

I Don't Remember You

By John Kander/Fred Ebb, 1968

Originally from the Broadway musical The Happy Time

I don't remember you
I dont remember you
I dont recall a single thing we used to say or do
What dancing in the park
What laughter in the dark
What smould'ring fire place that lit your face with every
spark
And if i left you once before
Somehow i cant recall it anymore
That was another girl
Your not at all like her
Though for an instance when you touched me i believed you
were
But i was wrong this moment is new
Because i cant i wont i dont remmeber you
That was another time
Another time and place
Although you bare a faint resemblance your another face
Yes i was wrong
This moment is new
Because i cant i wont i dont remember you

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The Impossible Dream

By Mitch Leigh/Joe Darion, 1965

Originally from the Broadway musical Man of La Mancha

To dream the impossible dream
To fight the unbeatable foe
To bear with unbearable sorrow
To run where the brave dare not go
To right the unrightable wrong
And to love pure and chaste from afar
To try when your arms are too weary
To reach the unreachable star
This is my quest, to follow that star
No matter how hopeless, no matter how far
To fight for the right without question or pause
To be willing to march into hell for a heavenly cause
And I know if I'll only be true to this glorious quest
That my heart will lie peaceful and calm when I'm laid to my
rest
And the world will be better for this
That one man, scorned and covered with scars,
Still strove with his last ounce of courage
To reach the unreachable star

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23-27/5/2017 John Lloyd Young

@ Feinstein's 54 Below, NY

About JLY's new show "Here for You" read [\[here\]](#)

PRICING

\$75 – \$95

VIP Seating:

\$110 – \$120

Premiums:

\$140 – \$155

Additional \$5 If Purchased At Venue

\$25 Food & Beverage Minimum

TIMES (show / doors open)

Tue, May 23: 7:00 pm / 5:15 pm

Wed, May 24: 7:00 pm / 5:15 pm

Thu, May 25: 7:00 pm / 5:15 pm

Fri, May 26: 7:00 pm / 5:15 pm

Sat, May 27: 7:00 pm / 5:15 pm

Sat, May 27: 9:30 pm / 5:15 pm

[\[BUY TICKETS\]](#)

30/4/17 John Lloyd Young
@Sterling's Upstairs, North
Hollywood, CA

An April Evening with John Lloyd Young

30 Apr 2017 5:30 PM

Sterling's Upstairs at The Federal
North Hollywood, CA

Following numerous 2017 performances across the country, Mr. Young returns to Sterling's Upstairs at The Federal for his 22nd consecutive concert and will be backed by Musical Director Tommy Faragher and the Tommy Faragher Quartet.

Doors open at 5:30 pm for Dinner and/or Drinks;
8:00 – 9:00 pm Performance (Approx. end time), followed by a
Meet & Greet with John Lloyd Young between 8:00 and 9:15 pm.

Ticket price

\$65.00 (\$68.27 w/service fee)

Includes the entertainment cover and a venue security fee. A
\$15 food and/or beverage minimum is required by the venue.

[\[Buy Tickets Here\]](#)

14/3/2017 JLY @ 13th Annual Business Leadership Award Breakfast, NY

Tuesday, March 14, 2017

8:00–9:30am

TheTimesCenter

242 West 41st Street

New York, NY

Please join us in honoring Kenneth L. Wyse

President, Licensing and Public Relations PVH Corp.
for his outstanding commitment to the arts and culture of New
York City and his generous and continued support of 10
resident organizations at Lincoln Center.

8:00am Networking Breakfast

8:45am Award Presentation & Special Performance by
John Lloyd Young

Tony, Grammy and Drama Desk Award winner for Broadway's Jersey
Boys

For additional [\[information\]](#) or to make a donation, please
contact Amanda Fox at afox@lincolncenter.org or 212.875.5435

Ticket price: \$300

[09/3/2017 John Lloyd Young @ Club Colette, Palm Beach, FL](#)

5th Annual Dinner Dance

An Enchanted Evening



DATE: Thursday, March 9, 2017

LOCATION: Club Colette, 215 Peruvian Avenue, Palm Beach (valet parking available)

TIME: 7:00 p.m.

Cocktail attire

ENTERTAINMENT: Special performance by Tony Award Winner, **John Lloyd Young** who debuted as Frankie Valli in Broadway's Jersey Boys and starred in Clint Eastwood's movie version. Euphoria will provide music for dancing and enjoyment.

TICKET PRICE: \$500/person

For information or assistance purchasing tickets, please contact Maria Padron at 561-616-1222 or e-mail at mpadron@ctrfam.org.

Ticket Options

Benefactor – includes table of 10 (\$25,000.00)

Platinum Patron – includes table of 10 (\$15,000.00)

Gold Patron – includes 6 tickets (\$10,000.00)

Silver Patron – includes 4 tickets (\$5,000.00)

Patron – includes 2 tickets (\$2,500.00)

Friend – includes 1 ticket (\$1,000.00)

Individual Ticket (\$500.00)

<https://www.ctrfam.org/dinner-dance>

[03/3/17 John Lloyd Young @](#)

Evening with the Arts Gala, Fort Lauderdale, FL

Innovative Programs is hosting an “**Evening with the Arts Gala**”. Our purpose is to support the “Turnaround Arts” program that brings arts education to three elementary schools, Walker, Bethune and Lake Forest. Broward County Public Schools is the only district in Florida that was invited to participate in this unique arts education program. Each school has an assigned national artist to encourage students in developing their artistic talents. Our students and their national artists will be performing at this gala event.

