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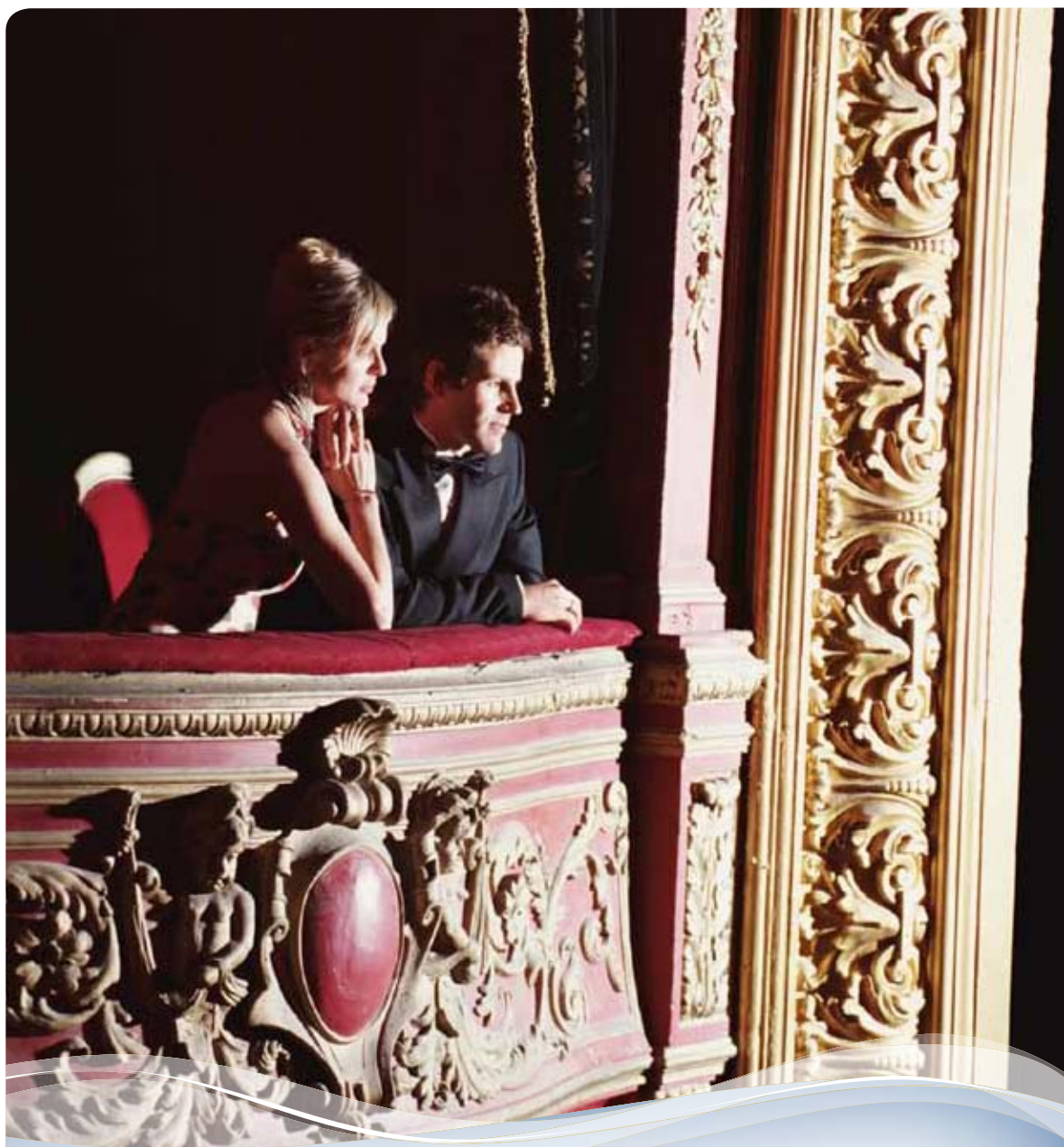
ON STAGE

FRANKIE VALLI

AND THE FOUR SEASONS

SUNDAY, September 27, 2009

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PUBLISHERS' NOTES

A simple thank you for the past 15 years is an understatement. In one of the most challenging times in our economic history, the Performing Arts Magazines continue to grow and thrive. *Is it the loyalty of the arts patron or better still the creative program offerings by the arts?* We believe our success to be a wonderful combination of the two.

First consider the diversity of the Fall shows, which includes; ***Wicked, Beethoven, Frankie Valli and The Four Seasons, Mozart, Steel Magnolias, Al Jarreau, Curious George, Little House on the Prairie, LA Theater Works, The Fall of the House of Usher, and Giselle***, just to name a few. Add to the mix the enviable demographic of the arts patron and donor, and you have the most fertile print advertising vehicle in Nashville.

In a good economy our publications are a great place to advertise. However when the economy slows, we are a pressing necessity. As you read tonight's publication, you will notice that a record number of advertisers have agreed. These companies not only understand the importance the arts play within the diversity of our community, but they also value you as a customer in the new economy we are all adjusting to. So whenever possible, please show your appreciation by patronizing our advertisers.

We thank you again as we celebrate our 15th year as publishers of the Performing Arts Magazines, and as always we value your input.

Enjoy the show!

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As you experience the wonder of *Wicked*, Mariachi Vargas, *Little House on the Prairie*, and our Family Field Trips this fall, you know why “the magic happens here” is the theme of our new song and ongoing advertising campaign.

TPAC also works magic in the lives of thousands of children each year.

