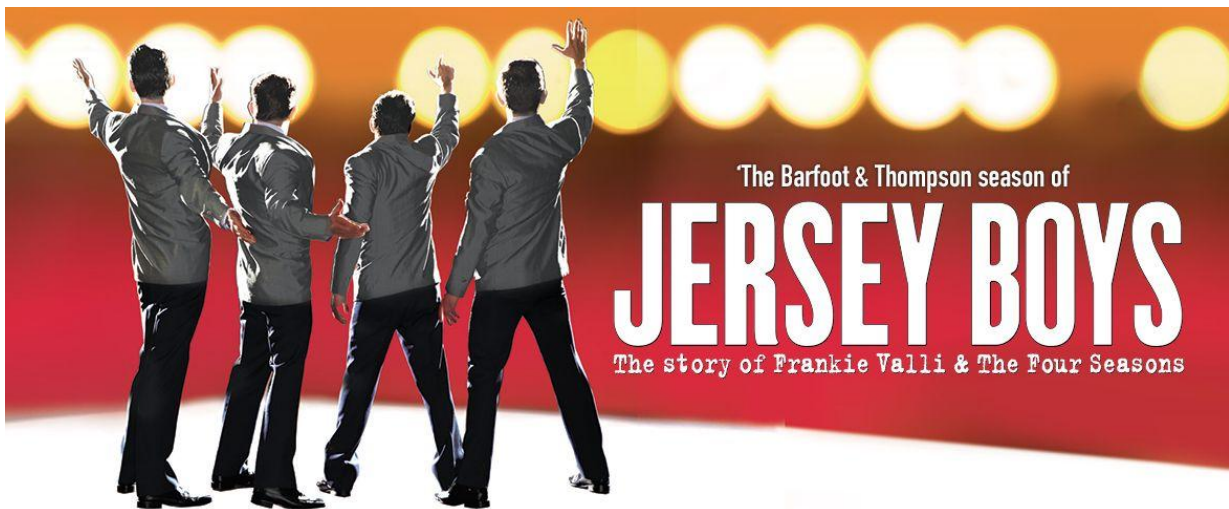




TAURANGA MUSICAL
THEATRE
ARE CASTING FOR THE
PRODUCTION OF



COMING TO TAURANGA IN 2025....

...just too good to be true

Baycourt Addison Theatre

**Exclusive Season 11 September –
27 September 2025**

**Presented through special arrangement
with Theatrical Rights Worldwide**

**Running Time Approximately 2 hours 45
mins**

They had a look, an attitude,
and a sound like no other.
Sure, they were born in Jersey.
**But they were made
in America.**

MEET THE CREATIVE TEAM:

DIRECTOR / STEPHEN DALLOW



Stephen has spent his life making theatre starting off directing at the young age of 16. He then went on to set up his own performing arts school in Auckland which to this day still has over 250 students attend each week. Over the next 30 years Stephen has staged countless productions, directed and managed touring shows, written several full-scale musicals and teaches weekly drama classes with Kids 4 Drama and Musical Theatre classes with DANZA.

He is no stranger to the theatre scene both here and overseas and his passion is bringing the most out of a performer so they can find their special space in the musical theatre world.

During the Covid pandemic he managed to stage Chess at Q Theatre in Auckland under tight conditions and then he directed Adam's Family, the Musical, 90% on zoom, only coming together as alert levels dropped to fully stage the show. Two shows he will never forget.

Stephen mixes between producing and directing, now giving young directors a chance to stage their own shows under his guidance and support. Some of his favourite more recent credits include directing Jesus Christ Superstar, Blood Brothers, The Sound of Music, Ghost, Peter Pan, Titanic and Young Frankenstein.

2024 has been a busy year, working on five productions as either director or producer including the NZ Premiere of the School's Edition of Priscilla, Queen of the Desert.

As a teenager Stephen spent many a school holiday down in Bethlehem, helping at his aunty and uncle's farm and business and today through his work at Barfoot and Thompson continues to visit on a regular basis. When Jersey Boys was on offer, it was an easy yes to return to one of his favourite places and work on a show he has seen many times around the world with 'oh what a night' a regular in all playlists.