Featuring:

Lake Forest Elementary School
Carla Dirlikov, Acclaimed opera singer

Walker Elementary School
John Lloyd Young, Tony award winning actor

Bethune Elementary School
Pia Toscano, American Singer, American Idol finalist

When:

Friday, March 3, 2017
6:30 PM Cocktail Reception
7:00 PM – 9:00 PM Program and Dinner

Where:

Broward Center for the Performing Arts
Mary N. Porter Riverview Ballroom
201 SW Fifth Avenue
Fort Lauderdale, FL 33312

Ticket Price:

\$50.00 – Includes dinner

For more information on sponsorships:

Contact Laura Glick at 754-321-2074 or
laura.glick@browardschools.com

<http://browardedfoundation.org/eveningwiththearts/>

[John Lloyd Young, Cafe Carlyle Historic Manhattan Jazz Club](#)

25/2/2017 by Will Friedwald for thecitiview.com

John Lloyd Young may not be the only artist who won a Tony award for singing rock and roll on Broadway (in the original cast of “Jersey Boys”) but he continues to combine the two idioms with a gracefulness and ingenuity that is rare. With his high, powerful voice, he extends the legacy of such iconic lead singers as Frankie Lyman, “Little Anthony” Gourdine and yes, Frankie Valli, with a show that focuses on rock and soul classics of the 1950s, ‘60s, and ‘70s. Along the way as well as the occasional new, original song written in that tradition (like his own “Slow Dawn Coming”), and inspired arrangements, such as a doo-wop-style treatment of “Star Dust” replete with 16th note triplets.



JOHN LLOYD YOUNG: HERE FOR YOU - SET LIST - FEBRUARY 19, 2017
"Subject to change"

JOHN LLOYD YOUNG - VOCALS
TOMMY FARAGHER - PIANO, KEYBOARD AND MUSICAL DIRECTOR
JOHN PUNYON - ACUSTIC AND ELECTRIC GUITAR
PAUL SACHOFF - BASS
ERIK KALL - DRUMS

HELLO

(John Lennon)

HELLO

(James Brown, Al Green)

HEAVY AND BELL

(John Lennon)

HEY HO HO HO

(Tom Waits, George Jones)

MUSIC BETRAYS A BET FORDERBROW COMING

(Mick Jagger)

LIFE CHANGES LA FANTASIE (INSTRUMENTAL)

(Tommy Pomplun, John Lloyd Young, Victor Aron)

LOVE

(John Lennon)

MANHATTAN

(John Lennon)

SHERRY

(Billie Holiday)

SLIMING TERE

(Thomas Douglas, John Dehn)

ALONE TOGETHER

(Tommy Pomplun, John Lloyd Young, John Dehn)

SLOW DOWN CALLING

(Tommy Pomplun, John Lloyd Young)

OK OK OK BABY

(The Meters, Booker T. Jones)

JUST ANOTHER

(Frank Sinatra)

HANDS UP GRACE

(Paul McCartney)

TO MAKE YOU FEEL MY LOVE

(John Dehn)

SET LIST FOR JOHN LLOYD YOUNG AT CAFE CARLYLE

For his fifth run at the Carlyle, he shows how to stick to the spirit of all these without songs merely “covering” them, like a wedding band, but injecting his own spirit and personality, even without departing dramatically from the original recordings. Mr. Young inhabits these songs with considerable energy and passion, and so much feeling that he built up to an emotional meltdown during the last number, a mash-up of Paul McCartney’s “Maybe I’m Amazed” and “My Shot” (from “Hamilton”), that was so convincing we were all left wondering whether it was real or not.

John Lloyd Young: Here for You

February 20, 2017 by Elizabeth Ahlfors for cabaretszenes.org

For his loyal fans, John Lloyd Young is Here for You,

celebrating Valentine's Day and his fifth Café Carlyle engagement, with the songs they love to hear.

Young, in dark suit and shades, takes the stage like a confident crooner with a Rat Pack edge. With secure breath control and romantic interpretations, he presents music with an intense emotional core. While Bob Gaudio's "Sherry," "Can't Take My Eyes Off You" (Gaudio/Bob Crewe/Artie Schroeck) and "Ooo, Baby Baby" (Pete Moore/Smokey Robinson) all featured his impressive tenor and on-the-mark falsetto technique, Young has expanded his musical scope. He has inched away from the Jersey Boys' rock 'n' roll world, moving into the 1970s with an ebullient rendition of Paul McCartney's "Maybe I'm Amazed," backed by Musical Director/pianist Tommy Faragher and a crackerjack band.

Comfortable in the room, keeping good eye contact with the audience, he opens with Jim Morrison's intriguing "The Spy," with a hint of the stalker. Old favorites include Randy Newman's early hit for Gene Pitney, "Just One Smile," and Roy Orbison's breakup song, "Say No More." One of his influences, Mexican pop singer Luis Miguel, led Young to include pop songs in Spanish, and he delivers Gabriel Ruiz' impassioned "Usted" ("I know the dream that you're dreaming of").

