



JERSEY BOYS
ENRICHMENT GUIDE
THE STORY OF FRANKIE VALLI & THE FOUR SEASONS
BOOK BY MARSHALL BRICKMAN & RICK ELICE
MUSIC BY BOB GAUDIO, LYRICS BY BOB CREWE
DIRECTED & CHOREOGRAPHED BY JULIE TOMAINO

Season Sponsor: Capital Power
Presenting Sponsor: Emery Jamieson LLP

We wish to acknowledge that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories – Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois – as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupied this land. We extend our appreciation for the opportunity to live, create and perform on this territory.

Original Broadway Stage Production by Dodger Theatricals (Michael David, Edward Strong, Rocco Landesman, Des McAnuff); Joseph J. Grano; Tamara and Kevin Kinsella; Pelican Group in association with Latitude Link Rick Steiner/Osher/Staton/Bell/Mayerson Group World Premiere Produced by La Jolla Playhouse, La Jolla, CA, Des McAnuff, Artistic Director & Steven B. Libman, Managing Director.

"JERSEY BOYS" is presented through special arrangement with and all authorized performance materials are supplied by Theatrical Rights Worldwide, 1180 Avenue of the Americas, Suite 640, New York, NY 10036. www.theatricalrights.com

TABLE OF CONTENTS

Theatre Etiquette	Page 3
Who's Involved?	Page 4
Cast & Creative Team Biographies	Page 5
Writing/Composing Biographies	Page 10
Director Notes	Page 12
Characters	Page 12
Synopsis	Page 12
Musical Numbers	Page 12
Terms at a Glance	Page 14
Themes and Storytelling Devices	Page 15
"Rags to Riches"	Page 15
Is <i>Jersey Boys</i> a Jukebox Musical?	Page 16
Rashomon Effect	Page 17
Production Elements	Page 18
Proscenium Stage	Page 18
Creating Choreography	Page 18
History & Context	Page 20
Frankie Valli and the Four Seasons	Page 20
History of New Jersey	Page 21
New York City Italian American Mafia	Page 23
Curriculum Alignment	Page 24
References	Page 25
Further Reading & Resources	Page 25
Government and Foundation Funders	Page 26

THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

WHO'S INVOLVED?

CAST

Vance Avery
Devon Brayne
Billy Brown
Samantha Currie
Sheldon Elter
Daniela Fernandez
Jordan Goodridge
Andrew MacDonald-Smith
Christina Nguyen
Kale Penny
Hal Wesley Rogers
Jason Sakaki
Farren Timoteo

Bob Crewe, Ensemble
Nick Massi
Joey, Ensemble
Lorraine, Ensemble
Gyp DeCarlo, Ensemble
Mary Delgado, Ensemble
Barry Belson, Hal Miller, Ensemble
Norm Waxman, Nick DeVito, Hank Majewski, Ensemble
Francine, Ensemble
Tommy DeVito
Joe Long, Ensemble
Bob Gaudio
Frankie Valli

UNDERSTUDIES

Vance Avery
Billy Brown
Niko Combittis
Troy Goldthorp
Hal Wesley Rogers
Karlee Squires

Gyp DeCarlo, Ensemble
Norm Waxman, Nick DeVito, Hank Majewski, Ensemble
Frankie Valli, Bob Gaudio
Nick Massi, Tommy DeVito, Bob Crewe, Joe Long, Ensemble
Joey, Barry Belson, Hal Miller, Ensemble
Lorraine, Francine, Mary Delgado, Ensemble

BAND

Steven Greenfield
Jim Cockell
Dan Davis
Jim Head
Allyson MacIvor
Jessica Pradhan
Aretha Tillotson
Russ Whitehead

Keys 1
Contractor
Reed
Guitar
Drums
Bass (Intern)
Bass
Trumpet / Flugelhorn

CREATIVE TEAM

Julie Tomaino
Steven Greenfield
Gillian Gallow
Beyata Hackborn
Leona Brausen
Jareth Li
Brian Kenny
Morgan Yamada
Gianna Vacirca
Larissa Poho
Alison Matthews
Even Gilchrist
Michelle Chan
Lore Green
Krystal Johnson

Director and Choreographer
Music Director
Co-Set and Props Designer
Co-Set and Props Designer
Costume Designer
Lighting Designer
Sound Designer
Fight Director
Assistant Director and Assistant Choreographer
Assistant Music Director
Dialect Coach
Assistant Lighting Designer*
Stage Manager
Assistant Stage Manager
Apprentice Stage Manager

**The services of Even Gilchrist are made possible through the Associated Designers of Canada Mentorship Program as funded by the Government of Canada.*

CAST & CREATIVE TEAM BIOGRAPHIES

Vance Avery

Bob Crewe, Ensemble

Understudy: Gyp DeCarlo, Ensemble

Vance is an Edmonton born actor. Previously: *Hadestown*, *A Christmas Carol* (Citadel Theatre); *Sweeney Todd*, *Women On The Verge* (Plain Jane); *Mamma Mia*, *Lend Me A Tenor*, *Jesus Christ Superstar*, *Rock Of Ages* (Mayfield). Canada/US: *Les Miserables* (Mirvish); *Cats* (Really Useful Group); *Joseph and The Amazing Technicolor Dreamcoat* (LiveEnt); *Chicago* (Neptune); *The Black Rider* (Ahmanson, LA). Broadway: *Cabaret* (Roundabout, Tony Award) also performing the role of Emcee on Broadway, South Korea and Japan; *Sweet Charity In Concert* (Lincoln Centre); *A Connecticut Yankee* (Encores!); *My Favourite Broadway: Love Songs* (PBS)

Devon Brayne

Nick Massi

Devon Brayne (he/him) is an award-winning actor and collaborator based out of Calgary Alberta. *Jersey Boys* marks Devon's debut with Citadel Theatre! Other select credits include: *Million Dollar Quartet* (Betty Mitchell Award, Critics Choice Award Winner), *A Christmas Carol* (Theatre Calgary); *Million Dollar Quartet* (Mayfield Theatre/NWT); *Forever Plaid* (Stage West Calgary); *Blockbuster*, *Razzle Dazzle*, *Rockers Gone Country*, *Twist and Shout*, *The Ritz!*, *Country Gold* (New West Theatre); *Sissy Duckling*, *Birth of Casper G. Schmidt* (Theatre Outrè). You can find Devon touring his own Johnny Cash Tribute shows across Alberta.

Billy Brown

Joey, Ensemble

Understudy: Norm Waxman, Nick DeVito, Hank Majewski, Ensemble

Billy Brown is an actor and singer from Edmonton, Alberta. He is a graduate of MacEwan University's Theatre Arts Program and the University of Alberta's BFA in Acting. Previous Credits Include: *Ragtime: A Concert Performance* (Theatre Calgary); *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Two Gentlemen of Verona* (Theatre Calgary's Shakespeare by the Bow); *Love's Labours Lost* (Freewill Shakespeare); *Rumpelstiltskin* (Alberta Musical Theatre Company). Billy would like to thank the Citadel Theatre for this amazing opportunity and hopes the audience enjoys the performance.

Samantha Currie

Lorraine, Ensemble

Samantha Currie (She/Her) is a Calgary based artist making her Citadel Theatre debut. Samantha is a performer, director, teacher, and voiceover artist. A graduate of AMDA in New York, she has performed throughout Canada and the US. Favourite Past Productions: *Million Dollar Quartet* (Theatre Calgary); Director/Disney's *Descendants* (StoryBook Theatre); *SCOPE* (Lunchbox Theatre); *Little Women*, *Ring of Fire*, *Anne* (Chemainus Theatre Festival); *Ring of Fire* (Western Canada Theatre/CTF); *The Music Man* (Theatre Under the Stars). Up next: Director/*Ella Enchanted* (Storybook Theatre). Thank you for supporting live theatre and enjoy the show!