MUSICAL DIRECTOR / MATT BODMAN



Matt Bodman was born and raised in Mount Maunganui, and now lives in Pāpāmoa with his wife, Emily, and 3 children: Sofie, Ellie, and Ben. Matt has been involved in a wide range of music over the years and has enjoyed every experience due to the combination of social and musical elements that come with it. Matt is thrilled to be a part of the creative team for Jersey Boys.

His extensive catalogue of musical theatre productions as Musical Director include Grease (2008) Jekyll and Hyde (2009); Miss Saigon (2010) TMT; Footloose (2011); Grease (2013); Guys and Dolls (2014); Hairspray (2016); Annie (2018); High School Musical (2019); Wicked (2019) TMT; School of Rock (2021); We Will Rock You (2022) TMT; SpongeBob The Musical (2023); Matilda (2023) TMT

CHOREOGRAPHER / LINDSEY SHARE



Lindsey is originally from the United States, having performed in various venues all over Southern California. With a degree in Communications and Drama from Azusa Pacific University, she performed and choreographed more than 11 shows in four years. After university she performed at Disneyland as Cinderella in Disney’s Electrical Parade, as well as many other events, including San Diego Comic Con and Kristian Nairn’s touring show Rave of Thrones.

Lindsey was most recently seen as Joanne in Tauranga Musical Theatre’s 2024 production of Rent, for which she was nominated for a Zony for best supporting actress. She has also been teaching a dance workshop for TMT, and choreographing “Romeo & Juliet” for Summer Shakespeare Tauranga 2025. She is very excited to help bring the Four Seasons to the Tauranga stage!

Additional credits include “Little Shop of Horrors,” “As You Like It,” “Hello, Dolly!” “Joseph and the Amazing Technicolor Dreamcoat,” “Oklahoma!”

**ASSISTANT DIRECTOR
DARRYL NITSCHKE**



**PRODUCTION MANAGER
HELEN O’CONNOR**



**COMPANY MANAGER
HANNAH LEE**



To Contact the Production Team email to:

jerseyboys@tmt.org.nz





AUDITION INFORMATION

- Please read all information and complete all sections in the online audition application form.
- All roles in Jersey Boys are limited to performers aged 16 and above as of the 1 January 2025.
- We are looking for performers who can act, sing and dance well. Diversity is welcomed and all ethnic groups are encouraged to audition.
- While talent is the primary consideration when casting, a high level of commitment is essential. Our final choices for all roles will be made with this in mind.
- Auditioned roles are available on a **voluntary basis**.
- Please arrive 15 minutes prior to your audition time to allow for administration and preparation time.
- If unable to make the audition, please use the audition booking system to cancel or reschedule your time.

AUDITION TIMELINE

- The Auditions are to be carried out as groups on **Saturday 12th April and Sunday 13 April 2025**. Each Group Audition will run for approximately 2-3 hours and include, singing (individual and group singing), acting and dialogue reading, and dancing.
- Audition application submitted to TMT will be received up to 5pm, Wednesday 9 April 2025.
- Auditions may be videoed for reference during the audition process and will be deleted upon completion of casting.
- Contact for Audition bookings and enquiries. Audition appointments are required for everyone.
- To book an audition please go to
- <https://go.oncehub.com/JerseysBoysAuditions>
- For any enquiries other than audition bookings please contact via the email address: jerseyboys@tmt.org.nz

WHAT YOU NEED TO KNOW

The audition format is a group audition. This allows time to get the best out of people, for nerves to relax but also for teamwork and personality to shine through. Please come prepared be warming up your voice and body and wear clothing suitable to move in and bring a water bottle.

The format of the audition workshop will be as follows:

Acting & Character

Please prepare a 60 second (max) quick introduction to introduce yourself to the team in the style of a character from the show. This intro should show off your personality while telling us a little about yourself. Make us remember you!