Young also presents original songs written with longtime musical director Faragher and Adam Zelkind, including "Alone Together" and "Slow Dawn Calling," evoking a more mature look at romance. Personally, I welcome hearing Young's inclusion of songs not so closely connected to well-known original versions. He is dedicated to giving his fans what they want, but most of his selections have appeared in previous shows, well-performed and well interpreted, but repetitive. That said, he ends his show again with my standout of the show, Bob Dylan's "Make You Feel My Love." While others have covered this song, including the songwriter, Young once more leaves the audience, and me, touched and wanting more.

The band includes Faragher on piano and keyboard, John Putnam on acoustic and electric guitar, Paul Socolow on bass and drummer Eric Kalb.

Concert Review: John Lloyd Young Is Here For You

February 16, 2017 by Diandra Reviews

John Lloyd Young is known for his star-making role as Frankie Valli in Jersey Boys. Playing the original cast is a big deal for us Broadway lovers, yet, last night, was not about show tunes as much as love songs. Like many before, Young is going from Broadway star to his own, and that means he dedicating his time and voice to the music that moves him. At Cafe Carlyle, the audience got to meet Young as an artist with charisma, friendliness, and a supernatural vocal range that really made his show's title, Here For You, feel sincere.

Yes, Young did "Sherry" and "Can't Take My Eyes Off Of You", to the crowd's immense glee, but it was the multiple layers he revealed to his voice and likings that moved me most. First, did I mention he can SING! Whether his vocals are low and glazed with a light rasp or piercing and potent like a wine glass, there was not one song that was sung without a sense of fullness. Young definitely brings a hint of theatricality to his style, but it is subtle and nuanced. Instead, he meets each track with the emotionality it deserves and makes its original writers/singers proud. Songs such as "Maybe I'm Amazed" by Paul McCartney and "Say No More" by Roy Orbison were felt among viewers for their love and vulnerability. Young sings songs to bring out a newness to them, as if when he sings there is something fresh to discover. Maybe, a hidden

fruit that has been placed amongst the lyrical themes and vocal notes of his performance, which, again, deeply impressed the crowd.



Young appears like a man of the world. He enters and performs, for the most part, with his sunglasses on; making him fit right into suave tracks like “Spy” by Jim Morrison and “Slow Dawn Calling”, which is an original he introduced. Amongst his many covers were songs that he wrote with Grammy-nominated pianist, Tommy Faragher, who accompanies him on the Carlyle stage. His originals feel as classic as the songs he covered, and fit perfectly well with the timeless idea that love conquers all, even your own insecurities. He furthered the notion of him as a “worldly man” by talking about his work on Capital Hill promoting funds for the arts, saying “Hi” to his many accomplished friends in the crowd, and altogether lacing viewers with his charm that, by the end of the night, made you feel like you knew him. Young is greatly interpersonal and brings back that “Rat-Pack” charm, where men in fine suits would banter with the audience with a level intimacy and humor. In addition, Young’s cover of “Usted” by Gabriel Ruiz was phenomenal. I will be bold and say it was Luis Miguel-good, which is a high honor.

John Lloyd Young and Cafe Carlyle have made the perfect, artistic “marriage”. The luxurious lounge filled with pastel paintings of some of its old patrons like, Bobby Short, was perfect for Young’s bright personality. He is a man that seems accessible and prominent, which is fantastic for the cabaret

world. You both want to meet him, and feel like, when you do, you are meeting an immeasurable talent and human being. John Lloyd Young will be performing his show, Here For You, at the Cafe Carlyle stage from February 14 – 25. [Click Here](#) to buy tickets and learn more about he Cafe Carlyle.

[John Lloyd Young at the Café Carlyle: Here For You](#)

02/16/2017 by Regina Weinreich for [huffingtonpost.com](#)

Some men just don't get old: Dark glasses do not hide John Lloyd Young's prom date good looks. He may be hiding from his girly fans' swoons, but on the night we attended his Café Carlyle run, the audience was passionate about another side of this Jersey Boys' career, his efforts to lobby for arts education. So when this dimple chinned crooner who hearkens back to your coming of age tells you he has serenaded Karen Pence, Lynne Cheney, Michelle Obama and Jill Biden, his bipartisan activism has meaning, as he launches into "Can't Take My Eyes Off of You."

The dark glasses come on and off as he covers Jim Morrison's "The Spy," Jerry Fuller's "Show and Tell," and Randy Newman's "Just One Smile," inviting the crowd to sing along for Pete Moore and Smokey Robinson's "000 Baby Baby." He warbles "Stardust," and channels Roy Orbison for "Say No More." Singing what I will call the theme from The Godfather, he quips, Italian is a good language for songs. He might even alert the Metropolitan Opera House, he says, and then leaves the stage allowing his great band: Tommy Faragher on piano, along with John Putnam on guitar, Paul Socolaw on bass and

Eric Kalb on drums to perform an instrumental, “La Perdita.” Faragher is not only a sideman, but also a writing partner. The ensemble performed his “Almost There,” and their tunes “Alone Together,” and “Slow Dawn Calling,” before closing the swoon-worthy set with Paul McCartney’s “Maybe I’m Amazed” and Bob Dylan’s “To Make You Feel My Love.”

