

CHICAGO

HIGH SCHOOL EDITION

A Musical Vaudeville
Book by Fred Ebb and Bob Fosse
Music by John Kander
Lyrics by Fred Ebb

ACT ONE SCENE 1

Chicago, Illinois
Nightclub Cabaret, 1926

Master of Ceremonies:

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

Song #1 Overture (*trumpet intro*)

MC:

5, 6, 7, 8...

(*Lights up on the action! Dance sequences.*)

Song #2 All That Jazz

Velma:

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 AND THE PIANO HOT,

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

SLICK YOUR HAIR AND WEAR YOUR BUCKLE SHOES,
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 WE SHAKE APART AND WANT A BRAND NEW START
TO DO THAT...

All:

Jazz!

Bernie, Wilbur, Alvin, Ezekial:

Skiddoo...

Velma, Veronica:

And all that jazz!

Lulu:

Hotcha!

Liz, Annie, June, Mona, Katalin:

Whoopee!

Velma:

And all that jazz.

All:

Hah! Hah! Hah!

Velma, Veronica:

It's just a noisy hall where there's a nightly brawl,
And all that jazz.

During the song, Fred and Roxie leave the club.

Fred:

Listen babe, your husband ain't at home tonight, is he?

Velma:

No her husband is not at home.

Velma:

Find a flask,
We're playing fast and loose...

Boys:

And all that jazz!

Velma:

Right up here

Is where I store the juice.

Girls:

And all that jazz!

Velma:

Come on, babe

We're gonna brush the sky

I bet you lucky Lindy

Never flew so high

'Cause in the stratosphere

How could he lend an ear

To all that jazz?

Lulu:

Oh, you're gonna see your sheba shimmy shake -

All:

And all that jazz

Maebel, Veronica, Lulu, Kitty:

Oh, she's gonna shimmy 'till her garters break

All:

And all that jazz

Liz, Annie, June, Mona, Katalin:

Show her where to park her girdle

Mikaelah:

Oh, her mother's blood'll curdle

Maebel, Veronica, Lulu, Kitty, Mikaelah *(stage whisper):*

If she hears her baby squeal for

All:

All that jazz.

In counterpoint (two parts): *(Veronica makes an exit at the top of the sequence and Velma makes an exit at the end of it...)*

Come on, babe

Why don't we paint

The town?

And all that jazz - And all that jazz!

I'm gonna rouge my knees
And roll my stockings down.
And all that jazz - 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!

All:

Ts t t ts t t ts t t ts (*high hat effect*)

(Fred and Roxie are at Roxie's place, represented onstage with lighting, right before the song's culminating crescendo:)

Roxie:

Come on Fred, say it again!

Fred:

You're my little shooting star.

Roxie:

Guess it's about time I met your friend down at the club, huh? Fred?
When am I gonna meet your friend down at the club?

Fred: It's gettin' late...

Roxie: I been working on my act! Everytime I get an idea I write it
down in my diary...

Fred: Wake up Roxie, you ain't never gonna have an act! You're a
two bit talent and I'm just a furniture salesman.

Roxie: But you got connection...that guy down at the club...

Fred: There is no guy...

Roxie: But that night ...you said...

Fred: That night I was just collectin' on a date from the trombone
player. I woulda said anything to get a piece of that...We had some
laughs; let's leave it at that. (*He's on his way out.*)

Roxie: You lied to me!

Fred: 'Fraid so Dollface.

Girls onstage: Oh Fred...(*as Roxie pulls out her gun...*)

Fred: Yeah?

Roxie: Nobody walks out on me. (*She shoots him.*)

Fred: Sweetheart?!

Roxie: Don't sweetheart me! *(She shoots him again.)*

Maebel, Kitty: Whoopee!

Lulu: Hotcha!

MC: Jazz...

Velma: *(re-entering with fierceness, police officers enter through audience)*

No, I'm no one's wife

But, Oh, I love my life

And all

That

Jazz!

All:

That Jazz!

(Velma is arrested by STAFF MEMBERS in cameo roles as police officers, they cuff her and cart her right off stage.)

Police Officer:

Miss Velma Kelly, you are charged with the double homicide of Charlie Dunn and Veronica Kelly. You have a right to remain silent, blah blah blah.

Blackout:

SCENE 2

The Hart bedroom, an hour later

Sergeant Fogerty is questioning Amos Hart. Shackles and Calvin will be in cameo roles as detectives on the scene.

Amos:

So I ah...I 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, that's right.

Fogerty:

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

Amos:

Freely and gladly, I say freely and gladly.

Fogerty:

Oh aren't you the cheerful murderer, though.

Amos:

Murder? That's not murder, shootin' a burglar. Why just last week, the jury thanked a man. I say thanked him.

Fogarty:

I guess you know Chicago all right. Sign.

Amos:

Freely and gladly. (*Amos is nervously signing the confession.*)

MC:

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

Song #3 Funny Honey (*In Roxie's imaginary world, while interrogation continues...*)

Roxie:

SOMETIMES I'M RIGHT, SOMETIMES I'M WRONG,
BUT HE DOESN'T CARE, HE STRINGS 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.

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 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!

Amos:

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

Fogerty:

Of course he has.

Amos:

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

Fogerty:

Uh huh.

Amos:

With my wife Roxie there sleepin'

Fogerty:

Uh huh...

Amos:

Like an angel...an angel!

Roxie:

HE LOVES ME SO, THAT FUNNY HONEY OF MINE!

Amos: *(as Calvin hands Fogerty the dead guy's wallet)*

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

Fogerty:

I know what you mean.

Amos:

Or somethin'. Think how terrible that woulda been. Good thing I got home when I did. I'm tellin' ya that! I say I'm tellin' ya that!

Roxie:

HE LOVES ME SO

THAT FUNNY HONEY OF MINE.

Fogerty *(who has been examining the dead guy's 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: *(during this Shackles undoes his cuffs)*

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

Roxie:

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

LOOK AT HIM GO, RATting 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!

(Roxie walks right into the scene. She tries to hit Amos but is subdued by Shackles and Calvin.)

Roxie:

You double crosser! You big blabber mouth! You said you'd stick! How could you do this to me, your own wife!

Amos:

You been stringin' me along Roxanne. You told me he was a burglar and all the while you're up here jazzin' him.

Roxie:

You are a disloyal husband! *(To Fogerty)* Yeah I shot him. He was tryin' to walk out on me, the louse.

Fogerty:

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

Roxie:

Hang me?

Fogerty:

Amos:

And I believed her!
She was two timin' me huh?
Well then she can swing for
all I care!
Boy oh boy, i'm down at the
garage, working my butt off
14 hours a day!
And she's up here munchin'
on bon bons and jazzing.
This time she's pushed too
far.

That little chiseler!
Boy what a sap I was.

Not so tough anymore, are ya?

Roxie:

Amos did you hear what he said? *(she starts praying as she is pushed to exit)* Hail Mary full of grace...

Lighting transition, major scene change:

SCENE 3

Cook County Prison/Limbo

Song #4 Cell Block Tango

MC:

Now now, we don't have no Mary here, and grace is in short supply...but we do have Liz, Annie, June, Katalin, Mona and Velma...from the overcrowded women's wing of the Cook County Jail, the six merry murderesses in their rendition of... the Cell Block Tango.

Liz:

POP

Annie:

SIX

June:

SQUISH

Katalin:

UH UH

Velma:

CICERO

Mona:

LIPSCHITZ

Liz:

POP

Annie:

SIX

June:

SQUISH

Katalin:

UH UH

Velma:
CICERO

Mona:
LIPSCHITZ

Liz:
POP

Annie:
SIX

June:
SQUISH

Katalin:
UH UH

Velma:
CICERO

Mona:
LIPSCHITZ

Liz:
POP

Annie:
SIX

June:
SQUISH

Katalin:
UH UH

Velma:
CICERO

Mona:
LIPSCHITZ

(Women in prison rags flood the stage.)

