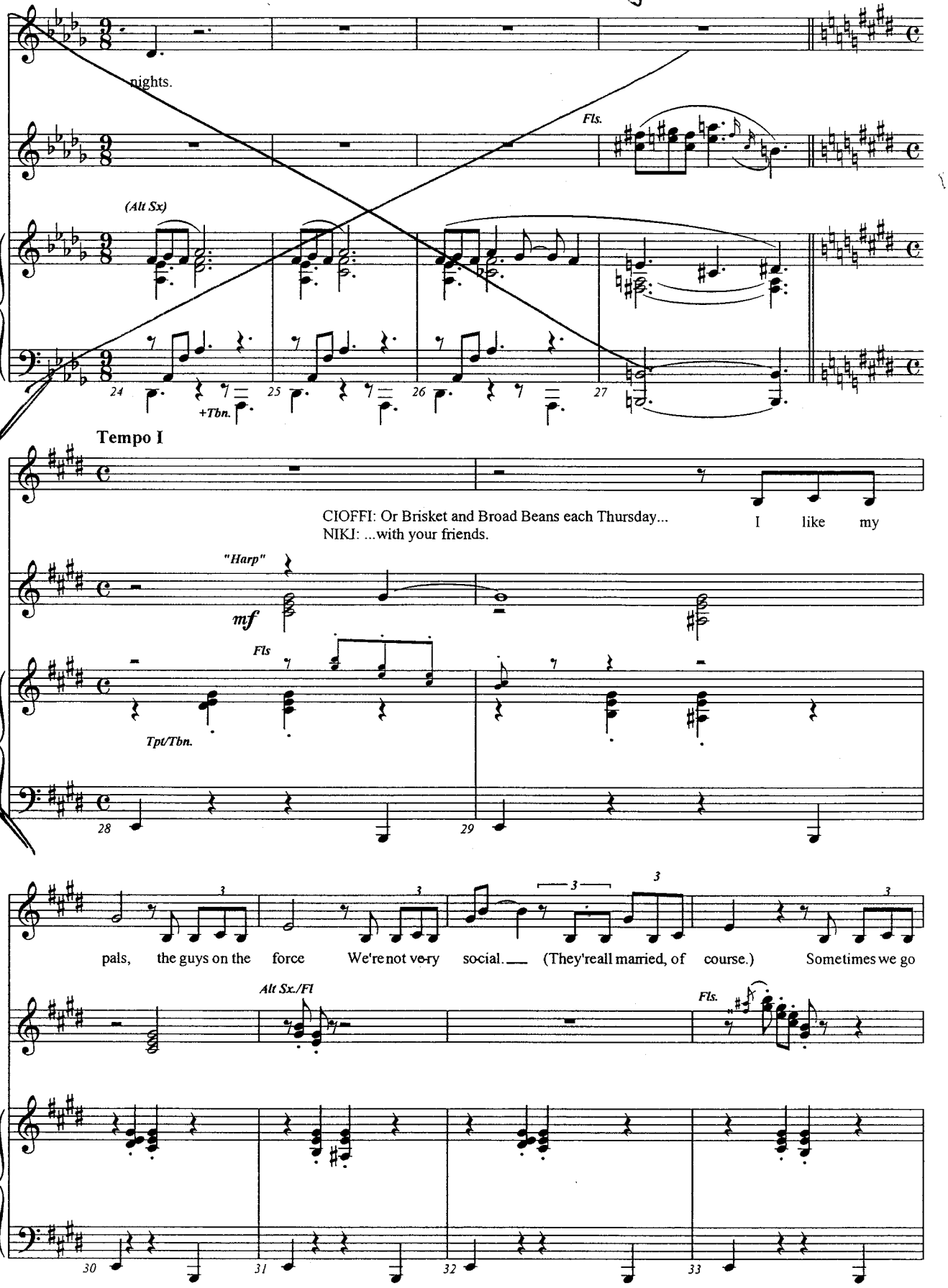
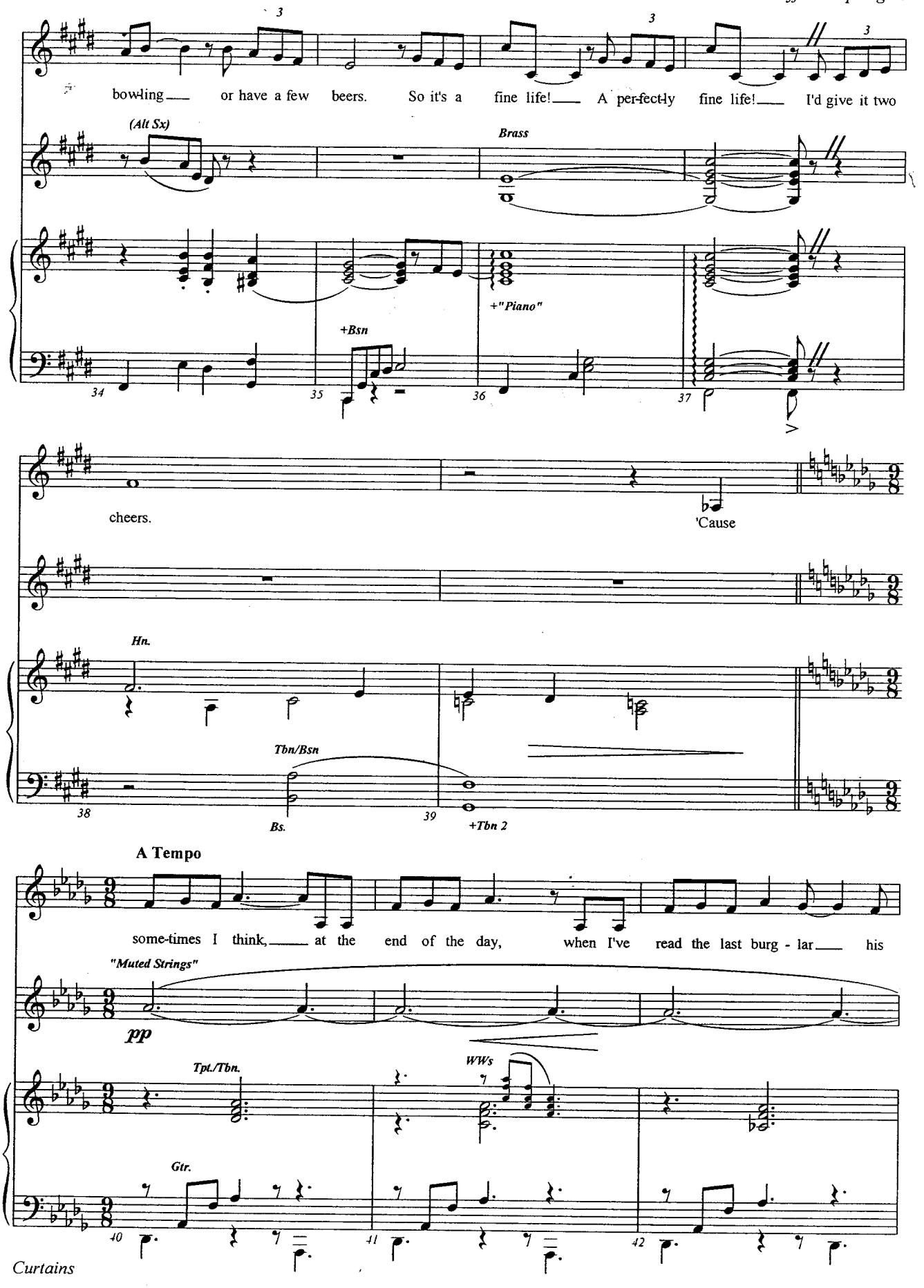
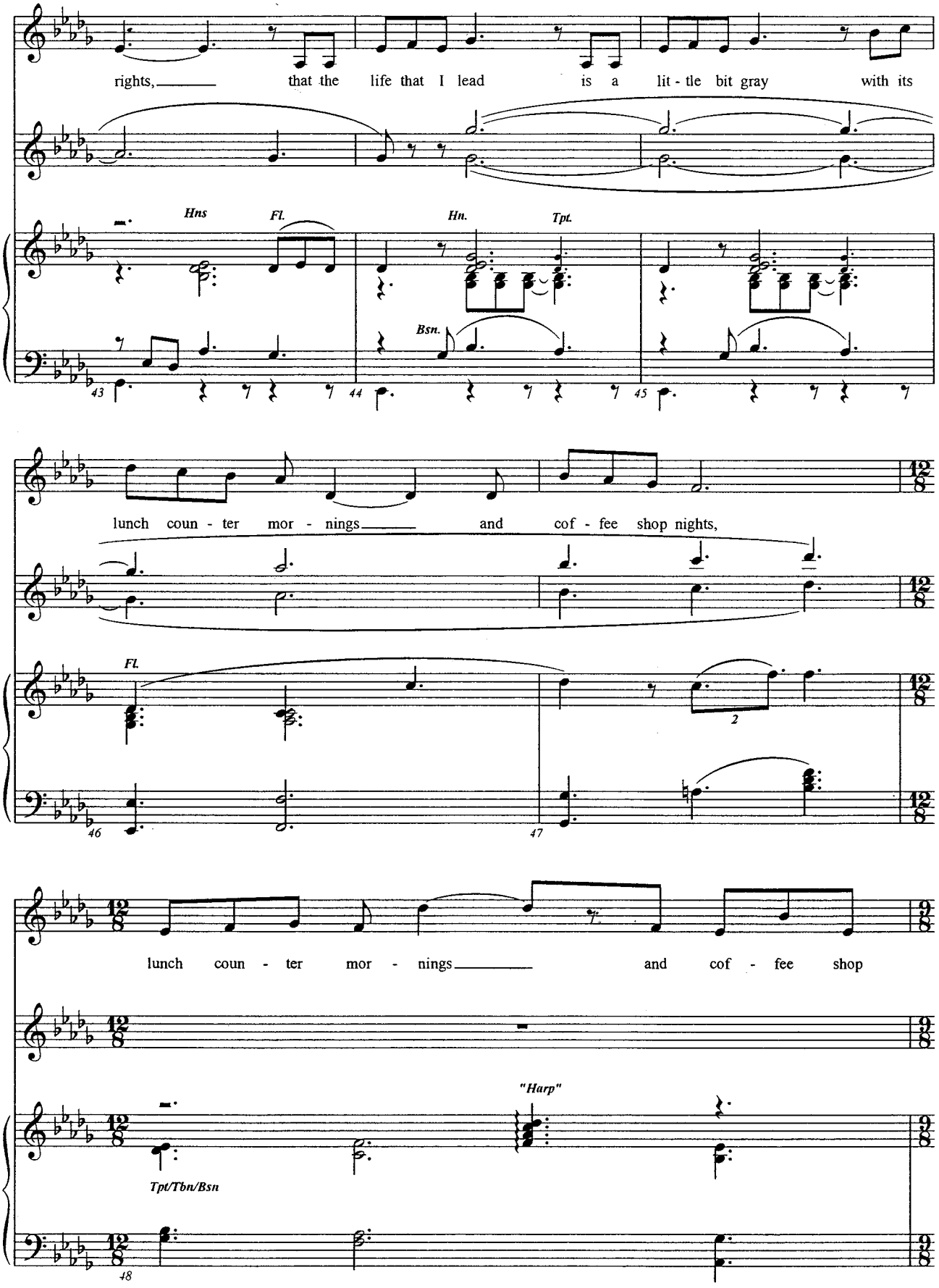
Callback Songs


nights.
Fls.
(Alt Sx)
24
+Tbn.
25
26
27
Tempo I
CIOFFI: Or Brisket and Broad Beans each Thursday...
NIKI: ...with your friends.
I like my
"Harp"
mf
Fls
Tpt/Tbn.
28
29
pals, the guys on the force
We're not very social.
(They're all married, of course.)
Sometimes we go
Alt Sx./Fl
Fls.
30
31
32
33

