

# ***Jersey Boys***

Book by **Marshall Brickman & Rick Elice**

Music by **Bob Gaudio**

Lyrics by **Bob Crewe**

Directed and Choreographed by **Karen Azenberg**

Musical Direction by **Phil Reno**

**September 13 - 28, 2024**

## **SPOTLIGHT STUDY GUIDE**

**For Teachers and Students**



**SALT LAKE COUNTY SL**

Pioneer Theatre Company's Student Matinee Program is made possible through the support of Salt Lake County's Zoo, Arts, and Parks Program, The Simmons Family Foundation, and The Meldrum Foundation Endowment Fund.



# JERSEY BOYS Vocabulary

## **Audition**

A performance that tests the ability of an actor, musician, or dancer.

## **Baritone**

An adult male singing voice between tenor and bass, second lowest in pitch.

## **Billboard Hot 100**

List of the current most listened to music made by *Billboard* magazine. Rankings are based on radio play, sales, and streaming.

## **Blue-Collar**

Workers who perform manual labor or other types of labor that don't involve working in an office. The term originated in the 1920s when blue-collar workers wore darker clothing to distinguish themselves from white-collar workers in offices.

## **Falsetto**

A vocal technique that produces an artificially high voice, especially in singing.

## **Genre**

A way to classify and organize different types of music based on their style, sound, and instruments used.

## **Grammy**

Annual awards given by the National Academy of Recording Arts & Sciences (NARAS) or the Latin Academy of Recording Arts & Sciences (LARAS) to recognize outstanding work in the music industry.

## **Harmonizing**

When two or more sounds of different pitches are played or sung at the same time.

## **Immigration**

The process of moving to a new country with the intention of living there permanently

## **Italian-American**

A U.S. citizen of Italian descent

## **Jukebox Musical**

A type of stage musical that uses pre-recorded popular songs instead of original music to tell a story.

## **Loan Shark**

Someone who lends money at illegal, extremely high interest rates, and often operates outside the law.

## **Lyrics**

Words to a song.

## **Mafia**

Organized crime group that engages in illegal activities to gain power and control, often using violence and intimidation.

## **New Jersey**

Northeastern U.S. state on the Atlantic Coast. Jersey City, across the Hudson River from Lower Manhattan, NYC.

## **Producer**

A person who helps artists record their music by overseeing the creative and technical aspects of the project.

**Record:** A collection of songs, all put together by a musician or a band, also can be called an album.

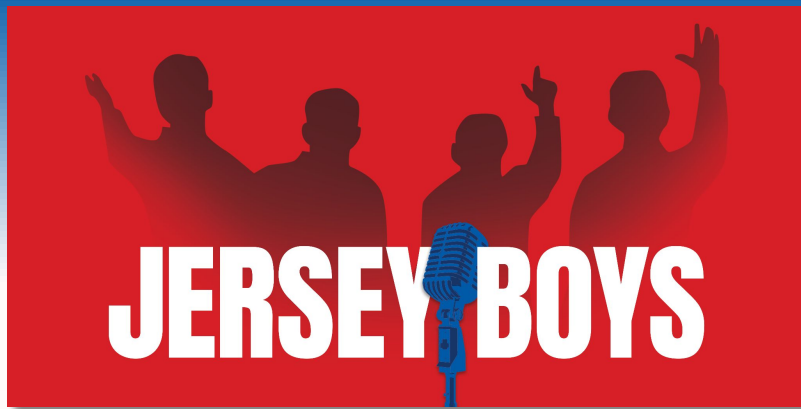
**Rock and Roll:** a popular music genre that originated in the United States in the 1940s and 1950s. It's characterized by a strong beat, repetitive structure, and often includes elements of blues, folk, and country music

**Tenor:** An adult male singing voice above baritone, the highest of the ordinary adult male range.

## **ACTIVITY**

Keep an eye out throughout the guide for these vocab words used in sentences bolded in **blue**.





**SETTING:** Various locations in the United States, 1950s-2000s, especially around New Jersey

**SYNOPSIS:** *Jersey Boys* is a **jukebox musical** telling 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. Talent, street savvy, and heart fueled their meteoric rise, plus a sound that was theirs and theirs alone. But even their dramatic ascent could not free them from their early years of poverty and **mafia** connections. 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 group member. 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 takes 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.

