

**Kander and Ebb 101: Synopsis & Selected Lyrics of *Chicago***  
**All Music by John Kander & Lyrics by Fred Ebb; Book by Fred Ebb & Bob Fosse**

**Scenes and Songs in the Original  
Broadway Production (1975)**

**Act One, Scene 1:**

ANNOUNCER:

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.

“**Overture**” followed immediately by . . .

**“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.

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

ENSEMBLE:

Jazz

VELMA

Find a flask,  
We're playing fast and loose

ALL:

And all that jazz

Right up here  
Is where I store the juice  
And all that jazz

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?

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 all that jazz.

[REPEAT OF OPENING STANZAS]

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[During the song, Fred Casely visits Roxie. After they have sex, Fred tells Roxie it's over. Saying, "nobody walks out on me," Roxie shoots him three times. Song resumes.]

VELMA

No, I'm no one's wife,  
But oh, I love my life  
And all that jazz!

**Scene 2:**

[Officer Fogarty questions Amos, Roxie's husband, who confesses to the murder of Fred Casely.]

**"Funny Honey"**

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

Sometime's I'm right.  
Sometime's 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,  
Sometimes I'm up  
But he follows 'round  
Like some droopy-eyed pup.  
He love me so,  
That funny honey of mine

He ain't no sheik.  
That's no great physique.  
And lord knows, he ain't got the smarts.

But look at that soul!  
I tell ya, that whole  
Is a whole lot greater than  
The sum of his parts.

And if you knew him like me,

I know you'd agree.

What if the world  
Slandered my name?  
Why, he'd be right there,  
Taking the blame.  
He loves me so,  
And it all suits me fine,  
That funny, sunny, honey  
Hubby of mine.

AMOS [spoken]: A man's got a right to protect his home and his loved ones, right?

FOGARTY: Of course, he has.

AMOS: Well, I came 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. It's a good thing I came 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: Name of deceased: 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

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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 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,  
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 bought the twine.

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 I sap I was!

ROXIE  
That scummy, crummy  
Dummy hubby of mine!

**Scene 3: "Cell Block Tango"**

ANNOUNCER: And now, the six merry murderesses of the Cook County Jail in their rendition of The Cell Block Tango.

[Lyrics not included here. VELMA is one of the six; she reveals she murdered her husband Charlie and her sister (and fellow vaudeville partner) Veronica after catching them "doing Number 17—the spread eagle."]

**Scene 4:**

ANNOUNCER: And now Ladies and Gentlemen—the Keeper of the Keys, the Countess of the Clink, the Mistress of Murderer's Row—Matron "Mama" Morton

**"When You're Good to Mama"**

MATRON  
Ask any of the chickies in my pen.  
They'll tell you I'm the biggest mother hen.  
I love them all and all of them love me,  
Because the system works,  
The system called "reciprocity!"

Got a little motto,  
Always sees me through  
When you're good to Mama,  
Mama's good to you.

There's a lot of favors  
I'm prepared to do.  
You do one for Mama,  
She'll do one for you.

They say that life is "tit for tat"  
And that's the way I live.  
So, I deserve a lot of "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!

[Velma enters and celebrates a recent newspaper article about her. Saying "You took care of Mama, and Mama took care of you," Morton says she is negotiating fees for Velma's return to vaudeville.]

MATRON  
If you want my gravy,  
Pepper my ragout,  
Spice it up for Mama,  
She'll get hot for you.

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When they pass the basket  
Folks contribute to,  
You put in for Mama.  
She'll put out 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!

**Scene 5:**

[Roxie and Velma meet. Velma is hostile. Roxie is worried, but Matron assures her that Cook County "ain't never hung a woman yet." Matron offers to secure the services of lawyer Billy Flynn in exchange for \$100.]

**Scene 6:**

[During underscoring of "Tap Dance," Roxie asks Amos for the five thousand dollars to hire Billy Flynn. He initially refuses, but after she flatters him for being "so manly and so attractive . . . so sexy," he promises to get it for her.]

**Scene 6:**

**"All I Care About"**

ANNOUNCER: Ladies and gentlemen,  
presenting the Silver Tongued Prince of the  
Courtroom—the only, the only Mr. Billy Flynn.

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,  
'Cause here he is!

BILLY [spoken] Is everybody here? Is  
everybody ready? Hit it! [sings:]

I don't care about expensive things,  
Cashmere coats, diamond rings,  
Don't mean a thing,  
All I care about is love.

That's what I'm here for.

I don't care for wearin' silk cravats,  
Ruby studs, satin spats,  
Don't mean a thing,  
All I care about is love.