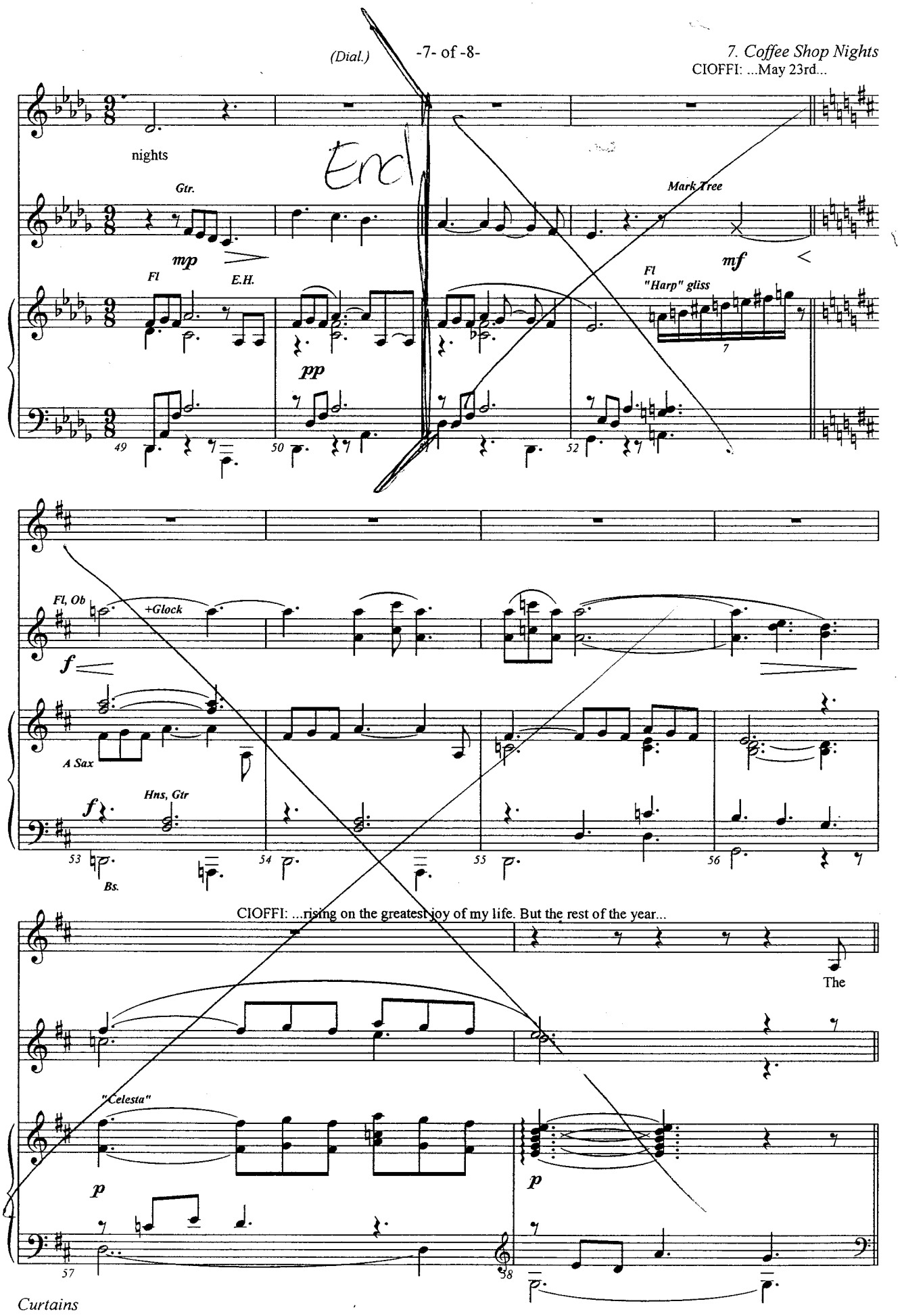
Curtains


bowling or have a few beers. So it's a fine life! A per-fect-ly fine life! I'd give it two
(Alt Sx)
Brass
+"Piano"
+Bsn
34
35
36
37
cheers.
'Cause
Hn.
Tbn/Bsn
38
Bs.
39
+Tbn 2
A Tempo
some-times I think, at the end of the day, when I've read the last burg - lar his
"Muted Strings"
pp
Tpt./Tbn.
WWs
Gtr.
40
41
42

Curtains


rights, that the life that I lead is a lit - tle bit gray with its
Hns
Fl.
Hn.
Tpt.
Bsn.
43
44
45
lunch coun - ter mor - nings and cof - fee shop nights,
Fl.
2
46
47
lunch coun - ter mor - nings and cof - fee shop
"Harp"
Tpt/Tbn/Bsn
48

Curtains

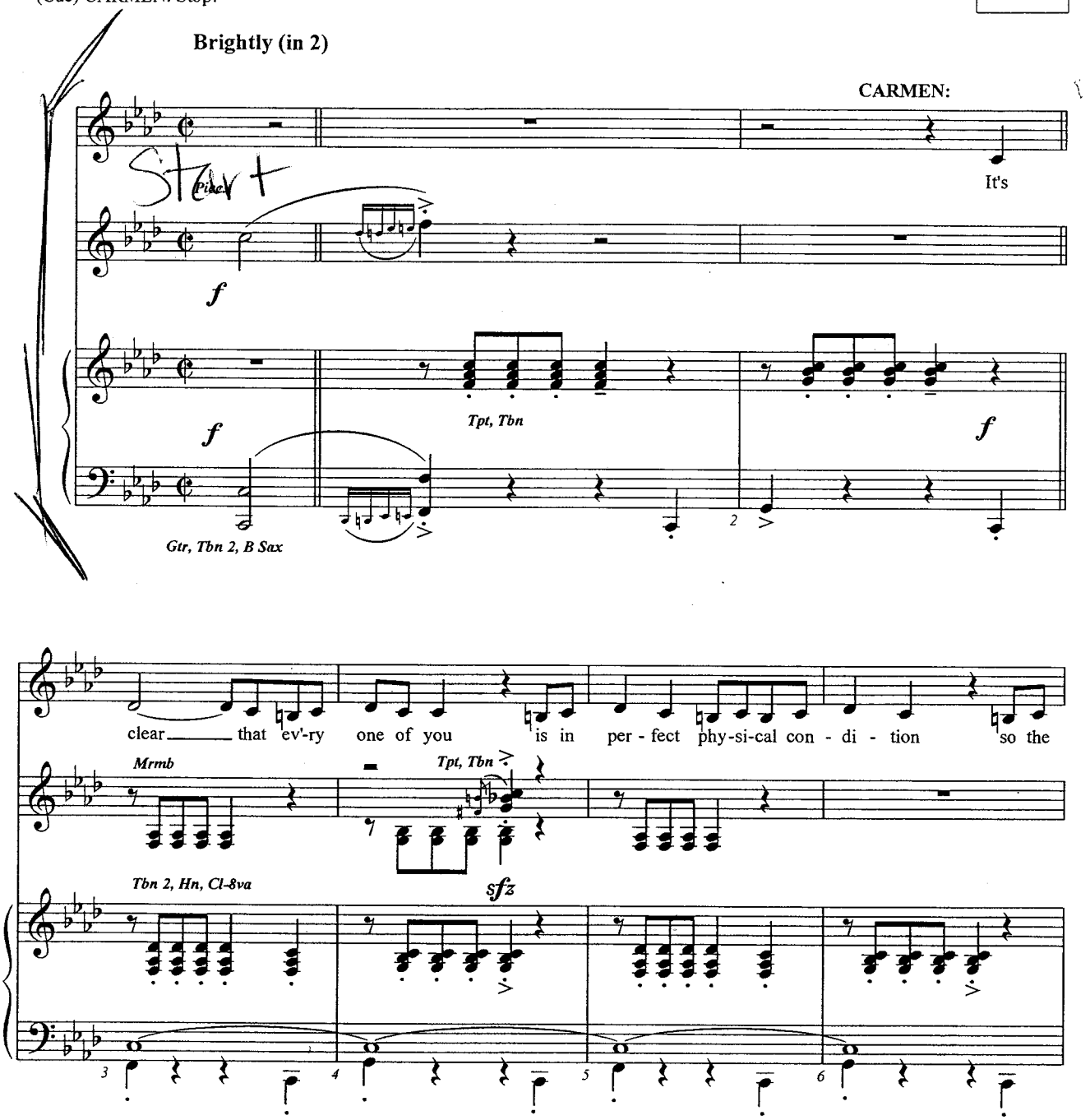

nights
Gtr.
Mark Tree
mp
mf
Fl
E.H.
Fl
"Harp" gliss
pp
49
50
52
Fl, Ob
+Glock
f
A Sax
Hns, Gtr
f
53
54
55
56
Bs.
CIOFFI: ...rising on the greatest joy of my life. But the rest of the year...
The
"Celesta"
p
p
57
58
Curtains

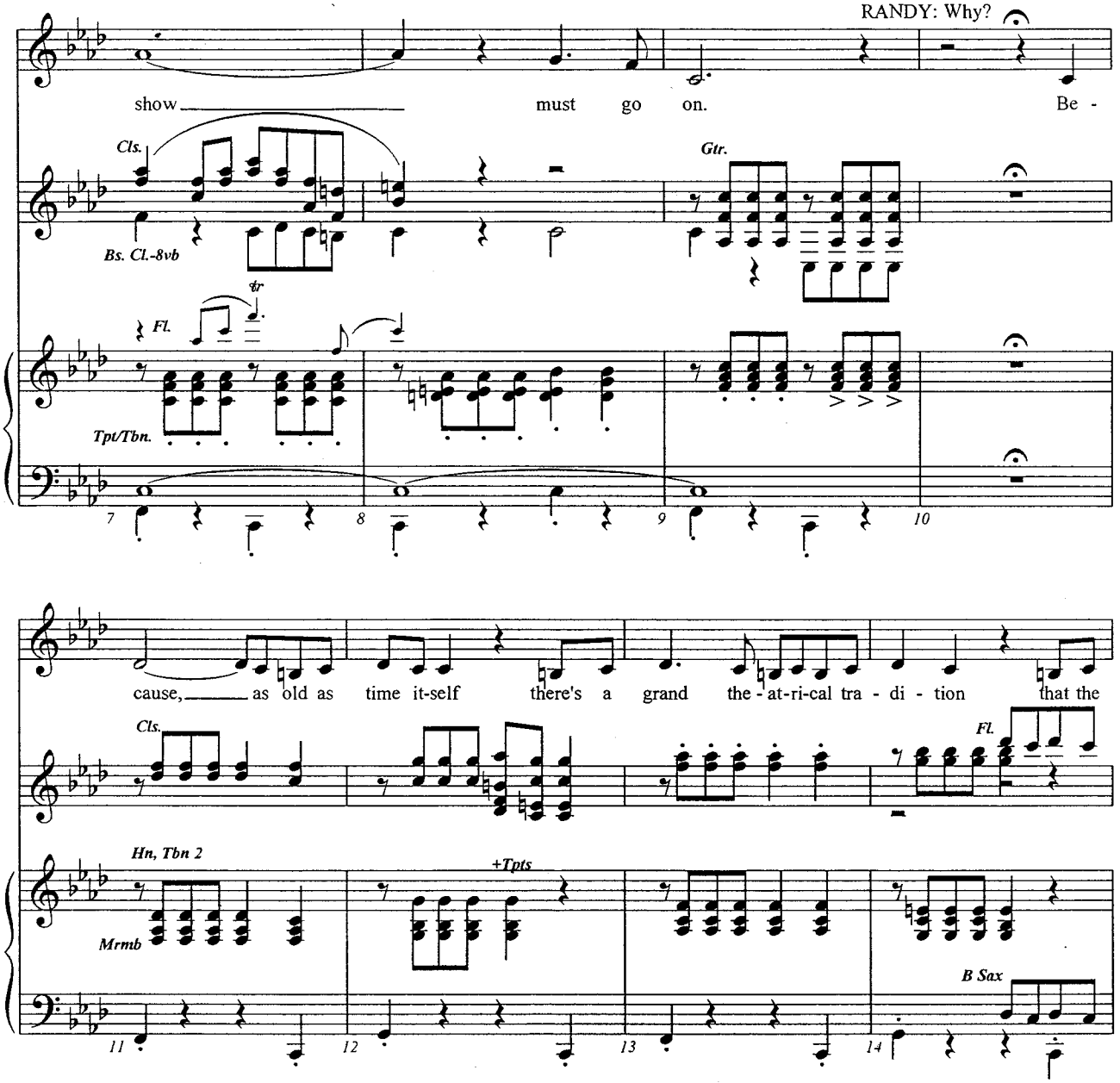
Callbacks

Show People

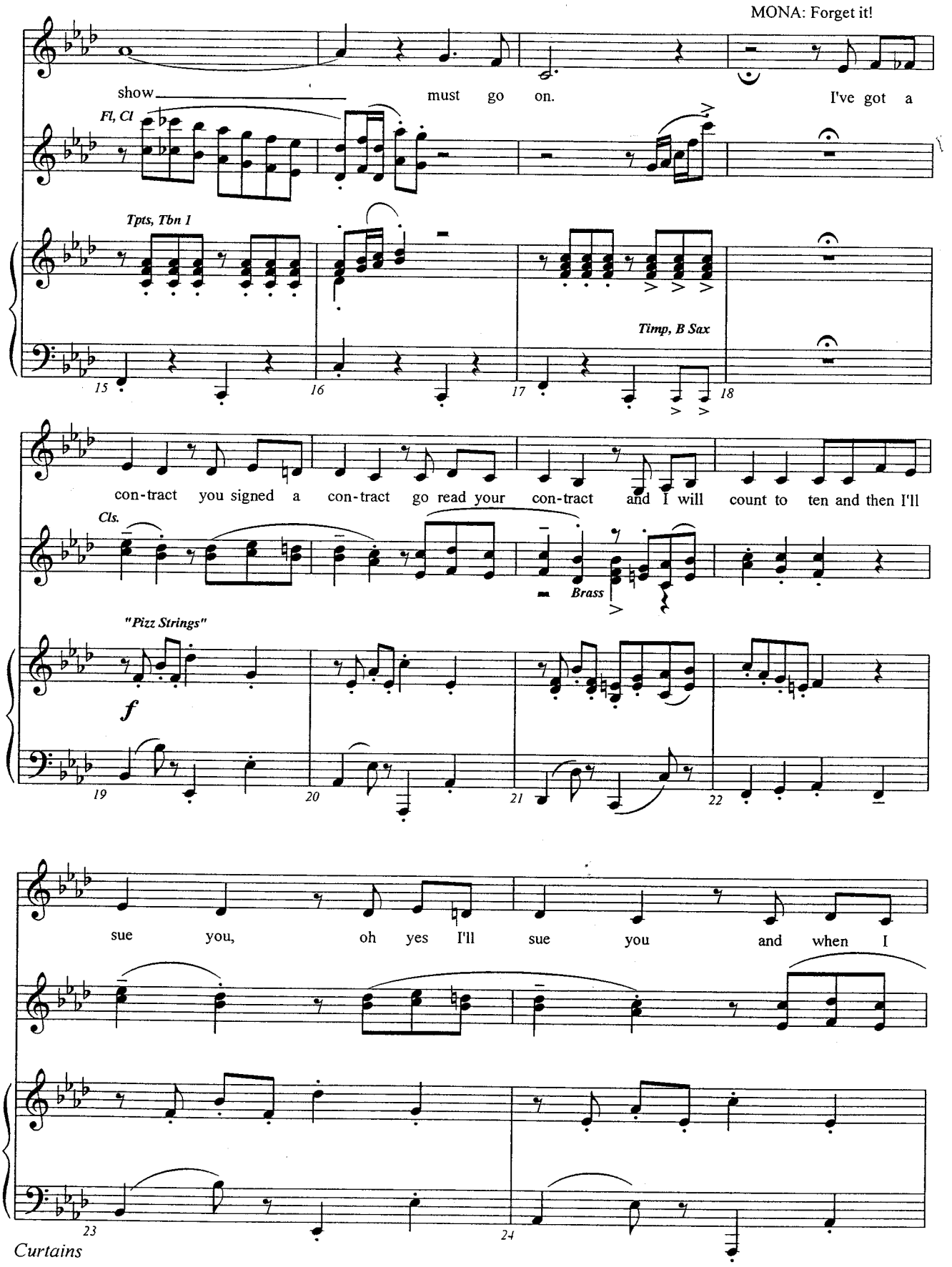
6

(Cue) CARMEN: Stop!




