

A BRONX TALE

THE MUSICAL

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SHOW PERUSAL

BROADWAY
— LICENSING —

01/14/19

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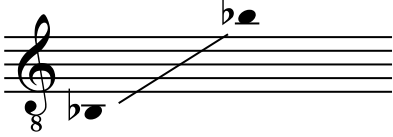
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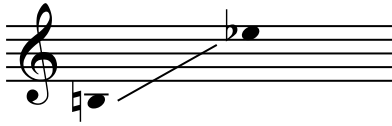
A Bronx Tale

Character Vocal Ranges

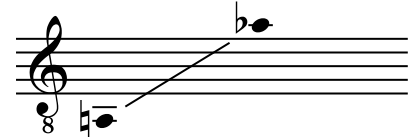
CALOGERO



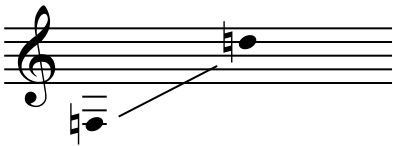
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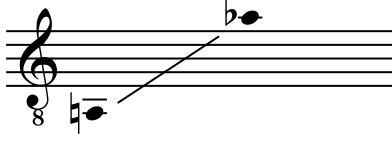
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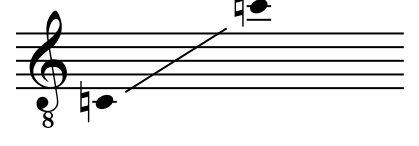
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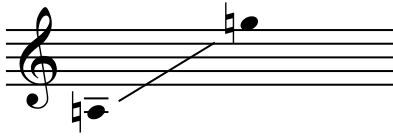
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TYRONE



JANE



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A BRONX TALE

**ACT I
SCENE 1**

THE BRONX, 1960

(A dark stage, lit only by the light of a corner lamppost. It's 3AM, and in that lonely hour four figures step into the light, crooning a wordless Doo-Wop melody.)

#1 BELMONT AVENUE/STOOP

	ENSEMBLE SOLO	
WOO-HOO-OO		
	ENSEMBLE	
LAO LAO LAO		
AH-AH-AH		
	ENSEMBLE SOLO	
WOO HOO		
	ENSEMBLE	
DUH DUH		
ENSEMBLE	ENSEMBLE	
DAH-AH-AH	AH-AH-AH	
WOO-HOO		
OO	DUH DUH DUH	
SOLO		
HOO HOO HOO	OO	
OO HOO HOO HOO	HOO	

(Lights up on CALOGERO who has been listening to the DOO-WOP GROUP. "Oooh's" continue under the following dialogue.)

CALOGERO

It's 3 AM in the Bronx, New York. I'm on the corner of 187th and Belmont Avenue. This was my neighborhood. I can still hear a million voices in my head. Hear a million stories.

(As he sings, we bleed through the scrim and see the people of the neighborhood.)

A BRONX TALE

CALOGERO

THIS IS A BRONX TALE
AND IT'S MY STORY
THE WORLD I LIVED IN
THE PEOPLE I KNEW
IT'S JUST A BRONX TALE
AND, LIKE THEY ALL DO
IT STARTS RIGHT HERE
ON BELMONT AVENUE

ENSEMBLE 1

DOH DOH DOH
DOH DOH DOH DOH
DOH
DOH
DOH
DUH DUH
DUH
DUH
DUH

ENSEMBLE 2

OOO
OOO
OOO
OOO
OOO
OOO
OOO

("Ooh's" continue as the light changes as the music picks up.)

CALOGERO

My name is Calogero Lorenzo Alfredo Romano Anello.

(as CALOGERO's building comes into view)

This is my building. And that's my stoop. My stoop. I grew up right over a bar called the Chez Bippy. It's where all the wise guys hung out. And on warm summer nights all through the neighborhood you would hear the sounds of young Italian men romancing their women.

(A neighborhood girl crosses the stage pursued by a man who stops center stage as she continues off.)

MAN

Marie, get'n the fucking car!

(He exits.)

CALOGERO

My neighborhood. It was paradise to me.

I CAN HEAR THE CHURCHBELLS
AND SMELL THE FRESHLY BAKED BREAD

ENSEMBLE

AH-OO

CALOGERO

SEE THE STOREFRONT AWNINGS
THE NEON GREEN WHITE AND RED

A BRONX TALE

ENSEMBLE

AH-OO

CALOGERO

CANNOLIS ON TRAY AFTER TRAY
SALAMIS STRUNG UP ON DISPLAY
AND ITALIANS ARE ALL THAT YOU SEE

ENSEMBLE

AH

ENSEMBLE MEN

YEAH YEAH
AND THE SIDEWALK'S SWINGIN'--

ENSEMBLE

YEAH YEAH-
AND THE GIRLS ARE SINGIN' SHOOP SHOOP!
(SHOOP SHOOP SHOOP)

CALOGERO

AS THEY PASS MY STOOP

ENSEMBLE

SHOOP SHOOP SHOOP AH...

AND THE PUSHCART PEDDLERS
THEY HAWK THEIR WARES DOOR TO DOOR

PHIL

Pesce fresca! Pesce fresca!

CALOGERO

WHILE THE JUKEBOX JOCKEYS
DANCE IN THE CANDY STORE

*(We hear the sound of pop music pouring from the corner store, and
guys practicing moves--)*

ENSEMBLE MEN

BA DA DA BA BA BA DADA!

ENSEMBLE

BABA DADA BA BA BA DADA!

CALOGERO

GRANDMAS CALLIN' ACROSS--

A BRONX TALE

(From an upstairs window)

NONNA

(waving)

Ciao, bambini!

CALOGERO

WHILE STIRRING THE SUNDAY SAUCE--

DOO WOP GROUP

Ciao, Nonna!

CALOGERO

AND IN THE MIDDLE WAS ME

ENSEMBLE MEN

OH OH
AND THE STREET STARTS SIGHIN'--

ENSEMBLE

WHOA WHOA-
WHEN THE GIRLS STRUT BY IN A GROUP
C'MON, C'MON, C'MON

CALOGERO

STRUT RIGHT PAST MY STOOP

ENSEMBLE

C'MON C'MON C'MON

ENSEMBLE MEN

STICKBALL KICK THE CAN

ENSEMBLE WOMEN

ORCHARD BEACH IN THE SAND

ENSEMBLE MEN

FIND A GIRL AND COP A FEEL
BRYL CREAM WET DREAM
BRING HER HOME AND CLOSE THE DEAL

ENSEMBLE WOMEN

NO NO NO
NO NO NO
NO NO NO

A BRONX TALE

DOO WOP GROUP

NEXT YEAR'S FRANKIE VALLIS
CROONIN' IN THE ALLEYS
GETTIN' THOSE FALSETTOS TO SOAR

DOO WOP TENOR

OO WEE OO OO OO WAH

ENSEMBLE MEN

WHILE THE CARMELITE SISTERS
SCREAM AT THEIR TRANSISTORS

ALL

EV'RY TIME THE BOMBERS SCORE--

MEL ALLEN (ON RADIO)

(excited)

That ball is going - going - it is gone!

(A cheer goes up!)

**CALOGERO
& DOO WOP GROUP**

HANGIN' WITH THE CREW

ON BELMONT AVENUE

GOTTA LOVE THE VIEW

ON BELMONT AVENUE

ENSEMBLE

ON THE STOOP
ON THE STOOP
ON THE STOOP

ON THE STOOP
ON THE STOOP
ON THE STOOP

ON THE STOOP
ON THE STOOP
ON THE STOOP

ALL

AND ON SULTRY SUMMER NIGHTS
MAN THE CORNER WOULD ROCK!
THE ROMANCE THE LAUGHS THE FIGHTS...
A UNIVERSE ON ONE LITTLE BLOCK--

ENSEMBLE WOMEN

'EH, OH!

ENSEMBLE MEN

DOO DOO DOO DOO
DOO WAH DAH

A BRONX TALE

ENSEMBLE WOMEN
EV'RYWHERE

ENSEMBLE MEN
DOO DOO DOO

ALL

EVERYWHERE I GO!

(They dance.)

BELMONT AVENUE

ENSEMBLE WOMEN & DOO-WOPS
YEAH YEAH AND THE NOISE IS
GROWIN'

CALOGERO & WISE GUYS
HANGIN' WITH MY CREW

YEAH YEAH AND THE GIRLS ARE
GOIN' SHOOP SHOOP
SHOOP SHOOP SHOOP

GOTTA LOVE THE VIEW

ALL

BELMONT AVENUE!
WOH-OH...
WOH-OH...
WOH-OH...

(The crowd parts reverentially, forming an aisle, down which walks a man. Everyone watches him.)

CALOGERO

And then there was Sonny. He was the number one man in the neighborhood. Sonny had five fingers. But he only used three. All day and all night, he'd be right here on the corner. He would stand here nodding his head to all the old ladies going by with their shopping, and they treated him like a god. And in my neighborhood, he was a god. I couldn't take my eyes off of him. But he never ever looked at me. Never. Until one day...I was 9 years old.

(The sound of car tires screeching to a stop. And a crash. CARMINE staggers on holding his bloody face. A guy with a bat follows him.)

GUY WITH BAT

Get back here! You got a problem with me?

CARMINE

Yeah I got a problem.

A BRONX TALE

GUY WITH BAT

Oh yeah?

(He whacks CARMINE with the bat bringing him to the ground. Screams. SONNY pulls out a gun and shoots the guy. All exit except YOUNG CALOGERO who sits on his stoop. The WISE GUYS grab the gun, and try to hustle SONNY out.)

TONY TEN TO TWO

(whispered, urgently to SONNY)

C'mon.

(SONNY starts to exit, but not before he and YOUNG CALOGERO see each other's eyes. SONNY exits.)

CALOGERO

THIS IS A BRONX TALE
AND IT'S MY STORY
THE ONE THAT SHATTERED
THE WORLD THAT I KNEW
HERE'S HOW IT HAPPENED
AND ALL OF IT'S TRUE
IT STARTS RIGHT HERE
ON BELMONT AVENUE

(ROSINA and LORENZO enter. They run over to YOUNG CALOGERO.)

LORENZO & ROSINA

Calogero!

ROSINA

Are you alright? Are you alright?

YOUNG CALOGERO

I'm okay Mommy.

ROSINA

Thank God.

YOUNG CALOGERO

Daddy, they were fighting over a parking space. Sonny shot him. Why? It was just a parking space. Why?

A BRONX TALE

LORENZO

It wasn't the parking space, son. Who knows why. Maybe they just met at the wrong time in their lives. Come on, let's get up stairs.

(TWO COPS enter.)

COP

Hey hey hey wait a minute. You people see anything?

LORENZO

We saw nothing, Officer.

COP

What about the kid? Did he see anything?

ROSINA

No.

LORENZO

My son knows nothing.

COP

Maybe he does.

LORENZO

Well, you're wrong. He knows nothing.

YOUNG CALOGERO

I know everything Daddy. I saw it all.

LORENZO

You know kids they like to exaggerate.

ROSINA

I don't want him involved in this.

COP

Come here kid. You think you can point out the guy who pulled the trigger.

YOUNG CALOGERO

Sure.

#1A LINE-UP/CITY ISLAND

(A COP leads the wise guys in. They line up.)

A BRONX TALE

CALOGERO

Lined up in front of my building were five guys. And they were Sonny's crew. And I knew every one of them.

DOO WOP GROUP

OOO OOO OOO
OOO OOO OOO
OOO OOO OOO

("Oohs" continue)

COP

Take your hat off.

CALOGERO

Eddie Mush.

YOUNG CALOGERO

No, it wasn't him...

CALOGERO

JoJo the Whale.

YOUNG CALOGERO

No, not him...

CALOGERO

Frankie Coffee Cake.

YOUNG CALOGERO

Not him.

CALOGERO

Tony Ten to Two.

YOUNG CALOGERO

No...

(YOUNG CALOGERO stops in front of SONNY and looks him in the eyes.)

COP

What about him?

(There is a moment of complete silence.)

A BRONX TALE

YOUNG CALOGERO

No, it wasn't him.

LORENZO

Are you satisfied now, Officer? Let's go, son. Let's go home.

(The DOO WOP GROUP sings as the cops exit carrying the body and the WISE GUYS go back into Chez Bippy. Lorenzo and Rosina head inside followed by YOUNG CALOGERO. YOUNG CALOGERO turns back to look at SONNY.)

DOO WOP GROUP

OO OO OO OO OOO
OO OO OO OO OOO
OO OO OO OO OO OO
OO OO OO OOO...

(SONNY gives him a gesture. YOUNG CALOGERO returns the gesture. SONNY smiles and exits. LORENZO returns for YOUNG CALOGERO. They exit into the building, as YOUNG CALOGERO sneaks one more gesture to SONNY.)

A BRONX TALE

SCENE 2

CITY ISLAND

CALOGERO

(speaking over music)

In my neighborhood the lowest thing anyone could be is a rat. And I wasn't a rat. The day after the killing my father insisted that I ride the bus with him. I used to love to ride the bus with my dad. I would sit right behind him and he would listen to jazz on a little transistor radio. Everyone loved him.

(Lights up on LORENZO.)

His uniform was always so neat and clean and his top button was always closed even if it was ninety nine degrees. My dad never wanted to look sloppy. I was so proud of him. Last stop:

LORENZO

City Island.

(Lights up on City Island. LORENZO and YOUNG CALOGERO are playing catch with a baseball. YOUNG CALOGERO has a brand new glove on.)

How you feeling Calogero?

YOUNG CALOGERO

I'm okay.

LORENZO

You were quiet on the bus.

YOUNG CALOGERO

Just thinking.

LORENZO

About what happened yesterday?

YOUNG CALOGERO

I thought I did a good thing but now I'm not so sure Dad.

(LORENZO stops throwing the ball to make a point.)

A BRONX TALE

LORENZO

You did a good thing for a bad man, son. What you did was right.

(beat)

Okay?

YOUNG CALOGERO

Thanks Dad.

LORENZO

Alright! Who's the greatest ballplayer that ever lived?

YOUNG CALOGERO

Mickey Mantle!

LORENZO

No way. Joe DiMaggio. The Yankee Clipper. And do you know why he was so great?

YOUNG CALOGERO

Because he was Italian?

LORENZO

That's part of it. It's because he had talent and he used it.

#2 LOOK TO YOUR HEART

YOUNG CALOGERO

Do I have talent?

(Music in.)

LORENZO

Of course you do.

YOUNG CALOGERO

Just like Joe D.

LORENZO

Yeah, just like Joe D.

FIFTY-SIX GAMES IN A ROW
CAN'T BEAT THAT

A BRONX TALE

YOUNG CALOGERO

That's the record, Pop!

LORENZO

MARRYING MARILYN MONROE

YOUNG CALOGERO

(re: Marilyn Monroe)

Ho ho ho!

LORENZO

TIP YOUR HAT
THE BEST?

YOUNG CALOGERO

JOE D!

LORENZO

HE MADE IT LOOK EASY
BUT THE YANKEE CLIPPER
MAN - HE STOOD APART

YOUNG CALOGERO

Why?

LORENZO

BECAUSE OF HIS HEART

YOUNG CALOGERO

BECAUSE OF HIS HEART

LORENZO

LOOK TO YOUR HEART

(speaks)

How do you like the new glove?

CALOGERO

I love it, Dad.

LORENZO

Wait till it's broken in. Hey -

(sings)

A BRONX TALE

LORENZO (CONT'D)

WHO WON THE LAST TRIPLE CROWN?

YOUNG CALOGERO

Mickey Mantle!

LORENZO

YEAH THE MICK
WITH PAIN THAT COULD TEAR A MAN DOWN...

YOUNG CALOGERO

So?

LORENZO

SO, WHAT'S HIS TRICK?

YOUNG CALOGERO

Well, he's strong, and fast--

LORENZO

OH SURE THE MAN'S GIFTED
HIS GIFTS THOUGH ARE LIFTED
BY WHAT HE'S HAD INSIDE RIGHT FROM THE START--
I'M TALKIN' BOUT HEART
LOOK TO YOUR HEART

BEIN' A MAN
MEANS YOU TAKE WHAT YOU GOT AND YOU USE IT
NO IT AIN'T EASY
BUT USE IT WITH HONOR AND PRIDE
SOMEBODY SHOWS YOU A SHORTCUT
YOU SMILE AND REFUSE IT

THE ONE ROAD WORTH TAKING--
STARTS RIGHT HERE INSIDE

PICTURE THE MAN YOU COULD BE
THEN AIM TRUE
IF YOU GET LOST
LOOK TO ME
I'M HERE FOR YOU

YOU'VE GOT A FUTURE--
SON I CAN TASTE IT
YOU CAN BE ANYTHING

A BRONX TALE

LORENZO (CONT'D)

ONCE YOU'VE EMBRACED IT
JUST USE YOUR TALENT--
AND DON'T YOU DARE WASTE IT
PROMISE ME RIGHT NOW THAT YOU'LL BE SMART

(spoken)

You understand what I'm sayin' son?

YOUNG CALOGERO

I think so.

LORENZO

The saddest thing in life is wasted talent. Promise me you won't waste yours.

YOUNG CALOGERO

I promise, Dad.

LORENZO

MY BOY HAS HEART
LOOK TO YOUR HEART

(speaks)

Let's go get an ice cream.

(YOUNG CALOGERO hugs his dad.)

