

JERSEY BOYS

The story of Frankie Valli & The Four Seasons

DISCOVERY GUIDE

JERSEY BOYS

The story of Frankie Valli & The Four Seasons

WINNER!

BEST MUSICAL
2006 TONY AWARD®

BEST MUSICAL ALBUM
2006 GRAMMY AWARD®

Directed by **Des McAnuff**
Book by **Marshall Brickman** and **Rick Elice**
Music by **Bob Gaudio**
Lyrics by **Bob Crewe**
Choreography by **Sergio Trujillo**

For *Jersey Boys*
Original Broadway Production
Producers: Dodger Theatricals, Joseph J. Grano, Tamara and Kevin Kinsella, Pelican Group, in association with Latitude Link, Rick Steiner/Osher/Staton/Bell/Mayerson Group
Music Direction, Vocal Arrangements & Incidental Music: Ron Melrose
Scenic Design: Klara Zieglerova
Costume Design: Jess Goldstein
Lighting Design: Howell Binkley
Sound Design: Steve Canyon Kennedy
Projection Design: Michael Clark
Wig and Hair Design: Charles LaPointe
Fight Director: Steve Rankin
Production Supervisor: Richard Hester
Orchestrations: Steve Orich
Music Coordinator: John Miller
Technical Supervisor: Peter Fulbright
East Coast Casting: Tara Rubin Casting
West Coast Casting: Sharon Bialy C.S.A., Sherry Thomas C.S.A.
Company Manager: Sandra Carlson
Associate Producers: Lauren Mitchell, Rhoda Mayerson, Stage Entertainment
Executive Producer: Sally Campbell Morse
Promotions: HHC Marketing
Press Representative: Boneau/Bryan Brown

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Center Theatre Group, LA's Theatre Company
Susan Harper, Writer
Rachel Fain, Managing Editor

Additional Material
Dodger Properties
Jessica Phillips, Writer

Photography
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Maureen Rooney, Rooney Design Group Ltd

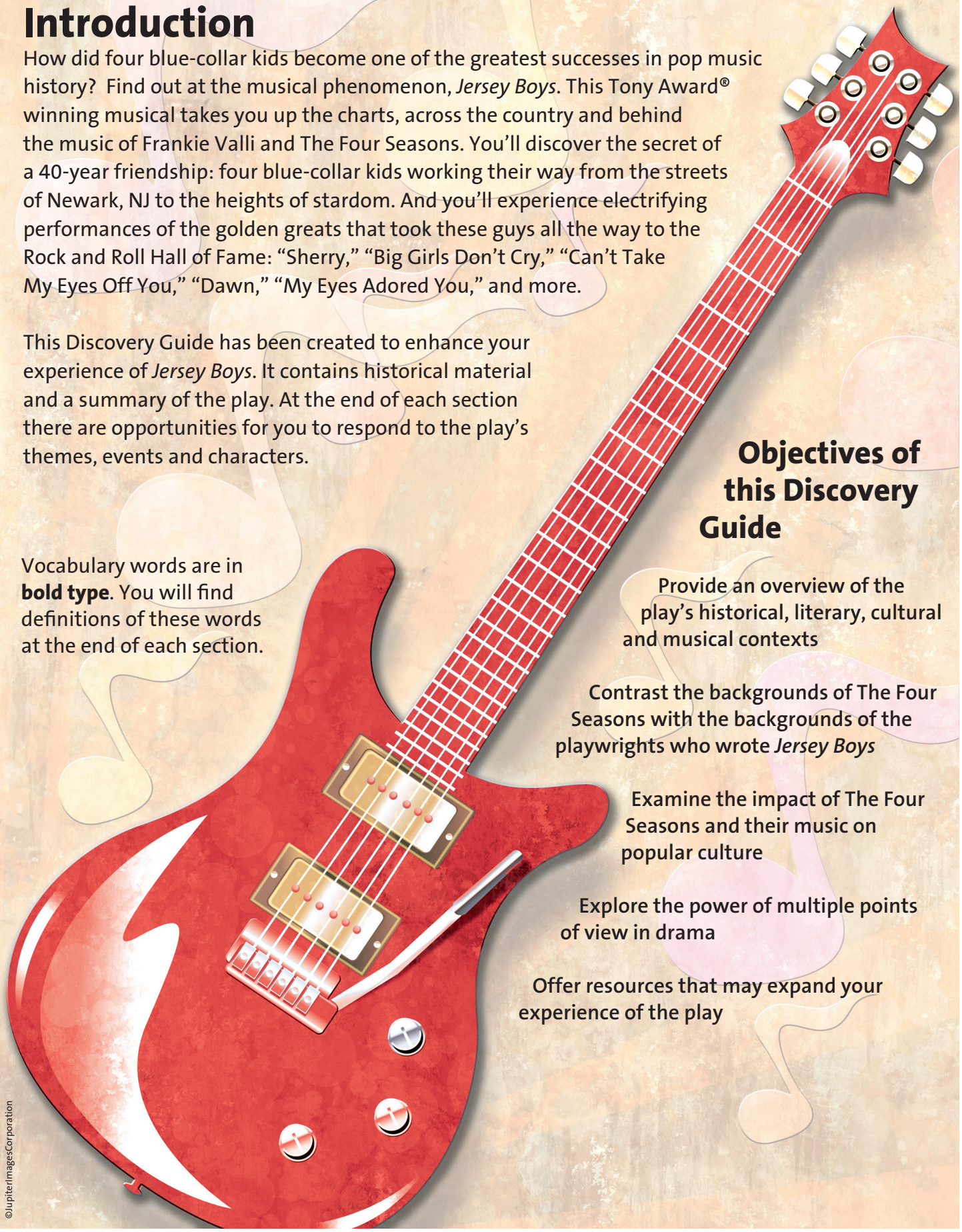
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Introduction