RANDY: Why?
show must go on. Be -
Cls.
Bs. Cl.-8vb
tr
Gtr.
Fl.
Tpt/Tbn.
7
8
9
10
cause, as old as time it-self there's a grand the - at-ri-cal tra - di - tion that the
Cls.
Fl.
Hn, Tbn 2
Mrmb
+Tpts
B Sax
11
12
13
14

Curtains


MONA: Forget it!
show must go on. I've got a
Fl, Cl
Tpts, Tbn 1
Timp, B Sax
15
16
17
18
con-tract you signed a con-tract go read your con-tract and I will count to ten and then I'll
Cls.
Brass
"Pizz Strings"
f
19
20
21
22
sue you, oh yes I'll sue you and when I
23
24
Curtains

COMPANY reacts

Continue at BAMBI: The name is Bambi.

(beat) Mother.

sue you you'll ne - ver work a - gain. All

Pic, B Sax

Drs.

Hn, Cl, B Sax

rit.

25 26 27

a tempo

colla voce

right, let's put it this way. For the back - ers sake I'm ask - ing your per -

Cl.

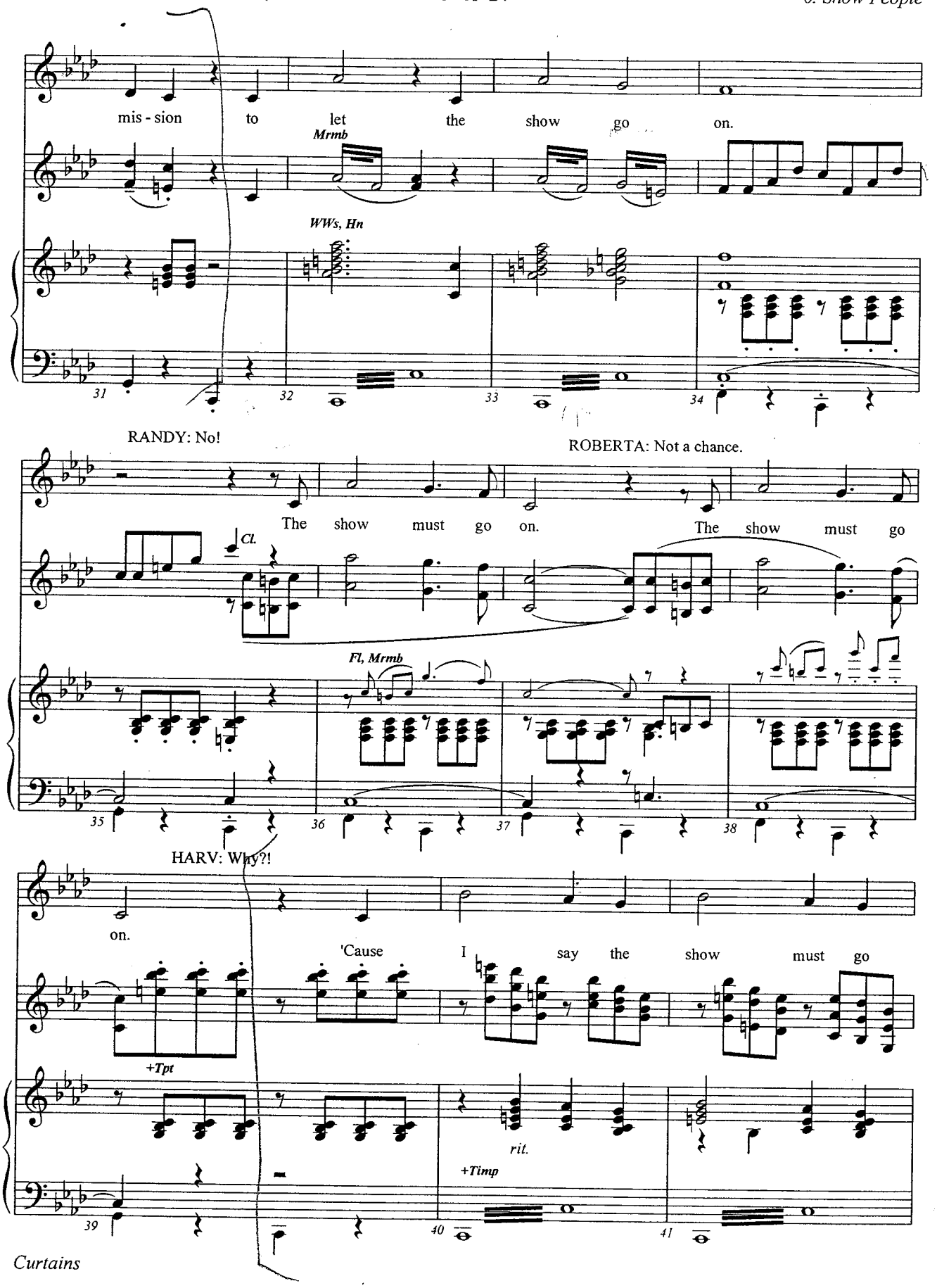
+Tpts

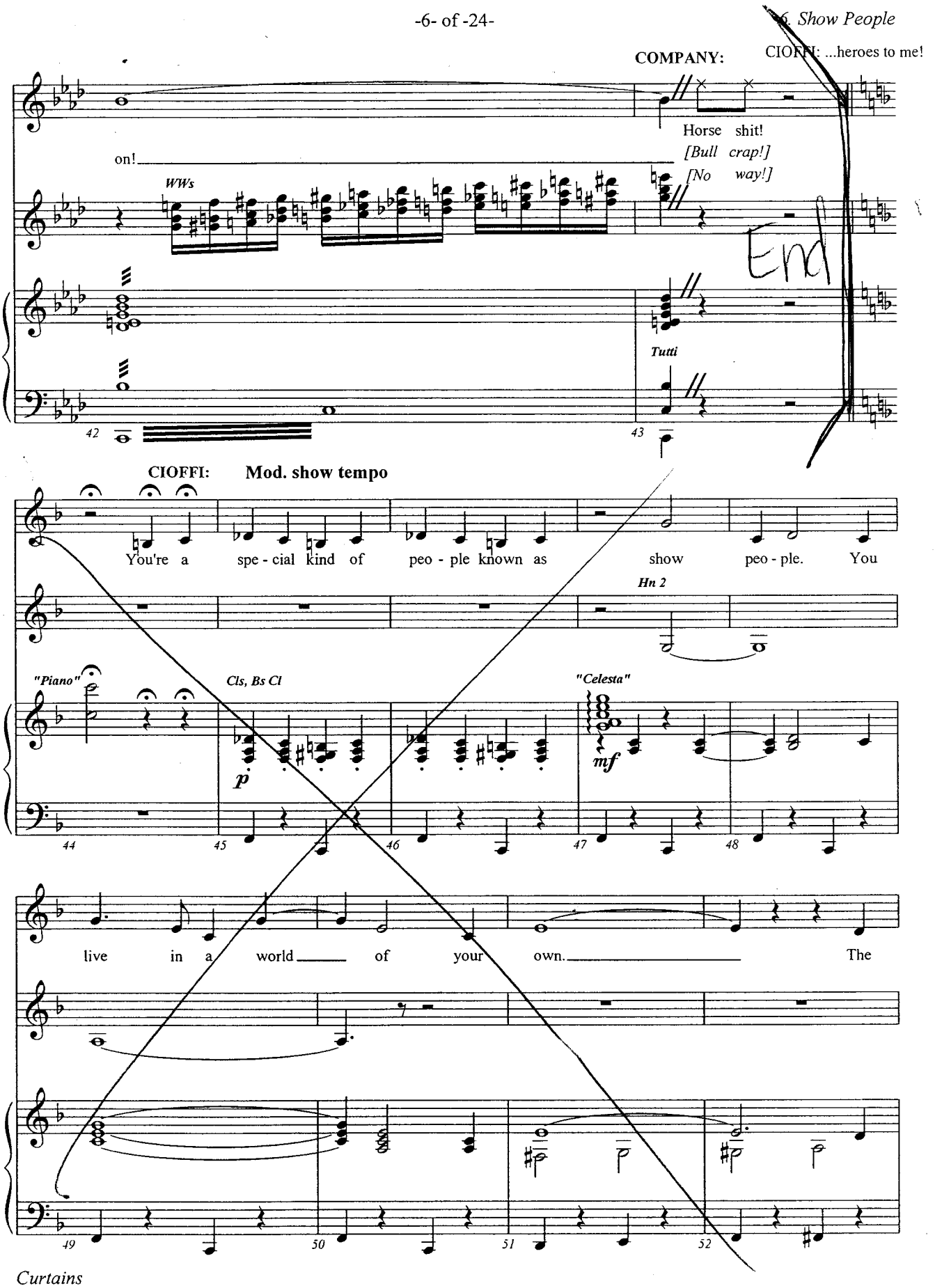
+Fl.