John Lloyd Young has become a Valentine’s Day tradition at the Carlyle. His dreamy tenor conjures romance better than a bouquet of roses.

[John Lloyd Young Offers an Insider’s View at His Life, Work and Perspective on the Arts](#)

Feb 14, 2017 by Steve Schonberg for show-score.com

Q: We were excited to hear that you’re returning to the Cafe Carlyle with a brand new show, having been there last in February, 2016. Can you give us some insight into how you approach putting together a new show? And, what fans can expect from “Here For You”?

John Lloyd Young (JLY): I do a set at home in Hollywood once a month at the Federal Bar. We have a loyal following there of familiar faces who are a great test audience for new material. Since playing the Carlyle last year, my music director Tommy Faragher and I are bringing a good deal of the material – that has gone over well back home – here to New York. I’ve sung songs in four languages, I’ve added a new one this year...I’ll

be debuting a song in that language this time at the Carlyle.



Q: We recently interviewed Frankie Valli, who shared his positive view on “Jersey Boys” closing its Broadway production. How did you feel about the closing, and what are your thoughts on how it will live on?

JLY: Movie musicals last forever and so do cast albums. There are millions who saw the live show but even more millions who have seen, and will see, the Clint Eastwood movie. “Jersey Boys” was a major phenomenon on Broadway and it was thrilling to see the fan base grow. But I never got as many letters from as many far corners of the world than when the movie came out. The movie cast and I even had an invitation to the White House to sing for Prime Minister Abe of Japan. Don’t forget, too, that Eastwood prioritized casting actors from “Jersey Boys” stage productions [around] the world. Our interpretations live on in the film. It doesn’t seem “Jersey Boys” is going away anytime soon, and I feel so privileged to have been able to do the Broadway show, the film and the album. What a ride!

Q: With organizations forming like “The Ghostlight Project” and the “Concerts for America,” we’ve seen an outpouring of political action from the arts, as well as concern over what the arts will mean in our current political environment. As a member of the President’s Committee on the Arts and Humanities (appointed by President Obama), what is your view on the immediate and continues future for the arts?

JLY: I just returned from a week on the Hill lobbying to

protect the arts at the National level. I think you're going to be surprised how much the new administration supports the Arts. Stay tuned.

Q: Winter can be especially rough on a performer, and at least here in New York there's been quite a few illnesses going around. What's your secrets to keeping your voice healthy – which New York Times' Stephen Holden said is a “falsetto that [you, John] can direct through the stratosphere”?

JLY: It's tough. Fluids, rest, exercise and a good diet are key. But doing the show for two years straight on Broadway taught me all the tricks I need to know to sing even through a cold. And age has taught me the most important lesson: sometimes if you have the humility to let the audience know you're singing through a cold, it can become a fun experience in itself. We're all people, imperfect, and it's great to be in a room together celebrating music even if I'm sounding less like clear-as-a-bell [Roy] Orbison and more like rough-and-tumble Joe Cocker.

Q: You're also an accomplished visual artist; we ate up your “Food For Thought” collection, which you debuted in 2010! Can we look forward to any new works soon?

JLY: I've been doing Warhol-inspired society portraits of late. There are about three dozen soup can “SOUPERstar” portraits out there of friends and idols from Clint Eastwood to President Obama. I have a letter from Mr. O with thanks for his portrait and have heard the rumor that it will be in the collection at the Obama Presidential Library in Chicago. Wanna take a trip with me to see it?

Leon Kuehner about John Lloyd Young after Arts Advocacy Day 25/1/17 in IA

by Leon Kuehner, IAAE Executive Director

Hello IAAE Executive and Advisory Board Members:

IAAE had a very successful Arts Advocacy Day on January 25th. The snowstorm prevented some advocates from attending, but we had several college students from Central College and advocates from Des Moines show up unexpectedly and they helped cover all our legislator assignments.



Special thanks to Maggie Parks and Pam Ballard who provided student art work (with connections to the NCAS listed) which was presented to all the new legislators and House and Senate Leadership. The student art work was a hit with the

legislators. The 4th grade choir from Turnaround Arts School Findley Elementary sang at the opening of the House and Senate. The breakdancers from the Turnaround Arts program performed for all the arts advocates at noon.

John Lloyd Young, Tony award winning actor, was a great spokesman to all our legislators on the importance and power of arts education. Our testimony on the importance and arts education and the mentoring program was very well received by both the House and Senate Education Committees.

Larry Murphy, the IAAE lobbyist, felt it was our best presentation of the past 4 years. We presented Exemplary Service Awards to Senator Quirmabch and Representative Forristall for their support of education in our state. IAAE also honored Ken Esveld for his years of service to the IAAE

board. We also honored AT & T for their contribution to the IAAE mentoring program.

We still have lots of work to do, but a great foundation was laid for our task ahead.

Busy Days for Actor at Turnaround Arts Schools

27/01/2017 by dmschools.org

John Lloyd Young was back in town this week and, even by the jet-set standards of a guy with his glittering theatrical resume, he was busy while he was here!