Give me two eyes of blue  
Softly saying, "I need you."  
Let me see her standin' there  
And honest, mister, I'm a millionaire.  
I don't care for any fine attire  
Vanderbilt might admire.  
No, no, not me,  
All I care about is love.

GIRLS  
All he cares about is love.

BILLY [spoken]  
Maybe you think I'm talking about physical  
love. Well, I'm not. Not just physical love.  
There's other kinds of love. Like love of  
justice. Love of legal procedure. Love of  
lending a hand to someone who really needs  
you. Love of your fellow man. That's the kind  
of love I'm talkin' about. And physical love  
ain't so bad either.

It may be sound odd,  
All I care about is love.

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GIRLS

That's what he's here for.

BILLY

Honest to God,  
All I care about is love.

Show me long raven hair  
Flowin' down, about to there.  
Let me see her runnin' free,  
Keep your money, that's enough for me!

I don't care for drivin' Packard cars,  
Or smoking long, Buck Cigars.  
No, no, not me,  
All I care about is  
Doin' the guy in,  
Who's pickin' on you.  
Twistin' the wrist  
That's turnin' the screw.

All I care about is love!

### Scene 8

[Billy meets with Amos, who has raised two thousand dollars. Billy promises to have Roxie on the front page of every newspaper in town. To raise the balance of the funds, they'll auction off "anything she ever touched." In the press conference that follows, one reporter—"a sob sister from *The Evening Star*" named Mary Sunshine-sings:]

#### "A Little Bit of Good"

When I was a tiny tot  
Of maybe two or three,  
I can still remember what  
My mother said to me,  
Place rose colored glasses on your nose  
And you will see the robins  
Not the crows.

For in the tense and tangled web  
Our weary lives may 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 everyone,  
Though many times, it doesn't show.

It only takes the taking time with one another  
For under every mean veneer  
Is someone warm and dear.  
Keep looking

For that bit of good in everyone  
The ones we call bad  
Are never all bad,  
So try to find that little bit of good.

Just a little, little bit of good,  
Hah hah hah hah

There's someone warm and dear.  
Keep looking  
For that bit of good in everyone.  
Although you meet rats,  
They're not complete rats.  
So try to find that little bit of good!

[Billy invents a back story for Roxie: an innocent girl, corrupted by jazz and liquor, has sinned and is sorry. When confronted by Fred Casely, a struggle ensued, and they both reached for the gun. When the reporters enter, Billy sits Roxie on his knee like a ventriloquist's dummy. He answers all the questions in Roxie's voice.]

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

#### "We Both Reached for the Gun"

[lyrics not included here]

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**Scene 9:**

[Billy's strategy works: Roxie is on the front pages of all the newspapers. She tells us her (real) history and confesses that "in the bed department, Amos was 'zero.'"]

**"Roxie"**

ROXIE [spoken]  
I started foolin' around. Then I started screw-  
in' around, which is fooling' around without  
dinner. I gave up the vaudeville idea . . . you  
sort of figure opportunity just passed you by.  
Oh, but it ain't . . . Now I got me a world full of  
"Yes."

The name on everybody's lips  
Is gonna be Roxie.  
The lady raking in the chips  
Is gonna be Roxie.

I'm gonna be a celebrity  
That means somebody everyone knows.  
They're gonna recognize my eyes,  
My hair, my teeth, my boobs, 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!

MEN  
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 lavalier that goes  
All the way down to my waist.

MEN  
Here a ring, there a ring,  
Everywhere a ring a ling.

ROXIE  
But always in the best of taste!

[spoken] Ooo, I'm a star.

MEN: And the audience loves her

ROXIE  
And I love the audience. And the audience  
loves me for loving them. And I love the  
audience for loving me. And we just love  
each other. And that's because none of us  
got enough love in our childhood.

MEN: That's right.

ROXIE: And that's showbiz, kid.

MEN [sing]  
She's given up her hum drum life

ROXIE  
I'm gonna be—

TOGETHER  
Roxie.  
She made a scandal and a start.

ROXIE  
And Sophie Tucker'll shit, I know,  
To see her name get billed below

TOGETHER:  
Foxy Roxie Hart.

**Scene 10:**

[Velma has fallen out of the headlines. Matron tells her the agents have lose interest in her because of Roxie's arrival on the scene. Velma gets the idea of having Roxie join her in her sister act.]

**"I Can't Do It Alone"**

MATRON: Ladies and gentlemen, Miss  
Velma Kelly in an act of desperation.

