

SCENE 2

SONG: "MISTER CELLOPHANE"

AMOS

IF SOMEONE STOOD UP IN A CROWD
AND RAISED HIS VOICE UP WAY OUT LOUD
AND WAVED HIS ARM
AND SHOOK HIS LEG
YOU'D NOTICE HIM

IF SOMEONE IN A MOVIE SHOW
YELLED "FIRE IN THE SECOND ROW
THIS WHOLE PLACE IS A POWDER KEG!"
YOU'D NOTICE HIM

AND EVEN WITHOUT CLUCKING LIKE A HEN
EVERYONE GETS NOTICED, NOW AND THEN,
UNLESS, OF COURSE, THAT PERSONAGE SHOULD BE
INVISIBLE, INCONSEQUENTIAL ME!

CELLOPHANE
MISTER CELLOPHANE
SHOULD HAVE BEEN MY NAME
MISTER CELLOPHANE
'CAUSE YOU CAN LOOK RIGHT THROUGH ME
WALK RIGHT BY ME
AND NEVER KNOW I'M THERE!

I TELL YA
CELLOPHANE
MISTER CELLOPHANE
SHOULD HAVE BEEN MY NAME
MISTER CELLOPHANE
'CAUSE YOU CAN LOOK RIGHT THROUGH ME
WALK RIGHT BY ME
AND NEVER KNOW I'M THERE....

BILLY

Oh, Andy. I didn't see you there.

AMOS



Amos. My name is Amos.

BILLY

Who said it wasn't? It's the kid's name I'm thinkin' about.

AMOS

What kid?

BILLY

Roxie's kid. You know when she's due? Early Fall. September. Can you count? September. That means you couldn't possibly be the father. But I want you to pass out those cigars anyway. I don't want you to give a damn when people.... laugh.

AMOS

Laugh? Why would they laugh?

BILLY

Because they can count. Can you count? Early Fall? Here's a copy of Roxie's first statement. It says she hadn't copulated with you for four months prior to the....incident.

AMOS

That's right. We hadn't done no copulating for four months....early Fall. Now, wait a minute.

BILLY

But I want you to forget all that! My client needs your support.

AMOS

Well.... that don't figure out right. I couldn't be the father.

BILLY

Divorce her? Is that what you said? My God man, you wouldn't divorce her! Over a little thing like that....would ya?

AMOS

You're damned right. That's what I'll do. I'll divorce her! She probably won't even notice.

BILLY

Are you still here, Andy? I thought you'd gone.

AMOS

Yeah, I'm still here. I think.

SUPPOSE YOU WAS A LITTLE CAT
RESIDIN' IN A PERSON'S FLAT
WHO FED YOU FISH AND SCRATCHED YOUR EARS?

SCENE 2

The bedroom. Three hours later.

AMOS

So I ah.....took the gun, Officer, and I shot him.

FOGARTY

I see, and your wife, Roxie Hart, was in no way involved. Is that right?

AMOS

That's right, Officer.

FOGARTY

Aren't you the cheerful little murderer.

AMOS

Murderer? Why just last week, the jury thanked a man for shooting a burglar.

FOGARTY

Well....that's just fine. Sign right there, Mr. Hart.

AMOS

Freely and gladly. Freely and gladly. A man got a right to protect his home and loved one's, right?

FOGARTY

Of course he has.

AMOS

Well, I come in from the garage, Officer, and I see him coming through the window.

FOGARTY

Uh huh.

AMOS

With my wife Roxanne there, sleepin' like an angel....an angel! I mean supposin', just supposin', he had violated her or somethin' ...you know what I mean....violated?

FOGARTY

I know what you mean....

AMOS

....or somethin'. Think how terrible that would have been. Good thing I got home from work on time, I'm tellin' ya that! I say I'm tellin' ya that!

FOGARTY

(HE rolls the body over, face up.)

Fred Casely.

AMOS

Fred Casely. How could he be a burglar? My wife knows him! He sold us our furniture! She lied to me. She told me he was a burglar.

FOGARTY

You mean he was dead when you got home?

AMOS

She had him covered with a sheet and she's tellin' me that cock and bull story about this burglar, and I ought to say I did it 'cause I was sure to get off. Burglar, huh! And I believed her! That cheap little tramp. So, she was two timing me, huh? Well, she can swing for all I care. Boy, I'm down at the garage, working my butt off for fourteen hours a day and she's up there munchin' on God-damn bon-bons and jazzing. This time she pushed too far. That little chiseler. Boy, what a sap I was!

PIANO-CONDUCTOR

CELLOPHANE

"CHICAGO"

4/25/75

21

STARTS IN A

LENTO RUBATO
PAPA - DADIKINS - DADA

Musical score for the first system, measures 1-4. The top staff shows a melodic line with notes and rests. The bottom staff shows piano accompaniment with notes and rests. Chords are labeled F and Fmi. Performance instructions include (CLAR.) AD LIB. TRILL - NOT TOO FAST and (CLAR. II) PP.

Musical score for the second system, measures 5-8. The top staff continues the melodic line. The bottom staff shows piano accompaniment with notes and rests. Chords are labeled G7, Gm7(-5), F, and Gm7. Performance instructions include TPT. II (SOLO TONE) and "WHEN I CAME HOME - THEY'D MOVED".

Musical score for the third system, measures 9-12. The top staff continues the melodic line. The bottom staff shows piano accompaniment with notes and rests. Chords are labeled A, F, BS.CL, Bm7, and E7. Performance instructions include (TPT. VLN. 8VA) (HARMON), (BS.CL), and VOICE IF.

