

**Velma Kelly**

**Audition song:** All that Jazz

**Dialogue to learn**

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

**CHICAGO**

**pg 21**

**21 Scene 3 Cell Block Tango**

**VELMA.**

My sister, Veronica, and I did this double act and my husband, Charlie, traveled around with us. Now, for the last number in our act, we did these twenty acrobatic tricks in a row - one, two, three, four, five - splits, spread eagles, flip-flops, back flips, one right over the other. Well this one night we were in Cicero, the three of us, sittin' up in a hotel room, boozin' and havin' a few laughs and we ran out of ice, so I went out to get some. I come back, open the door and there's Veronica and Charlie doing Number Seventeen - 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.

**Act 1 Scene 5**

(The jail.)

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.

ROXIE. 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?

Pg 28

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.)

## Act TWO

## Scene Two

pg65

(The jail.)

BLLY. (Entering. To the MATRON) Hello ladies! Hey, Diesel, get Roxie for me, will ya?

(MATRON exits.)

VELMA. Billy, am I glad to see you. Look, March 5th is only a few weeks away and I've been makin' plans. Look.

(VELMA shows BILLY a pair of rhinestone buckles.)

For the trial. Silver shoes with rhinestone buckles!

BILLY. Look, kid, your trial date's been set back.

VELMA Oh, no!

BLLY. Less than a month. I had to, sweetie.

VELMA. And who got my date as if I didn't know, Roxie Hare

BILLY. Hey, there's a lot of pressure on me. She's having a baby, f' chrissakes.

VELMA. Yeah, tell me about it. Listen Flynn, I figure if I am sensational in court I could get things moving again. I've been thinkin' a lot about my trial. Could I just show you what I thought I might do on the witness stand?

BLLY. Go ahead.

VELMA. Hit it!

([MUSIC] as ENSEMBLE MEN enter.)

[SONG: No. 25- "WHEN VELMA TAKES THE STAND"]

VELMA. Well, when I got on the stand, I thought I'd take a peek at the jury, and then I'd cross my legs like this.

ENSEMBLE MEN.

WHEN VELMA TAKES THE STAND.

VELMA. Then, when Harrison cross examines me, I thought I'd give 'em this. ..and then if he yells at me I thought I'd tremble like this... "000, no, please stop!

PG 66

ENSEBBLE MEN

WHEN VELMA TAKES THE STAND

LOOKAT LITTLE VEL.

SEE HER GIVE 'EM HELL.

AIN'T SHE DOIN' GRAND?

SHE'S GOT 'EM eATIN' OUT OF THE

PALM OF HER HAND).

VELMA. Then, I thought I'd let it all be too much for me, like real dramatic. Then, I thought I'd get real thirsty and say, "Please, someone, could I have a glass of water?"

ESEMBLE MEN.

WHEN VELMA TAKES THE STAND.

SEE THAT KELLY GIRL.

MAKE THAT JURY WHIRL

When SHE TURNS IT ON,

SHE'S GONNA GET 'EM GOIN'

'TIL SHE'S GOT 'EM GONE.

(**ROXIE** enters.)

VELMA. Then, I thought I'd cry. Buckets. Only I don't have a handkerchief— and that's when I have to ask you for yours! I really

like that part. Don't you? Then, I get up and try to walk, only I'm too weak, so I slump and I slump and I slump and I slump and until finally, I faint!

(VELMA faints.)

ENSEMBLE MEN

WHEN SHE ROLLS HER EYES,  
WATCH HER TAKE THE PRIZE.

WHEN VELMA TAKES THE STAND.

WHEN VELMA TAKES THE STAND.

(ENSEMBLE exit.)

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 EXIT  
MUSIC"]