How did four blue-collar kids become one of the greatest successes in pop music history? Find out at the musical phenomenon, *Jersey Boys*. This Tony Award® winning musical takes you up the charts, across the country and behind the music of Frankie Valli and The Four Seasons. You'll discover the secret of a 40-year friendship: four blue-collar kids working their way from the streets of Newark, NJ to the heights of stardom. And you'll experience electrifying performances of the golden greats that took these guys all the way to the Rock and Roll Hall of Fame: "Sherry," "Big Girls Don't Cry," "Can't Take My Eyes Off You," "Dawn," "My Eyes Adored You," and more.

This Discovery Guide has been created to enhance your experience of *Jersey Boys*. It contains historical material and a summary of the play. At the end of each section there are opportunities for you to respond to the play's themes, events and characters.

Vocabulary words are in **bold type**. You will find definitions of these words at the end of each section.



Objectives of this Discovery Guide

Provide an overview of the play's historical, literary, cultural and musical contexts

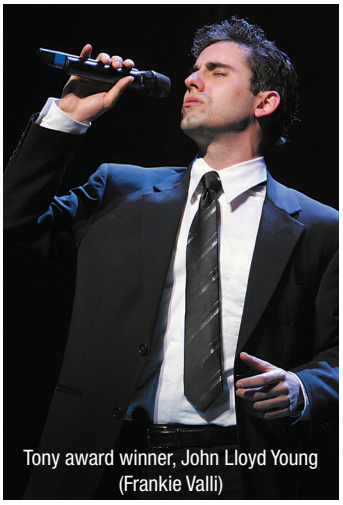
Contrast the backgrounds of The Four Seasons with the backgrounds of the playwrights who wrote *Jersey Boys*

Examine the impact of The Four Seasons and their music on popular culture

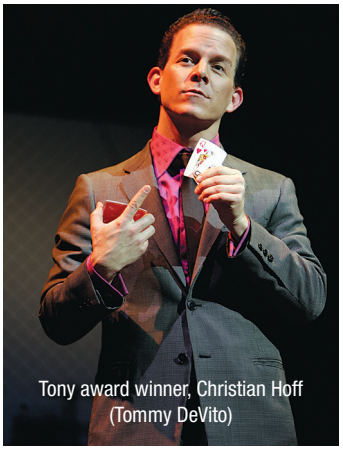
Explore the power of multiple points of view in drama

Offer resources that may expand your experience of the play

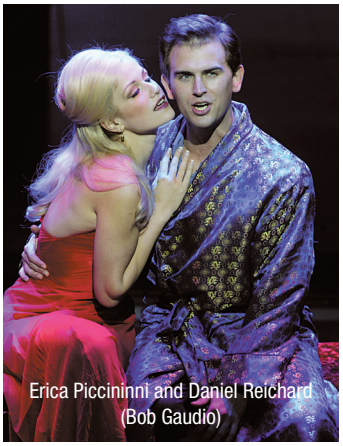
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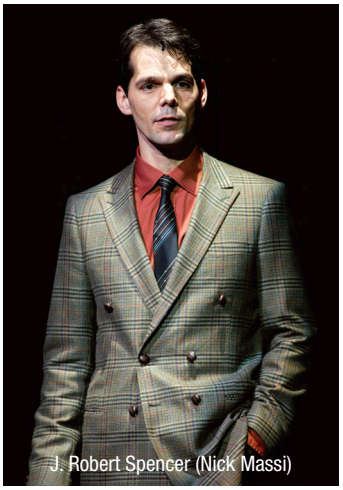
Tony award winner, John Lloyd Young (Frankie Valli)



Tony award winner, Christian Hoff (Tommy DeVito)



Erica Piccininni and Daniel Reichard (Bob Gaudio)



J. Robert Spencer (Nick Massi)

SYNOPSIS
Jersey Boys

Jersey Boys is the story of four sons of Italian immigrants. They went from singing on street corners in the housing projects of northern New Jersey to singing on national television as their songs hit the top of the charts. Their meteoric rise was fueled by talent, street savvy and heart, plus a sound that was theirs and theirs alone. But even their dramatic ascent could not free them from the poverty and **mafia** connections of their early years.



John Lloyd Young and Daniel Reichard

They called themselves The Four Seasons, and their story emerges as four stories, each representing a season of their career, and each told by a different member of the group. Spring is the time of their earliest beginnings, **harmonizing** under a street lamp on a balmy evening. Summer is the zenith of their success; while in autumn we see that success take its toll, as the lives and marriages of the group members begin to unravel. Winter brings solitude, sorrow and reflection, but within it the memories of that first spring are contained, and in that memory lies the promise of another spring.

Within the broad outlines of their history, though, the recollections of the individual members vary widely. These conflicting memories provide a tension and torque, which get beneath the bounce and zing of the music and rev it up still further, giving *Jersey Boys* an irresistible momentum.