Singing & Vocals

Please prepare any songs that match the character(s) you are interested in auditioning for as detailed below. All auditionees are to sing the required songs please. You may not be required to sing the entire song - please do not be offended if we stop you before you get to the end of the song. For copies of these songs contact the Production Managers jerseyboys@tmt.org.nz.

Our Musical Director will provide accompaniment for your vocal audition.
All vocalists must be comfortable in conventional 4-part harmony.

Frankie Valli - Audition Song: Walk Like a Man

Tommy DeVito - Audition Song: Oh What a Night (December 63)

Bob Gaudio (Bobby) - Audition Song: Oh What a Night (December 63)

Nick Massi - Audition Song: Big Girls Don't Cry (sung in baritone range - not Falsetto)

Barry Belson/Hal Miller - Audition song: Sherry or Big Girls Don't Cry (singing the high tenor/falsetto)

Joe Pesci (Joey) - Audition song: Sherry or Big Girls Don't Cry (singing the high tenor/falsetto)

Norm Waxman/Billy Dixon - Audition song: Sherry or Big Girls Don't Cry (singing the high tenor/falsetto)

Gyp De Carlo/Nick DeVito - Audition Song: Big Girls Don't Cry (sung in baritone range - not Falsetto)

Featured Males - (French Rapper, Hank Majewski, Hal Miller, Bill Dixon, Charles Calello, Joe Long, Albert Finney, Davis, Goon, Priest, Accountant, Judge, Detective)

Please choose a song that suits your voice range from: Sherry, Oh What a Night (December 63), Big Girls Don't Cry.

Mary/Angels - Audition song: Sherry

Francine/Angels – Audition song: My Boyfriend's Back

Lorraine/Miss Frankie Nolan/Angels – Audition song: Walk Like a Man

Featured Female – (French Singers, Nick's date, Party Girls, Bobby's Girl (1963)).

Audition song: My Boyfriends Back

Off Stage Backing Vocalists: Please choose a song that suits your voice range from: Sherry, Oh What a Night (December 63), Big Girls Don't Cry.

Ensemble:

Ensemble members to play various roles:
French rap stars, detectives; church lady, Frankie Nolan, party girl, waitresses, club groupies, Stanley, Hank, Joe Long, publishers, bowling alley owner, judge, accountant, etc.



Off Stage Backing Vocalists:

There will be up to five male and three female backing vocalists required

Dance & Movement

There is nothing to prepare in advance here – you will be taught a piece to perform on the day. Please bring your energy and performance skills.

Script Work & Improve

A short improvisational task will be given to work on in small groups. You will also be asked to read the following monologue/script. Please choose either one monologue to read of the script excerpt for Mary.

Time permitting additional scripts may be workshopped during the session, but no preparation is required for this.

All male roles and all male ensemble, please select one of the following scripted introductions to read of your choosing.

TOMMY

(To AUDIENCE)

That's our song. "Oh, What a Night." "Ces Soirées-la." French. Number One in Paris, 2000. Ten weeks. Not bad for a song from thirty years ago. Our stuff's all over--radio, movies, commercials even. Look, I don't wanna seem--you know-- Ubiquitous--but let's face it--we put Jersey on the map.

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.

Nick

(To AUDIENCE)

Frankie never mentioned it, never said a thing to Tommy. He just froze him out. On stage, Off stage, On the road- he just looked through Tommy like he didn't exist.....And Tommy...he knew he'd crossed the line. I dunno...maybe it was a kind of payback. Bob was driving the group now, Frankie wasn't Tommy's little brother anymore, and Tommy couldn't handle it.

Frankie

(To AUDIENCE)

You listen to Tommy, He'll tell you we were real pals, partners from the get-go. But what really happened was, he was paying me twelve bucks a night when he was getting a hundred fifty. Well, what the hell, That's Tommy. I'm from the old school. You come up together, that's a promise and it's like iron. You dont forget where you come from.



All female roles including ensemble please read for Mary

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.

