

Roxie Hart

Audition song: Roxie (The Name on Everybody's lips)

Dialogue to learn

Please learn the dialogue for your part, off by heart so that you can show the audition panel how well you can act during your audition.

(The jail.) Scene 5 pg 27

VELMA. (to ROXIE) Hey you! Get out of my chair!

ROXIE. Who the hell do you think you are — MATRON. Roxie,
ROXIE. this here is Velma Kelly.

ROXIE. Velma Kelly? THE Velma Kelly? Oh, gosh! I read about you in the papers all the time. Miss Kelly, could I ask you somethin'?

VELMA. What

ROXIE. The Assistant District Attorney, Mr. Harrison, said what I done was a hanging case and he's prepared to ask the maximum penalty. I sure would appreciate some advice.

VELMA. Look, I don't give no advice. And I don't take no advice. You're a perfect stranger to me and let's keep it that way.

ROXIE. Thanks a lot.

VELMA. You're welcome.

MATRON. Roxie, relax. In this town, murder is a form of entertainment. Besides, in forty-seven years, Cook County ain't never hung a woman yet. So it's forty seven to one, they won't hang you.

VELMA. There's always a first.

MATRON. Tell me, Roxie — what do you figure on using for grounds? What are you gonna tell the Jury?

ROXIE. I guess I'll just tell them the truth.

VELMA. Tellin' a jury the truth! That's really stupid.

Jesus Mary and Joseph, what am I going to do?

VELMA. You're talking to the wrong people.

MATRON. You see, dearie, it's this way. Murder is like divorce. The reason don't count. It's the grounds. Temporary insanity. Self-defense.

ROXIE. Yeah what's your grounds?

VELMA. My grounds are that I didn't do it.

ROXIE. So, who did?

VELMA. Well, I'm sure I don't know. I passed out completely. Only I'm sure I didn't do it. I've the tenderest heart in the world. Don't I, Mama?

MATRON. You bet your ass you have, Velma.

ROXIE. Is being drunk grounds?

VELMA Just ask your lawyer.

ROXIE. I ain't got a lawyer.

VELMA. Well, as they say in Southampton...you are shit out of luck, my dear.

(VELMA exits.)

ROXIE. So that's Velma Kelly.

MATRON. Ain't she somethin'. She wears nothing but Black Narcissus Perfume and never makes her own bed. I take care of that for her.

ROXIE. You make her bed?

MATRON. Well, not exactly. You see, Velma pays me five bucks a week, then I give the Hungarian fifty cents and she does it. Hey, Katalin Hunyak, szeretnem ha megismerned Roxie Hart ot.

HUNYAK. Not guilty.

MATRON. That's all she ever says. Anyway, you know who's defending Velma, don't ya?

ROXIE. Who?

MATRON. Mr. Billy Flynn! Best criminal lawyer in all Chicago, that's who.

ROXIE. How do you get Billy Flynn?

MATRON. First you give me a hundred dollars, then I make a phone call.

ROXIE. I see, and how much does he get?

MATRON. Five thousand dollars.

ROXIE. Five thousand dollars!

MATRON. I'd be happy to make that phone call for you, dearie.

[MUSIC: No. 6 - "TAP DANCE" underscoring]

ROXIE. Five thousand dollars! Now, where in hell am I gonna get five thousand dollars?

Scene Nine

pg43

([SONC: 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 100k, "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 carburetor or somethin'. "I love ya, honey. I love ya." Anyway, to make a long story short, I started foolin' around.

ROXIE. (cont.) Then I started screwin' around, which is foolin' around without dinner. I gave up the vaudeville idea, because after all those years. ...well, you sort of figure opportunity just passed you by. Oh, but it ain't. Oh no, no, no, but it ain't. If this Flynn guy gets me off, and with all this publicity, I could still get into vaudeville. I could still have my own act. Now, I got me a world full of "Yes."

THE NAME ON EVERYBODYS LIPS IS GONNA BE ROXIE.

Act 2 Scene TWO Bottom of page 66 ,

ROXIE. Is that really what you're gonna do on the witness stand?

VELMA. Yeah. I thought so.

ROXIE. Can I offer you just the teeniest bit of criticism?

VELMA. Okay!

ROXIE. It stinks!

BLLY. (to VELMA) I'll talk to you later.

VELMA. I'm not hurt. I guess I'll go now. But not quietly. May I have my exit music, please?

[SONG: No. 26 - "VELMA TAKES THE STAND EMT MUSIC"]

BILLY. I've been waiting for you for ten minutes. Don't do that again. Okay, I got Amos to file for divorce.

ROXIE. Yeah? So now what?

BLLY. So 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 now the jury will be falling all over themselves to play cupid and get you back together again. Smart, huh?

ROXIE. Smart huh.

