

Scene 6: The Strong House, New Orleans

(As the Strong Family Dining/Living room forms around them, Frank Junior and Carol Strong have a moment. Brenda and her father, Roger Strong enter a few steps behind and take their seats at the dinner table)

#15b - Intro to Strong Family

CAROL STRONG

Family is important to us, Dr. Connors. You might say it's everything. Brenda's great grandmother, Anna Mae Lulu Jean Abernathy, was married in the front parlor to her great grandfather, Jean Paul David Abraham Fort, f-o-r-t, which is French for "strong". We're an old New Orleans family with just a dab of Jewish. How else do you explain the Abraham? Brenda is our only child. We are very particular about who she brings home.

BRENDA

So is Brenda, mother.

(Frank Jr and Carol are seated)

ROGER

So, before Atlanta, you were in California?

FRANK JUNIOR

Yes, sir. Death Valley Children's Hospital.

ROGER

They have a Children's Hospital in Death Valley?

FRANK JUNIOR

Yes, sir. Right behind the Macy's.

CAROL

Well goddamn and gumbo, Brenda, I think you landed one this time. Much better than that ratty little Delacroix boy. This one's a hunky hunk of you-betcha.

BRENDA

Mother.

ROGER

Doctor Connors. Do you come from a large family?

FRANK JUNIOR

Please, sir, call me Frank. I'm an only child, but I hope to have lots of kids. Family is the most important thing.

CAROL

Ding ding! Correct answer. But now the make-or-break round. Don't lie to me, now. Are you. A Lutheran?

FRANK JUNIOR

Why, yes, I am a Lutheran.

ROGER

Well then, Frank, would you like to say grace?

(off Frank Junior's hesitation:)

Unless you're not comfortable.

FRANK JUNIOR

Oh, no, absolutely.

(folds hands, bows head, thinks)

Two little mice fell into a bucket of cream. The first mouse quickly gave up and drowned but the second mouse, he struggled so hard that he eventually churned that cream into butter and he walked out. Amen.

ROGER & BRENDA

Amen.

CAROL

Amen and God damn! That was just beautiful. Where did you learn that, you pious piece of cutie-pie?

FRANK JUNIOR

The, ah, First Lutheran Church of Death Valley.

ROGER

Frank, have you decided which hospital you want to work at here in New Orleans?

FRANK JUNIOR

Well, to be quite honest, I'm thinking about getting back into law

ROGER

Are you a doctor or a lawyer?

FRANK JUNIOR

Before I went to medical school, I passed the bar in California. I practiced law for one year, then I decided, why not try my hand at pediatrics.

BRENDA

You're just full of surprises.

FRANK JUNIOR

(a look to us: he's surprised himself)

Yes I am

ROGER

Awfully young to be a lawyer, aren't you?

FRANK

I get that a lot.

CAROL

Sakes alive, the yummy Yankee is a doctor and a lawyer! Oh, Brenda, darlin', you hit the jackpot with this one!

ROGER

Where did you go to law school? Harvard, Yale, Columbia...?

FRANK JUNIOR

Berkeley.

BRENDA & CAROL

Berkeley!

BRENDA

That's where daddy went!

FRANK JUNIOR

Oh! Wow. Fantastic.

ROGER

So. Frank. Was that snake Hollingsworth still teaching there when you went through Berkeley?

FRANK JUNIOR

Hollingsworth...yes. Grumpy old Hollingsworth, right? I tell ya, meaner than ever.

ROGER

And that dog of his? Tell me Frank, what was the name of his little dog?

FRANK JUNIOR

(works the problem, then:)

I'm sorry. The dog was dead when I got there.

ROGER

How unfortunate. A doctor, a lawyer, a Lutheran. So what are you, Frank? 'Cause I think you're about to ask my daughter's hand in marriage, and I have a right to know.

FRANK JUNIOR

Know what, sir?

ROGER

The truth. What are you doing here? What is a man of your accomplishments doing with Brenda?

FRANK JUNIOR

Brenda's the best girl I've ever known, sir.

ROGER

But who are you Frank? If you want my blessing...If you want my daughter...I'd like to hear the truth from you now.

FRANK JUNIOR

The truth? The truth, sir...is...The truth is I'm not a lawyer. I'm not a doctor. I'm nothing, really. I'm just a kid who's in love with your daughter.

ROGER

No. I know what you are.

(pause)

You're a romantic.

FRANK JUNIOR

I am?

ROGER

Yes you are. Men like us are nothing without the women we love.

FRANK JUNIOR

Well goddamn and gumbo! May I hug you?

(All laugh.)

BRENDA

Oh, Frank!

(Brenda and Frank kiss, at length. Roger clears his throat to no avail. Finally, Carol jumps up.)

CAROL

Oh, Daddy!

ROGER

Oh, Mommy!

CAROL

Would you look at the time!

ROGER

Is it seven-thirty already?