OTHER AUDITION INFORMATION

- We may ask you to sing only a portion of your prepared song, this is no reflection on your performance.
- There may be an audition panel of approximately 5 people including (but not limited to) the Director, Assistant Director, Music Director, Choreographer, and Production Manager/Company Manager.
- Please keep yourself available if required for Final Recall Auditions to read against potential cast members on **Sunday April 13th, 2025, at 2.00 pm**. Not getting a call back does not reflect on whether you will be successfully cast, nor does getting a call back guarantee you a part. If you are recalled the same songs abs scripts detailed below may be used again or additional material will be supplied.
- You will be notified by email or phone call of the outcome of your audition. Casting may take a couple of weeks to finalise.

- Any successful casting will be subsequently announced on the TMT Website and via TMTs media channels so you must not release your involvement until instructed by the Production or Company Manager

POINTS TO NOTE

- Rehearsals will commence for the show as outlined below. Your participation in this production requires a strong commitment in both time and professionalism to ensure a production of the highest possible quality, therefore please do not audition if you are not able to commit fully to the rehearsal schedule.
- If you have any other commitments (theatrical, personal, or work) that may impact on your ability to attend rehearsal, you MUST provide full relevant details in your audition application, and this will be considered during the audition process.
- There will be additional accent clinics and character development rehearsals.
- Please note that some characters in this production will be involved in staged intimacy. All acts of intimacy will be choreographed with care, and you are welcome to inquire about the intimacy requirements of any role during the audition process.
- Cast members may be asked to be recorded for media purposes, either inside or outside of the rehearsal room, with such recording to possibly be used for promotional content of the production process including, but not limited to, news stories, programming for broadcast and social media. Such recording will be voluntary and without compensation.
- Rehearsals with the Creative Team will generally be Monday and Thursday evenings from approximately 6.00pm until 10.00pm (or part off) and Sundays from approximately 10.00am - 6.00 pm (or part off) as required (subject to changes). There are other essential times which you MUST be available for e.g. Costume Parade and Promotional Photo Shoot – these may be on a Saturday, but advance warning will be given of these arrangements.
- Not all performers will be required at all rehearsals, and rehearsals will be scheduled as carefully as possible to make the best use of your time.
- All cast members are required to become a financial member of TMT for the 2025 year. Current membership starts at \$30.00 - If you would like further information on becoming a member of Tauranga Musical Theatre, please feel free to email us at info@tmt.org.nz or visit at <https://www.taurangamusicaltheatre.co.nz/>
- Agree and adhere to all TMT social media policy and supply a headshot photo and Biography for use in promotional materials and programme
- Agree to supply a sponsor to support your involvement in this production \$250 Lead sponsor and \$150 Ensemble Sponsor
- All Cast and Crew are good-will ambassadors for TMT and for the show, and we expect all cast and crew to meet that responsibility both in person and online. There will be a closed Facebook page which all cast and crew members are encouraged to join and participate in.
- You agree to abide to the current 'Health and Safety' policy.
- You agree to abide to the current 'Code of Conduct for Cast and Crew' policy
- You agree to abide to the current 'Anti-harassment and anti-bullying guidelines'

- You need to advise us of any significant medical condition for your own safety during the show rehearsal / show season – this information is kept strictly confidential and destroyed after the production.
- An online (**TEAM UP APP**) calendar showing all rehearsals and other show related events will be provided. This is constantly updated throughout the rehearsal period through most Smartphones, laptops, tablets, PCs with Wi-Fi access.



IMPORTANT DATES – JERSEY BOYS Auditions, Workshop Weekend, Rehearsals & Season

AUDITIONS			
Friday 11 th April	6:00pm - 9:00pm	Leads and Ensemble	This night will be opened if necessary
Saturday 12 th April	9:00am – 12:00pm Group 1	Leads and Ensemble	Otumoetai College Auditorium
Saturday 12 th April	1.00pm – 4.00pm Group 2	Leads and Ensemble	Otumoetai College Auditorium
Sunday 13 th April	9.00am – 12.00pm Group 3	Leads and Ensemble	Otumoetai College Music Room A1
Sunday 13 th April	2:00pm	Call Backs	Otumoetai College Music Room A1

Please be prepared for the possibility of a call back. Getting a call back does not guarantee a role. Likewise, you may be cast even if you are not called back.

