

ACT ONE

SCENE ONE

Chicago, Illinois. The late '20s.

MASTER OF CEREMONIES

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

#1 – OVERTURE Page 80

MASTER OF CEREMONIES

LOLLY PLAYS THE TRUMPET

5,6,7,8.

Following the overture, VELMA enters.

#2 – AND ALL THAT JAZZ Page 81

VELMA

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

I'M GONNA ROUGE MY KNEES
AND LET MY HAIR FALL DOWN
AND ALL THAT JAZZ.

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.

ENSEMBLE enters.

SLICK YOUR HAIR
AND WEAR YOUR BUCKLE SHOES

VELMA

AND ALL THAT JAZZ.

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—

ALL JAZZ.

FRED SKIDDOO!

VELMA AND ALL THAT JAZZ.

VERONICA HOTCHA!

CHARLIE WHOOPEE!

ALL AND ALL THAT JAZZ.

(whispered)

ALL HAH! HAH! HAH!

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

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VELMA, ENSEMBLE

ALL THAT JAZZ.

FRED CASELY and ROXIE HART enter.

FRED

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

VELMA

No, her husband is not at home.

ENSEMBLE laughs.

FIND A GLASS

WE'RE PLAYING FAST AND LOOSE.

ENSEMBLE

AND ALL THAT JAZZ.

VELMA

RIGHT OUT HERE, IS WHERE I SET THEM LOOSE

ENSEMBLE

AND ALL THAT JAZZ.

VELMA, PART 1

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?

PART 2

WA, WA, WA (*etc.*)

ALL THAT JAZZ?

PART 1

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

PART 2

AND ALL THAT JAZZ.

PART 1

OH, SHE'S GONNA SHIMMY
TIL HER FEVER BREAKS

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PART 2

AND ALL THAT JAZZ.

ENSEMBLE

SHOW HER WHERE TO PARK HER GIRDLE.
OH, HER MOTHER'S BLOOD'D CURDLE
(stage whisper)
IF SHE'D HEAR
HER BABY SQUEAL
FOR

VELMA, ENSEMBLE

ALL THAT JAZZ.

FRED

(to ROXIE)
Come here!

ROXIE and FRED

chase each other, then exit.

VELMA, PART 1

COME ON, BABE, WHY DON'T WE
PAINT THE TOWN,
AND ALL THAT JAZZ?
I'M GONNA ROUGE MY KNEES

AND ALL THAT JAZZ.

START THE CAR,
I KNOW A WHOOPEE SPOT,
WHERE THE GIN IS COLD
BUT THE PIANO'S HOT.
AND LET MY HAIR FALL DOWN
IT'S JUST A NOISY HALL WHERE
THERE'S A NIGHTLY BRAWL
AND ALL THAT—

VELMA, ENSEMBLE

(under dialogue a la hi-hat)
TSSS TS TS TSSS TS TS

PART 2

OH, YOU'RE GONNA SEE
YOUR SHEBA SHIMMY SHAKE.
AND ALL THAT JAZZ?
OH, SHE'S GONNA SHIMMY
TIL HER FEVER BREAKS

AND ALL THAT JAZZ.

SHOW HER WHERE TO PARK
HER GIRDLE.
OH, HER MOTHER'S BLOOD'D
CURDLE

IF SHE'D HEAR
HER BABY SQUEAL
FOR ALL THAT—

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ROXIE and FRED reenter.

So that's final, huh, Fred? **ROXIE**

Yeah, I'm afraid so, Roxie. **FRED**

Oh, Fred... **ROXIE**

Music fades out.

Oh, Fred... **ENSEMBLE**

Yeah? **FRED**

Nobody walks out on me. **ROXIE**

ROXIE shoots him, pantomiming a gun with an extended finger.

But sweetheart— **FRED**

Don't "sweetheart" me, you... **ROXIE**

ROXIE shoots him again.

Roxie, please— **FRED**

ROXIE shoots him again.

MASTER OF CEREMONIES and LUCY
Whoopee!

MASTER OF CEREMONIES HARRY
Hotcha!

MASTER OF CEREMONIES and JIMMY AND LOLLY
Jazz!

FRED dies.

LUCY and HARRY take out handcuffs

VELMA

NO, I'M NO ONE'S WIFE,
BUT OH, I LOVE MY LIFE
AND ALL THAT JAZZ!

VELMA, ENSEMBLE

(loud whisper)

THAT JAZZ! The audience applauds for 5 seconds, then LUCY and HARRY go arrest
Velma as the lights go down and all the dancers react and leave the stage.

SCENE TWO

MASTER OF CEREMONIES:*Three hours later.*

AMOS

So I, ah, took the gun, Officer, and I shot him.

FOGARTY

I see, and your wife, Roxie Hart, was in no way involved. Is that right?

AMOS

That's right, Officer.

FOGARTY

Aren't you the cheerful little murderer.

AMOS

Murderer? Why just last week, the jury thanked a man for shooting a
burglar.

#3 – FUNNY HONEY Page 91

FOGARTY

Well, that's just fine. Sign right here, Mr. Hart.

AMOS

Freely and gladly. Freely and gladly.

MASTER OF CEREMONIES

For her first number, Miss Roxie Hart would like to sing a song of love
and devotion dedicated to her dear husband, Amos.

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ROXIE

SOMETIMES I'M RIGHT.
SOMETIMES I'M WRONG.
BUT HE DOESN'T CARE.
HE'LL STRING ALONG.
HE LOVES ME SO,
THAT FUNNY HONEY OF MINE.

SOMETIMES I'M DOWN,
AND SOMETIMES I'M UP,
BUT HE FOLLOWS 'ROUND
LIKE SOME DROOPY-EYED PUP.
HE LOVES ME SO,
THAT FUNNY HONEY OF MINE.

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

BUT LOOK AT THAT SOUL!
I TELL YA, 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.

AMOS

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

FOGARTY

Of course, he has.

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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...an angel!

ROXIE

HE LOVES ME SO,
THAT FUNNY HONEY OF MINE.

AMOS

I mean supposin', just supposin', he had hurt l her or somethin'...you know what I mean...hurt her?

FOGARTY

I know what you mean.

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!

ROXIE

HE LOVES ME SO,
THAT FUNNY HONEY OF MINE.

FOGARTY

(looking through his wallet)
Fred Casely.

AMOS

Fred Casely. How could he be a burglar? My wife knows him! He sold us our furniture!

ROXIE

LORD KNOWS
HE AIN'T GOT THE SMARTS.

AMOS

She lied to me. She told me he was a burglar.

FOGARTY

You mean he was dead when you got home?

AMOS

She had him covered with a sheet and she's tellin' me that story about this burglar, and I ought to say I did it 'cause I was sure to get off. Burglar, huh!

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ROXIE

NOW HE'S SHOT OFF HIS TRAP,
I CAN'T STAND THAT SAP!

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,
I'LL KNOW WHO BROUGHT THE
TWINE.

THAT SCUMMY, CRUMMY
DUMMY HUBBY OF MINE.

(AMOS)

And I believed her! So, she was
two-timing me, huh?

Boy, I'm down at the garage,
working my butt off, fourteen
hours a day, and she's up there,
munchin' on
bon-bons and jazzing. This time
she pushed me too far.

Boy, what a sap I
was!

(ROXIE)

You double-crosser! You said you'd stick! You disloyal husband.
(to FOGARTY)

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

FOGARTY

That's a pretty cold-blooded murder, Mrs. Hart.

They're liable to give you the chair for that one.

ROXIE

The chair?

FOGARTY

Not so tough anymore, are you?

ROXIE

Amos, did you hear what he said?

AMOS exits.

Hail Mary full of grace...

CHICAGO: TEEN EDITION

ROXIE continues to ad-lib prayers as FOGARTY takes her away.

