Franklin Shepard, Inc.

6

CHARLEY: May I answer that? How do we work together?

Rubato

CHARLEY:

He goes… And I go… And soon we're

A Tempo

hum-ming a-long… mm mm mm… and that's called

writ-ing a song… mm hm hm… Then he goes…

Rubato

And I go… And the phone goes

A Tempo

10 11

Drrrr - ing! And he goes "Mutter mutter mutter mutter Yes, Jer - ome… Mutter

12 13

No, Jer - ome… Mutter mutter mutter mutter…" That's his law - yer, Jer - ome "Mutter mutter mutter mutter mutter

Rubato

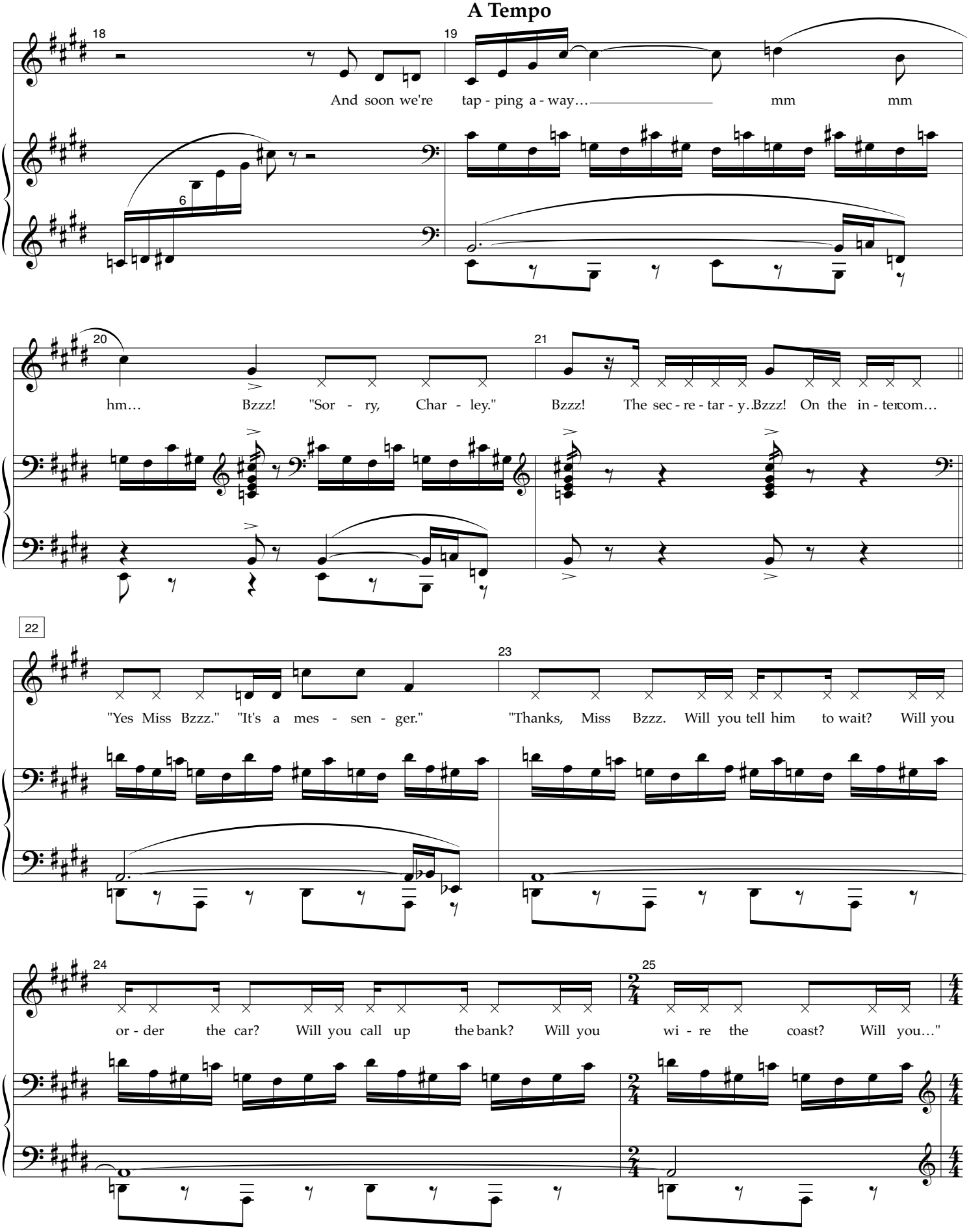
14 15

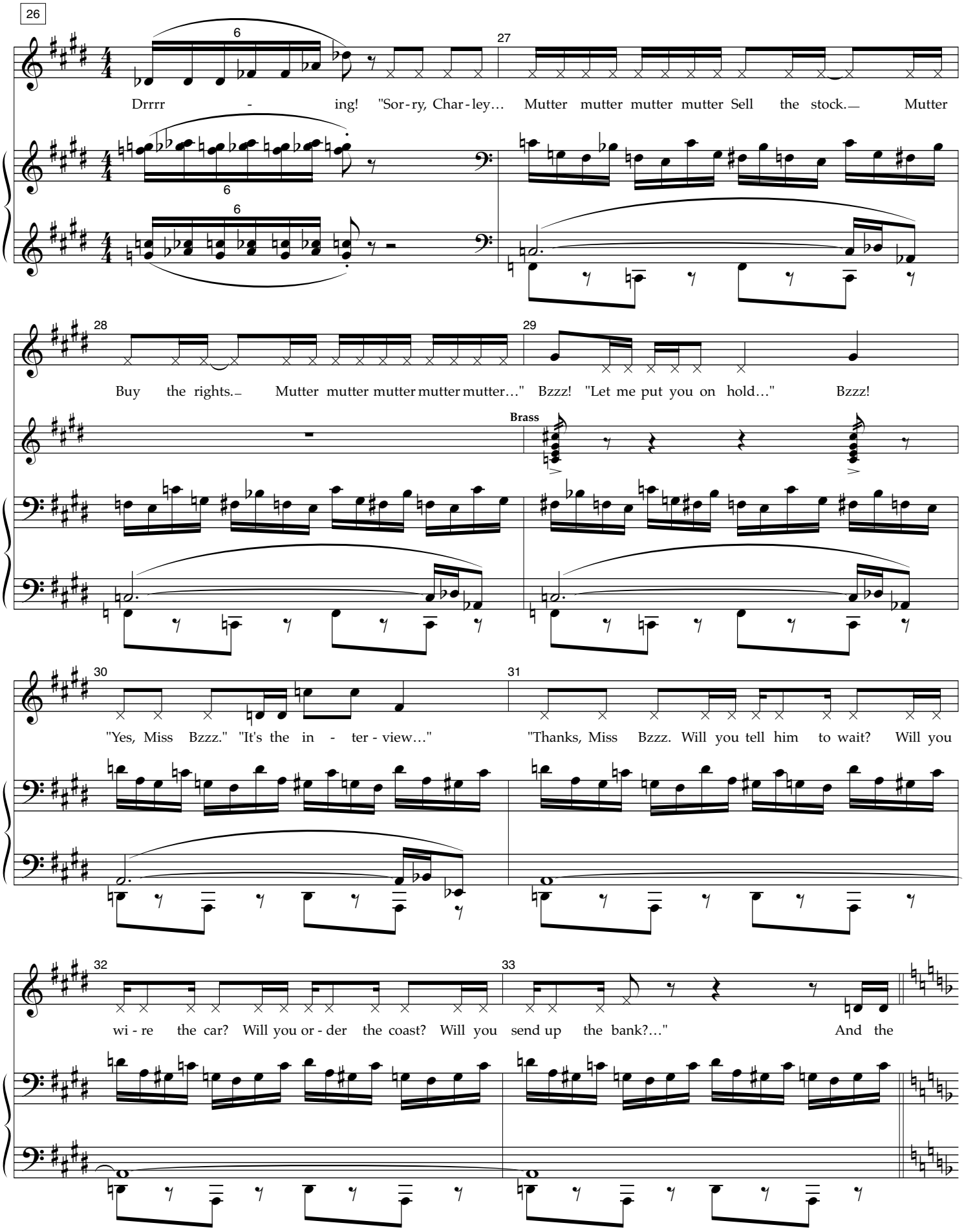
Do it, Jer - ome (click) Sor - ry, Char - ley…" So I go…

