

ACT 1, scene 1, city and traffic sounds, people scurrying)

<<All For A Song Opening Track 1>>

BILL: MANHATTAN, CITY OF DREAMS – NEW YORK CITY, N.Y.C. – THE CITY THAT DREAMS ARE MADE OF - THE CITY WHERE DREAMS COME TRUE, SOME COME HERE FOR THE BIG TIME – SOME DON'T, SOME DO – WHETHER IT'S WEALTH ON WALL STREET – WHETHER IT'S OLD BROADWAY – FORTUNE'S A STEP FROM FAILURE – THAT'S LIFE IN THE APPLE THEY SAY – YOU'RE IN THE BIG APPLE NOW THE CITY THAT DOESN'T SLOW DOWN THIS MERRY-GO-ROUND GOES AROUND AND AROUND, YOU'RE IN THE BIG APPLE NOW - EACH PLACE YOU GO YOU CAN SEE RHYTHMS DEFINE EVERY STREET PEOPLE MOVE IN THEY MOVE IN THEY MOVE OUT – YOU'RE IN THE BIG APPLE NOW HOW DO YOU GET THERE – MONEY, MONEY, MONEY HOW DO YOU STAY THERE – MONEY, MONEY, MONEY ALL THAT IT TAKES THERE IS LUCK AND THE BREAKS THERE 'CAUSE YOU'RE IN THE BIG APPLE NOW – TAKE A GOOD LOOK ALL AROUND EXCITEMENT SPRINGS UP FROM THE GROUND AND JUST LIKE THE CIRCUS IT ALL HAS A PURPOSE, CAUSE YOU'RE IN THE BIG APPLE NOW

BILL

Ha! The big apple! To me big is three songs in the top ten – all in the same week

PERSON

You a songwriter? Hey, I always wanted to be one 'a them! Write a song and ya make a million bucks!

BILL

HA! If it was only that easy ...

CHORUS: WHY DO SONGWRITERS GO THROUGH SUCH A FIGHT – WORKING SO WORDS FIT THEIR MELODIES RIGHT – HOPING SINATRA RECORDS IT SOME NIGHT – THEY DO IT ALL FOR A SONG – WHY DID AL JOLSON GET DOWN ON HIS KNEE – BERLIN PLAYED PIANO, BUT ONLY BLACK KEYS, WHY WOULD THEY DO FOOLISH THINGS SUCH AS THESE? BILL: THEY DID IT ALL FOR A SONG –

ALL: THEY DID IT – AND – DANCERS AND CROONERS AND PIANO TUNERS WATCH THEM LINE UP 'ROUND THE BLOCK WRITING THE SONG THAT BEFORE VERY LONG WILL GET ALL THEIR THINGS OUT OF HOCK. WHY WOULD A PERSON SPEND DAY AFTER DAY WRITING THE BEST OF THEIR WHOLE LIFE AWAY? IT DOESN'T PAY WHAT YOU THINK IT WOULD PAY, THEY DO IT ALL FOR A SONG.

WHY WOULD SOMEONE WALK IN THESE KIND 'A SHOES? WHY YOU MIGHT ASK
WOULD THEY DO WHAT THEY DO? WRITE THE RIGHT SONG AND THE WORLD
COMES TO YOU, THEY DO IT ALL FOR A SONG, THEY - DO - IT - ALL, FOR - A SONG

ACT 1, scene 2, Office, wife's picture and ballerina music box on piano, awards, plants, etc.

(Enter, rips date off the calendar)

SHERRY (heavy Bronx accent)

Yeah! Wednesday, June 5th. nineteen-sixty tree,

(enter Bill)

BILL

Good morning, Sherry

SHERRY

Yeah, Oh, Bill, Decca Records just called and they put your song The Right Place on hold.

<< **LIFE CAN TURN** Track 2 >>

BILL

Terrific! Sherry, listen to this, (sings) Life Can Turn On A Dime, One Step At A Time, Each Step That You
Climb ... I got the idea walking down Broadway ... (beat) has anything come in from the coast?

SHERRY

Yeah, you mean from Frank Sinatra, don't cha? I've counted eight packages you've sent so far?

BILL

But that's the kind of songs he does plus you have to take the shot and what does it cost? A dime?!

SHERRY

Yeah, but you might as well send 'em to the moon

BILL

Send it to the moon, there's a title there somewhere, (writes note) that's not a bad idea!

SHERRY

Yeah! Hey I like that new idea. (phone) Yeah, Frippery Music, Sherry speaking, I'll tell him, it's chur wife

(exit Sherry)

BILL

Thanks! Hello Andrea, happy anniversary! (beat) Huh? I told the super he'd have the check, I'll call
accounting! Your pediatrician he's pleased how you're doing! (beat) Yes, this morning. Honey, did any
mail come in from the coast? Oh! Oh, we have reservations at Papa Leone's tonight and "The Right Place"
just got put on hold. Thanks! Happy anniversary to us! I love you too! (hang up, take pill with water)

(on intercom) Sherry, did my check come in?

(talks back)

SHERRY

Not so far and mine didn't neither! You think Brickmeyer's trying to tell us something?!

<< **No Where, No Way, No How** Track 3 >>

BILL (shrugs, clicks music box, sings to wife's picture,)

We're going through the rough times, the tough times, the tears, storms can brew as storms can do, but soon

they disappear, though we don't have a mansion somehow we get by, there's nothing that I can't do with you by my Side: COULD I BE ME WITHOUT YOU? NO WAY, NO HOW! DO I STILL THINK ABOUT YOU? EACH DAY AND HOW! HOW DO I THINK ABOUT IT? I WOULDN'T EVEN DOUBT IT? THERE IS NO DOUBT NO WAY NO HOW. HOW COULD I FIND THE MEANING IF NOT FOR YOU? WOULD CLOUDS BE WORTH THE SEEING IF SKIES WEREN'T BLUE? THE WAY I FEEL ABOUT YOU, THE SUN WOULDN'T SHINE WITHOUT YOU, AND WOULD THIS WORLD GO 'ROUND? NO WAY, NO HOW! THE GOOD DAYS AND THE BAD DAYS WE CAN MAKE IT THROUGH I NEVER KNEW WHAT LOVE COULD DO, THAT WAS TILL I MET YOU. AND IF I EVER LOST YOU WHAT GOOD WOULD THERE BE? WHEN I NEED INSPIRATION YOU'RE THERE FOR ME YOU CAME ALONG TO SAVE ME LOVE WAS THE GIFT YOU GAVE ME! WOULD SOMEONE ELSE? NOT THEN, NOT NOW, NO ONE, NO WHERE, NO WAY, NO HOW

SHERRY

(intercom) Yeah, Bill ... it's Mrs Brick ... (Enter Brickmeyer a no nonsense billionaire type, closes door)

BILL

Mrs. Brickmeyer, I wasn't expecting you!

BRICKMEYER

Of course not, I had my chauffeur drive me to the one underperforming area of Brickmeyer Industries! It was only out of sentimentality that I didn't close Frippery three months ago when my husband died.

BILL

Mrs. Brickmeyer, I've been ...

BRICKMEYER

This is a business, Mr. Ralich! From now on I want hits! All I hear on the radio are Hits! And I want hits!

<< **THE RIGHT PLACE** Track 4 >>

BILL

But Mrs. Brickmeyer Decca records just put The Right Place on hold ... here, (plays and sings)

YOU'RE IN THE RIGHT PLACE WHEN WE'RE TOGETHER – IT'S THE RIGHT SPACE AND IT KEEPS GETTIN' BETTER FOR WHO YOU ARE? WHERE YOU ARE? THERE YOU ARE

Yes! Yes! And that is what is wrong! From now on you have to write like that Fats, what's-his-name?

BILL

Fats?! Waller or Domino?

BRICKMEYER

Yes, that's the one, Domino! Write songs like he writes! Such as I'm Walkin', now that's a hit!

BILL

I'm Walkin'? Mrs. Brickmeyer, your husband would never ...

BRICKMEYER

Herbert never made me a penny! For me, all Frippery has ever been is a write off. You have to see the big picture Mr. Ralich. They wanted six million for this building, but I wanted the block so I offered forty-five and I got it and I recently turned down a quarter of a billion dollars Mr. Ralich!

BILL

But Ma'am, some of the great writers, Kern, Cole Porter, Irving Berlin, that's the school I'm from ...

BRICKMEYER

That's a quarter of a billion dollars Mr. Ralich!

BILL

Ma'am, I've been sending songs to the people with Frank Sinatra and I should hear from ...

BRICKMEYER

Sinatra? Would Frank Sinatra sing, I'm Walkin' would he?

BILL

Well, no Ma'am, but his movie, Come Blow Your Horn opens here next week and my songs would ...

BRICKMEYER

I don't care! I had them move my airplane to the other side of the field when I found out it was next to his. I want songs like "I'm Walking" because as far as I'm concerned that's a hit and Sinatra's washed up.

BILL

Washed up?

BRICKMEYER

Washed up! Leaves a wife and three lovely children for that Ava Gardner. My Herbert wouldn't have dared!

BILL

Ma'am, I understand about Ava Gardner, but some big entertainers like Sammy Davis ...

BRICKMEYER

Oh, yes, the one who married that Swedish blond actress?

BILL

And Dean Martin ...

BRICKMEYER

Dean Martin? I don't have time for this silliness ...

BILL

Mrs. Brickmeyer, (beat) ... to be direct, accounting hasn't sent my check and ...

BRICKMEYER

You're not listening, write me a song like I'm Walkin' and you'll have your check!

BILL

But Mrs. Brickmeyer I have a baby on the way, and bills!

BRICKMEYER

You haven't heard one word I've said! Write a hit or you're fired

BILL

Fired?!

BRICKMEYER

Fired!

BILL

Wait, Ma'am, the baby, give me a little time and I'll write I'm Walkin', I'll write anything you want.

BRICKMEYER

That's better! You have until tomorrow. I have an appointment, which will conclude three-thirty promptly after which my chauffeur will drive me here. I should arrive by four o'clock ... (sets clock)

BILL

Tomorrow?! I was thinking a couple days! Do you think we write hits every day?

BRICKMEYER

They do across the street at the Brill Building! If I have no hit by four o'clock tomorrow all you shall have is a severance check.

BILL

But Ma'am, ... tonight's our anniversary my wife and I have plans! I can't just ...

BRICKMEYER

Do you want a job or a piece of cake? (pregnant pause)

BILL

Yes, ma'am, (calls) Honey, ... something's come up. (beat) Yes, would you call and cancel the reservation? I can't talk now (long beat). Yes! I'm sorry. I'll call you later. (hangs up)

<< **Business** Track 5 >>

BRICKMEYER

That's better! She'll get over it. Building Brickmeyer I had no time for frivolity! BUSINESS, BUSINESS EVERYTHING IS BUSINESS OUR STOCK HAS DOUBLED, TWICE IN PRICE THE BUSINESS SCHOOL CALLED FOR ADVICE - BUSINESS, BUSINESS, ALL I CARE ABOUT IS BUSINESS, LIQUID ASSETS, STOCKS, AND BONDS, POWER THAT'S THE MAGIC WAND! Bill: Mrs. Brickmeyer, I'm not lying, see I'm trying you'll agree - Give me time and you will see, I'll write that hit you can depend on me ... BUSINESS, BUSINESS. TAKE MY WORD IT'S BUSINESS LIKE A SERPENT OR A PANTHER I ANSWER QUESTIONS WITH AN ANSWER! MONEY, MONEY. ALL THAT COUNTS

IS MONEY – THE BIG PICTURE IS WHAT GETS PAID! THERE’S BILLIONS OUT THERE TO BE MADE! Bill: Note for note and word for word – it will be the best you’ve heard! Every song will be a hit Mrs. Brickmeyer you can depend on it – BUSINESS, BUSINESS EVERYTHING IS BUSINESS, YOU’LL FIND OUT SUCCESS IS SWEET MESS UP AND YOU’RE ON THE STREET – BUSINESS, BUSINESS EVERYTHING IS BUSINESS – BUSINESS BUSINESS ALL I CARE ABOUT IS BUSINESS - ALL I THINK ABOUT AND SWEAR ABOUT - AND DREAM ABOUT AND CARE ABOUT IS BUSINESS, BUSINESS, BUSINESS, (Spoken) Tomorrow four o’clock! (enter Sherry) That goes for you too, Ms. Spears! And now my chauffer is awaits! (exit)

SHERRY

(mocking) Yeah, my chauffer awaits!

BILL (takes a pill with a shot of whiskey)

If it wasn’t for the baby I’d tell her ... Ach! (grab stomach take pill)

SHERRY

Your ulcers?

BILL

I’ll say! I’ve got a song on hold ... and she talks to us like that?

SHERRY

Yeah! She’s a real work! If that’s life at the top, I’ll bet cha her dog don’t even like her!?

BILL

Hold the calls please!

SHERRY

Sure, you need anything?

BILL

Yes, (beat) a hit!

SHERRY

By me you write good! By her, she don’t know good! Wouldn’t ‘cha love ta see her slip on a pad ‘a butta?

BILL

You bring the butter!

(Dresses to leave)

SHERRY

My pleasure! Yeah, hey, can I come in like nine-thirty tomorrow? I’ll make it up Thursday I promise?

BILL

Sure! Sure! Ah, you go ahead

SHERRY

Thanks, and Bill, yeah, you can do it! Anything more you need?

<< **Why Baby Why** Track 6 >>

BILL

No, go home! (she exits) You want the Brill Building that's what I'll give you! (song) Why Baby Why, Do You Make Me Cry - If You Ever Leave, I'd break down and die-I,I,I, no! This isn't me!

ACT 1, scene 3, (opens window, music is orchestrated city sounds, clock ticking, etc.)

<< **DIRTY ROTTEN** Track 7 >>

BILL

You Dirty Rotten (Noise) I Wouldn't Do A Dog Like This! I'm Walkin'? I Don't Get It! If You Want The Brill Building Buy The Brill Building (clock ticking) A Hit? Lady, You Wouldn't Know A Hit If It Hit You Sideways. Your Husband, may he rest in peace! Always said, "Remember Kid, A Good Song isn't always a Hit and a Hit isn't always A Good Song" and he wasn't Wrong! These things take time. And Believe Me Sinatra Isn't Through, But You Wouldn't Know You Haven't Got A Clue! We Could Mine For Tin In Your Ears And As Far And As Being Human You Haven't Heard The Word In Years. (clock ticks) You No Good For Nothing, Lousy, Stinking, Bottom Sucking! A Quarter of A Billion? If It Wasn't For The Baby And Andrea ... I'm Wasting My Energy! Think, I Have To Think, (takes another pill) "Four O'clock?!" Work, Yes, Work! Where do I turn? (click music box, things spin, a plant, another, etc. music intensifies, lights flash pills take affect). What's going on? (imaginary phone) "It's Bill! Mr. Sinatra? What? Yes, of course I can! I'll be there!" (hang up) Sherry, that was Sinatra, he likes my songs and has wired a ticket. He wants me to meet him, Dean and Sam in Las Vegas! What a break!

