

- CAST SCRIPT & VOCAL BOOK -

JERSEY BOYS

The story of Frankie Valli & The Four Seasons

Book by MARSHALL BRICKMAN & RICK ELICE

Music by BOB GAUDIO

Lyrics by BOB CREWE

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New York Office

646-736-3232

licensing@theatricalrights.com

www.theatricalrights.com

London Office

020 7101 9596

london@theatricalrights.com

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JERSEY BOYS

**THE STORY OF
FRANKIE VALLI AND THE FOUR SEASONS**

**BOOK BY
MARSHALL BRICKMAN & RICK ELICE**

**MUSIC AND LYRICS BY
BOB GAUDIO & BOB CREWE**

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Jersey Boys

Scenes, Characters, Musical Numbers, and Pages

Act One

Scene 1.....	1
French Rapper, Singers, Male Dancers, Tommy, Nick Massi, Nick DeVito, Frankie	
#1 Ces Soirées-La (French Rapper, Singers)	
#2 Silhouettes (Tommy, Nick Massi, Nick DeVito, Frankie)	
Scene 2.....	7
Tommy, Nick Massi, Nick DeVito, Frankie, Clubbers	
#3 You're The Apple Of My Eye (Tommy, Nick Massi, Nick DeVito, Frankie)	
#4 I Can't Give You Anything But Love (Tommy, Nick Massi, Nick DeVito, Frankie)	
#4A Strand Playoff (Nick Massi, Nick DeVito)	
Scene 3.....	11
Tommy, Nick Massi, Nick DeVito, Frankie, Frankie's Mother, Judge, Detectives	
#5 Earth Angel (Tommy, Nick DeVito, Nick Massi)	
Scene 4.....	15
Frankie, Detectives, Tommy, Nick DeVito, Nick Massi	
Scene 5.....	16
Frankie, Tommy, Frankie's Mother, Nick DeVito, Nick Massi, Judge, Detectives	
(#5 Earth Angel cont.) (Tommy, Nick DeVito, Nick Massi, Judge, Detectives)	

Scene 6.....	18
Nick Massi, Nick's Date, Frankie, Church Lady, Cop	
#6 A Sunday Kind Of Love (Frankie, Nick Massi, Nick's Date)	
Scene 7.....	21
Frankie, Tommy, Mary, Nick Massi, Dude, Frankie's Rival, Band	
(#6 A Sunday Kind Of Love cont.) (Frankie, Tommy, Nick Massi)	
#6A Silhouette Club (Underscore)	
(#6 A Sunday Kind Of Love cont.) (Band, Mandolin Player)	
Scene 8.....	24
Mary, Frankie	
Scene 9.....	27
Frankie, Donnie, Stosh	
Scene 10.....	30
Tommy, Frankie	
Scene 11.....	32
Tommy, DeCarlo, Frankie, Nick, Hank	
#7 My Mother's Eyes (Frankie)	
#8 I Go Ape	
Scene 12.....	37
Frankie, Tommy, Nick, Hank, Customers	
(#8 I Go Ape cont.) (Frankie, Tommy, Nick, Hank)	
#8A End Of Spring (Underscore)	

Scene 13.....	40
Joey, Tommy, Bob, Royal Teens	
#9 Short Shorts (Royal Teens)	
Scene 14.....	44
Frankie, Tommy, Bob, Joey, Nick, Waitresses	
#10 I'm In The Mood/Moody's Mood (Frankie)	
#11 Cry For Me (Bob, Frankie, Tommy, Nick, Joey)	
#11A Cry For Me (Underscores)	
Scene 15.....	53
Tommy, Frankie, Nick, Bob	
Scene 16.....	55
Frankie, Bob, Crewe, Publishers	
Scene 17.....	58
Crewe, Bob, Tommy, Frankie, Nick, Engineer, Hal Miller, Miss Frankie Nolan, Billy Dixon	
#12 Backups Medley (Hal Miller, Miss Frankie Nolan, Bill Dixon, Frankie, Tommy, Bob, Nick)	
"An Angel Cried"-Hal Miller and the Rays...58	
"I Still Care"-Miss Frankie Nolan and the Romans...58	
"Trance"-Billy Dixon and the Tropix...59	
#12A Cry/Silhouettes (Underscore)	
Scene 18.....	62
Tommy, Frankie, Nick, Bob, Bowling Alley Owner	
Scene 19.....	63
Frankie, Bob, Tommy, Nick, Worker	
Scene 20.....	64
Frankie, Tommy, Bob, Crewe, Young Man	
Scene 21.....	66
Tommy, Frankie, Bob, Crewe, Norm	

Scene 22.....	68
Tommy, Frankie, Nick, Bob, Mary	
#13 Sherry	
Scene 23.....	71
Bob, Crewe, Engineer	
Scene 24.....	72
Deejay Barry Belson	
Scene 25.....	73
Frankie, Bob, Tommy, Nick, Crewe, Various Technicians	
(#13 Sherry cont.) (Frankie, Bob, Tommy, Nick)	
#14 Big Girls Don't Cry	
Scene 26.....	76
Frankie, Bob, Tommy, Nick	
(#14 Big Girls Don't Cry cont.) (Frankie, Bob, Tommy, Nick)	
Scene 27.....	78
Tommy, Bob, Crewe, Engineer	
#15 Walk Like A Man (Frankie, Bob, Tommy, Nick)	
Scene 28.....	80
Frankie, Bob, Tommy, Nick, Dressers, Party Girls	
(#15 Walk Like A Man cont.) (Frankie, Bob, Tommy, Nick)	
#16 December '63 (Oh What A Night) (Bob, Tommy, Nick, Girls)	

Scene 29.....	84
Nick, Bob, Tommy, Dealer, Girls, Revelers	
(#16 December '63 [Oh What A Night] cont.) (Bob, Nick, Tommy, Girls, Dealer)	
Scene 30.....	87
Bob, Nick, Angels	
#17 My Boyfriend's Back (Angels)	
Scene 31.....	91
Bob, Nick, Tommy, Frankie, Angels	
#17A Cars/Sunday (Underscore)	
Scene 32.....	93
Frankie, Mary, Bob	
#18 My Eyes Adored You (Frankie, Mary, Bob, Tommy, Nick)	
#19 Dawn (Go Away) (Bob, Tommy, Nick, Frankie)	
Scene 33.....	98
Frankie, Bob, Tommy, Nick, Norm	
(#19 Dawn [Go Away] cont.) (Frankie, Bob, Tommy, Nick)	
#19A End Of Summer (Bob, Frankie, Nick)	

Act Two

Scene 1.....	101
Frankie, Tommy, Bob, Nick	
#20 Big Man In Town (Frankie, Tommy, Bob, Nick)	

Scene 2.....	103
Frankie, Tommy, Bob, Nick, Officer, Cops	
(#20 Big Man In Town cont.) (Frankie, Tommy, Bob, Nick)	
Scene 3.....	107
Frankie, Tommy, Bob, Nick	
Scene 4.....	109
Tommy, Nick, Accountant	
#20A Lorraine (Underscore)	
Scene 5.....	111
Lorraine, Frankie, Nick, Tommy	
Scene 6.....	115
Frankie, Lorraine, Nick	
Scene 7.....	117
Frankie, Tommy, Bob, Nick, DeCarlo, Emcee	
#21 Beggin' (Frankie, Tommy, Bob, Nick)	
Scene 8.....	120
Frankie, Tommy, Bob, Nick, DeCarlo, Norm	
#22 Stay (Frankie, Bob, Nick)	
#23 Let's Hang On (Frankie, Bob)	
Scene 9.....	133
Frankie, Bob, Crewe, Engineer	
#24 Opus 17 (Don't Worry 'Bout Me) (Frankie, Bob)	
Scene 10.....	134
Frankie, Bob, Joe, Charlie	

(#24 Opus 17 [Don't Worry 'Bout Me] cont.) (Frankie, Bob, Joe, Charlie)	
Scene 11.....	136
Bob, Frankie, Mary	
#24A The Sun Ain't Gonna Shine (Underscore)	
Scene 12.....	139
Frankie, Mary, Francine, Joe, Charlie, Steve, Others	
#24B Francine (Underscore)	
#25 Bye Bye Baby (Frankie, Joe, Charlie, Steve, Others)	
Scene 13.....	143
Frankie, Lorraine, Joe, Charlie, Others	
(#25 Bye Bye Baby cont.) (Frankie, Joe, Charlie, Others)	
#26 C'mon Marianne (Frankie, Joe, Charlie, Others)	
Scene 14.....	147
Finney, Bob	
Scene 15.....	149
Davis, Bob, Frankie	
Scene 16.....	150
Bob, Frankie, Four Seasons, Crewe, Horn Players	
#27 Can't Take My Eyes Off Of You (Frankie)	
#28 Workin' My Way Back To You (Frankie and Four Seasons)	
#29 Fallen Angel	
Scene 17.....	156
Frankie, Nurse, Priest, Francine	
(#29 Fallen Angel cont.) (Frankie)	
#30 Rag Doll	

Scene 18.....158

Frankie, Tommy, Bob, Nick, Crewe

(#30 Rag Doll cont.) (Frankie, Tommy, Bob, Nick,
Offstage Voices)

#30A Monologues (Underscore)

#31 Who Loves You? (Four Seasons, Others)

End of Act Two

#32 Jersey Bows (Four Seasons, Company)

ACT ONE
SCENE 1

#1 CES SOIRÉES-LA

*(THREE FRENCH GIRL SINGERS, TWO MALE DANCERS
and a FRENCH RAPPER belt out "Oh, What A
Night" in its French disco incarnation)*

FRENCH RAPPER

QUE TOUS CEUX QUI SONT DANS LA VIBE

SINGERS

LÈVENT LE DOIGT

FRENCH RAPPER

QUE TOUTES CELLES QUI SONT DANS LA VIBE

SINGERS

LÈVENT LE DOIGT

FRENCH RAPPER

QUE CEUX QUI SONT ASSIS SE LÈVENT

SINGERS

SUIVEZ MOI

FRENCH RAPPER

ALLEZ MAINTENANT ON Y VA

SINGERS

CES SOIRÉES LÀ

FRENCH RAPPER

HA HUN HA HUN

SINGERS

ON DRAGUE, ON BRANCHE, TOI MÊME TU SAIS POURQUOI

FRENCH RAPPER

OUAIS OUAIS

SINGERS

POUR QU'ON FINISSE ENSEMBLE, TOI ET MOI

FRENCH RAPPER

C'EST POUR ÇA

SINGERS

QU'ON AIME TOUS CES SOIRÉES LÀ

FRENCH RAPPER

JUSQU'À L'AUBE, QU'ON LES AIME JUSQU'A L'AUBE, BÈBÈ

SOLO WOMAN

MAIS Q'EST-CE QU'IL ATTEND POUR VENIR ME VOIR

FRENCH RAPPER

BON J'Y VAIS SI NON, JEVAIS ENCORE LE REGRETTER

SOLO WOMAN

AH ENFIN IL S'EST DÉCIDÉ, PEUT-ETRE QUE CE SOIR

FRENCH RAPPER

T'INQUIETES LA SOIRÉE NE FAIT QUE COMMENCER

ALL

EN HAUT
EN BAS
A GAUCHE
A DROITE

SINGERS

CES SOIRÉES LÀ

FRENCH RAPPER

HA HUN HA HUN

SINGERS

ON DRAGUE, ON BRANCHE, TOI MÊME TU SAIS POURQUOI

FRENCH RAPPER

OUAIS OUAIS

SINGERS

POUR QU'ON FINISSE ENSEMBLE, TOI ET MOI

FRENCH RAPPER

C'EST POUR ÇA

SINGERS

QU'ON AIME TOUS

ALL

CES SOIRÉES LÀ

#2 SILHOUETTES

(TOMMY, NICK MASSI & NICK DeVITO enter, doo-wopping)

NICK DEVITO & TOMMY

AH
HOYT HOYT
AH
HOYT HOYT

NICK MASSI

BM BM BM BM BM BM
BM BM BM
BM BM BM BM BM BM
BM BM BM

(The FRENCH GROUP recedes, replaced by TOMMY DeVITO, NICK DeVITO, and NICK MASSI at three microphones...sung "AHH's"--as above--continue under...)

TOMMY

(To AUDIENCE)

That's our song. "Oh, What a Night." "Ces Soirées-la." French. Number One in Paris, 2000. Ten weeks. Not bad for a song from thirty years ago. Our stuff's all over--radio, movies, commercials even. Look, I don't wanna seem--you know--Ubiquitous--but let's face it--we put Jersey on the map.

(Then)

But I'm getting ahead of myself. You wanna begin at the beginning, I'm the guy you wanna talk to, because this whole thing started with me. Tommy DeVito, Belleville, New Jersey. Native son.

(Sings)

TOOK A WALK AND PASSED YOUR HOUSE

TOMMY, NICK MASSI & NICK DEVITO

LATE LAST NIGHT

TOMMY

ALL THE SHADES WERE PULLED AND DRAWN

TOMMY, NICK MASSI & NICK DEVITO

WAY DOWN TIGHT

TOMMY

FROM WITHIN A DIM LIGHT CAST
TWO SILHOUETTES ON THE SHADE

TOMMY

OH, WHAT A LOVELY
COUPLE THEY MADE

NICK MASSI & NICK DEVITO

AH

TOMMY

PUT HIS ARMS AROUND YOUR WAIST

TOMMY, NICK MASSI & NICK DEVITO

HELD YOU TIGHT

TOMMY

KISSES I COULD ALMOST TASTE

TOMMY, NICK MASSI & NICK DEVITO

IN THE NIGHT

TOMMY, NICK MASSI & NICK DEVITO

WONDERED WHY I'M NOT THE GUY
WHOSE SILHOUETTES ON THE SHADE
I COULDN'T HIDE THE
TEARS IN MY EYES

AH

("OOO-HOYT HOYT's" continue under...)

TOMMY

(To AUDIENCE)

Of course, certain individuals aren't crazy about living in a state where you have to drive to a landfill next to a dump next to a turnpike to cheer for a team that's from New York anyway...so it's only natural to want something better. If you're from my neighborhood, you've got three ways out: you could join the army. You could get mobbed up. Or--you could become a star. Have your songs played in France. It could happen. It did happen.

(And)

TOMMY (CONT.)

You ask four guys how it happened, you get four different versions. And this is where all of 'em start. A thousand years ago. Eisenhower. Rocky Marciano. And a few guys under a streetlamp singing somebody else's latest hit.

NICK MASSI & NICK DEVITO

AH

TOMMY

LOST CONTROL AND RANG YOUR BELL

TOMMY, NICK MASSI & NICK DEVITO

I WAS SORE

TOMMY

LET ME IN OR ELSE I'LL BEAT

TOMMY, NICK MASSI & NICK DEVITO

DOWN YOUR DOOR

TOMMY

WHEN TWO STRANGERS WHO HAD BEEN
TWO SILHOUETTES ON THE SHADE
SAID TO MY SHOCK

NICK MASSI & NICK DEVITO

YOU'RE ON THE WRONG BLOCK

*(FRANKIE, 16, crosses above, hears what the
GUYS are singing, waves to them, adding a
colorful echo phrase on top)*

TOMMY, NICK MASSI & NICK DEVITO

SILHOUETTES

FRANKIE

SILHOUETTES

TOMMY, NICK MASSI & NICK DEVITO

SILHOUETTES

FRANKIE

SILHOUETTES

TOMMY, NICK MASSI & NICK DEVITO
SILHOUETTES

FRANKIE
SILHOUETTES

ALL FOUR
TRY, OH

TOMMY, NICK MASSI & NICK DEVITO
SILHOUETTES

FRANKIE
SILHOUETTES

TOMMY, NICK MASSI & NICK DEVITO
SILHOUETTES

FRANKIE
SILHOUETTES

TOMMY, NICK MASSI & NICK DEVITO
SILHOUETTES

FRANKIE
SILHOUETTES

ALL FOUR
TRY, OH

("OOO's" continue under dialogue)

TOMMY
(To AUDIENCE)
That's our ticket out. This kid who sings like an angel and hangs around the clubs. So I set up a little surprise for him.

(FRANKIE gives him a thumbs-up, then moves on...they resume singing, moving downstage to the mics...the TRIO is now onstage at...)

SCENE 2

THE STRAND

(A small club in New Jersey...they segue to another song)

#3 YOU'RE THE APPLE OF MY EYE

NICK MASSI & NICK DEVITO

DARLIN', MY DARLIN'
MY DARLIN'
MY DARLIN' DARLIN'
DARLIN', MY DARLIN'
MY DARLIN'
MY DARLIN' DARLIN'

TOMMY

DARLIN', MY DARLIN'
MY DARLIN'
OINK OINK
DARLIN', MY DARLIN'
MY DARLIN'
OINK OINK

FRANKIE

WAH

NICK MASSI

BM BM BM BM BM BM BM BM BM BM BM BM BM BM BM

TOMMY

OH, OH, I
LOVE YOU
I TRULY, TRULY, LOVE YOU

AND I BEEN THINKIN' OF YOU

YOU'RE THE APPLE OF MY
EYE-I-I

NICK MASSI & NICK DEVITO

DARLIN', MY DARLIN' MY DARLIN'
MY DARLIN' DARLIN' DARLIN'
MY DARLIN', MY DARLIN'
MY DARLIN', DARLIN', DARLIN'
MY DARLIN', MY DARLIN'
MY DARLIN', DARLIN'

TOMMY

I'LL

TOMMY, NICK MASSI & NICK DEVITO

LOVE YOU FOREVER

TOMMY

AND YOU'LL BE MI-INE A-LO-ONE
I

TOMMY, NICK & NICK DEVITO

PROMISE I WILL NEVER

TOMMY

LEAVE YOU ALL A-LO-ONE
I-I-I-I

TOMMY
NEED YOU
I TRULY, TRULY NEED YOU

I'LL DO ANYTHING TO
PLEASE YOU
YOU'RE THE APPLE OF MY
EYE-I-I!

NICK & NICK DEVITO
DARLIN', MY DARLIN', MY DARLIN'
MY DARLIN' DARLIN' DARLIN'
MY DARLIN', MY DARLIN'
MY DARLIN', MY DARLIN'
DARLIN', MY DARLIN', MY DARLIN'
MY DARLIN', DARLIN'

TOMMY, NICK MASSI & NICK DEVITO
YOU'RE THE APPLE OF MY EYE!

(Applause from a FEW CLUBBERS)

TOMMY
Thank you, ladies and gentlemen. We're the Variety Trio. I'm Tommy DeVito, plus we got my brother, Nick DeVito, and our bass player, Nick Massi.

(As Ed Sullivan)
And now, right here on our stage...before we bring out the Vienna Boys Choir and Topo Gigio...

(Drops it)
Here he is, a new discovery of mine, little Frankie Castellucio!

(Counts in the BAND)
Three-four!

#4 I CAN'T GIVE YOU ANYTHING BUT LOVE
--

Get up here, Frankie!

(YOUNG FRANKIE bounds up)

FRANKIE
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
THAT'S THE ONLY THING I'VE PLENTY OF, BABY

FRANKIE

TOMMY, NICK MASSI & NICK DEVITO

DREAM AWHILE
SCHEME A WHILE
WE'RE SURE TO FIND
HAPPINESS, AND I GUESS
ALL THE THINGS YOU'VE
ALWAYS PINED FOR

AH
AH
AH
AH

*(TOMMY, NICK MASSI & NICK DEVITO continue
"AHH's")*

FRANKIE

CLUB GROUPIE 1

GEE, I'D LIKE
TO SEE YOU

He is too cute

CLUB GROUPIE 2

LOOKING SWELL

Too young for you, honey.

CLUB GROUPIE 3

And too short.

(THE GIRLS whisper something and giggle)

BABY

CLUB GROUPIE 1

(calling to him)

DIAMOND BRACELETS

Hey Frankie!
Wanna go for a ride later?

NEARBY GUY

WOOLWORTH DOESN'T SELL

Hey--what's he got that I
ain't?

CLUB GROUPIE 1

BABY

Me!

FRANKIE

TOMMY, NICK MASSI & NICK DEVITO

TIL THAT LUCKY DAY
YOU KNOW DARNED
WELL, BABY
I CAN'T GIVE YOU ANYTHING
BUT LOVE

AH
AH

TOMMY, NICK MASSI & NICK DEVITO
ANYTHING BUT LOVE

*(FRANKIE finishes his song...GIRLS squeal
and applaud him)*

#4A STRAND PLAYOFF

ALL (EXCEPT FRANKIE & TOMMY)
(Tune: "Silhouettes")

NICK DEVITO	NICK MASSI
OOO	BM BM BM BM BM
OOO	BM BM BM BM BM
OOO	BM BM BM
OOO	
	OOO

TOMMY

(To AUDIENCE)

Groups are growing on trees, but this kid could do it for us.
Sure, he's green, but that's where I come in. I take this raw
clay and I make like Michelangelo. I got a few years on him. So
I got a lot to teach him. It's like my mission.

SCENE 3

STREET CORNER

(TOMMY absently shuffles a deck of cards)

TOMMY

OK, very important. There are two types of women, Type A and Type B. You listening?

FRANKIE

Yeah.

TOMMY

Type A: at first they're real easy, jump right in bed with you, then later on they bust your balls. Type B: at first they play hard to get. Then later on they bust your balls.

FRANKIE

I don't get it.

TOMMY

Don't worry, you will. Say when.

FRANKIE

When.

TOMMY

(Holds up card)

Queen of Hearts.

FRANKIE

Yeah! How d'you do that anyway?

TOMMY

Magic. Hey, what's that on your shirt?

(TOMMY points, FRANKIE looks down, TOMMY smacks him playfully in the nose)

FRANKIE

Hey--

TOMMY

What? You don't like it? Huh? Huh? What're you gonna do? Huh? Big guy? C'mon!

(They have a mock tussle, TOMMY slapping at FRANKIE'S face, jabbing at each other... TOMMY'S playing, but suddenly it gets serious for FRANKIE and he's out of control and starts to try and land some punches... TOMMY grabs him in a bear hug)

TOMMY

Hey--whoa, whoa...come on, little brother--

(FRANKIE breaks loose, flustered)

FRANKIE

Don't do that. Don't hit me.

TOMMY

Whoa, whoa--

FRANKIE

And I ain't your little brother!

(FRANKIE pouts, starts off...TOMMY turns to the AUDIENCE: "See what I gotta deal with?")

TOMMY

(To FRANKIE)

You sang good tonight.

(FRANKIE stops, turns)

So, what happened with Angela?

FRANKIE

Who?

TOMMY

The redhead. I seen her looking at you. I think you could get in there.

FRANKIE

Nah. She's with somebody.

TOMMY

Not if you take her for a little spin.

FRANKIE

Like in what?

TOMMY

The Belvedere.

(TOMMY produces a set of car keys and dangles them enticingly)

#5 EARTH ANGEL

FRANKIE

(Skeptically)

You're gonna lend me the Plymouth.

TOMMY

I might.

FRANKIE

Bullshit.

TOMMY

Just don't wrap yourself around a tree. I don't wanna have to fill out a lotta forms.

(FRANKIE reaches for the keys...TOMMY pulls them back)

Listen--Tuesday night, me and my brother Nick're gonna knock over the Jewelry Mart on Frenchtown Road about midnight. You in or what?

FRANKIE

I dunno. My dad wants me home by eleven--

TOMMY

Tell him we're rehearsing. I figure your cut'll be a hundred fifty, maybe two.

(FRANKIE grabs the keys and runs off)

TOMMY

(To AUDIENCE)

He's a good kid. Just needs a little--you know--guidance. Even his mother thinks so.

(Lights up on FRANKIE'S MOTHER)

FRANKIE'S MOTHER

Gaetano, he looks up to you.

*(NICK DEVITO, DETECTIVES, NICK MASSI, and
JUDGE begin "OOOH's" and "BM-BM's")*

FRANKIE'S MOTHER (CON'T)

Ti prego, occupati di lui, eh?

(ENGLISH: Please look out for him, OK?)

TOMMY

No one's gonna lay a finger on him. My hand to God.

TOMMY	NICK DEVITO	NICK MASSI
	OOO	BM BM BM BM BM
	WOH	BM
	OOO	BM BM BM BM
EARTH		
ANGEL, EARTH ANGEL	OOO	BM BM BM BM BM
	AH OOO	
WILL YOU BE MINE		BM BM BM BM BM
	OOO	BM
MY DARLING DEAR		BM BM BM BM
I	AH	
LOVE YOU ALL THE	OOO	BM BM BM BM
TIME		

(Music continues into next scene)

SCENE 4

POLICE STATION

(DETECTIVE smacks FRANKIE with a telephone book, knocking him off his chair)

DETECTIVE TWO

That jog your memory?

DETECTIVE ONE

Frankie, you're driving Tommy's car, you got no license, you're one block from the Jewelry Mart--

FRANKIE

I dunno what you're talking about.

DETECTIVE TWO

We got Tommy and his brother. They already gave you up, numb nuts.

(Nothing...FRANKIE'S not talking)

OK, asshole, have it your way.

TOMMY

NICK DEVITO

NICK MASSI

I

FELL FOR YOU

OOO

BM BM BM BM BM BM BM BM

AND I KNEW

OOO

BM BM BM

(Music continues into next scene)

SCENE 5

COURTROOM

JUDGE

How old are you?

FRANKIE

Sixteen, your honor.

TOMMY

Your Honor. Please. The kid didn't know what he was doing. I conned him into it.

JUDGE

(To FRANKIE)

I'm letting you off with a warning. I suggest you get yourself a new set of friends. I see you in my courtroom again you're going away. Get outta here.

TOMMY

Hey, Frankie. Sing good.

(FRANKIE exits with HIS MOTHER)

JUDGE

(To TOMMY, opening his file)

As for you, let's see...

(Reads in one breath)

Breaking and entering, possession of stolen property, possession of stolen property, breaking and entering, possession of a forged document, breaking and entering, illegal gaming...quite a resume.

(Looks up, as if making small talk)

So, the kid's a singer?

TOMMY

A good singer. And getting better every day.

JUDGE

(Lowers the boom)

Then he oughta be great by the time you get out. Six months.

TOMMY

(To AUDIENCE)

So it's back to the joint. Rahway Correctional Facility.
Somebody's always inside. Guys from the neighborhood...my
brother Nick--

(NICK DEVITO waves from the bridge)

They got a revolving door on this place. But before I go, I talk
to my bass player, Nick Massi. Nick is some kind of harmony
genius. He hears it all in his head, tells each guy what to
sing.

(NICK MASSI has arrived with a suitcase)

Teach him. And watch him. Anything happens to Frankie, you got a
problem with me.

(As he's led off)

TOMMY	NICK DEVITO & DETECTIVES	NICK MASSI & JUDGE
OH, EARTH		
ANGEL, EARTH ANGEL	OOO	BM BM BM BM BM
	AH	
	OOO	BM
THE ONE I ADORE		BM BM BM BM
	OOO	BM
LOVE YOU FOREVER		BM BM BM BM
	AH	
AND EVER MORE	OOO	BM BM BM BM BM
I'M JUST A FOOL	OOO	BM BM BM BM
	AH	
A FOOL IN LOVE	OOO	BM BM BM BM
WITH YOU		
	NICK DEVITO	
YOU		
	DETECTIVE TWO	
YOU		

SCENE 6

CHURCH

(Dark...flashlights...NICK MASSI, HIS GIRLFRIEND, and FRANKIE enter)

NICK'S DATE

Nicky, fa' God's sakes! I thought we were going to the movies!

NICK

Relax, willya? Frankie, gimme the pliers.

NICK'S DATE

But I wanna see *The Blob*.

NICK

Two minutes. Sit down, read the bible, improve your mind.

(He breaks the lock on the church organ)

OK, remember the words?

FRANKIE

Yeah, yeah.

NICK

And don't push. A little more from the inside.

(NICK does an organ introduction)

#6 A SUNDAY KIND OF LOVE

FRANKIE

I WANT A
SUNDAY KIND OF LOVE
A LOVE TO LAST
PAST SATURDAY NIGHT
I'M GLAD TO KNOW

NICK

BM BM BM

BM BM BM

BM BM BM BM BM BM

NICK'S DATE

IT'S MORE THAN

LOVE AT FIRST SIGHT

FRANKIE	NICK	NICK'S DATE
I WANT A	BM BM BM	
SUNDAY KIND OF LOVE	BM BM BM BM BM BM	
	BM BM BM BM BM	OOO

(They shine their flashlights on each other's faces)

I	BM	OOO
---	----	-----

FRANKIE, NICK & NICK'S DATE
DO MY SUNDAY DREAMING

FRANKIE
AND

FRANKIE, NICK & NICK'S DATE
ALL MY SUNDAY SCHEMING
EV'RY MINUTE, EV'RY HOUR, EV'RY DAY

FRANKIE
I'M

FRANKIE, NICK & NICK'S DATE
HOPING TO DISCOVER

FRANKIE
A

FRANKIE, NICK & NICK'S DATE
CERTAIN KIND OF LOVER

FRANKIE & NICK'S DATE
OOO

NICK
OH, YEAH
WHO WILL SHOW ME THE WAY

(Lights are flicked on, blinding them)

CHURCH LADY
There they are. I told you it wasn't no vision.

COP
Hey, Nicky. Frankie.

NICK

Hey, Stanley.

COP

What're you breaking into a church? You're on parole, fa'krissake. Put 'em behind your back.

NICK'S DATE

G'night, Nicky. At least now I'll know where your hands are gonna be.

NICK

(As he's cuffed)

Don't bend the suit, Stanley. It's imported.

FRANKIE

Hey--you take him, you gotta take me, too.

COP

Aren't you supposed to be home by eleven?

NICK

(As he's led off)

Work on that B-flat, Frankie. Chest voice. And do your exercises.

TOMMY

(To AUDIENCE)

So I do my stretch and as I'm getting out, Nick is going in-- that's Nick Massi, not to be confused with my brother Nick, who was still in and not going anywhere. All you need to know is, the Variety Trio is now a single. And you don't gotta be no Einstein to see there ain't no future for me as a single. So I make an executive decision and I put Frankie in the band. Now at least we got a duo. And he's coming along. I'm real proud of this kid.

(By now, TOMMY and FRANKIE have taken their positions in front of two microphones at...)

(Music continues into next scene)

SCENE 7

SILHOUETTE CLUB

FRANKIE & TOMMY

MY ARMS NEED
SOMEONE TO ENFOLD
TO KEEP
ME WARM WHEN
MONDAYS
ARE COLD
A LOVE
FOR ALL MY LIFE
TO HAVE AND
TO HOLD
I WANT A SUNDAY KIND OF LOVE

NICK MASSI

BM BM BM BM BM BM
BM BM BM BM BM BM
BM BM BM BM BM
BM BM BM BM BM BM
BM BM BM BM BM BM

#6A SILHOUETTE CLUB UNDERSCORE

TOMMY

(To AUDIENCE)

Speaking of love, I guess it's time to talk about women. There were always women. Girls, wives, other people's wives...Nick? Forget it. The man is a jackrabbit. And Frankie...that spotlight heated him right up.

(As soon as the number ends, FRANKIE confides to TOMMY)

FRANKIE

Lookit that sonofabitch over there.

TOMMY

Who?

FRANKIE

That guy, the big guy. Hitting on my girl.

TOMMY

That's not your girl.

FRANKIE

She will be soon as she meets me.

TOMMY

Frankie, that's not for you.

FRANKIE

How come?

TOMMY

That's Mary Delgado. She'll eat you alive. They'll send you home in an envelope.

FRANKIE

(Pleading)

Come on Tommy, I'm in love.

(At a signal from TOMMY, a BAD-LOOKING DUDE from the BAND crosses and taps FRANKIE'S RIVAL on the shoulder)

RALPH KNUCKLES

Bedtime.

(He escorts him off roughly)

TOMMY

Mary.

MARY

Hey, Tommooch.

TOMMY

I want you to meet Frankie. Mary Delgado, Frankie Valli. You guys should get to know each other.

MARY

Hi.

FRANKIE

How are ya?

TOMMY

(To MARY)

Take it slow. The kid ain't legal yet.

MARY

Since when do you care about legal?

TOMMY

Hey Frankie--

(Confidentially, about MARY)

Type A.

(He gives FRANKIE a thumbs-up)

FRANKIE

Yeah, yeah.

(TOMMY leaves...alone with MARY, FRANKIE'S a little nervous)

Y'know, that's a nice color for you. You should always wear that.

MARY

Thanks for the fashion tip.

(She grabs her purse and takes his arm)

You old enough to have a match?

BAND & OTHERS

TILL THAT LUCKY DAY YOU KNOW DARN WELL, BABY

MANDOLIN PLAYER

I CAN'T GIVE YOU ANYTHING BUT LOVE

(Music continues into next scene)

SCENE 8

MANGIO'S PIZZA RESTAURANT

(A table with a candle stuck into a Chianti bottle...two chairs...FRANKIE and MARY sit...by now, he's produced a lighter and lights her cigarette...she sips wine and smokes)

MARY

So that's your real name? Vally?

FRANKIE

No, Castellucio. Francis Castellucio.

MARY

Kinda long for a marquee.

FRANKIE

That's why I changed it. Vally. V-a-l-l-y.

MARY

No. V-a-l-l-i.

FRANKIE

How come?

MARY

Because y is a bullshit letter. It doesn't know what it is. Is it a vowel? Is it a consonant?

FRANKIE

I never thought about it.

MARY

Plus which you're Italian. You gotta end in a vowel. Delgad-O. Castelluci-O. Pizz-A. Vallee with an I. It says "This is who I am. You don't like it, you can go fuck yourself."

FRANKIE

So...this is a pretty nice place, huh?

MARY

Yeah. They don't sell slices. That's how you can tell.

FRANKIE

(Trying)

That's a very unusual fragrance. I never smelled anything like that before. What do you call it?

MARY

Soap.

FRANKIE

(Smiles)

Tommy warned me about you.

MARY

Yeah, what'd he say?

FRANKIE

He said I couldn't handle you.

MARY

That's because he couldn't.

(Sips drink)

So your group--

FRANKIE

The Varietones--

MARY

Yeah. It's just you and Tommy--

FRANKIE

And his brother Nick and this other guy Nicky.

MARY

So where are they?

FRANKIE

They went away for a while.

MARY

What for?

FRANKIE

They did some things.

MARY

With friends like that maybe you should just change your name to Sinatra.

FRANKIE

I'm gonna be bigger than Sinatra.

MARY

Only if you stand on a chair.

FRANKIE

Why you gotta say that kinda stuff?

MARY

C'mere.

(He leans in...she takes his face in her hands and gives him a long, sensual kiss on the mouth)

You got a nickel?

FRANKIE

Yeah.

MARY

Call your mother. You're gonna be home late.

TOMMY

(To AUDIENCE)

Mary had a couple years on him, and they're both looking for a way out. Up and out...

(Then)

Love? I'll be honest with you. I never knew what that was. Marriage is not love. Marriage is you take a shave while your wife sits on the can and clips her toenails.

(And)

Anyway, Frankie's married, we're playing clubs nights, Frankie's cutting hair in the daytime and it's their anniversary, so he decides to get Mary some jewelry. So he goes shopping--Jersey style.

SCENE 9

INSIDE A CAR

(STOSH drives, DONNIE sits in the shotgun seat, FRANKIE rides in the back)

DONNIE

Watch the curb, you don't wanna scratch Frankie's car.

FRANKIE

I don't understand. Why can't this guy just bring the stuff over the house?

DONNIE

He's a little nervous.

STOSH

You're wife's gonna love this shit, Frankie. Diamonds, couple a watches. He got it off some house in Saddle River. Hadda smack the broad around a little, but--

DONNIE

Shut up, he don't need to know that.

STOSH

Hey, Frankie's cool, right, Frankie?

FRANKIE

No problem.

DONNIE

Wait a minute. Stop the car.

(He looks around)

This isn't Bloomfield.

STOSH

No, it's Fairfield.

DONNIE

Not Fairfield. You fucking asshole. Bloomfield.

STOSH

You said Fairfield.

DONNIE

Why would I say Fairfield if it was Bloomfield?

STOSH

I dunno, Donnie. Maybe your brain is fucked up. And don't call me an asshole.

DONNIE

Why not? It's what you are, a piece of fucking shit asshole fucking moron--

FRANKIE

Fellas--it's OK--

STOSH

(Snaps)

You keep outta this.

DONNIE

Hey. Don't get outta line.