BRENDA

Is it time for Mitch?

FRANK JUNIOR

Mitch, who's Mitch?

ROGER

Mitch Miller

#16 - *(Our) Family Tree*

CAROL, ROGER & BRENDA

And the Sing Along Gang!

(They all head for the couch and click the TV on.)

ROGER

Take it, Mother.

(PROJECTIONS of The Strong Family Singers "singing" along as Carol sings.)

CAROL

I FEEL A MIGHTY QUAKE
THE SOUTH BEGINS TO SHAKE
UNDER OUR FAMILY TREE

THE LEAVES BEGIN TO BLOW
GONE WITH THE WIND THEY GO
ALL THROUGH OUR FAMILY TREE

UP TOP MAGNOLIAS BLOOM
THEY SPREAD THEIR SWEET PERFUME
FOR THIS ANCESTRAL JUBILEE

NOW EVERY BOUGH MUST PULL ITS WEIGHT
ITS TIME TO PRUNE AND PROPAGATE
SO WELCOME TO OUR FAMILY TREE

Come on Daddy!

ROGER

Oh no I coul - alright then I will!

Scene 3

The Barnes House and A Bar, New Rochelle

PAULA

I haven't seen Frankie, since he ran away.

I ALWAYS KNEW I'D SEE THIS DAY
I CAN'T SAY IT'S A SHOCK
WHAT'S THAT EXPRESSION? QU'EST-CE QUE C'EST?
HE'S "A CHIP OFF THE OLD BLOCK"
BUT IF YOU SEE HIM
PLEASE PASS ON THIS PLEA
DON'T BE A STRANGER
TELL HIM THAT FOR ME

HANRATTY

If I could just look at a photo...

PAULA

I don't have a recent one. Here...his junior class yearbook...

(One of the Handsome Dancing Men hands her the yearbook. She opens the book up, and Hanratty grabs it.)

HANRATTY

That's him. Heavens to Betsey, that's him.

(reads from yearbook)

Class Treasurer?

PAULA

Is my Frankie in some sort of trouble?

HANRATTY

Ma'am, your son's in a great deal of trouble. He's passing bad checks, forging government documents—

(Paula takes the yearbook back from him and gives it back to one of the Handsome Men.)

PAULA

Half of the kids his age are on dope but you chase after Frankie because he made a little mistake? *Tant pis.* Tell me how much, I'll write you a check—

HANRATTY

So far it's one-point-four million dollars.

PAULA

Ce n'est pas possible.

HANRATTY

Oh, it's possible. Unlikely, but *possible*.

PAULA

He must be good at this.

HANRATTY

If you were trying to raise a crook, you should be very proud.

PAULA

MY FRANKIE HAD A CLEVER MIND
HE COULD SPEND HOURS ALL ALONE
I WOULDN'T HAVE BEEN SURPRISED TO FIND
HE CHANGED HIS DIAPER ON HIS OWN
COULD I HAVE BEEN THERE MORE?
WELL, C'EST LA VIE
DON'T BE A STRANGER
TELL HIM THAT FOR ME

HANRATTY

You haven't heard from him since you left your husband?

PAULA

I'm to blame. Is that what you're saying?

HANRATTY

I don't do blame, ma'am. I just catch the bad guys.

PAULA

Frankie was the result of a night of passion in a fourth rate hotel in Normandy. Two adults who should have known better. Nobody wins. Least of all Frankie.

THOUGH I TRIED, I COULDN'T HIDE
WHEN LOVE HAD FLOWN AWAY
CHILDREN CLOSE THEIR EYES
BUT STILL THEY SEE
I TOOK A CHANCE, A NEW ROMANCE
IS IT A CRIME TO SAY
I MADE A CHOICE
AND CHOSE WHAT'S BEST FOR ME

HANRATTY

How might I locate your son?

PAULA

Ask his father. He says Frankie writes to him.

HANRATTY

And where can I find his father?

PAULA

Check the bars in town.

HANRATTY

Okay then.

(Split scene: The Barnes living room splits the stage with a dive bar and Frank Senior on a barstool.

Paula continues to dance with the THREE ATTRACTIVE MEN in the background.)

FRANK SENIOR

I USED TO BE A PRINCE TO HER
THIS PRINCE HAS LOST HIS CROWN
I BROUGHT HER LAUGHS, SHE WANTED FUR
NO WONDER LOVE FELL DOWN
ARREST THAT CLOWN WHO SAID
THE BEST THINGS IN LIFE ARE FREE
THEN, DON'T BE A STRANGER
TELL HER THAT FOR ME

(Both parents are isolated in spots)

ONE MORE ROUND AT THE LOST AND FOUND,
THAT'S IF YOU'VE GOT THE DOUGH
HAPPY HOUR IS SUDDENLY LAST CALL

PAULA

MY EYES ARE DRY, I SAID GOODBYE
SO MANY TEARS AGO

BOTH

THE PAST IS JUST A PHOTO ON THE WALL

FRANK SENIOR

I GUESS TO YOU I SEEM A SCHMUCK
WELL, I'LL JUST BIDE MY TIME

PAULA

IN LOVE, ALL'S FAIR

FRANK SENIOR

'CAUSE I BELIEVE THAT LADY LUCK
CAN STILL TURN ON A DIME

PAULA

COMME A LA GUERRE

FRANK SENIOR

AND MAYBE ONE
WILL ONCE AGAIN BE THREE

PAULA

C'EST C'QUE J'AI TOUJOURS DIT .