All:
HE HAD IT COMING, HE HAD IT COMING!
HE ONLY HAD HIMSELF TO BLAME.
IF YOU'DA BEEN THERE, IF YOU'DA SEEN IT

Velma:
I BETCHA YOU WOULD HAVE DONE THE SAME!

Liz:

POP

Annie:

SIX

June:

SQUISH

Katalin:

UH UH

Velma:

CICERO

Mona:

LIPSCHITZ

Liz: (*Liz and Bernie in a choreography/reenactment throughout*)

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'm really irritated, and looking for a little sympathy, and there's Bernie, drinkin' a beer and chewin'. No no chewin', POPPIN'. So I says to him, you pop that gum one more time...*(he pops)* And he did. So I took the shotgun off the wall and I fired two warning shots... into his head.

All:

HE HAD IT COMING, HE HAD IT COMING!

HE ONLY HAD HIMSELF TO BLAME.

IF YOU'DA BEEN THERE, IF YOU'DA SEEN IT,

I BETCHA YOU WOULD HAVE DONE THE SAME!

Annie: (*Annie and Ezekiel in choreography/re-enactment throughout*)

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 half rooms! And then I found out. Single he told me. Single my foot! 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 a drink, as usual. You know some guys just can't hold their arsenic.

Liz, Annie, June, Mona (*in counterpoint with...*) All:

HE HAD IT COMING,

POP, SIX, SQUISH, UH UH

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!

CICERO, LIPSCHITZ

POP, SIX, SQUISH, UH UH
CICERO, LIPSCHITZ
POP, SIX, SQUISH, UH UH
CICERO, LIPSCHITZ

June: (*June and Wilbur in choreography/re-enactment throughout*)

Now I'm standing in the kitchen, carvin' up a chicken for dinner, minding my own business, and in storms my husband Wilbur in a jealous rage. You been screwing 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.

All:

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

Katalin: (*to be translated to Romanian*)

(How did I find myself here? They are saying that my lover drugged my husband and that I suffocated him. But it's not true. I am innocent. I don't know Uncle Sam says I did this; I try again and again to explain but they don't understand.)

June:

But did you do it?

Katalin:

Uh uh. Not guilty!

All: (In counterpoint with...)

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.

Velma:

My sister Veronica (*who appears here with the ice bucket and ice pick, giving them to Velma*) and I did this double act and my husband Charlie travelled around with us. Now for the last number in

our act, we did these 20 acrobatics 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', havin' a few laughs, and we ran out of ice...so I went to get some. I come back, open the door, and there's Veronica and Charlie doing number 17, the spread eagle. 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 COMING, THEY HAD IT COMING.
THEY HAD IT COMING ALL ALONG.
I DIDN'T DO IT, BUT IF I'DA DONE IT...
HOW COULD YOU TELL ME THAT I WAS WRONG?

(Velma repeats above with the other murderesses, while the rest of the cast sings in call and response style):

All:

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

Mona: (*Mona and Alvin in a choreography/re-enactment throughout*)

I loved Alvin Lipschitz 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 could say we broke up because of artistic differences; he saw himself as alive and I saw him dead.

All:

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

(Huge call and response counterpoint section with Katalin repeating her "not guilty" sob story, then big finish):

All:

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 retreat dramatically, while lines overlap):

Liz:

You pop that gum one more time...

Annie:

Single my foot.

June:

Ten times.

Katalin:

(I loved him and I don't want to die here!)

Velma:

Number 17.

Mona:

Artistic differences.

All:

I BETCHA YOU WOULD HAVE DONE....THE SAME!

Blackout and focus shift:

SCENE 4

Commons/Limbo/Mama's Office

Shackles: *(coming in with Roxie)* Welcome back, Dee.

Dee: *(coming in with Fogerty)* Yeah, yeah, won't be long. Just part of the routine. Who's this waif?

Fogerty: All yours Shackles.

Liz: Hey Rookie...

Dee: First time? Ever had Morton before?

Roxie: Uh...do you mean...

Liz: The warden.

Dee: The matron. She ain't so bad. Long as you keep her happy *(money gesture)*

Master of Ceremonies: *(MC brings Mama in with a flourish...)*

Ladies and gentlemen, the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's Row, Matron Mama Morton!

(the MC removes her mink stole and gives her space....)

Song #5 When You're Good To Mama

Mama:

ASK ANY OF THE CHICKIES IN MY PEN,
THEY'LL TELL YA 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 FAVOURS, I'M PREPARED TO DO.
YOU DO ONE FOR MAMA, SHE'LL DO ONE FOR YOU.
THEY SAY THAT LIFE IS TIT FOR TAT, AND THAT'S THE WAY I LIVE.
SO I DESERVE A LOTTA 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!

Lighting shift, Velma is in Mama's office and Mama walks into the scene:

Velma:

Look at this, Mama. The Tribune calls me the Crime of the Year, and the News says, "not in recent memory do we recall so fiendish and horrible a double homicide."

Mama:

Ah baby you couldn't buy that kinda publicity. I talked to Flynn for you. Your trial is set for March 5; March 7 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 lotta tours Mama. What kinda dough are we talkin' about?

Mama: Well I been talking to the boys down 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 ever made together was 350.

Mama:

That was before Cicero, before Billy Flynn, before me.

Velma:

I always wanted to play Big Jim's - do you think you could get me that?

Mama:

Big Jim's! Well now that might take another phone call.

Velma:

Uh huh, and how much would that phone call cost?

Mama:

Come on, you know you're my favourite. Only dame in this joint who's as classy as I am. You're like family! I'll do it for 50 bucks.

Lighting shift, Mama moves back to MC, Velma and desk off, song continues:

Mama:

IF YOU WANT MY GRAVY, PEPPER MY RAGOUT,
SPICE IT UP FOR MAMA, SHE'LL GET HOT FOR YOU.
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,
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!
(MC escorts Mama offstage.)

Lighting change, scene change, focus shift:

SCENE 5

Cook County Commons

June:

Hey hey, if my husband Wilbur comes here to visit me, you tell him I do not want to see him.

Dee:

June, your husband is dead. You killed him.

June:

Oh. Well. Forget it then.

Dee:

Alright *(getting up as Shackles enters with a signal)*... hate to cut this little reunion short but looks like my bail's been posted.

Velma:

Adieu, adieu! *(being super fake dramatic)*

Dee:

See you later suckers. *(she's gone)*

Velma:

Hey! Get outta my chair.

Roxie:

I was just...

Liz:

Meet Velma Kelly. Now scram.

Roxie:

THE Velma Kelly?! Gosh I am sure pleased to meet you! I read about you in the papers...I was at the club that night...!

Annie:

You and half of Chicago.

Roxie:

Miss Kelly, can I ask you something? The Assistant District Attorney Mr. Harrison said what I done is a hanging case and he's prepared to ask for the maximum penalty.

Mona:

Yeah so? Welcome to the club.

Roxie:

I'm scared. I sure would appreciate some advice...

Velma:

Look I don't give no advice. You're a perfect stranger and I'd prefer to keep it that way.

Roxie:

Gee thanks a lot.

Velma:

You're welcome.

(Roxie starts to go back to her cell...Mama has witnessed this exchange.)

Mama:

I'd like to help you. *(Annie goes to Mama, hands her some money and Mama hands her a small bottle. Annie goes back to her cell.)*

First off, what do you plan on telling the jury?

Roxie:

I guess...I guess I'll just tell them the truth?
(*everyone laughs*)

Mama:

You can't tell them that dearie!