## CHARACTERS

**FRANKIE VALLI:** Gritty, yet charming, with distinct **falsestto** singing voice, lead vocalist of the *Four Seasons*

**TOMMY DEVITO:** Bad-boy, leader and founding member, **baritone** of the *Four Seasons*

**NICK MASSI:** Dead-pan dreamer, bassist and bass vocalist of the *Four Seasons*

**BOB GAUDIO:** Intelligent musical prodigy, songwriter, keyboardist, and **tenor** of the *Four Seasons*

**BOB CREWE:** Record **producer** who gives the group its first break, writes song with Gaudio

**GYP DECARLO:** Tough, New Jersey mob boss and DeVito's employer in the early days

**MARY DELGADO:** Fiery, Frankie's first wife, Francine's mother

**FRANCINE:** Youngest of Frankie and Mary's three daughters, whom Frankie is especially fond of

**JOEY:** Excited teenager, actor Joe Pesci, introduces the group to Gaudio

**LORRAINE:** Journalist, Frankie's girlfriend after he divorces Mary

# The Boys Behind JERSEY BOYS

## So how did this collaboration get started?

Rick Elice: A friend of mine had the rights to the catalog of Four Seasons songs, and [he] said, “How would you like to write a musical about Frankie Valli and The Four Seasons?” ... I said, “You mean the guy with the really high voice?” He started rattling off these songs titles, all of which I knew, but never associating them with the same group. And he sent me a compilation CD set of all their stuff. I said, “Marshall Brickman and I’ve been looking to write something.” ... Not only had we not worked together, but neither of us had ever written a Broadway musical. So I said, “Send me the songs, I’ll go over to Marshall and we’ll see what can happen.”

## So it sounds like you mainly worked with Frankie and Bob?

Marshall Brickman: We didn’t work with them. We did a lot of research about the group, which included interviews with them. But there was a lot of stuff out there. So it wasn’t a question of us all meeting and writing the script. They actually, quite intelligently, kind of stepped back. Because they realized that they lacked objectivity. The only thing that they retained was the right to kill the whole project if they didn’t like it. After we interviewed them and did all our research and wrote it and put it up at La Jolla, then they came down and looked at it. So it was interesting, a big gamble, a big roll of the dice for us.

## There were no points of contention over it?

Brickman: When you’re dealing with living people, and with relationships that extend out into the community, there are things that might be more interesting dramatically but which are perhaps a little less palatable so those people – that is to say, ex-wives and ex-girlfriends, that sort of thing. So there was a bit of negotiation going on. We had to change some things at the request of Bob and Frankie – which we happily did; and in fact, I think it made it better. Everybody has an ego, and everybody has an ex-wife.

Elice: And you know, it’s their life. In theory, it’s one thing to say go ahead and put it up there, but when you actually see it ... they have said to us [that] it’s a little surreal watching yourself.



*Rick Elice, left, and Marshall Brickman, co-book writers of Jersey Boys. (Photo by Joan Marcus)*

## Do you take issue with the term “jukebox musical”?

Brickman: He has a whole rant about that.

Elice: This term was sort of hatched as a pejorative.

Brickman: The category is no use to anybody unless someone is looking for a felicitous phrase that contains a little bit of criticism, a little bit of condescension. And it’s very far from anything other than – you know, a description of something that’s existed for 75 years.

Elice: To some degrees, it became out of style to trash jukebox musical, because suddenly it was what people liked. So then it became, “It’s bad when things are adapted from films.” But as part of our modern way of communication, theater has always been about adaptation. Shakespeare adapted the story of two lovers in Italy, and it became “Romeo and Juliet.” ... For hundreds of years, people have been saying there are no new ideas. It’s just about how you’re going to tell it.



# JERSEY BOYS Word Search

H V S F F W J O T H F B E H W N S Q P Y  
I X Z S A P T J G X R I W G N D Y M R W  
S T W Q K L L Y C S J L L A X O N R O J  
A C A Q D L S B C T Q L O L X I H F D O  
S G J L L F A E P M B B A U Y B I A U X  
N M X U I J B L T M R O N Y N R Z Q C Q  
Q E C F K A Q A F T T A S G F S I W E J  
Q O W R C E N M R N O R H U U S O C R B  
X G C J D G B A F I F D A S L R I M S L  
I M R G E Y R O M Q T E R L G O D U Z U  
N M A A H R I E X E S O K N E C A J Y E  
I D M F M P S M C M R R N T N K W Z G C  
J J Y I I M G E V O U I S E R A A D T O  
H D M E G A Y X Y Z R S C P E N U K X L  
B A G X T R M W J Y N D I A X D D V P L  
X M O O E W A F M G K X Q C N R I N K A  
R U C G N H P T M S X C M Y A O T H E R  
H A R M O N I Z I N G D Y P X L I N C G  
F T C T R S N Q L O D T O Q H L O T B X  
N L X B T O K T Y L N V O G P W N J P C