BLLY. And another thing —

ROXIE. And another thing —

BLLY. When Amos is on the stand, I want you to be knitting. A baby garment!

ROXIE. I don't know how to knit.

BLLY. Then learn.

ROXIE. Listen, I am sick of everybody treating me like some dumb common criminal.

BILLY. But you are some dumb common criminal.

ROXIE. That's better than bein' a greasy lawyer! Who's out for all he can steal!

BILLY. Oh, maybe you could appear in court without me, too. Huh?

ROXIE. Maybe I could...just read the morning papers, palsie. They love me.

BLLY. Wise up, kid. They'd love you a lot more if you were hanged. You know why? Because it would sell more papers.

ROXIE. You're fired!

ROXIE. I quit!

ROXIE. Any lawyer in this town would die to have my case!

BILLY. You're a phony celebrity, kid. In a couple of weeks, nobody'll even know who you are. That's Chicago.

(BLLY exits.)

ROXIE. Yeah? We'll just see about that!

HUNYAK. No. No. No.

ROXIE. And I want my five grand back, too!

HUNYAK. No. No. No.

(The anteroom of the courthouse. March 9th.)

(BILLY re-enters and joins ROXIE, who has seen the hanging.)

ROXIE. I'm sorry, Billy. I'll do anything you say.

BILLY. Now we're clear about what you're doing on the stand?

ROXIE. I been up all night rehearsing.

BILLY. Alright, let's get to my summation. I'm gonna start with justice and America-blah-blah-blah — then I'll get to your repentance — blah-blah-blah — then I'll say, "If sorrow could avail, Fred Casely would be here now, for she would give her life and gladly, to bring the dead man back." You nod.

ROXIE. That's all?

BILLY. That's all! Then I say — "But we can't do that, gentlemen. You may take her life, but it won't bring Casely back." That's always news to them. And then I go into my final statement, winding up.. . "We can't give her happiness. But we can give her another chance." And that's all for you.

ROXIE. Like hell it is. It's me they want to see! Not you.

BILLY. It's my speech that brings 'em in and it's my speech that'll save your neck.

ROXIE. Screw you, you Goddamned old crook!

BILLY. Shut up, you dirty little —

(BAL-am enters.)

BALIFF. Mr. Flynn, his honor is here.

BILLY. Thank you. Just a moment.

(**BAILIFF** exits.)

BILLY. You ready?

ROXIE. Oh Billy, I'm scared.

"ROXIE exits.

Scene Five Courtroom

pg 77

BILLY. What's your name?

ENSEMBLE. (whispered) Roxie!

BILLY. Roxie, I have here a statement in which you admit having had illicit relations with the deceased, Fred Casely. Is this statement true or false?

ROXIE. I'm afraid that's true.

BILLY. You're an honest girl, Roxie. When did you first meet Fred Casely?

ROXIE. When he sold Amos and me our furniture. Also he was a regular patron at the nightclub where I was a member of the chorus.

[MUSIC: "Charleston"]

BILLY. And your personal relationship with him — when did that begin?

ROXIE. (in rhythm) When I permitted him to drive me home one night. (FRED enters.)

FRED. Hey, chickie.

ROME. Hello, Mr. Casely.

FRED. Fine night for ducks, ain't it? Why don't I drive you home? It's raining so hard and all.

ENSEMBLE. (whispered) Charleston... Charleston... Charleston... Charleston.

([MUSIC: Ratchet] as FRED mimes zipping zipper.

FRED exits.)

ROXIE. Oh, he seemed like such a fine gentleman.

BILLY. Yet, you were married, Mrs. Hart.

ROXIE. I know. And I don't think I would have gone with him if Mr. Hart and me hadn't quarreled that very morning.

([MUSIC: "Sad Bar Room"] as AMOS enters.)

BILLY. Quarreled? About what?

ROXIE. Oh, Amos, I don't want to work in that cheap Southside nightclub.

AMOS. Yeah, yeah.

ROXIE. And I don't like you working those long hours at the garage either.

AMOS. Sure sure.

ROXIE. Oh Amos, I want a real home and a child.

[MUSIC out]

AMOS. Fat chance.

[MUSIC: Bass drum]

BLLY. So you drifted into this illicit relationship with Fred Casely because you were unhappy at home.

ROXIE. Most unhappy.

AMOS. I love ya, honey. I love ya.

[MUSIC: Bike horn)

BILLY. Yet, you do respect the sacredness of the marriage vow?

ROXIE. oh yes, sir.

BILLY. Then why didn't you stop this affair with Casely?

ROXÆ. I tried to.

(FRED enters.)

But Mr. Casely,

[MUSIC: Clank]

— he'd plead and he'd say —

FRED. I can't live without you! I can't live without you! I can't live without you!

[MUSIC: Pop Gun

AMOS. I love ya, Honey. I love ya.