16 17

And he goes… And I go…

A Tempo


18
19
And soon we're tap - ping a - way… mm mm
6
20
21
hm… Bzzz! "Sor - ry, Char - ley." Bzzz! The sec - re - tar - y.. Bzzz! On the in - ter - com…
22
23
"Yes Miss Bzzz." "It's a mes - sen - ger." "Thanks, Miss Bzzz. Will you tell him to wait? Will you
24
25
or - der the car? Will you call up the bank? Will you wi - re the coast? Will you…"


26
27
Drrrr - ing! "Sor-ry, Char-ley… Mutter mutter mutter mutter Sell the stock.— Mutter
28
29
Buy the rights.— Mutter mutter mutter mutter mutter…" Bzzz! "Let me put you on hold…" Bzzz!
Brass
30
31
"Yes, Miss Bzzz." "It's the in - ter - view…" "Thanks, Miss Bzzz. Will you tell him to wait? Will you
32
33
wi - re the car? Will you or - der the coast? Will you send up the bank?…" And the

34

35

tel - e - phones blink and the stock gets sold and the rest of us he keeps on "hold" and he's

WWs

36

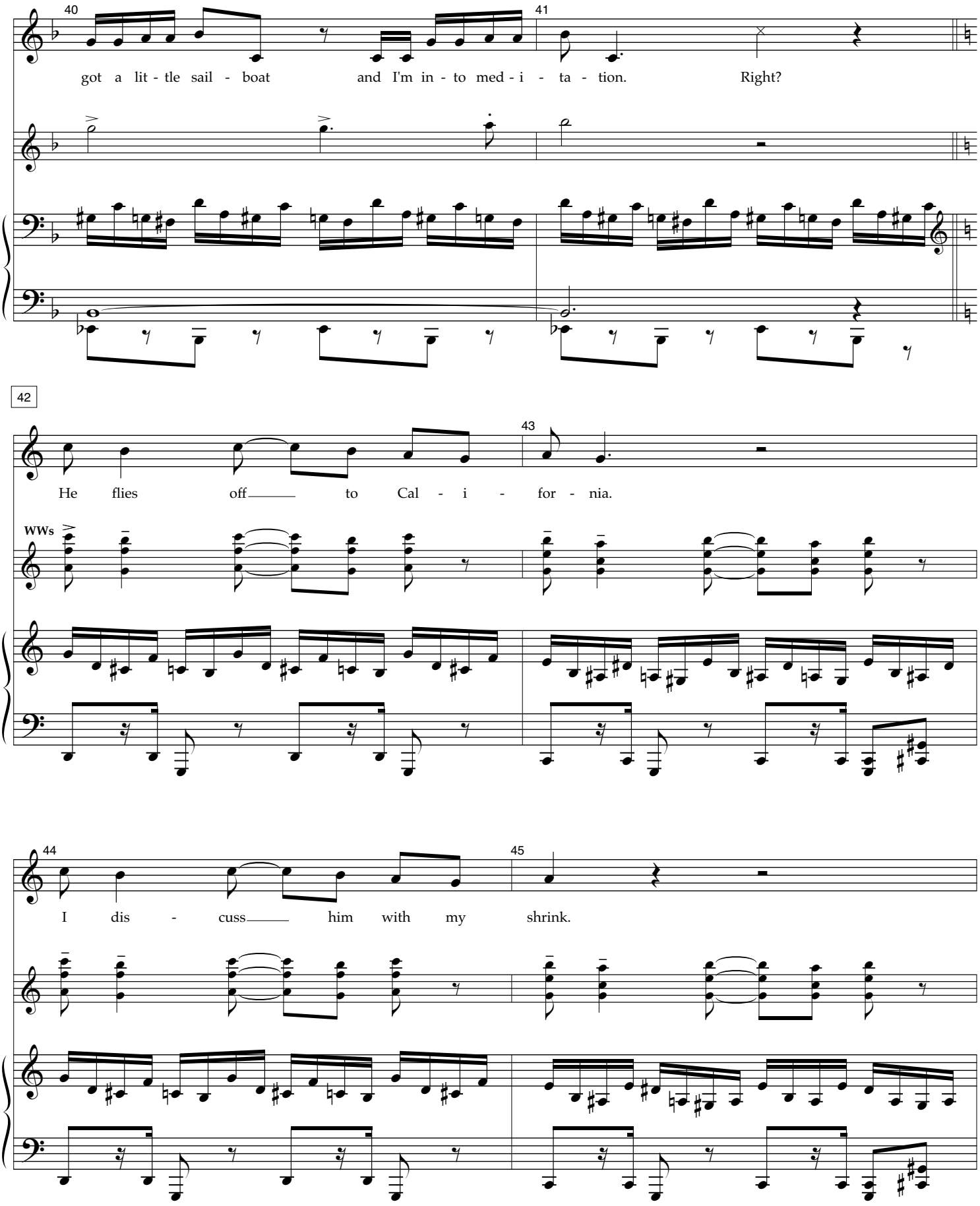
37

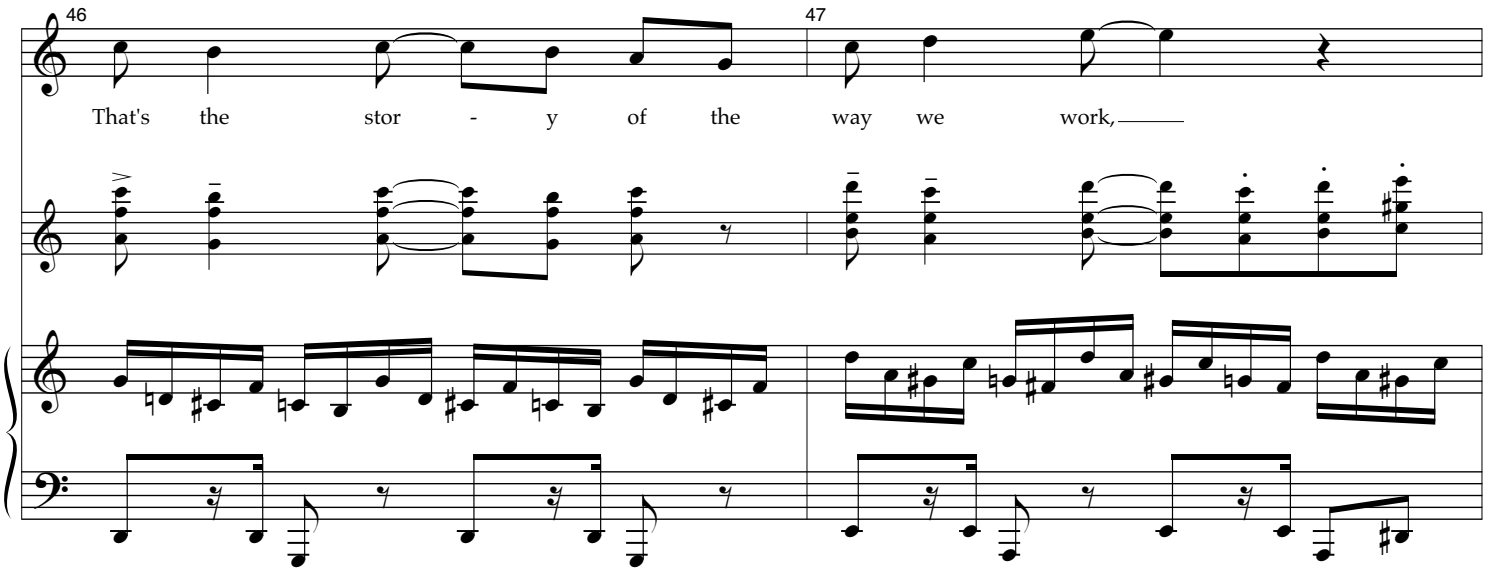
in - to mak-ing mov - ies and he's now a cor-por - a - tion. Right? So I