Billboard  
Audition  
Mafia  
Blue Collar  
Lyrics  
Genre  
Rock and Roll  
Tenor  
Grammy  
Falsetto  
Italian American  
Baritone  
Record  
New Jersey  
Harmonizing  
Producer  
Immigration  
Loan Shark  
Jukebox Musical

# History of *The Four Seasons*



*The Four Seasons, circa 1963.*  
Left to right: Bob Gaudio, Tommy DeVito, Nick Massi, and Frankie Valli  
Hulton Archive / Getty Images

## Early Years

*The Four Seasons* frontman Frankie Valli was born the eldest of three sons in the **Italian-American** neighborhood, First Ward, in Newark, **New Jersey**. At age seven, he was inspired to pursue a singing career after his mother took him to see Frank Sinatra at the Paramount Theater in New York City.

Valli cut his first solo record in 1953, "My Mother's Eyes," a year later he and guitarist Tommy DeVito formed The Variatones. They scored a minor hit in 1956 with a cover of "You're the Apple of My Eye" before adopting the name The Four Lovers, adding bassist Nick Massi and keyboardist/songwriter Bob Gaudio to the lineup. The group struggled and failed an **audition** at a bowling alley. Gaudio said, "We figured we'd come out of this with something. So we took the name of the bowling alley. It was called The Four Seasons."

## Lack of Promotion

Despite going on to be one of the most successful music groups of all time, having sold an estimated 100 million **records**, not much was known about the individual members of *The Four Seasons*.

Lead singer Frankie Valli attributes the lack of public knowledge to a lack of promotion. He said, "We were not embraced by the record industry." The group also wrote and retained the rights to their music, meaning that record labels did not make as large of a profit from them, and were less incentivized to publicize the group. 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."



*Panorama of Newark, 1957*  
Newark Public Library

**ACTIVITY:** Think about a popular singer or group today. How have they gotten the attention of the media?

# History of *The Four Seasons* (cont.)

## Breakthrough

In 1961, The Four Seasons signed with **producer**, Bob Crewe, and primarily worked as background vocalists. Their breakthrough came with the song "Sherry," by Bob Gaudio. Frankie Valli's advocacy led Vee-Jay Records to release the track, which went on to reach #1 on **Billboard Hot 100**. The band continued to releasing more hit singles, "Big Girls Don't Cry" and "Walk Like a Man." The group was nominated for a **Grammy** for Best New Artist of 1962. They didn't win but from 1962-64 they were top-selling group in the United States.



Frankie Valli (center) with a late line up of The Four Seasons, circa 1975.  
American Stock/Hulton Archive/Getty Images



