



2024 SEASON PERFORMANCE GUIDE





WELCOME TO THE 2024 SEASON

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I liken creating a professional musical theatre production to cooking a multi-course, gourmet meal: Both require thoughtful menu planning, the careful sourcing of ingredients, skilled hands for its proper preparation and execution, and a mad scramble at the end of the cooking process to deliver each of the dishes at the right temperature, looking and tasting delicious! And just like cooking, we don't produce shows for the sake of producing them: We create them to feed people, to nourish souls. Welcome to our table!

Theatre is always best served with an understanding and appreciation of its ingredients. That's what inspired our Education and Community Engagement team to create this multifaceted guide. Each of the shows in our 2024 Broadway At Music Circus lineup are represented with insights into their production histories, story content, historical context and what inspired them. It is our hope that this guide both enhances your enjoyment of the show and later serves as a reminder of your time with us.

If you are like me, no meal is too large; I can always find room for another serving! I feel the same about musical theatre – the more, the better – whether it's seeing the same show for the twentieth time or experiencing something completely new. I hope your attendance at a show (or shows!) this summer has whet your appetite for more. We'll keep cooking them up and you, our welcome guest, are always invited.

Bon appetit! Enjoy the show!

SCOTT KLIER

PRESIDENT, CHIEF EXECUTIVE OFFICER

BROADWAY AT MUSIC CIRCUS THROUGH THE YEARS

- **1949** Actor St. John Terrell sets up a summer stock theatre under a giant round tent in Lambertville, New Jersey. Drawing inspiration from the layout of Greek amphitheaters and the summer fun of the circus, Terrell's idea is a success and more than 40 others pop up across the country in the next decade.
- **1951** With the support of arts patron and newspaper owner Eleanor McClatchy, producers Russell Lewis and Howard Young establish the Sacramento Music Circus by setting up a tent in the parking lot of the Sacramento Civic Repertory Theatre. It is the first professional theatre-in-the-round located to the west of the Mississippi River and the fourth in the country.
- **1953** Lewis and Young found the Sacramento Light Opera Association to continue producing shows in the area. Sacramento Music Circus continues to be a successful summer tradition, gaining a notable reputation in the theatre community.
- **1989** The Broadway Series is introduced as a winter companion to the summer shows, bringing national tours of Broadway musicals and plays to Sacramento every year.
- **2003** The Wells Fargo Pavilion (now called the UC Davis Health Pavilion) opens on the site of the original Sacramento Music Circus tent, providing a state-of-the-art, permanent, fully air-conditioned facility for all future shows.
- **2018** The company name changes to Broadway Sacramento, with the respective touring and summer seasons being named Broadway On Tour and **Broadway At Music Circus**.
- **2020** The 2020 and 2021 seasons were canceled due to the COVID-19 pandemic.
- **2024** **The 72nd Broadway At Music Circus season opens June 11 at the UC Davis Health Pavilion!**

BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- Make sure you find your seat before the show starts! Actors will be entering through the aisles, so staying seated when the lights go down helps keep everyone safe. If you need to leave for any reason, the ushers in the hallway will let you know when it's okay to enter again.
- Please keep your cell phones silenced and put them away during the show. You are welcome to use them before or after, but the bright screens and noises are distracting for everyone else at the theatre. Using your phone to take pictures or video during the performance is also not allowed.
- If you're enjoying the show, make sure to laugh, cheer and applaud! The actors love hearing that you're having a good time. Please save side conversations until after the show, though. That can be distracting for the actors and the people around you.

JERSEY BOYS

THE STORY OF FRANKIE VALLI & THE FOUR SEASONS

BOOK BY
MARSHALL BRICKMAN
& RICK ELICE

MUSIC BY
BOB GAUDIO

LYRICS BY
BOB CREWE

AUG 20-SEPT 1

- THE STORY -

In 1954 New Jersey, aspiring musician Tommy DeVito and his bandmates Nick DeVito and Nick Massi recruit young vocalist Frankie Castelluccio to join their cover band. The group sees minor success over the next few years, but Massi and the DeVitos are involved with mob boss Gyp DeCarlo and are often in trouble with the law. Things take a turn when they meet songwriter Bob Gaudio, who takes Nick DeVito's place in the band. Bob and Frankie secure a recording contract with Bob Crewe, a skilled producer who helps the band find their sound and style. The group settles on the name "The Four Seasons," taken from a bowling alley where they had auditioned.

By 1962, The Four Seasons have become a hit thanks to their tight harmonies, catchy songs and polished image. While their professional lives soar, the four men experience a multitude of personal struggles including debt, divorce and jail time that strain their partnership. As the leader of the band, Frankie finds himself trying to restore some harmony to The Four Seasons despite the growing tensions so they can continue their dreams of making music together.

