



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

Frankie/Mary

SCENE 8

MANGIO'S PIZZA RESTAURANT

(A table with a candle stuck into a Chianti bottle...two chairs...FRANKIE and MARY sit...by now, he's produced a lighter and lights her cigarette...she sips wine and smokes)

Start

MARY

So that's your real name? Vally?

FRANKIE

No, Castellucio. Francis Castellucio.

MARY

Kinda long for a marquee.

FRANKIE

That's why I changed it. Vally. V-a-l-l-y.

MARY

No. V-a-l-l-i.

FRANKIE

How come?

MARY

Because y is a bullshit letter. It doesn't know what it is. Is it a vowel? Is it a consonant?

FRANKIE

I never thought about it.

MARY

Plus which you're Italian. You gotta end in a vowel. Delgad-O. Castelluci-O. Pizz-A. Vallee with an I. It says "This is who I am. You don't like it, you can go fuck yourself."

FRANKIE

So...this is a pretty nice place, huh?

MARY

Yeah. They don't sell slices. That's how you can tell.

FRANKIE

(Trying)

That's a very unusual fragrance. I never smelled anything like that before. What do you call it?

MARY

Soap.

FRANKIE

(Smiles)

Tommy warned me about you.

MARY

Yeah, what'd he say?

FRANKIE

He said I couldn't handle you.

MARY

That's because he couldn't.

(Sips drink)

So your group--

FRANKIE

The Varietones--

MARY

Yeah. It's just you and Tommy--

FRANKIE

And his brother Nick and this other guy Nicky.

MARY

So where are they?

FRANKIE

They went away for a while.

MARY

What for?

FRANKIE

They did some things.

MARY

With friends like that maybe you should just change your name to Sinatra.

FRANKIE

I'm gonna be bigger than Sinatra.

MARY

Only if you stand on a chair.

FRANKIE

Why you gotta say that kinda stuff?

MARY

C'mere.

(He leans in...she takes his face in her hands and gives him a long, sensual kiss on the mouth)

You got a nickel?

FRANKIE

Yeah.

MARY

Call your mother. You're gonna be home late.

End

TOMMY

(To AUDIENCE)

Mary had a couple years on him, and they're both looking for a way out. Up and out...

(Then)

Love? I'll be honest with you. I never knew what that was. Marriage is not love. Marriage is you take a shave while your wife sits on the can and clips her toenails.

(And)

Anyway, Frankie's married, we're playing clubs nights, Frankie's cutting hair in the daytime and it's their anniversary, so he decides to get Mary some jewelry. So he goes shopping--Jersey style.

Frankie #2

SCENE 13

LORRAINE'S APARTMENT--MANHATTAN
(LORRAINE is packing)

FRANKIE

(To AUDIENCE)

She disappears--two days, no calls, God knows where she is, who she's with--you know what it's like out there with the kids, and the drugs--and her mother...you think it's about the kid? It's all about winning--who's right, who's wrong, who screwed up. I mean, this woman...people turn into something--

LORRAINE

Frankie--

FRANKIE

What?

LORRAINE

I can't do this.

FRANKIE

What do you mean?

LORRAINE

I have a small apartment. There's not enough room for your whole family.

FRANKIE

(Re her packing)

Can you stop that for a minute?

LORRAINE

Frankie, what's the point? I gotta be out of town for the next week, then I come back and you're on the road, I don't see you for six more weeks--

FRANKIE

I'm working! It's not a vacation!

LORRAINE

--and it goes on and on and nothing changes--

FRANKIE

I need these dates! I got a million dollar hole that I gotta get out of!

LORRAINE

That you dug for yourself--

FRANKIE

He was screwing things up! We had to get him out!

LORRAINE

So, is he out? Don't you get it? You're still working for him! You're sleeping alone in a two-bit motel in Toledo so he can play golf in Vegas. Was that your plan? Because that's one hell of a stupid plan--

FRANKIE

Don't talk about things you don't know about!

LORRAINE

He used you, he ridiculed you, he did everything he could to destroy the group, and you take his debts!

FRANKIE

He couldn't help himself!!

LORRAINE

Oh, my God. Saint Francis, is that it? Kind to animals?

(Then)

You know, I thought if you could get out of the neighborhood, maybe we'd have a shot. But you're never gonna get out, are you?

FRANKIE

What if we got married?

LORRAINE

You and Tommy? I don't think that's legal in Nevada.