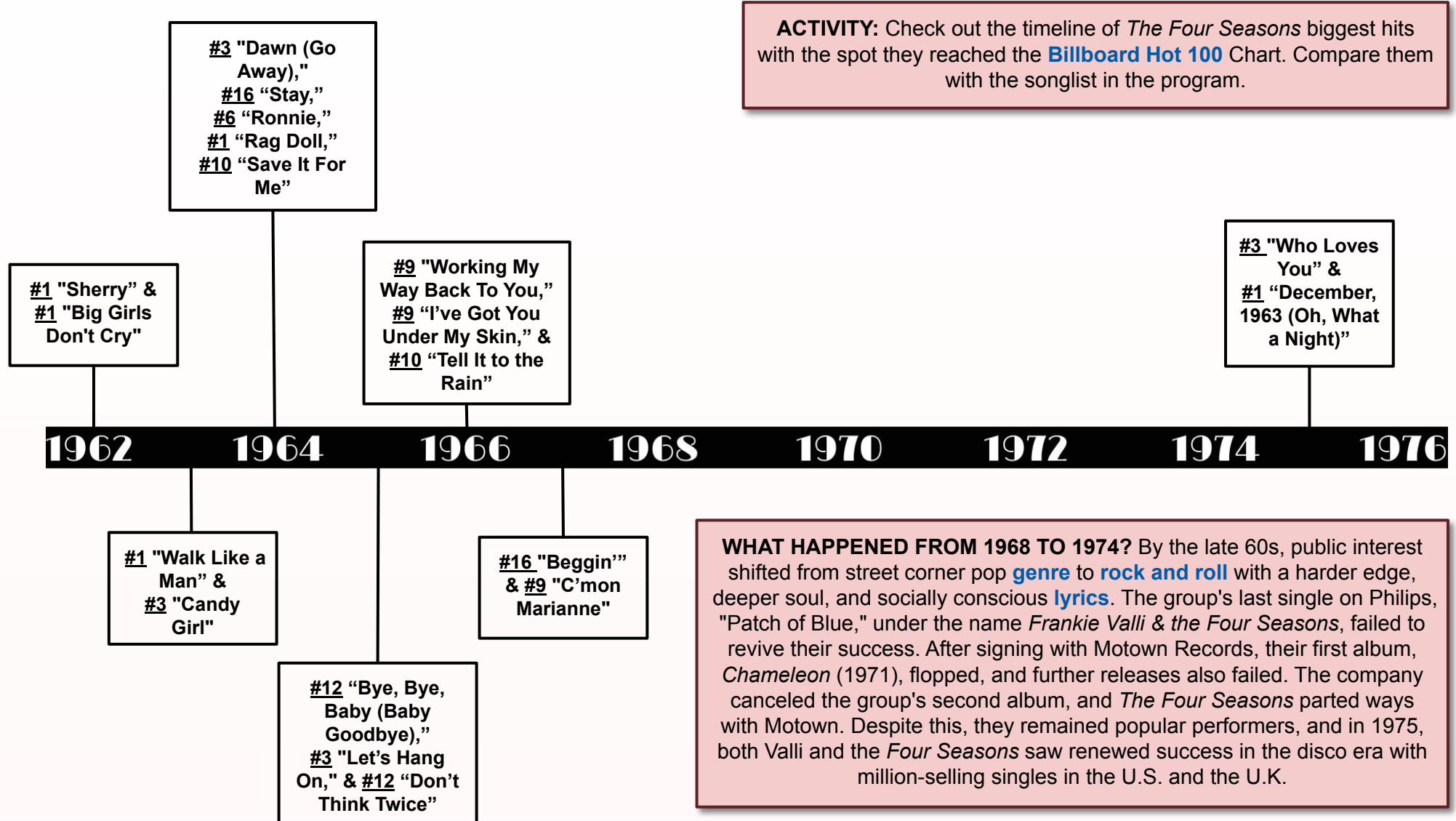
The 4 Seasons - Sherry & 11 Others Album Cover, 1962  
Vee-Jay Records

## Changing Tides

Nick Massi left the group in 1965, followed by Tommy Devito in the early 70s who accepted a buyout to pay off gambling debts. Bob Gaudio opted to quit touring and work behind-the-scenes in songwriting and production. The group became a quintet often referred to as *Frankie Valli & The Four Seasons*. **Record** sales declined until their 1975 album *Who Loves You*, with songs, "My Eyes Adored You," and "December, 1963 (Oh, What A Night)."



# The Four Seasons Billboard Hits Timeline





# The *Rashomon* Effect

"You ask four guys how it happened, you get four different versions." –Tommy DeVito, *Jersey Boys*

Akira Kurosawa's 1950 film, *Rashomon*, reveals the complexities of human nature as four people recount different versions of the story of a man's murder.

Nowadays, "Rashomon" has come to refer to a storytelling method in which the same event is described by different people, giving multiple and often contradicting interpretations. This method allows the audience to see multiple perspectives of the story, leaving them to speculate about the truth.

After speaking with Bob Gaudio, and Frankie Valli, the writers of *Jersey Boys*, Marshall Brickman and Rick Elice, called Tommy DeVito to talk to him about the group. He said, "Don't listen to those guys. I'll tell you what really happened." Elice went on to say, "Hearing Tommy chime in with another version," "that was the eureka moment for us."

In psychology, "the Rashomon effect" is the way each person's point of view affects their remembrance of events. Throughout *Jersey Boys*, we hear each part of the story from a different narrator, and each group member has his own opinion of how *The Four Seasons'* story should be told.



Toshirō Mifune and Machiko Kyō in  
*Rashomon* (1950)  
Getty Images

**ACTIVITY:** The "Rashomon Effect," or when different people have different memories of the same event, occur every day. Sometimes this can happen after a fight or conflict. Other times it can be the reason for an argument. Can you think of a time you've witnessed the Rashomon effect?

