantastic journey, every step not without its challenges, paving the way to a production which is pushing the limits of what can be done with the O'Reilly Theatre space and with student theatre more widely.

This wouldn't have been possible without the incredibly talented and dedicated team behind Chicago. Everything from their vision to the hundreds of hours spent rehearsing, designing the production, painting the set and making the props led to a show which we are very proud to present as our inaugural production as Jazz Hands Productions. Despite the evident challenges involved in restaging such a well-loved musical, I was very fortunate to be joined by the Jazz Hands Productions team. We hope you will enjoy this show as much as we've enjoyed putting it on!



Ana Pagu
Producer

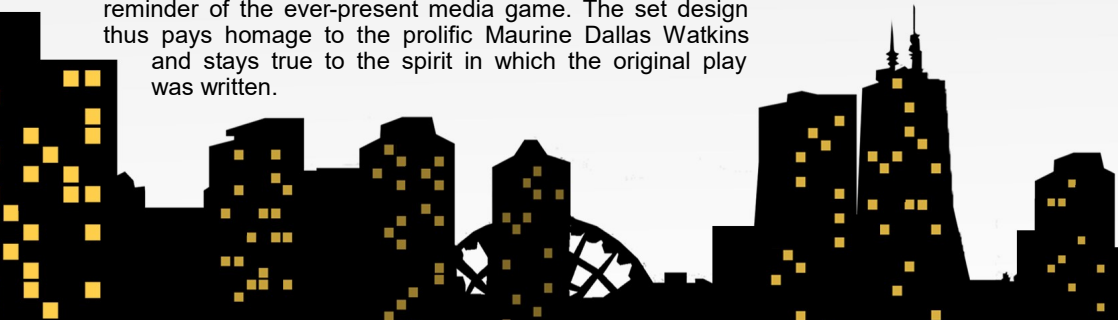
About the Set Design

Chicago is a show that centres around the allure of fame and celebrity, as perpetuated by the media. The original play *Chicago*, was written by Maurine Dallas Watkins, a reporter for the Chicago Tribune who covered the trials of both Beulah Annan and Belva Gaertner. Watkins reported on a media circus like none other and watched as both defendants, evidently guilty of the crimes for which they were accused, were found innocent. These two women ultimately became the inspiration for Roxie Hart and Velma Kelly after Watkins frustratedly left the Tribune and started writing *Chicago*. The set design draws directly from this frustration with the media and its unfortunate and yet all too familiar parallels with our current media trends on a more global scale.



Cosette Pin
Set Designer

The audience is greeted by a stage covered in large scale newspaper — overwhelming, intrusive, nevertheless unwittingly alluring. It is an image that remains throughout the show, that our cast of characters plays within, a constant reminder of the ever-present media game. The set design thus pays homage to the prolific Maurine Dallas Watkins and stays true to the spirit in which the original play was written.



CAST

Jess Bradley - Roxie Hart



Jess is a third year Music student at Worcester College. She has performed in Made in Dagenham (Oxford Playhouse), Candide (Oxford Playhouse), Spring Awakening (Oxford Playhouse), A Little Night Music (Queen's College gardens), Company (Queen's College gardens), London Road (Kemble O'Reilly), Meta (BT), and also sings with Schola Cantorum of Oxford.

Grace Albery - Velma Kelly



Grace is a final year PPL student at Worcester College. Grace's Oxford theatre credits include: Sweet Charity (Playhouse), Much Ado About Nothing (Worcester Gardens), Nice Guy (BT Studio), Made in Dagenham (Playhouse), What Comes After (BT Studio), A Little Night Music (Queen's College gardens), The Tempest (Worcester Gardens) and Spring Awakening (Playhouse).

Joe Winter - Billy Flynn



Joe is a finalist studying PPE at Balliol. He has performed in Dogfight (Pichette Auditorium), Anna Karenina (The Actor's Church - Covent Garden), Made in Dagenham (Oxford Playhouse), A Little Night Music (Queen's College Gardens), Bonnie and Clyde (Pichette Auditorium), How to Use a Washing Machine (UK tour), and Spring Awakening (Oxford Playhouse). He can't wait to Razzle Dazzle you all in Chicago and hopes you enjoy the show as much as he does!