Sheldon Elter

Gyp DeCarlo, Ensemble

Sheldon's credits include: *Métis Mutt* (One Little Indian Productions); *Sweeney Todd* (Plain Jane Theatre); *Where the Blood Mixes*, *King Lear/Queen Goneril* (Soulpepper Theatre); *Ministry of Grace* (Belfry Theatre); *BEARS*, *After The Fire* (Punctuate! Theatre); *The Comedy Company* (Shadow Theatre); *Dear Rita*, *Stories From the Red Dirt Road*, *Martin Guerre* (Charlottetown Festival); *Evangeline* (Citadel Theatre/Charlottetown Festival); *Crazy For You* (Citadel Theatre/Theatre Calgary); *A Christmas Carol*, *Alice Through The Looking Glass*, *One Man Two Guvnors*, *Julius Caesar*, *A Prairie Boy's Winter*, and *Vimy* (Citadel Theatre); *The Crackwalker* (Kill Your Television); *Tartuffe*, *Sound of Music*, *Enron* (NAC); *L'Homme de la Mancha* (L'Unithéâtre); *HROSES: An Affront to Reason* (Maggie Tree); *NEVERMORE* (Catalyst Theatre), *HAIR The Musical*, *Shear Madness*, *The 25th Annual Putnam Spelling Bee*, *The Buddy Holly Story*, *The Full Monty* (Mayfield Dinner Theatre).

Daniela Fernandez**Mary Delgado, Ensemble**

Daniela Fernandez (she/her) is a Latin-Canadian actor, singer, dancer and emerging sound designer/producer. She is a graduate of the Grant MacEwan Theatre Arts program and inaugural recipient of the RBC Horizon Emerging Artists Mentorship Program for Sound Design at the Citadel Theatre. Recent credits include: *A Christmas Carol* (Citadel Theatre/ Performer), *The Wolves* (The Maggie Tree/ Performer), *Mamma Mia!* (Mayfield Dinner Theatre/ Performer), *Smoke* (Tiny Bear Jaws/ Sound Designer). You can find Daniela performing next in Vancouver for the Canadian premiere of *Beautiful: The Carole King Musical* (Arts Club).

Jordan Goodridge**Barry Belson, Hal Miller, Ensemble**

Jordan is a driven and versatile artist raised in Brantford, Ontario. At an early age, he knew that he wanted to be a performer and spent his childhood training in dance as well as classical voice and musical theatre; his credits include, *Chicago* (Stratford Festival), *In Studio with Britta Johnson* (Theatre Sheridan), *The Music Man* (Drayton Entertainment), *Beauty and the Beast*, *Oliver* (Theatre Norfolk). Training: Sheridan College Honours Bachelor of Music Theatre (on-going) Awards: Stratford Festival – Tyrone Guthrie award, Sheridan College - Dance award, Vocal music award (2021).

Andrew MacDonald-Smith**Norm Waxman, Nick DeVito, Hank Majewski, Ensemble**

Andrew is an actor, producer, and puppeteer. He is also the Co-Artistic Director of Edmonton theatre company, Teatro Live! (formerly Teatro La Quindicina). Previous Credits Include: *Peter Pan Goes Wrong*, 9 to 5, *Matilda*, *Crazy for You*, *Shakespeare in Love*, *Mary Poppins*, *Avenue Q*, *One Man, Two Guvnors* (Citadel); *Fever Land*, *Witness to a Conga*, *Pith!* (Teatro); *Best Brothers*, *The Comedy Company* (Shadow); *Forever Plaid*, *Shear Madness*, *Wizard of Oz* (Mayfield); *Avenue Q*, *Matilda* (Arts Club); *Dirty Rotten Scoundrels*, *Crazy for You* (Theatre Calgary). Many thanks and love to Mum and cuore mio Louise.

Christina Nguyen**Francine, Ensemble**

Christina is a mixed race actor, singer and dancer hailing from amiskwaciwâskahikan (Edmonton). She is delighted to be back at the Citadel to share this story! Selected credits include: *Christmas Carol*, *Clue* (Citadel Theatre); *Alina*, *Michael Mysterious* (Pyretic Productions); *Much Ado About Nothing*, *Winter's Tale* (Freewill Players); *Sprouts!* (Concrete Theatre); *Here There Be Night* (Workshop West Theatre); and *Chrysothemis*, *Revolt. She Said. Revolt Again* (Studio Theatre). Christina is a graduate of the University of Alberta's BFA Acting Program.

Kale Penny**Tommy DeVito**

Kale Penny (he/him) is a west coast actor living in Stratford, ON with his wife and cats. Previous credits include: *Million Dollar Quartet* (Citadel, Theatre Calgary, Theatre Aquarius, Arts Club); *Jersey Boys* (Thousand Islands Playhouse); *Newsies*, *Man Of La Mancha*, *Rock Of Ages*, *Sleeping Beauty: The Panto* (Drayton Entertainment); *Rock Of Ages*, *Godspell* (Arts Club); Kale also wrote the music and co-starred in *The Tracks*, premiering at Here For Now Festival in 2021, and his music can be heard on all streaming platforms.

Hal Wesley Rogers**Joe Long, Ensemble****Understudy: Joey, Barry Belson, Hal Miller, Ensemble**

Originally from Leduc, Hal began performing at the Foote Theatre school as a teen. He earned his BFA in Theatre Performance from Simon Fraser in Vancouver. Also a composer and playwright, he was one of the Citadel's 2022 RBC Horizon Emerging Artists. Previous credits: *Hadestown* (Citadel Theatre); *Mamma Mia*, *Sister Act*, *Jesus Christ Superstar*, *Hair*, and *Hairspray* (Mayfield); *The Best Laid Plans: A Musical* (Touchstone/Patrick Street); *Dreamgirls* (Arts Club); *The Rocky Horror Show* (Magnus); *Buddy - The Buddy Holly Story* (Thousand Islands Playhouse & Western Canada); *The Music Man* (TIP).

Jason Sakaki**Bob Gaudio**

Jason Sakaki is a Vancouver based actor, photographer, and teaching artist. Previous credits include: *Shakespeare in Love*, *Taming of the Shrew* (Bard on the Beach); *The Sound of Music*, *The Matchmaker* (Arts Club); *The King and I* (Gateway Theatre); *Guide My Way* (Urban Ink). Previous Film/TV credits: *Honor Society* (Paramount+); *Devil in Ohio* (Netflix); *Riverdale*, *iZombie* (CW); *Christmas is You* (GAC Family). Jason is set to appear in the feature film *Prom Pact* (Disney+) and recurring in *Straight Man* (AMC) premiering later this year. Thanks to my family <3

Farren Timoteo**Frankie Valli**

Farren's acting credits include *The Fiancée*, *As You Like It*, *Shakespeare in Love*, *Peter and the Starcatcher*, and *Monty Python's Spamalot* (Citadel Theatre); *The Light in the Piazza* (Theatre Calgary); *Coriolanus* (Freewill Shakespeare Festival); *A Grand Time in the Rapids* (Teatro La Quindicina); *Forever Plaid* (Mayfield Dinner Theatre); and, *Made in Italy* (Western Canada Theatre/Arts Club), which he has been touring across Canada since 2016. Farren has received a Jessie Richardson Award for his performance in *Made in Italy*, and four Elizabeth Sterling Haynes Awards, two of which were for his performances in *Spamalot* and *Made in Italy*. In 2018, he was the recipient of a Broadwayworld.com Award for his performance in *Forever Plaid*. In 2015, he was included in *Avenue Magazine's* prestigious list of Edmonton's Top 40 Under 40, in recognition of his artistic contributions to the city.

Niko Combitsis**Frankie Valli, Bob Gaudio**

Niko is thrilled to be making his Citadel debut! A million thank you's to Jimbo, Danny, Katie, Adrian, and the team at TH. Milchamah! Dare Est Recipere. 2 Corinthians 4:16-17.

