

04 7 @0 Preshow (TRACK 1)

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I-1-1

bV -5

pV -∞

eV -∞

05 → Track Ends

Band @-8
5 @-5

ACT ONE SCENE 1

SCENE: Chicago, Illinois. The late '20's.

4@-5

ANNOUNCER

Welcome. Ladies and gentlemen, you are about to see a story of murder, greed, corruption, violence, exploitation, adultery, and treachery -- all those things we hold near and dear to our hearts. Thank you. *Trumpet Solo* → 3 "5,6,7,8!"

Trumpet
Reed 3
Trombone
Piano

Swell to -5 (5 OUT!) →
SONG -- "ALL THAT JAZZ"

06 *Slow Fade to -10*

8 @-1.5

VELMA

Breathe @-12
On 5th Rep

4/5

bV -5

pV -∞

eV -10

COME ON, BABE
WHY DON'T WE PAINT THE TOWN?
AND ALL THAT JAZZ

I'M GONNA ROUGE MY KNEES
AND ROLL MY STOCKINGS DOWN
AND ALL THAT JAZZ

START THE CAR
I KNOW A WHOOPEE SPOT
WHERE THE GIN IS COLD
BUT THE PIANO'S HOT *Piano*

IT'S JUST A NOISY HALL
WHERE THERE'S A NIGHTLY BRAWL
AND ALL THAT JAZZ

Dance Break

Snaps

4/5 @-15

SLICK YOUR HAIR
AND WEAR YOUR BUCKLE SHOES
AND ALL THAT JAZZ

Reeds

Breathe "Yeah" @-12

4/5

I HEAR THAT FATHER DIP IS
GONNA BLOW THE BLUES
AND ALL THAT JAZZ

HOLD ON, HON
WE'RE GONNA BUNNY HUG
I BOUGHT SOME ASPIRIN
DOWN AT UNITED DRUG

IN CASE YOU SHAKE APART
AND WANT A BRAND NEW START
TO DO THAT -

4/5/8

4/5/8

JAZZ.

VELMA and COMPANY

4

Skiddoo!

ENSEMBLE MEMBER

8

AND ALL THAT JAZZ

VELMA

4

Hotcha!

ENSEMBLE MEMBER

5

Whoopee!

ENSEMBLE MEMBER

8

AND ALL THAT JAZZ

VELMA

4/5 @-15 to -8 Build each

HAH! HAH! HAH!

COMPANY

8

IT'S JUST A NOISY HALL
 WHERE THERE'S A NIGHTLY BRAWL
 AND

VELMA

Trumpet

4/5/8

ALL THAT JAZZ

ALL

(FRED CASELY and ROXIE HART enter.)

7

Listen, uh, your husband ain't home, is he?

FRED

8

No, her husband is not at home.

VELMA

4/5 @-15 *jeers*



VELMA

FIND A FLASK
 WE'RE PLAYING FAST AND LOOSE

4/5

AND ALL THAT JAZZ!

ALL

8

RIGHT UP HERE
 IS WHERE I STORE THE JUICE

VELMA

07

4/5

ALL
AND ALL THAT JAZZ!

8/4/5 @ -15

VELMA
COME ON, BABE
WE'RE GONNA BRUSH THE SKY
I BETCHA LUCKY LINDY
NEVER FLEW SO HIGH
'CAUSE IN THE STRATOSPHERE
HOW COULD HE LEND AN EAR
TO ALL THAT JAZZ?"Wah wah" **ENS**

4/5 @ -10

COMPANY
OH, YOU'RE GONNA SEE YOUR SHEBA
SHIMMY SHAKE

8

VELMA
AND ALL THAT JAZZ

4/5

COMPANY
OH, SHE'S GONNA SHIMMY TILL HER GARTERS
BREAK

8

VELMA
AND ALL THAT JAZZ

4/5

COMPANY
SHOW HER WHERE TO PARK HER GIRDLE
OH, HER MOTHER'S BLOOD'D CURDLE
IF SHE'D HEAR
HER BABY'S QUEER
FOR ALL THAT **JAZZ!**

8!

7 "Roxie!"
Floor Tom

(The "action" between ROXIE and FRED is very mechanical.)

08

8

VELMA
ALL THAT JAZZ!
COME ON, BABE
WHY DON'T WE PAINT
THE TOWN?
AND ALL THAT JAZZ

4/5

COMPANY
OH, YOU'RE GONNA SEE
YOUR
SHEBA
SHIMMY SHAKE
AND ALL THAT JAZZ Bump ↑I'M GONNA
ROUGE MY KNEES
AND ROLL MYOH,
SHE'S GONNA SHIMMY
'TILL HER GARTERS

8

STOCKINGS DOWN

START THE CAR
I KNOW A WHOOPEE
SPOT
WHERE THE GIN IS
COLD
BUT THE PIANO'S HOT
IT'S JUST A NOISY HALL
WHERE THERE'S A
NIGHTLY BRAWL
AND ALL THAT JAZZ!

4/5

BREAK
AND ALL THAT JAZZ Bump ↑

SHOW HER WHERE TO
PARK HER
GIRDLE
OH, HER MOTHER'S
BLOOD'D
CURDLE
IF SHE'D HEAR
HER BABY'S QUEER

FOR ALL THAT JAZZ!

ENS

6

So that's final, huh Fred?

ROXIE

Ts ts ts ts @-20

7

Yeah, I'm afraid so, Roxie.

FRED

6

Oh, Fred....

ROXIE

5

Oh, Fred....

GIRLS

7

Yeah?

FRED

6

Nobody walks out on me.

ROXIE

(ROXIE shoots him.)

2 SHOT! @0

7

Sweetheart --

FRED

6

Don't "sweetheart" me, you son-of-a-bitch!

ROXIE

(ROXIE shoots him again)

2 SHOT!

7

Roxie...please...

FRED

(Another gunshot. FRED dies.)

2 SHOT!

5

Whoopee!

ENSEMBLE MEMBER

Fred OUT before fall

5 Hotcha! ENSEMBLE MEMBER

4 Jazz! ENSEMBLE MEMBER

6 Oh, I gotta pee.
(ROXIE exits.) ROXIE

8 @-2 VELMA
NO, I'M NO ONE'S WIFE
BUT, OH, I LOVE MY LIFE
AND ALL THAT JAZZ!

4/5 THAT JAZZ! COMPANY

Band Bump

5 Whoopee! ENSEMBLE MEMBER

4 Hotcha! ENSEMBLE MEMBER

4 Jazz! ENSEMBLE MEMBER

5 *Uh-uh* → **09**

bV -5

pV -∞

eV -∞

SCENE 2

The bedroom. Three hours later.

- 8 AMOS
So I ah.....I took the gun, Officer, and I shot him.
- 7 FOGARTY
I see, and your wife, Roxie Hart, was in no way involved. Is that right?
- 8 AMOS
That's right, Officer.
- 7 FOGARTY
Aren't you the cheerful little murderer.
- 8 AMOS
Murderer? Why just last week, the jury thanked a man for shooting a burglar.
- 7 FOGARTY
Well....that's just fine. Sign right here, Mr. Hart.
- 8 AMOS
Freely and gladly. Freely and gladly.
- 3 ANNOUNCER
For her first number, Miss Roxie Hart would like to sing a song of love and devotion dedicated to her dear husband Amos.

SONG: "FUNNY HONEY"

- 6 ROXIE bV -5
SOMETIMES I'M RIGHT pV -10
SOMETIMES I'M WRONG eV -∞
BUT HE DOESN'T CARE
HE'LL STRING ALONG
HE LOVES ME SO
THAT FUNNY HONEY OF MINE!
- SOMETIMES I'M DOWN
SOMETIMES I'M UP
BUT HE FOLLOWS 'ROUND
LIKE SOME DROOPY-EYED PUP
HE LOVES ME SO
THAT FUNNY HONEY OF MINE

6

HE AIN'T NO SHEIK
THAT'S NO GREAT PHYSIQUE
LORD KNOWS, HE AIN'T GOT THE SMARTS

BUT LOOK AT THAT SOUL
I TELL YOU, THAT WHOLE
IS A WHOLE LOT GREATER THAN
THE SUM OF HIS PARTS

AND IF YOU KNEW HIM LIKE ME
I KNOW YOU'D AGREE
WHAT IF THE WORLD
SLANDERED MY NAME?
WHY, HE'D BE RIGHT THERE
TAKING THE BLAME

HE LOVES ME SO
AND IT ALL SUITS ME FINE
THAT FUNNY, SUNNY, HONEY
HUBBY OF MINE!

8

AMOS

A man got a right to protect his home and his loved ones, right?

7

FOGARTY

Of course he has.

8

AMOS

Well, I come in from the garage, Officer, and I see him coming through the window.



With my wife Roxanne there, sleepin' like an angel...

6

ROXIE

HE LOVES ME SO

8

AMOS

...an angel.

- 6 ROXIE
THAT FUNNY HONEY OF MINE!
- 8 AMOS
I mean supposin', just supposin', he had violated her or somethin'....you know what I mean....violated?
- 7 FOGARTY
I know what you mean....
- 8 AMOS
....or somethin'. Think how terrible that would have been. Good thing I got home from work on time, I'm tellin' ya that! I say I'm tellin' ya that!
- 6 ROXIE
HE LOVES ME SO
THAT FUNNY HONEY OF MINE!
- 7 FOGARTY
(HE rolls the body over, face up.)
Fred Casely.
- 8 AMOS
Fred Casely. How could he be a burglar? My wife knows him! He sold us our furniture!
- 6 ROXIE
LORD KNOWS
HE AIN'T GOT THE SMARTS
- 8 AMOS
She lied to me. She told me he was a burglar.
- 7 FOGARTY
You mean he was dead when you got home?
- 8 AMOS
She had him covered with a sheet and she's tellin' me that cock and bull story about this burglar, and I ought to say I did it 'cause I was sure to get off. Burglar, huh!
- 6 ROXIE
NOW, HE SHOT OFF
HIS TRAP
I CAN'T STAND THAT
SAP
- 8 @-10ish AMOS
And I believed her! That cheap little tramp. So, she was two-timing me, huh? Well, she can just swing for all I care. Boy, I'm down at the garage, working my
- Be well
below
Roxie volume

6

LOOK AT HIM GO
RATTIN' ON ME
WITH JUST ONE MORE
BRAIN
WHAT A HALF-WIT
HE'D BE

IF THEY STRING ME UP
I'LL KNOW WHO
BROUGHT THE
TWINE

THAT SCUMMY, CRUMMY
DUMMY HUBBY OF MINE

8

butt off for fourteen hours a day
and she's up there munchin' on
God-damn bon-bons and
jazzing. This time she pushed
me too far. That little chiseler.

Boy, what a sap I was! Bump ↑

Band Bump

ROXIE

You double-crosser! You said you'd stick! You promised me you'd stick! You goddamn disloyal husband.

(To FOGARTY)

You wanna know what really happened? I shot him. Put that down in your book. And you wanna know why? He was tryin' to walk out on me, the louse.

7

FOGARTY

That's a pretty cold blooded murder, Mrs. Hart. They're liable to hang you for that one.

6

ROXIE

Hang me?

7

FOGARTY

Not so tough anymore, are you?

6

ROXIE

Amos, did you hear what he said?
(AMOS exits)

Son-of-a-bitch....

7

Come on! (FOGARTY grabs her and takes her off)

6

Hail Mary full of grace, the Lord is with Thee, blessed art Thou
amongst women....

4

MALE ENSEMBLE

And now, the six merry murderers of the Cook County Jail in their rendition of the Cell Block

Tango. →

10

Band @-10

5/8 @-20 *chatter*

SCENE 3
The Jail

SONG: "CELL BLOCK TANGO"

Band @-10

5@-10

POP.

FIRST GIRL (LIZ)

8@-5

CICERO.

FIFTH GIRL (VELMA)

5

LIPSCHITZ!

SIXTH GIRL (MONA)

8

CICERO

VELMA

5

LIPSCHITZ

MONA

5

POP

LIZ

5

SIX.

SECOND GIRL (ANNIE)

5

SQUISH.

THIRD GIRL (JUNE)

5

UH UH.

FOURTH GIRL (HUNYAK)

5

LIZ

5

ANNIE

5

JUNE

5

HUNYAK

5



SIX

ANNIE

SQUISH

JUNE

UH UH

HUNYAK

8

CICERO

VELMA

5



LIPSCHITZ!

MONA

POP

LIZ

SIX

ANNIE

SQUISH

JUNE

UH UH

HUNYAK

8

CICERO

VELMA

5

LIPSCHITZ!

MONA

5/8@-10

HE HAD IT COMING
 HE HAD IT COMING
 HE ONLY HAD HIMSELF TO BLAME
 IF YOU'D HAVE BEEN THERE
 IF YOU'D HAVE SEEN IT

ALL

8@-5



I BETCHA YOU WOULD HAVE DONE THE SAME!

VELMA

POP

LIZ

5



8

SIX	ANNIE
SQUISH	JUNE
UH UH	HUNYAK
CICERO	VELMA
LIPSCHITZ!	MONA

11

LIZ

You know how people have these little habits that get you down. Like Bernie. Bernie liked to chew gum. No, not chew. POP. Well, I came home this one day and I am really irritated, and looking for a little sympathy and there's Bernie layin' on the couch, drinkin' a beer and chewin'. No, not chewin'. Poppin'. So I said to him, I said, "Bernie, you pop that gum one more time...." and he did. So I took the shotgun off the wall and I fired two warning shots.... into his head.

12

5@ -15

GIRLS (under)

HE HAD IT COMING
HE HAD IT COMING
HE ONLY HAD HIM-
SELF TO BLAME
IF YOU'D HAVE BEEN
THERE
IF YOU'D HAVE SEEN
IT
I BETCHA YOU WOULD
HAVE DONE THE
SAME
HE HAD IT COMING
HE HAD IT COMING
HE ONLY HAD HIM-
SELF TO BLAME
IF YOU'D HAVE BEEN
THERE
IF YOU'D HAVE SEEN IT

Band @-15

5/8

HE HAD IT COMING
HE HAD IT COMING
HE ONLY HAD HIMSELF TO BLAME
IF YOU'D HAVE BEEN THERE
IF YOU'D HAVE SEEN IT
I BETCHA YOU WOULD HAVE DONE THE SAME!