A BRONX TALE

SCENE 3

187TH STREET & BELMONT AVENUE

#2A HEART TO STOOP

DOO-WOP GROUP

(with DOO WOP TENOR singing "Ooo" over)

BOMB SHA-BOMP BOMB SHA-BOMP
BOMB SHA-BOMP BOMB SHA-BOMP
BOMB SHA-BOMP BOMB SHA-BOMP
BOMB SHA-BOMP (WELL) BOMB SHA-BOMP (WELL)
BOMB SHA-BOMP BOMB SHA-BOMP
BOMB SHA-BOMP BOMB SHA-BOMP
OOO-OO OOO-OO OOO-OO

*(*The following dialogue is said over the above background singing.)*

CALOGERO

That night I kept thinking about what happened on the stoop and I realized that I lied and a man had died. I had committed a mortal sin and I didn't want to burn in hell. So I thought - Hey! I'll just go to confession and cleanse my soul. It's great to be a Catholic. You could start over every week. I got five Our Fathers and five Hail Mary's for a murder rap. My soul was clean and the Yankees were playing the Pirates in the World Series. It was tied score in the bottom of the ninth, when...

DOO-WOP GROUP

OOO-OOP!

(YOUNG CALOGERO stands in front of his stoop. He listens to his transistor radio. We hear the crack of the bat on the ball.)

CALOGERO

(as Radio Announcer)

"--there's a high fly ball going deep to left!"

YOUNG CALOGERO

No!

CALOGERO

(as Radio Announcer)

"This could do it!"

YOUNG CALOGERO

No!

A BRONX TALE

CALOGERO

(as Radio Announcer)

"Back to the wall goes Berra and it's over the fence for a home run and the Pirates win the World Series!"

YOUNG CALOGERO

(to God anguished)

Nooooo! Why God why? Five Our Fathers and five Hail Marys wasn't good enough? Ugh!

(YOUNG CALOGERO starts to cry as SONNY enters. SONNY hears YOUNG CALOGERO crying.)

SONNY

Hey Kid. Why you crying?

YOUNG CALOGERO

Bill Mazeroski. I hate him. He just hit a home run and the Pirates beat the Yankees in the World Series. I love Mickey Mantle. They said he was crying in the dugout. He's gonna be so depressed.

SONNY

What? Is that what you're crying about? Mickey Mantle?

(YOUNG CALOGERO nods and continues to cry.)

You think Mickey Mantle cares about you? Mickey Mantle makes a hundred thousand dollars a year. How much does your father make? See if your father can't pay the rent -- go ask Mickey Mantle. See what he tells you. Come on, kid. Forget this Mickey Mantle stuff. Nobody cares. You hear me, nobody cares...come on, I'll take you for an egg cream. Hey - what's your name?

YOUNG CALOGERO

Calogero.

SONNY

Oof.

(They exit as we transition into the Chez Bippy.)

#2B WISE GUYS

CALOGERO

So Sonny took me to the Chez Bippy. That was the neighborhood bar. It was owned by Rudy the Voice. Not really. Sonny was the silent partner. And that was the beginning of my education.

A BRONX TALE

(SONNY and YOUNG CALOGERO enter.)

SONNY

Hey - one egg cream for my man Calogero. Everybody say hello.

GUYS

(unenthusiastically)

Hey/Hello/etc.

SONNY

Say hello.

GUYS

(more enthusiastic)

Hey!/Hello!/etc.

RUDY THE VOICE

(Singing)

HOW YA DOIN', CALOGERO!

CALOGERO

That's Rudy the Voice.

(Lights change. RUDY takes two mug shots.)

They called him Rudy the Voice because he was a frustrated singer. But Sonny hated his voice. So just for spite, Rudy would never utter a spoken word. He would only sing it.

(The lights restore.)

FRANKIE COFFEECAKE

Hey, Calogero. Bring me a cappuccino, I'll take care of ya.

CALOGERO

Frankie Coffee Cake.

(Lights change. FRANKIE takes two mug shots.)

They called him Coffee Cake because his whole face was covered with acne and he looked like a Drake's Coffee Cake.

(The lights restore. EDDIE enters from the bathroom.)

EDDIE MUSH

Hey Sonny, somebody threw up in the bathroom.

A BRONX TALE

CALOGERO

That's Eddie Mush.

(Lights change. EDDIE takes two mug shots.)

Now Eddie Mush was a degenerate gambler. He was also the biggest loser in the whole world. He was such a loser he would go to the racetrack and the teller would give him his tickets already ripped up.

(The lights restore. JOJO THE WHALE laughs.)

JoJo the Whale.

(Lights change. JOJO takes two mug shots.)

Five foot eight. 400 pounds. He was so fat, legend has it his shadow once killed a dog. And then there was Sonny's bodyguard, Tony Ten to Two.

(Lights change. TONY takes two mug shots.)

They called him Ten to Two because his feet always pointed like the clock, ten to two.

(Music out)

One time he got shot in the leg and they called him twenty after.

(Music in)

But the best times of all were the crap games.

*(The set changes to the back room/basement. It's claustrophobic.
There's a bathroom.)*

All the big wise guys from all over the neighborhood would come by. Tammy Russo, Paulie Z, Billy BaBa. All of them would stand there acting like who was the toughest, who was the strongest, who had the biggest reputation. And I would watch thousands of dollars change hands back and forth.

(Music out)

SONNY

Come on, give me a 7, just one 7.

A BRONX TALE

WISE GUYS

(ad libs)

Not today baby.
I'm betting right.
I'm betting wrong.
You can do it, Sonny.
I'm with you, Sonny.

(SONNY throws the dice.)

ONE OF THE GUYS

Snake eyes.

WISE GUYS

(ad libs)

Not your day, Sonny.
Give me my money.
Just one time I wanna hit a number.
Yes, It's my time.
I'm getting even baby.

SONNY

Son of a bitch! I can't get a break!

RUDY THE VOICE

(singing)

SONNY CAN'T GET A BREAK TODAY!

(The guys laugh.)

SONNY

I told you to stop singing!

RUDY THE VOICE

(singing)

OKAY!

(The guys laugh again.)

SONNY

I can't hit a number today for my life!

A BRONX TALE

WISE GUYS

(ad libs)

Not your day, Pal.
Give me my money.
Who's betting right?
I'm betting right.
I feel good today.
I'm betting wrong.
I need a break today.

(YOUNG CALOGERO walks by.)

SONNY

Calogero, I want you to throw the dice for me.

YOUNG CALOGERO

I don't know how to play dice, Sonny.

SONNY

You can do it, stand over here. The kid's gonna throw my dice.

WISE GUYS

(ad libs)

No way.
Can't do that, Sonny.
He's just a kid!

SONNY

Anybody got a problem with that?

GUYS

Nope.

SONNY

I didn't think so.

#3 ROLL 'EM

LEMME SHOW YA HOW TO THROW THEM DICE
FIRST YA GOTTA MAKE 'EM TREAT YA NICE
HERE'S A LITTLE BIT OF FREE ADVICE
LISTEN TO SONNY WE'LL MAKE SOME MONEY
KEEP IT QUIET WHEN YOU SHAKE THEM BONES
CLOSE THE DOORS AND DISCONNECT THE PHONES
'CAUSE YOU'LL WANNA HEAR THESE LOSERS' GROANS

A BRONX TALE

SONNY (CON'T)

LET'S START THE BETTIN'!
READY GET SET 'N'--

WISE GUYS

ROLL 'EM!

SONNY

YOU'RE MY LUCKY CHARM

WISE GUYS

ROLL 'EM!

SONNY

USE THAT LUCKY AMAZING ARM

WISE GUYS

ROLL 'EM!

SONNY

GO FOR BROKE KID
LET'S BET THE FARM!

SONNY

ROLL 'EM DOWN THE AISLE
MAKIN' SONNY SMILE
AND LOOKIN'
GOOD

WISE GUYS

AH

GOOD

(YOUNG CALOGERO throws the dice, weakly. They all laugh.)

FRANKIE COFFEECAKE

Hey Sonny, your kid's got an arm like a wet noodle!

RUDY THE VOICE

(Singing)

HEY, SONNY! THAT BOY'S A LOSER!

(THE MEN laugh.)

Thank you.

(They laugh again.)

A BRONX TALE

SONNY

Everybody shut up. I don't want nobody laughing at this kid. Nobody laughs at my boy here.

MEN

(mocking)

Oooo...

SONNY

Come on, Calogero, ya gotta throw it harder. Let's put some real money down. I got three thousand, who's bettin' with me.

EDDIE MUSH

I'm gonna bet with you, Sonny.

SONNY

NO. NO. NO. Eddie Mush no good. I don't want your money touching my money. I don't want your money in the same neighborhood as my money.

EDDIE MUSH

Why?

SONNY

Because you're a jinx that's why.

(The men laugh.)

SONNY (CONT'D)

You never hit a bet in your life. Tony, I feel a win streak comin' on - lock Mush in the bathroom.

EDDIE MUSH

C'mon Sonny - No!

GUYS

(mocking MUSH)

Noooo.

SONNY

Get him in there.

(TONY takes MUSH by the arm and leads him into the bathroom. He slams the bathroom door shut.)

C'mon kid, give me a seven.

A BRONX TALE

YOUNG CALOGERO

Okay, Sonny.

(YOUNG CALOGERO throws the dice.)

SONNY

SEVEN! Will you look at this kid? Gimme those dice. Let's do it again. Five thousand.

(JOJO is leaning over SONNY eating a slice of pizza.)

JoJo. JoJo, please. Back up. Your breath is killing me.

JOJO THE WHALE

I'm eating.

SONNY

Then eat in the bathroom! Tony, lock 'em in there.

TONY TEN TO TWO

He can't fit.

SONNY

I don't give a shit he can't fit, put 'im in. Get that fat bastard away from me. He stinks.

(TONY walks JOJO to the bathroom, opens the door, and JOJO starts to go in. Door slams.)

SONNY (CONT'D)

NO ONE ELSE HAD BETTER JINX THE KID
DON'TCHA EVEN LET ME THINK YA DID
SAY A WORD I'M GONNA FLIP MY LID
SHUT YOUR TRAP OR
GET IN THE CRAPPER

C'MON BUDDY TIME TO SHAKE THAT FIST
PAPA'S RIDIN' ON YOUR MAGIC WRIST
TRY TO FINISH WITH A LITTLE TWIST
BIG BAM BOOM Đ BOYS GIVE HIM SOME ROOM TO

SONNY & WISE GUYS

ROLL 'EM

A BRONX TALE

WISE GUYS

DACKA DACKA
WACKA WACKA
CHUGGIE CHUGGIE

WISE GUYS

UGGIE UGGIE
WHIPPIE DIPPIE WHAM!

YOUNG CALOGERO

HEY -
THIS IS FUN

SONNY & WISE GUYS

ROLL 'EM

WISE GUYS & WOMEN

DACKA DACKA
WACKA WACKA
CHUGGIE CHUGGIE
UGGIE UGGIE
WHIPPIE DIPPIE
WHAM BLAM!

YOUNG CALOGERO

THREE AND FOUR OR
SIX AND ONE

SONNY & WISE GUYS

ROLL 'EM

WISE GUYS & WOMEN

DACKA, DACKA
WACKA, WACKA
CHUGGIE, CHUGGIE
UGGIE, UGGIE
WHIPPIE, DIPPIE WHAM!

SONNY & YOUNG CALOGERO

GET THOSE
SEVENS
DONE AND DONE

AH
AH

SLAM 'EM OFF THE WALL
MAKE THOSE NUMBERS FALL
JUST LIKE THEY

ALL

SHOULD

YOUNG CALOGERO

Okay Sonny. Seven.

(YOUNG CALOGERO shakes the dice.)

SONNY

Frankie Coffee Cake, no good. I don't want his face looking at your face when he's throwing my dice. Tony, get a towel from the bar, put it over his head.

A BRONX TALE

FRANKIE COFFEECAKE

Come on, Sonny. I don't want a towel over my head.

SONNY

Oh you don't want a towel over your head? Then fellas, you know what to do.

ALL (WITH SONNY & TONY)

In the fuckin' bathroom!

(TONY opens the door. FRANKIE walks in. Door slams.)

SONNY

Go ahead kid.

(YOUNG CALOGERO shakes the dice up and down, side to side.)

YOUNG CALOGERO

Seven...Seven...Seven come to heaven...

SONNY

Don't get cocky kid. Just throw the dice.

(YOUNG CALOGERO throws the dice. Music out.)

Four! Four's the point.

YOUNG CALOGERO

No! I'm sorry, Sonny.

SONNY

No, four's okay. Don't panic kid.

YOUNG CALOGERO

But I didn't throw a seven.

SONNY

Four's okay, kid, take it easy. Kid's panicking, he didn't throw a seven.

(The men laugh.)

You just have to throw another four. I say the kid makes the hard four.

(The men react.)

Two-two on the hard four. I say we put all the money down.

A BRONX TALE

(Everyone puts their money down.)

YOUNG CALOGERO

Don't worry Sonny, I can throw another seven.

(The men react.)

SONNY

No! No sevens! No sevens!

(Music in.)

YOUNG CALOGERO

But I thought seven was good.

SONNY

Not now, kid. Not now! This kid's scarin' the shit outta me, this kid. No, seven is not good now. I need four. I need two-two. You can do it.

WISE GUYS

CHING CHACKA CHACKA CHACKA
DACKA DACKA WAKKA WAKKA
CHUGGIE CHUGGIE UGGIE UGGIE
WHIPPIE DIPPIE WHAM
CHING CHACKA CHACKA CHACKA
DACKA DACKA WAKKA WAKKA
CHUGGIE CHURGGIE UGGIE UGGIE
WHIPPIE DIPPIE WHAM BLAM

YOUNG CALOGERO

But I thought seven was good.

SONNY

Not now, kid. This kid's scarin' the shit outta me, this kid. No, seven is not good now. I need four. I need Two-two. You can do it.

SONNY

DON'T ROLL A SEVEN
WE'RE THIS CLOSE TO HEAVEN
WE'LL BE IN THE MONEY
UNLESS YOU CRAP OUT
BOXCARS, SNAKE-EYES
THAT'S ALL IT'LL TAKE GUYS
THE KID IS A HONEY
HE'LL DO IT NO DOUBT

GROUP A

ROLL ME A SEVEN
AND TAKE ME TO HEAVEN

GROUP B

ROLL ME A SEVEN

SONNY

ROLL 'EM

WE'LL BE IN THE MONEY
IF SONNY CRAPS OUT

AND TAKE ME TO HEAVEN
WE'LL BE IN THE MONEY

YOUNG C

I LOVE
THIS GAME

A BRONX TALE

GROUP A
BOXCARS, SNAKE-EYES
WHICH WAY WILL THEY

BREAK GUYS?
MISS ONE
HE'S DONE
THAT'S WHAT
I'M TALKIN' ABOUT

GROUP A
ROLL ME A
SEVEN AND
TAKE ME TO
HEAVEN
WE'LL BE IN
THE MONEY IF
IF SONNY
CRAPS OUT

BOXCARS
SNAKE-EYES
WHICH WAY
WILL THEY
BREAK GUYS
MISS ONE

HE'S DONE
THAT'S WHAT
I'M TALKIN'
ABOUT

ROLL 'EM!
ROLL 'EM!
ROLL 'EM!

GROUP B
IF SONNY CRAPS OUT
BOXCARS, SNAKE-EYES

WHICH WAY WILL THEY
BREAK GUYS?

MISS ONE, HE'S DONE

AND THAT'S WHAT I'M

GROUP B
TALKIN' ABOUT
ROLL ME A
SEVEN AND
TAKE ME
TO HEAVEN
WE'LL BE
IN THE MONEY
IF SONNY

CRAPS OUT
BOXCARS

SNAKE-EYES
WHICH WAY
WILL THEY
BREAK

MISS ONE
HE'S DONE
THAT'S WHAT
I'M

WOMEN/JESSE
CHING CHAKKA
CHAKKA CHAKKA
DAKKA DAKKA WAKKA
WAKKA WAKKA
CHUGGIE CHUGGIE
UGGIE UGGIE
WHIPPY DIPPY
WHAM!

CHING CHAKKA
CHAKK CHAKKA
DAKKA DAKKA

WAKKA WAKKA
CHUGGIE

CHUGGIE

UGGIE UGGIE
WHIPPY
DIPPY
WHAM
BLAM!

SONNY
ROLL 'EM

YOUNG C
I'M THE
MASTER

OF THIS
GAME

SONNY
ROLL 'EM

COME ON,
TWO AND
TWO

YOUNG C
ROLL 'EM

SONNY

ROLL 'EM

LIKE YOU'RE
BORN
TO DO!

WISE GUYS

(In slow motion, YOUNG CALOGERO throws the dice.)

A BRONX TALE

WISE GUYS (CONT'D)

CHING CHAKKA CHAKKA CHAKKA
DAKKA DAKKA WAKKA WAKKA
CHUG!

SONNY

HE DID IT!
MADDON'!
I LOVE THIS KID!

WISE GUYS

ROLL 'EM!

(Song buttons. After applause--)

#3A ROLL 'EM TAG

(--set transitions and CALOGERO speaks.)

CALOGERO

NINE!...Nine...I made nine passes in a row. I don't know how much Sonny won, but when it was over:

(Music out. SONNY counts his money.)

YOUNG CALOGERO

Sonny! I never seen so much money in my life!

SONNY

The working man's a sucker, kid. Remember that.

CALOGERO

Now that bothered me. Because my father was a working man. And he wasn't a sucker.

YOUNG CALOGERO

Hey, Sonny, can I come back tomorrow and throw your dice again?

SONNY

Yeah, yeah, you come back tomorrow.

(CALOGERO starts to exit.)

A BRONX TALE

SONNY (CONT'D)

(calling after him)

Calogero. We gotta do something about your name. No disrespect to your mother and father, but your name is a little too big. We gotta cut it down. From now on, I'm gonna call you...C.

YOUNG CALOGERO

C?

SONNY

Yeah. C for Calogero. And here's a c-note for C.

(He slips him a hundred dollar bill.)

YOUNG CALOGERO

That's a hundred dollars, Sonny.

SONNY

Put it in your kick, don't tell nobody where you got it. Go ahead.

YOUNG CALOGERO

I never had a hundred dollars before in my life.