(Act 1, scene 3, Sinatra's in a white robe talking to bodyguard Eddie Pucci, a "dees, dem, doze type)

FRANK

Hey, Eddie I'm expecting a guy from New York, I believe his name is Rivitch he's a songwriter.

PUCCI

So, what chu want I should do boss?

FRANK

The suite across the way with the piano ... tell the guys at the front desk it's for me

PUCCI

No problem!

(knocks, walks on with camera & Asst.)

DIRECTOR

Frank, we'd like to catch a day-to-day type shot of you both?

FRANK

How does that sit with you Eddie?

PUCCI

Sure boss hats okay with me.

ASSISTANT

Scene 210, Sinatra, May 28th. sixty three (these numbers flash on screen)

PUCCI

Wha time's this guy's do boss?

FRANK

I sent an open ticket! But he should arrive any time now. I can tell you, this cat hacks one heck of a song.

PUCCI

You gonna sign him boss?

FRANK

I want to hear more and see what he's made of. Cause a lot of people want it, but it's like when I started I worked as a reporter, a waiter, you name it, I even worked on the docks of Hoboken. See after watching Bing Crosby sing in the movies that was it. After that, if a deli had a microphone on the counter I'd sing a chorus and a half just waiting for lunch, I wanted it that bad.

PUCCI

I betcha nobody knows dat boss!

<< **Across That River** Track 8 >>

FRANK

“It isn't all bright lights, baby!” WHEN I WORKED THE DOCKS MY FATHER WOULD SAY
“KEEP YOUR MOUTH SHUT AND DO WHAT YOUR TOLD, LISTEN TO ME, FRANK
FOR ONCE IN YOUR LIFE AND YOU'LL HAVE A PLACE LIKE THIS WHEN YOU'RE OLD.”
SO I LOOKED AROUND AND WHAT DID I SEE I SAW A HOUSE, BUT THE HOUSE WASN'T ME,
I'D LOOK 'CROSS THAT RIVER AND THERE IT WOULD BE THAT WONDERFUL WORLD
AND I'D SAY, “THAT'S FOR ME” – **ACROSS THAT RIVER WAS A CITY FULL OF LIFE
OVER THERE WERE BUILDINGS TALL ENOUGH TO TOUCH THE SKY –
AND PEOPLE BEING DRIVEN 'ROUND IN CHAUFFERED LIMOUSINES –
THE KIND OF THING YOU READ ABOUT IN FANCY MAGAZINES**
MY MOM WOULD TELL ME SHE HAD CONNECTIONS
WHAT DO YOU THINK I GOT THEM ALL FOR? IT'S ALL FOR YOU, FRANK
THAT'S WHY I DID IT POLITICALLY WE CAN OPEN THAT DOOR
SO I'D GO TO WORK AND WHAT WOULD IT BE I'D WORK A JOB,
BUT THE JOB WASN'T ME, I'D STARE OUT THE WINDOW AND WHAT WOULD I SEE
THAT PULSATING TOWN AND I'D SAY, “THAT'S FOR ME”

**ACROSS THAT RIVER THE STREETS WERE MADE OF GOLD,
EACH DAY FOUR MILLION STORIES TELL OF DREAMS BOTH BOUGHT AND SOLD
WHERE NIGHT LIFE AND THE DAY LIFE AND THE HIGH LIFE INTERTWINE
AND IF I PLAY THE GAME RIGHT THAT LIFE CAN BE MINE
ONE-DAY AT BREAKFAST MY FATHER EXPLODED, “THIS IS MY HOUSE!” HE STARTED TO
SHOUT. “IF YOU’RE SO SMART, FRANK WHERE ARE YOU GOING? JUST SHUT THE HELL UP
AND GET THE HELL OUT!” SO I WENT TO THAT CITY KNOCKING DOORS AND MAKING
CALLS, ON DOORS THAT WOULDN’T OPEN WITH MY BACK AGAINST THE WALL, TILL
MY DREAMS FELL APART AND I COULN’T GET THE TIME
WHEN YOU HAVEN’T GOT A PLAN YOU’LL NEVER MAKE A DIME
SO I CROSSED THAT RIVER AND SWALLOWED MY PRIDE
BUT I MADE MY MIND UP THERE WOULD BE ANOTHER TIME
BECAUSE I KNEW I WOULD SEE THAT TOWN AGAIN
YES, I KNEW – I’D – CROSS – THAT – RIVER – AGAIN**

Talk about falling on my kiester! I couldn’t get the time of day in New York so I had to go back to Hoboken cause it’s about the drive and fight. And even after I sang with Dorsey’s Band when he wouldn’t let me out of my contract believe me I fought, cause if I hadn’t the house at the end of a dead end street would ’a had my name on the mailbox. Tell me it wasn’t the same when you played for the Washington Redskins?

PUCCI

Ho! A lot ’a times I’d throw a block and my head ‘ed ring, but I kept playin’, ya know what I mean boss?

FRANK

I sure do! And that’s what I want to find out about this guy. Hey, when he get’s here you let me know?

PUCCI

No probem

DIRECTOR

Cut it! Good stuff, Frank, thanks Eddie.

PUCCI

No probem!

(Enter Dean sticks his head in the door)

DEAN

Hey, Pizaane, what cha doin’?

FRANK

Hey Dago, Che Sadiche? (what’s happening)

DEAN

Played eighteen at the Desert Inn! Hey, Francis, Arnold Palmer's comin' in in a weeks and Wilber Clark wants to know if you can make it he'll match us up?

FRANK

Gee, Arnold Palmer. Eddie, have Tony call Gloria to find out? I was just telling Eddie about some of the jobs I had when I was scuffling. Hey, Eddie, I bet you didn't know Dean was a fighter?

PUCCI

Hey, no way?

DEAN

Would he kid you? Don't answer that! Yeah, I had twelve pro-fights ... and I won all but twelve.

FRANK

He sure did! He fought under the name of Kid Crochette.

DEAN

Under is right. Every couple 'a rounds somebody'd turn out the lights and I'd go under.

FRANK

Crochetti's Dean's real name. Hey Dag, we're going to the steam room you'll join us?

DEAN

No thanks! I'll just stick around and read till show time ...

FRANK

Read? The last book you read was a comic book!

DEAN

(Dean to Eddie) He's jealous cause I got more comic books than him.

FRANK

Yeah, but I got a larger train set

DEAN

I'll give you that one! (Frank shakes him off)

(Act 1, scene 4, Copa Room rehearsal. It's Vegas 1963, chorus girls, flocked wallpaper, wood tone walls)

(Sam, Finis & musicians) VOICE OVER or CHORUS GIRLS

Ladies and gentlemen, Mr. Sammy Davis Jr. ...

(Sammy's dressed casual) SAM

Can we have a blue spot for this number, but make it light blue, man, cause I want them to see me, you dig?

(standing S.L.) BILL

Wow! Sammy Davis Jr.

MUSICIAN

Hey, Sam there's someone over there watching the rehearsal

(To musician) SAM

That's okay man, he ain't hurting no one. (to band) For now, lets take it from where I do a steps to start it off and then go into the second eight bars into letter "A"

<< **STEPS PART A** Track 9 >> SAM & ORCHESTRA

TO LET THE ENTIRE WORLD KNOW IT, HOW MUCH I OWE TO THESE MEN

WHAT I'D LOVE TO DO TO SHOW IT – IS DANCE LIKE THEY TAUGHT ME TO DANCE

STEPS – I GOT STEPS – “Yeah, babe!” I GOT STEPS THAT GO TO HEAVEN THEN COME RIGHT BACK DOWN TO EARTH FOR WHAT IT'S WORTH, “Okay, (stops band) let's take this from the pickup, in the dance part how about ... a piano - drum four bar trade-off with the drums doing a dug-a-da, dug-a-da, dug-a-da and the piano a chord! Real basic ... and I'll start with a time step and go from there.

MUSICIAN

Okay, Sam we can cover you ...

<< **STEPS PART B** Track 10 >> SAM

Cool, then tag it Let Me Show You What To Do, (Rpt.) Show You What To Do With All Those Steps! This is for all the cats I learned from, ya dig! Keep the groove goin' guys and thanks! Finis what's up?

FINIS

I have you down for the steam room with Frank in fifteen

SAM

Man, I gotta move, what would I do without you?

FINIS

I am here to serve ... and serve and serve

(Act 1, scene 5, the lobby, chorus girls, people) BILL

I thought the Copa Room would be larger. All those stars; Danny Thomas, Jerry Lewis, Nat King Cole!

(plays a slot machine, looses) BILL (He gets the attention of a Concierge)

My luck (beat) Ma'am? I need some help?

(a slight French accent) CONCIERGE

That's why I'm here, how may I help?

BILL

How can I get in touch with Mr. Sinatra?

CONCIERGE

That's probably one of the more interesting questions I have been asked all day

BILL

Oh! I'm sorry! I should have said, Mr. Sinatraa sent for me ...

CONCIERGE

He did? Then let's take a look ... what is your name?

BILL

Bill Ralich, (spells) R.A.L.I.C.H

(She checks her list)

CONCIERGE

You said, Ralich? (he nods) no, there's no, Ralich R.A.L? By any chance could it be Rivitch R.I.V.?

BILL

No, Ralich,

CONCIERGE

Mr. Ralich, are you a writer? (Bill nods) From New York? (nods) The reservation's under the name Rivitch. Here's the key, I'll have a bellboy bring your bags, and my name is Jeanene should you need me.

BILL

Jeanene, thank you, I appreciate all you've done ...

CONCIERGE

Don't mention it! You're with Mr. Sinatra! If there's anything else I can do, you have a friend at the Sands!
(Act 1, scene 6, music ... elegant room, Bill puts picture on piano, and works on "Life can turn on a dime"
then switches to triplicate song)

<< **Life, MILLION MILE MDLY** Track 11 >> BILL (works on song)

Wow! What a cool place. (plays) Life can turn on a dime, each rung on the step each step that you climb, If
There's Trouble Ahead The Lights Could Turn Red! No, Now there's trouble ahead, What else can be said,
The Table Needs Bread ... That's better! Wow! A million miles from the Brill Building! A million miles
... (triplicate feel) WE'RE A MILLION MILES APART – SO BABY WHERE IS YOUR HEART?
Another winner. BABY COULD WE FALL IN LOVE AND MAYBE I'D BE ALL YOU LOVE! Ugg, I
did better with the slot machine!

(Eddie enters)

PUCCI

Hey, I thought I herd some'en in here, you gotta be ... Rivitch!

BILL

You're the second person to call me Rivitch! What's with this Rivitch?

PUCCI

Oh! Da boss keeps sayin' Rivitch

BILL

Oh! What's he like?

PUCCI

He's okay! Fact, he was just tellin' me about when he started singin'. So yuz know I'm Eddie Pucci, da bosses body gourd. I make sure nobody what shouldn't bother the boss, don't. If ya know what I mean?

(Bill at piano works on

BILL

I guess!?! It's nice to meet you ...

PUCCI

No probem! Nice ta meet yuz too!

(Enter Sinatra)

FRANK

Hi, Kid! I see you met Eddie. Great guy. I hope you like the joint? It's the best I could do at the last minute.

BILL

Are you kidding? It's terrific!

FRANK

I heard the piano and figured it had to be you banging the eighty-eights! Eddie, check that reservation, okay?

(Eddie nods and exits)

BILL

I'm ... ah! Thanks for doing this!

FRANK

Don't sweat it! It's nice to finally meet the guy who sent me all those songs, it's Rivitch, right?

(realizing it's Sinatra)

BILL

Actually sir (meekly) it's Ralich! But, I'll tell you what, for you Mr. Sinatra... for you, it's Rivitch!

FRANK

And you can call me Frank! (looks at picture) Is that your wife or girlfriend?

BILL

That's my wife, Andrea we met at Berklee School of Music

FRANK

Berklee? I went to Stevens School for design, but the music thing was too strong. She's very pretty!

BILL

Thanks, she's the glue that holds me together

FRANK

Say, that's a good line for a song!

<< **SHE'S THE GLUE** Track 12 >>

FRANK and BILL

Bill: You're right! How about; I'm Stuck With The Thought That This Thought That I've Bought Clings

Like The Morning Dew And I Can't Get Over The Feeling That I'm Stuck On Her And She On Me And That's The Way It's Meant To Be, 'Cause -

Bill: SHE'S THE GLUE THAT HOLDS ME TOGETHER

Frank: TOGETHER MY WORLD'S SO MUCH BETTER –

Bill: DOESN'T MATTER WHAT WE DO AS YOU CAN SEE SHE'S THE GLUE,

Frank: SHE'S THE GLUE THAT HOLDS ME TOGETHER,

Bill: TOGETHER WE'RE BIRDS OF A FEATHER –

Both: SURE AS ONE AND ONE MAKE TWO LIKE ELMER MIGHT SAY, SHE'S THE GLUE

Frank: “Yeah, baby!” Bill: Frank, you got something? Frank: It's a little different! Bill: Take a shot ...

Frank: IN RELATIONSHIP! THERE'S A PERFECT FIT, IF LIFE FALLS APART –

IF IT BREAKS YOUR HEART – SHE'S THERE THROUGH IT ALL –

SHE'S THERE SHOULD YOU FALL – SHE'S FOR YOU - SHE'S THE GLUE

SOMEONE TO LAUGH AND CRY WITH – SOMEONE TO APPLE PIE WITH

YOU'LL SEE, IT WILL BE HER AND EACH TIME YOU SEE HER

SURE AS ONE AND ONE MAKE TWO LIKE ELMER MIGHT SAY, “SHE'S THE GLUE!”

Frank: You know kid I love the energy of this! Bill: Thanks Frank!

Frank: Hey, why don't you sing your part and I'll sing mine? Bill: Let's try it!