FRANK SENIOR

DON'T BE A STRANGER
TELL THEM THAT FOR ME

PAULA

DON'T BE A STRANGER
TELL HIM THAT FOR ME

BOTH

DON'T BE A STRANGER
TELL THEM THAT FOR ME.

HANRATTY

Do you have any idea where your child is?

FRANK SENIOR

He's always in the air. He's a pilot with Pan Am! What a life!

(He lifts an envelope from the bar, toys with it.)

HANRATTY

He's not a pilot anymore, Mister Abagnale. Never was. He's a counterfeiter and con man.

FRANK SENIOR

I knew that. I just wanted to see what you knew.

(looks Hanratty over)

You expect a father to give up his son.

HANRATTY

Yes. I would expect a father to do that. People get shot in my line of work. Real guns. Real bullets. I'd like to bring him in alive.

FRANK SENIOR

Okay. Here's the truth.

(waves the envelope)

Got a letter from him just today. He joined up. He's over in Viet Nam, serving his country.

HANRATTY

Can I see that letter?

FRANK SENIOR

(shakes his head, puts letter away)

No return address. He's in uniform, risking his life for you and me. Not a bad way to leave his troubles behind, I'd say. He got out of the game at just the right time.

HANRATTY

The game?

FRANK SENIOR

You know, the game. Don't let the bastards get the best of you. Look out for yourself, when the banks and the government and the big boys try to rob you blind.

HANRATTY

Is that what you taught your kid?

FRANK SENIOR

A man should go after what he wants in life.

HANRATTY

A man should face up to what he's done.

(Frank Senior throws back his drink and sings. A standoff, and then they turn back to their drinks. The BARTENDER turns to pour them another.)

Mister Abagnale.

FRANK SENIOR

Please - Frank.

HANRATTY

Frank. Your kid needs you now.

FRANK SENIOR

What can I do for him that he can't do better for himself?

HANRATTY

You can tell him to come in. You can tell him it's time to stop. You may be the only one who can.

FRANK SENIOR

Then I think we're all in trouble, Carl. Hell, the kid used to see me as Frank Sinatra, Jesus Christ, and JFK all rolled into one. I couldn't live up to that. I did the best I could. I told him I loved him—every day.

HANRATTY

Maybe you should've told him not to commit grand larceny.

#14 - *Little Boy Be A Man***FRANK SENIOR**

Way of the world, Carl. Our fathers screw us up, we turn around and do the same to our kids. It's the eternal cycle.

HANRATTY

Until someone breaks it.

FRANK SENIOR

LITTLE BOY, BE A MAN
YEAH, THAT WAS POP'S ONLY PLAN

(Frank Senior slams his glass on the bar; Hanratty switches glasses, giving Frank Senior the full drink.)

HE NEVER KISSED ME
OR SANG "BABY MINE"
SURE, I'D HAVE LOVED A HUG
BUT HEY, I CAME OUT JUST FINE

AND IF I EVER WOULD CRY

HANRATTY

I bet I can guess what happened next...

FRANK SENIOR

HE'D SMACK THE TEAR FROM OUT MY EYE

HANRATTY

Badda-boom

FRANK SENIOR

HE TOLD ME "GROW UP, KID, YOU'RE NO PETER PAN.
LITTLE BOY, BE A MAN."

(Frank Senior throws back the second drink, and Hanratty signals for the two more.)

Scene 11

A Motel (Patio and Room) in Los Angeles

(Hanratty and men enter with the MOTEL MANAGER.)

MOTEL MANAGER

He wrote three checks. They all cleared. I was gonna deposit this one today. I don't want any trouble.

HANRATTY

There won't be any trouble. I'll just take this check and be on my way.

MOTEL MANAGER

Good. I don't want my customers harassed.

HANRATTY

You mean he's still here?

MOTEL MANAGER

(hesitates)

Two-oh-one.

HANRATTY

I take the lead. You guys watch the front, Dollar takes the other exit.

(Hanratty draws his gun. Dollar eagerly follows suit.)

Put it away.

(Dollar complies, glumly.)

If you're good little boys, I'll buy you all a Good Humor bar.

MOTEL MANAGER

You said there wouldn't be any trouble.

HANRATTY

Relax, mister, you'll get one, too.

