

SCENE 7

ANNOUNCER

Ladies and gentlemen, presenting the Silver Tongued Prince of the Courtroom -- the one, the only -- Mr. Billy Flynn.

SONG: "ALL I CARE ABOUT"

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 FLYNN enters.)

BILLY

Is everybody, here? Is everybody ready? Hit it.

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

GIRLS

THAT'S WHAT HE'S HERE
FOR

BILLY

I DON'T CARE FOR WEARIN' SILK CRAVATS
RUBY STUDS, SATIN SPATS
DON'T MEAN A THING
ALL I CARE ABOUT IS LOVE

GIRLS

ALL HE CARES ABOUT IS LOVE

BILLY

GIVE ME TWO EYES OF BLUE
SOFTLY SAYING,

GIRLS

"I NEED YOU"

BILLY

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

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.

(GIRLS whistle.)

IT MAY SOUND ODD
BUT ALL I CARE ABOUT IS LOVE

GIRLS

THAT'S WHAT HE'S HERE FOR

BILLY

BAH BAH-BAH BAH-BAH BOO BOO
BAH BOO BOO BOO
HONEST TO GOD
ALL I CARE ABOUT IS LOVE

GIRLS

ALL HE CARES ABOUT IS LOVE

BILLY

SHOW ME LONG, RAVEN HAIR
FLOWIN' DOWN, ABOUT TO THERE
WHEN I 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
ALL I (HE) CARE(S) ABOUT IS LOVE!



SCENE: 8
BILLY'S office.

BILLY

Well, hello, Andy.

AMOS

Amos. My name is Amos.

BILLY

Right. Did you bring the rest of the five thousand dollars?

AMOS

Well -- I have five hundred on my insurance. And three hundred dollars that I borrowed from the guys at the garage. And seven hundred out of the building and loan fund...

BILLY

That's two thousand.

AMOS

And that's all I got so far.

BILLY

What about her father?

AMOS

I phoned him yesterday....long distance....and he told me he'll probably be able to raise some money later.

BILLY

You're a damned liar. I spoke to her father myself. You know what he told me? That his daughter went to hell ten years ago and she could stay there forever before he'd spend a cent to get her out.

AMOS

I'll pay you twenty dollars a week on my salary. I'll give you notes with interest -- double, triple -- till every cent is paid.

BILLY

You know, that's touching. But I've got a motto, and that motto is this -- play square. Dead square. Now, when you came to me yesterday, I didn't ask you was she guilty. I didn't ask was she innocent. I didn't ask you if she was a drunk or a dope fiend. No foolish questions like that, now did I? No. All I said was, "Have you got five thousand

1-8-30

dollars?" And you said yes. But you haven't got five thousand dollars so I figure you're a dirty liar.

AMOS

I'm sorry, Mr. Flynn.

BILLY

But I took her case and I'll keep it because I play square. Now look, Hart, I don't like to blow my own horn, but if Jesus Christ had lived in Chicago today -- and if he had five thousand dollars -- things would have turned out differently. Now, here's what we're gonna do. By tomorrow morning I'll have her name on every front page as the hottest little jazz slayer since Velma Kelly. Then we announce we're gonna hold an auction. To raise money for her defense. They'll buy anything she ever touched -- shoes, dresses, underwear.

AMOS

Underwear?

BILLY

Plus, we tell 'em that if by due process of law she gets hanged....

AMOS

Hanged?

BILLY

...the stuff triples in value. I'll give you twenty percent of everything we make over \$5,000. And that's what I call playing square.

AMOS

I don't know, Mr. Flynn, you're talking about my wife! You're talking about our life!

BILLY

You see, it's like this...either I get the entire five thousand...

(AMOS exits. ROXIE enters. To ROXIE.)

...or you'll rot in jail before I bring you to trial.

ROXIE

Look, Mr. Flynn. I've never been very good at this sort of thing. But couldn't we possibly make some sort of arrangement between us?

BILLY

Hey, you mean one thing to me -- five thousand bucks -- and that's all. Got it? Now look, in a few minutes we're gonna have a big press conference here. There'll be a whole bunch of photographers and reporters and that sob sister from the Evening Star is coming.

SCENE 8

The Courtroom.

MARY SUNSHINE

Ladies and gentlemen, the final day of the trial of Roxie Hart has come. A hush has fallen over the courtroom as Billy Flynn prepares his summation to the jury. The next voice you are about to hear will be that of Mr. Flynn, champion of the downtrodden.