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VELMA

My sister and I had an act that couldn't flop.  
My sister and I were headed straight for the  
top.  
My sister and I earned a thou a week at least.  
But my sister is now, unfortunately,  
deceased.  
I know it's sad, of course, but a fact,  
Is still a fact.  
And now all that remains  
Is the remains of a perfect double act.

[spoken] Now you have to imagine it with two  
people. It's swell with two people.

[Demonstrating the act to Roxie]

First I'd . . .  
Then she'd . . .  
Then we'd . . .  
But I can't do it alone.

She'd say, "What's your sister like?"  
I'd say, "Men." Yuk, yuk, yuk.  
She'd say, "You're the cat's meow!"  
Then we'd wow the crowd again when

She'd go . . .  
I'd go . . .  
We'd go . . .  
Then those ding-dong daddies started to roar  
Whistled, stomped, and stamped on the floor,  
Yelling, screaming, begging for more.

[spoken] And we'd say, "Ok, fellas, keep your  
socks up. You ain't seen nothin' yet!"

[sings] But I simply cannot do it alone.

[spoken] So what do you think? Come on,  
you can say.

[Roxie gives her a raspberry.]

VELMA [spoken]

O.K., O.K. The first part can always be  
rewritten. But the second part was really nifty.  
Watch this.

[sings]  
Then she'd . . .  
Then I'd . . .  
Then we'd . . .  
But I can't do it alone.

She'd say, "What state's Chicago in?"  
I'd say, "ILL." (Ya get that?)  
She'd say, "Turn your motor off,"  
I can hear 'em cheering' still when

She'd go . . .  
I'd go . . .  
We'd go . . .

And then those two-bit Johnnys did it up  
brown  
To cheer the best attraction in town.  
They nearly tore the balcony down.

[spoken] And we'd say, "O. K. boys, we're  
going home, but here's a few more parting  
shots!" And this . . . this, we did in perfect  
unison. [sings]

Now, you've seen me going through it.  
It may seem there's nothing to it.  
But I simply cannot do it alone!

[At the end of this scene Matron reveals that  
there is a new murderess on the scene. After  
finding her husband in bed with two women  
and another man, Go-To-Hell Kitty—a  
socialite whose father owns Hawaii—has  
murdered all three of them.]

**Scene 11:**

[Billy, now representing Kitty, holds a press  
conference for her. Velma and Roxie try to  
get his attention, but they realize they have  
been eclipsed.]

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ANNOUNCER:

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

**“My Own Best Friend”**

[Partial lyrics]

ROXIE AND VELMA

One thing I know  
And I’ve always known,  
I am my own  
Best friend.

Baby’s alive  
But baby’s along,  
And baby’s her own  
Best friend . . . .

If life is a school,  
I’ll pass every test.  
If life is a game,  
I’ll play it the best.  
‘Cause I won’t give in,  
And I’ll never bend,  
And I am my own best friend.

[After the song, Roxie faints and announces that she’s going to have a baby. Curtain.]

**Act Two, Scene 1:**

VELMA [spoken]: Hello suckers, welcome back. Roxie’s in there being looked over by the State Medical Examiner, She says she’s gonna have a baby. Now why didn’t I think of that? [She sings:]

**“I Know a Girl”**

[lyrics not included here]

[Roxie enters and asks the press to “leave us alone.” She sings . . .]

**“Me and My Baby” [partial lyrics]**

My dear little baby,  
My sweet little baby.

Look at my baby and me.  
Me and my baby,  
My baby and me,  
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.

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,  
My sweet little baby,  
Look at my baby and me.

[Amos is thrilled that he is going to be a father. He complains that nobody ever notices him.]

**“Mr. Cellophane”**

AMOS

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 a movie show  
Yelled, "Fire in the second row!  
This whole place is a powder keg!"  
You’d notice him.

And even without clucking like a hen,  
Everyone gets noticed, now and then,  
Unless, of course, that personage should be  
Invisible, inconsequential me.

Cellophane,  
Mister Cellophane  
Should have been my name,  
Mister Cellophane.  
‘Cause you can look right through me,  
Walk right by me  
And never know I’m there.

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I tell ya,  
Cellophane,  
Mister Cellophane,  
Should have been my name,  
Mister Cellophane,  
'Cause you can look right through me,  
Walk right by me,  
And never know I'm there.

[Billy explains the math to Amos; he couldn't be the baby's father. At Billy's prompting, Amos decides to divorce Roxie.]

AMOS  
Suppose you was a little cat  
Residin' in a person's flat,  
Who fed you fish and scratched your ears.  
You'd notice him.  
Suppose you was a woman wed  
And sleepin' in a double bed  
Beside one man, for seven years,  
You'd notice him.

