

Standby LQ 129-131

LQ 129

"sinner"

LQ 130

Last person leaves; on x to center.

LQ 131

"city"

PQ 25

Standby LQ 131.5-159

Standby PQ 27-29

\* Listen carefully; some cues may not have numbers\*

LQ 131.5

Anticipate Mama

\* Immediate\* ↓

(MARY SUNSHINE *accts.*)

ROXIE. Mary Sunshine is going to interview me! Holy crap!

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

[MUSIC: No. 10 - "ROXIE'S STORY"]

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

[MUSIC: Underscore changes]

-jazz, cabarets, liquor -

(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 sinned and you are sorry.

ROXIE. God, that's beautiful.

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

[MUSIC: Rim shot]

That's your grounds. Self-defense.

[SONG: No. 11 - "WE BOTH REACH FOR THE GUN"]

(MATRON enters.)

MATRON. Mr. Flynn, the reporters are here.

BILLY. Let 'em in, Butch.

([MUSIC: Drum roll] ENSEMBLE and MARY SUNSHINE enter.)

BILLY. 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 I'il ol' me. I guess you want to know why I shot the bastard.

BILLY. Sit down, dummy.

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

MATRON. Mr. Billy Flynn sings the "Press Conference Rag" - notice how his mouth never moves - almost.

ENSEMBLE.

WHERE'D YOU COME FROM?

BILLY. (as ROXIE)

MISSISSIPPI.

ENSEMBLE.

AND YOUR PARENTS?

BILLY. (as ROXIE)

VERY WEALTHY.

ENSEMBLE.

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.

ENSEMBLE.

WHEN'D YOU GET HERE?

LQ132 "Butch"

LQ133 "Miss"

LQ134 "Roxie"

LQ135 Anticipate "dummy"

LQ136 "almost"

LQ137 Anticipate "The"

LQ 138 Anticipate "then"

LQ 139 "Day"

LQ 140 Music after "dear"

LQ 141 Anticipate "She"

LQ 142 "it"

BILLY. (as ROXIE)

1920.

ENSEMBLE.

HOW OLD WERE YOU?

BILLY. (as ROXIE)

DON'T REMEMBER.

ENSEMBLE.

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 terrible. You poor, poor dear.

ENSEMBLE.

WHO'S FRED CASELY?

BILLY. (as ROXIE)

MY EX-BOY FRIEND.

ENSEMBLE.

WHY'D YOU SHOOT HIM?

BILLY. (as ROXIE)

I WAS LEAVIN'.

ENSEMBLE.

WAS HE ANGRY?

BILLY. (as ROXIE)

LIKE A MADMAN!

STILL I SAID, "FRED, MOVE ALONG."

BILLY. (spoken) She knew that she was doin' wrong.

ENSEMBLE.

THEN DESCRIBE IT.

BILLY. (as ROXIE)

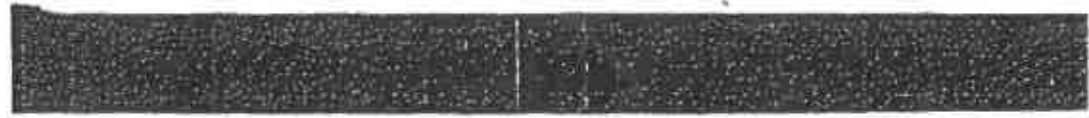
HE CAME TOWARD ME.

ENSEMBLE.

WITH THE PISTOL

BILLY. (as ROXIE)

FROM MY BUREAU.



LQ 143

"Oh yes"

ENSEMBLE.

DID YOU FIGHT HIM?

BILLY. (as ROXIE)

LIKE A TIGER.

BILLY. (spoken) He had strength and she had none -

BILLY. (as ROXIE)

AND YET WE BOTH REACHED FOR THE GUN.

OH YES, OH YES, OH YES, WE BOTH,

OH YES, WE BOTH,

OH YES, WE BOTH REACHED FOR

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

OH YES, WE BOTH REACHED FOR THE GUN,

FOR THE GUN.