Imogen Edwards-Lawrence - Mama Morton



Imogen is a finalist studying Classics at Trinity College. As well as serving as President of the Trinity Players and directing Gatsby at Trinity (Trinity Lawns) she has appeared as Leonora in A Little Night Music (Queen's Gardens) and Lord Capulet in Romeo and Juliet (O'Reilly). Outside of Oxford her roles have included Fantine in Les Miserables, Addaperle in The Wiz and Phileas Fogg in Around the World in 80 Days.

Patrick Cole - Amos



Patrick is a 2nd year Classics and English student at LMH and he is excited to be performing in his first show at Oxford. Outside of Oxford, his previous theater experience includes 10 years with the British Youth Music Theatre including originating Angel in Tess of the D'Urbervilles (Theatre Royal Winchester/The Other Palace, 2017/8).

Priya Radhakrishnan - Mary Sunshine



Priya is a 3rd year Music student at University College, and a first study opera singer. Along with participating in musical theatre productions including Bonnie and Clyde (Pichette Auditorium) and Anna Karenina (Actors Church), she has been building her resume as a director: Amadeus (Univ Masters Gardens, TT19) and Hustlers (BT Studio, TT19) (Edinburgh Fringe, 2019).

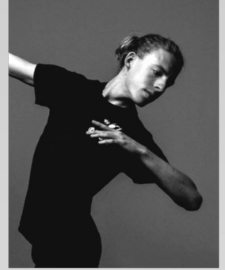
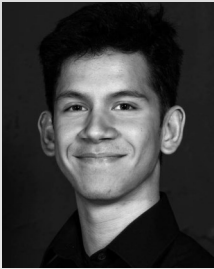


Josh Willets - Fred Casely / Ensemble #11

Josh is a third-year Balliol historian. His performing credits include: Made in Dagenham (Playhouse, HT19), Blackout (BT, MT17), The Admirable Crichton (BT, MT18), as well as Balliol's charity musicals Caesar and Peter Pan (Pilch, HT18, 19). It has been Josh's pleasure to end his degree with this wonderful production and he wishes his co-stars all the best in their bright futures!

Jake Edwards - Male Dancer

Jake is a 4th Year studying Spanish and Arabic at Magdalen, but he spends most of his time performing and competing with the Oxford University Contemporary Dance team. Chicago is his first bash at drama in Oxford, but his dance credits include balls, OUCD showcases (HT17/19), New Adventures' Lord of the Flies (Wales Millennium Centre), and a string of performances with the MISK Dance Company in Jordan.

**Franco Lopez - Sergeant Fogarty / Ensemble #4**

Franco is a 1st year Music student at Somerville College. While studying in Carmarthen, he got involved with local drama groups and school productions, taking part in shows like Jesus Christ Superstar. He has also had the opportunity to be Musical Director for Footloose. He hopes you enjoy the show!

Connor Johnson - Clerk / Bailiff / Ensemble #1

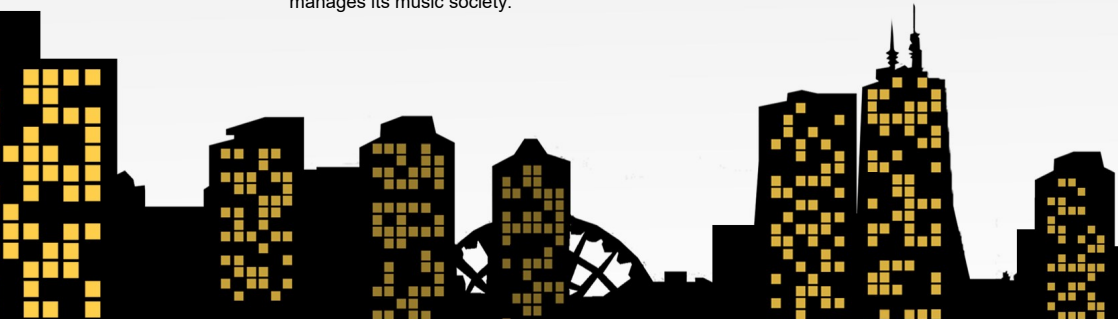
Connor is a 2nd year at St Anne's studying English and French. Chicago is his third production in Oxford following Plagued (BT, HT19) and With One Eye Open (Pilch, TT19), however this is his 10th time performing in a musical across a lifetime of being involved in musical theatre, and all that jazz.

