ROBERT FRYER and JAMES CRESSON
present
GWEN VERDON • CHITA RIVERA
JERRY ORBACH
in
CHICAGO
A MUSICAL VAUDEVILLE
PRODUCED IN ASSOCIATION WITH
MARTIN RICHARDS
JOSEPH HARRIS • IRA BERNSTEIN
BOOK BY
FRED EBB and BOB FOSSE
MUSIC BY
JOHN KANDER
LYRICS BY
FRED EBB
BASED ON THE PLAY BY MAURINE DALLAS WATKINS
WITH
BARNEY MARTIN
MARY McCARTY
M. O'HAUGHEY
SETTINGS BY
TONY WALTON
COSTUMES BY
PATRICIA ZIPPRODT
LIGHTING BY
JULES FISHER
MUSICAL DIRECTOR
STANLEY LEBOWSKY
ORCHESTRATIONS BY
RALPH BURNS
DANCE MUSIC ARRANGED BY
PETER HOWARD
SOUND DESIGNED BY
ABE JACOB
DIRECTED AND CHOREOGRAPHED BY
BOB FOSSE
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AND ALL THAT JAZZ

ON, BABE, WHY DON'T WE PAINT THE TOWN...

AND ALL THAT JAZZ, I'M GON'NA

ICE MY KNEES AND ROLL MY STOCKINGS DOWN,

AND ALL THAT JAZZ.
START THE CAR, I KNOW A WHOOP-EE SPOT, WHERE THE

GIN IS COLD BUT THE PIANO'S HOT, IT'S JUST A NOISY HALL WHERE THERE'S

NIGHTLY BRAWL AND ALL THAT
SLICK YOUR HAIR AND WEAR YOUR BUCKLE SHOES.

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

AND ALL THAT JAZZ!
"AND ALL THAT JAZZ"
-8- "ALL THAT JAZZ"

89 VAMP
(DICK) "HA-CHA" (LARRY) "WHOOPES" (VELMA) "JAZZ" (AS DOOR CLOSES)

(VELMA) "NO, HER HUSBAND IS NOT HOME."

(WOOD BLOCK)

(BANJO) (VERY HIGH) (QUASI UKULELE)

(TUBA) TUBA

90 VELMA

91"

92"

93"

94"

95"

96"

97"

98"

99"

(TENOR BARI)

(TENOR BARI)

(TENOR BARI)

(TENOR BARI)

(TENOR BARI)

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(TENOR BARI)

(TENOR BARI)

(TENOR BARI)
ABE WERE GONNA BRUSH THE SKY, I BECHA LUCKY LINDY NEVER FLEW SO HIGH, CAUSE IN THE
ALL THAT JAZZ

OH, YOU'RE GONNA SEE YOUR SHEBA SHIM-MY SHAKE, AND ALL THAT.

OH, SHE'S GONNA SHAKE TILL HER GAR-TERS BREAK, AND ALL THAT JAZZ.

SHOW HER WHERE TO PUNK HER GIRDLE, OH, HER MOTHER'S BLOOD CUR-DY.
"All That Jazz" Early Fifteen

If you're gonna paint the town, and all that jazz!
I'm gonna

Oh, you're gonna see your she-ba, shimmy-shake, and all that jazz.
-14- "All That Jazz"

Start the car, I know a whoop-ee spot, where the gin is cold but the show is hot. Where to flax her girdle, oh, oh.

And, it's just a noisy hall, where there's nightly brawl, and her mother's blood's un-done, if she'd hear her baby's queer for

-22-
"ALL THAT JAZZ"

(1st)

THAT

2) JAZZ!

(PICK) "HACHA"

(LABY) "WHOOPIE"

(1x - DRUM ONLY)

(1st CUT ON CUE)

(ROY) "SO THAT'S FINISHED, HUH, ROY?"

(ROY) "YEAH, I'M AFRAID SO."

(ALL) "OH, FRED" (FRED) "YEAH."

(ROY) "MORNING, SWEETHEART."

(FRED) "BANG BANG" (BANG BANG" (ROY) "BITCH... BANG!"

(ROY) "GET A PEE"
'CONDUCTOR'

'FUNNY HONEY'

(JUST LAST WEEK)

'JURY THANKED A MAN.

