

BOB #1

①

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!

(2)

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.

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.

START

(To FRANKIE)
 Maybe we should make an investment.

FRANKIE
 In what?

BOB
 Us.

FRANKIE
 What do you mean?

(2)

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?

(3)

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)

END

#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.

SCENE 11

*START**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.

(2)

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.

END

BOB #1

CONDUCTOR / KEYBOARD 3

Ac. Piano

"Jersey Boys"
#11

Cry For Me

[Nov 2014]

Orchestration: Steve Orich

TOMMY Thank you, everybody. Good night!
JOBY Hey, fellas, fabulous, what a set! Fuckin' amazing! Hey, Tommy, this is Bob Gaudio, the guy I was talking about.
Bobby, this is -
TOMMY Tommy DeVito, Bobby, I run the group. Out kinda late, aren't you?
JOEY I told him about how you were looking for a, you know -
TOMMY Joey! Don't get over-excited.
JOEY Sorry.
TOMMY Nick Massi, Frankie Valli - Bob, what is it - ?
BOB Gaudio. Hi.
FRANKIE AND 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 the piano for a minute? Go ahead, Bobby! Play that new one.

1 Bob *mf* 2 87bpm

I cried for you,— now cry for me

(*Ky1 tacet*)

solo Ac. Piano
(as if onstage)

(*Bs/Drs out*)

5 6 7

no no I don't love you an - y - more. cry for

Fm7 Bb(-9) Eb Cm9 Fm7 Bb(-9)

Cord./Ky.3

-2-

#11. "Cry For Me" [Nov 2014]

8
me well, you had your
E♭ Cm Fm B♭-9
9
10 fun with some-one new girl, now you want
Frankie *mf*
Don't go, ba - by... Don't go, ba - by...
E♭ Cm7 Fm B♭-9 E♭ Cm7 Fm B♭-9
11
12
13
14 me to take you back, we're all through... cause now—I'm
Don't go, ba - by...
E♭ Cm7 Fm B♭-9 E♭ Cm7 E♭9
15
16
17

18

19 no make-be - liev - ing,

20 you made a

21

leav-ing,
p

Ah-- Ah--

A♭ A♭m E♭ C7

(Bass)

22 fool of me

23 so now I'm—

24 leav - ing you—

25 ...love you
I—

Ah—

fast 8th — 1

F7 B♭7 B♭+

26 *mf*

27 28 29

much more than you'll ever know. but you just

F, [Barry,BandTenor] / T, Jocy,BandBar / N, [Hank,BandBs]

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

(+Gtrs/Drums time)

30

E♭ Cm7 Fm B♭9 E♭ Cm7 Fm7 B♭9

30 31 32 33

cheat-ed and you lied. go on and cry for me. well, you

Don't go, ba - by,

(Ky2 "Bright Hammond w/East Leslie")

E♭ Cm Fm B♭9 B♭m6 C7+

38

39

cry for

F, [Barry,BandTenor] / T, Joey,BandBar / N, [Hank,BandBs]

cry cry cry cry

(A.Sx)

(Ky2)

F m B7

40

me just the way I cried for you.—

Won't you cry for me ba - by? cry cry cry

(ASx)
(TSx/Tpt) *mf*

E♭ C m

42

43

Won't you cry for me, ba - by, just the way I cried for you.— Go on and

Won't you cry for me ba - by? cry cry cry

mf

E♭ C m

Cond./Ky.3

-7-

#11. "Cry For Me" [Nov 2014]

44

45

cry for tit.

Yah...

F7 B7

46 A tempo

47

48

49

me...

F / Joey

T (Barry) / N (Hank)

Ooo ee oo ee oo

Cry for me...

(ASx/Tph/TSx)

A tempo

mf rit. Eb Abm A A A

E7 maj7

(Drs out)

BOB #2

CONDUCTOR / KEYBOARD 3

Acoustic Piano

"Jersey Boys"

#16

December '63 (Oh What A Night)

[Nov 2014]

Orchestration: Steve Orich

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]

107bpm Tempo - (no drums til m4)

1 2 3

Acoustic Pno

Play solo Sempre Legato & Accentato mp

Bob 5 6

f Oh, what a night.

Late De cem ber back in

(Gtr1-mute)

(+Drum fill) mf

(+Drs-time)

(Bass)

The musical score consists of two staves of music. The top staff begins with measure 7, featuring a treble clef, a key signature of one flat, and a tempo marking of eighth note = 120. The lyrics for this section are: "six - ty three, What a ver - y spe-cial time for me. As". Measures 8 and 9 continue the melody. The bottom staff begins at measure 7, featuring a bass clef, a key signature of one flat, and a tempo marking of eighth note = 120. Measures 8 and 9 continue the harmonic pattern. The top staff resumes at measure 10, featuring a treble clef, a key signature of one flat, and a tempo marking of eighth note = 120. The lyrics for this section are: "I re - mem - ber, what a night. Oh, what a night.". Measures 11 and 12 continue the melody. The bottom staff resumes at measure 10, featuring a bass clef, a key signature of one flat, and a tempo marking of eighth note = 120. Measures 11 and 12 continue the harmonic pattern.

13

You know I did - n't e-ven know her name, but
(Gtr1-nat.)

(+Ky1 "Congas" 16ths)

Bb Cm7 Bb/D Eb Eb F13 Bb Cm7 Bb/D Eb

16 17 18

I was - nev - er gon-na be the - same. What a - la - dy, what a night.

Eb Bb Cm7 Bb/D Eb Eb F13

19

20

Oh

B_b C m7 B_b/D E_b (Break) 2

E_b E_b/F F

21

I, ————— I got a fun - ny feel - in' when she walked ————— in ————— the

(Gtr1 "Wah")

22

23

C m7 (Ky1 out) Eb(M7) G m7 (slm->)

Drs

Cond./Ky.3

-5-

#16. "December '63 (Oh What A Night)" [Nov 2014]

Musical score for measures 24-26. The vocal line includes lyrics: "room," "Yeah, and I...", "as I re-call it end-ed much". The piano accompaniment shows chords: F(sus2), C m7, E♭(M7). The bass line provides harmonic support.

Musical score for measures 27-28 and ending. Measure 27 starts with "too soon...". A callout box lists vocal parts: Francine, Lorraine, Mary (Joey 8va), Tommy, Nick, (Hank, Norm, Crewe, band tenor, band bar, band bass). The vocal line concludes with "Oh, what a night!" followed by a dynamic instruction *ff*. The piano accompaniment features a rhythmic pattern of eighth-note chords labeled "(ASx/Tpt/TSx)". The bass line continues throughout. Measure 28 begins with "END" written above the staff. The piano accompaniment includes "Gtrs col RH rhythm" and specific chords: F6, Cm/F, F6, Cm/F, F6, Cm/F. The bass line provides harmonic support.