(Hanratty proceeds, cautiously, gun drawn, to room 201. The rest exit, in other directions.)

Hanratty bursts in through the door...

F.B.I.!

(...but the room is empty. Hanratty slowly moves in, looking over a bureau and table filled with the implements of forgery.)

From the bathroom, a FLUSH. Hanratty points his gun.)

(HANRATTY)

F.B.I! Come out with your hands on your head.

(Frank Junior calmly emerges from the bathroom. Nods at Hanratty. He's in a different, black suit.)

FRANK JUNIOR

Guy's got a MICR encoder, can you believe that?

HANRATTY

Don't move. Put your hands on your head or I'll shoot.

(Frank Junior ignores the gun pointed at him and walks to the desk.)

FRANK JUNIOR

He's got about two hundred checks here — a gallon of India ink, drafting glue — he even makes little payroll envelopes addressed to himself from Pan Am.

HANRATTY

Keep your hands where I can see them.

FRANK JUNIOR

Relax, buddy, you're late. The name's Allen, Barry Allen, United States Secret Service. Your man just tried to climb out the window — my partner has him in custody downstairs.

HANRATTY

What are you talking about? Keep your hands up!

FRANK JUNIOR

You think the F.B.I. are the only ones tracking this guy? He's been dabbling in government checks. We've been following a paper trail for months. We almost had him in New York, then in a motel outside D.C. near Dulles airport. Would you mind taking that gun out of my face? It makes me nervous.

HANRATTY

Let me see some identification.

FRANK JUNIOR

Here, take my whole wallet.

(tosses him wallet)

You want my gun, too?

HANRATTY

I didn't expect Secret Service on this.

FRANK JUNIOR

Don't worry about it. What's your name, anyway?

HANRATTY

Hanratty. Carl Hanratty.

FRANK JUNIOR

You mind if I see an ID, Carl? Can't be too careful these days.

HANRATTY

Sure.

(Hanratty shows him his badge)

FRANK JUNIOR

Tough luck, Carl. Five minutes earlier and you would have landed yourself a pretty good collar.

HANRATTY

That's okay, ten seconds later you would have been shot.

(They laugh, then stop laughing)

Hey, listen. Tell me something: What does he look like?

FRANK JUNIOR

He's a handsome son of a bitch.

HANRATTY

I had him figured for an older guy.

FRANK JUNIOR

He is pretty damn old. He must be your age at least.

HANRATTY

I asked for that one!

FRANK JUNIOR

Just do me a favor. Sit tight a minute while I get some of this evidence downstairs. I don't want people walking through my crime scene.

HANRATTY

Sure.

(Frank Junior picks up the MICR machine and heads for the door.)

FRANK JUNIOR

You know, some maid comes in here and starts making the bed. I hate when that happens.

HANRATTY

Wait.

FRANK JUNIOR

(freezes, turns)

What?

HANRATTY

Your wallet.

FRANK JUNIOR

Hang on to it till I come back for the rest of the stuff. I trust you.

HANRATTY

You shouldn't. That was a joke.

FRANK JUNIOR

You got me, Carl.

(Frank Junior smiles at him and goes.)

HANRATTY

Nice guy.

(unable to contain himself)

We got him! I love my job. I love it, I love it, I love it.

(He stops. Thinks a minute. Opens the wallet. Fingers through the ID cards within.)

Frank Taylor. Frank Black. Frank Williams. Frank Fuck!

(The other three agents rush in)

COD

Where is he?

HANRATTY

I had him. He was right there!

BRANTON

What are you talking about?

HANRATTY

I let him convince me he was someone else. Barry Allen from the Secret Service.

DOLLAR

Barry Allen? The Flash?

HANRATTY

What?

DOLLAR

Barry Allen is the alter ego of the Flash.

HANRATTY

Oh, Jesus Christ.

DOLLAR

We all make mistakes, sir, it happens to the best of us.

HANRATTY

Not to me. Not to me.

(MUSIC.)

Scene 9**The Latin Quarter, New York City****#6 – Latin Quarter Pinstripes**

(A floor show is just finishing, with the girls dressed in pinstripes.)

SHOWGIRLS

UNDERNEATH IS MY UNIFORM
ALL IN SILK, FROM PAREE
A MAN CAN MAKE PASSES
OR USE X-RAY GLASSES
BUT! PINSTRIPES ARE ALL THAT HE'LL SEE!

(FRANK JR and FRANK SR are seated at a table at the elegant and legendary New York restaurant)

#6a – Swank Restaurant Source**FRANK SENIOR**

This place...something else. They have a guy to give towels to the guy who gives you towels.

FRANK JUNIOR

I heard about it in Paris. I thought it might be just the place to take you when I got back to the States.

FRANK SENIOR

My son the birdman. Where're you flying that plane tonight?

FRANK JUNIOR

Well, I don't—I don't really fly. I'm sort of just a co-pilot.