The Tony and Grammy award-winning actor (he won for his portrayal of Four Seasons lead singer Frankie Valli in Jersey Boys; his Broadway debut!) who's here in his role as an ambassador for the Turnaround Arts program that's in place at five North High feeder schools covered a lot of ground on his return visit.

Wednesday afternoon he was on Capitol Hill to lend his voice to Arts Advocacy Day at the statehouse. Thursday he ping-ponged between Cattell and Oak Park elementary schools.

First thing in the morning yesterday he took a student-guided tour at Cattell which was more like a stroll through an art gallery, so lined are the hallways with student artwork about cross-curricular subjects like Dr. Martin Luther King Jr.

Then, after helping out with the awarding of attendance trophies (almost as tall as a kindergartener!) at the all-school morning meeting in the gym, Young was off to Oak Park

to piggyback on a fieldtrip to another gallery, the Des Moines Art Center.

There, Young prodded the docent to explain to the young patrons what the title of Edward Hopper's iconic painting *Automat* (part of the DMAC's permanent collection) refers to since automats vanished from the American scene long ago.

Young does not go through the motions on his visits. Sprawled on the floor with the enthralled 4th graders he snapped pictures of them with his smartphone, thoroughly mingled in their midst. It was a work of art in itself, that scene, a famous actor from all over the world strolling through an art museum with a class of young works in progress whose horizons so far have been limited. The mix of people, place and things suggested that anything is possible. That's what Turnaround Arts is all about; the notion that, afforded opportunities they would not otherwise receive, kids from backgrounds of limited means and possibilities will get the idea "Why not me"?

Kids, in this case, from backgrounds not too dissimilar from Frankie Valli's, who grew up poor in Newark in an ethnically diverse neighborhood.

Young himself grew up as the son of a military dad so his family moved around. Childhood stops included Montgomery, Alabama (a landmark MLK city) and Omaha. That's where he thought of when one of his escorts at Cattell Thursday morning asked him "So, what do you think of snow?"

After returning to Cattell for lunch and drop-ins to some of the classrooms there, the day wound up back at Oak Park for an afterschool rehearsal of *The Music Man*, a show as seemingly far from *Jersey Boys* as Iowa is from Newark. But still there were links.

Young told the 3-5 grade thespians that when he adapted his stage role as Valli to cinema, the Clint Eastwood adaptation

of Jersey Boys was filmed at the same Warner Brothers soundstage in Hollywood where the film version of The Music Man was shot!

During a brief Q&A that followed the Pandas' performance of a couple of numbers from their production (which they've been rehearsing since last fall and will stage in the spring under the patient direction of 3rd grade teacher Julie Mallas) one of his young protégés wanted to know, "How do you keep from getting shy?"

"Learn your lines cold," Young told her is the best defense against stage fright. "And when you're feeling nervous just remember that by speaking loudly you're doing the audience a favor. You're helping them understand the story. Pretend you're trying to get the attention of a friend clear across the playground."

"How did your career get started?" another wanted to know, naturally.

"When I was a kid in school, just like you guys," Young said. Which jogged a memory of Mallas's.

"My first play was in grade school too," she recalled. "It was Jack and the Beanstalk. I played the golden goose and the back end of a cow." It gets in your blood.

The DMPS cohort are five of only 64 schools in 11 states and the District of Columbia around the country designated by Turnaround Arts, a public/private partnership coordinated by the President's Council on the Arts & the Humanities. It was a priority of former First Lady Michelle Obama who had the foresight to transfer the program under the auspices of the privately funded Kennedy Center before her husband left office to ensure that it continues.

As he left Oak Park Thursday afternoon Young said he can't imagine not returning again.

“As far as I’m concerned I’ll be attached to these schools and these kids forever,” he said. “How could I not be?”

Good question.

Photos of John Lloyd Young Visit to DMPS

[BWW Award Winner and Tony Winning Jersey Boys Star JOHN LLOYD YOUNG Continues to Rock Sterling’s Upstairs at the Federal](#)

28/18/2016 by Don Grigware for broadwayworld.com

Actor/singer John Lloyd Young, best known for his Tony-winning portrayal of Frankie Valli in the original Broadway musical Jersey Boys and for his performance in the 2014 film, performs monthly at Sterling’s Upstairs at the Federal. Like all the other shows, his December 27th performance was sold out, with fans from around the globe coming out to hear his incredible voice and to purchase his solo CD My Turn.



It is absolutely amazing to see how enthusiastically the fans respond to his first entrance onstage, and how they scream and stand up after many of the show’s songs. He is revered and idolized almost as much as yesteryear’s Elvis or Michael Jackson. And the

ladies present...I am happy to say, are not that young. They are middle age and up, some in their 60s and 70s. These ladies whoop it up and jump to their feet and feel the music. Yeah!

When I first reviewed Young in October 2014, I had the following to say, "...if you have never heard his angelic tenor voice that glides smoothly and effortlessly into high-octave falsetto, you are missing a rare treat. He has a one.of.a.kind style that sets him apart from every male singer on the music scene today with a quiet, personable charisma and stellar stage presence that keep you hanging on to every note, every phrase."