(Tag) SURE AS ONE AND ONE MAKE TWO - LIKE ELMER MIGHT SAY, IN SO MANY WAYS

Bill: FOR ME! Frank: FOR YOU! Frank: FOR YOU! Bill: FOR ME!

Both: FOR ME ... FOR YOU ... SHE'S THE GLUE

FRANK

Hey, even a guy from Hoboken knows a good line! (Bill nods) We're going to the steam room, just so you know, there's a robe in the closet. (calls through the wall) Hey, Smokey let's get a move on!

(from the next room)

SAM:

Be ready in a minute, Frank!

FRANK

It's like herding cats ...

Act 1, scene 6, (steam room, Frank, Sam, Bill, Finis, and Eddie, white towels, steam effects, etc.)

SAM

Man, this steam sure feels good! Helps me shake out last night!

FRANK

And all that other jazz (to Bill) this place smokes Smokey instead of the other way around!

SAM

Okay, okay, I got the message I'll quit! I'll quit already!

FRANK

He'll quit already? The kid's going Jewish on me! Already? Nice try ... the day you quit, I quit

FINIS

Frank, the day the three of us quit, Lucky Strike's and Kool Cigarettes are out of business!

FRANK

It is my belief that Jack Entrater built this joint just for this room!

SAM

A splendid reason don't you think? (To Bill) Excuse me, but don't I know you?

FINIS

That is the gentleman who was at rehearsal

SAM

Thanks, Fine. Good afternoon, I'm Sammy Davis Jr.

FRANK

I'm sorry Sam! Bill Rivitch this is Sammy Davis (steam) we call Sammy "Smokey" ... guys this cat can write. (to Bill) What was the name of that song?

BILL

The Right Place?

FRANK

Yeah, that's the one ... sing a little for us?

<< **THE RIGHT PLACE** tease Track 13 >> BILL (a capella, steam keeps interrupting)

You're In The Right Place When We're Together – It's The Right Place And Keeps ...

FINIS

Frank, you're asking the kid to audition in a steam room?

FRANK

You're right! Forget it, kid! This is not the right place! Hey, did you know Eddie played guard for the Redskins? If he'd been with me that night, I wouldn't 'a gotten sued by that columnist Lee Mortimer.

PUCCI

You got that right, boss!

FRANK

Although calling Mortimer a columnist is an insult to real columnists. The bum had a vendetta on me 'cause I wouldn't record one of his stupid songs so he'd print lies about me in his column and other papers pick it up.

So anyway, I'm at a real high-class joint that night and I hear, "Hey, Dago!" Now usually I keep going, but I see it's him and I hauled off and threw a punch I'm still proud of. And he's screaming, "I'll sue you, Sinatra!" Which the bum did, but I showed him you don't talk that way! Mortimer, him and Howard Hughes, the two of 'em could 'a been the face on a three-dollar bill.

SAM

I think I'll ask Leon for a rub down how about you?

FRANK

Nah, he's coming up to the room later. You go ahead and take Rivitch with you and put it on my tab. I have some things to take care of before the show.

FINIS

Me too. I'll catch you on the flip side. A'ma as in A'ma-see-you-later! (Frank and Finis exit)

Act 1, Scene 7. (message area)

SAM

Hey, Leon you got time for two rubdowns?

(Off stage voice)

LEON

Two? Sure, Sam, I can work you in in a couple minutes!

BILL

Mr. Davis

SAM

No, no, no, that will never do ... to you I'm Sam, Sammy, or Samila, but not Mr. Davis ... you dig?

BILL

I don't know how to handle this personally I think I'm coming in too fast for a landing! ...

SAM

Baby, first of all, man, take a deep breath ... you're going to hyper yourself!

BILL

Right! But this is over powering? I mean, Vegas, Frank, you, and me!

SAM

Hey man that sounds like a cop-out look at me and Dean and Frank!

BILL

Sammy, try wearing my shoes for a minute

SAM

Don't give me the wear my shoes number? Slip into our shoes and check the fit? Man, you gotta be a pro!

Pros don't run the other way ... You got a talent that's what you fight with, baby!

BILL

Mr. Davis, sorry, Sam, singing, dancing that's you, but a writer

SAM

Man, don't give me that! You ever been thrown in a situation where a guy throws his boots at you and says, "shine 'em boy!" That's where I'm comin' from! And it was real, in Fort Warren, Wyoming in the ARMY.

BILL

I'm not getting it, how does this all tie in?

SAM

Baby, remember I said fight with your talent! I didn't say no I'm comin' in it too fast for a landing! You gotta work and work smart with what's up here man, and that's it. See, in the ARMY I had to fight and I aint' no different from you, and when I say fight, the fights I got into wasn't because of my genial personality and my Sargent, Sargent Williams, said, "You've got to fight a different way, a way where you can win something lasting you've got to fight with your brain, Sammy, not your fists." And I'm sayin' the same thing to you. Cause when he said that man I'm thinking what does he know! 'Cause we're putting on a show and all our ideas go through the Captain who's a woman and who's also white. And if there's one thing those guys don't like ... it's no black man nowhere near no white woman. And back then there wasn't no Martin Luther King or John F. Kennedy. So, this one night I'm coming out of the office and I hear, "Hey, Davis, Captain wants to meet with you!" So I fall into ranks and we march. And in a heartbeat I know it's wrong and I mean dead wrong. We're marchin' and inside man I'm screaming, RUN! 'Cause they kept comin' in tight on me till I couldn't breathe ... and when we stopped you better believe there was no Captain and there sure wasn't no where to run. First they shoved me in this old barrack and to this day I can still taste the stench of that rancid air. Then these two guys grab my arms so I can't move and from out of nowhere he's there grinning ...

BILL

No!

SAM

Yes! He punched me hard and spit in my face! He said, "Boy, I'm gonna learn you to stay in your place!" Punch after punch 'til I couldn't move and on my forehead in white he wrote the word coon! Then he took this huge brush and slapped that paint all over my body 'til I was faint! But 'til the paint dries, Boy, I'm told you can dance, that's okay boys let go of his hands! Can't you hear boy? I said to dance! Dance faster, Sambo, dance faster dance. And he's laughing like he got something to prove. Now ain't that a laugh? This boy here he can't move! Boy, I'm gonna rub that paint off with this here turpentine. You see, boy your skin it ain't white like mine!" When they left the room I wanted to die. But I was too hurt and too numb to cry. All I could hear was a voice in my head, no one's never doin' me this way again! But with no looks, no

money, no credit, no smarts, all I got is my talent so I'll must be a star. I already had everything I needed, but you don't know you got it 'til you actually see it. I'll make them listen. I'll work 'til I fall and in spite of themselves – they're gonna applaud! The night of the show I kicked down that door I danced and danced like never before. They were down front with their anger filled eyes, but that made me work harder for the rest of the guys. I used my talent like I learned to do. Sargent Williams wasn't wrong and that goes for you too, his thinkin' was right and that night I proved fight for what you believe in and don't never stop believing in you.

<< **All I Have Is Myself** Track 14 >>

SAM

ALL I HAVE IS MYSELF – IT'S MY LIFE, NO ONE ELSE – IF I RISE – IF I FALL

I WILL LIVE GIVING MY ALL – I 'M NOT WRONG – THEY'RE NOT RIGHT' – IT'S MY WAY –
IT'S MY FIGHT – IT'S MY LIFE – NO ONE ELSE – ALL I HAVE IS MYSELF

I WILL GIVE ALL I'VE GOT – I CAN'T BE WHAT I'M NOT – IF I LOSE, IF I WIN, I WILL GIVE,
BUT I'LL NEVER GIVE IN – I'M NOT BLIND, CAN'T THEY SEE? IF THEY WANT SOMETHING
ELSE THIS IS ME – IT'S MY LIFE NO ONE ELSE – ALL I HAVE IS MYSELF

ALL I KNOW THAT I AM IS A MAN – NO ONE SAYS, THAT I CAN'T WHEN I CAN

IT'S A LONG LONELY ROAD, BUT I KNOW WHERE I'M BOUND, THERE'S DETOURS AHEAD,
BUT THAT WON'T SLOW ME DOWN – ALL I HAVE IS MY SELF IT'S MY LIFE NO ONE ELSE
IF I RISE, IF I FALL – I WILL LIVE GIVING MY ALL I'M NOT WRONG! THEY'RE NOT RIGHT!
IT'S MY WAY – IT'S MY FIGHT. IT'S MY LIFE, NO ONE ELSE – ALL I HAVE IS MYSELF

BILL

I think I understand ...

SAM

It was no different for Frank and Dean they both took their licks. It's the school of life, baby ...

LEON

I can take dis guy foist ... and then come back for short skinny one. (exit Bill)

SAM

Oh, short jokes! Did you hear about the drink "The Masseur"? You don't drink it, the bartender shakes it ten minutes then hands you the bill. (he says) – Rim-shot, Ba-du-bum

LEON

Dat's funny! Remind me to laugh!

SAM

A critic! Wonderful! Just work him over and forget the critiques, okay? I'll wait here and read.

(Act 1, scene 8, Bill's room, piano triplicate feel) FRANK (Frank enters wearing an orange pullover)

Hey, what's with all that kling, kling, kling, jazz?

BILL

Oh, Mr. Sinatra I was working on a piece ... I really like that jersey you don't see a lot of orange ...

FRANK

Orange is my favorite color. Hey, let's do that song for Sam? (hollers through wall) Hey, Sam get in here!

SAM

Be right in Frank ... I'm in my shorts

FRANK

That's more information than I need, just get in here. Hey, I'll get Dean, what was the name of that song?

BILL

The Right Place!

(enter Sam and Finis, Sam slacks no shirt) SAM

What do you want Frank

(picks up phone) FRANK

Hold on Sam. (on phone) Sweetheart, put me through to Mr. Martin's room (beat) Hey, Dago you know the room across from mine next to San's? Well get over here. (hangs up) He's on his way!

SAM

So what is it Frank?

FRANK

I want you guys should hear the song this kid wrote ...

(enter, producer and assistant) TV PRODUCER

Frank, if you don't mind can we take it on Dean's entrance? (Frank nods)

(Visual **Scene 218, Sinatra 5-28-63** ASSISANT

Scene, two, eighteen, Sinatra, five, twenty-eight, sixty three ... and rolling

FRANK

Okay, let's do that ... Hark! I think I hear him now! I said, Hark ...

(enter Dean) DEAN

I heard you! Hark yourself, I feel like Rochester on Jack Benny's show (do Rochester) "Yes, Mr. Benny!"

(Frank does Jack Benny, to Rochester) FRANK

Oh, Rochester! Hey, you gotta hear this kids song. What was the name of that song again?

BILL

The Right Place

DEAN

Don't help him ... let him find out for himself.

FRANK

Hey Dag, I had Tony check, Gloria says we're in New York with Come Blow Your Horn so I called Wilber to thank him. Let me introduce you two ... Dean this is Bill Rivitch ... Rivitch this is Dean Martin

(Bill's mouth is wide open)

DEAN

Hey Pally, the last time I saw a mouth open that wide there was a hook in it

BILL

But, but! You're Dean Martin

DEAN

Who'd 'ja expect, Charlie Farquart? (beat) Rivitch?

BILL

Actually it's Ralich

FRANK

I'm sorry, kid I forgot

DEAN

Ralich? We got some of them in Stupidville. You any kin?

BILL

My cousins live there and my family's from Wheeling!

(To Frank)

DEAN

Thank goodness, you finally found someone I can relate to! (shake hands) He's like famiglia! Cheech!

FRANK

Wonderful, a reunion, I'll start the hotdogs! Now can we proceed?

DEAN

Sure, don't mind me

FRANK

Hand me that lead sheet

DEAN

Can't remember the words can you, Frank? ... this must be some pretty terrific song

<< **The Right Place** Track 15 >>

FRANK

You gonna do shtick or listen? Hit it kid! YOU'RE IN THE RIGHT PLACE WHEN WE'RE TOGETHER IT'S THE RIGHT SPACE AND IT KEEPS GETTIN' BETTER - FOR WHO YOU ARE? WHERE YOU ARE? THERE YOU ARE IN THE RIGHT PLACE - YOU'RE IN THE RIGHT DREAM EACH TIME I'M NEAR YOU SO IF IT SEEMS YOU HEAR CUPID CHEER YOU - IF YOU FEEL LIKE I DO THAN YOU'RE IN THE RIGHT PLACE FOR YOU - IF YOU FEEL LIKE YOU BELONG THERE AND YOU

FEEL LIFE IS A SONG THERE – IF YOU THINK WE FIT SO PERFECTLY - I AGREE - LOVE IS THE RIGHT PLACE THERE’S NO GETTING OVER SO FACE IT - LET LOVE TAKE YOU OVER JUST GIVE IT THAT PART OF YOUR HEART AND THEN YOU’RE GONNA SEE THE RIGHT PLACE FOR YOU HERE IN MY ARMS IS WITH ME ... take it from the bridge!

DIRECTOR

We got it Frank ... thanks

FRANK

Good! (to Bill) They’re doing a documentary on me. Hey, Sid, can you set up so it doesn’t get in the way?

DIRECTOR

Sure, no problem, I’ll work it out with the guys

FRANK

(to Dean) So what do you think?

<< **LOVE ME AND LEAVE ME** Track 16 >> DEAN

It ain’t bad, but it ain’t ... LOVE ME AND LEAVE ME – I’LL NEVER TELL

FRANK

Can’t I ever get a straight answer out of you?

DEAN

That was straight ... (to Bill) kid, don’t get mixed up with this guy or it’s the last good night sleep you’ll ever get. The problem with this man is he’s a manic-nocturnist! Do you know what that is?

BILL

I have a feeling you’re going to tell me

DEAN

You bet your As-cap rating I will! It means if Frank don’t sleep, nobody sleeps. At night, if you think you hear thunder – that ain’t thunder that’s Frank. Never made the connection some people like to sleep.

FRANK

Awe, you got me right here. Hey, how come it’s even funnier down here than up on stage?

SAM

Yeah, you come off a million times funnier in here than there, man!

DEAN

‘Cause, here we can sling it and it don’t matter, but when they’re payin’ you better throw the “A” material ... plus, baby if you want this stuff you gotta get someone to take it all down.

SAM

How ‘bout Billy here?