ALL

Bump 1 + 5/8

8

ANNIE

I met Ezekiel
 Young from Salt Lake City
 about two years ago and he
 told me he was single and we
 hit it off right away. So, we
 started living together. He'd
 go to work, he'd come home,
 I'd mix him a drink, we'd
 have dinner. Well, it was like
 heaven in two and a half
 rooms. And then I found out,
 "Single" he told me? Single,
 my ass. Not only was he married
oh, no, he had six wives.
 One of those Mormons,
 you know. So that night, when
 he came home, I mixed him
 his drink, as usual. You know,
 some guys just can't hold
 their **arsenic.** →

13

5

GIRLS (under)

IF YOU'D HAVE BEEN
 THERE
 IF YOU'D HAVE HEARD
 IT
 I BETCHA YOU WOULD
 HAVE DONE THE
 SAME!

HE HAD IT COMING
 HE HAD IT COMING
 HE ONLY HAD HIM-
 SELF TO BLAME

Bump 1 + 5/8

8

**THE
 MELODY
 IS HERE**

LIZ, ANNIE, JUNE, MONA
 HE HAD IT COMING

HE HAD IT COMING
 HE TOOK A FLOWER
 IN ITS PRIME
 AND THEN HE USED
 IT
 AND HE ABUSED IT
 IT WAS A MURDER
 BUT NOT A CRIME!

5

VELMA & HUNYAK
 POP, SIX, SQUISH, UH
 UH
 CICERO, LIPSCHITZ

POP, SIX, SQUISH, UH
 UH
 CICERO, LIPSCHITZ

POP, SIX, SQUISH, UH
 UH
 CICERO, **LIPSCHITZ** →

14

8

JUNE (Matter of factly)
 Now, I'm standing in the
 kitchen carvin' up the chicken
 for dinner, minding my own
 business, and in storms my
 husband Wilbur, in a jealous

5

GIRLS (under)

CICERO

LIPSCHITZ
 POP, SIX, UH UH,

8

rage. "You been screwin' the milkman," he says. He was crazy and he kept screamin', "You been screwin' the milkman." And then he ran into my knife. He ran into my knife ten times.

5

CICERO
LIPSCHITZ

POP, SIX, UH UH,
CICERO
LIPSCHITZ

Bump 1 + 5/8

5/8

ALL

IF YOU'D HAVE BEEN THERE

IF YOU'D HAVE SEEN IT

I BETCHA YOU WOULD HAVE DONE THE SAME!

15

Bump Strings
for Hunyak

8

HUNYAK

Mit kereksek, en itt? Azt mondjok, hogy a hires lakem lefogta a ferjemet en meg lecsaptam a fejet. De nem igaz, en artatlan vagyok. Nem tudom mert mondja Uncle Sam hogy en tettem. Probaltam a rendorsegen megmagyarazni de nem ertettek meg....

7

JUNE

Yeah, but did you do it?

8

HUNYAK

UH UH, not guilty!

16

Pull strings
back to level.

8

VELMA

My sister, Veronica,
and I did this double act and
my husband, Charlie, traveled
around with us. Now, for the
last number in our act, we did
these 20 acrobatic tricks in a
row, one, two, three, four, five,
....splits, spread eagles, flip
flops, back flips, one right after
the other. Well, this one night
we were in Cicero, the three
of us, sittin' up in a hotel
room, boozin' and havin' a
few laughs and we ran out of
ice, so I went out to get some.
I come back, open the door
and there's Veronica and
Charlie doing number Seven-
teen -- the spread eagle. Well,
I was in such a state of shock,

5

GIRLS (under)

HE HAD IT COMING
HE HAD IT COMING
HE ONLY HAD HIM-
SELF TO BLAME
IF YOU'D HAVE BEEN
THERE
IF YOU'D HAVE SEEN
IT

I BETCHA YOU WOULD
HAVE DONE THE
SAME!
HE HAD IT COMING
HE HAD IT COMING
HE TOOK A FLOWER IN
ITS PRIME
THEN HE USED IT....

(3)

SHOT!

Girls out
w/ shot up.

8

I completely blacked out. I
can't remember a thing. It
wasn't until later, when I
was washing the blood off my
hands I even knew they were
dead.

Bump 1 + 8

THEY HAD IT COMING
THEY HAD IT COMING
THEY HAD IT COMING ALL ALONG
I DIDN'T DO IT
BUT IF I'D DONE IT
HOW COULD YOU TELL ME THAT I WAS WRONG?

VELMA
THEY HAD IT COMING
THEY HAD IT COMING
THEY HAD IT COMING
ALL ALONG
I DIDN'T DO IT
BUT IF I'D DONE IT
HOW COULD YOU TELL
ME THAT
I WAS WRONG?

5

GIRLS
THEY HAD IT COMING
THEY HAD IT COMING
THEY TOOK A FLOWER
IN IT'S PRIME
AND THEN THEY USED
IT
AND THEY ABUSED IT
IT WAS A MURDER
BUT NOT A **CRIME!**

17

8

MONA
I loved Alvin Lip-
schitz more than I can possi-
bly say. He was a real artis-
tic guy.... sensitive....a
painter. But he was troubled.
He was always trying to find
himself. He'd go out every
night looking for himself and
on the way he found Ruth,
Gladys, Rosemary and Irving.
I guess you can say we broke
up because of artistic differ-
ences. He saw himself as alive
and I saw him dead.

GIRLS

HE HAD IT COMING
HE HAD IT COMING
HE ONLY HAD HIM-
SELF TO BLAME
IF YOU'D HAVE BEEN
THERE
IF YOU'D HAVE SEEN
IT

I BETCHA YOU WOULD
HAVE DONE THE
SAME.

5/8

Bump 1 + 5/8 ALL

THE DIRTY BUM, BUM, BUM, BUM, BUM
THE DIRTY BUM, BUM, BUM, BUM, BUM

18

5

LIZ, ANNIE, MONA
HE HAD IT
COMIN'
HE 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?

8

VELMA, JUNE, HUNYAK
(answer chorus) (ad-libs)
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?

Kick Kick

5/8 @-10

GIRLS
HE HAD IT COMING
HE HAD IT COMING
HE ONLY HAD HIMSELF TO BLAME
IF YOU'D HAVE BEEN THERE
IF YOU'D HAVE SEEN IT
I BETCHA YOU WOULD HAVE DONE THE SAME

Band drop to -15

5 @-10

You pop that gum one more time!

LIZ



Single my ass.

ANNIE

8

Ten times!

JUNE



Miert csukott Uncle Sam bortonbe.

HUNYAK

Number Seventeen -- the spread eagle.

VELMA

5

Artistic differences.

MONA

Band bump to -10

5/8

ALL
I BETCHA YOU WOULD HAVE DONE THE SAME!

Band Bump

19

3

SCENE 4

The Jail

3

ANNOUNCER

And now, ladies and gentlemen, the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's row, Matron Mama Morton!

5 @ -8 "Hi, Mama!"

SONG: "WHEN YOU'RE GOOD TO MAMA"

8 @ -8 "Hi, baby."

MATRON

ASK ANY OF THE CHICKIES IN MY PEN
THEY'LL TELL YOU I'M THE BIGGEST MOTHER HEN
I LOVE THEM ALL AND ALL OF THEM LOVE ME
BECAUSE THE SYSTEM WORKS
THE SYSTEM CALLED RECIPROCITY....

pV -10

Band Bump

GOT A LITTLE MOTTO
ALWAYS SEES ME THROUGH **PUSH 8**
WHEN YOU'RE GOOD TO MAMA
MAMA'S GOOD TO YOU **PUSH 8**

THERE'S A LOT OF FAVORS
I'M PREPARED TO DO **PUSH 8**
YOU DO ONE FOR MAMA
SHE'LL DO ONE FOR YOU. **PUSH 8**

THEY SAY THAT LIFE IS TIT FOR TAT
AND THAT'S THE WAY I LIVE
SO, I DESERVE A LOT OF TAT
FOR WHAT I'VE GOT TO GIVE

DON'T YOU KNOW THAT THIS HAND
WASHES THAT ONE TOO
WHEN YOU'RE GOOD TO MAMA
MAMA'S GOOD TO YOU!

(VELMA enters.)

pV -∞

7

VELMA

Look at this, Mama. The Tribune calls me the crime of the year. And the News says.... Not in memory do we recall so fiendish and horrible a double homicide.

8

MATRON

Ah, Baby, you can't buy that kind of publicity. You took care of Mama and Mama took care of you. I talked to Flynn. He set your trial date for March the 5th. March 7th you'll

8 MATRON (Cont'd)
be acquitted. And March 8th, do you know what Mama's gonna do for you? She's gonna start you on a vaudeville tour.

7 VELMA
I been on a lot of vaudeville tours. What kind of dough are we talking about?

8 MATRON
Well, I been talkin' to the boys at William Morris and due to your recent sensational activities I can get you twenty-five hundred.

7 VELMA
Twenty-five hundred! The most me and Veronica made was three-fifty.

8 MATRON
That was before Cicero, before Billy Flynn, and before Mama.

7 VELMA
Mama, I always wanted to play Big Jim Colisimo's. Could you get me that?

8 MATRON
Big Jim's! Well, that's another story. That might take another phone call.

7 VELMA
Uh, uh. And how much would that phone call cost?

8 MATRON
You know how I feel about you. You're like family. I'll do it for 50 bucks.

7 VELMA
Fifty bucks for a phone call. You must get a lot of wrong numbers, Mama.

Band Swell (VELMA exits.)

8 ***laughs*** MATRON **pV -10**
IF YOU WANT MY GRAVY
PEPPER MY RAGOUT _____ **PUSH 8**
SPICE IT UP FOR MAMA
SHE'LL GET HOT FOR YOU _____ **PUSH 8** ***Laugh**

WHEN THEY PASS THAT BASKET
FOLKS CONTRIBUTE TO _____ **PUSH 8**
YOU PUT IN FOR MAMA
SHE'LL PUT OUT FOR YOU _____ **PUSH 8**

8

MATRON (Cont 'd)

THE FOLKS ATOP THE LADDER
 ARE THE ONES THE WORLD ADORES
 SO BOOST ME UP MY LADDER, KID
 AND I'LL BOOST YOU UP YOURS

LET'S ALL STROKE TOGETHER
 LIKE THE PRINCETON CREW **PUSH 8**
 WHEN YOU'RE STROKIN' MAMA
 MAMA'S STROKIN' YOU

SO WHAT'S THE ONE CONCLUSION
 I CAN BRING THIS NUMBER TO?

WHEN YOU'RE GOOD TO MAMA
 MAMA'S GOOD TO YOU!

Build & Bump



pV -∞

7 *Roxie praying*

SCENE 5
The Jail

(ROXIE enters Left with Chair and sits, quietly praying.)

8 VELMA
(To ROXIE.)

Hey! Hey! Hey you!

7 ROXIE
What?!

8 VELMA
Get out of my chair!

7 ROXIE
Who the hell do you think you are?

6 MATRON
Roxie, Roxie, this here is Velma Kelly.

7 ROXIE
Velma Kelly? THE Velma Kelly? Oh, gosh, I read about you in the papers all the time. Miss Kelly, could I ask you somethin'?

8 VELMA
What.

7 ROXIE
The Assistant District Attorney, Mr. Harrison, said what I done was a hanging case and he prepared to ask the maximum penalty. I sure would appreciate some advice....

8 VELMA
Look, I don't give no advice. And I don't take no advice. You're a perfect stranger to me and let's keep it that way.

7 ROXIE
Thanks a lot.

8 VELMA
You're welcome.



6 MATRON
Roxie, relax. In this town, murder is a form of entertainment. Besides, in forty-seven years, Cook County ain't never hung a woman yet. So it's forty-seven to one, they won't hang you.

8 VELMA
There's always a first.

6 MATRON
Tell me, Roxie -- what do you figure on using for grounds? What are you gonna tell the Jury?

7 ROXIE
I guess....I'll just tell them the truth.

8 VELMA
Tellin' a jury the truth! That's really stupid.

7 ROXIE
Jesus, Mary and Joseph, what am I going to do?

8 VELMA
Baby, you're talkin' to the wrong people.

6 MATRON
You see, dearie, it's this way. Murder is like divorce. The reason don't count. It's the grounds. Temporary insanity....self-defense....

7 ROXIE
Yeah what's your grounds?

8 VELMA
My grounds are that I didn't do it.

7 ROXIE
So, who did?

8 VELMA
Well, I'm sure I don't know. I passed out completely. I can't remember a thing. Only I'm sure I didn't do it. I've the tenderest heart in the world. Don't I, Mama?

6 MATRON
You bet your ass you do, Velma.

7 ROXIE
Is being drunk grounds?



- 8 VELMA
Just ask your lawyer.
- 7 ROXIE
I ain't got a lawyer.
- 8 VELMA
Well, as they say in Southampton....you are shit out of luck, my dear.
(VELMA exits.)
- 7 ROXIE
So that's Velma Kelly.
- 6 MATRON
Ain't she somethin'. She wears nothing but Black Narcissus Perfume and never makes her own bed. I take care of that for her.
- 7 ROXIE
You make her bed?
- 6 MATRON
Well, not exactly. You see, Velma pays me five bucks a week, then I give the Hungarian fifty cents and she does it. Hey, Katalin Hunyak, szeretnem ha megismerned Roxie Hart ot.
- 5 HUNYAK
Not guilty.
- 6 MATRON
That's all she ever says. Anyway, you know who's defending Velma, don't ya?
- 7 ROXIE
Who?
- 6 MATRON
Mr. Billy Flynn! Best criminal lawyer in all Chicago, that's who.
- 7 ROXIE
How do you get Billy Flynn?
- 6 MATRON
First you give me a hundred dollars, then I make a phone call.
- 7 ROXIE
I see, and how much does he get?



6 MATRON
Five thousand dollars.

7 ROXIE
Five thousand dollars!

6 MATRON
I'd be happy to make that phone call for you, dearie.

(Music.)

7 ROXIE
Five thousand dollars! Now, where in hell am I gonna get five thousand dollars?!

SCENE 6
The Visitors' Area.

3 ANNOUNCER
Ladies and gentlemen, a tap dance.

(Three men enter and perform a soft shoe during the following scene.)

7 ROXIE
Oh, Amos, I knew you'd come. I've been sinful -- but I want to make up to you for what I done. And I will, just as soon as I get out of here. And I can, too Amos. You see, there's this lawyer, and he costs five thousand dollars.

8 AMOS
Roxie, I'm tired of your fancy foot work. The answer is "no."

7 ROXIE
I know I lied to you. I know I've cheated on you. I've even stolen money from your pants pockets while you were sleepin'.