FRANK SENIOR

Where?

FRANK JUNIOR

Los Angeles.

FRANK SENIOR

Hollywood.

FRANK JUNIOR

Yeah.

FRANK SENIOR

Look at us, Frankie. On top of the world.

FRANK JUNIOR

Dad. I went by the store today.

FRANK SENIOR

I had to close the store for a while. It's all about timing, Frank. The goddamn government knows that, they hit you when you're down. I wasn't going to let them take it from me. So I just shut the doors myself. Called their bluff. Sooner or later, they'll forget about me.

(Frank Junior slides a thick envelope across the table.)

What's this?

FRANK JUNIOR

Let's open the store up, Dad. Pay off the Feds. Get things back the way they were. I can help out now.

FRANK SENIOR

Keep it. You got your own worries.

FRANK JUNIOR

I'm fine. There's plenty more where this came from, believe me.

FRANK SENIOR

That's fine, Frankie. Take good care of yourself.

FRANK JUNIOR

But maybe if Mom sees—

FRANK SENIOR

Do I look like I need your help?

(A moment.)

(Frank Sr. to bartender.)

Double Bourbon.

(Back to Frank Junior.)

Don't worry about your mom and me. Frankie. She's stubborn, always has been. She's a formidable woman. But I won't let her go without a fight.

FRANK JUNIOR

If she saw you had the store back—

FRANK SENIOR

Two hundred GI's in that tiny social hall, watching her dance. I didn't speak a word of French. And six weeks later, she was my wife.

FRANK JUNIOR

She could be again.

FRANK SENIOR

I don't know, Frankie.

FRANK JUNIOR

Listen, Dad, everything's different now. I got this great job. I make lots of money. I can have breakfast in Rome, lunch in Miami, and dinner in San Francisco.

(MUSIC)

#7 - Butter Outta Cream**FRANK SENIOR**

And here I thought you were just a copilot. I'm proud of you, son.

FRANK JUNIOR

REMEMBER THAT STORY I LEARNED AT YOUR FEET
WELL NOW IT'S MY TURN, TAKE A SEAT

TWO LITTLE MICE OF GREAT RENOWN
FELL IN SOME MILK AND ONE PROCEEDED TO DROWN
THE OTHER ONE'S STILL THE TOAST OF THE TOWN
CAUSE HE MADE BUTTER OUTTA CREAM

HE LOOKED AROUND, DEDUCED HIS PLIGHT
SAID "THIS IS NO WAY TO SPEND A SATURDAY NIGHT!"
BUT HE HAD THE STYLE TO MAKE THINGS RIGHT
SO HE MADE BUTTER OUTTA CREAM

HE KICKED HIS LEGS UP
HE TOSSED AND TURNED
SO NOT TO END UP A GHOST
HE DID THE HOKEY-POKEY
TILL THE CREAM WAS CHURNED
THEN BABY, HE WALKED RIGHT OUT
AND BUTTERED HIS TOAST

NOW HE'S ON TOP FOR GOODNESS SAKES
YEAH, HE'S THE BIG CHEESE UP AT "LAND O' LAKES"
HE'S LIVING PROOF THAT POP ALL IT TAKES
IS A SCHEME

Scene 7**The Plaza Hotel, Manhattan**

(In the hotel corridor, Cheryl Ann senses Frank Junior and stops and turns.)

CHERYL ANN

Nice uniform.

FRANK JUNIOR

Um. Do I know you from somewhere?

CHERYL ANN

Maybe. I was on the cover of Seventeen...a few years ago.

FRANK JUNIOR

Oh, wow, yeah—you're that model! Cheryl Ann—something—in the Plaza. Gee, d'you think I could get an autograph?

CHERYL ANN

Do you have a pen...in your room?

FRANK JUNIOR

Um. I think I do.

CHERYL ANN

So. Captain.

FRANK JUNIOR

Oh—call me Frank.

CHERYL ANN

Frank. Are you going to make me an offer?

FRANK JUNIOR

I — I'm sorry — an offer for what?

CHERYL ANN

A man like you can buy anything he wants. What's a night worth? With me?

(She opens her fur coat to reveal to FRANK JR that she's naked underneath)

FRANK JUNIOR

I — gosh, I really don't know, Cheryl. Um. Three hundred?

(She closes her coat)

Five hundred?

(She starts down the hallway.)

A thousand?

(She stops. Turns.)

CHERYL ANN

One thousand dollars.

FRANK JUNIOR

(he reaches in a pocket and grabs a wad of checks)

I have to cash a check.

CHERYL ANN

You think this hotel is going to cash a thousand dollar check at three a.m.?

FRANK JUNIOR

(rifling through the checks and pulling one out)

They've done it for me before. It's a cashier's check.

CHERYL ANN

(she takes it and inspects it)

Endorse it over to me.

FRANK JUNIOR

It's for fourteen hundred.

CHERYL ANN

You give me the check...