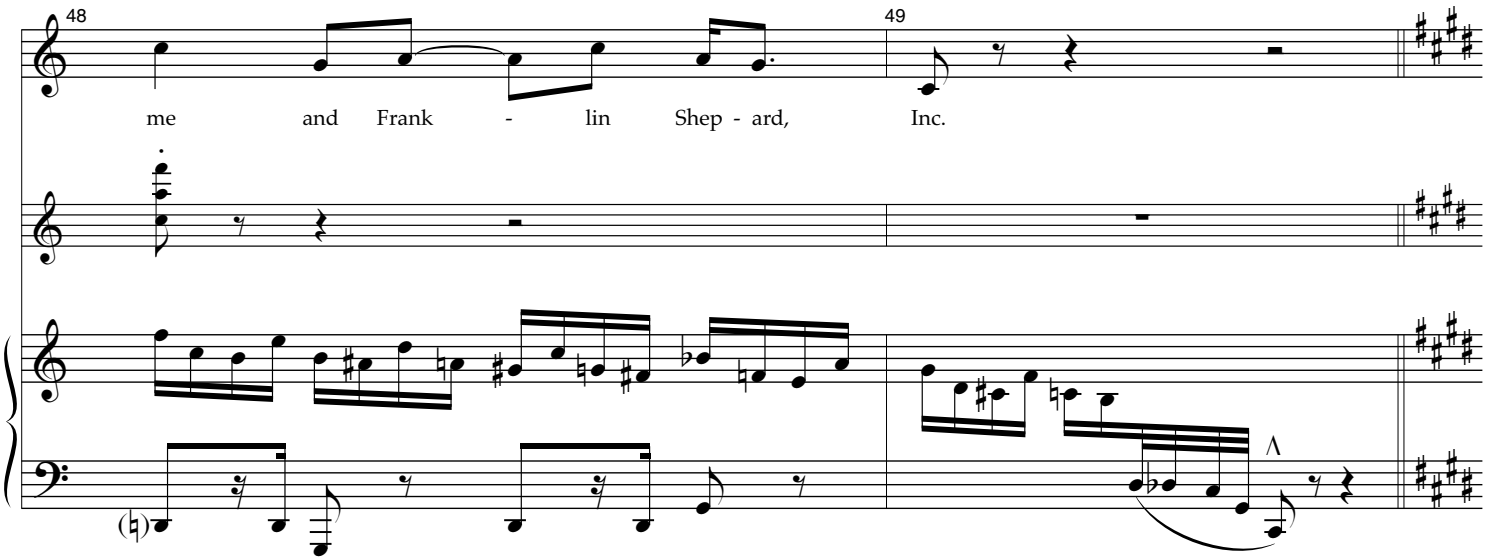
38

39

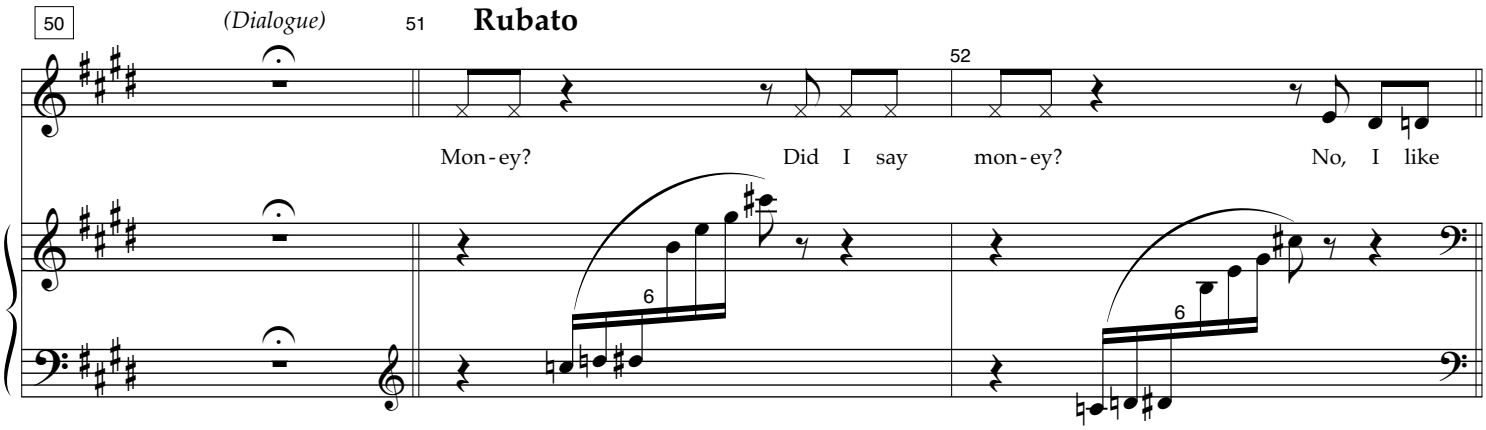
play at home with my wife and kids and I wait to hear the mov - ie bids and I've


40
41
got a lit - tle sail - boat and I'm in - to med - i - ta - tion. Right?
42
43
He flies off to Cal - i - for - nia.
WWs
44
45
I dis - cuss him with my shrink.





TALK SHOW HOST:
Oh, that sounds like you think
making money is a bad thing for a artist.



53

A Tempo

54

mon-ey a lot mm mm hm… I mean it's

55

bet-ter than not, mm mm mm… But when it's

56

Rubato

57

(grunt) MON - EY (grunt, grunt)

58

Mon - ey (snort) When you're in - to

59

(snort) MON - EY and you should be.

60

6

61

A Tempo

62

CHARLEY: Frank does the music thing very well.
And you know what? No one does it better.

Vamp—vocal last time

63

64

Still the

65

66

tel - e - phones blink and the buzz - ers buzz and I real - ly don't know what he does, but he