- THE CHARACTERS -

FRANKIE VALLI: The short, charming lead vocalist of The Four Seasons with an impressive falsetto.

TOMMY DEVITO: The smooth-talking founder and The Four Seasons guitarist, with a troubled past.

BOB GAUDIO: A smart, sensitive songwriter and the keyboardist for The Four Seasons.

NICK MASSI: The quiet, deep-voiced bassist of The Four Seasons, who longs for a stable life.

MARY DELGADO: A tough, witty neighborhood girl who marries Frankie.

BOB CREWE: The brilliant, flamboyant writer and producer behind many of The Four Seasons' hits.

GYP DECARLO: An intimidating New Jersey mob boss who helps the band out.

JOE PESCI: An energetic young performer who is friends with Tommy.

LORRAINE: A hardworking journalist from Detroit who dates Frankie.

MAKING THE MUSICAL

FROM RECORDING STUDIO TO CENTER STAGE

In 1990, producer Bob Crewe reunited the founding members of The Four Seasons - Frankie Valli, Bob Gaudio, Tommy DeVito and Nick Massi - to be inducted into the Rock and Roll Hall of Fame. It was the first time all four men had made a public appearance together since Massi's departure from the group in the mid-1960s and it served as a reminder of the group's enduring popularity, even though they had not been idolized to the same extent as other boy bands of the same era. Valli had continued to perform with The Four Seasons and Gaudio retained publishing rights to much of the band's catalog, so they were often in touch to discuss various creative proposals. Valli had received several pitches to tell the story of The Four Seasons in a TV movie or miniseries, but Gaudio was reluctant. After seeing the success of jukebox musicals like *SMOKEY JOE'S CAFE* and *MAMMA MIA!*, he began to consider a stage adaptation of their story, using their own music.



The Four Seasons and Bob Crewe - Robin Platzer, Rock and Roll Hall of Fame, 1990

Playwrights Marshall Brickman and Rick Elice were brought together to write a script, despite having never written a musical before. They were enticed by the potential of pioneering a new form of Broadway show, as biographical musicals like this were not common at the time. The duo conducted extensive research on The Four Seasons, including several in-person interviews with Valli and Gaudio and phone calls with DeVito. Massi had died before work had started on the musical but had expressed his enthusiasm for Gaudio's proposal. Inspired by the contradictions in each member's recollection of the band's history, Brickman and Elice opted to have each of the four men serve as narrator for a different section of the show.

Director Des McAnuff joined the project in 2003 and the creative team began preparing for a pre-Broadway run at San Diego's La Jolla Playhouse in the summer of 2004. Gaudio and Valli were not directly involved in

most of the creative process, although the team sought to be respectful of everyone's stories and portray them as positively as possible. Gaudio was also responsible for the title of the show, which he came up with after recalling that the band members were "all just a bunch of Jersey Boys." The San Diego run of **JERSEY BOYS** was a surprise hit, indicating that The Four Seasons still had many dedicated fans and the show could have a long life.



**LEFT: Bob Gaudio and Frankie Valli - Melissa Ruggieri, 2015
RIGHT: Rick Elice and Marshall Brickman - Joan Marcus, 2021**

JERSEY BOYS opened on Broadway at the August Wilson Theatre in the fall of 2005 and quickly became a must-see sensation, winning 4 Tony Awards and running for 4,642 performances. The show was notable for its widespread appeal, often drawing in more male audience members than most musicals and also garnering many repeat attendees. It has toured North America five times and has been produced many times internationally, in countries as wide-ranging as Australia, Singapore, Turkey and the Netherlands. The enduring popularity of **JERSEY BOYS** indicates that there was something special about The Four Seasons beyond their catchy music: These superstars were once four working-class boys from New Jersey who sang on street corners and their story inspires hope in fans and audience members of all ages that even the humblest of beginnings can lead to greatness.



(L to R) J. Robert Spencer, John Lloyd Young, Daniel Reichard and Christian Hoff in JERSEY BOYS, 2005 - Sara Krulwich/The New York Times

THE MUSIC AND THE MOB

The Mafia's roots can be traced back to 1800s Sicily, when members of the Camorra crime organization from Naples established a new family of gangs. In the late 19th and early 20th century, many Italians immigrated to the U.S., often settling down in New York or New Jersey. Mafia groups developed in these communities, originally just exerting power over their neighborhoods, although they soon developed a more formidable presence in their respective cities.

When the Eighteenth Amendment banned the sale of alcohol and began the Prohibition Era of the 1920s, many members of the Mafia got involved in bootlegging – the illegal production and sale of alcohol. During this time, many members of the Sicilian Mafia were fleeing the fascist regime of Benito Mussolini and came to the U.S., where they integrated into the growing American Mafia. This led to a period of power struggles between warring crime families, as the Mafia slowly became more organized.