SCENE THREE

The jail.

MASTER OF CEREMONIES

And now, the merry murderesses of the Cook County Jail in their rendition of the "Cell Block Tango."

LIZ

POP.

ANNIE

SIX.

JUNE

SQUISH.

HUNYAK

UH UH.

VELMA

CICERO.

MONA

LIPSHITZ.

LIZ

POP.

ANNIE

SIX.

JUNE

SQUISH.

HUNYAK

UH UH.

VELMA

CICERO.

MONA

LIPSHITZ.

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POP. LIZ
SIX. ANNIE
SQUISH. JUNE
UH UH. HUNYAK
CICERO. VELMA
LIPSHITZ. MONA
POP. LIZ
SIX. ANNIE
SQUISH. JUNE
UH UH. HUNYAK
CICERO. VELMA
LIPSHITZ. MONA

ALL

(including SIX GIRLS and FEMALE ENSEMBLE)

HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,

VELMA

I'LL BETCHA YOU WOULD HAVE DONE THE SAME.

CHICAGO: TEEN EDITION

POP. LIZ
SIX. ANNIE
SQUISH. JUNE
UH UH. HUNYAK
CICERO. VELMA
LIPSHITZ. MONA

ALL EXCEPT LIZ
HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO
BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,
I'LL BETCHA YOU WOULD HAVE
DONE THE SAME.
HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO
BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,
I'LL BETCHA YOU WOULD HAVE
DONE—

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.

ALL
HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE HEARD IT,

(ALL)

I'LL BETCHA YOU WOULD HAVE DONE THE SAME.

ALL EXCEPT ANNIE

HE HAD IT COMIN'.

HE HAD IT COMIN'.

HE ONLY HAD HIMSELF TO
BLAME.

IF YOU'D HAVE BEEN THERE,

IF YOU'D HAVE HEARD IT,

I'LL BETCHA YOU WOULD HAVE
DONE THE SAME.

HE HAD IT COMIN'.

HE HAD IT COMIN'.

HE ONLY HAD HIMSELF TO
BLAME.

IF YOU'D HAVE BEEN THERE,

IF YOU'D HAVE HEARD IT,

I'LL BETCHA YOU WOULD HAVE
DONE THE SAME.

HE HAD IT COMIN'—

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 cults, 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.

ALL

HAH!

**LIZ, ANNIE, JUNE, MONA,
VELMA, HUNYAK**

HE HAD IT COMIN'.

HE HAD IT COMIN'.

HE TOOK A FLOWER IN ITS PRIME.

AND THEN HE USED IT,

AND HE ABUSED IT.

IT WAS A MURDER BUT NOT A
CRIME.

FEMALE ENSEMBLE

POP. SIX. SQUISH. UH-UH.

CICERO. LIPSHITZ. *(etc.)*

ALL EXCEPT JUNE

POP.

JUNE

Now, I'm standing in the
kitchen, carvin' up the chicken

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(ALL EXCEPT JUNE)

SIX.
SQUISH.
U-UH.
CICERO.
LIPSHITZ. (*etc.*)

(JUNE)

for dinner, minding my own business and in storms my husband Wilbur in a jealous rage. "You been seein' the milkman!" he says. He was crazy and kept screamin', "You been seeing the milkman." And then he ran into my knife. He ran into my knife ten times.

ALL

IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT.
I'LL BETCHA YOU WOULD HAVE DONE THE SAME.

HUNYAK

Mit keresek, 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....

JUNE

But did you do it?

HUNYAK

Uh-uh, not guilty!

ALL EXCEPT VELMA

HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO
BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,
I'LL BETCHA YOU WOULD HAVE
DONE THE SAME.
HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE TOOK A FLOWER IN
ITS PRIME.
AND THEN HE USED IT.
AND HE ABUSED IT.
IT WAS A MURDER, BUT NOT

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 twenty 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, 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

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(ALL EXCEPT VELMA)

A CRIME.
HE HAD IT—

(VELMA)

Number Seventeen.
(spoken in the clear)
Well, I was in such a state of
shock, 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.

(VELMA)

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

VELMA, PART 1

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

PART 2

THEY HAD IT COMIN'.
THEY HAD IT COMIN'.
THEY TOOK A FLOWER IN ITS
PRIME.
AND THEN USED IT.
AND THEY ABUSED IT,
IT WAS A MURDER
BUT NOT A CRIME.

ALL EXCEPT MONA AND HUNYAK

HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO
BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,
I'LL BETCHA YOU WOULD HAVE
DONE THE SAME.

MONA

I loved Alvin Lipshitz more than
I can possibly say. He was a real
artistic 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
differences. He saw himself as
alive. And I saw him dead.

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ALL

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

PART ONE

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?
HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO
BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,
I'LL BETCHA YOU WOULD
HAVE DONE THE SAME.

PART TWO

THEY HAD IT COMIN'.
THEY HAD IT COMIN'.
THEY HAD IT COMIN' ALL
ALONG.
'CAUSE IF THEY USED US
AND THEY ABUSED US,
COULD YOU TELL US
THAT WE WERE WRONG?
HE HAD IT COMIN'.
HE HAD IT COMIN'.
HE ONLY HAD HIMSELF TO
BLAME.
IF YOU'D HAVE BEEN THERE,
IF YOU'D HAVE SEEN IT,
BETCHA YOU WOULD
HAVE DONE THE SAME.

LIZ

You pop that gum one more time!

ANNIE

Single, my foot.

JUNE

Ten times!

HUNYAK

Miert csukott Uncle Sam bortonbe.

VELMA

Number Seventeen.

MONA

Artistic differences.

ALL

I'LL BETCHA YOU WOULD HAVE DONE THE SAME!

SCENE FOUR

#5 – WHEN YOU'RE GOOD TO MAMA Page 112

The jail.

MASTER OF CEREMONIES

And now, Ladies and Gentlemen—the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's Row—Matron “Mama” Morton!

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!”

GOT A LITTLE MOTTO,
ALWAYS SEES ME THROUGH.
WHEN YOU'RE GOOD TO MAMA,
MAMA'S GOOD TO YOU.

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

THEY SAY THAT LIFE IS "THIS FOR THAT,"
AND THAT'S THE WAY I LIVE....
SO I DESERVE A LOT OF "THAT"
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.

IF YOU WANT THE GRAVY
PEPPER THE RAGUT
SPICE IT UP FOR MAMA
SERVE IT HOT FOR YOU
SO WHAT'S THE ONE CONCLUSION
CAN BRING THIS NUMBER TO?
WHEN YOU'RE GOOD TO MAMA
MAMA'S GOOD TO YOU!

VELMA enters.

VELMA

Look at this, Mama. *The Tribune* calls me the “Crime of the Year.” And

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(VELMA)

The News says... "Not in memory do we recall so fiendish and horrible a double homicide."

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 be acquitted. And March 8th—do you know what Mama's gonna do for you? She's gonna start you on a vaudeville tour.

VELMA

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

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.

VELMA

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

MATRON

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

VELMA

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

MATRON

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

VELMA

And how much would that phone call cost?

MATRON

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

VELMA

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

VELMA exits.

SCENE FIVE

The jail.

VELMA

(to ROXIE)
Hey you! Get out of my chair!

ROXIE

Who the hell do you think you are—

MATRON

Roxie, Roxie, this here is Velma Kelly.

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'?

VELMA

What.

ROXIE

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

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.

ROXIE

Thanks a lot.

VELMA

You're welcome.

CHICAGO: TEEN EDITION

MATRON

Roxie, relax. In this town, murder is a form of entertainment. Besides, in forty-seven years, Cook County ain't never killed a woman yet. So it's forty-seven to one, you'll live.