BUT IF I CAN'T SWIM **YOU CAN DO IT – YOU CAN DO IT**
SOME HOW THEY THINK I CAN DO IT **YOU CAN DO IT**
WHO AM I TO DENY I CAN DO IT? **YOU CAN DO IT**
ONE STEP AT A TIME **YOU CAN DO IT – YOU CAN DO IT**
AM I OUT OF MY MIND **YOU CAN DO IT – YOU CAN DO IT**

BILL: THIS IS AS BIG AS ITS GONNA GET

HOLD ON TO THE RIDE CAUSE YOU AIN'T SEEN NOTHIN' YET

IT SEEMS SO CLOSE COULD IT BE THAT FAR?

IF YOU MISS THE MOON YOU COULD STILL CATCH A STAR

BILL: IF I TAKE A SLICE CAN I PAY THE PRICE? IT'S A SACRIFICE, BUT IF IT'S NO DICE

ALL: I CAN'T DO IT – **YOU CAN DO IT** – CAN I DO IT? – **YOU CAN DO IT**

IF I DO IT - - - - **YOU CAN DO IT** – WILL I DO IT? – **YOU WILL DO IT**

I WILL DO IT - - - **HE WILL DO IT** – YES, I'LL DO IT

CHRS: (sing) **HE WILL DO IT**

BILL: YES, I'LL DO IT ... I CAN DO IT

FRANK

Now that that's settled ... Let's get ready for the show.

DEAN

That's the ticket! Come on first round's on me. (both exit)

BILL

Sam, I'm in over my head

SAM

Baby, come on you're a pro. There's always a way, man! You just gotta find it?!

BILL

Thanks! (at piano he begins the triplet effect)

FINIS

(To Sam) Baby you got to get ready (They exit)

(Act 1, scene 9, lobby)

CONCIERGE

Mr. Ralich, how nice to see you again

BILL

Jeanene, I need to talk

CONCIERGE

You have to be careful who you talk to in Las Vegas, but I think I can attest to my integrity so what is it?

BILL

I'm in over my head ... Jeanene, Mr. Sinatra's expecting a lot of me

CONCIERGE

People like that usually do, but tell me what's wrong?

BILL

Well, my boss in New York wants a rock song and Mr. Sinatra's asked me to write a song they can all do together on stage, and on top of that he wants me to write all the funny lines they throw at each other.

CONCIERGE

Mr. Ralich, I used to be the lead dancer here and that's where I learned to prioritize. I'd work on the most difficult things first. Lets start with the song for them. Is there a common thread that ties them together? I lived with a writer so I saw how hard he worked on crafting his lines and when something didn't work he went in another direction. He would say, "I leave my mistakes in the wastebasket." About their lines write what's funny and don't worry about the others. Now about the song my friend explained how he mentally went fishing. He'd listen and read everything till he caught what he needed and then he was off to the races.

(people are lining up to speak with her)

BILL

That's terrific I'll work on a song for them first.

CONCIERGE (Bill begins writing while she talks)

Good! And remember find out what they have in common that's what's important!

BILL

I believe I have it! I appreciate this so much.

CONCIERGE

Good! Please let me know how it turns out and good luck

(Act 1, scene 10, walking Bill works on song) BILL

(sings) It's the rat pack! (Writes) If you hear Dean say, how long I been on? It wasn't you everyday kind of a thing ... he's gonna love this. (in hall sees Frank in Tux) Mr. Sinatra! Mr. Sinatra!

(Coming out of his room)

FRANK

Yeah, what cha got kid?

BILL

Mr. Sinatra, that song for the three of you ... I think I got a bead on it!

FRANK (Finis in sharp suit and Sam in Tux)

Wait I'll get the guys ... (calls down the hall) Hey, Smokey get over here, (Dean) hey, Dago, the kid's got the song. Man, have I been waiting for this ... (Dean in Tux) and I just to let you know there's a table reserved for you and Finis in the Copa Room ... okay, kid hit it!

<< **Rat Pack** Track 18 >>

BILL

This is a little rough, but IT WASN'T YOUR EVERYDAY KIND OF A THING
BUT A MUSICAL MEETING OF SHOWBUSINESS KINGS
WHERE ANYTHING GOES AND EVERYTHING SWINGS™ IT'S THE RAT PACK
IF YOU HEAR DEAN SAY, "HOW LONG I BEEN ON?" IT'S THE RAT PACK

FRANK

Hey Stop!

BILL

IF HE'S MAKING FUN OF HIS FAV- - -

FRANK

I said, STOP!

BILL

VAR-IT ...

FRANK

I hate that name. These are my friends! I'm not going on a stage and rat-pack them

SAM

Frank, we have a show to do

FRANK

I don't care! I'm not going to sing no rat pack crap.

DEAN

Well, there's a whole bunch of people out there and someone better get on that stage to entertain 'em ...

FRANK

Yeah, you're right ... let's get outa here!

SAM

Bill, don't worry I'll see you after the show! Finis, stay with him okay? (Finis and Bill nod)

(act 1, scene 10, stage, tv producer and assistant set up, visual, Bill and Finis seated at table stage left)

(visual, **scene 222, Sinatra, 5-28-63** production) VOICE OVER or CHORUS GIRLS (drum roll)

Ladies and Gentlemen: ... Mr. Sammy Davis Jr.

<< **Steps** Track 19 >>

SAM and DANCERS (as a production number)

Thanks you, you're too kind. I'd like to tell you about some wonderful people, people I learned from, people
I loved ... they were dancers or hoofers as we call them, and this is for every one of them

THERE'S SO MUCH I OWE TO SO MANY – IT MAY SOUND A LITTLE ABSURD

THEY ALL SHARED SO MUCH OF THEIR TALENT WITHOUT EVER SAYING A WORD

I STARTED OUT AS A HOOFER THAT WAS HOW THIS WHOLE THING BEGAN
A DANCER I WAS, A DANCER I AM, AND A DANCER I'LL BE TO THE END
TO LET THE ENTIRE WORLD KNOW IT SO NOTHING IS LEFT UP TO CHANCE
WHAT I'D LOVE TO DO TO SHOW IT – IS DANCE LIKE THEY TAUGHT ME TO DANCE
STEPS – I GOT STEPS – I GOT STEPS THAT GO TO HEAVEN
THEN COME RIGHT BACK DOWN TO EARTH – FOR WHAT IT'S WORTH
I GOT STEPS, LET ME SHOW YOU WHAT TO DO WITH ALL THOSE STEPS
YOU STOMP-THE-BOTTOM AND TAP-A-PON-'EM AND BAM! YOU'RE UP ON TOP
ONCE YOU GET UP ON 'EM - THOSE KIND'A STEPS NEVER STOP
STEPS, LOTS OF STEPS. LET ME SHOW YOU WHAT TO DO WITH ALL THOSE STEPS
(Dance production number)

STEPS, LOTS OF STEPS, LET ME SHOW YOU WHAT TO DO, SHOW YOU WHAT TO DO
SHOW – YOU – WHAT – TO – DO – WITH – ALL – THESE – STEPS

(enter Frank and Dean)

FRANK

Yeah, baby, that's how a show should open ...

DEAN

That's how what show should open?

FRANK

Our show?

DEAN

“How Long I Been On?” Oh, I'm sorry! Is it my turn?

FRANK

Nah, I'm just out here directing traffic

DEAN

Oh, is that what you're doing? ... Well, why don't you let me show you how a show should open?

FRANK

Okay, big mouth ... you tell me, but there better be a dame in it

DEAN

You bet your Lionel Train set there will

FRANK

Okay, so the show opens and a beautiful broad walks out

DEAN (Two show girls walk out)

Oh, no, no, nooo! Frank, Frank, Frank! We got the budget so one saunters up to you and the other

FRANK

The other?

DEAN

Oh yeah, the other, sa-shays over here and plants a great big one on me and then I ask, (Oliver style) “Please, miss can I have some more?” (beat) Hey, yesterday this woman kept saying, “Hold me, Kiss me!”

FRANK

What did you do?

DEAN

I left her in the elevator with her boyfriend ... I figured they needed to be alone! (to girls) that’s all right ladies won’t you go wait in the lounge (they exit) I’ll join you there in a minute! They’re very sweet. Did you know one of them is studying to be a nun?

FRANK

A nun!

DEAN

Yeah, and I ain’t gettin’ nun! Hey, Frank it’s about time we got to bring Sam into this, Sam?

FRANK

Sam?! What’s he doing in this scene?

SAM

Dean told me I’ze im-po-ent!

DEAN

Ya darn tootin’! Sam, pretend Frank’s your teacher and he’s gonna teach you ‘bout splittin’ the Atoms

FRANK

Oh, that’s easy ... Sam, here’s how we take Eve from Adam!

DEAN

Wrong Atom, Frank! (beat) But you used to date her didn’t chu?

FRANK

Date her? I almost married her ...

SAM

You almost married a lot of women

DEAN

Yeah, but I’ll betcha eight-to-five Sam can getcha a Rabbi for the wedding!

SAM

A Rabbi for Frank, for Frank I’ll get the high Rabbi

DEAN

And ya know what cha say to the high Rabbi don't cha Frank?

FRANK

Hi, Rabbi! ...

DEAN

Give that man the booby prize! (sings) If You Hear Dean Say How Long I been On?! (give Bill a thumbs up)

FRANK

Again with the, how long I been on?

DEAN

Hey, Sam, why don't you sing Frank that new song I taught you about Einstein?

<< **Einstein 20** >>

SAM

Here's a song about Einstein, Einstenin was a friend of mine, for a nickel or a dime, you could see him anytime

FRANK

Oh, shut up and go drive the bus!

DEAN

That'll be the first bus you ever seen driven from the back?

SAM

(in slang) Now, you gone an dune it ... Now you gonna hear from the N. double A. C. P.!

DEAN

The N. double A. C. P.!? Aw Frank, I think you hurt his feelings

FRANK

Tell him, I'll send a donation to the Synagogue. It'll be under the name anonymous! And you do that How Long I Been On line one more time and I'll ... (Dean on the floor) hey, what are you doing down there?

(on the floor)

DEAN

I'm proving that if you can lie on the floor without holding on ... you ain't drunk!

FRANK

Will you stop?

DEAN

Oh, no! I stop and I'm back on the street with an organ grinder and a monkey, not me baby! Hey, Francis I got a crossword puzzle and I need a four-letter word that means bird droppings?

FRANK

I love crosswords, but what I'm thinking wouldn't fit ... on

DEAN

Not fit, that's it, it's grit, (spells) G.R.I.T. The next time I need a four-letter word I know where to go

FRANK

I'll tell you where to go! And will you be serious for once?

DEAN

I was serious once! Look where it got me? They said I had a suppressed, repressive, psychosomatic disorder

FRANK

What the heck is that?

<< **I Never Get Serious** Track 21 >>

DEAN

How the heck should I know? It took me two weeks to learn how to say psychosomatic!

I NEVER GET SERIOUS – IT'S ALL FOR A LAUGH – I'VE LEARNED HOW TO TAKE
THE GOOD WITH THE BAD – THERE'S AN UNWRITTEN CODE NEVER GET TOO CLOSE
OR YOU'RE GONNA PAY THE PRICE – PLAY IT CLOSE TO YOUR SLEEVE
AND LEARN WHEN TO LEAVE THAT WAS MY MOM'S ADVICE
THE ONE'S WHO GET SERIOUS – LIFE STEPS ON THEIR DREAMS
THEY TAKE IT TOO SERIOUS – IT'S JUST WHAT IT SEEMS
THAT ROAD GETS MIGHTY ROUGH – YOU JUST TOUGH IT UP
YOU'RE LUCK IS BOUND TO CHANGE – STRIKE ANOTHER MATCH
YOU CAN BE A SMASH – DRINKING FINE CHAMPAGNE
DON'T TAKE IT TOO SERIOUS – IT'LL DRIVE YOU INSANE
YOU'RE NOT GETTING OUT ALIVE – THAT'S PART OF THE GAME
DON'T GO AND SPOIL YOUR LUNCH LEAD WITH YOUR BEST PUNCH
THEN LEAVE 'EM WITH A SMILE – I NEVER GET SERIOUS THAT ISN'T MY STYLE
I NEVER GET SERIOUS – AND THAT'S MY STYLE, AND THAT'S MY STYLE ... (applause)
(Sings) HAVE YOU HEARD DEAN SAY, "HOW LONG I BEEN ON?"

FRANK

Again with the how long I been on?

(Holding an imaginary phone)

DEAN

Oh, I'm sorry, I must have the wrong number. Operator, can I get my dime back.

FRANK

You're not on a phone!

DEAN

I'm not? Operator, forget the dime! Hey, Francis why don't you sing 'em one?

FRANK

I'll Sing 'em one!? How about we drink 'em one!

DEAN

Now that's my kind 'a song

FRANK

<< **Once** Track 22 >>

It certainly is, join me in a toast! (pour) We did a picture about Joe E. Lewis, one of the great barroom comedians, The Joker's Wild. I'd like to propose his toast and share that musically with these ladies and gentlemen, "You only live once, but if you work it right once is enough. (both) To Joe E. ... Salute!

ONCE, THAT'S ALL YOU GET - TAKE A WALK IN THE RAIN - EVEN THOUGH YOU'LL GET WET
YOU ONLY LIVE ONCE - SO, TAKE ALL THE BETS - LOVE EACH MOMENT YOU LIVE - LIVE, SO
THERE'S NO REGRETS - ONCE THERE'S NO SECOND TAKE - IT'S A WINNER TAKE ALL - ALL
OR NOTHING'S AT STAKE - LOVE THAT'S WHAT LIFE'S ALL ABOUT - AND IF YOU WORK IT
RIGHT - ONCE IS ENOUGH - SO ORDER THE WINE - AND GRAB FOR THAT RING - WHEN IT'S
YOUR TURN TO SING - SING - ONCE THERE'S NO SECOND TAKE - IT'S A WINNER TAKE ALL
ALL OR NOTHING'S AT STAKE - LOVE THAT'S WHAT LIFE'S ALL ABOUT - AND IF YOU WORK
IT RIGHT ONCE IS ENOUGH - IF THE LIFE THAT YOU'VE BEEN GIVEN - IS A LIFE THAT'S BEEN
WORTH LIVIN' THEN ONCE ONCE IS ENOUGH (after songs conclusion) To Joe E. ... It's Post Time!

(Band begins play off music)

DEAN (Music "Once" uptempe)

Yeah, baby! Ladies and gentlemen thanks for coming and we got a whole other show coming so 'til then, go into casino and be somebody ... if you can't be somebody let somebody else be somebody, bye for now!