FRANKIE

You don't give an inch, do you?

LORRAINE

(Turns to him pointedly)

I'm never gonna be first in line. I'll always be standing behind Tommy, and Bobby, and Nicky, and Charlie and--

(Intercom buzzer sounds)

LORRAINE (CONT.)

I'm sorry, sweetheart. That's my ride. I gotta go.

FRANKIE

Go tomorrow.

LORRAINE

And then what? We have a drink and go around one more time? I gotta get off the merry-go-round, Frankie. It's no fun anymore.

(Then)

Stay tonight if you like.

(She exits)

FRANKIE

BYE-BYE, BABY
BABY, GOOD-BYE

BYE-BYE, BABY
DON'T MAKE ME CRY

(VOICES continue under, as lights up on)

FRANKIE

(To audience;

That was the last time I saw her
Couple of phone calls and then--
it was like the whole thing
never happened.

(Then)

So I focus on the work.
I'm running all over the map
like a cockroach.
Then Bobby shows up
with two new songs,
a pair of real winners,
and I think, "OK, I'm back!"

(Drum crash, and spotlight hits FRANKIE)

JOE, CHARLIE & OTHERS

AH

BYE, BABY
BABY, BYE-BYE
AH

BYE, BABY
BABY BYE-BYE
AH

BYE, BABY
BABY, BYE-BYE
AH

BYE, BABY
BABY, BYE BYE

Frankie #3

Start

TOMMY

(Riding over)

You think it's easy running a group? Dealing with the club owners, the managers, the record companies, everybody trying to fuck you five ways from Sunday? You don't care how it gets done, only that Tommy's taking care of it! Well, I took care of it! ME!!

(FRANKIE stands in his face)

FRANKIE

(Ominously)

Sit down.

(He does...FRANKIE turns to TOMMY and it all spills out)

Tommy, you don't give a shit about the group. You never have. It's always been whatever it is you got going, and then there's the group.

TOMMY

You don't know what the fuck you're--

FRANKIE

(Riding over)

You never wanna rehearse, you drive Nicky to drink, you put Bob through the wringer, forget about trying to mess with my head which you've done from day one...and the shame of it is, you're not a bad musician if you'd give it a little time. But no, you're too busy shooting your mouth off or buying apartments to keep your girlfriends in--but no more. All that bullshit is over.

TOMMY

This is how you talk to your friends, Frankie?

FRANKIE

Friends, right. Not one Christmas present, not one Christmas card, not one time we have a meal and you pick up the check, not one time you ask me how my kids are doing, how I'm doing--

(Then)

God help me, Tommy, part of me would really like to see you hurt.

End

Frankie/Bob #4

SCENE 11

COFFEE SHOP

(BOB and FRANKIE sit at the counter)

BOB

Listen...you may not want to hear this, but you know, performing was never really my thing--

FRANKIE

You're right. I don't wanna hear this.

BOB

You're a single, Frankie. You should be up in front.

FRANKIE

Don't do this.

BOB

The group was holding you back.

FRANKIE

You want me to go out there by myself? What are you, nuts?

BOB

Look, we got Joe and Charlie. We find two more guys, put you in front, and it's "Frankie Valli and The Four Seasons." A great drummer, a horn section like we talked about--

FRANKIE

And what do you do?

BOB

Write and produce.

FRANKIE

I don't like it.

BOB

Why?

FRANKIE

Because you're crapping out on me! I thought we had a handshake.

*(BOB extends his hand...FRANKIE takes it...
They shake...BOB exits...FRANKIE is alone)*

FRANKIE

(To AUDIENCE)

I'm not so hot for the road anymore. People keep asking--"What happened to the real Four Seasons?" But we got the Tommy thing hanging over us. So I'm taking everything I can, every crappy little one night stand from Medicine Hat, Wyoming to Flyspeck, North Dakota...and Nicky was right--the soap keeps getting smaller and the nights keep getting longer. And I'm haunted by this one song Bobby wrote.

(Recites)

"I climbed the ladder of success,
I'm one step higher than the rest,
I've got the guts, I've passed the test.
Believe me, friend, that's all there is,
There ain't no more.
But if you've got a home and family,
You've got much more than me."

*(By now, lights have revealed MARY...FRANKIE
takes out a cigarette)*

End.

FRANKIE - SHERRY

56

3 57 3 58 59

Put your red dress on... Mm, you look so fine.