[MUSIC: Bike Horn

ROXIE. I was being torn apart.

([MUSIC: Ratchet. Drum hits] as AMOS and FRED exit.)

BLLY. Roxie Hart, the State has accused you of the murder of Fred Casely. Are you guilty or not guilty?

ROXIE. Not guilty! Not guilty! Oh, I killed him —yes— but I am not a criminal!

BILLY. There, there.

(handing her a handkerchief) There, there.

(Thrusts the handkerchief toward her. ROXIE remembers to sob.)

ENSENIBLE. (continues under the scene)

GIVE 'EM THE OLD RAZZLE DAZZLE.

BILLY. Roxie, can you recall the night of February 14th?

ROXIE. Yes sir.

BILLY. Tell the Jury, in your own way, the happenings of that night.

ROXIE. Well, it was after work about 2 a.m. and I stopped in at an all night grocery store to pick up some baking powder to make cup cakes

for my Amos. Oh, Amos just loved my cup cakes. And then, I went right home. And I was getting ready for bed when, suddenly the doorbell rang.

ENSEMBLE.

"DINGDONG".

[MUSIC out. Doorbell]

Now, I thought it was my girlfriend, Gloria, so I slipped into my kimono and went to the door.

[MUSIC: Tremolo]

BILLY. And who was there?

[MUSIC: Chord]

ROXIE. Fred Casely.

BLLY. And what did he say, Roxie?

FRED. That note you wrote me! Telling me it was all over? Why did you write it!

ROXIE Because I have seen the error of my ways and...

BLLY. And?

forgets her story.)

ROXIE. And?

BLLY. And?

ROXIE. And?

BLLY. And when you asked him to, did he go away?

HARRISON. I object! The counsel is leading the witness.

JUDGE. Sustained!

JUDGE hits gavel once.)

BLLY. I'll rephrase the question. What did you say?

ROXE. I said, "Go away!"

ENSEMBLE. Beat it, buddy.

JUDGE hits gavel three times.)

ROXIE. I tried to close the door, but he forced his way in. I ran into the bedroom, [MUSIC: Three beats] . . .but he followed me.

[MUSIC: Four beats]

FRED. Look, just have one little drink with me and I'll go.

BILLY. Why didn't you scream?

ROXIE. I was afraid to wake the neighbours.

[MUSIC: Tremolo]

(to FRED) Please, no good will come of this, and besides, I love my husband. ENSEMBLE. HALLEJUAH HALLEJUAH HALLEJUAH

BILLY. So you told him that you loved your husband and what did he say to that?

FRED. It doesn't matter.

JUDGE claps on each "mine. ")

You're mine. You're mine. You're mine.

[MUSIC: Apache]

(ENSEMBLE. • seven fast handclaps.)

ROXIE. I can't go on. I can't go on. I can't go on.

BILLY. No, Roxie, you must tell the Jury everything. They have a right to know.

ROXIE. Okay.

ROXIE taps FRED 's shoulder.)

[MUSIC: Woodblock three times]

(To FRED:) Amos and me are going to have a baby.

[MUSIC: cymbal choke]

BILLY. And what did he say to that?

FRED. I'll kill you before I see you have another man's child!

MUSIC: mm shot]

BILLY. What happened next?

[MUSIC: Tremolo

ROXIE. In his passion he ripped off my kimono and threw me across the room! (to a JUROR who has pinched her:) Oh, you nasty man! (continuing) Mr. Hart's revolver was layin' there between us. He grabbed for the gun — [MUSIC: Chord]

I knocked it from his hand — [Music: Chord]

he whirled me aside.

[MUSIC: Sustained chord]

ROXIE. (to the JUROR who Pinches her again) Will you cut that out?

BILLY. And then?

ROXIE. And then, (in rhythm) we both reached for the gun. [MUSIC: Chord] But I got it first.

ENSEMBLE. Hurray!

[MUSIC: Tremolo]

ROXIE. Then, he came toward me with that funny look in his eyes.

FRED. I mean to kill you!

BILLY. Did you think he meant to kill you?

ROXÆ. Oh, yes, sir.

BILLY. So it was his life or yours?

[MUSIC: Chord]

ROXIE. And not just mine! (ROXIE pats her stomach two times with music.)

MUSIC: Two bass drum hits. Violin baby cry] So I closed my eyes and I shot!

[MUSIC: Rim shot]

FRED CASELY. Roxie [MUSIC: Rim shot]

Roxie, please — [MUSIC: Rim shot]

ENSENBLE. (whispered) Hey!

BILLY. In defense of your life!

ENSEMBLE.

RAZZLE DAZZLE 'EM.

RAZZLE DAZZLE

ROXIE. To save my husband's unborn child!

ENSEMBLE.

AND THEY'LL MAKE YOU A STAR!