June:

Tellin' the jury the truth.

Velma:

That's about as corny as it gets.

Roxie:

Well what's your grounds then...?

Velma:

That I didn't do it!

(*All agree, same here-style.*)

Roxie:

So who did?

Velma:

Well I'm sure I don't know...Can't remember a thing - only I'm sure I didn't do it; I've got the tenderest heart in the world. Who's your lawyer?

Roxie:

I ain't got a lawyer.

Velma:

(*standing, yawning*) Huh. Say Mama, would you be a dear and wake me for lunch?

Mama:

My pleasure Vel.

Roxie:

Wow...

Mama:

She wears nothin' but Black Narcissus Perfume, and never makes her own bed.

Roxie:

I thought you had to.

Liz:

Mama takes care of it.

Mama:

You see, Velma pays me \$5 a week then I give the Romanian 50 cents and she does it. Hey Katalin (tell Roxie how you killed your lover)!

Katalin (*from her cell*):

Not guilty!

Mama:

Anyway, Velma has her laundry sent out, that's \$5 more, and she has her meals brought in from Wooster's around the corner - that's \$20 a week. And you know who's defending her doncha?

Roxie:

No who?

Mama:

Mr. Billy Flynn!

Mona:

Best criminal lawyer in all of Chicago.

Roxie:

How do you get Billy Flynn?

Mama:

You give me \$100 then I make a phone call.

Roxie:

I see, and how much does he get.

Mama:

Five thousand dollars.

Roxie:

Five thousand dollars?!

Mama:

Worth every cent. Never lost a case for a female client yet.

Roxie:

Never?

Mama:

Never. I'd be glad to make that phone call for you. *(saunters away)*

Roxie:

Where am I gonna get five thousand dollars?

SCENE 6

Cook County visitor's centre

SONG #6 Tap Dance

MC:

Ladies and gentlemen, a tap dance. *(Katalin taps behind Roxie and Amos to accentuate Roxie's attempt to convince Amos to help her)*

Roxie:

Oh Amos I knew you'd come. Amos, I know I've been sinful. But I'm changin' my ways. All I want now is to make it up to you. For what I done.

And I will Amos, i will, just as soon as I get outta here. And you can help me get outta here. See there's this lawyer, and he costs five thousand dollars.

Amos:

I'm tired of your fancy footwork Roxie - the answer is no.

Roxie:

Oh Amos I know I lied, and I know, I cheated, Oh Amos, I even stole money from your pants pockets whiles you was sleepin'...

Amos:

You did?

Roxie:

But I never stopped lovin' you. Not ever. I always thought - my Amos - so manly, so attractive, so...so...sexy...

Amos:

Honest?

Roxie:

Honest!

Amos:

But five thousand clams!

Roxie:

It's my hour of need for chrissakes!

Amos:

I'll get it for ya Roxie. I'll get it.

(On the MC's cue, Katalin and Roxie take a bow.)

SCENE 7

Limbo

MC:

And now, let's welcome to the stage, the silver tongued Prince of the Courtroom, the one, the only, Mr. Billy Flynn!

(Lights up on Billy's girls:)

Song #7 All I Care About Is Love

Billy's Girls:

WE WANT BILLY. WHERE IS BILLY?

GIVE US BILLY. WE WANT BILLY.
B. I. DOUBLE L. Y.
WE'RE ALL HIS!
HE'S OUR KIND OF A GUY,
AND OOH WHAT LUCK! CUZ HERE HE IS!

(Billy appears, dressed to the teeth, to deliver this iconic line:)

Billy:

Is everybody here? Is everybody ready?

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

Girls:

THAT'S WHAT HE'S HERE FOR.

Billy:

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

Girls:

ALL HE CARES ABOUT IS LOVE!

Billy:

GIMME TWO EYES OF BLUE, SOFTLY SAYING

Girls:

I need you.

Billy:

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

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

Girls:

ALL HE CARES ABOUT IS LOVE!

Billy:

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

Girls:

THAT'S WHAT HE'S HERE FOR.

Billy:

HONEST TO GOD, ALL I CARE ABOUT IS LOVE.

Girls:

ALL HE CARES ABOUT IS LOVE!

Billy:

SHOW ME LONG LOVELY HAIR, FLOWING DOWN, ABOUT TO THERE,
AND WHEN I SEE HER RUNNIN' FREE,
KEEP YOUR MONEY THAT'S ENOUGH FOR ME!

Girls:

Ah!

Billy:

I DON'T CARE FOR DRIVING PACKARD CARS,
OR SMOKIN' LONG BUCK CIGARS, NO NO NOT ME...
DOIN' THE GUY IN, WHO'S PICKIN' ON YOU...
TWISTIN' THE WRIST, THAT'S TURNIN' THE SCREW...

All onstage:

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

(The girls walk Billy right into his next scene and disappear, giggling.)

Focus shift, scene change, lighting shift:

SCENE 8

Billy's Office

Tamia is measuring and fussing over Billy. Amos walks in.

Billy:

Well hello Andy.

Tamia:

Amos, his name's Amos.

Billy:

Right, right...did you bring the rest of the five thousand dollars?

Amos:

I didn't do quite as well as I'd hoped...But I will Mr. Flynn. I will! So here's
\$500 on my insurance...

Billy and Tamia:

Whoop de dooo.

Amos:

And \$300 I borrowed from the guys down at the garage, and \$700 out of the building and loan fund...

Billy:

With your deposit that makes 2 grand.

Amos:

All I got so far.

Billy:

What about her father?

Amos:

Well...

Billy:

I spoke to him myself. He said that his daughter went to hell years ago and could stay there.

Tamia:

To hell in a handbasket to quote him precisely.

Amos:

But she's my wife! I'll pay you \$20 a week on my salary.

Tamia:

She'll swing before long.

Amos:

I'll give you notes with interest, double, triple til every cent is paid. I promise ya that! I say I promise ya that!

Billy:

Very touching, isn't it? (*Tamia sniffs*) But I've got a motto. And that motto is "play square". When you came to me I didn't ask you if she was guilty.

Tamia:

He didn't ask if she was innocent.

Billy:

I didn't ask if she's a dope fiend, or a drunk...All I said was "have you got 5 thousand dollars?" and you said yes. But you haven't. So I figure you're a dirty liar. (*Tamia adds a "tsk tsk" as she leaves them alone*)

Amos:

I'm sorry Mr. Flynn. (*he sadly starts to take his money and bank notes back but Billy stops him*)

Billy:

But I took her case and I'll keep it cause I play square. Now here's what we're gonna do...by tomorrow morning I'll have your wife's name splashed across every newspaper in town 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 - plus we tell'em that if she gets hanged...

Amos:

Hanged?

Billy:

The stuff triples in value. And that's how we raise the rest of the five grand.

Amos (*being walked out by Billy, as the scene changes around them*):

I don't know...

Billy:

It's like this, either I get the five thousand...(as he turns his attention menacingly to Roxie)

Underscore Song #8 \$5000 cue

...or you rot in jail before I bring you to trial. Now see here, we're gonna have a big press conference here, and that sob sister from the Evening Star is coming too...we'll reel her in hook, line, and sinker. Her name's Mary...(a trill from offstage....) Mary Sunshine.

Song #9 A Little Bit Of Good

Mary Sunshine, and Lulu with her parasol.

WHEN I WAS A TINY TOT, OF MAYBE TWO OR THREE,
I CAN STILL REMEMBER WHAT MY MOTHER SAID TO ME...
PLACE ROSE COLOURED GLASSES ON YOUR NOSE, AND YOU WILL
SEE THE ROBINS, NOT THE CROWS!