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12 PVC

P2580-802-75

-179-

PC. AD LIB
(13)

-2- CELLOPHONE

(14) (15) (16)

SOME-ONE STOOD UP IN A CROWD, AND RAISED HIS VOICE UP WAY OUT LOUD, AND

CL. TR. B.SCL. mp A A6 A A6

(17) (18) (19) (20)

WAVED HIS ARM, AND SHOOK HIS LEG YOU'D NO-TICE HIM. IF

BM F E7 +VUN. KYBD. Bb Eb B7

(21) (22) (23) (24)

SOME-ONE IN THE MO-IE SHOW YELLED, "FIRE IN THE SE-COND ROW! THIS

KYBD. + W.W. TR. A A6 A A6

(25) (26) (27) (28)

WHOLE PLACE IS A POW-DER KER, " YOU'D NO-TICE HIM. AND

CL. + KYBD I (CL) + TR. VUN. 9 F#

"CELLOPHANE"

P.C.:

(29) (30) (31)

E-VEN WITHOUT CLUCKING LIKE A HEN. EV'RY-ONE GETS NOTICED NOW AND

VLN.

(32) (33) (34)

THEN, UN - LESS, OF COURSE, THAT PERSON-AGE SHOULD BE IN -

Pizz

(35) (36)

VI - SI - BLE, IN - CON - SE - QUEN - TIAL ME,

TRP.

CLS

TB3

BASS 75. CL

P.C.
 (37) SLOW RAG 4/4

CEL-LO-PHANE, MIS-TER CEL-LO-PHANE IT SHOULD HAVE BEEN MY NAME, MIS-TER CELLO-PHANE 'CAUSE YOU CAN LOOK RIGHT THROUGH ME, WALK RIGHT BY ME

VCL. (38) (39) (40) (41) (42)

KYBD. (DRS) (CONT) E7

(43) (44) (45) (46) (47) (48)

AND NEVER KNOW I'M HERE I TELL YA CEL-LO-PHANE, MIS-TER CEL-LO-PHANE IT SHOULD HAVE BEEN MY NAME, MIS-TER CELLO-PHANE 'CAUSE YOU CAN

CLS. BR. TPT. (DRS) SUSTAINED LOW CLAR. (CLAR.) (CL) TRP

(50) (51) (51A) (52)

LOOK RIGHT THROUGH ME, WALK RIGHT BY ME. AND NEVER KNOW I'M THERE.

TPT. CLS. TAB I TAB 870 - 3 7

P.C. [CUE] "I'M STILL HERE."

-7- "CELLOPHANE"

78 (GLOCK) (79) (80) (81) Voice

81 SUP-

KYBD I
CL.
T.B.
BASS

(82) (83) (84) (85) (86) (87)

POSE YOU WAS A LIT-TLE CAT PE-SID-IN' IN A PER-SON'S FLAT, WHO FED YOU FISH AND SCRATCHED YOUR EARS YOU'D

(T.T.P.T.)

10000
+
N.W.
35. CL.

(88) (89) (90) (91) (92) (93)

NO-TICE HIM. SUP-POSE YOU WAS A WOM-AN, WED AND SLEEP-IN IN A DOU-BLE BED, BE-

(F.V.V.)

KYBD II
B.D.
B.M.
W.W.P.T.

(94) (95) (96) (97)

-SIDE ONE MAN FOR SEV-EN YEARS. YOU'D NO-TICE HIM, A

[KYBD I]

(BASS) (R.22)

PC.

-8-

CELLOPHANE

98

(99)

(100) (MENO: -RIT)

(101)

HUMAN BEINGS MADE OF MORE THAN AIR, WITH ALL THAT BULK, YOU'RE BOUND TO SEE HIM THERE. UN-

Acc. (P)

KYBD

(102)

(103)

RIT

(104)

-LESS THAT HUMAN BEING NEXT TO YOU IS UN-IMPRESSIVE, UN-DISTINGUISHED

(KYBD. 2 TO PIANO)

(RIT)

W.W.T.P.

(105)

(106)

YOU KNOW WHO.

CLW BR.

KYBD I

PETAPP.

V.S.

P.C.

"CELLOPHANE"

A TEMPO
(SLOW-SMOOTHLY)

(107)

(108)

(109)

(110)

SHOULD HAVE BEEN MY NAME, MISTER CEL-LO-PHANE, 'CAUSE YOU CAN

KYBD I

YBD

M10

CRESC.

(111)

(112)

(113)

(114)

LOOK RIGHT THRU ME, WALK RIGHT BY ME, AND NEVER KNOW I'M THERE. I TELL YA

TRC I

U.S.

A set of empty musical staves, likely for keyboard accompaniment, consisting of two grand staves (treble and bass clef) with multiple lines each.

P.C.

-10- "CELLOPHANE"

3/31/75 "111"

(118) (119) (120) (121) (122) (123)

CEL-LO-PHANE, MISTER CEL-LO-PHANE, SHOULD HAVE BEEN MY NAME, MISTER CEL-LO-PHANE, CAUSE YOU CAN LOOK RIGHT BY ME, LOOK RIGHT THRU ME
 YOU CAN LOOK THROUGH BY

TRB. 1
 KYBD
 KYBD 2
 CLY.
 BASS
 BARI. 7.6.7.6.4.5.7.6 (cont.)

(124) (125) (126) (127)

AND NEVER KNOW I'M THERE. NEVER EV-EN KNOW I'M

W.U. TPT. 1
 TOTTI
 KYBD
 CLY.
 BARI. 7.6.7.6.4.5.7.6 (cont.)

(128) (129) (130) (131)

THERE.

VLA
 CLY. Glock.
 TRB. 2
 KYBD
 BASS