STOSH

Fuck him. And fuck you. I'm not the asshole. You're the asshole.

DONNIE

Don't talk to me like that.

STOSH

Yeah, asshole, what're you gonna do about it?

DONNIE

How about this?

(DONNIE produces a pistol and shoots STOSH point-blank)

FRANKIE

Holy shit! What are you, crazy?

DONNIE

Now who's the asshole?

FRANKIE

Jeez, Donnie, my God--

DONNIE

Go, get out--

FRANKIE

Yeah, but--

DONNIE

Get out. I'll take care of it. I'll call you tomorrow. Go, go.

*(FRANKIE runs off...STOSH comes back to
life...he and DONNIE start laughing)*

You shoulda seen his face! I almost feel sorry for the kid.

STOSH

Well, don't. Just lean on him--hard. I want that money.

(Big smile)

Asshole.

SCENE 10

TOMMY'S HOUSE

TOMMY

OK, slow down. He shot a guy in your car and now he wants--how much?

FRANKIE

25 G's.

TOMMY

What for?

FRANKIE

Get rid of the body, get rid of the car--

TOMMY

Why should you pay? He shot him.

FRANKIE

You nuts? It's my car! There's a dead dago in it! My prints're all over it. He says the cops're gonna trace it! It's a murder rap, Tommy--

TOMMY

Frankie, it's a scam.

FRANKIE

What?

TOMMY

They fake a murder in your car, then they hit you for 25 G's to make it go away.

FRANKIE

No, no--there was blood all over. I saw it with my own--

TOMMY

Fake blood. Like in the movies? Lemme explain something. You shoot somebody, you gotta shoot the witnesses too. This is a basic rule. You go by his house, a hundred bucks says your car is sitting right in his driveway.

FRANKIE

But Donnie's my friend.

TOMMY

I'm your friend. Go home. I'll take care of Donnie.

FRANKIE

What're you gonna do, call Gyp?

TOMMY

Are you nuts? You don't bother Gyp DeCarlo with two-bit bullshit. I said I'll get your car back.

(Then)

Go home, make your wife happy.

FRANKIE

Thanks, Tommy. I owe you.

(FRANKIE runs off)

TOMMY

(To AUDIENCE)

What do you think--I didn't call Gyp? Of course I called Gyp. You want something done--or un-done--in New Jersey, Gyp DeCarlo was The Man. He made fifty problems like Frankie's disappear everyday before lunch.

(Very self-important)

And I had a very special relationship with him.

SCENE 11

THE SEA BREEZE

DECARLO

Tommy--

TOMMY

Yeah, Gyp?

DECARLO

You pick up my dry cleaning?

TOMMY

Sure, Gyp.

DECARLO

Good. Now tomorrow, you drive me to Belmont in time for the third race, you wait, and then take me over to Spring Valley so I can see my granddaughter.

TOMMY

No problem.

FRANKIE

(Entering)

Hey.

TOMMY

Frankie, you know Mr. DeCarlo.

FRANKIE

Yeah, sure. Hi.

TOMMY

Well, we better get ready.

DECARLO

Frankie, do me a favor, will you? Sing "My Mother's Eyes."

FRANKIE

Sorry, I don't do that song any more, Mr. DeCarlo.

DECARLO

We put my mother in the ground one year ago today. I'd consider it a real favor.

TOMMY

Yeah, we could probably do that song.

FRANKIE

No, we couldn't.

TOMMY

Yes we could.

FRANKIE

Tommy--

TOMMY

Mister DeCarlo would like to hear the fuckin' song!

FRANKIE

--I haven't done that song since I was fifteen.

DECARLO

Frankie--

FRANKIE

Yeah?

DECARLO

You get your car back?

FRANKIE

My car? Yeah.

DECARLO

Those guys, they went away?

FRANKIE

(Looks at TOMMY)

Yeah.

DECARLO

So I do you a favor, you do one for me. That's fair, isn't it?

FRANKIE

Sure, Mr. DeCarlo.

DECARLO

Una mano lava l'altra, mi capisce?
(*English: One hand washes the other,
understand?*)

FRANKIE

Si.

TOMMY

No problem, Gyp.

#7 MY MOTHER'S EYES

(*As they cross to the BAND*)

FRANKIE

(*Irony*)
So I guess you called Gyp, huh, big man?

TOMMY

Sing the song, smartass.

FRANKIE

ONE BRIGHT AND GUIDING LIGHT
THAT TAUGHT ME WRONG FROM RIGHT
I FOUND IN MY MOTHER'S EYES
JUST LIKE A WAND'RING SPARROW
ONE LONELY SOUL
I WALK THE STRAIGHT AND NARROW
TO REACH MY GOAL

(*DECARLO has come apart with grief...he
rises, produces a \$100 bill*)

DECARLO

You're a good boy, Frankie. Here--

(*Rips bill in half*)

Here's your claim check.

(*Hands half to FRANKIE*)

You got a problem some time, you reach out to me.

(DECARLO kisses FRANKIE on both cheeks and exits...FRANKIE is pleased and a little stunned)

FRANKIE

I FOUND IN MY MOTHER'S EYES

TOMMY

(To AUDIENCE)

Meanwhile, Nick Massi finally revolves out of Rahway Academy of the Arts, so it's me, Nick, and Frankie. And it's up to me to keep us out of the gutter. But nobody's hiring trios anymore. Trios are dead. Quartets are in. I'm looking for a fourth guy so we can get some work. Any work. And I find somebody.

(To the TRIO)

This guy is great. Hank Majewski. "Handsome Hank." Chicks love him. He plays, he sings, he's got special material.

NICK

Like what?

TOMMY

You know, like comedy stuff. That's what they want. We gotta broaden out. Get it?

(HANK appears)

Hank, this is Frankie and Nick.

HANK

Hey.

TOMMY

And by the way, we're not the Varietones any more. We're the Four Lovers.

NICK

Tommy, I can't keep it straight. In one month we're the Romans, the Village Voices, the fuckin' Andrews Sisters. What are you trying to do?

TOMMY

Run the group, OK, Nicky? We're the Four Lovers. And we do a full act with comedy and music. And I want to get some good moves, too, like the colored groups.

#8 I GO APE

TOMMY (CON'T)

(To AUDIENCE)

So we go on the road. Ohio...Nebraska...Arizona...the places you fly over on the way to Los Angeles. The low point was this bar in Lovelock, Nevada. Population: twelve. And we're playing to three Mexicans and a guy with no nose.

SCENE 12

NEVADA CLUB

*(Sparsely populated...ONE CUSTOMER is asleep
in his chair...as TOMMY crosses upstage--)*

THREE LOVERS

Hey Frank--what do you dig most?

FRANKIE

Mmm...man, like I dunno--I just go ape!

(Drum introduction, and FRANKIE sings)

WELL, I QUIVER AND A-QUAKE
I MAKE THE GROUND SHAKE
I GO APE

THREE LOVERS

BOP BOP DEE YADA
BUBBA-DUBBA DUP DUP

FRANKIE

WOH, THE SPORTS CAR MAN
LIKE THE JAGUAR, I GO APE

THREE LOVERS

BOP BOP DEE YADA
BUBBA-DUBBA DUP DUP

FRANKIE

BRIDGET BARDOT AND LOLABRIGIDA
MARILYN MONROE
CHA CHA CHA
CHA CHA CHA
I GO APE

THREE LOVERS

OH
OH
OH

THREE LOVERS

BOP BOP DEE YADA
BUBBA-DUBBA DUP DUP

*(The AUDIENCE has left...the song falls
apart...TOMMY's the last to stop playing)*

TOMMY

BOP BOP DEE-YADA
BUBBA-DUBBA DUP DUP

What?

NICK

Everybody left.

(They look accusingly at HANK)

HANK

Of course they left. You don't understand the nuances of my material.

TOMMY

Oh, yeah? OK, here's a nuance: take the ape suit and get the fuck outta here.

HANK

You want some advice? Stick to what you know. Rob a bank.

(HANK departs)

TOMMY

You believe that asshole?

FRANKIE

Tommy, I don't wanna go back to barber school.

NICK

Maybe this is a good time for me to start my own group.

TOMMY

(Flaring)

What is it with you guys? A little setback and you start whining? This is the process! You experiment. You refine.

(Then)

I got ten ideas already. We get back to civilization, we find our fourth guy--and the sky's the limit--my hand to God.

#8A: END OF SPRING

TOMMY (CONT.)

(TO AUDIENCE)

Fact is, I'm all out of ideas. We're back to Three Lovers and zero bookings. So to generate some walking-around money, I'm working with this kid on a little project at a local bowling alley.

Scene 13

OUTSIDE THE BOWLING ALLEY

*(Neon sign, with several non-working parts,
reads OUR SONS LANES & LOUNGE)*

*(Lights up on JOEY, a scrappy, impatient kid
of about 17...he runs on)*

JOEY

Tommy! I got your fourth guy!

*(TOMMY has produced a deck of cards from his
pocket, fans it, and holds it out)*

TOMMY

Pick a card.

(JOEY picks a card)

Three of Hearts.

JOEY

(Barely looks at it)

Good. So this guy--we got this jazz group, we're playing up in Bergenfield, and I'm thinking, Tommy's looking for a fourth--

*(TOMMY has taken the card back, shuffles
it... same thing...JOEY picks a card without
looking at it)*

TOMMY

Queen of Spades.

JOEY

Good. I think this is the guy you're looking for!

TOMMY

For what?

JOEY

For the group! The Lovers or the Romans or whatever the fuck it is this week. This guy is a genius! You're gonna thank me for this!

TOMMY

What's his name?

JOEY

Gaudio. Bob Gaudio. He's a kid. But he plays like a madman. And he writes songs!

(Sings)

WHO'S GOT SHORT SHORTS?
WE'VE GOT SHORT SHORTS
THEY'VE GOT SHORT SHORTS
HE'S GOT SHORT SHORTS
I'VE GOT

TOMMY

Joey! Can we take care of business first?

JOEY

Yeah, sure Tommy, I just thought--

TOMMY

We take care of business; then we'll talk about you being a talent scout, OK?

JOEY

OK.

TOMMY

Now, make sure you're spotting lane six, you got it?

JOEY

Lane six, yeah, yeah--

TOMMY

OK, on the fifth frame, but not before, you start spotting the pins like we said.

JOEY

I know. A little off.

TOMMY

You don't fuck up, there's a C-note in it for you.

JOEY

If you want, I could arrange a sit-down.

TOMMY

What sit-down?

JOEY

With you and Gaudio.

TOMMY

Who are you, Al Capone? Let me handle the sit-downs, you handle the bowling pins. Now, get outta here.

(JOEY runs off)

(To AUDIENCE)

Joe Pesci. Yeah, that Joe Pesci. The actor.

(Then)

Who knew?

(And)

Yeah sure, I played the whole thing down about Guadio; I hadda keep my game face on, but in here--

(Taps his head)

--bells were going off big time: "This is the one, Tommooch, this is the guy! Some kid from outta nowhere who sings, plays and writes songs! Sign him up, man--you just hit the trifecta!"

(Cooly)

What can I say--I got a feel for this stuff, OK? Never fails. Tommy DeVito delivers!

(We hear the introduction to...)

#9: SHORT SHORTS

SUMMER

THE ROYAL TEENS (MEN)

WHO WEARS SHORT SHORTS

THE ROYAL TEENS (WOMEN)

WE WEAR SHORTS SHORTS

THE ROYAL TEENS (MEN)

THEY'RE SUCH SHORT SHORTS

THE ROYAL TEENS (WOMEN)

WE LIKE SHORT SHORTS

THE ROYAL TEENS (MEN)

WHO WEARS SHORT SHORTS

THE ROYAL TEENS (WOMEN)

WE WEAR SHORT SHORTS

BOB GAUDIO

(To AUDIENCE)

Hi. Bob Gaudio. Last piece of the puzzle. And by the way, no matter what Tommy says about plucking me from obscurity, the real story is I had "Short Shorts" at Number Two when I was fifteen. OK sure, by 17, I'm just another one-hit wonder worrying that the best is already behind me--but I did not spring to life fully formed the day Joe Pesci showed up at my door.

(JOEY runs on)

JOEY

Bobby, listen! The Three Lovers're looking for a fourth!

BOB

Who?

JOEY

The Three Lovers! They just got rid of this yutz who did monkey songs or some shit. And they are dying to meet you.

BOB

Why?

JOEY

'Cause I told 'em you're a fuckin' genius!

SCENE 14

SILHOUETTE CLUB

(FRANKIE and TOMMY on the Bandstand)

#10: I'M IN THE MOOD / MOODY'S MOOD
--

FRANKIE

I'M IN THE MOOD FOR LOVE
SIMPLY BECAUSE YOU'RE NEAR ME
FUNNY, BUT WHEN YOU'RE NEAR ME
I'M IN THE MOOD FOR LOVE

BOB

Joey, come on. This is like for my grandparents.

JOEY

Wait. Will you relax?

(At which point FRANKIE plunges into the counter-tenor specialty section of "Moody's Mood For Love")

FRANKIE

THERE I GO, THERE I GO
THERE I GO, THERE I GO
PRETTY BABY, YOU ARE THE SOUL WHO SNAPS MY CONTROL
SUCH A FUNNY THING BUT EV'RY TIME I'M NEAR YOU
I NEVER CAN BEHAVE
YOU GIVE ME A SMILE
AND THEN I'M WRAPPED UP IN YOUR MAGIC

(Song continues under as BOB speaks)

BOB

(To AUDIENCE)

I dropped out of high school to tour with "Short Shorts." I shared a bus with Chuck Berry, Sam Cook, the Everly Brothers, Jackie Wilson--but I never heard a voice like Frankie Valli's. After eight bars, I know I need to write for this voice.

FRANKIE

BRIGHT AS STARS
THAT SHINE UP ABOVE YOU
IN THE CLEAR BLUE SKIES
HOW I WORRY ABOUT YOU
JUST CAN'T LIVE MY LIFE WITHOUT YOU
BABY, COME HERE
DON'T HAVE NO FEAR
OH, IS THERE ANY WONDER WHY
I'M REALLY FEELING
IN THE MOOD FOR LOVE
(Applause)

TOMMY

Thank you, everybody. Good night!

*(TWO WAITRESSES start cleaning up tables,
stack chairs, etc. as JOEY brings BOB over
to meet the GROUP)*

JOEY

Hey, fellas, fabulous, what a set! Fuckin' amazing! Hey, Tommy, this is Bob Guadio, the guy I was talking about. Bobby, this is--

TOMMY

(Cutting him off)

Tommy DeVito, Bobby. I run the group. Out kinda late, aren't you?

JOEY

I told him about how you're looking for a, you know--

TOMMY

Joey!

(Then)

Don't get over-excited.

JOEY

Sorry.

TOMMY

Nick Massi, Frankie Valli--Bob, what is it--?

BOB

Guadio. Hi.

FRANKIE & NICK

Hi.

TOMMY

Somebody said you write.

JOEY

I told ya--"Short Shorts," Number Two with a bullet--sorry. Shut up, Joey.

TOMMY

Call me. We'll set up a meeting.

FRANKIE

C'mon, the kid's here. We're here. Let's do it.

JOEY

Yeah, yeah, can we just borrow your piano for a minute?

(Pushing BOB to the piano)

Go ahead, Bobby! Play that new one.

#11: CRY FOR ME

BOB

I CRIED FOR YOU
NOW CRY FOR ME
NO, NO, I DON'T LOVE YOU ANYMORE
CRY FOR ME
WELL, YOU HAD YOUR FUN

WITH SOMEONE NEW

GIRL, NOW YOU WANT ME TO TAKE YOU

BACK
WE'RE ALL THROUGH
'CAUSE NOW I'M
LEAVING
NO MAKE BE-
-LIEVING
YOU MADE A
FOOL OF ME

FRANKIE

DON'T GO, BABY

DON'T GO, BABY

DON'T
GO, BABY

AH

AH

AH

BOB (CONT.)

SO NOW I'M LEAVING YOU

FRANKIE (CONT.)

(BOB nods to FRANKIE to take the high note)

I

LOVE YOU SO

(After a verse and chorus, FRANKIE, NICK, and, finally, TOMMY pick it up and join in...NICK and TOMMY play guitar and bass...we hear, for the first time, THE SOUND)

BOB (CONT.)

MUCH MORE THAN YOU'LL
EVER KNOW
BUT YOU JUST CHEATED AND YOU
LIED
GO ON AND CRY FOR ME
WELL, YOU
KNEW IT FROM THE START
SOMEDAY
YOU'D BREAK MY HEART

NOW WE'RE ALL
THROUGH
SO CRY

CRY

FOR
ME

JUST THE WAY I
CRIED FOR YOU
WON'T YOU CRY FOR ME BABY

JUST THE WAY I
CRIED FOR YOU
GO ON AND
CRY, CRY
FOR ME

FRANKIE, TOMMY & NICK

DON'T GO, BABY

DON'T GO, BABY

DON'T GO, BABY

AH

AH

AH

AH

GO ON AND

CRY, CRY

CRY, CRY

WON'T YOU CRY FOR ME, BABY
CRY

CRY, CRY
WON'T YOU CRY FOR ME, BABY
CRY

CRY

CRY

YAH

FRANKIE & JOEY

OO-EE-OO-EE-OO

(The WAITRESSES are knocked out by the song...the song finishes...FRANKIE and BOB make eye contact...FRANKIE indicates to BOB that he's pleased...BOB withdraws to the bar...the WAITRESSES gather around BOB, giggling and flirting and chewing gum furiously, as the THREE LOVERS withdraw for a summit meeting)

WAITRESSES

Hi.

BOB

Hi.

WAITRESS ONE

So who's the girl in the song?

WAITRESS TWO

Your girlfriend?

BOB

No, it's any girl. Every girl. It's what T.S. Eliot calls "the objective correlative."

WAITRESS TWO

You're not from around here, are you?

#11A: CRY FOR ME (UNDERScore)

(Meanwhile, in the summit...)

NICK

He's a real musician, Tommooh. And I like the blend.

TOMMY

Hey. I like the blend.

JOEY

It's fuckin' dynamite! Sorry. It is good. A good blend.

NICK

You said we need a fourth. Frankie?

FRANKIE

I like it.

TOMMY

OK. Here's what I'm gonna do. I'm gonna give the kid a try.

(To BOB)

You got a manager, an agent, somebody?

BOB

My dad handles most of my stuff.

TOMMY

Tell him to call me.

BOB

What about?

TOMMY

Work out a deal.

BOB

That's OK--you can talk to me.

TOMMY

You sure?

BOB

Uh-huh.

TOMMY

OK. I'm gonna hire you on a trial basis for, let's say...three weeks, at a salary of 25 a week, then we'll see what happens.

(TOMMY puts hand out...BOB doesn't take it)

BOB

Oh. Gee. I don't think that's going to work.

TOMMY

Why not?

BOB

I was thinking I would come in as an equal partner.

TOMMY

Really.

BOB

Plus which I retain the publishing on anything I write, and we can work out a Favored Nations on any mechanical and ancillary rights.

TOMMY

Excuse me a minute.

(Another conference...BOB silently occupies himself with the GIRLS)

Forget it.

FRANKIE

Why?

TOMMY

He wants a four-way split. In his fucking dreams.

FRANKIE

Tommy--

TOMMY

You think this kid is the golden goose? He's a one-hit wonder with his eye on the buck. There's a million of 'em out there.

NICK

Where?

TOMMY

Where what?

NICK

The million guys, where are they?

JOEY

May I just say something?

TOMMY

No.

JOEY

OK.

FRANKIE

Tommy, I like it.

TOMMY

What do you got a hard-on for this kid? He can't drink, he can't vote, he's probably never been laid. What good is he?

FRANKIE

You think he's green, take him under your wing. Like you did with me.

TOMMY

You wanna cut him in equal?

FRANKIE

If it works, there'll be enough for everybody. If it doesn't, what's the difference?

TOMMY

And if I say no?

FRANKIE

Then you can get yourself another lead singer.

TOMMY

What'd you say?

FRANKIE

You can get yourself another lead singer.

*(TOMMY raises his hand to smack
FRANKIE...FRANKIE grabs him by the
wrist...they stare each other down)*

TOMMY

So. You're growing up, huh, kid? OK, I'll give it a shot. But when it crashes, don't come crying to me.

*(As TOMMY crosses to BOB, he smacks JOEY on
the back of the head)*

JOEY

Hey! What's that for!

TOMMY

OK, kid, this is your lucky day. Welcome to the group. Frankie, give the kid a haircut.

(BOB turns, addresses us as he climbs to the bridge)

BOB

(To AUDIENCE)

So now I'm a "Lover." My parents are skeptical. Who are these guys? Are they serious? Maybe I should go to trade school, get some kind of skill. On the other hand, it is interesting having a big brother, someone who takes an interest in my cultural development.

SCENE 15

GOETHALS BRIDGE

(TOMMY appears with FRANKIE and NICK)

TOMMY

OK, here's the plan. I laid on a limo. We're going down to Atlantic City. I got a suite at the Traymore. We see a couple shows, have a little party--

FRANKIE

We're gonna take a pass, Tommy.

TOMMY

Come on! Bullshit! Since when do you pass on Atlantic City?

FRANKIE

We sent out those demos, you know?

TOMMY

We, who?

FRANKIE

Me and Bobby. So we're gonna go into town and follow up.

TOMMY

You and Bobby, huh?

FRANKIE

Yeah.

TOMMY

Good idea. That's good. But don't give anything away. You talk to me first, you hear?

FRANKIE

Sure, Tommy.

TOMMY

Of course, you got Bobby Businessman over there, so I guess it's OK. Right, Bobby?

(BOB gives TOMMY the thumbs-up)

Let's go, Nick.

TOMMY (CONT.)

(To FRANKIE and BOB)

Hey, we're not back in two days, call Gyp for the bail money!

BOB

(To AUDIENCE)

The Brill Building. 1619 Broadway. Center of the music world. You got a song? You go to the eighth floor and for ten bucks you get a quick arrangement, grab a couple of musicians hanging around the lobby, book an hour at a studio, and you got yourself a demo. That's the easy part. Then you gotta get somebody to listen.

SCENE 16

BRILL BUILDING

(Three doors...as each door is opened, its particular music dominates for a moment... FRANKIE knocks on the first door, "FOX MUSIC PUBLISHING," and a PUBLISHER opens the door)

FRANKIE

Hi. We're the Four Lovers. We sent you a demo?

PUBLISHER ONE

Not interested.

(They move to the next door, "TEMPO MUSIC,"...FRANKIE knocks)

FRANKIE

Hi. We're the Four Lovers. We sent--

PUBLISHER TWO

Sorry.

(They move to the next door...FRANKIE knocks)

FRANKIE

Hi. We're the Four Lovers--

PUBLISHER THREE

You're the Four Lovers?

FRANKIE

Well, two of 'em.

PUBLISHER THREE

No, no--the Four Lovers is a colored group.

FRANKIE

No, that's us.

(FRANKIE sings a phrase in high falsetto)
I-I LOVE YOU SO

PUBLISHER THREE

Not bad. Come back when you're black.

(Door slams...FRANKIE loses it)

FRANKIE

Get out here, you chickenshit; I'll rip your throat out!

*(A GOOD-LOOKING MAN enters in time to hear
FRANKIE's tantrum)*

GOOD-LOOKING MAN

Hey, watch your mouth, Toto. You're not in Newark anymore.

FRANKIE

(Turns)

Crewe?

(FRANKIE crosses and they hug)

CREWE

As I live and breathe. Frankie Castellucio!

FRANKIE

No, it's Valli now. Frankie Valli. With an "i."

CREWE

And why not?

FRANKIE

Bobby, meet Bob Crewe. This guy's got the best ears in the business.

CREWE

All my body parts are outstanding, young man.

(Then)

Young, young, young, young man.

*(BOB looks awkwardly at the floor...CREWE
laughs at himself, lets BOB off the hook)*

At ease, sailor. You're perfectly safe.

(Then)

Doesn't say much, does he?

FRANKIE

Doesn't have to. He's the next Otis Blackwell. You two should do something together.

CREWE

(Re BOB)

Does it have a name?

FRANKIE

Bob Crewe, Bob Gaudio. Heavyweight producer, dynamite songwriter.

BOB

Hi.

CREWE

(Regards BOB, points)

Scorpio.

BOB

No, Gaudio.

CREWE

No, no--your birthday.

BOB

November 17th.

CREWE

(Pointing to himself)

November 12th! It's a sign! The stars are in alignment! Follow me, boys! Destiny awaits!

BOB

(To AUDIENCE)

I remember thinking at the time, there's something a little off about this guy. I mean, this was the 60s--people thought Liberace was just, you know--theatrical. Anyway, we play him some stuff, and right there, he offers us a Personal Services Contract.

SCENE 17

RECORDING STUDIO

CREWE

You work for me. You're guaranteed a salary. You sing background for my artists. You bring me four songs and I'll record 'em.

BOB

When?

CREWE

When Mercury's in Taurus.

BOB

(To AUDIENCE)

It was better than knocking on doors. But not much.

#12: BACKUPS MEDLEY

ENGINEER

Hal Miller and the Rays. "An Angel Cried." Take 1.

HAL MILLER

THEN RAINDROPS FELL
DOWN FROM THE
SKY
THE DAY YOU LEFT ME
AN ANGEL CRIED
OH, SHE CRIED
AN ANGEL
CRIED
SHE CRIED

THE RAYS

WAH
AH
AH

ENGINEER

Miss Frankie Nolan and the Romans - "I Still Care." Take 12.

*(MISS FRANKIE NOLAN is the Female Lead
Singer with THE GUYS behind)*

MISS FRANKIE NOLAN

WANTING YOU
SO
BRINGS A TEAR

THE ROMANS

WANTING YOU SO
BRINGS A TEAR

MISS FRANKIE NOLAN (CONT.)

TO MY EYE
I, I LOVE YOU SO
HOW COULD YOU
HOW COULD YOU SAY GOODBYE

THE ROMANS (CONT.)

TO MY EYE

FRANKIE

(Higher than MISS FRANKIE NOLAN's singing)

OH

MISS FRANKIE NOLAN

'CAUSE I STILL CARE
I STILL CARE FOR

YOU

FRANKIE

'CAUSE I STILL CARE

(Topping her again)
OOO-WAH

ENGINEER

Billy Dixon and the Topix. "Trance." Take 3.

BILLY DIXON

LATE LAST NIGHT
STROLLIN' DOWN
THE STREET
I SAW A GIRL
SWEPT ME
OFF MY FEET
SHE
PUT ME
IN A TRANCE
CRAZY, CRAZY
TRANCE

THE TOPIX

TRANCE
DOO-DOO-DOO-DOOT

DOO-DOO-DOO-DOOT
DOO-DOO-DOO-DOOT

WA-BA-WA-BA-WA-BA-
WA-BA

TRANCE

TRANCE

(CREWE interrupts from the booth)

CREWE

No, no, stop tape! Guys, you're not hearing it the way I do.

TOMMY

How do you hear it?

CREWE

I hear it in sky blue. You're giving me brown.

TOMMY

That's because you're paying us shit.

CREWE

Excuse me?

TOMMY

Whatsa matter, Crewe? Famous ears get clogged up?

CREWE

Is there a problem, Tommy?

TOMMY

I'll tell you what the fucking problem is--

*(BOB puts a restraining hand on TOMMY's arm
to quiet him)*

BOB

(Not angry)

Here's the problem. You said we could go with you, do some backups and you'd record us. That was--what--a year ago? So when are you going to record us?

CREWE

When you give me a hit.

BOB

I've given you ten hits.

CREWE

Ten songs. Not ten hits.

TOMMY

How do you know what's a hit until you record it?

CREWE

I've got the ears, baby, remember?

BOB

OK, then listen to this. Either you give us a date when you're going to record us--four songs, like you promised--or we're going down the hall and make a deal with people who keep their word.

CREWE

You know your problem, gentlemen? You've got an identity crisis. Maybe if you found yourselves a name, and a sound, little Bobby here would know who he's writing for.

BOB

You know what? Maybe you need to find yourself another group.

CREWE

I see. You all feel the same?

TOMMY

Bet your ass.

CREWE

Frankie?

FRANKIE

If Bob goes, so do I.

CREWE

Nick?

NICK

I'm with them.

CREWE

(Cutting him off)

Such loyalty! Such devotion! All right, go, find yourselves. I release you from your servitude.

(CREWE takes the mic and leaves)

#12A: CRY / SILHOUETTES (UNDERScore)

BOB

(To AUDIENCE)

So we're back scrambling for gigs. I take a job in a printing factory, until one day I'm having lunch with my supervisor and he's got three fingers missing. "Yeah," he says, "you stick around here long enough, you'll lose a couple." I don't even finish my sandwich. Then Pesci gets us an audition to play the lounge at this bowling alley where he works in South Jersey.

SCENE 18

BOWLING ALLEY

OWNER

Wait, wait, hold it. What's your name?

(ALL FOUR, simultaneously)

TOMMY

The Four Lovers. The Romans.

NICK

The Romans. The Topix.

FRANKIE

The Varietones. The Lovers.

BOB

The Topix. The Varietones.

OWNER

No, no. You. I know you. You used to come here. You had some kinda scam going, spotting pins, betting on games.

TOMMY

I've never been here in my life.

OWNER

I never forget a face. Get outta here, all of you. "Four Lovers." Four felons.

(The OWNER leaves...the GUYS move out of the bowling alley to...)

SCENE 19

FRONT OF THE BOWLING ALLEY

(A WORKER on a ladder is fiddling with the neon sign that reads "OUR SONS LANES & LOUNGE")

FRANKIE

This is crazy. We gotta find a club.

BOB

Forget the clubs. What we want is a record contract.

TOMMY

What record contract? We can't even book a fuckin' bowling alley!

NICK

Maybe this is a good time for me to start my own group.

TOMMY

Get off that. You're not startin' any groups! You're in this group.

NICK

Yeah? Which one? The Topix? The Romans? The Lovers? Who we gonna be next, Tommy?

(The sign buzzes, flickers, flashes...fully illuminated, it reads "FOUR SEASONS")

BOB

(Staring at it)

Frankie.

TOMMY

What?

FRANKIE

It's a sign, Tommy!

BOB

(To AUDIENCE)

For me the sign said "one last chance." I locked myself in my room and I wrote four new songs in two days. No, not songs... hits. And then we went to see Crewe.

SCENE 20

CREWE'S APARTMENT

(CREWE sits on a couch)

FRANKIE

You like the new name?

CREWE

I love the new name. So did Vivaldi.

TOMMY

Some guy stole our name? I'll go talk to him.

CREWE

It's OK, Tommy, he's already dead.

(A YOUNG MAN has brought CREWE a glass of milk on a tray)

BOB

Can we talk about the songs please?

CREWE

(The GREAT PRODUCER takes charge)

The songs are great, I love the songs. And I know exactly what to do with 'em. We're not just gonna make a record. We're gonna make an experience!

BOB

How?

CREWE

We're gonna double Frankie's voice. It's gonna explode right off the radio!

FRANKIE

(To the OTHERS, 'I told you')

He's good.

CREWE

There's only one problem.

What?

TOMMY

I'm tapped out.

CREWE

What're you talking about?

TOMMY

No flow. So no session.

CREWE

Eight rooms on Fifth Avenue, how can you be tapped out?

TOMMY

Don't get me started.

CREWE

I don't believe this!

BOB

TOMMY

(To CREWE)
How much you need?

CREWE

For four songs? Thirty-five hundred.

(TOMMY crosses to...)

SCENE 21

UNDER A STREETLAMP

(Lights up on NORMAN WAXMAN, a/k/a Norm the Bag...he runs his own private lending agency...he's counting out a wad of bills as TOMMY approaches)

NORM

You're late.

TOMMY

You got it?

NORM

Five thousand.

(NORM hands TOMMY the bills, then consults a little notebook)

Let's see, the eleven grand you owe me, plus this five...it's getting heavy, Tommy. You're up to sixteen grand.

TOMMY

No problem. We just signed with RCA Victor.

NORM

That's good. Because you don't wanna get behind on the vig.

TOMMY

Hey--I'll send you a record.

NORM

Better yet, send me three grand by next Friday.

(TOMMY crosses back to the GUYS)

TOMMY

(Presenting the money)

Here's your session. Thirty-five hundred. DeVito delivers.

CREWE

Thanks, Tommy. But I already got it.

TOMMY

Where?

FRANKIE

His father gave it to him.

TOMMY

Why?

CREWE

He likes me.

TOMMY

(Waving the money in his face)

His father likes him? What kind of bullshit is that? You know what the vig is on this?

BOB

Nobody asked you to--

TOMMY

Nobody had to ask. The group needs the money, I take care of it. Hey--fine. You don't want my money, I got plenty of things to do with it.

(TOMMY puts the money in his pocket and dismisses the GROUP with a gesture)

CREWE

OK, guys. Sunday. Allegro Studios. Two o'clock.

(Pointedly, at TOMMY)

Sharp.

BOB

(To AUDIENCE)

You book a studio on Sunday, the rates are cheaper and you get to use the instruments left over from the Friday sessions. The plan was, we'd meet Sunday morning at Frankie's for one last rehearsal.

SCENE 22

FRANKIE'S KITCHEN--SUNDAY

(TOMMY, FRANKIE, MARY, and NICK sitting around the kitchen table, impatiently killing time...a smoke, a drink...TOMMY swings a 9-iron)

TOMMY

This is bullshit. The most important day of his life and he's late. What time is it?

NICK

One thirty-two. You call his folks?

FRANKIE

No answer.

(Then)

It's not like Bobby to be late.

NICK

(As he pours a drink)

No, that's Tommy's territory.

TOMMY

OK, stronzo, get off my case. And lay off the booze while you're at it, shithead.

MARY

Hey, watch your mouth in my kitchen. I got little girls in the house.

(MARY grabs the bottle out of NICK's hand)

Gimme that.

(As she leaves with the bottle)

Asshole.

FRANKIE

Let's run the numbers again.

TOMMY

(Holding a driving iron)

You run the numbers. You sounded like a cat in heat before. My ears are still bleeding from that shit.

#13: SHERRY

BOB

(BOB is on the bridge)

(To AUDIENCE)

I'm about to leave for Frankie's house when a tune pops into my head. I don't have a tape recorder, so I write down some dummy words so I can remember what I did.

TOMMY

I'm gonna play a quick nine. Tell the genius he blew it.

(BOB runs on and hands the sheet to FRANKIE)

FRANKIE

Nice, Bobby.

(FRANKIE hands the lead sheet to TOMMY, who flips it on the floor without looking at it...BOB picks it up)

Tommy--

TOMMY

He's late. He comes in with some bullshit song he wrote fifteen minutes ago. It's a fuckin' insult, Frankie. A slap in the face.

FRANKIE

Tommy, it's a good song. Don't make it personal. Nicky?

NICK

I say we do the four we rehearsed.

TOMMY

We're not taking any votes here. I'm running this group, and I say--

FRANKIE

Wait, wait, wait--Crewe's got the ears, right? So let's let him decide.

(TOMMY, NICK, and FRANKIE huddle together over the lead sheet as BOB turns to audience)

BOB

(To AUDIENCE)

Nick and I did a quick head arrangement, called the studio, and sang it to Crewe.

(As BOB continues to speak to audience, the GUYS lean into the phone, about to sing into it...lights out on kitchen...simultaneously, lights up on...)

SCENE 23

RECORDING STUDIO

(CREWE is on the phone, listening...he hangs up the phone, a big smile on his face)

ENGINEER

Any good?

CREWE

Bingo!

(Rhythm vamp to "Sherry" begins)

BOB

(To AUDIENCE)

That was it. Two takes on a Sunday afternoon.

(Then)

And then the whole world exploded.

SCENE 24

DEEJAY AT STUDIO CONSOLE AND MIC

BARRY BELSON

And you're listening to me, Barry Belson, WCFA Radio! We're in our seventeenth hour, locked inside this studio, and yes, we're still playing the same song! I mean, is that a different sound, or what? Who are these people? Four black guys? Three guys and a girl? What can I say--I LOVE THIS RECORD!!! We're gonna see this one go right to the top, my friends. And we're gonna see it happen this Saturday, on American Bandstand! Aw, what the hey, I think I'll play it again. Here it comes, all you submarine watchers! Put down that girl and lend an ear to--The Four Seasons!

(The scene transforms into...)