T, [Barry, Hank] / B, [Norm, band bar]

Come on... Come on...

come on? Come on?

(Ky1)

(Gtr1/Gtr2) E7 A7

(+Drs-time)
(Bs) (Ky.1)

60 61 62 63

Move it nice and eas - y... Girl, you make me lose my mind...

Come on...

Come on?

D7 G7

(Bs) (+Dr fill)

64 65 66 67

Sher - ry — Ba - by...

B, (Barry) / T, [Hank, Norm, band bar] / N, [Crewe, band tenor, band bass]

Sher - ry, Sher-ry Ba - by... Sher-ry Ba - by,

(+Ky2 "Tamb")

(+Gtrs "Muted Again")

68 69 3

Sher - ry, can you come out to -

70

Musical score for measures 70-73. It features a vocal line with lyrics and three instrumental parts: Tenor (T), Bass (B), and Piano (P). Measure 70 lyrics: "night? come out to-night... Come, come, come out to-night...". Measure 71 lyrics: "Come, come, come out to-night...". Measure 72 lyrics: "Come, come, come out to-night...". Measure 73 lyrics: "Come, come, come out to-night...". The piano part has a consistent accompaniment with chords and eighth notes. The guitar part (Gtrs.) has a rhythmic pattern with eighth notes. Tenor and Bass parts have melodic lines with triplets in measures 72 and 73.

74

Musical score for measures 74-77. It features a vocal line with lyrics and three instrumental parts: Tenor (T), Bass (B), and Piano (P). Measure 74 lyrics: "Sher - ry, Sher - ry Ba - by, Sher - ry, Sher - ry Ba -". Measure 75 lyrics: "Come, come, come out to - night...". Measure 76 lyrics: "Come, come, come out to - night...". Measure 77 lyrics: "Come, come, come out to - night...". The piano part continues with its accompaniment. The guitar part continues with its rhythmic pattern. Tenor and Bass parts continue with melodic lines and triplets in measures 76 and 77.

78 79 80 81

by..

Ah...

Ah...

(Tpt/Clar/Ob)

mf *f*

C (Gtrs "Open") F m 6/C C C

(+Ky1 8va) (+Dr fill)

Detailed description: This page of a musical score covers measures 78 to 81. It features six staves. The top three staves are vocal parts: the first staff has the lyrics 'by..' and the second and third staves have 'Ah...'. The fourth staff is for woodwinds (Tpt/Clar/Ob), starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*) in measure 80. The fifth staff is for guitar, with chords C, F m 6/C, C, and C. The sixth staff is for keyboard, with markings for a first octave key signature change (+Ky1 8va) and a drum fill (+Dr fill) in measure 81.

[Applause segue to #14]

[Michael, Tituss]:

55

Musical staff for Michael and Tituss, measures 55-58. The staff shows a melodic line with notes and rests, with measure numbers 55, 56, 57, and 58 indicated above the staff.

Ah

[Steve, Hoops] / [Sara, Erica, Donnie, Ken] ' [Jennifer, Deborah, Joe]:

Musical staff for the ensemble, measures 55-58. The staff shows a harmonic accompaniment with chords and some melodic fragments.

Ah.

Ah

Rag Doll,

All those other ones, the Oscars, the Emmies, whatever - you can buy that shit. But you can't buy this.

(Ky2 "Glock")

Musical staff for Ky2 Glock, measures 55-58. The staff shows a rhythmic pattern with notes and rests.

(+Elec. Gtrs)

Musical staff for electric guitars, measures 55-58. The staff shows a rhythmic accompaniment with chords.

mf (+Ky1 "Tamb" on 4) *sim.* -->

51

Musical staff for Ky1 Tambourine, measures 55-58. The staff shows a rhythmic pattern with notes and rests.

B \flat

(+Drs time)

E \flat

B \flat /D

mf

Musical staff for drums, measures 55-58. The staff shows a rhythmic pattern with notes and rests.

59

Musical staff for Michael and Tituss, measures 59-62. The staff shows a melodic line with notes and rests, with measure numbers 59, 60, 61, and 62 indicated above the staff.

Ooo

Ooo

B, [Steve, Hoops] ' T, [Sara 8va, Erica 8va, Donnie, Ken] N, [Jennifer 8va, Joe]:

Musical staff for the ensemble, measures 59-62. The staff shows a harmonic accompaniment with chords and some melodic fragments.