8 AMOS
You did?

7 ROXIE
But I never stopped loving you, not my Amos -- so manly and so attractive and so....I'm embarrassed. I so sexy. "Yeah?"

8 AMOS
But, five thousand bucks....

7 ROXIE
It's my hour of need for chrissakes!

8 AMOS
Well, okay, I'll get it for you, Roxie. I'll get it.

Last beat of Waltz

21

bV +7.5

bV -5

22

SCENE 7*Bump strings for
top of song***3**@-8

ANNOUNCER

Ladies and gentlemen, presenting the Silver Tongued Prince of the Courtroom, the one, the only, Mr. Billy Flynn. →

bV -5**eV -10**SONG: "ALL I CARE ABOUT"**5**@-7.5

GIRLS

WE WANT BILLY
WHERE IS BILLY?
GIVE US BILLY

@-8.5 WE WANT BILLY

B. I. DOUBLE L. Y.

WE'RE ALL HIS

HE'S OUR KIND OF A GUY

AND OOH WHAT LUCK

@-7 CAUSE HERE HE IS,** Throw pV for
Connor 5 below*

(BILLY FLYNN enters.)

8@-6

BILLY

Is everybody, here? Is everybody ready? Hit it. →

Band Bump**pV -10**

I DON'T CARE ABOUT EXPENSIVE THINGS
CASHMERE COATS, DIAMOND RINGS
DON'T MEAN A THING
ALL I CARE ABOUT IS LOVE

THAT'S WHAT I'M HERE FOR

I DON'T CARE FOR WEARIN' SILK CRAVATS
RUBY STUDS, SATIN SPATS
DON'T MEAN A THING
ALL I CARE ABOUT IS LOVE

5@-13

GIRLS

THAT'S WHAT HE'S HERE
FOR

5

GIRLS

ALL HE CARES ABOUT IS LOVE

8

BILLY

GIVE ME TWO EYES OF BLUE
SOFTLY SAYING,

5 "I NEED YOU" GIRLS

8 LET ME SEE HER STANDIN' THERE
AND HONEST MISTER, I'M A MILLIONAIRE

I DON'T CARE FOR ANY FINE ATTIRE
VANDERBILT MIGHT ADMIRE
NO, NO, NOT ME
ALL I CARE ABOUT IS LOVE....

5 ALL HE CARES ABOUT IS LOVE. GIRLS $eV +0$ $pV -\infty$
GIRLS @-20

8 Maybe you think I'm talking about physical love. Well, I'm not. Not just physical love.
There's other kinds of love. Like love of.... justice. Love of.... legal procedure. Love of
lending a hand to someone who really needs you. Love of your fellow man. That's the
kind of love I'm talkin' about. And physical love ain't so bad either.

3 *whistles* @-5 GIRLS OUT 2 SHOT! $eV -10$ $pV -10$

8 @-5 IT MAY SOUND ODD
BUT ALL I CARE ABOUT IS LOVE

5 THAT'S WHAT HE'S HERE FOR GIRLS
GIRLS OUT under fans

8 @-3 BAH BAH-BAH BAH-BAH BOO BOO
BAH BOO BOO BOO
HONEST TO GOD
ALL I CARE ABOUT IS LOVE

5 ALL HE CARES ABOUT IS LOVE GIRLS

8 @-5 SHOW ME LONG, RAVEN HAIR
FLOWIN' DOWN, ABOUT TO THERE
WHEN I SEE HER RUNNIN' FREE
KEEP YOUR MONEY, THAT'S ENOUGH FOR ME

8 @-3

BILLY (Cont'd)

5 @-13

I DON'T CARE FOR DRIVIN' PACKARD CARS
 OR SMOKING LONG, BUCK CIGARS
 NO, NO, NOT ME
 ALL I CARE ABOUT IS

Huddle

@-20

DOIN' THE GUY IN
 WHO'S PICKIN' ON YOU
 TWISTIN' THE WRIST
 THAT'S TURNIN' THE SCREW

@-3

5/8 @-13

ALL

ALL I (HE) CARE(S) ABOUT IS LOVE!

Build & Bump

23

pV -∞

eV -∞

8

SCENE: 8
BILLY'S office.

8 BILLY
Well, hello, Andy.

7 AMOS
Amos. My name is Amos.

8 BILLY
Right. Did you bring the rest of the five thousand dollars?

7 AMOS
Well -- I have five hundred on my insurance. And three hundred dollars that I borrowed from the guys at the garage. And seven hundred out of the building and loan fund....

8 BILLY
That's two thousand.

7 AMOS
And that's all I got so far.

8 BILLY
What about her father?

7 AMOS
I phoned him yesterday.... long distance....and he told me he'll probably be able to raise some money later.

8 BILLY
You're a damned liar. I spoke to her father myself. You know what he told me? That his daughter went to hell ten years ago and she could stay there forever before he'd spend a cent to get her out.

7 AMOS
I'll pay you twenty dollars a week on my salary. I'll give you notes with interest -- double, triple -- till every cent is paid.

8 BILLY
You know, that's touching. But I've got a motto, and that motto is this -- play square. Dead square. Now, when you came to me yesterday, I didn't ask you was she guilty. I didn't ask was she innocent. I didn't ask you if she was a drunk or a dope fiend. No foolish questions like that, now did I? No. All I said was, "Have you got five thousand

8 BILLY (Cont'd)
dollars?" And you said yes. But you haven't got five thousand dollars so I figure you're a dirty liar.

7 AMOS
I'm sorry, Mr. Flynn.

8 BILLY
But I took her case and I'll keep it because I play square. Now look, Hart, I don't like to blow my own horn, but if Jesus Christ had lived in Chicago today -- and if he had five thousand dollars -- things would have turned out differently. Now, here's what we're gonna do. By tomorrow morning I'll have her name on every front page as the hottest little jazz slayer since Velma Kelly. Then we announce we're gonna hold an auction. To raise money for her defense. They'll buy anything she ever touched -- shoes, dresses, underwear.

7 AMOS
Underwear?


8 BILLY
Plus, we tell 'em that if by due process of law she gets hanged....

7 AMOS
Hanged?

8 BILLY
....the stuff triples in value. I'll give you twenty percent of everything we make over \$5,000. And that's what I call playing square.

7 AMOS
I don't know, Mr. Flynn, you're talking about my wife! You're talking about our life!

8 BILLY
You see, it's like this....either I get the entire five thousand.... *Trombone* *Shouldn't have to adjust
(AMOS exits. ROXIE enters. To ROXIE.)
....or you'll rot in jail before I bring you to trial.

6 ROXIE
Look, Mr. Flynn. I've never been very good at this sort of thing. But couldn't we possibly make some sort of arrangement between us? 

8 BILLY
Hey, you mean one thing to me -- five thousand bucks -- and that's all. Get it? Now look, in a few minutes we're gonna have a big press conference here. There'll be a whole bunch of photographers and reporters and that sob sister from the Evening Star is coming.

24

eV +4

7 @ -20 to -16


eV +4 7 @ -20 to -16
(Off Stage coloratura trill.)

8 I don't figure we'll have any trouble with her.

eV +2 7 @ -16 to -13
(Another trill.)

8 She'll swallow, hook, line and sinker.

eV +0 7 @ -13 to -10
(Another trill.)

8 Her name's Mary Sunshine. 
(MARY SUNSHINE enters.)

25

SONG: "A LITTLE BIT OF GOOD"

eV -∞
pV -10

7

MARY SUNSHINE

WHEN I WAS A TINY TOT
OF MAYBE TWO OR THREE
I CAN STILL REMEMBER
WHAT MY MOTHER SAID TO ME....

BRASS *Give boost depending
on the venue
(Muted Trumpets 1 & 2)

PLACE ROSE COLORED GLASSES ON YOUR NOSE
AND YOU WILL SEE THE ROBINS
NOT THE CROWS

FOR IN THE TENSE AND TANGLED WEB
OUR WEARY LIVES CAN WEAVE
YOU'RE SO MUCH BETTER OFF IF YOU
BELIEVE....

THAT THERE'S A LITTLE BIT OF GOOD
IN EVERYONE
IN EVERYONE YOU'LL EVER KNOW

YES, THERE'S A LITTLE BIT OF GOOD
IN EVERYONE
THOUGH MANY TIMES, IT DOESN'T SHOW

IT ONLY TAKES THE TAKING TIME WITH ONE
ANOTHER
FOR UNDER EVERY MEAN VENEER
THERE'S SOMEONE WARM AND DEAR
KEEP LOOKING....

FOR THAT BIT OF GOOD IN EVERYONE
THE ONES WE CALL BAD
ARE NEVER ALL BAD
SO TRY TO FIND THAT LITTLE BIT OF GOOD!

7

MARY SUNSHINE (Cont 'd)

JUST A LITTLE, LITTLE BIT OF GOOD
 HA-HA-HA-HA
 AH-AH-AH
 THERE'S SOMEONE WARM AND DEAR
 KEEP LOOKING....

FOR THAT LITTLE GOOD IN EVERYONE
 ALTHOUGH YOU MEET RATS
 THEY'RE NOT COMPLETE RATS
 SO TRY TO FIND THAT LITTLE BIT OF GOOD!

Band Bump

(MARY SUNSHINE exits.)

pV -∞

26

6

ROXIE

Mary Sunshine is going to interview me! Holy crap!

8

BILLY

Hey, and pipe down on the swearin'. From here on in, you say nothin' rougher than, "Oh, dear." Get it? Now the first thing we got to do is go after sympathy from the Press. They're not all pushovers like that Mary Sunshine. Chicago is a tough town. It's gotten so tough that they shoot the girls right out from under you. Alright... But there's one thing that they can never resist and that's a reformed sinner -- so I've decided to rewrite the story of your life. "From Convent to Jail." Get this....

Reed 2Bump
↑

(Music under.)

3 @-15 *laughs*

bV +2.5

Beautiful Southern home....Every luxury and refinement. Parents dead, educated at the Sacred Heart, fortune swept away -- a run-away marriage, a lovely, innocent girl, bewildered by what's happened....young, full of life....

(Music changes.)

bV +7.5

....lonely. You were caught up by the mad whirl of a great city -- jazz, cabarets, liquor....

(ROXIE, getting caught up, rises)

PIANO Bump
↑

Sit down. You were drawn like a moth to the flame. And now, the mad whirl has ceased. A butterfly crushed on the wheel.

6 *raspberry*

(Music out)

bV -5

You have sinned and you are sorry.

6

ROXIE

God, that's beautiful.

8

BILLY


And lay off God, too. Stay where you're better acquainted. Now, when they ask you why you killed him -- all you can remember is a fearful quarrel and he threatened to kill you. You can still see him coming toward you with that awful look in his eyes....And get this - you both reached for the gun.

2 SHOT!

8 BILLY (Cont'd)

(Rim shot.)
That's your grounds. Self-defense.

(MATRON enters)
7 MATRON
Mr. Flynn, the reporters are here.

8 BILLY
Let 'em in, Butch.  **4/5 @-20 Hubbub**
(REPORTERS and MARY SUNSHINE enter.)
Well good day, ladies and gentlemen. Miss Sunshine. You all know my client, Miss Roxie Hart.

6 ROXIE
Ladies and gentlemen, I'm just so flattered y'all came to see l'il ol' me. I guess you want to know why I shot the bastard.

(BILLY grabs ROXIE and sits her on his knee like a ventriloquist's dummy.)

8 BILLY
Sit down, dummy.

7 MATRON
Mr. Billy Flynn sings the "Press Conference Rag" -- notice how his mouth never **moves --**
almost.  **Throw Reporters to -9**
SONG: "WE BOTH REACHED FOR THE GUN"

4/5 REPORTERS
WHERE'D YOU COME FROM?

eV -10

8 BILLY (ROXIE)
MISSISSIPPI

4/5 REPORTERS
AND YOUR PARENTS?

8 BILLY (ROXIE)
VERY WEALTHY.

4/5 REPORTERS
WHERE ARE THEY NOW?

8

SIX FEET UNDER. BILLY (ROXIE)



BILLY
BUT SHE WAS GRANTED ONE MORE START

BILLY (ROXIE)
THE CONVENT OF THE SACRED HEART!

4/5

REPORTERS
WHEN'D YOU GET HERE?

8

BILLY (ROXIE)
1920.

4/5

REPORTERS
HOW OLD WERE YOU?

8

BILLY (ROXIE)
DON'T REMEMBER

4/5

REPORTERS
THEN WHAT HAPPENED?

8

BILLY (ROXIE)
I MET AMOS
AND HE STOLE MY HEART AWAY
CONVINCED ME TO ELOPE ONE DAY

7

MARY SUNSHINE
A convent girl! A run-away marriage! Oh, it's too terrible. You poor, poor dear.

4/5

REPORTERS
WHO'S FRED CASELY?

8

BILLY (ROXIE)
MY EX-BOY-FRIEND.

4/5

REPORTERS
WHY'D YOU SHOOT HIM.

8

BILLY (ROXIE)
I WAS LEAVIN'.

4/5 WAS HE ANGRY? REPORTERS

8 LIKE A MADMAN! BILLY (ROXIE)
STILL I SAID, "FRED, MOVE ALONG"

↓ BILLY
SHE KNEW THAT SHE WAS DOIN' WRONG

4/5 THEN DESCRIBE IT REPORTERS

8 HE CAME TOWARD ME. BILLY (ROXIE)

4/5 WITH THE PISTOL? REPORTERS

8 FROM MY BUREAU BILLY (ROXIE)

4/5 DID YOU FIGHT HIM? REPORTERS

8 LIKE A TIGER BILLY (ROXIE)

↓ BILLY
HE HAD STRENGTH AND SHE HAD NONE

BILLY (ROXIE)
AND YET WE BOTH REACHED FOR THE GUN
OH YES, OH YES, OH YES WE BOTH
OH YES WE BOTH
OH YES, WE BOTH REACHED FOR
THE GUN, THE GUN, THE GUN, THE GUN,
OH YES, WE BOTH REACHED FOR THE GUN,
FOR THE GUN

Piano 1 Bump ↑

4/5 @ -7 REPORTERS
OH YES, OH YES, OH YES THEY BOTH
OH YES, THEY BOTH
OH YES, THEY BOTH REACHED FOR
THE GUN, THE GUN, THE GUN, THE GUN
OH YES, THEY BOTH REACHED FOR THE GUN,
FOR THE GUN

Get Reporters up
before resetting
Piano or taking
out Billy

8 BILLY
UNDERSTANDABLE, UNDERSTANDABLE
YES, IT'S PERFECTLY UNDERSTANDABLE
COMPREHENSIBLE, COMPREHENSIBLE
NOT A BIT REPREHENSIBLE
IT'S SO DEFENSIBLE!