J. Robert Spencer, John Lloyd Young, Daniel Reichard and Christian Hoff (original Broadway cast)

Cast of Characters


Erica Piccininni


Jennifer Naimo (Mary Delgado) and John Lloyd Young (Frankie Valli)



Michael Longona (Joey)


Jennifer Naimo, Sara Schmidt and Erica Piccininni (The Angels)

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

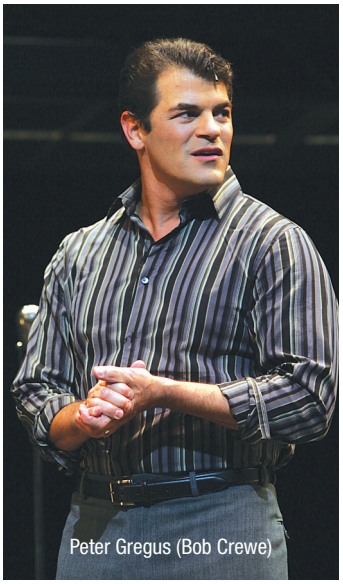
GYP DECARLO,
a New Jersey mob boss

MARY DELGADO,
Frankie's first wife

FRANCINE,
the youngest of Frankie
and Mary's three
daughters

JOEY, actor Joe Pesci

LORRAINE, a journalist


Peter Gregus (Bob Crewe)


Mark Lotito (Gyp DeCarlo)


John Lloyd Young (Frankie Valli) and Erica Piccininni (Lorraine)

The *Rashomon* Effect

When filmmaker **Akira Kurosawa**'s groundbreaking film *Rashomon* was released in his native Japan in 1950, it was considered a failure. "Too complicated," said one reviewer; "Too monotonous," said another. Japanese critics were astonished when the film won the Golden Lion Award at the 1951 Venice Film Festival. In the West, in the aftermath of World War II, audiences were ready to contemplate relativity as more than a theory of physics – as a theory of perception, for example, and perhaps as a theory of truth.



Toshiro Mifune and Machiko Kyo in *Rashomon*

In *Rashomon*, four people who have witnessed a murder tell four plausible but mutually exclusive stories of what took place, and viewers are exposed to a radical demonstration of the fact that people see things in different ways. "Rashomon" has come to suggest any situation in which the truth cannot be discerned because of varying testimonies. In psychology, "the *Rashomon* effect" is the way each person's point of view affects his or her remembrance of events. In *Jersey Boys*, we hear each part of the story from a different narrator, and each member of the group has his own opinion of how the story of The Four Seasons should be told.

Vocabulary

Mafia: A group with a hierarchical structure the purpose of which generally involves organized crime. (Members are often of the same nationality; in this case, Italian.)

Harmonizing: 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.

Questions and Exercises

[1] Working with a partner or in a small group, create the story of an event that might be subject to "the *Rashomon* effect". Then each of you writes a monologue for a different participant in the event. Be sure to make it as believable as you can. Present these monologues for your class, and see what they think might have happened after hearing all sides. Or, as a class, write scenes that show how different participants might have seen one event (for example: There was a fight in the school hallways. How might the two students who fought explain their participation? How might the principal see it? What about other witnesses?)

[2] Would you agree that famous trials often exhibit "the *Rashomon* effect"? Choose a well-known trial, such as the O.J. Simpson trial, or the so-called "monkey trial" of 1925, in which John Scopes, a biology teacher, was tried for teaching evolution in Tennessee. Research your topic and then create a chart showing what each witness said about who, what, when, where, how and why (your categories may vary). Observe how witness testimony made it difficult, rather than easy, to learn the truth.

PRODUCTION HIGHLIGHTS

Marshall Brickman and Rick Elice: The Write Men for the Job

An interviewer marveling at the success of *Jersey Boys* laughingly asked Marshall Brickman, "Who would have thought that you'd end up knowing all the **lyrics** Frankie Valli ever wrote?" A self-described member of the "over-analyzed, over-educated, Upper West Side" generation of New Yorkers, Brickman thought of "The Four Seasons" as a piece of music by classical composer Antonio Vivaldi, and would have turned down the opportunity to meet with Frankie Valli and Bob Gaudio had he not been cajoled into it by his friend Rick Elice. The meeting of these four men at the Joe Allen Restaurant in Times Square was an unlikely conjunction of two perfectly paired, but seemingly very different, sets of artists.



Rick Elice, Bob Gaudio, Marshall Brickman and Des McAnuff

Marshall Brickman had written extensively for television before hooking up with **Woody Allen** to collaborate on the films *Sleeper, Annie Hall* (which won him an Oscar®) and *Manhattan*, but his show business debut was as a musician and vocalist in the folk group The Tarriers. Brickman recorded (with Eric Weissberg) the soundtrack of the movie *Deliverance* before turning to writing, so he was no stranger to the world of singing and recording. Elice, the playwright behind the popular stage thriller *Double Double*, had worked as an actor, teacher and creative consultant, and in the field of advertising had produced ad campaigns for 300 Broadway shows, including *A Chorus Line* and *The Lion King*. Both men recognized dramatic promise in the material they heard as Valli and Gaudio described their boyhoods in New Jersey.

The two writers heard the themes of a play they knew they wanted to write: the contrast of the bright, youthful music with the dark underside of poverty and mob connections; what Brickman calls the "Shakespearean" nature of the obstacles that had confronted the young Seasons; and, most of all, the way the four original members of the group still contradicted each other as they recalled the past. "It was a happy day when we embraced the idea of the contradictions," says Elice. With director Des McAnuff, the writers used these contradictions as the organizing principle of the show, allowing many of the story's dramatic ironies. The odd-couple alliance between the two high school drop-outs from Jersey and the two Harvard/Yale types from Manhattan sparked the very genesis of the show. Elice remembers Bob Gaudio saying to him wryly, early in their acquaintance, "I know where you were in the Sixties. You were marching on Washington while our fans went to Vietnam." Brickman confirmed this impression, saying that the only song he had known back then was "We Shall Overcome."