Nathan De Georgi - Judge / Ensemble #2

Nathan is a 2nd year Music student at Hertford College. At Oxford, he has performed in Made in Dagenham (Oxford Playhouse, HT19) and A Little Night Music (Queen's College, TT19). Before university, Nathan played Javert in Les Misérables (Lichfield Cathedral, 2018), Emmett Forrest in Legally Blonde (2017), Max in Sunset Boulevard (2016) at the Lichfield Garrick. Nathan conducts Hertford Orchestra and manages its music society.

Saul Garrett - Martin Harrison / Ensemble #7

This is Saul's first show at Oxford as a postgraduate student. In a past life, while an undergraduate at Edinburgh University, Saul appeared in a variety of shows including Oliver, The Addams Family Musical, Pillowman and the five-star Edinburgh Fringe Show, Number Please in which Saul not only performed but also created the show trailer.

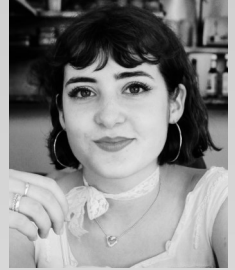


Ellie Cooper - Hunyak / Ensemble #12

Ellie is a 2nd year PPE student at Somerville. At Oxford she has acted in Anna Karenina the musical (MT18), The Only Way is Suffrage (HT19), Bandages (HT19) and Redacted Arachnid (Edinburgh Fringe, 2019). Directing includes Things I Know To Be True (MT19), Made in Dagenham (Young Actors Theatre, 2018) and Artificial (AD, Edinburgh Fringe, 2018). Other experience includes RADA Youth Company 2017-18 (A Midsummer Night's Dream), National Youth Theatre, National Theatre Young Directors (2016).

Viveka Herzum - Liz / Ensemble #13

Viv is a fourth year linguist at St. Anne's College. Before coming to Oxford, she trained in classical ballet in Chicago, Milan, and Monte Carlo and was heavily involved in her high school's acapella and theater scene. In her poor excuse for free time, she also sings in funk group the Peer Revue, as well as for anyone who will listen. This is her first time performing in Oxford, and she can't wait to dance for you!

**Varuna Mitra - Annie / Ensemble #9**

Varuna is a 2nd year Law student at St John's College. This is her first foray into the Oxford drama scene, having only recently entered into Union retirement. Whilst at school, Varuna took part in several productions: West Side Story (Anita), Anything Goes (Erma), The Revengers' Comedies (Karen) and Animal Farm (Snowball). Varuna also started a band in October and has since performed in two balls.

Lorelei Piper - June / Ensemble #10

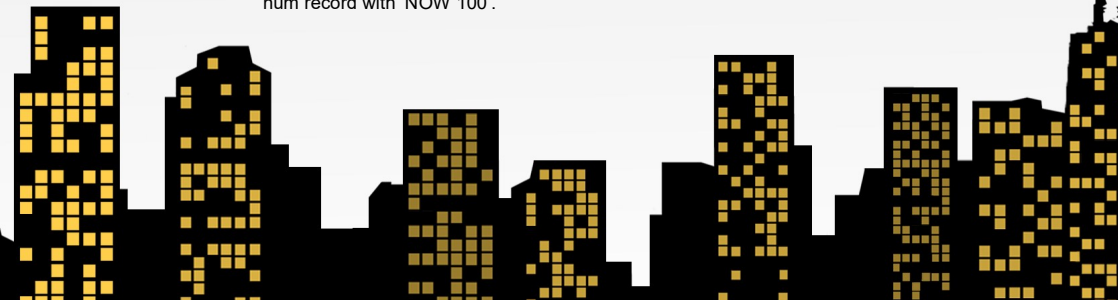
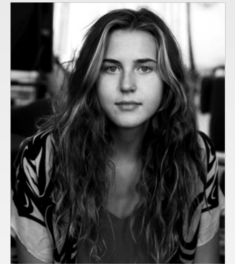
Chicago is Lorelei's ninth production in Oxford. Previous appearances include Romeo and Juliet (O'Reilly, TT18), Princess Betsy in Anna Karenina (Covent Garden, MT18) and Kate in Your Little Play (TT19). Earlier this week, she performed in the Oxford Contemporary Opera Society Festival. Lorelei is in the Oxford Gargoyles, who performed at the Edinburgh Fringe Festival this August.