SCENE 25

THE AMERICAN BANDSTAND TV STUDIO

*(The FOUR SEASONS, CREWE, various
TECHNICIANS, FLOOR MANAGERS, and CAMERA
OPERATORS)*

#13 SHERRY

FRANKIE, BOB, TOMMY & NICK

SHERRY
SHERRY BABY
SHERRY
SHERRY BABY

FRANKIE

SHER-
-RY BABY

SHERRY
CAN YOU COME OUT TONIGHT

SHERRY, BABY

SHERRY, CAN YOU COME OUT TONIGHT

TO MY TWIST PARTY

WHERE THE BRIGHT MOON SHINES

WE'LL DANCE THE NIGHT AWAY
I'M GONNA MAKE YOU MI-I-INE

BOB, TOMMY & NICK

SHERRY, SHERRY BA-
-BY
SHERRY, BABY

COME, COME
COME OUT TONIGHT

SHERRY BABY

NICK

WHY DON'T YOU COME ON

BOB & TOMMY

COME ON

BOB, TOMMY & NICK

COME ON

COME ON

BOB

(To AUDIENCE)

The day after we're on American Bandstand, we sell a hundred twenty thousand records. Three weeks later, we break a million. But how do I know we're really a hit? My parents stop talking about trade school.

(The song continues)

FRANKIE

PUT YOUR RED DRESS ON

MMM, YOU LOOK SO FINE

MOVE IT NICE AND EASY
GIRL, YOU MAKE ME LOSE MY MIND
SHER-
-RY BABY

SHERRY, CAN YOU COME OUT TONIGHT

COME OUT TONIGHT
COME, COME
COME OUT TONIGHT
SHERRY
SHERRY BABY
SHERRY
SHERRY BA-
-BY

NICK

WHY DON'T YOU COME ON

BOB & TOMMY

COME ON

BOB, TOMMY & NICK

COME ON

COME ON

SHERRY, SHERRY BA-
-BY
SHERRY, BABY

COME, COME
COME OUT TONIGHT
COME, COME
COME OUT TONIGHT
COME, COME, COME OUT
TONIGHT
COME, COME, COME OUT
TONIGHT
AH

#14: BIG GIRLS DON'T CRY

BOB

(To AUDIENCE)

So now I'm a one-hit wonder all over again. Only, what I wonder is, where's the next idea gonna come from? Crewe and I are banging our heads against the wall and nothing's coming. And then, one night, I'm watching The Million Dollar Movie. Some cheesy John Payne western. He hauls off and smacks Rhonda

BOB (CON'T)

Fleming across the mouth and says, "What do you think of that?"
She looks up at him, defiant, proud, eyes glistening--and she
says:

*(We hear the introduction to "Big Girls
Don't Cry")*

SCENE 26

CONCERT

FRANKIE, BOB, TOMMY, NICK

BIG GIRLS DON'T CRY
BIG GIRLS DON'T CRY
BIG GIRLS

FRANKIE

DON'T CRY-Y-Y

BIG GIRLS DON'T CRY

MY GIRL
SAID GOOD-BYE-Y-Y

MY GIRL DIDN'T CRY

TOLD MY GIRL WE HAD TO BREAK UP

HOPED THAT SHE WOULD CALL MY BLUFF

THEN SHE SAID, TO MY SURPRISE
BIG GIRLS DON'T CRY
MAYBE
I WAS CR-U-U-UEL,

BABY, I'M A FOOL

SHAME ON YOU, YOUR MAMA SAID

SHAME ON YOU, YOU'RE CRYIN' IN BED

SHAME ON YOU, YOU TOLD A LIE

BOB, TOMMY & NICK

THEY DON'T CRY

WHO SAID THEY DON'T CRY
MY GIRL

MY, OH, MY

I WONDER WHY

NICK

SILLY BOY

SILLY BOY

SILLY BOY

BIG GIRLS DON'T CRY
MAYBE

BOB, TOMMY & NICK

I WAS CRUEL

I'M SUCH A FOOL

NICK

SILLY GIRL

SILLY GIRL

SILLY GIRL

FRANKIE (CONT.)

BIG GIRLS DO CRY
BIG GIRLS
DON'T CR-Y-Y-Y

BIG GIRLS DON'T CRY

BOB, TOMMY & NICK

BIG GIRLS DO CRY
BIG GIRLS

THEY DON'T CRY

THAT'S JUST AN ALIBI

FRANKIE, BOB, TOMMY, & NICK

BIG GIRLS DON'T CRY
BIG GIRLS DON'T CRY
BIG GIRLS DON'T CRY

*(Music continues under as BOB separates from
the GROUP to address us)*

BOB

(To AUDIENCE)

Of course, this being America, a second Number One hit still
isn't enough--but at least it proves we're not a fluke. I even
have money in my pocket that doesn't jingle when I walk.
Everybody's happy. Well, almost everybody.

SCENE 27

RECORDING STUDIO

TOMMY

I don't get it.

BOB

What don't you get, Tommy?

TOMMY

The title. "Walk Like a Man."

BOB

So?

TOMMY

As opposed to what--a woman?

BOB

It's for boys, Tommy. Teenage boys. We're telling them to act like men.

TOMMY

Instead of like girls.

BOB

Instead of like boys. Why are you doing this?

CREWE

Look, Miss Congeniality--it's a metaphor. This is an anthem for every guy who's ever been twisted around a girl's little finger!

(TOMMY and BOB are staring at CREWE)

Well, isn't it?

(BOB stomps the tempo)

OK, Phil.

ENGINEER

Take one. Rolling.

#15: WALK LIKE A MAN

FRANKIE

BOB, TOMMY & NICK

OO WEE OO WAH

WALK, WALK, WALK, WALK

OO WEE OO

WALK LIKE A MAN

WALK LIKE A MAN

OH, HOW YOU TRIED

OOH-WAH-OOH

TO CUT ME DOWN TO SIZE

OOH-WAH-OOH

TELLIN' DIRTY LIES TO MY FRIENDS

OOH-WAH-OOH-WAH-OOH-WAH

MY OWN FATHER

OOH

SAID "GIVE HER UP, DON'T BOTHER

OOH-WAH-OOH

THE WORLD ISN'T COMING TO AN END

OOH-WAH-OOH

NICK

HE SAID

FRANKIE, BOB, TOMMY & NICK

WALK LIKE A MAN

TALK LIKE A MAN

WALK LIKE A MAN, MY SON

NO WOMAN'S WORTH

CRAWLING ON THE EARTH

FRANKIE

SO WALK LIKE A MAN, MY SON

*(The song builds, lights change, and we are
segueing into a concert environment)*

BOB

(To AUDIENCE)

Judging from the reaction, I guess more guys than we thought had been twisted around some girl's little finger. Turned out to be a revolutionary idea--"walk like a man." Hey--some guys have been elected President on less.

SCENE 28

A CONCERT

(TWO DRESSERS help EACH of the GUYS into a new, spiffy jacket, to go with a dance routine performed through the end of the number)

FRANKIE, BOB, TOMMY, & NICK

WALK LIKE A MAN
FAST AS I CAN
WALK LIKE A MAN FROM YOU
I'LL TELL THE WORLD
FORGET ABOUT IT, GIRL

FRANKIE

AND WALK LIKE A MAN FROM YOU
OO WEE OO WAH

OO WEE OO
WALK LIKE A MAN
LIKE A MAN

BOB, TOMMY & NICK

WALK, WALK, WALK, WALK

WALK LIKE A MAN
LIKE A MAN

(The number ends to applause...the DRESSERS help TOMMY and NICK off with their jackets...TOMMY and NICK exit leaving BOB and FRANKIE alone backstage)

BOB

(To AUDIENCE)

That's the hat trick--three Number Ones in a row. Crewe's right--the stars are in alignment. And I'm thinking about the future.

(To FRANKIE)

Maybe we should make an investment.

FRANKIE

In what?

BOB

Us.

FRANKIE

What do you mean?

BOB

You got the voice. I got the songs.

FRANKIE

Yeah, so?

BOB

We make a partnership. I give you half of everything I write, you give me half of everything you record outside the group.

FRANKIE

Why would I ever record outside the group?

BOB

I dunno. Things happen.

FRANKIE

What about Tommy and Nick? I mean, Nicky is the one who really got me singing, and Tommy...I mean, we wouldn't be here if it weren't for him.

BOB

It won't cut into their share. I'd never do that.

FRANKIE

We gotta tell them.

BOB

Absolutely.

FRANKIE

Hey--if things work out, could we talk about a saxophone?

BOB

If things work out, we can talk about a whole horn section.

FRANKIE

OK, I'm in.

(NICK enters on the bridge)

BOB

Great. So should we have somebody draw up a contract?

FRANKIE

You mean like sign a piece of paper from a lawyer?

BOB

I guess.

FRANKIE

You wanna do this thing?

BOB

Yeah. I just, I mean--

FRANKIE

So we do it. You want a contract? Here--a Jersey contract.

(FRANKIE puts his hand out...BOB takes it...the moment their hands meet, music introduction begins)

#16: DECEMBER '63 (OH, WHAT A NIGHT)

BOB

OH, WHAT A NIGHT
LATE DECEMBER, BACK IN SIXTY-THREE
WHAT A VERY SPECIAL TIME FOR ME
AS I REMEMBER, WHAT A NIGHT
OH, WHAT A NIGHT
YOU KNOW I DIDN'T EVEN KNOW HER NAME
BUT I WAS NEVER GONNA BE THE SAME
WHAT A LADY, WHAT A NIGHT
OH I, I GOT A FUNNY FEELIN'
WHEN SHE WALKED IN THE ROOM
YEAH, AND I, AS I RECALL
IT ENDED MUCH TOO SOON

TOMMY, NICK & TWO PARTY GIRLS

(Singing, under BOB)

OH, WHAT A NIGHT

BOB

(To AUDIENCE)

It's a season of "firsts." John Glenn is the first American to orbit the earth. We go out on our first cross-country tour. The label's raking it in, so they send over some girls when we hit Chicago at Christmas. And that night, I rack up a personal first.

TOMMY, NICK & TWO PARTY GIRLS

OH, WHAT A NIGHT

OH, WHAT A NIGHT

OH, WHAT A NIGHT

OH, WHAT A NIGHT

SCENE 29

HOTEL PENTHOUSE SUITE

(A lower level implied; some strands of Christmas lights...a few SKIMPILY-CLAD GIRLS entertain TOMMY and NICK...BOB is very shy)

NICK

Come on, Bobby. Grab some Christmas cheer. What's wrong?

BOB

I gotta be romanced a little before I take my clothes off.

(ONE OF THE GIRLS sidles over to BOB)

BOB'S PARTY GIRL

And you are?

BOB

Bo-o-o-o-b. You?

BOB'S PARTY GIRL

The Ghost of Christmas Present. C'mon, champ. How's about you unwrap me upstairs?

(She leads him upstairs...NICK and TOMMY watch the event unfolding from below...the GIRLS spectate and react)

NICK

This is Mission Control. Looks like all systems are go.

TOMMY

Contact. We have contact.

NICK

Lift off. We have lift off...and around the world we go!
(The GROUP cheers)

TOMMY

Uh-oh. Splashdown. We have splashdown...well, space fans, that might be a world's record for speed.

NICK

Lay off. The kid performed like a trouper.

*(BOB reappears in a robe...the GROUP
applauds...he has a new attitude...he's
cool...he's down...he's the Man.)*

BOB

OH I, I GOT A FUNNY FEELIN'
WHEN SHE WALKED IN THE ROOM

TOMMY

YEAH AND I, AS I RECALL IT ENDED MUCH TOO SOON

ALL BUT BOB

OH, WHAT A NIGHT

BOB

HYPNOTIZIN', MESMERIZIN' ME
SHE WAS EV'RYTHING I DREAMED SHE'D BE
SWEET SURRENDER, WHAT A NIGHT

*(A DEALER enters with a fat joint which gets
passed down the row of REVELERS during)*

ALL

I FELT A RUSH LIKE A
ROLLING BALL O' THUNDER

DEALER (RIFFING)

SPINNING MY HEAD AROUND
AND TAKING MY BODY UNDER
WHAT A NIGHT

AH

THREE GIRLS

BOB, TOMMY & NICK

DOO DOOT N DOO DOOT DOOT
DOO DOOT N DOO DOOT

OH, WHAT A NIGHT

DOO DOOT N DOO DOOT DOOT
DOO DOOT N DOO DOOT

OH, WHAT A NIGHT

DOO DOOT N DOO DOOT DOOT
DOO DOOT N DOO DOOT

OH, WHAT A NIGHT

DOO DOOT N DOO DOOT DOOT
DOO DOOT N DOO DOOT

*(BOB exhales, spins around with new-found
confidence)*

BOB

(To AUDIENCE)

Nicky was right; it is more fun with another person. Fact is, my sexual initiation means as much to Nick Massi as it does to me. Nick's an interesting case. Very precise. He wakes up every day exactly at noon and eats at the same time. He only drinks this special 12 year-old whiskey. His shirts have to be ironed--twice. All that time in the prison laundry, I guess. But a great natural talent. And great style. And after that night in Chicago, suddenly I'm Nick's best friend.

SCENE 30

CADILLAC SHOWROOM

(Caddies have appeared...NICK appears...he and BOB check them out)

BOB

But I already have a car.

NICK

The Chevy is transportation. What you want is a statement. You're looking at the Great American Wet Dream. And this baby gets almost 8 miles a gallon.

#17: MY BOYFRIEND'S BACK

BOB

Nick, I really gotta get back to work--

NICK

Soave, Bobby, soave. Stop and smell the roses. You've earned it. Just look at her. Those curves. Those headlights. That rear end. You know what she's saying? "I want you inside me."

BOB

Nick, you really need help.

(To AUDIENCE as NICK exits)

So now I've got everything a 22-year-old could want: a slew of hit records and a brand new Caddy convertible. Frankie and I drive down to Atlantic City looking for an opening act for our next tour, and come back with a girl group with a Number One single--the Angels.

(The ANGELS appear; Caddy headlights go on.)

Suddenly the road is much more interesting. Two cars, three girls, four guys. Infinite possibilities.

LEAD ANGEL

(Spoken, in rhythm)

He went away
And you hung around
And bothered me every night
When I wouldn't go out with you
You said things that
Weren't very nice

(Then, sung)

MY BOYFRIEND'S BACK
AND YOU'RE GONNA BE IN TROUBLE

THREE ANGELS

HEY LA, HEY LA

TWO ANGELS

MY BOYFRIEND'S
BACK

LEAD ANGEL

WHEN YOU
SEE HIM COMIN'
BETTER CUT OUT
ON THE DOUBLE

THREE ANGELS

HEY LA, HEY LA

TWO ANGELS

MY BOYFRIEND'S BACK

LEAD ANGEL

YOU'VE BEEN SPREADIN' LIES
THAT I WAS UNTRUE

THREE ANGELS

HEY LA, HEY LA

TWO ANGELS

MY BOYFRIEND'S
BACK

LEAD ANGEL

SO
LOOK OUT NOW
'CAUSE HE'S COMIN'
AFTER YOU

THREE ANGELS

HEY LA, HEY LA
MY BOYFRIEND'S BACK
AND HE KNOWS I WASN'T CHEATIN'
NOW YOU'RE GONNA GET A BEATIN'
WHAT MADE YOU THINK
HE'D BELIEVE ALL YOUR LIES
AH OOP, AH OOP
YOU'RE A BIG MAN NOW
BUT HE'LL CUT YOU DOWN TO SIZE
AH OOP, WAIT AND SEE

LEAD ANGEL

MY BOYFRIEND'S BACK
HE'S GONNA SAVE MY REPUTATION

THREE ANGELS

HEY LA, HEY LA

TWO ANGELS

MY BOYFRIEND'S
BACK

LEAD ANGEL

IF
I WERE YOU
I'D TAKE A
PERMANENT VACATION

THREE ANGELS

HEY LA, HEY LA

TWO ANGELS

MY BOYFRIEND'S
BACK

LEAD ANGEL

YOU'RE
GONNA BE SORRY
YOU WERE EVER BORN

THREE ANGELS

HEY LA, HEY LA

TWO ANGELS

MY BOYFRIEND'S
BACK

LEAD ANGEL

CAUSE HE'S
KINDA BIG
AND HE'S AWFUL STRONG

THREE ANGELS

HEY LA, HEY LA
MY BOYFRIEND'S BACK

LEAD ANGEL

YEAH, MY BOYFRIEND'S
BACK
WELL, LOOK
OUT
NOW
MY
BOY-
-FRIEND'S BACK

WELL, I CAN
SEE HIM COMIN'
SO YOU
BETTER GET
A RUNNIN' ALL RIGHT, NOW

YEAH
YEAH, YEAH, YEAH, YEAH

TWO ANGELS

LA, HEY LA
MY BOY-
FRIEND'S
BACK
LA
HEY
LA

MY BOY-
-FRIEND'S BACK.
LA
HEY
LA
MY BOYFRIEND'S BACK
LA

MY BOYFRIEND'S
HEY LA, HEY LA

THREE ANGELS

MY BOYFRIEND'S BACK
(Applause...music starts again)

SCENE 31

#17A: CARS / SUNDAY (UNDERScore)

(Split scene of two cars...in one car, TOMMY is driving and ANGEL ONE is next to him...NICKY is alone in back...in the other car, FRANKIE drives with ANGEL TWO next to him...BOB is with ANGEL THREE in back seat)

NICK

Hey, Tommy--you put that ten grand back in the tax account?

TOMMY

Hey, get off my back, OK, Nick?

NICK

It's adding up. Plus the thirty-five hundred you dropped at the track last Saturday...

TOMMY

(Cutting him off)

OK, that's it. We're going back to the old arrangement.

NICK

What?

TOMMY

Frankie rides with me. You ride with the genius.

NICK

That's kind of up to Frankie, isn't it?

ANGEL ONE

Yeah, and Bobby, too, right? I mean, the two of them, they're always together. They're like a pair of--what d'ya call it? Chinese twins.

TOMMY

Try not to say anything for the rest of the day, OK, sweetheart?

(Meanwhile, in the other car...)

FRANKIE

(To his ANGEL)

Lemme explain. You're out on the road. A thousand miles from home. You do a show, you get charged up, you're ten feet tall...and then it's midnight and what're you supposed to do? Go back to the hotel and rinse out your socks?

(Then)

Everybody has a girlfriend, honey. Everybody.

ANGEL TWO

Then why get married?

FRANKIE

Are you kidding? Family is everything.

*(BOB steps out of his car and the two cars
move offstage)*

BOB

(To AUDIENCE)

Here's how it was. You had your real family, and your road family. And when you're on the road--when you're a body in motion--a different set of rules applies. It's a basic law of physics. Of course, there's another law of physics called gravity. And eventually, it pulls you right back home.

SCENE 32

FRANKIE AND MARY'S HOUSE
(MARY holds a drink)

MARY

Family? You dare say that to me? Your lips should fall off your face for using that word. You show up for a couple of days and you think that makes you a father?

FRANKIE

At least when I'm here, I'm here. Not stoned out of my mind. You think the kids don't know what you're doing?

MARY

You wanna switch places? Any time. There's the kitchen, there's the washing machine, knock yourself out.

FRANKIE

OK, you go on the road. We'll all live off what you make.

MARY

No thanks. I wouldn't want to cramp your style.

FRANKIE

Listen, the road is the road. I'm out there busting my hump to provide for this family, and there are certain things that're none--

MARY

(Riding over)

Bullshit. Your family's out there. So go. Tour outer fucking space for all I care. You'll still be what you always were--a dumb wop from Jersey who never even graduated high school. Mister Vally with a "y." Give me a fucking break.

(FRANKIE watches as she walks away)

#18: MY EYES ADORED YOU

BOB

(To AUDIENCE)

We all had families. Families we never saw, families we couldn't keep together. After Frankie and Mary split, he said it was for the best. But we all knew that wasn't the whole story.

FRANKIE

MY EYES ADORED YOU
THO' I NEVER LAID A HAND ON YOU
MY EYES ADORED YOU
LIKE A MILLION MILES AWAY FROM ME
YOU COULDN'T SEE HOW I ADORED YOU
SO CLOSE, SO CLOSE AND YET SO FAR
HEADED FOR CITY LIGHTS
CLIMBED THE LADDER UP TO FORTUNE AND FAME
WORKED MY FINGERS TO THE BONE
MADE MYSELF A NAME
FUNNY, I SEEM TO FIND
THAT NO MATTER HOW THE YEARS UNWIND
STILL I REMINISCE 'BOUT THE GIRL I MISS
AND THE LOVE I LEFT BEHIND
MY EYES ADORED YOU

FRANKIE & MARY

THOUGH I NEVER LAID A HAND ON YOU
MY EYES ADORED YOU
LIKE A MILLION MILES AWAY FROM ME
YOU COULDN'T SEE HOW I ADORED YOU

FRANKIE

SO CLOSE, SO CLOSE

FRANKIE & MARY

AND YET SO FAR

*(As the song progresses, TOMMY, NICK, and
BOB join FRANKIE under the streetlamp...MARY
exits)*

FRANKIE

MY EYES ADORED YOU

FRANKIE & BOB

THOUGH I NEVER LAID A HAND ON YOU
MY EYES ADORED YOU

FRANKIE, BOB & TOMMY

LIKE A MILLION MILES AWAY FROM ME
YOU COULDN'T SEE HOW I ADORED YOU

FRANKIE

SO CLOSE

NICK

SO CLOSE

BOB & TOMMY

SO CLOSE

THE FOUR SEASONS

AND YET SO FAR

(By now, MARY is gone)

FRANKIE

SO CLOSE

SO CLOSE

AND YET SO FAR

(Song ends...applause)

#19: DAWN (GO AWAY)

BOB, TOMMY & NICK

OOO

FRANKIE

PRETTY AS A MIDSUMMER'S MORN

BOB, TOMMY & NICK

AH

FRANKIE

THEY CALL HER

THE FOUR SEASONS

DAWN

BOB

(To AUDIENCE)

Around this time, there's a little dust-up called the British Invasion. Britannia is ruling the airwaves, so we start our own American Revolution. The battle begins on a Sunday night at eight o'clock--and the whole world is watching.

ED SULLIVAN

(TV Projection)

Now, ladies and gentlemen, here, for all the youngsters in the country...THE FOUR SEASONS!

THE FOUR SEASONS

DAWN, GO AWAY
I'M NO GOOD FOR YOU

FRANKIE

OH
DAWN
STAY WITH HIM, HE'LL BE
GOOD TO YOU
HANG ON

HANG ON
TO HIM
THINK

WHAT A
BIG MAN HE'LL BE
THINK
OF THE PLACES YOU'LL SEE
NOW

BOB, TOMMY & NICK

DAWN

OOH

HANG ON

AAH
THINK
THINK

THINK, THINK
THINK, THINK
THINK, THINK

THE FOUR SEASONS

THINK WHAT THE FUTURE WOULD BE
WITH A POOR BOY LIKE ME
ME
(THE SEASONS move downstage)
DAWN, GO AWAY
PLEASE GO AWAY

FRANKIE

ALTHOUGH I
KNOW

I WANT YOU TO
STAY

BOB, TOMMY & NICK

OOO
OOO

OOO

THE FOUR SEASONS

DAWN, GO AWAY
PLEASE GO AWAY

FRANKIE

BOB, TOMMY & NICK

BABY, DON'T
CRY
IT'S BETTER THIS
WAY

CRY
WAY
AH

OOO

THE FOUR SEASONS

DAWN
GO AWAY BACK WHERE YOU BELONG

BOB

(To AUDIENCE)

We weren't a social movement like the Beatles. Our fans didn't put flowers in their hair and try to levitate the Pentagon. Our people were the guys who shipped overseas...and their sweethearts. They were the factory workers, the truck drivers. The kids pumping gas, flipping burgers. The pretty girl with circles under her eyes behind the counter at the diner. They're the ones who really got us, who pushed us over the top.

SCENE 33

STADIUM OR CONCERT HALL

FRANKIE

THINK
WHAT YOUR
FAM'LY WOULD SAY.
THINK
WHAT YOU'RE
THROWING AWAY
NOW

BOB, TOMMY & NICK

THINK, THINK

THINK, THINK
THINK, THINK

THINK, THINK

THE FOUR SEASONS

THINK WHAT THE FUTURE WOULD BE
WITH A POOR BOY LIKE ME
ME
DAWN, GO AWAY
I'M NO GOOD FOR YOU
OH, DAWN

(Song ends...applause)

#19A: END OF SUMMER

BOB

(To AUDIENCE)

"OK," I'm thinking, "what's next?" It'd be nice to go on just like this forever. But I'm looking ahead. A world tour. A concept album. Put enough money together, maybe we start our own label!

(NORM WAXMAN enters)

NORM

Hey, Frankie. Fabulous show. You guys get better and better.

(ENSEMBLE begins "OOO's" cued musically under dialogue)

FRANKIE

Thanks.

NORM

Tommy around?

FRANKIE

Who wants to know?

NORM

Norman Waxman, Frankie. Friend of Tommy's.

FRANKIE

What's this about?

NORM

Money.

FRANKIE

(Calling off)

TOMMY!

NICK

Let me.

(Exits...after TOMMY)

FRANKIE

Listen, Mister--

NORM

Waxman. Norman Waxman.

FRANKIE

You got business with us, you talk to our attorney. Now, if you'll excuse me--

NORM

No, no. You got a little success now, right? You got the records, the TV, the personal appearances. And we're all proud of you--

FRANKIE

Yeah, so--

NORM

Tommy's put me in an awkward position. I've stalled my people as long as I can. But he's in too deep. They want their money now, before something unfortunate happens to one of you and it all goes up in smoke.

FRANKIE

This is bullshit.

(FRANKIE turns to leave)

BOB

How much does Tommy owe you?

NORMAN

One hundred and fifty large.

FRANKIE

(Turns back)

Excuse me?

NORMAN

One hundred and fifty thousand.

BOB

Oh, Jesus.

(TOMMY appears at top of stairs)

TOMMY

Hey, guys. What's up?

*(TOMMY descends the stairs and confronts
NORM)*

WALK LIKE A MAN (REPRISE)

FRANKIE, BOB & NICK

WALK LIKE A MAN
LIKE A MAN

END OF ACT ONE

ACT TWO
SCENE 1

FALL

#20: BIG MAN IN TOWN

FRANKIE

TOMMY, BOB & NICK

OOO

BIG MAN IN TOWN

EACH DAY AS I GROW OLDER

OOO

THE NIGHTS ARE GETTING COLDER

THE FOUR SEASONS

SOME DAY THE SUN WILL SHINE ON ME

FRANKIE

TOMMY, BOB & NICK

OOO

MONEY, I DON'T HAVE ANY

OOO

I'M DOWN TO MY LAST PENNY

THE FOUR SEASONS

BUT, DARLIN', DON'T CRY OVER ME

FRANKIE

TOMMY, BOB & NICK

I'LL BE A BIG MAN IN TOWN

HONEST, HONEY

I'LL BE A BIG MAN IN TOWN

PROMISE, DARLIN'

I'LL BE A BIG MAN IN TOWN

JUST YOU WAIT AND

SEE

SEE

YOU'LL BE PROUD OF

ME

ME

FRANKIE

TOMMY, BOB & NICK

BIG MAN IN TOWN

I'M GONNA MAKE IT

OO AH

FRANKIE (CONT.)

JUST WAIT AND SEE

OH, I'M GONNA MAKE IT

JUST WAIT AND SEE

OOO

TOMMY, BOB & NICK (CONT.)

JUST WAIT AND SEE

OO AH

JUST WAIT AND SEE

OO AH

*(Music continues under as NICK separates
from the GROUP)*

NICK

(To AUDIENCE)

I've been pretty quiet 'til now, but some things are gettin' left out. That's the thing about Gaudio--he was always looking so far into the future, he never saw what was happening right under his nose. He'll tell you it was smooth sailing right up until we hit the iceberg with Tommy and the hundred fifty thousand...but the truth is, the group was in trouble long before that.

SCENE 2

OHIO STATE FAIR

(The end of a concert in front of thousands of Ohio State Fair fans...TOMMY holds an airline bag...the OTHER GUYS prepare to leave...a UNIFORMED OFFICER greets them)

OFFICER

Great show, guys. Welcome to Cleveland. You're under arrest.

TOMMY

For what?

OFFICER

You fellas played here last year?

TOMMY

Yeah.

OFFICER

You stay at the Holiday Inn?

TOMMY

I don't remember.

OFFICER

They do. You skipped without paying the bill.

TOMMY

No way.

OFFICER

You owe the Holiday Inn one hundred and twenty dollars.

BOB

Tommy, for crying out loud!

TOMMY

A minor oversight.

(Shows the COP clumps of bills)

Look, officer--I got the one-twenty right here. I got a hundred times that.

OFFICER

You always carry this much cash around?

TOMMY

It's the gate. We just played in front of seven thousand people. Lemme settle the bill and get my guys outta here, okay?

OFFICER

Gotta take that up with the judge.

TOMMY

(Shows money)

Can't we settle this between us?

OFFICER

You're not offering me a bribe, are you? Because that's a Class B felony.

TOMMY

Sorry. I forgot we were in Ohio.

OFFICER

I'll tell you what you can give me.

TOMMY

Name it.

OFFICER

(Producing a pad and pen)

Frankie's autograph.

TOMMY

Absolutely! Frankie! Give the officer your Johnny Hancock so we can get outta here.

OFFICER

Make it out to "Love Muffin."

(FRANKIE chuckles, signs)

Thanks.

FRANKIE

No problem.

OK, let's go.

Where?

Station House.

What for?

Wait for the judge.

OK, let's make it fast.

Judge's back on Monday.

What?!

Judge's gone fishin'.

I want a lawyer.

No point, judge sets bail. Have a nice weekend.

OFFICER

TOMMY

OFFICER

TOMMY

OFFICER

TOMMY

OFFICER

TOMMY

OFFICER

BOB

OFFICER

BIG MAN IN TOWN (CODA)

FRANKIE

I'LL BE A BIG MAN IN TOWN
HONEST, HONEY
I'LL BE A BIG MAN IN TOWN
PROMISE, DARLING
I'LL BE A BIG MAN IN TOWN

FRANKIE

JUST YOU WAIT AND
SEE
YOU'LL BE PROUD OF
ME

TOMMY, BOB & NICK

SEE

ME

*(During the above, the jail set assembles
and VARIOUS COPS ask the GUYS for their
autographs)*

SCENE 3

JAIL

(THE FOUR GUYS sit on four toilets)

TOMMY

Hey, Nicky--remember when we couldn't get arrested?

BOB

(Fuming)

When was that? When you were three?

TOMMY

Calm down, genius. A couple of days. No big deal.

BOB

Uh-huh. This may come as a big shock to you, Tommy, but I don't have a police record.

TOMMY

Never too late to start.

(Then)

Hey--maybe you'll get a song out of it.

(Sings, to the verse of "Big Man in Town")

OH ME, OH ME, OH MY-O,
DID SOME TIME IN OLD OHIO...

FRANKIE

Tommy, can it.

TOMMY

Calm the kid down, will ya?

BOB

I'm not gonna calm down! I'm on a toilet, in a jail cell, you cretin!

NICK

(To AUDIENCE)

Bob never forgave Tommy for that weekend. Me, I let it slide, because the group comes first. We're all in this together, right?

(Then)

Right.

SCENE 4

ACCOUNTANT'S OFFICE

(Music fades out...NICK is glancing at a file folder)

ACCOUNTANT

We shouldn't be drawing down from this account, Tommy. We gotta put something aside for Uncle Sam.

TOMMY

Lou, this is November. April is nine months away.

ACCOUNTANT

Six, actually.

TOMMY

(A joke)

That's why you're the accountant.

ACCOUNTANT

Yes, and that's why I think--

TOMMY

Don't think, OK? Just do what I tell ya. Twenty grand to Farelli Construction. F-A-R-

NICK

(Looking at the folder)

What's "GaVa"?

ACCOUNTANT

Bobby and Frankie's partnership.

TOMMY

-E-L-L-I.

NICK

I don't get it.

TOMMY

What?

NICK

A group is a group. It's not two guys with a side deal.

TOMMY

It's between them. It doesn't cut into your share.

NICK

I dunno, Tommy. I really think I should start my own group.

TOMMY

You're not gonna start anything, Nicky.

NICK

Why not?

TOMMY

Because you gotta get up before noon to start a group.

(ACCOUNTANT hands TOMMY a check)

Perfect.

#20A: LORRAINE (UNDERScore)

NICK

(To AUDIENCE)

So I let that slide too. I mean, we were doing good--concerts, club dates, cover of Cashbox. Six more weeks at Number One--that covered a lot of sins. Until we hit Detroit. This reporter comes to do a feature on us. And Frankie falls hard.

SCENE 5

HOTEL BAR

(Lights up on FRANKIE and LORRAINE, an attractive, bemused reporter...she has her pad and pencil out, but during the following, she puts down her pencil and just watches him)

LORRAINE

You were how old?

FRANKIE

Fourteen, fifteen...you gotta understand, we didn't have playgrounds or what do you call these--after-school programs... what we had was hanging out on the corner, and B and E's, and picking up numbers and driving guys to card games...

LORRAINE

B and E's?

FRANKIE

Breaking and Entering.

(Then, warming to a memory)

My poor mother, she really wanted me outta that neighborhood. Of course she's still right there in the projects, but can I get her out? No way. She doesn't wanna leave her friends. I tell Her--Ma, take 'em with you. I'll move 'em all--she still says no. I send her cash, it goes in the drawer. The washing machine breaks down, she won't spend the money to fix it. So she goes to the laundromat, tells everybody she's Frankie Valli's mother. So now people think I'm the kinda son who makes his mother go to the laundromat!

LORRAINE

(Laughing)

Can't win for trying, huh?

(They look at each other--happy, smitten)

FRANKIE

So...what else do you wanna know?

LORRAINE

(Really asking "Are you married?")

Kids?

FRANKIE

Three girls. They're with their mother now.

(LORRAINE reacts)

My little one, Francine, she wants to be a singer, God help me. Eight years old, voice like an angel. She gets up on the coffee table and sings "I Can't Give You Anything But Love, Daddy." First song I ever knew the words to.

(They share a look...NICK has been watching this...lights fade on FRANKIE and LORRAINE)

NICK

(To AUDIENCE)

Sometimes it just clicks with people...and after the nightmare with Mary, I mean--this was a nice girl, smart, great-looking. They were crazy about each other--we were all happy for Frankie. He was relaxed, singing great...and then she interviewed Tommy.

(Lights up on LORRAINE and TOMMY...she is in professional mode, pen and pad out)

TOMMY

So what'd he say about me?

LORRAINE

Not much. More about him and Bobby. How the group never really took off until Bobby--

TOMMY

(Cuts her off)

Did he tell you I hired Bobby?

LORRAINE

He said it was more like a group decision.

TOMMY

Oh, he said that, huh?

(A new track)

TOMMY (CONT.)

Did Frankie tell you, before I took him on, he was studying to be a hairdresser?

LORRAINE

No.

TOMMY

Oh yeah. The kid was lost. Between you and me--and don't print this, because he doesn't want it out there--I taught him everything he knows.

LORRAINE

(Writing)

Really.

TOMMY

But not everything I know.

LORRAINE

Ah.

TOMMY

I even had to get him laid the first time. Give him a little tutoring.

LORRAINE

(Touché)

Well, you tutored him very well.

TOMMY

(Smiles)

Why don't we just cut to the chase here, Lorraine?

LORRAINE

How do you mean, Tommy?

TOMMY

You're a big girl. I can see you been around. So...when you get tired of high school, you might wanna check out the graduate course.

(A laugh of disbelief from LORRAINE at TOMMY's crude pitch...TOMMY, thinking she's interested, joins in the laugh)

NICK

(To AUDIENCE)

In my neighborhood, there's three things you don't do. You don't lie to your mother. You don't tell the truth to your wife. And the third thing--every guy knows that.

(Lights out on TOMMY and up on...)

SCENE 6

HOTEL ROOM

FRANKIE

He hit on you?

LORRAINE

Only like with a sledgehammer.

FRANKIE

That sonofabitch. I'm gonna kill him.

LORRAINE

Frankie--it was funny.

FRANKIE

It's not funny. You don't do that.

LORRAINE

He's pathetic. Leave it alone.

FRANKIE

You don't do it! You don't--and now I'm supposed to go out on stage with him? Sing with him? Make jokes? What is he, crazy?

LORRAINE

He might be just a little stupid. Did you ever think of that?