TPAC Education brings world history, literature and culture to life for students at little or no cost. We provide free curriculum-based resources for teachers and send artists to schools, where the arts are proven to advance learning. Health, safety, self-esteem, communication, tolerance for diverse cultures, and the value of education and community are among the concerns targeted by our pre-school program and explored through works of art and educational activities for all ages. **The arts set the stage for more effective education in stronger communities with better citizens.**



Welcome

KATHLEEN W. O'BRIEN

TPAC PRESIDENT AND
CHIEF EXECUTIVE OFFICER

You can make the magic happen for more children. Please consider making a donation. Just \$7 subsidizes the admission for one student to see a school performance at TPAC, where no child is turned away for inability to pay (and more than 5,000 children each year attend at no cost to them). You can place a check or cash in the contribution box to the left of the elevators in Jackson lobby... Donate online at www.tpac.org/donate... or send a check to TPAC, PO Box 190660, Nashville, TN 37219.

A non-profit organization, TPAC uses the income from ticket sales, concessions, and facility use to operate and maintain the building. Contributions from people like you help us to deliver one of the

most comprehensive education programs in the nation – a model that other performing arts centers follow.

You can make a difference. You can make the magic happen here.

Thank you. ✿

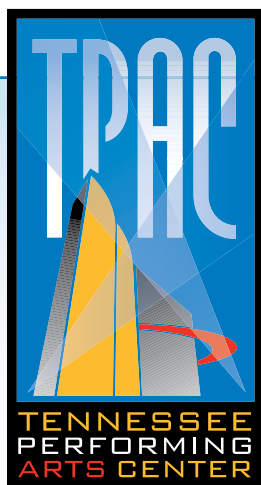
Kathleen W. O'Brien

They're Playing our Song

When we say “they’re playing our song,” we do mean our melody. Yes, just for TPAC. To our knowledge, it’s the only full-fledged song, to our knowledge, written for a performing arts center in the nation, a tribute to the talent in our home town of highly creative songwriters.

Looking for a short refrain, we were told “Jingles are so yesterday. You need a song.” The Nashville company 615 Music drafted professional songwriters Greg Barnhill and Randy Watchtler for our project, which included collaboration with the creative minds on the TPAC staff. We’re all thrilled with the end result, with the refrain of “I Can Feel Some Magic Starting Here,” performed by Becki Ryan.

Take a listen! Visit www.tpac.org/magic to watch the 30-second commercial or hear the full song. We hope you think it’s magic, too.



Your ticket to the magic **TPAC selling tickets on own system**

The Tennessee Performing Arts Center now sells tickets on its own independent system, ending 29 years with Ticketmaster.

Customers can continue to purchase tickets for TPAC performances in ways they always have – online and at the box offices within the arts center and at Davis-Kidd Booksellers.

What’s new? Customers pay less fees and a phone line is dedicated to selling TPAC tickets, which are no longer available at Ticketmaster outlets.

Magic Happens Here!

Legends Come to Life

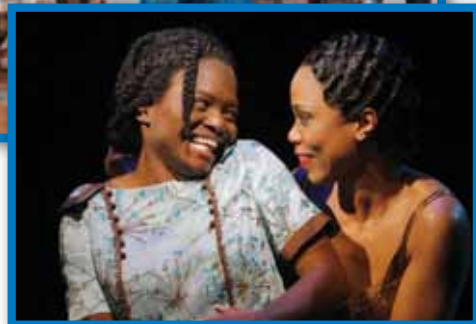
Season ticket sales are up as the Tennessee Performing Arts Center opens the 2009-2010 series of HCA/TriStar Broadway at TPAC.

“*Wicked* had an impact, but we’re getting lots of feedback from patrons on the strength of the full season,” said Kathleen O’Brien, TPAC’s president and chief executive officer. “People buying season tickets are attracted to the familiar titles, shows geared to families, and the combination of classic, contemporary, and shows that have never before toured to Nashville. We’re hopeful that our success so far is a strong indication of an improved economic climate for arts and entertainment in the city and state.”

Season ticket packages for the remaining shows in the season will continue to be sold through March.

After *Wicked*, HCA/TriStar Broadway at TPAC features *Little House on the Prairie* with Melissa Gilbert and *101 Dalmatians* – both new musicals – followed by *The Drowsy Chaperone*, *The Color Purple*, and *A Chorus Line*. TPAC is also presenting the return of two audience favorites, *Mamma Mia!* and Disney’s *Beauty and the Beast*, as optional add-ons to a season package. See page 29 for dates, pick up a *Center Stage* and Broadway brochure in the lobby, or visit www.tpac.org for details.

“What musical won more Tony Awards than any other in 2006? *The Drowsy Chaperone*! Even up against powerhouse titles like *Jersey Boys* and *The Color Purple*, this unique musical in a comedy has had tremendous appeal to audiences, critics, and Broadway insiders. The tunes are catchy, the characters are comical, and the action is fast-paced,” said O’Brien. A tribute to theatre-lovers, the show features Broadway’s biggest fan. A musical magically comes to life around him as he



The Drowsy Chaperone, photo by Joan Marcus; LaChanze and Elisabeth Withers-Mendes, *The Color Purple*, photo by Paul Kolnik

listens to the score of his favorite show, with the unlikely title of *The Drowsy Chaperone*, so named because the title character does such an awful job of keeping up with her charge, a young woman about to be married in 1928.

