

START

TOMMY

(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.

END

(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.

START

CREWE

Is there a problem?

*(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.

END

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)

Start

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. **End**

(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.

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...

Don't go, ba - by..._____

Don't go, ba - by..._____

BOB G - CRY FOR ME

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...

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11. Cry For Me

[Nov 2014]

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 cry

42 *f*

won't you cry for me, baby, 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... _____

END

F / Joey

T (Barry) / N (Hank)

Ooo ee oo ee oo

Cry for me... _____

Detailed description: This is a musical score for the song 'Cry For Me'. It consists of three staves. The top staff is a vocal line with a long melisma 'me...' and a final note. The middle staff is a piano accompaniment with chords and a melodic line. The bottom staff is another vocal line with lyrics 'Cry for me...' and a melisma. The score includes time signatures of 3/8 and 4/4, and various musical notations like notes, rests, and accidentals. A box labeled '46' is in the top left. A red 'END' is on the right. Credits for 'F / Joey' and 'T (Barry) / N (Hank)' are in boxes. The lyrics 'Ooo ee oo ee oo' are written above the bottom staff.