FRANKIE

No, he's not stupid. Tommy's not stupid. He's evil is what he--
did he put his hands on you?

LORRAINE

No, of course not--

FRANKIE

This is bad, very bad--

(Shouts, punching the air)

Fuck!

LORRAINE

Leave it alone. Don't wreck everything. It's what he wants.
Don't give it to him.

NICK

(To AUDIENCE)

Frankie never mentioned it, never said a thing to Tommy. He just froze him out. On stage, off stage, on the road--he just looked through Tommy like he didn't exist.

(Then)

And Tommy--he knew he'd crossed the line. I dunno--maybe it was a kind of payback. Bob was driving the group now, Frankie wasn't Tommy's little brother anymore, and Tommy couldn't handle it.

(TOMMY appears in the shadows with a racing form)

He started missing rehearsals, betting on everything big time--the ponies, on golf, on cards, on which fly was gonna take off first from the windowsill...we had no idea how deep in he was...until Norm Waxman showed up backstage and blew the lid off. Now maybe you think, after everything that went down, Frankie woulda cut Tommy loose right then. If that's what you think, you're not from Jersey.

SCENE 7

THE SEA BREEZE CLUB

(GYP DECARLO at his table...FRANKIE comes over)

FRANKIE

Hey, Gyp. Got a minute?

DECARLO

For you, Frankie, always.

FRANKIE

Tommy's in a little trouble.

DECARLO

How little?

FRANKIE

A hundred and fifty thousand.

DECARLO

So why isn't he standing here talking to me?

FRANKIE

Because he can't sing "My Mother's Eyes" like I can.

(FRANKIE holds out his half of the hundred-dollar bill from Act I...DECARLO takes it)

DECARLO

You take care of family, Frankie. I like that.

FRANKIE

(Wryly)

Yeah.

DECARLO

I'll see what I can do.

SEA BREEZE EMCEE

Ladies and gentlemen, The Sea Breeze Lounge is proud to present the special return engagement of international recording stars, The Four Seasons!

(Applause...BOB, TOMMY, and NICK cross to their mics as the BAND vamps...FRANKIE starts out singing to DECARLO, then joins the GROUP)

#21: BEGGIN'

FRANKIE

MMM
PUT YOUR LOVIN' HAND OUT, BABY
I'M BEGGIN'

TOMMY

Three, four!

FRANKIE

BEGGIN'
YOU. PUT YOUR LOVIN' HAND OUT,
BABY

BEGGIN'
YOU. PUT YOUR LOVIN' HAND OUT
BABY
RIDIN' HIGH, WHEN I WAS KING
PLAYIN' IT HARD AND FAST
'CAUSE I HAD EV'RYTHING
YOU WALKED AWAY
AND WARNED ME THEN
THAT EASY COME MEANT EASY GO
AND IT WOULD END

BOB, TOMMY & NICK

BEGGIN'

OOO
BABY
BEGGIN'

OOO
BABY

THE FOUR SEASONS

I NEED YOU TO UNDERSTAND
THAT I'M TRYIN' SO HARD TO BE YOUR MAN
THE KIND OF MAN YOU WANT IN THE END
ONLY THEN CAN I BEGIN TO LIVE AGAIN

FRANKIE

BEGGIN'
YOU. PUT YOUR LOVIN' HAND OUT
BABY

BOB, TOMMY & NICK

BEGGIN'

OOO
BABY

FRANKIE (CONT.)

BEGGIN'
YOU. PUT YOUR LOVIN' HAND OUT
BABY
AN EMPTY SHELL OF USED-TO-BE
THE SHADOW OF MY LIFE IS HANGIN'
OVER ME
A BROKEN MAN
WITHOUT A GOAL
DON'T EVEN STAND A DEVIL'S CHANCE
TO WIN MY SOUL

BEGGIN'
YOU. PUT YOUR LOVIN' HAND OUT
BABY

BEGGIN'
YOU. PUT YOUR LOVIN' HAND OUT
BABY

BOB, TOMMY & NICK (CONT.)

BEGGIN'

OOO
BABY

BEGGIN'

OOO
BABY
BEGGIN'

OOO
BABY

SCENE 8

GYP DECARLO'S BASEMENT

(There's a table and six chairs, a bottle of wine and six glasses...they all sit, NORM and DECARLO at either end...DECARLO pours during...)

DECARLO

We're here to resolve a problem. We're all gentlemen and we will act in a civilized manner.

(Raises glass)

Salud'.

ALL

Salud'.

DECARLO

OK, how much are we talking about?

NORM

(Consults a small notebook)

As of noon today, including the vig--one hundred and sixty-two large.

DECARLO

What were you thinking, Tommy?

TOMMY

I dunno, Gyp. It crept up on me.

DECARLO

(To NORM)

I'm surprised he's still walking around.

NORM

I'll be honest with you, Gyp. We like their songs. Anybody else, he'd already be in the hospital.

TOMMY

What, you gonna put your goons on me? You two-bit shylock--

NICK

Tommy, shut up. The man's trying to work with you.

TOMMY

Hey, whose side are you on?

NICK

Mine.

TOMMY

You're right about that.

FRANKIE

Tommy--

NICK

Asshole.

TOMMY

I'm the asshole?

NICK

From day one, my friend.

DECARLO

(Sharply)

Gentlemen.

(Then)

Our friend Mr. Waxman has a legitimate--

(NICK suddenly rises)

NICK

No. No. Excuse me. All due respect--he opened it up, I'm gonna say something.

(Then)

I've been rooming with this guy, on and off, for--what is it--ten years? This was not a walk in the park. This was a sentence. A ten-year sentence.

FRANKIE

Nicky--

NICK

The man is a personal nightmare. He wears the same underwear three days running, he takes no pride in his appearance. In the simple amenities of life. You wanna talk about towels?

FRANKIE

Nicky, this isn't--

NICK

The man cannot be in a hotel without using all the towels. I'm talking face towels, bath towels, the bath mat, the little wash-cloths. Like he's living alone. You need a towel, you know where it is? In a wet pile on the floor.

FRANKIE

Nicky--

NICK

I come back to the room one time, the man is pissing in the sink--

TOMMY

You're crazy, I never pissed in the--

NICK

Right in the sink! I say, "Tommy, what's wrong with you? There's a toilet over there." He says, "This was closer." This is what I'm dealing with. The man is not properly socialized. Frankie doesn't have to deal with it, Gaudio doesn't--I've had to deal with it.

(Then)

Ten. Years.

(NICK sits, takes a swig of wine...pause)

DECARLO

OK, Nick, thank you for sharing that.

(Then)

Now, Norm and me're gonna take a little walk and work things out. I want you boys to put your heads together and see what you can come up with.

(To TOMMY)

And you--stay outta the bathroom.

*(NORM and DECARLO leave, climbing the stairs
up to ground level)*

FRANKIE

Maybe Gyp can talk some sense into this guy.

TOMMY

Fuck sense. I got some things, I can put together enough to--

NICK

What? Pull a job? Hey, he's gonna roll a 7-11, like the old days.

TOMMY

Drink your wine, Nicky, and shut your trap. DeCarlo's not running this group, I am. I don't even know what we're doing here. Beggin' Gyp for help--you make me look like an asshole.

NICK

You do that all by yourself, Tommy.

FRANKIE

Fellas--can we--

TOMMY

(Riding over)

Who started the group? Who got the bookings? Without me you'd all be in the trunk of somebody's car with a bullet in your head--

NICK

Yeah, from your friends--

TOMMY

You know what'd be nice, since I was here before any of you? A little respect!

NICK

For what--getting a hundred and sixty-two in the hole?

TOMMY

(Riding over)

You think it's easy running a group? Dealing with the club owners, the managers, the record companies, everybody trying to fuck you five ways from Sunday? You don't care how it gets done, only that Tommy's taking care of it! Well, I took care of it! ME!!

(FRANKIE stands in his face)

FRANKIE

(Ominously)

Sit down.

(He does...FRANKIE turns to TOMMY and it all spills out)

Tommy, you don't give a shit about the group. You never have. It's always been whatever it is you got going, and then there's the group.

TOMMY

You don't know what the fuck you're--

FRANKIE

(Riding over)

You never wanna rehearse, you drive Nicky to drink, you put Bob through the wringer, forget about trying to mess with my head which you've done from day one...and the shame of it is, you're not a bad musician if you'd give it a little time. But no, you're too busy shooting your mouth off or buying apartments to keep your girlfriends in--but no more. All that bullshit is over.

TOMMY

This is how you talk to your friends, Frankie?

FRANKIE

Friends, right. Not one Christmas present, not one Christmas card, not one time we have a meal and you pick up the check, not one time you ask me how my kids are doing, how I'm doing--

(Then)

God help me, Tommy, part of me would really like to see you hurt.

TOMMY

Tu stronzo dis graziato!

(TOMMY lunges for FRANKIE...they're separated by BOB and NICK...DECARLO and NORM have appeared at the top of the stairs)

DECARLO

School kids! Leave that outside.

(As he descends the stairs, followed by NORM)

Macche caffoni! Davanti da lui da Bruculino, macche vergogna.

(ENGLISH: You embarrass us in front of Brooklyn here)

(Then)

All right. Here's how it's gonna go down.

FRANKIE

Excuse me, Mr. DeCarlo. The group--we've come to a decision.

NICK

We have?

FRANKIE

(To NORM)

We're gonna pay back every penny Tommy owes you.

TOMMY

(Stunned)

What?

NICK

Frankie, wait a min--

FRANKIE

(Sternly)

Let me handle this.

(Then)

It's a lousy few hundred grand. We got something going here. Took a lot of work and a lot of years--

NICK

So--

FRANKIE

So the group takes the debt.

NICK

This is his problem. Why do we take his debt?

FRANKIE

'Cause we're not gonna let it come apart.

BOB

Well?

(Rises...all eyes on him)

Is that good enough, Tommy?

TOMMY

For what?

BOB

Because Frankie's singing was never good enough, his ideas were never good enough, nothing he ever did was good enough--

FRANKIE

Bobby, lay off--

BOB

(Riding over)

--the kid who was never good enough is bailing you out. So is that good enough?

DECARLO

I'm afraid it's a little more complicated than that.

FRANKIE

Why?

NORM

My people are very angry. They want a message sent.

FRANKIE

What message?

NORM

(To TOMMY)

You're moving to Las Vegas.

TOMMY

Vegas? For what?

NORM

Your health. We're gonna keep an eye on you. We see you outside Nevada, it gets ugly.

FRANKIE

Wait a minute. For how long?

NORM

Until it's paid off.

FRANKIE

(To DECARLO)

But we're in the middle of a tour!

DECARLO

Best I could do.

FRANKIE

But what happens to the group?

TOMMY

Don't worry, I won't be in Vegas forever. Then when I get back we can--

BOB

Wait a minute, I got a better idea. A clean break. We buy him out.

TOMMY

Buy me out? Buy me out! You don't buy me out. I buy you out.

BOB

With what, Tommy?

TOMMY

Fine. Buy me out. It's over anyway. How many more hits you think you're gonna write?

FRANKIE

All right, wait a minute, wait a minute--

(To TOMMY)

Anything else we don't know about?

TOMMY

The tax lien.

FRANKIE

How much?

TOMMY

Half a mil, in that neighborhood.

(FRANKIE looks at BOB--BOB nods)

FRANKIE

All right, we're gonna take that too.

NICK

Frankie, what're you--

FRANKIE

(Edge)

I said let me handle it!

(To TOMMY)

The loan, the taxes, we take it all.

#22: STAY

(Music starts...vamp for "Stay"...NORM goes to TOMMY...gestures for him to get up... TOMMY and NORM start to leave...FRANKIE, BOB, and NICK approach three mics and sing)

FRANKIE

AW
JUST A LITTLE BIT
LONGER
PLEASE, PLEASE, PLEASE, PLEASE
PLEASE
TELL ME THAT YOU'RE
GONNA
NOW YOUR
DADDY DON'T MIND
AND YOUR
MAMA DON'T MIND

BOB & NICK

STAY
STAY, STAY
POW
STAY, STAY, STAY, POW
STAY, STAY, STAY

POW
STAY, STAY, STAY, POW

STAY, STAY, STAY, POW

STAY, STAY, STAY, POW

FRANKIE (CONT.)

IF WE
HAVE ANOTHER DANCE, DEAR
JUST ONE MORE
ONE MORE TIME

BOB & NICK (CONT.)

STAY, STAY, STAY
POW
ONE MORE TIME

(Music continues under)

DECARLO

Frankie, you're digging a million dollar hole for yourself.

FRANKIE

Tommy took me off the street, Gyp. What's that worth?

DECARLO

You'll be on the road till you're ninety. You want, I could arrange a loan.

BOB

Thanks, Mr. DeCarlo, but I don't want anybody involved in our future but me and Frankie.

(NICK, stunned, turns away)

NICK

Hey, I just realized something.

(They all look)

I don't want to be in this group anymore.

FRANKIE

Not now, Nicky.

NICK

No, forget that. I wanna go home.

FRANKIE

What're you talking about?

NICK

I wanna go home.

FRANKIE

OK, good idea. After the tour, we all take a break--

NICK

No. Now.

(Then)

I quit.

BOB

You can't quit.

NICK

Hey, I got his attention.

(Pointedly)

Hi, Bob.

BOB

Nicky, we're in the middle of a tour.

NICK

Yeah...

(Oddly)

You know, I always hated the touring...fucking hotels...those tiny little bars of soap. You're supposed to wash with that soap? You can't even see it.

FRANKIE

Nicky, you're talking crazy. Now calm down and we'll figure it out.

NICK

I already figured it out. I'm gonna make it real easy for you. I don't want any money. I don't want any side deals. All I want is out.

BOB

Nicky...we're in the middle of a goddamn tour! Are you crazy?

NICK

Yeah, maybe a little. But I'm not worried. You guys, with all your talent, you'll never even know I'm gone.

(He walks away...they watch him go...FRANKIE and BOB approach two mics and finish the song)

FRANKIE

OH, WON'T YOU
STAY
JUST A LITTLE BIT
LONGER
PLEASE, PLEASE, PLEASE, PLEASE
PLEASE
TELL ME THAT YOU'RE GONNA

BOB

STAY, STAY, STAY
POW
STAY, STAY, STAY, POW
STAY, STAY, STAY
POW

*(Music sustains under...lights down on them,
up on...)*

NICK

(To AUDIENCE)

People say, "You put in all that time, you had a string of hits, money's rolling in, and that's when you tell them, 'I don't want to be in the group any more?' That's crazy."

(Then)

Lemme tell you about crazy. After I got married, my wife and I had a few problems, and our kids wound up living with some relatives...I wanted to feel free to screw around, so I arranged it so my kids, my own kids, thought I was their uncle. Uncle Nick. I figured that way, they wouldn't feel deprived of a father.

(Ironical)

Not bad, huh?

(Then)

What I'm saying is, none of us were saints. You sell a hundred million records, see how you handle it.

(NICK walks off...music up on...)

#23: LET'S HANG ON

FRANKIE

THERE AIN'T NO GOOD IN OUR GOOD-BYE-IN'
TRUE LOVE TAKES A LOT OF TRYIN'
WOH, I'M CRYIN'

FRANKIE & BOB

LET'S HANG ON TO WHAT WE GOT
DON'T LET GO, GIRL, WE GOT A LOT

FRANKIE & BOB (CONT.)

GOT A LOT OF LOVE BETWEEN US,
HANG ON, HANG ON, HANG ON,

FRANKIE

TO WHAT WE'VE GOT!

BOB

DOO-DOOT, DOO-DOOT, DOO-DOOT

FRANKIE

YOU SAY YOU'RE GONNA GO
AND CALL
IT QUILTS
GONNA CHUCK IT ALL
AND BREAK OUR LOVE TO BITS

I WISH YOU'D NEVER
SAID IT,
OH, NO, WE'LL BOTH REGRET IT
BABY

BABY

BABY
STAY! HEY!

BOB

OOH

WHOO

BREAKIN' UP

BREAKIN' UP

DON'T YOU GO

OH, NO, NO
THINK IT OVER AND
STAY! HEY!

(As the song concludes, we're in...)

WINTER

(Lights up on...)

SCENE 9

RECORDING STUDIO

FRANKIE

(To AUDIENCE)

You listen to Tommy, he'll tell you we were real pals, partners from the get-go. But what really happened was, he was paying me twelve bucks a night when he was getting a hundred fifty. Well, what the hell, that's Tommy. I'm from the old school. You come up together, that's a promise and it's like iron. You don't forget where you come from.

(Then)

The one who really gets me is Nick. He was the real article. He coulda been--I dunno--Quincy Jones, Don Costa, like that. But instead he just walks away. I could never figure it. We had something going there, and then...

(Then)

I dunno. Maybe it's like the guy said: some are born great. Some have greatness thrust upon them. And some achieve greatness--then fuck it up.

(FRANKIE and BOB at the mic...CREWE and the ENGINEER in the booth)

#24: OPUS 17 (DON'T WORRY 'BOUT ME)

FRANKIE

I CAN SEE, THERE AIN'T NO ROOM FOR ME
YOU'RE ONLY HOLDING OUT YOUR HEART IN SYMPATHY
IF THERE'S ANOTHER MAN
THEN, GIRL, I UNDERSTAND
GO ON AND TAKE HIS HAND
AND DON'T YOU

FRANKIE & BOB

WORRY 'BOUT ME

(CREWE indicates approval from the booth...music under as FRANKIE walks downstage, away from the recording mic...BOB follows)

SCENE 10

FRANKIE

You talk to Nick?

BOB

No. You?

FRANKIE

I can't even find him. Think it was the drinking?

BOB

What?

FRANKIE

Why he left. His mind got all screwed up.

BOB

Maybe it was our partnership.

FRANKIE

Bullshit. We told them right up front.

BOB

So let it go.

FRANKIE

What are we doing, Bob?

BOB

We're on the hook for a million dollars, remember? There's a lotta guys out there, Frankie. We're gonna find the best two and start paying this Tommy thing off.

(BOB takes FRANKIE back to the recording mic...JOE LONG and CHARLIE CALELLO enter as the NEW SEASONS)

DON'T WORRY 'BOUT ME (CONT.)

FRANKIE

I'LL BE BLUE
AND I'LL
BE CRYIN'

BOB, JOE & CHARLIE

BA-
-BY BLUE

FRANKIE (CONT.)

TOO
BUT
GIRL, YOU KNOW
I ONLY WANT WHAT'S
BEST FOR YOU
WHAT GOOD IS ALL MY PRIDE
IF OUR
TRUE LOVE HAS DIED
GO ON AND
BE HIS BRIDE
AND DON'T YOU

BOB, JOE & CHARLIE (CONT.)

CRYIN'

TOO
CRYIN'
TOO
DOO, DOO, DOO, DOO, DOO, DOO

DOO, DOO, DOO

BABY

FRANKIE, BOB, JOE & CHARLIE

WORRY 'BOUT ME
I'LL BE STRONG
I'LL TRY TO CARRY ON
ALTHOUGH YOU KNOW IT WON'T BE EAS
WHEN YOU'RE GONE

FRANKIE

I'LL ALWAYS THINK OF
YOU
THE TENDER LOVE WE
KNEW, BUT -
SOMEHOW
I'LL GET THROUGH
SO DON'T YOU
WORRY 'BOUT ME

BOB, JOE & CHARLIE

BA-
-BY
BA-
-BY
BABY

WORRY 'BOUT ME

FRANKIE

(To AUDIENCE)

So we hold auditions and find a couple of guys, Joe Long and Charlie Calello--both Jersey boys. I figure Bob's with me, it'll be OK, maybe we got a shot. And then he lays it on me.

SCENE 11

COFFEE SHOP

(BOB and FRANKIE sit at the counter)

BOB

Listen...you may not want to hear this, but you know, performing was never really my thing--

FRANKIE

You're right. I don't wanna hear this.

BOB

You're a single, Frankie. You should be up in front.

FRANKIE

Don't do this.

BOB

The group was holding you back.

FRANKIE

You want me to go out there by myself? What are you, nuts?

BOB

Look, we got Joe and Charlie. We find two more guys, put you in front, and it's "Frankie Valli and The Four Seasons." A great drummer, a horn section like we talked about--

FRANKIE

And what do you do?

BOB

Write and produce.

FRANKIE

I don't like it.

BOB

Why?

FRANKIE

Because you're crapping out on me! I thought we had a handshake.

BOB

We do. Look, you want me to stay, I'll stay--

FRANKIE

Good. I want you to stay.

BOB

--only we'll do better if we make money from both ends and dig ourselves out of the Tommy thing.

FRANKIE

What if they don't like me as a single?

BOB

What makes you think they liked you before?

FRANKIE

(Affectionately)

Fuck you.

(Then)

I dunno, it's such a goddamn rollercoaster. I wake up in the middle of the night, I don't know where I am. I think, what the hell happened? What's gonna happen? Everybody leaves.

(Looks at BOB)

Why does everybody leave?

BOB

Frankie, this is your time.

#24A: THE SUN AIN'T GONNA SHINE (UNDERScore)

FRANKIE

How do you do that?

BOB

What?

FRANKIE

Get me to agree to stuff.

BOB

(Smiles)

It's a gift.

*(BOB extends his hand...FRANKIE takes it...
They shake...BOB exits...FRANKIE is alone)*

FRANKIE

(To AUDIENCE)

I'm not so hot for the road anymore. People keep asking--"What happened to the real Four Seasons?" But we got the Tommy thing hanging over us. So I'm taking everything I can, every crappy little one night stand from Medicine Hat, Wyoming to Flyspeck, North Dakota...and Nicky was right--the soap keeps getting smaller and the nights keep getting longer. And I'm haunted by this one song Bobby wrote.

(Recites)

"I climbed the ladder of success,
I'm one step higher than the rest,
I've got the guts, I've passed the test.
Believe me, friend, that's all there is,
There ain't no more.
But if you've got a home and family,
You've got much more than me."

*(By now, lights have revealed MARY...FRANKIE
takes out a cigarette)*

SCENE 12

MARY'S HOUSE
(FRANKIE, about to light up, paces)

MARY

Put that away. I just spent two days in the hospital because of that shit.

(FRANKIE glares, then stubs out the butt)

FRANKIE

OK, where is she?

MARY

You tell me. She's your daughter too--

(Lights come up on FRANCINE dialing a pay phone)

FRANKIE

We gonna work together on this or turn it into a contest?

MARY

(Riding over)

--she never knows if you'll visit. When you do, it's always last minute--

FRANKIE

I'm an entertainer, remember? Things get moved around--

MARY

She doesn't need an entertainer. She needs a father.

FRANKIE

How about a mother? Why'nt you pull yourself togeth--

(The phone rings...FRANKIE grabs it first)

Hello?...Hello?

FRANCINE

Could I talk to Mommy?

#24B: FRANCINE (UNDERSCORE)

FRANKIE

Francine! Where are you, sweetheart? Your mother and I are worried sick.

FRANCINE

I'm in the city, okay? Don't have a cow.

FRANKIE

Sweetheart, you don't just disappear off the face of the earth for two days, you gotta leave a note or something--

FRANCINE

Don't yell at me, Daddy.

FRANKIE

I'm not yelling.

(Fighting to keep his patience)

You got money for a cab? Just get in a cab and come home.

FRANCINE

So now you're gonna be my father all of a sudden?

MARY

(Hand out for the phone)

Frankie--

FRANCINE

It's two lousy days, Daddy. You disappear for months at a time--

(MARY lights up Frankie's cigarette)

FRANKIE

That's different, Francine--

FRANCINE

I know, I know. You're working. You're slaving away on the road so you can give us a good life. I've heard it a billion times. Gimme a fucking break. Can I please talk to Mom!

FRANKIE

Don't talk to me like that, Francine, I'm your fath--

(FRANCINE hangs up with a slam)

Francine--?

(Dial tone...he replaces the phone)

#25: BYE BYE BABY

VOICES

000

MARY

Good job, Dad.

*(Lights out on MARY...music segues into
"Bye, Bye, Baby")*

JOE, CHARLIE & OTHERS

000-000-000

AH

FRANKIE

BYE-BYE, BABY

BABY, GOODBYE

BYE-BYE, BABY

DON'T MAKE ME CRY

STEVE

(Singing lead)

YOU'RE THE ONE GIRL IN TOWN

I'D MARRY

GIRL, I'D MARRY YOU

NOW IF I WERE FREE

OTHERS

BYE BABY

BABY, BYE-BYE

AH

BYE BABY

BABY, BYE-BYE

000

NOW IF I WERE FREE

FRANKIE

(Taking over lead)

I WISH IT COULD

BE

I COULD LOVE YOU

BUT WHY BEGIN IT

CAUSE THERE AIN'T ANY

FUTURE IN IT

SHE

BYE-BYE, BABY

BABY, GOOD-BYE

OTHERS (CONT.)

BE

OOO

FUTURE IN IT

SHE'S GOT ME AND

I'M NOT FREE SO

AH

BYE, BABY

BABY, BYE-BYE

(Music continues under and we're at...)

SCENE 13

LORRAINE'S APARTMENT--MANHATTAN
(LORRAINE is packing)

FRANKIE

(To AUDIENCE)

She disappears--two days, no calls, God knows where she is, who she's with--you know what it's like out there with the kids, and the drugs--and her mother...you think it's about the kid? It's all about winning--who's right, who's wrong, who screwed up. I mean, this woman...people turn into something--

LORRAINE

Frankie--

FRANKIE

What?

LORRAINE

I can't do this.

FRANKIE

What do you mean?

LORRAINE

I have a small apartment. There's not enough room for your whole family.

FRANKIE

(Re her packing)

Can you stop that for a minute?

LORRAINE

Frankie, what's the point? I gotta be out of town for the next week, then I come back and you're on the road, I don't see you for six more weeks--

FRANKIE

I'm working! It's not a vacation!

LORRAINE

--and it goes on and on and nothing changes--

FRANKIE

I need these dates! I got a million dollar hole that I gotta get out of!

LORRAINE

That you dug for yourself--

FRANKIE

He was screwing things up! We had to get him out!

LORRAINE

So, is he out? Don't you get it? You're still working for him! You're sleeping alone in a two-bit motel in Toledo so he can play golf in Vegas. Was that your plan? Because that's one hell of a stupid plan--

FRANKIE

Don't talk about things you don't know about!

LORRAINE

He used you, he ridiculed you, he did everything he could to destroy the group, and you take his debts!

FRANKIE

He couldn't help himself!!

LORRAINE

Oh, my God. Saint Francis, is that it? Kind to animals?

(Then)

You know, I thought if you could get out of the neighborhood, maybe we'd have a shot. But you're never gonna get out, are you?

FRANKIE

What if we got married?

LORRAINE

You and Tommy? I don't think that's legal in Nevada.

FRANKIE

You don't give an inch, do you?

LORRAINE

(Turns to him pointedly)

I'm never gonna be first in line. I'll always be standing behind Tommy, and Bobby, and Nicky, and Charlie and--

(Intercom buzzer sounds)

LORRAINE (CONT.)

I'm sorry, sweetheart. That's my ride. I gotta go.

FRANKIE

Go tomorrow.

LORRAINE

And then what? We have a drink and go around one more time? I gotta get off the merry-go-round, Frankie. It's no fun anymore.

(Then)

Stay tonight if you like.

(She exits)

FRANKIE

JOE, CHARLIE & OTHERS

AH

BYE-BYE, BABY
BABY, GOOD-BYE

BYE, BABY
BABY, BYE-BYE
AH

BYE-BYE, BABY
DON'T MAKE ME CRY

BYE, BABY
BABY BYE-BYE
AH

(VOICES continue under, as lights up on)

FRANKIE

(To audience;

That was the last time I saw her.
Couple of phone calls and then--
it was like the whole thing
never happened.

BYE, BABY
BABY, BYE-BYE
AH

(Then)

So I focus on the work.
I'm running all over the map
like a cockroach.
Then Bobby shows up
with two new songs,
a pair of real winners,
and I think, "OK, I'm back!"

BYE, BABY
BABY, BYE BYE

(Drum crash, and spotlight hits FRANKIE)

#26: C'MON, MARIANNE

FRANKIE

WU(CK), (K)OH, (K)OH
HERE I AM
ON MY
KNEES AGAIN
I'LL DO
ANYTHING
JUST TO
MAKE IT RIGHT
SAY YOU'LL
UNDERSTAND
OH, I
KNOW YOU CAN
COME ON
MARIANNE
COME ON
MARIANNE
COME ON
MARIANNE
SAY YOU CAN UNDERSTAND
MY MARIANNE

JOE, CHARLIE & OTHERS

HERE I AM
KNEES AGAIN
ANYTHING
MAKE IT RIGHT
UNDERSTAND
KNOW YOU CAN
MARIANNE, BABY
MARIANNE, BABY
MARIANNE, BABY
SAY YOU CAN UNDERSTAND
MY MARIANNE
MARIANNE
MARIANNE
MARIANNE

FRANKIE

(To AUDIENCE)

The label is nuts for this song, but Bob and Crewe had written this other one, just for me, a solo number. Bobby wants to break it in Detroit, but the president of the label isn't interested. So Gaudio pays him a visit.

SCENE 14

RECORD LABEL EXEC'S OFFICE

(FINNEY, president of the label, chews on an unlit cigar)

FINNEY

Bobby, what can I tell ya? "C'mon, Marianne" I know what to do with. But this other one--it's too hard to be pop, too soft to be rock--

BOB

Maybe it's a new kind of song. Can you wrap your mind around that?

FINNEY

Bobby, what are you busting my chops? You come in here with some kinda fuckin' art song, you're never gonna get airplay. Hey, I know all about you and Frankie and the famous handshake, I get it, believe me, but--

BOB

Al, do yourself a favor. Release the song.

FINNEY

May I be candid, my friend? Frankie's OK but he's no Neil Sedaka.

BOB

OK, "my friend." First of all, Frankie's never sounded better; second of all, you take both songs or you don't get either--

FINNEY

Hey, whoa, whoa...

BOB

(Riding over)

--and we're out of here so fast, it'll make your ears pop. And most of all, you don't know jack shit about music, or talent. Or cigars.

(BOB plucks the cigar from FINNEY'S mouth)

FINNEY

Hey, hey--don't have a stroke in my office, OK? Alright. Call me sentimental. Here's the deal. You get the station to play it, I'll release the damn song. They say no, you can take your little work of art and stick it where the sun don't shine.

BOB

Thanks, Al, you're a class act.

FRANKIE

(To AUDIENCE)

You wanna get a hit song, it's like the Stations of the Cross. You gotta get past the record company, the program directors, the deejays--and then, of course, the people. So Gaudio's next stop was this guy Davis, the station's program director.

SCENE 15

RADIO STATION--PROGRAM DIRECTOR'S OFFICE

DAVIS

Bobby, of course. For you? Anything. I mean, "C'mon, Marianne," that's a winner. But this other one--the weird one--how come the big push?

BOB

I dunno, I want this for Frankie.

DAVIS

(Nods, moved)

Bobby--I'm humbled. That is--what can I say--all my years in this business, I never heard anything so beautiful. Look at me, I'm tearing up. You got it, my friend.

(Writing)

One hundred plays, this weekend.

(Hand up)

I promise you. On my mother's grave.

FRANKIE

(To audience:)

We wait. Two weeks. Three weeks. "Marianne" screams up the charts. The other song just lays there. No plays... nothing. Bob is getting crazy, and he just won't let it go.

SCENE 16

BAR

BOB

I was in his office. A hundred plays. He swore on his mother's grave.

CREWE

Bobby--this is the music business. These guys don't have mothers.

BOB

Son of a bitch.

CREWE

Face it, kid. They don't want the song.

BOB

I want it.

CREWE

We'll write another one.

BOB

No--this one. It's a hit.

(Beat...BOB stares pointedly at CREWE)

CREWE

(Actually moved)

OK, you wanna break the song? Where's Frankie now?

BOB

Detroit. The Rooster Tail.

CREWE

This asshole program director who hates the song--?

BOB

Yeah--

CREWE

You get him in there, you lay on the food, the booze, the full treatment. Frankie does the song, the crowd goes wild--the crowd goes wild, right?

BOB

Every night. The place comes apart.

CREWE

(Of course!)

Because it's a great song, that's why! And the guy, the asshole--he may be a moron, but he's not stupid. Once he hears the crowd, he'll play the song, don't worry.

(CREWE throws down a couple of bills and leaves the bar...BOB follows him up the stairs)

BOB

But that's just Detroit.

CREWE

Exactly. So you follow up.

(CREWE gets into it...gesturing, conducting)

Same thing in Philly--Boston--Chicago--San Francisco. You start a little movement. Word gets out. Stations start getting calls--

(As a blue-collar guy)

"Where's that song? We wanna hear that song! What's wrong with you people? PLAY THE FUCKIN' SONG ALREADY!"

(Then, as himself)

And it'll work. You know why?

BOB

Why?

CREWE

I did Frankie's chart. His moon is in Taurus.

(Then)

Only thing is, a campaign like this, it's gonna cost. The label's gonna have to cough up.

BOB

Forget the label. This one's on me.

(The famous vamp begins, and a single spotlight picks up FRANKIE in concert)

#27: CAN'T TAKE MY EYES OFF OF YOU

FRANKIE

YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU
YOU'D BE LIKE HEAVEN TO TOUCH
I WANNA HOLD YOU SO MUCH
AT LONG LAST LOVE HAS ARRIVED
AND I THANK GOD I'M ALIVE
YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU
PARDON THE WAY THAT I STARE
THERE'S NOTHIN' ELSE TO COMPARE
THE SIGHT OF YOU LEAVES ME WEAK
THERE ARE NO WORDS LEFT TO SPEAK
BUT IF YOU FEEL LIKE I FEEL
PLEASE LET ME KNOW THAT IT'S REAL
YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU

*(HORN PLAYERS enter...FRANKIE sees them...he
and BOB exchange a look as BOB exits...
FRANKIE finally got his horn section)*

I LOVE YOU, BABY
AND IF IT'S QUITE ALL RIGHT
I NEED YOU, BABY
TO WARM THE LONELY NIGHT
I LOVE YOU, BABY
TRUST IN ME WHEN I SAY
OH, PRETTY BABY, DON'T BRING ME DOWN, I PRAY
OH, PRETTY BABY, NOW THAT I'VE FOUND YOU, STAY
AND LET ME LOVE YOU, BABY, LET ME LOVE YOU
YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU
YOU'D BE LIKE HEAVEN TO TOUCH
I WANNA HOLD YOU SO MUCH
AT LONG LAST LOVE HAS ARRIVED
AND I THANK GOD I'M ALIVE
YOU'RE JUST TOO GOOD TO BE TRUE
CAN'T TAKE MY EYES OFF OF YOU
I LOVE YOU, BABY
AND IF IT'S QUITE ALL RIGHT
I NEED YOU, BABY
TO WARM THE LONELY NIGHT

FRANKIE (CONT.)