REHEARSALS	
Sunday 18 th May from 3pm	Full company cast and crew get together Read through and Shared Dinner
Sunday 18 th May - Sunday 31 st August	Full Production Rehearsal Period (details TBC)
Monday 1 st September - Tuesday 9 th September	Production Week (Tech and Dress Rehearsal Period at Baycourt)

SEASON			
Wednesday	10/09/2025	7:00pm	Baycourt Addison Theatre - Show #1 (Sponsors Preview)
Thursday	11/09/2025	7:00pm	Baycourt Addison Theatre - Show #2 (Opening Night)
Friday	12/09/2025	7:00pm	Baycourt Addison Theatre - Show #3
Saturday	13/09/2025	7:00pm	Baycourt Addison Theatre - Show #4
Sunday	14/09/2025	4.00pm	Baycourt Addison Theatre - Show #5
(Mon No Show)	15/09/2025		Theatre Dark
Tuesday (TBC)	16/09/2025	7:00pm	TBA Depending on ticket sale demand
Wednesday	17/09/2025	7:00pm	Baycourt Addison Theatre - Show #6
Thursday	18/09/2025	7:00pm	Baycourt Addison Theatre - Show #7
Friday	19/09/2025	7:00pm	Baycourt Addison Theatre - Show #8
Saturday	20/09/2025	1:30pm	Baycourt Addison Theatre - Show #9
Saturday	20/09/2025	7:00pm	Baycourt Addison Theatre - Show #10
Sunday	21/09/2025	4.00pm	Baycourt Addison Theatre - Show #11
(Mon No Show)	22/09/2025		Theatre Dark
Tuesday (TBC)	23/09/2025	7:00pm	TBA Depending on ticket sale demand
Wednesday	24/09/2025	7:00pm	Baycourt Addison Theatre - Show #12
Thursday	25/09/2025	7:00pm	Baycourt Addison Theatre - Show #13
Friday	26/09/2025	7:00pm	Baycourt Addison Theatre - Show #14
Saturday	27/09/2025	1:30pm	Baycourt Addison Theatre - Show #15
Saturday	27/09/2025	7:00pm	Baycourt Addison Theatre - Show #16
Sunday	28/09/2025	9:00am	Baycourt Addison Theatre – Packout Day

For Tickets go to



Thanks to



BACKGROUNDER

Frankie Valli & The Four Seasons for audition pack

One of the most long-lived and successful white vocal groups of the '60s, The Four Seasons scored a series of smash hit singles between 1962 and 1967 featuring the shrill piercing falsetto (three octave) voice of Frankie Valli. During their nearly 40-year career Frankie Valli and the Four Seasons sold over a 100 million records making them the most long lived and successful white doo wop group.

Born Francis Castelluccio in 1937, Frankie Valli was one of three brothers who grew up in a tough, working-class neighbourhood in Newark, New Jersey. His father worked as a barber and later for the Lionel train company. His Italian-born mother encouraged Valli's early interest in music. The two would make weekly treks to hear major big bands of the era perform at the Adams Theatre, in Newark, or the Paramount Theatre, in New York City. Valli was more influenced by jazz, however, and particularly enjoyed listening to the Four Freshmen, the Hi-Los, and the Modernaires. He also admired classic R&B bands including the Clovers and the Drifters. As a child, Valli had no formal vocal training but instead taught himself to sing by doing impressions of other artists. Since he had a naturally high voice, he focused on singers Rose Murphy and Dinah Washington.

At the age of seven, Valli's future course was set when he saw a young Frank Sinatra perform at the Paramount. As a teenager in the 1950s, Valli sang with several Jersey groups at school events and in local clubs. Valli started out solo with his first solo recording, in 1953, was "My Mother's Eyes". He formed The Varietones with guitarist brothers Nick and Tommy DeVito and bassist Hank Majewski around 1954.