With a four-piece band and fine musical direction from Tommy Faragher at the piano, who also supervised Young's CD *My Turn*, the December 27th set featured selections from the CD, like "Show and Tell". Of course, there's always a place on the program for "Sherry", Young's staple song from *Jersey Boys*. Along with the expected, a few original compositions were included. Young and Faragher write together, and these contemporary songs have a similar sound and texture to the 60s hits that have made him famous, The originals he performed are titled "Almost There", "Slow Dawn Calling" and "Life Changes". Other highlights of the 60-minute evening included: "Say No More", "Hurt", "Ooh Baby Baby", Randy Newman's first hit "Just One Smile" and "Maybe I'm Amazed". Vocally, Young sounded better than ever on every single tune.

Once more he included the Mandarin hit "Ming Ri Tian Ya" (If Tomorrow Comes), a sad tune about a dying man who bemoans his fate. This tune is a haunting one and more contemp sounding than the 60s hits, but like other tunes written by he and Faragher, the feeling of loss and desperation is still present. You feel it with every note, every lyric. Young's encore was "To Make You Feel My Love". Throughout the hour he offered an outpouring of love and passion for his fans, strolling through the audience at one point and shaking hands and hugging many of the ladies. He had little to say this time

around, but he did take the time to stress the value of sticking together during the tough times that we face in 2017.

John Lloyd Young is an undeniable super-talent with a one.of.a.kind vocal instrument and personable, friendly style that will keep you listening. Don't miss him if you get the chance to see him perform live; if not, buy the CD, put it on the stereo, put your feet up, close your eyes and allow yourself to be transported to 60s neverland.

[New Year Message from John Lloyd Young](#)

Dear Friends,

Thank you again for all the kind gestures for the holidays and throughout the year, but especially a big thank you for your monumental five-figure fundraising for both the Cystic Fibrosis Foundation and the ACLU. Teamwork amongst good people makes great things happen. Let's continue to all lead this way, whether elected or not!!

Sincerely,

John Lloyd Young and Team JLY

Almost There

By John Lloyd Young/Tommy Faragher, 2016

Some people will come and go
We're in forlorn hall
But still can see it's ... /***correct
The whirlwind will soon begin
So batten down the hatches
Your world's about to spin
I'm almost there
I can see the light
Release me through the night
I'm almost there
It's been far too long
If you can just hang on
I'm almost there
We've got the freedom
And nothing left to lose
Through thick and thin
You'll always be my Muse
I'm almost there
I can see the light
Release me through the night
I'm almost there
It's been far too long
If you can just hang on
I'm almost there

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John Lloyd Young Bio

Tony Award winner John Lloyd Young is the star of Clint Eastwood's film adaptation of the Broadway and international stage hit, JERSEY BOYS. Having originated the role of "Frankie Valli" in the original Broadway production, Mr. Young joins a select few actors in entertainment history who took their Tony-winning stage role to the big screen. Young sings lead vocals on the Grammy-winning, Certified-Platinum Original Broadway cast album, as well as the new JERSEY BOYS movie album. As Valli onstage, Young became the only American actor in history to win all four major leading actor honors in a Broadway debut: the Tony, Drama Desk, Outer Critics Circle and Theatre World awards. His other honors for JERSEY BOYS include a caricature at NY's world-famous Sardi's Restaurant and being named "Person of the Week" by ABC World News Tonight. In 2013, Young returned to his award-winning turn in JERSEY BOYS on Broadway for a limited engagement and in 2014, Young made his West End debut, playing the role at London's Piccadilly Theatre. In February 2013 Young debuted at New York's prestigious Cafe Carlyle. Reviewing his performance, THE NEW YORK TIMES wrote that Young "has a disciplined one-in-a-million high tenor shading into falsetto that he can direct through the stratosphere."

A resident of Los Angeles, Mr. Young is a graduate of Brown University. Before college, he spent a year abroad as a Rotary Club International exchange student in Caracas, Venezuela, and he spent his third year of college studying at the University of Salamanca, Spain as a student of Spanish and World and Art History. He has played to sold-out audiences of 17,000-plus as "Marius" in LES MISERABLES at the Hollywood Bowl; was the first-ever guest star invited to appear on Fox's hit comedy, GLEE; guest-starred on CBS-TV's drama, VEGAS, opposite Michael Chiklis; and appeared on film in the title role of the family comedy OY VEY, MY SON IS GAY, opposite Lainie Kazan. Young has

played to live audiences at the White House, Carnegie Hall, New Year's Eve in Times Square, Lincoln Center, Yankee Stadium, Dodgers Stadium, the New York City Marathon, Kennedy Center, San Francisco's Feinstein's at the Nikko, the Staples Center for the Los Angeles Lakers and the 2012 and 2014 Stanley Cup Champions the Los Angeles Kings, the Macy's Thanksgiving Day Parade and Radio City Music Hall. Mr. Young's debut album MY TURN... is available on iTunes and Amazon.com. MY TURN... seeks to authentically re-create R&B hits from the Sixties era, with all-live, acoustic instrumentals and unaltered vocals. The album is Executive Produced by Dona R. Miller, Mr. Young's Under the Skyway Productions, and GLEE music producer, Tommy Faragher.