I LOVE YOU, BABY
TRUST IN ME WHEN I SAY
OH PRETTY BABY, DON'T BRING ME DOWN, I PRAY
OH, PRETTY BABY, NOW THAT I'VE FOUND YOU, STAY
AND LET ME LOVE YOU, BABY, LET ME LOVE YOU
YOU'RE JUST TOO GOOD TO BE TRUE

*(Song ends...applause...sign flies in
proclaiming "FRANKIE VALLI AND THE FOUR
SEASONS"...segue right into...)*

#28: WORKIN' MY WAY BACK TO YOU
--

FRANKIE

I'LL BE

FRANKIE & THE FOUR SEASONS

WORKIN' MY WAY BACK TO YOU, BABE

FRANKIE

WITH A

FRANKIE & THE FOUR SEASONS

BURNIN' LOVE INSIDE

FRANKIE

YEAH, I'M

FRANKIE & THE FOUR SEASONS

WORKIN' MY WAY BACK TO YOU, BABE

FRANKIE

AND A

FRANKIE & THE FOUR SEASONS

HAPPINESS THAT DIED

FRANKIE

I LET IT GET AWAY

THE FOUR SEASONS

DOOT DOO DOOT
DOO DOOT DOO

FRANKIE

BEEN PAYIN' EV'RY DAY

THE FOUR SEASONS

DOOT DOO DOOT
DOO DOOT DOO

FRANKIE

WHEN YOU WERE SO IN LOVE WITH ME
I PLAYED AROUND LIKE I WAS FREE
THOUGHT I COULD HAVE MY CAKE
AND EAT IT TOO
BUT HOW I CRIED OVER LOSING YOU
SEE ME

FRANKIE

DOWN N' OUT
BUT I AIN'T ABOUT TO GO
LIVIN' MY LIFE WITHOUT
YOU

THE FOUR SEASONS

DOWN, DOWN
AH
DOWN, DOWN
AH

FRANKIE & THE FOUR SEASONS

OH, FOR EV'RY DAY
I MADE YOU CRY
I'M PAYIN', GIRL

FRANKIE

TIL THE DAY THAT I DIE
I KEEP

FRANKIE & THE FOUR SEASONS

WORKIN' MY WAY BACK TO YOU, BABE

FRANKIE

WITH A

FRANKIE & THE FOUR SEASONS

BURNIN' LOVE INSIDE

FRANKIE

YEAH, I'M

FRANKIE & THE FOUR SEASONS

WORKIN' MY WAY BACK TO YOU, BABE

FRANKIE

AND THE

FRANKIE & THE FOUR SEASONS

HAPPINESS THAT DIED

FRANKIE

I LET IT GET AWAY

THE FOUR SEASONS

DOOT DOO DOO

DOO DOOT DOO

FRANKIE

(To AUDIENCE)

Summers in Jersey, you get a string of days that are so thick and humid that you can hardly breathe. Then, out of the blue, there's that one morning that's crystal clear and so cool, you thank God for the day you were born. That was my life all of a sudden. The song that almost never saw the light of day sells three million copies. And "Working My Way" puts the group back on the charts. I'm feeling good, I'm singing good. Between me and Bob, we finally pay off Tommy's debts--we're free and clear. Everything's copasetic. Even my kid, Francine--she calls me every Friday night wherever I am, and we talk and it's all getting better with us.

(Phone rings)

When I was a kid and we were going through hard times, my mother would say, "A da possa a nuttata." "This too shall pass." What I came to realize was, it cuts both ways. The bad passes--but also the good.

(FRANKIE picks up the phone and speaks into it)

Francine? What? Yes...this is her father...What?...Oh, my God--

#29: FALLEN ANGEL

SCENE 17

HOSPITAL

*(A NURSE enters with a box containing
FRANCINE'S personal effects)*

FRANKIE

(To AUDIENCE)

You pay your taxes, you put your trust in a system, you think your kids are safe. What are you supposed to do--put 'em on a leash, chain 'em to the bed? They grow up, they go out, and some motherfucker with a needle is waiting...and it's over.

*(NURSE hands box to FRANKIE and leaves...
PRIEST enters with coffee for FRANKIE)*

PRIEST

I'm sorry, Frankie. How old was she?

FRANKIE

Twenty-two. She was gonna be a singer, did you know that? She had a bigger range than me. Almost four octaves. Father--

PRIEST

Don't blame yourself, my son.

FRANKIE

Who then?

*(PRIEST pats FRANKIE on the shoulder and
exits)*

FRANKIE

YOU'RE HOME AGAIN
I'M GLAD YOU KEPT THE KEY
BEEN WAITING HERE
IT SEEMED A MILLION YEARS TO ME
BUT HUSH NOW
I KNOW YOU'RE ALL CRIED OUT
IT'S ALL RIGHT
INSIDE I'VE HAD NO DOUBT
ABOUT YOUR LOVE FOR ME
I CAN SEE BEHIND THE TEARS
I'M CERTAIN OF THE WAY WE FEEL
AND GIVEN TIME THE HURT WILL HEAL

(FRANCINE appears in an other-worldly light...FRANKIE continues singing oblivious to her presence)

FRANKIE (CONT.)

YOU'RE HOME AGAIN
SO WON'T YOU CLOSE THE DOOR
STAY HERE WITH ME
AND WE'LL FORGET WHAT'S GONE BEFORE
JUST HOLD ME TIGHT
OUR LOVE IS GONNA MAKE IT RIGHT
PUT SHADOWS WAY BEYOND RECALL
THE GHOST HAS ALMOST GONE

(FRANCINE leaves)

FALLEN ANGEL
I'LL FORGIVE YOU ANYTHING
YOU CAN'T HELP THE THINGS YOU DO
NOW SOMETHING'S GOTTEN HOLD OF YOU
FALLEN ANGEL
GOT A DEMON IN YOUR SOUL
AND LATER WHEN THE FEVER'S GONE
I'LL BE HERE WHERE YOU BELONG

(Blackout)

#30: RAG DOLL

(Music cue: drum dirge/somber introduction to "Rag Doll")

SCENE 18

ROCK & ROLL HALL OF FAME INDUCTION

(Lights come up midway during the following speech to reveal BOB CREWE standing at a mic)

CREWE

It's been more than twenty years since these guys have appeared on the same stage together, and what better stage for a reunion than this one. We may be just a few hundred miles from where they started out, but it's taken them four lifetimes to get here--to the Rock and Roll Hall of Fame. Ladies and gentlemen, please welcome my old friends and brand new Hall of Famers, the original Four Seasons!

FRANKIE

AH

I LOVE YOU JUST THE WAY YOU
ARE

WHEN SHE WAS JUST A KID, HER
CLOTHES
WERE HAND-ME
DOWNS
THEY ALWAYS LAUGHED AT HER
WHEN
SHE CAME INTO
TOWN
CALLED HER
RAG DOLL
LITTLE

SUCH A
PRETTY FACE
SHOULD BE
DRESSED IN LACE

BOB, TOMMY & NICK

AH...AH
RAG DOLL
OOO

AH
HAND-ME DOWNS

OOO
OOO...HAND-ME DOWNS

OOO
RAG DOLL

RAG DOLL
PRETTY FACE
DRESSED IN LACE

OFFSTAGE VOICES

(Continuing under)

OOO

(The GUYS step into a dream light...music continues under...they are in their own "space" for their first, and final, reunion)

TOMMY

Is this like being in a fuckin' time machine, or what?

BOB

How's Vegas, Tommy?

TOMMY

Keepin' busy. A little golf, a little money-laundering. Y'know, the usual.

(Then)

Sorry about your daughter, Frankie. That's rough.

FRANKIE

Thanks, Tommy.

BOB

He's got a new family now. Three boys.

FRANKIE

This time I plan to get it right.

TOMMY

Hey fellas. After the show, why'nt you come up to our suite? We're having a little party.

FRANKIE

We who?

TOMMY

Me and Nicky.

BOB

You guys are rooming together?

TOMMY

He brought his own towels. Room 325. Family, friends, some food, some music. What do you say?

FRANKIE

Definitely.

NICK

You guys ever think we'd be standing on the same stage again?

TOMMY

I never thought I'd be standing, period.

(Then)

Listen, fellas. I wanna tell you something. This is the greatest award you can get in the world. This is the Rock and Roll Hall of Fame. All those other ones--the Oscars, the Emmys, whatever--you can buy that shit. But you can't buy this. You know why? Because this is from the people!

(The music bangs in...their performance continues as though the interruption didn't occur)

FRANKIE

I'D CHANGE HER SAD RAGS INTO
GLAD RAGS IF I
COULD
MY FOLKS WON'T LET ME
'CAUSE THEY
SAY THAT SHE'S NO
GOOD
SHE'S A
RAG DOLL
SUCH A
RAG DOLL
THOUGH I
LOVE HER SO
I CAN'T
LET HER KNOW

BOB, TOMMY & NICK

SAD RAG DOLL

OOO
OOO...IF I COULD

OOO
OOO

RAG DOLL

RAG DOLL

LOVE HER SO

LET HER KNOW

VOICES

OOO

#30A: MONOLOGUES (UNDERScore)

(The song ends...each "SEASON" at a microphone)

TOMMY

(To AUDIENCE)

Know what I do now? I work for Pesci. That's right. Little Joey Fishes. Same kid I used to slap around.

(Then)

Couple of months ago, I'm driving him somewhere, he says, "Tommy, lemme ask you a question. How do you remember yourself back then?" And I says, "I think I was a pretty stand-up guy." And he says, "I gotta be honest with you. You were a total prick. Nobody would've put up with your shit except we all needed something."

(Then)

Everyone remembers it how they need to, right? But here's the facts: I brought Frankie up on stage for the first time, I put Gaudio in, I held it all together until we hit. And where it counts--the old neighborhood--I'm still a hero.

(Proudly)

They even named me "Belleville, New Jersey, Man of the Year, 2002."

(Starts to go, then stops)

By the way--you're ever in Vegas, walk into any casino, and say "Tommy DeVito."

(Chuckles)

My hand to God, you'll be outta there in about twelve seconds.

(TOMMY recedes into the shadows leaving BOB, NICK, and FRANKIE at their mics)

BOB

(To AUDIENCE)

I'm not drawn to the old neighborhood, my life never revolved around the old neighborhood, I don't give a fuck about the old neighborhood. I'm from wherever I happen to be. These days, that's Nashville, Tennessee where I can be found most afternoons on my new boat. Commodore Cruiser. 40-footer. Nice, even keel.

(Then)

That's my life. Straight up. I'm still partners with Frankie. He's done his thing, I've done mine, but we always meet up in the end, and it's all been on a handshake from 40 years ago.

BOB (CONT.)

(Then)

I was never comfortable in the spotlight. The rest of these Guys--very dramatic. I may be the one Italian out of a hundred who's not into the drama. I don't have that kind of ego. I'm happy just spending the afternoon on a river--just me, my beautiful wife, and a good cigar. Quiet and peaceful in the knowledge that none of this could've happened...

(Big smile)

...without me.

(BOB recedes into the shadows leaving NICK and FRANKIE onstage)

NICK

(To AUDIENCE)

Even after I quit the group, it still had some kind of pull over me. Over the years, if Frankie was playing Atlantic City or anyplace near Jersey, I'd hop in the car and check it out. He'd bring me up on stage, we'd do a song or two, and he'd always have the same question. "Why'd you do it, Nicky? Why'd you walk away?"

(Then)

Lemme clear that up. It wasn't the side deal. It wasn't the touring. It wasn't the bad food or rooming with Tommy. It just came outta my mouth. And once I said it, I knew it was what I wanted. I wanted to go home. That's what I needed--more than the girls or the booze. Or even starting my own group.

(Then)

All right, I'll be honest with you, it coulda been an ego thing. Everybody wants to be up front. But if there's four guys, and you're Ringo...

(Then)

Better I should spend some time with my kids.

(NICK recedes into the shadows leaving FRANKIE alone onstage)

FRANKIE

(To AUDIENCE)

I never made it to Tommy's party. I got up to the door a few times but I couldn't go in. I don't know why...maybe Nicky looked at me funny like I was acting too special or something. But Nicky, in that mind of his, who knows? And now he's gone, God rest him. He died Christmas Eve, 2000. I mean, for a Catholic, is that style or what?

(Then)

They ask you, what was the high point? The Hall of Fame? Selling all those records? Pulling "Sherry" out of the hat? It was all great. But four guys under a streetlamp, when it was all still ahead of us...the first time we made that sound--our sound--when everything dropped away and all there was, was the music--that was the best.

(Then)

That's why I'm still out there singing--like that bunny on TV with the battery. I just keep going and going and going.

(Eyes the audience)

Chasing the music. Trying to get home.

#31: WHO LOVES YOU?

(FRANKIE turns back to his mic)

FRANKIE

WHO LOVES YOU, PRETTY BABY
WHO'S GONNA HELP YOU THROUGH THE NIGHT

FRANKIE & TOMMY (& OTHERS)

WHO LOVES YOU, PRETTY MAMA
WHO'S ALWAYS THERE TO MAKE IT RIGHT

FRANKIE, TOMMY & BOB (& OTHERS)

WHO LOVES YOU, PRETTY BABY
WHO'S GONNA HELP YOU THROUGH THE NIGHT

THE FOUR SEASONS (& OTHERS)

WHO LOVES YOU, PRETTY MAMA
WHO'S ALWAYS THERE TO MAKE IT RIGHT
WHO LOVES YOU, PRETTY BABY
WHO'S GONNA HELP YOU THROUGH THE NIGHT

THE FOUR SEASONS (& OTHERS) (CONT.)

WHO LOVES YOU, PRETTY MAMA
WHO'S ALWAYS THERE TO MAKE IT RIGHT

COMPANY

WHO LOVES YOU

FRANKIE (& OTHERS)

WHO LOVES YOU, PRETTY BABY
WHO'S GONNA LOVE YOU, MAMA

COMPANY

WHO LOVES YOU

FRANKIE (& OTHERS)

WHO LOVES YOU, PRETTY BABY

COMPANY

HA AH AH

THE FOUR SEASONS

WHEN TEARS ARE IN YOUR EYES
AND YOU CAN'T FIND THE WAY

COMPANY

HA AH AH

THE FOUR SEASONS

IT'S HARD TO MAKE BELIEVE YOU'RE HAPPY
WHEN YOU'RE GRAY

COMPANY

GRAY

FRANKIE

BABY, WHEN YOU'RE FEELIN'
LIKE YOU'LL NEVER
SEE THE MORNING
LIGHT

OTHERS

BABY
BABY
DOOT DOOT DOOT DOOT

COMPANY

COME TO ME

FRANKIE (& OTHERS)

BABY, YOU'LL SEE

COMPANY

WHO LOVES YOU, PRETTY BABY
WHO'S GONNA HELP YOU THROUGH THE NIGHT
WHO LOVES YOU, PRETTY MAMA
WHO'S ALWAYS THERE TO MAKE IT

THE FOUR SEASONS

OTHERS

ALL

WHO LOVES
YOU, PRETTY BABY
LOVE YOU
WHO'S GONNA LOVE YOU
MAMA
WHO LOVES
YOU, PRETTY BABY

WHO LOVES YOU

WHO'S GONNA LOVE YOU

WHO LOVES YOU

WHO'S GONNA LOVE YOU
LOVE YOU

AH
AH
AH

*(The light over the GUYS gets super
bright...the four of them in a moment of
fame--and family--together forever)*

END OF ACT TWO

#32 JERSEY BOWS

*(Drums kick into "Oh What A Night!"--
Reprise)*

ALL

OH, WHAT A NIGHT
WHY'D IT TAKE SO LONG TO SEE THE LIGHT
IT SEEMED SO WRONG, BUT NOW IT SEEMS SO RIGHT
SWEET SURRENDER, WHAT A NIGHT
I FELT A RUSH LIKE A ROLLIN' BALL O' THUNDER
SPINNIN' MY HEAD AROUND
AND TAKIN' MY BODY UNDER
WHAT A NIGHT

*(In parts, as below, plus individual
riffing)*

FOUR SEASONS

OH, WHAT A NIGHT

OH, WHAT A NIGHT

OH, WHAT A NIGHT

OH, WHAT A NIGHT

OH, WHAT A NIGHT

COMPANY

DOO DOOT'N DOO DOOT DOOT
DOO DOOT'N DOO DOOT

DOO DOOT'N DOO DOOT DOOT
DOO DOOT'N DOO DOOT

DOO DOOT'N DOO DOOT DOOT
DOO DOOT'N DOO DOOT

DOO DOOT'N DOO DOOT DOOT
DOO DOOT'N DOO DOOT

DOO DOOT'N DOO DOOT DOOT
DOO DOOT'N DOO DOOT

ALL

END OF MUSICAL

- VOCAL BOOK -

JERSEY BOYS

The story of Frankie Valli & The Four Seasons

Book by MARSHALL BRICKMAN & RICK ELICE

Music by BOB GAUDIO

Lyrics by BOB CREWE



New York Office

646-736-3232

licensing@theatricalrights.com

www.theatricalrights.com

London Office

020 7101 9596

london@theatricalrights.com

www.theatricalrights.co.uk

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01. Ces Soirées-La

[Nov 2014]

Barry; Lorraine; Francine, Mary, Joey, Hank, Gyp, Band Alto, Band Tenor

1

4 2 4

11 Barry

Que tous ceux qui sont dans la vibe Que toutes celles qui sont dans la vibe

Lorraine, Francine, Mary, Joey, Hank, Gyp, Band Alto, Band Tenor

(levant ____ le doigt) (lèvent ____ le doigt)

13

Que ceux qui sont ass - is se lèvent All - ez main-tenant on y va!

(sui - vez moi) *f* Ces soir - ées - là!

15

(Ha hun Ha hun) (Ouais ____ ouais!)

On drague, on ____ branche, ____ toi même tu sais pour - quoi Pour qu'on fi - nisse en-semble,

19

(C'est pour ça) Jus-qu'a l'aube ____ Qu'on les aime jusqu'a l'aube, ____ bébé... ____

toi et ____ moi Qu'on aime ____ tous ____ ces soirées-la... ____

23

Bon j'y vais si-non je vais en-core le re-gret-ter...

Lorraine

3

Mais quest-ce qu'il at-tend pour ve-nir me voir?

25

T'in-qui - etes! La soir-ee ne fait que com-men-cer... EN

Lorraine, Francine, Mary, Joey, Hank, Gyp, Band Alto, Band Tenor

Ah, en - fin il s'est de - ci - dé peut-etre que ce soir... EN

27

HAUT EN BAS A GAUCHE A DROITE

HAUT EN BAS A GAUCHE A DROITE

f

Ces soir - ées-là!

31

(Ha hun Ha hun) (Ouais __ ouais!)

On drague, on __ branche, __ toi même tu sais pour - quoi Pour qu'on fi - nisse en-sem-ble,

35

(C'est pour ça!)

ces soir - ées - là!

toi et __ moi Qu'on aime __ tous __ ces soir - ées - là!

[Segue as one]

Tommy; Norm, Nick, Gyp, Crewe; Frankie; Joey, Barry, all; band bar, band bass

1 Norm, Gyp /T,(band bar)

mf

Nick, (band bs) Ah _____ hoyt hoyt Ah _____ hoyt hoyt

mf 3 3

bm bm bm bm bm bm bm bm bm bm bm

5 Norm/Nick TOMMY That's our song. "Oh what a Night." "Ces soirees-la." French. Number One in Paris, 2000. Ten weeks

p

Ah _____ Ah _____ Ah _____ Ah _____

9 Not bad for a song from thirty years ago. Our stuff's all over - radio, movies, commercials even. Look, I don't wanna seem - you know - -

Ah _____ hoyt hoyt ah _____ hoyt hoyt

13 ubiquitous... but let's face it - we put Jersey on the map.

ah _____ 3

But I'm getting ahead of myself.
 You wanna begin at the beginning...
 - I'm the guy you wanna talk to,
 because this whole thing started with me.
 Tommy De Vito. Belleville, New Jersey. Native son. [ADVANCE]

15 VAMP

bm bm

bm bm

mf Tommy

Tommy, Gyp

Took a walk and passed your house late last

Norm, (band bar) / Nick, (band bs)

mf

late last

18 Tommy
 night. All the shades were pulled and drawn way down tight. From with-in a dim light

20 Tommy, Gyp
 night. way down tight.

21
 cast two sil-hou-ettes on the shade. Oh what a love - ly coup - le they made... —

Ah _____

24 Tommy, Gyp Tommy Tommy, Gyp
 Put his arms a-round your waist, held you tight. Kiss - es I could al - most taste in the

held you tight. in the

28 Tommy
 night. Won-dered why I'm not the guy whose sil-hou-ette's on the shade. I could-n't hide the tears in my eyes —

night. Ah _____

TOMMY Of course, certain individuals aren't crazy about living in a state where you have to drive to a landfill next to a dump next to a turnpike to cheer for a team that's from New York anyway...

32 Norm/Nick
 Ooo _____ hoyt hoyt Ooo _____ hoyt hoyt

So, it's only natural to want something better. If you're from my neighborhood, you got three ways out:

36
 Ooo _____ Ooo _____

You could join the army. You could get mobbed up. Or - you could become a star. Have your songs played in France.
It could happen. It did happen. You ask four guys

40

Ooo _____ hoyt hoyt Ooo _____ hoyt hoyt

HOW it happened, you get four different versions.
And this is where all of 'em start.
A thousand years ago. Eisenhower. Rocky Marciano.
And a few guys under a streetlamp. [ADVANCE]

44 **VAMP**

bm bm

Singing somebody else's latest hit.

Norm, (band bar) / Nick, (band bs)

Ah _____

46

Tommy, Gyp Tommy Tommy, Gyp

Lost con-trol and rang your bell, I was sore. "Let me in, or else I'll beat down your

I was sore. down your

50

Tommy

door." When two stran-gers who had been two sil-hou-ettes on the shade said, to my shock:

Norm, (band bar) / Nick, (band bs)

door. "You're on the wrong block."

54

Frankie, (Joey)

Tommy, Gyp

Sil - hou - ettes, sil - hou - ettes, sil - hou - ettes, try, oh, _____

Sil - hou - ettes, sil - hou - ettes, sil - hou - ettes, try, oh, _____

Sil - hou - ettes, sil - hou - ettes, sil - hou - ettes, try, oh, _____

56

Sil - hou - ettes, sil - hou - ettes, sil - hou - ettes, try, oh, _____

Sil - hou - ettes, sil - hou - ettes, sil - hou - ettes, try, oh, _____

Sil - hou - ettes, sil - hou - ettes, sil - hou - ettes, try, oh, _____

TOMMY That's our ticket out. This kid who sings like an angel and hangs around the clubs.
So I set up a little surprise for him.

58

(Women, N, Hank, Norm, Gyp, Crewe low; Barry, Joey 8va)

Ooo _____ Ooo _____ Ooo _____

[Segue as one]

03. Apple of My Eye

[Nov 2014]

Tommy; Norm, Nick; Hank, Crewe; Joey, Barry, band bar

CUE: SEGUE AS ONE FROM #2

1 Joey, Barry Tommy *f*
 Wah! oh oh i

Tommy, Hank *f* 2
 darlin' my darlin' my darlin' oink oink

Norm, (band bar)/ Nick, Crewe *f* 2 Nick, Crewe *mf*
 darlin' my darlin' my darlin' my dar-lin' dar-lin' bm bm bm bm bm bm bm bm bm bm bm bm bm

7
 love you. I tru-ly tru-ly love you and I been think-in'

Norm, (band bar)/ Nick, Crewe
 dar - lin' my dar-lin' my dar-lin' my dar-lin' dar-lin' dar - lin' my dar-lin' my dar-lin' my dar-lin' dar-lin'

11 Tommy
 of you. You're the ap - ple of my eye - i - i. I'll

Tommy, Hank Tommy 3 3
 love you for - ev - er, and you'll be mi - ine a - lo-one. I

love you for - ev - er,

19 Tommy, Hank Tommy

prom - ise I will nev - er leave you all a - lo - one. I - i - i - i

prom - ise I will nev - er

23

need you. I tru - ly tru - ly need you. I'd do an - y - thing to

dar - lin' my dar - lin' my dar - lin' my dar - lin' dar - lin' dar - lin' my dar - lin' my dar - lin' my dar - lin' my dar - lin' dar - lin'

27

please you. You're the ap - ple of my eye - i - i. _____

dar - lin' my dar - lin' my dar - lin' my dar - lin' dar - lin'

31 Tommy, Hank

f You're the ap - ple of my

f You're the ap - ple of my

33

eye... _____

eye... _____

TOMMY Thank you, ladies and gentlemen.
We're the Variety Trio, I'm Tommy DeVito,
plus we got my brother Nick DeVito,
[On-stage guitar note]
and our bass player, Nick Massi.
[On-stage bass note]

04. I Can't Give You Anything But Love

[Nov 2014]

Frankie; Tommy, Norm, Nick; Barry, Joey, Hank; Lorraine

And now, right here on our stage, before we bring out the Vienna Boys Choir and Topo Gigio...
Here he is, a new discovery of mine, little Frankie Castellucio! Three-Four- [MUSIC IN]

1

2 2

Get up here, Frankie...

5 Frankie

mf I can't give you an - y - thing — but love, ba - by.

9

That's the on - ly thing I've plen - ty of, ba - by.

13

3 3

Dream a - while, scheme a - while, We're sure to find —

Tommy, Barry/ Norm, Joey / Nick, Hank

Ah —

17

Hap - pi - ness, and I — guess all — those — things — you've — al - ways pined for...

Ah —

CLUB GROUPIE 1 He is too cute. CLUB GROUPIE 2 Too young for you, honey.

21

GROUPIE 3 And too short. GROUPIE 1 Hey Frankie

pp Gee, I'd like to see you look - ing swell, Ba - by.

Tommy / Norm / Nick

pp Ah _____

25

wanna go for a ride later? NEARBY GUY Hey, what's he got that I ain't? CLUB GROUPIE 1 Me.

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.

Tommy, Barry /
Norm, Joey /
Nick, Hank

Ah _____ Ah _____

29

f Til that luck - y day, you know darned well, Ba - by,

f Ah _____

33

+ Lorraine

I can't give you an - y - thing but love. _____

Ah _____ An - y - thing but love...

[Segue as one]

Barry, Joey, Francine, Mary, Hank, Lorraine, Nick, Norm, Crewe, band bar, band bass

TOMMY Groups are growing on trees, but this kid could do it for us. Sure, he's green.
But that's where I come in. I take this raw clay and I make like Michelangelo.
I got a few years on him. So I got a lot to teach him. It's like my mission. [MUSIC OUT]

VAMP

1 "2- 3- "

Barry 8va, Joey 8va, Norm 8va, Francine, Hank 8va, BandBar 8va, Lorraine, Mary

Barry 8va, Joey 8va, Norm 8va, Francine / Hank 8va, BandBar 8va, Lorraine, Mary

Nick, Crewe, band bass

mf Ooo Ooo Ooo Ooo

mf bm bm bm bm bm bm bm bm Ooo

3 3

NOTE: if necessary for fast change, the actress about to play Frankie's Mother can be eliminated from this cue.

OK, very important. There are two types of women, Type A and Type B. You listening?

FRANKIE Yeah.

TOMMY: Type A - At first they're real easy, jump right in bed with you, then later on they bust your balls. Type B - At first they play hard to get. Then later on they bust your balls.

FRANKIE I don't get it.

TOMMY Don't worry, you will. Say when.

FRANKIE When.

TOMMY Queen of hearts.

FRANKIE Yeah! How'd you do that anyway?

TOMMY Magic. Hey, what's that on your shirt?

FRANKIE Hey -

TOMMY What? You don't like it? Huh? Huh? What're you gonna do? Huh? Big guy?

C'mon - Hey - whoa, whoa... come on, little brother -

FRANKIE Don't do that. Don't hit me.

TOMMY Whoa, whoa...

FRANKIE And I ain't your little brother.

TOMMY You sang good tonight. So what happened with Angela?

FRANKIE Who?

TOMMY The redhead. I seen her looking at you. I think you could get in there.

FRANKIE Nah. She's with somebody.

05. Earth Angel

[Nov 2014]

Tommy, Norm, Barry, Crewe, Nick, Gyp

FRANKIE You're going to lend me the Plymouth.
 TOMMY I might.
 FRANKIE Bullshit.
 TOMMY Just don't wrap yourself around a tree.
 I don't wanna have to fill out a lot of forms. Listen - Tuesday night,
 me and my brother Nick're gonna knock over the Jewelry Mart
 on Frenchtown Road. About midnight. You in or what?
 FRANKIE I dunno. My dad wants me home by eleven -
 TOMMY Tell him we're rehearsing. I figure your cut'll be
 a hundred fifty, maybe two.
 [FERMATA as Frankie takes car keys]

He's a good kid.
 Just needs a little -
 you know - guidance.
 [MUSIC OUT]
 Even his mother
 thinks so.

1 CONTINUE ON CUE:
Frankie speaks [3-4] -->

VAMP 2

FRANKIE'S MOTHER Gaetano,
 he looks up to you. [3-4] Ti prego, occupati di lui, eh?

5 TOMMY No one's gonna lay a finger on him. My hand to god.

Norm, Barry, Gyp

mf

Ooo Woh Ooo

Nick, Crewe

mf bm bm bm bm bm bm bm bm

Tommy *f* Earth

8

an - gel, earth an - gel, will you be mine? My dar-ling dear, I

Ooo ah - ooo Ooo ah -

bm bm bm bm bm bm bm bm bm bm bm bm bm

DETECTIVE TWO That jog your memory?

DETECTIVE ONE Frankie, you're driving

Tommy's car, you got no license, you're one

block from the Jewelry Mart -

FRANKIE I dunno what you're talking about.

DETECTIVE TWO OK,
 asshole, have it your way.

DETECTIVE TWO We got Tommy and his brother.

They already gave you up, numb nuts.

11

love you all the time. I

ooo

bm bm bm bm

Tommy

JUDGE How old are you?
 FRANKIE Sixteen, your honor.
 TOMMY Your honor. Please.

14

fell _____ for _____ you, _____ and _____ I _____ knew

Barry, Norm/
Gyp

Ooo _____

bm bm bm bm bm bm bm bm

The kid didn't know what he was doing. I conned him into it.

[MUSIC OUT]

JUDGE I'm letting you off with a warning. I suggest you get yourself a new set of friends. I see you in my courtroom again you're going away. Get outta here.

TOMMY Hey, Frankie. Sing good.

JUDGE As for you, let's see... Breaking and entering, possession of stolen property, possession of stolen property, breaking and entering, possession of a forged document, breaking and entering, illegal gaming... quite a resume. So, the kid's a singer?

TOMMY A good singer. And getting better every day.

JUDGE Then he oughta be great by the time you get out.

Six months. [MUSIC start with visual: FILE]

TOMMY So it's back to the joint. Rahway Correctional Facility. Somebody's always inside. Guys from the neighborhood, my brother Nick - They got a revolving door on this place. But before I go, I talk to my bass player, Nick Massi. Nick is some kind of harmony genius. He hears it all in his head, tells each guy what to sing. [FERMATA]

VAMP

Barry, Gyp

Ooo _____ Ooo _____

Nick, Crewe

bm bm bm bm bm bm bm bm

Teach him. And watch him.

Anything happens to Frankie,
 you got a problem with me. [MUSIC OUT]

21

Tommy

Oh, _____ Earth _____ An - gel, _____ Earth _____ An - gel, _____ The one I a - dore _____

Ooo _____ ah Ooo _____

bm bm bm bm bm bm bm bm

25

Love you for - ev - er, _____ and ev - er - more. _____ I'm _____ just a fool, _____

Ooo _____ ah Ooo _____ Ooo _____ ah

bm bm bm bm bm bm bm bm bm bm bm bm bm bm

28

A _____ fool in love _____ with you... Norm

Ooo _____ you... Crewe

bm bm bm bm _____ you...

NICK'S DATE
Nicky,
fa God's sakes-
I thought we were
going to the movies!

NICK Relax
willya?
Frankie, gimme
the pliers.
NICK'S DATE
But I wanna
see "The Blob".

Frankie, Nick, Francine, Tommy, Barry, Joey, Norm, Crewe

NICK Two minutes. Sit down, read the Bible, improve your mind. Okay, remember the words?

FRANKIE Yeah, yeah. NICK And don't push. A little more from the inside.

[VISUAL CUE: HIS RIGHT HAND UP, THEN DOWN ON ORGAN KEYBOARD]

1 Frankie

f I _____ want a

3

Sun-day ___ kind of love... ___ a ___ love to last past ___ Sat-ur-day night. I'm ___ glad to know it's

Nick

bm bm bm

mp

7

more than love at first sight. I ___ want a Sun-day kind of love. ___ I

Francine

mf Ooo _____

mf

bm bm bm bm ___ bm bm bm bm bm bm bm bm ___ bm bm ___ bm bm bm bm bm

11 (+Joey (except pickups))

do my Sun-day dream-in' and all my Sun-day schem-ing ev-ry min-ute, ev-ry hour, ev-ry day. ___ I'm

do my Sun-day dream-in' all my Sun-day schem-ing, ev-ry min-ute, ev-ry hour, ev-ry day. ___

do my Sun-day dream-in' all my Sun-day schem-ing, ev-ry min-ute, ev-ry hour, ev-ry day. ___

15

CHURCH LADY There they are.

hop - ing to dis-cov - er a cer - tain kind o' lov - er. Ooo _____

hop - ing to dis-cov - er cer - tain kind o' lov - er. Ooo _____

hop - ing to dis-cov - er cer - tain kind o' lov - er. Oh, yeah, who will show me the way?

+ Crewe

I Told you it wasn't no vision.

COP Hey, Nicky. Frankie

NICK Hey, Stanley.

COP What are you breaking into a church? You're on parole,
fa'krissake. Put 'em behind your back.

NICK'S DATE G'night, Nicky. At least now I'll know where your hands are gonna be.

NICK Don't bend the suit, Stanley. It's imported.

FRANKIE Hey - you take him, you gotta take me too.

COP Aren't you supposed to be home by eleven?

NICK Work on that B-flat, Frankie. [CONTINUE]

19

Chest voice. And do your exercises. TOMMY So I do my stretch and as I'm getting out, Nick is going in. That's Nick Massi,

20

not to be confused with my brother Nick, who was still in and not going anywhere. All you need to know is,
the Variety Trio is now a single. And you don't gotta be no Einstein to see there ain't no future for me as a single.

24

So I make an executive decision and I put Frankie in the band.

Now at least we got a duo. And he's coming along. I'm real
proud of this kid. [ADVANCE FROM ANY BAR]

28

VAMP

Frankie, (Barry)

Tommy

My _____ arms n - eed _____

My _____ arms n - eed _____

33

some - one to en - fold to keep me warm when

some - one to en - fold to keep me warm when

Joey, Norm / Crewe

Ooo ooo ooo ooo ooo

bm bm bm bm bm bm bm

35

Mon - days are cold, a love for all my

Mon - days are cold, a love for all my

Ooo ooo ooo ooo ooo

bm bm bm bm bm bm bm

37

life to have and to hold. I want a Sun-day... kind of love...

life to have and to hold I want a Sun-day... kind of love... Speak-in' of love...

ooo ooo ooo ooo...

bm bm bm bm bm...

[Quick to #6A]

TOMMY Speaking of love,
I guess it's time to talk about women
[3-4-MUSIC IN].

Nick? Forget it.

The man is a jackrabbit. And Frankie... that spotlight heated him right up. FRANKIE Lookit that sonofabitch over there.

FRANKIE She will be as soon as she meets me. TOMMY Frankie, that's not for you.

They'll send you home in an envelope.

[3-4-MUSIC]

TOMMY Mary. MARY Hey, Tommooch. TOMMY I want you to meet Frankie. Mary Delgado, Frankie Valli.
You guys should know each other.

MARY Hi. FRANKIE How are ya? TOMMY Take it slow. The kid ain't legal yet.

MARY Since when do you care about legal? TOMMY Hey, Frankie - Type A. FRANKIE Yeah, yeah..

MARY Thanks for the fashion tip. You old enough to have a match?

Hank, Joey, Barry, Norm, Gyp

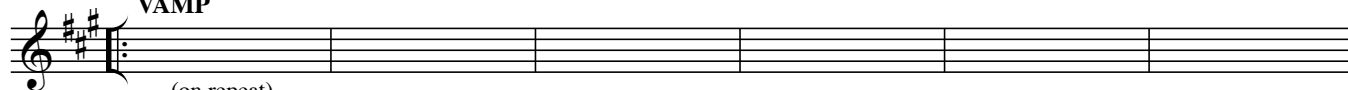
Til that luck - y day - you know darned well, Ba - by,

**54**

MARY So that's your real name? Vally? FRANKIE No, Castellucio.
Francis Castellucio. MARY Kinda long for a marquee.

**56**

FRANKIE That's why I changed it. Vally. V-a-l-l-y. MARY No. V-a-l-l-i. FRANKIE How come?
VAMP

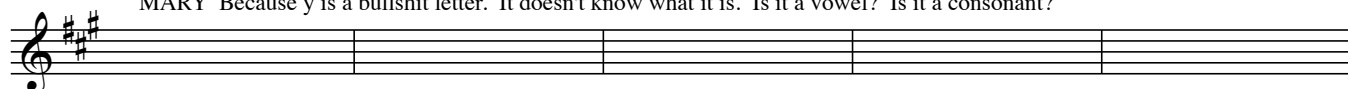


(on repeat)

FRANKIE And his brother Nick and this other guy Nicky. MARY So where are they?
FRANKIE They went away for a while. MARY What for? FRANKIE They did some things.
MARY With friends like that, maybe you should just change your name to Sinatra.
FRANKIE I'm gonna be bigger than Sinatra. MARY Only if you stand on a chair.
FRANKIE Why ya gotta say that kinda stuff?
MARY C'mere. [MUSIC OUT as they kiss (JUMP TO MEASURE 88)]

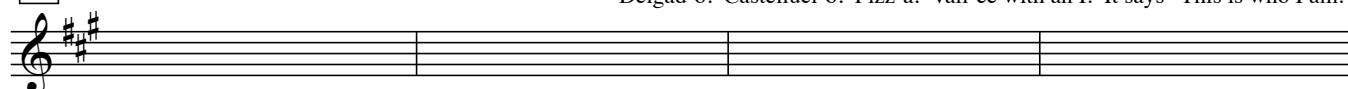
62

MARY Because y is a bullshit letter. It doesn't know what it is. Is it a vowel? Is it a consonant?