(CONDUCTOR:) "SING A SONG OF LOVE
AND DEVOTION DEDICATED TO HER
DEAR HUSBAND," AMPS.

'BLUES'

'(B)'

'(C) VAMP'

'(D)'

(4)

'I SOLO 3-7'

'(2)'

'STRETCH G.

AB CANON

E 3 5

E 5 3

V.S.
FUNKY HONEY

Loves me so
That Funky Honey of mine,

 Ain't no shell, 3
That's no great size, and Lord knows he can't see the smarts but

That soul, I tell ya that whole is a whole lot greater than the sum of his parts. And if you
"FUNNY HONEY"

[Music notation page]

1. Know him like me
2. I know you'd agree.
3. What if the world slandered my name?
4. Why, they'd be right there, taking the blame.
5. He loves me so and it all suits me fine.
6. That funny, sunny, honey hubby of mine.

[Musical notation details]
-6- "Funny Honey"

HE LOVES ME SO.

THAT FUNNY HONEY OF MINE.

NOW HE SHOT OFF HIS RIFLE I CAN'T STAND THAT SAD LITTLE GUY.
Look at him go,
Rattin' on me. With just one more brain what
half-wit he'd be. If they string me up
I'll know I'll know who brought the twine.

(WARNING) "HANG ME!"

"SON OF A B**CH - HAH! HAH! FULL OF GRACE."

"AND NOW THE SIX MERRY MURDEResses of THE BOOK-SOULS, I'M IN Their REVOLUTION OF THE CELL-BLOCK TANGO..."

(CLAVES)

(GONG)

(SHM. ROLL)

(TUBA)

(TROMPETTE)

(TROMPETTE)

(CLAVES)
"CELL BLOCK" 4/14/75 4/17/75

(GIRLS SING 2X)

PLAYS UNTIL CUE: "YOU POP THAT GUN ON ME NOW" I'M NOT

 Been there if you've seen it. I'll becha you would have done the same. He had it.

(DIALOGUE): So I took the shotgun off the wall and I fired two warning shots into his head. He had it.
COMING, HE HAD IT COMING. HE ONLY HAD HIMSELF TO BLAME. IF YOU'D HAD
BEEN THERE, IF YOU'D HEARD IT, I BETCHA YOU WOULD HAVE DONE THE SAME. HE HAD IT
P.C. (ANNE) DIALOGUE:

(GIRLS SING 2X)

(DRUM SOLO)

GIRLS:

HE HAD IT COMING. HE ONL, HAD HIMSELF TO BLAME.

IF YOU HAD BEEN THERE, IF YOU HAD HEARD IT, I BEG YOU. YOU WOULD HAVE DONE THE SAME.

JEAN:

DIALOGUE: YOU KNOW SOME GUYS JUST HOLD THEIR ARMS IN.

LIZ, ANNE, JUNE, MONA:

HE HAD IT

SOPHIE (BAR)

(RIM SHOT)
-8- "CELL BLOCK"

([Dialogue])

(JUNE) LIZ (ANNE) HUNYAK (VELMA) MONA LIZ

Pop SIX LH-HH: CI-CE-RO LIP-SCHITZ Pop

([Dialogue])

CUT ON CUE THE 2ND TIME JUNE SAYS: "YOU'VE BEEN SCREWING THE MILKMAN."

SIX LH-HH: CI-CE-RO LIP-SCHITZ Pop

([Dialogue])

AND THEN HE RAN INTO MY KNIFE.

[ALL EXCEPT HUNYAK]
[Play till cue: "SPREAD EAGLE."

1) Com- ing. HE HAD IT COM- ing. HE ON-

2) Com- ing. HE HAD IT COM- ing. HE TOOK A

(BS. CL.) SH- GE.

HAD b7 him self E FLOW - ER in to its. BLAME. IF YOU'D H

IF YOU'D H

AND THEN HE

BEEN USED THERE IT. IF YOU'D HAVE SEEN IT. I BET-C I

CUE: "VERONICA AND CHARLIE DOIN' 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.

(K.S. WITH CLAVES ON SN.DR.)
(AFTER "SPREAD EAGLE.")