Hn, Tbn 1

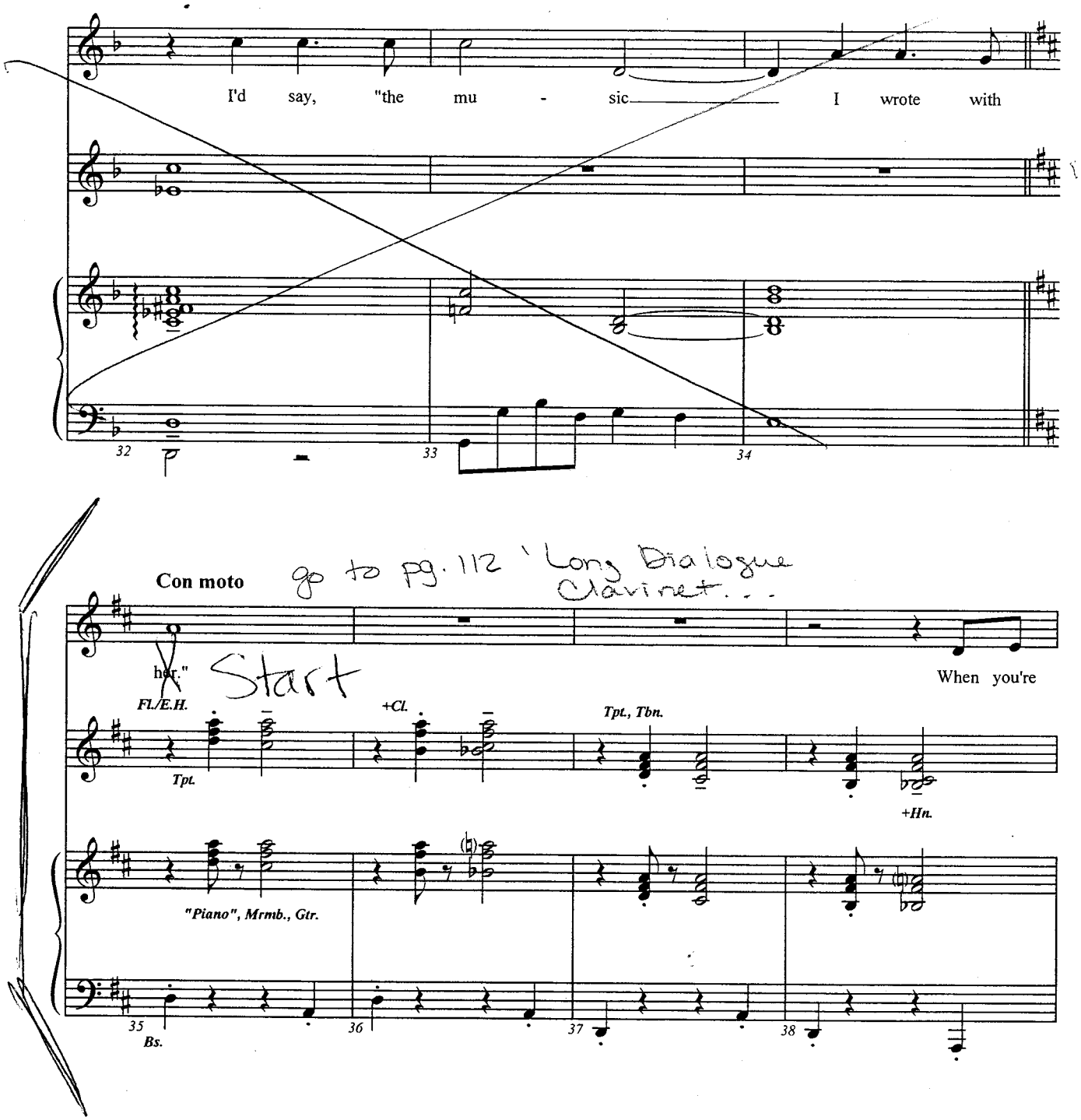
28 29 30

Curtains

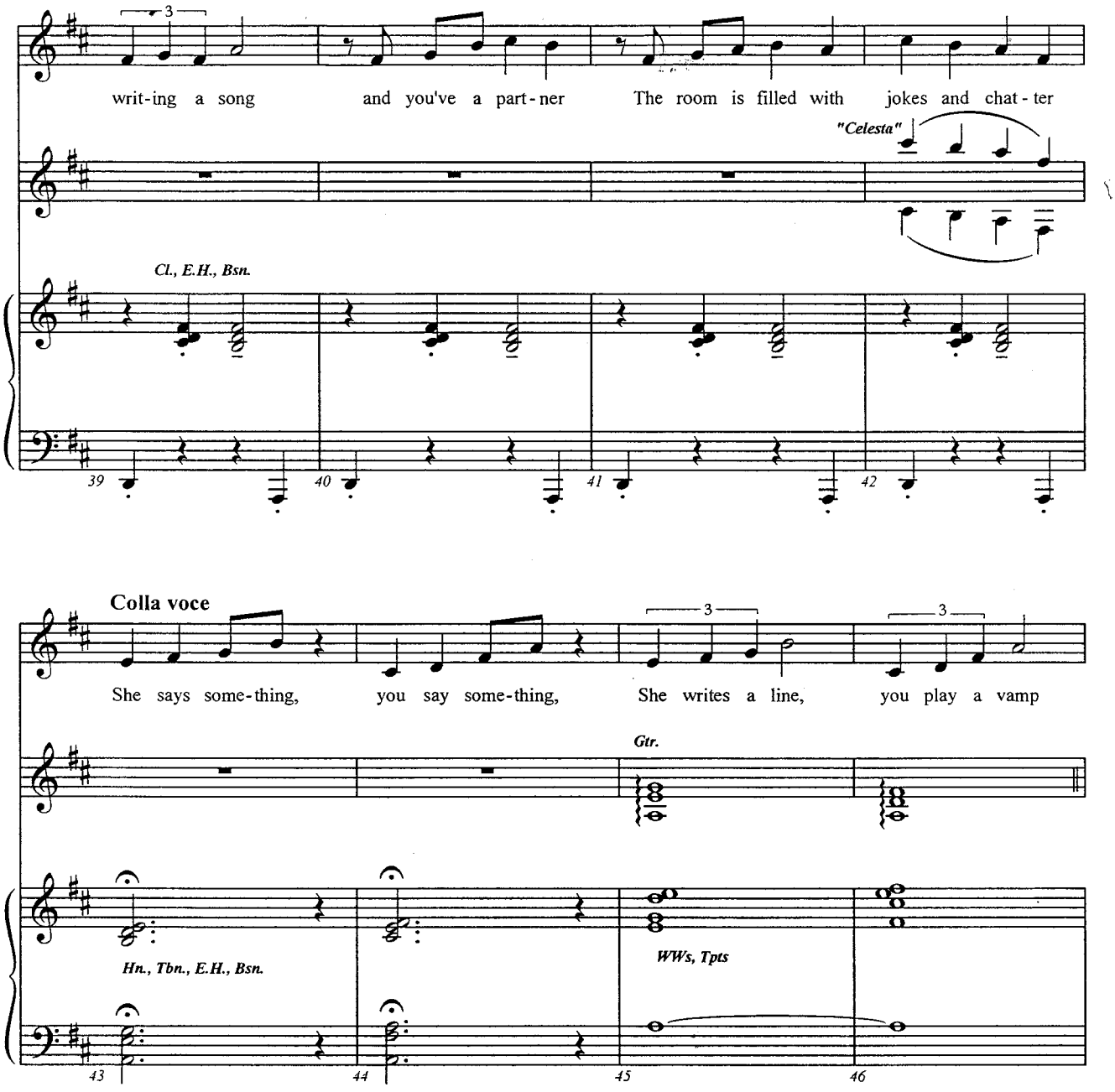

mis - sion to let the show go on.
Mrmb
WWs, Hn
31
32
33
34
RANDY: No!
ROBERTA: Not a chance.
The show must go on.
The show must go
Cl.
Fl, Mrmb
35
36
37
38
HARV: Why?!
on.
'Cause I say the show must go
+Tpt
rit.
+Timp
39
40
41
Curtains


COMPANY:
CIOFFI: ...heroes to me!
Horse shit!
[Bull crap!]
[No way!]
on!
WWs
Tutti
42
43
CIOFFI:
Mod. show tempo
You're a spe - cial kind of peo - ple known as show peo - ple. You
Hn 2
"Piano"
Cls, Bs Cl
"Celesta"
p
mf
44
45
46
47
48
live in a world of your own. The
49
50
51
52

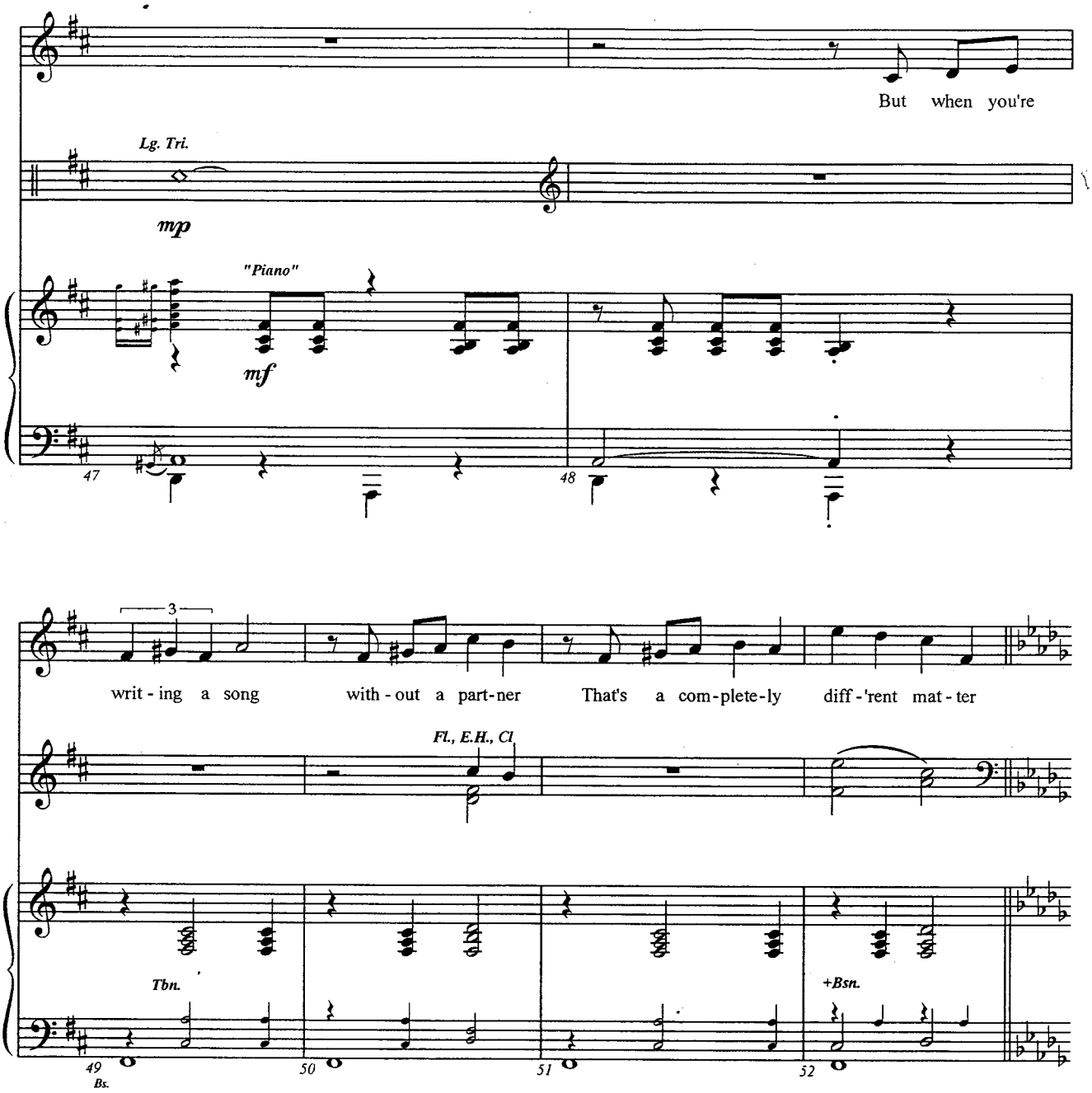
Curtains


I'd say, "the mu - sic I wrote with
32
33
34
Con moto
go to pg. 112 'Long Dialogue Clarinet...
her."
Start
When you're
Fl./E.H.
+Cl.
Tpt., Tbn.
Tpt.
+Hn.
"Piano", Mrmb., Gtr.
35
36
37
38
Bs.

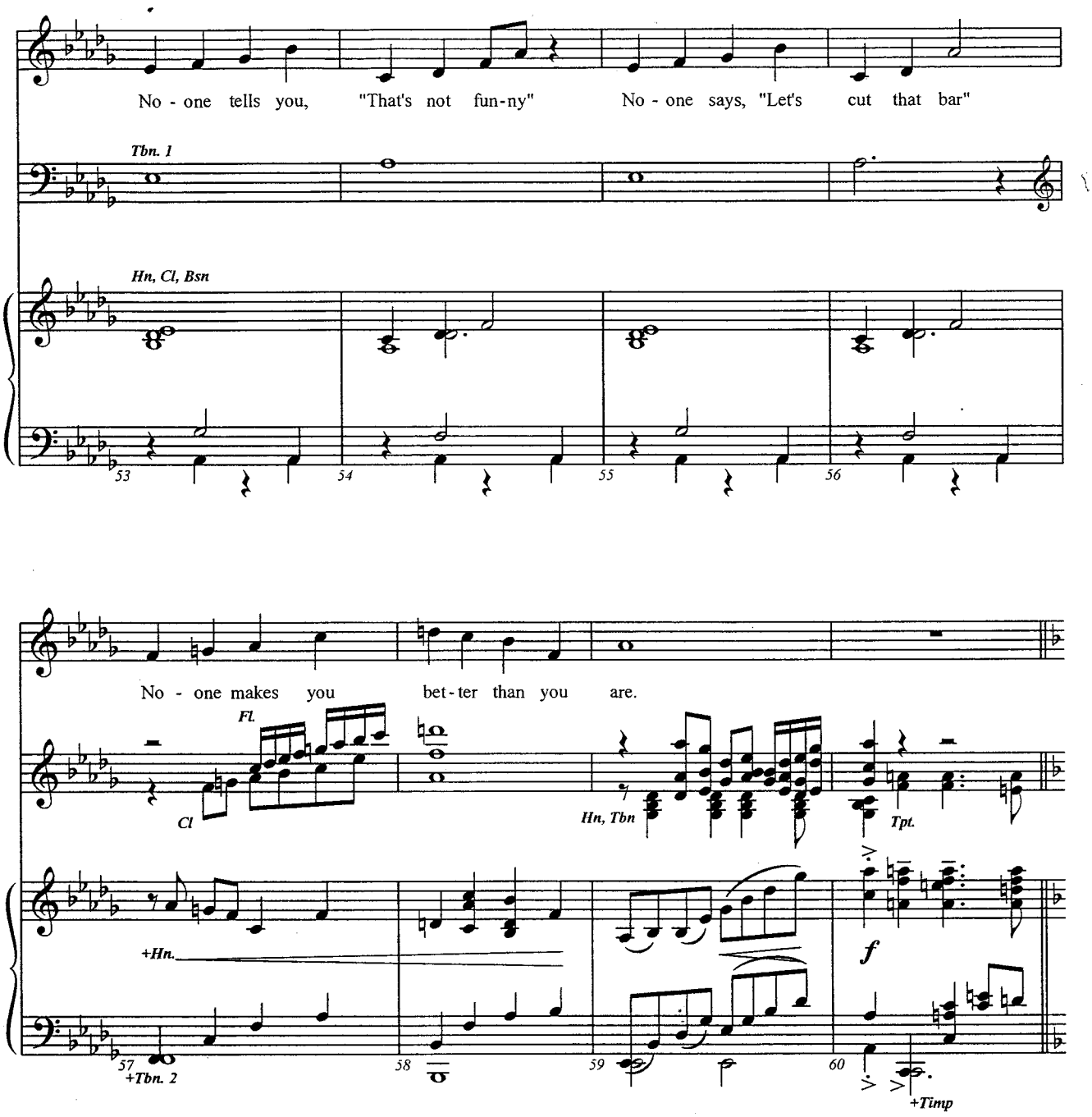
Curtains


writ-ing a song
and you've a part-ner
The room is filled with
jokes and chat-ter
"Celesta"
Cl., E.H., Bsn.
39
40
41
42
Colla voce
She says some-thing,
you say some-thing,
She writes a line,
you play a vamp
Gtr.
Hn., Tbn., E.H., Bsn.
WWs, Tpts
43
44
45
46