# JERSEY BOYS

## ACTIVITY: WRITE YOUR OWN **LYRICS** FOR THE FOUR SEASONS!

Have another person give you words for the parts of speech listed under the blanks **WITHOUT KNOWING WHERE YOU ARE IN THE SONG**. The idea is to have them give you random words to make a new and funny song.

*Noun = person, place, thing, or idea*

*Verb = action word, something you can do*

### "Walk Like A Man"

He said \_\_\_\_\_ like a \_\_\_\_\_  
*verb noun*

\_\_\_\_\_ like a \_\_\_\_\_  
*new verb same noun*

\_\_\_\_\_ like a \_\_\_\_\_ my son  
*1st verb same noun*

No \_\_\_\_\_'s worth  
*new noun*

\_\_\_\_\_ on the earth  
*a verb ending in "ing"*

So \_\_\_\_\_ like a \_\_\_\_\_ my son!  
*1st verb same noun*

# Italian-American History in New Jersey

## Italian Immigration to New Jersey

Italians make up the largest single ethnic group in **New Jersey**. The state's name, New Jersey, derives from the Latin "Nova Caesarea." "Nova" means "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, huge numbers of Italians began arriving in New Jersey. Approximately three-quarters of these immigrants came from the Mezzogiorno (a pseudo-region of Italy stretching down the Italian peninsula south of Rome) and Sicily.

## Italian Immigrants' Lives and Work

It's important to note that the Italian immigrants who left their homeland were predominantly impoverished peasants, living in a near-subsistence economy that was transitioning to a cash market economy. The lure of cash led many Italians to cities, especially the U.S., where they sought employment in the burgeoning factories of the American Industrial Revolution. These factories, which included silk and cotton mills, provided a means of survival for many. Some Italians, with their skills as masons, stonecutters, and sculptors, found work in the construction of new Catholic churches in New Jersey. Women, on the other hand, often worked as seamstresses in garment factories.

## Settlement and Community in New Jersey

Many Italians settled in large urban centers such as Trenton, Newark, Paterson, and Jersey City. By the 1930s, Italian agrarian colonies were present in Vineland, Hammonton, and Woolwich, where Italians worked on farms as seasonal laborers. In each area where Italians were present, smaller regional communities existed. These communities, known as "paesani," consisted of people from the same area or village who settled together for social or economic security.



Italian Passport, 1909  
Paradise Valley Folklife Project  
Collection



Italian immigrants at Ellis Island, 1905  
The New York Public Library Digital Collections

## Italian-American Discrimination

Despite their significant contributions to New Jersey's development, Italian immigrants often faced discrimination and prejudice. Stereotypes painted Italians as untrustworthy or criminal, partly due to the prominence of a few notorious **Mafia** figures in the early 20th century. Italians were denied job opportunities and excluded from social and political circles. This discrimination extended to housing, a practice called redlining, which confined Italians to specific neighborhoods. Over time, however, Italian-Americans worked hard to overcome these challenges, gradually integrating into mainstream society while maintaining their cultural identity.

<https://www.njitalianheritage.org/wp-content/uploads/2015/12/Italian-Immigration-to-New-Jersey-1890.pdf>  
<https://www.neh.gov/humanities/2015/januaryfebruary/feature/what-sets-italian-americans-other-immigrants>

# The New York City Italian-American Mafia



Anthony "Gyp" DeCarlo  
Bettmann Archive

## What's the Mafia?

The American **Mafia**, commonly referred to as the Italian American Mafia, is a highly organized criminal society. The organization is often called Cosa Nostra ("our thing") by its members and La Cosa Nostra (LCN) by the American government. Initially an offshoot of the Sicilian Mafia, it evolved into a separate entity, absorbing other Italian and **Italian-American** crime groups in North America. It is colloquially referred to as the Italian Mafia or Italian Mob.

**New Jersey** is notorious for its history of organized crime. With miles of coastline between New York and Pennsylvania, 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, creating business opportunities for mob families.

## Mafia in the Musical

*Jersey Boys* dramatized Frankie Valli's encounter with mobster Norman Waxman, a **loan shark** for one of the Five Families (the five **Italian-American** Mafia crime families that operate in NYC). Waxman claimed that Tommy DeVito owed him \$150,000.