[VELMA]:
BRINGS
THEY HAD IT
COMMUNIC.
THEY HAD IT
COMMUNIC.
THEY HAD IT

V.S.
(128) [Bari Sub]

Velia

Comin', they had it comin', they had it comin' all along.
I didn't

They had it comin'. They had it comin'. They took a flower in its prime.

Supers

[Music notes and lyrics]

If I'd done it, how could you tell me that I was wrong? He had it all up his ass.

Girls

And then they used it. And they abused it, it was murder but not a crime. He had it.

[Further musical notations]
CELL BLOCK 41475

-14-

DIALOGUE

MONAS

GALS

NHS

HE HAD IT COMING.

HE ONLY HAD HIMSELF TO BLAME.

IF YOU'D BEEN THERE.

IF YOU'D HAVE SEEN IT.
I BET-CHA YOU WOULD HAVE DONE THE SAME.

I GUESS YOU

COULD SAY WE BROKE UP BECAUSE OF ARTISTIC DIFFERENCES.
They had it com'in',
They had it com'in',
They had it com'in',

They had it com'in',
They had it com'in',
They had it com'in',

Coming all along,

Cause if they

They had it com'in',
All along,
-18- "Cell Block"

I AM USED (4) US
AND THEY ABUSED US.
HOW COULD YOU

'CAUSE IF THEY USED US
AND THEY ABUSED US, COULD YOU

TELL US THAT WE WERE WRONG.
HE HAD IT

TELL US THAT WE WERE WRONG.
"Comin', He had it comin', He only had himself to blame. If you have been there, if you have seen it, I betcha you would have done the same. "Pop that gum one more time."

If you have been there, if you have seen it, you would have done the same. (Claves.)"
[Dialogue]

[Singing: "When"

"Ten times"

"Spread Eagle"

[Claves]

[All C]

I Bet Ya You Would Have Done

[Drum Roll]
(M.C.) "AND NOW LADIES AND GENTLEMEN,"

"THE KEEPER OF THE KEYS"

"THE COUNTERS OF THE CLOCK,"

"THE MISTRESS OF MURDERER'S ROW,"

"MATRON, MAMA MORTON!"
MAMA

Any of the chics in my pen, they'll tell you I'm the biggest mother.

Lived them all and all of them love me, because the system works the system called reciprocity!
GOT A LITTLE MOT-TO, ALWAYS SEES ME THROUGH.

WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU.
"Mama"

There's a lot of favors I'm prepared to do.

You do one for Mama, she'll do one for you.

Say that life is for you and that's the way I live.
"Big Jim Cousimos."
P.C. (VELMA): YOU MUST GET A LOT OF WRONG NUMBERS, MAMA.

("MAMA")
IF YOU WANT MY GRAVY, PEPPER MY RAG-OUT, SPICE IT UP FOR

MA-MA, SHE'LL GET HOT FOR YOU.

WHEN THEY PASS THE BASKET, FOLKS CONTRIBUTE TO.
ALL I CARE ABOUT IS LOVE
(Billy Flynn + Girls)

[Drum Roll]

Very Sexy Slow 4

[Music notation]
All I CARE ABOUT

WE WANT BILL - Y WHERE IS BILL - Y

GIVE US BILL - Y WE WANT BILL - Y
I DON'T CARE ABOUT EXPENSIVE THINGS, CASH-MERE COATS DIAMOND RINGS

DON'T MEAN A THING

ALL I CARE ABOUT IS LOVE

I DON'T CARE FOR LEARNING SUCK CRAVATS RUBY STUDS (OR) SATIN SPATS
DON'T MEAN A THING
ALL I CARE A'-BOAT IS LOVE

GIVE ME TWO
EYES OF BLUE
SOFT-LY SAYING
I NEED YOU

LET ME SEE HER
STANDING THERE
AND HOW-EST MISTER I'M A MILLIONAIRE
I DON'T CARE FOR ANY FINE ATTIRE

VAN-DE-RE-BILT

MIGHT ADMIRE

NO, NO, NOT ME

ALL I CARE ABOUT IS

GIRLS: ALL HE CARES ABOUT IS LOVE.
[Billy] "Love of you
Fellowman, this
Kinds of love
Are what I'm
talking about
And physical
Love ain't so
Bad either."
"ALL I CARE ABOUT"

(GIRLS + BILLY)

(WHISTLE)

IT MAY SEEM ODD  ALL I CARE ABOUT IS LOVE  THAT'S WHAT HE'S HERE FOR

BOO BOO BOO
Honest To God
All I care about is love. All he cares about is love.