This basic **counterpoint** between the two pairs sounded the opening notes of what would be a whole new composition. The conflict experienced by four young Italian-Americans reaching for the American dream while still in the clutches of the Italian Mafia becomes a dramatic propellant onstage, moving the story forward. The internal tensions among The Four Seasons, who found their lives beginning to unravel just as their careers were at their peak; the differences in the way they recalled the past; and even the contrast between the audience's heart-deep familiarity with the music of The Four Seasons and near-complete ignorance of the group itself – all of these closely-held opposites also provide high-octane fuel, making *Jersey Boys* move "like a joyride in a stolen Cadillac," as Richard Ouzounian of *The Toronto Star* said, and giving it what Ben Fong-Torres of the *San Francisco Chronicle* identified as a "neat balance between heart and sass" that rocketed it to sold-out status on Broadway in less than a week.

Who Are The Four Seasons?



Courtesy of Tommy DeVito

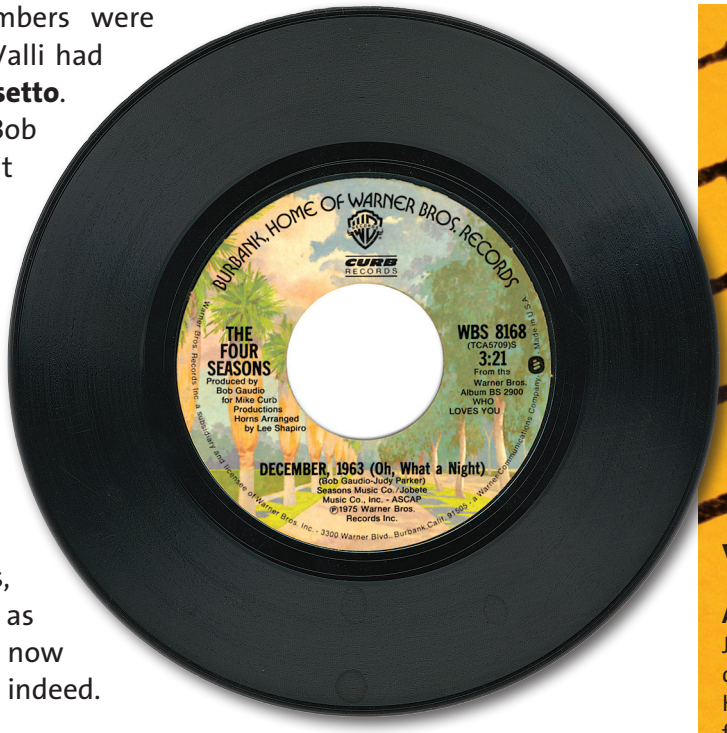
How is it possible that The Four Seasons have been part of American culture for four-and-a-half decades, and who they are has remained a mystery? Why is it that we have known their songs by heart while knowing or learning little about the singers?

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.

(continued on next page)

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." As audiences are now discovering, that was very good indeed.



Questions and Exercises

[1] Frankie Valli and Bob Gaudio write and perform songs; Marshall Brickman and Rick Elice write plays. Try your hand at one of these activities, writing either a dramatic scene or lyrics and music for one verse of a song.

[2] The real Four Seasons are from a very different background than Marshall Brickman and Rick Elice. Find out what the process of writing this play might have been like by interviewing someone who has a different background from you. Maybe this person is from a different neighborhood, or maybe a different country; maybe they are much older or younger than you. Other differences can include where they grew up (city/suburb/country-side), what their family is like (very big or very small), or what kind of school they attend(ed) (public/private/parochial). Ask them to tell you about an event that was important to them (that they don't mind sharing!) and then create a scene or monologue portraying that event. Remember that you and your subject are a team: you must get their approval of whatever you write before sharing. Think about how you can create a realistic portrayal: what is the most important part of the story you are telling? How would this person have acted or spoken? This may be different from what you would have done or said, so keep in mind that respect for your subject is very important!

Vocabulary

Akira Kurosawa: Noted Japanese screenwriter, film director, and film producer. His career spanned 50 years, from 1943 to 1993. Some of his best-known films include *Seven Samurai, Yojimbo,* and *Rashomon*.

Lyrics: The words of a song; poetic verses suitable for being set to music.

Woody Allen: A Jewish-American artist noted primarily for writing, directing, and appearing in films. His on-screen persona is known for being over-educated and neurotic. His films include *Manhattan, Annie Hall* and *Match Point,* among many others.

Counterpoint: The combination of two or more independent melodies into a single harmonic texture in which each retains its linear character.

Joe Pesci: An Italian-American actor known for roles in films like *Goodfellas, Raging Bull,* the *Lethal Weapon* series, and *Home Alone*.

Falsetto: A style of singing, especially in men, that allows the singer to sing pitches far above the normal range.