(pulling cash from her bust)

...and I'll give you four hundred dollars.

(She hands him the check and the cash and turns to go)

FRANK JUNIOR

Even better.

(MUSIC. He follows her off.)

#4b - Transition to Firing Range

LIVE IN LIVING COLOR

- 128 -

CATCH ME IF YOU CAN

156 A Tempo

Musical staff for exercise 156, measures 156-159 and 160-162. The staff is in treble clef with a key signature of two flats. Measure 156-159 is marked with a '4' above the staff. Measure 160-162 is marked with a '3' above the staff.

Sl. Slower $\text{♩} = 149$

Musical staff for exercise 156, measures 163-165, 166-167, and 168-169. The staff is in treble clef with a key signature of two flats. Measure 163-165 is marked with a '3' above the staff. Measure 166-167 is marked with a '2' above the staff. Measure 168-169 is marked with 'rit.' above the staff.

Musical staff for exercise 156, measures 170-174. The staff is in treble clef with a key signature of two flats. Measure 170 is marked with '2/4' below the staff. Measure 171 is marked with '4/4' below the staff. Measure 172 is marked with '2/4' below the staff. Measure 173 is marked with '4/4' below the staff. Measure 174 is marked with '2/4' below the staff. The word 'rall.' is written above the staff between measures 171 and 172.

175 A Tempo $\text{♩} = 175$

Musical staff for exercise 175, measures 175-178 and 179-182. The staff is in treble clef with a key signature of two flats. Measure 175-178 is marked with a '4' above the staff. Measure 179-182 is marked with a '4' above the staff.

Musical staff for exercise 175, measures 205-208 and 209-212. The staff is in treble clef with a key signature of two flats. Measure 205-208 is marked with a '4' above the staff. Measure 209-212 is marked with a '4' above the staff.

Musical staff for exercise 175, measures 213-214 and 215-216. The staff is in treble clef with a key signature of two flats. Measure 213-214 is marked with '3x' above the staff and a '2' above the staff. Measure 215-216 is marked with a '2' above the staff.

Musical staff for exercise 175, measures 217-223 and 224. The staff is in treble clef with a key signature of two sharps. Measure 217-223 is marked with a '7' above the staff. Measure 224 is marked with 'Frank Jr:' above the staff. Below the staff, the lyrics 'What's a name?' are written.

#1 - Live In Living Color

225

226 227 228

Just win - dow dress - ing. — Ev - 'ry - bod -

All:

shoo bee doo wop bop bop shoo bee doo wop bop bop

229 230 232

y knows it's clothes — that make the man — Play the game

clothes — that make the man —

233 234 235 236

Just keep 'em guess - ing. — Mix — and match

shoo bee doo wop bop bop shoo bee doo wop bop bop

237 238

— me try to catch — me if — you can. — Oh, — I —

Solo

Oh, — I —

#1 - Live In Living Color

241

— got-ta stor - y that's strange — but true. — 243 244
So come fly

All:
— got-ta stor - y that's strange — but true. — I — got-ta stor - y that's strange — but true.

245 246
— with me — for a bird's — eye view. — 247 248
I've

So come fly — with me — for a bird's — eye view. —

249 250
— got the world at my — com - mand 251 252
And I'll be —

I've — got the world at my — com - mand

253 254
— your one - man Dis - ney Land. — 255 256
I

And I'll be — your one - man Dis - ney Land. —

#1 - Live In Living Color

257 258 259 260
don't wan-na wait for the cops ar-rive I wan-na tell my stor-y live and in liv-ing col-

261
or Tune me in and turn me on, Yes, I'm live

(Hand claps)
live in liv-ing col-or live

265 266 267 268 *sub. mf*
in liv-ing col-or, Blink your eyes and I'll be gone. Yes, I'm live
in liv-ing col-or

269 270 271
in liv-ing col-or Tune me in and turn me on,
live in liv-ing col-or live in liv-ing col-

272
Yes, I'm live in liv - ing col - or, blink your eyes
273
or live in liv - ing col - or
274

275
blink your eyes and I'll be gone. *ff*
276
Men: blink your eyes
All: be gone. *ff*

#1 - Live In Living Color

Frank Sr.
Frank Jr.
Ensemble

The Pinstripes Are All That They See

2

Swing ♩ = 177

Safety

Last X:
Frank Sr:

6
1-6
When your

9 10 11 12
moth - er walked in - to that - dance - hall in Mont - ri - chard

13 14 15 16
what did she see? Through the

17 18 19 20
haze of cham - pagne - did she no - tice - my brain or my

21 22 23 24
col - lege - de - gree? Kid, what she

25 26 27 28
saw... was the u - ni - form! Through the

#2 - The Pinstripes Are All That They See

29 30 31 32

dirt and de - bris yeah, those

33 34 35 36

la - dies gave thanks to us vis - it - ing Yanks 'cause the

37 38 39 40

pin - stripes are all that they see.