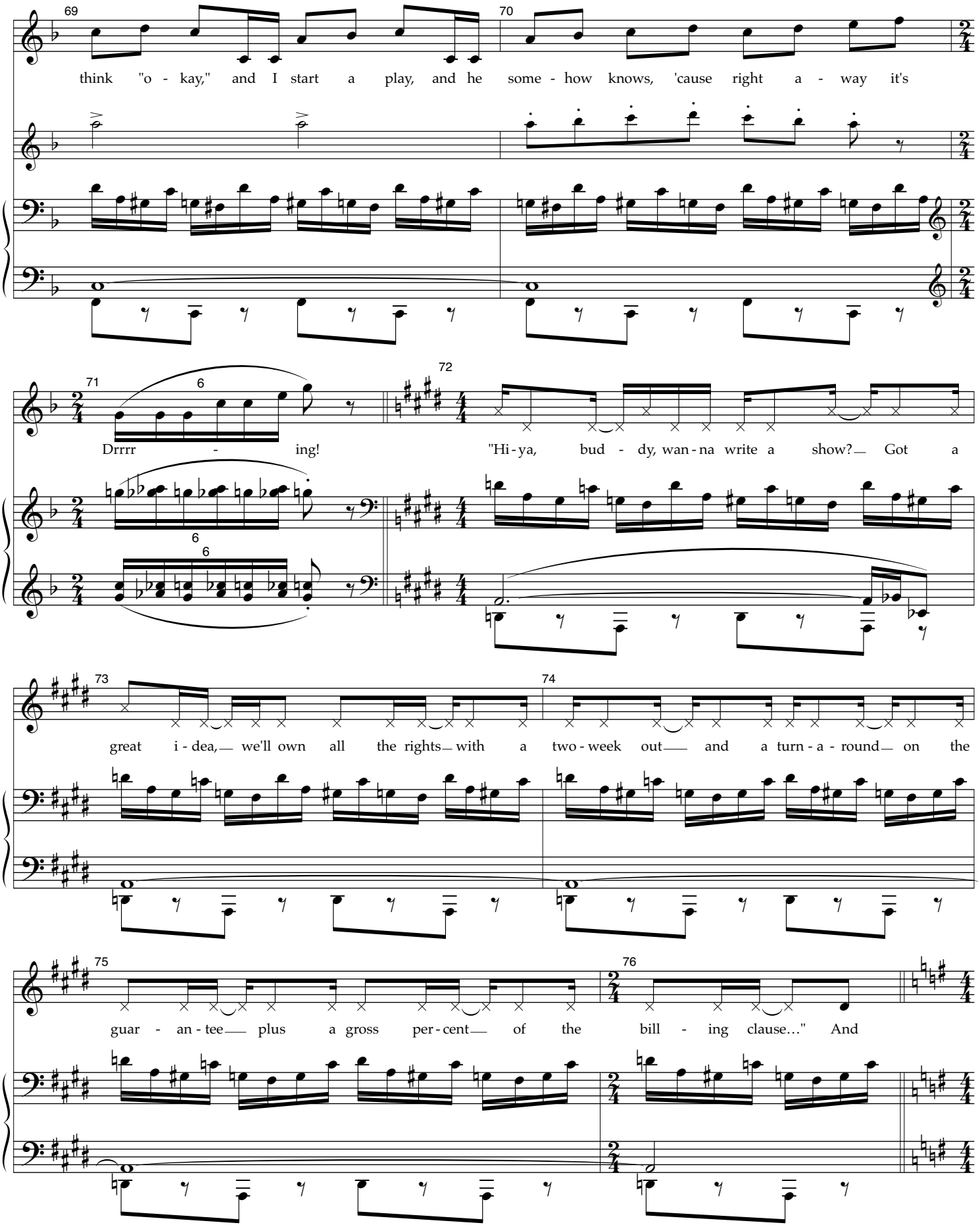
WWs

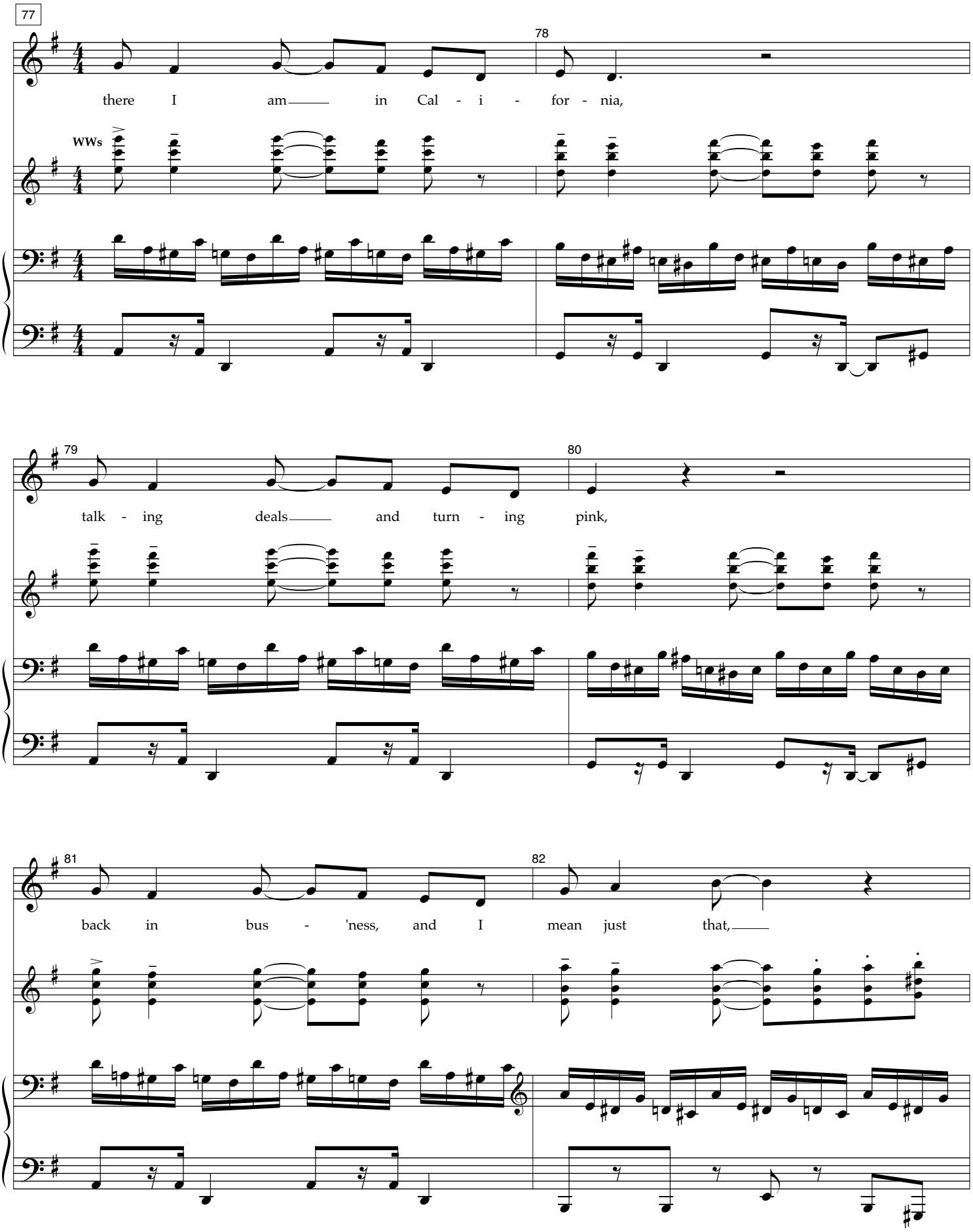
67

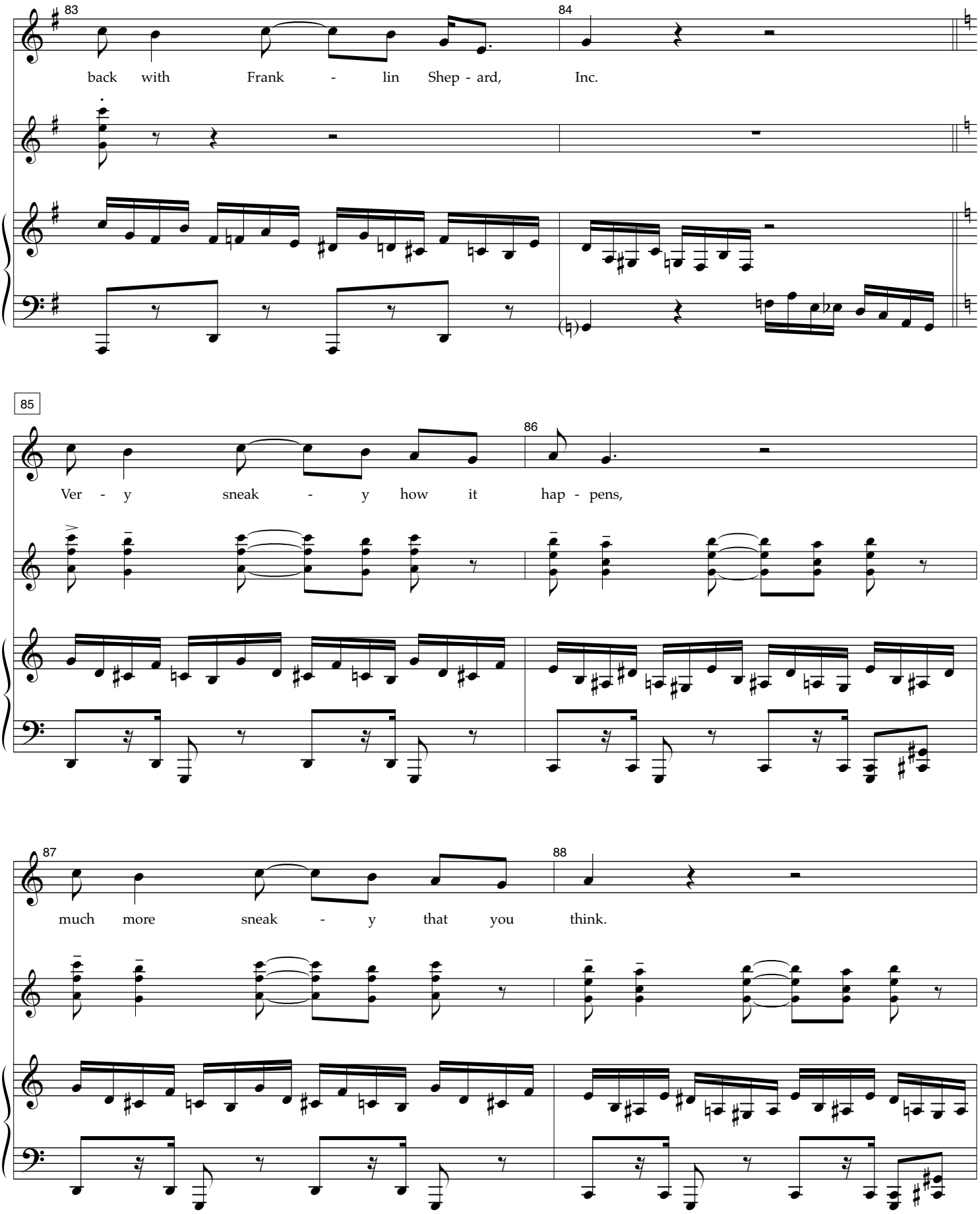
makes a ton of mon - ey, and a lot of it for me.

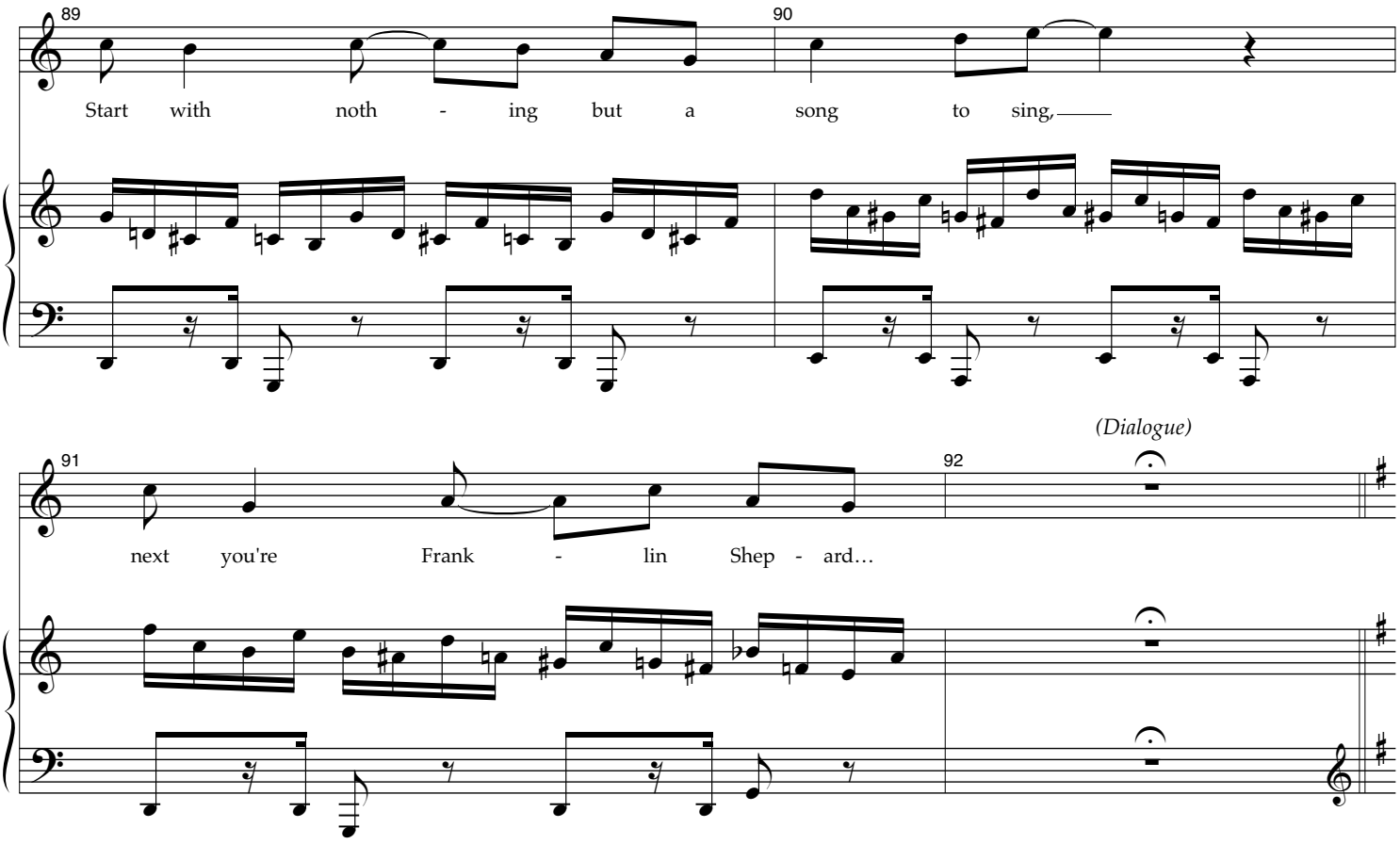
68

Right? So I


69
think "o - kay," and I start a play, and he some - how knows, 'cause right a - way it's
70
71
6
Drrrr - ing!
72
"Hi - ya, bud - dy, wan - na write a show? Got a
6
6
73
great i - dea, we'll own all the rights with a
74
two - week out and a turn - a - round on the
75
guar - an - tee plus a gross per - cent of the
76
bill - ing clause..." And


77
78
there I am in Cal - i - for - nia,
WWs
79
80
talk - ing deals and turn - ing pink,
81
82
back in bus - 'ness, and I mean just that,