Troy Goldthorp**Nick Massi, Tommy DeVito, Bob Crewe, Joe Long, Ensemble**

Originally from Calgary, and a Toronto Randolph College for the Performing Arts graduate, Troy has been performing on stages across Canada and internationally for over 10 years. Selected credits; *9 to 5* (Citadel Theatre), *Ragtime: In Concert* (Theatre Calgary/Calgary Philharmonic), *Mamma Mia*, *Anne of Green Gables* (The Charlottetown Festival), *Evita* (Vancouver Opera), *We Will Rock You* (International/RCCL), *Peter Pan In Wonderland*, *Sleeping Beauty* (Ross Petty Panto), *Moby Dick*, *The Inventor* (Calgary Opera), *West Side Story* (Rainbow Stage), *Footloose* (Drayton Entertainment), *Cannibal! The Musical* (Panasonic Theatre), *The World Goes Round* (Stage West Calgary), and *Crossing Swords* (Forte Musical Theatre Guild).

Karlee Squires**Lorraine, Francine, Mary Delgado, Ensemble**

Karlee Squires is thrilled to return to Edmonton and to be making her debut at the Citadel Theatre for *Jersey Boys*. Born and raised in amiskwaciwāskahikan (Edmonton), Karlee (she/her) is a graduate of AMDA College and Conservatory, NY/LA, with a BFA in Music Theatre. Select theatre credits: *Manson's Girls* (New Musical Institute); *The Little Mermaid* (SoundStage Live); *Heathers* (YA4Ever); *Dreamgirls* (Cupcake Theatre); *Sugar* (Musical Theatre Guild); & Royal Caribbean Cruise Lines. Karlee is thankful to family and friends for encouraging her to follow her dreams. www.KarleeSquires.com

Julie Tomaino**Director and Choreographer**

Thrilled to back at The Citadel after choreographing *9 to 5* and *Once!* Julie (she/her) is a theatre director, a choreographer, and an educator, and has won a both a Jessie Award and a Dora Award for her work. Favourite credits include: *Kinky Boots* (Arts Club), *Hunchback* (The Rev), *Newsies* (TUTS), *Billy Elliot* (Theatre Calgary), and *Crazy For You* (Gateway Theatre). Former Radio City Rockette. Thank you to Daryl, to Gianna, and to the cast and crew for joining me on this wild ride. Up next: *Margaritaville* (Theatre Calgary). Find out more at www.julietomaino.com.

Steven Greenfield**Music Director**

Born and raised in Mohkínsstis (Calgary), and now proudly calling amiskwacíwâskahikan (Edmonton) home, Steven (he/him) is a Jessie Award-winning music director, musician and actor, with credits that span over 90 productions across Canada. Recent credits include *The Wrong People Have Money* (Shadow); *The Dreamer's Cantata* (Edmonton Fringe/Plain Jane); *Clue, A Christmas Carol, Once* (Citadel); *Million Dollar Quartet* (Theatre Calgary); *Tune to A* (Expanse/Azimuth). Upcoming: *Going Solo* (The Citadel House Series). Thanks to Julie and Daryl. Special thanks to family, friends, Jessie, Edgar and Gotham for their love and support. www.stevengreenfield.ca.

Gillian Gallow**Co-Set and Props Designer**

Gillian is a Toronto based set and costume designer who was last at the Citadel designing costumes for *Mary Poppins*. Other notable credits include costume designs for the Canadian Opera Company's world premiere of *Hadrian* in 2018 and *Louis Riel* in 2017. Her work has also been seen at Shaw Festival, Stratford Festival, Canadian Stage, Royal Manitoba Theatre Centre, and National Arts Centre. Gillian has been awarded four Dora Mavor Moore awards, she's the 2018 recipient of the Virginia and Myrtle Cooper Award in Costume Design and in 2021 she was awarded the Siminovitch Prize.

Beyata Hackborn**Co-Set and Props Designer**

Beyata is an Alberta-based theatre designer, currently living in a household of beloved friends & dogs. She delights in movement-driven pieces, new works, and shows that embrace the thoroughly strange - although she has an embarrassingly tender spot for musicals (particularly Sondheim). Recently, she's been splitting her time between assisting/designing at The Shaw Festival and contracts closer to home. Select Credits: *Bright Lights, Overruled* (Shaw), *Metronome* (Workshop West), *Sleight of Mind* (Western Canada), *EDAY* (Serial Collective); Upcoming: *Playboy of the Western World, Village Wooing* (Shaw). She can juggle, sort-of. <https://www.beyatahackborn.com/>

Leona Brausen**Costume Designer**

Leona is a Sterling Award winning costume designer, improviser, performer and artist who has acted and deigned for Teatro La Quindicina since 1982 including Stewart Lemoine's *Pith!* from here to Off-Broadway. Other design credits include *Clue, Clybourne Park, Betty's Summer Vacation, Heaven* (Citadel Theatre); *Vanya and Sonia and Masha and Spike, Annapurna, The Comedy Company* (Shadow Theatre); *9 to 5: The Musical, Hairspray, Sister Act* (Mayfield Theatre). Film credits include Trevor Anderson's *The Man That Got Away* and *Before I Change My Mind*. Window Installation Hero Material featuring four notable Canadian Women.

Jareth Li**Lighting Designer**

Born in Singapore, Jareth is a stage designer based in Toronto by way of Calgary. He has a love for new work that examines identity politics, culture, and heritage. Select Credits include: *Controlled Damage* (Grand Theatre); *Every Little Nookie* (Stratford Festival); *Peter's Final Flight* (Ross Petty Productions); *The Hours That Remain* (Theatre Aquarius), *Three Women of Swatow* (Tarragon Theatre), *The Home Project, The Wolves, Casimir and Caroline, Punk Rock*, (The Howland Company); *Ring of Fire* (Citadel Theatre). Jareth is a member of IATSE 659 – The Associated Designers of Canada.

Brian Kenny**Sound Designer**

Brian is a designer from Newfoundland and Labrador and is a graduate from The National Theatre School of Canada and Sheridan College. Selected credits include: *Fall On Your Knees* (Vita Brevis Arts), *Come From Away* in concert (Mirvish, Marquis Ent), *Billy Elliott, The Rocky Horror Show, The Music Man, Little Shop of Horrors* (Stratford Festival), *Elf, Grow, Mary Poppins* (Grand Theatre), *Between Breaths, The Colony of Unrequited Dreams* [Artistic Fraud of Newfoundland]. Brian would like to dedicate this work to Peter McBoyle to whom he owes a great deal.

Morgan Yamada**Fight Director**

Morgan works as an actor, fight director, arts educator and Co-Artistic Producer of Azimuth Theatre. Her focus lies in new work and physical-based theatre. With the Citadel, projects include *Clue*, *The Fiancée* and *9 to 5* as a Fight Director, *Almost a Full Moon* as an Assistant Director, *Delay* - The Horizon Lab and *Peter and the Starcatcher* as an actor. She is so excited to be joining the *Jersey Boys* Team! For more on her past, present, and upcoming work, check out her website: www.morganyamada.com

Gianna Vacirca**Assistant Director and Assistant Choreographer**

Gianna Vacirca is a dancer, actor, choreographer, performing artist, and movement teacher. She is also an Italian pastaia and the creator of Bell'uovo, a bespoke naturally colourful handmade pasta business based here in Edmonton (@bell_uovo). Coming up, catch her in *Sexual Misconduct of the Middle Classes* at Theatre Network. Previous Credits Include: *Bears* (Punctuate! Theatre/Dreamspeakers/Native Earth Performing Arts); *Jane Eyre*, *Miss Bennet Christmas at Pemberley*, *A Christmas Carol* (Citadel Theatre); *Noises Off* (Mayfield Dinner Theatre); *Vague Harvest*, *Ludicrous Pie*, *A Second Round of Seconds*, *Evelyn Strange*, *Deathtrap* (Teatro Live!); *Blood: A Scientific Romance* (The Maggie Tree); *Hamlet*, *Two Gentlemen of Verona*, *Comedy of Errors*, *The Winter's Tale* (Freewill Shakespeare Festival).