This conflict is later resolved by Angelo "Gyp" DeCarlo, a real-life member of the New York City Genovese crime family that dominated loansharking operations in New Jersey during the 1960s and whom Frankie Valli has substantiated as a type of father figure in his life. Family members of the late DeCarlo also contacted the writers of *Jersey Boys* (Marshall Brickman & Rick Elice) to ensure 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.

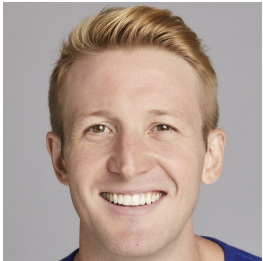


# Meet the AEA Cast

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



**LUCY ANDERS\*** (Ensemble) Excited to be back for her seventh production at Pioneer Theatre Company! First National Tour: *Something Rotten!* (Ensemble, /u/s Portia). New York Theatre: *The Bachelor Girls*, *Hip Hop Cinderella*, *Goodman*, and *Baby!* (Lizzie). Regional credits include: *Ragtime*, *Newsies!* (Katherine), *The Prom*, *Hello Dolly!*, *Dirty Rotten Scoundrels*, *Grease*, *Sweeney Todd*, *Love Story: The Musical*, *Richard III*, *Much Ado About Nothing*, *A Little Night Music* (Anne), *Starmites*, *The Sound of Music*, *Oliver!*, *A Chorus Line* (Maggie), *Follies* (Young Heidi) and *Humperdink's Hansel and Gretel* (Gretel). BWMT. Instagram: @luscqueal. Thanks to BRS/GAGE.



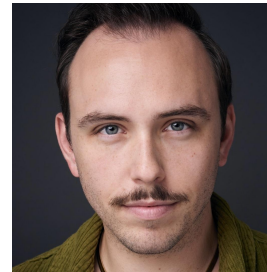
**DAXTON BLOOMQUIST\*** (Bob Gaudio) is thrilled to make his Pioneer Theatre Company debut in such an iconic role and show! Broadway: *The Book of Mormon* (Elder Michaels/Swing/u/s Elder McKinley). National Tour: *The Book of Mormon* (Elder McKinley). Regional: *MTWichita*, *Lyric of OKC*, *ACT Connecticut*, *KC Starlight*. TV: *Hulu's Welcome To Chippendales* (Danny), *Blindspotting* (STARZ), and *1923* (Paramount+). Daxton has produced "You Can't Get a Man With a Gun" (music video) and "Murray's Home For Moving On" (short film). He has directed and choreographed for *Wichita State University* and *The Morgan-Wixon Theatre*. Daxton is originally from Kansas and is the proud owner of a beautiful standard poodle Charlie-Ann. Love to Mom, my family, the Pioneer Team, casting, and my incredibly supportive friends! Enjoy the show!



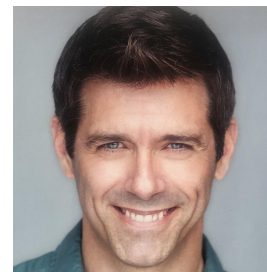
**TIMOTHY AARON COOPER\*** (Ensemble) is originally from Brisbane, Australia and is thrilled to be back at Pioneer Theatre Company. Broadway National Tours: *A Gentleman's Guide to Love and Murder*. Regional: *Sweeney Todd* (Pioneer Theatre Company), *A Gentleman's Guide to Love and Murder* (Tuacahn Center for the Arts), *Jesus Christ Superstar* (Seven Angels Theatre). NYC Credits: *Vox Lumiere's Phantom* (Le Poisson Rouge), *The Light Rail* (Green Room 42 & 54 Below). Film/TV: *True Crime with Aphrodite Jones* (NBC Universal). Tim has also worked as a main stage performer for Disney Cruise Line. B.F.A. Brigham Young University, M. A.T. Curtin University Australia. Much love and thanks to his wife Sarah, daughter Ollie, and sons McCoy and Archie.