“*The Color Purple* has become one of those rare musical theatre landmarks with universal appeal. Audiences are surprised by the humor and love the music – a blend of gospel, soul, and rhythm and blues, a real American feel,” said O’Brien. The 1983 novel earned the Pulitzer Prize and was adapted for film by Steven Spielberg, before it was presented by Oprah Winfrey, one of the screen stars, on Broadway, drawing a new generation into the theatre and pulling them into the gripping epic about an African-American woman who overcomes adversity with extraordinary courage and endless capacity to forgive, love and laugh.

Buy season tickets at the box office counter, online at www.tpac.org/broadway, or by phone, 615-782-6560. 🍷

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12 noon to 5 p.m. on Sunday

Day of Performance: TPAC Box Office counters

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Groups: www.tpac.org/groups or 615-782-4060

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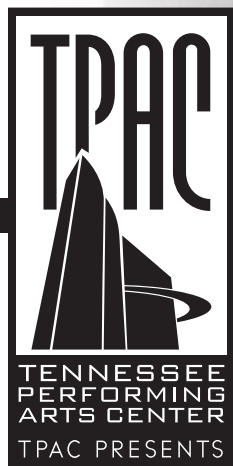
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FRANKIE VALLI

AND THE FOUR SEASONS

SUNDAY, September 27

7:00 P.M. • ANDREW JACKSON HALL

FRANKIE VALLI

B I O G R A P H Y

Oh, what a story. Frankie Valli, who came to fame in 1962 as the lead singer of The Four Seasons, is hotter than ever in the 21st century. Thanks to the volcanic success of the Tony-winning musical *Jersey Boys*, which chronicles the life and times of Frankie and his legendary group, such classic songs as “Big Girls Don’t Cry,” “Walk Like a Man,” “Rag Doll,” and “Can’t Take My Eyes Off You” are all the rage all over again. As the play enters its fifth blockbuster year on Broadway, and six other casts perform *Jersey Boys* nightly from Las Vegas to London, the real Frankie Valli is packing concert halls coast to coast, from the Rose Theater, home of Jazz at Lincoln Center in New York City, to L.A.’s Kodak Theater, home of the Academy Awards.

The current excitement prompted Frankie to salute the decade that made him a star with his first new studio album in 15 years. In *Romancing The ’60s*, he put his own stamp on some of his favorite ’60s songs, the ones he always wanted to record but somehow got away. Produced by Bob Gaudio, an original member of The Four Seasons and Frankie’s long-time partner, the set includes unforgettable new versions of such gems as “Spanish Harlem,” “Call Me,” and “Take Good Care of My Baby.” And the album features a guest appearance by the four young stars of *Jersey Boys*, providing background vocals for – what else? – “On Broadway.” Launched with perfect timing amid *Jersey Boy*-mania, *Romancing The ’60s* has become the latest classic in Frankie Valli’s 56-year recording career.

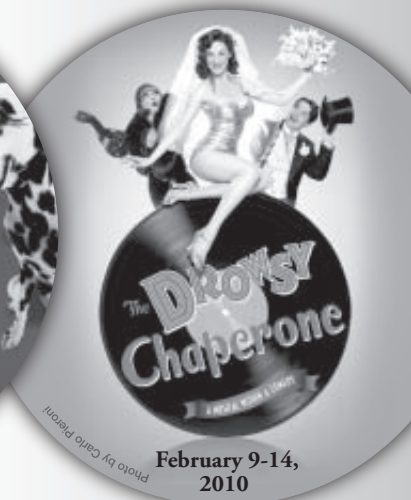
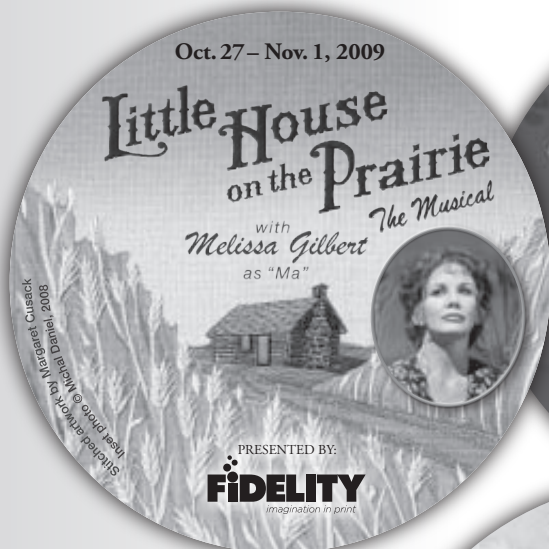
But please don’t say that Frankie is back. The truth is, he never went away. Sure, the majority of the 71 chart hits of Frankie Valli and The Four Seasons (including 40 in the Top 40, 19 in the Top 10 and eight No. 1’s) came during the 1960s, but the music didn’t just disappear. He has toured almost continuously since 1962, and his songs have been omnipresent in such movies as *The Deer Hunter*, *Dirty Dancing*, *Mrs. Doubtfire*, *Conspiracy Theory*, and *The Wanderers*. As many as 200 artists have done cover versions of Frankie’s “Can’t Take My Eyes Off You,” from Nancy Wilson’s jazz treatment to Lauryn Hill’s hip-hop makeover.