SONNY

I never had a partner before. I'm gonna tell everybody in the neighborhood you're with me from now on. I'll see you tomorrow, C.

(YOUNG C does the gesture. SONNY returns it.)

A BRONX TALE

SCENE 4

#4 I LIKE IT

DOO WOP GROUP

WAH-OO, WAH-OO, WAH-OO, WAH-OO
WAH-OO, WAH-OO, WAH-OO, WAH

(DOO-WOP GROUP continues)

CALOGERO

Sonny started taking me everywhere and he would always introduce me to people as his good friend. And I noticed a strange thing started to happen--

YOUNG CALOGERO

EVERYWHERE I GO UP AND DOWN THE STREET
EVERYONE'S MY BUDDY THEY'RE FALLING AT MY FEET
I'M MORE THAN A KID I'M PART OF THE GAME
THEY KNOW WHERE I GO WHO I'M WITH AND MY NAME

THEY CALL ME 'C,'

DOO-WOP GROUP

C!

YOUNG CALOGERO

AND I LIKE IT.
COOL AS CAN BE

DOO-WOP GROUP

C!

YOUNG CALOGERO

AND I LIKE IT

WALKIN' TALL, FEELIN' FINE
BELMONT AVENUE'S MINE
AND I LIKE IT

(PHIL THE PEDDLER passes with his pushcart.)

YOUNG CALOGERO

Good morning Phil.

A BRONX TALE

PHIL

Hey, Calogero...I mean, C! I got some nice peaches for your Mom.

YOUNG CALOGERO

I got no money on me, Phil.

PHIL

You don't need money with me. Whatever she wants from now on, no charge. You just tell Sonny that I took care of you.

YOUNG CALOGERO

Gee, thanks, Phil.

YOUNG CALOGERO

(DOO-WOP GROUP continues)

THE GUYS DOWN AT THE POOL HALL THEY'RE BEGGIN' ME TO PLAY
THE KIDS UP AT THE CORNER ALL STEP OUTTA MY WAY
THE GIRLS GIMME LOOKS THAT ARE SWEETER THAN SUMMER
AND WHY? BECAUSE I AM A REAL UP-AND-COMER!

THEY CALL ME 'C,'

DOO-WOP GROUP

C!

YOUNG CALOGERO

AND I LIKE IT
THEY SMILE AT ME

DOO-WOP GROUP

C!

YOUNG CALOGERO

YEAH, I LIKE IT

THINGS ARE GOOD, YES THEY ARE
LIFE'S A BIG COOKIE JAR
AND I LIKE IT

DOO-WOP GROUP

WAP! AOW...

A BRONX TALE

YOUNG CALOGERO

JUST YESTERDAY-

THEY

PUSHED ME ASIDE
JUST YESTERDAY-

THEY

ALL LOOKED RIGHT THROUGH ME

ALL
SUDDENLY BAM!

YOUNG CALOGERO
THE WORLD KNOWS
WHO I AM
LIFE'S A
CARNIVAL RIDE SINCE
SONNY HAPPENED TO ME

**WISE GUYS
& DOO-WOP GROUP**

HEY!

HEY!

HEY!

HEY!

ALL

OH

WHAP!
AOW...

DOO-WOP SINGERS

WOP! AOW...
WAH-OO-WAH-OO-WAH-OO-WAH
WOP! AOW...
WAH-OO-WAH-OO-WAH-OO-WAH
SUDDENLY BAM...

ALL
HEY!

DOO-WOP SINGERS

LIFE'S A CARNIVAL RIDE...
WAH-OO-WAH-OO-WAH-OO-WAH
WAH-OO-WAH-OO-WAH-OO-WAH

A BRONX TALE

(DOO-WOP GROUP continues backups)

YOUNG CALOGERO

WHEN I'M AT THE DRUGSTORE
MY COKE DON'T COST A DIME
OVER AT THE NEWSSTAND
FREE COMICS ALL THE TIME
THE GROCER THE PEDDLER
THE WHOLE NEIGHBORHOOD
WHEREVER I GO
I KNOW MY MONEY'S NO GOOD!

THEY CALL ME "C"

ALL

C!

YOUNG CALOGERO
AND I LIKE IT
EVERYTHING'S FREE!

1/2 OF MEN
DOODLE DOOT!
DOODLE DOOT!

1/2 OF MEN
AH AH AH

ALL

C!

YOUNG CALOGERO
AND I LIKE IT
GOT A STYLE

1/2 OF MEN
DOODLE DOOT!
DOODLE DOOT!

1/2 OF MEN
AH AH AH

YOUNG CALOGERO

GOT A REP
GOT A SWING IN MY STEP
I'VE GOT THE
CASH AND THE CREW
ALL BECAUSE OF GUESS WHO

ALL
AH!
AH!

AH! (OOO)
OOH 'OOH

YOUNG CALOGERO

NOTHIN'LL
BE QUITE THE SAME
STARTING
WITH MY NEW NAME!

ALL
AH!

C!

A BRONX TALE

YOUNG CALOGERO
AND I LIKE IT
YEAH-

I LIKE
IT
OH

I LIKE

DOO-WOPS
WAH
OO-WAH, OO-WAH
OO-WAH, OO-WAH
OO-WAH, OO-WAH
OO-WAH
WAH
OO-WAH, OO-WAH
OO-WAH, OO-WAH
OO-WAH, OO-WAH
OO-WAH

THE REST
I LIKE IT!
I
LIKE IT!
I DO
I LIKE IT!
I
I LIKE IT!
I DO...

YOUNG CALOGERO
IT!!

ALL
AH...WAP! AOW...

(After the applause, the DOO-WOP GROUP sings as we transition to Calogero's apartment.)

#4A I LIKE IT (TAG)

YOUNG CALOGERO
I LIKE IT
I LIKE IT
I DO...

I LIKE IT
I LIKE IT
I DO...

I LIKE IT
I LIKE IT
I DO...

DOO-WOP GROUP
WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO WAH-OO
WAH-OO, WAH

WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO WAH-OO
WAH-OO, WAH

WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO WAH-OO
WAH-OO, WAH, AOW...

A BRONX TALE

SCENE 5

THE ANNELLO APARTMENT

(LORENZO enters from the bedroom. Followed by ROSINA.)

LORENZO

Calogero, what's this?

(He holds up a thick wad of cash.)

YOUNG CALOGERO

What's what, Daddy?

LORENZO

This. I found this in your room. Where did you get this?

YOUNG CALOGERO

That's money that I've been saving, Daddy.

LORENZO

Twelve hundred dollars you been saving?! Did you become a brain surgeon overnight, son?

YOUNG CALOGERO

No, Daddy, I worked for it.

ROSINA

Doing what?

YOUNG CALOGERO

Things.

LORENZO

What things?

YOUNG CALOGERO

Few things here, few things there -

ROSINA

What things did you do?

YOUNG CALOGERO

I worked the craps games -

A BRONX TALE

ROSINA

What??

YOUNG CALOGERO

Sonny gave--

#5 GIVING BACK THE MONEY

--me a job -

LORENZO

(darkly)

Sonny...I knew it.

IT'S NO WONDER WHY THE NEIGHBORHOOD
TREATS A BOY LIKE HIM SO GODDAMNED GOOD
PLAYING CRAPS AND SHINING UP HIS CAR
WE'RE GOING STRAIGHT TO THE BAR TO GIVE BACK THE MONEY

YOUNG CALOGERO

What?!

LORENZO

WATCH YOUR MOUTH, YOU'LL GET YOUR MOM UPSET

YOUNG CALOGERO

But--

ROSINA

Shh!

LORENZO

THAT'S RIGHT! YOU AIN'T SEEN NOTHING YET

YOUNG CALOGERO

DADDY DADDY DON'T SAY NOTHING PLEASE!
I MADE A PROMISE TO SONNY...

LORENZO

Let's go. Now!

ROSINA

Wait. Let's not make any rash decisions.

A BRONX TALE

What? **LORENZO**

ROSINA
MONEY LIKE THAT
YOU DON'T PULL FROM A HAT
I MEAN TWELVE HUNDRED DOLLARS
CAN BUY US A LOT

LORENZO
IT'S BLOOD MONEY

ROSINA
I KNOW
AND IT'S WRONG
EVEN SO
I MEAN WHO'S GONNA KNOW

LORENZO
IT'S DIRTY, IT'S CHEAP AND THE
PRICE IS TOO STEEP
TAKE ONE CENT

YOUNG CALOGERO
DADDY
DADDY

LORENZO
YOU'RE IN DEEP
WITH HIM, LIKE IT
OR NOT

ROSINA
LORENZO!
CONSIDER IT
PLEASE!
LORENZO, PLEASE!

YOUNG CALOGERO
DON'T SAY NOTHING
THE MONEY
IS MINE

*(LORENZO and YOUNG CALOGERO arrive at the Chez Bippy.
SONNY sits with TONY, FRANKIE, and RUDY.)*

LORENZO
Sonny, I would like to talk to you.

SONNY
Hey, Lorenzo, how ya doin? Hello, C.

YOUNG CALOGERO
Hi, Sonny.

LORENZO
Sonny, I want you to take this money back. We can't accept it.

A BRONX TALE

SONNY

No disrespect to you, Lorenzo, but I didn't give it to you. I gave it to your son. He worked for it.

LORENZO

That's right. "My son". And I don't want my son involved in your shit.

SONNY

Excuse me, Lorenzo, what shit are you talking about?

LORENZO

Please, I'm not a stupid man. I'm warning you, stay away from my son.

SONNY

What'd you say?

(TONY moves towards LORENZO.)

Tony, sit down.

(sings)

HEY LORENZO YOU AND I SHOULD TALK
C -- I'D LIKE IT IF YOU TAKE A WALK

LORENZO

Hey —

(sings)

I'M HIS FATHER AND I'LL DECIDE

(speaks)

Calogero, wait outside.

(A tense pause as YOUNG CALOGERO exits. He listens through the door.)

SONNY

(to LORENZO)

FIRST OF ALL DON'T SHOW ME DISRESPECT
NUMBER TWO I TEACH YOUR BOY CORRECT
DO THE RIGHT THING GO TO COLLEGE...

A BRONX TALE

LORENZO

PLEASE SONNY -- HE DON'T NEED YOUR KIND OF KNOWLEDGE
THE CLOTHES THE CARS THE MONEY THE GIRLS
ALL THE POWER WHAT'S IT MEANT?
NOW HE SAYS THAT MICKEY MANTLE WOULDN'T PAY MY RENT

(The men and SONNY laugh.)

SONNY

Can you believe this kid?

LORENZO

It's not funny. It's not funny when your nine year-old son has a bigger bank account than you do.

SONNY

That's not my problem, Lorenzo. I'm sure you remember I offered you a job. All you had to do was drop my numbers off from one bus stop to the next. Nobody would've suspected you because of who you are. It would have meant another hundred fifty dollars a week in your kick, but you said "no" to me.

LORENZO

That's right I did. And I say "no" to you again. You couldn't corrupt me, so now you wanna corrupt him.

SONNY

What the hell's the matter with you. I treat that kid like he's my son -

LORENZO

He's not your son!

SONNY

Get him out of here! I wash my hands of you.

LORENZO

Stay away from him!

SONNY

I want him out of here!

LORENZO

Stay away from -

(LORENZO is thrown out of the bar. We transition to the street.)

A BRONX TALE

YOUNG CALOGERO

Where's my money, Dad? What did Sonny say? Can I have my money?

LORENZO

I left it in there.

YOUNG CALOGERO

What! How could you do that! I worked for it. It was my money.

LORENZO

It's dirty money.

YOUNG CALOGERO

It's not. It's mine.

LORENZO

You stay away from him.

YOUNG CALOGERO

I want my money.

LORENZO

Shut up!

YOUNG CALOGERO

Daddy, I want it!

LORENZO

Stop it!

YOUNG CALOGERO

I want my money! GIVE ME MY MONEY!

LORENZO

No!

(LORENZO slaps his son. Music out.)

YOUNG CALOGERO

Daddy, why did you hit me? Why?

(LORENZO does not answer.)

Sonny's right. He's right. The working man is a sucker. He's a sucker.

A BRONX TALE

LORENZO

Sonny's wrong. It doesn't take much strength to pull a trigger, Calogero. Let's see him get up every morning and work for a living. Then we'll see who the real tough guy is. Your father is the tough guy. That man is evil.

YOUNG CALOGERO

How could he be evil? Everybody loves him. Just like you on the bus. They love you, they love him, it's the same thing!

LORENZO

It's not the same. People don't love him. They fear him. There's a difference.

YOUNG CALOGERO

I don't understand, Dad.

LORENZO

You will when you get older. I'm sorry I hit you. You know that I love you. Just stay away from him. Okay?

YOUNG CALOGERO

Okay.

#6 I LIKE IT (REPR. 1968)

(LORENZO and YOUNG CALOGERO exit into the building as CALOGERO enters. We hear DOO-WOP vocals.)

CALOGERO

I GUESS I SHOULD HAVE LISTENED
BUT I WAS JUST A KID
I THOUGHT THAT I KNEW BETTER
AND HELL, PERHAPS I DID

DOO-WOP GROUP

OOO...

OOO...

(YOUNG CALOGERO sneaks out of his building and goes to outside the Chez Bippy.)

CALOGERO

FROM OUT OF THE BAR
I HEARD VOICES I KNEW--
AND MUSIC AND LAUGHTER
AND SONNY'S VOICE TOO...
AND I FELT BAD

DOO-WOP GROUP

OOO...

OOO...

YOUNG CALOGERO

BUT I LIKED IT

A BRONX TALE

CALOGERO

IGNORED MY DAD

YOUNG CALOGERO

'CAUSE I LIKED IT

CALOGERO

AND IF HE DIDN'T KNOW
HECK WHAT'S AN HOUR OR SO?

CALOGERO & YOUNG CALOGERO

AND SOMEHOW ONE HOUR TURNED INTO TWO
AND SOMEHOW TWO HOURS JUST KEPT ON GOING

CALOGERO

HOURS BECAME DAYS

YOUNG CALOGERO

WEEKS WENT BY IN A HAZE

CALOGERO & YOUNG CALOGERO

TILL EIGHT YEARS PASSED ME BY
WITHOUT ANY SIGN OF SLOWIN'!

(YOUNG CALOGERO passes the hat to CALOGERO.)

1/2 DOO-WOP GROUP

AH-OOO

WELL AH-OOO

DOH DEE OH

DOO-WOP GROUP

WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO, WAH
WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO, WAH-OO
WAH-OO, WAH

1/2 DOO-WOP GROUP

DAH TN DAH TN
DAH TN DAH

DAH TN DAH TN
DAH TN DAH

CALOGERO

AND SONNY'S REACH KEPT
GROWING
AND GUESS WHAT HE
BECAME?
THE CAPO DI TUTTI CAPI

THE EAST COAST'S
BIGGEST NAME, AND

A BRONX TALE

DOO-WOP GROUP (CONT'D)

AH

AH

AH

CALOGERO (CONT'D)

WISEGUYS WOULD COME
FROM ALL OVER
THE LAND TO

PAY THEIR RESPECTS
KISS HIS RING
SHAKE HIS HAND

(As he says each city, a WISE GUY steps forward. They acknowledge each other.)

(spoken)

CALOGERO

L.A.!

L.A.

Hey, Louie! How ya doin'?

CALOGERO

Miami—

MIAMI

How'm I doin'? How you doin'?

CALOGERO

Chicago—

CHICAGO

I'm doin' good. How you doin'?

CALOGERO

Detroit—

DETROIT

Can't complain.

CALOGERO

Las Vegas—

VEGAS

You look good.

DETROIT

No, YOU look good.

A BRONX TALE

CHICAGO & VEGAS

No, YOU look good.

MIAMI

No, YOU look good.

L.A.

No, YOU look good.

CALOGERO

Guys!

(music stops)

Youse all look good.

(All five capos stare at CALOGERO, hostile.)

L.A.

Who the fuck are you?

(SONNY appears.)

SONNY

I CALL HIM C AND I LIKE HIM
THE KID'S WITH ME 'CAUSE I LIKE HIM
IF YOU'RE SMART FELLAS YOU
BETTER LIKE THE KID TOO...

(A beat. Then, with big smiles:)

WISEGUYS

WE LIKE HIM!

CALOGERO

AND SUDDENLY I FOUND MYSELF
IN NINETEEN SIXTY EIGHT
THE YANKEES IN THE CELLAR
THE BEATLES SOUNDING GREAT

WISEGUYS

AH
AH
AH
AH

A BRONX TALE

CALOGERO THE BARS ALWAYS JUMPIN' THE LAUGHS NEVER END	DOO-WOPS NA NA NA NA NA NA NA NA NA NA	WISEGUYS AH AH
--	---	-----------------------------

AND I'M SONNY'S GUY I'M HIS BOY I'M HIS FRIEND	SHA NA NA NA NA NA NA	AH AH
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CALOGERO AND I LIKE IT	DOO-WOP SOLO
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(DOO-WOP GROUP sings counterpoint)

YEAH, I LIKE IT

(CALOGERO'S friends enter as we go from inside the Chez Bippy to the neighborhood.)

OH YEAH!

CALOGERO SONNY'S REIGN HAD BEGUN AND I WAS LIKE SONNY'S SON AND I LIKE IT	WISE GUYS + DOO-WOP SOLO AH! 1/2 OF MEN WAH-OO
---	---

CALOGERO I LIKED IT OH, I—	1/2 OF MEN I LIKE IT! I LIKE IT, I DO! I LIKE IT! I LIKE IT, I DO!	1/2 OF MEN WAH-OO, WAH-OO, WAH-OO, WAH-OO, WAH-OO WAH-OO WAH, WAH-OO, WAH-OO WAH-OO, WAH-OO WAH-OO, WAH-OO WAH-OO, WAH
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(scene transitions to--)

A BRONX TALE

SCENE 6

187th STREET & BELMONT AVENUE

(CALOGERO'S FRIENDS harmonize under the street lamp.)