A human being's made of more than air.  
With all that bulk, you're bound to see him  
there.  
Unless that human being next to you  
Is unimpressive, undistinguished  
You know who.

Should have 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,  
Should have 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.

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

**Scene 2:**

[Billy tells Velma her trial has been postponed. Velma tells him her strategy for wowing the jury. She sings:]

**“When Velma Takes the Stand”**  
[lyrics not included here]

[Roxie enters, and Billy tells her what she is to do on the witness stand. She says, “I’m sick of everybody treating me like some dumb common criminal.” Billy replies, “But you are some dumb common criminal.” “The papers love me,” says Roxie. Billy: “They’d love you a lot more if you were hanged. . . . It would sell more papers.” Roxie fires him, and he quits.]

**Scene 3:**

[Hunyak, the Hungarian woman accused of killing her husband (from “The Cell Block Tango”), continues to claim she’s not guilty even though her court-appointed attorney says it will go better for her if she pleads guilty. She refuses to change her plea.]

MATRON [spoken] And now, ladies and gentlemen, for your pleasure and your entertainment—we proudly present the one . . . the only . . . Katalin Hunyak and her famous Hungarian rope trick.

[To an instrumental number, Hunyak is hanged.]

ANNOUNCER [spoken]  
After 47 years a Cook County precedent has been shattered. Katalin Hunyak was hanged tonight for the brutal axe murder of her husband. The Hungarian woman’s last words were, “Not guilty.”

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**Scene 4:**

[Sobered by Hunyak's fate, Roxie agrees to do anything Billy wants when she takes the stand. She says, "Oh Billy, I'm scared."]

**"Razzle Dazzle"**

BILLY [spoken]

You got nothing to worry about. It's all a circus, kid. A three ring circus. These trials—the whole world—all show business. But kid, you're working with a star. The biggest!

[sings]

Give 'em the old razzle dazzle.  
Razzle Dazzle 'em.

Give 'em an act with lots of flash in it  
And the reaction will be passionate.

Give 'em the old hocus pocus.  
Bead and feather 'em.  
How can they see with sequins in their eyes?

What if your hinges all are rusting?  
What if, in fact, you're just disgusting?

Razzle dazzle 'em  
And they'll never catch wise!

BILLY AND COMPANY

Give 'em the old razzle dazzle  
Razzle dazzle 'em.  
Give 'em a show that's so splendiferous,  
Row after row will grow vociferous.

Give 'em the old flim flam flummox.  
Fool and fracture 'em.  
How can they hear the truth above the 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.

Give 'em the old razzle dazzle.  
Razzle dazzle 'em.

Back since the days of old Methuselah  
Everyone loves the big bambooz-a-ler

Give 'em the old three ring circus.  
Stun and stagger 'em.  
When you're in trouble, go into your dance.  
Though you are stiffer than a girder,  
They'll let you get away  
With murder.

Razzle dazzle 'em  
And ya got a romance.

Give 'em the old razzle dazzle.  
Razzle dazzle 'em.  
Give 'em an act that's unassailable,  
They'll wait a year 'til you're available.

Give 'em the old double whammy.  
Daze and dizzy 'em.  
Show 'em the first rate sorcerer you are.  
Long as you keep 'em way off balance,  
How can they spot you've got no talents?  
Razzle Dazzle 'em.  
Razzle Dazzle 'em.  
And they'll make you a star.

**Scene 5:**

[The trial of Roxie Hart commences—with music and percussive accents, but no new songs. Billy gives 'em the old dazzle dazzle. Roxie pleads self defense—she had to protect her unborn baby!]

**Scene 6:**

[Velma and Matron listen to the trial as narrated by Mary Sunshine on the radio. Roxie has stolen some of Velma's planned "bits"—including her rhinestone-buckled shoes! Matron: "Well, whaddya expect? She's a lowbrow."]

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**“Class”**

MATRON [spoken]

The whole world's gone low-brow. Thing's  
ain't what they used to be.

VELMA [spoken]

They sure ain't, Mama. It's all gone.

[sings]

Whatever happened to fair dealing,  
And pure ethics,  
And nice manners?  
Why is it everyone now  
Is a pain in the ass?  
Whatever happened to class?

MATRON

Class.

Whatever happened to, "Please, may I"?  
And, "Yes, thank you?",  
And, "How charming?"  
Now, every son of a bitch  
Is a snake in the grass.  
Whatever happened to class?

VELMA & MATRON

Class!