Frankie and the Seasons have influenced many other great recording artists. That was acknowledged in dozens of recent tributes collected for *Jersey Beat*, the new Four Seasons boxed set. For example, from Barry Gibb: “Frankie Valli to me has become one of the hallmark voices of our generation. From the deepest emotions of his real voice to the power of his falsetto, he created a style that we all still strive to emulate.” From Billy Joel: “I wrote ‘Uptown Girl’ as the flip side to the story of ‘Rag Doll.’ I always loved that record.” And from Brian Wilson: “In the early ’60s The Four Seasons were my favorite group. I thought they were fantastic. The voice blend was fantastic. The competition helped me to get cracking. It inspired me, because they made good music. I went to the piano thinking I could top their music.”

There’s something about Frankie’s music that makes young people of every generation want to get up and dance. Amid the disco era, the Seasons hit it big with “Who Loves You,” which reached No. 3 in 1975, and “December 1963 (Oh, What a Night),” a No. 1 record in 1976. On the other side of the Atlantic, “You’re Ready Now” and “The Night,” which didn’t do anything in the U.S., emerged from dance clubs in the north of England to become huge hits in Europe. Two decades later, in 1994, a dance

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GROUPS: Tickets for individual shows available via TPAC Group Sales
 at 615-782-4060 or www.tpac.org/groups
 Group minimums vary show-by-show, but are typically 10-20 tickets to the same performance.

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Please note that some of these shows contain adult language and content.
 As always, we encourage you to contact TPAC directly for more specifics.
 Artists, schedules and show titles are subject to change.

FRANKIE VALLI

B I O G R A P H Y

club remix of “December 1963” climbed to No. 14 in the U.S. on the *Billboard* Hot 100. In 2000, a French-language rap version of “December 1963” went to No. 1 in Paris. And in July of 2007, a remix of The Four Seasons’ 1967 hit “Beggin’” became the No. 1 dance record in Britain. That was eight months in advance of the March 2008 opening of *Jersey Boys* in London, where the play went on to win the Olivier Award for the best new musical on the West End. Case closed: Frankie never went away.

Anyone who forgot about Frankie apparently never watched one of the most popular and critically acclaimed TV series in history: *The Sopranos*. The Seasons’ music could be heard in the show or sometimes over the credits. The characters often spouted their admiration for “Frankie Valli.” Tony Soprano bragged that he used the same florist as Frankie. And Frankie himself, in an acting role, guest-starred in Seasons 5 and 6 of *The Sopranos* as mobster Rusty Millio – until Rusty’s unfortunate demise in a hail of bullets.

Considering Frankie’s background, it’s a wonder he didn’t end up like Rusty rather than in the Rock and Roll Hall of Fame. Born Francis Castelluccio on May 3, 1934, he grew up in a public housing project – Stephen Crane Village – on the tough streets of Newark, New Jersey. As the character of Tommy DeVito, Frankie’s friend and fellow Four Season, says in *Jersey Boys*: “If you’re from my neighborhood, you got three ways out: You could join the army. You could get mobbed up. Or – you could become a star.” At an early age, Frankie chose Door No. 3. When he was seven, his mother took him to New York City’s Paramount Theater to see Frank Sinatra. “I saw Sinatra coming out on stage,” Frankie recalls, “and the way he was lit up, it was like he had an aura around him. I decided then and there that’s what I was going to do – be a successful singer.”

That’s not easy in the best of circumstances, and hanging out in Newark was certainly not the best of circumstances. Several of Frankie’s friends did stints in jail for small-time robberies, including two buddies, Tommy DeVito and Nick Massi, who would later become original members of The Four Seasons. If you didn’t watch out, Frankie says, “you could wind up in the trunk of a car.”

Fortunately, Frankie’s friends discovered that making music was a good way to stay out of jail and car trunks. In the early ’50s, DeVito headed a group called the Variety Trio, and one night he invited young Frankie on stage to sing “I Can’t Give You Anything But Love.” Soon, Frankie was known around the neighborhood for having the voice of an angel. In 1953, he caught the eye of music publisher Paul Kapp, who helped Frankie make his first record, “My Mother’s Eyes,” on the Corona label. Realizing that Castelluccio was “a little long for a marquee” (as his girlfriend kids him in *Jersey Boys*), he rechristened himself Frankie Valley (later Italianized to Valli), borrowing the name from friend and fellow performer Texas Jean Valley. “My Mother’s Eyes” made a little splash locally but sank without a trace outside Newark.

A bit of national attention didn’t come until 1956, when Frankie was in a group called The Four Lovers with Tommy, his brother Nick DeVito and Hank Majewski. They had a minor hit with “You’re the Apple of My Eye” by Otis Blackwell, who also penned “Don’t Be Cruel” for Elvis Presley. The Four Lovers also cut an album called *Joyride* and appeared on *The Ed Sullivan Show*. But even this modest success proved to be short-lived, and Frankie kept open his other main career path – cutting hair.

It wasn’t until 1959 that the Lovers, now numbering three (Frankie, Tommy, and Nick Massi) started catching some big breaks. First, a friend named Joe Pesci (yes, the same Joe Pesci who would go on, improbably, to become an Oscar-winning actor) introduced the Lovers to Bob Gaudio, a piano-playing, song-writing prodigy and former member of the Royal Teens. He had co-written the monster hit “Short Shorts,” but then his Teens had returned to obscurity. After taking in Gaudio, the Lovers, now Four again, started working with Bob Crewe, a brilliant lyricist and producer with a golden ear (his songwriting credits already included “Silhouettes” for the Rays). Meanwhile, the Lovers flunked



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FRANKIE VALLI

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an audition to play at the cocktail lounge of a bowling alley in Union, N.J., but they decided the lounge's name would make a classy moniker for a singing group: The Four Seasons.