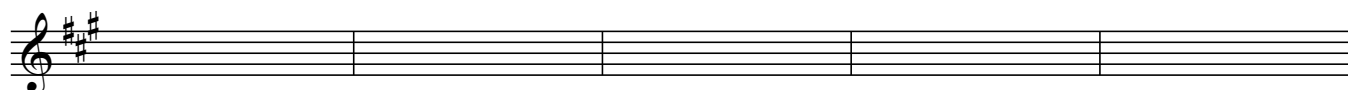
**67**

FRANKIE I never thought about it. MARY Plus which you're Italian. You gotta end in a vowel

Delgad-o. Castelluci-o. Pizz-a. Vall-ee with an I. It says "This is who I am.

**71**

You don't like it, you can go fuck yourself." FRANKIE So... This is a pretty nice place, huh? MARY Yeah. They don't sell slices



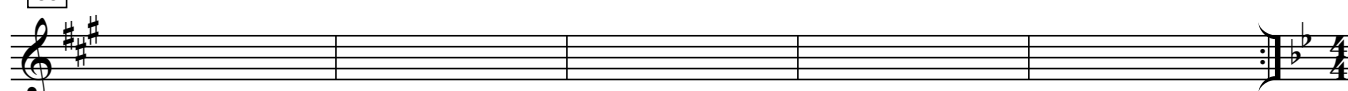
That's how you can tell. FRANKIE That's a very unusual fragrance. I never smelled anything like that before. What do you call it?

76

MARY Soap. F: Tommy warned me about you. M: Yeah, what'd he say? F: He said I couldn't handle you

**83**

M: That's because HE couldn't. So your group - F: The Varietones - M: Yeah. It's just you and Tommy



You got a nickel?

FRANKIE Yeah.

MARY Call your mother.

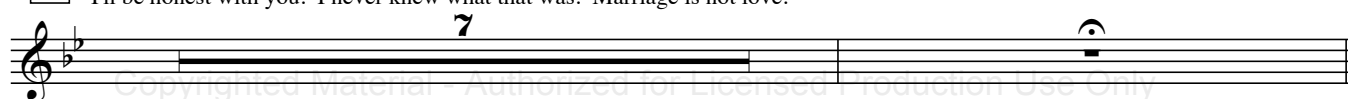
You're gonna be home late.

88

[VISUAL - SHE RISES. [4- MUSIC IN]

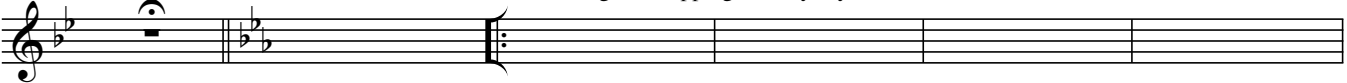
**93**

TOMMY Mary had a couple of years on him, and they're both
looking for a way out, up and out... Love?
I'll be honest with you. I never knew what that was. Marriage is not love.



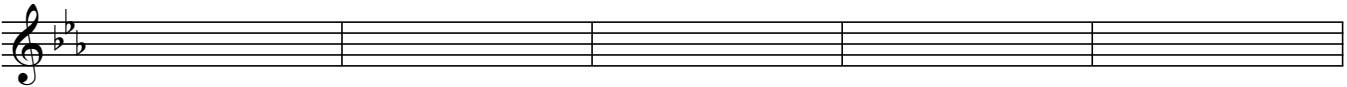
101 Marriage is you take a shave
while your wife sits on
the can and clips her toenails

Anyway, Frankie's married, we're playing clubs nights, Frankie's cutting hair in the
daytime, and it's their anniversary. so he decides to get Mary some jewelry.
So he goes shopping - Jersey Style

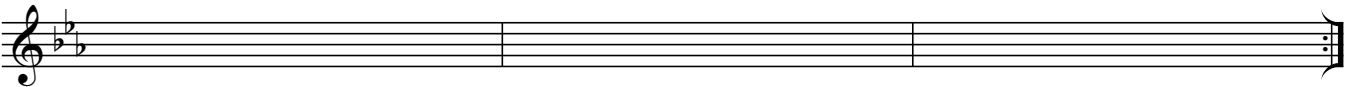


107 DONNIE Watch the curb, you don't wantta scratch
Frankie's car.
FRANKIE I don't understand. Why can't this guy just
bring the stuff over the house?
DONNIE He's a little nervous.

STOSH Your wife's gonna love this shit, Frankie.
Diamonds, couple a watches.
He got it off some house in Saddle River.
Hadda smack the broad around a little, but -
DONNIE Shut up, he don't need to know that.
STOSH Hey, Frankie's cool, right, Frankie?

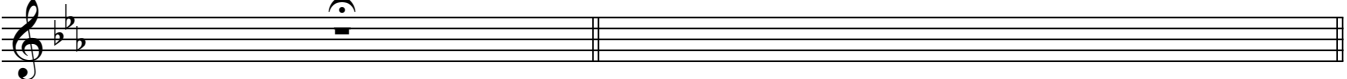


112 FRANKIE No problem.
DONNIE Wait a minute. Stop the car. This isn't Bloomfield.
[MUSIC CADENCE AND FERMATA OUT]



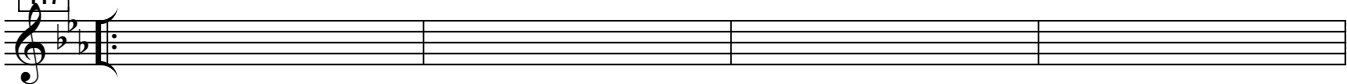
STOSH No, it's Fairfield.
DONNIE Not Fairfield. You fucking asshole. Bloomfield.
STOSH You said Fairfield.
DONNIE Why would I say Fairfield if it was Bloomfield?
STOSH I dunno, Donnie. Maybe your brain is fucked up. And don't call me an asshole.
DONNIE Why not? It's what you are, a piece of fucking shit asshole fucking moron -
FRANKIE Fellas - it's OK -
STOSH You keep out of this.
DONNIE Hey. Don't get out of line.
STOSH Fuck him. And fuck you. I'm not the asshole. You're the asshole.
DONNIE Don't talk to me like that
STOSH Yeah, asshole, what're you gonna do about it?
DONNIE How about this? [gunshot]
FRANKIE Holy shit! What are you, crazy?
DONNIE Now who's the asshole?
FRANKIE Jeez, Donnie, my God...
DONNIE Go, get out -
FRANKIE Yeah, but -
DONNIE Get out, I'll take care of it. I'll call you tomorrow. Go, go.
You shoulda seen his face! I almost feel sorry for the kid.
STOSH Well don't. Just lean on him - hard. I want that money. Asshole.

115



TOMMY OK, slow down. He shot a guy in your car and now he wants - how much? FRANKIE 25 G's.
TOMMY What for? FRANKIE Get rid of the body, get rid of the car -

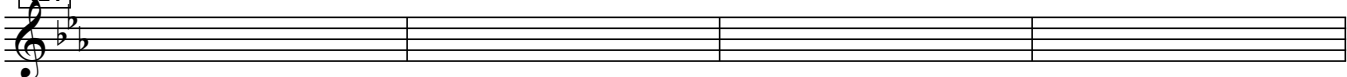
117



TOMMY Why should you pay? He shot him.
FRANKIE You nuts? It's my car!

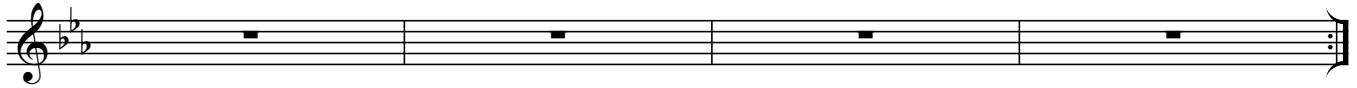
There's a dead dago in it! My prints're all over it.
He says the cops're gonna trace it.
It's a murder rap, Tommy - !
TOMMY Frankie, It's a scam. FRANKIE What?
TOMMY They fake a murder in your car,
then they hit you for 25Gs to make it go away.

121



125

FRANKIE: No, no - there was blood all over. I saw it with my own -
 TOMMY: Fake blood, like in the movies?
 [MUSIC CADENCE AND FERMATA OUT]



Lemme explain something. You shoot somebody,
 you gotta shoot the witnesses too. This is a basic rule.
 You go by his house, a hundred bucks says your
 car is sitting right in his driveway.
 FRANKIE But Donnie's my friend TOMMY I'm your friend.
 Go home, I'll take care of Donnie.
 FRANKIE What're you gonna do, call Gyp?
 TOMMY Are you nuts? You don't bother Gyp DeCarlo
 with two-bit bullshit. I said I'll get your car back.
 Go home, make your wife happy.
 FRANKIE Thanks, Tommy. I owe you.

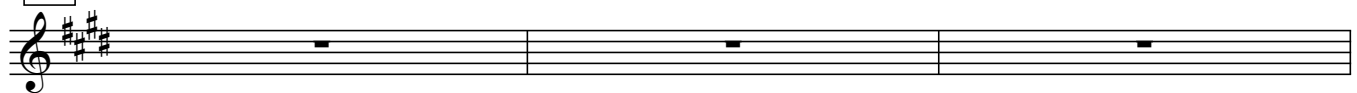
TOMMY What do you think -

129



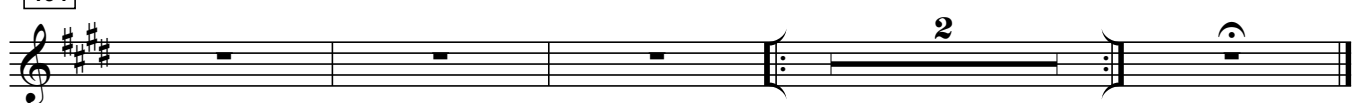
I didn't call Gyp? Of course I called Gyp. You wanted something done - or un-done - in New Jersey, Gyp DeCarlo was the man.

131



134

He made fifty problems like Frankie's disappear every day before lunch. And I had a very special relationship with him.



DECARLO Tommy -
 TOMMY Yeah, Gyp?
 DECARLO You pick up my dry cleaning?
 TOMMY Sure, Gyp.
 DECARLO Good. Now tomorrow, you drive me to
 Belmont in time for the third race, you wait and then
 take me to Spring Valley so I can see my granddaughter.
 TOMMY No problem.
 FRANKIE Hey.
 TOMMY Frankie, you know Mr. DeCarlo.
 FRANKIE Yeah, sure. Hi.
 TOMMY Well, we better get ready.
 DECARLO Frankie, do me a favor, will you?
 Sing "My Mother's Eyes."
 FRANKIE Sorry, I don't do that song any more,
 Mr. DeCarlo.

DECARLO We put my mother in the ground
 one year ago today, I'd consider it a real favor.
 TOMMY Yeah, we could probably do that song -
 FRANKIE No we couldn't.
 DECARLO Yes we could.
 FRANKIE Tommy -
 TOMMY Mister DeCarlo would like to hear the fuckin' song!
 FRANKIE I haven't done that song since I was fifteen -
 DECARLO Frankie?
 FRANKIE Yeah?
 DECARLO You get your car back?
 FRANKIE My car? Yeah.
 DECARLO Those guys, they went away?
 FRANKIE Yeah.

07. My Mother's Eyes

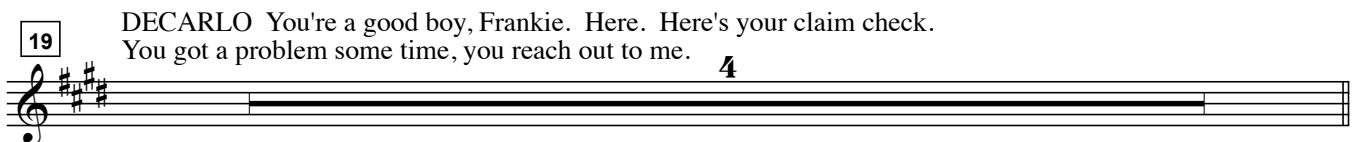
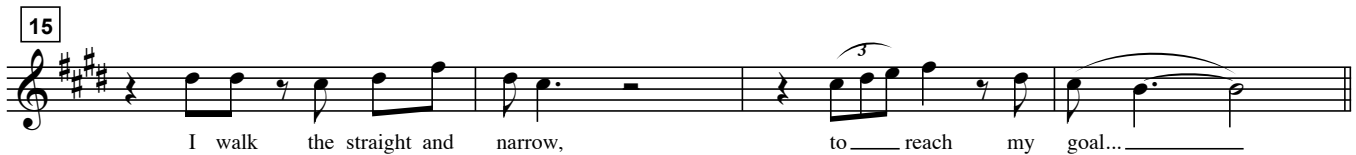
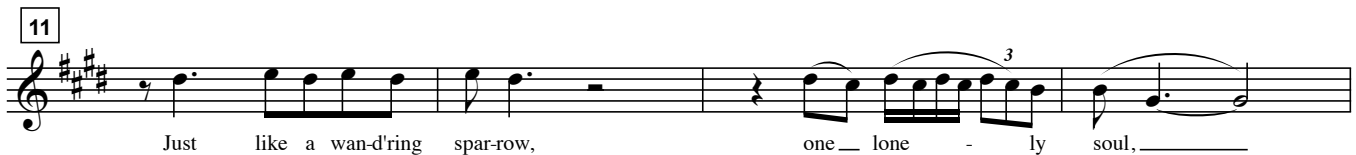
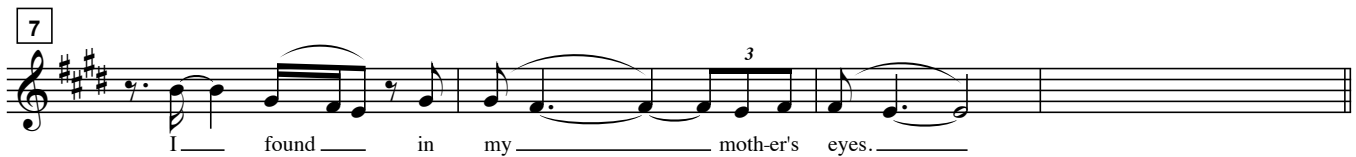
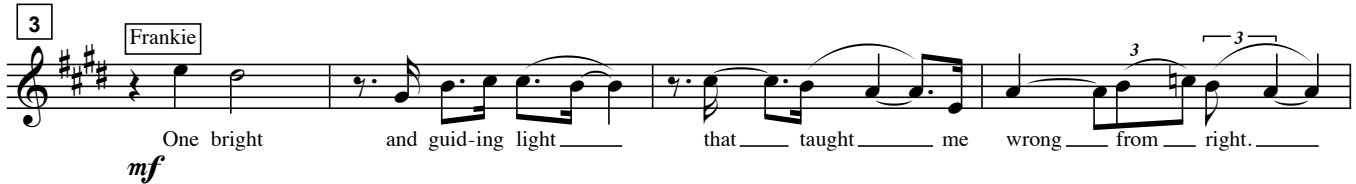
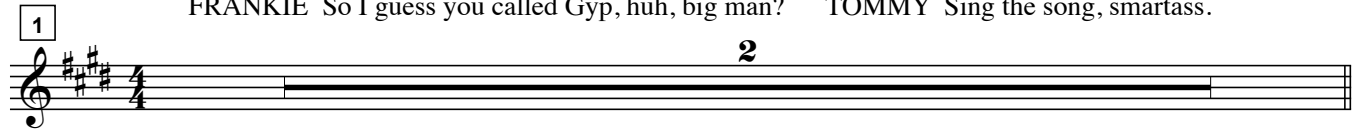
[Nov 2014]

Frankie

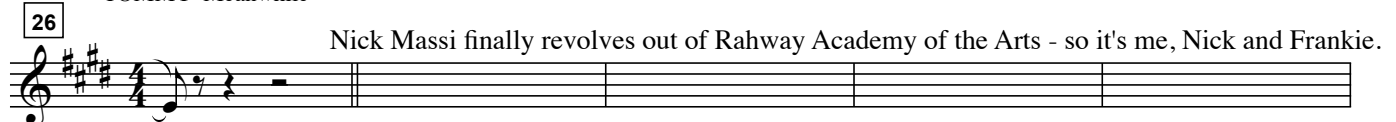
DECARLO So I do you a favor, you do one for me. That's fair, isn't it? FRANKIE Sure, Mr. DeCarlo.

DECARLO Una mano lava l'altra, mi capisce?. FRANKIE Si. TOMMY No problem, Gyp. [4-MUSIC IN; with TOMMY visual]

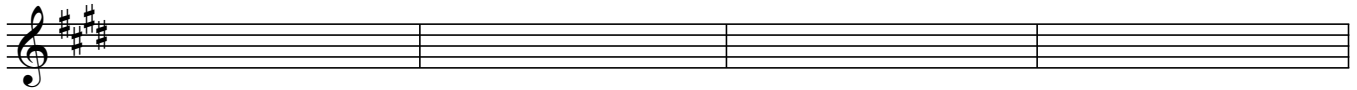
FRANKIE So I guess you called Gyp, huh, big man? TOMMY Sing the song, smartass.



TOMMY Meanwhile--



31 And it's up to me to keep us out of the gutter. But nobody's hiring trios anymore. Trios are dead. Quartets are in.



I'm looking for a fourth guy, so we can get some work, any work. [ADD PIANO] And I find somebody.

35



This guy is great. Hank Majewski. "Handsome Hank." Chicks love him.

He plays, he sings, he's got special material.

NICK Like what?

TOMMY You know, like comedy stuff, that's what they want.

We gotta broaden out. Get it?

Hank, this is Frankie and Nick. HANK Hey.

TOMMY And by the way, we're not the Varietones anymore.

We're The Four Lovers.

NICK Tommy, I can't keep it straight. In one month, we're the Romans, the Village Voices,

the fuckin' Andrews Sisters, what're you trying to do?

TOMMY Run the group, Okay, Nicky?

Frankie, Tommy, Nick, [Band Bar, Band Bass]

We're the Four Lovers. And we do a full act with comedy and music.
And I want to get some good moves, too, like the colored groups.
[3-4-MUSIC]

1 So we go on the road. Ohio... Nebraska... Arizona...

5 the places you fly over on the way to Los Angeles... the low point was this bar in Lovelock, Nevada.

9 Population, twelve. And we're playing to three Mexicans . . . and a guy with no nose. [3-4-MUSIC]
THREE LOVERS Hey Frank, what do you dig most?
FRANKIE Mmm, man, like I dunno, I just... go ape!

13 Frankie
f well, I quiv-er and a-quake I make the ground shake I go ape

17 T, [Band Bar] / N, [Band Bass] woh, the

19 bop bop dee-ya - da bub - ba dub - ba dup dup
sports cars man like the Jag - uar, I go ape

23 bop bop dee-ya-da bub-ba dub-ba dup dup
Brid-get Bar - dot___ and Lo-la - brid - gi-da, Ma-ri-lyn Mon-roee___ cha cha cha cha cha cha I go ape
T / [Band Bar] / N, [Band Bass]
oh oh

Tommy
bop bop dee-ya-da bub-ba dub-ba dup dup bop bop dee-ya-da bub-ba dub-ba dup dup

TOMMY What? NICK Everybody left.

HANK Of course they left. You don't understand the nuances of my material.

TOMMY Oh, yeah? OK, here's a nuance: take the ape suit and get the fuck outta here.

HANK You want some advice? Stick to what you know. Rob a bank.

TOMMY You believe that asshole?

FRANKIE Tommy, I don't wanna go back to barber school.

NICK Maybe this is a good time for me to start my own group.

TOMMY What is it with you guys? A little setback and you start whining?

This is the process! You experiment. You refine. I got ten ideas already.

08A. End Of Spring

TACET

Lorraine, Francine, Barry, Hank, Norm (Mary, band alto, band bar, band bass)

1 Tommy DeVito delivers.
[BEAT one bar prep, starting on the "V" of "De Vito"]

4

5 Lorraine, Francine (Mary, band alto)

f

Barry, Hank, Norm (band bar, band bass)

We wear short shorts.

f

Who wears short shorts?

9

We like short shorts.

They're such short shorts.

13

We wear short shorts!

Who wears short shorts?

Hi. Bob Gaudio. Last piece of the puzzle.

And by the way, no matter what Tommy says about plucking me from obscurity, the real story is,

I had "Short Shorts" at Number Two when I was fifteen. Okay, sure, by seventeen

I'm just another one-hit wonder worrying that the best is already behind me - but I did not spring to life... [more on repeat]

(on repeat)

...fully-formed the day Joe Pesci showed up at my door. [JOEY rushes in - MUSIC OUT, QUICK TO #10]

17

12

10. I'm In the Mood / Moody's Mood

[Nov 2014]

Frankie

JOEY Bobby, listen! The Three Lovers're looking for a fourth!

BOB Who?

JOEY The Three Lovers!

They just got rid of this yutz who did monkey songs or some shit. And they are dying to meet you.

BOB Why?

JOEY Because I told 'em you're a fuckin' genius!

[MUSIC IN QUIK]

1 Frankie

I'm in the mood for love simp-ly be-cause you're near me. Fun-ny, but when you're

6 BOB Joey, come on. This is like for my grandparents.
JOEY Wait. Will you relax?

near me, I'm in the mood for love...

10

There I go, there I go, there I go, there I go... Pret - ty baby, you are the soul who snaps my control.

mf

14

Such a fun - ny thing, but ev - 'ry time I'm near you, I nev - er can be - have. You give me a

BOB I dropped out of high school to tour with Short Shorts, I shared a bus with Chuck Berry, Sam Cook, the Everly Brothers,

16

smile and then I'm wrapped up in your mag - ic, ...bright as stars that shine up a - bove you,

mp

Jackie Wilson - but I never heard a voice like Frankie Valli's. After eight bars, I know I need

18

in the clear blue skies? How I wor - ry 'bout you, just can't live my life with - out you. Ba - by, come here, don't

to write for this voice.

20

have no fear. oh Woh, is there won - der why I'm real - ly feel - ing

mf

22

in the mood for love...

11. Cry For Me

[Nov 2014]

Bob, Frankie, Tommy, Nick, Barry, Joey, Hank, BandTenor, BandBar, BandBs

1 *mf* Bob
I cried for you, _____ now cry for me no no I don't

6
love you an - y - more. _____ cry for me _____ well, _____ you had your

10
fun _____ with some-one new girl, now you want
mf Frankie
Don't go, ba - by... _____ Don't go, ba - by... _____

14
me to take you back, _____ we're all through. _____ cause now _____ I'm
Don't go, ba - by... _____

18 *mf*
leav - ing, _____ no make - be - liev - ing, you made a
p
Ah _____ Ah _____

22
fool of me so now I'm _____ leav - ing you. _____ ...love you
Ah _____ I... _____

26 *mf*

so. _____ much more than you'll ev-er know. _____ but you just

[F, [Barry,BandTenor] / T, Joey,BandBar / N, [Hank,BandBs]

mf

Don't go, ba - by, _____ Don't go, ba - by, _____

30

cheat-ed and you lied. _____ go on and cry for me. _____ well, _____ you

Don't go, ba - by, _____

34

knew it from the start some - day you'd break my heart now we're all _____ through _____ so

(Barry) / F, BandTenor / T, Joey,BandBar / N, Hank,BandBs

Ah Ah Ah Go on and

38 *f*

cry _____ cry _____ for _____ me _____ just the way I cried for you. _____

[F, [Barry,BandTenor] / T, Joey,BandBar / N, [Hank,BandBs]

f

cry cry cry cry Won't you cry for me baby? cry cry cry

42 *f*

won't you cry for me, ba-by, just the way I cried for you. Go on and cry _____ cry _____ for _____

Won't you cry for me baby? cry cry cry - Yah...

46

me...

F / Joey

T (Barry) / N (Hank)

Ooo ee oo ee oo

Cry for me...

11A. Cry For Me Underscore

TACET

12. Backups Medley

[Nov 2014]

Barry, Lorraine, Gyp; Frankie, Bob, Tommy, Nick, Hank, Norm, band tenor, band bar, band bass

BOB It was better than knocking on doors.
But not much.
[3-4-MUSIC]

1 ENGINEER Hal Miller and The Rays. "An Angel Cried." Take 1. [Barry]

Then rain - drops
f

5 fell down from the sky. The day you ____
[F, B, [Hank, band tenor] / T, Gyp, [band bar] / N, [Norm, band bass]]

9 ____ left me, an an - gel cried. Oh she
Ah

13 cried. An an - gel cried She
Ah

17 cried... 12 8

ENGINEER Miss Frankie Nolan and The Romans
[3-4]. "

I Still Care." Take 12.

20 [F, [Hank] / T, [Gyp, band tenor] / B, [Notm, band bar] / N, [band bass]]

Ah...
mp

23 **Lorraine**
want-ing you — so — brings a tear to my eye

F,B,T,N (Hank, band tenor, band bar, band bass)
want - ing you so brings a tear — to my eye

27
I, I love you so — how could you how could you — say good -

30
bye — cause I still

Frankie
f oh — cause I still

32
care, I still care — for you —

care... Ooo — Wah!!!

36 **ENGINEER** Billy Dixon and the Topix. "Trance." Take 3
F, [Hank] / B, [band tenor] / T, [band bar] / N, [band bass]
Trance... —

42 **Norm**
Late last night strol-lin' down the street, I saw a girl swept me off my feet. She

N, [band bass]
mp doo doo doo doot doo doo doo doot doo doo doo doot wa ba wa ba wa ba wa ba

46
put me in a trance, a ha - zy cra - zy trance...

F, [Hank] / B, [band tenor] / T, [band bar] / N, [band bass]
Trance... Trance...

mf

12A. Cry/Silhouettes Underscore

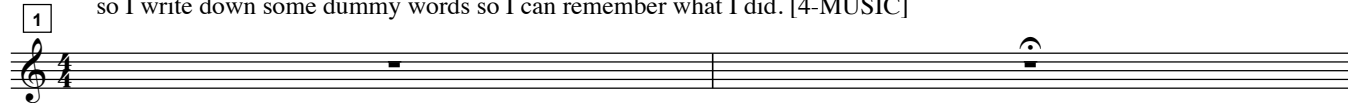
TACET

13. Sherry

[Nov 2014]

Frankie, Bob, Tommy, Nick, [Joey, Francine, Barry, Hank, Norm, Crewe, band tenor, band bar, band bass]

BOB I'm about to leave for Frankie's house when a tune pops into my head. I don't have a tape recorder, so I write down some dummy words so I can remember what I did. [4-MUSIC]



TOMMY I'm gonna play a quick nine. Tell the genius he blew it. [4-MUSIC]



FRANKIE Nice, Bobby. Tommy -

TOMMY He's late, he comes in with some bullshit song he wrote fifteen minutes ago - it's a fuckin' insult, Frankie. A slap in the face.

FRANKIE Tommy, it's a good song. Don't make it personal. Nicky?

NICK I say we do the four we rehearsed.

TOMMY We're not taking any votes here. I'm running this group, and I say -

FRANKIE Wait wait wait - Crewe's got the ears, right? So let's let him decide.

BOB Nick and I did a quick head arrangement, called the studio and sang it to Crewe. [4-MUSIC]



ENGINEER Any good?

CREWE Bingo. [BIG DOWNBEAT TO CAMERA]



BOB That was it. Two takes on a Sunday afternoon. And then the whole world exploded.

BARRY BELSON And you're listening to me, Barry Belson, WCFA Radio! We're in our

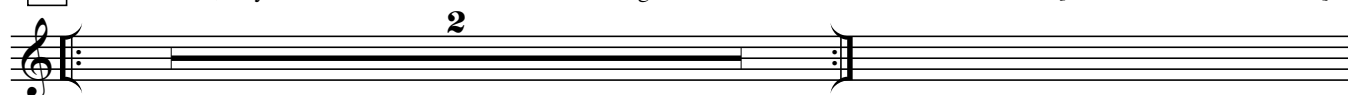
seventeenth hour, locked inside this studio, and yes, we're still playing the same song!

I mean, is that a different sound, or what? Who are these people? Four black guys? Three guys and a girl?

What can I say - I LOVE THIS RECORD!!! We're gonna see this one go right to the top, my friends.

And we're gonna see it happen this Saturday, on American Bandstand! Aw, what the hey, I think I'll play it again.

Here it comes, all you submarine watchers! Put down that girl and lend an ear to - The Four Seasons!! [CUE INTO MEASURE 20]



[F, Joey [ALWAYS 8va!], (Francine)]

20

f



[B, Crewe / T, [band bar] / N, [band tenor, band bass]]

mf



24

Sher - - - - - ry — Ba - by...

B, (Barry) / T, Crewe, [band bar] / N, [band tenor, band bass]

Sher - ry, Sher - ry Ba - by... Sher - ry Ba - by,

28

Sher - - - ry, — can you come out to - night?

T, Crewe, [band bar] / N, [band tenor, band bass]

Come, come, come out to - night —

B, [Barry]

mf

Come, come, come out to - night —

32

Sher - - - - - ry — Ba - by,

B, (Barry) / T, Crewe, [band bar] / N, [band tenor, band bass]

Sher - ry Ba - by,

36

Sher - - - - - ry, — can you come out to - night?

N, [band bass]

Why don't you

40 *f* 3

...to my twist par - ty... — where the bright moon shines

T, [Barry] / B, Crewe, [band bar]

Come on... — Come on... —

come on? — Come on? —

44

We'll dance the night — a - way. I'm gon - na make - a you — mi - i - ine. —

Come on... —

Come on? —

BOB The day after we're on American Bandstand, we sell a hundred twenty thousand records. Three weeks later, we break a

48 4

million. But how do I know we're really a hit? My parents stop talking about trade school.

+ Crewe

Why don't you

56 3 3

Put your — red dress on... Mm, you look so fine. —

T, [Barry, Hank] / B, [Norm, band bar]

Come on... — Come on... —

come on? — Come on? —

60

Move it nice and eas - y... Girl, you make me lose my mind... Sher - - -
 Come on... Sher - ry,
 Come on?

[B, (Barry) / T, [Hank, Norm, band bar] / N, [Crewe, band tenor, band bass]

65

- - - ry - Ba - by... Sher - - - ry, can you come out to -
 Sherry Ba - by... Sherry Ba - by,

70

night? come out to - night... Come, come, come out to - night... Sher - ry,
 Come, come, come out to - night... Come, come, come out to - night... Come, come,
 Come, come, come out to - night... Come, come, come out to - night... Come, come,

[T, [Hank, Norm, band bar] / N, [Crewe, band tenor, band bass]]
 [B, [Barry]]

75

Sherry Ba - by, Sher - ry, Sherry Ba - by...
 come out to - night... Come, come, come out to - night Ah...
 come out to - night... Come, come, come out to - night Ah...

14. Big Girls Don't Cry

[Nov 2014]

Frankie, Bob, Tommy, Nick, [Joey, Lorraine, Barry, Hank, Norm, Gyp, band tenor, band bar, band bass]

1 BOB So now I'm a one-hit wonder all over again. Only, what I wonder is, where's the

4

5 next idea gonna come from? Crewe and I are banging our heads against the wall and nothing's coming.
And then, one night, I'm watching The Million Dollar Movie.

4

9 Some cheesy John Payne western. He hauls off and smacks Rhonda Fleming across the mouth and says, "What do you think of that?"

4

13 She looks up at him, defiant, proud, eyes glistening, and she says:

16 **f** [F (Joey, Lorraine) 8va always!]
Big girls don't cry Big girls don't cry

[B, [Barry, Hank] / T [Gyp, band tenor, band bar] / N, [Norm, band bass]]
f
Big girls don't cry Big girls don't cry

20
Big ___ girls don't ___ cry - y - y

mf
Big girls they don't cry ___

24
Big ___ girls don't ___ cry ___

who said they don't cry ___

28

my — girl said good - bye - y - y

my girl... my oh my —

32

my — girl did - n't cry - y —

N, (Norm)

I won - der why sil - ly

Told my girl we had to break up. hoped that she would call my bl-uff,

boy sil - ly boy sil - ly

ff

then she said, to my sur - prise: — Big girls don't cry.

B, [Barry, Hank] / T [Gyp, band tenor, band bar] / N, [Norm, band bass]

ff

boy. Big girls don't cry.

f

May - be I was cr - u - u - uel.

mf

May - be I was cruel. —

Ba — by, I'm a fool. —

N, (Norm)

I'm such a fool. Sil - ly

shame on you, your ma - ma said, shame on you, you're cryin' in bed,

girl sil - ly girl sil - ly

shame on you, you told a lie: — Big girls do cry.

B, [Barry, Hank] / T [Gyp, band tenor, band bar] / N, [Norm, band bass]

girl Big girls do cry

Big — girls don't — cr - y - y - y

Big girls they don't cry —

Big — girls don't — cry —

That's just an al - i - bi —

ff

Big girls don't cry Big girls don't cry

ff

Big girls don't cry Big girls don't cry

Big girls don't cry

Big girls don't cry

BOB Of course, this being America, a second Number One hit still isn't enough - but at least it proves we're

4

not a fluke. I even have money in my pocket that doesn't jingle when I walk..
Everybody's happy. Well, almost everybody.

TOMMY I don't get it.
BOB What don't you get, Tommy?
[MUSIC OUT]

3

TOMMY The title, "Walk Like a Man."
BOB So?
TOMMY As opposed to what - a woman?
BOB It's for boys, Tommy. Teenage boys.
We're telling them to act like men.
TOMMY Instead of like girls.
BOB Instead of like boys.
Why are you doing this?

VOCAL

15. Walk Like A Man

[Nov 2014]

Frankie, Bob, Tommy, Nick, [Lorraine, Joey, Barry, Hank, Norm, Crewe, Gyp, band tenor, band bar, band bass]

CREWE Look, Miss Congeniality - it's a metaphor. This is an anthem for every guy who's ever been twisted around a girl's little finger! Well, isn't it?

2x

OK, Phil.
ENGINEER: Take 1. Rolling.

F, [Lorraine, Joey] always 8va!

4

f

Oo ü - oo wah...

B, [Barry, Hank] / T, [Norm, Gyp, band bar] / N, [Crewe, band tenor, band bass]

f Walk! Walk! Walk! Walk!

8

Oo ü - oo Walk like a man...

Walk like a man...

14

Oh how you tri-eyed to cut me down to si-ize, tell-in' dirt-y li-ies to my friends...

T, [Hank, Barry, Gyp] / B, [Norm, band bar] / N, [Crewe, band tenor, band bass]

mf oo-wah - oo. oo-wah - oo. oo-wah oo-wah oo-wah-

18

My own fa-ther said "Give her up, don't both-er, the world is-n't com-ing to an end.

N, [Crewe]

oo. oo-wah oo. oo-wah oo. He said,---

22 *ff*

Walk like a man, Talk like a man, Walk like a man, my son, _____

B, [Hank, Barry, Gyp] / T, [Norm, band bar] / N, [Crewe, band tenor, band bass]

23 24 25 *ff*

Walk like a man, talk like a man, walk like a man, my son, _____

26 27 28 29

No wom-an's worth crawl-ing on the earth, — so walk like a man, my son... _____

No wom-an's worth crawl-ing on the earth...

30 BOB Judging from the reaction, I guess more guys than we thought had been twisted around some girl's little finger.

4

Turned out to be a revolutionary idea - "walk like a man." Hey, some guys have been elected President on less.

34 36 37

2

38 *ff*

Walk like a man, fast as I can, walk like a man from you. _____

39 40 41 *ff*

Walk like a man, fast as I can, walk like a man from you. _____

42 I'll tell the world for - get a - bout it, girl, — and walk like a man from you... —

I'll tell the world for - get a - bout it, girl...

46 Oo ü - oo — wah —

B, [Barry, Hank] / T, [Norm, Gyp, band bar] / N, [Crewe, band tenor, band bass]

Walk! Walk! Walk! Walk!