SAM

Them Italian boys sure sing good! (Curtain)

Intermission

Act II, Scene 1, Jeanene's concierge station

<< **Mr. Rolich** Track 23 >>

CONCIERGE

I GUESS I WAS WRONG MR. RALICH – THE SONG DIDN'T WORK IN THEIR ACT, BUT THERE'S
NO GIVING UP AND THERE'S NO GIVING IN – YOU'VE COME MUCH TOO FAR TO GO BACK.
LIKE CLIMBING A PEAK, MR. RALICH - FEW EVER GET TO THE TOP - MOST COULDN'T, MR.
RALICH, OTHERS SHOULDN'T, MR. RALICH, SOME SHOULD WHILE SOME NEVER SHOULD
STOP. I'M A DANCER AGAIN, MR. RALICH, WE'RE TAUGHT ABOUT RHYTHM AND TIME

THEY TEACH TOUR- JETE, ARABESQUE, AND PLIE - WE'RE NOT TAUGHT RHYTHM AND RHYME – TAKE MY ADVICE, MR. RALICH – SAM WOULD BE BETTER FOR YOU TAKE A STANCE MR. RALICH TAKE A CHANCE MR. RALICH HE KNOWS MORE ABOUT RHYTHM AND BLUES - SO HERE'S MY ADVICE MR. ROLICH – IF YOU WANT TO FINISH YOUR SONG TAKE MY ADVICE, MR. ROLICH – AND DON'T TAKE MY ADVICE FROM NOW ON

BILL

Jeanene, I'm in deep ... I can't stay, but I can't go.

CONCIERGE

It seems to me that you have the opportunity, but not the key. So look deeper.

BILL

But where?

CONCIERGE

Sometime the answer is something you've overlooked

BILL

Overlooked? That's the needle-in-the-haystack? What am I looking for, and where?

CONCIERGE

I have a feeling you will find it, but simplify. I wish I could help more.

BILL

That's okay, thanks.

Act II, Scene 2, (dressing room after the first show, Frank, Dean, and Sam changing into suits, drinking etc.)

SAM

Did you hear that audience? And what about Steps?

FRANK

Yeah, from now on that's in the show. We got an hour, so let's get serious, (raises glass) it's post time!

SAM

Yeah, and I'll save that other number for the late show.

DEAN

That ... Your Father, Your Mother?

SAM

That's My Father, My Uncle! You silly goose!

FRANK

You just call him a motha ... ?

DEAN

Not me, Goomba!

SAM

Berry funny, berry funny! If you guys don't mind I'm gonna see about the kid?

FRANK

You do that. And tell him one more rat pack and I'll pack-rat him ...

SAM

Frank! (exit Sam)

FRANK

Hey, Dag I like that mother line ... work it into the next show?

DEAN

Frank, Sam wanted I should put in a plug for the kid. Frank, the kid made an honest mistake.

FRANK

Sure, what could I expect of famiglia?! Tell him to make his mistake on his dime.

DEAN

Hey, don't bite my head off. Get Sam!

FRANK

You bet I will! Do you know why I don't have ulcers?

DEAN

Yeah, cause you give 'em to everybody else!

(Act 2, Scene 3, Bill's room Sam enters)

BILL

Sam, what am I doing here? I'm holding on and I don't know to what.

SAM

I'm just checking in on you ... baby, you just made a small mistake that's all.

BILL

Small mistake?! I'd say I sunk the Titanic!

SAM

Baby, Frank doesn't know you like he knows us, there's things we can say that you can't!

BILL

Yes, well now I know the rat pack and my boss mentioned Ava Gardner!

SAM

She was his wife. You dig? (beat) But man, I that song for Frank was solid, man and it ain't easy to write for Frank. You can write for him you can write for anyone, any place, anywhere, anytime.

BILL

Thanks for that! If you have a minute I have an idea that isn't jelling and I'd like to run it by you?

SAM

Sure baby, I have an hour before the show ... shoot! Now, baby remember I ain't no writer!

BILL

What I need is the feedback

SAM

Cool, lay it on me!

BILL

We have a baby on the way

SAM

Wow! I'll tell the guys

<< **WHY BABY WHY TRACK 24** >>

BILL

Please don't! The reason I told you is because I'm using the word, baby in my title, but so far I'm batting "O" for Four. Here's what I have (plays) Why Baby Why – Do You Make Me Cry

SAM

Man, get rid of that why and cry stuff man you got ta get loose! Rock is loose, man you got to roll with it, if you're gonna rock and roll, baby! I ain't you, but if I was I'd have me a little taste to loosen up. (they drink)

BILL

(Reaction to drink) Oh baby! What was that?

SAM

Hey, that's cool I like that ... "Oh Baby!" why don't you use that for the title?

BILL

Okay, let's try! Oh Baby! (repeats as he's writing) Oh Baby!

SAM

Hey, Baby! I like that repeat ... and how about changing that oh to Ooh (U) Baby, Ooh Baby – Ooh Baby?

BILL

What I got to loose?

SAM

Good line! Write that down. What I got to loose? You sure you ain't Jewish (checks Bill's reaction) never mind, (they laugh) but let's give 'em something lasting, something they'll remember!

BILL

Ooh baby, Ooh Baby, What I Got To Loose ... No, "do" is better word. How about

Ooh, Baby Ooh Baby, Wha Cha Gonna Do? ... hum! (rpt. Sam pours) That's better. How about?
Ooh Baby, Ooh Baby, Wha Cha Gonna Do? (writes words and sips repetitious shrugs and sings)
Ooh Baby, Ooh Baby , WHA CHA GONNA DO (rpt. Sam gets into it)

SAM

That's a gas man, let's do that thing again Yeah! (spoken) Ooh Baby, Ooh Baby
(spoken) use that word "Baby" again but put it at the end of the line it's a good word! Come on baby!

<< **Ooh Baby, Ooh Baby** Track 25 >> BILL & SAM

Bill: OOH BABY, OOH BABY, WHAT CHA GONNA DO BABY
Both: OOH BABY, OOH BABY, WHAT CHA GONNA DO (rpt.) Sam: Yeah!
Bill: THE WOLF IS AT THE DOOR – I CAN'T TAKE IT ANYMORE
Sam & Bill: OOH BABY, OOH BABY, WHAT CHA GONNA DO
Bill: DON'T WANT HIM HANGIN' 'ROUND –
CAUSE IT ALWAYS GETS ME DOWN
Sam & Bill: OOH BABY, OOH BABY, WHAT CHA GONNA DO
OOH BABY, OOH BABY WHAT CHA GONNA DO, (Sam) BABY?
OOH BABY, OOH BABY WHAT CHA GONNA DO (rpt.)
BILL: WHAT I GOT TO DO? I WILL DO – Sam: I WILL DO
BILL: THERE JUST AIN'T A THING I WOULDN'T DO FOR YOU
SAM: WHAT I GOT TO DO? I WILL DO, I WILL DO
B&S: I'LL DO ANYTHING – IF IT GETS ME NEXT TO YOU – CHORUS

SAM

That's it, Baby! That's a gas! Now you're giving 'em something!

BILL

With a rhythm section that thing's gonna take off. Hey, let's write more? I'm putting your name on that.

SAM

No way! You wrote that, man I just gave you some feedback

BILL

Okay, then can I have just one more second?

SAM

One more second coming up! ... What cha got?

BILL

Sam, there has to be something career wise that you all share beside the rat pack?

SAM

Man, think about it, Frank's from Hoboken, Dean's Steubenville, and I'm from Harlem. It's our love of each other, the music and the laughs, man! Other than that, Frank is big band. Dean was a fighter, dealt blackjack, met Jerry Lewis and became a star. Musically, it's Bing Crosby for them and I ain't from that school, baby! Frank and Dean are Italian and I'm black and Jewish. There ain't no pattern? I'm afraid this one's a bust. But you got one great song there. (beat) I'd love to hang babe, but I have to get back. (exit)

BILL

Bye Sam and thanks! No pattern. (say then play) Hoboken, Steubenville, and Harlem (rpt.) HOBOKEN, STEUBENVILLE, AND HARLEM; (Rpt.) CITIES THAT HAVE, no! Villages! Yes, VILLAGES WITH ORDINARY NAMES, - HOBOKEN, STEUBENVILLE, AND HARLEM, VILLAGES WITH ORDINARY NAMES, and with (check watch) a half-hour, come-on baby (writes) HOBOKEN, STEUBENVILLE, AND HARLEM ...

(Act II, scene 4, dressing room, Finis, Eddie, Frank, Dean, drinking, smoking, etc.)

FRANK (Finis hands cigarettes to Frank when asked)

So she says, "Not on my dime!" (Big laughs) Finis, throw me that pack of Luckys. Baby, (he drinks) I'm here to tell you this stuff, kicks, baby!

(the booze is getting them loose)

DEAN

Yeah, a long time ago I discovered, the more the audience drinks the funnier I get.

FRANK

Well, I don't know about them, but it's getting to me ... baby!

(Enter Sam)

DEAN

That's the ticket! Drink up ole buddy! Here's our version of Laurence of the Desert, Sam of the Sands!

(lots of laughter and different shout outs)

FRANK

Yeah, the Sheek of Beverly Hills ... Smoky of the desert

DEAN

That's funny coming from the guy who gets a suntan by standing under the lights at the crap table

SAM

Frank, the kid's got something! He just wrote a song ...

FRANK

Yeah, another Rat-Pack! (all laugh)

SAM

Frank, I'm telling you that cat just wrote a rock song that really rocks.

DEAN

Well, a hundred to one he didn't write it for us.

FRANK

If Mitch Miller was at Columbia I'd be recording it right now! Mitch Miller there's another winner!

STAGEHAND

Gentlemen, they just opened the doors and the maitre'd said Jerry Lewis is here!

FRANK

Son-of-a-gun, I'd love to see you guys on stage again ... let's get him up with us?

DEAN

Oh, now I know you've had too much to drink!

FRANK

Come on! It would be a lot 'a laughs

<< **You Had To Hear 'Em Laugh** Track 27 >> DEAN

Laughs? Oh Frank that booze is getting to you ... some guy says Jerry's here and you jump at the bait. But I understand ... and that's the grabber ... That's how it all started!

YOU HAD TO HEAR 'EM LAUGH. YOU HAD TO HEAR 'EM ROAR. TO HEAR 'EM SCREAM SO LOUD, YOU'D WATCH 'EM POUND THE FLOOR. TO SEE IT FOR YOURSELF, TO BE A PART OF THAT, YOU HAD TO HEAR 'EM LAUGH. ONE NIGHT WE OPENED UP, THE NEXT WE WERE A HIT THE SINGER AND THE MONKEY FOR ALL A PERFECT FIT. NOTHING IN THIS WORLD CAN GET YOU HIGH AS THAT YOU HAD TO HEAR 'EM LAUGH! YOU CAN DO NO WRONG NO MATTER WHAT YOU DO LIKE SOMEONE WITH A MAGIC WAND IS WATCHING OVER YOU IT'S THE TIME YOU GET A HIT WHEN IT'S YOUR TURN AT BAT OR WATCHING THE MAGICIAN PULL THE RABBIT FROM THE HAT – YOU HAD TO HEAR 'EM LAUGH. TO BE THERE WHEN IT CAME. TO BE THERE EVERY NIGHT TO HEAR THEM CALL YOUR NAME TO BE A PART OF THAT, THERE'S NO TURNING BACK YOU HAD TO HEAR 'EM LAUGH. MY PARTNER WAS THE ONE WHO ALWAYS MADE 'EM LAUGH. YOU HAD TO HEAR 'EM LAUGH ... Yeah, that's a bigger high than what they distilled in this glass.

FRANK

Speak for yourself ...

<< **The Best Two Things** Track 26 >> DEAN (both songs are sung sitting with the guys)

Hey, baby if you can't laugh you in big trouble ... and if I know Jer! (beat) What? You think I don't know the guy - ten years we work together and I don't know Jerry? Okay, ten-to-one he sneaks in and out cause he doesn't want no one to recognize him ... he's that way. See after we split the team I meant the quote ...

I Said, **“THE BEST TWO THINGS THAT EVER HAPPENED TO ME
WAS MEETIN’ JERRY LEWIS AND LEAVIN’ JERRY LEWIS”
FOR BETTER OR WORSE I’M SURE YOU’ED AGREE
IT’S MEETIN’ JERRY LEWIS AND LEAVIN’ JERRY LEWIS**

YOU CAN SING YOUR LIFE AWAY AND NO ONE SEEMS TO CARE
BUT THEN ONE DAY YOU GET A PIE IN YOUR FACE AND THE PLACE GOES UP IN THE AIR
YOU CAN LOVE SOMEONE, BUT IT ISN’T ALL SUNNY
ONE DAY THE CLOWN STOPS BEING FUNNY
THAT’S WHEN YOU LEARN IT ISN’T THE MONEY. YOU HAVE TO GO YOUR OWN WAY

CHORUS

PEOPLE LAUGH, THE NEXT THING YOU KNOW YOU’RE ON THE SILVER SCREEN
THE HOUSE, THE CARS, THEY TELL YOU YOU’RE STARS
TILL YOU ASK YOURSELF WHAT DOES IT MEAN
BUT LOOKING BACK AT THAT TIME IN MY LIFE IT SURE WAS ONE BIG HECK OF A RIDE
AND I CAN SAY WITH A WHOLE LOT OF PRIDE THAT I OWE IT ALL – TO – JERRY – LEWIS

STAGEHAND

Twenty-minutes, gentlemen!

SAM

Thank you, (they change into tuxes)

FRANK

So admit the split wasn’t a walk in the park? (Dean nods) Go tell that to your friend Bill

DEAN

All I’d tell Bill is to keep a sense of humor ... A laugh ’ll get you through where nothing else will!

And as for you – go ahead have another!

Dressed in tux slacks, but not jacket)

FRANK

You bet chur life I will! You just watch me!

DEAN

You know we got another show?

FRANK

(drinks) Yeah, I know! You’ve asked me a dozen times why I work Vegas? I’ll tell ya, here’s the picture, it all started at a bar in New York, late at night, and yeah there was a real attractive waitress ...

DEAN

Oh, a bedtime story!

FRANK

Mention a bar and a broad and he perks up!

Act II, scene 5, a bar, with a lamppost outside, Frank walks into set jacket over his shoulder, music fades

WAITRESS

Well, if it isn't my favorite singer ... hello Frank!

FRANK

Hello, doll! (beat) How about the usual?

WAITRESS

(Pours and hands him his drink) Sure, the best in the house

FRANK

(He toasts) To the night ... when it's real quiet!