The Songs

by Frankie Valli and The Four Seasons

1962
"Big Girls Don't Cry"
"Sherry"

1963
"Ain't That a Shame"
"Candy Girl"
"Marlena"
"New Mexican Rose"
"Walk Like a Man"

1964
"Big Man in Town"
"Dawn (Go Away)"
"Rag Doll"
"Ronnie"
"Save It For Me"
"Stay"

1965
"Don't Think Twice"
"Girl Come Runnin'"
"Let's Hang On (To What We've Got)"
"Bye Bye Baby"
"The Sun Ain't Gonna Shine Anymore"

1966
"I've Got You Under My Skin"
"Opus 17 (Don't You Worry 'Bout Me)"
"Working My Way Back to You"





1967
"Beggin'"
"C'mon Marianne"
"Can't Take My Eyes Off You"
"I Make a Fool of Myself"
"Tell It to the Rain"
"Watch the Flowers Grow"

1968
"To Give (The Reason I Live)"
"Will You Love Me Tomorrow"

1975
"My Eyes Adored You"
"Who Loves You"
"Our Day Will Come"
"Swearin' to God"

1976
"December, 1963 (Oh What a Night)"
"Fallen Angel"
"Silver Star"

1978
"Grease"

SETTING + CONTEXT
And The Band Played On

Jersey Boys takes place within a symbolic year of four seasons, but it covers several decades in the life of the group by that name. The Four Seasons got their start in the mid-1950s, when the phenomenon of **rock and roll** gyrated into a staid era of **lounge music** and propriety, blew open all the doors and vented the life force and rebellion of a huge new generation, the children of World War II, now known as the Baby Boomers, just as they were coming of age.

Initially rubbing elbows with **Elvis Presley** (both he and Valli cut their first records in 1953), The Four Seasons displayed unusual staying power. After hitting the pop charts 40 times in the 1960s, most bands would have disintegrated, especially under the onslaught of the so-called British Invasion that brought the Beatles and the Rolling Stones to American shores, and the added pressures of the Vietnam War, which ended the Boomers' innocence. But The Four Seasons fell back and regrouped, downsizing to two, Valli and Gaudio, whose partnership was sealed with a "Jersey contract" (a handshake) and endures to this day.

By 1974, Valli was back in the Number One spot on the music charts as a solo performer, and a year later, the group reunited for two more years at the top of the charts, before breaking up in 1977. Rock music was changing, falsetto singing was enjoying a new popularity as the Bee Gees ushered in the disco era, and Frankie Valli reached new heights with a triple-platinum hit: the title song from the musical *Grease*.

Valli and Gaudio reformed The Four Seasons with two new members in 1980, the year **Ronald Reagan** was elected President, and began recording and touring. In 1990, The Four Seasons were inducted into the Rock and Roll Hall of Fame. And now, in a stunning apotheosis of the American dream, their legend and renown have new life in a play about them, which Richard Corliss of *Time Magazine* said "will run for centuries." Now that's staying power!



The original Broadway cast of JERSEY BOYS

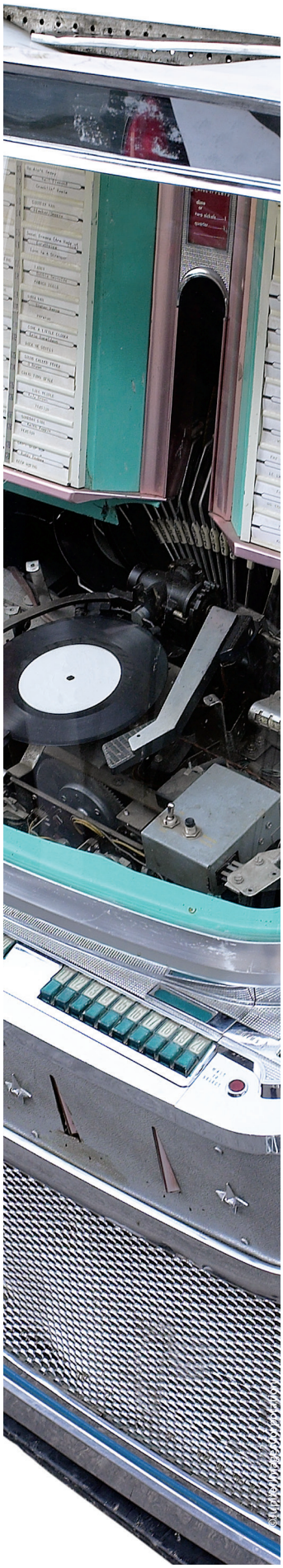
What, Exactly, *Is* This Show?

Much has been said about the form of *Jersey Boys*. Critic Pat Craig of *The Contra Costa Times* insists that "*Jersey Boys* is a **jukebox musical**; you can bet your **sock-hop** soul on that." Karen D'Souza of *The San Jose Mercury News* calls it a "**doo-wop** jukebox musical," while Elaine Liner of *The Dallas Observer* adds a flourish, calling it "the brashest, brightest songbook musical ever devised. More than just the gem of a genre." Others have used the term **catalogue musical**, a show in which a list of popular songs has served as the basis for a story written to connect them and flesh them out. *Mamma Mia!*, written around the songs of the pop group ABBA, is a prime and popular example.

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.