**LENNY DANIEL\*** (Gyp DeCarlo and others) Choreographed *Mary Poppins* (Utah Shakespeare Festival) and *Spamalot* (Geva Theatre Center and Arkansas Repertory Theatre). Directed and choreographed *Mid-Life! The Crisis Musical* (TexARTS); choreographed *The Little Mermaid* (Forestburgh Playhouse); assistant directed *The Wizard of Oz* National Tour starring Mickey Rooney and Eartha Kitt; assistant choreographed *Gigi* (Papermill Playhouse), assisted Ann Reinking and performed in *Here Lies Jenny* starring Bebe Neuwirth (NYC & SF). Performing credits include Broadway: *Cats* (final original company) and *The Wizard of Oz*. NYC: *Sinatra* (Radio City Music Hall), *Wonderful Town* (NYC Opera). Tours: *Spamalot*, *Chicago*, *South Pacific*, *Camelot*, *Jekyll & Hyde*. Favorite Regional: *Something Rotten!*, *La Cage aux Folles*, *Sweeney Todd*, *Newsies*, *Chess*, *Oliver!*, *The Last Ship* (PTC), *Two Gentlemen of Verona* (Baltimore Center Stage), *Mary Poppins*, *Peter Pan* (Alabama Shakespeare Festival), *Gigi*, and *Evita* (Paper Mill Playhouse).



**SPENCER DEAN\*** (Ensemble) PTC debut! Spencer is thrilled to join the *Jersey Boys* legacy here in Salt Lake City! Originally from Nashville, Tennessee, Spencer now resides in NYC. Regional credits include: *Chess*, *The MUNY*; *CATS*, *City Springs Theatre Company*; *The Drowsy Chaperone*, *Goodspeed*; *Pippin*, *Weston Theater Company*; *Singin' in the Rain*, *North Shore*; *A Chorus Line*, *The Lex*; *Maine State Music Theater*; *Westchester Broadway Theatre*. BFA: *The Boston Conservatory*. Proud AEA member. Certified Life Coach. All their love to friends and family, especially mom - you are my sunshine, and I wouldn't be here without your constant love & support. Enjoy the show!! @JSpencerDean; [www.Spencer-Dean.com](http://www.Spencer-Dean.com)



**DAVID ELDER\*** (Bob Crewe and others) is thrilled to be returning to the Pioneer for his second show. He played *Inspector Andre* in *Dirty Rotten Scoundrels* for PTC several years ago. Most recently: Opening production number for the new, unreleased *Kiss of the Spider Woman* movie musical starring Jenifer Lopez. BROADWAY: *Curtains* (Bobby Pepper), *42nd Street* original company (Billy Lawlor, *Outer Critics Circle* and *Astaire Award Noms*), *Kiss Me Kate* (Bill Calhoun/ Lucentio), *Titanic* original company (Frederick Fleet, the lookout), *Once Upon a Mattress* original company starring Sarah Jessica Parker, *Damn Yankees* starring Jerry Lewis (Bomber on Broadway then Joe Hardy on Nat.Tour ), *Beauty and the Beast* original company (Salt, Beast understudy), *Guys and Dolls* starring Nathan Lane (Broadway Debut, *Crapshoot* specialty). TV/Film: Unreleased *Kiss of the Spider Woman*, *Across the Universe*, *Rock the Cradle*, *Jeffrey*, and CBS's *The Guiding Light*.

# Meet the AEA Cast

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



**JOE HEBEL\*** (Ensemble) is thrilled to be joining Pioneer Theatre Company! Joe was part of the original Las Vegas company of the hit musical *Bat Out of Hell* at the Paris Hotel and Casino, playing Hollander and covering Ledoux. Other recent credits include *Grease* at The Little Theatre on the Square (Sonny, Kenickie u/s), *Jersey Boys* at The Rev (Bob Gaudio u/s and Ensemble), *Something Rotten* (Shakespeare), *The Pirates of Penzance* (Pirate King) and *Beautiful: The Carole King Musical* (Gerry Goffin), all at Rocky Mountain Repertory Theatre, as well as Billy Bigelow in *Carousel*. Big thanks to my family, friends and Fire Starter Entertainment. B.A. Pepperdine



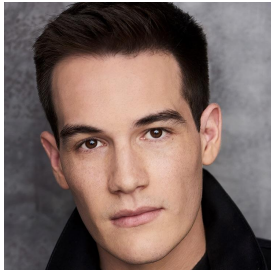
**CHRIS RICHIE\*** (Ensemble) Ces soirées-là! Chris Richie is a New York-based performer who is thrilled to be making his PTC debut in *Jersey Boys*! He is a 2022 Musical Theatre graduate of Oklahoma City University. Select credits: *Beautiful: The Carole King Musical* (NSMT); *Titanic*, *Carousel*, *Masterclass*, *Kinky Boots*, and *Jersey Boys* (LTOK). Chris was awarded first place winner of the American Pops Orchestra NextGen National: Finding the Voices of Tomorrow competition and performed on the Lincoln Center stage in New York City. He also competed in the Playbill and Prudential's Stages on Broadway contest, where he placed second runner-up and performed in Times Square in New York City! Huge shoutout to his friends, family, and his awesome agency, (DGRW) for their constant support. IG: @chris\_cross\_richie chrisrichieactor.com