WAITRESS

I know what you mean.

FRANK

Did you ever get the feeling that the night was this huge wave you couldn't out run?

WAITRESS

That's why I work here.

FRANK

There was a time I couldn't wait for the night, (beat) now ...

WAITRESS

You're lucky, Frank! You can sing about it!

<< **Where Do I Go From Here** Track 28 >> FRANK

GET UP EACH DAY MAKIN' THE ROUNDS SEARCHING FOR YOU ALL OVER TOWN

ONCE IT WAS CLEAR – WHERE DO I GO FROM HERE

NIGHTS ARE SO COLD – NO ONE IS THERE NOBODY'S HANDS RUN THROUGH MY HAIR

IT'S PERFECTLY CLEAR – WHERE DO I GO FROM HERE

ALL OF THE SPOTS WE USED TO GO – EVERYONE KNOWS THAT I'M ALONE

I'M JUST A FACE LOST IN THE CROWD – DRINKING TOO MUCH,

LAUGHING TOO LOUD – WHERE CAN I GO – WHAT CAN I DO – TIME MOVES SO SLOW

SERCHING FOR YOU – TELL ME MY DEAR – WHERE DO I GO FROM HERE

TELL – ME – MY – DEAR – WHERE – DO – I – GO – FROM – HERE (music continues sets the mood)

FRANK

How about a chaser ...

WAITRESS

Sure! (take glass) You sure have beautiful eyes (beat) it's almost closing time, I don't live far from here if you want to talk. I'm a real good listener!

FRANK

I'd love to doll and you're a looker, but I've got a lot on my mind

(hands him his drink)

WAITRESS

Then sing it, Frank!

(drinks the shot)

FRANK

Nah! These days all they're buyin' is folk songs and doggies in windows ... that's not what I sing.

WAITRESS

Frank, take a look? There's a lot of people who feel the way you do.

FRANK

Thanks, babe, but if I know those record executives they'll never buy it.

WAITRESS

Never buy it? You're Frank Sinatra, they have to buy it and here's why? You sing the way we feel! During the war you were singing, "I'll Never Smile Again" on the radio and my mother, the tears ... I'll never forget it. You were singing what she couldn't say. You do that and we need that.

FRANK

(stands up and throws a pile of bills on the table) You got it, kid!

WAITRESS

That's a lot for a couple of drinks

FRANK

You earned it! You're not only a good listener you're a good talker. There's an expression, "It doesn't matter what you say it's how you make someone feel!" And baby, you just made me feel like getting back in that ring. And that's worth a lot more than what I threw on that table. I'll be back and when I do, there's a song I'm recording just for you.

WAITRESS

Wow! My favorite singer sings my favorite song ...

<< **Reprise: Where Do I Go** Track 29 >> FRANK

Hey, that's not a bad title for the album! Take care, sweetheart! (exit under lamppost jacket over shoulder)

NIGHT AFTER NIGHT - DAY AFTER DAY - IT'S THE SAME SONG - SUNG THE SAME WAY - I

WALK THE NIGHTS - ALL WITHOUT END - HOPING THAT I WILL SEE YOU AGAIN WHAT WAS SO CLOSE - NOW IS SO FAR - ALL OF ME YEARN'S - TO BE WHERE YOU ARE - THE PICTURE'S SO CLEAR - WHERE DO I GO FROM HERE TELL ME MY DEAR - WHERE DO I GO - FROM - HERE

(Act II, scene 6, back to dressing room) FRANK

And that's the way it went down and to think I was just there for a drink

DEAN

You couldn't have called me ... I would 'a drunk with you! (beat) it is drunk right?!

FRANK (Keeps drinking heavy)

Right! So the next day I make some calls and the guys here were the first to say yes. So now do you know why I work Vegas so much? The day before I couldn't get arrested and here they offer me a stage, an audience, and good gelt. That's Yiddish for ... ah, gelt! After that the records, and all that other jazz fell into place. You don't forget things like that, at least I don't!

STAGEHAND

Ten-minutes Gentlemen!

DEAN

Did he call us gentlemen?

STAGEHAND

By-the-way Mr. Martin, I misheard the maitre'd Mr. Lewis was here earlier.

DEAN

See!?! Now that's the Jer I know! I'll bet he used those goofy false teeth.

SAM

They were like two peas in a pot! (all laugh)

FRANK

I'd still give anything to see you guys together on stage again

(Bill out of breath knocks on the door) BILL

Mr. Sinatra! Guys! I have the song!

FRANK

Okay, kid. Sam told me, but this better not be no rat pack

BILL

I promise. It's called Hoboken, Steubenville, and Harlem ...

DEAN

Well, don't waste the man's time let's hear it?

<< **HOBOKEN, S. & H.** Track 30 >>

BILL

Have to catch my breath! (from lead sheet) HOBOKEN, STEUBENVILLE, AND HARLEM
VILLAGES WITH ORDINARY NAMES – BUT FOR ME, AND DEAN, AND SAM, THAT WAS WHERE
IT ALL BEGAN – ON OUR WAY TO FORTUNE, FILM, AND FAME
THE ROAD OUT CAN OFTEN GO THE WRONG WAY -

STAGEHAND

Five minutes ... The band is on the stage gentlemen

FRANK

Let me have that? We'll go over it backstage and throw it into the show tonight (exit Frank)

DEAN & SAM (Sam, throws Bill a thumbs up on exit)

Dean: Good show, kid! (exit) Sam: Yeah, baby, Finis, fill him in on what went down! Oops gotta go.

(act II, scene 7, the stage of the Sands) VOICE OVER or CHORUS GIRLS (drum roll)

Ladies and Gentlemen: (Bill and Finis at table) a man who needs an introduction ... Dean Martin

<< **Dean's LOVE ME Melody** Track 31 >> DEAN (piano tinkling)

That's okay, talk among yourselves, I'll wait! Thank you girls, go wait in the truck! IF YOU LOVED ME
YOU'D LEAVE ME ALONE ... I KNEW THAT IT WAS OVER, WHEN SHE ROLLED OVER ME! (light
cigarette, throw match away, cover ears) Oh, thank you, I hope you know how thrilling it is to be here? Yes, I
know lady I know it beats stealing hubcaps! (rim shot) here's one that almost broke my heart, I CAN'T GET
OVER YOU - SO GET UP AND ANSWER THE PHONE! (rim shot) WHATEVER BECAME OF WHAT'S
HER NAME! Oh, yeah, I could regale you like this for minutes, but how about I bring out some of my
friends and we do a little number (beat) and we may even sing too! (rim shot)

(enter Frank & Sam)

FRANK

Couldn't hold the audience ... had to call for reinforcements

<< **All For Fun** Track 32 >>

FRANK, DEAN, & SAM

Dean: And he's my best friend ... Hey, how 'bout we do that song we rehearsed, All For Fun?

Hey! EVERYONE'S SO SERIOUS TO ME IT'S SO MYSTERIOUS

IT'S ALL FOR FUN AND FUN FOR ALL –

D.& S: YOU HAVE TO GO A LONG LONG WAYS TO FIND SOME PEACE OF MIND

THESE DAYS – IT'S ALL FOR FUN AND FUN FOR ALL

FRANK: EVERYDAY SHOULD BE LIKE THE FORTH OF JULY

DEAN: YOU'VE GOT IT MADE WITH LOVE IN YOUR HEART

AND A GLEAM IN YOUR EYE – EACH DAY THE FUN BEGINS AT DAWN

SAM: SO SHOW THE WORLD THAT FROM NOW ON

All: IT'S ALL FOR FUN AND FUN FOR ALL (Production music)
IT'S ALL FOR FUN AND FUN FOR ALL – IT'S ALL FOR FUN AND FUN FOR ALL
SAM: ANY DAY NOW YOUR SHIP IS BOUND TO COME IN
FRANK: KICK BACK, RELAX, REMEMBER YOU GOT TO BE PRESENT TO WIN - SO
DEAN: HELP THE DAY GET UNDER WAY AND LET THE WHOLE WORLD HEAR YOU SAY
All: IT'S ALL FOR FUN AND FUN FOR ALL, IT'S ALL FOR FUN – AND – FUN FOR ALL

DEAN

Francis, I'm famished I need some nourishment?

FRANK

(booze cart) Oh, here comes Jilly's delivery truck! (they make drinks)

DEAN

Hey, how come every time I call for room service I never get a room? (rim-shot) Hey I just flew in from Los Angeles ... and

BOTH

Boy are my arms tired!

FRANK

You're hopeless!

DEAN

Hopeless? It's your world, baby?! You know, people think they know you Frank! Especially about women

FRANK

They Do? Look, if I did half the things they said I did I'd be in a jar on a laboratory shelf

DEAN

Yeah, pickled! (rim shot)

FRANK

I need this aggravation?

DEAN

I know a lot 'a people want to be you, Frank?

SAM

Even Frank wants to be Frank!

DEAN

That can't be right, Sam? ...

FRANK

If I had a nickel for every person who ever said that I'd be rich ...

DEAN

You are rich! This is the craziest chase I've ever seen. If I had Sam's talent I wouldn't need this glass and Frank loves the laughs so that's his switch with me, but Sam, looks up to Frank like he's the Empire State Building and we're both chasin' what he's got, go figure!

SAM

It's simple, when our trio was down to splitting one can of soup between the us three Frank's guys call to say we're opening for him at the Capitol Theater and he pays us like we're stars. And then acts like it's just another day at the office you don't forget things like that. During the accident he stood by me, at my wedding he stood up for me, and when I needed it he stood up to me.

FRANK

(drinking) Are you going to sing or give me a Hadassah Award?

DEAN

We can arrange (picks up Sam) you can have Sam, we'll even bronze him for you.

<<**I Wanna Be Him** Track 33 >>

SAM & DEAN

You will not! I'm bronzed enough; THE WAY HE WEARS THE CLOTHES HE'S WEARING THE ROOM LIGHTS UP WHEN HE WALKS IN HIS BLUE EYES SHINE - LIKE BRAND NEW DIMES, I WANNA BE HIM – (DEAN:) HE KNOWS EXACTLY WHAT HE'S DOING THE WAY HE MAKES THE WHOLE WORLD SPIN IF FATE HAD DEEMED IT – YOU CAN BELIEVE IT – I WANNA BE HIM ON THE SILVER SCREEN – WOMEN LOVE HIM WHEN HE SINGS – WOMEN LOVE – HE DOES EVERYTHING, WOMEN LOVE HIM NOW WHAT AM I MISSING? HE'S COME TO REPRESENT PERFECTION I WOULDN'T KNOW WHERE TO BEGIN IF FATE HAD DEEMED IT YOU CAN BELIEVE IT – I WANNA BE HIM, (On rpt.) THERE ARE MOMENTS YOU SAVOR AND THEN THERE WAS AVA – I - WANNA - BE - HIM

<< **When She Wanted Me** Track 34 >>

FRANK (during dance Sam and Dean sing the duet)

Yeah, that one! She was a small town girl and she was a hard act to follow ... (Ava Stage Right.)

WHEN SHE WANTED ME -ALL I WANTED WAS HER - I HAD EVERYTHING -I'D EVER DESIRE
WHEN SHE WANTED ME - ALL I WANTED WAS HER - WHEN SHE WANTED ME - FROM THE
FIRST TIME WE KISSED - I LOST ALL CONTROL - I GAVE HER MY HEART - I GAVE HER MY
SOUL - ALL I WANTED WAS HER - AND WHEN SHE WANTED ME - WHEN SHE WANTED ME
I'M SO BLINDLY MAD ABOUT HER I CAN HARDLY SEE
NO ONE'S HAD THIS KIND OF POWER OVER ME - THE WAY THAT SHE LOOKED –
THE WAY THAT I FELT - THE SOUND OF HER VOICE – THE WAY THAT I'D MELT

WHEN SHE WANTED ME – ALL I WANTED WAS HER – WHEN – SHE – WANTED – ME (rpt.)

Before that, whenever the spotlight shined I was in it and the world was mine. There were radio shows, movies, records, you name it! But with the toss of a coin my throat went dryer than Death Valley. M.G.M. caned me, and record sales fell right off the face of the earth, and on top of that, I was dead broke.

DEAN

Yeah, them lawyers know right where you live, baby (pats his wallet)

FRANK

Hey, I don't expect anyone to understand what our lives are like! But with her like the man said, "And when you fall you fall!" And talk about a roller coaster! When we married she bought the ring, the cake, everything, cause I didn't have bobkes! She was great that way! And as far as that road back?! (shake head)

SAM

Yeah, but baby, you made it, man and you know it!

FRANK

I wanted she should be proud of me. Usually I don't dig perfume, but with her one whiff or a look from those deep, dark emerald green eyes and I was on automatic pilot.

DEAN

Marone, Cheech! Who wouldn't be? (Marone, is Italian, "Mother Mary," Cheech is Frank's nickname)

FRANK

Yeah, and Howard Hughes did his best to bust us up. Sending reports that I was cheating. And she bought it. The irony is I was so in love I couldn't see straight. And that's the irony, I had nothing and she could 'a cared less. Get her flowers and you'd 'a thought I bought her the moon, but something expensive and we'd be off to the races. And Buster, she was as unpredictable as a wild pitch. There were times we'd be out and a girl would walk by, as innocent as that, and the next thing I know I'm in an argument I had nothing to do with.

DEAN

Aaaa, Femina!

FRANK

Femina, is right, that's the one thing I'll never understand!

DEAN

Well, baby if you don't understand it – the rest of us are in big trouble!

FRANK

Here's the kicker! Hughes gave her a necklace it had to cost seventy, eighty grand easy, today a quarter-of-a-mil! Anyway, we're on the balcony at the Hampshire House eleven stories up and I hear, Frank, you jealous? Jealous? She looked terrific that's all I cared about. But no! The next thing I know they're in her hand and I

hear, “Frank, this means nothing to me!” And “fsssh” over the balcony goes eighty-grand!

DEAN

Eighty-grand? (very Italian) E’ She-ma Questa Donna ... Cheech, was she crazy?

FRANK

You had to know her. (shake head) And because her eyes were green and mine were blue ... I always wondered what color our baby’s eyes would be? To put this all in perspective, when I lost my recording contract I called my mother and said, “Hey, Ma, I just fired Columbia!” When my agency dropped me I shrugged it off and even when the press shredded us, even then I’d make like it was nothing, not for me for her! I’d tell her, “Baby, I success ‘em to death, that’s how I get even!” But because it got to her, that’s what got to me. And it hurt and hurt and hurt! And knowing how much I wanted that baby, one day she threw me a curve I wasn’t expecting (slow turn) that’s when I realized I was never going to know the color of our baby’s eyes. (beat) This is the spot in the script where boy loses girl. And yes, I got down so much was going against me, but I didn’t stay down cause that’s not how I’m wired, right Dean?