41 42 4 43-46

46A 3 46D **Frank Sr:**

46A-46C When a

47 48 49 50

pi - lot walks on - to the plane all the pas - sen - gers

Girls:

Ooh

#2 - The Pinstripes Are All That They See

51 52 53 54

smile and re - lax. Do they

Group 1:

smile and re - lax.

55 56 57 58

see he's still tight from the part - y last night and the

ooh

59 60 61 62

back to back "jacks"? No!, what they

stewed to the max

63 64 65 66

see is the u - ni - form how it

67 68 69 70

fits to a tee like the

#2 - The Pinstripes Are All That They See

CATCH ME IF YOU CAN

71 72 73 74
vis - i - ting team that the Yan - kees will cream the

75 76 77 78
pin - stripes are all that they see.

79 80 81

82 83 84
If

85
86 87 88
you wan - na be a some - one — you can't look like — a bum. A

89 90 91 92
book's judged by it's' cov - er is the first rule of thumb. Yeah

93 94 95 96
I wan - na watch ya take off straight to the top floor. So

#2 - The Pinstripes Are All That They See

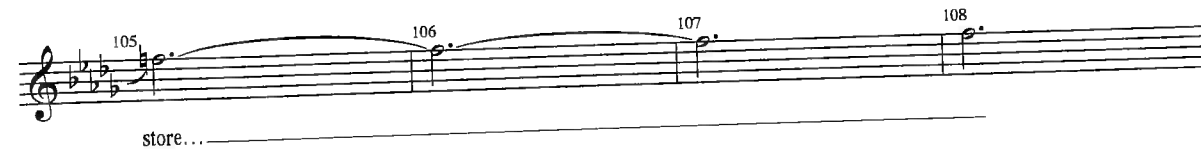
97 start dress - in' to im - press 'em and son, you'll stroll in the front

Musical notation for measures 97-100 in treble clef, key of B-flat major. The melody consists of quarter and eighth notes.

101 door _____ a kid in a man's can - dy

Musical notation for measures 101-104 in treble clef, key of B-flat major. Measure 101 has a long note with a horizontal line underneath.

105 store... _____

Musical notation for measures 105-108 in treble clef, key of B-flat major. Measure 105 has a long note with a horizontal line underneath.

109 8 8 109-116 117-124

Musical notation for measures 109-124 in treble clef, key of B-flat major. It features two measures with a duration of 8.

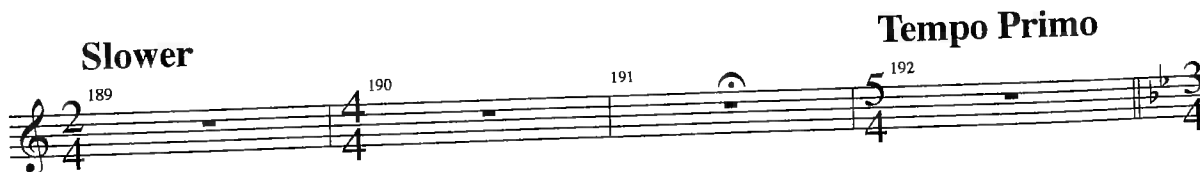
6 6 125-130 131-136

Musical notation for measures 125-136 in treble clef, key of B-flat major. It features two measures with a duration of 6.

179 4 **183** 5 6 179-182 183-188

Musical notation for measures 179-188 in treble clef, key of B-flat major. It features measures with durations of 4, 5, and 6.

Slower **Tempo Primo** 189 190 191 192

Musical notation for measures 189-192 in treble clef, key of B-flat major. It features measures with durations of 4, 4, 5, and 3/4.

#2 - The Pinstripes Are All That They See

Don't Break The Rules

Swing 8ths ♩ = 210

The musical score is written on a single treble clef staff in the key of D major (two sharps) and 4/4 time. It begins with a guitar solo consisting of four measures: measure 1 (1-4), measure 2 (5-6), measure 3 (9), and measure 4 (10). The tempo is marked 'Swing 8ths' with a metronome setting of 210. The vocal melody starts at measure 11 with the lyrics 'starts ve - ry ear - ly once the ba - by toys are gone.' The melody continues through measures 12-14, 15-18, 19-22, 23-26, and 27-30. The lyrics for the vocal part are: 'starts ve - ry ear - ly once the ba - by toys are gone. A kid on the play - ground has to choose what side he's on. It's the bul - lies or the good guys (boy) there is no mid - dle ground, though hood - lums try to blur the line— and twist the truth a - round. Then they call them - selves a win - ner— but they're self - de - ceiv - ing fools, 'cause the'. The word 'Hanratty:' is written above the staff at measure 10.