BILLY:

Show me long raven hair flowing down about to there—when I see

MEN:


RUNNING FREE
Keep your money that's enough for me.

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"All I Care About"

I don't care for owning Pack-Ard cars or shining long.

Black Cigaars
No, no, not me
All I care about is...
Billy Flynn:
"you see, it's like this --
Let's go for the entire five thousand ---

Solo from (st. note)
PIANO CONDUCTOR

A LITTLE BIT OF GOOD

"CHICAGO"

4/173

Music: From Bandstand

Billy Flynn:

There'll be a whole bunch
Of proprietors and
Reporters, and thin and
Sister, from the Chicago
Star is coming.

Flynn:

I'm not going
To make any
trouble with her.

Flynn:

Mary, Mary, Mary Stays,
Shall swallow
her head and
and her.

Flynn:

Mary, what she wants.

Mary:

"Her hair
Mary says.

Flynn:

When I was a tiny tot of maybe two or three, I can still remember my mother said to me,

Flynn:

Rose colored lips on your nose—
And you will see the tears of the cross.
Every mean veneer is some one warm and dear keep looking

A Tempo

For that bit of good in every one — the ones who}

Rubato — Mute it

Call bad are never all bad so try
"Bit of Good" 4/11/75

Find that little bit of joy.

Just a little, little bit of good. Ah ha ha ha.

Ah ha ha ha. Is someone warm and dear keep looking.
FOR THAT BIT OF GOOD IN EVERY ONE ALTHO'

MEET RATS THEY'RE NOT COMPLETE RATS

FIND THAT LITTLE BIT OF GOOD
(ROXIE:) "CONVENIENT—OH, MR. ZYAN, THEY'LL NEVER BELIEVE THAT!

BILLY: "OH, NO! GET THIS."

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BRUNING 40-21 14428
-2- "Roxie's Story
(underscore)

[stop on:] "A butterfly crushed on the wh
WHERE ARE THEY NOW? SIX FEET UNDER, SHE WAS CRANED, ONE MORE START, THE CONVENT OF THE SACH...
STAND-ABLE  UN-DE-STAHL-A-BLE  YES IT'S  "PER-FECT-LY"  UN-DEA-

STAND-ABLE  COM-PRE-HEN-SI-BLE,  COM-PRE-HEN-SI-BLE  NOT A

BIT RE-PRE-HEN-SI-BLE, IT'S SO DE-FEN-SI-PRE.
How're you feeling? Very frightened. Are you sorry?

Are you kidding? What's your statement? All I'd say is

This my Choo Choo jumped the track, I'd give my life to bring him back.
"GUN"

Stay away from jazz and liquor and the men who play for fun!

That's the thought that came upon me when we both reached for the gun.

That's the thought that came upon me when we both reached for the gun.
(MARY SUNSHINE:)

-stand-a-bie, un-der-stand-a-bie

PERFECTLY UN-der STAND-A-BIE

BRUNING 40-21 14426
ALL


THE GUN THE GUN THE GUN THE GUN BOTH REACHED FOR THE GUN.
"I could have my own act... A world full of "yes"
I’m gonna be a celebrity. That means some-body ev’ry-one knows.

They’re gonna rec-o-g-nize my eyes my hair my teeth my boobs my nose.
From just some dumb mechanics wife
I'm gonna be Roxie

Who says that murder's not an art?

Who in case she doesn't hang can say she started with a bang?
Roxie

Roxie - Hart! [Neon Sign]

Vamp (Until Roxie's cue to boys) (8th)

A Whole Bunch of Boys

(Keyboard, Bb clarinet, bass)
THE NAME ON EV'RY-BO-DY'S LIPS IS GON-NA BE

THE LIT-LY RAK-IN IN THE CHIPS IS GON-NA BE

ROXIE-DIALOGUE

[87] 2x (88)

TRB, BS. CL, BASS, KHOBO. 1

ROXIE!