FOR IN THE TENSE AND TANGLED WEB OUR WEARY LIVES WE 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 EVERY ONE, 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 LITTLE GOOD IN EVERYONE,

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

Focus shift, lighting shift, reporters file in and hub bub, scene change:

SCENE 9

The Press Conference

Roxie:

A press conference! For me? Holy crap!

Billy:

And another thing, pipe down on the swearin'. From here on in you say nothing rougher than "Oh dear". Get it?

Roxie:

Got it.

Billy:

I'm rewriting your life story.

Good day to you all...Miss Sunshine...This is my client Roxie Hart.

Roxie:

I'm so flattered y'all came to talk to lil'ole me. Guess you wanna know why i shot the bum.

Billy:

Si'down, dummy. (*music cue, stage is filled with puppets and puppeteers*).

MC:

Mr. Billy Flynn sings the Press Conference Rag. Notice how his mouth never moves. Almost.

Song #10 We Both Reached For the Gun or The Press Conference Rag

Reporters and Windy City Songbirds with Mary Sunshine (*reporters for short*):

WHERE'D YOU COME FROM?

Billy (as Roxie):

MISSISSIPPI.

Reporters, Songbirds, Mary:

AND YOUR PARENTS?

Billy (as Roxie):

VERY WEALTHY.

Reporters etc:

WHERE ARE THEY NOW?

Billy (as Roxie):

SIX FEET UNDER.

Billy:

But she was granted one more start!

Billy (as Roxie):

THE CONVENT OF THE SACRED HEART!

Reporters etc:

WHEN'D YOU GET HERE?

Billy (as Roxie):

1920.

Reporters etc:

HOW OLD WERE YOU?

Billy (as Roxie):

DON'T REMEMBER!

Reporters etc:

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 run away marriage! Oh it's too too terrible. You poor dear.

Reporters etc:

WHO'S FRED CASELY?

Billy (as Roxie):

MY EX BOYFRIEND.

Reporters etc:

WHY'D YOU SHOOT HIM?

Billy (as Roxie):

I WAS LEAVIN'.

Reporters etc:

WAS HE ANGRY?

Billy (as Roxie):

LIKE A MADMAN! STILL I SAID "FRED MOVE ALONG"

Billy:

She knew that she was doing wrong!

Reporters etc:

THEN DESCRIBE IT.

Billy (as Roxie):

HE CAME TOWARD ME!

Reporters etc:

WITH THE PISTOL?

Billy (as Roxie):

FROM MY BUREAU!

Reporters etc:

DID YOU FIGHT HIM?

Billy (as Roxie):

LIKE A TIGER!

Billy:

He had strength and she had none and yet they both reached for the gun!

Billy (as Roxie):

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 and Reporters/Songbirds/Mary:

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:

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

Reporters etc:

HOW YA FEELING?

Billy (as Roxie):

VERY FRIGHTENED.

Reporters etc:

ARE YOU SORRY?

Roxie:

Are you kidding?

Reporters etc:

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 etc:

AND?

Billy (as Roxie):

STAY AWAY FROM!

Reporters etc:

WHAT?

Billy (as Roxie):

JAZZ AND LIQUOR!

Reporters etc:

AND?

Billy (as Roxie):

AND THE MEN WHO!

Reporters etc:

WHAT?

Billy (as Roxie):

PLAY FOR FUN!

Reporters etc:

AND WHAT?

Billy (as Roxie):

THAT'S THE THOUGHT THAT

Reporters etc:

YEAH?

Billy (as Roxie):

CAME UPON ME!

Reporters etc:

WHEN?

Billy:

When we both reached for the gun! (*In his excitement Billy drops Roxie and dances with Mary*)

Mary Sunshine:

UNDERSTANDABLE, UNDERSTANDABLE

YES IT'S PERFECTLY UNDERSTANDABLE...

COMPREHENSIBLE, COMPREHENSIBLE

NOT A BIT REPREHENSIBLE

IT'S SO DEFENSIBLE!

Reporters etc: (*Billy encourages throughout*)

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

OH YES, THEY BOTH REACHED FOR THE GUN

FOR THE GUN.

Full Company: *(fever pitch)*

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,

(Lindsay brings a glass of water to Mr. Flynn and he drinks that during last note...as Roxie moves her mouth and Mary Sunshine SINGS the note!)

Billy:

BOTH REACHED FOR THE...

Mary:

GUN!

ALL:

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!

**Ensemble exits. Quick change for Roxie. Reporters in spotlights
downstage:**

SCENE 10

Limbo/Roxie's Imagination

Underscore Song #11 1st Newspaper Headlines

Joelene: Stop the presses!

Janis: Convent girl at Cook County!

Janelle: We both reached for the gun insists Roxie!

Jo Ann: Dancing feet lead to sorrow for beautiful jazz slayer!

Janelle: Roxie sobs: I'd give anything to bring him back!

Joelene: Jazz and liquor, Roxie's downfall!

Janis: Ya got that Charlie?

Jo Ann: Right, I'm on the story.

(lights up on Roxie, as her boys enter)

Roxie:

You wanna know something? I always wanted my name in the papers. All my life, I always wanted my very own act. But no, no...they always turned me down. It was one big world full of NO. Then along came Amos; sweet, safe Amos, who never says no. Ya gotta love a guy like that. I gave up on the vaudeville idea cause I thought opportunity had passed me by...but oh no, it ain't. If this Flynn guy gets me free *(boys whisper free with her)* and

with all this publicity, I could still get into vaudeville. I could have me a world full of YES.

Song #12 Roxie

Roxie:

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 AND THAT MEANS SOMEONE THAT EVERYONE KNOWS.

THEY'RE GONNA RECOGNIZE MY EYES, MY HAIR, MY TEETH, MY SMILE, 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? ROXIE HART!

Roxie:

I'm gonna have a real swell act too! Yeah. I'll get a boy to work with...
(Ricky comes forward, dips her, smiles at her.) Someone who can dip me and smile at me...oh heck! Think big Roxie, more boys! It'll frame me better. *(The rest come forward to frame her, dance and sing with her.)*

Roxie:

THE NAME ON EVERYBODY'S LIPS IS GONNA BE -

Boys:

ROXIE.

Roxie:

THE LADY RAKIN' IN THE CHIPS IS GONNA BE -

Boys:

ROXIE.

SHE'S GONNA BE A CELEBRITY -

Roxie:

THAT MEANS SOMEBODY EVERYONE KNOWS.

Boys:

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

Roxie:

MY SMILE, MY NOSE!

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

Boys:

ROXIE

Roxie:

WHO SAYS THAT MURDER'S NOT AN ART?

Boys:

AND WHO IN CASE SHE DOESN'T HANG,

Roxie:

CAN SAY SHE STARTED WITH A BANG,

All:

FOXY, ROXIE HART.

Boys:

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.

Boys:

HERE A RING, THERE A RING, EVERY WHERE A RING A LING

Roxie:

BUT ALWAYS IN THE BEST OF TASTE!

Roxie:

Oooohhh I'm a star.

Jake:

And the audience loves her.

Roxie:

And I love the audience.

Troy:

And the audience loves her for loving them.

Roxie:

And I love the audience for loving me.

Ricky:

And we all just loooooove each other.

Roxie:

And that's because none of us got enough love in our childhood.

Ronnie:

That's right.

Roxie:

And that's show biz, kid.

Elliott:

Oh yeah.

Roxie:

AND SOPHIE TUCKER'LL FAINT I KNOW!

Boys:

UH HUH!

Roxie:

TO SEE HER NAME BILLED DOWN BELOW!

All:

FOXY ROXIE HART.

Boys:

CHUH CHUH,

CHUH CHUH CHUH CHUH CHUH...(ETC)

BLACKOUT

SCENE 11

Limbo/Cook County Commons

Underscore Song #13 2nd Newspaper Headlines

Janis: *(appearing with the other reporters in spotlights downstage)*

Roxie rocks Chicago!