For two years The Four Seasons sang background for Crewe's other acts while working on a style of their own. Finally, in 1962, Gaudio came up with a song that made full use of Frankie's remarkable range, from baritone to falsetto. When the unknown Seasons sang "Sherry" on *American Bandstand*, they suddenly became the hottest band in the land, and after nine years as a recording artist, Frankie Valli became an "overnight" sensation with a No. 1 record. The sound of "Sherry" was unlike anything else on the airwaves. "Many R&B groups had used falsetto as part of their background harmonies," explains Frankie, "but we were different because we put the falsetto out front and made it the lead."

Determined not to be a one-hit wonder again, Gaudio collaborated with Crewe, and the duo quickly composed two more No. 1 hits for the Seasons: "Big Girls Don't Cry" and "Walk Like a Man." Gaudio and Crewe went on to become one of the most successful song-writing teams in pop-music history. Around the same time, Gaudio also formed a special partnership with Valli. With a handshake, Bob agreed to give Frankie half of everything Bob earned as a writer and producer, and Frankie agreed to give Bob half of Frankie's earnings from performances outside the group. That partnership remains in force 47 years later, still sealed only with a handshake.

The fateful year of 1964 brought the British invasion, but that didn't stall The Four Seasons. With the Gaudio-Crewe engine firing on all cylinders, the group released one smash after another: "Dawn (Go Away)," "Ronnie," "Rag Doll," "Save It For Me," "Big Man in Town," and, in early 1965, "Bye Bye Baby (Baby, Goodbye)."

From late 1965 to 1967, Gaudio and Crewe began working on songs that Frankie could sing solo – adult-oriented songs that didn't rely on his famous falsetto. Songwriting for the group was largely turned over to the team of Denny Randell and Sandy Linzer, who produced three straight giant hits: "Let's Hang On," "Working My Way Back to You," and "Opus 17 (Don't You Worry 'Bout Me)." The Seasons also cracked the Top 10 with a gorgeous reinvention of the old Cole Porter standard "I've Got You Under My Skin." Gaudio's main contribution to the group during this period was "Beggin'," written with Peggy Farina of the Angels.

Back in the studio, Gaudio and Crewe were still puzzling over songs that could give Frankie his own identity. After several unsuccessful attempts, they finally fashioned a signature song that would make Frankie a solo superstar: "Can't Take My Eyes Off You." Released in 1967, it went to No. 2 in *Billboard* and No. 1 in *Cashbox*. With the popularity of the original record and all the cover versions, "Can't Take My Eyes Off You" has become one of the top ten most-played songs in the history of BMI, one of the two major companies that collect royalties for songwriters.

After "Can't Take My Eyes Off You" came two more Top 40 solo hits: "I Make a Fool of Myself" and "To Give (the Reason I Live)." But unlike many lead singers who achieve solo success, leave their groups and never look back, Frankie stayed with The Four Seasons, producing hits in two parallel careers. While Frankie flourished solo, The Four Seasons stayed in the Top 40 with "C'mon Marianne," "Watch the Flowers Grow," and a remake of "Will You Love Me Tomorrow."

In the early 1970's the Seasons finally had a cold spell. Massi and DeVito had left the group, and the lineup of players kept changing. But while Gaudio stopped touring with the group, he continued to write songs, and Frankie Valli remained one of the biggest names in the music business.

In 1975 Frankie came roaring back with "My Eyes Adored You," which reached No. 1, "Swearin' to God" and a cover of "Our Day Will Come." That burst of success spurred Gaudio to put together a

new Four Seasons, led by Frankie of course. With his future wife Judy Parker, Gaudio wrote “Who Loves You” and “December 1963 (Oh, What a Night),” two of the biggest hits in the Seasons’ history. The new hot streak culminated in 1978, when Frankie’s solo performance of “Grease,” featured not once but twice in the movie soundtrack, reached the inevitable No. 1 ranking in *Billboard*.

From 1962 to 1978, Frankie Valli and The Four Seasons sold more than 100 million records, even before the invention of the compact disc prompted Seasons collectors to buy the hits all over again. For decades after their heyday, Frankie and the Seasons continued to be a top concert draw, and radio constantly played their classics, not to mention the new remixes that kept popping up on the charts. In 1990 Frankie and the other original Seasons were inducted into the Rock and Roll Hall of Fame, only five years after the Hall opened for business.

But who could imagine that the first four decades would be only the beginning – that Frankie Valli would celebrate the new century with a new album and a heavy sold-out concert schedule? No other pop star has ever received the kind of fresh lease on life that *Jersey Boys* has given Frankie Valli. The wildly successful 2009 opening of *Jersey Boys* in Melbourne, Australia brings to seven the number of casts now performing around the globe. Every major Hollywood studio has asked about making a *Jersey Boys* movie. And Danielle Gaudio, Bob’s daughter, had the idea to extend the franchise with *Jersey Babys: The Music of Frankie Valli and The Four Seasons for Kids*, a new album she produced with the help of her Dad and Robby Robinson, who co-produced *Romancing the ’60s* and has been Frankie’s concert musical director for more than a quarter-century. For *Jersey Babys*, Robby made his magical keyboards produce sounds that imitated everything from harps to kazoos to penny whistles, creating a delightful new take on Four Seasons music.

