



Thank you for auditioning for

JERSEY BOYS

THEATRE RALEIGH

For this process please prepare:

- The full material in this packet. Sides & Song Cuts (MP3s of the song cuts are provided on our website for you to learn the material). You may or may not be asked for all of this material in the room, but be prepared just in case.
- 16-32 bars of your own song in the style of or from the show.
- Have your full book of music on hand, in case the team needs to hear anything else.

Note: You may be asked to return later, on this day, 1/25 for a dance/movement call. We will let you know in the room if we would like to see you then. Callbacks will be scheduled as needed for the morning of 1/26. Please let us know in advance if you are unable to return for the callbacks.

Please bring a hardcopy headshot/resume for us, or we will not have one in the room.

If you have any questions regarding material or difficulty accessing material, please email us at staff@wojcasting.com

We are looking forward to seeing you!

Thanks so much-

Wojcik Casting Team

WOJCIK CASTING TEAM

Bob G

SCENE 28

A CONCERT

(TWO DRESSERS help EACH of the GUYS into a new, spiffy jacket, to go with a dance routine performed through the end of the number)

FRANKIE, BOB, TOMMY, & NICK

WALK LIKE A MAN
FAST AS I CAN
WALK LIKE A MAN FROM YOU
I'LL TELL THE WORLD
FORGET ABOUT IT, GIRL

FRANKIE

AND WALK LIKE A MAN FROM YOU
OO WEE OO WAH

OO WEE OO
WALK LIKE A MAN
LIKE A MAN

BOB, TOMMY & NICK

WALK, WALK, WALK, WALK

WALK LIKE A MAN
LIKE A MAN

(The number ends to applause...the DRESSERS help TOMMY and NICK off with their jackets...TOMMY and NICK exit leaving BOB and FRANKIE alone backstage)

Start

BOB

(To AUDIENCE)

That's the hat trick--three Number Ones in a row. Crewe's right--the stars are in alignment. And I'm thinking about the future.

(To FRANKIE)

Maybe we should make an investment.

FRANKIE

In what?

BOB

Us.

FRANKIE

What do you mean?

BOB

You got the voice. I got the songs.

FRANKIE

Yeah, so?

BOB

We make a partnership. I give you half of everything I write, you give me half of everything you record outside the group.

FRANKIE

Why would I ever record outside the group?

BOB

I dunno. Things happen.

FRANKIE

What about Tommy and Nick? I mean, Nicky is the one who really got me singing, and Tommy...I mean, we wouldn't be here if it weren't for him.

BOB

It won't cut into their share. I'd never do that.

FRANKIE

We gotta tell them.

BOB

Absolutely.

FRANKIE

Hey--if things work out, could we talk about a saxophone?

BOB

If things work out, we can talk about a whole horn section.

FRANKIE

OK, I'm in.

(NICK enters on the bridge)

BOB

Great. So should we have somebody draw up a contract?

FRANKIE

You mean like sign a piece of paper from a lawyer?

BOB

I guess.

FRANKIE

You wanna do this thing?

BOB

Yeah. I just, I mean--

FRANKIE

So we do it. You want a contract? Here--a Jersey contract. **End**

(FRANKIE puts his hand out...BOB takes it...the moment their hands meet, music introduction begins)

#16: DECEMBER '63 (OH, WHAT A NIGHT)

BOB

OH, WHAT A NIGHT
LATE DECEMBER, BACK IN SIXTY-THREE
WHAT A VERY SPECIAL TIME FOR ME
AS I REMEMBER, WHAT A NIGHT
OH, WHAT A NIGHT
YOU KNOW I DIDN'T EVEN KNOW HER NAME
BUT I WAS NEVER GONNA BE THE SAME
WHAT A LADY, WHAT A NIGHT
OH I, I GOT A FUNNY FEELIN'
WHEN SHE WALKED IN THE ROOM
YEAH, AND I, AS I RECALL
IT ENDED MUCH TOO SOON

TOMMY, NICK & TWO PARTY GIRLS

(Singing, under BOB)

OH, WHAT A NIGHT

BOB

(To AUDIENCE)

It's a season of "firsts." John Glenn is the first American to orbit the earth. We go out on our first cross-country tour. The label's raking it in, so they send over some girls when we hit Chicago at Christmas. And that night, I rack up a personal first.

Bob G #2

FRANKIE

BABY, DON'T
CRY
IT'S BETTER THIS
WAY

OOO

BOB, TOMMY & NICK

CRY
WAY
AH

THE FOUR SEASONS

Start

DAWN
GO AWAY BACK WHERE YOU BELONG

BOB

(To AUDIENCE)

We weren't a social movement like the Beatles. Our fans didn't put flowers in their hair and try to levitate the Pentagon. Our people were the guys who shipped overseas...and their sweethearts. They were the factory workers, the truck drivers. The kids pumping gas, flipping burgers. The pretty girl with circles under her eyes behind the counter at the diner. They're the ones who really got us, who pushed us over the top.