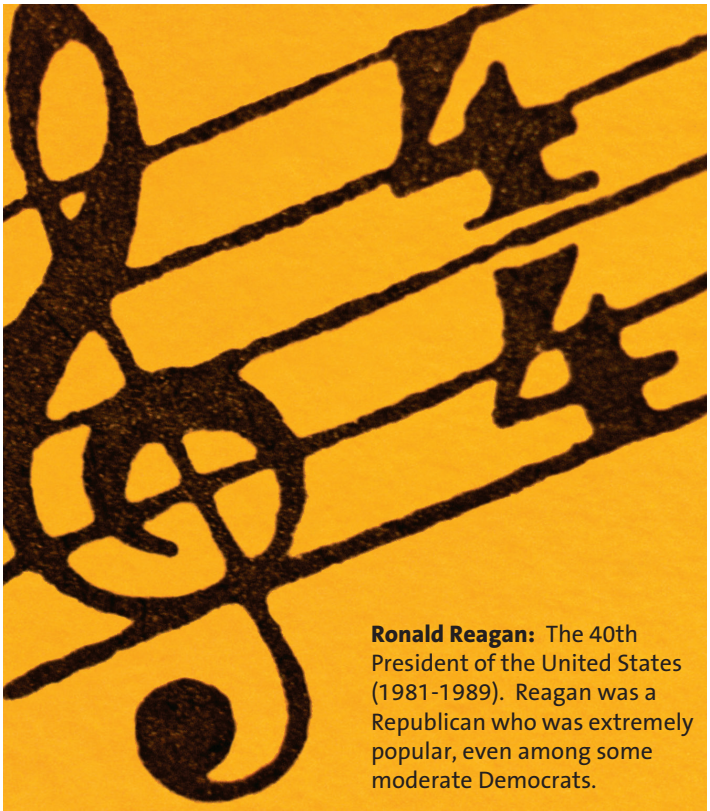
Is it that honesty that brings audiences to their feet over and over? "The good news for us," says Bob Gaudio, "is that because no one knew anything about us, there is an element of surprise and shock." We could add, "delight and thrill," as both the four guys from Jersey and the play about them beat the odds.



Questions and Exercises

[1] Choose a musical group whose songs you enjoy and create a portrait of their career as a group. Your portrait can be visual, a painting or collage, or a time-line showing their successes and milestones, or a written description of their achievements. Use this portrait to formulate a three-minute pitch for why this group would make a great subject for a new musical. You can choose to focus on the story of the group itself, or use the songs as the basis for a catalogue musical.

[2] Some people believe or assume that there is a cause-and-effect relationship between political eras and popular music. Write a brief essay pointing to a kind of popular music (current or past) that might be a response to political events or developments. Use examples of the music and respective bands, and the political events that may have motivated them.



Vocabulary

Rock and Roll: A style of music that became popular in America in the 1950s that combined elements of R&B, the blues, jazz, gospel and folk music. It was associated with the newly forming teen culture of the time, and drew both African-American and white artists and fans (this was notable at the time, as this was just before the Civil Rights movement).

Lounge Music: What we might call "easy listening" today—jazz-influenced music that might be played or sung in a piano bar or hotel.

Elvis Presley: A singer and actor whose career started in the mid-1950s and ended in 1977, just before he died. He was one of the first rock idols, and his dress, vocal style, and movements were new and controversial for being too risqué.

Ronald Reagan: The 40th President of the United States (1981-1989). Reagan was a Republican who was extremely popular, even among some moderate Democrats.

Jukebox Musical: A musical using popular songs, usually from the same composer, performer, or era.

Sock Hop: A term for informal high school dances that originated in the 1950s. Students would sometimes remove their shoes to prevent their dress shoes from scuffing the gym floor where the dance was held.

Doo-wop: A style of music that evolved from R&B and was an early form of rock & roll. Its main feature was close vocal harmony, and groups would often form among young men in neighborhoods, singing under the streetlights.

Catalogue Musical: A sub-genre of musical theatre in which existing songs are used to tell a new story, often one based on the lyrics of the songs. This can include musicals that reuse the songs of a particular theatrical composer in new ways or musicals that feature pop songs.

And then the whole world exploded....



"Sherry"

Sherry, Sherry baby!
Sherry, Sherry baby!
Sherry baby (Sherry baby),
Sherry can you come out tonight
(Come, come, come out tonight)
Sherry baby (Sherry baby)
Sherry can you come out tonight
(Why don't you come on) To my twist party
(Come out) Where the bright moon shines
(Come out) We'll dance the night away
I'm gonna make you mine

Sherry baby (Sherry baby)
Sherry can you come out tonight
(Come, come, come out tonight)
You better ask your Mama (Sherry baby)
Tell her everything is alright
(Why don't you come out) With your red dress on
(Come out) Mmm you look so fine
(Come out) Move it nice and easy
Girl, you make me lose my mind