**Darcy Dixon - Mona / Ensemble #3**

As a 1st year Philosophy and Theology student at St Peter's, this is Darcy's first performance in Oxford. In London, Darcy has performed in The Surplus and Emil and The Detectives. Before university, Darcy has performed in Cabaret, Into the Woods, Who's Afraid of Virginia Woolf and has co-directed a production of A View from the Bridge. She is a Choral Scholar at Keble College and sings with her old school friends. She has recently released a single which was awarded a Platinum record with 'NOW 100'.

Flora Clark - Go-To-Hell Kitty / Ensemble #8

Flora is a first year studying Biology at Magdalen College and this is her first Oxford production. Whilst at school in London she performed in the musical We Will Rock You and has loved musical theatre ever since. When not in Chicago, Flora is a Choral Exhibitioner at Oriol College. She has absolutely loved getting involved in this production and cannot wait to do more shows with the other fantastically talented members of the cast.



Act I

Overture
And All that Jazz
Funny Honey
Cell Block Tango
When You're Good to Mama
All I Care About is Love
A Little Bit of Good
We Both Reached for the Gun
Roxie
I Can't do it Alone
My Own Best Friend

Orchestra
 Velma, Company
 Roxie
 The Merry Murderesses
 Matron Mama Morton
 Billy, Ensemble Girls
 Mary Sunshine
 Billy, Roxie, Company
 Roxie, Ensemble Men
 Velma
 Roxie & Velma, Company

Act II

Entr'acte
I Know a Girl
Me and My Baby
Mister Cellophane
When Velma Takes the Stand
Razzle Dazzle
Class
Nowadays
Hot Honey Rag
Finale

Orchestra
 Velma
 Roxie, Ensemble
 Amos
 Velma, Ensemble Men
 Billy, Company
 Velma, Mama Morton
 Roxie & Velma
 Roxie & Velma
 Full Company



Livi van Warmelo**Musical Director/Keys 1**

Since arriving as an Anne's Music student, Livi's theatre highlights include: Violinist for Spring Awakening (OP, MT19); AMD for A Little Night Music (Queen's Garden Musical, TT19); leading the band in Bonnie and Clyde (The Pichette, TT19). Outside of Oxford, credits include: Resident MD/Composer for Feral Productions (The River's Song Trilogy, 7Airs); Composer/Sound Design for Dear Sarah and Bookworm (Rural Media, 2013/2017); Actor for Folk (Wrapt Films/BBC, 2019).

Alex Wilson**Reeds**

Alex is a second year music student at Worcester College, where he is also the Senior Organ Scholar. He holds diplomas in both saxophone and organ performance and is also a keen composer. Within musical theatre, Alex's theatre credits include The Pajama Game (Theatre Royal Winchester, 2015) and Singing in the Rain (Sarisbury Theatre, 2016). Alex is currently the Musical Director of the Oxford University Jazz Orchestra.

Katie Bunney**Reeds**

Katie is a second year Music student at St Catherine's College where she is a Leask Music Scholar and College Scholar. She has performed in musicals within and outside of Oxford, including: NYMT's Billy the Kid (Leicester Curve, 2018); Made in Dagenham (Playhouse, 2019); West Side Story (Padua, 2019); Bonnie and Clyde (The Pichette, 2019); A Chorus Line (Oxford Old Fire Station, 2019); and Evita (Bonn, 2019).

Toby Anderson**Assistant Musical Director/Keys 2**

Toby is a second year Music student at St Anne's College. Before coming to Oxford, he was a resident composer for the National Youth Orchestra, and a student at the Junior Royal Academy of Music, where he took conducting and composing lessons, eventually forming and directing his own orchestra. Chicago is his first time musically directing musical theatre!

