

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)*

Start

---

**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.

End

*(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 Gaudio; 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

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)

**START****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--?

**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.

**END**

**#11: CRY FOR ME**

**BOB**

I CRY 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

# Walk Like A Man

[Nov 2014]

Orchestration: Steve Orich

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 132bpm

1 2 3

OK, Phil.  
ENGINEER: Take 1. Rolling.

(On stage footstomps) *f* (Drum Solo)

4 F, [Lorraine,Joey] always 8va!

5 6 7

*f* Oo ü - oo wah...

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

(Gtrs) *f* Walk! Walk! Walk! Walk!

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

Play FootStomps & HandClaps

*mf* (Ac. Piano) (+ Drums plays time)

(Bass + Ky2)

*mf*

8 9 10 11 12 13

Oo ü - oo Walk like a man...

Walk like a man...

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$ /B $\flat$  B $\flat$  F

14

15 16 17

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 -

B $\flat$  C m7 B $\flat$  C m7 B $\flat$  C m7 B $\flat$  C m7

18 My own— fa-ther said "Give her up, don't bother, the world is-n't com-ing to an end.  
 oo. oo - wah - oo. oo - wah - oo. He said, —

19 20 21

N, [Crewe]

B $\flat$  C m7 B $\flat$  C m7 B $\flat$  C m7 B $\flat$

(Drum solo)

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]

**ff** Walk like a man, talk like a man, walk like a man, my son, —

23 24 25 <sup>3</sup>

E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  G m F m7 B $\flat$

(+Gtr1 8va)

**f**



26

No wom - an's worth crawl - ing on the earth, — so walk like a man, my son... —

27 28 29

No wom - an's worth crawl - ing on the earth...

E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  G m A $\flat$  F7

(+Gtr1 8va)

30

31 32 33

BOB Judging from the reaction, I guess more guys than we thought had been twisted around some girl's little finger.

(Flute)

*mp*

(Gtr)

(+ HH on 2+4)

*mp*

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

(w/ Bass)

(Ky 2 LH)

34 35 36 [to 38] 38

Turned out to be a revolutionary idea - "walk like a man." Hey, some guys have been elected President on less.

(+ Drum fill)

39 40 41 42 3

Walk like a man, fast as I can, walk like a man from you.

Walk like a man, fast as I can, walk like a man from you.

(Horns) (Saxes)

Play

(+ Drums play time)

Eb Ab Eb Ab Eb G m F m 7 Bb

(+Gtr1 8va)

(Bass + Ky2)

43 44 45 46

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...

(Horns)

*mp*

E♭ A♭ E♭ A♭ E♭ G m A♭ F 7

(+Gtr1 8va)

47 48 49 50

*f* Oo ü - oo ——— wah ———

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

Walk! Walk! Walk! Walk!

B♭ E♭ B♭ E♭ B♭ E♭ B♭ E♭

51 52 53 54

Oo ü - oo Walk like a

Walk like a

(Horns)

*mp*

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$ /B $\flat$

55 56 57 58

man, like a

man, like a

*mf* *fp* *fp*

B $\flat$  F G $\flat$  A $\flat$

59 59A 59B 59C

man! \_\_\_\_\_

man! \_\_\_\_\_

*fp* \_\_\_\_\_ *ff*

B $\flat$

(+ Tenor Sax)

**APPLAUSE**  
(prolongs, then fades)

[HOLD FOR APPLAUSE.  
CONTINUE ONLY WHEN  
TOMMY MOVES FROM  
FRONT ROW: 4-MUSIC]

59D [Applause hold]

[Applause hold]

60

61 62 63

BOB That's the hat trick - three Number Ones in a row.

(Tpt)

(Ky 1 + Gtr 1)

D G D G D G D G

(Bass)

64 65 66 67

Safety

Crewe's right, the stars are in alignment. And I'm thinking about the future. [MUSIC CADENCE AND FERMATA]

(Clar)

Safety

D G D G D G

(23)

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.

# 12. Backups Medley

Barry, Lorraine, Gyp; Frankie, Bob, Tommy, Nick, Hank, Norm, band tenor, band bar, band bass

**JOE P/BARRY/ENSEMBLE**

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

**START** 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]

Wah  
*sfz p*

9

left me, an an - gel cried. Oh she

Ah

13

cried. An an - gel cried She

Ah

17

cried...

**END**

12/8