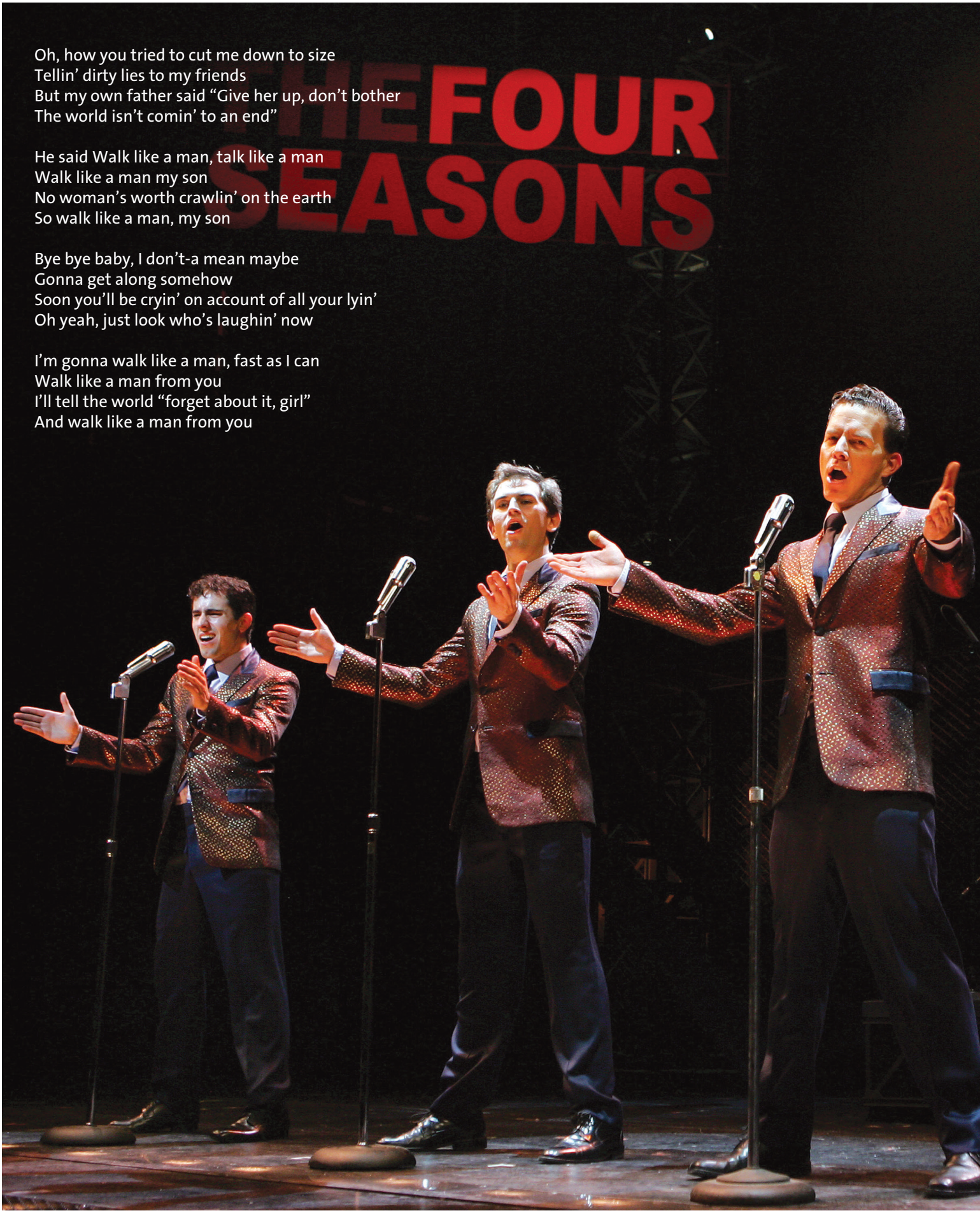
The original Broadway JERSEY BOYS from left to right: Daniel Reichard, Christian Hoff, J. Robert Spencer and John Lloyd Young

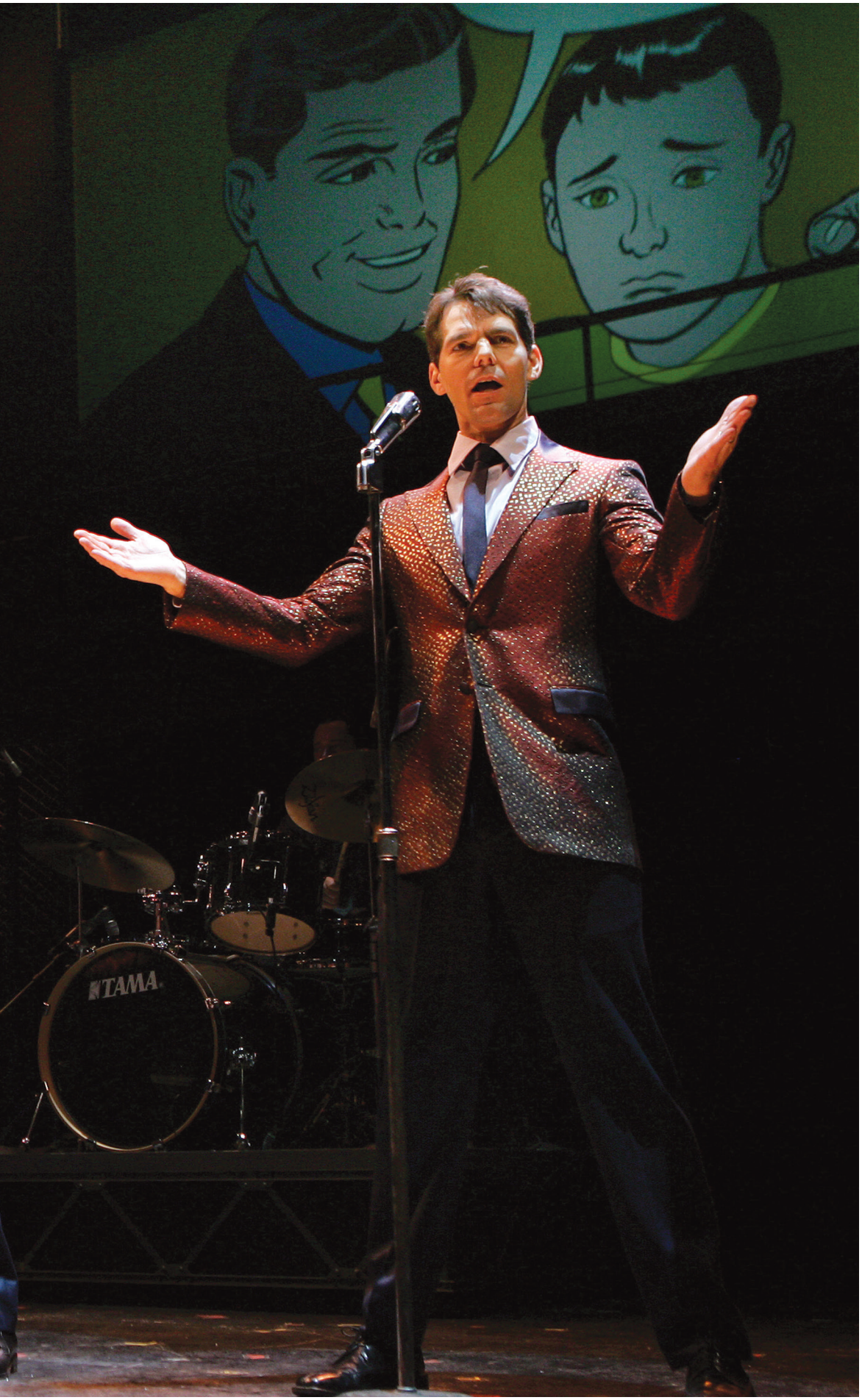
Oh, how you tried to cut me down to size
Tellin' dirty lies to my friends
But my own father said "Give her up, don't bother
The world isn't comin' to an end"