CALOGERO
LIKED IT

DOO-WOP GROUP
OOO, OOO, OOO, OOO
OO!

CALOGERO

When I wasn't with Sonny, I had my own crew. We'd hang out together day in and day out. I loved these guys. I loved every one of them. There was Sally Slick. We called him that because his hair was always slicked back. And Handsome Nick. He was so pretty he wanted to sleep with himself. And Crazy Mario who kept hearing voices in his head.

CRAZY MARIO

Who's there??/Nobody!!

(swats away the voices in his head.)

CALOGERO

All we wanted was to be like Sonny and his crew. We would try to walk like them, talk like them, even dress like them. Right?

NICKY

Absolutely.

#7 AIN'T IT THE TRUTH

NICKY

YOU WANNA LOOK LIKE A FELLA WHO DESERVES RESPECT?
YOU BETTER START DRESSIN' THE PART
YOU NEED THE SUIT SHIRT AND TIE--
I'M TALKIN' FULLY DECKED:
YOUR HAIR LIKE A WORK OF ART

CALOGERO/SLICK/CRAZY MARIO

Yeah.

NICKY

YOU PUT ON THE FEDORA
THE SOPHISTICATED AURA
AND YOU CURL YOUR LIP AND STAND JUST RIGHT
LIGHT A CIG AND HOLD IT STEADY

A BRONX TALE

NICKY (CONT'D)

STRIKE A POSE AND NOW YOU'RE READY
TO HANG ON THE CORNER ALL NIGHT

GUYS

AIN'T IT THE TRUTH!

NICKY

YOU KNOW IT EVERY WORD IS TRUE

GUYS

AIN'T IT THE TRUTH!

NICKY

YOU LISTEN WHAT I'M TELLIN' YOU:
YOU CAN'T HOLD YOUR HEAD UP
IN SOME CHEAP-ASS LOOKIN' GET-UP—

ALL

AND THAT'S THE TRUTH!

BAH DOO WOP!
BOP BOP BA DAH DAH
BAH DOO WAP!

(During the above, a girl crosses by.)

CRAZY MARIO

Hey! Don't I know you from some place?

ITALIAN GIRL

Yeah. That's why I don't go there anymore.

(She exits. The guys laugh.)

CRAZY MARIO

Forget her. She's a slut.

SLICK

How do you know?

CRAZY MARIO

She failed my test.

A BRONX TALE

CALOGERO

Your test?

CRAZY MARIO

The Mario test. This test can't fail.

(sings)

YOU WANNA KNOW IF YOUR GIRL IS GONNA BE "THE ONE?"
YOU GIVE HER THE MARIO TEST
YOU PICK HER UP, TAKE HER DRIVIN', HAVE A BIT OF FUN
AND THEN HERE'S WHAT I SUGGEST

(speaks)

You take her on the highway, and you get right up next to one of those eighteen wheelers. You honk the horn - BEEP BEEP - you wave to the driver. You make sure he's looking' at you, it's very important. Then you put your hand behind her head. You whisper in her ear and tell her what you expect. Now, if she goes down on the old braciolo, knowing the guy in the eighteen wheeler is watching--she can't be trusted.

(Music out for a beat, then:)

CALOGERO

You're a sick person, Mario.

GUYS

AIN'T IT THE TRUTH!

CRAZY MARIO

NO BULLSHIT EV'RY WORD MAKES SENSE

GUYS

AIN'T IT THE TRUTH!

CRAZY MARIO

IGNORE ME AT YOUR OWN EXPENSE
SHE LIKES THE PEPPERONI
SHE AIN'T FIT FOR MATRIMONY —

GUYS

AND THAT'S THE TRUTH!

A BRONX TALE

GUYS (CONT'D)

BAH DOO WOP!
BOP BOP BA DAH DAH

BAH DOO WAP!
SHA SHA SHOO WAH DAH!
BAH

(They break off as two black guys and a black girl cross over.)

SLICK

Hey! What the are you Yams doing walking over here?

CRAZY MARIO

This is our neighborhood!

CALOGERO

They're not makin' any trouble forget about it.

SLICK

My father told me that's how it starts. He said you let one in, they take over the neighborhood.

CALOGERO

Slick listen -

SLICK

YOU WANNA KNOW WHAT IT TAKES TO BE A REAL PAISAN?
YOU STAND ON THE SIDE OF WHAT'S RIGHT
AND WHEN THOSE BLACKS GET IDEAS
AND IT'S YOUR BLOCK THEY'RE ON
YOU QUIT ACTIN' ALL POLITE

CALOGERO

Hey, c'mon, Slick -

SLICK

YOU GET UP IN THEIR FACES
AND YOU SHOW THEM WHERE THEIR PLACE IS -

CRAZY MARIO

YOU BASEBALL BAT THEIR HEADS

SLICK

NO DOUBT

A BRONX TALE

NICKY

'CAUSE YOU LET ONE OR TWO IN
AND THE WHOLE PLACE GOES TO RUIN

SLICK

AND WHO ELSE'LL KEEP THE SPOOKS OUT

(The guys back up Slick.)

MARIO, NICKY & D3

AIN'T IT THE TRUTH!

SLICK

YOU KNOW IT EV'RY GODDAMN WORD

MARIO, NICKY & D3

AIN'T IT THE TRUTH!

SLICK

EXACTLY LIKE WE ALWAYS HEARD--
THE NEXT TRIBE THAT PASSES
YOU CAN BET WE'LL KICK THEIR ASSES

GUYS

AND THAT'S THE TRUTH!

(The set begins to transition. Calogero speaks over the guys' singing.)

CALOGERO

It kept bothering me. All my friends felt the same way...except me. In this neighborhood it was all about the streets and who owned 'em. They weren't allowed to set foot on Belmont Avenue. And we couldn't go anywhere near Webster Avenue. School was right in the middle of the two. But even there we stayed apart. At least my friends did. Me. I was having a hard time keeping my distance.

(The school bell rings.)

N, M, S, D3

BAH DOO WAP!
BOP BOP BEE DAH DAH!
BAH DOO WAP!
SHA SHA SHOO WAH DAH!
BAH DOO WAP!
BOP BOP BEE DAH DAH!
BOP BOP BA DA DA DOW!

A BRONX TALE

SCENE 7

OUTSIDE CALOGERO'S HIGH SCHOOL

(JANE, 17, appears with her friends, DENISE and FRIEDA.)

#8 OUT OF YOUR HEAD

JANE

That's the guy. The one who's always looking at me in the halls.

FRIEDA

Well how would you know unless you're looking back?

JANE

You don't think he's cute?

DENISE

I think he's white.

JANE

(sarcastic)

Oh really? I didn't notice.

FRIEDA

Then maybe you ain't looking close enough.

CALOGERO

THAT GIRL RIGHT THERE--
AM I THE ONLY ONE WHO SEES?
THOSE LIPS THAT HAIR--
THOSE EYES THAT KNOCK ME TO MY KNEES

DOO WOP GROUP

OH...

CALOGERO

DON'T LOOK AT HER--
THEY FIND OUT THEY'LL LAUGH AT YOU FOR SURE

DOO WOP GROUP

SO...

A BRONX TALE

CALOGERO

WHAT'S IT MATTER?
SHE'S NOT ONE OF US, AND
YOU'RE JUST
OUT OF YOUR HEAD
IF YOU THINK THAT THIS EVER
COULD BE!
YOU'RE DREAMING
GO BACK TO BED
YOU'RE OUT OF YOUR HEAD

GIRLS LIKE HER DON'T
HAPPEN TO GUYS LIKE ME

DOO WOP GROUP (CONT'D)

OUT OF YOUR HEAD

GO BACK TO BED
OUT OF YOUR HEAD

Jane, listen to us.

FRIEDA

It just ain't right.

DENISE

Stop looking for trouble.

FRIEDA

And stop looking at him.

DENISE

Okay.

JANE

(sings)

THAT BOY RIGHT THERE--
I SEE HIM EVERYWHERE I GO
HE SMILES, I STARE
COULD IT BE MORE?
I JUST DON'T KNOW

DENISE, FRIEDA, W1, W2, W3

NO!
DON'T BE STUPID

JANE
TOLD MYSELF A MILLION TIMES BEFORE

D,F,W1,W2,W3
AAH

A BRONX TALE

DENISE, FRIEDA, W1, W2, W3

NO!
DON'T BE FOOLISH--

ALL WOMEN

HE IS NOT YOUR KIND AND YOU'RE JUST
OUT OF YOUR HEAD
IF YOU THINK THAT THIS EVER COULD BE
YOU'RE DREAMING,
GO BACK TO BED,
YOU'RE OUT OF YOUR HEAD

JANE

BOYS LIKE HIM DON'T HAPPEN -

CALOGERO & JANE

AND YOU'RE JUST
OUT OF YOUR HEAD
IF YOU THINK THAT THIS EVER COULD BE
YOU'RE DREAMING
GO BACK TO BED
YOU'RE OUT OF YOUR HEAD

D,F,W1,W2,W3

OUT OF YOUR HEAD
COULD BE

GO BACK TO BED
OUT OF YOUR HEAD

DENISE & FRIDA

Let's go.

JANE

BOYS LIKE HIM DON'T HAPPEN TO GIRLS LIKE ME

WOMEN

NO! NO!

CALOGERO

GIRLS LIKE HER DON'T HAPPEN TO GUYS LIKE ME.

WOMEN

NO! NO!

CALOGERO & JANE

THINGS LIKE THIS DON'T HAPPEN...

(They catch each other's eyes, then look away.)

A BRONX TALE

CALOGERO

(to audience)

AND THEN SHE'S THERE...
THE CHANCE WOULD NEVER COME AGAIN
I SAY A PRAYER
TAKE ONE DEEP BREATH AND COUNT TO TEN...

THEN I KNOW IT:
SOMETHING TELLS ME SHE MUST FEEL THE SAME
C, DON'T BLOW IT;
SIMPLY ASK HER NAME

(speaks)

Hi. I saw you standing here, and I was wondering, are you waiting for somebody?

JANE

Yes, I am.

CALOGERO

(disappointed)

You are, oh, well sorry.

(CALOGERO starts to leave.)

JANE

I'm just waiting for my brother. He's late.

CALOGERO

That's great.

JANE

That he's late?

CALOGERO

No. That he's your brother. My name's Calogero.

JANE

Calogero? What kind of name is that?

CALOGERO

It's Sicilian. My family's from Sicily.

A BRONX TALE

JANE

I'm Jane. My family's from--
(she points)
--two blocks down make a left.

CALOGERO

Jane. I like that. Hey listen - Do you ever go out?

JANE

You mean like on a date?

CALOGERO

Yeah.

JANE

With you?

CALOGERO

Yeah.

JANE

No.

CALOGERO

Why?

JANE

Whaddya think?

CALOGERO

It's just a date. Who knows? You might get to like me.

(She laughs.)

JANE

You're funny.

CALOGERO

So is that a yes?

JANE

People will see us.

CALOGERO

What about a movie? It'll be dark.

A BRONX TALE

JANE

I don't think it's a good idea.

(She starts to walk away.)

CALOGERO

Where are you going?

JANE

Why do you wanna know?

CALOGERO

In case I need to find you.

JANE

I'm going to work.

CALOGERO

You got a job?

JANE

I'm saving up for college. Aren't you?

CALOGERO

College? College? What're you kidding?

JANE

Why not? My girlfriend Denise is in your English class. She says you're smarter than you look.

CALOGERO

So you talk about me?

JANE

She says you can really write.

CALOGERO

Yeah, well, my friends would laugh their asses off if I told them I was going to college.

JANE

Maybe you need new friends.

CALOGERO

Maybe.

A BRONX TALE

(A beat. Maybe she IS right.)

JANE

(impulsively)

Cousins record store.

CALOGERO

What?

JANE

That's where I work.

CALOGERO

On Fordham Road?

JANE

Yeah. I can't be late.

CALOGERO

What about your brother?

JANE

Tell him I couldn't wait.

CALOGERO

I don't know what he looks like.

JANE

He's black.

(JANE is gone. The set starts to change as he sings.)

CALOGERO

(sings)

I MUST BE OUT OF MY HEAD
BUT I'VE GOT IT AS BAD AS CAN BE
GOD HELP ME!
SHE IS SO FINE
BUT IT'S CROSSING A LINE
GIRLS LIKE HER DON'T HAPPEN
GIRLS LIKE HER CAN'T HAPPEN
GIRLS LIKE JANE DON'T HAPPEN TO GUYS LIKE ...

A BRONX TALE

SCENE 8

187TH STREET & BELMONT AVENUE

(LORENZO is coming home from work.)

LORENZO

Calogero! What're you doin'?

CALOGERO

Hey, Dad, I got a question for you. You know Joey Lama from up the block?

LORENZO

Yeah.

CALOGERO

Well, Joey's dating this black girl, and the guys are giving him a lot of shit. Whatta ya think about that?

LORENZO

You know how I feel about that. I get along with everybody on the bus. There's good and bad in every kind.

CALOGERO

You really mean that, Dad?

LORENZO

Yeah.

CALOGERO

Well what would you do if I ever dated a black girl, Dad? What would you do?

LORENZO

You would never do that.

CALOGERO

Yeah, well. Sometimes you just gotta do what your heart tells you to do.

LORENZO

Who told you that?

CALOGERO

Joey Lama.

A BRONX TALE

LORENZO

Well, you tell Joey Lama that sometimes in the heat of passion the little head tells the big head what to do. And the big head should think twice.

(they share a laugh)

I'll see you upstairs.

(LORENZO goes upstairs as CALOGERO spots LOUIE BEANS.)

CALOGERO

Hey Louie! Louie Beans! Where's the twenty dollars you owe me!

#8A LOUIE BEANS [V.2]

(LOUIE BEANS darts offstage.)

You can't dodge me forever, you rat bastard! Go ahead, run away!

(SONNY enters.)

SONNY

What are you yellin' about?

CALOGERO

Louie Beans, Sonny. He owes me twenty dollars. It's been two weeks now. He's makin' me look bad in front of the other guys. I mean, should I whack this kid, or what?

SONNY

Alright, first thing's first; this guy Louie Beans, is he a good friend of yours?

CALOGERO

No, he's a jerk off. I can't stand the guy. But he owes me twenty dollars.

SONNY

Forget the twenty.

CALOGERO

Why?

SONNY

He's never gonna bother you again. He's never gonna ask you for money again. He's out of your life for twenty dollars. You got off cheap. Forget about it.

CALOGERO

You're right, Sonny.

A BRONX TALE

SONNY

What've I been teaching you? You're going to the best school in the whole world, kid - the University of Belmont Avenue. But you gotta get two educations. One from the street, and one from school. That way you'll be twice as smart as everybody else. Read a book once in a while...

CALOGERO

Read a book? Yeah, like you read?

SONNY

Course I read. They sent me away to college a few times, know what I'm sayin'? I used to read philosophy...you ever hear of a guy named Machiavelli?

CALOGERO

Who?

SONNY

Niccolo Machiavelli...Lemme tell you something about this guy Nick Machiavelli.

#9 NICKY MACHIAVELLI

If he was around today he would be my consiglieri.

SONNY

NICKY MACHIAVELLI--
LEMME TELL YA WHAT HE SAID
YOU WANNA USE THE REINS OF POWER
FIRST YOU GOTTA USE YOUR HEAD
NICKY KNEW ALL THE ANGLES
NICKY LAID IT OUR REAL CLEAR:
YOU GOTTA CHOOSE FEAR OR LOVE KID
YOU GOTTA CHOOSE LOVE OR FEAR

CALOGERO

Love or fear?

SONNY

That's right, C.

NICKY'S NUMBER-ONE SECRET
WAS AVAILABILITY
THAT'S WHY I'M HERE ON THIS CORNER
RIGHT WHERE ALL THE WORLD CAN SEE
ALL MY FRIENDS THEY SLEEP EASY
KNOWING THAT I'M ALWAYS NEAR

A BRONX TALE

SONNY (CONT'D)

MY ENEMIES KNOW IT TOO THOUGH;
IT AIN'T ABOUT LOVE IT'S FEAR

(The scrim flies and we're inside the Chez Bippy.)

AND AS FAR AS THOSE FRIENDS GO
NICK SUGGESTS A REAL SHORT LEASH
TREAT 'EM WELL BUT HEY--NOT TOO WELL
KEEP 'EM IN YOUR DEBT, CAPISCE?
GIVE TOO MUCH THEY WON'T NEED YA
GIVE TOO LITTLE AND THEY'LL SNEER
YOU WANNA KNOW WHAT TO GIVE 'EM?
THE ANSWER AIN'T LOVE IT'S FEAR

FRANKIE TONY AND JOJO-
LOOK AT HOW IT IS WITH THEM
SURE YOU'D THINK THESE FELLAS LOVE ME
THINK AGAIN SAYS NICKY M
I MAKE A JOKE AND THEY START LAUGHIN'

(They do.)

HELL, THEY NEARLY STAND AND CHEER
I'M FUNNY BUT AIN'T THAT FUNNY

WISE GUYS

THAT LAUGHTER AIN'T LOVE IT'S FEAR

SONNY

SO THEN WHICH ONE IS BETTER?
ME I TAKE MY CUES FROM NICK
KINDNESS LOOKS A LOT LIKE WEAKNESS

EVEN WHEN YOU SPREAD IT THICK

MONEY CAN'T BUY YOU FRIENDSHIP
LOVE CAN ALWAYS DISAPPEAR
BUT FEAR IS CASH IN THE BANK KID!

FEAR PUTS GAS IN YOUR TANK KID!

AND NOW YOU GOT NICKY TO THANK KID!

WISE GUYS

PAH, PAH-DAH
PAH, PAH-DAH

VA-DOO-DAH

PAH, DOO-WAH
DOO-WAH
PAH, PAH-DAH!
PAH, PAH-DAH!