For as far into the future as anyone can see, *Jersey Boys* will introduce the music of Frankie Valli to new generations. The man himself shows no signs of slowing down. As his character says at the end of *Jersey Boys*: “Like that bunny on TV with the battery, I just keep going and going and going.” For as long as he wants to sing, people will want to listen.

— CHARLES ALEXANDER
JULY, 2009

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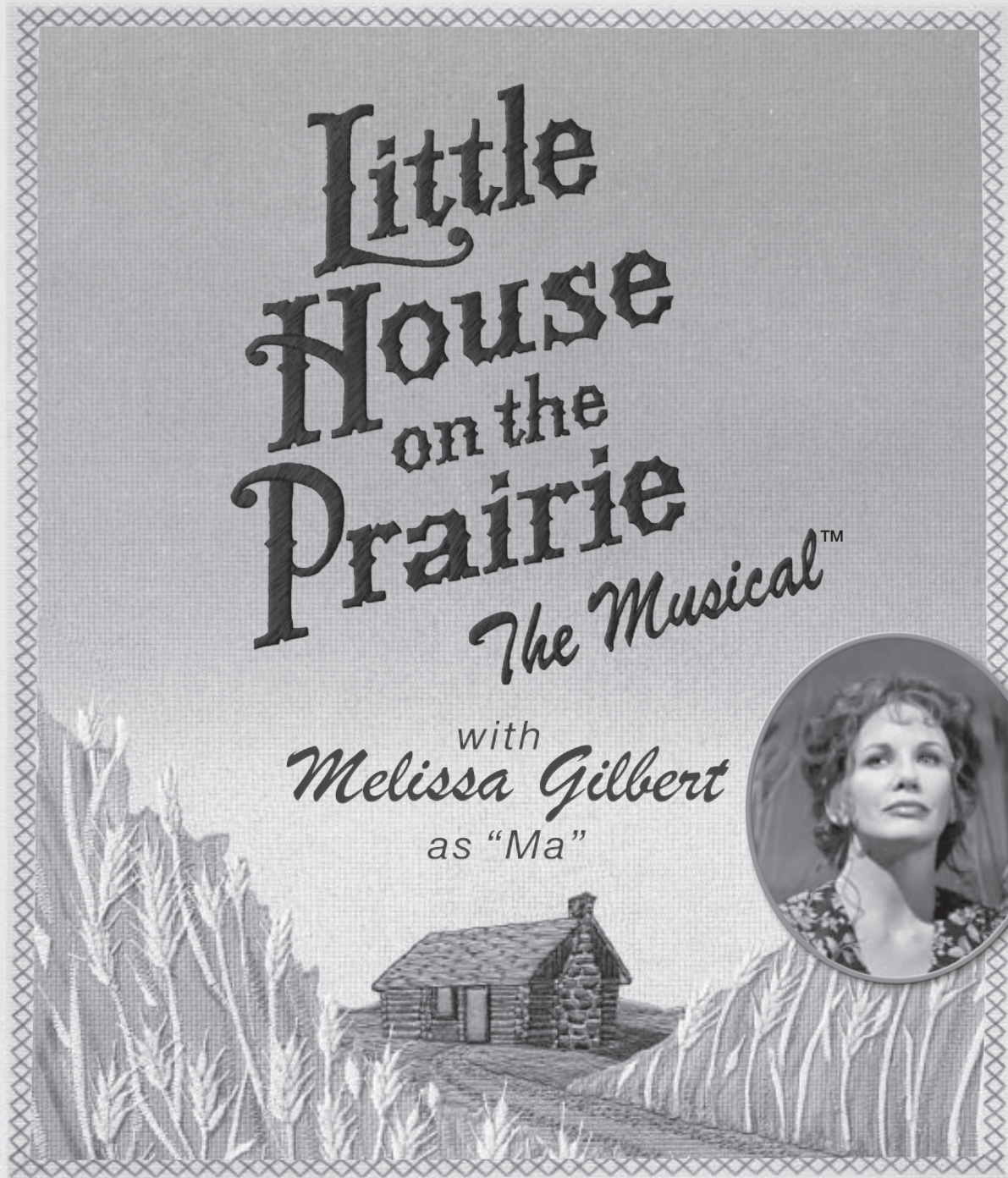
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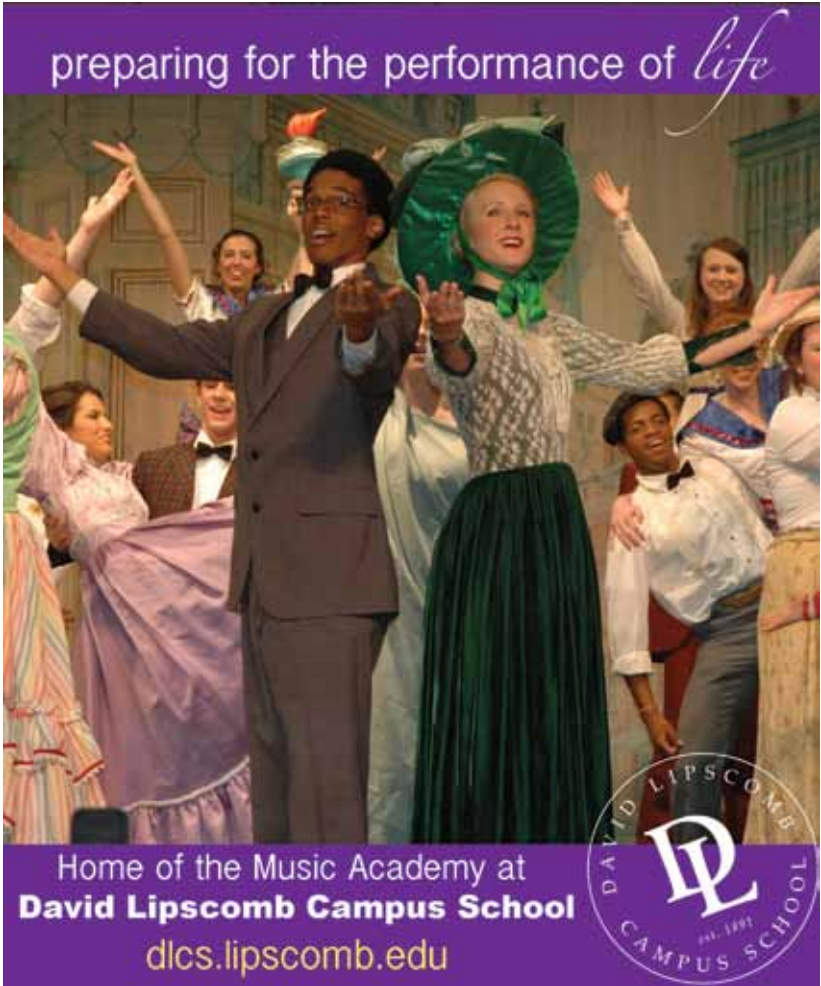
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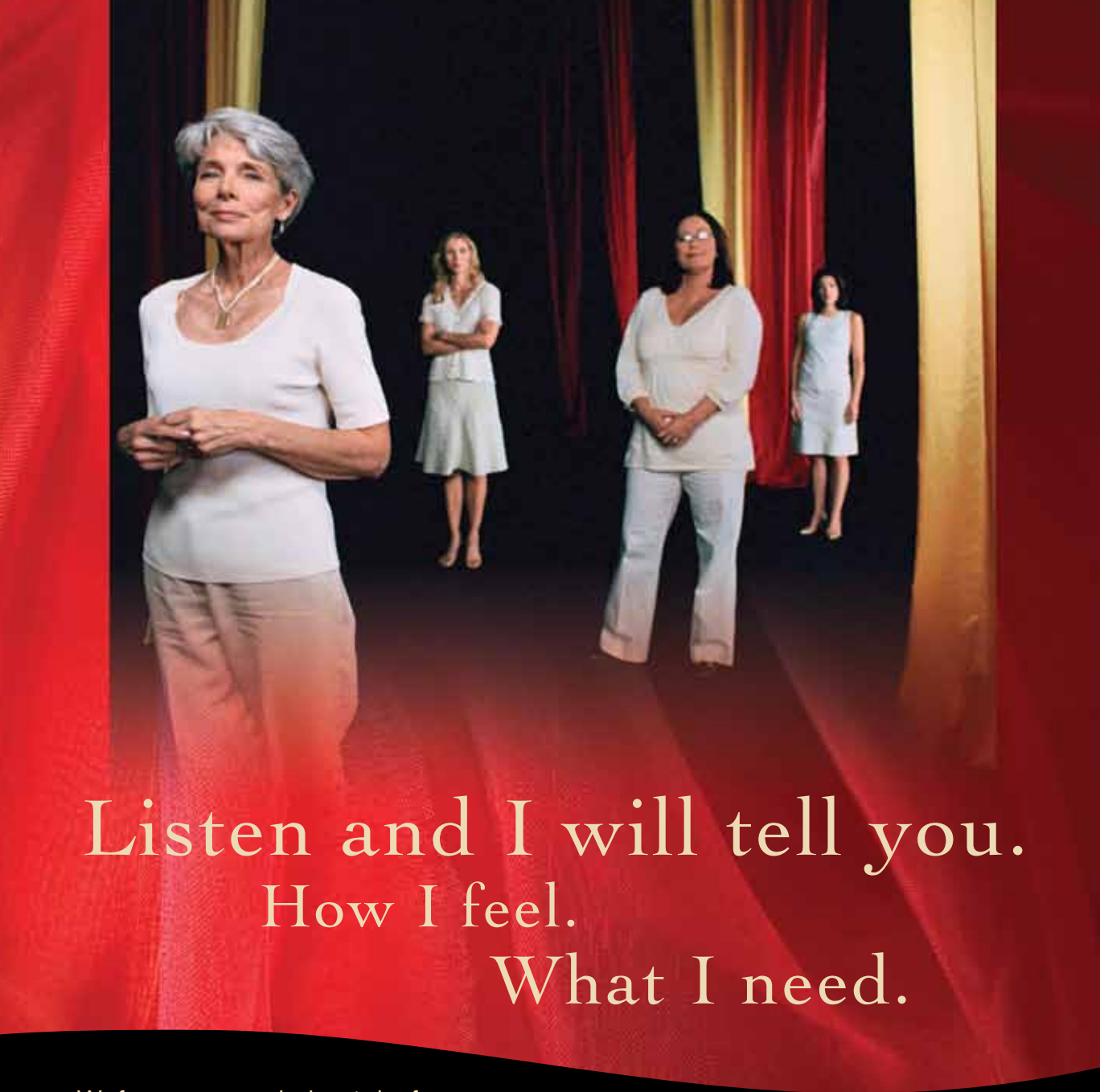
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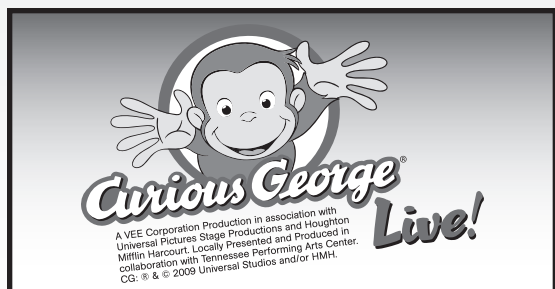
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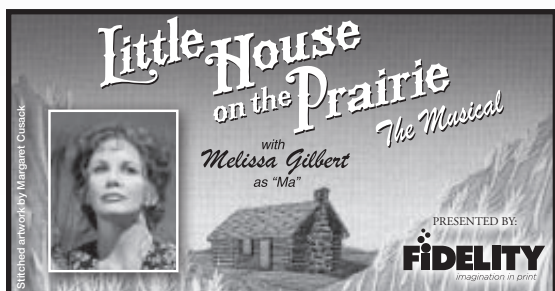
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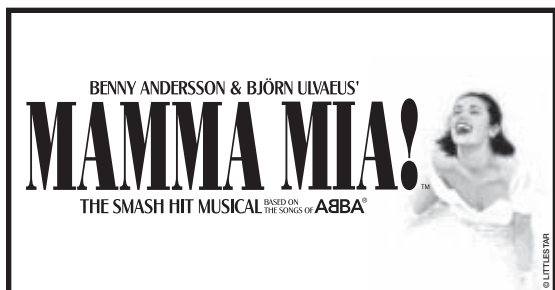
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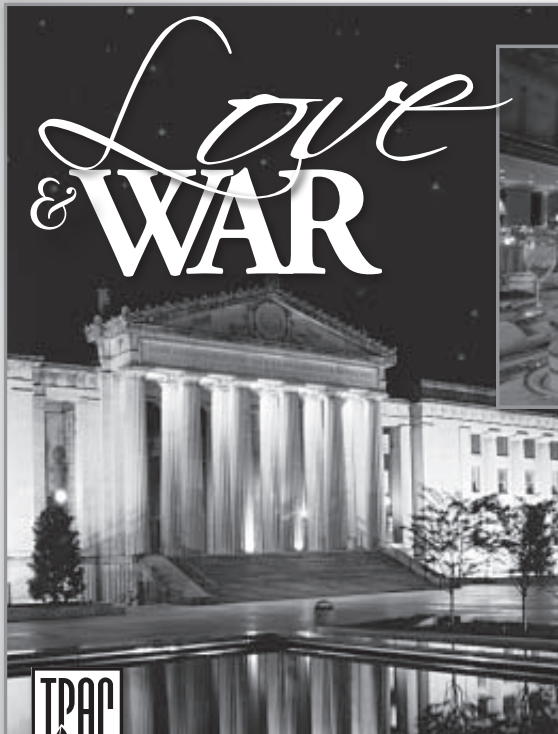
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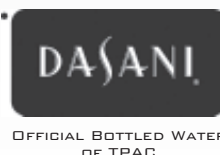
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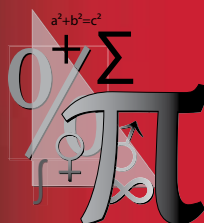
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Accessibility Services at TPAC include parking; elevators; wheelchair seating; use of a TPAC wheelchair; designated restrooms; and services for hearing and visually impaired patrons. Infrared assisted listening devices are available at no charge at the entrance to each theater. TPAC offers signing for hearing impaired patrons, and audio description and Braille programs for blind and visually impaired patrons on the Sunday matinee in the HCA/TriStar Broadway at TPAC Series. The third Saturday matinees of Tennessee Repertory Theatre plays also are signed. Large print programs are available for shows in the Broadway, TPAC Presents and Family Field Trip series. Special accessibility requests and concerns, excluding assisted listening headsets, should be discussed in advance with the TPAC House Manager at 615-782-4087. Reservations for a TPAC wheelchair should be made on the day of performance.