Jo Ann:

Fans riot at Roxie's auction!

Joelene:

Roxie's nightie raises 200 bucks!

Janelle:

Autograph signing during visiting hours Sunday!

Lighting shift:

Velma:

Mama, you know I'm not a jealous person but every time I see that tomato's name in the paper it drives me nertz.

Mama:

Sit down Vel - I got some bad news. The tour's cancelled.

Velma:

Cancelled?!

Mama:

I been getting calls from the William Morris agency all day, "We've lost interest", "We don't want her", "She's washed up", "She's a bum" ...*(this last one is particularly unnecessary.)* do you know how it hurts Mama to hear that?

Velma:

Oh sure.

Mama:

All you read about is that Hart kid.

Velma:

Say, I've got an idea. Suppose I talk Hart into doing the sister act with me?

MC:

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

Song #14 I Can't Do It Alone

Velma: *(directly to Roxie)*

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.

BUT MY SISTER IS NOW UNFORTUNATELY DECEASED.

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

AND ALL THAT REMAINS IS THE REMAINS OF A PERFECT - DOUBLE -
ACT.

(Roxie yawns.)

Hear me out, and watch this. But you have to imagine it with two people.
It's swell with two people.

FIRST I'D

THEN SHE'D....

THEN I'D...

THEN WE'D...

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?"

AND 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 DING DONG DADDIES STARTED TO ROAR,

WHISTLED, STOMPED, AND STAMPED ON THE FLOOR,

YELLING, SCREAMING, BEGGING FOR MORE!

And we'd say, "Ok Fellas, keep your socks up, you ain't seen nothin' yet!" *(Velma dances to a big finish.)*

BUT I SIMPLY CANNOT DO IT ALONE!

(She's exhausted already and looking for validation.)

Well? What do ya think? *(Roxie gives her a giant raspberry.)*

Ok ok the first part needs work, but the second part....the second part was really nifty. Watch this. *(she dances rather desperately!)*

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, okay boys, we're going home....but here's a few more partin' shots! And this, this we did in perfect unison!!! *(Velma dances frantically.)*

NOW YOU'VE SEEN ME GOING THROUGH IT,

IT MAY SEEM THERE'S NOTHING TO IT,
BUT I SIMPLY CANNOT DO IT....ALONE!

Velma:

Well, whaddya think?

Roxie:

Listen it's me they want now...I'm a big star. Singular. Nothing personal - you understand. *(exits)*

(Velma is shocked, then skulks away, dejected.)

Focus shift, scene change:

SCENE 12

Limbo/Mean streets of Chicago

Underscore Song #15 Chicago After Midnight

MC:

At the tone, the time will be 12 midnight. And for all of you Chicago stay up later, you night owls who only come alive after dark, we dedicate this next tune, "Chicago After Midnight". *(He puts on a trenchcoat.)*

(As this story is told by a couple of Windy City Songbirds, it is re-enacted dramatically and backlit, behind the speakers.)

Lindsay:

Well here's the way I got the story. There's this Kitty - something or other. She's some sort of heiress. *(Enter Kitty with boutique bags.)* Her folks are in pineapples, grapefruit, somethin' like that. Well she's playing house in a fancy north side apartment with a guy named Harry. *(Enter Harry, in a long coat.)*

Lovenia:

What Harry does for a living nobody is quite sure. It doesn't matter cause Kitty's footin' all the bills. Anyhoo, last night this Kitty dame is walking

home after a shopping spree, and she notices something rather odd. *(With a spin, Harry reveals he has a new girl under his coat.)* Kitty gently gets Harry's attention...

Kitty:

Oh Harry...

All women backstage:

Oh Harry...

Harry's New Girl:

(shocked she approaches Kitty, who pulls out a small revolver.)

Okay - are you gonna believe what you see, or what I tells ya?

Kitty:

What I see! *(She shoots them both in a stylized way, a la Cell Block Tango. They die in slow motion as the music swells.)*

Scene change, lighting shift, sirens, wild action:

SCENE 13

Cook County Jail.

Shackles, Charles as Detective, and Mama, enter - all girls are in their cells...

Reporters, Billy's Girls, and Mary Sunshine enter with on-lookers (Ricky, Jake, Ronnie and Sally) through the audience toward the stage.

Underscore Song #16 3rd Newspaper Headlines

Jo Ann and Justin:

Lake shore drive massacre!

Mary and Alexandra:

North side quiet shattered!

Joelene and Nick:

Berserk Filly Kills Fella!

Janis and Janelle and Bruce:

Double Killer is Kitty Dole!

Kitty:

Go to hell!

All: *(ad lib excitement and hub bub!)*

(Billy enters, with Fogerty, hanging on to Go To Hell Kitty. She is a kicker and a biter. Music fades as he speaks.)

Billy:

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

(she bites him) Ow! Will you stop biting! I'll get.. hydrophobia.

Kitty:

Go to hell!

Fogerty:

Now Miss Dole...

Kitty:

Go to hell every single last one of you!! I'm not answering any of your stupid questions.

Billy:

Please direct questions to her counsel.

Kitty:

You're not my counsel! Get outta here ya Putz. *(Kitty knees Billy in the groin.)*

Roxie:

Oh Miss Sunshine!

Mary:

Not now, Roxie.

Velma:

Mr. Flynn, over here!

Billy:

Nope, not now.

Jake: *(pushing through the crowd)*

Oh Miss Dole, did you know this lady personally?

Kitty:

Did I know the scamp personally? Is that your question?

Jake:

Yes that is my...oh! *(She knees him in the groin.)*

Mary:

Oh she's high spirited isn't she!

Mama:

Just the way we like'em. Solitary's got an opening. Come along dearie I'll show you to your suite. You're gonna love it.

Kitty:

Go to hell! *(now upstage right, lots of kerfuffle)*

Roxie:

Oh Mr. Flynn! Mr. Flynn!

Billy:

Oh hi Trixie. What a hellion huh? And a major socialite too! Her father owns all of the pineapples in Hawaii!

Roxie:

Didja get my trial date?

Billy:

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

Velma:

Billy, I wanna discuss my trial too...

Billy:

I'll get to it! *(he follows the crowd)*

Roxie:

Pineapples.

Velma:

Socialite.

Roxie:

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

Velma:

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

(Roxie "faints". MC enters - with a snap of his fingers the action upstage is frozen still.)

Roxie:

Oh Mr. Flynn? Miss Sunshine? Mama!

(She does it again but bigger. People come alive, and rush to her.)

Roxie:

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

All:

A baby?!

Velma:

Crap.

Underscore Song #17 First Act Curtain

Billy:

I want the best doctor in the city for my poor poor client! (*Velma and Roxie exchange brief looks as she is being helped up. Hub bub. MC escorts Velma to the spotlight...*)

Velma:

AND ALL THAT JAZZ!

Lights fade as curtain closes on hub bub/flashbulbs around Roxie.

INTERMISSION

Act Two

SCENE 1

Cook County Jail

Velma enters first - alone - then hub bub as Roxie enters pushed in her wheelchair by a doctor, followed by Billy and Mama. Mary Sunshine and the Reporters flood the stage again, with additional members of their reporting team including Alexandra R., Rhiannon/Maebel, Kate/Aurora. Roxie's boys enter and frame her. Velma hates this.

Velma:

Hello suckers, welcome back....

Song #18 Me and My Baby

Joelene:

Well Doc, is she or isn't she?

