

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.

**END**

*(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)*

**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)*

**Start**

---

**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)*

**Start**

---

**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.

**End**

---

56

3 57 3 58 59

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?

(Ky1)

(Gtr1/Gtr2) E7 A7

(+Drs-time)  
(Bs) (Ky.1)

60 61 62 63

Move it nice and eas - y... Girl, you make me lose my mind...

Come on..

Come on?

D7 G7

(Bs) (+Dr fill)

64

65

66

67

Sher - ry - Ba - by...

B, (Barry) / T, [Hank, Norm, band bar] / N, [Crewe, band tenor, band bass]

Sher - ry, Sher-ry Ba - by... Sher-ry Ba - by,

(+Ky2 "Tamb")

(+Gtrs "Muted Again")

68

69

3

Sher - ry, can you come out to -



70

night?                      come out    to-night...                      Come, come,                      come out    to-night...

T, [Hank, Norm, band bar] / N, [Crewe, band tenor, band bass]

B, [Barry]

Come, come,                      come out    to - night                      Come, come,                      come out    to - night

Come, come,                      come out    to - night                      Come, come,                      come out    to - night

(Gtrs.)

74

Sher - ry,                      Sher - ry Ba - by,                      Sher - ry,                      Sher - ry Ba -

Come, come,                      come out    to - night                      Come, come,                      come out    to - night

Come, come,                      come out    to - night                      Come, come,                      come out    to - night

78 79 80 81

by...

Ah...

Ah...

(Tpt/Clar/Ob)

*mf* *f*

C (Gtrs "Open") F m 6/C C C

(+Ky1 8va) (+Dr fill)

Detailed description: This page of a musical score covers measures 78 to 81. It features five staves. The top staff is a vocal line with lyrics 'by...' and 'Ah...'. The second and third staves are also vocal lines with 'Ah...'. The fourth staff is for woodwinds (Tpt/Clar/Ob), starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*) in measure 80. The fifth staff is for guitar, with chords C, F m 6/C, C, and C. The bottom staff is for keyboard, with markings for a Ky1 8va and a drum fill (+Dr fill).

[Applause segue to #14]

Grand  
Vibes  
Grand

# Workin’ My Way Back To You

[Nov 2014]

Orchestration: Steve Orich

WARN: end of #27

CUE: Frankie bows, then puts hand up  
[1-2-MUSIC]

128bpm

2

3

4

5

Frankie, (Francine 8vb)

(Tpt/ASx) *mf*

(Ky2 "Farfsichord") *f*

(Bari Sax) *sfz*

(Bass pickup) *f*

(+Ride cym quarter notes)

(Dr fill)-->

(Drs-time)

*f* I'll be

The musical score is for a conductor/keyboard part. It features five staves. The top staff is a vocal line for Frankie (Francine 8vb) with notes in measures 1-5. The second staff is for Tpt/ASx with chords and dynamics (mf). The third and fourth staves are for piano accompaniment, with Ky2 'Farfsichord' and Bari Sax parts. The fifth staff is for bass with pickup notes and dynamic (f). Performance instructions include '128bpm', '2', '3', '4', '5', 'Frankie, (Francine 8vb)', '(Tpt/ASx) mf', '(Ky2 "Farfsichord") f', '(Bari Sax) sfz', '(Bass pickup) f', '(+Ride cym quarter notes)', '(Dr fill)-->', and '(Drs-time)'. The lyrics 'I'll be' are written above the vocal line.

V.S.

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)

*mf* Work - in my way — back to you — babe burn - in love in - side

(Ky1 "Tamb") (continue -->) (ASx/BSx) (+Tpt) *mf* *f* (BSx)

[Play] Ac. Piano

Dmin7 (+Gtr1-2 rhythmic) G7 C F/C C G/B Amin7

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

Work - in my way — back to you — babe hap - pi - ness that died

(Tpt/ASx/BSx) *mf* *f*

Dmin7 (+Ky1 "Tamb" 8ths) (+Gtrs sim) G7 C F/C C G/B Amin7 D7 (BSx) *sfz*

14 15 16 17

way... Been pay - in' ev - 'ry day.

Doot Doo Doot Doo Doot Doo Doot Doo Doot Doo

(Tpt/ASx)

(Ky2)

G (BSx) sfz sfz sfz

(Dr fill)-->

18 19 20 21

R.H. When you were so in love with me, I played a-round like I was free.

Play Vibes (roll chords)

f

G (Gtrs/Ky1 "Tamb") D/F# C D7

22 23 24 25

Thought I could have my cake, and eat it too. but how I cried o-ver los - ing you. See me

G D/F# C D7

(Dr fill)-->

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

(Tpt/ASx/BSx low roots)

*mp* *fp* (+BSx)

(Gtrs) Cm aj7 Cm (#7) G Bb°7

30

ev - 'ry day I made you cry, I'm pay - in' girl til the day that I die. — I keep

(Tpt/ASx) ev - 'ry day I made you cry, I'm pay - in' girl

*f* (+Ky1 "SFX:Reverse Cymbal" to DB of bar 34)

(Ky2)

(Gtrs) (+ "Tamb") G C/G G C/G G C/G G C/G G C/G G C/G G

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

(Ky1 "Tamb") (continue -->) (ASx/BSx) (+Tpt) *mf* *f* (BSx)

R.H. Play **Ac. Piano**

Dmin7 G7 C F/C C G/B Amin7

38

work - in' my way— back to you— babe. and the hap - pi - ness that died,— I let it get a -

Work - in my way— back to you— babe hap - pi - ness that died

(Tpt/ASx/BSx) *mf* *f*

R.H. Play

Dmin7 G7 C F/C C G/B Amin7 D7 *sfz*

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42 43 44 45

way... \_\_\_\_\_

Doot Doo Doot Doo Doot Doo \_\_\_\_\_

(Tpt/ASx) (Gtrs) G G7 C/G G

[Play] (+Ky2) sfz R.S. mf

46 47 48 49

FRANKIE Summers in Jersey, you get a string of days that are so thick and humid that you can hardly breathe.

G G7 C/G G G G7 C/G G