Larissa Poho**Assistant Music Director**

Larissa is a multidisciplinary performer, production designer, visual artist and tattooist. She also teaches dance for the Citadel's Young Company, and is the newly appointed Artistic Director of the Vohon Ukrainian Dance Ensemble. Select credits include: *Once, All Because I'm a Woman* (Citadel Theatre); *Infinity* (Theatre Network); *VEGAS LIVE, Canada 151* (Mayfield); *10 out of 12* (WildSide); *Dreamer's Cantata* (Plain Janes); Lighting Design for *An Homage to Billie Holiday* (Ballet Edmonton); *La Raccourcie*, *Les Neiges*, *Simone et le whole shebang* (L'UniThéâtre); and Music Direction for the Canadian national tour of *Barvinok* (Pyretic Productions). www.larissapoho.com

Alison Matthews**Dialect Coach**

Alison currently teaches Voice in the drama department at the University of Alberta. She is also Head of Coaching for the Bard on the Beach Shakespeare Festival in Vancouver, BC, where she has coached over 40 productions since 2008. She has three decades of professional acting experience, working in film and tv, theatre and voice-over. Previous coaching credits include *Arcadia*, *West Side Story*, *Sense & Sensibility* (Citadel), *Noises Off* (Arts Club); *Coriolanus*, *All's Well That Ends Well*, *Taming of the Shrew*, *Shakespeare in Love* (Bard on the Beach).

Even Gilchrist**Assistant Lighting Designer**

Even is a queer and trans theatre designer and creator based in Treaty 6 territory. He recently went through University of Alberta's MFA Theatre Design program - feel free to check out other collaborations on his website evengilchrist.com. Previous design credits include: *#34* (Globe Theatre); *The Innocence of Trees* (Theatre Network); *Re:Construct* (RISER Edmonton/Donkey Dog Theatre); *Tune to A* (Expanse Festival); *Working: The Musical* (Citadel Young Company); *The Mountaintop*, *Bloomsday* (Shadow Theatre); *Puppet Pub Crawl* (Found Festival); *Love From Afar* (a Company of Fools); *All That Binds Us* (Azimuth Theatre).

Michelle Chan**Stage Manager**

Michelle is the resident stage manager at the Citadel Theatre and feels lucky to be working with the amazing team here for the last 21 seasons. Some of her favourite past Citadel Theatre credits include: *Clue*, *9 to 5: The Musical*, *Peter Pan Goes Wrong*, *A Christmas Carol*, *Every Brilliant Thing*, *Ring of Fire*, *Once*, *Shakespeare in Love*, *West Side Story*, *Avenue Q*, *One Man, Two Guvnors*, *Spamalot*, *Private Lives*, *Beauty and the Beast*, *A Few Good Men*, *The Sound of Music*, *The Rocky Horror Show*, *August: Osage County*, *The Forbidden Phoenix*, *Sweeney Todd*, and *Mary's Wedding: A Métis Love Story*.

Lore Green**Assistant Stage Manager**

Lore is thrilled to be back at the Citadel doing what she loves with such a great group of people. Selected credits include: *A Christmas Carol*, *West Side Story*, *Curious Incident of the Dog in the Night-Time*, *Sense & Sensibility*, *Hadestown*, *Silver Arrow*, *Peter Pan Goes Wrong* and *Clue* (Citadel Theatre); *Timothy Findley's The Wars*, *Mamma Mia* and *Titanic: The Musical* (Grand Theatre); *Barvinok*, *Michael Mysterious* and *Alina* (Pyretic Productions). Lore is the resident stage manager for Pyretic Productions and holds a BFA in stage management from the University of Alberta. Slava Ukraini!

Krystal Johnson**Apprentice Stage Manager**

Krystal is an Edmonton based stage manager and holds a BFA in Production Stage Management from the University of Alberta. She is excited to work on her first Citadel show! Previous Credits: *Sweeney Todd* (Plain Jane Theatre); *A Doll's House, Part 2* (Wild Side Productions); *A Midsummer Night's Dream*, *Measure for Measure*, *The Two Gentlemen of Verona*, *The Winter's Tale* (Freewill Shakespeare Festival); *The Drowsy Chaperone* (Triffo Theatre); *Candide* (Edmonton Opera); *Queen Lear is Dead* (Fox Den Collective); *Chrysothemis*, *Shakespeare's Dog*, *Revolt. She Said. Revolt Again.*, *Middletown* (Studio Theatre).

PLAYWRIGHT/COMPOSER BIOGRAPHIES

Marshall Brickman

Playwright

Films: (author or co-author) *Sleeper*, *Annie Hall* (AA), *Manhattan*, *Manhattan Murder Mystery*; (writer/director) *Simon*, *Lovesick*, *The Manhattan Project*, *Sister Mary Explains it All*. Television: *The Tonight Show with Johnny Carson* (head writer), *The Dick Cavett ABC late night show* (head writer/co-producer). Mr. Brickman entered show business as a musician, first as a member of the folk group the Tarriers and then, along with John and Michelle Phillips, as one of the New Journeymen, which re-emerged a year later (Brickman having moved onto saner pursuits) as The Mamas and the Papas. Brickman's recording (with Eric Weissberg) of the soundtrack of *Deliverance*, recorded in 1963, achieved gold status twice and remains a healthy seller around the world forty years later. Mr. Brickman has published in The New York Times, The New Yorker, Playboy, and other periodicals.

Rick Elice

Playwright

Rick Elice is a Tony-nominated writer. Elice earned a BA from Cornell University, an MFA from the Yale Drama School, and in 1980-81 was a Teaching Fellow at Harvard. Elice, along with Marshall Brickman wrote the book for the acclaimed *Jersey Boys* and received a Tony nomination and a Drama Desk nomination for best book. He then went on to write *Peter and The Starcatcher*. *Peter and the Starcatcher* received nine Tony Award nominations, more than any new American play in the history of the Tony Awards. The play ended up winning five Tony Awards. Elice again collaborated with Brickman once again, this time writing the book for the musical, *The Addams Family*, which has become a fan-favorite musical across high schools in America.

Bob Gaudio

Composer

Bob wrote his first hit, "Who Wears Short Shorts," at 15, for the Royal Teens then went on to become a founding member of the Four Seasons and the band's principal songwriter. He also produced the hit "You Don't Bring Me Flowers" for Neil Diamond and Barbra Streisand (Grammy nomination, Record of the Year), as well as six albums for Diamond, including *The Jazz Singer*. Other producing credits include albums for Frank Sinatra, Marvin Gaye, Diana Ross, Michael Jackson, and the soundtrack for the film of *Little Shop of Horrors*. Several songs co-written with Bob Crewe have been cover hits for such artists as the Tremeloes ("Silence Is Golden") and the Walker Brothers ("The Sun Ain't Gonna Shine Anymore") Lauren Hill ("Can't Take My Eyes Off You"). With his wife, Judy Parker, Gaudio produced and co-wrote the *Who Loves You* album for the Four Seasons, and one of Billboard's longest-charted singles (54 weeks), "Oh, What A Night." A highpoint in his career came in 1990, when, as a member of the original Four Seasons, Gaudio was inducted into the Rock & Roll Hall of Fame. In 1995, he was inducted into the Songwriters Hall of Fame, which hailed him as "a quintessential music-maker." To this day, Bob Gaudio and Frankie Valli still maintain their partnership...on a handshake.