VELMA

There's always a first.

MATRON

Tell me, Roxie—what do you figure on using for grounds? What are you gonna tell the jury?

ROXIE

I guess I'll just tell them the truth.

VELMA

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

ROXIE

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

VELMA

You're talking to the wrong people.

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.

ROXIE

Yeah what's your grounds?

VELMA

My grounds are that I didn't do it.

ROXIE

So, who did?

VELMA

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

MATRON

Of course, Miss Velma.

VELMA exits.

ROXIE

So that's Velma Kelly.

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.

ROXIE

You make her bed?

MATRON

Well, not exactly. You see, Velma pays me five bucks a week, then I give the fifty cents and she does it. Hey, Katalin Hunyak, this is Roxie Hart.

HUNYAK

Not guilty.

MATRON

That's all she ever says. Anyway, you know who's defending Velma, don't ya?

ROXIE

Who?

MATRON

Mr. Billy Flynn! Best criminal lawyer in all Chicago, that's who.

ROXIE

How do you get Billy Flynn?

MATRON

First you give me a hundred dollars, then I make a phone call.

ROXIE

I see, and how much does he get?

MATRON

Five thousand dollars.

ROXIE

Five thousand dollars!

MATRON

I'd be happy to make the phone call for you, dearie.

ROXIE

Five thousand dollars! Now, where am I gonna get five thousand dollars?!

SCENE SIX

The Visitors' Area.

LUCY

Roxie and the Folks of the Cook County Jail Present.... A Tap Dance

ROXIE

Oh, Amos, I knew you'd come. I've been awful —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. You see, there's this lawyer, and he costs five thousand dollars.

AMOS

Roxie, I'm tired of your fancy footwork. The answer is no.

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'.

AMOS

You did?

ROXIE

But I never stopped loving you, not my Amos—so manly and so attractive...so...I'm embarrassed:...so strong.....

AMOS

But five thousand bucks!

ROXIE

It's my hour of need!

AMOS

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

SCENE SEVEN

#7 – ALL I CARE ABOUT IS LOVE Page 118

MASTER OF CEREMONIES

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

ENSEMBLE WOMEN

WE WANT BILLY.

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(ENSEMBLE WOMEN)

WHERE IS BILLY?
“B”—“I”—DOUBLE “L”—“Y”
WE’RE ALL HIS.
HE’S OUR KIND OF A GUY,
AND OOH, WHAT LUCK,
’CAUSE HERE HE IS!

BILLY FLYNN enters.

BILLY

Is everybody here? Is everybody ready? Hit it!
I DON’T CARE ABOUT EXPENSIVE THINGS,
CASHMERE COATS, DIAMOND RINGS,
DON’T MEAN A THING,
ALL I CARE ABOUT IS LOVE.

ENSEMBLE, BILLY

THAT’S WHAT HE’S (I’M) HERE FOR.

BILLY

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

ENSEMBLE

ALL HE CARES ABOUT IS LOVE.

BILLY

GIVE ME TWO EYES OF BLUE SOFTLY SAYIN’

ENSEMBLE

I LOVE YOU!

BILLY

LET ME SEE HER STANDING 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.

ENSEMBLE

ALL HE CARES ABOUT IS LOVE.

BILLY and ENSEMBLE whistle.

BILLY

IT MAY SOUND ODD,
ALL I CARE ABOUT IS LOVE.

ENSEMBLE

THAT'S WHAT HE'S HERE FOR.

BILLY

(ad-lib, Bing Crosby crooning)

HONEST TO GOD,
ALL I CARE ABOUT IS LOVE.

ENSEMBLE

ALL HE CARES ABOUT IS LOVE.

BILLY

SHOW ME LONG RAVEN HAIR
FLOWING DOWN ABOUT TO THERE.
LET ME SEE HER RUNNING FREE,
(spoken)
KEEP YOUR MONEY, THAT'S ENOUGH FOR ME!

BILLY

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

ENSEMBLE

AH

DOIN' THE GUY IN,
WHO'S PICKIN' ON YOU.
TWISTIN' THE WRIST
THAT'S TURNIN' THE SCREW-OO.

AH

OO

MM

BILLY, ENSEMBLE

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

SCENE EIGHT

Billy's office.

CHICAGO: TEEN EDITION

BILLY

Well, hello, Andy.

AMOS

Amos. My name is Amos.

BILLY

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

AMOS

Well—here's 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—

BILLY

That's two thousand.

AMOS

And that's all I got so far.

BILLY

What about her father?

AMOS

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

BILLY

You're a 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.

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.

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. No foolish questions like that, now did I? No. All I said was, "Have you got five thousand dollars?" And you said yes. But you haven't got five thousand dollars so I figure you're a dirty liar.

AMOS

(taking the money and certificates back)
I'm sorry, Mr. Flynn.

CHICAGO: TEEN EDITION

BILLY

(taking the money back from AMOS)

But I took her case and I'll keep it because I play square. 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. Plus, we tell 'em that if by due process of law she gets the chair.

AMOS

The chair?

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.

AMOS

I don't know, Mr. Flynn.

BILLY

You see, it's like this: either I get the entire five thousand—

#8 – \$5,000 CUE Page 124

As AMOS exits, ROXIE enters.

(BILLY)

(to ROXIE)

—Or you'll rot in jail before I bring you to trial. 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, Mary Sunshine.

#9 – MARY SUNSHINE Page 125

ROXIE

Mary Sunshine is going to interview me! Holy crap!

BILLY

JIMMY THE SM IS TAKING NOTES

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. But there's one thing that they can

(BILLY)

never resist and that's a reformed convict —so I've decided to rewrite the story of your life. "From Convent to Jail." Get this.

#10 – ROXIE'S STORY Page 126

(BILLY)

Beautiful Southern home. Every luxury and refinement. Parents dead, educated at the Sacred Heart, fortune swept away—a runaway marriage, a lovely, innocent girl, bewildered by what's happened—young, full of life, lonely, you were caught up by the mad whirl of a great city—

(underscoring changes)

—Jazz, cabarets, bright lights

ROXIE getting caught up, rises.

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

Music out.

You have gone astray from the path and you're sorry!

ROXIE

That's beautiful.

BILLY

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.

#11 – WE BOTH REACHED FOR THE GUN Page 127

(BILLY)

That's your grounds. Self-defense.

MATRON enters.

MATRON

Mr. Flynn, the reporters are here.

BILLY *JIMMY DIRECTS FOLKS WHERE TO GO*

Let 'em in, Mama

REPORTERS, including MARY SUNSHINE enter.

Well good day, Ladies and Gentlemen. Miss Sunshine. You know my client, Miss Roxie Hart.

ROXIE

Ladies and Gentlemen, I'm just so flattered y'all came to see li'l ol' me. I guess you want to know why I shot him, the rat.

BILLY

Sit down, dummy.

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

MASTER OF CEREMONIES

Mr. Billy Flynn sings the "Press Conference Rag." Notice how his mouth never moves—almost.

LUCY THE REPORTER

WHERE'D YOU COME FROM?

BILLY

(as ROXIE)

MISSISSIPPI.

Sophia M.

AND YOUR PARENTS?

BILLY

(as ROXIE)

VERY WEALTHY.

Leah

WHERE ARE THEY NOW?

BILLY

(as ROXIE)

SIX FEET UNDER.

(as BILLY, spoken)

BUT SHE WAS GRANTED ONE MORE START,

(as ROXIE, sung)

THE CONVENT OF THE SACRED HEART.

REPORTERS Nora, Sophia M. and Leah, Off Sunshine

WHEN'D YOU GET HERE?

BILLY

(as ROXIE)

1920

CHICAGO: TEEN EDITION

LUCY THE REPORTER

HOW OLD WERE YOU?