BOP BAH...

BOP BAH...

A BRONX TALE

SONNY (CONT'D)

FORGET ABOUT LOVE!

CHOOSE FEAR!

WISE GUYS (CONT'D)

BOP BAH...

PAH PAH POW!

CALOGERO

In the Chez Bippy, any stranger that walked in was a big deal. This day, a motorcycle gang came in. They had a reputation.

(We see four motorcycle guys walk into the bar. They are all dressed in leather and denim, long hair, bare arms with tattoos.)

TONY TEN TO TWO

Excuse me. Youse can't come in. We're closed.

GANG LEADER

We just want a drink.

SONNY

Is there a problem here?

GANG LEADER

No problem. We'd just like to get a few beers. Maybe you could help us out, sir?

SONNY

You spoke like a gentleman. I appreciate that. Rudy, give them their beers.

(RUDY puts four beers across the bar. They take their bottles of beer and hold them up in the air, and they all look at SONNY.)

GANG LEADER

Hey, thanks for the beers.

(Then they turn them upside down and drench the whole bar and the floor. They all start laughing.)

SONNY

That wasn't very nice. Now you and your friends gotta leave.

GANG LEADER

Oh, we gotta leave? You hear that fellas? This dago says we gotta leave. This is our place now guinea, we ain't leavin'. You make us leave.

A BRONX TALE

(SONNY looks at TONY. TONY walks over and pulls the shade and locks the door.)

SONNY

Now youse can't leave.

(The big fight. WISE GUYS stomp the living daylights out of THE BIKERS. They open the door and kick them all into the street.)

(Music out as SONNY grabs the guy with the red beard. He slaps him twice.)

Look at me! Look at my face! Remember me! My name is Sonny. And I'm the one who did this to you.

(SONNY throws the biker to the ground. He stomps on the biker's face.)

And never mistake kindness for weakness again.

(to his guys)

Good job, fellas. Rudy, give everybody drinks on me. And make me something to eat.

RUDY THE VOICE

(singing)

HOW 'BOUT LINGUINI WITH CLAMS SONNY -

(The guys react to RUDY'S singing and exit.)

SONNY

(sings to CALOGERO)

LISTEN NOW WHAT I TELL YA
(THIS ADVICE IS YOU-KNOW-WHO'S)
LOVE OR FEAR -- IT'S UP TO YOU KID
BUT YOU LIVE WITH WHAT YOU CHOOSE
NICKY TOLD ME HIS SECRET
I OWE THE GUY MY WHOLE CAREER

SO NOW I THINK IT'S UP TO YOU KID
YOU GONNA CHOOSE LOVE OR FEAR?

(speaks)

Think about it, C.

A BRONX TALE

(SONNY exits. CALOGERO moves downstage to the biker lying on the floor. Lorenzo enters and watches. CALOGERO kicks the biker.)

CALOGERO

Nobody messes with us. You hear me? This is our neighborhood. Now get outta here

(The lights change.)

#10 THESE STREETS

LORENZO

WHEN DID IT HAPPEN? HOW DID I LOSE YOU?
WHY DID I STAND THERE AND LET THAT MAN USE YOU?
I WON'T WATCH IT HAPPEN - SON I REFUSE TO

I WAS THERE ON THE MORNING
YOU FIRST SAW THE LIGHT
I CARRIED YOU ON MY SHOULDERS
TUCKED YOU IN BED EVERY NIGHT

TAUGHT YOU HOW TO PLAY BALL
AND WATCHED YOU GROW TALL-
I'VE STILL GOT IT ALL INSIDE
AND NO MATTER THE COST
I WON'T LET THAT BE LOST-

SON THESE STREETS
WON'T TAKE YOU AWAY FROM ME
NO, THESE STREETS
WON'T BREAK UP THIS FAMILY
NO HOW
I WON'T LOSE YOU NOW
NOT TO THESE STREETS

(The lights restore.)

Didn't I tell you hanging around Sonny, shit happens. Come upstairs.

CALOGERO

No.

LORENZO

What did you say?

A BRONX TALE

CALOGERO

What was I gonna do, Dad? Run away - make them think I got no heart?

LORENZO

No heart?

(sings)

ON THESE STREETS YOU MEAN NOTHING
TRUST ME THEY DON'T CARE

CALOGERO

You don't know Sonny.

LORENZO

I know how he thinks.

(sings)

MESS UP ONCE WATCH WHAT HAPPENS--
THEY'LL LEAVE YOU BLEEDING SOMEWHERE

CALOGERO

You're wrong -- Sonny trusts me!

LORENZO

THERE'S NO HONOR NO TRUST--
THEY DO WHAT THEY MUST
THEY'LL KILL IF IT'S JUSTIFIED
THEY'LL MAKE YOU A PAWN IN THEIR WAR.

CALOGERO

C'mon, Dad...

LORENZO

YOU WERE MEANT FOR MUCH MORE

CALOGERO

Yeah? What was I meant for?

LORENZO

I don't want you to have to look over your shoulder all the time, or owe anybody anything. I want you to have a better life than that.

CALOGERO

Like yours? We got no car. No money. We got nothing.

A BRONX TALE

LORENZO

YOU'VE GOTTA LOOK TO YOUR HEART, CALOGERO

CALOGERO

What am I gonna be? A bus driver like you?

LORENZO

DON'T YOU GET TRAPPED HERE BE SMART!

CALOGERO

Sonny's right-

LORENZO

CALOGERO!

CALOGERO

-the working man is a sucker!

LORENZO

(calling after him)
CALOGERO!

CALOGERO

He's a sucker!

(CALOGERO runs off.)

LORENZO

THESE STREETS
THEY'LL TAKE YOU AWAY FROM ME
'CAUSE THESE STREETS
THEY'LL BREAK YOU EVENTUALLY
YOU'LL LOSE
SO WISE UP AND CHOOSE...

REMEMBER THE PROMISE YOU MADE, CALOGERO!
DON'T LET YOUR LIFE BE MISLAID
YOU PROMISED ME
PROMISED ME!
LOOK TO YOUR HEART!

(Lights up on SONNY and WISE GUYS, shooting craps.)

A BRONX TALE

WISE GUYS

ROLL 'EM!
ROLL 'EM!

(CALOGERO enters from the darkness and stops midway between his father and the craps game.)

SONNY

ROLL 'EM, C...

ROSINA

LORENZO...

WISE GUYS

ROLL 'EM!

LORENZO

CALOGERO!

WISE GUYS

ROLL 'EM!

SONNY

Hey C, c'mon, I need ya to throw my dice.

ROSINA
LISTEN TO ME...

LORENZO
REMEMBER

WISE GUYS
ROLL 'EM

THE PROMISE YOU MADE

WAH-DAH...

DOO-WOP GROUP

ROLL 'EM!

WISE GUYS

SONNY
COME ON AND COME WITH ME...

DOO-WOP GROUP
WAH-DAH

LORENZO...

ROSINA

ROLL 'EM!

WISE GUYS

A BRONX TALE

LORENZO

CALOGERO!

DOO WOP GROUP

WAH-DAH...

WISE GUYS

ROLL 'EM!

SONNY

C! C'mon I need ya.

LORENZO

SON,

LORENZO
LOOK TO YOUR HEART!

DOO-WOP GROUP
WAH-DAH, AH

WISE GUYS
ROLL 'EM

AHH!

(CALOGERO exits into the Chez Bippy. Song buttons on door slam. Blackout.)

(End of Act 1.)

A BRONX TALE

**ACT 2
SCENE 1**

ON THE CORNER

(In the darkness, we hear the sound of five black kids harmonizing on a stoop. Lights up on them.)

#11 WEBSTER AVENUE

JANE

WOAH OH OH OH...

TYRONE & OFFSTAGE SINGER

BM BM BM

TYRONE & OFFSTAGE SINGER

BOH

DENISE, FRIEDA, JESSE

AH

TYRONE & SINGER

BM BM

BOH

BO BO BO BO

JANE

OH

OH OH

D,F,J

AH

(Then the lights come up on CALOGERO. The street sign reads "Webster Avenue". He sings, backups continue underneath.)

CALOGERO

THIS IS A BRONX TALE
YOU KNOW THE STORY--
I WENT WITH SONNY
AND RAN WITH HIS CREW
BUT I COULDN'T STOP LOOKIN'
AT YOU-KNOW-WHO
A FEW BLOCKS DOWN
ON WEBSTER AVE-
NUE....

(spoken)

That's where Jane lived. It was just a couple of bus stops away. But it was a whole different world.

A BRONX TALE

(CALOGERO exits.)

(counting off)

ONE! TWO! ONE...
OO OO OO

JANE

SITTIN' ON MY STOOP

OO OO OO

SITTIN' ON MY STOOP

WEBSTER AVENUE

SITTIN' WITH MY CREW

GOTTA LOVE THE VIEW

JANE (CONT'D)

WEBSTER AVENUE

OH

WEBSTER AVENUE

WEBSTER AVENUE

HANGIN' WITH MY CREW!

GOTTA LOVE THE VIEW!

OH WEBSTER AVENUE

STRUT ON

BY

GOT TO LOVE THAT

OOO

WEBSTER AVE-

JANE

DENISE, FRIEDA, TYRONE, JESSE

OO OO OOP

SITTIN' ON MY STOOP

OO OO OOP

SITTIN' ON MY STOOP

OO OO OOP

SITTIN' ON MY STOOP

DENISE, FRIEDA, TYRONE, JESSE (CONT'D)

OO OO OOP

SITTIN' ON MY STOOP

OOO OOO OOO

YEAH YEAH

SIDEWALK'S SWINGIN'

YEAH YEAH

BOYS ARE SINGIN'

YEAH YEAH

STREETS ARE SIGHIN'

YEAH YEAH

GIRLS STRUT ON BY

IN A GROUP

OO OO OOP

OO OO OOP

OO OO OOP

OOO OOO OOO

(Stepping breakdown)

A BRONX TALE

JANE
WEBSTER AVENUE!

HANGIN' WITH MY CREW
GOTTA LOVE THE VIEW

SITTIN ON MY...

(Dance/drum insert.)

...STOOP!

(Applause, then music kicks back in.)

#11A WEBSTER AVENUE (TAG)

SIDEWALK'S SWINGIN'
BOYS ARE SINGIN'
STREETS ARE SIGHIN'

GIRLS STRUT BY IN A

GROUP

SITTIN' ON MY...

(TYRONE and JESSE exit and we're in COUSINS RECORD STORE.)

(interrupting, to JANE)
Jane we need to talk.

About what?

D,F,T,J,W1,W2,W3,D1,D2,D3,D4

YEAH YEAH, SIDEWALK'S SWINGIN'
YEAH YEAH, BOY ARE SINGIN'
YEAH YEAH, STREETS ARE SIGHIN'
YEAH YEAH, GIRLS STRUT BY
IN A GROUP

YEAH YEAH, SIDEWALK'S SWINGIN'
STREETS ARE SIGHIN'

ALL

ALL

J,D,E,W1,W2,W3

ALL

T,J,D1,D2,D3,D4

FRIEDA

JANE

A BRONX TALE

DENISE

About you walkin' around thinkin' about someone you shouldn't be thinkin' about.

JANE

We just talked.

DENISE

Oh, really? Remember Felicia, from down the block?

JANE

What about her?

DENISE

She just talked.

FRIEDA

With a guinea.

DENISE

When her boyfriend found out, she woke up in the hospital.

FRIEDA

So you better cool it.

JANE

I did...kind of.

DENISE

What do you mean, kind of?

JANE

I might have mentioned that I work here.

FRIEDA

Are you insane?

DENISE

You want him to show up.

JANE

Maybe I do.

FRIEDA

And then what? You gonna take him over to Webster Ave to hang out at the club?

A BRONX TALE

(CALOGERO walks in the door.)

DENISE

Why look who's here.

FRIEDA

Whatta surprise.

CALOGERO

I was in the neighborhood –

(The girls throw up their hands.)

DENISE

Jane - you're on your own.

FRIEDA

(to CALOGERO)

You better do what's right. Turn yourself around and walk your ass right outta here.

(The girls exit.)

CALOGERO

She's right. I shouldn't be here.

JANE

You really shouldn't.

CALOGERO

But I can't stop thinking about you.

JANE

I've been thinking about you, too.

CALOGERO

You know this is crazy and it's never gonna work.

JANE

Never.

CALOGERO

And you know this is only gonna lead to trouble.

A BRONX TALE

I know. **JANE**

So whatta we do? **CALOGERO**

I guess we'll have to go to the movies. **JANE**

I guess so. **CALOGERO**

(They share a laugh.)

Hey, can I ask you something? **JANE**

Sure, anything. **CALOGERO**

Why do you always wear that hat? **JANE**

You don't like it? **CALOGERO**

It's just...funny. **JANE**

Every guy in my neighborhood wears a hat like this. **CALOGERO**

Yeah, that's why it's funny. Here, try it like this. **JANE**

(She takes the hat off his head.)

No hat? **CALOGERO**

No hat. **JANE**

How do I look? **CALOGERO**

A BRONX TALE

JANE

Like you're different from every guy in your neighborhood. And now I can see your eyes. They're very nice.

CALOGERO

Thanks. So are yours. But hey, don't knock my neighborhood! I love my neighborhood!

JANE

I love mine, too! The rumble of the el train...the smell of home cookin'...

CALOGERO

Sounds like a great place to grow up in.

JANE

Yeah, it'll also be a great place to get out of. Know what I'm sayin'?

CALOGERO

Maybe you'll show me around when I come pick you up.

JANE

Are you crazy? You can't come to Webster. Why don't I come to you?

CALOGERO

To Belmont? Are you crazy?

JANE

How bout school? It'll be late and everybody'll be gone.

CALOGERO

Okay.

JANE

Are you sure we should do this?

CALOGERO

No. But I want to.

(CALOGERO exits. JANE watches him leave.)

#12 OUT OF MY HEAD (REPRISE)

JANE

I GUESS I'M OUT OF MY HEAD
'CAUSE I'M DYING TO SEE WHERE THIS GOES

A BRONX TALE

JANE (CONT'D)

CAN'T FIGHT IT--

MAYBE IT'S WRONG
BUT THE FEELING'S SO STRONG
THINGS LIKE THIS CAN'T HAPPEN
BUT HEY, WHO KNOWS?
THINGS LIKE US CAN'T HAPPEN
BUT HEY, WHO KNOWS...

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A BRONX TALE

SCENE 2

THE CHEZ BIPPY

(SONNY sits with TONY and EDDIE MUSH at his table.)

CALOGERO

Sonny, Sonny, I gotta talk to you - it's important.

SONNY

What's the matter, you need some money?

CALOGERO

No, no, it's not that.

SONNY

Somebody bothering you? You want me to straighten somebody out?

CALOGERO

No I just need to talk to you.

(Beat.)

SONNY

Eddie, Tony, give us a minute.

(They go.)

So, what is it?

CALOGERO

I met a girl.

SONNY

(smiles)

Ho! Lemme hear! Lemme hear!

CALOGERO

C'mon, Sonny, don't laugh. I met this girl-

SONNY

Ho!

CALOGERO

Sonny! I really like her. But she's...

A BRONX TALE

SONNY

What?

(a beat)

Just say it!

CALOGERO

She's black.

SONNY

Okay. So.

CALOGERO

So - if the guys find out it's gonna be bad.

SONNY

Look C, this neighborhood's got one big personality. All these heads they mesh together into like one brain. And not a very smart one. Like a minus four sometimes. What do I always tell you? You gotta do what your heart tells you to do---

#13 ONE OF THE GREAT ONES

--because you go against your heart, you're automatically wrong. Listen...

SONNY

THERE'S A KIND OF A GIRL
WHO CAN SEND YOUR HEART WHIRLING AWAY

CALOGERO

I know.

SONNY

BUT THOSE ARE THE KIND
YOU DON'T HAPPEN TO FIND EVERY DAY

YOU'LL MEET SMART ONES
AND TOUGH ONES,
JUST-GOOD-ENOUGH ONES--
THEY'RE FINE KID
GO OUT THERE, ENJOY

BUT IN ALL OF YOUR LIFE
YOU GET ONLY THREE SHOTS
AT THE REAL MCCOY

A BRONX TALE

SONNY (CONT'D)

AND THIS ONE COULD BE
ONE OF THE GREAT ONES
THIS ONE COULD BE
ONE OF THE ONES YOU WON'T FORGET

IF THE STARS IN HER EYES
MAKE YOUR CONFIDENCE RISE
LIKE A ROCKET THAT'S READY TO BLOW
THEN SHE MIGHT BE
ONE OF YOUR GREAT ONES--
DON'T LET HER GO

(speaks)

Because Three, C. Three.

CALOGERO

What?

SONNY

You're only allowed three great women in your lifetime. That's all you get. They come along like the great fighters. Once every ten years. Rocky Marciano, Sugar Ray Robinson, Joe Lewis. Sometimes you get them all at once. I had my three when I was sixteen. Hey, that happens.

CALOGERO

Come on Sonny, don't joke. You never had a great one?

SONNY

Almost. Once.

(sings)

NOW YOU KNOW INSTANTLY
WHEN ONE OF YOUR THREE COMES ALONG

CALOGERO

How?

SONNY

'CAUSE SHE GAZES AT YOU
AND IT'S LIKE YOU CAN DO NOTHING WRONG

A BRONX TALE

SONNY (CONT'D)

ALL THE SWEET ONES
THE SLIGHT ONES
THE CLOSE-BUT-NOT-QUITE ONES--
WITH THEM YOU JUST GET WHAT YOU SEE

BUT THE GREAT ONES KID
WHAT THEY'RE SHOWIN' YOU IS
THE MAN YOU COULD BE

AND THIS GIRL COULD BE
ONE OF THE GREAT ONES
THIS ONE COULD BE
ONE OF THE ONES ON WHO YOU BET

DO YOU FLY OFF THE RAILS
WITH THE WIND IN YOUR SAILS
WHENEVER SHE SENDS YOU A GLANCE?
THEN SHE MIGHT BE
ONE OF YOUR GREAT ONES--
DON'T BLOW YOUR CHANCE

(speaks)

This girl -- is she a good kid? Can you trust her?