Bob Crewe

Lyricist

Bob Crewe and music partner Frank Slay became independent writer-producers when the category hadn't yet been invented. In 1957 they wrote and produced "Silhouettes" for The Rays, skyrocketing to #1. Suddenly, producers in demand, they launched Freddie Cannon's "Tallahassee Lassie" and Billy & Lillie's "Lah Dee Da." Crewe's 1960's solo unprecedented producing success with The Four Seasons birthed a new sound, striking a major chord in American Pop. "Sherry," "Big Girls Don't Cry," "Walk Like a Man," "Candy Girl," "Ronnie" – all smashes! When lead Frankie Valli demanded a solo turn, Crewe & Bob Gaudio wrote and Crewe produced "Can't Take My Eyes Off Of You," eventually becoming the century's fifth most played song. Crewe ran hot with artists from Vicki Carr, Oliver, Lesley Gore to Mitch Ryder, co-writing with Charles Fox the soundtrack for Jane Fonda's film, *Barbarella*. Then his own Bob Crewe Generation exploded with *Music To Watch Girls By*. In 1972 Bob was in L.A., where he revived Frankie Valli with "My Eyes Adored You" by Crewe & Kenny Nolan. They also co-wrote Patti LaBelle's "Lady Marmalade" (#1, July '75) – to re-hit again from the soundtrack of *Moulin Rouge* (#1, June '01).

DIRECTOR NOTES

As we move into 2023 and beyond, I'm so grateful that live theatre is back, and that we are able to gather and enjoy stories again. The story of Frankie Valli and The Four Seasons is told in the most beautifully crafted, brilliantly complex script that just moves - in more ways than one.

Jersey Boys is a show about the rise of fame and the inevitable fall that comes when success is just too big, too fast, at too young an age, and with no support. It's about young guys from the streets working toward a dream, reaching for the stars, and for better or worse, never forgetting where they came from. It's about the music. It's about family. It's about the price of loyalty. It's about chasing that need to satisfy a craving so deep in your soul, that nothing quite quenches it, except more and bigger. It's about finding your way home, in whatever way that means to you. The Four Seasons pride themselves on being music for the people. Their music was before my time, but throughout this process I've found myself identifying bits of my life with various songs. Their music truly is timeless.

I have so many people to thank. Thank you Daryl for giving me the opportunity to direct at The Citadel and for trusting me with this enormous beast of a show. Thank you Gianna Vacirca, Michelle Chan, and Steven Greenfield for being my confidants and my collaborators. Thank you to all the designers, production staff, management, and everyone at The Citadel for your contributions to this show. Thank you to the incredible cast for going on this ride with me. And thanks to you, the audience, for supporting live theatre.

Julie Tomaino – Director *Jersey Boys*

CHARACTERS

TOMMY DEVITO, founding member of The Four Seasons
BOB GAUDIO, a singer/songwriter and keyboardist for The Four Seasons
NICK MASSI, bass player for The Four Seasons
FRANKIE VALLI, born Francis Castelluccio, lead vocalist for The Four Seasons
BOB CREWE, a record producer
GYP DECARLO, a New Jersey mob boss
MARY DELGADO, Frankie's first wife
FRANCINE, the youngest of Frankie and Mary's three daughters
JOEY, actor Joe Pesci
LORRAINE, a journalist

SYNOPSIS

Four men from the wrong side of the tracks in New Jersey came together in the 1960's to form one of the most successful bands in music history. Spanning across decades, this musical tale reveals the inspiring behind-the-music story of The Four Seasons, their rise to fame and the trials that could tear them apart. You will want to sing along to classics like "Big Girls Don't Cry" and "Walk Like a Man" before the show is over.

MUSICAL NUMBERS

ACT I

Ces Soirées-La (Oh What a Night)—Paris, 2000 - French Rap Star, Backup Group
Silhouettes - Tommy DeVito, Nick Massi, Nick DeVito, Frankie Castellucio
You're the Apple of My Eye - Tommy DeVito, Nick Massi, Nick DeVito
I Can't Give You Anything But Love - Frankie Castellucio
Earth Angel - Tommy DeVito, Full Company
Sunday Kind of Love - Frankie Valli, Tommy DeVito, Nick Massi, Nick's Date
My Mother's Eyes - Frankie Valli
I Go Ape - The Four Lovers
(Who Wears) Short Shorts - The Royal Teens
I'm in the Mood for Love/Moody's Mood for Love - Frankie Valli
Cry for Me - Bob Gaudio, Frankie Valli, Tommy DeVito, Nick Massi
An Angel Cried - Hal Miller and The Rays
I Still Care - Miss Frankie Nolan and The Romans
Trance - Billy Dixon and The Topix
Sherry - The Four Seasons
Big Girls Don't Cry - The Four Seasons
Walk Like a Man - The Four Seasons
December, 1963 (Oh What a Night) - Bob Gaudio, Full Company
My Boyfriend's Back - The Angels
My Eyes Adored You - Frankie Valli, Mary Delgado, The Four Seasons
Dawn (Go Away) - The Four Seasons
Walk Like a Man (reprise) - Full Company

Intermission 15 Minutes

ACT II

Big Man in Town - The Four Seasons
Beggin' - The Four Seasons
Stay - Bob Gaudio, Frankie Valli, Nick Massi
Let's Hang On (To What We've Got) - Bob Gaudio, Frankie Valli
Opus 17 (Don't You Worry 'Bout Me) - Bob Gaudio, Frankie Valli and The New Seasons
Bye Bye Baby - Frankie Valli and The Four Seasons
C'mon Marianne - Frankie Valli and The Four Seasons
Can't Take My Eyes Off You - Frankie Valli
Working My Way Back to You - Frankie Valli and The Four Seasons
Fallen Angel - Frankie Valli
Rag Doll - The Four Seasons
Who Loves You - The Four Seasons, Full Company

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Harmonies: Singing a common song with individual singers singing different pitches that combine to produce chords. The melody of a song is the main tune, while harmony is a different set of notes that combine with the melody to produce the full arrangement of the song.

Book Musical: A book musical is defined as performance where musical numbers and dances are fully integrated into a proper narrative with defined dramatic goals. A book musical is normally made up of three major elements; music, lyrics and script (book). In the majority of cases, the script or story is created first, and then the score (music and lyrics) is created afterwards as a way of developing the characters and furthering the narrative.

Jukebox Musical: A jukebox musical is an original stage musical not based on a film that uses previously released popular songs that have no direct relation to the story as its musical score.

Mob: a [criminal organization](#) or [organized crime](#)

Newark: The most populous city in the U.S. state of New Jersey.

Mezzogiorno: *Italian* Southern Italy

Paesani: *Italian* Peasantry from the same families and the same village or area.

THEMES AND STORYTELLING DEVICES

THE “RAGS TO RICHES” STORY OF FRANKIE VALLI AND THE FOUR SEASONS

“If you’re from my neighbourhood you’ve got three ways out: you could join the army. You could get mobbed up. Or--you could become a star.” – Tommy Devito, Jersey Boys

Jersey Boys explores universal themes of courage, friendship, and survival that comes together as a classic “rags to riches” story. The rags to riches trope refers to any situation in which a person rises from poverty to wealth, and in some cases from absolute obscurity to heights of fame, fortune and celebrity—sometimes instantly.



The Four Seasons posing
in the mid-60's
Stock Photo

Jersey Boys follows the real-life story of Frankie Valli and The Four Seasons. They were just four unknowns from Jersey...until they sang their very first note. They had a sound nobody had ever heard, and the radio (and fans) couldn't get enough of it. But while their **harmonies** were perfect on stage, off-stage it was a very different story.

The story of Frankie Valli and the Four Seasons was relatively unknown before the Tony Award winning stage production which premiered at the [La Jolla Playhouse](#) in 2004 and ran on Broadway from 2005 to 2017 and the *Jersey Boys* 2014 film, directed and produced by Clint Eastwood.