ROXIE!

ROXIE!
She's gonna be a celebrity. That means some body everybody knows. (smile)

They're gonna recognize her eyes, her hair, her teeth, my boobs, my nose.

TPT. 2 (hand; over bell)
"Roxie!"

FROM JUST SOME DUMB MECHANIC'S WIFE. I'M GONNA BE A SING'T! ROXIE!

WHO SAYS THAT MURDER'S NOT AN ART?

WHO IN CASE SHE DOESN'T HANG CAN SAY SHE STARTED WITH A BANG!
[Sung] I'll be pinin', in a La-Va-Lieke that goes all the way down to my waist.

Here's a ring, there's a ring, everywhere a ring, but always in the best of taste.
[Bright 2]

(Dim Lights)

"Roxie Rocks Chicago."

"Fans Riot at Roxie's Auction."

"Roxie's Nightie Raises 200 Bucks."
I CAN'T DO IT ALONE

CUE: "I'VE GOT AN IDEA."

MATRON: "THAT'S WHAT I CALL USING THE OLD KANOODLE."

RUBATO 2

TRB. (CUP MUTE)

"LADIES AND GENTLEMEN, MISS VELMA KELLY IN AN ACT OF DESPERATION."
Sister and I had an act that wouldn't flop. My Sister and I were headed straight-

My Sister and I thought a week at least.

Sister is now unfortunately deceased.
"CAN'T DO IT ALONE"

SAD OF COURSE BUT A FACT IS STILL A FACT, AND NOW

ALL THAT REMAINS IS THE REMAINS OF A PERFECT DOUBLE.

ACT, "LOOK, why don't I show you some of the act, watch this!"

V.S.:

-124-

\*12-4CR
"I CAN'T DO IT ALONE"

FIRST I'D

THEN SHE'D

O.RCH. STAND

THEN WE'D

BUT I CAN'T DO IT ALONE.
-T- "CAN'T DO IT ALONE"

SHE'D SAY, "WHAT'S YOUR SIS-TER LIKE?"
I'D SAY, "MEN..."

YUK, YUK, YUK. SHE'D SAY, "YOU'RE THE CAT'S MEOW!" THEN WE WOULD BE A CROWD.

WAIT WAIT WAIT WAIT (TRB.1. TO FINGER SYM.)
WAIT (TRB.2. TO SLEIGH BELLS)

CUT TO (120) V.S.
DING DONG DADDIES STARTED TO ROAR
WHISTLED, STOMPED A-HA-A-HA ON THE FLOOR

YELLING, SCREAMING, BEGGING FOR MORE

"KEEP YOUR SKINS UP!"
"AIN'T SEE A NIGGAR COMIN'"
(REPEAT IF NECESSARY) (LITTLE FASTER)

-9-
"CAN'T DO IT ALONE"

- 132 -
CAN'T DO IT ALONE

THEN SHE

THEN I'D
-14-

CAN'T DO IT NOW

Two bit John-nies did it up Brown to cheer the best.

TRAC-TION IN TOWN. They near-ly tore the Bal-cony down.

"Big Finish (140) CUE: In unison."

(BOTH KYBOS)
-138-
PIANO-CONDUCTOR

I CAN'T DO IT ALONE-TAG

"CHICAGO"

(CUE)

VELMA: "Nothing's Ever Personal"

VELMA: "Like A Bride On Her Wedding Night."

SISTERS: "I Shrank With Fear, With Her Bran New Hubby."

VELMA: "I Simply Can't Do It Alone."

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(CUE): "AT THE TONE, THE TIME WILL BE 12 A.M."

[DUKE ELLINGTON TIME]

(ALT. QUASI JOHNNY HODGE) (CLAR. ON ARRAYS)

(STOP ON MACHINE GUN)

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Kander & Ebb, Inc.
(CUE) Conductor:
"GOOD-NIGHT, FOLKS."

"LAKE SHORE DRIVE MASSACRE."

"BERSERK: FELLY FELL: THREE."