Carrie Craig**Reeds**

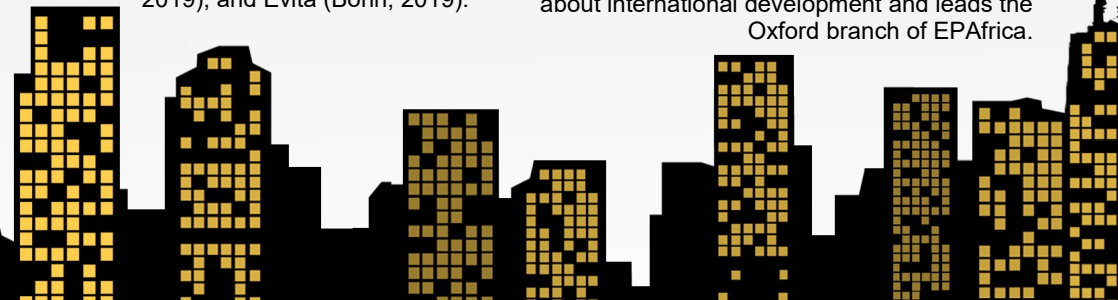
Carrie Craig is a first year geography student at Keble college making her Oxford musical theatre debut, building on her experience of (much) smaller productions back home in Hertfordshire. She has a love for jazz, having joined OUJO and Rough Edge this term as an alto saxophonist, alongside playing clarinet in OUWO.

Alice Little**Reeds**

Alice is a third year Experimental Psychology student at Corpus Christi College. She has enjoyed playing in multiple musicals in the past such as Fame (De Silva, 1988), Spamalot (Idle, 2004) and Guys and Dolls (Swerling and Burrows, 1950), playing multiple different types of clarinet and saxophone as well as the keyboard and some percussion.

Finlay Dove**Trumpet 1**

Fin (DipABRSM, ATCL) plays the trumpet in ensembles including OUO, OUSinf, The Donut Kings and Garfunkel as well as performing as a classical soloist. Aside from trumpet, he studies Music at Somerville College where he's also a choral scholar. He is also passionate about international development and leads the Oxford branch of EPAfrica.



Ned Ashcroft

Trumpet 2

Ned Ashcroft is a musical theatre debutant. He really likes playing the trumpet though, and plays with OUJO, Donut Kings, Brasc0, About Life, Stereolife and Wakey Wakey, so hopefully he won't mess it up. Ned finds talking about himself in the third person slightly disconcerting, but nonetheless is thoroughly excited to be part of Chicago.

Yasar Cohen-Shah

Trombone 2

Yasar is a second-year history student at Balliol, where he is also the Senior Organ Scholar. He plays with Rough Edge Brass Band and OU Phil. At school, Yasar played in Guys and Dolls and Oklahoma!, but this is his Oxford musical theatre debut!

Sam Hopkins

Bass

Sam is a second year music student at Pembroke college and he has performed in the pit for many musicals: including Les Misérables (Layard, 2018); Bonnie & Clyde (Pichette, TT19); Cabaret (Layard, 2017). Since coming to Oxford he has performed a variety of works, including Shostakovich's 7th Symphony (HT19) with the Oxford University Orchestra; Blood on the Floor (HT19) in the OUJO/OUSinf collaboration.

Theo Pedley

Percussion

Theo is a 2nd year music student at New College. Chicago is his second musical in Oxford after Spring Awakening earlier this term. Drumming in numerous bands this year, including Garfunkel, he looks forward to playing in this jazzy musical!

Sam Padfield

Trombone 1

Sam is a third-year music student at St. Anne's college. The majority of his playing in Oxford has been with the Oxford University Jazz Orchestra, but he has also made appearances with OUO, OUPhil, OUSinf, and OUWO, as well as participating in a production of 'Company' (Queen's college, TT18).

Marianne Sutton

Violin

Marianne has been playing the violin since she was 5 years old and since joining Oxford has played in several groups including OUO, OUSinf, Bate Players and Ensemble Isis.

She has appeared as a cast member in several musicals such as Oliver, Joseph, and Aladdin, and has played bass guitar in a production of Les Misérables.