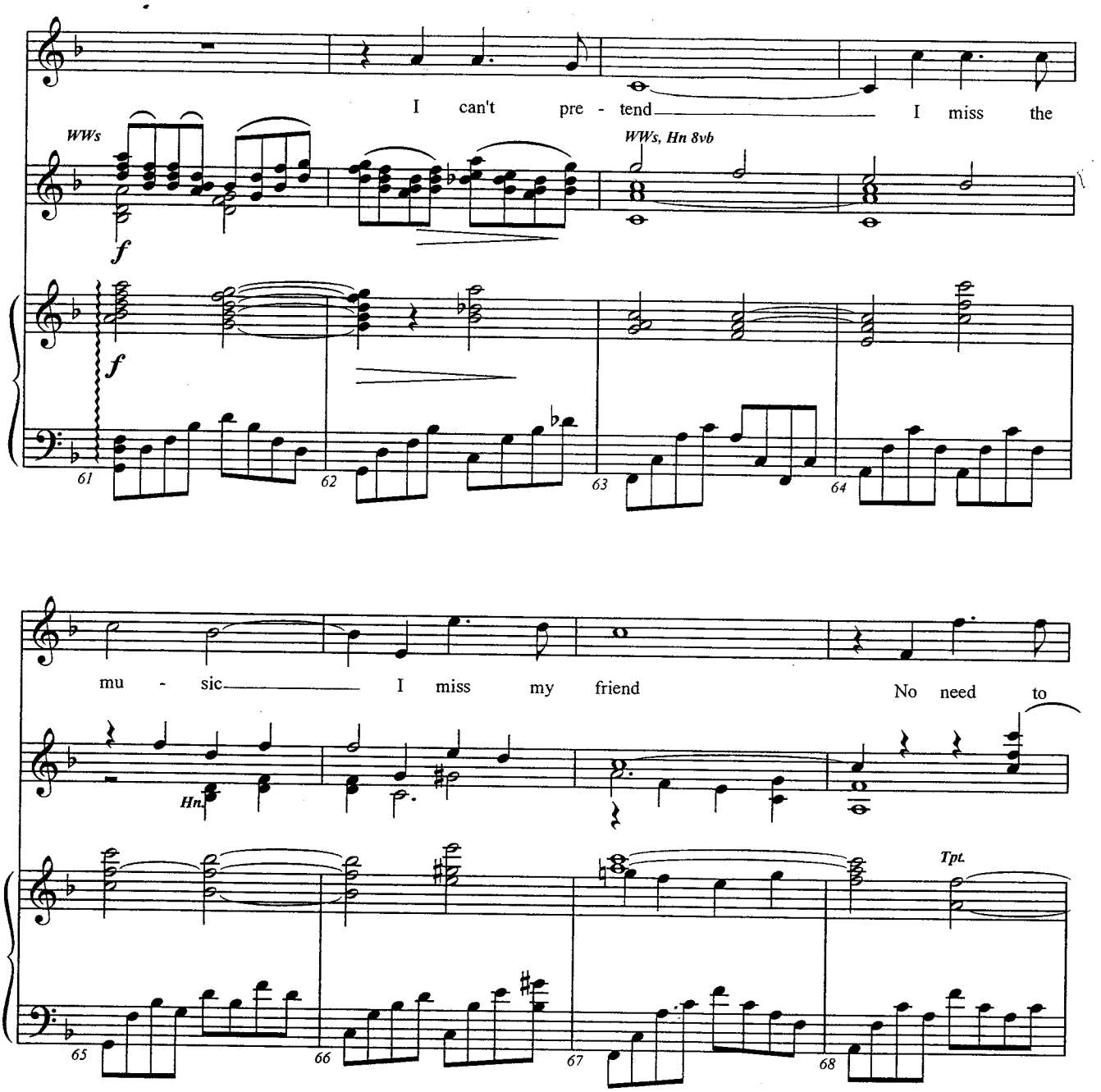
Curtains


But when you're
Lg. Tri.
mp
"Piano"
mf
47
48
3
writ - ing a song
with - out a part - ner
That's a com - plete - ly
diff - 'rent mat - ter
Fl., E.H., Cl
Tbn.
+Bsn.
49
Bs.
50
51
52

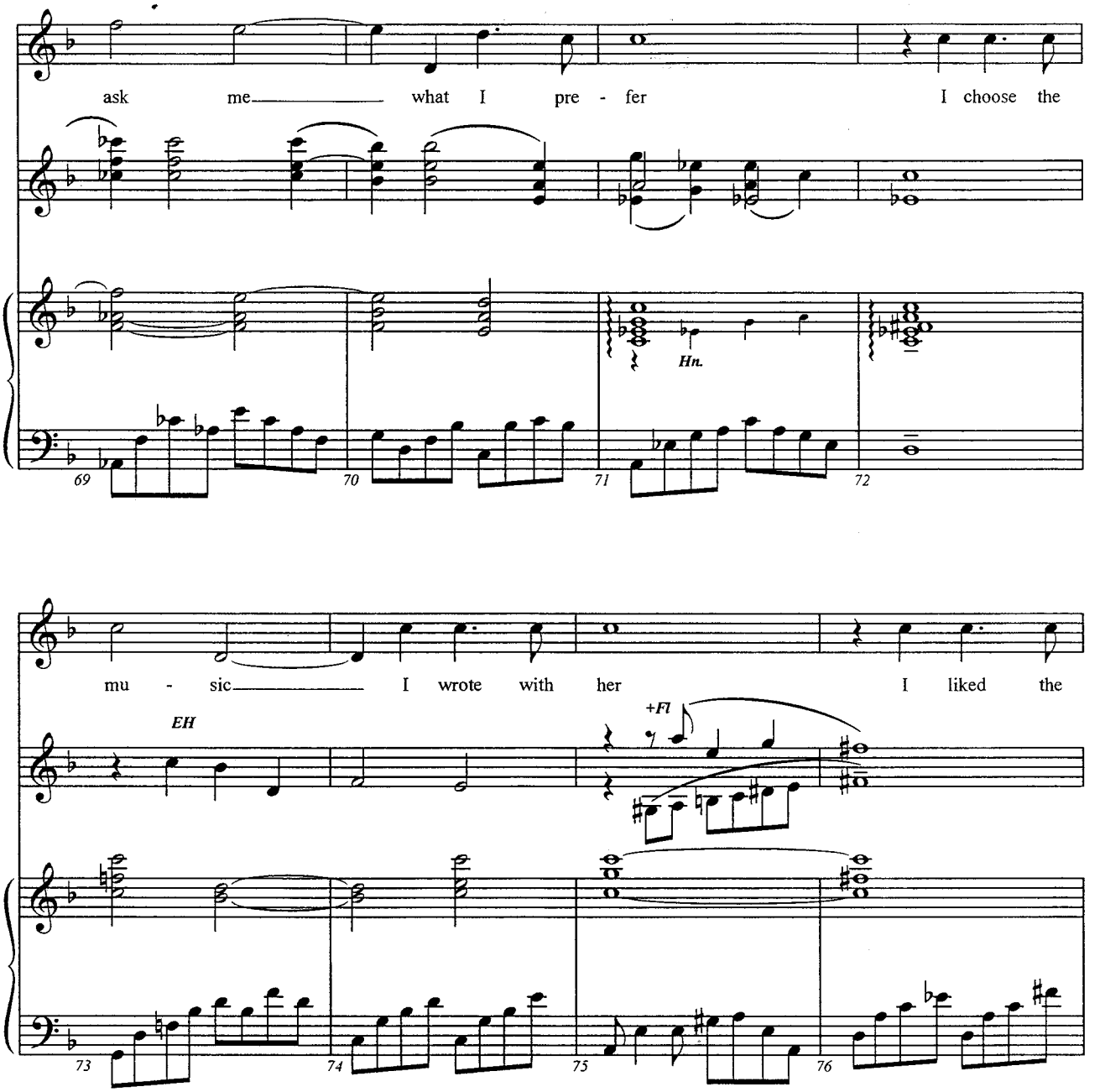
Curtains


No - one tells you, "That's not fun-ny" No - one says, "Let's cut that bar"
Tbn. 1
Hn, Cl, Bsn
53
54
55
56
No - one makes you bet-ter than you are.
Fl.
Cl
Hn, Tbn
Tpt.
+Hn.
f
57
+Tbn. 2
58
59
60
+Timp

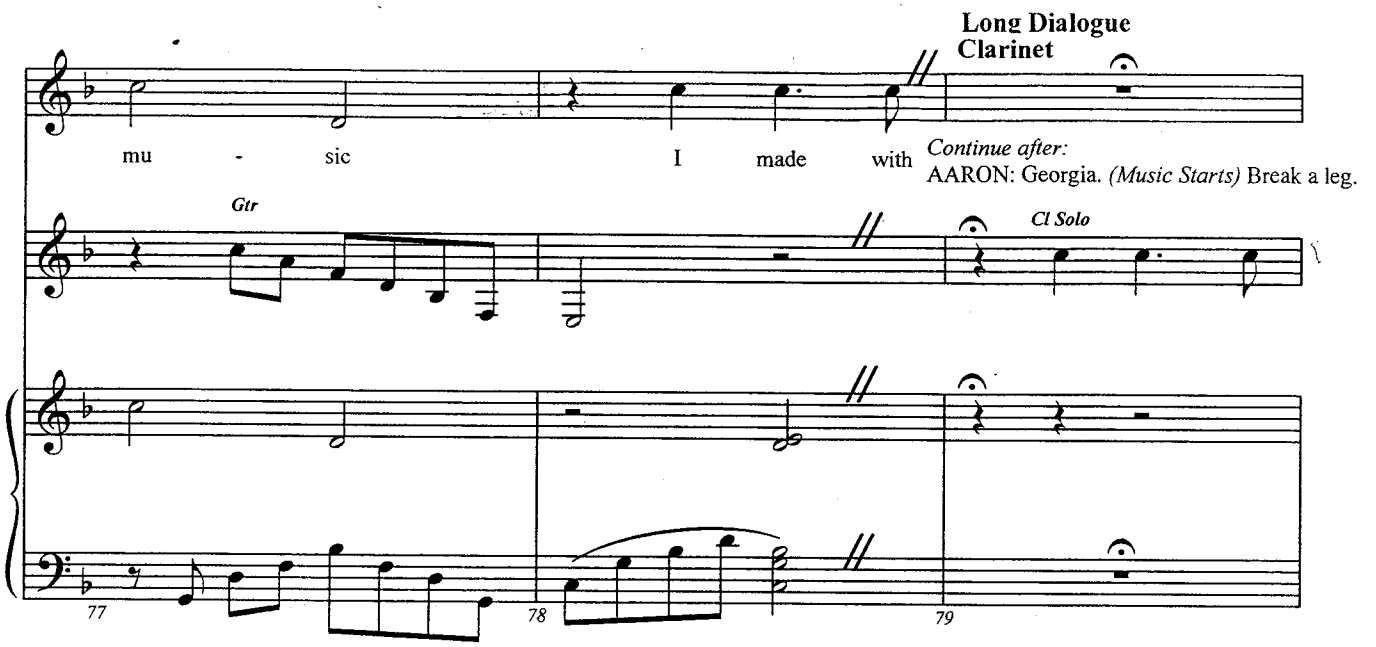
Curtains

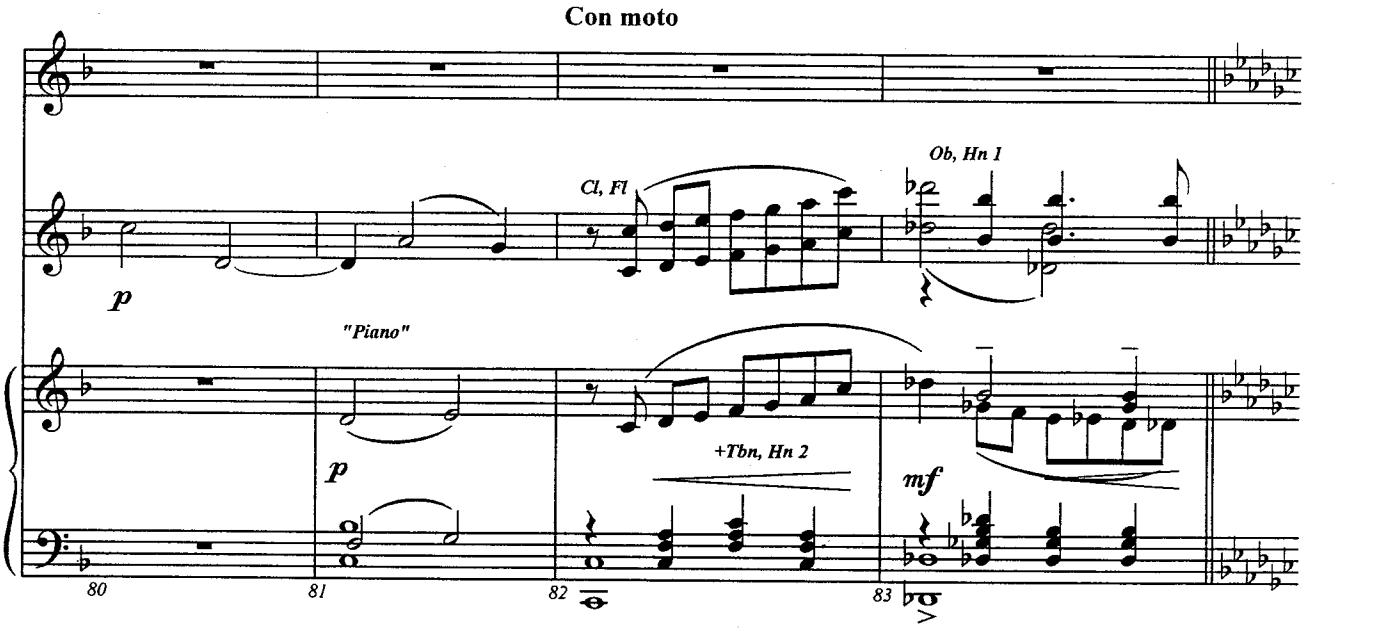

I can't pre - tend I miss the
WWs
WWs, Hn 8vb
f
f
61
62
63
64
mu - sic I miss my friend No need to
Hn.
Tpt.
65
66
67
68