"THREE IN BED --- ALL DEAD!" (STOP ON END OF REPORTER)
ONE THING I KNOW — AND I'VE ALWAY KNOWN

NOT LATIN, QUASI LOU ALBERT "MANHATTAN SERENADE"

(VIOLIN)

(W/CLAR)

I AM MY OWN BEST FRIEND

(BRASS)
MAN IS THE GUY WHO TOLD ME HE CARES

BUT

(VLN)

(PNO. 2)

mf (2'4"

30

THEY WERE SCRATCHING MY BACK 'CAUSE I WAS SCRATCHING

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60
TRUSTING TO LUCK

LAUGH

THAT'S ONLY FOR FOOLS

PLAY IN A GAME

WHERE I MAKE THE RULES

AND
RULE NUMBER ONE FROM HERE TO THE END IS
THREE MUSKETEERS

WHO NEVER SAY DIE

AH

ARE STANDING HERE THIS MINUTE

AH

(IN OCTAVES)

-152-
CUE: (ROSE) "OH, DON'T WORRY ABOUT ME, IT'S JUST THAT I'M GOING TO HAVE A BABY"
(OPENING ACT II)

CLEAN TEXT/BOSS

(DIALOUGE)

PP: "Velma! Hello Suckers—Welcome back!"

"Have a baby, why didn't I think of that?"

V.S.
I KNOW GIRL WHO LADS ON TOP

YOU COULDBOTH FACE INTO A BALE OF SLOP

AND
I know a girl who tells so many lies.

Anything that's true will cross her eyes.

On the other hand, put my face in a pal of slop and I would smell like a pal.
I know

- G -

That mouse is selling the whole world buys and no-body smells a rat.

(Solo)

Can you imagine? I mean, do you imagine?

(Solo)

The two of us?

Banso

Juke 2 (CUE)

Tuba

Reporter: Do you believe it? I mean, do you believe it?

(Banso)

TR.

Juke 2 (EVASION)

TRB.

-162-
WHY KEEP IT HUM
WHEN THERE'S NOTHING TO HIDE?

WHAT I FEEL I MUST REVEAL, IT'S MORE THAN I CAN KEEP IN-\nSIDE AND

I CAN AS-SURE YOU IT WON'T GO AWAY
ME + baby

Let me as-sume— you it grows ev-'ry-day—

I was a one—once but now I'm a—we—

Just my ba-by deek lit-tle ba-by

Chelsea Music Preparation • 1941 Broadway • New York, New York (0023)
SOME-ONE 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.

SOME-ONE IN THE MO-VIE SHOW YELLED, "FIRE IN THE SE-COND ROW" THIS

"WHOLE PLACE IS A POW-DER KEG!" YOU'D NOTICE HIM.
Even without clicking like a hen,

Ev'ry one gets noticed

Then,

Unless, of course, that person-age should be

Visible, in-constant, me.
P.C.

3/4 SLOW RAG 41

CELLOPHONE, MISTER CELLOPHONE, IT'S MY NAME, MISTER CELLOPHONE, YOU'VE PINCHED ME RIGHT THROUGH ME, ROLL RIGHT BY ME.

(43)

AND NEVER KNOW I'M HERE I TELL YA' CELLOPHONE, MISTER CELLOPHONE, IT'S MY NAME, MISTER CELLOPHONE, I'M HERE.

(59)

LOOK RIGHT THROUGH ME, ROLL RIGHT BY ME, AND NEVER KNOW I'M THERE.

(60)
POD YOU WAS A LITTLE CAT RE-SID-IN' IN A PERSONS' FLAT WHO FED YOU FISH AND SQUEEZED YOUR EARS. YOU

NO-TICE HIM. SUP-POSE YOU WAS A WOMAN WED AND SLEEP-IN' IN A DOO-BLE BED,

SIDE ONE MAN FOR SEVEN YEARS. YOU'D NO-TICE HIM.
HUMAN BEINGS MADE OF MORE THAN AIR,
WITH ALL THAT BONE YOU ARE BOUND TO SEE HIM TRAVEL.

LESS THAT HUMAN BEING NEXT TO YOU
IS UN-IMPRESSIVE, UNDISTINGUISHED

YOU KNOW WHO.
Velma: "I been thinking a lot about my trial.
Could I just show you what I thought I might do on the witness stand?"
Flyer: "Yeah, sure - sure, go ahead."
Velma: "Hit it!"