BILLY

Ladies and gentlemen, you and I have never killed. We can't know the agony, the hell that Roxie Hart lived through then. This drunken beast, Fred Casely, forced his way into her home, forced liquor upon her, physically abused her and threatened her life. At that moment, mother love and a deep concern for her neighbors stirred within her. She shot him. We don't deny that. But she has prayed to God for forgiveness for what she has done. Yes, you may take her life, but it won't bring Casely back. Look, look closely at that frail figure. My God, hasn't she been punished enough? We can't give her happiness, but we can give her another chance. You have heard my colleague call her temptress, call her adulteress, call her murderess. But, despite what the Prosecution says, things are not always what they appear to be.

(BILLY removes MARY SUNSHINE'S jacket and wig to reveal her to be a him.)

The defense rests!

(MARY SUNSHINE exits.)

82 83 84 85

Kbd II
Sxs
Kbd I

86 **BILLY:** 87 88 89

I don't care a - bout ex - pen - sive — things, — cash - mere — coats, — dia - mond — rings —

Tbns

90 91 92 93 **+ GIRLS:**

don't mean a thing All I care a - bout is love. That's what I'm here for.
That's what he's here for.

+ Tenor Sax Br
Cls

BILLY:

94 95 96 97

I don't care for wear-ing silk cra - vats, — ru - by — studs, — sa - tin — spats —

Vln, Tbns

+ GIRLS:

98 99 100 101

don't mean a thing. All I care a - bout is love. (All he cares a - bout is love.)

102 103 104 105

Give me — two — eyes of — blue — soft - ly — say - ing — I need — you. —

Tpt

Cls

106 107 108 109

Let me see her— stand-ing— there, — and hon-est Mis-ter I'm a mil - lion- aire. (

Cym

110 111 112 113

I don't care for a-ny fine at - tire Van-der - bilt — might ad - mire. —

Cl, Bs Cl

114 115 116 117

No, no, not me. All I care a - bout is love. (All he cares a - bout is love.)

Vln
Cls #p
Tbns

Billy's Recitation

118

GIRLS:

+ Vln (8va)

Musical staff for measure 118, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure numbers 119, 120, and 121 are indicated above the staff.

(Hum)

[Band only - Pnos Tacet]

Piano accompaniment for measures 118-121. The piano part is marked as tacet. The right hand has chords in the treble clef, and the left hand has chords in the bass clef.

"Those kinds of love are
 what I'm talking about.
(RIM SHOT)
 ...and physical love
 ain't so bad either."

122

123

124

125

Musical staff for measure 122, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure numbers 123, 124, and 125 are indicated above the staff.

(Hum)

+ Kbd I

Piano accompaniment for measures 122-125. The piano part includes keyboard I. The right hand has chords in the treble clef, and the left hand has chords in the bass clef.

126

BILLY:

127

128

129

Musical staff for measure 126, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure numbers 127, 128, and 129 are indicated above the staff.

(Whistle)

Tpts

Trumpet part for measures 126-129. The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Tbns

Tuba part for measures 126-129. The staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

GIRLS:

130 131 132 133

It may sound odd. All I care a - bout is love. (That's what he's here for.)

Cls

Kbd II

BILLY:

134 135 136 137

(ad lib Crosby crooning)

Kbd II

Kbd I

138 139 140 141

Hon-est to God, All I care a - bout is love. (All he cares a - bout is love.)

142

143 144 145

Show me — long — ra - ven — hair flow - ing down a - bout to — there. —

tutti
marcato

146 147 148

When I — see — her — run - ning — free. — Keep your mon - ey that's e -

149 150 **Rallentando**

nough for me.

tutti

151

BILLY: 152 153 154

I don't care for driv-ing Pack-ard cars, smok-ing long black ci - gars.

GIRLS:

Ah Ah Ah Ah

Br

155 156 157

No, no, not me. All I care a - bout is do-in' the guy in who's

Ah

Kbd II Vln

163 164 165

love.

love.

3

8^{va}

7 2

Detailed description: This page of a musical score covers measures 163, 164, and 165. It features four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a whole note chord in measure 163, followed by rests in measures 164 and 165. The second staff is another vocal line, also with a treble clef and two flats, containing a whole note chord in measure 163 and rests in measures 164 and 165. The third staff is a piano accompaniment line with a treble clef and two flats. It starts with a whole rest in measure 163, then begins a melodic line in measure 164, featuring eighth notes and chords, and continues through measure 165. The fourth staff is a grand staff (treble and bass clefs) with two flats. It features a complex piano accompaniment with a triplet of eighth notes in measure 163, followed by a series of ascending eighth-note patterns in measures 164 and 165. A first ending bracket labeled '8^{va}' spans the end of measure 164 and the beginning of measure 165. Measure numbers 163, 164, and 165 are printed above the first staff. The lyrics 'love.' appear below the first and second staves. A circled '3' is above the triplet in the grand staff. A circled '8^{va}' is above the first ending bracket. At the bottom right of the grand staff, there are handwritten markings '7 2'.