CALOGERO

I think so. I just met her. I'm picking her up at school and taking her to the movies tonight.

SONNY

Then you give her the test.

CALOGERO

The Mario test?

SONNY

Mario? That guy's a nut job. He's on a weekend pass. You give her the Sonny test. It's fool proof. Here's what you do. I'm gonna lend you my car --

CALOGERO

But you never lend anybody your car.

A BRONX TALE

SONNY

Never mind that, you drive up to school, you get out of the car, you lock both doors. Then you take the keys from your right hand, throw them up in the air, catch them in your left hand, shake 'em like this -

(he does)

Women, they like that, I don't know why, but they like that. You walk up to her nice and cool, and you give her the arm. She puts her arm through yours. You walk her back to the car. Then you open the door for her. Then you let her get in. Then you close the door for her. Then you walk around the back of the car, and you look through the rear window. If she don't reach over and lift up that button for you so you can get in...you dump her.

CALOGERO

What?

SONNY

Listen to me! If she don't reach over and lift up that button for you, then she's a selfish broad and all you're seeing is the tip of the iceberg. You dump her and you dump her fast.

CALOGERO

But what if she opens it?

SONNY

(sings)

THEN THIS ONE COULD BE
ONE OF THE GREAT ONES
YEAH THIS ONE COULD BE
ONE OF THE ONES YOU WON'T REGRET

IF SHE'S SMILING AT YOU
LIKE SHE KNOWS YOU'LL COME THROUGH
AND MAKES YOU BELIEVE IT SOMEHOW
THEN KID YOU FOUND
ONE OF THOSE GREAT ONES
GO TO HER NOW
GO TO HER NOW

KID, GO TO HER NOW

CALOGERO

Alright Sonny, I'm gonna go for it!

(CALOGERO exits leaving SONNY alone. We see ROSINA appear above on a fire escape.)

A BRONX TALE

SONNY

YEAH THIS ONE COULD BE
ONE OF THOSE GREAT ONES

THIS ONE COULD BE
ONE OF THE ONES YOU WON'T REGRET

(LORENZO joins her on the fire escape. They hug.)

LET YOUR THREE SLIP AWAY
AND YOU'LL WONDER ONE DAY
IF MAYBE, IF ONLY,
BUT OH!
YOU DON'T FORGET
ONE OF THE GREAT ONES

(LORENZO and ROSINA exit inside.)

TRUST ME...I KNOW
TRUST ME I KNOW...

(Music segues as we go to...)

A BRONX TALE

SCENE 3

ON THE BORDER BETWEEN THE TWO NEIGHBORHOODS

(Lights come up on TYRONE and JESSE walking through the neighborhood.)

#14 AIN'T IT THE TRUTH (REPRISE)

JESSE

Whoa, whoa, whoa!

(Music out.)

I'm not going through Belmont.

TYRONE

Don't worry about it.

JESSE

Let's just walk around the other way.

TYRONE

No - no dago is gonna tell me where to walk.

TYRONE

YOU THINK I'M SCARED OF SOME KNUCKLE-DRAGGERS?

BROTHER PLEASE!

THESE WOPS AIN'T NO BETTER THAN I

JESSE

THEY ARE DUMBER THAN A LUMPA MOZZARELLA CHEESE--

AND GREASY AS A PIZZA PIE

TYRONE

AH THEY MAMA SMELLS LIKE GARLIC—

JESSE

AND THEY DADDY'S ALCOHOLIC—

BOTH

AND THEY SISTER'S GOT A FAT MUSTACHE

JESSE

THEY TALK TOUGH—

A BRONX TALE

TYRONE

BUT IT'S BALONEY –

JESSE

'CAUSE THEY SOFT AS MACARONI –

BOTH

JUST PUNK-ASS IMMIGRANT TRASH

JESSE

OH...

BOTH

AND THAT'S THE TRUTH!

TYRONE

YOU KNOW IT, EV'RY WORD IS TRUE

BOTH

AND THAT'S THE TRUTH!

JESSE

AIN'T SCARED WHAT SOME DUMB WOPS'LL DO

TYRONE

NO WAY THAT I'LL SURRENDER
TO SOME JIVE SPAGHETTI-BENDER

JESSE

THE DAGOS WANT SOME ACTION
WE'LL PUT ALL OF 'EM IN TRACTION

BOTH

THEM GUINEA SONS-A-BITCHES
GONNA NEED A DOZEN STITCHES

AND THAT'S THE TRUTH

(SLICK suddenly appears.)

SLICK

You spooks just don't listen, huh?

(NICKY appears from the other side.)

A BRONX TALE

NICKY

Hey, look who's back!

(CRAZY MARIO appears.)

CRAZY MARIO

Maybe we should teach 'em a lesson.

NICKY

Guys guys let me talk to 'em. Listen fellas -

(Then NICKY hauls off and whacks JESSE in the face, sending him flying. A free-for-all develops. CALOGERO enters.)

CRAZY MARIO

Come on, C! Come on!

CALOGERO

No!

(CALOGERO pulls SLICK off of TYRONE.)

(to SLICK)

That's enough!

SLICK

What the hell's wrong with you?

CALOGERO

You're gonna kill him!

SLICK

I want to!

CALOGERO

That's enough!

(We hear the sound of a police siren.)

Come on, Slick. The cops.

(SLICK, MARIO, and NICKY run off. CALOGERO locks eyes with TYRONE.)

A BRONX TALE

CALOGERO (CONT'D)

(to Tyrone)

Get outta here!

(CALOGERO offers his hand to TYRONE. TYRONE recoils.)

(CALOGERO pulls TYRONE to his feet.)

(TYRONE starts off, then looks back to CALOGERO.)

CALOGERO (CONT'D)

Get outta here!

(The sound of a siren grows louder, and the boys disappear into the night.)

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A BRONX TALE

SCENE 4

THE ANNELLO APARTMENT

(We hear the distant sound of the siren. ROSINA is at the window. LORENZO sits at the kitchen table reading a newspaper.)

LORENZO

What's goin' on out there?

ROSINA

I dunno. Something ain't right.

(CALOGERO bursts in.)

LORENZO

Whoa whoa whoa who is this who just walked in?

CALOGERO

Not now, Dad.

(He exits to change.)

LORENZO

Rosina, doesn't that look like our son?

ROSINA

Stop.

LORENZO

No really is that Calogero? 'Cause if it is him, I just wanna know. Does he ever have dinner with us anymore?

ROSINA

Come on he's with his friends.

LORENZO

Yeah friends. Which friends? He should have dinner with us!

ROSINA

Why - You were any different at his age?

(CALOGERO re-enters.)

A BRONX TALE

LORENZO

Oh my god, it is you! Sit down - eat with us!

CALOGERO

I'm in a rush.

LORENZO

Where you goin'?

CALOGERO

I got a date.

ROSINA

Is she from the neighborhood?

CALOGERO

No.

LORENZO

Is she Italian?

CALOGERO

No.

LORENZO

What's with the secrets?

CALOGERO

What's with the questions? She's a nice girl, what do you want me to say?

LORENZO

Where's she from?

CALOGERO

Webster Avenue.

(Silence)

Is there a problem with that? Cause I don't think so. There's good and bad in every kind. That's what you told me right?

LORENZO

I know what I said but going out with a colored is wrong. Now, I'm not prejudiced -

A BRONX TALE

CALOGERO

Dad, don't say you're not prejudiced, 'cause you say something like that, you are. Because it's me now, that's why you feel different?

LORENZO

That's right. I don't want you to have go through that bullshit.

CALOGERO

Maybe I want to. Besides this girl could be one of my great ones.

LORENZO

Great ones? Did your friend Sonny tell you that?

CALOGERO

So what if he did.

LORENZO

I know what's best for you.

CALOGERO

Maybe he does.

LORENZO

He's not your father, I am.

ROSINA

Lorenzo, please.

LORENZO

I'm going for a walk.

(LORENZO starts to go, then turns back.)

(to CALOGERO)

I'm done with you.

(LORENZO exits.)

ROSINA

What the hell is wrong with you?

CALOGERO

What?

A BRONX TALE

ROSINA

Your father puts up with shit all day long on the bus, he doesn't need to come home and get it from you. Why do you hurt him like that?

CALOGERO

Everything I say he has a problem with, Ma.

ROSINA

I'll tell you what the problem is. You look at him and all you see is someone you don't want to be.

CALOGERO

You're right - I don't wanna be a bus driver.

ROSINA

You don't get it. He doesn't want that for you. What does he always tell you? The saddest thing in life...

CALOGERO

I know...I know...wasted talent. I heard it a thousand times. Why does he keep telling me that?

#15 LOOK TO YOUR HEART (REPRISE)

Why?

ROSINA

PICTURE HIM AT SEVENTEEN--
GO ON TRY
LOOKS THAT COULD RIVAL JAMES DEAN
GIRLS WOULD CRY

PLAYED SAX
GREAT DANCER
AND WHAT A ROMANCER!
BUT I SAW SOMETHING MORE THERE FROM THE START--
THAT BOY HAD HEART
GOD HE HAD HEART

CALOGERO

Dad played the saxophone? Really?

A BRONX TALE

ROSINA

THINK THAT HE DIDN'T THINK BIG?
SURE HE DID
DRAGGING THAT HORN TO EACH GIG
BRIGHT-EYED KID

THAT DREAM
HE CHASED IT
SO CLOSE HE COULD TASTE IT
AND EV'RY NOTE HE PLAYED A WORK OF ART--
STRAIGHT FROM HIS HEART
BOY HE HAD HEART

(Musical interlude. Lights up on YOUNG LORENZO above playing his saxophone. The lights dim on LORENZO as he finishes his solo.)

ASK ME WHAT HAPPENED?
WELL REALLY IT WASN'T DRAMATIC
YOU CAME ALONG
AND WERE KIND OF A SORT OF SURPRISE
SOMEHOW THE SAX ENDED UP
IN A BOX IN THE ATTIC
I'LL TELL YOU THE REASON
ONE LOOK IN YOUR EYES

(Lights out on LORENZO.)

EACH DAY HE GETS ON THAT BUS
NO ONE CHEERS
KNOW WHY HE DOES IT? FOR US
ALL THESE YEARS

SURE HE'S TOUGH
YOU CAN'T BUDGE HIM
BUT DON'T YOU DARE JUDGE HIM
UNLESS YOU JUDGE HIM BY HIS GREATEST PART:
LOOK TO HIS HEART
THEN LOOK TO YOUR HEART

CALOGERO

I'm sorry Ma.

ROSINA

Don't tell me, tell him.

A BRONX TALE

CALOGERO

Okay.

(beat)

Mom, I really like this girl.

ROSINA

Then have a good time. Just be careful.

(She exits as the set changes and CALOGERO sings.)

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A BRONX TALE

SCENE 5

OUTSIDE CALOGERO'S HIGH SCHOOL

#15A ONE OF THE GREAT ONES (REPRISE)

CALOGERO

(sings)

THIS ONE COULD BE
ONE OF THE GREAT ONES
THIS ONE COULD BE
ONE OF THE ONES I WON'T FORGET
WHEN I SEE HER TONIGHT
THERE WON'T BE BLACK OR WHITE
THERE'S GONNA BE NO ONE BUT HER
AND IF SHE IS
ONE OF MY GREAT ONES--

(JANE enters. She seems very upset.)

JANE

Where were you this afternoon?

CALOGERO

What? What do you mean?

JANE

My brother got beat up in your neighborhood.

CALOGERO

What are you talking about?

JANE

Some Italian guys just beat up my brother.

CALOGERO

So, what's that have to do with me?

JANE

You were there.

CALOGERO

Just calm down. Let me tell you what happened.

A BRONX TALE

JANE

Tell my brother.

(CALOGERO turns to see...TYRONE. His face all bruised, a bandage over his right eye.)

CALOGERO

This is your brother!

TYRONE

(To JANE)

He's the one..

CALOGERO

Hey, wait a minute.

TYRONE

You hurt me.

CALOGERO

Hey, don't you tell her that...

JANE

(to TYRONE)

Are you sure it was him?

TYRONE

It was him, I saw him.

CALOGERO

He's lying, Jane.

TYRONE

Jane, listen to me-

CALOGERO

I was trying to help him, I didn't touch him!

TYRONE

I'm tellin' you it was him!

CALOGERO

It wasn't me!

A BRONX TALE

TYRONE

So how did my eye get like this?

CALOGERO

You know I didn't do anything!

TYRONE

(to CALOGERO)

You don't go near my sister!

CALOGERO

Don't tell me what to do!

TYRONE

Keep your greasy guinea hands off her.

CALOGERO

(to TYRONE)

You fuckin' nig--

(He stops suddenly, realizing what he's just done.)

(A long beat.)

JANE

(devastated)

Calogero...?

TYRONE

What did I tell you?

#16 HURT SOMEONE

(sings)

HE'S JUST LIKE ALL THE REST!
YOU CAN'T TRUST HIM

JANE

I thought you were different.

CALOGERO

Jane—

A BRONX TALE

TYRONE

HE'S JUST LIKE ALL THE REST!
YEAH, HE'S JUST LIKE ALL THE REST!
YOU CAN'T TRUST HIM

(spoken)

Let's go.

(They exit. Music back in.)

Broadway Licensing Perusal
NOT FOR PRODUCTION

A BRONX TALE

SCENE 6

(CALOGERO walks.)

CALOGERO

(sings)

FEEL THAT PAIN INSIDE YOU
BURNING HOT AND WHITE?
YOU WANNA MAKE IT STOP?
GO HURT SOMEONE

ALL THAT SHAME AND ANGER
BOTTLED UP REAL TIGHT
YOU GOTTA LET IT POP
AND HURT SOMEONE

(We're in front of the bar.)

SONNY

Hey C! Why you back so fast?

CALOGERO

Here's your keys, Sonny. Thanks for the car but it just didn't work out, okay?

SONNY

Whaddya mean?

CALOGERO

Listen, I can't talk right now.

SONNY

Alright well, we're going to the track, come on let's go.

CALOGERO

Leave me alone. I gotta go.

SONNY

What the hell's the matter with you?

CALOGERO

I can't talk. I just gotta go!

(He runs down the block.)

A BRONX TALE

SONNY

What the hell happened to him?

(SONNY and TONY exit. Set transitions to another part of the neighborhood.)

CALOGERO, TYRONE, JESSE & DOO-WOP GUYS

IT'S LIKE A FIST WITHIN YOU
CAN'T YOU FEEL IT

C, T, J

POUND?
FEEL IT POUND?

DOO-WOP GUYS

POUNDING LIKE A HAMMER!

POUNDING LIKE A HAMMER!

CALOGERO, TYRONE, JESSE & DOO-WOP GUYS

IT'S GONNA RIP YOU UP UNLESS YOU LET IT OUT

DOO-WOP GUYS

AND SPREAD IT 'ROUND

C,T,J

AND SPREAD IT
'ROUND

ALL MEN

DON'T YOU WANNA
HURT SOMEBODY NOW?

(MARIO, SLICK, and NICKY enter.)

CRAZY MARIO

C, we been lookin' all over the neighborhood for you. Where you been?

CALOGERO

What's goin' on?

SLICK

Those moulinyams trashed my car!

CRAZY MARIO

They're gonna pay, big time.

NICKY

THINGS HAVE GOTTEN CRAZY

SLICK

THINGS ARE OUT OF HAND

A BRONX TALE

CRAZY MARIO
AND WHERE THE HELL YOU BEEN?

CALOGERO
I've been out. But I'm here now. What do you wanna do?

NICKY & SLICK
TIME TO SEND A MESSAGE
THOSE MOULIS UNDERSTAND

CRAZY MARIO
SO CAN WE COUNT YOU IN?

CALOGERO
Yes! Count me in!

NICKY
WE GOT A NEIGHBORHOOD AND PEOPLE TO PROTECT—

SLICK & CRAZY MARIO
C, THEY GOT IT COMING

NICKY
--LESS YOU OBJECT?

SLICK & CRAZY MARIO
MAN, THEY GOT IT COMING

NICKY
AND THERE'S A DEBT OUTSTANDING
WHY NOT GO COLLECT?

NICKY, SLICK & CRAZY MARIO (+O.S. D3)
LET'S TEACH 'EM SOME RESPECT!
WE'RE GONNA

N, S, CM, & OS D3
HURT SOMEONE!

MARIO
YEAH, I WANNA
HURT SOMEONE

ALL OTHER MEN
FEEL THE RAGE INSIDE YOU

ALL OTHER MEN
GETTIN' SET TO
BLOW?
WOULDN'T IT FEEL
BETTER IF YOU
SIMPLY LET IT GO?

A BRONX TALE

SLICK
IT'S TIME TO
HURT SOMEONE

ALL OTHER MEN

GIVE INTO THE FEELING
LET IT BURST ON THROUGH!

CRAZY MARIO
AN' HOW BOUT YOU?

Me?

CALOGERO

SLICK & CRAZY MARIO
YEAH YOU-

SLICK, CRAZY MARIO & NICKY
DON'T YOU WANNA HURT SOMEBODY TOO?

(FRANKIE and TONY enter and approach CALOGERO. They don't look happy.)

TONY TEN TO TWO
Hey, C. Come with us.

CALOGERO
Not now.

TONY TEN TO TWO
I said now! Sonny wants you. Let's go.

(They exit together.)

(On the opposite side of the stage the scene shifts to TYRONE, JANE, and TYRONE's friends on the street.)