BILLY

(as ROXIE)

DON'T REMEMBER.

REPORTERS

THEN WHAT HAPPENED?

BILLY

(as ROXIE)

I MET AMOS.

AND HE STOLE MY HEART AWAY,

CONVINCED ME TO ELOPE ONE DAY.

MARY SUNSHINE

A convent girl! A runaway marriage! Oh, it's too terrible. You poor, poor dear.

MARY SUNSHINE

WHO'S FRED CASELY?

BILLY

(as ROXIE)

MY EX-BOYFRIEND.

LUCY

WHY'D YOU SHOOT HIM?

BILLY

(as ROXIE)

I WAS LEAVIN'.

MARY AND LUCY

WAS HE ANGRY?

BILLY

(as ROXIE)

LIKE A MADMAN!

STILL I SAID, "FRED, MOVE ALONG."

(as BILLY, spoken)

SHE KNEW THAT SHE WAS DOIN' WRONG.

REPORTERS

THEN DESCRIBE IT.

BILLY

(as ROXIE)
HE CAME TOWARD ME.

REPORTERS

WITH THE PISTOL?

BILLY

(as ROXIE)
FROM MY BUREAU.

REPORTERS

DID YOU FIGHT HIM?

BILLY

(as ROXIE)
LIKE A TIGER.
(as BILLY, spoken)
HE HAD STRENGTH AND SHE HAD NONE
(as ROXIE, sung)
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.

BILLY, REPORTERS

(BILLY as BILLY)
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.

BILLY

(as BILLY)
UNDERSTANDABLE, UNDERSTANDABLE.
YES, IT'S PERFECTLY UNDERSTANDABLE.
COMPREHENSIBLE, COMPREHENSIBLE.
NOT A BIT REPREHENSIBLE,

CHICAGO: TEEN EDITION

(BILLY)

IT'S SO DEFENSIBLE.

REPORTERS

HOW'RE YOU FEELING?

BILLY

(as ROXIE)

VERY FRIGHTENED.

REPORTERS

ARE YOU SORRY?

ROXIE

(as herself)

ARE YOU KIDDING?

REPORTERS

WHAT'S YOUR STATEMENT?

BILLY

(as ROXIE)

ALL I'D SAY IS

THOUGH MY CHOO-CHOO JUMPED THE TRACK,
I'D GIVE MY LIFE TO BRING HIM BACK.

REPORTERS

AND!

BILLY

(as ROXIE)

STAY AWAY FROM

REPORTERS

WHAT?

BILLY

(as ROXIE)

JAZZ AND LIQUOR

REPORTERS

AND!

BILLY

(as ROXIE)

AND THE MEN WHO

REPORTERS

WHAT?

BILLY

(as ROXIE)
PLAY FOR FUN!

REPORTERS

AND WHAT?

BILLY

(as ROXIE)
THAT'S THE THOUGHT THAT

REPORTERS

YEAH!

BILLY

(as ROXIE)
CAME UPON ME

REPORTERS

WHEN?

BILLY

(as ROXIE)
WHEN WE BOTH REACHED FOR THE GUN.

MARY SUNSHINE

UNDERSTANDABLE, UNDERSTANDABLE.

BILLY, MARY SUNSHINE

(BILLY as BILLY)

YES, IT'S PERFECTLY UNDERSTANDABLE.
COMPREHENSIBLE, COMPREHENSIBLE.
NOT A BIT REPREHENSIBLE,
IT'S SO DEFENSIBLE.

BILLY

Let me hear it!

ENSEMBLE

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,

(BILLY)

A little louder!

Now you got it!

(ENSEMBLE)

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

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.

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.

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,

THE GUN, THE GUN, THE GUN, THE GUN,

THE GUN, THE GUN, THE GUN, THE GUN,

THE GUN, THE GUN, THE GUN, THE GUN,

BILLY

(as BILLY)

BOTH REACHED FOR THE GUN.

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!

SCENE NINE

LIZ

Stop the presses!

ANNIE

“Convent Girl Held!”

JUNE

“‘We Both Reached for the Gun,’ says Roxie!”

MONA

“‘Dancing Feet Lead to Sorrow,’ says Beautiful Jazz Slayer!”

VERONICA

“Roxie sobs, ‘I’d Give Anything to Bring Him Back!’”

CHARLIE

“‘Jazz and Liquor Roxie’s Downfall!’”

#13 – ROXIE Page 140

MASTER OF CEREMONIES: Now here to tell her side of the story.... I present Miss Roxie Hart.

ROXIE

You wanna know something? I always wanted my name in the paper. Before Amos, I used to date this well-to-do, bootlegger. He used to like to dress me up, take me out and show me off. 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.” Look, 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. I gave up the vaudeville idea, because after all those years.... well, you sort of figure opportunity just passed you 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.”

**THE NAME ON EVERYBODY’S LIPS
IS GONNA BE ROXIE.**

THE LADY RAKIN' IN THE CHIPS

(ROXIE)

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 LEGS, MY NOSE.

FROM JUST SOME DUMB MECHANIC'S WIFE,
I'M GONNA BE ROXIE.

WHO SAYS THAT MURDER'S NOT AN ART?

Roxie: I'll skip the chair's electric spark, And take my place at center mark. Roxie Hart!"

I'm going to have a swell act, too! Yeah, I'll get a boy to work with—Oh,
Hell, I'll get two boys. It'll frame me better! Think big, Roxie, think big.

ENSEMBLE enters.

THE NAME ON EVERYBODY'S LIPS

IS GONNA BE

ENSEMBLE

(whispered)

ROXIE!

ROXIE

THE LADY RAKIN' IN THE CHIPS

IS GONNA BE

ENSEMBLE

(whispered)

ROXIE!

SHE'S GONNA BE A CELEBRITY.

ROXIE

THAT MEANS SOMEBODY EVERYONE KNOWS.

ENSEMBLE

YEAH!

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

CHICAGO: TEEN EDITION

ROXIE

MY LEGS, MY NOSE.
FROM JUST SOME DUMB MECHANIC'S WIFE,
I'M GONNA BE
SING IT!

ENSEMBLE

ROXIE!

ROXIE

WHO SAYS THAT MURDER'S NOT AN ART?

Ensemble: She'll skip the chair's electric spark, And take her
p
lace at center mark. Foxy Roxie Hart!"

ENSEMBLE

CHUH,
CHUH, CHUH, CHUH, CHUH, CHUH
CHUH, CHUH,
CHUH, CHUH, CHUH, CHUH, CHUH

CHUH, CHUH
CHUH, CHUH, CHUH, CHUH, CHUH

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

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.

ENSEMBLE

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

CHICAGO: TEEN EDITION

ROXIE

BUT ALWAYS IN THE BEST OF TASTE.

Ooo, I'm a star.

ENSEMBLE

And the audience loves her.

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.

ENSEMBLE

That's right.

ROXIE

And that's show biz, kid.

ENSEMBLE

Oh, yeah.

SHE'S GIVING UP HER HUMDRUM LIFE.

ROXIE

I'M GONNA BE—

ENSEMBLE

ROXIE

(whispered)

SHE MADE A SCANDAL
AND A START.

ROXIE

AND SOPHIE TUCKER'LL FAINT, I KNOW,

ENSEMBLE

UH-HUH!

ROXIE

TO SEE HER NAME GET BILLED BELOW

ALL

FOXY ROXIE HART.

ENSEMBLE

CHUH,

CHUH, CHUH, CHUH, CHUH, CHUH

ENSEMBLE starts exiting.

(ENSEMBLE)

CHUH, CHUH,
CHUH, CHUH, CHUH, CHUH, CHUH

ROXIE

Those are my dancers.