4/5 REPORTERS
HOW'RE YOU FEELING?

8 BILLY (ROXIE)
VERY FRIGHTENED

4/5 REPORTERS
ARE YOU SORRY?

6 ROXIE
ARE YOU KIDDING? → 8 "Hey!"

4/5 REPORTERS
WHAT'S YOUR STATEMENT?

8 BILLY (ROXIE)
ALL I'D SAY IS
THOUGH MY CHOO-CHOO
JUMPED THE TRACK
I'D GIVE MY LIFE TO BRING
HIM BACK

4/5 REPORTERS
AND?

8 BILLY (ROXIE)
STAY AWAY FROM

4/5 REPORTERS
WHAT?

8 BILLY (ROXIE)
JAZZ AND LIQUOR

4/5 AND? REPORTERS

8 AND THE MEN WHO BILLY (ROXIE)

4/5 WHAT? REPORTERS

8 PLAY FOR FUN BILLY (ROXIE)

4/5 AND WHAT? REPORTERS

8 THAT'S THE THOUGHT THAT BILLY (ROXIE)

4/5 YEAH REPORTERS

8 CAME UPON ME BILLY (ROXIE)

4/5 WHEN? REPORTERS

8 WHEN WE BOTH REACHED FOR THE GUN! BILLY (ROXIE)

7 UNDERSTANDABLE, UNDERSTANDABLE MARY SUNSHINE

PIANO Bump ↑

7/8 BILLY and MARY SUNSHINE
YES, IT'S PERFECTLY UNDERSTANDABLE
COMPREHENSIBLE, COMPREHENSIBLE
NOT A BIT REPREHENSIBLE
IT'S SO DEFENSIBLE!



8 BILLY
(Spoken)

4/5 @-15 REPORTERS
OH YES, OH YES, OH YES, THEY
BOTH
OH YES, THEY BOTH
OH YES, THEY BOTH REACHED FOR

Let me hear it!

Slow Build

8 @-5

BILLY
(Spoken.)A little
louder!4/5
@-12REPORTERS
THE GUN, THE GUN, THE GUN,
THE GUN
OH YES, THEY BOTH REACHED FOR
THE GUN, FOR THE GUN

@ -10

Now you
got it!OH YES, OH YES, OH YES THEY
BOTH
OH YES, THEY BOTH
OH YES, THEY BOTH REACHED FOR
THE GUN, THE GUN, THE GUN,
THE GUN
OH YES, THEY BOTH REACHED FOR
THE GUN,
FOR THE GUN

8+4/5 @ -8

BILLY and REPORTERS

OH YES, OH YES, OH YES, THEY BOTH
OH YES, THEY BOTH
OH YES, THEY BOTH REACHED FOR
THE GUN, THE GUN, THE GUN, THE GUN
OH YES, THEY BOTH REACHED FOR THE GUN,
FOR THE GUNOH YES, OH YES, OH YES THEY BOTH
OH YES THEY BOTH
OH YES, THEY BOTH REACHED FOR
THE GUN, THE GUN, THE GUN, THE GUN,
THE GUN, THE GUN, THE GUN, THE GUN,
THE GUN, THE GUN, THE GUN, THE GUN,
THE GUN, THE GUN, THE GUN, THE GUN

Track 2

3

@ -10

8

BILLY

BOTH REACHED FOR THE GUN

8+4/5 @ -7

REPORTERS

THE GUN, THE GUN, THE GUN, THE GUN
THE GUN, THE GUN, THE GUN, THE GUN
THE GUN, THE GUN, THE GUN, THE GUN
THE GUN, THE GUN, THE GUN, THE GUN
BOTH REACHED FOR THE GUN!

Track 3

3

@ -6

Build & Bump

28

eV -∞

3

SCENE 9

3

FIRST REPORTER

"STOP THE PRESSES!"

4

SECOND REPORTER

"CONVENT GIRL HELD."

5

THIRD REPORTER

"WE BOTH REACHED FOR THE GUN, SAYS ROXIE!"

6

FOURTH REPORTER

"DANCING FEET LEAD TO SORROW, SAYS BEAUTIFUL JAZZ SLAYER!"

7

MARY SUNSHINE

"ROXIE SOBS, I'D GIVE ANYTHING TO BRING HIM BACK!"

8

8 Stays UP!

FIFTH REPORTER

"JAZZ AND LIQUOR, ROXIE'S DOWNFALL!" Ya got that, Charlie? Right.

29

(REPORTERS exit.)

Slow Fade -15 to -18ROXIE *Reed 1 (N/A)*

bV 0

You wanna know something? I always wanted my name in the papers. Before Amos, I used to date this well-to-do, ugly bootlegger. He used to like to dress me up, take me out and show me off. Ugly guys like to do that. Once it said in the paper, "Gangland's Al Capelli seen at Chez Vito with cute redheaded chorine." That was me. I clipped it out and saved it. Now look, "ROXIE ROCKS CHICAGO." (Gives Newspaper to CONDUCTOR.) Here, read this. Look,

5 Adlibs

I'm gonna tell you the truth. Not that the truth really matters, but I'm gonna tell you anyway. The thing is, see, I'm older than I ever intended to be. All my life I wanted to be a dancer in vaudeville. Oh, yeah. Have my own act. But, no. No. No. No. No. No. It was one big world full of "No." Life. Then Amos came along. Sweet, safe Amos, who never says no. You know some guys are like mirrors, and when I catch myself in Amos' face, I'm always a kid. Ya could love a guy like that.

After Solo: bV -5

Look now, I gotta tell ya, and I hope this ain't too crude. In the bed department, Amos was....zero. I mean, when we went to bed, he made love to me like he was fixin' a carburetor or somethin'. "I love ya, honey. I love ya." Anyway, to make a long story short, I started foolin' around. Then I started screwin' around, which is foolin' around without dinner. I gave up the vaudeville idea, because after all those years....well, I sort of figured opportunity just passed me by. Oh, but it ain't. Oh no, no, no, but it ain't. If this Flynn guy gets me off, and with all this publicity, I could still get into vaudeville. I could still have my own act. Now, I got me a world full of "Yes."

8 @ -5

bV 0

pV -10

eV -10

SONG: "ROXIE"

bV 0

pV -10

eV -10

8 @-6

THE NAME ON EVERYBODY'S LIPS
IS GONNA BE ROXIE
THE LADY RAKIN' IN THE CHIPS
IS GONNA BE ROXIE

I'M GONNA BE A CELEBRITY
THAT MEANS SOMEBODY EVERYONE KNOWS
THEY'RE GONNA RECOGNIZE MY EYES
MY HAIR, MY TEETH, MY BOOBS, MY NOSE

FROM JUST SOME DUMB MECHANIC'S WIFE
I'M GONNA BE ROXIE
WHO SAYS THAT MURDER'S NOT AN ART?

AND WHO IN CASE SHE DOESN'T HANG
CAN SAY SHE STARTED WITH A BANG?
FOXY ROXIE HART!

pV -∞

I'm going to have me a swell act, too! Yeah, I'll get a boy to work with -- someone who can lift me up and show me off -- Oh, hell, I'll get two boys. It'll frame me better! Think "Big." Think "Big," Roxie -- I'm gonna get me a whole bunch of boys.

(BOYS enter.) **6/7 @-15 Snaps**

pV -10

THE NAME ON EVERYBODY'S LIPS
IS GONNA BE

6/7 @-10
ROXIE

BOYS

8 ROXIE
THE LADY RAKIN' IN THE CHIPS
IS GONNA BE

6/7 BOYS
ROXIE
SHE'S GONNA BE A CELEBRITY

8 ROXIE
THAT MEANS SOMEBODY EVERYONE KNOWS

6/7 Yeah!

BOYS

BOYS

THEY'RE GONNA RECOGNIZE HER EYES
HER HAIR, HER TEETH

Trumpet 2 (N/A)

8

ROXIE

MY BOOBS, MY NOSE
FROM JUST SOME DUMB MECHANIC'S WIFE
I'M GONNA BE

6/7 @ -20

BOYS

ROXIE

8

ROXIE

WHO SAYS THAT MURDER'S NOT AN ART?

6/7

BOYS

AND WHO IN CASE SHE DOESN'T HANG

8

ROXIE

CAN SAY SHE STARTED WITH A BANG?

8+6/7

ROXIE and BOYS

FOXY ROXIE HART

6/7

BOYS

CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH
CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH
CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH

Dip @-12

THEY'RE GONNA WAIT OUTSIDE IN LINE
TO GET TO SEE ROXIE

8

ROXIE

THINK OF THOSE AUTOGRAPHS I'LL SIGN
"GOOD LUCK TO YOU" - ROXIE
AND I'LL APPEAR IN A LAVALIERE
THAT GOES ALL THE WAY DOWN TO MY WAIST

6/7

BOYS

HERE A RING, THERE A RING
EVERYWHERE A RING A LING

8 ROXIE
BUT ALWAYS IN THE BEST OF TASTE
Ooo, I'm a star.

pV -∞
eV -∞

6 BOY 1
And the audience loves her.

8 ROXIE
And I love the audience. And the audience loves me for loving them. And I love the audience for loving me. And we just love each other. And that's because none of us got enough love in our childhood.

6 BOY 2
That's right.

8 ROXIE
And that's show biz, kid.

6/7 BOYS Oh yeah. 8 "Oh yeah!"

SHE'S GIVING UP HER HUM DRUM LIFE

8 ROXIE
I'M GONNA BE

6/7 BOYS

ROXIE

SHE MADE A SCANDAL AND A START

3 @ -8

@ -9.5

8 ROXIE
AND SOPHIE TUCKER'LL SHIT, I KNOW
TO SEE HER NAME GET BILLED BELOW 6/7 "Uh-huh"

8+6/7 ALL
FOXY ROXIE HART!

6/7 @ -15 BOYS

(BOYS do specialties as THEY exit to Chairs.)

CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH
CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH
CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH
CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH
CHUH, CHUH CHUH-CHUH-CHUH CHUH-CHUH, etc.

Roxie, Roxie, Roxie, Roxie, Roxie, Roxie, Roxie,
Roxie, Roxie, Roxie, Roxie, Roxie, Roxie, Roxie,
Roxie, Roxie, Roxie, Roxie, Roxie, Roxie, Roxie

Sneak 6 OUT
Keep Roxie UP

30

@ -10 for individual
"Roxie" then back
to @ -15

6 Cowbell (N/A) FRED
Roxie.

8

Those are my boys.

ROXIE

(ROXIE crosses Up Center, receives Newspaper from
CONDUCTOR.)

5

Your paper.

*Line by line to
avoid band noise*

8

ROXIE

(To CONDUCTOR.)

Thank you.

Band Bump(ROXIE exits Up Center as GIRL 1 & 2
enter S.L & S.R. pop-ups with Newspapers.)

31

bV -5

4

"ROXIE ROCKS CHICAGO!"

GIRL 1

5

"FANS RIOT AT ROXIE AUCTION!"

GIRL 2

6

MATRON

(Enters from Up Left with Newspaper.)

"ROXIE'S NIGHTIE RAISES 200 BUCKS!"

7

SCENE 10

The Jail

7 VELMA
Mama, you know I am not a jealous person, but every time I see that tomato's name on the front page -- it drives me nertz.

6 MATRON
Baby, I got some bad news.

7 VELMA
What do you mean?

6 MATRON
I mean, the tour....it's canceled.

7 VELMA
Canceled!

6 MATRON
Well, your name hasn't been in the papers for a long time. I been getting calls from the boys at William Morris all day. "We've lost interest." "We don't want her." "She's washed up." "She's a bum." Do you know how it hurts Mama to hear that about someone she cares for?

7 VELMA
Oh, sure.

6 MATRON
All you read about today is the Hart kid.

7 VELMA
Hey, Mama, I've got an idea. Suppose I talk Hart into doing that sister act with me?

SCENE 11

6

MATRON

Ladies and gentlemen, Miss Velma Kelly in an act of desperation.

SONG: "I CAN'T DO IT ALONE"

pV -10

7@-7

VELMA

MY SISTER AND I HAD AN ACT THAT COULDN'T FLOP
 MY SISTER AND I WERE HEADED STRAIGHT FOR THE TOP *Reeds*
 MY SISTER AND I EARNED A THOU A WEEK AT LEAST
 BUT MY SISTER IS NOW, UNFORTUNATELY, DECEASED

I KNOW, IT'S SAD, OF COURSE, BUT A FACT
 IS STILL A FACT

AND NOW ALL THAT REMAINS

IS THE REMAINS OF A PERFECT DOUBLE ACT → pV -∞

Do you know that you are exactly the same size as my sister? You would fit in her wardrobe perfectly. Look, why don't I show you some of the act, huh? Watch this.

(Dance to.)

8 "Oh you don't have to."

@-5 Now, you have to imagine it with two people. It's swell with two people.

FIRST I'D.... *Drums*
 THEN SHE'D.... *Reed 1*

THEN WE'D.... *Reed 1 & Drums*

BUT I CAN'T DO IT ALONE!

THEN SHE'D.... *Reeds*

THEN I'D.... *Reeds*

THEN WE'D.... *Reeds*

BUT I CAN'T DO IT ALONE! → pV -10

SHE'D SAY, "WHAT'S YOUR SISTER LIKE?"

I'D SAY, "MEN," YUK, YUK, YUK *Brass*

SHE'D SAY, "YOU'RE THE CAT'S MEOW"

THEN WE'D WOW THE CROWD AGAIN WHEN SHE'D GO.... *Reeds 1 & 2*

I'D GO.... *Reeds*

WE'D GO... *Reeds & Brass*

AND THEN THOSE DING DONG DADDIES STARTED TO ROAR

WHISTLED, STOMPED, AND STAMPED ON THE FLOOR

YELLING, SCREAMING, BEGGING FOR MORE.

pV -∞

7

7
↓

VELMA (Cont'd)

And we'd say, "O.K. fellas, keep your socks up. You ain't seen nothin' yet!"

Band Bump
pV -10

(Dance to.)

BUT I SIMPLY CANNOT DO IT ALONE

pV -∞

(To Roxie.)

7/8

Well? Whaddya think? Come on, you can say.

(ROXIE gives her a raspberry.)

7
↓

O.K. O.K. The first part can always be rewritten. But the second part was really nifty. Watch this.