Doc: *(played by our MC)*

She is! *(a wink to the audience and a obvious payout from Mama...)*

Roxie:

MY DEAR LITTLE BABY

Velma: *(Mocking)*

MY DEAR LITTLE BABY *(sulks, exits)*

Roxie:

MY SWEET LITTLE BABY

MC, Mama:

MY SWEET LITTLE BABY

Roxie: *(dancing with pep)*

LOOK AT MY BABY AND ME!

ME AND MY BABY, MY BABY AND ME.

Roxie and Her Boys:

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!

Add All Reporters:

WE'RE STICKIN' 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
I'M WITH MY BABY
LOOK AT MY BABY AND ME!

(They all dance playfully as other ensemble members fill the stage...The Windy City Songbirds surround Mary with parasols, Billy's Girls surround Billy, Dee comes in with Fogerty, Murderesses come in shackled, with Shackles...Roxie's Boys sneak off to quick change.)

Mary Sunshine *(to Mr. Flynn):*

I don't see how we can delay the trial even one more minute! My readers wouldn't stand for it Mr. Flynn!

Billy:

I can assure you all - Roxie will come to trial at the earliest possible moment!

Amos *(trying to get attention behind everyone):*

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

All onstage:

YUK YUK YUK YUK

Mary and Windy City Songbirds *(singing and dancing):*

LOOK AT 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.

Roxie, Billy and Billy's Girls:

AND I CAN ASSURE YOU IT WON'T GO AWAY
LET ME 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!

Mama:

I think it's sweet, real sweet. First time I ever had one of my girls in the family way!

Amos *(still trying to get everyone's attention):*

That's my kid! That's my kid I say!

(Roxie's Boys re-enter in baby bonnets with giant toys!)

Roxie and Her Boys:

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...

Roxie:

AND INCIDENTALLY SO AM I...

Full Company:

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,

Roxie:

AND ME. *(huge ensemble exits excitedly...sudden quiet)*

Amos:

I'm the father! Papa! Daddykins!

Focus shift:

Song #19 Mr. Cellophane

Amos:

Didja hear me? Nah...Story of my life. Nobody ever listens to me.

You think I'm making it up? Nobody ever knows i'm around...Nobody.

Not even my parents noticed me...One day I went to school and when I came home...

They'd moved.

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 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.

(Lighting change - Billy comes in with his desk. Amos walks right into the scene.)

Billy:

Oh Andy, I didn't see you there. Sit down. Look Andy, I'm afraid I gotta hit you hard. I can only hope you'll be big about it.

Amos:

Amos, my name's Amos.

Billy:

Right, it's the kid's name I'm thinking of. You know when she's due?

September. But I want you to pass around those cigars anyway. Don't give a damn when people...

Amos:

When people what?

Billy:

When people laugh. Because they can count. Can you count? At her arrest, you said you and Roxie hadn't consummated for 4 months prior to the incident.

Amos:

That's right. Now...wait a minute...that don't figure out right...I couldn't be the father...

Billy:

Well just forget about that...Roxie needs your support. I mean, what are you gonna do...(with a look to the audience) Divorce her?

Amos:

You're damned right, I'll divorce her! Isn't that what you said? That's exactly what I'll do. We're through! She probably won't even notice.

(Billy and his desk are gone; Amos finishes his song in a shrinking spotlight, with renewed gusto, frustration, anguish:)

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 BEING 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 too much of your time.

Blackout, scene change:

SCENE 3

Cook County Commons

Poker game between the ladies then Billy comes in...Kitty is in a makeshift straightjacket.

Annie:

Straight. King high.

Mona:

I'm out.

June:

Heart flush. Ha ha!

Liz:

Heh heh! (*Mocking, but she's out. Cards down.*)

Velma:

Four aces.

Mama: (*playing for Kitty*)

Royal flush.

Liz:

Where the hell you get a royal flush?

Mama:

Same place she got four aces.

Katalin: (*disgusted*)

(You all cheat. I'm out.)

Billy: *(in he walks with a flourish)*

Hey Shackles, get Roxie for me, will ya?

Shackles:

I'll try to pull her away from her fan mail.

Velma:

Well - am I glad to see you. *(pulling shoes from a shoebox out from under the table)* Look...for my trial. Like 'em?

Billy:

About the trial...

Velma:

But Billy! I been making all these plans...

Billy:

Vel, there's a lotta pressure on me. Roxie's having a baby, remember?

Velma:

Listen Flynn, I came up with 5 thousand dollars first.

Mama:

Party's over ladies. *(she's shuffling them back to their cells...but they're all dawdling...)*

Velma:

Ah what the heck. I'll be glad to get rid of her. But back to my trial...
Lemme just show you what I thought I might do on the witness stand...

Billy:

Yeah sure... go ahead.

Velma (*cues music and sits on the table as the Girls break into formation*):

Well, when I get 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 #20 WHEN VELMA TAKES THE STAND

Murderesses, Kitty, and Mama:

WHEN VELMA TAKES THE STAND,

Velma:

Then during cross examination I thought I'd give 'em this. And then if he yells at me I thought I'd tremble like this...

Singers:

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.

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: "Please someone, could i have a glass of water?"

Singers:

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!

Velma:

Then I'll cry. Buckets. And Billy, I have to ask you for your handkerchief. I really like that bit...then I get up and try to walk, but I slump, and I slump and finally, I faint! *(she acts it all out)*

Singers:

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

(Roxie has entered and witnesses the last bit.)

Velma: *(to Billy)*

Like it?

Billy:

Sure, I like it.

Roxie:

Can I offer you the teeniest bit of criticism?

Velma:

Okay...

Roxie:

It stinks!

Billy: *(to Velma)*

I'll see you later.

Velma:

Ok. I can take it - but not quietly. May I have my exit music, please?
(Velma dances defiantly; Roxie's Boys without Troy (Elijah) enter to finally sing and dance with Velma, all of the women cheer and hoot!)

Song #21 When Velma Takes the Stand Exit Music

Roxie's boys:

WHEN THEY SEE HER SHAKE,

BET SHE TAKES THE CAKE

WHEN VELMA TAKES THE STAND!

(All exit except for Billy and Roxie.)

Billy:

I've been waitin', don't keep me waitin'. I got Amos to file for divorce.

Roxie:

Yeah, so now what?

Billy:

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 the jury can fall all over themselves to play cupid and get you two back together.

Roxie:

Hmmmph...

Billy:

And another thing...when Amos is on the stand I want you to be knitting.

Roxie:

Knitting?

Billy:

A baby garment.

Roxie:

But I don't know how to...

Billy:

Learn.

Roxie:

I don't wanna..

Billy:

I don't care if you don't wanna - who's the lawyer here?

Roxie:

I'm sick of you telling me what to do! I'm a big star and you treat me like some dumb common criminal!

Billy:

You ARE some dumb common criminal.

Roxie:

Better than a crooked lawyer!

Billy:

Who happens to be saving your bacon!

Roxie:

Who's out for all he can steal!

Billy:

Maybe you could appear in court without me then, huh?

Roxie:

Maybe I could...they love me!

Billy:

Wise up kid. They'd love you even more if you were hanged. Sells more papers.

Roxie:

You're fired.

Billy:

I quit! You're a phony, a flash in the pan. In a coupla weeks nobody'll even know who you are. That's Chicago.

Roxie:

Oh yeah?

Billy:

Yeah! *(they both exit opposite)*

Katalin *(from offstage as she is entering handcuffed with Shackles, and Mama with Mr. Aaron following. The hooded executioner (Max) appears on the upper deck, backlit.):*

No! no no...

Aaron: *(in Romanian!)*

(I did everything I could do. If you won't confess, case closed. God bless you.)