ENSEMBLE

CHUH, CHUH,
CHUH, CHUH, CHUH, CHUH, CHUH

ENSEMBLE is gone. ROXIE is left onstage.

SCENE TEN

The jail.

#14 – 2ND NEWSPAPER HEADLINES Page 148

KRIS

“Roxie Rocks Chicago!”

ABIGAIL

“Fans Riot at Roxie Auction!”

MATRON

(entering)

“Roxie’s Nightie Raises 200 Bucks!”

VELMA

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

MATRON

Baby, I got some bad news.

VELMA

What do you mean?

MATRON

I mean, the tour. It’s canceled.

VELMA

Canceled!

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?

VELMA

Oh, sure.

MATRON

All you read about today is the Hart kid.

VELMA

Hey, Mama, I've got an idea.

#15 – I CAN'T DO IT ALONE Page 149

(VELMA)

Suppose I talk Hart into doing that sister act with me?

MATRON

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

VELMA approaches ROXIE.

VELMA

MY SISTER AND I HAD AN ACT THAT COULDN'T FLOP.
MY SISTER AND I WERE HEADED STRAIGHT FOR THE TOP.
MY SISTER AND I EARNED A THOU A WEEK AT LEAST.

Oh yeah.

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

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

FIRST I'D...

VELMA imitates drums.

CHICAGO: TEEN EDITION

(VELMA)

Drums!
THEN SHE'D... *VELMA imitates saxophone.*

Saxophone!
THEN WE'D... *VELMA ad-libs together.*

Together!
BUT I CAN'T DO IT ALONE.

THEN SHE'D...
THEN I'D...
THEN WE'D...
BUT I CAN'T DO IT ALONE.

SHE'D SAY, "WHAT'S YOUR SISTER LIKE?"
I'D SAY, "MEN." YUK, YUK, YUK.
SHE'D SAY, "YOU'RE THE CAT'S MEOW"
THEN WE'D WOW THE CROWD AGAIN WHEN

SHE'D GO...
I'D GO...
WE'D GO...

AND THEN THOSE TWO-BIT JOHNNIES DID IT UP BROWN
TO CHEER THE BEST ATTRACTION IN TOWN.
THEY NEARLY TORE THE BALCONY DOWN.

And we'd say, "OK boys, we're goin' home, but here's a few more partin'
shots!" And this...this we did in perfect unison.
(short dance)

NOW, YOU'VE SEEN ME GOIN' THROUGH IT,
IT MAY SEEM THERE'S NOTHIN' TO IT.
BUT I SIMPLY CANNOT DO IT ALONE!

Ah, well...?

ROXIE

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

CHICAGO: TEEN EDITION

VELMA

OK Roxie! I'll level with ya.

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.

VELMA

Thanks.

ROXIE

Nothin' personal, you understand.

ROXIE exits.

VELMA

Nothin' personal. Nothin's ever personal.

VELMA exits.

#17 – CHICAGO AFTER MIDNIGHT Page 154

MASTER OF CEREMONIES

Well, here's the way I got the story. There's this Kitty-something or other.

LUCY: Last name? MC: Didn't catch it...

KITTY enters.

Anyway, she's some sort of heiress. Her folks are in hotels, hospitals, somethin' like that. Well, she's playing house in a Northside apartment with a guy named Harry. Last night Miss Kitty comes home. Harry's already in bed. She goes to change. And when she returns, she notices something rather odd.

KITTY

Oh, Harry...

HARRY

OK are you gonna believe what you see or what I tell you?

KITTY

What I see!

#18 – 3RD NEWSPAPER HEADLINES Page 155

HARRY and the ENSEMBLE MEMBER exit as BILLY enters and stands by KITTY. OFF ROXIE is with HARRY

MASTER OF CEREMONIES

"Lake Shore Drive Murder House!"

LUCY the REPORTER

"Berserk Filly Fells Fella!"

MARY SUNSHINE

"Duo in Bed—Both Dead!"

SCENE ELEVEN

The jail.

[Mary Sunshine]

Miss Baxter, Miss Baxter! Mary Sunshine from The Evening Star. Would you mind saying a word or two?

[Kitty Baxter]

Sure, I'll say three. Go to hell!

[Billy Flynn]

Please direct your question to the counsel.

[Kitty Baxter]

Tell the counsel I want my money back!

[Billy Flynn]

It's not your money. It's your mother's money.

[Mary Sunshine]

Are you sorry, dear?

[Kitty Baxter]

Yeah, I'm sorry that I got caught.

[Roxie Hart]

Okay, Miss Sunshine.

[Mary Sunshine]

Hello, Roxie.

[Roxie Hart]

I got a letter from a guy. He says he gonna hunger strike till I'm free.

[Mary Sunshine]

That's nice.

[Reporter]

Miss Baxter, did you know these two ladies personally?

[Kitty Baxter]

Did I know these two ladies personally? Was that your question?

[Reporter]

Yeah, that's my... (Kitty kick reporter)

[Mama Morton]

She's very hot spirit, isn't she? Miss Baxter...

BILLY

Folks please, my client will be happy to answer all your questions!

Music fades out. KITTY bites BILLY.

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

KITTY

I'm not answering any more questions.

MATRON

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

KITTY

Wait a minute! Do you know who my father is?

Murderesses

Who?

Long Island **KITTY**

Well, he owns all of . . . let go of me, you chunk of lead!

CHICAGO: TEEN EDITION

KITTY is led off by MATRON and the REPORTERS start to exit.

BILLY

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

ROXIE

Mr. Flynn! Mr. Flynn!

BILLY

Hi, Trixie.

ROXIE

Trixie?

BILLY

Oh, I mean Roxie. Boy, what a hellion, huh? And a socialite, too! Her mother owns all the hotels in Long Island.

ROXIE

What do I care about hotels? Did ya get my trial date?

BILLY

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

VELMA

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

BILLY

Oh yeah...Hi ya, Velma. First things first, honey.

(to MARY)

Oh Miss Sunshine? Can I call you "Mary"? The girl's from old money. It's a gripping story really...

MARY and BILLY exit.

ROXIE

I got a feeling you're in trouble, Roxie.

VELMA

Socialite. You lose again, Velma.

ROXIE

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

CHICAGO: TEEN EDITION

VELMA

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

MASTER OF CEREMONIES

And now, Miss Roxie Hart and Miss Velma Kelly sing a song of unrelenting determination and unmitigated ego.

#19 – MY OWN BEST FRIEND Page 156

	ROXIE
ONE THING I KNOW	
	VELMA
ONE THING I KNOW	
	ROXIE
AND I'VE ALWAYS KNOWN,	
	VELMA
AND I'VE ALWAYS KNOWN,	
	ROXIE
I AM MY OWN	
	VELMA
I AM MY OWN	
	VELMA, ROXIE
BEST FRIEND.	
	ROXIE
BABY'S ALIVE	
	VELMA
BABY'S ALIVE	
	ROXIE
BUT BABY'S ALONE,	
	VELMA
BUT BABY'S ALONE,	
	ROXIE
AND BABY'S HER OWN	

CHICAGO: TEEN EDITION

VELMA

AND BABY'S HER OWN

VELMA, ROXIE

BEST FRIEND.

MANY'S THE GUY

WHO TOLD ME HE CARES,

(scratching)

BUT THEY WERE SCRATCHIN' MY BACK

'CAUSE I WAS SCRATCHING THEIRS.

ROXIE

AND TRUSTING TO LUCK,

ROXIE laughs.

VELMA

AND TRUSTING TO LUCK,

VELMA laughs.

ROXIE

THAT'S ONLY FOR FOOLS,

VELMA

THAT'S ONLY FOR FOOLS,

ROXIE

I PLAY IN A GAME

VELMA

I PLAY IN A GAME

VELMA, ROXIE

WHERE I MAKE THE RULES.