DEAN

Right! I heard a couple ‘a chorus girls helped switch the wire from one-forty to two twenties!

FRANK

You remember too much!

DEAN

Oops, hey we better get back into a song so why don’t we let J.R. sing?

FRANK

J.R.?

DEAN

Yeah, J.R. Davis, I guess I read the marque backwards ... you know the little Jewish boy

SAM

That’s “Junior” and did he call me “Boy?”

FRANK

No, Sam! He said, Goy! Like in dem non-jewish bells!

(in unison)

FRANK & DEAN

GOYEM GOYEM

SAM

An do the name ‘a Ruby Begonia Strike a Fam-il-iar chord with you?

FRANK & DEAN

It sure do!

ALL

An don't tell yo' Mama!

FRANK

And speaking of your Mama ...

ALL

If all the women in Texas are as ugly as yo' Mama, the Lone Ranger's gonna be alone for a long time!

FRANK

Hey, Dago, you hurt the kids feelings watch your step ...

DEAN

Me? It ain't me tryin' to dance my way through Tippy, Tippy Tin, kid! Didn't Gene Kelly teach you nothin'?

FRANK

That's a double negative. It's didn't he teach you anything! Don't you know good English?

DEAN

English? You taught me all I know! It was you who told for me to end my sentences with a proposition?

FRANK

That's preposition, not proposition! And don't dangle your participle!

DEAN

And I've followed every word! That's right Bill you keep laughin' it's good for you.

SAM

(laughing) Hey guys,

DEAN

Hey, guys? Sam, you stepped on my line. I gotta say, watch your onomatopoeias cause they all sounds alike

SAM

Yes, I'm so sorry to bust up this classy English lesson

DEAN

No, that's okay why don't you tell us two double negatives what you want?

SAM

Guys as long as it's the three of us out here I have an idea

DEAN

(overdramatic) Oh, please Sam-ila tell us your idea?

SAM

I have a song we can do together

DEAN

A song?! I sure hope it's that one ... your Father, your Mother?

FRANK

That's mutha?

DEAN

Now, Now, Now, Frank, Frank, Frank (as if he's saying shame on you)

SAM

You silly goose! It's my Father, my Uncle, and you're lucky we ain't in the hood, baby! My mother?!

(laughs) Ladies and gentlemen we're going to recreate what my Uncle Wil Mastin, my dad, and I did in vaudeville in the good old days, now watch this Bill

(During song have some focus on Bill's table) DEAN (interaction between Finis and Bill)

Ladies and Gentlemen, our version of The Wil Mastin Trio featuring Sammy Davis Jr.

<< **My FATHER, AND Me** Track 35 >> FRANK, DEAN, and SAM

Sam: MY FATHER, MY UNCLE, AND ME – OUR LIFE WAS HAND TO MOUTH

NORTH AND SOUTH AND (All) THAT WAS THE LIFE THAT WE'D LEAD

(Frank) WE WERE ALL FLASH AND SPEED – FASTEST ACT ON EARTH FOR ALL WE'RE WORTH

THAT'S WHERE WE GOT OUR DEGREES (SAM:) MY FATHER, MY UNCLE, AND ME

(Dean) LEARNING FROM EVERYONE NOTHING COULD SLOW US DOWN – THEY DIDN'T

ALWAYS PAY- WE HAD TO MAKE THEM PAY

(ALL) OUR NAMES UPON THE MARQUEE ONE WEEK WE'RE HERE THEN GONE – LIGHT UP

“YOU'RE ON” DANCING TO OUR DESTINY – MY FATHER, MY UNCLE, AND ME

(Routine, hup clap, clap, clap, hope, clap, clap, clap, etc. ala what they did as an act)

Sam: LEARNING FROM EVERYONE (Frank) NOTHING COULD SLOW US DOWN –

(Dean) THEY DIDN'T ALWAYS PAY- (All) WE HAD TO MAKE THEM PAY

(ALL: slow & build) OUR NAMES UPON THE MARQUEE ONE WEEK WE'RE HERE THEN

GONE – LIGHT UP “YOU'RE ON” DANCING TO OUR DESTINY – MY FATHER, MY UNCLE,

MY FATHER, - MY UNCLE, ... AND ME (applause) (Sam:) Thank you ...

FRANK

Thank you, for our last song this evening we have a brand new song

DEAN

This song is so new the ink hasn't even dried on the page ...

FRANK

And we hope you will enjoy it - (to band) gentlemen!

BAND

(in unison) Did he call us gentlemen?

FRANK ((light down on Bill's table, exit unseen)

(Does Durante) Hah! Everybody wants to get into the act ... hit it!

<< **Hoboken, Steubenville, & Harlem** 36 >> FRANK, DEAN, & SAM (each turns on respective city)

Frank: FROM HOBOKEN ... Dean: STEUBENVILLE ... Sam: AND HARLEM

All: VILLAGES WITH ORDINARY NAMES,

Frank: BUT FOR ME, AND DEAN, AND SAM, THAT WAS WHERE IT ALL BEGAN ON OUR

All: WAY TO FORTUNE, FILM, AND FAME THE ROAD OUT CAN OFTEN GO THE WRONG
WAY WHEN YOU'RE YOUNG AND HAVE SO MUCH TO PROVE

Frank: BUT WHEN HOBOKEN LOOKS THE SAME AS HARLEM

Sam: THAT'S WHEN YOU KNOW YOU GOTTA (YES YOU GOTTA) MAKE A MOVE

All: NEW YORK, NEW JERSEY, AND OHIO

THAT'S WHERE YOU'RE FROM, BUT NOT THE RAINBOW'S END

Sam: EACH DAY YOU PUSH TO MOVE A MOUNTAIN WHERE YOU'RE BREAK
COULD BE THERE RIGHT AROUND, (YES RIGHT AROUND) THE BEND

All: HOBOKEN, STEUBENVILLE, AND HARLEM,
YOU SAY CAN WHEN EVERYONE SAYS NOT ...

Dean: WHEN YOU'RE FROM HOBOKEN, STEUBENVILLE, AND HARLEM

Frank: YOU GOT TO GIVE IT EVERYTHING YOU GOT

D. & F. THE FIRST TIME WE HEARD BING CROSBY SINGING – (Frank: Ba, Ba, Ba, Boo)
THAT'S WHEN WE KNEW THAT'S WHAT WE WANT TO BE

Frank: SAM DANCED UP AND DOWN THE BOARDS OF VAUDEVILLE

Sam: WHILE KID CROCHETTE DEALT CARDS UPON (CARDS UPON) THE GREEN

All: HOBOKEN, STEUBENVILLE, AND HARLEM

Sam: YOU SAY YOU CAN WHEN EVERYONE SAYS NOT

All: WHEN YOU'RE FROM HOBOKEN – STEUBENVILLE – AND – HARLEM
YOU GOT – TO – GIVE – IT – EVERY – THING – YOU – GOT

FRANK

Ladies and Gentlemen: the writer of that song is sitting ring-side please give a big hand for Mr. Bill Ralich

Bill take a bow, (no Bill at table spot hits Finis who shrugs). Obviously he stepped out. And now we've come to the end of our show, so lift your glasses and may I wish for each of you that you live to be one hundred and fifty and that the last voice you hear will be mine, for myself, Dean, and Sammy, Good Night! (band plays bows)

(Act II, scene 8, lights up on Bill's office he's coming out of coma a bandage on his head)

PARAMEDIC

Good! You're coming to ... Man are you lucky the guy across the hall heard you fall. How do you feel?

BILL

Ow! My head!

PARAMEDIC

There's a cut back there, you lost some blood, but you'll be all right.

BILL

What time is it?

PARAMEDIC

Eight thirty. As long as where at it who's the president and what city is this?

BILL

John F. Kennedy, New York ...

PARAMEDIC

Yeah, you'll be fine! Here's our number if you need it. Just remember and no heavy lifting! (exit)

BILL

I promise. All I'll lift is a pencil. (writes as he thinks) Okay, flowers for Andrea. (band plays themes) Ooh Baby, Ooh Baby Wha-Cha Gonna Do Baby, (laughs) She was a small town girl and she was a hard act to follow. When She Needed Me. It took two weeks just to learn how to say psychosomatic! I Never Get Serious It's All For A Laugh, Take My Advice Mr. Rolich ... I can't Do It – You Can Do It! (rpt.) Wow! Oh goodness there's so much to do, Can I do it? (recorded) You Can Do It - You Can Do it!

(lights down and up, enter Sherry)

SHERRY

Thank goodness for the trains in dis city! What happened ta you? Someone hit chu with a baseball bat?!

BILL

I hit my head. Sherry, I finished the song for Brickmeyer, it's called Ooh Baby, Ooh Baby. It's on your desk and would you mind typing this script? By the time you're ready I'll have the rest for you.

SHERRY

Yeah, boy, you been workin' ya butt off! Yeah, I think I'll type first then listen or reversa-visa! (Bill writes, Sherry types, offstage yells) Hey, ya put my name in the script. Yeah, by me dats okay but a got a agent by

him he's gonna want fifteen percent? (laughs) Hey, doesn't Sinatra's movie open in about a week

BILL

Yes, (the sound of typing sherry's in her office communication is by intercom)

SHERRY

He needs to read this script! I love dat song, Mr. Rolich! And that other song Ooh Baby if she don't take that she's crazy! (she walks back on stage) Hey, how does the show end?

BILL

I don't know! Can you imagine me in a steam room singing to Frank Sinatra?

(lights up and down and music to signify time passage)

SHERRY

(looks out window) Hey, her limo just pulled up ... you better take that thing off your head. And I betta change the date. Yeah, Thursday, June 6th. nineteen sixty tree.

BILL

(on phone) Hi, honey, did you get the flowers? Good! I'm pressed for time, but I want you to know how sorry I am about last night and I love you! (beat) Thanks I'll call later! (hang up)

(Alarm goes off enter Brickmeyer)

BRICKMEYER (enter as if reviewing the troops)

Well, Mr. Rolich, Ms. Spears!

BOTH

Mrs. Brickmeyer

BRICKMEYER

I assume you have that hit for me!

BILL

Yes, I do

BRICKMEYER

You do? Well, you should play it for me post-haste

SHERRY

Bill? Yeah, I'm sorry, but I got to go powder my nose (he nods, she picks up purse and exit Sherry)

BRICKMEYER

I will speak to you about Ms. Spears after I hear the song!

<< **Ooh Baby** Track 38 >>

BILL (Claps to keep rhythm)

Yes Ma'am ... here; THE WOLF IS AT THE DOOR – I CAN'T TAKE IT ANYMORE

OOH BABY, OOH BABY, WHAT CHA GONNA DO ... BABY

OOH BABY, OOH BABY, WHAT CHA GONNA DO ... DON'T ...

(Yells)

BRICKMEYER

No! No! No! No! No! No! No! What is that?

BILL

Ma'am, that's what you asked for ... the kind of song they write across the street at the Brill!

BRICKMEYER

I don't care what they write across the street...

BILL

But you said ...

BRICKMEYER

I said I wanted a hit like I'm Walking – and - that isn't I'm Walking. I don't know what your pulling?!

BILL

Pulling!? Wait, I busted my hump to write that song ... you push that song and you've got a hit!

BRICKMEYER

But it isn't I'm Walkin'! Young man, I built a conglomerate knowing what I wanted. This property alone is valued at over a quarter of a billion dollars. And it's mine! I built Brickmeyer into one of the largest companies in its industry and it's a success, I'm a success ... and I know success!

BILL

BUT YOU DON'T KNOW MUSIC! All you want me to be is a COPYCAT

BRICKMEYER

WHO DO YOU THINK YOU'RE TALKING TO? There is nothing wrong with copying HOW DO YOU THINK I BECAME A SUCCESS!

BILL

Mrs. Brickmeyer, WHAT I DO TAKES TALENT AND HEART IT'S CALLED ORIGINALITY, BUT YOU DON'T GET IT!

BRICKMEYER

Don't Get It? No one, young man, no one talks to me this way! This isn't about music it's about business! And against my better judgment I gave you a chance! Here are your checks! I had accounting add an extra two-week severance out of the goodness of my heart. (re-enter Sherry) It's business, Mr. Ralich! Ms. Spears you might as well know that as of today you and Mr. Ralich have been terminated. Mr. Rolich has your check. And now my chauffeur is waiting. Good day, Mr. Rallich! Ms. Spears! (Exit, Sherry puts finger to her ear - a loud off stage noise and a scream)

SHERRY

Oh, poor Mrs. Brickmeyer she must 'a slipped on that newly polished floor!

BILL

(puts his stuff in a box) That song is gold? And the baby what the ... How could she?

SHERRY

She only cares about them pictures in her pocketbook! Yeah, forget her, you take that song around and finish that script! Yeah, and you need typing? You got it! And don't chu worry 'bout me 'cause there tousands a companies want a fab-balis seck-i-tary like me! Yeah, I ain't no dime a dozen seck-i-tary!

BILL

(underlying angst and anger) You know any looking for a songwriter?

SHERRY

Hey, I ain't chu, but if I was, every door I'd knock. Yeah, by me you're a good writer and that's a good song.

BILL

(beat) What is it with her? She didn't even listen!

SHERRY

I guess this just is one of them times when the ship didn't come in ...

BILL

No! It came in! I was just waiting at the wrong dock! Oh, here's your check

SHERRY

Tanks! Hey, you go home. I'll pack it in and close this stupid joint. And I'm serious tomorrow you take that song and knock every door. By me that's a good song. (he leaves the music box)

BILL

Thanks! I wish it hadn't ended this way ...

SHERRY

Yeah! Me too! By me you're a good guy! And I want to keep in touch about the baby, okay?

BILL

Thanks, yes (exit)

I better call Andrea. I hope he don't do nothin' stupid. (dial phone) Oh, Andrea, hi, dis is Sherry from work. Hey Andria, yeah, Bill just left and I thought you ought ta know ...