Curtains

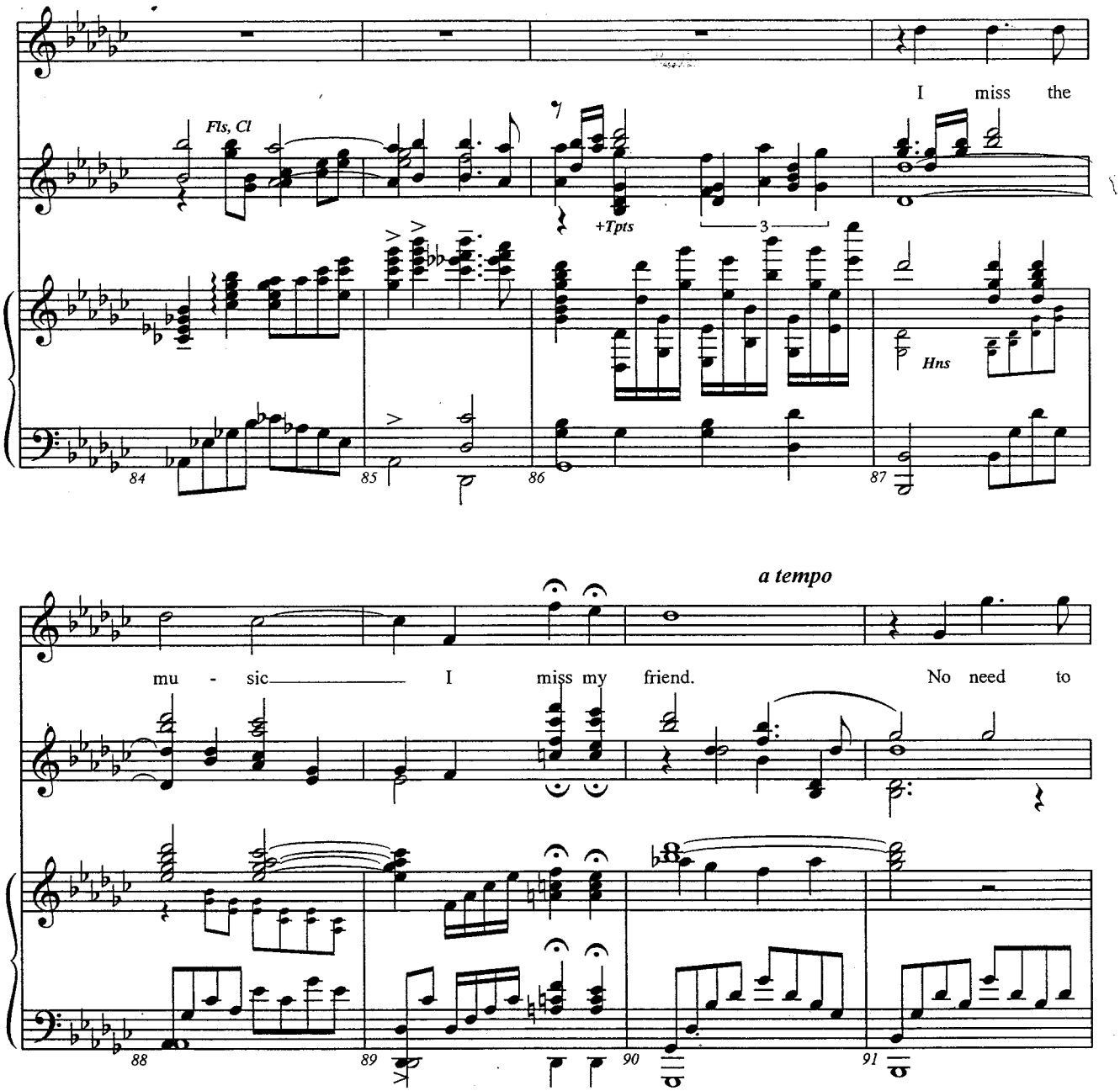

ask me what I pre - fer I choose the
Hn.
69
70
71
72
mu - sic I wrote with her I liked the
EH
+Fl
73
74
75
76

Curtains

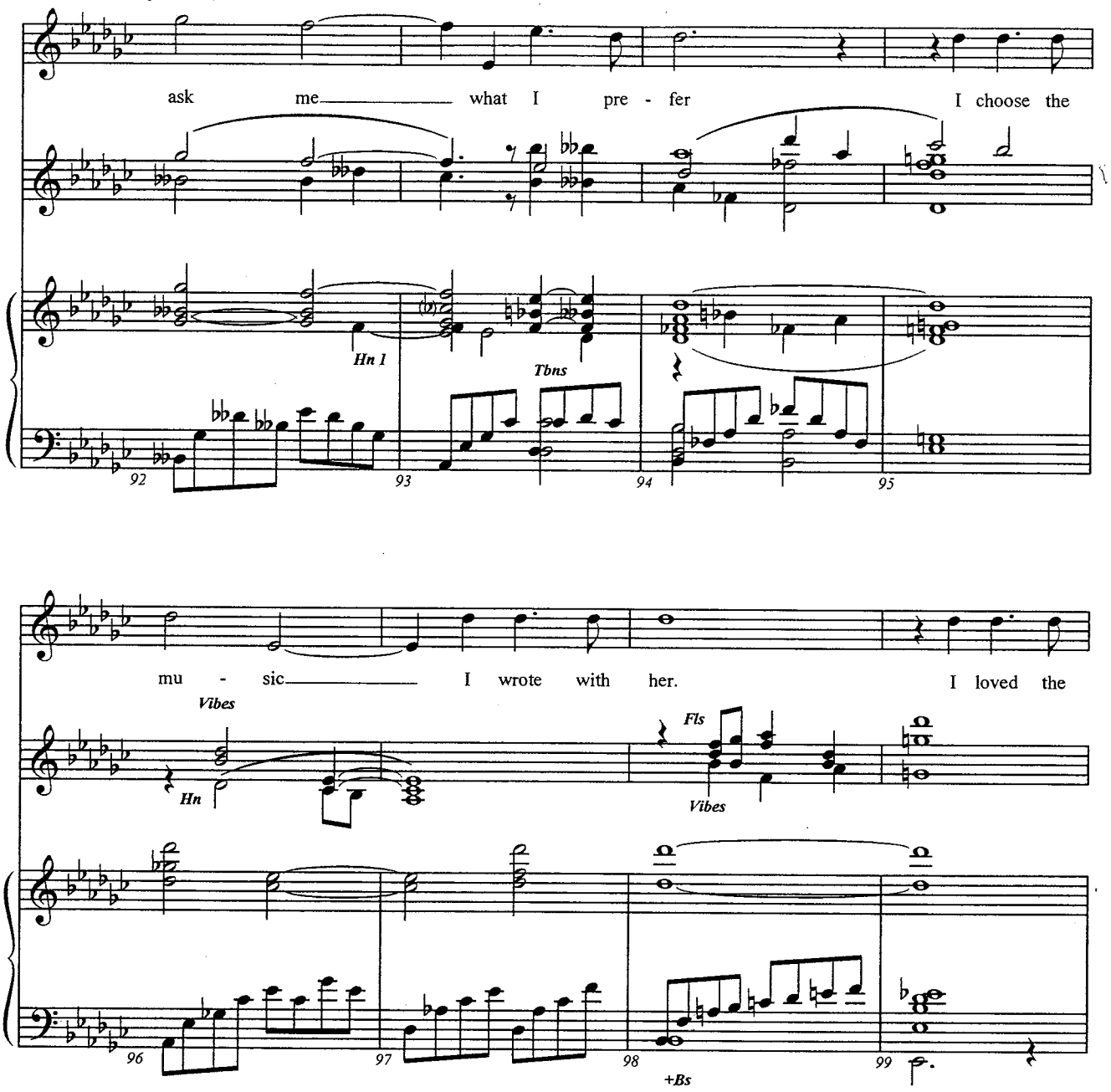

Long Dialogue
Clarinet
mu - sic I made with
Continue after:
AARON: Georgia. (Music Starts) Break a leg.
Gtr
Cl Solo
77
78
79


Con moto
Cl, Fl
Ob, Hn 1
p
"Piano"
p
+Tbn, Hn 2
mf
80
81
82
83

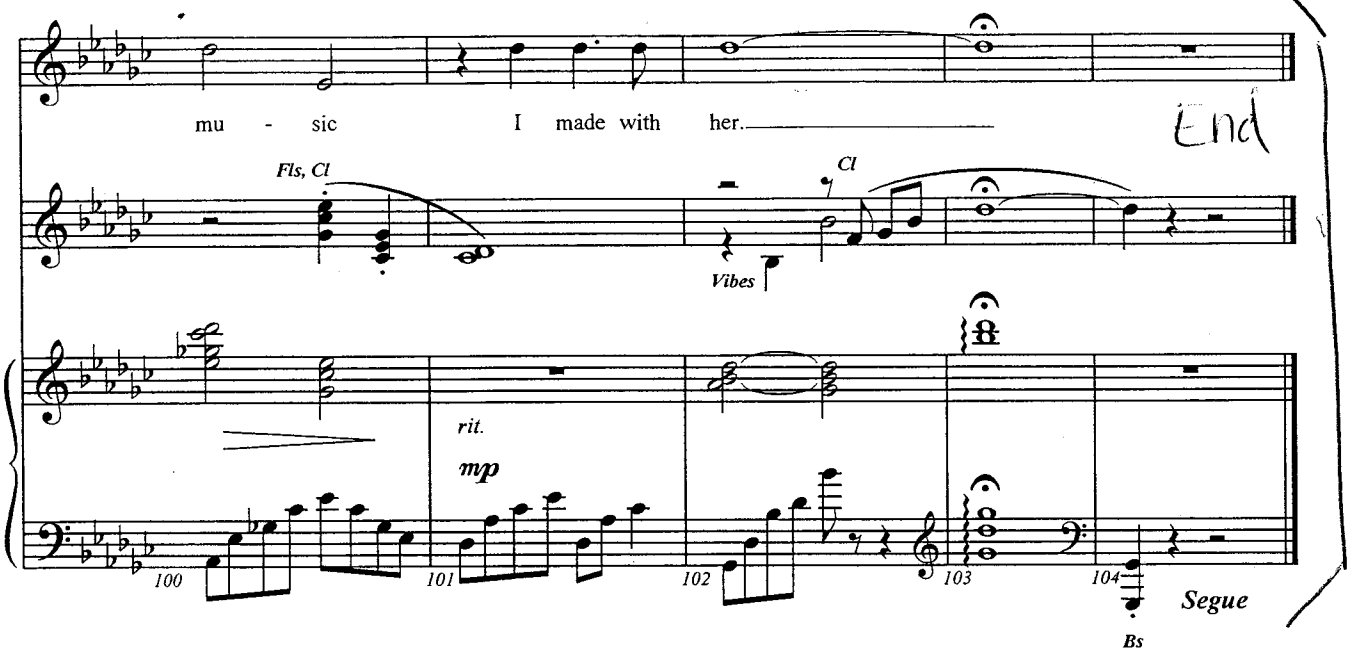
Curtains


I miss the
Fls, Cl
+Tpts
3
Hns
84
85
86
87
a tempo
mu - sic I miss my friend. No need to
88
89
90
91

Curtains


ask me what I pre - fer I choose the
Hn 1
Tbns
92
93
94
95
mu - sic I wrote with her. I loved the
Vibes
Hn
Fls
Vibes
96
97
98
99
+Bs

Curtains


mu - sic I made with her.
End
Fls, Cl
Cl
Vibes
rit.
mp
100
101
102
103
104
Segue
Bs