Changing their name to The Four Lovers in 1956, they signed with RCA Victor Records that same year and had a minor hit with "You Are the Apple of My Eye". After that the group played in lounges for several years. Valli's parents supported his interest in music, though at times they were concerned about his slowly blooming career.

What made Valli uncommon as a singer, especially while trying to carve a niche in those early days, was his stratospheric falsetto. Critics called Valli's vocals everything from shrill to shrieking, but the falsetto remained his signature sound. His remarkable range allowed him to create expert harmonies, and the singer was amply able to hit high notes without his voice breaking.

Following the group's initial wave of success in 1956, the quartet performed three times on the Ed Sullivan Show and found themselves rubbing elbows with another rising star, Elvis Presley.

By 1960, Bob Gaudio and Nick Massi had replaced Nick DeVito and Hank Majewski. In 1961 the group changed their name to The Four Seasons after a bowling alley in Union, New Jersey where they were turned down for a cocktail-lounge job. The group recorded the unsuccessful "Bermuda" for Gone Records. before signing with Vee-Jee Records, help of writer-producer Bob Crewe. With Gaudio and Crewe acting as principal songwriters, the group a #1 hit with Gaudio's "Sherry" in the late summer of 1962. Crewe/Gaudio's "Big Girls

Don't Cry," and "Walk Like a Man" became top pop and R&B hits followed by pop hits "Candy Girl," "Stay," and "Alone."

At the beginning of their career, the Four Seasons viewed the Beach Boys as their only American rivals. In 1962, with the help of writer-producer Bob Crewe, the group signed a recording contract with Vee Jay Records--becoming the label's first white act--their star rose so high that they became virtually untouchable by the competition. A year later, the Beatles were signed to the same label, but the Four Seasons would manage to survive the British Invasion.

In 1962, the group recorded its first megahit, "Sherry," written by Four Season keyboardist and tenor Bob Gaudio. The song was reportedly a peace offering from producer Bob Crewe, who had infuriated Valli by allowing Elvis Presley to record what would become the smash single "Don't Be Cruel." "Sherry" received limited airplay until an appearance on Dick Clark's television show American Bandstand catapulted the song to the top of the pop charts, earning the group its first gold record. Indeed, "Sherry" was one of the fastest-rising songs ever released.

The song was quickly followed by a second hit, "Big Girls Don't Cry," also written by Gaudio. Both tunes were certified platinum after remaining Number One hits for five weeks each. The Four Seasons had found their sound and continued to score in 1963 with "Walk Like a Man," "Ain't That a Shame," "Candy Girl," and "Marlena."

In 1964, following contractual disputes with Vee Jay, the Four Seasons signed with Philips Records and enjoyed a golden year, placing six songs in the Top Twenty: "Stay," "Dawn (Go Away)," "Ronnie," "Rag Doll"--a Number One hit--"Save It for Me," and "Big Man in Town." In 1965 Massi left, but Valli and the Four Seasons continued on a roll, releasing numerous songs each year through 1968. Their 1966 arrangement of Cole Porter's "I've Got You Under My Skin" was also an early hit for Frank Sinatra, who became a friend of Valli's. In fact, the Four Seasons performed at the Paramount Theatre for a crowd of screaming female fans 20 years after Valli had so admired Sinatra's performance there. One memorable Four Seasons tune, "Can't Take My Eyes Off of You," made it to the Number Two slot in 1967. And though the Four Seasons sold nearly 80 million records during their peak years, Valli continued to drive an old car and live in a housing project until the mid-1960s, when success finally seemed real.

Tommy DeVito passed away in Nevada September 21, 2020, at the age of 92. He had recently been hospitalized after contracting COVID-19. Nick Massi passed away from cancer December 24, 2000, at his home in West Orange, New Jersey. Frankie Valli still performs to this day at the age of 90.