THEN SHE'D.... **Brass**THEN I'D.... **Reeds**THEN WE'D.... **Brass & OH****After full kit, throw
drums, OH, and
Ratchet to +10 then
reset**

BUT I CAN'T DO IT ALONE!

SHE'D SAY, "WHAT STATE'S CHICAGO IN?"

I'D SAY, "ILL" DID YA GET THAT?

SHE'D SAY, "TURN YOUR MOTOR OFF" **Ratchet****pV -10**

(Dance to.)

I CAN HEAR 'EM CHEERIN' STILL

WHEN SHE'D GO.... **Reeds**I'D GO.... **Reeds**WE'D GO.. **Full Band**

AND THEN THOSE TWO-BIT JOHNNIES DID IT UP BROWN

TO CHEER THE BEST ATTRACTION IN TOWN

THEY NEARLY TORE THE BALCONY DOWN

pV -∞

And we'd say, "O.K. boys, we're goin' home, but here's a few more partin' shots!". And this....this we did in perfect unison.

Band Bump
pV -10

(Dance to.)

**Drums (SHOT!) and
OH to +10 then reset
Drums as slide
whistle starts****@-3.5** NOW, YOU'VE SEEN ME GOIN' THROUGH IT
YOU CAN SEE THERE'S NOTHIN' TO IT
BUT I SIMPLY CANNOT DO IT ALONE!**pV -∞**

7

7 (To Roxie.) VELMA (Cont'd)

Ah, well ... ?

8 ROXIE
Boy, they sure got lousy floor shows in jails nowadays. I mean, there was a time when you could go to jail and get a really....

7 VELMA
Okay Roxie! I'll level with ya.

8 ROXIE
Listen, what did Mama just tell ya? It's me they want now, huh? Haven't you read the papers lately? I'm a star -- I'm a big star *single*.

7 VELMA
Thanks.

8 ROXIE
Nothin' personal, you understand.
(ROXIE exits)

7 VELMA
Nothin' personal. Nothin's ever personal. → bV -5
pV -20
2 Hunyak "Uh-uh"

@-10 LIKE THE DESERTED BRIDE ON, HER WEDDING NIGHT
ALL ALONE AND SHAKING WITH FRIGHT
WITH HER BRAND NEW HUBBY NOWHERE IN SIGHT....
I SIMPLY CANNOT DO IT ALONE....

Build Band

32

Band @-15 to -20 *Depends on
venue*

bV +5
pV -∞

8 @-5 *Start hot to get
over top of applause* MATRON
Well, here's the way I got the story. There's this Kitty-something or other. I didn't catch the last name.

**Push depending
on venue*

SCENE 12**Trumpet Solo***Pull out w/ verb after*

8 (KITTY enters.)
Anyway, she's some sort of heiress. Her folks are in pineapples, grapefruits, somethin' like that. Well, she's playing house in a Northside apartment with some guy named Harry. Harry spends all his time in bed. You know, a real mattress dancer. **TBone Solo (N/A)**

(HARRY enters.)

Last night this Kitty dame comes home....

(GO-TO-HELL KITTY enters.)

Harry's getting ready for bed. This Kitty goes to change. And when she returns, she notices something rather odd. Very odd. Extremely odd. Puzzled -- she disappears for a second.

(Harry is seen in bed with others.)

When she returns, she gently awakens Harry....

7 Oh, Harry.... KITTY **bV -10**

6 O.K. Are you gonna believe what you see, or what I tell you? HARRY

7 What I see! KITTY

2 SHOTS! (x2) (She shoots HARRY and the GIRLS.)

3 "LAKE SHORE DRIVE MASSACRE!" REPORTER 1 **bV -5**

↓ "BERSERK FILLY FELS FOUR!" REPORTER 2

4 "GANG IN BED -- ALL DEAD!" MARY SUNSHINE **33**

**Throw Billy up
before taking
scene change*

2 Hubbub @-20
STAYS UP!!

SCENE 13

The Jail.

5

BILLY

Gentlemen, please, my client will be happy to answer all your questions....

(KITTY bites him.)

Ow, will you stop biting? I'll get hydrophobia.

(REPORTERS ad lib.)

6

KITTY

You go to hell. You go to hell all of you. I'm not answering any more of your stinkin', lousy questions.

(REPORTERS ad lib.)

4

MATRON

Come along, dearie. I'll show you to your suite. You're gonna love it.

6

KITTY

Wait a minute. You know who my father is?

(REPORTERS ad lib.)

↓

He owns all of Hawaii. So go to hell! Go to hell! Go to hell all of you!

(MATRON and KITTY exit. REPORTERS ad lib.) **Fade 2 OUT**

5

BILLY

Step right in there, everyone. She will answer all your questions and afterwards I'll be happy to give you an interview myself...

(Many REPORTERS follow MATRON & KITTY off.)

8

ROXIE

Oh, Miss Sunshine....

3^{@ -20}

Not now Roxie

Mary Sunshine

8

Mr. Flynn! Mr. Flynn!

ROXIE

5

BILLY

Hi, Trixie.

8 ROXIE
Trixie?

5 BILLY
I mean, Roxie. Boy, what a hellion, huh? And a socialite, too! Her mother owns all the pineapples in Hawaii.

8 ROXIE
What the hell do I care about pineapples? Did ya get my trial date?

5 BILLY
Take it easy, kid. I'll get to it.

7 VELMA
Mr. Flynn. There's a couple of things I'd like to discuss with you about my trial, too.

5 BILLY 2 @-20
Oh yeah....Hi ya, Velma. **First thing's first,** honey. Oh, Miss Sunshine...can I call you Mary? The girl's a socialite from old pineapple money. It's a gripping story, really.... **Fade 5/2 on EXIT**
(BILLY and MARY SUNSHINE exit, along with the remaining REPORTERS.)

8 ROXIE
Pineapples. I got a feeling you're in trouble, Roxie. 34

7 VELMA
Socialite. You lose again, Velma.

8 ROXIE
There's only one person who can help you now, Roxie.

7 VELMA
There's only one person you can count on now, Velma.

4 CONDUCTOR
And now, Miss Roxie Hart and Miss Velma Kelly sing a song of unrelenting determination and unmitigated ego. **Band Bump** 35
SONG: "MY OWN BEST FRIEND"

8 ROXIE
ONE THING I KNOW bV -5

7 VELMA
ONE THING I KNOW pV -10
eV -5

8 AND I'VE ALWAYS KNOWN ROXIE

7 AND I'VE ALWAYS KNOWN VELMA

8 I AM MY OWN ROXIE

7 I AM MY OWN VELMA

7/8 BEST FRIEND ROXIE AND VELMA
Band Swell PUSH 7/8

8 BABY'S ALIVE ROXIE

7 BABY'S ALIVE VELMA

8 BUT BABY'S ALONE ROXIE

7 BUT BABY'S ALONE VELMA

8 AND BABY'S HER OWN ROXIE

7 AND BABY'S HER OWN VELMA

7/8 BEST FRIEND ROXIE and VELMA
Band Swell PUSH 7/8
MANY'S THE GUY
WHO TOLD ME HE CARES
BUT THEY WERE SCRATCHIN' MY BACK
'CAUSE I WAS SCRATCHIN' THEIRS *Band Swell SMALL PUSH 7/8*

8 AND TRUSTING TO LUCK ROXIE

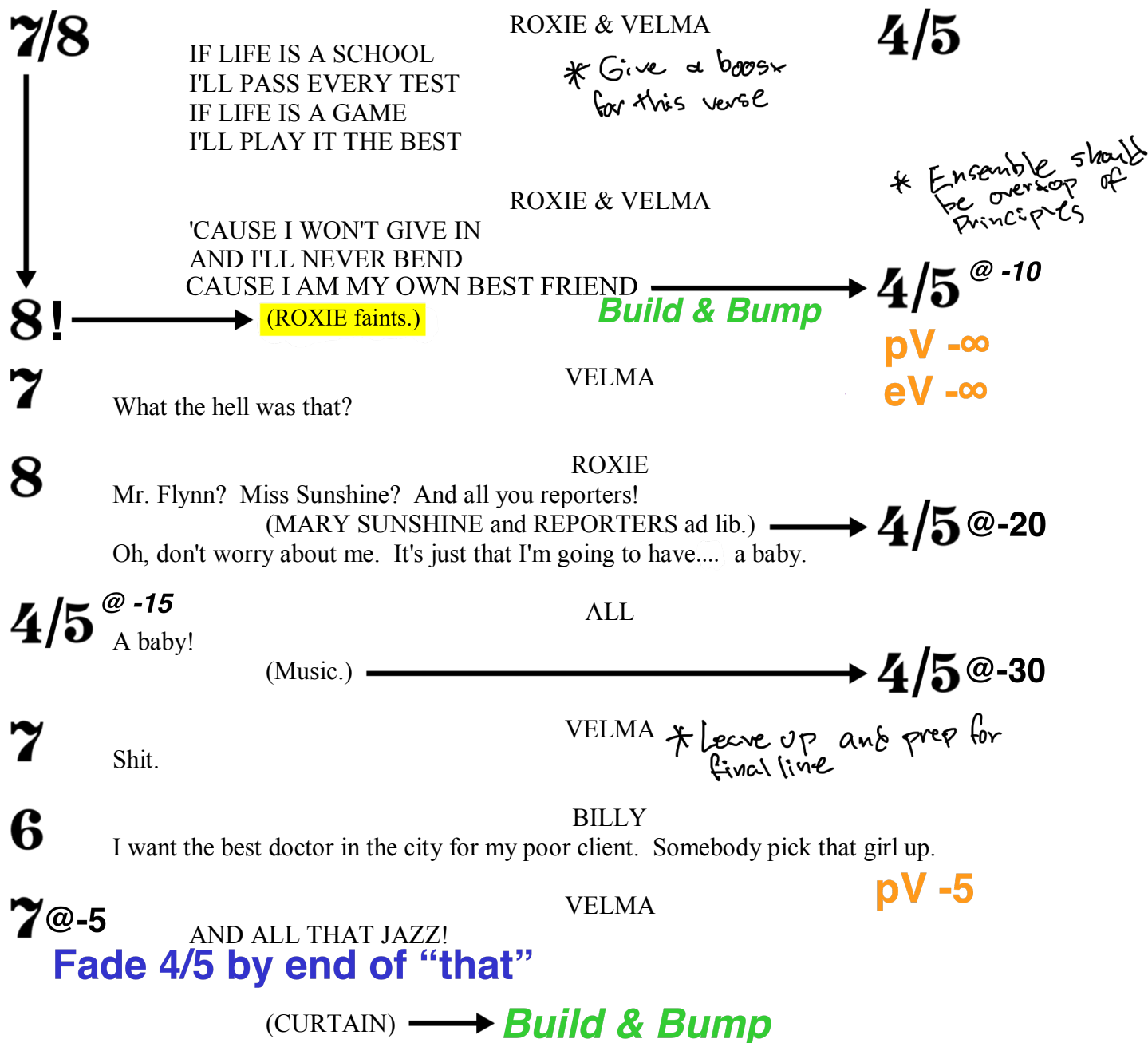
7 AND TRUSTING TO LUCK VELMA

8	THAT'S ONLY FOR FOOLS	ROXIE
7	ONLY FOR FOOLS	VELMA
8	I PLAY IN A GAME	ROXIE
7	I PLAY IN A GAME	VELMA
8	WHERE I MAKE THE RULES	ROXIE
7	WHERE I MAKE THE RULES	VELMA
7/8	AND RULE NUMBER ONE FROM HERE TO THE END IS I AM MY OWN BEST <u>FRIEND</u> <i>PUSH 7/8</i>	ROXIE and VELMA
↓	THREE MUSKETEERS WHO NEVER SAY DIE ARE STANDING HERE THIS MINUTE	
7	ME	VELMA
8	ME	ROXIE
7	MYSELF	VELMA
8	MYSELF	ROXIE
7	AND I	VELMA
8	AND I	ROXIE

4/5 CHORUS
AH-AH-AH-AH
AH-AH-AH-AH

4/5 CHORUS
AND I, AND I, AND I

7/8 + 4/5



End of Act One

37

8 "Hit it!" @-6.5

36

II-1-1

7 @-30 Whistle

8 @-5.5 Mama "Maestro! Let's hear it for the Chicago orchestra!"

Band @-6

ACT TWO

SCENE 1

The Jail

bV -5

pV -∞

eV -∞

Piano

Reed 1

+ Trombone

Trumpet 1 & Piano

+ Trombone

+ Reed 1

38

After Entr'acte
Band @-11

8 @-6

VELMA

Hello suckers, welcome back. Roxie's in there being looked over by the State Medical Examiner. She says she's gonna have a baby. Now why didn't I think of that?

SONG: "I KNOW A GIRL"

@-5

CAN YOU IMAGINE?
I MEAN, CAN YOU IMAGINE?

DO YOU BELIEVE IT?
I MEAN, DO YOU BELIEVE IT?

@-3.5

I KNOW A GIRL ↑
A GIRL WHO LANDS ON TOP ↑
YOU COULD PUT HER FACE INTO A PAIL OF SLOP ↑
AND SHE'D COME UP SMELLING LIKE A ROSE ↑
HOW SHE DOES IT, HEAVEN KNOWS.

6

REPORTER

Hold on everybody, she's comin' out now.
Well, Doctor, is she or isn't she?

8

VELMA

She is.

6

REPORTER

She is.

8

VELMA

I KNOW A GIRL ↑
A GIRL WITH SO MUCH LUCK ↑
SHE COULD GET RUN OVER BY A TWO-TON TRUCK ↑
THEN BRUSH HERSELF OFF AND WALK AWAY HOW SHE
DOES IT, COULDN'T SAY

5

BILLY

Doc, would you swear to that statement in court?

4

DOCTOR

Oh yeah.

5

BILLY

Good....uh....button your fly.

8

Band Bump

8 VELMA
 WHILST I Pull back
 ON THE OTHER HAND
 PUT MY FACE IN A PAIL OF SLOP
 AND I WOULD SMELL LIKE A PAIL OF SLOP

Pull back I, ON THE OTHER HAND
 GET RUN OVER BY A TRUCK
 AND I AM DEADER THAN A DUCK

I KNOW A GIRL
 WHO TELLS SO MANY LIES
 ANYTHING THAT'S TRUE WOULD TRULY CROSS HER EYES
 BUT WHAT THAT MOUSE IS SELLING
 THE WHOLE WORLD BUYS
 AND NOBODY SMELLS A RAT.

7 ROXIE
 Please, ladies and gentlemen of the press -- leave the two of us alone so we can rest.

8 VELMA
 The two of us?

CAN YOU IMAGINE?
 I MEAN, CAN YOU IMAGINE?