Jake de Jongh

Banjo, Ukulele and Mandolin

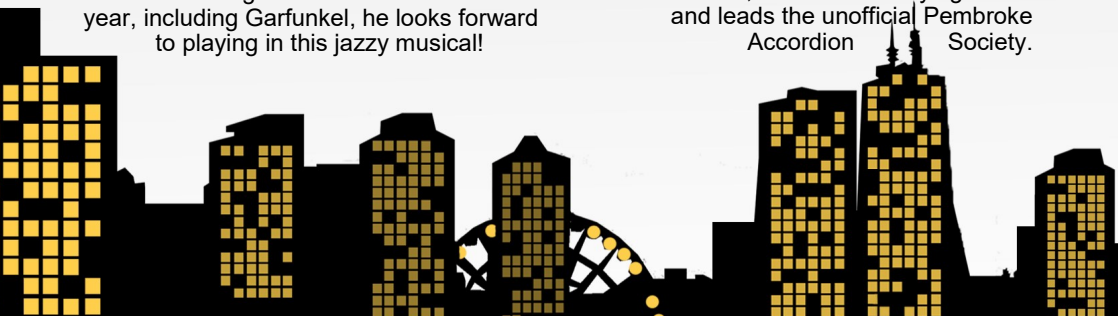
Jake is an Upper Sixth student at Abingdon School. As well as playing principal trumpet in Abingdon School's first orchestra, his theatre credits include: Guitarist and trumpeter for Matter of Life and Death (Amey Theatre, 2018); Guitarist for Loserville (Amey Theatre, 2019), Guitarist for Evita (DIY Productions, 2019).

Reuben Tendler

Accordion

Reuben Tendler is one of South West Nottinghamshire's most notable younger accordionists, having played in the background of many street-scenes, carnivals, ceilidhs and parties. Reuben is largely a brass player, playing trombone in OUWO and OUBB and horn in the sound-proof practice rooms.

Aside from this, Reuben is studying Music and leads the unofficial Pembroke Accordion Society.



CREW

Creative Team

Director **Emma Hawkins**
 Assistant Directors **Felix Westcott**
Ellie Greaves
 Musical Director **Livi van Warmelo**
 Assistant
 Musical Director **Toby Anderson**
 Choreographer **Max Penrose**
 Assistant **Gabrielle Russo**
 Choreographers **Angelica Wolanska**

Marketing Team

Marketing Manager **Pierce Jones**
 Marketing Assistants **Sarah Berwick**
Mouki
Kambouroglou
 Web & Graphic
 Designer **Ana Pagu**

Special Thanks

Répétiteur **Toby Stanford**
 Set **Levi C.R Hord**
Matilda Wiwen-
Nilsson
 Graphic Design **Brooke Johnson**
Isabel Galwey
Cosette Pin
 Make up & Hair **Breeha Mazhar**
 Musical support **Hani Elias**
Alex Wilson
OULO
 Photography **Callum John**

Technical Crew

Producer **Ana Pagu**
 Assistant Producers **Olivia Wheeler**
Hannah Belok
 Production Manager **Juliet Dowley**
 Costume Designer **Kat Cooper**
 Costume Assistants **Anna McDonald**
Lucy Koster
 Make up & Hair **Anna McDonald**
 Set Designer **Cosette Pin**
 Set Assistants **Alice Turner**
Anja Segmueller
Ros Murtagh
Sneha Bansal
William Wikoff
 Lighting Designer **Ben Darwent**
 Lighting Operators **Alice Williams**
Dhea Bengardi
Ishani Shah
Nina Jurkovic
Tianwei Cheng
 Sound Designer **Loïc Deraed**
 Sound Assistants **Bethan Chalmers**
Kennagh Marsh
Okorafor Ikeagwu
Yanyan Yu
 Stage Manager **Kitty Foster**
 Deputy Stage Manager **Harvey Dovell**
 Assistant **Imogen Albert**
 Stage Managers **Nicola Wright**



Ana Pagu - Producer

Ana is a second year Earth Sciences DPhil student from Linacre College. Ana started her theatre career in her first year, by acting as part of OULES. Since then, she produced and marketed *It's all Greek to me* (JdP, HT17), *The Sensational Story of the Splash* (Moser Theatre, HT18), *The Winter's Tale* (Maths Institute, MT17) and *Confessions of a Coconut* (BT, HT19), which won the Best New Script award at the OUDS New Writing Festival 2019.