Young has shown and sold his pop-inspired contemporary art across the country in fine art galleries. His first art commission was for Spago, Beverly Hills. Among charities Mr. Young enthusiastically supports are AIDS Project Los Angeles, amfAR, Broadway Cares/Equity Fights AIDS, the Cystic Fibrosis Foundation, Paul Newman's Hole in the Wall Gang, the USO, and the Actors Fund of America. Young practices kung fu, is fluent in Spanish, and is studying Mandarin Chinese. John Lloyd Young was appointed by Barack Obama to the President's Committee on the Arts and Humanities, sworn in by Justice Elena Kagan at the Supreme Court, November 2013.

**23/8/16 John Lloyd Young @
Sterling's Upstairs at The**

Federal, CA

John Lloyd Young returns for his 15th consecutive show at Sterling's Upstairs at The Federal. Young holds the record at Sterling's for selling out many of his shows within 20 minutes of them posting!



Hurry! There is still time to experience this phenomenal Tony award winning singer in action. Young recently collaborated with his Grammy nominated Music Director the multi talented Tommy Faragher on some pretty awesome original songs, that you just do not want to miss! Young will be performing original songs as well as selections from his CD "My Turn." Young and Faragher have great stage chemistry and their often amusing banter adds to

the fun of the show. You just never know what is going to happen when Young takes the stage.

An added bonus is the up close and personal post show meet and greet; that makes this entertainer one of the main stops on your end of summer concerts going. Come join John Lloyd Young in one of L.A.'s most popular supper clubs. See ya there! [By Michele Black](#)

Tickets available: [Buy online](#) or at (818) 754-8700

Time: 7:00 p.m.

Venue address: 5303 Lankershim Boulevard, North Hollywood, CA, United States

[Event web-site](#)

15/8/16 JLY to perform in One Starry Night @ Pasadena Playhouse, CA

The ALS Association Golden West Chapter Presents 3rd Annual One Starry Night. A Special Performance Dedicated to Conquering ALS on **August 15, 2016** at the Pasadena Playhouse. John Lloyd Young will be one of the performers.



Tickets available: [Buy online](#) or at (818) 865-8067 x229

Time: 8:00 p.m.

Venue address: 39 S El Molino Ave, Pasadena, CA 91101, United States

[Event web-site](#)

John Lloyd Young finds his own voice

10/02/2015 by America Hernandez for www.ocreger.com

He's best known for playing Frankie Valli on Broadway in 2005's "Jersey Boys" and the summer 2014 movie of the same name directed by Clint Eastwood.

But when John Lloyd Young arrives at the Segerstrom Center for the Arts for a three-day engagement beginning Thursday, "that voice" will sound very different. And that's exactly how Young likes it.

"For the last 10 years, I've played Frankie Valli every way you can do him: Broadway, London, I did the movie...there's nowhere else to go with Frankie Valli," he said, laughing.

With his debut record "My Turn," Young peels off the Jersey accent and Four Seasons falsetto to reveal his own true voice – and taste.

The album is made up of what he calls "the best R&B songs of the '60s treated as jazz standards," recorded live with little to no sound treatment.

Designed to please audiences who first fell in love with him as Valli, it is a bridge that Young hopes will eventually lead to success singing his own original songs in the same classic style.

Among the covers are longtime favorites of Young's, like Mel Carter's "Hold Me, Thrill Me, Kiss Me," "Hey There Lonely Girl" by Eddie Holman, and Valli's "Can't Take My Eyes Off You," for good measure.

Other songs from the era took some convincing on the part of Young's managers before making it onto the album. "Unchained

Melody" by the Righteous Brothers and the Platters' "Only You" are two examples. The singer's trepidation didn't stem from dislike, but rather a fear that his covers would pale in comparison to the originals.

Young's love for jazz crooners dates back to his childhood as a military brat, he said, when he developed a close bond with his grandparents, whose household soundtrack of choice was Frank Sinatra.

"I always believed Sinatra sounds like he's singing directly to you, Sinatra makes a personal connection, and those were my values when I got to New York and began to have a career," said Young.

A brief stint living in Montgomery, Ala., also heavily influenced his appetite for singing soul, as friends passed along mixtapes of Thomas Whitfield and other gospel singers.

"Once you're swept away by all these fantastic church singers at age 14, that's it, you're going to gravitate toward that," he said, citing Little Anthony's "Hurt So Bad," which is also on the album.

Looking to the future, Young expressed the desire to write his own soulful hits that keep to the old-style focus on narrative lyrics and emotional truth. He is optimistic about there being a market for such music.

"The fact is, if you can sing R&B really well there are a lot of possibilities," Young said. "Adele has got the modern Dusty Springfield soul, and not all her songs are old songs; but when she covers Bob Dylan's 'To Make You Feel My Love,' you are just heartbroken."

Reflecting on his career as an actor singing and speaking the words of others, Young expressed both fear and excitement at the thought of producing his own material.

“Part of the reason I became an actor is wanting to live in a fantasy, and be somebody else. When you take that mask away and are yourself onstage, deciding to write about personal feelings that are usually only in your diary” He trailed off. “It’s a vulnerable but also exciting horizon.”