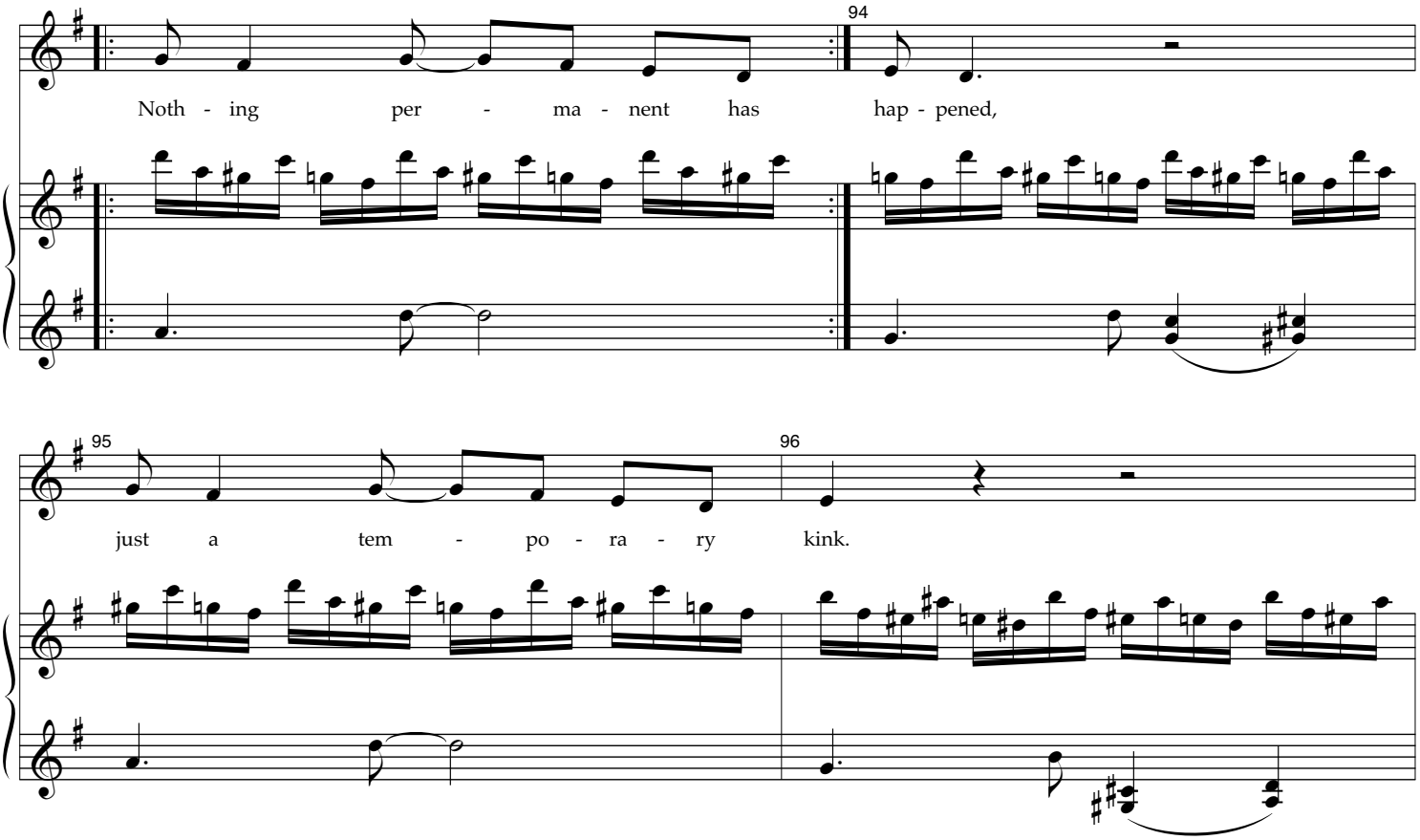

83
back with Frank - lin Shep - ard, Inc.
84
85
Ver - y sneak - y how it hap - pens,
86
87
much more sneak - y that you think.
88



CHARLEY: I miss it and I want it back.

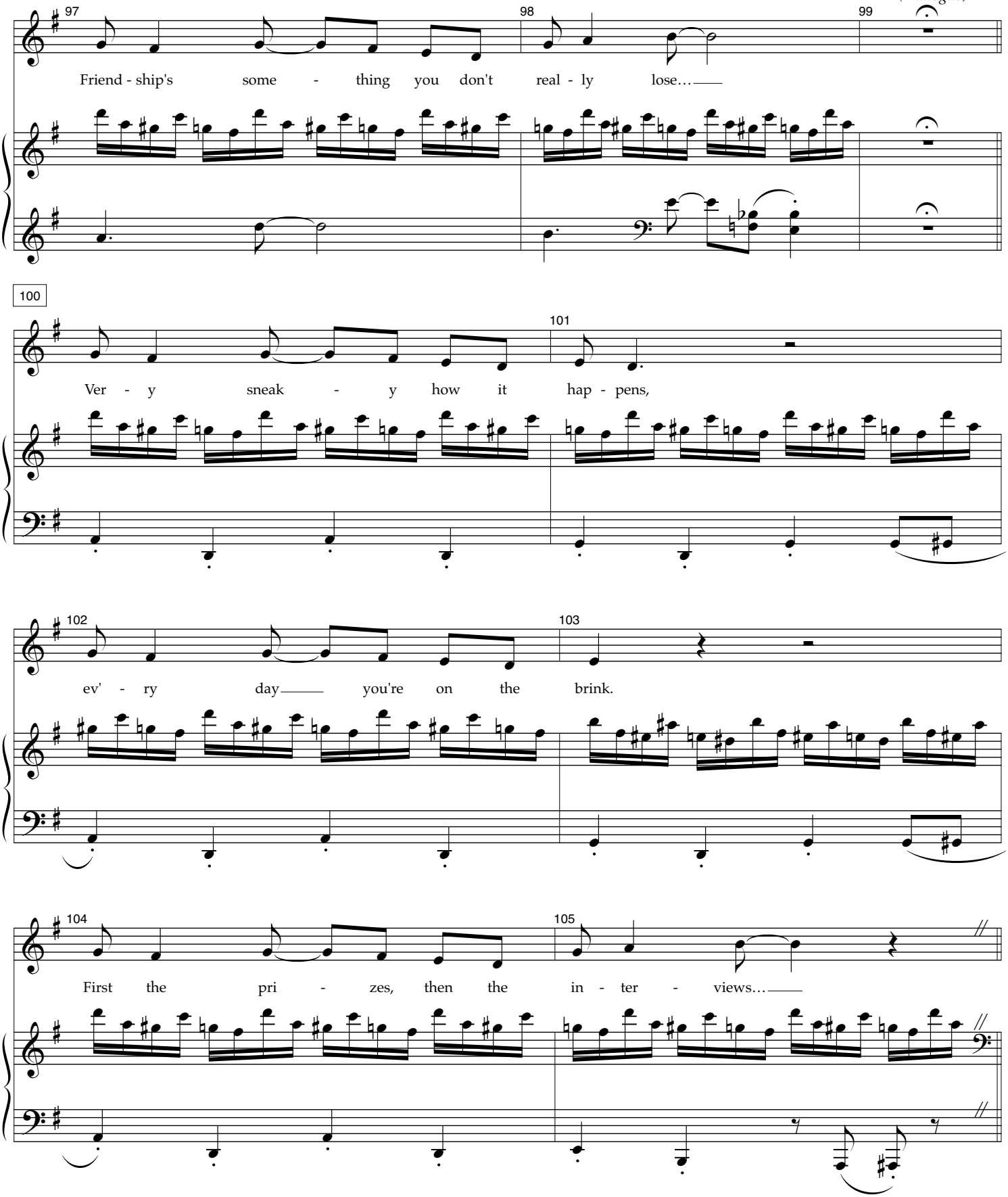
93

Vamp—vocal last time



CHARLEY:
…and tell that man
to get back to his piano.

(Dialogue)



106

Tempo Primo

107

Oh my God, I think it's hap - pened,

WWs/Brass

WWs

108

stop me quick be - fore I sink.