6 REPORTER
 Could I have one last picture please?

7 ROXIE
 Sure, anything for the press.

8 VELMA
 DO YOU BELIEVE IT?
 I MEAN, DO YOU BELIEVE IT?

39

7 ROXIE
 MY DEAR LITTLE BABY

8 VELMA
 My dear little baby.

7 ROXIE
 MY SWEET LITTLE BABY

8 VELMA
 My sweet little baby

SONG: "ME AND MY BABY"

pV -15

7

ROXIE

Band Bump

LOOK AT MY BABY AND ME
 ME AND MY BABY
 MY BABY AND ME
 WE'RE 'BOUT AS HAPPY AS BABIES CAN BE
 WHAT IF I FIND
 THAT I'M CAUGHT IN A STORM?
 I DON'T CARE
 MY BABY'S THERE
 AND BABY'S BOUND TO KEEP ME WARM
 WE'RE STICKING TOGETHER
 AND AIN'T WE GOT FUN
 SO MUCH TOGETHER
 YOU'D COUNT US AS ONE
 TELL OLD MAN WORRY TO GO CLIMB A TREE
 'CAUSE I'VE GOT MY BABY
 MY SWEET LITTLE BABY
 LOOK AT MY BABY AND ME

pV -∞

6

MARY SUNSHINE

I don't see how you could possibly delay the trial another second, Mr. Flynn. My readers wouldn't stand for it. To have her baby born in jail!

5

BILLY FLYNN

I can assure you she'll come to trial at the earliest possible moment. And you can quote me on that.

4

AMOS

Hey, everybody. I'm the father! I'm the father!

pV -15

3@-10

ENSEMBLE

YUCK! YUCK! YUCK! YUCK!

!!!!!! 7@ -5

40

7@-5

ROXIE

LOOKA MY BABY
 MY BABY AND ME
 A DREAM OF A DUO
 NOW DON'T YOU AGREE?
 WHY KEEP IT MUM
 WHEN THERE'S NOTHING TO HIDE?
 AND WHAT I FEEL
 I MUST REVEAL
 IT'S MORE THAN I CAN KEEP INSIDE
 LET ME ASSURE YOU
 IT WON'T GO AWAY
 I CAN ASSURE YOU
 IT GROWS EVERY DAY
 I WAS A ONE ONCE
 BUT NOW I'M A 'WE'
 'CAUSE I GOT MY BABY
 MY DEAR LITTLE BABY
 LOOKA MY BABY AND ME

pV -∞

6

MATRON

I think it's sweet. First time we ever had one of our girls knocked up.

5

BILLY

I've got it and it's brilliant. I'm gonna get Amos to divorce you. That way all the sympathy will go to you -- not him. You'll be the poor, little deserted mother-to-be and that crumb is running out on you.

4

AMOS

That's my kid! That's my kid!

pV -15
eV -10

3/@-10

7/8@-20

ROXIE and ENSEMBLE

LOOKA MY BABY
 MY BABY AND ME
 FACING THE WORLD
 OPTIMISTICALLY
 NOTHING CAN STOP US
 SO NOBODY TRY
 'CAUSE BABY'S ROUGH
 AND FULL OF STUFF
 AND INCIDENTALLY, SO AM I

7/8@-10 *Dance Break Band Bump*

3 @ -10

ENSEMBLE

GET OUT OF OUR WAY, FOLKS
 AND GIVE US SOME ROOM
 WATCH HOW WE BUBBLE
 AND BLOSSOM AND BLOOM
 LIFE WAS A PRISON
 BUT WE GOT THE KEY
 ME AND MY BABY
 MY DEAR LITTLE BABY
 MY CUTE LITTLE BABY
 MY SWEET LITTLE BABY
 MY FAT LITTLE BABY
 MY SOFT LITTLE BABY
 MY PINK LITTLE BABY
 MY BALD LITTLE BABY
 LOOKA, MY BABY

7 @ -4

AND ME!

Build & Bump

ROXIE
 After Triangle

41

pV -∞
 eV -∞

Piano @+3

8

AMOS

I'm the father! Papa! Dada! Did you hear me? Did you? No, you didn't hear me. That's the story of my life. Nobody ever listens to me. Have you noticed that? Am I making it up? Nobody ever knows I'm around. Nobody. Ever. Not even my parents noticed me. One day I went to school and when I came home, they'd moved.

Band Bump (Preset)

8

Strings *Bump ↑*

SCENE 2

SONG: "MISTER CELLOPHANE"

pV -∞
eV -∞

8

AMOS

IF SOMEONE STOOD UP IN A CROWD
AND RAISED HIS VOICE UP WAY OUT LOUD
AND WAVED HIS ARM
AND SHOOK HIS LEG
YOU'D NOTICE HIM

IF SOMEONE IN A MOVIE SHOW
YELLED "FIRE IN THE SECOND ROW
THIS WHOLE PLACE IS A POWDER KEG!"
YOU'D NOTICE HIM

AND EVEN WITHOUT CLUCKING LIKE A HEN
EVERYONE GETS NOTICED, NOW AND THEN,
UNLESS, OF COURSE, THAT PERSONAGE SHOULD BE
INVISIBLE, INCONSEQUENTIAL ME!

CELLOPHANE
MISTER CELLOPHANE
SHOULD HAVE BEEN MY NAME
MISTER CELLOPHANE
'CAUSE YOU CAN LOOK RIGHT THROUGH ME
WALK RIGHT BY ME
AND NEVER KNOW I'M THERE!

I TELL YA
CELLOPHANE
MISTER CELLOPHANE
SHOULD HAVE BEEN MY NAME
MISTER CELLOPHANE
'CAUSE YOU CAN LOOK RIGHT THROUGH ME
WALK RIGHT BY ME
AND NEVER KNOW I'M THERE....

7

BILLY

Oh, Andy. I didn't see you there.

8

AMOS

Amos. My name is Amos.

7 BILLY
Who said it wasn't? It's the kid's name I'm thinkin' about.

8 AMOS
What kid?

7 BILLY
Roxie's kid. You know when she's due? Early Fall. September. Can you count? September. That means you couldn't possibly be the father. But I want you to pass out those cigars anyway. I don't want you to give a damn when people.... laugh.

8 AMOS
Laugh? Why would they laugh?

7 BILLY
Because they can count. Can you count? Early Fall? Here's a copy of Roxie's first statement. It says she hadn't copulated with you for four months prior to the....incident.

8 AMOS
That's right. We hadn't done no copulating for four months....early Fall. Now, wait a minute.

7 BILLY
But I want you to forget all that! My client needs your support.

8 AMOS
Well.... that don't figure out right. I couldn't be the father.



7 BILLY
Divorce her? Is that what you said? My God man, you wouldn't divorce her! Over a little thing like that.... would ya?

8 AMOS
You're damned right. That's what I'll do. I'll divorce her! She probably won't even notice.

7 BILLY
Are you still here, Andy? I thought you'd gone.

8 AMOS
Yeah, I'm still here. I think. **Band Bump (Preset)**

SUPPOSE YOU WAS A LITTLE CAT
RESIDIN' IN A PERSON'S FLAT
WHO FED YOU FISH AND SCRATCHED YOUR EARS?

8

AMOS (Cont'd)

YOU'D NOTICE HIM

SUPPOSE YOU WAS A WOMAN WED
AND SLEEPIN' IN A DOUBLE BED
BESIDE ONE MAN, FOR SEVEN YEARS
YOU'D NOTICE HIM

A HUMAN BEING'S MADE OF MORE THAN AIR
WITH ALL THAT BULK, YOU'RE BOUND TO SEE HIM THERE
UNLESS THAT HUMAN BEIN' NEXT TO YOU
IS UNIMPRESSIVE, UNDISTINGUISHED
YOU KNOW WHO...

(Music.)

Piano *Bump ↑*
+ slow fade reset

SHOULD HAVE BEEN MY NAME
MISTER CELLOPHANE
'CAUSE YOU CAN LOOK RIGHT THROUGH ME
WALK RIGHT BY ME
AND NEVER KNOW I'M THERE....

Boost

I TELL YA
CELLOPHANE
MISTER CELLOPHANE
SHOULD HAVE BEEN MY NAME
MISTER CELLOPHANE
'CAUSE YOU CAN LOOK RIGHT THROUGH ME
WALK RIGHT BY ME
AND NEVER KNOW I'M THERE
NEVER EVEN **KNOW** I'M THERE

(Spoken)

Hope I didn't take up too much of your time.

eV 0

Trumpet 2

eV -∞

*Out after finishes
the word "know"*

Bump ↑

Band Finish

42

8+3

SCENE 3

The Jail

(Ladies ad lib as BILLY Enters.)

8 BILLY
Hello ladies!

3 MATRON
Hi, Billy!

8 BILLY
(To the MATRON)
Hey, Diesel, get Roxie for me, will ya?

7 VELMA
Billy, am I glad to see you. March 5th is only a few weeks away and I've been makin' plans.
Look.

(VELMA gestures to her footwear.)
For the trial. Silver shoes with rhinestone buckles. You like 'em?

8 BILLY
Very nice.

7 VELMA
I'll wear something else if you don't.

8 BILLY
Look, kid, your trial date's been set back....

7 VELMA
Oh, no....

8 BILLY
Less than a month. I had to, sweetie.

7 VELMA
And who got my date as if I didn't know, Roxie Hart?

8 BILLY
Hey, there's a lot of pressure on me. She's having a baby, f'chrissakes.



7 VELMA
Yeah, tell me about it. Listen Flynn, I figure if I am sensational in court I could get things moving again. I been thinkin' a lot about my trial. Could I just show you what I thought I might do on the witness stand?

8 Go ahead.
@ -5 after "Hit it" **4** @ -11 "Woah!"
7 **Hit it!** Well, when I got on the stand, I thought I'd take a peek at the jury, and then I'd cross my legs like this, you know.

SONG: "WHEN VELMA TAKES THE STAND"

4 BOYS
WHEN VELMA TAKES THE STAND

7 VELMA
Then, when Harrison cross examines me, I thought I'd give 'em this....and then if he yells at me I thought I'd tremble like this....

4 BOYS
WHEN VELMA TAKES THE STAND
LOOK AT LITTLE VEL
SEE HER GIVE' EM HELL
AIN'T SHE DOIN' GRAND?
SHE'S GOT 'EM EATING OUT OF THE
PALM OF HER HAND!

7 VELMA
Then I thought I'd let it all be too much for me, like real **dramatic.** **Band Bump** Then, I thought I'd get real thirsty and say, "Please, someone, could I have a glass of water?"

4 BOYS
WHEN VELMA TAKES THE STAND
SEE THAT KELLY GIRL
MAKE THAT JURY WHIRL
WHEN SHE TURNS IT ON
SHE'S GONNA GET 'EM GOIN'
'TILL SHE'S GOT 'EM GONE

(ROXIE enters.) **BRASS**

Dance Break

7 ***laughs***

VELMA

Then I thought I'd cry. Buckets. Only I don't have a handkerchief -- that's when I have to ask you for yours! I really like that part, don't you? Then I get up and try to walk, only I'm too weak, and I slump and I slump and I slump and I slump and finally, I faint!

(VELMA faints.)

4

BOYS

WHEN SHE ROLLS HER EYES
WATCH HER TAKE THE PRIZE
WHEN VELMA TAKES THE STAND!

WHEN VELMA TAKES THE STAND! *Piano*

Band Bump

6

ROXIE

Is that really what you're gonna do on the witness stand?



7

VELMA

Yeah, I thought so.

6

ROXIE

Can I offer you just the teeniest bit of criticism?

7

VELMA

Okay.

6

ROXIE

It stinks!

6/7 **Adlibs** (VELMA lunges at ROXIE but is stopped by BILLY.)

8

(To VELMA)

BILLY

I'll talk to you later.



7

VELMA

I'm not hurt. I guess I'll go now. But not quietly. May I have my exit music, please.

4

BOYS

WHEN THEY SEE HER SHAKE
BET SHE TAKES THE CAKE
WHEN VELMA TAKES THE STAND!
(VELMA exits Up Left.)

2 @-20 Whistle

Band Bump

8 I've been waiting for you for ten minutes. Don't do that again. Okay, I got Amos to file for divorce.

6 "Ooh"

6 Yeah? So now what?

8 So now I can get him on the stand and get him to admit that he made a terrible mistake because he still loves you. And of course, you still love him, and now the jury will be falling all over themselves to play cupid and get you back together again. Smart huh?

6 Smart huh.

8 And another thing....

6 And another thing.....

8 When Amos is on the stand, I want you to be knitting. A baby garment!

6 I don't know how to knit.

8 Well, learn.

6 Listen, I am sick and tired of everybody treating me like some dumb common criminal.

8 You are some dumb common criminal.

6 That's better than bein' a greasy lawyer!

8 Who happens to be saving your ass!

6 Who's out for all he can steal!

8 BILLY
Maybe you could appear in court without me too, huh?

6 ROXIE
Maybe I could ... just read the morning papers, palsie. They love me.

8 BILLY
Wise up, kid. They'd love you a lot more if you were hanged. You know why? Because it would sell more papers.

6 ROXIE
You're fired!

8 BILLY
I quit!

6 ROXIE
Any lawyer in this town would die to have my case!

8 BILLY
You're a phony celebrity, kid. In a couple of weeks, nobody'll even know who you are. That's Chicago.

6 Yeah? We'll just see about that!

ROXIE **KEEP UP!!!**

43

**8 is now
Mama!!**

5 HUNYAK
No. No. No.

6 ROXIE
And I want my five grand back, too!

5 HUNYAK
No. No.

SCENE 4

An anteroom in the courthouse.

8 MATRON
I'm sorry, Aaron. She still says "no".

7 AARON
Jesus Christ, don't she know she'll be convicted!

5

HUNYAK

Uncle Sam jo es igazsagos, o nem fog bortonbe csukni, mert artatlan vagyok.

8

MATRON

She says Uncle Sam is just and fair and he wouldn't put her in jail because she is innocent.
Aaron, I think she's telling the truth.

7

"Innocent!"

7

AARON

What the hell has innocence got to do with it? Look, Mrs. Morton -- this is a court appointed thing. I don't get anything from this! Nothing!

8

MATRON

Whaddy want from me? I've done my best.

5

HUNYAK

Not....guil....ty.

7

AARON

Goddam foreign hunky nut.

5

HUNYAK

Fogok tetszeni Uncle Sam-nek?