AND RULE NUMBER ONE

FROM HERE TO THE END

IS I AM MY OWN BEST FRIEND.

VELMA, ROXIE

ENSEMBLE

THREE MUSKETEERS

AH

WHO NEVER SAY DIE

AH

ARE STANDING HERE

CHICAGO: TEEN EDITION

(VELMA, ROXIE)

THIS MINUTE

VELMA

ME,

ROXIE

ME,

VELMA

MYSELF,

ROXIE

MYSELF,

VELMA

AND I.

ROXIE

AND I.

ENSEMBLE

AND I,

AND I,

AND I,

I, I, I

**ROXIE, VELMA,
HALF OF FEMALE ENSEMBLE**

REST OF ENSEMBLE

IF LIFE IS A SCHOOL,
I'LL PASS EVERY TEST.

AH

IF LIFE IS A GAME,
I'LL PLAY WITH THE BEST.

AH

'CAUSE I WON'T GIVE IN,
AND I'LL NEVER BEND,
AND I AM MY OWN BEST FRIEND.

AH

ROXIE faints.

VELMA

What the hell was that?

CHICAGO: TEEN EDITION

ROXIE

Mr. Flynn? Miss Sunshine? And all you reporters?

ROXIE faints again.

Oh, don't worry about me. I just hope I didn't hurt the baby.

ENSEMBLE

A baby!

#20 – FIRST ACT CURTAIN Page 162

VELMA

Crap!

BILLY

I want the best doctor in the city for my poor client. Somebody pick that girl up.

VELMA, ENSEMBLE

AND ALL THAT JAZZ!

Curtain.

ACT TWO

#21 – I KNOW A GIRL Page 163

SCENE ONE

The jail.

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?

ROXIE

Please, Ladies and Gentlemen of the press—leave the two of us alone so we can rest.

VELMA

The two of us?

MARY SUNSHINE

Could I have one last picture please?

ROXIE

Sure, anything for you, Miss Sunshine.

MARY SUNSHINE

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

BILLY

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

AMOS

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

MATRON

I think it's sweet. First time we ever had one of our girls in the family way.

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.

AMOS

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

ROXIE and ENSEMBLE exit.

AMOS

I'm the father! Papa! Dada!

(AMOS)

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...

Music out.

...They'd moved.

BILLY

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

AMOS

Amos. My name is Amos.

BILLY

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

AMOS

What kid?

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 care when people...laugh.

AMOS

Laugh? Why would they laugh?

BILLY

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

AMOS

That's right. We hadn't been together for four months...early Fall. Now, wait a minute.

BILLY

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

AMOS

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

BILLY

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

AMOS

You're damned right. That's what I'll do. I'll divorce her!

Music out.

She probably won't even notice.

BILLY

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

AMOS

Yeah, I'm still here. I think.

Music in.

MISTER CELLOPHANE

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 the 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
Shoulda 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
Shoulda been my name
Mister Cellophane
'Cause you can look right through me
Walk right by me
And never know I'm there...

Suppose you was a little cat
Residin' in a person's flat
Who fed you fish and scratched your ears?
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...

Cellophane
Mister Cellophane
Shoulda 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
Shoulda 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.

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

SCENE TWO

The jail.

BILLY

(Entering. To the MATRON)
Hello ladies! get Roxie for me, will ya?
Hey, Mother Goose,
MATRON exits.

VELMA

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

VELMA shows BILLY a pair of rhinestone buckles.

For the trial. Silver shoes with rhinestone buckles!

BILLY

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

VELMA

Oh, no!

BILLY

Less than a month. I had to, sweetie.

VELMA

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

BILLY

Hey, there's a lot of pressure on me. She's having a baby.

VELMA

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

BILLY

Go ahead.

VELMA

Hit it!

#24 – WHEN VELMA TAKES THE STAND Page 177

Music as ENSEMBLE MEN enter.

(VELMA)

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.

ENSEMBLE

WHEN VELMA TAKES THE STAND.

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... "Ooo, no, please stop!"

ENSEMBLE

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

VELMA

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

ENSEMBLE

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

ROXIE enters.

CHICAGO: TEEN EDITION

VELMA

Then, I thought I'd cry. Buckets. Only I don't have a handkerchief—and 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, so I slump and I slump and I slump and I slump and until finally, I faint!

VELMA faints. into Court Clerk's arms

ENSEMBLE

WHEN SHE ROLLS HER EYES,
BET SHE TAKES THE PRIZE.
WHEN VELMA TAKES THE STAND.

ENSEMBLE exits.

ROXIE

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

VELMA

Yeah. I thought so.

ROXIE

Can I offer you just the teeniest bit of criticism?

VELMA

Okay!

ROXIE

It stinks!

BILLY

(to VELMA)

I'll talk to you later.

VELMA

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

#25 – VELMA TAKES THE STAND EXIT MUSIC Page 180

ENSEMBLE

(re-entering)

WHEN THEY SEE HER SHAKE,
BET SHE TAKES THE CAKE
WHEN VELMA TAKES THE STAND.

CHICAGO: TEEN EDITION

The ENSEMBLE and VELMA exit.

BILLY

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

ROXIE

Yeah? So now what?

BILLY

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?

ROXIE

Smart, huh.

BILLY

And another thing—

ROXIE

And another thing—

BILLY

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

ROXIE

I don't know how to knit.

BILLY

Then learn.

ROXIE

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

BILLY

But you are some dumb common criminal.

ROXIE

That's better than bein' a greasy lawyer! Who's out for all he can steal!

BILLY

Oh, maybe you could appear in court without me, too. Huh?

ROXIE

Maybe I could...just read the morning papers, Palsie. They love me.

CHICAGO: TEEN EDITION

BILLY

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

HUNYAK is heard offstage.

HUNYAK

No. No, no.

THE CHAIR

HUNYAK is led onstage by **COURT CLERK**

(HUNYAK)

Not...guil...ty. Not...guil...ty. Not...guil...ty, Uncle Sam.

MASTER OF CEREMONIES

And now, Ladies and Gentlemen, for your pleasure and your entertainment—we proudly present the one....the only....Katalin Hunyak and her famous Hungarian ^{light} trick.

Music: drum roll crescendo. HUNYAK exits.

MASTER OF CEREMONIES

After forty-seven years a Cook County precedent has been shattered. Katalin Hunyak ^{got the electric chair} tonight for the brutal axe murder of her husband. The Hungarian woman's last words were, "Not guilty."

ROXIE has seen the hanging.

ROXIE

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

BILLY

Now we're clear about what you're doing on the stand?

ROXIE

I been up all night rehearsing.

BILLY

You ready?

ROXIE

Oh Billy, I'm scared.

BILLY

You got nothing to worry about. It's all a circus, kid.

#27 – RAZZLE DAZZLE Page 182

(BILLY)

A three-ring circus. These trials—the whole world—all show business. But kid, you're working with a star. The biggest!

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?

RAZZLE DAZZLE 'EM

AND THEY'LL NEVER CATCH WISE.

ENSEMBLE finger snaps.

GIVE 'EM THE OLD RAZZLE DAZZLE.

ENSEMBLE

RAZZLE DAZZLE 'EM.

BILLY

GIVE 'EM A SHOW THAT'S SO SPLENDIFEROUS.

ROW AFTER ROW WILL GROW VOCIFEROUS.

BILLY, ENSEMBLE

GIVE 'EM THE OLD FLIM FLAM FLUMMOX.

ENSEMBLE

FOOL AND FRACTURE 'EM.

BILLY

HOW CAN THEY HEAR THE TRUTH ABOVE THE ROAR?

CHICAGO: TEEN EDITION

ENSEMBLE

(growled)

ROAR!
ROAR!
ROAR!