After Prohibition ended in 1933, the Mafia began to get involved in other businesses. Some operations included other illicit activities like gambling, prostitution and loan sharking, but they also became involved in legitimate businesses such as trucking, construction, labor unions and restaurants and clubs. The Mafia's involvement in nightclubs, casinos and other performance venues meant they were often crossing paths with performers. They offered protection for up-and-coming performers who were sometimes taken advantage of. The men of The Four Seasons had some well-known ties to mob boss Gyp DeCarlo and many other well-known performers were alleged to have connections to the Mafia in the mid-1900s, including:



LOUIS ARMSTRONG

The great jazz performer crossed paths with many mobsters in New Orleans, Chicago and New York who ran the jazz clubs where he performed and sometimes enlisted their help to promote his shows and protect him from other Mafia members.



TONY BENNETT

This famous singer reportedly performed at the wedding of mob boss Joseph Bonnano's son in 1956. In the late '70s, he was involved in a conflict with hit-man Tony Spilotro after Bennett began dating Spilotro's girlfriend.



LIZA MINNELLI

The celebrated actress and performer was believed to have dated Gianni Russo, an actor who claimed to have gotten his start as a teen with the Luciano crime family and was close friends with Gambino family mob boss Tommy Bilotti.



WAYNE NEWTON

The popular Las Vegas entertainer has admitted to being friends with members of the Gambino crime family, but has denied any involvement in Mafia operations. His business deals in the 1980s led to threats from several Mafia bosses and he later testified in court.

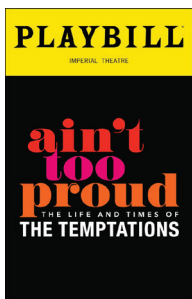
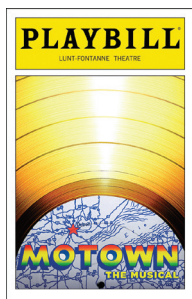
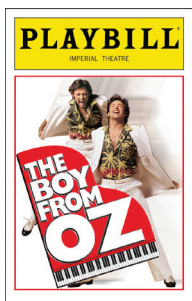
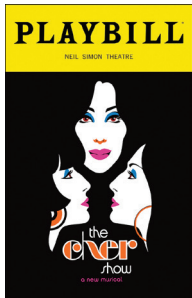
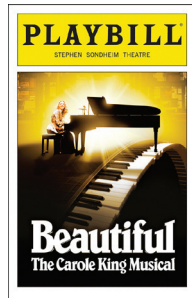


FRANK SINATRA

Born to Italian immigrants, the famed jazz singer's godfather was a member of the Genovese crime family and he was believed to be close friends with mobsters Lucky Luciano and Sam Giancana.

BIOGRAPHIES ON BROADWAY

JERSEY BOYS combines two popular types of musicals: a biographical musical, which depicts a person's life or a historical event; and a jukebox musical, which uses pre-existing songs. It was not the first show to use a musician or band's music to tell their history, but it was one of the most successful. Check out these other shows that use artists' own songs to tell their life stories. Which ones have you seen?



AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS
(The Temptations)

BEAUTIFUL: THE CAROLE KING MUSICAL
(Carole King)

THE BOY FROM OZ
(Peter Allen)

BUDDY: THE BUDDY HOLLY STORY
(Buddy Holly)

THE CHER SHOW
(Cher)

FELA!
(Fela Kuti)

MOTOWN THE MUSICAL
(Berry Gordy and Motown Records)

ON YOUR FEET!
(Emilio and Gloria Estefan)

TINA: THE TINA TURNER MUSICAL
(Tina Turner)

THINK ABOUT IT

- All four members of The Four Seasons tell part of the story from their point of view and they sometimes contradict each other. Which characters seemed most or least believable and why?
 - How would the show be different if it presented a single, objective version of the group's story?
- Most musicals have songs fully integrated into the script to further develop character traits or plot points. How does the structure of **JERSEY BOYS** differ from this tradition?
 - The Four Seasons have existed in one form or another since the 1950s and have had hit songs across several decades. How does the sound of their music across time reflect changes in popular styles?
 - Part of **JERSEY BOYS'** success was because The Four Seasons' music was well-known, but their story was not. Why do you think that made for a compelling musical?
 - Think of another band or musician you like. How would you tell their life story on stage?



UC DAVIS HEALTH PAVILION

SPECIAL THANKS TO



This guide was developed by Mason Diab, Caleb Larrosa-Colombo and Jackie Vanderbeck. Special thanks to Griff Field, Matt Hessburg, Scott Klier, Dejan Zivkovic and YOU, audience members, for joining us at **Broadway At Music Circus** this summer!