[MOD.2 - NOT TOO FAST]

Well, when I get on the stand I thought I'd take a peek at the jury.
And then I'd cross my legs this way..."
LOOK AT LITTLE VEL SEE HER GIVE 'EM HELL.

AIN'T SHE DO-IN' GRAND, SHE'S GOT 'EM BOUND OUT OF THE PALM OF HER HAND.

THEY I THOUGHT I'D LET IT ALL BE TOO MUCH FOR ME LIKE REAL DRAMA.
"Then I thought I could get a glass of water."

"Real thirsty and say 'please, someone, could I have a glass of water?"
VELMA TAKES STAND

MAMBO

G F Em Eb D C Gb Fm Em Fm
(8) Velma: Then I thought I'd buy buckets—only I haven't got a handkerchief.

(8)and I finally got to ask you for yours. I really like that, don't you?

(8)Oh, good, then I thought I'd try to get up to walk, only I'm too weak.

(9)Slump and I slump, slump and I slump, and finally I front.

(9)Tutti (4 T.T.) cresc.
VELMA!
"May I have some EXIT MUSIC, please?"

(Guys Singing)

When they see her shake, but she takes the stage, VELMA!

Takes the stand
(Harmony cont.)

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Piano-Conductor  Hungarian Hanging  Chicago  4/19/75

Matron: "Well, here we go."

Matron: "Her Famous Hungarian Rope Trick."

Segue to Tpt. Solo

CUT + FADE ON CUE: "Billy, I can't wear this dress."

(Tpt. Solo)

Quasi Henry Busse

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KAZAC YAZAC

(A) [Complete] yamaped- maybe a piece of cloth
(B) [on the keys]
(C) VAMP
(D) (CUE) "THE BIGGEST"

1. (BILLY:)
   GIVE 'EM THE OLD RAZZLE DAZZLE, RAZZLE DAZZLE, Etc.

2. (S.D.)

3. (S.D.)

4. (S.D.)

M. Pincus/A Miller
Chelsea Music Preparation • 1661 Broadway • New York, New York 10023

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LIVE EM AN ACT WITH LOTS OF FLASH IN IT. AND THE RE-ACTION WILL BE PASSIONATE.

COME THE OLD HOCUS POCUS. BEAD AND FEATHER EYE.

How can they see with sequins in their eyes?
-3 - "RAZZLE"

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

RAZZLE DAZZLE EM AND THEY'LL NEVER CATCH WISE.
(All whisper)

Give 'em the old RA-Z-LE DA-Z-LE RA-Z-LE DA-Z-LE 'Em

(Reed)

Back since the days of old, MENU-SA-LEH! Every once lived, the big BAM-BOOZ-A-LEH

(Voices-full)

Give 'em the old THREE RING CIRCUS' STUN and STAGGER 'Em
(69) WHEN YOU'RE IN TROUBLE GO IN TO YOUR DANCE.

(72) THOUGH YOU ARE SUFFER THAN A GIRL, THEY'LL LET YOU GET A WAY WITH MURDER.

(50) RAZZLE DAZZLE 'EM AND YOU'VE A ROMANCE.
Give 'em the old Razzle Dazzle Razzle Dazzle 'em

Give 'em the old Razzle Dazzle

Give em an act that's un-attain-able they'll wait a year til you're avail-able

(clef)

(TTB)

(clef)

(TTB)

(clef)
PIANO-CO CONDUCTOR

COURT-ROOM CHORUS

[CUE #1]

1. [SLOW To PLAY TILL STOP]

2. (DAS. CUE)

3. [F7]

4. [STOP ON "THE LOUSE"]

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"COURTROOM CAPEERS"

[Music notation]

[Text]
PLAY UNTIL "YOUR PERSONAL RELATIONSHIP BEGAN"

LUE #3

VAMP
When I permitted him to drive
My home one night
(Charleston)

Fred: "Why don't I drive you home? It's raining so hard and all"

LUE #4

CHARLES + DES (in tempo)

Slower
(soft + breathy)

CHARLES - TOM (LOVE)
CHARLES - TOM (LOVE)
CHARLES - TOM (LOVE)
CHARLES - TOM (Fling and Fall)
"But I'm not a criminal -- there, there --

(Handkerchief bit)

(Roxie cries)

CUE #1

"Chorus Swing Safety"

"Rag and Jazz, Rag and Jazz,"

"Back once the days of the Ring-a-Circus"

"Stew and Stag, Stag, Stag"
PC.