THROW 'EM A FAKE AND A FINAGLE.
THEY'LL NEVER KNOW, YOU'RE JUST

BILLY

A BAGEL.
RAZZLE DAZZLE 'EM

BILLY, ENSEMBLE

AND THEY'LL BEG YOU FOR MORE.

ENSEMBLE

(sinister laughs, two times, then whispered)

GIVE 'EM THE OLD RAZZLE DAZZLE.
RAZZLE DAZZLE 'EM.
BACK SINCE THE DAYS OF OLD METHUSELAH
EVERYONE LOVES

(full voices)

THE BIG BAMBOOZ-A-LER.

GIVE 'EM THE OLD THREE RING CIRCUS.
STUN AND STAGGER 'EM.

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

(whispered)

WITH MURDER.

(full voices)

RAZZLE DAZZLE 'EM
AND YA GOT A ROMANCE.

BILLY

GIVE 'EM THE OLD
RAZZLE DAZZLE.
RAZZLE DAZZLE 'EM.

ENSEMBLE

GIVE 'EM THE OLD
RAZZLE DAZZLE.

CHICAGO: TEEN EDITION

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.

ENSEMBLE

GIVE 'EM THE OLD
DOUBLE WHAMMY.

BILLY

SHOW 'EM THE FIRST RATE SORCERER YOU ARE.

ENSEMBLE

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

BILLY

RAZZLE DAZZLE 'EM.

ENSEMBLE

RAZZLE DAZZLE 'EM.

BILLY

RAZZLE DAZZLE 'EM.

BILLY, ENSEMBLE

AND THEY'LL MAKE YOU A STAR.

SCENE THREE

The courtroom.

#28 – COURTROOM SCENE Page 189

BILLY

Ladies and Gentlemen, we present—Justice.

The JUDGE pounds his gavel three times.

SM JIMMY WALKS OUT WITH GAVEL N

JUDGE

The State of Illinois versus Roxie Hart for the murder of Fred Casely.
Tambourine hit.

Thank you.

CHICAGO: TEEN EDITION

HARRISON

The State calls—

ENSEMBLE

(in rhythm)

Mr. Amos Hart.

Music in as AMOS enters and is sworn in by the CLERK.

CLERK

(in rhythm)

BLAH, BLAH, BLAH, BLAH, BLAH, BLAH
TRUTH, TRUTH, TRUTH.
S'ELP-YOU GOD.

AMOS

(in rhythm)

I CERTAINLY DO.

HARRISON

(after AMOS)

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?

AMOS

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

HARRISON

Exactly.

Music: cymbal choke.

Take the witness.

Music in.

BILLY

Hello, Amos.

AMOS

Amos, that's right, Mr. Flynn. Amos.

BILLY

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

CHICAGO: TEEN EDITION

AMOS

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

BILLY

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

AMOS

A little too much of a stranger.

BILLY

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

AMOS

Well, sure!

BILLY

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

AMOS

No sir, but you told me—

BILLY

Just jumped to a conclusion?

Music: drum roll.

Do you call that playing square? If Roxie Hart swore that you were the father of her child, which she does—

Music out.

AMOS

She does?

ROXIE

I do.

BILLY

She does.

Music: cymbal choke.

Step down, Papa

Music in as AMOS exits. Music out.

(in the clear)

The defense calls Roxie Hart.

ENSEMBLE

Roxie Hart to the stand.

CHICAGO: TEEN EDITION

CLERK

(as before)

BLAH, BLAH, BLAH, BLAH, BLAH, BLAH
TRUTH, TRUTH, TRUTH.
S'ELP-YOU GOD.

ROXIE

I do.

Music: "Roxie."

ENSEMBLE

OOOOOOO!
OHHHHHH!
AHHHHHH!

BILLY

(in rhythm)

WHAT'S YOUR NAME?

ENSEMBLE

(whispered in rhythm)

ROXIE!

BILLY

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

ROXIE

I'm afraid that's true.

BILLY

Yet, you were married, Mrs. Hart.

Music out.

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 in: "Sad Bar Room" as AMOS enters.

BILLY

Quarreled? About what?

ROXIE

Oh, Amos, I don't want to work in that cheap Southside nightclub.

CHICAGO: TEEN EDITION

AMOS

Yeah, yeah.

ROXIE

And I don't like you working those long hours at the garage either.

AMOS

Sure, sure.

ROXIE

Oh Amos, I want a real home and a child.

Music out.

AMOS

Fat chance.

Music: bass drum.

BILLY

So you drifted into this illicit relationship with Fred Casely because you were unhappy at home.

ROXIE

Most unhappy.

BILLY

Yet, you do respect the sacredness of the marriage vow?

ROXIE

Oh yes, sir.

BILLY

Then why didn't you stop this affair with Casely?

ROXIE

I tried to.

FRED enters.

But Mr. Casely,

Music: clank.

—He'd plead and he'd say—

FRED

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

Music: pop gun. FRED exits to music.

CHICAGO: TEEN EDITION

BILLY

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

ROXIE

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

BILLY

There, there.

(handing ROXIE a handkerchief)

There, there.

Thrusts the handkerchief toward her. ROXIE remembers to sob. Music in.

ENSEMBLE

(continues under the scene, whispered)

GIVE 'EM THE OLD RAZZLE DAZZLE.

RAZZLE DAZZLE 'EM.

BACK SINCE THE DAYS OF OLD MATHUSALEH,

EV'RYONE LOVES THE BIG BAMBOOZ-E-LER.

GIVE 'EM THE OLD THREE RING CIRCUS,

STUN AND STAGGER 'EM.

WHEN YOU'RE IN TROUBLE...

BILLY

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

ROXIE

Yes sir.

BILLY

Tell the Jury, in your own way, the happenings of that night.

ROXIE

Well, it was after work about two a.m. and I stopped in at an all night grocery store to pick up some baking powder to make cupcakes for my Amos. Oh, Amos just loved my cupcakes. And then, I went right home. And I was getting ready for bed when, suddenly the doorbell rang.

ENSEMBLE

“DING-DONG.”

CHICAGO: TEEN EDITION

ROXIE

Now, I thought it was my girlfriend, Gloria, so I slipped into my robe and went to the door.

Music: tremolo.

BILLY

And who was there?

ROXIE

Fred Casely.

Music: chord.

BILLY

And what did he say, Roxie?

FRED

That note you wrote me! Telling me it was all over? Why did you write it?!

ROXIE

Because I have seen the error of my ways.

BILLY

And what did you say?

ROXIE

I said, "Go away!"

ENSEMBLE

Beat it, buddy.

JUDGE hits gavel three times.

ROXIE

I tried to close the door, but he forced his way in. I ran into the away...

Music in: three beats.

...but he followed me.

Music in: four beats, then tremolo.

(to FRED)

Please, no good will come of this, and besides, I love my husband.

CHICAGO: TEEN EDITION

ENSEMBLE

HALLELUJAH!
HALLELUJAH!
HALLELUJAH!

BILLY

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

FRED

It doesn't matter.

JUDGE claps on each "mine."

You're mine. You're mine. You're mine.

Music: apache. ENSEMBLE: seven fast handclaps.

ROXIE

I can't go on. I can't go on. I can't go on.

BILLY

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

ROXIE

Okay.

ROXIE taps FRED's shoulder three times. Music: woodblock three times.

(to FRED)

Amos and me are going to have a baby.

Music: cymbal choke.

BILLY

And what did he say to that?

FRED

I'll kill you before I see you have another man's child!

Music: rim shot.

BILLY

What happened next?

Music: tremolo.

ROXIE

In his passion he

threw me across the room!

CHICAGO: TEEN EDITION

Music: new tremolo.

(ROXIE)

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.

BILLY

And then?