Curtains

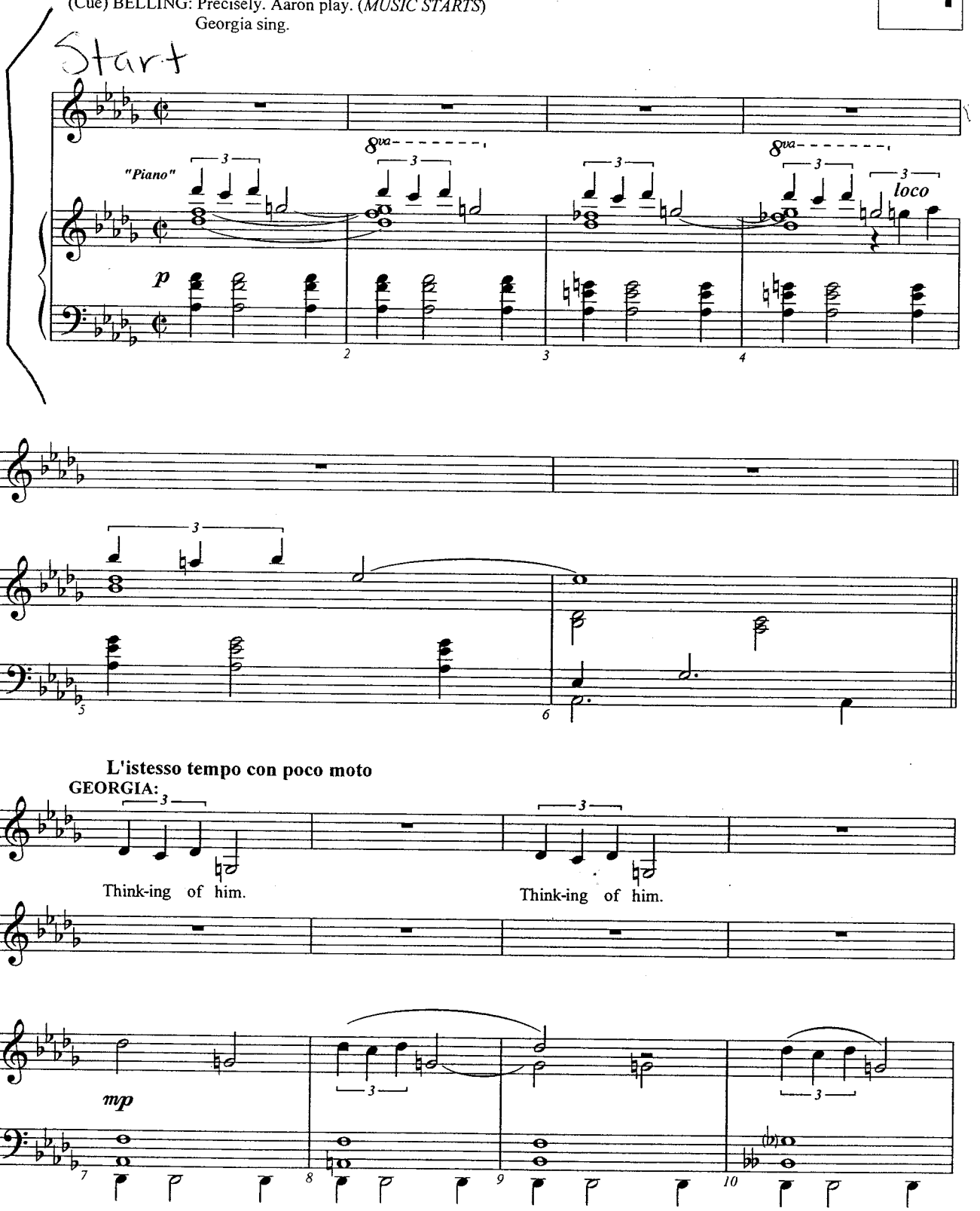
Callbacks
Curtains

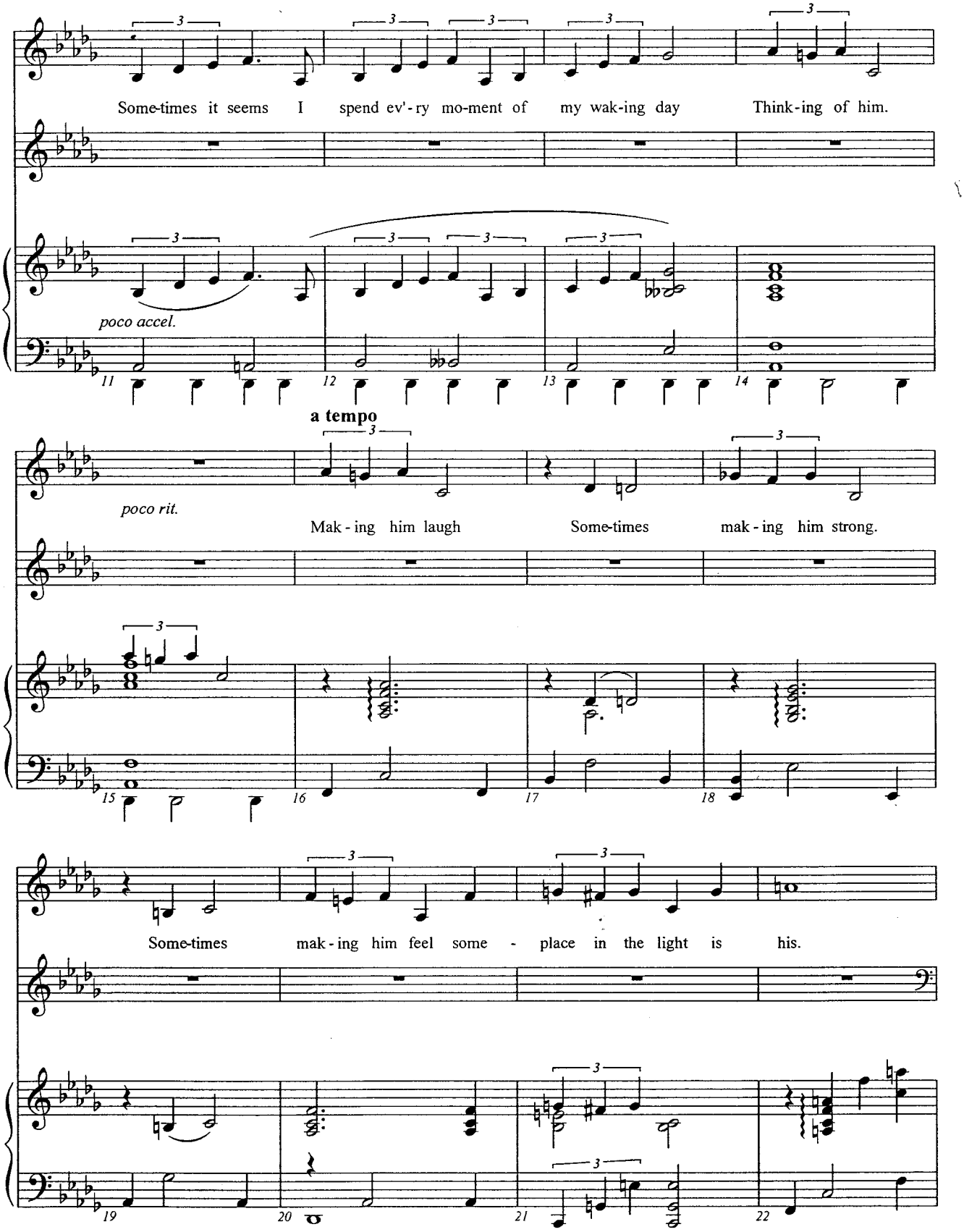
Thinking of Him

4

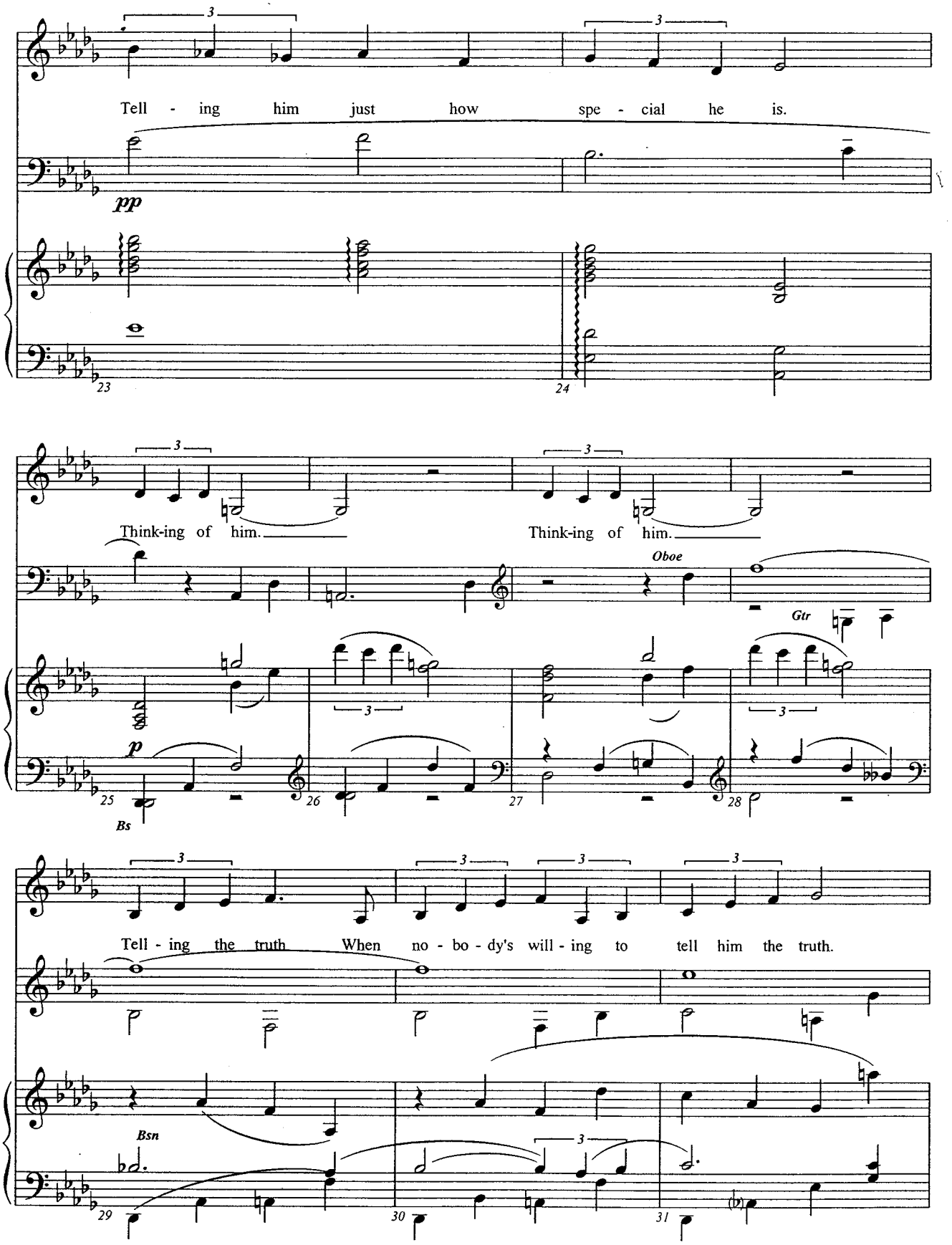
(Cue) BELLING: Precisely. Aaron play. (*MUSIC STARTS*)
Georgia sing.

Start

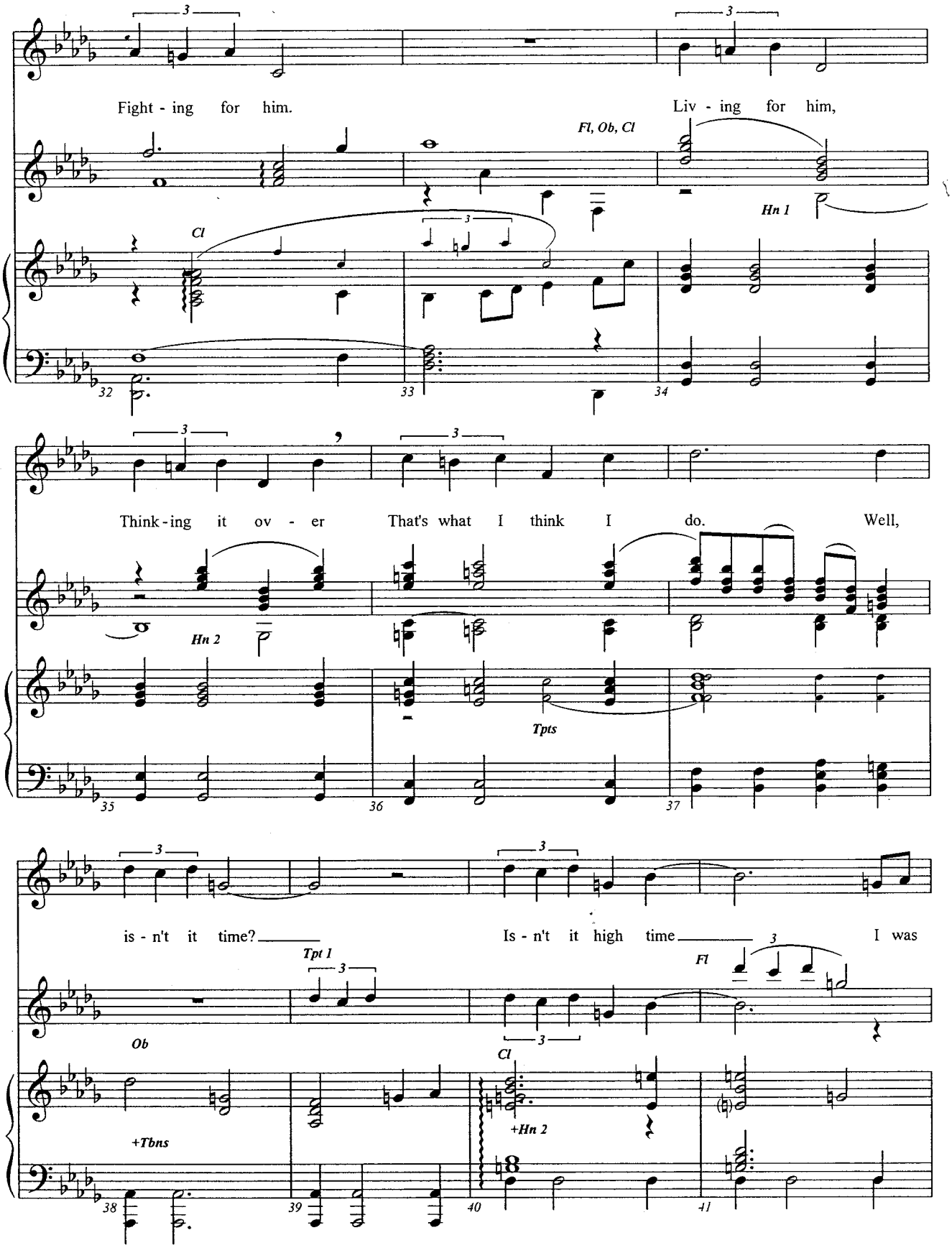



Some-times it seems I spend ev'-ry mo-ment of my wak-ing day Think-ing of him.
poco accel.
a tempo
poco rit.
Mak - ing him laugh Some-times mak - ing him strong.
Some-times mak - ing him feel some - place in the light is his.