CATCH ME IF YOU CAN

31 32 33 34
game ain't worth win - ning if you're break - ing all the rules. The

35 36 37 38
law is layed up - on us when as kids we first ask "why?" Our

39 40 41 42
par - ents set the rules when "cause I said so," they re - ply. And

43 44 45 46
though I thought I ha - ted them and screamed with all my might, The

47 48 49 50
next time that I had a choice, gee whiz! I did what's right. No, I've

51 52 53 54
nev - er snuck a drink I nev - er stole a pack of "Kools" 'cause the

55 56 57 58 Agents:
game ain't worth win - ning if you're break - ing all the rules. Don't break the rules

#5 - Don't Break The Rules

59 **Hanratty:** 60 61 62 **Agents:**

The Or else we're liv - ing in the wild, wild west. Don't break the rules.

63 **Hanratty:** 64 65 66 **Agents:**

Our God's keep - ing score, and you don't wan - na fail that test. Don't break the rules.

67 68 69 70 **Hanratty & Agents:**

And You thumb your nose right at the life for which I strive. But those

71 72 73 74 **Hanratty:**

The rules, those laws — keep us, a - live! — It

75 **(Hanratty:)** 76 77 78 **Agents: Hanratty:**

, I've start - ed back with Mo - ses when he led a - round the Jews. The Jews. And

79 80 81 82 **Agents: Hanratty:**

the climbed way up that moun - tain to pick up God's dai - ly news. Tell me the news. He

83 84 85 86 **Agents: Hanratty:**

e rules schlepped up old Mt. Si - nai, cried and begged on their be - half. Oh Lord! He

#5 - Don't Break The Rules

87 88 89 Agents: Hanratty:

al - most dropped those tab - lets when He saw that gold - en calf. What! Now we

Hanratty & Agents: Hanratty:

teach the Ten Com - mand - ments Ev' - ry Sun - day in our schools. — 'Cause the

95 (Hanratty:) 96 97 98 Agents: I

game ain't worth win - ning if you're break - ing all the rules. And ba - by I

99

guess the Cons - ti - tu - tion boys to some is too com - plex. They
guess We're think - in' they

103 104 105 106

think our found - ing fa - thers fought so they could forge some checks. They
think. (and) now it's look - in' they

#5 - Don't Break The Rules

107 108 109 110

see them - selves as Rob - in Hood just steal - ing from the rich. Not
see them - selves (but) don - 'cha know they're not

111 112 113 114

pay - ing back the things they take, well pay - back is a bitch. 'Cause the
pay - ing back. Pow!

115 **Hanratty:** 116 **Hanratty & Agents:** 118 **Hanratty:**

world ain't Sher - wood For - est. You can't give a - way — those jewels. — 'Cause the

119 120 121 122 **Agents:**

game ain't worth win - ning if you're break - ing all the rules. Don't break the rules

123 **Hanratty:** 124 125 126 **Agents:**

or else we're liv - ing in the wild, wild west. Don't break the rules.

127 **Hanratty:** 128 129 130 **Agents:**

God's keep - ing score, and you don't wan - na fail that test. Don't break the rules.

#5 - Don't Break The Rules

131 **Hanratty:** 132 133 134 **Hanratty & Agents:**

You thumb your nose right at the life for which I strive. But those

135 **(Hanratty:)** 136 137 138

rules, those laws keep us a-live! When they

(Agents:)

rules, those laws keep us a-live! Us a-live! oo

139 140 141 142

steal some-bod-y's mon-ey screw his daugh-ter or his wife, you don't

oo Wop! oo

143 144 145 146

think of re-per-cus-sions as you tap dance-through-your life. Though you

oo Bop! oo

147 148 149 150

smile like you're a he-ro you're an out-law through and through, but the

oo you're an out-law through and through.

#5 - Don't Break The Rules

83 3 84 3 3 85 86
 Chil - dren close their eyes, but still they see. I

87 88 89 3 90
 took a chance, a new ro - mance. Is it a crime to say I

91 92 3 93 94 95
 made a choice and chose what's best for me?

96 **6** **Safety** **On Cue**
 96-101 102 103

136 **Frank Sr:** 136 137 138 3 139
 I used to be a prince to her. This prince has lost his crown

140 141 142 3 143
 I brought her laughs, she want - ed fur no won - der love fell down Ar -

144 145 3 146 147 3
 rest the clown who said the best things in life are free. Then, don't be a

#13 - Don't Be A Stranger

148 149 150 151

stran - ger tell her that for me.

152 153 154 155

One more round at the lost and found, that's if you've got the dough.

156 (Frank Sr.) 157 158 159

Hap - py hour is sud - den - ly last call.

Paula:

My

160 (Paula) 161 162 163 Both:

eyes are dry, I said good - bye so man - y tears a - go The

164 165 166 167

past is just a pho - to on the wall

168 Frank Sr: 169 170 171 Paula:

I guess to you I seem a schmuck Well, I'll just bide my time.

Paula:

in love all's

#13 - Don't Be A Stranger