Ooo

Ooo

Sad rag

You know why? Because this is from the people.

[CUE STAGE]

Musical staff for Ky2 Glock, measures 59-62. The staff shows a rhythmic pattern with notes and rests.

Musical staff for electric guitars, measures 59-62. The staff shows a rhythmic accompaniment with chords.

C m7

F7

B \flat

B \flat

E \flat

B \flat /D

Musical staff for drums, measures 59-62. The staff shows a rhythmic pattern with notes and rests.

Musical staff for bass, measures 59-62. The staff shows a rhythmic pattern with notes and rests.

64 65 66

I'd change her sad rags in - to glad rags if I could.

doll... Ooo ooo If I

(Ky1 "Tubular Bell")

[LH E-natural triggers Glock.]

F7 F7 Bb F7 Eb Bb/D

(+ Ky2: "Footstomps")

67 68 69 70

My folks won't let me cause they say that she's no good. She's a

could... Ooo ooo

(Ky1/Ky2)

F7 F7 Bb F7 Bb

71 Rag Doll, such a Rag Doll, tho' I

Rag Doll, Rag Doll,

(Ky1/Ky2)

72 73 74

75 love her so, I can't let her know...

love her so, let her know...

76 77 78

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F

Tituss, Michael, Women (8vb)

Faster

88bpm

79

Ooo

Steve, Hoops / Donnie, Ken / Joe:

Ooo

TOMMY Know what I do now?

(Ky2)

(+"Tamb" on 4)

(+"Tamb" on 4)

Faster

Bb

Eb

END

[SEGUE AS ONE TO #30A]

FRANKIE - FALLEN ANGEL

START

Vamp

17 18 19 20

PRIEST I'm sorry, Frankie. How old was she?
 FRANKIE Twenty-two. She was gonna be a singer,
 did you know that? She had a bigger range than me.
 Almost four octaves. I'ather—
 PRIEST Don't blame yourself, my son.
 FRANKIE Who then? [VISUAL: PRIEST STANDS AND WALKS
 PAST FRANKIE - cue oboe and advance]

You're

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1st X only
 hang over into 2nd X and fade

(Oboe)

mm17: preset to 132bpm

Vamp

Absus2 Ab AbMaj7 Ab Bbmin7 Db/Eb Eb Db/Eb Eb

Play (w/BsCl)

(Drs - Mallet Roll)

mp

21 22 23 24

home a - gain, I'm glad you kept the key. Been wait - ing here, It seemed a million years to me but

Absus2 Ab AbMaj7 Ab Bbmin7 Db/Eb Eb

25 26 27 28

hush now, I know you're all cried out It's all right, in - side I've had no doubt a-bout your

(Drs - Rods)

Absus2 Ab AbMaj7 Ab Bbmin7 Db/Eb Eb

VC

(end BsCl)

29 30 31

love for me I can see be-hind the tears — I'm cer-tain of — the way — we feel and

(Ky2 RH)

Cmin7 Fmin7 Cmin7 Fmin7 Bbmin7

(Ky2 L.H)

(Drs enter)

32 33 34

giv - en time — the hurt will heal... You're home a - gain, so
 (+ Ob/Tpt/Clar)
 mp
 (+ Ky1 "Shaker")

Db/Eb Eb Absus2 Ab

35 36 37

won't you close the door? — stay here with me, and we'll for-get what's gone be-fore just

AbMaj7 Ab Bbmin7 Db/Eb Eb

38 39 40

hold me tight, — our love is gon-na make it — right. — put shad-ows way be-yond — re-call, the

Cmin7 Fmin7 Cmin7 Fmin7 Bbmin7

41 42 43

ghost has al - most gone. — fal - len an - gel, I'll for - give you an - y-thing. —

(Ky2 RH)

Db/Eb Eb Db/Ab Ab Fmin7

44 45 46

you can't help — the things — you do now some-thing's got - ten hold . of you fal - len an - gel, got a

(+ Ob/Tpt/Clar)

Bbmin7 Db/Eb Eb Db/Ab Ab

(+ Ky1 "Bell Tree" gliss)

47 48 49 [to 53]

de-mon in — your soul. — and la - ter when — the fe - ver's gone — I'll be here where you be-long... —

(Ky2 RH) (+ Tpt on low Db) (+ Ky2 on F)

sf mp

[to 53]

Fmin7 Bbmin7 (48)

END