Livi van Warmelo - Musical Director

Livi has been involved in musical theatre from a young age; since her theatrical debut as the 'Stroppy Hedgehog' in a production of *Alice in Wonderland* (Courtyard Hereford, 2003), a musical theatre career seemed to be the only option. Unfortunately, as she grew up, she lost the ability to dance or act, so has resigned herself to the Music Department. Livi is delighted to be the Musical Director for *Jazz Hands*' inaugural production, and you can find her more respectable credits in the band section.

Pierce Jones - Marketing Manager

Pierce is a second year History student at Brasenose College. His first show at Oxford was the 'Best Direction'-winning *Drama Cuppers* performance *Groundhog Date* (BT, MT18). He was Marketing Director for 'Crave' (Pilch, MT19) and is currently Events Co-ordinator on the Marketing team for 'Merrily we Roll Along' (HT20).

Emma Hawkins - Director

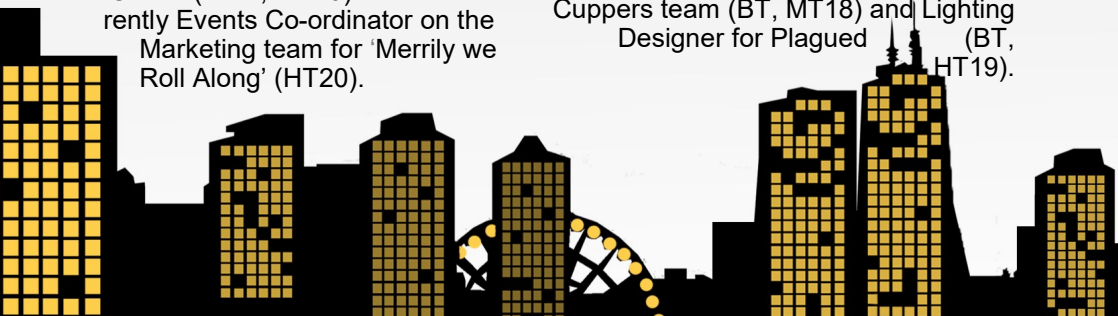
Emma is a second year Fine Art student at St Edmund Hall. Her theatrical experience includes *Black Comedy* (Director, BT, March 2017), *Anna Karenina* (Choreographer, Actors Church Theatre, Covent Garden, MT.18), *Made in Dagenham* (AD, OP, HT.19), *You Are Frogs* (Production Manager, BT, HT.19), *Your Little Play* (AD, Michael Pilch Studio, TT.19), *Love/Sick* (Lighting Designer, Edinburgh Fringe, 2019), and *Section Two* (Producer, BT, MT.19). She is also the co-founder and president of the Teddy Hall Drama society and has directed multiple college shows including *The Last Judgement* (Teddy Hall, TT.19).

Max Penrose - Choreographer

Max is a second year studying Maths & CompSci at Oriel. Max trained primarily in Classical Ballet with significant experience in Jazz and Contemporary and recently in Ballroom and Latin. Max's theatrical credits include Assistant Choreographer for *Made in Dagenham* (OP, HT19) and Choreographer for *Swing Heil!* (OFS, 2018), as well as cast roles in five Oxford Playhouse productions

Juliet Dowley - Production Manager

Juliet is a second year PPE student at Keble. Since arriving at Oxford, she has enjoyed taking on a wide range of roles in technical theatre. These have included Production Manager for *Mojo* (BT, MT18), Technical Director for the Keble Cuppers team (BT, MT18) and Lighting Designer for *Plagued* (BT, HT19).



Cosette Pin - Set Designer

Cosette Pin is a multi-disciplinary designer who works internationally creating lighting, sound, projection, and set for theatre and live performance. Recent credits: Every Day She Rose (Nightwood, Sound Design), Pygmalion (Guild Festival Theatre, Lighting Design), Cannibal (Scrap Paper Theatre, Lighting/Sound Design), Box 4901 (Buddies in Bad Times, Lighting Design). Training: National Theatre School of Canada.