End

BOB G #3

THE ROYAL TEENS (MEN)

THEY'RE SUCH SHORT SHORTS

THE ROYAL TEENS (WOMEN)

WE LIKE SHORT SHORTS

THE ROYAL TEENS (MEN)

WHO WEARS SHORT SHORTS

THE ROYAL TEENS (WOMEN)

WE WEAR SHORT SHORTS

BOB GAUDIO

(To AUDIENCE)

Hi. Bob Gaudio. Last piece of the puzzle. And by the way, no matter what Tommy says about plucking me from obscurity, the real story is I had "Short Shorts" at Number Two when I was fifteen. OK sure, by 17, I'm just another one-hit wonder worrying that the best is already behind me--but I did not spring to life fully formed the day Joe Pesci showed up at my door.

(JOEY runs on)

JOEY

Bobby, listen! The Three Lovers're looking for a fourth!

BOB

Who?

JOEY

The Three Lovers! They just got rid of this yutz who did monkey songs or some shit. And they are dying to meet you.

BOB

Why?

JOEY

'Cause I told 'em you're a fuckin' genius!

16. December '63 (Oh What a Night)

[Nov 2014]

Bob, Tommy, Nick, Barry, Francine, Lorraine, Mary (Joey, Hank, Norm, Crewe, band tenor, band bar, band bass)

FRANKIE OK, I'm in. BOB Great. So should we have somebody draw up a contract?

FRANKIE You mean like sign a piece of paper from a lawyer? BOB I guess.

FRANKIE You wanna do this thing? BOB Yeah. I just, I mean -

FRANKIE So we do it. You want a contract? Here - a Jersey contract.

[VISUAL CUE: ON HANDSHAKE: 4-MUSIC]

1 3 Bob

f Oh, what a night.

5

Late De - cem - ber back in six - ty three. What a ver - y spec - ial

9

time for me. As I re - mem - ber, what a night. Oh, what a night.

13

You know I did - n't e - ven know her name, but I was nev - er gon - na

17

be the same. What a la - dy, what a night. Oh

21

I, I got a fun - ny feel - in' when she walked in the room, Yeah, and

25

I... as I re - call it end - ed much too soon...

Don't go, ba - by..._____

Don't go, ba - by..._____

BOB G - CRY FOR ME

14

me to take you back, _____ we're all through. _____ cause now _____ I'm

Don't go, ba - by..._____

This system contains measures 14 through 17. The vocal line features a melodic phrase starting on a half note, followed by a series of eighth notes and a final half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. A large, thick black bracket is drawn over the entire system, spanning from measure 14 to measure 17.

18

mf

leav - ing, _____ no make - be - liev - ing, you made a

p

Ah _____ Ah _____

This system contains measures 18 through 21. The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a half-note melody in the right hand and a half-note melody in the left hand. The dynamic marking *mf* is at the start of the system, and *p* is at the start of the piano part.

22

fool of me so now I'm _____ leav - ing you. _____ ...love you

Ah _____ I... _____

This system contains measures 22 through 25. The vocal line starts with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a half-note melody in the right hand and a half-note melody in the left hand. The dynamic marking *p* is at the start of the piano part.

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11. Cry For Me

[Nov 2014]

26 *mf*

so. _____ much more than you'll ev-er know. _____ but you just

F, [Barry,BandTenor] / T, Joey,BandBar / N, [Hank,BandBs]

mf

Don't go, ba - by, _____ Don't go, ba - by, _____

30

cheat-ed and you lied. _____ go on and cry for me. _____ well, _____ you

Don't go, ba - by, _____

34

knew it from the start some - day you'd break my heart now we're all _____ through _____ so

(Barry) / F, BandTenor / T, Joey,BandBar / N, Hank,BandBs

Ah Ah Ah Go on and

38 *f*

cry _____ cry _____ for _____ me _____ just the way I cried for you. _____

F, [Barry,BandTenor] / T, Joey,BandBar / N, [Hank,BandBs]

f

cry cry cry cry Won't you cry for me baby? cry cry cry

42 *f*

won't you cry for me, baby, just the way I cried for you. Go on and cry _____ cry _____ for _____

Won't you cry for me baby? cry cry cry - Yah...

46

me... _____

END

F / Joey

T (Barry) / N (Hank)

Ooo ee oo ee oo

Cry for me... _____

Detailed description: This is a musical score for the song 'Cry For Me'. It consists of three staves. The first staff has a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It contains a melodic line with a long note value spanning across the first two measures, followed by a 12/8 time signature change and a final measure with a 4/4 time signature. The second staff also has a treble clef and a key signature of two flats. It contains a bass line with a long note value spanning across the first two measures, followed by a 12/8 time signature change and a final measure with a 4/4 time signature. The third staff has a treble clef and a key signature of two flats. It contains a bass line with a long note value spanning across the first two measures, followed by a 12/8 time signature change and a final measure with a 4/4 time signature. The lyrics 'me...' are written below the first staff. The word 'END' is written in red below the first staff. The lyrics 'F / Joey' are written above the second staff. The lyrics 'T (Barry) / N (Hank)' are written above the third staff. The lyrics 'Ooo ee oo ee oo' are written above the third staff. The lyrics 'Cry for me...' are written below the third staff.