How is it possible that The Four Seasons have been part of American culture for four and-a-half decades, and who they are, has remained a mystery? Why is it that we have known their songs by heart while knowing or learning little about

the singers? Four Seasons lead singer Frankie Valli suggests that the main reason was a lack of promotion. “We were not embraced by the record industry,” he says. Schooled by their **mob** connections about the way record companies routinely short-changed their artists, The Four Seasons wrote and produced their own music and retained the rights to it, giving the label owners far less profit and thus far less incentive to publicize them. Valli adds that the group’s blue-collar orientation did not draw the excited attention of the media. “We were just a bunch of working stiffs,” he says, “not fashion magazine pretty boys.” Born Francis Castelluccio and raised in a housing project in **Newark**, Valli had planned to become a hairdresser, but his Italian born mother nourished his childhood interest in music with weekly trips to concerts, and at 16 he cut a solo record. A year later he joined twins Tommy and Nick DeVito and Nick Massi (formerly Tommy and the Nicks, a trio whose alternate career plans, to the extent that they had any, tended to involve unregistered handguns). The four formed the Varietones, and with some changes along the way they became the Four Lovers and then (naming themselves after a bowling alley) The Four Seasons. Songwriter/keyboardist Bob Gaudio stepped in – introduced to the group by now-famous actor Joe Pesci – after Nick DeVito left to serve a jail term. This was a group with a far from-glamorous resume, to put it mildly, which is most likely why there was a notable lack of publicity about their personal lives. All four of the original members were prodigiously talented. Frankie Valli had a signature ability to sing falsetto. When he joined the group, Bob Gaudio had been writing hit songs; his “Short Shorts” made it to the top of the charts when he was 15. Still, the odds were long that boys with their beginnings could blast themselves onto the Hit Parade. Even when they did, says Gaudio, “We weren’t the Beatles. We weren’t the Beach Boys. We weren’t anybody but people who made hit records, and we were really only as good as our last hit.”

IS JERSEY BOYS A JUKEBOX MUSICAL?

Jersey Boys is often referred to as a **Jukebox musical** which is defined by Wikipedia as “a [stage musical](#) or [musical film](#) in which a majority of the songs are well-known [popular music](#) songs, rather than original music.

Some jukebox musicals use a wide variety of songs, while others confine themselves to songs performed by one singer or band, or written by one songwriter. In such cases, the plot is often a [biography](#) of the artist(s) in question. In other jukebox musicals, the plot is purely fictional. For musicals about a musician or musical act, some of the songs can be [diegetic](#), meaning that they are performed within the world of the play or film. Works in which all of the music is diegetic, however, such as a [biographical film](#) about a singer who is at times shown performing their songs, are generally not considered jukebox musicals.”

It is often thought that the jukebox musical uses previously released popular songs that have *no direct relation* to the story as its musical score. If this is so, *Jersey Boys* should not be considered a jukebox musical. In *Jersey Boys*, the musical numbers and dances are often integrated into a proper narrative with defined dramatic goals as they would be within a **book musical**. Some of the musical numbers and dances in *Jersey Boys* are used in “real time” in a diegetic manner (as defined above).

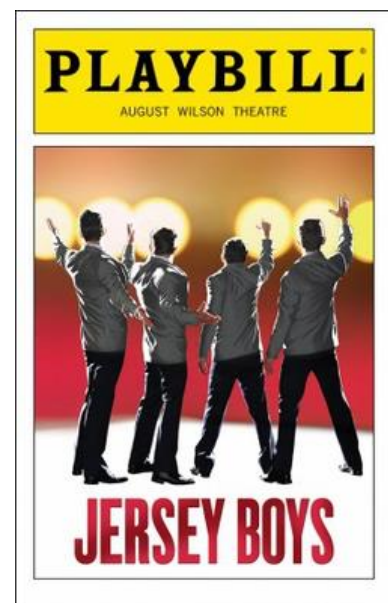
Marshall Brickman and Rick Elice acknowledge that they were initially invited to consider creating a catalogue musical around the songs of The Four Seasons, but they immediately declined. Elice maintains that they did not write a musical at all. “It’s a play,” he says, “with songs.”

What’s the difference?

Strictly speaking, a musical removes the distinction between dialogue and song; characters turn to each other onstage and, instead of speaking, sing some of their lines, carrying the story forward through song.

There is not a single instance of that in *Jersey Boys*, in which the songs are added to enhance but not to establish the drama.

In terms of its form, this show may be unique. It settled the issue, however, by winning a Tony Award for Best Musical and earning its own niche in a field of dramas that spans titles as far apart as the plays *Romeo and Juliet*, *Guys and Dolls* and *West Side Story*, the films *Goodfellas* and *The Godfather*, and the television series *The Sopranos*. These dramas have a menacing undertow of warring factions, class struggles, sinister alliances and seemingly insurmountable odds. Yet in that field, *Jersey Boys* is unique: not myth and not fiction, it is literally and sometimes painfully true.



Playbill cover on opening night of the original Jersey Boys Broadway run (2005)

RASHOMON EFFECT

"You ask four guys how it happened you get four different versions."

–Tommy DeVito, *Jersey Boys*

The Rashomon effect is a storytelling and writing method in which an event is given contradictory interpretations or descriptions by the individuals involved, thereby providing different perspectives and points of view of the same incident.

The effect is named after [Akira Kurosawa](#)'s 1950 film [Rashomon](#), in which a murder is described in four contradictory ways by four witnesses. The term addresses the motives, mechanism, and occurrences of the reporting on the circumstance and addresses contested interpretations of events, the existence of disagreements regarding the evidence of events, and subjectivity



*Marshall Brickman, Bob Gaudio, and Rick Elice show off their
Olivier Award
Photo credit unknown*

versus objectivity in human perception, memory, and reporting.

Jersey Boys utilizes the Rashomon effect in its method of storytelling in its book, written by Marshall Brickman and Rick Elice, in which multiple characters take on the main “storyteller” role throughout the play. Each character that takes on the main “storyteller” role gives us their perspective on the events of the play and the viewer is left with multiple versions of the *Jersey Boys*’ story of their rise to fame.

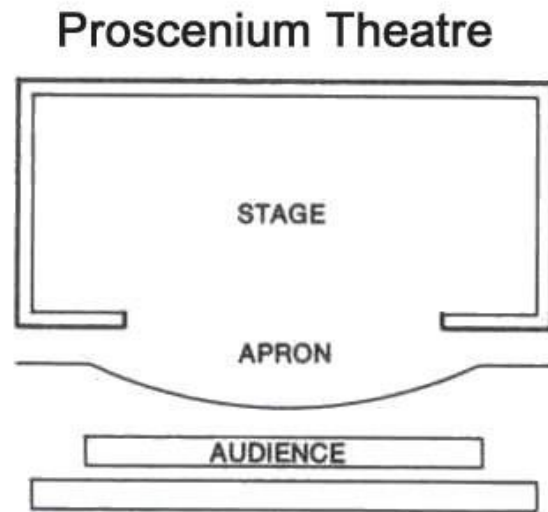
While Brickman and Elice were writing *Jersey Boys* they noted that each member had his own perspective on what happened during their tenure as a group. When they approached Tommy DeVito, he told them, "Don't listen to those guys. I'll tell you what really happened." Elice said that getting DeVito's version was a "eureka moment" and the contradiction in their stories ended up being incorporated in the musical for a Rashomon effect.

PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.



Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

CREATING CHOREOGRAPHY WITH GIANNA VACIRCA

We sat down with Jersey Boys' Assistant Director/Assistant Choreographer Gianna Vacirca to talk about how she builds choreography as part of her creative process.

1. How do you approach building choreography?

There are many ways! Usually choreographers start with the music, and specifically which sections of music the director sees dancing happening. Once we determine a general idea of the music and the amount of choreography we need, we start to build. Building choreography is the creative part where we just start dancing and choosing which movements and steps feel right for any particular number. If there is a style of movement we are trying to capture, or story we are endeavoring to tell – we keep those at the forefront as we build phrases of movement. It's in this process that we usually set counts to movement as well. And take video of the choreo so that we can generate the movement without necessarily having to memorize it in the same session. Getting phrases of movement out and in the room is the first step. Learning choreography and teaching it are separate steps. Focusing on building the choreo is the first and most crucial part of the job.