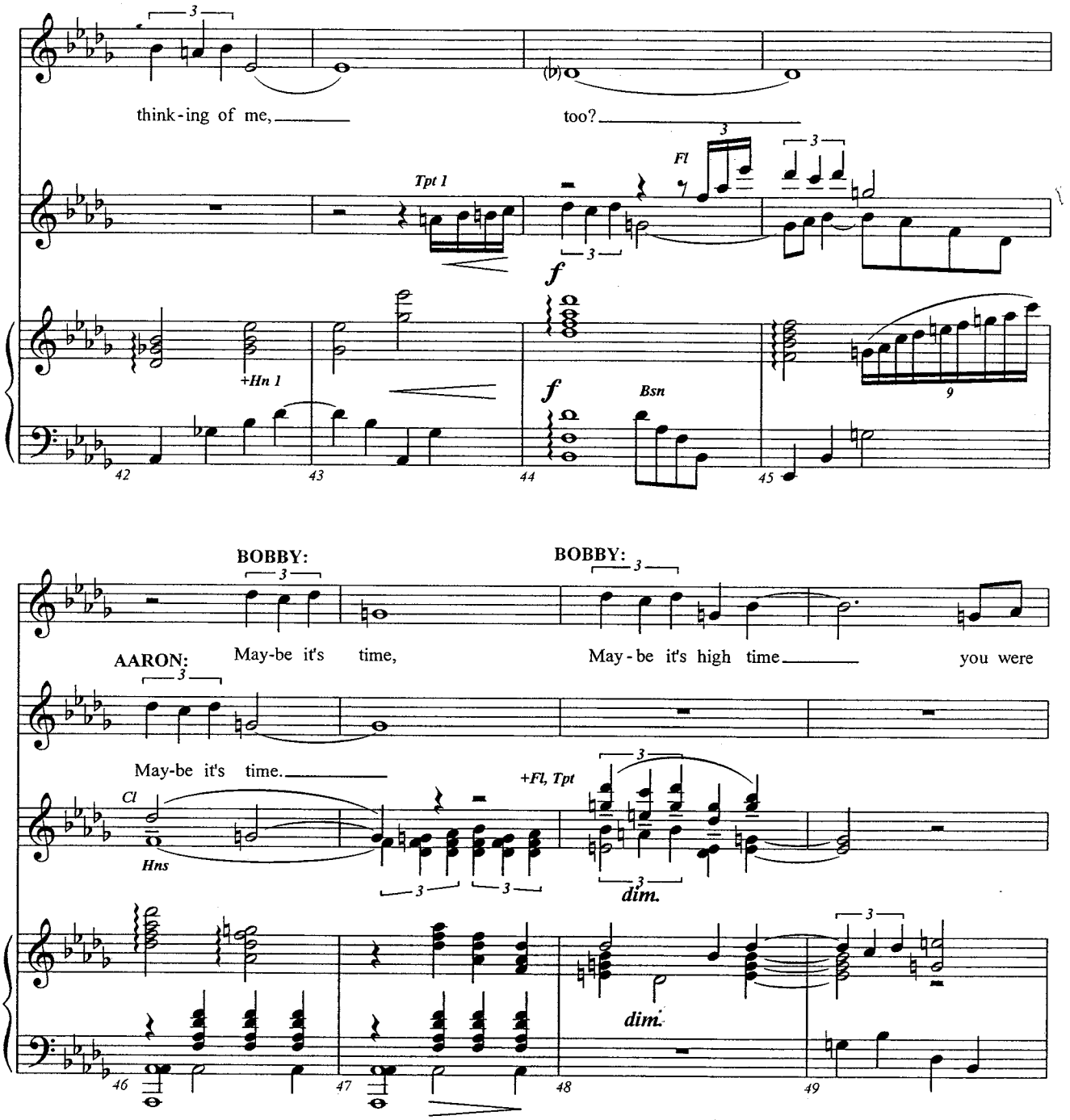
Curtains

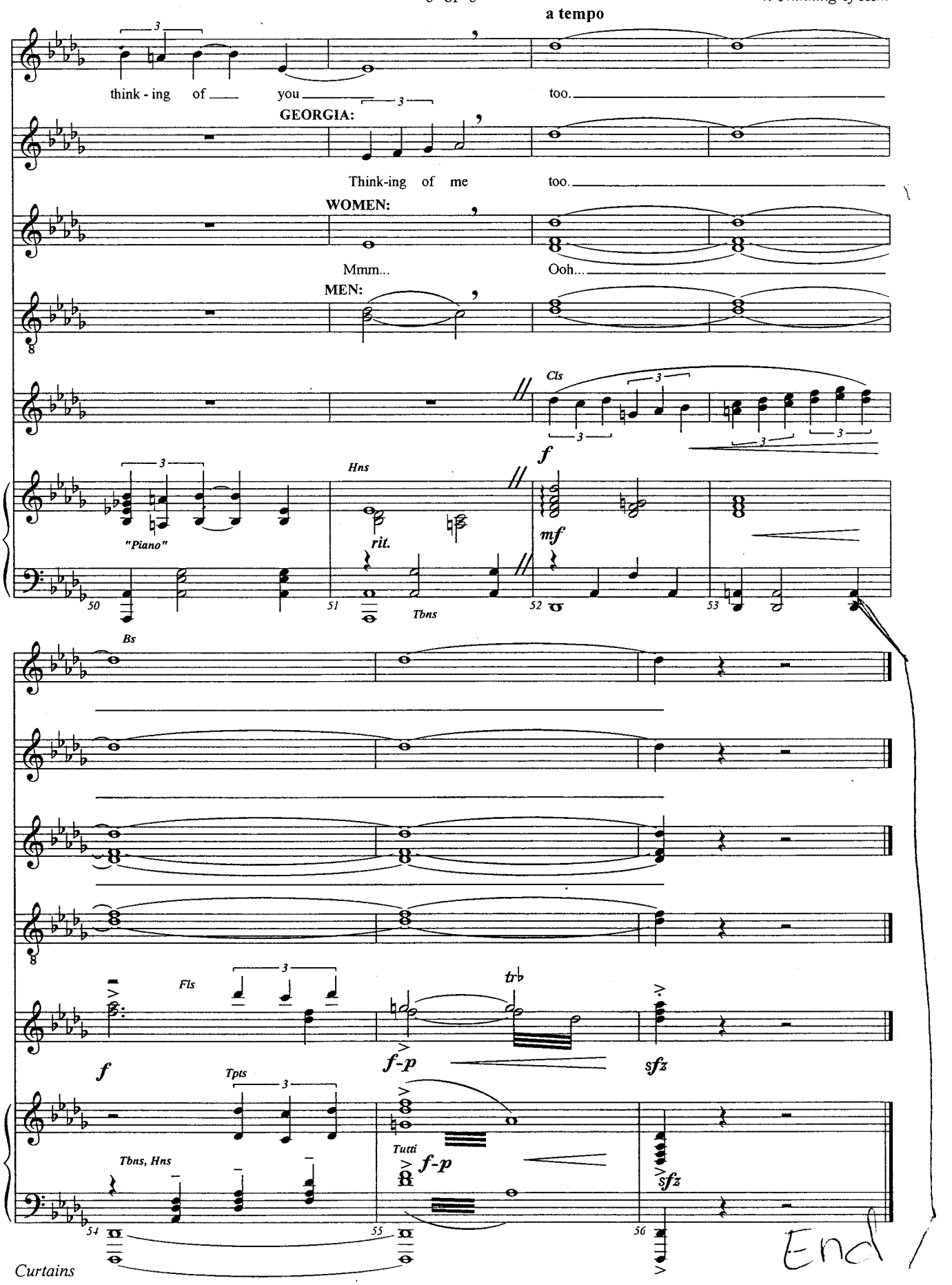

Tell - ing him just how spe - cial he is.
pp
23
24
Think-ing of him.
Think-ing of him.
Oboe
Gtr
p
25
Bs
26
27
28
Tell - ing the truth When no - bo - dy's will - ing to tell him the truth.
Bsn
29
30
31

Curtains


Fight - ing for him.
Liv - ing for him,
Fl, Ob, Cl
Cl
Hn 1
32
33
34
Think - ing it ov - er
That's what I think I do.
Well,
Hn 2
Tpts
35
36
37
is - n't it time?
Is - n't it high time
I was
Tpt 1
Fl
Ob
Cl
+Tbns
+Hn 2
38
39
40
41

Curtains


think-ing of me,
too?
Tpt 1
Fl
f
+Hn 1
Bsn
9
42
43
44
45
BOBBY:
BOBBY:
AARON:
May-be it's time,
May-be it's high time
you were
May-be it's time.
Cl
Hns
+Fl, Tpt
dim.
dim.
46
47
48
49


a tempo
think - ing of you too.
GEORGIA:
Think-ing of me too.
WOMEN:
Mmm... Ooh...
MEN:
Cls
f
Hns
"Piano"
rit.
mf
Tbns
Bs
Fls
f
f-p
sfz
Tpts
Tbns, Hns
Tutti
f-p
sfz
50
51
52
53
54
55
56
Curtains
End

Callback Scenes

CALLBACKS Niki, Cioffi

COMPANY (CONT'D)
AT THE LAST CURTAIN CALL
I'M THE ENVY OF ALL
SO I KNOW THE SHOW MUST

CARMEN
GO ON!

COMPANY
SO THRILLING! WE'RE SHOW PEOPLE!

CARMEN
AND ON...!

COMPANY
SO WILLING WE'RE SHOW PEOPLE

CARMEN
AND ON...!

COMPANY
SO THRILLING THAT SHOW PEOPLE GO ON!

(THE CAST APPLAUDS THEMSELVES, reminded of what they're all about.)

CIOFFI
And listen: *Robbin' Hood* really *should* go on –

START

NIKI
Lieutenant, may I speak to you for a moment. My name's Niki –

CIOFFI
– Harris. Miss Niki Harris. I read your bio several times through on the bus ride home the other night. May I say I found your performance particularly memorable? It was just lovely.

NIKI
Well thank you.

CIOFFI
Lovely.

(Beat.)

NIKI
Well thank you.

CIOFFI
I'm crazy about your little vibrato.

NIKI

You're very kind. Anyway, yesterday Miss Cranshaw asked me to coach her on her lines and of course I said I'd be glad to help –

CIOFFI

That's so like you.

NIKI

Well, I'm also her understudy – at least I was – I guess I'm Georgia's now – but then these three letters fell out of Miss Cranshaw's script.

(producing from her purse:)

She didn't take them seriously but I kept them. I'm afraid my fingerprints are all over them.

(very cheery:)

They're death threats! See: the words and letters have been pasted onto the paper. Cut with little curved finger scissors from a newspaper or magazine. I would imagine.

CIOFFI

"YOU'RE MURDERING THE SCORE BUT I'LL MURDER YOU." "YOU'LL DROP BEFORE THE CURTAIN DOES." "IF YOU DON'T QUIT, YOU'LL DIE LEGIT."

NIKI

Can you tell anything from them?

CIOFFI

Well they seem pretty negative in spirit.

NIKI

Well, yes, of course.

(He sees her disappointed reaction.)

CIOFFI

Oh, I'm sorry, you were hoping for the Arthur Conan Doyle version? Unfortunately, these notes reveal very little, except that the person who sent them is a man in his early thirties, six feet four in height, who wears a pewter ring, served in the Merchant Marine, and despite being right-handed, is known to his closest friends as "Lefty."

(ADMIRING MURMURS from the CAST.)

NIKI

How … however did you know that?

CIOFFI

Oh I don't. I was just saying that, you probably hoped I would be able to tell – wow, if I could do that just from – I *mean* – wow.

END

CARMEN

Gee, for a second I was impressed, as I once told my husband at the Hotel Taft. Well, what do you say we all go across the street and have ourselves one slobberknocker of a wake for the late-if-less-than-great Jessica Cranshaw? Drinks are on me!

START

Aaron, Cioffi, Georgia, Niki, Bobby

AARON

Oh Georgia, there you are.

CIOFFI

Aaron, good—Could I talk to the three of you about Bernstein's little black book of blackmail? He wrote a memo about every cast member, with three noteworthy exceptions: you, you, and you. Going by this book, Bernstein had nothing on you. Yet the production budget says you're getting the same raw deal as the rest of the cast. Why are you toiling for pennies when you could be doing so much better elsewhere? No one has anything to say?

GEORGIA

Can you blame us? If I recall, one of those death threats said "MAKE ANOTHER SOUND AND YOU'LL END UP UNDER GROUND."

(NIKI is entering.)

CIOFFI

Exactly. But Georgia … I never read that particular death threat out loud.

GEORGIA

What?

CIOFFI

Niki and the late Jessica Cranshaw are the only cast members who saw it. Other than the person who sent it, of course.

GEORGIA

But, well then I guess Niki told me.

CIOFFI

I told her not to tell anyone.

NIKI

I didn't, Frank. I told you I wouldn't so I didn't.

CIOFFI

Then I'm sorry, Georgia, I have no choice but to book you on suspicion of murder.

GEORGIA & BOBBY & AARON

What are you saying? / You're joking. / Hold on a second …

CIOFFI

Niki, would you be able to go on tonight?

BOBBY

Oh now I get it! You want to give a little boost to your sweetheart's career.

CIOFFI

My relationship with Niki Harris is purely that of police investigator and possible suspect.

NIKI

No it's not.

CIOFFI

It's not?

NIKI

No I'm really liking you, Frank.

CIOFFI

Oh it's reciprocal, I assure you.

NIKI

I'm very glad to hear that.

CIOFFI

I'm more than glad.

(Beat.)

I was doing something.

GEORGIA

Arresting me for murder?

CIOFFI

Yes! It makes perfect sense. Jessica Cranshaw's death …

(To Niki)

—please don't forget what we were saying…

(To Georgia)

Jessica Cranshaw's death gave you a chance to star on Broadway, and when Sid Bernstein decided to close the show in Boston, his death kept your chance alive. Miss Hendricks, you'll have to come with me.

AARON

Wait a second, Lieutenant. *I'm* who you want.

CIOFFI

You're confessing to the murders, Mr. Fox?

AARON

You heard what I said.

CIOFFI

That's not a simple thing to retract.

GEORGIA

Think about what you're doing.

AARON

(to Georgia)

I have. This is a great thing that's happening in your life. I'm not important now.

CIOFFI

Very noble, and yet you're on record as being dead set against Georgia taking this role.

AARON

No I just said that because I knew if she took the part, she wouldn't have time to write with me, *be* with me. That's how Sidney got me to work for nothing.

#20 I Miss the Underscoring

AARON

It was the only way I knew to be near her again. Stuck out of town together, huddled over a piano each night … who knows what might have happened?

GEORGIA

But that's how Sidney got *me* to work on the show, Aaron. I wanted the same thing.

AARON

You did?

GEORGIA

I do.

AARON

But… you and Bobby.

BOBBY

No. Forget that.

AARON

I don't understand.

GEORGIA

I didn't want you to. Not until I knew how you felt. But you seemed as preoccupied as ever with your music—

AARON

— because our songs were the one place you and I were still together.

GEORGIA

Aaron. You said *our* songs.

AARON

Our songs, our life. What was I thinking when I let you slip away? Oh yeah. I was

EMD

AARON

THINKING OF ME
ONLY OF ME,
WHAT WAS I THINKING,