TYRONE
(to JANE)
YOU STILL MOONIN' 'ROUND
ABOUT THAT GREASY LITTLE WOP?
I TOLD YOU WHAT HE DID-

DENISE, FRIEDA, JESS & WOMEN
YOU CAN'T TRUST HIM

A BRONX TALE

TYRONE
AND YOU HEARD
WHAT HE SAID

YEAH
EVEN THO' HE TRIED

JANE

BUT HE'S
NOT LIKE
ALL THE
REST

D,F,J & WOMEN

YOU CAN'T TRUST HIM!

TYRONE
TO GET THE OTHER ONES TO STOP –

JANE, DENISE & FRIEDA

What??

TYRONE
I'M IN THE MOOD TO GO HURT SOMEONE
AND HE'S THE ONE!

Wait - he tried to get them to stop?

JANE

So what if he did?

TYRONE

But you told me he beat you up.

JANE

What's the difference?

TYRONE

It makes all the difference!

JANE

(She starts to exit.)

(calling after her)
Where you goin'?

TYRONE

I gotta go find him.

JANE

(On the opposite side of the stage, TONY throws CALOGERO up against the wall.)

A BRONX TALE

TONY TEN TO TWO

Tell us the truth!

(SONNY appears.)

SONNY

After you picked up my car, where did you go?

CALOGERO

I went to pick up Jane. Why?

SONNY

Jane. Was there really a Jane?

CALOGERO

What do you mean?

SONNY

After you dropped off my car and ran away, we stopped to get some gas. The guy pops the hood to check the oil there was a device on my engine kid. A device. It didn't blow because it was put together by an amateur.

(He grabs him by collar)

So you tell me the truth! Where did you go with my car?

CALOGERO

I went to go pick up Jane!

SONNY

Don't lie to me! Tell me the truth!

CALOGERO

I'm telling the truth!

SONNY

Stop lying!

(he slaps CALOGERO)

How did it get on my car!

A BRONX TALE

CALOGERO

(breaks down)

What are you trying to say? You don't trust me? You think I would hurt you? You been like a father to me!

SONNY

(lets go of him)

I'm not your father!

CALOGERO

Fuck you Sonny.

(CALOGERO runs away. TONY makes a move to get him. SONNY stops him. They leave.)

(JANE enters, searching for CALOGERO. The bravado with which she left her brother is gone now - she's in Belmont territory, and clearly nervous about it.)

JANE

(calling out, warily)

Calogero! Calogero!

(From storefronts and shadows, from fire escapes and window, hostile faces regard her coolly.)

FEMALE HOSTILE BYSTANDER 1

What the hell is she doin' here?

MALE HOSTILE BYSTANDER 2

Makin' trouble like they all do.

JANE

(to herself)

KNEW HE WASN'T LIKE THAT
DESPITE THOSE THINGS HE SAID...

CHORUS OF BYSTANDERS

(soft)

SHE'S GONNA HURT SOMEONE...

JANE

GOTTA SOMEHOW TELL HIM
I KNOW THE TRUTH INSTEAD...

A BRONX TALE

CHORUS OF BYSTANDERS

(soft)

SHE'S GONNA HURT SOMEONE...

JANE

WE SHOULDA KNOWN WITH THINGS THE WAY THEY ARE
WE SHOULDA NEVER LET THINGS GET THIS FAR
I GOTTA FIND HIM NOW
AND TRY TO MAKE THINGS RIGHT--
OR SOMEONE'S GONNA HURT SOMEONE TONIGHT

(She exits.)

(MARIO, SLICK, and NICKY enter with Molotov cocktails.)

NICKY

C!

CRAZY MARIO

WE TRIED TO FIND YOU!

NICKY

LET'S GO!

SLICK

GUESS WHAT'S GOIN' DOWN?

CALOGERO

What's that smell?

CRAZY MARIO

WE'RE GONNA SERVE SOME COCKTAILS
TO THE COLORED SIDE OF TOWN

NICKY

(holding up two Molotov cocktails)

CHECK 'EM OUT C!

SLICK

(hands CALOGERO a gun)

HERE —

CRAZY MARIO

GOT SOMETHIN' FOR YA

A BRONX TALE

SLICK

TAKE THIS

CRAZY MARIO & NICKY
MIGHT NEED IT NEVER KNOW

CALOGERO

Holy shit...

SLICK

THOSE SPOOKS HAVE GOTTA GO

CRAZY MARIO
LET'S GIVE 'EM AN ITALIAN-STYLE HELLO

ENSEMBLE
HURT SOMEONE!

YOU WANNA
HURT SOMEONE!

YOU'RE GONNA
HURT SOMEONE!

SO MAD!

D,F,T,J
THEY'RE
JUST LIKE
ALL THE REST

YOU CAN'T
TRUST 'EM

YOU CAN'T
TRUST 'EM

THEY'RE JUST
LIKE ALL
THE REST
YOU CAN'T
TRUST 'EM

N, S, D3
THINGS HAVE GOTTEN
CRAZY
THINGS ARE OUT OF
HAND

TIME TO SPEAK
THE LANGUAGE THAT
THESE
MOULIES
UNDERSTAND

SHOULDA KEPT THEIR
DISTANCE
NOW LET'S MAKE 'EM
WISH THEY HAD
SO MAD!

ALL

IT'LL FEEL SO GOOD TO HURT SOMEBODY BAD!

(Suddenly, lights down on everybody but CALOGERO.)

CALOGERO

(sings)

HOW THE HELL'D I GET HERE?
HOW DID ALL THIS START?

A BRONX TALE

½ ENSEMBLE & ROSINA

(whispered)

YOU'RE GONNA HURT SOMEONE

½ ENSEMBLE & LORENZO

YOU'RE GONNA HURT SOMEONE

CALOGERO

THERE'S NO GOIN' BACK NOW--
THEY'D SAY I GOT NO HEART

½ ENSEMBLE & ROSINA

(whispered)

YOU'RE GONNA HURT SOMEONE

½ ENSEMBLE & LORENZO

YOU'RE GONNA HURT SOMEONE

CALOGERO

SOMEHOW I LOST MY WAY AND LOST MY MIND
UNTIL I LEFT MY ONE WAY OUT BEHIND
AND I'VE BEEN RUNNING SCARED AND RUNNING BLIND
BUT NOW I SEE
WANTED TO HURT SOMEONE BUT ALL I HURT

CALOGERO

WAS ME

½ ENSEMBLE & ROSINA

YOU'RE GONNA HURT SOMEONE

½ ENSEMBLE & LORENZO

YOU'RE GONNA HURT SOMEONE

CALOGERO

ALL I HURT
WAS ME

½ ENSEMBLE & ROSINA

YOU'RE GONNA HURT SOMEONE

½ ENSEMBLE & LORENZO

YOU'RE GONNA HURT SOMEONE

CALOGERO

ALL I HURT
WAS ME

½ ENSEMBLE & ROSINA

YOU'RE GONNA HURT SOMEONE

½ ENSEMBLE & LORENZO

YOU'RE GONNA HURT SOMEONE

A BRONX TALE

CALOGERO

ALL I HURT WAS ME!

*(Other voices rise up around him, getting louder and louder until
ALL MUSIC STOPS--)*

(SONNY stops the car.)

SONNY

Hey, hey, hey! C, get out of the car.

CALOGERO

Sonny!

SONNY

Get out of the car!

SLICK

He's with us.

SONNY

Mind your business, Slick! Get out of the car!

(CALOGERO gets out.)

CALOGERO

Sonny don't embarrass me -

SONNY

(to CALOGERO)

Shut up!

(to guys)

Now you punks stay away from my boy. You pull this shit you leave him out of it or next time you're all dead. You been warned. Now get the fuck outta here!

(Music tag in.)

(They are gone. SONNY turns to CALOGERO.)

(Music tag out.)

SONNY (CONT'D)

What the hell is wrong with you? Those guys are gonna get you killed.

A BRONX TALE

CALOGERO

They're my friends. They told me not to worry.

SONNY

Friends like that tell you not to worry, that's the time to start worrying, kid.

CALOGERO

Why, you care? You were ready to kill me before. You ever think maybe the bomb was already in the car when I picked it up? That I coulda got killed? I started the car before you Sonny. You ever think of that?

SONNY

It's always a friend who does the deed.

CALOGERO

What? Don't you trust anybody?

SONNY

No. I can't.

CALOGERO

That's a sad way to live Sonny.

SONNY

For me it's the only way.

CALOGERO

Well, not for me.

SONNY

That's right. This life ain't for you. People die. Remember?

CALOGERO

Yeah I remember.

SONNY

You're better than this. Do something with your life. You hear me?

CALOGERO

Yeah.

SONNY

Now go home, C.

A BRONX TALE

CALOGERO

Okay.

SONNY

I'll be at the bar.

#16A SONNY TO JANE

CALOGERO

Alright.

(SONNY exits.)

Broadway Licensing Perusal
NOT FOR PRODUCTION

A BRONX TALE

SCENE 7

THE NEIGHBORHOOD

(JANE is discovered near her car.)

JANE

Calogero!

(Music out.)

CALOGERO

Jane! What are you doing here?

JANE

My brother told me the truth, you tried to help him.

CALOGERO

Look I'm sorry what I called him. It just came out of me. I didn't mean it. I swear to God I didn't mean it.

JANE

I know.

(Somebody is looking out the window and yells at them.)

MAN

(yelling)

Hey you! Get outta the neighborhood and go back to your own!

CALOGERO

(yelling)

Why don't you mind your own business!

MAN

(yelling)

Don't make me come down there!

CALOGERO

(yelling)

Come on down!

JANE

No Calogero. Maybe he's right. This is never gonna work.

A BRONX TALE

CALOGERO

Don't worry about him. Give me your hand.

JANE

No. Not here.

CALOGERO

Yes here. I don't care what anybody says. I think you're perfect.

(beat)

Wait, do you know how to make sauce?

(Wait for laugh...Music in.)

#17 IN A WORLD LIKE THIS

JANE

What?

CALOGERO

Nevermind. Give me your hand.

IN A WORLD LIKE THIS
WHERE EVERYTHING SEEMS BLACK AND WHITE
IN A WORLD LIKE THIS
THEY'RE SO QUICK TO TELL YOU WHAT'S WRONG AND WHAT'S RIGHT
WELL LET 'EM TALK TALK TALK-
WHO CARES WHAT THEY SAY?
NOW THAT YOU'RE HERE
WELL IT'S CLEARER THAN DAY

CALOGERO
THAT THOSE WORDS

THEY'RE NOT TRUE

THEY'RE NOT ME

THEY'RE NOT YOU

JANE

THOSE WORDS

NO, NO

NOT ME

NOT YOU!

A BRONX TALE

CALOGERO & JANE

'CAUSE IN A WORLD LIKE THIS
WHERE SO MUCH CAN KEEP US APART
YES, IN A WORLD LIKE THIS
YOU JUST HAVE TO TRUST IN THE BEAT OF YOUR HEART
SO PUT YOUR--

(OFFSTAGE ENSEMBLE sings "Ahs" underneath)

HAND IN MINE
LET'S GIVE IT A SHOT
WHY SHOULD WE CARE
IF THEY'RE READY OR NOT?

WHAT WE FEEL
THAT'S WHAT'S REAL

CALOGERO & JANE
IN THIS WORLD

JANE
IN A WORLD
LIKE THIS

WHERE EVERYONE STICKS
WITH THEIR OWN

I SAY WE GIVE IT A SHOT

WHY SHOULD WE CARE
IF THEY'RE READY OR NOT?

CALOGERO & JANE
SHAKE THEIR HEADS
'CAUSE WHAT DO THEY KNOW?
THERE AIN'T NO WAY
THAT I'M LETTING YOU GO
AND WHO CARES?

OFFSTAGE VOCALS
IN A WORLD
LIKE THIS
I GOT YOU

CALOGERO

THERE'S NOTHING GONNA
KEEP US APART

JUST TRUST IN THE
BEAT OF YOUR HEART
IN A WORLD
LIKE THIS
THEY'RE ALL SO AFRAID
OF WHAT'S NEW
OR UNKNOWN

SO LET 'EM

A BRONX TALE

(OFFSTAGE ENSEMBLE sings "Ahs" underneath)

CALOGERO & JANE (CONT'D)

WHAT THEY SEE

CALOGERO

IT'S JUST YOU

JANE

IT'S JUST YOU

CALOGERO

IT'S JUST ME

JANE

IT'S JUST ME

CALOGERO & ENSEMBLE
AND IN A WORLD
LIKE THIS,

JANE

HEY

CALOGERO
YOU'VE
GOT TO HOLD ON
TO WHAT'S GOOD

BABY!

WE GOTTA HOLD ON TO
WHAT WE KNOW IS GOOD

CALOGERO & ENSEMBLE
AND I CAN TELL YOU THIS

THIS WORLD!

CALOGERO
THE WORLD DOESN'T END
AT THE EDGE
OF YOUR OWN
NEIGHBORHOOD

THIS WORLD
DOESN'T END AT
AT MY NEIGHBORHOOD

CALOGERO & JANE

AND IT'LL--

(OFFSTAGE ENSEMBLE sings "Ahs" underneath)

A BRONX TALE

CALOGERO & JANE (CONT'D)

STILL SPIN ROUND
WHATEVER WE DO
BUT I KNOW I'D RATHER
BE IN IT WITH YOU-

SO HOLD TIGHT
IF YOU DARE
LET 'EM SNEER
LET 'EM STARE
IF YOU'RE MINE
WE'LL BE FINE

OFFSTAGE VOICES

IN A WORLD LIKE THIS

JANE

Let's get outta here.

OFFSTAGE VOICES

I GOT YOU

CALOGERO

Gimme your keys. Let me drive.

(CALOGERO walks her to the car, lets her in, closes the door and circles around the back of the car. He looks through the rear window and sees JANE's hand as it reaches across the front seat and lifts up the lock on the driver's side.)

CALOGERO

Yes!

JANE

Are you alright?

CALOGERO

I knew you were one of the great ones!

JANE

What!

CALOGERO

Never mind, It's an Italian thing!

A BRONX TALE

CALOGERO & JANE

IN A WORLD LIKE THIS

CALOGERO & JANE

I GOT -
YOU

OFFSTAGE VOCALS

OOO

(CALOGERO and JANE kiss.)

(Suddenly:)

CALOGERO

Holy shit!

JANE

What?

CALOGERO

My friends. They're on the way down to your brother's club.

JANE

What?

CALOGERO

They've got Molotov cocktails, they're gonna torch the joint.

JANE

My brother's at the club.

CALOGERO

We gotta stop them. We gotta get there.

JANE

Let's go.

(They drive offstage.)

*(EXPLOSION. The set changes as we reveal a scene of devastation --
A car on fire in the middle of the street. Smoke is everywhere. A
crowd gathers to watch.)*

Oh my god. Calogero - my brother.

(TYRONE runs on.)

A BRONX TALE

JANE (CONT'D)

TYRONE!

(She runs to her brother. A police officer is there.)

CALOGERO

Jesus Christ! Officer, what happened?

COP

Stupid kids. Came here with Molotov cocktails. There was gasoline all over the place. The whole car blew up. They're all dead.

#17A AFTERMATH/BIPPY/PARLOR

(A long beat.)

JANE

What happened Calogero?

CALOGERO

My friends are dead. They're all gone. Slick, Nicky, Mario. They're all dead. They were in that car.

JANE

Are you sure?

CALOGERO

Yes. I was just in that car. That coulda been me!

JANE

What do you mean?

CALOGERO

Sonny saved my life. I gotta tell him. He doesn't even know he saved my life! I gotta go, Jane.

JANE

Then go.

(JANE exits as CALOGERO starts to run. Music.)

CALOGERO

I started running back to the neighborhood. I had to see Sonny. I wanted to hug him and thank him for saving my life. I ran down the block and I busted through the front door of the Chez Bippy.

A BRONX TALE

SCENE 8

THE CHEZ BIPPY

(A rocking party atmosphere, packed with people.)

CALOGERO

When I got to the bar, they were all there. I saw all these smiling faces and I'm tellin' ya I was happy because I was alive! Sonny saved me and he didn't even know! I looked and there he was on the other side of the bar.

SONNY

Hey C...get over here!

(CALOGERO sees SONNY on the other side the bar but the place is packed.)

CALOGERO

Sonny! You saved my life!

SONNY

What?

CALOGERO

You saved my life, Sonny!

SONNY

(yelling)
I can't hear you.

CALOGERO

Sonny!

SONNY

I love this kid!

CALOGERO

Sonny!

SONNY

I can't hear you!

CALOGERO

All of a sudden...

(A young man appears behind SONNY. He pulls out a gun.)

A BRONX TALE

SONNY

I love this kid!

(GUNSHOT.)

CALOGERO

Nooooo!

*(BLACKOUT except a spotlight on CALOGERO. His "Nooo!"
Reverberates and echoes. Everything else is silent.)*

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A BRONX TALE

SCENE 9

THE FUNERAL

(CALOGERO walks down stage and faces the audience.)

CALOGERO

The man that killed Sonny was the son of the man that Sonny killed eight years earlier in front of my stoop.

(Organ music.)

When I got to the funeral there were flowers all over the place. Wiseguys have this thing about flowers. They think who ever sends the biggest assortment of flowers cares the most.

(We reveal the funeral. Wise guys stand around SONNY's coffin.)

Everybody was laughing and joking and it was just like Sonny said it would be. "Nobody cares, C." Nobody cares - Sonny was always right. Always. I couldn't even go over to the coffin. I had to wait until everybody left and I was all alone with Sonny.

(Music out. After a moment he approaches the coffin.)

How ya doin' Sonny...not too good, huh?...I read in the papers Mickey Mantle's gonna retire ...Who cares, right?...Jane passed the test Sonny, I wanted to tell you that...She could be one of my great ones...who knows...Sonny, I just want to thank you for saving my life. My friends, they're all dead, and I would've been dead too if it wasn't for you. You pulled me out of that car. I never got a chance to thank you. I told my father what you did and he...