(Act II, scene 9, Bill walks the street with the box) BILL

ANGRY? YOU BET I AM! Turns down Ooh Baby, what's with her? A quarter of a billion! Lady, after rent all I got is forty-five bucks! (beat) But this isn't the end it's a new start! You bet I'm pitching that song. She doesn't know music! I sure told her! You know, I think Frank and the guys 'ed be proud of me! I'm walking ... (laugh) well at least Brickmeyer got that right? (laughs) I am walking and I'm gonna keep walkin'! (Music queue) "Keep Walkin", Hey that's the title - "Keep A-Walkin' ... Keep-A-Walkin', yeah!"

<< **KEEP A-WALKIN'** Track 39 >> (rpt. beat rhythm on the box)

KEEP A-WALKIN' YOU AND ME - KEEP A-WALKIN' - IT'S DESTINY (group walks with him)

KEEP A-WALKIN' TO THE TOP - KEEP ON-WALKIN' AND DON'T YOU STOP - KEEP A-WALKIN'

TAKE MY HAND - KEEP A - WALKIN' TO THE PROMISED LAND (sing with him)

KEEP A-WALKIN' LOVE BEGINS - KEEP ON - WALKIN' LET THE SUNSHINE IN (clap, dance)

THE DAY LOOKS BRIGHTER - YOU'RE ON THE RIGHT TRACK (Yeah, man etc.) THE WRONG

GETS RIGHTER - KEEP ON WALKIN' AND DON'T LOOK BACK - (group sings along)

KEEP A-WALKIN' THAT'S THE WAY! - KEEP A-WALKIN' TO A BETTER DAY

KEEP A-WALKIN' YOU AND ME – KEEP 'ON WALKIN' IT'S DESTINY (keep a-walkin' rpt.)

LEAD SINGER

Hey, man?! That song would be perfect for my group ... give me your number? (Bill writes number)

<<**A Million To One** >> Track 40

BILL

WHAT ARE THE CHANCES THAT MOMENTS LIKE THIS REALLY HAPPEN

FALL ON YOUR FACE AND SOMEHOW COME UP LIKE A ROSE

A TRIP TO THE BOTTOM WINDS UP LANDING ON TOP

TELL ME WHAT IT WOULD TAKE – SAY THAT IT'S NOT A MISTAKE

WHO COULD I TELL IT TO NO ONE WOULD EVER BELIEVE IT?

SOMEWHERE IN THE MOVIES THAT'S WHERE YOU USUALLY SEE IT

SHOOT FOR THE MOON AND WIND UP RIDING A STAR

ONE NIGHT WITH LUCK YOU'VE A DATE – IT'S EITHER KISMET OR FATE

LEAVING ME BREATHLESS THERE CAN BE NO TWIXT OR BETWEEN IT

YES, I BELIEVE IT, BECAUSE I HAVE ACTUALLY SEEN IT

HOW MANY TIMES IN A LIFETIME DOES LIFE REALLY MEAN IT?

SEE AND BELIEVE IT OR NOT LOOK AT THE SHOT THAT I GOT

WITH MY FEAT ON THE GROUND AND MY HEAD IN THE SKY

IF YOU MADE ME A BET COULD I ACTUALLY FLY

I'D TAKE THE ACTION AND LAY YOU A MILLION TO ONE – A MILLION TO ONE

(Act II, scene 10, Bill's apartment, Andrea's pacing, pregnant, flowers on table, Bill enters)

ANDREA

Bill! I was so worried! Sherry called, so I know!

BILL

Honey, on the way home ...

<<**Reprise: No Where, No Way**, Track 42>> BILL & ANDREA

Mr. Rolich ... listen to me ... I fell in love with you for a reason and a darn good one
COULD I BE ME WITHOUT YOU? NO WAY, NO HOW – AND DO I THINK ABOUT YOU EACH
DAY? AND HOW – HOW DO I THINK ABOUT IT I WOULDN'T EVEN DOUBT IT THERE IS NO
DOUBT, NO WAY, NO HOW – HOW COULD I FIND THE MEANING IF NOT FOR YOU – WOULD
CLOUDS BE WORTH THE SEEING IF SKIES WEREN'T BLUE – THE WAY I FEEL ABOUT YOU,
THE SUN WOULDN'T SHINE WITHOUT YOU - WOULD THIS WORLD GO 'ROUND? NO WAY NO
HOW (both) THE GOOD DAYS AND THE BAD DAYS WE CAN MAKE IT THROUGH I NEVER
KNEW WHAT LOVE COULD DO, THAT WAS TILL I MET YOU – AND IF I EVER LOST YOU
WHAT GOOD WOULD THERE BE? (BILL) WHEN I NEED INSPIRATION YOU'VE BEEN THERE
FOR ME (both) YOU CAME ALONG TO SAVE ME, LOVE WAS THE GIFT YOU GAVE ME –
WOULD SOMEONE ELSE? NOT THEN, NOT NOW – NO ONE, NO WHERE, NO WAY, NO – HOW
Especially now! Bill, you're sensitive and creative and, and that's good enough for me! (they hug)

BILL

Honey, I know what it must seem like, but on the way home ...

(Andrea interrupts Bill pushing the scene) ANDREA

And don't you worry about money or anything because we have a rainy-day fund!

BILL

Honey, on my way home ... A rainy-day fund?

ANDREA

Yes! A rainy-day-fund! You see Mr. Rolich, you're not only a terrific writer, but you're a pretty terrific
lover too and you know when we, "Ah"... ? (Bill nods) Well, each time I took a couple dollars and I ...

BILL

... started a rainy-day-fund!?

ANDREA

Well, it seemed like a pretty good idea ...

BILL

Honey, you're terrific! And from now on you're gonna get a lot more of my business ...

ANDREA

It's gonna cost you! (hug) Oh, by-the-way someone called ...

(phone rings and there's a knock on the door) BILL

Who? I'll get the phone, you get the door ... "Hello! Of course, sure! (writes info) Thanks!"

ANDREA

I just remembered the gentleman who called his name is Eddie Pucci. (2ND. knock), Who is it?

SAM

(out of breath) It's Sammy Davis Jr.

ANDREA

Yeah right ... and I'm (opens door, looks astonished) Oh, my ... Honey, it's ...

BILL

I can see ... invite him in!

ANDREA

Please come in! (Eddie stands behind Sam) And you are?

PUCCI

Ma'am, I'm Eddie Pucci! I'm da guy what called yuz

ANDREA

Please, come in Mr. Pucci.

SAM

A five-floor walk up? You live on the fifth floor of a five-floor walk up? Oie Vey!

PUCCI

What chu complainin'? ... who carried yuz them last two flights ...

BILL

Sorry, please, sit down

ANDREA

Can we offer you some coffee or water?

PUCCI

Ma'am, I'd love some wadda!

(Andrea goes to close door)

SAM

Keep the door open cause the two tinkle toe twins sorry, twinkle toe twins, man, you say it? (door's open)

BILL

Wait, hold it, wait, you mean Dean and Frank are here?

SAM

Hey baby, I ain't walkin' no five flights of stairs by myself!

BILL

Woe! Hold it ... this is nuts, (feels his sleeve) I'm having, wait, hold it, how did you find me?

SAM

Frank wanted a copy of your song. But when we got to your office your secretary filled us in.

(enter Frank and Dean)

DEAN (both out of breath)

Oh, my lord! Gimme a chair and a glass or water ... please!

FRANK

You know, when I was a kid my aunt lived on the fourth-floor, but this is a first.

BILL

Climbing all the way to the fifth floor?

FRANK

No! Hearing him ask for a glass of water! You Bill Rivitch?

BILL

Again with the Rivitch?! It's ... Yes, sir Mr. Sinatra I sure am ... would anyone else like a glass of water?

ALL

Yes!

FRANK

Nice flowers! Hey, your secretary thinks an awful lot of you! She filled us in on that Brick-head broad!

SAM

You cleaned that one up

DEAN

Yeah, that ain't nothin' like what I heard on the ride over! ...

BILL

It isn't anything I didn't say walking down Broadway. I got my shots in before we parted ways!

FRANK

Good for you! She's damn lucky I wasn't there ... moves a plane because it's next to mine! Piece 'a

DEAN

Hey, hey, hey, I know it's hard to believe, but not everyone's in love with you Frank!

BILL

Excuse me, guys? (to wife) Honey, I've been busting to tell you, on the way home I wrote a song and these guys were singing along. Anyway that call was their recording company, they're recording it in two days!

ANDREA

That's wonderful! (all agree)

BILL

The funny thing, Mr. Martin, I was walking down Broadway feeling, well you know ... and that's when I said something that made me laugh ... and that's when the song happened. It all started with a laugh.

DEAN

Now you're talking! Where do you think I'd be without the laughs?! I just climbed five flights of stairs because Horatio Alger over there [Frank] told me "it's good for you!" And like a putz I climbed 'em!

SAM

Where's Finis? I forgot all about Finis! (Enter Finis holds up five fingers) Are you okay?

FINIS

Um, um, um! (as if to say what I go through for you)

SAM

I hate to ask it, but I think he needs a chair and some water too ... (Finis shakes his head as if to say "Water?")

FRANK

Look. Kid, I'm in town because my movie opens in a few days and your secretary told us about the script, your anniversary, and the song. Hey, Dean, what was the name of that song?

DEAN

Marone! (an Italian expression) The Right Place! How many fingers I got up, Frank? (five)

FRANK

I can't count that high! Yeah, that's the one. First, kid I'd like to read that script and then I want to hear more of your stuff because the guys know I'm toying with starting a record company.

<<Life Track 41 >>

BILL, FRANK, DEAN, & SAM

Mr. Sinatra! (to Andrea) sweetheart, excuse me. Mr. Sinatra, guys, I finished a new song for that musical

BILL: LIFE CAN TURN ON A DIME - EACH RUNG OF THE STEPS - EACH STEP THAT YOU CLIMB - NOW WHEN ALL HAS BEEN SAID? THE TABLE NEEDS BREAD, THERE'S TROUBLE AHEAD. THEN, RIGHT OUT OF THE BLUE SOMEBODY COMES THROUGH COULD THIS BE YOUR TIME - LIFE WITH ALL OF IT'S STRIFE - THIS GO-ROUND CALLED LIFE CAN TURN ON A DIME ... (Fade) Frank: Hey, that's my kind 'a song, but I'd get my guys to jazz it up a little. Try this Da, Da, Da, - Da-ta-da, (band in) Da, Da, Da, - Da-ta-da, yeah! LIFE CAN TURN ON A DIME EACH RUNG OF THE STEP EACH STEP THAT YOU CLIMB - NOW WHEN ALL HAS BEEN SAID, THE TABLE NEEDS BREAD, THERE'S TROUBLE AHEAD "Dean" ... Dean: THEN RIGHT OUT OF THE BLUE SOMEBODY COMES THROUGH COULD THIS BE YOUR TIME "Sam!"

Sam: LIFE, WITH ALL OF ITS STRIFE THIS GO-ROUND CALLED LIFE CAN TURN ON A DIME

Finis: IF IT WAS EASY EVERYONE WOULD DO IT (Frank says, Eddie take it)

Pucci: Hey, boss! IF IT LOOKS EASY SOMEONE HADDA PUT ANODDA SHOWDA TO IT

Dean: SURE THERE'S DETOURS AND BUMPS "Cheech!"

Frank: YOU PLAY YOUR BEST ACE AND THEN SOMEONE TRUMPS

SAM: “That’s fabulous, babe! THAT’S ONE MORE LITTLE TEST YOU GIVE IT YOUR BEST’
THE BEST THAT YOU CAN “Bill”

BILL: FATE TAKES HOLD OF YOUR HAND AS IF IT WERE PLANED “honey, take it”

WIFE: WORDS FALL INTO RHYME

BILL: LIFE, THIS DAY AFTER NIGHT, THIS WHIRLWIND CALLED LIFE
CAN TURN ON A DIME – LIFE THIS BEAUTIFUL LIFE, THIS MADDENING,
TERRIBLY FRIGHTNING AND WONDERFULLY FABULOUS IT CAN BE COO-COO
THEN SWITCH TO FANTABULOUS LIFE – CAN – TURN – ON – A – DIME (Band vamps)

FRANK

Okay, that kind of leads me into asking you would you and Mrs. Rolich consider moving to Los Angeles?

BILL

What?! (look of disbelief)

FRANK

Ma’am, I realize this is a little sudden and you two may need time to talk it over! So guys how about we ask the Ralichs to join us at Jilly’s? Or given the circumstances let’s have Jilly bring dinner here ... wouldn’t that be a nice touch? A belated anniversary dinner!

ANDREA

Mr. Sinatra, excuse me, but we, Bill and I would be delighted to join you! (Bill nods)

DEAN

That’s good cause I’d lay a hundred to one Jilly never makes one flight with all that food!

FRANK

You’re right! Hey Eddie, call Jilly, tell him we’re on our way and to put on some of that special chicken marinara and tell him I want a couple of bottles he keeps in the cellar for special occasions.

SAM

Oh great! We’re gonna drink to their health and ruin ours ... (laughs)

FRANK

Ralich, I’m guessing what Brickhead paid you so how ‘bout I triple it? And one more thing, if you do decide to move to LA, tell that secretary she’s wanted too ‘cause that’s my kind ‘a people. I love the way she talks!
(knock on door)

ANDREA

Who is it?

SHERRY

It’s Sherry! (Andrea opens) Hey Bill, yeah, the door was open down stairs. Hey, you forgot chur music box

BILL

Perfect timing, Mr. Sinatra was wondering if you might like to move to L.A.?

SHERRY

You kiddin'? Yeah, I'm packed!

BILL

So Andrea? ...

ANDREA

Yes!

SHERRY

I'll help ya pack!

BILL

Guys, ... you just got yourselves a writer!

ALL

Bill: FATE TAKES HOLD OF YOUR HAND AS IF IT WAS PLANNED WORDS FALL INTO RHYME,
(All) LIFE, THIS BEAUTIFUL LIFE, THIS MADDENING TERRIBLE FRIGHTENING AND
WONDERFULLY FABULOUS IT CAN BE COO-COO THEN SWITCH TO FANTABULOUS –
LIFE CAN – TURN – ON – A – DIME (continue music for bows)

<< **Reprise: All For A Song Coda** Track 42 >> ALL

ALL – ALL – ALL – ALL FOR A SONG, THE ANSWER IS PUTTING IT ALL ON THE LINE –
GIVING IT EVERYTHING TIME AFTER TIME – HOPING THAT WE CAN LEAVE SOMETHING
BEHIND – WE DO IT ALL FOR A SONG ... WE – DO – IT – ALL – FOR – A – SONG

XXX