50 Oo ü - oo — Walk like a

Walk like a

54 man, — like a

man, — like a

[HOLD FOR APPLAUSE.
CONTINUE ONLY WHEN
TOMMY MOVES FROM
FRONT ROW: 4-MUSIC]

man! _____

man! _____

BOB That's the hat trick - three Number Ones in a row.

63 4

Crewe's right, the stars are in alignment. And I'm thinking about the future. [MUSIC CADENCE AND FERMATA]

67 2 69 70

Maybe we should make an investment. FRANKIE In what? BOB Us. FRANKIE What do you mean?

BOB You got the voice. I got the songs. FRANKIE Yeah, so?

BOB We make a partnership. I give you half of everything I write, you give me half of everything you record outside of the group.

FRANKIE Why would I ever record outside the group? BOB I dunno. Things happen.

FRANKIE What about Tommy and Nick? I mean, Nicky is the one who really got me singing, and Tommy...

I mean, we wouldn't be here if it weren't for him. BOB It won't cut into their share. I'd never do that.

FRANKIE We gotta tell them. BOB Absolutely. FRANKIE Hey - If things work out, could we talk about a saxophone?

BOB If things work out, we can talk about a whole horn section.

16. December '63 (Oh What a Night)

[Nov 2014]

Bob, Tommy, Nick, Barry, Francine, Lorraine, Mary (Joey, Hank, Norm, Crewe, band tenor, band bar, band bass)

FRANKIE OK, I'm in. BOB Great. So should we have somebody draw up a contract?

FRANKIE You mean like sign a piece of paper from a lawyer? BOB I guess.

FRANKIE You wanna do this thing? BOB Yeah. I just, I mean -

FRANKIE So we do it. You want a contract? Here - a Jersey contract.

[VISUAL CUE: ON HANDSHAKE: 4-MUSIC]

1 **3** Bob *f* Oh, what a night.

5 Late De - cem - ber back in six - ty three. What a ver - y spec - ial

9 time for me. As I re - mem - ber, what a night. Oh, what a night.

13 You know I did - n't e - ven know her name, but I was nev - er gon - na

17 be the same. What a la - dy, what a night. Oh

21 I, I got a fun - ny feel - in' when she walked in the room, Yeah, and

25 I... as I re - call it end - ed much too soon... **ff** Oh, what a night!

Francine, Lorraine, Mary, (Joey 8va), Tommy, Nick, (Hank, Norm, Crewe, band tenor, band bar, band bass)

BOB It's a Season of Firsts. John Glenn is the first American to orbit the earth.

We go out on our first cross-country tour. The label's

29 *p* Oh what a night. Oh, what a night!

62 Bob

Hyp - no - ti - zin', mes - mer - i - zin' me. She was ev - 'ry - thing I

66

dreamed she'd be. Sweet sur - ren - der, what a night!

Francine, Lorraine, Mary, (Joey 8va), Tommy, Nick,
(Hank, Norm, Crewe, band tenor, band bar, band bass)

I felt a rush like a

69 Bob, Tommy, Nick

What a night!

Barry

Ah - - - - - *Glissando*

roll - in' ball o' thun - der. Spin - nin' my head a - round and tak - in' my bo - dy un - der...

72

Oh, what a night! _____

* (+ Francine if needed) - - - - -

Yeah... Woh Oh what a night! _____

Lorraine, (Joey, Band Tenor) / Francine*, Mary, (Hank, band bar) / (Norm, Crewe, band bass)

Doo doot n doo doot doot doo doot n doo doot doot doo doot n doo doot doot

75 Barry, Bob, Tommy, Nick

Oh, what a night! Oh, what a night!

doo doot n doo doot doo doot n doo doot doot doo doot n doo doot doot

78

Doo doot ___ n doo ___ doot doot doo doot ___ n doo ___ doot

BOB Nicky was right, it is more fun with another person. Fact is, my sexual initiation means as much to Nick Massi as it does to me.

84

Nick's an interesting case. Very precise. He wakes up every day exactly at noon, eats at the same time, he only drinks this special 12-year-old whiskey, his shirts have to be ironed - twice.

88

All that time in the prison laundry, I guess. But a great natural talent. And great style.

92

And after that night in Chicago, suddenly I'm Nick's best friend.

But I already have a car.
[MUSIC OUT; QUICK TO #17]

96

SAFETY

17. My Boyfriend's Back

[Nov 2014]

Lorraine, Francine, Mary, (Barry, band alto)

NICK The Chevy is transportation.
 What you want is a statement.
 You're looking at the Great American Wet Dream.
 And this baby gets almost 8 miles a gallon.
 [let laugh establish, then 4-MUSIC]

BOB Nick, I really gotta get back to work.
 NICK Soave, Bobby. Soave. Stop and smell the roses.
 You've earned it. Just look at her. Those curves. Those
 headlights. That rear end. You know what she's saying?
 "I want you inside me."

BOB Nick, you really need help.
 So now I've got everything a 22-year-old could want:
 a slew of hit records and a brand new Caddy convertible.
 Frankie and I drive down to Atlantic City looking for an
 opening act for our next tour, [ADVANCE]

1 VAMP 2

and come back with a girl group with a
 number one single. The Angels.
 [CUE GUITAR, DON'T ADVANCE]
 Suddenly the road is much more interesting.
 Two cars, three girls, four guys.
 [CUE STAGE, DON'T ADVANCE]
 (as ANGELS walk) Infinite possibilities.
 [CUE STAGE AND ADVANCE]

1 He went away
 2 And you hung around
 3 And bothered me every
 4 Night. When I wouldn't go
 5 out with you,
 6 you said things that
 7 weren't very nice.

3 VAMP VAMP

5 Francine

f My boy-friend's back, and you're gon-na be in trou-ble. Hey la, hey la... When you

Mary / (Barry) / Lorraine, (band alto)

Hey la, hey la, my boy-friend's back.

10

see him com - in', bet - ter cut out on the dou - ble. Hey la, hey la,

Hey la, hey la, my boy-friend's back.

14

You've been spread-in' lies that I _____ was un - true. Hey la, hey la... So

Hey la, hey la, my boy-friend's back.

18

look out now, cause he's com-in af-ter you. Hey la, hey la, my boy-friend's back.

Hey la, hey la, my boy-friend's back.

22

And he knows I was - n't cheat-in'. Now you're gon-na get a beat-in'.

Mary, (Barry) / Lorraine, (band alto)

Mary / (Barry) / Lorraine, (band alto)

Mary / (Barry) / Lorraine, (band alto)

And he knows I was - n't cheat-in' Now you're gon-na get a beat-in'.

26

What made you think he'd be-lieve all your lies? ah oop, ah oop. You're a big man now, but he'll

Lorraine / Mary, (Barry, band alto)

What made you think he'd be-lieve all your lies? ah oop, ah - oop. You're a big man now, but he'll

31

cut you down to size, ah oop. Wait and see... My boy - friend's back. He's gon-na

cut you down to size, ah oop. Wait and see...

35

save my rep-u-ta-ion. Hey la, hey la, If I were you, I'd take a per-manent va-ca-tion.

Mary / (Barry) / Lorraine, (band alto)

Hey la, hey la, my boy-friend's back.

40

Hey la, hey la, You're gon-na be sor-ry you were ev-er born,____

Hey la, hey la, my boy-friend's back.

44

Hey la, hey la, Cause he's kind-a big,____ and he's aw-ful strong...____

Hey la, hey la, my boy-friend's back.

48

Hey la, hey la, my boy-friend's back. Yeah, my boy-friend's back. Well, look out,____ now! My

Hey la, hey la, my boy-friend's back. La hey la, my boy-friend's back. La hey

53

boy-friend's back. Well, I____ can see him com-in' so you bet-ter get a-run-nin'. all right,____

la, my boy-friend's back. La hey la, my boy-friend's back.

56

____ now. Yeah, yeah, yeah, yeah,____ yeah,____ my boy-friend's back.

La hey la, my boy-friend's Hey la, hey la, my boy-friend's back.

17A. Cars/Sunday Underscores

TACET

18. My Eyes Adored You

[Nov 2014]

Frankie, Mary, Bob, Tommy, Nick

MARY Bullshit. Your family's out there. So go. Tour outer fucking space for all I care.
 You'll still be what you always were - a dumb wop from Jersey who never even graduated high school. Mister Vally with a "Y."
 Give me a fucking break. [4-MUSIC]

1 BOB We all had families, ...families we couldn't keep together.
 families we never saw... After Frankie and Mary split... **3** ...he said it was for the best.

But we all knew that wasn't the whole story.

4 Frankie
mf My eyes ____ a - dored ____ you. *f* Tho' I nev-er laid a hand on you, my eyes ____ a -

7
 dored ____ you. Like a mil-lion miles a-way from me you could-n't see how I a-dored ____ you. So ____

10
 close, so close and yet so ____ far. ____ Head-ed for cit-y lights, ____ climbed the lad-der up to for-tune and fame. ____

14
 Worked my fin - gers to the bone. ____ Made my-self ____ a name. ____ Fun-ny I seem to find ____ that no

17
 mat-ter how the years un ____ wind, ____ still I rem-i-nisce ____ 'bout the girl I miss, ____ and the love I left ____ be-hind.

20
 ____ *mf* My eyes a - dored ____ you. Though I nev-er laid a hand on you my eyes ____ a-dored ____

Mary
mf Though I nev-er laid a hand on you my eyes ____ a-dored ____

23
 ____ you Like a mil - lon miles a - way from me you could-n't see how I a - dored ____ you so

____ you Like a mil - lon miles a - way from me you could-n't see how I a - dored ____ you

26

close so close and yet so far My eyes a-dored you. Though I
and yet so far Though I

Bob

29

nev - er laid a hand on you my eyes a - dored you Like a
nev - er laid a hand on you my eyes a - dored you Like a

Bob/Tommy

31

mil - lon miles a-way from me you could-n't see how I a-dored you so close, and yet so
mil - lon miles a-way from me you could-n't see how I a-dored you so close and yet so

Nick so close... and yet so

34

far So close, so close and yet so far far far

37

2

2

2

19. Dawn (Go Away)

[Nov 2014]

Frankie, Bob, Tommy, Nick, Francine, Lorraine, Mary, Barry, Joey, Hank, Norm, Crewe, band tenor, band bar, band bass

1 Frankie

mf Pret-ty as a mid - sum - mer's morn, they call her Dawn.

Barry / B / T / N

mp Ooo _____ Ah Dawn.

BOB Around this time, there's a little dust-up called The British Invasion. Britannia is ruling the airwaves, so we start our own American Revolution. The battle begins on a Sunday night at 8 o'clock - and the whole world is watching.

ED SULLIVAN Now ladies and gentlemen, here for all the youngsters in the country... THE FOUR SEASONS!

7 4

11 Barry / F, Francine, Lorraine, Mary

Dawn, _____ go a - way. I'm no good for you. _____ Oh, _____

B, [Joey, Crewe] / T, [Hank, Gyp, band bar] / N [Norm, band tenor, band bass]

Dawn, _____ go aa - way. I'm no good for you. _____

15 F, Barry, Francine, Lorraine, Mary

Dawn, Stay with him, he'll be good to you. _____

Dawn _____ Ooh _____

19

Hang on, _____ hang on to him. _____

Hang on _____ Aah _____

23

think what a big man he'll be. Think of the places you'll see. Now

Think think think think Think think think think

27

Frankie, Francine, Lorraine, Mary

think what the future would be with a poor boy like me...

Think what the future would be with a poor boy like me...

Barry, Joey, Crewe / Bob, Hank / Tommy, Gyp

Barry / Joey, Crewe / Bob, Hank, Tommy, Gyp

Nick, band tenor / Norm, band bar, band bs

Think what the future would be with a poor boy like me...

31

Frankie, Barry, Francine, Lorraine, Mary

me... Dawn go a -

me... Dawn go a -

me... Dawn go a -

B, [Joey, Crewe] / T, [Hank, Gyp, band bar] / N [Norm, band tenor, band bass]

34

F, {Barry}

way, please go a - way. Al - though I

way, please go a - way.

38 F, Barry, Francine, Lorraine, Mary

know _____ I want you to stay. Dawn go a -

Ooo Ooo Ooo Dawn go a -

42 F, {Barry}

way, please go a - way. Ba - by, don't

way, please go a - way.

46 F, Barry, Francine, Lorraine, Mary

cry. It's bet - ter this way... *mp*

Cry way...

50 F, {Barry} F, Barry, Francine, Lorraine, Mary

Ooo Dawn, go a - way back where

ah Dawn, go a - way back where *mf*

BOB We weren't a social movement like the Beatles.

54 (only Frankie prolongs, others cut off with ensemble)

you be - long... you be - long...

you be - long... you be - long...

59 Our fans didn't put flowers in their hair and try to levitate the Pentagon. Our people were the

62 guys who shipped over seas... and their sweethearts. They were the factory workers, the truck drivers. The kids pumping gas,

66 flipping burgers. The pretty girl with circles under her eyes behind the counter at the diner.

SAFETY

70 They're the ones who really got us, who pushed us over the top.

74

think, what your fam - 'ly would say. Think what you're throw-ing a - way. Now

Think think think think Think think think think

78 Frankie, Francine, Lorraine, Mary

think what the fu - ture would be with a poor boy like me...

mf

Barry,Joey,Crewe / Bob,Hank / Tommy,Gyp

Think what the fu - ture would be with a poor boy like me...

mp

78 Nick, band tenor / Norm, band bar, band bs

Think what the fu - ture would be with a poor boy like me...

mp

82

Barry / F, Francine, Lorraine, Mary

me... Dawn, go a - way, I'm no

f

B, [Joey, Crewe] / T, [Hank, Gyp, band bar] / N [Norm, band tenor, band bass]

me... Dawn, go a - way, I'm no

mf

82

me... *mf*

86

good for you. Oh, Dawn,

rit.

good for you. Oh, Dawn,

rit.

86

Frankie, Bob, Nick, Barry, Joey, Hank, Gyp, Crewe, Francine, Lorraine, Mary, band alto, band bar, band bass

1 BOB "OK," I'm thinking, "What's next?" It'd be nice to go on just like this, forever.

6 But I'm looking ahead. A world tour. A concept album. Put enough money together, maybe we start our own label!

NORM Hey, Frankie. Fabulous show. You guys get better and better. FRANKIE Thanks. NORM Tommy around?
FRANKIE Who wants to know? NORM Norman Waxman, Frankie. Friend of Tommy's.

10 [Francine, Lorraine, Mary, [band alto]]

14 FRANKIE What's this about? NORM Money. FRANKIE Tommy! NICK Let me. FRANKIE Listen, Mister -

NORM Waxman. Norman Waxman. FRANKIE You got business with us, you talk to our attorney.
Now if you'll excuse me - NORM No, no. You got a little success now, right?

18 (to 25) 21

You got the records, the TV, the personal appearances. And we're all proud of you -
FRANKIE Yeah, so - NORMAN Tommy's put me in an awkward position.
I've stalled my people as long as I can. But he's in too deep.
They want their money now. Before something unfortunate happens to one of you,
and it all goes up in smoke. FRANKIE This is bullshit.
BOB How much does Tommy owe you?
NORMAN One hundred and fifty large. [ADVANCE]

FRANKIE Excuse me?
NORMAN One hundred and
fifty thousand. BOB Oh, Jesus.
TOMMY Hey, guys. What's up?
[ADVANCE ON CUE: NORM TURNS
HEAD, CUE DRUMS]

22 VAMP

25 [F, Barry, Joey]

WALK LIKE A MAN

[B, Lorraine 8vb, Francine 8vb
Hank, Crewe, (band bar) Mary 8vb, (band alto 8vb)
N, Gyp, (band bass)]

WALK LIKE A MAN

29

LIKE A MAN! _____

LIKE A MAN! _____

20. Big Man in Town

[Nov 2014]

Frankie, Tommy, Bob, Nick, [Joey, Barry, Hank, Norm, Crewe, band tenor, band bar, band bass]

B, [Barry, Hank] / T, [Norm, band tenor, band bar] / N [Crewe, band bass]

[2X]

Ooo _____ Big Man in

f

20 Frankie. [Joey]

f Each day as I grow old - er, the nights are get - ting cold - er.

Town

mf Ooo _____

24

Some - day the sun will shine on me.

Some day the sun will shine on me.

28

Mon - ey, I don't have an - y. I'm down to my last pen - ny,

Ooo _____ Ooo _____

32

but dar - lin' don't cry o - ver me.

But dar - lin' don't cry o - ver me.

36

f I'll be a big man in town, hon - est hon - ey, I'll be a big man in town, prom - ise dar - lin'.

40

I'll be a big man in town, just you wait and see. You'll be proud of

see...

44

me. *f* I'm gon - na

me... Big man in town...

48

make it. Just wait and see... Oh, I'm gon - na

mp oo ah Just wait and see...

52

make it. Just wait and see.

oo ah just wait and see

56

Ooo.

oo ah

NICK I've been pretty quiet 'til now, but some things are gettin' left out.
That's the thing about Gaudio -- he was always looking so far into the future,

60

2

64

he never saw what was happening right under his nose.

He'll tell you it was smooth sailing right up until we hit the iceberg with Tommy and the hundred fifty thousand...



68

but the truth is, the group was in trouble long before that.

OFFICER Great show, guys.

Welcome to Cleveland.

You're under arrest. [MUSIC OUT]



TOMMY For what?

OFFICER You fellas played here last year?

TOMMY Yeah.

OFFICER You stay at the Holiday Inn?

TOMMY I don't remember.

OFFICER They do. You skipped without paying the bill.

TOMMY No way.

OFFICER You owe the Holiday Inn

one hundred and twenty dollars.

BOB Tommy, for crying out loud!

TOMMY A minor oversight. Look, officer -

I got the one-twenty right here. I got a hundred times that.

OFFICER You always carry this much cash around?

TOMMY It's the gate. We just played in front of seven thousand people.

Lemme settle the bill and get my guys outta here, okay?

OFFICER Gotta take that up with the judge.

TOMMY Can't we settle this between us?

OFFICER You're not offering me a bribe, are you?

Because that's a Class B felony.

TOMMY Sorry. I forgot we were in Ohio.

OFFICER I'll tell you what you can give me. TOMMY Name it.

OFFICER Frankie's autograph. TOMMY Absolutely! Frankie!

Give the officer your Johnny Hancock so we can get outta here.

OFFICER Make it out to... Love Muffin. [3-4-MUSIC]

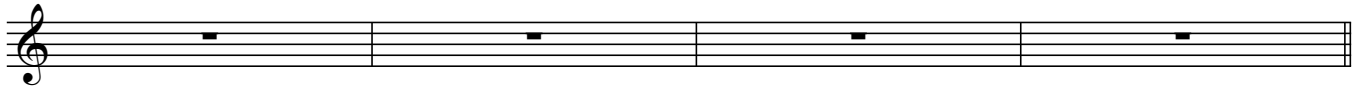


73

Thanks.

FRANKIE No problem.

OFFICER OK, let's go. [MUSIC OUT]



TOMMY Where? OFFICER Station house. TOMMY What for?

OFFICER Wait for the judge. TOMMY OK, let's make it fast.

OFFICER Judge's back on Monday. TOMMY What?!

OFFICER Judge's gone fishin'. BOB I want a lawyer.

OFFICER No point. Judge sets bail. Have a nice weekend. [3-4-MUSIC]

77



79



83

I'll be a big man in town, just you wait and see. You'll be proud of me...

TOMMY Hey, Nicky - remember when we couldn't get arrested?

BOB When was that? When you were three?

TOMMY Calm down, genius. A couple of days. No big deal.

BOB Uh-huh. This may come as a big shock to you, Tommy, but I don't have a police record.

TOMMY Never too late to start. Hey - maybe you'll get a song out of it.

87

me...

90 Tommy (on-stage, in scene)

Oh, me oh me oh my - o, Did some time in old O - hi - o...

TOMMY Calm the kid down, will ya?

BOB I'm not gonna calm down!

I'm on a toilet in a jail cell, you cretin!

NICK Bob never forgave Tommy for that weekend. [3-4-MUSIC]

Me, I let it slide, because the group comes first.

We're all in this together, right? Right. [MUSIC OUT SLOW]

94

6

ACCOUNTANT We shouldn't be drawing down from this account, Tommy. We gotta put something aside for Uncle Sam.

TOMMY Lou, this is November. April is nine months away.

ACCOUNTANT Six, actually.

TOMMY That's why you're the accountant.

ACCOUNTANT Yes, and that's why I think -

TOMMY Don't think, OK? Just do what I tell ya.

Twenty grand, to Farelli Construction. F-A-R-

NICK What's "Gava"?

ACCOUNTANT Bobby and Frankie's partnership.

TOMMY -E-L-L-I.

NICK I don't get it.

TOMMY What?

NICK A group is a group. It's not two guys with a side deal.

TOMMY It's between them. It doesn't cut into your share.

NICK I dunno, Tommy. Sometimes I think I should

start my own group.

TOMMY You're not going to start anything, Nicky.

NICK Why not?

20A. Lorraine US

Tacet

21. Beggin'

[Nov 2014]

Frankie, Tommy, Bob, Nick, Mary, Barry, Joey, Hank, band tenor

FRANKIE Yeah.
 DE CARLO I'll see what I can do.
 [MUSIC IN]

SEABREEZE EMCEE:
 Ladies and Gentlemen, the Sea Breeze
 Lounge is proud to present the special return
 engagement of international recording stars,
 The Four Seasons! [CUE GUITARS]

1 Frankie *mf*
 Mmm... _____

5 Put your lov - in' hand out, ba - by. I'm beg - - - gin'.

9 4

13 Frankie, [Joey, Mary] *f* beg - gin' you _____ Put your lov - in' hand out, ba - by. _____

B, Barry / T, Hank / N, band tenor *mf* *mp*
 Beg - gin', ooo _____ ba - by _____

17 beg - gin' you _____ Put your lov - in' hand out ba - by. _____

mf *mp*
 Beg - gin', ooo _____ ba - by _____

21 Frankie, Barry
 Rid-ing high when I _____ was king, Playin' it hard and fast 'cause I had ev - 'ry - thing,

25



Barry, Joey, Mary (NO FRANKIE!)

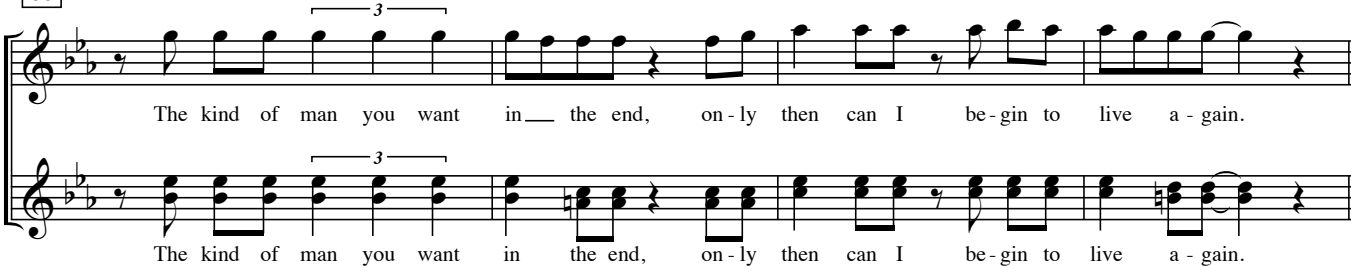
29

mf

Frankie, B, T / N [Hank, band tenor]

mf

33



37

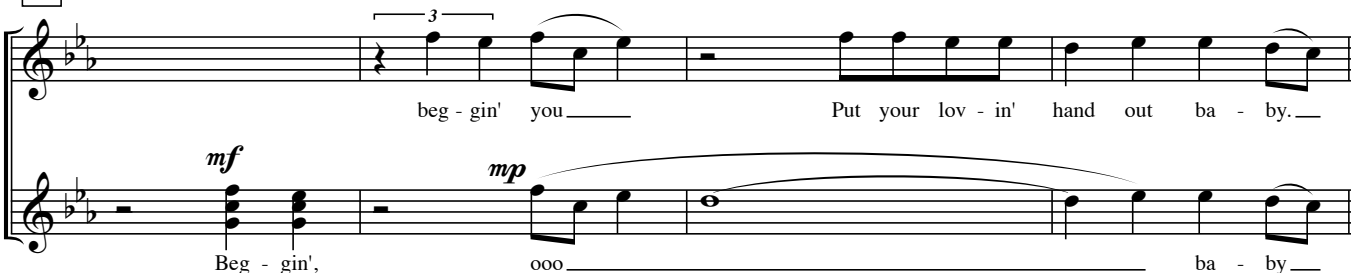
Frankie, [Joey, Mary]

f

B, Barry / T, Hank / N, band tenor

*mf**mp*

41



45

Frankie, Barry



49



53

Frankie, [Joey, Mary]

beg - gin' you Put your lov - in' hand out, ba - by.

mf *mp*

Beg - gin', ooo ba - by

57

beg - gin' you Put your lov - in' hand out ba - by.

mf *mp*

Beg - gin', ooo ba - by

DE CARLO We're here to resolve a problem. We're all gentlemen and we will act in a civilized manner. Salud' ALL Salud'. [ADVANCE]

DECARLO OK, how much are we talking about? [MUSIC OUT]

61

VAMP 2

NORM As of noon today, including the vig - one hundred and sixty-two large.

DECARLO What were you thinking, Tommy?

TOMMY I dunno, Gyp. It crept up on me.

DECARLO I'm surprised he's still walking around.

NORM I'll be honest with you, Gyp. We like their songs.

Anybody else, he'd already be in the hospital.

TOMMY What, you gonna put your goons on me, you two-bit shylock -

NICK Tommy, shut up. The man's trying to work with you.

TOMMY Hey. Whose side are you on?

NICK Mine.

TOMMY You're right about that.

FRANKIE Tommy -

NICK Asshole.

TOMMY I'm the asshole?

NICK From day one, my friend.

DECARLO Gentlemen. Our friend Mr.

Waxman has a legitimate -

NICK No. No. Excuse me. All due respect, he opened it up,

I'm gonna say something. I've been rooming with this guy,

on and off, for - what is it - ten years? This was not a

walk in the park. This was a sentence. A ten-year sentence.

FRANKIE Nicky -

NICK The man is a personal nightmare.

He wears the same underwear three days running, he takes no pride in his appearance.

In the simple amenities of life. You wanna talk about towels?

FRANKIE Nicky, this isn't -

NICK The man cannot be in a hotel without using all the towels.

I'm talking face towels, bath towels, the bath mat,

the little wash-cloths. Like he's living alone.

You need a towel, you know where it is?

In a wet pile on the floor.

FRANKIE Nicky -

NICK I come back to the room one time, the man is pissing in the sink -

TOMMY You're crazy. I never pissed in the -

NICK Right in the sink. I say, "Tommy, what's wrong with you?

There's a toilet over there." He says, "this was closer."

This is what I'm dealing with. The man is not properly socialized.

Frankie doesn't have to deal with it, Gaudio doesn't -

I've had to deal with it. Ten. Years.

DECARLO OK, Nick, thank you for sharing that.

Now, Norm and me're gonna take a little walk and work things out.

I want you boys to put your heads together and see what

you can come up with. And you - stay outta the bathroom.

[3-4-MUSIC]

65

FRANKIE Maybe Gyp can talk some sense into this guy.
TOMMY Fuck sense. I got some things, I can put together enough to -



NICK What? Pull a job? He's gonna roll a 7-11, like the old days.
TOMMY Drink your wine, Nicky, and shut your trap. DeCarlo's not running this group. I am. I don't even know what we're doing here. Beggin' Gyp for help - you make me look like an asshole.

NICK You do that all by yourself, Tommy.

FRANKIE Fellas - can we -

TOMMY Who started the group?

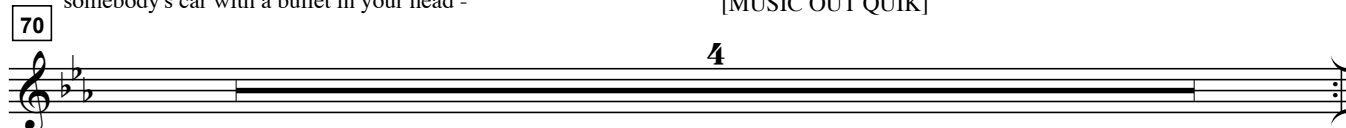
Who got the bookings? Without me you'd all be in the trunk of somebody's car with a bullet in your head -

NICK Yeah, from your friends -

TOMMY You know what'd be nice, since I was here before any of you? A little respect!

NICK For what - getting a hundred and sixty-two in the hole?

TOMMY You think it's easy, running a group? Dealing with the club owners, the managers, the record companies, everybody trying to fuck you five ways from Sunday? You don't care how it gets done, only that Tommy's taking care of it! Well, I took care of it! Me!!!
[MUSIC OUT QUIK]



FRANKIE Sit down. Tommy, you don't give a shit about the group. You never have. It's always been whatever it is you got going, and then there's the group.

TOMMY You don't know what the fuck you're -

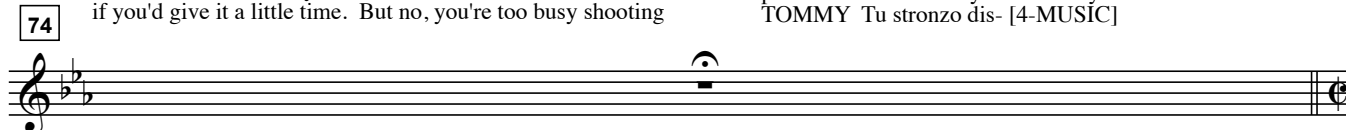
FRANKIE You never wanna rehearse, you drive Nicky to drink, you put Bob through the wringer, forget about trying to mess with my head, which you've done from day one... and the shame of it is, you're not a bad musician, if you'd give it a little time. But no, you're too busy shooting

your mouth off, or buying apartments to keep your girlfriends in - but no more. All that bullshit is over.

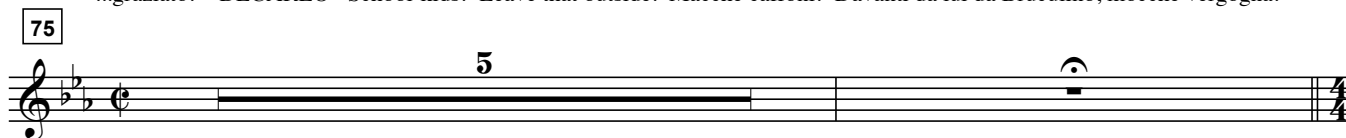
TOMMY This is how you talk to your friends, Frankie?

FRANKIE Friends, right. Not one Christmas present, not one Christmas card, not one time we have a meal and you pick up the check, not one time you ask me how my kids are doing, how I'm doing - God help me, Tommy, part of me would really like to see you hurt.

TOMMY Tu stronzo dis- [4-MUSIC]



...graziato! DECARLO School-kids! Leave that outside. Macche caffoni! Davanti da lui da Bruculino, mocche vergogna.



All right. Here's how it's gonna go down.

FRANKIE Excuse me, Mr. DeCarlo.

The group - we've come to a decision.

NICK We have?

FRANKIE We're gonna pay back every penny Tommy owes you.

TOMMY What?

NICK Frankie, wait a min -

FRANKIE Let me handle this. It's a lousy few hundred grand. We got something going here, took a lot of work and a lot of years -

NICK So -

FRANKIE So the group takes the debt.

NICK This is his problem. Why do we take his debt?

FRANKIE 'Cause we're not gonna let it come apart.

BOB Well? Is that good enough, Tommy?

TOMMY For what?

BOB Because Frankie's singing was never good enough, his ideas were never good enough, nothing he ever did was good enough -

FRANKIE Bobby, lay off -

BOB - the kid who was never good enough is bailing you out. So is that good enough?

DECARLO I'm afraid it's a little more complicated than that.

FRANKIE Why?

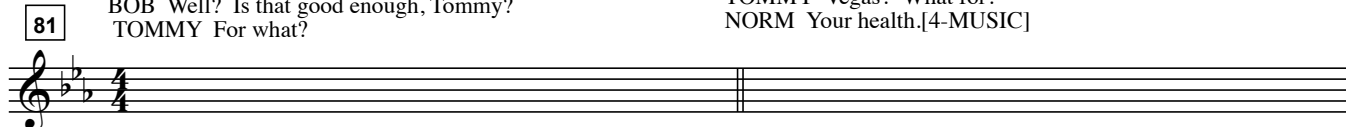
NORM My people are very angry. They want a message sent.

FRANKIE What message?

NORM You're moving to Las Vegas.

TOMMY Vegas? What for?

NORM Your health.[4-MUSIC]



We're gonna keep an eye on you.
 We see you outside Nevada, it gets ugly.
 FRANKIE Wait a minute. For how long?
 NORM Until it's paid off.
 FRANKIE But we're in the middle of a tour!
 DECARLO Best I could do.
 FRANKIE But what happens to the group?
 TOMMY Don't worry, I won't be in Vegas forever.
 Then when I get back, we can -
 BOB Wait a minute, I got a better idea. A clean break. We buy him out.
 TOMMY Buy me out? Buy me out?
 You don't buy me out. I buy you out.

[FERMATA on a beat three]



BOB With what, Tommy?
 TOMMY Fine. Buy me out.
 [MUSIC OUT]

It's over anyway. How many more hits you think
 you're going to write?
 FRANKIE All right, wait a minute, wait a minute -
 Anything else we don't know about?
 TOMMY The tax lien.
 FRANKIE How much?
 TOMMY Half a mil, in that neighborhood.
 FRANKIE All right, we're gonna take that too.

22. Stay

[Nov 2014]

Frankie, Bob, Nick, [Joey, Mary, Barry, Hank, Norm, Gyp, band tenor]

NICK Frankie, what're you - FRANKIE I said let me handle it! The loan, the taxes, we take it all. [count 3-4-1, then feed camera 2-3-4-MUSIC]

1

9

Frankie, [Joey, Mary]

f

Aw, just a lit - tle bit long - er.

B, [Barry] / [Hank, band tenor] / N, [Gyp]

mf

Stay stay stay Pow! Stay stay stay Pow!

13

Please please please please please tell me that — you're gon - na Now your

Stay stay stay Pow! Stay stay stay Pow!

17

dad - dy don't mind, — and your ma - ma don't mind — if we

Tay stay stay Pow! Tay stay stay Pow!

21

have an - oth - er dance, dear, just - a one — more one — more time

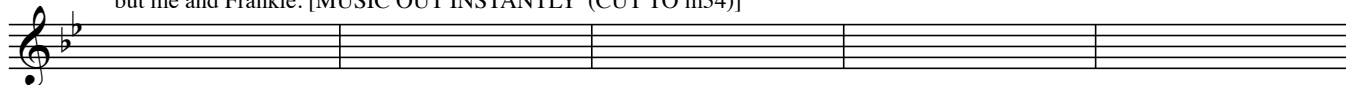
Stay stay stay Pow! one — more time...

25

DECARLO Frankie, you're digging a million dollar hole for yourself.
FRANKIE He took me off the street, Gyp. What's that worth? DECARLO You'll be on the road till you're ninety.

29

You want, I could arrange a loan. BOB Thanks Mr. DeCarlo, but I don't want anybody involved in our future but me and Frankie. [MUSIC OUT INSTANTLY (CUT TO m34)]



NICK Hey, I just realized something. I don't want to be in this group any more.

FRANKIE Not now, Nicky. NICK No, forget that. I wanna go home.

FRANKIE What're you talking about? NICK I wanna go home.

FRANKIE OK, good idea. After the tour, we all take a break -

NICK No. Now. I quit. BOB You can't quit. NICK Hey, I got his attention. Hi, Bob.

BOB Nicky, we're in the middle of a tour. NICK Yeah... You know, I always hated the touring... fucking hotels... those tiny little bars of soap. You're supposed to wash with that soap? You can't even see it.

FRANKIE Nicky, you're talking crazy. Now calm down and we'll figure it out.

NICK I already figured it out. I'm gonna make it real easy for you. I don't want any money. I don't want any side deals. All I want is out.

BOB Nicky... we're in the middle of a god damn tour! Are you crazy?

NICK Yeah, maybe a little. But I'm not worried. [BIG CUE TO CAMERA]

You guys - with all your talent -
you'll never even know I'm gone.
[use "gone" as silent beat 1,
then beat 2-3-4-MUSIC]

34



36



Oh won't you

40



stay _____ just a lit - tle bit long - er?