Ah, there ain't no gentlemen  
To open up the doors.  
There ain't no ladies now,  
There's only pigs and whores.  
And even kids'll knock ya down  
So's they can pass,  
Nobody's got no class.

VELMA

Whatever happened to old values

MATRON

And fine morals

VELMA

And good breeding?

MATRON

Now, no one even says "oops"  
When they're passing their gas.

VELMA & MATRON

Whatever happened to class?

Class.

Ah, there ain't no gentlemen  
That's fit for any use.  
And any girl'd touch your privates  
For a deuce.

MATRON/VELMA

And even kids'll kick your shins  
And give you sass.

VELMA & MATRON

Nobody's got no class.

VELMA

All you read about today is rape and theft

MATRON

Jesus Christ!  
Ain't there no decency left?

VELMA & MATRON

Nobody's got no class!

MATRON

Everybody you watch

VELMA

'S got his brains in his crotch.

MATRON

Holy crap!

VELMA

Holy crap!

MATRON

What a shame.

VELMA

What a shame.

VELMA AND MATRON

What became of class?

**Kander and Ebb 101: Synopsis & Selected Lyrics of *Chicago***  
**All Music by John Kander & Lyrics by Fred Ebb; Book by Fred Ebb & Bob Fosse**

**Scene 7:**

[Billy delivers his summation to the jury. At the end of his speech, he pulls off Mary Sunshine's wig to reveal her to be a man.]

**Scene 8:**

[Just as the jury is about to render its verdict, a reporter runs in with news that another murder has occurred. Even though Roxie has been found not guilty, she is indignant that the publicity she sought has vanished. Billy exits. Amos asks Roxie to come home and raise the baby with him. She reveals that there is no baby. He exits—without music.]

**“Nowadays”**

ROXIE [spoken] Gone . . . all gone.

[sings]  
It's good, isn't it?  
Grand, isn't it?  
Great, isn't it?  
Swell, isn't it?  
Fun, isn't it?  
Nowadays.

There's men everywhere,  
Jazz everywhere,  
Booze everywhere,  
Life everywhere.  
Joy everywhere.  
Nowadays.  
You can like the life you're livin'.  
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.

ANNOUNCER

Ladies and Gentlemen, the McVickers Theatre, Chicago's finest home of family entertainment, is proud to announce a first. The first time, anywhere, there has been an act of this nature. Not only one little lady but two! You've read about them in the papers and now here they are—a double header! Chicago's own killer dillers—those two scintillating sinners—Roxie Hart and Velma Kelly!

ROXIE & VELMA

You can like the life you're livin'.  
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?  
Fun, isn't it?  
But nothing stays.

In fifty years or so,  
It's gonna change, you know,  
But, oh, it's heaven,  
Nowadays

MARY SUNSHINE [as a man]

Okay, you babes of jazz. Let's pick up the pace. Let's shake the blues away. Let's make the parties longer. Let's make the skirts shorter and shorter. Let's make the music hotter. Let's all go to hell in a fast car and KEEP IT HOT!

[Roxie and Velma dance to the “Hot Honey Rag.” Then, spoken:]

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

**Kander and Ebb 101: Synopsis & Selected Lyrics of *Chicago***  
**All Music by John Kander & Lyrics by Fred Ebb; Book by Fred Ebb & Bob Fosse**

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

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

ROXIE: And for what America stands for.

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

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

VELMA/ROXIE: God bless you. Thank you and God bless you . . . . God be with you. God walk with you always. God bless you. God bless you.

ENSEMBLE [sings]  
No, I'm no one's wife,  
But, oh, I love my life  
And all that jazz!  
That jazz!

[Curtain]

<b>Song added for the 2002 Film</b>
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**"I Move On"**

VELMA  
While truckin' down the road of life,  
Although all hope seems gone,  
I just move on.

ROXIE  
When I can't find a single star  
To hang my wish upon, I just move on,  
I move on.

VELMA  
I run so fast, a shotgun blast  
Can hurt me not one bit.

ROXIE  
I'm on my toes cause heaven knows,  
A moving target's hard to hit.

VELMA & ROXIE  
So as we play in life's ballet,  
We're not the dying swans,  
We just move on,  
We move on.

ROXIE  
Just when it seems we're out of dreams,  
And things have got us down,

VELMA  
We don't despair, we don't go there,  
We hang our bonnets out of town.

VELMA & ROXIE  
So there's no doubt we're well cut out  
To run life's marathon,  
We just move on,  
We just move on.

So fleet of foot, we can't stay put,  
We just move on.  
Yes, we move on!