Loïc Deraed - Sound Designer

Loïc is a second year Computer Science student at Oriel. He has undertaken various technical roles for previous school theatre productions, deciding to focus on sound, and holds a BTEC qualification in "Production Arts Theatre Technology". Since arriving in Oxford, he has worked in the sound departments of Threepenny Opera (OP, MT18), Beginning of an Idea (JdD, HT19), Bonnie and Clyde (Pembroke, TT19), and Steve Reich's The Cave (St John's, TT19).

Kat Cooper - Costume Designer

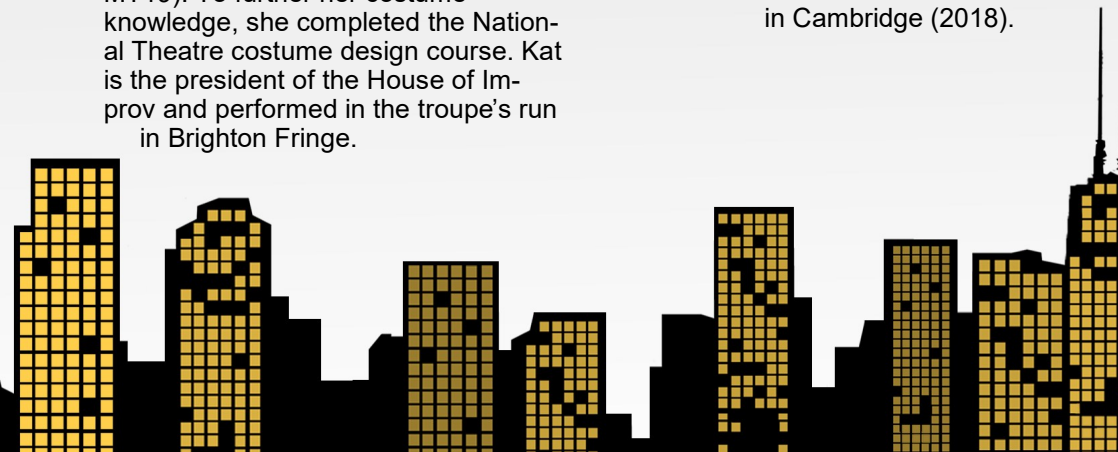
Kat is a second year Theology student at LMH. Kat has designed costume for Lemons (BT, HT19), Spring Awakening (OP, MT19), and Section 2 (BT, MT19). To further her costume knowledge, she completed the National Theatre costume design course. Kat is the president of the House of Improv and performed in the troupe's run in Brighton Fringe.

Ben Darwent - Lighting Designer

Ben Darwent is a 3rd year Maths and Philosophy student at Worcester college. His interest in lighting design started at school and arriving in Oxford he jumped straight into the theatre scene designing lights for Guys and Dolls (O'Reilly MT16) in his first term. Since then he has had a long career in lighting design working on over 20 productions at a variety of venues: from Albert Herring (St. Peter's Chapel, MT16) to Enron (Oxford Playhouse, HT19) and everything in between. Chicago has been an opportunity to push the limits of what is possible in student theatre. Hopefully you'll leave having been thoroughly razzled and dazzled.

Kitty Foster - Stage Manager

Kitty is currently in her second year, studying Medicine at St. Catherine's college. Her theatre credits include: Set Designer for the Drama Cuppers production of Paradoxford, Props Manager for Made in Dagenham (OP, HT19), Stage Manager for Bonnie and Clyde (The Pichette, TT19) and Production Manager for Buckets (St. Catherine's, TT19). Before coming to Oxford, Kitty was Stage Manager for a production of Swan Lake in Cambridge (2018).



Acknowledgements

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Jazz Hands Productions would also like to acknowledge the financial support of the Martin Esslin Society, Accidental Death Productions and the Linacre College Common Rom.

This amateur production of "Chicago" is presented by special arrangement with SAMUEL FRENCH LTD., a Concord Theatricals Company.

