

*Samuel French Acting Edition*

# Chicago

*Book by*  
Fred Ebb & Bob Fosse

*Music by*  
John Kander

*Lyrics by*  
Fred Ebb

*Based on the Play by*  
Maurine Dallas Watkins

*Script Adaptation by*  
David Thompson

|| SAMUEL FRENCH ||

SAMUELFRENCH.COM

SAMUELFRENCH.CO.UK

## **CHARACTERS**

**VELMA KELLY**

**ROXIE HART**

**BILLY FLYNN**

**MATRON "MAMA" MORTON**

**MARY SUNSHINE**

**AMOS HART**

### The Ensemble/Men

**COURT CLERK** (Ensemble Member #1)

**JUDGE** (Ensemble Member #2)

**SERGEANT FOGARTY** (Ensemble Member #4)

**AARON** (Ensemble Member #5)

**MARTIN HARRISON** (Ensemble Member #6)

**HARRY/JUROR** (Ensemble Member #7)

**FRED CASELY** (Ensemble Member #11)

### The Ensemble/Women

**MONA** (Ensemble Member #3)

**GO-TO-HELL KITTY** (Ensemble Member #8)

**ANNIE** (Ensemble Member #9)

**JUNE** (Ensemble Member #10)

**HUNYAK** (Ensemble Member #12)

**LIZ** (Ensemble Member #13)

## **SETTING**

Chicago, Illinois

## **TIME**

The late 1920s

## MUSICAL NUMBERS

### ACT ONE

*Overture*

*Scene One*

“And All That Jazz” . . . . . VELMA and ENSEMBLE

*Scene Two – The Bedroom*

“Funny Honey” . . . . . ROXIE

*Scene Three – The Jail*

“Cell Block Tango” . . . . . VELMA and ENSEMBLE WOMEN

*Scene Four – The Jail*

“When You’re Good to Mama” . . . . . MATRON “MAMA” MORTON

*Scene Five – The Jail*

*Scene Six – The Visitor’s Area*

*Scene Seven*

“All I Care About” . . . . . BILLY FLYNN and ENSEMBLE WOMEN

*Scene Eight – Billy’s Office*

“A Little Bit of Good” . . . . . MARY SUNSHINE

“We Both Reach for the Gun” . . . . . BILLY, ROXIE, MARY SUNSHINE  
and ENSEMBLE

*Scene Nine*

“Roxie” . . . . . ROXIE and ENSEMBLE MEN

*Scene Ten – The Jail*

“I Can’t Do It Alone” . . . . . VELMA

*Scene Eleven – The Jail*

“My Own Best Friend” . . . . . ROXIE and VELMA

### ACT TWO

*Entr’acte*

*Scene One – The Jail*

“I Know a Girl” . . . . . VELMA

“Me and My Baby” . . . . . ROXIE and ENSEMBLE MEN

“Mister Cellophane” . . . . . AMOS

*Scene Two – The Jail*

“When Velma Takes the Stand” . . . . . VELMA and ENSEMBLE MEN

*Scene Three – The Courthouse*

*Scene Four – The Courthouse*

“Razzle Dazzle” . . . . . BILLY and ENSEMBLE

*Scene Five – The Courtroom*

*Scene Six – The Jail*

“Class” . . . . . VELMA and MATRON “MAMA” MORTON

*Scene Seven – The Courtroom*

“Courtroom Sequence” . . . . . ENSEMBLE

*Scene Eight – The Courtroom*

“Nowadays” . . . . . ROXIE and VELMA

“Finale” . . . . . COMPANY

# ACT ONE

## Scene One

*(SCENE: Chicago, Illinois. The late '20s.)*

**ENSEMBLE MEMBER #1.** 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.

**[MUSIC: No. 1 – “OVERTURE”]**

*(Following the overture, VELMA enters.)*

**[SONG: No. 2 – “AND 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  
BUT THE PIANO'S 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.

**VELMA.** *(cont.)*

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 -

**VELMA/ENSEMBLE.**

JAZZ.

**ENSEMBLE MEMBER #2.** Skiddoo!

**VELMA.**

AND ALL THAT JAZZ.

**ENSEMBLE MEMBER #1.** Hotcha!

**ENSEMBLE MEMBER #3.** Whoopee!

**VELMA.**

AND ALL THAT JAZZ.