Underscore Song #22 The Hanging

Katalin: *(she looks at him, still, before repeating desperately)*

Not guil...ty. Not guilt..ty. Not guilt...ty. Not guil..ty. *(she is forced to climb the stairs)*

Lighting shift, focus shift:

Cook County gallows

MC:

And now for your entertainment pleasure, ladies and gentlemen of the yard, we humbly present the one, the only Katalin Horvat, with her famous Romanian Rope Trick.

(drum roll crescendo, Katalin is hooded, the executioner looks up, cymbal crash and lights out on the platform.)

Lighting shift to downstage left:

Aaron:

After 47 years a Cook County precedent has been shattered. Katalin Horvat, a Romanian refugee in Chicago only 13 months, was hanged tonight for the murder of her husband and dance partner. Her last words were: not guilty.

(music out)

Lighting shift and major focus shift:

SCENE 4

Chicago courtroom.

Roxie:

Billy, I hate this dress.

Billy:

It's what you're wearing.

Roxie:

I don't remember nothin' about a dress.

Billy:

No? "Please Billy" you said, "Come back - I need you" you said. Right after they hanged Katalin. Remember now?

Roxie:

I guess so...

Billy:

So shut up about the dress. You're gonna do like we planned?

Roxie:

I been up all night rehearsing.

Billy:

You ready?

Roxie:

Oh Billy I'm scared...

Roxie:

You got nothing to worry about. It's all a circus kid, Kid. A three ring circus.

Song #23 Razzle Dazzle

Billy:

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

(Cue bit by bit, a bevy of circus entertainers in beautiful costumes, including Lulu as the Tightrope Walker with parasol, Amos as a Dancing Monkey, Billy's Girls, Jugglers, etc.)

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!

GIVE 'EM THE OLD RAZZLE DAZZLE

Full Company:

RAZZLE DAZZLE'EM.

GIVE'EM A SHOW THAT'S SO SPLENDIFEROUS,

Billy:

ROW AFTER ROW WILL GROW VOCIFEROUS.

Full Company:

GIVE 'EM THE OLD FLIM FLAM FLUMMOX,

FOOL AND FRACTURE'EM.

Billy:

HOW CAN THEY HEAR THE TRUTH ABOVE THE ROAR?

Full Company:

ROAR! ROAR! ROAR!

THROW 'EM A FAKE AND A FINAGLE,

THEY'LL NEVER KNOW YOU'RE JUST A BAGEL,

RAZZLE DAZZLE'EM AND THEY'LL BEG YOU FOR MORE!

(The set begins to shift to courtroom with all of the company's help)

GIVE'EM THE OLD RAZZLE DAZZLE, RAZZLE DAZZLE 'EM

BACK SINCE THE DAYS OF OLD METHUSALEH

EVERYONE LOVES THE BIG BAMBOOZALEH

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

Billy:

WHEN YOU'RE IN TROUBLE GO INTO YOUR DANCE!

THOUGH YOU ARE STIFFER THAN A GIRDER,

THEY LET YA GET AWAY -

FULL COMPANY: *(stage whispered)*

WITH MURDER...

Billy and Billy's Girls:

RAZZLE DAZZLE'EM AND YOU'VE GOT A ROMANCE!

(Full Company and Billy in parts, in counterpoint, with some opportunity for small group lines, continue to the big finish!)

Lighting shift, music segue:

SCENE 5

Song #24 Courtroom Drama

Harrison and Billy question Amos then Roxie. The Courtroom Ensemble (MC, Calvin the Clerk, Justice James, Sally the Stenographer, Mr. Harrison, Mr. Levi, the Jury, Mary Sunshine, the Reporters, and Billy's Girls) all get many Ensemble lines to accent the action.

MC:

And now, we present: Justice! Thank you and - don't watch too closely.
(All take their places including the "12 members of the jury".)

Ensemble:

Ohhhh!

Judge:

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

Harrison:

The State calls...

Ensemble:

Mr. Amos Hart!

Calvin the Clerk:

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

Amos:

I certainly do.

Mr. Harrison: *(tired already)*

Question by Sergeant Fogerty, "What happened next?"

Answer by Mrs. Roxie Hart: "I shot him cuz he was walkin' out on me, the
louse."

Signed Mrs. Hart. Recognize this signature?

Amos:

That is the signature of the woman who used to be my wife.

Harrison:

Exactly. (*he's done!*) Take the witness.

Billy:

Hello Amos.

Amos:

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

Billy:

Are you at present obtaining a divorce from the defendant?

Amos:

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

Billy:

And by that, you mean you doubt the paternity of the child.

Amos:

Little too much of a stranger.

Billy:

Did you even bother to ask her, the mother to be?

Amos:

Well no, you told me that...

Billy:

Just jumped to a conclusion?

What if Roxie Hart swore that you were the father of her child, which she does...

Amos:

She does?

Roxie:

I do!

Billy:

She does. (*cymbal crash*)

Step down, Daddy...

Judge:

Roxie Hart to the stand.

Clerk:

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

Roxie:

I do.

Ensemble members:

OOOO! OOOHHHH! AAAAHHHH!

Billy:

WHAT'S YOUR NAME?

Roxie:

ROXIE!

Billy:

Roxie, I have here a statement in which you admit to having an illicit affair with the deceased, Fred Casely. True or false?

Roxie:

I'm afraid that's true.

Jury:

An honest girl.

Billy:

And when did that begin?

Roxie:

When I permitted him to drive me home one rainy night.

Fred: *(appearing all of a sudden to replay the moment)*

Hey, chickie.

Roxie:

Hello Mr. Casely.

Fred:

Fine night for ducks ain't it? I got my car right 'round the corner. Why don't I drive ya home? It's raining so hard and all. *(Fred freezes in a come hither pose.)*

Billy:

Yet you were married to Mr. Hart.

Roxie:

I don't think I woulda gone with him if me and Mr. Hart hadn't quarrelled that very morning.

Sally, Mr. Harrison, the Jury:

Quarrelled?

Billy:

What about?

Roxie:

I told him I don't like working in that cheap south side speakeasy, and I don't like him working such long hours at the garage; I want you home with me! I says... I want to...darn your socks and iron your shirts. because I want a real home...and a baby.

Billy:

So why did you continue the illicit affair with Casely? Why didn't you end it?

Roxie: *(Fred takes on a more menacing posture.)*

I wanted to! I tried! But Mr. Casely would plead with me and say,

Fred: *(bounces Roxie up and down with force!)*

I can't live without you, I can't live without you! *(...Fred now freezes again)*

The Jury:

Sounds like a wild ride!

Billy: *(super drama)*

Roxie Hart the State has accused you of the murder of Fred Casely. Are you guilty or not guilty! (...as Billy says this Fred clutches his chest...)

Roxie:

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

Billy: *(handing her a hankie)*

There there...*(Roxie remembers to sob)* There there.

(music in, Ensemble whisper sings:)

Ensemble:

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

BACK SINCE THE DAYS OF OLD METHUSALEH

EVERYONE LOVES A BIG BAMBOOZALEH.

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? Tell the jury in your own way, what happened.

Roxie: *(Fred is skulking into position...)*

I was on my way home from work about 2am and stopped at an all night grocer for baking powder, to make cupcakes for my Amos. I took my bath and was getting ready for bed when the doorbell rang...

Ensemble:

DING DONG!

Roxie:

I thought it might be a friend in need, so I slipped on my kimona and went to the door.

Billy:

And who was there...

Fred: *(With bluster)*

It's me Roxie. I just had to see you once more.

Sally, Mr. Harrison, the Jury:

But why Fred?

Fred:

That note you sent me, telling me it's all over...why did you write that Roxie?

Roxie:

Because it's all over. I've seen the error in my ways...and ...and...

Judge:

Did he go away like you asked him to?

Harrison:

I object! Leading the witness!

Judge:

Sustained.

Billy:

So what did you say?

Roxie:

I said, go away!!