(13) (Vocal)

(14)

(15)

[Music notation]

(16)

(17) (STOP ON DOOR-BELL) (18) (RING)

though you are sufferin' from a grievance they'll let you get a-

(19)

(20)

(21)

(22)

Why, with murder

[CUE]

Rozie: "I slipped on my umbrella, and I went to the barber..."

[Music notation]

(Blind)

(Years later)

[Music notation]
(Roxie): "IT WAS FREE CASELY."

CUE: Stop On ("BECUSE I HAVE REFORMED")

CUE: (Flynn) "WHAT DID YOU SAY, Roxie?"

(Roxie) "GO AWAY"

(Chorus): HURRAY

(*with fade*)
MATRON: "Well, what do you expect? She's a lowbrow; things ain't what they used to be."

MOLLY: "Ultra? They sure ain't, my dear."

[PROHIBITION, STREETS-BUT THEATER BUT FRANTS]

NICE MANNERS?

WHAT EVER HAPPENED TO CLASS?

CLASS!
MATON:

WHAT-EVER HAPPENED TO "PLEASE, MAY I?" AND "YES, THANK YOU" AND "HOW CHARMING."

Every son of a bitch is a shade in the grass.

WHAT-EVER HAPPENED TO CLASS?

CLASS!
AH, THERE AIN'T NO GENTLE-MEN TO OPEN UP THE DOORS. THERE AIN'T NO

LADIES HOW THERE'S ONLY PIGS AND WHORES AND EVEN KIDS-EL HOCKY A DOWN SO THEY CAN

PASS, NO-BODY'S GOT NO
CLASS: ALL YOU READ ABOUT TODAY IS RAPE AND THEFT.

CHRIST: AIN'T THERE NO DECENT LEFT? NOBODY'S GOT NO.
CLASS.

VELMA

(CLASS.

MATRON)


C-R-O-T-C-H -

H-O-L-Y - C-R-A-P


W-H-A-T B-E-

H-O-L-Y - C-R-A-P


W-H-A-T B-E-

G-O-T H-I-S B-R-A-I-N S

I-N H-I-S
Matron: "The next voice you hear will be that of Mr. Billy Flynn" (Drum steps)

Cue: Champion of the Downy Doodle

Harmonium (Rock of Ages)

[Stop on Cue] "Despite what you have heard, the prosecution say..."
PIANO-CONDUCTOR

THE VERDICT

"WILL THE DEFENDANT PLEASE RISE?"

CUE #1 (ON CUE) DIM. + STOP ON: "WHAT IS YOUR VERDICT?"

(SAYS) TRPTS, KYBD. 1, BASS

P 2580-802-75
-233-
THE VERDICT

CUE #2

"My Exit Music"

Slowly

ALL HE CARES ABOUT IS LOVE.
MEN EV'RY-WHERE, JAZZ EV'RY-WHERE, BOOZE EV'RY-WHERE, LIFE EV'RY-WHERE,

JOY EV'RY-WHERE NOW A DAYS.

LIKE THE LIFE YOU'RE LIVING, YOU CAN LIVE THE LIFE YOU LIKE. YOU CAN
LIKE THE LIFE YOU'RE LIVING YOU CAN LIVE THE LIFE YOU LIKE.

Even Mary Mary But Mess A-Round With Me 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 Fifth

Years Ok 58
It's Giv'n-n't Change, You Know. But Oh.

Heaven, Nowadays

Announcer:
"Honey Rag"
Piano-Conductor

Finale Under Score

"Chicago"

(Cue:) "Thank You."

Rubato:

(Clar.: Solo)

(Sur la touche)

(Cont.)

(Acc.)

(Tuba)

(Bass Clef)

(Clarinet)

(Viola)

(Cont.)

("Believe us, we could not have done it without"

[Other musical notations and annotations]