8

MATRON

She says will Uncle Sam like her.

7

AARON

I don't give a Goddamn what she says unless it's "guilty."

5

HUNYAK

Not....guil....ty.

(BAILIFF enters.)

4

BAILIFF

He's ready for you.

8

MATRON

Well, here you go.

5

HUNYAK

Not guil....ty. Not guil....ty. Not guilty Uncle Sam.

8

MATRON

And now, ladies and gentlemen, for your pleasure and your entertainment -- we proudly present the one....the only....Miss Katalin Hunyak and her famous Hungarian rope trick.

bV +0

Build Floor Tom on ladder to +5

(HUNYAK exits. Drum roll, crescendo, a noose drops to the floor and a cymbal crashes.)

44

Band Bump on conductor motion then to -12

4

ANNOUNCER

After 47 years a Cook County precedent has been shattered. Katalin Hunyak was hanged tonight for the brutal axe murder of her husband. The Hungarian woman's last words were, "Not guilty."

7

bV -5

SCENE 5

The anteroom of the courthouse

March 9th.

7 ROXIE
I'm sorry, Billy. I'll do anything you say.

8 BILLY
We're clear about what you're doing on the stand?

7 ROXIE
I been up all night rehearsing.

8 BILLY
Let's get to my summation. I'll start with justice and America-blah-blah-blah--then I'll get to your repentance--blah-blah-blah -- then I'll say, "If sorrow could avail, Fred Casely would be here now, for she would give her life and gladly, to bring the dead man back." You nod.

7 ROXIE
That's all?

8 BILLY
That's all! Then I say -- "But we can't do that, gentlemen. You may take her life, but it won't bring Casely back." That's always news to them. And then I go into my final statement, winding up.... "We can't give her happiness. But we can give her another chance." And that's all for you.

7 ROXIE
Like hell it is. It's me they want to see! Not you.

8 BILLY
It's my speech that brings 'em in and it's my speech that'll save your neck.

7 ROXIE
Screw you, you Goddamned old crook!

8 BILLY
Shut up, you dirty little ---

**KEEP UP!!!
They talk
over each
other!!!**

(BAILIFF enters)

4 BAILIFF
Mr. Flynn. Mr. Flynn, his honor is here.

45

bV -5
pV -∞
eV -10

8

BILLY

Thank you. Just a moment.
(BAILIFF exits.)
You ready?

7

ROXIE

Oh Billy, I'm scared.
(ROXIE exits.)

8

BILLY

→ 4/5 @ -15 Snaps

You got nothing to worry about. It's all a circus, kid. A three ring circus. These trials -- the whole world -- all show business. But kid, you're working with a star, the biggest!

SONG: "RAZZLE DAZZLE"

pV -10

@ -5

GIVE 'EM THE OLD RAZZLE DAZZLE
RAZZLE DAZZLE 'EM
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 'EM
HOW CAN THEY SEE WITH SEQUINS IN THEIR EYES?

WHAT IF YOUR HINGES ALL ARE RUSTING?
WHAT IF, IN FACT, YOU'RE JUST DISGUSTING?

6 @ -20 KNIFE

RAZZLE DAZZLE 'EM
AND THEY'LL NEVER **CATCH WISE!**
GIVE 'EM THE OLD RAZZLE DAZZLE

→ 6 @ -9 Fred grunts →

46

4/5 @ -10

COMPANY

RAZZLE DAZZLE 'EM

8+4/5

BILLY and COMPANY

GIVE 'EM A SHOW THAT'S SO SPLENDIFEROUS

8

BILLY

ROW AFTER ROW WILL GROW VOCIFEROUS

8+4/5

BILLY and COMPANY

GIVE 'EM THE OLD FLIM FLAM FLUMMOX
FOOL AND FRACTURE 'EM

8+4/5

8

BILLY
HOW CAN THEY HEAR THE TRUTH
ABOVE THE ROAR?

@-15 to -10
4/5 COMPANY

ROAR! ROAR! ROAR!

Build each

8+4/5

BILLY and COMPANY
THROW 'EM A FAKE AND A FINAGLE
THEY'LL NEVER KNOW, YOU'RE JUST

8

BILLY
A BAGEL,
RAZZLE DAZZLE 'EM

8+4/5

BILLY and COMPANY
AND THEY'LL BEG YOU FOR MORE!
(COMPANY laughs 2 times.)

4/5 @-15

COMPANY
(Whisper.)
GIVE 'EM THE OLD RAZZLE DAZZLE
RAZZLE DAZZLE 'EM
BACK SINCE THE DAYS OF OLD METHUSELAH
EVERYONE LOVES THE BIG

@-10

COMPANY
BAMBOOZ-A-LER
GIVE 'EM THE OLD THREE RING CIRCUS
STUN AND STAGGER 'EM

8 @-5 Snap

WHEN YOU'RE IN TROUBLE, GO INTO YOUR DANCE
THOUGH YOU ARE STIFFER THAN A GIRDER
THEY'LL LET YA GET AWAY WITH MURDER

Reeds Bump ↑

RAZZLE DAZZLE 'EM
AND YOU'VE GOT A ROMANCE

8 @-4

BILLY
GIVE 'EM THE OLD
RAZZLE DAZZLE
RAZZLE DAZZLE 'EM

4/5 @-11 COMPANY
GIVE 'EM THE OLD
RAZZLE DAZZLE

BILLY
GIVE 'EM AN ACT THAT'S UNASSAILABLE
THEY'LL WAIT A YEAR 'TIL YOU'RE AVAILABLE!

BILLY
GIVE 'EM THE OLD
DOUBLE WHAMMY
DAZE AND DIZZY 'EM

4/5 COMPANY
GIVE 'EM THE OLD
DOUBLE WHAMMY

8

47

Track 4

Start 6 @-5 and
crossfade as 4/5 out

8 SHOW 'EM THE FIRST RATE **SORCERER** YOU ARE

6 COMPANY
LONG AS YOU KEEP 'EM WAY OFF BALANCE
HOW CAN THEY SPOT YOU GOT NO TALENTS?

8 RAZZLE DAZZLE 'EM

6 COMPANY
RAZZLE DAZZLE 'EM

8 RAZZLE DAZZLE 'EM

2 @0 After first clang

8/6 BILLY and COMPANY
AND THEY'LL MAKE YOU A STAR! **8 counts** **Fade 8 out on "star"**

pV -∞

eV -∞

SCENE 6

The Courtroom.

(Music: Clank. Clank. Clank. Clank. Etc.)

Before
Billy
Speaks

48

8 **Band @-12** BILLY
Ladies and gentlemen, we present -- Justice.

3 JUDGE
(JUDGE gavel hits 3 X.)

The State of Illinois versus Roxie Hart for the murder of Fred Casely. (Tamborine.) Thank you.
(JUDGE gavel hit 1 X.)

6 HARRISON
The State calls...

5 @-12 ALL
Mr. Amos Hart.

4 CLERK
(Music as AMOS enters and is sworn in by the CLERK.)
Blah, blah, blah, blah, blah, blah....truth....truth....truth. Selp-you God.

7 AMOS
I certainly do.

6 HARRISON
Question by Sergeant Fogarty: 'What happened next?' Answer by Roxie Hart: 'I shot him,
because he was walking out on me, the louse.' (Music out.) Signed Roxie Hart. Do you
recognize the signature?

7 AMOS
Yes sir, it's the signature of the lady who used to be my wife.

6 HARRISON
Exactly. (Music: Cymbal choke.) Take the witness.

49

8 BILLY
(Music.)
Hello, Amos.

7 AMOS
Amos, that's right, Mr. Flynn. Amos. ***laughs***

8 BILLY
Amos, you are at present obtaining a divorce from the defendant? Any reason?

7 AMOS
I'll say! The newspapers said that she was expecting a little stranger.

8 BILLY
Well, that's hardly grounds for divorce, is it?

7 AMOS
A little too much of a stranger.

8 BILLY
Oh, by that you mean you doubted the paternity of the child.

7 AMOS
Well, sure!

8 BILLY
Did you even bother to ask her if you were the father?

7 AMOS
No sir, but you told me....

8 BILLY
Just jumped to a conclusion? Do you call that playing square? If Roxie Hart swore that you were the father of her child, which she does.... (Music out.)

7 AMOS
She does?

6 ROXIE
I do.

8 BILLY
 She does. (Music: Cymbal choke.) Step down, Daddy. (Music: AMOS exit.)
 The defense calls Roxie Hart.

5 ALL
 Roxie Hart to the stand.
 4 CLERK
 (ROXIE is sworn in by the CLERK.)
 Blah, blah, blah, blah, blah....truth....truth....truth. Selp-you God.

6 ROXIE
 I Do
 (Music: "ROXIE".)

5 @-10 CHORUS
 (With "ROXIE" Music.)
 Oooooooooo!
 Ohhhhhhhh!
 Ahhhhhhhh!

8 BILLY
 What is your name?

5 @-12 CHORUS
 (With "ROXIE" Music.)
 Roxie! 

8 BILLY
 Roxie, I have here a statement in which you admit having had illicit relations with the deceased, Fred Casely. Is this statement true or false?

6 ROXIE
 I'm afraid that's true.

8 BILLY
 You're an honest girl, Roxie. When did you first meet Fred Casely?

6 ROXIE
When he sold Amos and me our furniture. Also he was a regular patron at the nightclub where I was a member of the chorus.

(Music: "Charleston".)

8 BILLY
And your personal relationship with him -- when did that begin?

6 ROXIE
When I permitted him to drive me home one night.

(FRED enters.)

4 FRED
Hey, chickie.

6 ROXIE
Hello, Mr. Casely.

4 FRED
Fine night for ducks, ain't it? Why don't I drive you home? It's raining so hard and all.

5 @-14 to -10 **Build** COMPANY **3 Ratchet**
Charleston ... Charleston ... Charleston ... Charleston.
(Music: Ratchet as FRED mimes zipper zip, exits.)

6 ROXIE
Oh, he seemed like such a fine gentleman.

8 BILLY
Yet, you were married, Mrs. Hart.

6 ROXIE
I know. And I don't think I would have gone with him if Mr. Hart and me hadn't quarreled that very morning.

(Music: "Sad Bar Room" music.)

8 BILLY
Quarreled? About what?

- 6** ROXIE
Oh, Amos, I don't want to work in that cheap Southside nightclub.
- 7** AMOS
Yeah, yeah.
- 6** ROXIE
I don't like you working those long hours at the garage either.
- 7** AMOS
Sure, sure.
- 6** ROXIE
Oh Amos, I want a real home and a child.
(Music out.)
- 7** AMOS
Fat chance.
(Music: Bass drum.)
- 8** BILLY
So.... you drifted into this illicit relationship with Fred Casely because you were unhappy at home.
- 6** ROXIE
Most unhappy.
- 7** AMOS
I love ya, honey. I love ya. (Music: Bike horn. Drum hits.)
- 8** BILLY
Yet, you do respect the sacredness of the marriage vow?
- 6** ROXIE
Oh yes, sir.
- 8** BILLY
Then why didn't you stop this affair with Casely?
- 6** ROXIE
I tried to. But Mr. Casely, (Music: Clank.) he'd plead and he'd say....

4

Ratchet UP! FRED

I can't live without you! I can't live without you! I can't live without you!

(Music: Pop gun.)

7

AMOS

I love ya, honey. I love ya.

(Music: Bike horn.)

6

ROXIE

I was being torn apart.

(Music: **Ratchet.** Drum hits. Amos & Fred exit music.)**3 Ratchet** →**51****Bass Bump** ↑

8

BILLY

Roxie Hart, the State has accused you of the murder of Fred Casely. Are you guilty or not guilty?

6

ROXIE

Not guilty! Not guilty! Oh, I killed him -- yes -- but I am not a criminal!

8

BILLY

(Handing Roxie a handkerchief.)

There, there.... There, there....

(Music: "Razzle Dazzle".)

(Roxie remembers to sob.)

Roxie, can you recall the night of February 14th?

3 @ -10 Jury Stuff**5 @ -20 to -25**

COMPANY

GIVE 'EM THE OLD RAZZLE DAZZLE
RAZZLE DAZZLE 'EM

6

ROXIE

Yes sir.

BACK SINCE THE DAYS OF OLD
METHUSELAH
EVERYONE LOVES THE BIG
BAMBOOZ-A-LER

8

BILLY

Tell the Jury, in your own way,
the happenings of that night.GIVE 'EM THE OLD THREE RING CIRCUS
STUN AND STAGGER 'EM

WHEN YOU'RE IN TROUBLE

6

ROXIE

Well, it was about 2 a.m. and I stopped in at an all night grocery store to pick up some baking powder to make cup cakes for my Amos. Oh Amos just loved my cup cakes. And then, I went right home. (Music stops.) I was getting ready for bed when, suddenly the doorbell rang. (Door Bell.) Now, I thought it was my friend, Gloria, so I slipped on my kimono and went to the door.

(Music: Tremolo.)

Track 5

8	And who was there? (Music chord.)	BILLY
6	Fred Casely.	ROXIE
8	And what did he say, Roxie?	BILLY
4	That note you wrote me! Telling me it was over? Why did you write it!	FRED
6	Because I have seen the error of my ways and....	ROXIE
8	And....	BILLY
6	And...	ROXIE
8	And...	BILLY
6	And...	ROXIE
8	And when you asked him to, did he go away?	BILLY
7	I object to Counsel's leading the witness.	HARRISON
↓	Sustained. (JUDGE gavel hit.)	JUDGE
8	I'll rephrase the question. What did you say?	BILLY
6	I said, go away!	ROXIE
5 @-12	Beat it, buddy! (JUDGE gavel hits 3 X's.)	COMPANY

6 ROXIE
I tried to close the door, but he forced his way in. I ran into the bedroom,
(MUSIC beats: 1 - 2 - 3.)
but he followed me.
(MUSIC beats: 1 - 2 - 3 - 4.)

4 FRED
Look, just have one little drink with me and I'll go.

8 BILLY
Why didn't you scream?

eV -10

6 ROXIE
I was afraid to wake the neighbors. (Music: Tremolo.) Please, no good will come of this, and besides, I love my husband.

5@ -12 COMPANY
HALLELUJAH! HALLELUJAH! HALLELUJAH!

Track 6

8 BILLY
So....you told him that you loved your husband and what did he say to that?

eV -∞

4/7²⁻²⁰ FRED
It doesn't matter. (JUDGE claps on each "mine".) You're mine. You're mine. You're mine.

