

FILM CAST AND CREW

Directed and Choreographed by Rob Marshall
Screenplay by Bill Condon
Produced by Martin Richards

Principal Cast:

Renée Zellweger.....ROXIE HART
Catherine Zeta-JonesVELMA KELLY
Richard Gere.....BILLY FLYNN
John C. ReillyAMOS HART
Queen LatifahMATRON "MAMA" MORTON
Christine Baranski.....MARY SUNSHINE

SYNOPSIS

of the film adaptation

Everyone loves a legend, but in Chicago, there's only room for one. Velma Kelly (CATHERINE ZETA-JONES) burns in the spotlight as a nightclub sensation. When she shoots her philandering husband, she lands on Chicago's famed murderess row, retains Chicago's slickest lawyer, Billy Flynn (RICHARD GERE), and is the center of the town's most notorious murder case, only increasing her celebrity.

Roxie Hart (RENÉE ZELLWEGER), seduced by the city's promise of style and adventure, dreams of singing and dancing her way to stardom. When Roxie's abusive lover tries to walk out on her, she too ends up in prison. Billy recognizes a made-for-tabloids story, and postpones Velma's court date to take on Roxie's case. Infamy is Roxie's ticket to stardom. Billy turns her crime of passion into celebrity headlines, and in this town, where murder is a form of entertainment, she becomes a bona fide star—much to Velma's chagrin.

As Roxie fashions herself as America's sweetheart, Velma has more than a few surprises in store, and the two women stop at nothing to outdo each other in their obsessive pursuit of fame and celebrity. A new interpretation that takes the award-winning Broadway show into fresh and expansive cinematic realms, CHICAGO shifts adroitly from the reality of intrigue, rivalry and betrayal to spectacular fantasies of music and dance, offering tongue-in-cheek commentary on the cult of celebrity and the scandalous lengths to which people will go to attain it.

WE BOTH REACHED FOR THE GUN

Words by FRED EBB
Music by JOHN KANDER

Brightly

F#7

B
ENSEMBLE:

BILLY (as Roxie):

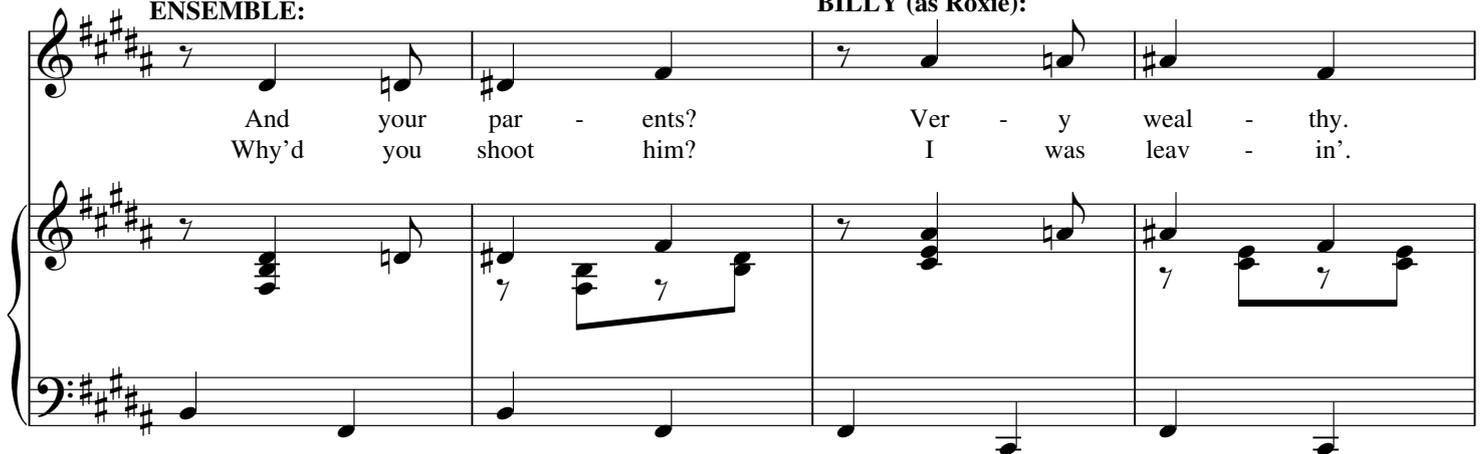


Where'd you come from? Mis - sis - sip - pi.
Who's Fred Case - ly? My Ex - boy - friend.

ENSEMBLE:

F#7

BILLY (as Roxie):



And your par - ents? Ver - y weal - thy.
Why'd you shoot him? I was leav - in'.

ENSEMBLE:

BILLY (as Roxie):

(as Billy):



Where are they now? Six feet un - der, But
Was he an - gry? Like a mad - man.

ROXIE

Words by FRED EBB
Music by JOHN KANDER

Moderate four (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Optional repeat

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a whole rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line starts with a whole rest, followed by a quarter note G#2, a quarter note A2, and a quarter note B2. The piece is marked *mp* (mezzo-piano).

The first system of the song features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has two verses. The piano accompaniment is marked *mf* (mezzo-forte). The system is labeled with the letter 'A' and the chords A, A#dim7, E7/B, and E7.

1. The name on ev - 'ry - bod - y's lips is gon - na be Rox - ie,
2. They're gon - na wait out - side in line to get — to see Rox - ie,

The second system of the song features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has two verses. The piano accompaniment is marked *mf* (mezzo-forte). The system is labeled with the letter 'A' and the chords A, A#dim7, E7/B, and E7.

The la - dy rak - in' in the chips is gon - na be Rox - ie.
Think of those au - to - graphs I'll sign: "Good luck — to you, Rox - ie."

The third system of the song features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has two verses. The piano accompaniment is marked *mf* (mezzo-forte). The system is labeled with the chords C#7, F#m, C#7, F#m, and F#m/E.

I'm gon - na be a ce - leb - ri - ty, that means some - bod - y ev - 'ry - one knows.
And I'll ap - pear in a lav - a - liere that goes all the way down — to my waist.