109

Brass

WWs

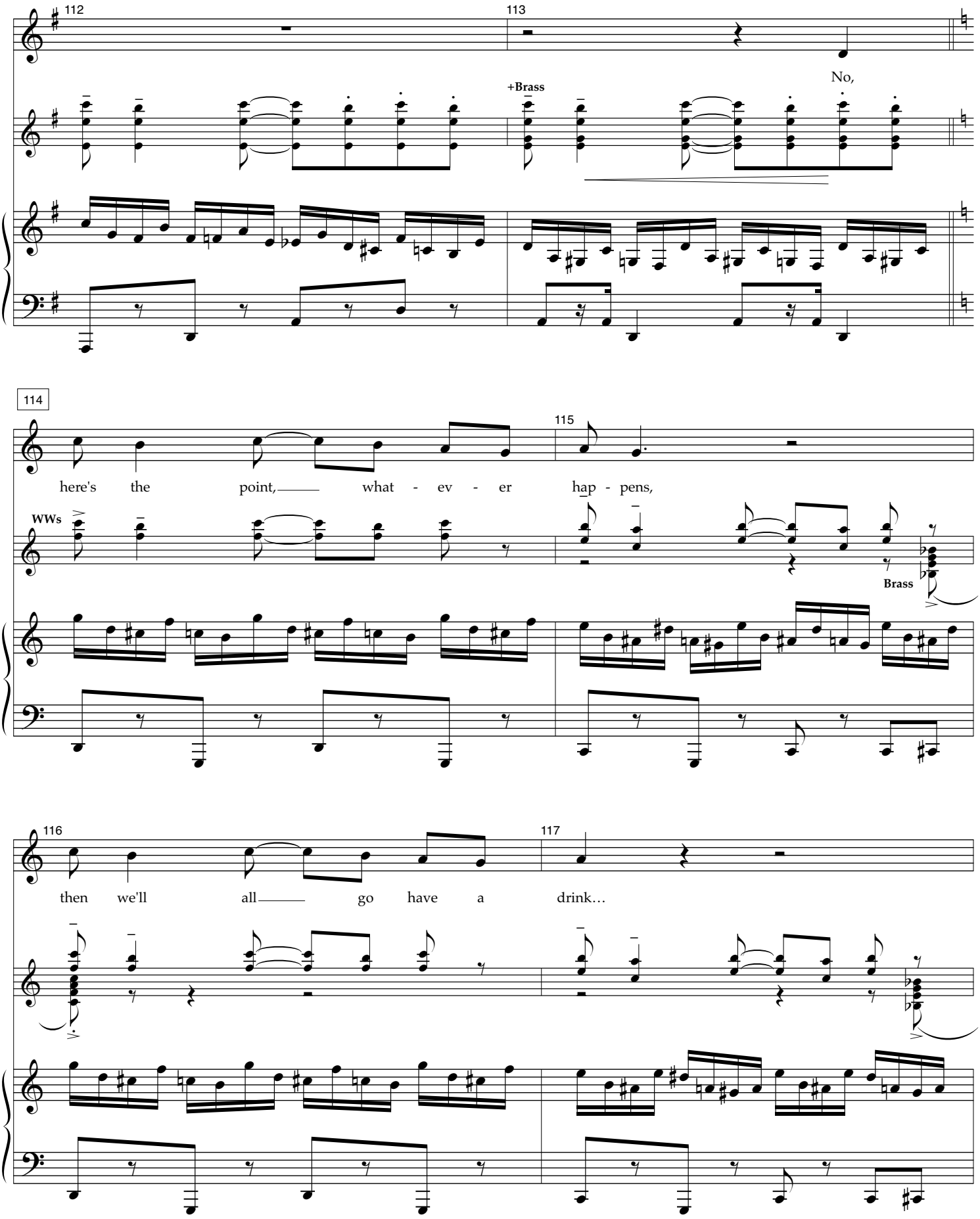
110

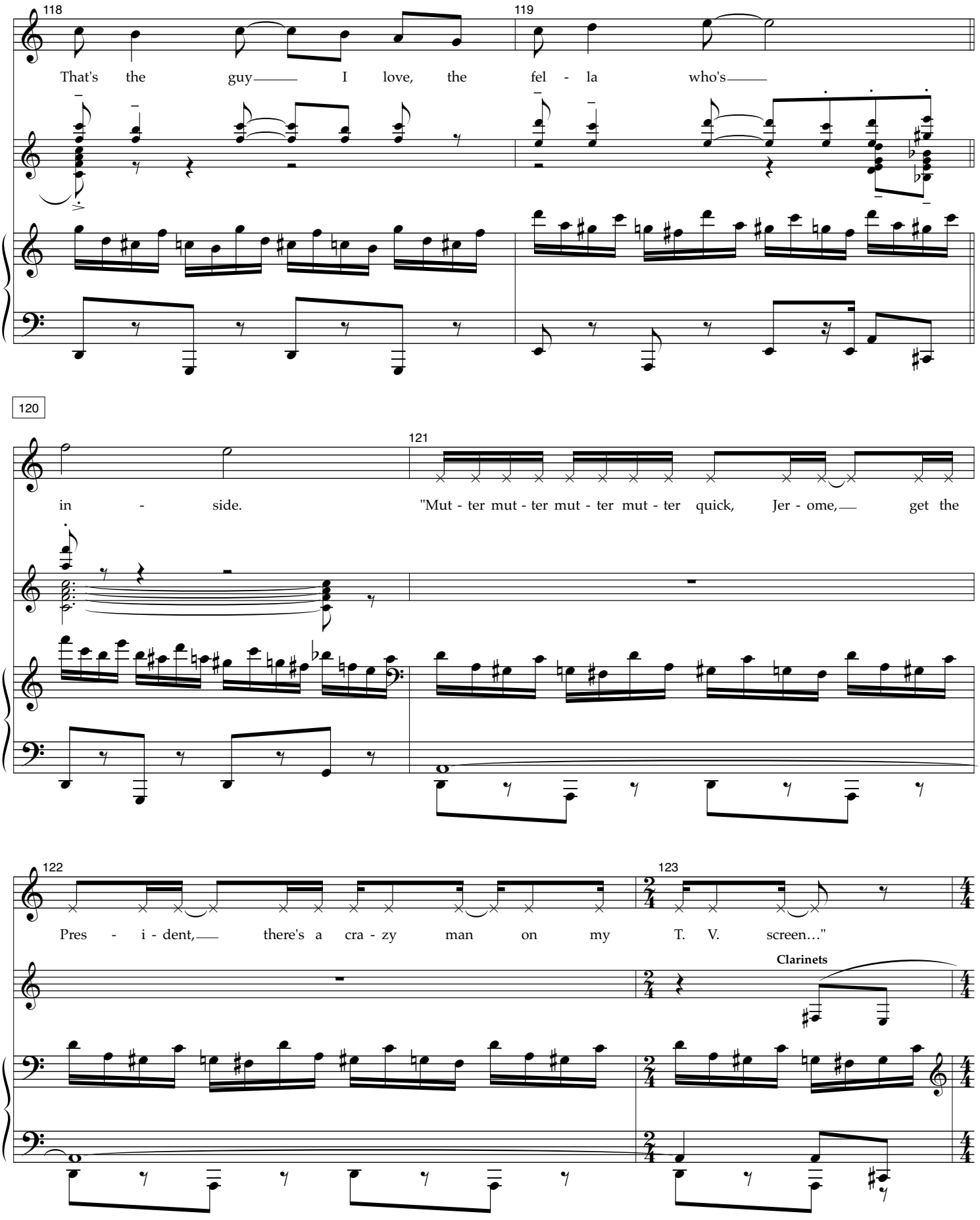
One more tri - umph that I

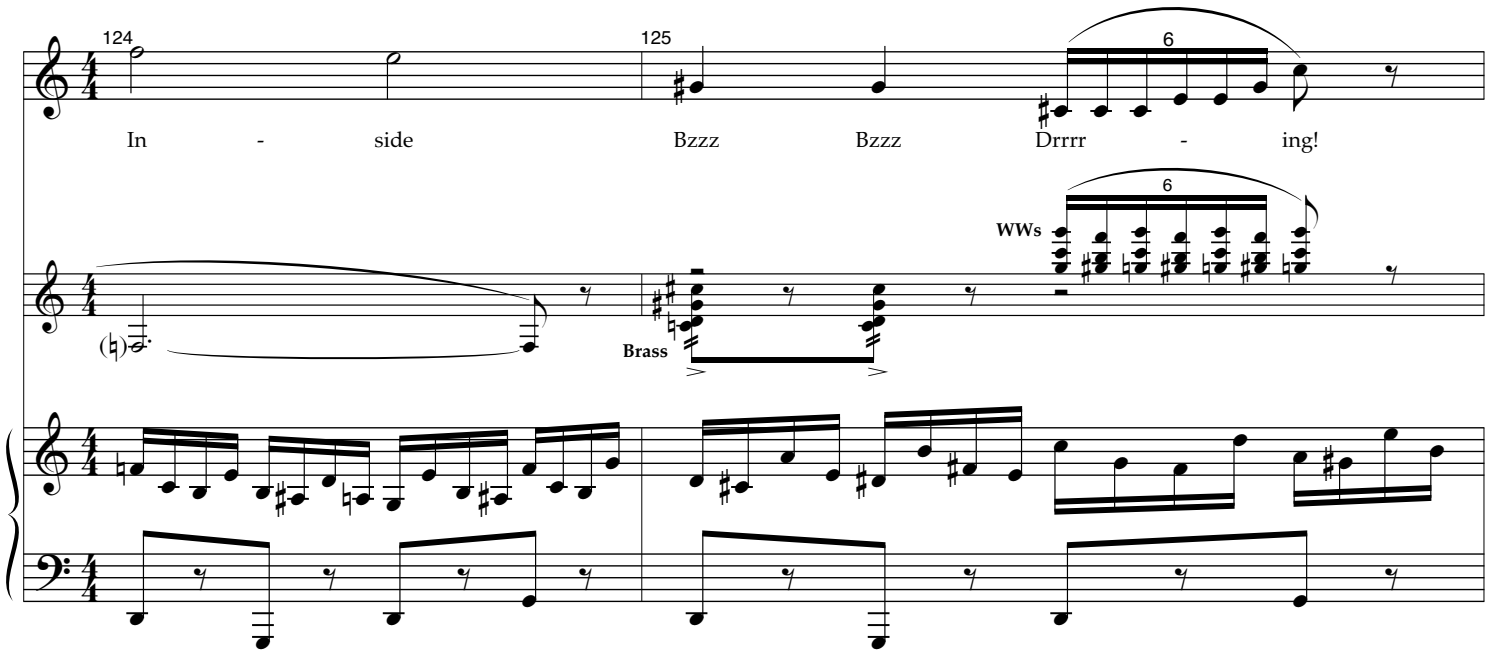
111

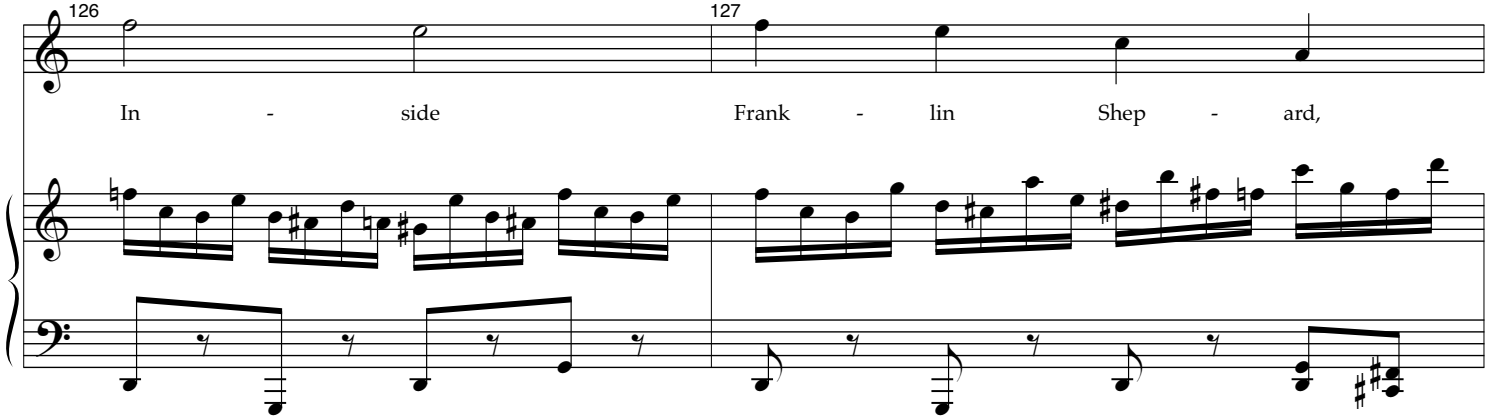
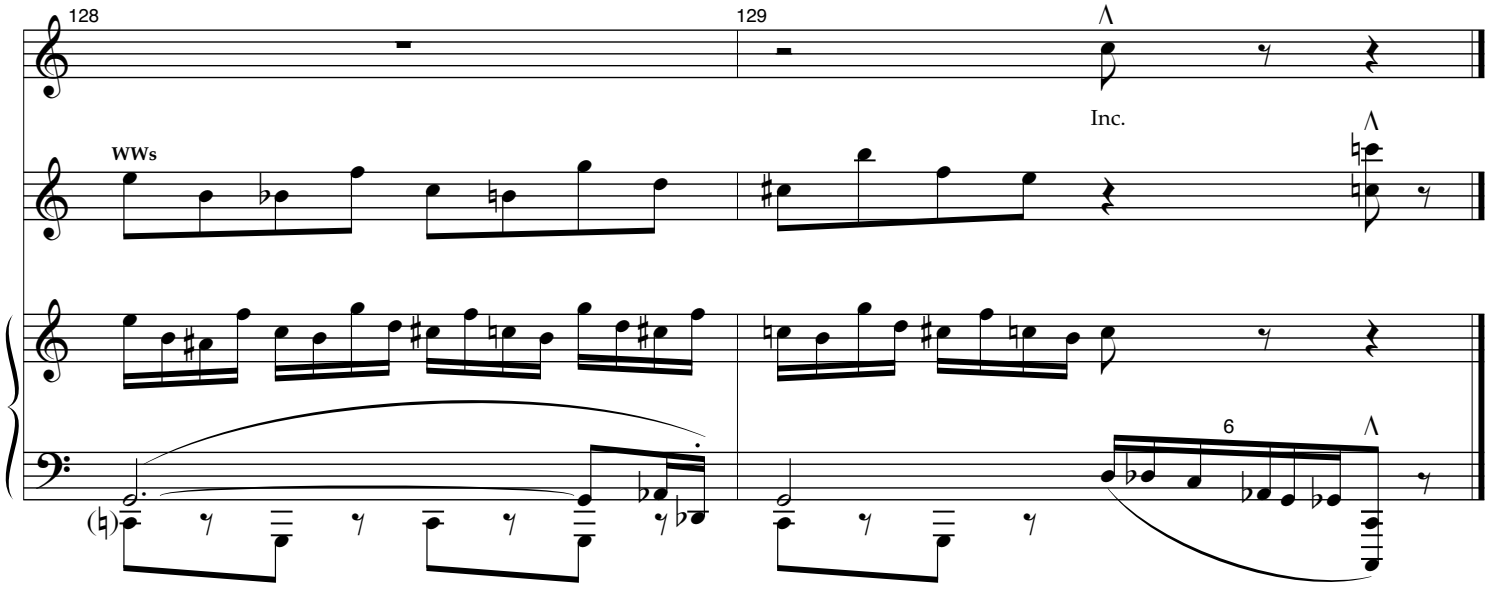
can't re - fuse…

CHARLEY: In case you didn't notice…




118
119
That's the guy I love, the fel - la who's
120
121
in - side. "Mut - ter mut - ter mut - ter mut - ter quick, Jer - ome, get the
122
123
Pres - i - dent, there's a cra - zy man on my T. V. screen…"
Clarinets





CHARLEY: Just write to him care of Any Bank U.S.A!