5²⁻¹¹ Clap (x7) (Music: Apache music. Fred flings Roxie and she lands in the witness chair. CHORUS: 7 fast claps.)

6 ROXIE
I can't go on. I can't go on. I can't go on....

8 BILLY
No, Roxie, you must tell the Jury everything. They have a right to know.

6 ROXIE
Okay. (ROXIE taps FRED shoulder. Music: woodblock 3 X's.) Amos and me are going to have a baby. (Music: Cymbal choke.)

8 BILLY
And what did he say to that?

4 FRED
I'll kill you before I see you have another man's child! (Music: Rim shot.)

8 BILLY
What happened next. (Music: Tremolo.)

6 ROXIE
In his passion he ripped off my kimono and threw me across the room. (To the JUROR.) Oh, you nasty man! (To the COURT.) Mr. Hart's revolver was layin' there between us. He grabbed for the gun. **(Music: Chord.)** I knocked it from his hand. **(Music: Chord.)** He whirled me aside. **(Music: Sustained Chord.** ROXIE to the JUROR.) Would you cut that out?!

8 BILLY
And then?

6 ROXIE
And then, we both reached for the gun. **(Orchestra chord.)** But I got it first.

5@-14 COMPANY
Hurrah! **(Music: Tremolo.)**


6 ROXIE
Then, he came toward me with that... funny look in his eyes.

4 FRED
I mean to kill you!

8 BILLY
Did you think he meant to kill you?

6 ROXIE
Oh, yes sir.

8 BILLY
So it was his life or yours?

6 ROXIE
And not just mine! **KICK then OH** 
(Pats her stomach 2 times. **Music: 2 bass drum hits. Violin baby cry.**)
So I closed my eyes and I shot...
(SHE fires three shots. **Music: 3 rim shots.**)

2 *SHOT*

4 "Sweetheart!"

2 *SHOT*

4 "Roxie, please!"

2 *SHOT*

5@-10 Hey! **Keep up!** COMPANY

8 BILLY
In defense of your life!

5@-8 COMPANY
RAZZLE DAZZLE 'EM
RAZZLE DAZZLE

6 ROXIE
To save my husband's unborn child!

3/5 COMPANY
AND THEY'LL MAKE YOU A STAR!

(End Vocals: JUDGE gavel hits 2 X's. Blackout.)

Band Bump

52

8

3 UP for NBC!

3 NBC (TRACK 7)

52
II-7-29

SCENE 7

The Jail

8

MARY SUNSHINE

(Over the radio.)

Mrs. Hart's behavior throughout this ordeal has been truly extraordinary....

7

VELMA

I bet it has.

8

MARY SUNSHINE

Seated next to her attorney, Mr. Billy Flynn, she weeps....but she fishes in her handbag and cannot find a handkerchief....

7

VELMA

Handkerchief?

8

MARY SUNSHINE

....Finally, her attorney, Mr. Flynn, hands her one....

7

VELMA

That's my bit.

6

MATRON

Shhh, I wanna hear.

8

MARY SUNSHINE

The poor child has had no relief. She looks around now, bewildered, seeming to want something. Oh, it's a glass of water. The bailiff has brought her one.

7

VELMA

A glass of water! That's mine too!

8

MARY SUNSHINE

Mrs. Hart, her usual gracious self, thanks the bailiff and he smiles at her. She looks simply radiant in her stylish blue lace dress and elegant silver shoes.

7

VELMA

With rhinestone buckles?

8

MARY SUNSHINE

With rhinestone buckles.

7

7 Velma
Aaaahh!

BAND @-14

6 Matron
Velma, take it easy.

7 Velma
But those were my shoes and she stole 'em!

6 Matron
Well, you shouldn't have left 'em layin' around.

7 Velma
First she steals my publicity, my lawyer, my trial date, and now, my shoes.

6 Matron
Well, whaddya expect? She's a low brow. The whole world's gone low brow. Things ain't what they used to be.

7 Velma
They sure ain't Mama. It's all gone.

SONG: "CLASS"

bV -5
pV -10

7
↓
Velma
WHATEVER HAPPENED TO FAIR DEALING?
AND PURE ETHICS
AND NICE MANNERS?
WHY IS IT EVERYONE NOW
IS A PAIN IN THE ASS?
WHATEVER HAPPENED TO CLASS?

6 Matron
CLASS.
WHATEVER HAPPENED TO, "PLEASE, MAY I?"
AND, "YES, THANK YOU?"
AND, "HOW CHARMING?"
NOW, EVERY SON OF A BITCH
IS A SNAKE IN THE GRASS
WHATEVER HAPPENED TO CLASS?

6/7 Velma and Matron
CLASS!
AH, THERE AIN'T NO GENTLEMEN



6/7 TO OPEN UP THE DOORS
THERE AIN'T NO LADIES NOW,
THERE'S ONLY PIGS AND WHORES
AND EVEN KIDS'D KNOCK YA DOWN
SO'S THEY CAN PASS
NOBODY'S GOT NO CLASS!

7 VELMA
WHATEVER HAPPENED TO OLD VALUES?

6 MATRON
AND FINE MORALS?

7 VELMA
AND GOOD BREEDING?

6 MATRON
NOW, NO ONE EVEN SAYS "OOPS"
WHEN THEY'RE PASSING THEIR GAS

6/7 VELMA and MATRON
WHATEVER HAPPENED TO CLASS?
CLASS



AH, THERE AIN'T NO GENTLEMEN
THAT'S FIT FOR ANY USE
AND ANY GIRL'D TOUCH YOUR PRIVATES
FOR A DEUCE

6 MATRON
AND EVEN KIDS'LL KICK YOUR SHINS
AND GIVE YOU SASS

7 VELMA
AND EVEN KIDS'LL KICK YOUR SHINS
AND GIVE YOU SASS

6/7 VELMA and MATRON
NOBODY'S GOT NO CLASS!

7 VELMA
ALL YOU READ ABOUT TODAY IS RAPE AND THEFT

6 MATRON
JESUS CHRIST, AIN'T THERE NO DECENCY LEFT?

6/7 VELMA and MATRON
NOBODY'S GOT NO CLASS

6 MATRON
EVERYBODY YOU WATCH

7 VELMA
'S GOT HIS BRAINS IN HIS CROTCH

6 MATRON
HOLY CRAP

7 VELMA
HOLY CRAP

6 MATRON
WHAT A SHAME

7 VELMA
WHAT A SHAME

6/7 VELMA and MATRON
WHAT BECAME OF CLASS?



53

pV -∞

3 UP for NBC!

8/6

3 NBC (TRACK 8)

53
II-8-33

SCENE 8

The Courtroom.

8/6

@-20

MARY SUNSHINE

Ladies and gentlemen, the final day of the trial of Roxie Hart has come. A hush has fallen over the courtroom as Billy Flynn prepares his summation to the jury. The next voice you are about to hear will be that of Mr. Flynn, champion of the downtrodden.

3@ -12

7

BILLY

Ladies and gentlemen, you and I have never killed. We can't know the agony, the hell that Roxie Hart lived through then. This drunken beast, Fred Casely, forced his way into her home, forced liquor upon her, physically abused her and threatened her life. At that moment, mother love and a deep concern for her neighbors stirred within her. She shot him. We don't deny that. But she has prayed to God for forgiveness for what she has done. Yes, you may take her life, but it won't
bring Casely back. Look, look closely at that frail figure. My God, hasn't she been punished enough? We can't give her happiness, but we can give her another chance. You have heard my colleague call her temptress, call her adulteress, call her murderess. But, despite what the Prosecution says, things are not always what they appear to be.

(BILLY removes MARY SUNSHINE'S jacket and wig to reveal her to be a him.)

The defense rests!

(MARY SUNSHINE exits.)

Track 8A

6 @-10 Hubbub

54

6 @-20 on Button

3 (6)

SCENE 9
The Courtroom.

Just Get Them UP!

3

JUDGE

(JUDGE quiets ad-libbing reporters.)
Order! Order! I said, Order!
(Silence.)
Members of the Jury. Have you reached a verdict?

4

JUROR

We have, your Honor.

3

JUDGE

Will the defendant please rise? And what is your verdict?

4

JUROR

We find the defendant.... → **2 SHOTS!** →

55

(Gun shots. Enormous confusion. A REPORTER rushes in.) *Track 9*

5

3/4/6 @-20

REPORTER

Oh, my God! Oh, my God! Oh, my God! You should see what's going on out there! There was this divorce action and this babe shot her husband, his mother, and the defense attorney. There's blood all over the walls. It's terrible. But what a story!

Fade 3/4/5/6 on EXIT

(Everyone exits. BILLY and ROXIE remain.)

7

ROXIE

Wait, I'm Roxie Hart! Hey! I'm Roxie Hart! Don't you want my picture? Wait! Wait! What the hell happened? →

56

8

BILLY

You were found not guilty, that's what happened.

7

ROXIE

Who the hell cares about that?

8

BILLY

I saved your life.

7

ROXIE

Where are all the photographers -- the reporters? The publicity? I was countin' on that.

Ø!



8

8 BILLY
You know, your gratitude is overwhelming. But forget it, I'm only in it for the money anyway.

7 ROXIE
Yeah, you get five thousand dollars and I wind up with nothin'.

bV -5
pV -10
eV -10

8 BILLY
You're a free woman, Roxie Hart, and God save Illinois. My exit music please. →

8/5 BILLY and FAN DANCERS
ALL I (HE) CARE(S) ABOUT IS LOVE
(BILLY/GIRLS exit.) →

pV -∞
eV -∞

6 AMOS
Roxie?

7 ROXIE
What do you want?

6 AMOS
I'd like you to come home. You said you still wanted me. I still love you. And the baby. Our baby....

7 ROXIE
Baby? Jesus, what do you take me for? There ain't no baby.

6 AMOS
There ain't no baby?

7 ROXIE
That's right.

6 AMOS
Roxie, I still love you.

7 ROXIE
They didn't even want my picture. I don't understand that. They didn't even want my picture.

6 AMOS *Piano @ +5*
My exit music, please....

....Okay. (The ORCHESTRA doesn't play)

Wait for walkoff

→ (AMOS exits.)

57

7 ROXIE
....gone.... all gone. *TROMBONE OUT FOR TUNING NOTE*

pV -10

7

SONG: "NOWADAYS"

pV -10

IT'S GOOD, ISN'T IT?
GRAND, ISN'T IT?
GREAT, ISN'T IT?
SWELL, ISN'T IT?
FUN, ISN'T IT?
NOWADAYS

THERE'S MEN, EVERYWHERE
JAZZ, EVERYWHERE
BOOZE, EVERYWHERE
LIFE, EVERYWHERE
JOY, EVERYWHERE
NOWADAYS

YOU CAN LIKE THE LIFE YOU'RE LIVING
YOU CAN LIVE THE LIFE YOU LIKE YOU
CAN EVEN MARRY HARRY
BUT MESS AROUND WITH IKE
AND THAT'S

GOOD, ISN'T IT?
GRAND, ISN'T IT?
GREAT, ISN'T IT?
SWELL ...

BRASS

(ROXIE exits.)

5@-5

ANNOUNCER

Ladies and gentlemen, the McVickers Theatre, Chicago's finest home of family entertainment, is proud to announce a first. The first time, anywhere, there has been an act of this nature. Not only one little lady but two! You've read about them in the papers and now here they are -- a double header! Chicago's own killer dillers -- those two scintillating sinners -- Roxie Hart and Velma Kelly.

**Just keep overtop
the orchestra*

(ROXIE and VELMA enter.)

SONG: "NOWADAYS" / "HONEY RAG" / "FINALE"

7/8@-8

ROXIE and VELMA

YOU CAN LIKE THE LIFE YOU'RE LIVING

7/8

7/8

YOU CAN LIVE THE LIFE YOU LIKE
YOU CAN EVEN MARRY HARRY
BUT MESS AROUND WITH IKE

AND THAT'S
GOOD, ISN'T IT?
GRAND, ISN'T IT?
GREAT, ISN'T IT?
SWELL, ISN'T IT?
FUN, ISN'T IT?
BUT NOTHING STAYS

eV -10

IN FIFTY YEARS OR SO
IT'S GONNA CHANGE, YOU KNOW
BUT, OH, IT'S HEAVEN
NOWADAYS

5 @-5

(Whistle heard as THEY dance) *Happens twice*

7/8

ROXIE and VELMA

WA, WA, WA, WA ETC. . . . *Happens three times*

AND THAT'S
GOOD, ISN'T IT?
GRAND, ISN'T IT?
GREAT, ISN'T IT?
SWELL, ISN'T IT?
FUN, ISN'T IT?
BUT NOTHING STAYS

IN FIFTY YEARS OR SO
IT'S GONNA CHANGE, YOU KNOW
BUT, OH, IT'S HEAVEN
NOWADAYS.

Build & Bump

pV -∞

Unmute Tuba

eV -∞

6

MARY SUNSHINE

Okay, you babes of jazz. Let's pick up the pace. Let's shake the blues away. Let's make the parties longer. Let's make the skirts shorter and shorter. Let's make the music hotter. Let's all go to hell in a fast car and KEEP IT HOT! →

7/8

@-5 *Adjust volume as audience (Dance to ...) quiets down.*

58

Band @-6

Brass

Reed 3 Solo

Reed 1 Solo

Foot mics 1/2 and 4/5 depending on

Piano

Ampland

8

Build & Bump then -12 VELMA

Thank you. Roxie and I would just like to take this opportunity to thank you, for your faith and your belief in our innocence.

7 ROXIE
It was your letters, telegrams, and words of encouragement that helped see us through our terrible ordeal.

8 VELMA
You know, a lot of people have lost faith in America. **eV -10**

7 ROXIE
And for what America stands for.

8 VELMA
But we are the living examples of what a wonderful country this is.

7 ROXIE
So we'd just like to say thank you and God Bless you.

7/8 VELMA and ROXIE
God Bless you. Thank you and God bless you....God be with you. God walk with you always.
God bless you. God bless you.

Band @-10

TRACK on 6 @-9.5

6/4/5^{@-10}
NO, I'M NO ONE'S WIFE
BUT, OH, I LOVE MY LIFE

CHORUS

Track 10

AND ALL THAT JAZZ

ALL

Bump TRACK ONLY!
*THAT JAZZ!

COMPANY

Band Bump!

59

8^{@-5} Maestro

After full company bow

@ line by line
7/6 Orchestra introduction

Play Out

Unmute Reed 1 Solo, Reed 3 Solo, & Trumpet Solo

**Piano
+ Trumpet
+ Trombone
+ Reed 1**

60

GO HOME