B, [Barry] / [Hank, band tenor] / [Norm, Gyp]



Stay stay stay Pow! Stay stay stay Pow!

44



Please please please please please tell me that — you're gon - na...

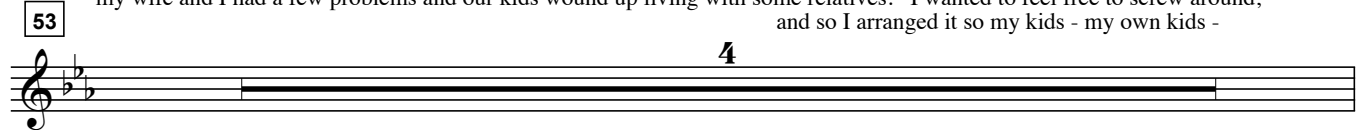


Stay stay stay Pow!

NICK People say, "... you put in all that time, you had a string of hits,
 money's rolling in, and that's when you tell them, 'I don't want to be in the group any more?' That's crazy."
 Lemme tell you about crazy. After I got married,

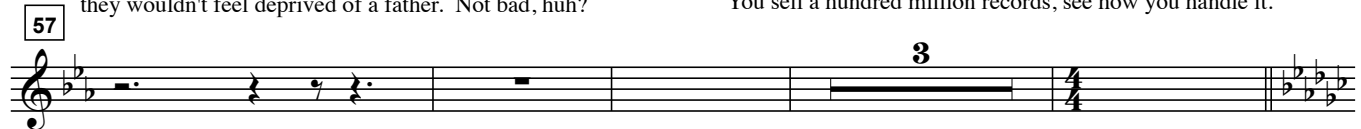


my wife and I had a few problems and our kids wound up living with some relatives. I wanted to feel free to screw around,
 and so I arranged it so my kids - my own kids -



thought I was their uncle. Uncle Nick. I figured that way,
 they wouldn't feel deprived of a father. Not bad, huh?

What I'm saying is, none of us were saints.
 You sell a hundred million records, see how you handle it.



23. Let's Hang On

[Nov 2014]

Frankie, Bob, Mary, Lorraine, Barry, Joey, Hank, Norm, Crewe, band bar

1 Frankie

mf There ain't no good in our good - bye - in' True love takes a lot of

4

try - in', woh, — I'm cry - - - in. **Tempo!**

8 Frankie, (Joey, Mary 8vb) / Bob (Lorraine)

f Let's hang on to what we got. Don't let go,

(Hank, Barry, band bar) / (Norm, Crewe)

f Let's hang on to what we got. Don't let go,

14

— girl, we got a — lot. Got a lot of love be - tween us. Hang on,

— girl, we got a lot. Got a lot of love be - tween — us. Hang on,

18 Frankie Frankie, (Joey, Mary 8vb) / Bob (Lorraine)

hang on, hang on... ...to what we've got — doo - doot, doo - doot, doo - doot.

hang on, hang on... doo - doot, doo - doot, doo - doot.

22

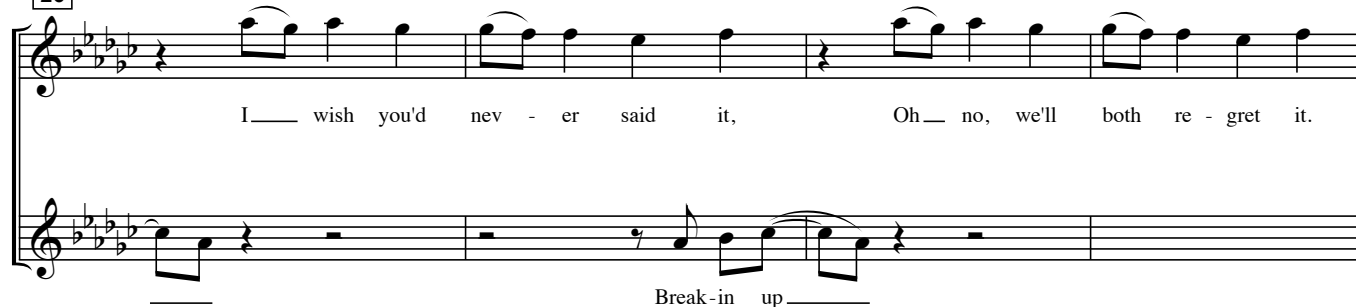
Frankie, [Barry, Mary 8vb]



Bob, Other Men (no Lorraine)

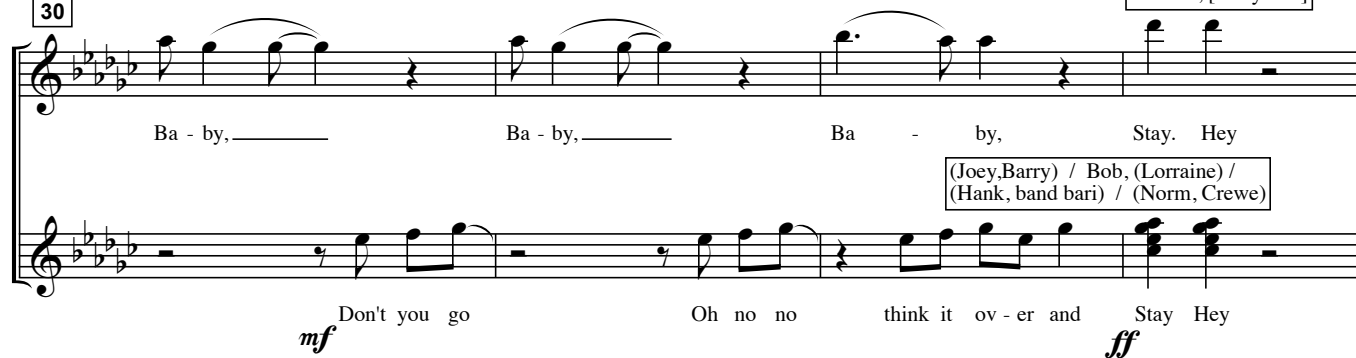


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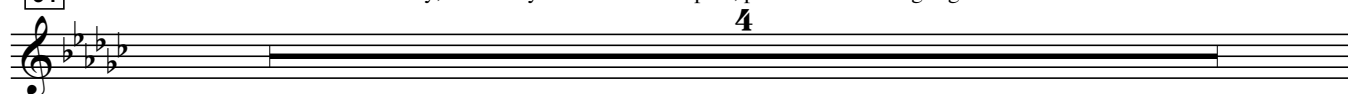
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Frankie, [Mary 8vb]

(Joey, Barry) / Bob, (Lorraine) /
(Hank, band bari) / (Norm, Crewe)

34

FRANKIE You listen to Tommy, he'll tell you we were real pals, partners from the get-go.



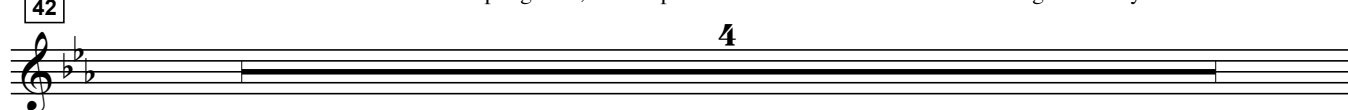
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But what really happened was, he was paying me twelve bucks a night when he was getting a hundred fifty. Well, what the hell, that's Tommy.



42

I'm from the old school. You come up together, that's a promise and it's like iron. You don't forget where you come from.



46

The one who really gets me is Nick. He was the real article. He coulda been - I dunno - Quincy Jones, Don Costa, like that.
But instead he just walks away.



50

I could never figure it. We had something going there, and then... I dunno. Maybe it's like the guy said.



24. Opus 17 (Don't Worry 'Bout Me)

[Nov 2014]

Frankie, Bob, Hank, Norm, [Mary, Barry, Joey, Crewe, Gyp, band bar, band bass]

Some are born great.
Some have greatness thrust upon them.
And some achieve greatness - then fuck it up.

1 **VAMP** 2 [Frankie, [Mary, Joey]]

mf I can see — there ain't no room for me — you're

5

on-ly hold-ing out your heart in sym-path-y if there's an - oth-er man then girl I un-der-stand go on and

9

take his hand — and don't you wor - ry 'bout me...

FRANKIE You talk to Nick?
BOB No. You?

Bob, Crewe, (Barry, Hank, Norm, Gyp, band bar, band bass)

wor - ry 'bout me...

FRANKIE I can't even find him. Think it was the drinking? BOB What?

FRANKIE Why he left. His mind got all screwed up. BOB Maybe it was our partnership.

FRANKIE Bullshit. We told them right up front. BOB So let it go. FRANKIE What're we doing, Bob? BOB We're on the

15 8

hook for a million dollars, remember?
There's a lotta guys out there, Frankie.
We're gonna find the best two
and start paying this Tommy thing off. [ADVANCE]

23 **VAMP** 2

25

f I'll be blue — and I'll be cry-in too — but girl you know I on-ly want what's best for you what good is

mp Ba - by blue cry - in' too cry - in' too doo doo doo

Look, you want me to stay, I'll stay. FRANKIE Good. I want you to stay. BOB Only we'll do better if we make money from both ends and dig ourselves out of the Tommy thing. FRANKIE What if they don't like me as a single?

56

64

BOB What makes you think they liked you before? [CADENCE (cut to m74 if necessary)]

FRANKIE Fuck you. [FERMATA, MUSIC OUT GENTLY]

I dunno, it's such a goddam rollercoaster.
 I wake up in the middle of the night,
 I don't know where I am.
 I think, what the hell happened?
 What's gonna happen? Everybody leaves.
 Why does everybody leave?

24A. The Sun Ain't Gonna Shine US

Tacet

24B. Francine Underscores

Tacet

25. Bye Bye Baby

[Nov 2014]

Frankie, Hank, Norm, band tenor, (Mary, Barry, Joey, Crewe, band bar, band bass)

Francine - ? [Dial tone starts. He hangs up.
IMMEDIATE MUSIC]

1 MARY Good job, dad. [Barry]

mf ooo _____

band tenor, (Joey) / Hank, (band bar) / Norm, (Crewe, band bass)

ooo ooo Ooo... _____

mp

(Norm takes A-natural)

6 Frankie, [Barry, Mary 8vb]

bye bye ba - by ba - by good - bye _____

band tenor, (Joey) / Hank, (band bar) / Norm / (Crewe, band bass)

ah _____

bye ba - by, ba - by bye bye

10

bye bye ba - by don't make me cry _____

ah _____

bye ba - by, ba - by bye bye

14 Hank, Norm

mf you're the one girl in town I'd mar - ry girl, I'd mar - ry you now if I were

(Joey, Mary 8vb) / band tenor / (band bar) / (Crewe, band bass)

ooo now if I were

18

Frankie, [Barry, Mary 8vb]

free _____ I wish it could be _____

band tenor, (Joey) / Hank, (band bar) / Norm / (Crewe, band bass)

free _____ be _____

22

I could love you, but why be - gin it? cause there ain't an - y fu - ture in it

ooo fu - ture in it.

26

she... _____ bye bye ba-by, ba-by good - bye _____

band tenor, (Joey) / Hank, (band bar) / Norm, (Crewe, band bass)

band tenor, (Joey) / Hank, (band bar) / Norm / (Crewe, band bass)

she's got me, and i'm not free so ah _____ bye ba-by, ba-by, bye bye

enharmonic

FRANKIE ...she disappears, two days, no calls, God knows where she is, who she's with,
 you know what it's like out there with the kids,
 and the drugs... and her mother... you think it's about the kid? It's all about winning, who's right, who's wrong,
 who screwed up. I mean, this woman, people turn into something... LORRAINE Frankie –

32

8

FRANKIE What? LORRAINE I can't do this. FRANKIE What do you mean?


LORRAINE I have a small apartment. There's not enough room for your whole family.

FRANKIE Can you stop that for a minute?

LORRAINE Frankie, what's the point? I gotta be out of town for the next week,

then I come back and you're on the road, I don't see you for six more weeks -

FRANKIE I'm working!

40 

It's not a vacation! LORRAINE -and it goes on and on and nothing changes -

FRANKIE I need these dates! I got a million dollar hole that I gotta get out of!

LORRAINE That you dug for yourself - FRANKIE He was screwing things up! We had to get him out!

48 


LORRAINE So, is he out? Don't you get it? You're still working for him! You're sleeping alone in a two-bit motel in

Toledo so he can play golf in Vegas. Was that your plan? Because that's one hell of a stupid plan -

56 

FRANKIE Don't talk about things you don't know about! LORRAINE He used you, he ridiculed you...


he did everything he could to destroy the group, and you take his debts! FRANKIE He couldn't help himself!! [JUMP TO 70]

62 

LORRAINE Oh my god. [MUSIC OUT] Saint Francis, is that it? Kind to animals? You know, I thought if you could get out of the neighborhood maybe we'd have a shot But you're never gonna get out, are you? FRANKIE What if we got married?

LORRAINE You and Tommy? I don't think that's legal in Nevada. FRANKIE You don't give an inch, do you?

LORRAINE I'm never gonna be first in line. I'll always be standing behind Tommy, and Bobby, and Nicky, and Charlie... [INTERCOM BUZZER SOUNDS] I'm sorry, sweetheart. That's my ride. I gotta go [3-4-MUSIC]

70 

FRANKIE Go tomorrow. LORRAINE And then what? We have a drink and go around one more time? I gotta get off the merry-go round, Frankie. It's no fun anymore. Stay tonight if you like. [ADVANCE]

71 

77

bye bye ba - by ba - by good - bye

band tenor, (Joey) / Hank, (band bar) / Norm, (Crewe, band bass)

ah

bye ba - by, ba - by, bye bye

81

bye bye ba - by, don't make me cry...

ah

bye ba - by, ba - by bye bye

85

FRANKIE That was the last time I saw her. Couple of phone calls and then - it was like the whole thing never happened.

ah

bye ba - by, ba - by, bye bye

89

So I focus on the work. I'm running all over the map like a cockroach. Then Bobby shows up with two new songs -

ah

bye ba - by, ba - by, bye bye

93

a pair of real winners, and I think - "OK, I'm back!" [DRUMS ON HIS FINGERSNAP]

26. C'mon Marianne

[Nov 2014]

Frankie, Hank, Norm, band tenor, Lorraine, Joey, Barry, Gyp, band bar, band bass

1 Frankie, (Joey, Lorraine 8vb)

Wu(ck) (k)oh (k)oh here I am on my knees a-gain _____ I'll do an-y-thing _____ just to

f band tenor, (Barry) / Hank, (band bar) / Norm, (Gyp, band bass)

Here I am _____ knees a - gain _____ an - y - thing

mf

6

make it right. _____ Say you'll understand, oh, I know you can. _____ Come on, Mar-i-anne, _____ Come on,

make it right _____ un - der-stand _____ know you can _____ Mar-i-anne, _____ ba - by, _____

10

Mar - i - anne; _____ Come on, Mar - i - anne, _____ Say _____ you can un-der -

Mar - i - anne, _____ ba - by, _____ Mar - i - anne, _____ Ba - a - by, Say you can un-der -

Gliss

13 FRANKIE The label is nuts for this song,

stand! My Mar - i - anne...

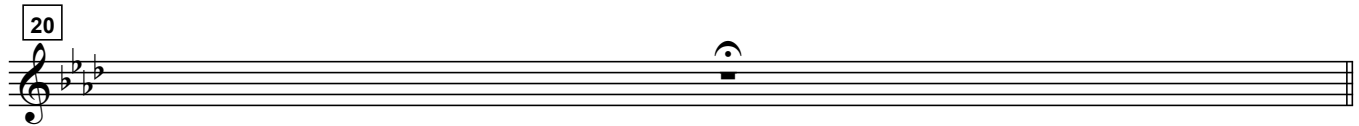
stand! My Mar - i - anne, Mar - i - anne, Mar - i - anne, Mar - i - anne.

but Bob and Crewe had written this other one, just for me, a solo number. Bobby wants to break it in Detroit, but the President of the record label isn't interested. So Gaudio pays him a visit.[ADVANCE]

FINNEY Bobby, what can I tell ya? "C'mon Marianne" I know what to do with. But this other one - it's too hard to be pop, too soft to be rock - BOB Maybe it's a new kind of song. Can you wrap your mind around that? FINNEY Bobby, what are you busting my chops? You come in here with some kinda fuckin' art song, you're never gonna get airplay. Hey, I know all about you and Frankie and the famous handshake, I get it, believe me, but - BOB Al, do yourself a favor. Release the song. FINNEY May I be candid, my friend? Frankie's OK, but he's no Neil Sedaka. [MUSIC OUT]

16 VAMP VAMP

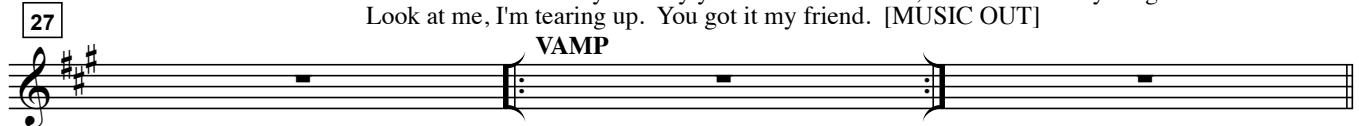
BOB OK, "my friend." First of all, Frankie's never sounded better, second of all, you take both songs or you don't get either..., FINNEY Hey, whoa, whoa. BOB ...and we're out of here so fast, it'll make your ears pop. And third of all, you don't know Jack Shit about music, or talent. Or cigars. FINNEY Hey, hey - don't have a stroke in my office, OK? All right. Call me sentimental. Here's the deal. You get the station to play it, I'll release the damn song. They say no, you can take your little work of art and stick it where the sun don't shine. BOB Thanks, Al, you're a class act. [4-MUSIC]



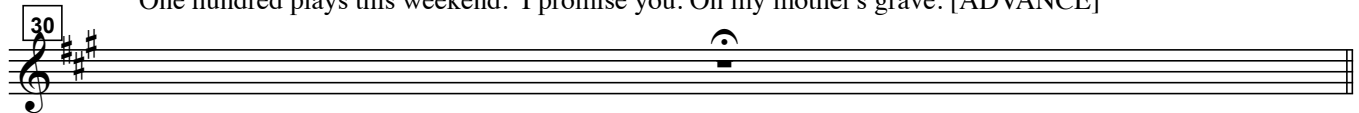
FRANKIE You wanna get a hit song, it's like the stations of the cross. You gotta get past the record company, the program directors, the deejays - and then of course, the people. So Gaudio's next stop was this guy Davis, the station's program director. [ADVANCE]



DAVIS Bobby, of course. For you? Anything. I mean, "C'mon Marianne," that's a winner. But this other one - the weird one - how come the big push? BOB I dunno, I want this for Frankie. DAVIS Bobby, I'm humbled. That is - what can I say - all my years in this business, I never heard anything so beautiful. Look at me, I'm tearing up. You got it my friend. [MUSIC OUT]



One hundred plays this weekend. I promise you. On my mother's grave. [ADVANCE]

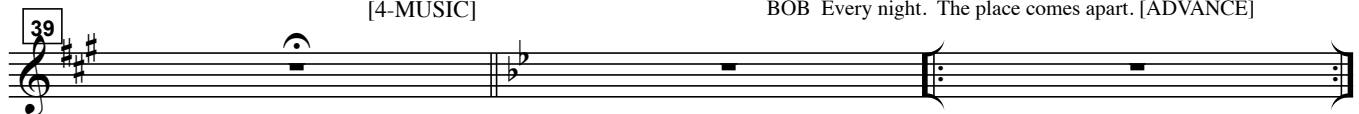


FRANKIE We wait. Two weeks. Three weeks. . "Marianne" screams up the charts. The other song just lays there. No plays, nothing. Bob is getting crazy, and he just won't let it go.



BOB I was in his office. A hundred plays.
He swore on his mother's grave.
CREWE Bobby - this is the music business.
These guys don't have mothers.
BOB Son of a bitch.
CREWE Give it up, kid. They don't want the song.
BOB I want it.
CREWE We'll write another.
BOB. No. This one. It's a hit.

CREWE OK, you wanna break the song? Where's Frankie now?
BOB Detroit. The Rooster Tail.
CREWE This asshole program director who hates the song -
BOB Yeah - CREWE You get him in there, you lay on the food,
the booze, the full treatment. Frankie does the song, the crowd goes wild -
the crowd goes wild, right?
BOB Every night. The place comes apart. [ADVANCE]



CREWE Because it's a great song, that's why! And the guy, the asshole - he may be a moron, but he's not stupid. Once he hears the crowd, he'll play the song, don't worry.
BOB But that's just Detroit. CREWE Exactly. So you follow up. Same thing in Philly - Boston -

Chicago - San Francisco.. You start a little movement.
Word gets out. Stations start getting calls -
"Where's that song? We wanna hear that song!
What's wrong with you people?
Play the fucking song already!" [MUSIC OUT]



And it'll work. You know why?
BOB Why?
CREWE I did Frankie's chart.
His moon is in Taurus.
[QUICK TO #27]

27. Can't Take My Eyes Off of You

[Nov 2014]

Frankie

Only thing is, a campaign like this, it's gonna cost. The label's gonna have to cough up.

BOB Forget the label. This one's on me. [VISUAL: go when CREWE hand on BOB's shoulder]

1 Frankie

mf You're just too

9 good to be true — Can't take my eyes off of you — You'd be like

13 heav - en to touch I wan - na hold you so much. As long last

17 love has ar - rived, and I thank God I'm a - live. You're just too

21 good to be true. Can't take my eyes off of you. Par - don the

25 way that I stare — There's no - thin else to com - pare. — The sight of

29 you leaves me weak. There are no words left to speak. But if you

33 feel like I feel, please let me know that it's real. You're just too

37 good to be true, Can't take my eyes off of you.

49 *f* I love you ba - by, — and if it's quite all right, — I need you, — ba - by, — to warm the

53 lone-ly night. — I love you, — ba - by. — Trust in me — when I — say: "Oh, pret - ty

58
ba - by, don't bring me down, I pray. Oh, pret-ty ba - by, now that I've found you, stay, and let me

62
love you, ba - by, let me love you..." You're just too

66
good to be true Can't take my eyes off of you You'd be like

70
heav - en to touch I wan - na hold you so much. At long last

74
love has ar - rived, and I thank God I'm a - live. You're just too

78
good to be true. Can't take my eyes off of you.

86
I love you ba - by, and if it's quite all right, I need you, ba - by, to warm the

90
lone - ly night. I love you, ba - by.

92
Trust in me when I say: "Oh, pret - ty ba - by, don't bring me

96
down, I pray. Oh, pret - ty ba - by, now that I've found you, stay, and let me

99
love you, ba - by, let me love you..." You're just too

103
good to be true...

mf

ff

fp

4

28. Workin' My Way Back to You

[Nov 2014]

Frankie, Hank, Norm, Gyp, Crewe, band tenor, Francine, Lorraine, band bar, band bass

1 Frankie, (Francine 8vb)

3

f I'll be

6

work - ing my way ____ back to you, ____ babe, with a burn - ing love in - side. ____ Yeah, I'm

band tenor, (Lorraine 8vb) / Hank, (Gyp, band bar) / Norm, (Crewe, band bass)

Work - in my way ____ back to you ____ babe burn - in love in - side

mf

10

work - ing my way ____ back to you ____ babe, and a hap - pi - ness that died, ____ I let it get a -

Work - in my way ____ back to you ____ babe hap - pi - ness that died

14

way... ____ Been pay - in' ev - 'ry day.

Doot Doo Doot Doo Doot Doo ____

18

When you were so ____ in love with me, ____ I played a-round like I ____ was free. ____

22

Thought I could have my cake, and eat it too. ____ but how I cried o-ver los - ing you. ____ See me

26

down n' out, ____ but I ain't a - bout to go liv - in' my life with - out you. ____ Oh, for

down down ____ Ah Down down Ah Oh, for

30

ev - 'ry day I made you cry, I'm pay - in' girl til the day that I die. ____ I keep

ev - 'ry day I made you cry, I'm pay - in' girl

34

work - in' my way ____ back to you ____ babe with a burn - in' love in - side. ____ Yeah, I'm

Work - in my way ____ back to you ____ babe burn - in love in - side

38

work - in' my way ____ back to you ____ babe. and the hap - pi - ness that

Work - in my way ____ back to you ____ babe hap - pi - ness that

41

died, ____ I let it get a - way... ____

died Doot Doo Doot Doo Doot Doo ____

44

FRANKIE Summers in Jersey, you get a string of days that are so thick and humid that you can hardly breathe.



50

Then, out of the blue, there's that one morning that's crystal clear and so cool, you thank God for the day you were born.



54

That was my life all of a sudden.

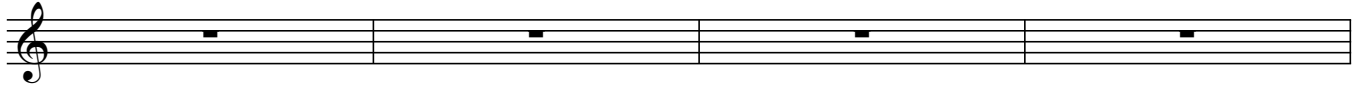
The song that almost never saw the light of day sells three million copies.



58

And "Working My Way" puts the group back on the charts.

I'm feeling good, I'm singing good, between me and Bob, we finally pay off Tommy's debts,



62

we're free and clear. Everything's copacetic. Even my kid, Francine - she calls me every Friday night, wherever I am,
and we talk and it's all getting better with us.

66

When I was a kid and we were going through hard times,



70

my mother would say, "a da possa a nuttata." "This too shall pass." What I came to realize was, it cuts both ways.



74

The bad passes - but also the good. VISUAL: FRANKIE PICKS UP THE PHONE - CADENCE AND FERMATA]



78

Francine? [MUSIC OUT] What? Yes... this is her father...



Frankie

What? Oh my god...

[VISUAL: BENCH RISES FROM FLOOR - 4-MUSIC]

You pay your taxes, you put your trust in a system, you think your kids are safe.

What are you supposed to do, put 'em on a leash, chain 'em to the bed?

1

They grow up, they go out, and some motherfucker with a needle is waiting, and it's over.

9

PRIEST I'm sorry, Frankie. How old was she?

FRANKIE Twenty-two. She was gonna be a singer, did you know that? She had a bigger range than me.

Almost four octaves. Father—

PRIEST Don't blame yourself, my son.

FRANKIE Who then? [VISUAL: PRIEST STANDS AND WALKS

PAST FRANKIE - cue oboe and advance]

17

VAMP 2

mf You're

21

home a - gain, I'm glad you kept the key. Been wait - ing here, It seemed a mill - ion years to me but

25

hush now, I know you're all cried out It's all right, in - side I've had no doubt a-bout your

29

love for me I can see be-hind the tears I'm cer - tain of _ the way we feel and

32

giv - en time the hurt will heal... You're home a - gain, so won't you close the door? stay

36

here with me, and we'll for - get what's gone be - fore. Just hold me tight, our

39

love is gon-na make it _____ right, put shad-ows way be-yond re-call, the ghost has al - most gone. fal - len

42

an - gel, I'll for-give you an - y - thing, you can't help the things you do now

45

some-thing's got-ten hold of you fal-len an - gel, got a de-mon in your soul. and la-ter when the fe - ver's gone

CREWE It's been more than twenty years since these guys have appeared on the same stage together, and what better stage for a reunion than this one? We may be just a few hundred miles from where they started out, but it's take them four lifetimes to get here to the Rock and Roll Hall of Fame. Ladies and gentlemen, please welcome my old friends and brand new Hall of Famers, the original Four Seasons! [CUE drum and stage]

49

I'll be here where you be - long...

VAMP

Frankie, Bob, Tommy, Nick, Francine, Lorraine, Mary, Barry, Joey, Hank, Norm, Crewe, band alto, band tenor, band bar, band bass

1 Frankie, [Barry, Joey]

mf Ah _____

Bob, [Lorraine, Hank] / Tommy [Mary, Norm, band tenor, band bar] / Nick [Francine, Crewe, band bass]

mf Ah _____ Ah _____ Rag Doll,

5

I love you just the way you are. _____

Ooo _____ Ah _____ Hand - me - *mf*

9

f When she was just a kid — her clothes were hand - me - downs.

downs... _____ Ooo *mp* ooo. Hand - me - *mf*

13

They al - ways laughed at her — when she came in - to town, called her

downs... _____ Ooo *mp* ooo

17

Rag Doll, lit - tle Rag Doll. Such a

Rag Doll, Rag Doll...

mf

21

(doublers do NOT put on final "s")

pret - ty face, should be dressed in lace...

Pret - ty face, dressed in lace...

25

Women (incl. band alto)

TOMMY Is this like being in a fuckin' time machine, or what?

Ooo...

mf

29

BOB How's Vegas, Tommy? TOMMY Good. A little golf, a little money-laundering. Y'know, the usual.

Ooo...

33

Sorry about your daughter, Frankie. That's rough.

Ooo...

37

FRANKIE Thanks, Tommy. BOB He's got a new family now. Three boys. FRANKIE This time I plan to get it right.

Ooo...

41

TOMMY Hey fellas. After the show, why'nt you come up to our suite. We're having a little party. FRANKIE We who?

Ooo...

TOMMY Me and Nicky. BOB You guys are rooming together? TOMMY He brought his own towels.
Room 325. Family, friends, some food, some music. What do you say? FRANKIE Definitely.

45

Oooo _____

NICK You guys ever think we'd be standing on the same stage again?
TOMMY I never thought I'd be standing, period.
Listen, fellas. I wanna tell you something. This is the greatest award you can get
in the world. This is The Rock and Roll Hall of Fame. [ADVANCE] [Barry, Joey]

49

SAFETY

[Lorraine, Hank] /
[Mary, Norm, band tenor, band bar] /
Francine, Crewe, band bass]

Oooo _____

Oooo _____

All those other ones, the Oscars, the Emmies, whatever - you can buy that shit. But you can't buy this.

55

Ah _____

Ah _____

Rag Doll,

You know why? Because this is from the people!

59

Ooo _____

Ooo _____

Sad rag
mf

63

[Frankie, [Barry, Joey]]

f I'd change her sad rags in - to glad rags if I could.

doll... _____

Ooo *mp* ooo If I
mf

67

My folks won't let me cause they say that she's no good. She's a

could... Ooo

mp

71

Rag Doll, such a Rag Doll, tho' I

mf

Rag Doll, Rag Doll,

mf

75

love her so, I can't let her know...

love her so, let her know...

[Barry, Joey]

79

Ooo

TOMMY Know what I do now?

[Lorraine, Hank] / [Mary, Norm, band tenor, band bar] / [Francine, Crewe, band bass]

Ooo

30A. Monologues

Tacet

31. Who Loves You?

[Nov 2014]

ALL but band bass, band bar

They ask you, "What was the high point? The Hall of Fame? Selling all those records? Pulling "Sherry" out of the hat?" It was all great. But four guys under a streetlamp, when it was all still ahead of us... the first time we made that sound - our sound - when everything dropped away and all there was was the music - that was the best. [3-4-MUSIC]

1 [3X]

That's why I'm still out there, singing - like that bunny on TV with the battery.

3 I just keep going and going and going. 4 Chasing the music. Trying to get home.

F, [Joey, Barry] /
[Norm, Hank, Francine 8vb, Mary 8vb, band alto 8vb, band tenor] /
B, T, N, Lorraine 8vb, Crewe]

7 (bring out highest part)

Who loves___ you pret - ty ba - by Who's gon - na help___ you through___ the night

p

11 (Barry to lowest line, bring out lowest part)
(add Gyp to lowest part)

Who loves___ you pret - ty ma - ma Who's al - ways there___ to make___ it right

mp

15 (Barry to middle line, bring out middle part)
(Bob to middle part)

Who loves___ you pret - ty ba - by Who's gon - na help___ you through___ the night

mf

19 (Barry back to top line, bring out balanced chord)

Who loves___ you pret - ty ma - ma Who's al - ways there___ to make___ it right

23

Who loves ____ you pret - ty ba - by Who's gon - na help ____ you through ____ the night

f
(Barry and Nick to this line,
bring it out)

Who loves ____ you pret - ty ba - by Who's gon - na help ____ you through ____ the night

27

Who loves ____ you pret - ty ma - ma Who's al - ways there ____ to make ____ it right

Who loves ____ you pret - ty ma - ma Who's al - ways there ____ to make ____ it right

31

Women 8vb /
B, T, Hank, Norm, band tenor /
N, Crewe, Gyp

F, Barry, Joey

Who loves ____ you, pret - ty ba - by? Who's gon - na love you,

Who loves ____ you ____

35

ma - ma? Who loves ____ you, pret - ty ba - by?

Who loves ____ you ____

39 F, B, T, N

Barry, Joey / Francine 8vb, Mary 8vb, band alto 8vb, Hank, Norm, band tenor / Lorraine 8vb, Crewe, Gyp

When tears ____ are in ____ your eyes ____ and you ____ can't find ____ the ____ way. ____

Ha ah ____ ah ____

43

It's hard ____ to make ____ be - lieve ____ you're hap - py when ____ you're ____ gray. ____

Everyone but F, Barry, Joey

Ha ah ____ ah ____ Gray... ____

47 F, Barry, Joey

Ba - by when ____ you're feel - in' like ____ you'll nev - er see ____ the morn -

Men / Women (all in tono)

ba - by ba - by

51 F, Barry, Joey

ing ____ light... ____ Come ____ to me, ____ ba - by, ____ you'll

Women 8vb / B, T, Hank, Norm, band tenor / N, Crewe, Gyp

doot doot doot doot come to me ____

55

see...

F, [Joey, Barry] /
[Norm, Hank, Francine 8vb, Mary 8vb, band alto 8vb, band tenor] /
B, T, N, Lorraine 8vb, Crewe, Gyp]

Who loves ___ you pret - ty ba - by Who's gon - na help ___ you through ___ the night

mp

59

Who loves ___ you pret - ty ma - ma Who's al - ways there ___ to make ___ it

mf

63

Barry, Joey /
Francine 8vb, Mary 8vb,
band alto 8vb, Hank, Norm, band tenor /
Lorraine 8vb, Crewe, Gyp

F, B, T, N

Who loves ___ you, pret - ty ba - by? Who's gon - na love you,

B, T / F, N

Joey, Barry, Women (incl band alto) 8vb /
Hank, Norm, Crewe, Gyp, band tenor

f Who loves ___ you ___ Who's gon - na love you, love you?

FRANKIE: (nothing) (nothing) A-choice (C#, E, or A)
 TOMMY: (nothing) E-E, A-E
 BOB, NICK, STEVE: E-C#, E-C#, A-C#
 SARA, TITUSS, E-C#, E-E, A-A
 MICHAEL E-C#, E-E, A-E

67

ma - ma? Who loves you, pret - ty ba - by?

Who loves you

Who's gon - na love you, love you?

Ah... Ah...

Mary, Lorraine, band alto 8vb /
Hank, Norm, Crewe, Gyp, band tenor

Francine, Barry,
Joey, B, N

T, Francine, Barry /
Joey, B, N

Glissando

70

AHHHHHH!!!

AH!!!

AH!!!

Lorraine, band alto, Gyp /
Norm, Crewe

Francine, Mary /
F, T, Barry /
B, Joey /
N, Hank, band tenor

Glissando

All but band bar, band bass

1 4 9 14

28 ALL

f Oh, what a night!

31

Why'd it ___ take ___ so long to see the light? It seemed so ___ wrong, ___ but now it

35

seems so ___ right. Sweet sur - ren - der, what a night! I felt a rush ___ like a

38 Seasons

roll-ing ball o' thun - der. Spin-nin' my head a-round ___ and tak-in' my bo-dy un - der, What a night!

Barry

Ah - - - - -

Glissando

41

Oh, what a night! _____

* (+ Francine if needed) - - - - -

Yeah... _____ Woh _____ Oh what a night! _____

Lorraine, band alto, Joey / Francine*, Mary, Hank, band tenor / Norm, Crewe, Gyp

Doo doot ___ n doo ___ doot doot doo doot ___ n doo ___ doot doot Doo doot ___ n doo ___ doot doot

44 Seasons, Barry

Oh, what a night! Oh, what a night!

doo doot___ n doo___ doot Doo doot___ n doo___ doot doot doo doot___ n doo___ doot

47

Oh, what a night!

Doo doot___ n doo___ doot doot doo doot___ n doo Oh, what a night!

51

4 8 8 8 8 2 2 2