(A man in his early forties enters.)

Oh, I'm sorry, I thought I was alone.

CARMINE

That's okay, kid. It's understandable.

CALOGERO

This guy here, he's a great man. I loved him. He saved my life.

CARMINE

You're C. Sonny told me about you.

A BRONX TALE

CALOGERO

What? Sonny told you about me? I'm sorry, I don't know who you are.

CARMINE

I've been away awhile. My name's Carmine, kid. You don't remember me do you? Seven, eight years ago in front of your house. You were just a little boy.

(CALOGERO looks at the man. Does not recognize him.)

CALOGERO

I'm sorry I don't know you.

CARMINE

Yes you do. You know me very well. Now look at my face.

CALOGERO

I don't know you.

CARMINE

Remember this?

(He points to the scar on his forehead.)

CALOGERO

The baseball bat! You were the guy that got hit with the baseball bat. I was there, Carmine. I saw the whole thing. The cops they wanted me to rat.

CARMINE

I know, kid. Sonny told me what you did. I wanna thank you. Listen, I'm gonna be taking over things for a while here. If you need anything, ANYTHING, you come by the bar and see me. Okay?

CALOGERO

That's okay, Carmine. I think I'm gonna give the neighborhood a rest for a while...you understand right?

CARMINE

I understand, kid. Sonny would be happy to hear that.

(Beat.)

CALOGERO

Carmine, he never saw it coming. I tried to warn him but he never knew.

A BRONX TALE

CARMINE

He knew.

CALOGERO

But it was eight years ago.

CARMINE

It's like Sonny used to say, "Revenge is a dish best served cold. So why worry?"

(to SONNY)

So long my friend...and don't worry, I got it.

(to CALOGERO)

You know where to find me if you need anything. Take care of yourself kid.

(CARMINE leaves.)

#18 THE CHOICES WE MAKE

CALOGERO

(turns to SONNY)

Nobody cares? Ha...I guess you were wrong about that one. I'm gonna miss you, Sonny.

CALOGERO

YOU SAID THAT YOU HAD THINGS TO TEACH ME
AND NOW I SEE IT ALL SO CLEAR
WE'RE LED EACH MOMENT THAT WE LIVE IN
TO THE ONLY CHOICE WE'RE GIVEN--
WILL WE LIVE BY LOVE OR FEAR?

AND YOU -- YOU KNEW IT'S NEVER EASY
IT'S NEVER BLACK OR WHITE, JUST SHADES OF GREY
ALL WE DO IS FACE UP TO THOSE CHOICES
AND OBEY OUR INNER VOICES
AND HOPE WE FIND OUR WAY

AND ALL THE CHOICES WE MAKE
WILL SHAPE OUR LIVES FOREVER
EV'RY PATH WE TAKE
WHEN PUSH COMES DOWN TO SHOVE
EV'RY MOMENT COUNTS--
IT'S ALWAYS NOW OR NEVER
AND ALTHOUGH GOD KNOWS

A BRONX TALE

CALOGERO (CONT'D)

YOU CHOSE THE LIFE YOU CHOSE
I'M HERE BECAUSE JUST ONCE
YOU CHOSE TO LOVE

(LORENZO enters dressed in a suit.)

Dad, what are you doing here?

LORENZO

I'm here to pay my respects to your friend, son.

(to SONNY)

Thanks for saving my boy's life, Sonny. I never hated you. I guess I just never forgave you for making my son grow up so fast. May God have mercy on your soul.

(sings)

AND NOW YOUR WHOLE LIFE LIES BEFORE YOU
IT'S TIME THAT YOU BECOME A MAN
YOU'LL KNOW HOW TO JUST LOOK AT WHAT'S INSIDE YOU
AND LET YOUR TALENT GUIDE YOU
LIKE I'VE ALWAYS KNOWN YOU CAN

LORENZO & CALOGERO

AND ALL THE CHOICES WE MAKE
WILL SHAPE OUR LIVES FOREVER
EVEN ONE MISTAKE
CAN TEAR YOUR WORLD APART
BUT WE HAVE A BOND
THAT NOTHING'S GONNA SEVER
THROUGH THE GOOD AND BAD
THE HAPPY AND THE SAD
EVERYWHERE YOU GO--

LORENZO

LOOK TO YOUR HEART

CALOGERO

I love you Dad and I'm sorry if I hurt you.

LORENZO

I love you too, son.

A BRONX TALE

(They hug.)

CALOGERO

(to us)

I left the old neighborhood after that. It wasn't the same without Sonny.

LORENZO

THIS IS A
BRONX TALE
IT'S JUST ANOTHER STORY

ENSEMBLE VOICES

OOO...

CALOGERO

I had to say goodbye to Jane, but she'll always be my first great one. I went out into the world and I kept my promise. I became somebody. I owed that to my parents and to Sonny.

ROSINA & LORENZO

OUT ON THE
STREET, THEY'RE SINGING
IT TOGETHER
THEY'LL BE SINGING
IT FOREVER

ENSEMBLE VOICES

OOO...

OOO...

YOU CAN HEAR 'EM
IF YOU TRY

(CALOGERO gives SONNY the three-finger sign.)

(OFFSTAGE ENSEMBLE sings "Ahs" underneath)

CALOGERO

I still come back from time to time. The neighborhood's changed, and so have I. But I'll never forget what I learned from these two men. The saddest thing in life is wasted talent and the choices you make will shape your life forever. But you could ask anybody from my neighborhood and they'll tell you, this is just another Bronx tale.

ALL

AND ALL THE CHOICES WE MAKE
BECOME PART OF OUR STORY
EV'RY JOY AND ACHE
THEY'RE NEVER TRULY GONE

EV'RY NAME EV'RY FACE
ALL THE HOPE THE TEARS THE GLORY--

A BRONX TALE

ALL (CONT'D)

EV'RY STOOP AND STREET
EACH WIN AND EACH DEFEAT
THE SINNERS AND THE SAINTS
THE SWEET AND BITTERSWEET
AND WHEN THE TALE'S COMPLETE
YOU'VE CHOSEN WHO YOU ARE

CALOGERO

AND THOSE CHOICES YOU MADE

ALL (EXCEPT CALOGERO)

LIVE ON

CALOGERO

THIS IS A BRONX TALE
AND THAT'S MY STORY...
THE WORLD I LIVED IN
THE PEOPLE I KNEW

DOO-WOP GROUP

IT'S JUST A BRONX TALE
AND LIKE THEY ALL DO
IT HAPPENED HERE
ON BELMONT AVENUE

OOO, OOO
OOO
OOO
OOO
OOO

ALL

WOAH...
WOAH...

*(CALOGERO watches as the DOO-WOP GROUP harmonizes
under the lamppost.)*

DOO WOP GROUP

DOH, DOH
OOO-WAH
WAH-OOO...

(Blackout.)

(END OF SHOW.)

A BRONX TALE

#19 BOWS

ALL

BELMONT AVENUE

C, L, YOUNG C, WISE GUYS

WOMEN, S, T, J, DW
YEAH YEAH AND THE NOISE IS
GROWIN'

HANGIN' WITH MY CREW

YEAH YEAH AND THE BOYS ARE
GOIN' SHOOP
SHOOP! SHOOP!
SHOOP! SHOOP!
SHOOP! SHOOP! SHOOP!
SHOOP!

GOTTA LOVE THE VIEW

BELMONT AVENUE!

BELMONT AVENUE!

HANGIN' WITH MY CREW!

NO NO 'CAUSE THE WORLD'S A
GO-GO

GOTTA LOVE THE VIEW

WHOA WHOA,
AND THE BOYS ALL
SING IN A GROUP!
OOP! OOP!

ALL

BELMONT AVENUE!

#20 EXIT MUSIC

A BRONX TALE

THE MUSICAL

BOOK BY

CHAZZ PALMINTERI

MUSIC BY

ALAN MENKEN

LYRICS BY

GLENN SLATER

SCORE SAMPLE

BROADWAY
— LICENSING —

01/14/19

Broadway Licensing Perusal

NOT FOR PRODUCTION

[Doo-Wops/Jesse/Tyrone/Men/Denise/Women/Calogero/Wise Guys]

Opening: Belmont Ave/Stoop

[C July 2018]

Freely Tempo ♩ = 55

D1: *(a cappella vox)*

Woo-hoo oo

Woo-hoo

Woo-hoo - oo

Ah

Ah

D4, M7:

Lao lao lao Ah duh duh Dah duh duh duh

Ky3-Cue vocal pitches before start

F F

(opt Ky3)

(Ky3 "Vocal Oohs" as cues)

p

Vocal Breakdown:

- | | | |
|---------------|---------------------|---------------|
| M1 → Paul | D1 (Tenor) → Rory | W1 → Brittany |
| M2 → Joey | D2 (Lead) → Dom | W2 → Kirstin |
| M3 → Ted | D3 (Tenor 2) → Cary | W3 → Kaleigh |
| M4 → Jonathan | D4 (Bass) → Keith | |
| M5 → Michael | | |
| M6 → Joe | | |
| M7 → David | | |

"It's 3am in the Bronx..."

7

mp

(h)oo (h)oo (h)oo oo (h)oo (h)oo (h)oo oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo

D2, Jesse: *mp*
Ooo (h)oo (h)oo (h)oo

D3: *mp*
Ooo (h)oo (h)oo (h)oo

D4, M7: *mp*
Ooo (h)oo (h)oo (h)oo

"...hear a million stories."

11

(h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo (h)oo

D4: (h)oo (h)oo (h)oo (h)oo (h)oo

M5, M7: Ooo (h)oo (h)oo (h)oo (h)oo

doh doh doh

doh doh doh

With Motion, Not Too Reverent

14

CALOGERO:

15 16 17 3

This is a Bronx Tale. And it's my sto-ry... The world I lived in, the peo-ple I knew.

Denise, W1, W2
Frieda, W3

Ooo Ooo Ooo Ooo

D1, D2, M1, M2, M3, Jesse
D3, M4

Ooo Ooo Ooo

D4, M5, M6, M7

doh doh doh doh doh doh

18 19 20 3

It's just a Bronx tale, and like they all do, it starts right here on Bel-mont Av - e

Ooo Ooo Ooo

Ooo Ooo Ooo

duh duh duh duh

poco rit.

V.S.

[Sonny/Men/Doo-Wops/Young C/Women/Jesse]

Roll 'Em

[C July 2018]

CUE: "I didn't think so."

Hard-driving ♩ = 111

SONNY:

1

Think so. Let me show ya how to throw them dice:

Piano (Drums) (w/ Gtrs)

mf E5 D5

3 4

First ya got - ta make 'em treat you nice. Here's a lit - tle bit of free ad - vice: Lis -

B5 E5 D5

5 6

- ten to Son - ny, we'll make some mon - ey. Keep it qui - et when you shake them bones.

B5 E5 D5

7 Close the doors and dis-con-nect the phones. 'Cause you'll wan-na hear these los-ers' groans. Let's start

8

9 — the bet - tin'. Read-y, get set 'n'... You're my luck - y charm;

10 Roll 'em!

11

12 Use that luck-y a-maz-ing arm! Go for broke,kid,let's bet the farm!

13 Roll 'em!

14 Roll 'em!

15

M1, M2, D1, D2
M3, M4, M5, D3
M6, M7, D4
+ SONNY

B5 C#5 D5 F# B5 A5 A#5 B5 B5 A5 A#5 B5

Detailed description: This is a musical score for a keyboard instrument, likely a digital piano or synthesizer, in the key of D major. The score is divided into measures 7 through 15. The vocal line (top staff) contains the lyrics: "Close the doors and dis-con-nect the phones. 'Cause you'll wan-na hear these los-ers' groans. Let's start the bet - tin'. Read-y, get set 'n'... You're my luck - y charm; Roll 'em! Use that luck-y a-maz-ing arm! Go for broke,kid,let's bet the farm! Roll 'em! Roll 'em!". The piano accompaniment (middle and bottom staves) provides harmonic support with various chords and rhythmic patterns. Chord markings include B5, C#5, D5, F#, B5, A5, and A#5. A specific instruction for measures 10-11 reads "M1, M2, D1, D2 / M3, M4, M5, D3 / M6, M7, D4 + SONNY".

16 Roll 'em down the aisle, mak - in' Son - ny smile and look - in' —

17

Ah...
(+ Horns)

C#
(+ Ky3 "Bari")

D E F#

18 ALL: good.

19 **Vamp (long)**
Out either bar

20 "Okay, Sonny."

21 [2x]

(Shaker solo)

ff p ff

(Bs+Gtr2)

22 **VAMP, Jump on cue from either bar**

23

24 **OUT: JOJO Turns DS**
TONY ready to slam door:

(Tutti)

p (Bs+Gtr2) D5 D#5

KYBD 1/CONDUCTOR

Piano

[Doo-Wops/Young C/Men/Women]

"A Bronx Tale"

#4

Menken/Slater

I Like It

[C July 2018]

CUE: "See you tomorrow, C." [they exchange gestures]

Shuffle (♩ = 125) [3x]

"...a strange thing started to happen."

1 2 3

DOO-WOPS:

Wah - oo - wah-oo - wah-oo - wah-oo - wah - oo - wah-oo - wah-oo - wah, Wah-

Piano

(w/ Gtr1)

mp

E♭ C m

4 5 6

YOUNG C:

Ev'-ry-where I go, — up and down the street, ev' - ry-one's my bud - dy; they're

oo - wah-oo-wah-oo-wah-oo-wah - oo - wah-oo-wah-oo - wah, Wah - oo-wah-oo - wah-oo-wah-oo-wah -

E♭ C m E♭

7 fall-ing at my feet. — I'm more than a kid; — I'm part of the game. They

oo - wah-oo - wah-oo - wah, Ah...

Cm Ab Fm

10 know where I go, — who I'm with, — and my name! They call me

Ah... ah,

Ab Fm Ab/Bb

12 'C', and I like — it. Cool as can be, — and I like — it. Walk-in' tall,

C! (w/ Gtrs, Bs) C!

mf Eb Cm Eb Cm

16 17 18 19

__feel-in' fine, Bel-mont Av - e-nue's mine, and I like __ it.

wah _____ 000...

Ab *Bb* *Eb*

20 (w/ Gtr2, Bs)

pp *Eb* *Cm* *Eb* *Cm*

24 25 26 27 "Gee thanks Phil."

The Wah-

Ab *Fm* *Ab* *Fm* *Bb7sus*

(w/ "Bari Sax")

[Sonny]

One of the Great Ones

[C July 2018]

CUE: "You gotta do what your heart tells you to do."

Gently ♩=136

1 2 3 4 SONNY: There's a kind

Piano *higher voicings - more rhythmic freedom*
(w/ Gtr1, Ky3 "Warm Stgs")

p Ebmaj7 Ab9(b5) Ebmaj7 Ab9(b5)

5 6 7 8 of a girl_ who can send_ your heart whirl-ing a - way._ "I know." But

5 Ebmaj7 Ab9(b5) Gm7 Gm7/C C9

(w/ Bs)

9 10 11 12 those are the kind you don't hap - pen to find ev - 'ry day. You'll meet smart

9 Fm7 Bb7(b5) Bb7 Gm7 C9(b5) C9

13
 14
 15
 16

...ones, and tough ones, Just-Good-E-nough ones. They're fine, kid, go out there, enjoy. But in all

A^bmaj7 A^b6 A^b(+5) A^b6 Gm7(b5) C7(b9) C7

17
 18
 19
 20

... of your life... you get on - ly three shots at the real... Mc-Coy. And

Fm7 Fm9(b5)/A^b A^b/B^b B^bm7(b5) B^b7

21
 22
 23
 24

this one could be one of the great... ones.

mf A^bmaj7 Gm7 A^bmaj7 sub. p Gm7 Gm7/C C9

(Bs)

25
 26
 27
 28

This one could be one of the ones... you won't forget. If the stars

mf A^bmaj7 Gm7 A^bmaj7 sub. p Gm7 C9(b5) C9

(Bs)

29 30 31

_____ in her eyes make your con - fi-dence rise_ like a rock - et that's read-y to blow,

(w/ Gtr1, Ky3 "Warm Stgs")

F m7 A^bm(maj7) G m7

Swing
[4X]

32 33 34 35 36

_____ then she might be _____ one of your great _____ ones; don't let her go. _____ *"Because Three..."*

(w/ "Celesta")

G m7/C C9 F m7 A^bm/B^b (+ Drums) *p*

(Bass Clar)

(Bass) p

37 38 39 40 41

Vamp (usually 4x)

[Advance on cue]: "Hey, that happens."

mp

mp

[Rosina]

Look To Your Heart~Reprise

[C July 2017]

WARN: "I heard it a thousand times."

CUE: "Why does he keep telling me that?"

[Start Bar "D"]

With a steady flow ♩ = 85

[to 5] 5 ROSINA:

D

"Why?"

Piano

Pic-ture him at sev-en - teen.

Go on, try.

9

Looks that could ri - val James Dean.

Girls would cry.

Played

(+Gtr2, "Wm E.Pno")

13 14 15 16

sax. Great danc - er. And what a ro - manc - er! But

17 18 19

I saw some - thing more there from the start. That boy had heart. God, he had

(+Flug, Tbn "WmHns") (+Gtr1)

(+"BsClar")

20 21 22 23

heart. CALOGERO: He played the saxophone? Dad? Really?

mp

24 25 26 27

Think that he did - n't think big? Sure he did.

28 29 30 31

Drag-ging that horn to each gig. Bright eyed kid. That

32 33 34 35

dream, he chased it. So close he could taste it. And

(+ Glock)

36 37 38

ev - 'ry note he played, a work of art. Straight from his heart. Boy, he had

(+Flug, "WmHns")

mp (+ "BsCl" Tbn)

39 39A 40 Slightly faster

heart. Ask me what hap-pened? Well real-ly, it was-n't dra-

(+Sus Cym roll)

mf

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