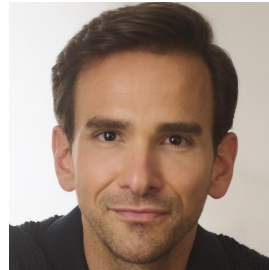
**ADAM ENRIQUE HOLLICK\*** (Tommy DeVito) attended Azusa Pacific University on a full-ride football scholarship. After two years, he left his scholarship to become a music major and discovered opera. He received a Master's Degree in Vocal Performance and transitioned to Film/TV in 2017. Theatre: *Happy Loman* (Death of a Salesman), *Eddie Carbone* (A View From the Bridge), *Gaston* (Beauty and the Beast alongside Susan Egan), *Anthony* (Sweeney Todd), *Captain Phoebus* (Hunchback of Notre Dame), *Conrad Birdie* (Bye Bye Birdie), *Joseph* (Joseph and the Amazing Technicolor Dreamcoat). Film/TV: *Liam Hiatt* (Been There All Along—Peacock, Amazon, Freevee), *Christopher Blaze* (NCIS—Paramount+, Apple), *Marco Ruiz* (NCIS: LA), *How I Met Your Father*—Hulu, *Simon* (Dirty Little Deeds—Lifetime), *Aladdin* (Adventures of Aladdin).



**ELLIE SMITH\*** (Ensemble) is thrilled to be back at Pioneer Theatre Company, where she was last seen in *Chess*. Favorite credits include *Sandy* in *Grease* at both The Cape Playhouse and The Argyle Theater, *Sherrie* in *Rock of Ages*, *Maureen* in *Rent*, *Eponine* in *Les Miserables* (Broadway World Award—Best Supporting Actress), and two seasons at Tuacahn. Recently, she played *Mira* in feature film *Miracle Valley*, (now streaming on Amazon Prime) and can be seen co-starring in season 9 of CBS's *Blue Bloods*. Ellie is a survivor of the 94th annual Miss America Pageant in Atlantic City, where she took home the top talent award as Miss Nevada. Next up, she is releasing her debut alt-rock album in October. [www.elliesmith.com](http://www.elliesmith.com) and @elliesmith on Instagram, Spotify, and iTunes. Massive thanks to Avalon and my supportive family, and glory to God!



**TREVOR JAMES\*** (Frankie Valli) is so excited to be stepping into Frankie Valli's legendary shoes again. International Tour: *Tony* in *West Side Story* (Stage Around Tokyo). Select Regional credits include *Frankie Valli* in *Jersey Boys* (Theatre Aspen, Riverside Theatre), *Barry Mann* in *Beautiful: The Carole King Musical* (La Mirada Theatre, Cape Playhouse), *Sunday in the Park with George* (Pasadena Playhouse), *Jack* in *Into the Woods* (Guthrie Theatre), *The Karate Kid: The Musical* (Pre-Broadway at Stages St. Louis), and *Jack Kelly* in Disney's *Newsies* (RMTTC). TV/Film: *Prodigal Son* (FOX Network), *WeCrashed* (AppleTV+), *Et Tu* (feature film—coming soon). Trevor is repped by HCKR Agency. He holds a BFA in Musical Theatre from Texas State University. IG: @trevorberger13



**BRENT THIESSEN\*** (Nick Massi) For PTC: *Putting It Together*. Brent most recently created the role of John Perry for the international premiere of *Beaches The Musical*, adapted from Iris Rainer Dart's best-selling novel, with music by Rock and Roll Hall of Fame inductee Mike Stoller. Brent was an original cast member in the first national company of Broadway's *Pretty Woman*. He starred as Edward Lewis for sold-out crowds in Minneapolis, Cleveland, Fort Lauderdale, and Durham, North Carolina, and played runs in Boston, St. Louis, and Chicago as Philip Stuckey. Last summer, he helped lead an all-star cast for Broadway Sacramento as Prince Topher in Rodgers + Hammerstein's *Cinderella*, a role he previously starred in for the Walnut Street Theatre in Philadelphia. @brentthiesen