He said Walk like a man, talk like a man
Walk like a man my son
No woman's worth crawlin' on the earth
So walk like a man, my son

Bye bye baby, I don't-a mean maybe
Gonna get along somehow
Soon you'll be cryin' on account of all your lyin'
Oh yeah, just look who's laughin' now

I'm gonna walk like a man, fast as I can
Walk like a man from you
I'll tell the world "forget about it, girl"
And walk like a man from you





Bob (to us): Of course, this being America, a second Number One hit still isn't enough — but at least it proves we're not a fluke. I even have money in my pocket that doesn't jingle when I walk. Everybody's happy. Well, *almost* everybody.

Scene: *Recording Studio*

Tommy: I don't get it.

Bob: What don't you get, Tommy?

Tommy: The title. "Walk Like A Man."

Bob: So?

Tommy: As opposed to what — a woman?

Bob: It's for boys, Tommy. Teenage boys. We're telling them to act like men.

Tommy: Instead of girls.

Bob: Instead of like boys. Why are you doing this?

Crewe: Look, Miss Congeniality — it's a *metaphor*. This is an anthem for every guy who's ever been twisted around a girl's little finger! *(they're staring at him)* Well, isn't it?

RESOURCES

Interested in learning more about the people and events of *Jersey Boys*?

Here are some books, websites and films to check out.

WEBSITES:

Jersey Boys
JerseyBoysInfo.com

Official home of the musical, *Jersey Boys*.

TDF Conversations: Jersey Boys
https://www.youtube.com/watch?v=o5SCOPWHV2w&t=3s

A video interview with Marshall Brickman and Rick Elice, authors of *Jersey Boys*.

Frankie Valli and The Four Seasons
https://www.frankievallifourseasons.com/

Official home of Frankie Valli and The Four Seasons.

Rock and Roll Hall of Fame
https://rockhall.com/inductees/four-seasons/

The Rock and Roll Hall of Fame and Museum devotes this page of its website to The Four Seasons, and documents some of their unique claims to fame.

History of Rock: Four Seasons
https://www.history-of-rock.com/four_seasons.htm

There are a few misspellings in this history of The Four Seasons, but there is also a great deal of concrete information.

FILM & VIDEO:

Frankie Valli and The Four Seasons – In Concert '92
(Delta Entertainment Corporation, 1992)
Appearing live in Atlantic City, an updated Four Seasons performs a broad range of songs, encompassing some of the original greats ("Sherry," "Walk Like a Man," "My Eyes Adored You") and including some newer numbers ("Silver Star," "Remember When").

Rashomon
directed by Akira Kurosawa (Daiei Studios, 1950)
The Japanese film on which the structure of *Jersey Boys* is based.

BOOKS:

Jersey Boys: The Story of Frankie Valli and The Four Seasons
by David Cote (Broadway Books, 2007)
The official behind-the-scenes companion book to the musical, *Jersey Boys*.

A History of Rock Music: 1951 – 2000
by Piero Scaruffi (iUniverse, 2003)
Written with an emphasis on innovation in rock and roll, this book gives readers a glance at the vast field of rock musicians, an increased appreciation for The Four Seasons' achievement and a clear understanding of the context in which they were working.

All Shook Up: How Rock 'n' Roll Changed America
by Glenn C. Altschuler (Oxford University Press, 2003)
A look at rock music in the context of American history, this book takes the music seriously in terms of its origins and its effects on American culture.

The Complete Book of Doo-Wop
by Anthony J. Gribin and Matthew M. Schiff (Krause Publications, 2000)
Early Four Seasons songs are often described as doo-wop music. If you would like to know more about doo-wop, what it is and what groups performed it, you will appreciate this book's definitions and descriptions.

"That's why I'm still out there, singing—like that bunny on TV with the battery. I just keep going and going and going. Chasing the music. Trying to get home."

-Frankie Valli in *Jersey Boys*



Daniel Reichard, John Lloyd Young, Christian Hoff and J. Robert Spencer

www.JerseyBoysInfo.com