Billy's Girls:

Beat it buddy!

(Judge hits gavel three times.)

Roxie:

I tried to close the door but he forced his way in *(acted out, to music, three beats)*

I ran into the bedroom but he followed me! *(to music, four beats...Roxie is running across the stage from Fred.)*

Roxie:

Fred please! No good will come of this and besides, I love my husband.

Amos:

That's me!

Ensemble:

HALLELUJAH! HALLELUJAH! HALLELUJAH!

Billy:

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

Fred: *(the Judge hits the gavel once after each "mine")*

I doesn't matter. You're mine. You're mine. You're mine.

(Apache music begins. 7 fast handclaps from Ensemble. Fred shakes and flings Roxie. She falls into the Jury's bench and Fred spins away from her.)

Roxie:

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

The Judge:

You must tell the jury everything.

The Jury:

We have a right to know!

Roxie: *(To Fred)*

Amos and me are gonna have a baby!

(cymbal crash!)

Fred:

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

(tremolo)

Billy: *(to Sally the Stenographer)*

Ya gettin' this?

Sally:

Wouldn't miss it!

Roxie:

In his rage he tried to pull off my kimona and threw me across the room!

(new tremolo)

Mr. Hart's revolver was laying there between us. He grabbed for the gun...

Sally:

And then...

Roxie:

I knocked it from his hand...

Sally, Mr. Harrison, The Jury:

And then?!

Roxie:

He whirled me aside!

Ensemble:

And then??!!

Roxie:

And then (*in rhythm*) we both reached for the gun (*music chord*).

But I got it first.

Billy's Girls:

Hurray!

Roxie:

Then...(*tremolo*) He came toward me with a funny look in his eyes.

Fred:

I mean to kill you.

Billy:

Do you think he meant to kill you?

Roxie:

Yes.

Billy:

So it was his life or yours?!

Roxie:

And not just mine! *(Roxie pats her belly two times with the music...violin baby cry...)*

So I closed my eyes and I shot! *(bang!)*

Fred:

Roxie...*(bang!)*

Please...*(bang!)*

(Fred dies all over again. Roxie enjoys this a little too much...)

Ensemble: *(stage whisper)*

Hey...

Billy:

In defence of your life?

Ensemble:

RAZZLE DAZZLE'EM

RAZZLE DAZZLE

Roxie:

To save my husband's innocent unborn child!

Ensemble:

AND THEY'LL MAKE YOU A STAR!

(The Judge hits the gavel two times. Harrison slaps his own head. ALL FREEZE EXCEPT MARY SUNSHINE! Mary walks up to downstage spot.)

Lighting shift and focus on the upper platform:

SCENE 6

Underscore Song #25 Radio Chimes

Velma and Mama smoke and listen to the radio. During this Fred leaves the courtroom and Roxie returns to the witness stand.

Mary Sunshine *(walking downstage right to a spotlight):*

Mrs. Hart's composure during this whole ordeal has been extraordinary.

Velma:

I bet it has.

Mary Sunshine:

Seated next to her attorney, Mr. Billy Flynn, she weeps, and she asks him for a handkerchief...

Velma:

That's my bit! Just wait one god forsaken...

Mama:

SHhhh!

Mary Sunshine:

Mrs. Hart her usual gracious self, looks radiant in a lace trimmed dress and rhinestone buckled shoes.

Velma:

ARGHHH!

Mama:

Now take it easy Vel...

Velma:

My shoes!

Mama:

Well...you shouldn't have left them lying around!

Lighting shift back to the courtroom:

SCENE 7

Underscore Song #26 Billy's Big Speech (*Drum roll*)

Mary Sunshine (*still in her spotlight*):

Dear loyal listeners - The continued trial of Roxie Hart here: A hush falls over the courtroom, as crackerjack lawyer Billy Flynn prepares to make his summation to the Jury. Billy Flynn (*drum roll stops, in dramatic stage whisper*) Champion of the downtrodden.

(*music in*)

Billy:

Ladies and Gentlemen of the Jury, you and I have never killed. We can't know the agony, the hell that Roxie Hart has lived through. This drunken beast forced his way into her home and threatened not one but two lives. She shot him. We don't deny that. She has prayed for forgiveness, though nothing can bring Casely back. My god, hasn't she been punished enough? We can't give her happiness, but we can give her a second chance. The defence rests!

(hub bub, handshakes, Sally steals an autograph from Roxie...)

The Judge:

Members of the Jury, have you reached a verdict?

The Jury:

We have your honour.

The Judge:

Will the Defendant please rise?

The Jury:

We find the Defendant

Underscore Song #27 The Verdict

(Three shots from offstage, enormous commotion and confusion.)

Lulu *(running in):*

You gotta see what's going on out there! There was this divorce hearing and this babe shot her husband, his mother and the defence attorney!
Lindsay: There's blood all over the walls!

Lovenia *(running in):*

It's terrible!!

Lindsay *(running in):*

It's awful!!

All three:

But what a story!

(Everyone exits in pandemonium and we can barely hear:)

Roxie:

Wait! I'm Roxie Hart! Don't you want my picture! Hey wait just a minute!

(Only Billy, Billy's Girls, and Roxie remain.)

Roxie:

What the hell happened?

Billy:

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

Roxie:

Where are all the reporters? Photographers? The publicity...?

Billy:

Your gratitude is overwhelming. But forget it; I'm only in it for the money anyway.

Roxie:

But I...

Billy:

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

Girls:

ALL HE CARES ABOUT IS LOVE! *(They're gone in a gorgeous gaggle.)*

(Amos re-enters)

Amos:

Roxie?

Roxie:

What do you want?

Amos:

I want you to come home. I still loves ya, and the baby...

Roxie:

Baby? There ain't no baby!

(Amos realizing...)

Amos:

There ain't no...

Roxie:

They didn't even want my picture...

Amos:

My exit music please...*(nothing)*

Okay. *(He exits.)*

Song #28 Nowadays

Roxie:

Gone....All gone (*getting up and singing alone*)

Roxie:

IT'S GOOD, ISN'T IT? GRAND, ISN'T IT?

GREAT, ISN'T IT? SWELL, 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.

(She exits as the music swells and the set is changed quickly...)

MC:

Ladies and Gentlemen, children of all ages, the McVickers' Theatre, Chicago's finest home of family entertainment, is proud to announce a first. The first time ever, 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 whammy! Chicago's own killer dillers - those two scintillating sinners - Roxie Hart and Velma Kelly!

Roxie and Velma: *(In matching outfits, top hats, canes...)*

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, 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!

(Choreo may include some ensemble members...)

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!

(Velma and Roxie eat up the attention as the stage fills with the Full Company!)

MC:

Okay all you jazz babes and juke jointers, let's pick up the pace. Let's shake the blues away. Let's make the parties longer and the skirts shorter. Let's get into a fast, fast car and KEEP IT HOT!

Song #29 Hot Honey Rag

(Full Company choreographed dance routine, ending with the as many cast members as possible on stage, in the audience and in the balconies...big bright smiles and then Velma raises her hand to address the audience...)

Underscore Song #30 Finale

Velma:

Thank you! Roxie and I would just to take this opportunity to thank each and every one of you!

Roxie:

Believe us, we could not have done it without you.

Velma:

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

Roxie:

But we are living examples of what is possible!

Velma:

We'd just like to thank our loyal fans!

(Music shifts to "All That Jazz")

Roxie and Velma:

Thank you and God bless you!

(They bow and wave and bow and blow kisses as the music builds...)

Full Company:

OH I'M NO ONE'S WIFE

BUT OH I LOVE MY LIFE!

AND ALL THAT JAZZ!

(loud whisper) THAT JAZZ.

(POSE!)

Song #31 Bows

end