2. How do you approach teaching your choreography?

Setting choreography to music using counts (typically 1-8 but sometimes 1-6 depending on the time signature of the music) is the first step. The musical director, musicians and the choreographer need to be able to communicate. Counts is the language that everyone can use to speak clearly about movement and music together. Counting choreo is also the way that choreo can be taught in it's most basic form. The choreographer or the assistant choreographer will teach choreography by demonstrating the phrases of movement at a slower or medium pace for performers to watch and repeat.

3. Is there a difference in how you teach your own choreography as opposed to how you teach other people's choreography?

There can be, yes. Choreography you make yourself is typically movement that your body feels comfortable doing. Other people's choreo can be less familiar to you and therefore present a challenge to learn. It's important to give yourself more time to learn other choreographer's work. And to start with one thing at a time, usually that's footwork first. Then adding arms, change in direction, and timing differences like cannons etc.

4. How would you describe the relationship between the director and the choreographer?

The choreographer is another creative interpreter of the director's vision. That means that they are trying to reveal more of the story the director is trying to tell via the movement and dancing in the play. Certain projects mean that a choreographer delivers a very straight forward job, to get the dancers dancing when the dancing happens in the play. And other projects require a choreographer to help the director and the company of performers to create options for physical story telling. All kinds of projects benefit from trial and error, and a choreographers skillset can assist in facilitating all the artists towards realizing different options for theatrical moments, stage pictures, transitions, big musical numbers, backstage traffic, set changes, dance breaks etc

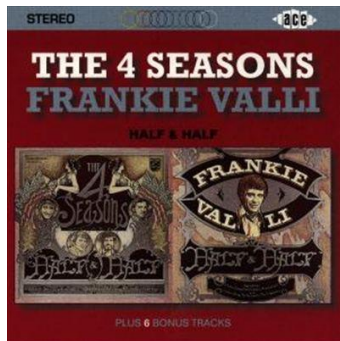
5. What are the benefits to having the director and choreographer being the same person?

Often a choreographer and director work together to get on the same page about style, form, execution, content, timing. That's a lot of communication that needs to take place. It can be beneficial for a project where lots of movement is required to have an artist at the helm who possesses the skills and the final say in one. Combining the roles can make things easier for performers too. It can mean that they receive notes more clearly and with less contradictions.

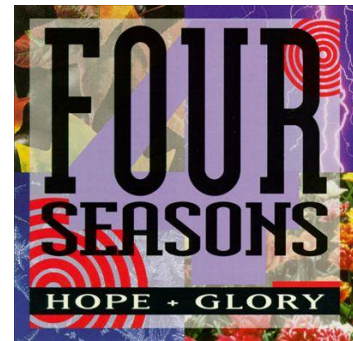
HISTORY & CONTEXT

FRANKIE VALLI AND THE FOUR SEASONS

A New Jersey-based vocal quartet that was also nearly a self-contained band (they carried a drummer who was not at first listed as a full-fledged member), [the Four Seasons](#) were billed numerically as "[the 4 Seasons](#)" when they emerged in 1962 with their first hit, the chart-topping "Sherry." The four members were [Valli](#) (born [Francis Castelluccio](#)) and singer/guitarist [Tommy DeVito](#), both of whom had also been in [the Four Lovers](#), the precursor to [the Four Seasons](#), plus singer/bassist [Nick Massi](#) (born [Nicholas Macioci](#)), and singer/keyboardist [Bob Gaudio](#) (born [Robert Gaudio](#)). [Massi](#) left the group in 1965, and [Joe Long](#) (born [Joseph LaBracio](#)) joined. On the back covers of their albums and the labels of their singles, [the Four Seasons](#) emphasized the presence of their distinctive lead singer, known for his piercing falsetto by printing the slogan, "Featuring the 'Sound' of [Frankie Valli](#)." And [Valli](#) launched a concurrent solo career in 1965. But throughout the '60s, the group was billed as "[the 4 Seasons](#)." During the decade, they charted 39 singles and 21 albums on the Billboard pop charts, making them one of the most successful recording acts of the era.



As [the Four Seasons](#)' popularity waned toward the end of the '60s, the group began to meld its image with that of its lead singer, who had stepped out with such hits as "Can't Take My Eyes off You." In April 1970, the single "Patch of Blue" was billed to Frankie Valli & the 4 Seasons, the first time that credit had appeared; the group's personnel, however, remained the same. The May 1970 LP [Half &](#)



[Half](#) was technically billed to "[Frankie Valli](#)/The 4 Seasons" since half of it consisted of songs by [Valli](#) as a solo performer and half of songs by the group. In 1971, [DeVito](#) left the quartet, beginning a series of frequent personnel shifts; [Gaudio](#) withdrew from performing in 1972, although he continued to write and produce the group's records. That left [Valli](#) as the sole original member. The September 1971 single "Whatever You Say," released only in the U.K., was billed to Frankie Valli & the Four Seasons, as were the group recordings released on Motown Records and its MoWest subsidiary in the early '70s. The only album from this period, 1972's [Chameleon](#), contained two [Valli](#) solo tracks with the rest performed with the group; it was credited to [Frankie Valli](#)/The Four Seasons.

When [the Four Seasons](#) (by then consisting of [Valli](#), drummer/singer [Gerry Polci](#), keyboardist [Lee Shapiro](#), bassist/singer [Don Ciccone](#), and guitarist [John Paiva](#)) mounted a major comeback in 1975 with their hits "Who Loves You" and "December, 1963 (Oh, What a Night)," [Valli](#)'s name was no longer up front. This seems to have been because [Valli](#) had also made a comeback as a solo singer with his hits "My Eyes Adored You" and "Swearin' to God," and intended to reduce his role in the group, preparatory to leaving it entirely (although he and [Gaudio](#) continued to own the name, and [Gaudio](#) continued as the group's writer/producer). Indeed, [Valli](#) did leave the group in 1977, and it split up in 1979. By 1980, there was a reunion, however, and the billing was back to Frankie Valli & the Four Seasons, seemingly for good. The 1985 studio album [Streetfighter](#) used that billing, but the 1992 release [Hope + Glory](#) went back to "[Four Seasons](#)" alone, even though [Valli](#) sang lead on every track. Meanwhile, in concert and on most compilations, the credit "Frankie Valli & the Four Seasons" prevailed.

HISTORY OF NEW JERSEY AND ITALIAN IMMIGRATION TO NEW JERSEY

One of the original 13 colonies, New Jersey was an important battleground during the [American Revolution](#). New Jersey is located in the heart of the bustling Atlantic corridor, nestled between New York and Pennsylvania, and it has the highest population density of any state. New Jersey was named for the island of Jersey on the English Channel. Its long and beautiful coastline has long made the state a popular vacation destination, with over 50 seaside resort towns including Asbury Park, Atlantic City and Cape May. The state also boasts an impressive musical legacy—Bruce Springsteen, Jon Bon Jovi and Frank Sinatra all hail from New Jersey. It is known as an industrial center, but earns its “Garden State” nickname as a leading producer of cranberries, blueberries and tomatoes.

Before Giovanni de Verrazano became the first European settler to explore New Jersey in 1524, [the Delaware Indigenous](#) people had lived in the region for more than 10,000 years. The Delaware Indigenous people, also known as the Lenni-Lenape, meaning “original people,” were first spotted by settlers in areas of Delaware (hence the name), New Jersey and eastern Pennsylvania. They harvested clams off the Jersey shore and hunted in the woods depending on the season. They also grew squash, beans, sweet potatoes and corn.



Lenape-Deleware Tribe
Legends of America



Henry Hudson
Encyclopedia Britannica

New Jersey's colonial history began when Henry Hudson sailed the Newark Bay in 1609. From there, small trading colonies emerged in towns where Hoboken and Jersey City are now located. Settlers from the Netherlands, Sweden and Finland settled in Bergen, forming the first permanent European settlement in the state.