Restrooms for Andrew Jackson Hall are located one level down from the 6th Avenue entrance; in the halls behind the seats in the tier and balcony; and downstairs in the back of the orchestra level. Restrooms for Polk Theater are located down the stairs to the left of the entrance to the orchestra level and on the balcony level.

All cellular phones, pagers, watch alarms, cameras, recorders and other electronic devices should be turned off prior to the performance or checked-in with the floor manager or an usher, who will note the seating location of physicians and others who expect emergency calls.

Call "Lost and Found" at 615-782-4098 to report an item which may have been left at TPAC.

In case of an emergency, the number to leave with others is 615-782-4000 (along with performance attending, theater, and seat location).

Smoking is permitted outside of the building.



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FACILITY INFORMATION

Location The Ingram Center for Performing Arts is located at the corner of 24th Avenue and Capers Avenue.

Late Arrivals Late arrivals will be seated only at times designated by the artists and/or company. Please consult ushers stationed at the entrances of the orchestra level.

Discounted Parking Discounted parking for Ingram events is available in the Capers Avenue Garage at the corner of 24th Avenue and Capers Avenue. Please show ticket stubs when exiting.

No Smoking There is no smoking allowed in any building on University campus.

Restrooms In the Ingram Center, restrooms are located in the rear of the lobby area.

Accessibility Wheelchair accessible seating, restroom and radio frequency assistive hearing devices are available in Ingram Hall. Please call 322-2471 at least three days in advance of the performance date to make arrangements for all special needs.

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