BILLY & 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,

OH YES, THEY 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.

ENSEMBLE.

HOW'RE YOU FEELING?

BILLY. (as ROXIE)

VERY FRIGHTENED.

ENSEMBLE.

ARE YOU SORRY?

BILLY. (as herself)

ARE YOU KIDDING?

ENSEMBLE.

WHAT'S YOUR STATEMENT?

BILLY. (as ROXIE)

ALL I'D SAY IS

LQ 145

"It's"

LQ 146

"Defensible"

\*Immediate\* ↓

LQ 148

"Back"

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

ENSEMBLE.

AND?

BILLY. (as ROXIE)

STAY AWAY FROM

ENSEMBLE.

WHAT?

BILLY. (as ROXIE)

JAZZ AND LIQUOR

ENSEMBLE.

AND?

BILLY. (as ROXIE)

AND THE MEN WHO

ENSEMBLE.

WHAT?

BILLY. (as ROXIE)

PLAY FOR FUN!

ENSEMBLE.

AND WHAT?

BILLY. (as ROXIE)

THAT'S THE THOUGHT THAT

ENSEMBLE.

YEAH?

BILLY. (as ROXIE)

CAME UPON ME

ENSEMBLE.

WHEN?

BILLY. (as ROXIE)

WHEN WE BOTH REACHED FOR THE GUN.

MARY SUNSHINE.

UNDERSTANDABLE, UNDERSTANDABLE.

BILLY & MARY SUNSHINE.

YES, IT'S PERFECTLY UNDERSTANDABLE.

COMPREHENSIBLE, COMPREHENSIBLE.

NOT A BIT REPREHENSIBLE,

LQ 149

Anticipate "Understandable"

\*Immediate\* ↓

LQ 150

"Defensible"

IT'S SO DEFENSIBLE

BILLY.

Let me hear it!  
A little louder!

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,

LQ 151

"Oh yes"

Now you got it!

OH YES, THE 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.

LQ 152

"Gun"

MARY SUNSHINE/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,  
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,

LQ 153

"Both"

BILLY.

BOTH REACHED FOR THE GUN.

LQ 154

"gun"

MARY SUNSHINE/ENSEMBLE.

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

\*Immediate\* ↓

LQ 155  
PQ 27

Button

LQ(156)  
PQ 28

Anticipate headlines

LQ 157

"Slayer"

LQ 158

"Right"

LQ 159  
PQ 29

"look"

42

Button

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

Scene Nine

[MUSIC: No. 12 - "1ST NEWSPAPER HEADLINES"]

ENSEMBLE MEMBER #7. Stop the presses!

ENSEMBLE MEMBER #6. "Convent Girl Held!"

ENSEMBLE MEMBER #8. "We Both Reached for the Gun,"  
says Roxie!"

ENSEMBLE MEMBER #2. "Dancing Feet Lead to Sorrow' says  
Beautiful Jazz Slayer!"

MARY SUNSHINE. "Roxie sobs, 'I'd Give Anything to Bring  
Him Back!'" ^

ENSEMBLE MEMBER #5. "Jazz and Liquor Roxie's Downfall!"  
(Underscore stops.) Ya got that, Charlie? Right.

([SONG: No. 13 - "ROXIE"] as ENSEMBLE exits.)

ROXIE. You wanna know something? I always wanted my name in the paper. Before Amos, I used to date this well-to-do, ugly bootlegger. He used to like to dress me up, take me out and show me off. Ugly guys like to do that. Once it said in the paper, "Gangland's Al Capelli seen at Chez Vito with cute redheaded chorine." That was me. I clipped it out and saved it. Now look. "ROXIE ROCKS CHICAGO." 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. Look now, I gotta tell ya, and I hope this ain't too crude. In the bed department, Amos was...zero. I mean, when we went to bed, he made love to me like he was fixin' a