In 1664, the Dutch lost control of New Jersey, which was part of the New Netherlands colony at the time, to the English. The British split the colony and gave control to two proprietors: Control of the east went to Sir George Carteret and control of the west to Lord John Berkley. Carteret and Berkley later sold the land, but England eventually regained authority of the state. For many years New Jersey and New York shared a royal governor until 1738 when New Jersey got its own royal governor, Lewis Morris.

In 1787, New Jersey became the third state to ratify the [U.S. Constitution](#) and the first to sign the [Bill of Rights](#). In 1790, Trenton officially became the state capital of New Jersey, and William Livingston became its first state governor. ([Trenton was temporarily the country's capital during the Revolutionary War](#) in November and December of 1784 and was considered as a possible location to house the capital but was ultimately passed up in favor of [Washington, D.C.](#))



New Jersey: America's Silk City

Northern New Jersey became an extremely industrious state starting in the 1800s in areas including Paterson, Trenton, Camden, Elizabeth, Jersey City and Newark. These cities hosted factories that produced textiles, trains, silk, clay products, iron and steel.

By 1850, the state's population rose to nearly half a million, and most of the industries that employed people became concentrated in the north. Southern New Jersey remained mostly rural and grew crops to feed nearby urban areas. Railroads helped expand South Jersey's seashores and ports.

New Jersey's population more than doubled between 1900 and 1930, and manufacturing became a \$4 billion industry. Following a period of financial hardship and high unemployment during the [Great Depression](#), the state rebounded during [World War II](#) in the 1940s as electronic and chemical industries began large-scale operations.

Numerous transportation projects in the mid-1900s, including the New Jersey Turnpike and the Garden State Parkway, helped further expand industry by connecting people in overcrowded [New York City](#) and [Philadelphia](#) to New Jersey's rural areas. New Jersey also expanded its passenger and cargo services at Newark airport in 1963, making it one of the busiest airports in the world.

Italians make up the largest single ethnic group in New Jersey. The name New Jersey itself derives from the Latin Nova Caesarea. Nova is Latin for "new" and Caesarea comes from the Roman name given to the Jersey Islands off of England, in honor of Julius Caesar. After Italian unification in 1861, Italians began to arrive in New Jersey in large numbers. Approximately $\frac{3}{4}$ of these immigrants came from the **Mezzogiorno** (a pseudo-region of Italy stretching down the Italian peninsula south of Rome) and also from Sicily.

The majority of the people emigrating from Italy were impoverished peasants, living in a near subsistence economy that was moving towards a cash market economy. The search for cash in the new economy led many Italians into the cities or to foreign lands. They came to America in search to work in the burgeoning factories of the American Industrial Revolution. These factories included silk and cotton mills. Some Italians were skilled masons, stonecutters, and sculptors. Many men found work building new Catholic churches in New Jersey; women were seamstresses in the garment factories. Many settled in large urban centers such as Trenton, Newark, Paterson, and Jersey City.



Newark's Little Italy: The Vanished First Ward
Michael Immerso

By the 1930s, Italian agrarian colonies were present in Vineland, Hammonton, and Woolwich where Italians worked on farms as seasonal workers. In each area where Italians were present, smaller regional communities existed, with "**paesani**" from one area or village would settle together for social or economic security.

THE NEW YORK CITY ITALIAN AMERICAN MAFIA

The American Mafia, commonly referred to in North America as the Italian American Mafia, the Mafia, or the Mob, is a highly organized [Italian American criminal society](#) and [organized crime](#) group. The organization is often referred to by its members as Cosa Nostra ("our thing" or "this thing of ours") and by the American government as La Cosa Nostra (LCN). The organization's name is derived from the original *Mafia* or *Cosa nostra*, the [Sicilian Mafia](#), with "American Mafia" originally referring simply to Mafia (or *Cosa nostra*) groups from [Sicily](#) operating in the United States, as the organization initially emerged as an offshoot of the Sicilian Mafia (known also as *Cosa nostra* by its members) formed by [Italian immigrants](#) in the United States. However, the organization gradually evolved into a separate entity partially independent of the original Mafia in Sicily, and it eventually encompassed or absorbed other Italian immigrant and Italian-American [gangsters](#) and Italian-American crime groups (such as the [American Camorra](#)) active in the United States and Canada that were not of [Sicilian](#) origin. In North America, it is often colloquially referred to as the Italian Mafia or Italian Mob, though these terms may also apply to the separate yet related Sicilian Mafia or other [organized crime groups in Italy](#) or ethnic Italian crime groups in other countries.

New Jersey is notorious for its history of organized crime. Positioned in between New York and Pennsylvania with miles of coastline, the state was ideal for moving illegal hooch and other spirits during Prohibition. Areas including Monmouth and Ocean counties [saw rapid growth in the 1960s and 1970s, which created business opportunities for mob families](#).

In *Jersey Boys*, it is dramatized that Frankie Valli is approached by mobster Norman Waxman, a loan shark for one of the [Five Families](#), who claims that Tommy DeVito owes him \$150,000.



Angelo "Gyp" DeCarlo
Bettmann Archive

This conflict is later resolved by Angelo [Gyp DeCarlo](#) (Sept 2, 1902 – Oct 20, 1973) who was a real life member of the [New York City Genovese crime family](#) who dominated [loansharking](#) operations in [New Jersey](#) during the 1960s and who Frankie Valli has substantiated as a type of father figure in his life. The writers of *Jersey Boys* (Brickman and Elice) were also contacted by family members of the late DeCarlo to ensure that he would be portrayed respectfully.

In real life, Tommy DeVito did run up enormous gambling debts, in addition to a huge tax bill as is dramatized in *Jersey Boys*. Frankie Valli and Bob Gaudio did, in fact, assume the burden of DeVito's debts as the cost for buying him out of the group. DeVito did move to Las Vegas in 1970 yet he maintains that he did so under his own free will, while *Jersey Boys* insinuates it is so the mob could keep a watchful eye over him there.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

REFERENCES

Inc.com, accessed on January 18, 2023
<[Why We're Wired to Love Rags to Riches Stories](#)>
Njitalianheritage.org, accessed on January 18, 2023
<[Italian Immigration to New Jersey](#)>
NPR.org, accessed on January 17, 2023
<[How The Four Seasons Clashed, Dealt With The Mob And Made Lasting Hits](#)>
Allmusic.com, accessed on January 17, 2023
<[Franki Valli and the Four Seasons Biography](#)>
Historyvshollywood.com, accessed on January 18, 2023
<[The Real Faces of Jersey Boys](#)>
Kendavenport.com, accessed on January 18, 2023
<[The Definition of a Jukebox Musical](#)>
Jerseyboysinfo.com, accessed on January 23, 2023
<[Study guide](#)>
Wikipedia.org, accessed on January 16, 2023
<[Rashomon effect](#)>
Wikipedia.org, accessed on January 16, 2023
<[American Mafia](#)>
Wikipedia.org, accessed on January 18, 2023
<[Angelo "Gyp" DeCarlo](#)>
Wikipedia.org, accessed on January 18, 2023
<[Jersey Boys \(the film\)](#)>
Wikipedia.org, accessed on January 18, 2023
<[New Jersey in the 20th Century](#)>

FURTHER READING & RESOURCES

<[Franki Valli: Romancing the 60's](#)>
<[The Genovese Family Capo Who Had New Jersey in His Pocket - Angelo \(Gyp\) DeCarlo](#)>
<[Italian Americans of New York and New Jersey](#)>
<[Playlist: The Very Best of Frankie Valli and the Four Seasons](#)>

GOVERNMENT AND FOUNDATION FUNDERS

Edmonton



EDMONTON
COMMUNITY
FOUNDATION



Alberta

Funded by the
Government
of Canada

Financé par le
gouvernement
du Canada

Canada



Canada Council
for the Arts

Conseil des Arts
du Canada



Foundation