**ENSEMBLE.** *(whispered)* Hah! Hah! Hah!

**VELMA.**

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

**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.)*

**VELMA.**

FIND A FLASK,  
WE'RE PLAYING FAST AND LOOSE.

**ENSEMBLE.**

AND ALL THAT JAZZ.

**VELMA.**

RIGHT UP HERE  
IS WHERE I STORE THE JUICE

**ENSEMBLE.**

AND ALL THAT JAZZ.

**VELMA.**

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

**ENSEMBLE.**

WAH, WAH, WAH, ETC.

**ENSEMBLE.**

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

**VELMA.**

AND ALL THAT JAZZ.

**ENSEMBLE.**

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

**VELMA.**

AND ALL THAT JAZZ.

**ENSEMBLE.**

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

**VELMA & ENSEMBLE.**

ALL THAT JAZZ.

**FRED.** (to **ROXIE**) Come here!

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

**VELMA.**

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

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

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

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

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

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

**ROXIE.** Oh, Fred...

**ENSEMBLE WOMEN.** Oh, Fred...

**FRED.** Yeah?

**ROXIE.** Nobody walks out on me.

*(ROXIE shoots him.)*

**FRED.** But sweetheart -

*(ROXIE shoots him again.)*

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

**FRED.** Roxie, please -

*(ROXIE shoots him again.)*

**ENSEMBLE MEMBER #2.** Whoopee!

**ENSEMBLE MEMBER #3.** Hotcha!

**ENSEMBLE MEMBER #4.** Jazz!

*(FRED dies.)*

**ROXIE.** Oh, I gotta pee.

*(ROXIE exits.)*

**ENSEMBLE.**

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

AND ALL THAT JAZZ.

OH SHE'S GONNA SHIMMY  
 TILL HER GARTERS BREAK.  
 AND ALL THAT JAZZ.

SHOW HER WHERE TO PARK HER  
 GIRDLE.

OH, HER MOTHER'S BLOOD'D  
 CURDLE

IF SHE'D HEAR  
 HER BABY'S QUEER  
 FOR ALL THAT -

**VELMA.**

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

**ENSEMBLE.** (*loud whisper*)  
THAT JAZZ!

## Scene Two

*(The bedroom. 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.

*[SONG: No. 3 - "FUNNY HONEY"]*

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

AMOS. Freely and gladly. Freely and gladly.

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

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.

**ROXIE.** (*cont.*)

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.

**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 violated her or somethin'...you know what I mean...violated?

**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 cock and bull story about this burglar, and I ought to say *I* did it 'cause *I* was sure to get off. Burglar, huh!

**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! That cheap little tramp.

So, she was two-timing me, huh? Well, she can just swing for all I care. Boy, I'm down at the garage, working my butt off, fourteen hours a day, and she's up there, munchin' on Goddamn bon-bons and jazzing.

This time she pushed me too far. That little chiseler. Boy, what a sap I was!

**ROXIE.** You double-crosser! You said you'd stick! You goddamn disloyal husband.

*(to FOGARTY)* You wanna know what really happened? I shot him. Put that down in your book, palsy. 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 hang you for that one.

**ROXIE.** Hang me?

**FOGARTY.** Not so tough anymore, are you?

**ROXIE.** Amos, did you hear what he said?

*(AMOS exits.)*

Son-of-a-bitch...Hail Mary full of grace...

*(ROXIE continues to ad lib prayers as FOGARTY takes her away.)*

## Scene Three

*(The jail.)*

[*SONG: No. 4 – “CELL BLOCK TANGO”*]

FRED CASELY. And now, the six 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.

LIPSCHITZ.

LIZ.

POP.

ANNIE.

SIX.

JUNE.

SQUISH.

HUNYAK.

UH UH.

VELMA.

CICERO.

MONA.

LIPSCHITZ.

LIZ.

POP.

ANNIE.

SIX.

JUNE.

SQUISH.

HUNYAK.

UH UH.

VELMA.

CICERO.

MONA.

LIPSCHITZ.

LIZ.

POP.

ANNIE.

SIX.

JUNE.

SQUISH.

HUNYAK.

UH UH.

VELMA.

CICERO.

MONA.

LIPSCHITZ.

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 SEEN IT,

VELMA.

I'LL BETCHA YOU WOULD HAVE DONE THE SAME.

LIZ.

POP.

ANNIE.

SIX.

JUNE.

SQUISH.

HUNYAK.

UH UH.

VELMA.

CICERO.