ROXIE

And then,

(in rhythm)

We both reached for the gun.

Music: chord.

But I got it first.

ENSEMBLE

Hurray!

Music: chord.

ROXIE

Then,

Music: tremolo.

He came toward me with that funny look in his eyes.

FRED

I mean to kill you!

Music: new tremolo.

BILLY

Did you think he meant to kill you?

ROXIE

Oh, yes, sir.

BILLY

So it was his life or yours?

Music: chord.

CHICAGO: TEEN EDITION

ROXIE

And not just mine!

ROXIE pats her stomach two times with music. Music: two bass drum hits. Violin baby cry.

So I closed my eyes and I shot!

Music: rim shot.

FRED

Roxie—

Music: rim shot.

Roxie, please—

Music: rim shot.

ENSEMBLE

(whispered)

Hey!

BILLY

In defense of your life?!

ENSEMBLE

RAZZLE DAZZLE 'EM.

RAZZLE DAZZLE

ROXIE

To save my husband's unborn child!

ENSEMBLE

AND THEY'LL MAKE YOU A STAR!

JUDGE hits gavel two times.

SCENE FOUR

The Courthouse and the jail.

#29 – NBC CHIMES Page 198

MARY SUNSHINE

(as if she were reporting from the courtroom over the radio)

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

CHICAGO: TEEN EDITION

VELMA

I bet it has.

MARY SUNSHINE

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

VELMA

Handkerchief?

MARY SUNSHINE

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

VELMA

That's my bit.

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.

VELMA. With rhinestone buckles?

MARY SUNSHINE. With rhinestone buckles.

VELMA. Aaahhh!!

MATRON. Velma, take it easy!

VELMA. But those were my shoes and she stole 'em!

MATRON. Well, you shouldn't have left them layin' around.

VELMA. First she steals my publicity, my lawyer, my trial date, and now my shoes!

MATRON. Well, whaddya expect? She's a lowbrow. The whole world's gone lowbrow.

“CLASS”

VELMA: Things ain't what they used to be.

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?

Matron:

Class.

Whatever happened to, "Please, may I?"

And "Yes, thank you?"

And "How charming?"

Now, every son of a GUN is a snake in the grass

Whatever happened to class?

Velma and Matron:

Class!

Ah, there ain't no people now

To open up the doors

There ain't no kindness now,

You only get ignored

And even kids'll knock ya down

So's they can pass

Nobody's got no class!

Velma:

Whatever happened to old values?

Matron:

And fine morals?

Velma:

And good breeding?

Matron

*Now, no one even says "oops" when they're
Passing their gas
Whatever happened to class?*

Velma:

Class

----- CUT -----

Matron:

Holy crap

Velma:

Holy crap

Matron:

What a shame

Velma:

What a shame

Velma and Matron:

What became of class?

Music: drum roll.

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 hear will be that of Mr. Flynn—

Music: drum roll stops.

—Champion of the downtrodden.

Music in.

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, motherly love and a deep concern for her neighbors stirred within her. She shot him. We don't deny that. But she has prayed 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. hasn't she been punished enough? We can't give her happiness, but we can give her another chance. The defense rests!

JUDGE

Members of the Jury. Have you reached a verdict?

JUROR ONE PLAYED BY MC

We have, your Honor.

JUDGE

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

JUROR ONE PLAYED BY MC

We find the defendant—

Drum roll please..... (cymbal crash)

#31 – THE VERDICT Page 200

Enormous commotion and confusion. A REPORTER rushes in.

LUCY the REPORTER

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 is blood all over the walls. It's terrible. But what a story!

CHICAGO: TEEN EDITION

Everyone exits. There's pandemonium. BILLY and ROXIE remain.

ROXIE

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

BILLY

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

ROXIE

Who cares about that?

BILLY

I saved your life.

ROXIE

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

BILLY

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

ROXIE

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

BILLY

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

Music in.

BILLY, ENSEMBLE

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

BILLY and the ENSEMBLE exit. AMOS enters.

AMOS

Roxie?

ROXIE

What do you want?

AMOS

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

CHICAGO: TEEN EDITION

ROXIE

Baby? There ain't no baby!

AMOS

There ain't no baby?

ROXIE

That's right.

AMOS

Roxie, I still love you.

ROXIE

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

AMOS

My exit music, please...

Music: the orchestra doesn't play.

...Okay.

AMOS exits.

ROXIE

...Gone...

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Part 1

(ROXIE)

...All gone.

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.

**Transitions to Addam and Zebi are at a table with
Dylan watching Roxie audition
Master of Ceremonies playing piano**

Lots of folks in line to audition

Zebi

Didn't she kill a guy a while back?

Dylan

Yeah, who can keep it straight anymore?

[Roxie Hart]

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?

Zebi

That's great. We'll keep in touch.

[Roxie Hart]

You know I'm not quite finished yet. I have a...

Wait, don't go. I could... just a second... Ahhhhh damnit! Thank you!

Master of Cermonies

Here's your music, honey.

[Roxie Hart]

Thanks.

[Velma Kelly]

You know you're really pretty good.

[Roxie Hart]

Yeah. What are you doing here?

[Velma Kelly]

I've been making around.

[Roxie Hart]

Well, if not fooled up by you, I'll be swinging right now.

[Velma Kelly]

Come on, I was there to get you off. You should learn how to put things behind
you.

[Roxie Hart]

Thank you. I'll put that at the top of my list right after finding a job and an apartment with a John.

[Velma Kelly]

Can you shut up and listen to me?

[Roxie Hart]

You really are something. Coming in here like some goddamn queen bee, full of advice for a poor slop like me. Let me tell you something, Miss Velma Kelly. I got a new life now. And one of the best thing about it, is it don't include you.

[Velma Kelly]

Fine. I just thought we could help each other out.

[Roxie Hart]

Wait, you thought wrong, didn't you?

[Velma Kelly]

Listen to me. I talked to this guy in downtown. He says one chance hurts nothing these days, but two... We can make a couple hundred a week. Think about it, Roxie. Faces back on the papers and names in the market. Velma Kelly and Roxie Hart.

[Roxie Hart]

Should it be alphabetical?

[Velma Kelly]

That could work.

[Roxie Hart]

A couple hundred? Maybe we can ask for a thousand. We're worth it. Forget it, it'll never work.

[Velma Kelly]

Why not?

[Roxie Hart]

'Cause I hate you.

[Velma Kelly]

There's only one business in the world that's no problem at all.

MASTER OF CEREMONIES

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!

ROXIE and VELMA enter during speech.

ROXIE, VELMA

YOU CAN LIKE THE LIFE YOU'RE LIVIN'.

YOU CAN LIVE THE LIFE YOU LIKE.

EVEN HIT THE BOTTOM
AND START A BRAND NEW LIFE

AND THAT'S GOOD, ISN'T IT?

GRAND, ISN'T IT?

GREAT, ISN'T IT?

SWELL, ISN'T IT?

FUN, ISN'T IT?

BUT NOTHIN' STAYS.

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

ROXIE AND VELMA DO THEIR SPECIAL DUET

CHICAGO: TEEN EDITION

#33 – HOT HONEY RAG Page 206

MASTER OF CEREMONIES

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 music hotter. Let's all get in a fast car and keep it hot!

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VELMA and ROXIE repeat "thank yous." Ad-lib.

VELMA

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

ROXIE

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

VELMA

You know, a lot of people have lost faith in America.

ROXIE

And for what America stands for.

VELMA

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

Music changes to "And All That Jazz."

ROXIE

So we'd just like to say thank you and God bless you.

VELMA, ROXIE

Thank you! Thank you!

MC: 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 music hotter. Let's all hop in a fast car and KEEP IT HOT!

BIG DANCE ENDING