He’s No Longer One of the Boys

Feb 2015 by Sheryl Flatow for [Revue Mag, Segerstrom Center for the Arts](#)

...to have a new singer reinterpret these indelible songs is unique

John Lloyd Young calls the program he’s bringing to the Samueli Theater My Turn, and that title is laden with significance. In 2006, Young won a Tony® Award for his extraordinary portrayal of Frankie Valli in the mega-hit musical Jersey Boys, and he’s remained closely associated with the role ever since. He’s played Frankie onstage some 1,300 times: two years during his initial run, limited engagements in 2012 and 2013, and six weeks in the West End production. He then had the privilege of recreating the role in Clint Eastwood’s film adaptation, which was released last June.

But now, he says, Frankie Valli and Jersey Boys are behind him. My Turn, which is also the name of his debut recording, gives audiences an opportunity to discover Young's gorgeous, expressive voice, "not a voice I'm putting on to play someone



else." The show, which will be performed from February 12–14, features some of the most beautiful ballads of the '50s and '60s, including "My Prayer," "Hurt So Bad," "Ebb Tide," "Unchained Melody," "Only You," "Hey There Lonely Girl" and one Frankie Valli song, "Can't Take My Eyes Off You." When he performed My Turn at the Café Carlyle, a writer for the Huffington Post said, "I, for one, did not want the night to end."

"I'm trying to do something similar to what Harry Connick Jr. and Michael Bublé did with war-era song standards," says Young, "reinterpret them and make them fresh for a new audience. These songs came 20 years later in the timeline than the war music, they have lyrical and melodic integrity, and yet they haven't been treated as standards. People don't cover them. So to have a new singer reinterpret these indelible songs is unique, and I think the audience experiences a freshness. On a certain level, this could be just a walk down memory lane. But it's not, because it's being sung live, right in front of you, in the present. So there's an immediacy to these already familiar songs that is really exciting for me and the audience. And thematically, these are the perfect songs to be singing around Valentine's Day."

Most of the songs have an R&B sound and were big hits for artists such as The Platters, Little Anthony and the Imperials, Eddie Holman, Fred Parrish and The Satins, and Lenny Welch. "I'm drawn more to that music than anything else in the

'60s because there's a raw and honest energy that connects to me as a human being," says Young. "I think they're the greatest songs and the greatest songs to sing."

Those who are intimately acquainted with this music will likely find that Young captures the essence of the beloved original versions while imbuing them with his own artistry. He sings with an emotional honesty and vulnerability, and takes great care with the lyrics. "I listened to Frank Sinatra a lot when I was young, which is why I'm a stickler for lyrical interpretation," he says. "I approach these songs with the influence of those crooners and song stylists of the '40s. And Broadway is great training for knowing how to interpret a lyric. An actor who transitions into being a singer brings a lot more depth to the singing."

Young, a native of Sacramento who now lives in Los Angeles, was a theater arts major at Brown University: He spent his junior year in Spain studying visual art, his other passion and vocation. Simultaneously with his career as a vocalist and actor, he also works as a visual artist. He installed his first commission in 2011 at Spago, and the previous year had his premiere art show, Food for Thought. "There's a little bit of a wink in what I'm doing," says Young, who works in mixed media. "A lot of the things that I'm playing with are consumer items, packaging that people discard, and elevating them to a revered object. It's kind of like Marcel Duchamp's Readymades."

Young is also active in numerous charities, and in 2013 was appointed to the President's Committee on the Arts and the Humanities. "Each president's committee has a personality that fits the administration," he says. "Early education is deeply important to the Obamas, so the character of this committee is arts integration into early education. The flagship program of the committee is called 'Turn Around Arts.' It takes the poorest performing schools across the nation and injects arts into the curriculum, which creates a magical up-tick in

academic performance across all subjects and dramatically decreases discipline problems and increases attendance. It's basically a paradigm for arts not only enhancing school culture but being integral to school culture. Since it works in the poorest schools, it demonstrates that it can work in all schools. The data is irrefutable. The committee has reached out to artists as important as Elton John and architect Frank Gehry, who are going to schools and talking to kids and inspiring them."

So is Young, who traveled a long road to get to this place in his life. He says he prefers to look forward rather than look back, and rarely pauses to think about what's happened to him. But, he acknowledges, on rare occasions he'll sit back and reflect. "Ten or 15 years ago I was cashing an unemployment check hoping I could make it through the week with four roommates in a house in Purchase, New York, and taking Metro North into the city for a random audition for a children's theater. Now I'm visiting the White House. So, yes, when I look back it's pretty staggering."

[John Lloyd Young On The Harmony Street Show \(Audio\)](#)

03/8/2014 by Mike Miller from harmonystreet.biz



[John Lloyd Young, Michael Lomenda and Erich Bergen Interview \(audio\)](#)

20/06/2014 by Andrea Chase for prx.org

http://johnlloydyoung.club/wp-content/uploads/audio/prx_radio_interview_jersey_boys062014.mp3

It would, perhaps, be more of a surprise if, in the course of an interview, no one from JERSEY BOYS did an impression of their co-star Christopher Walken. I may have forced the issue just a little by asking John Lloyd Young, Michael Lomenda, and Erich Bergen if being in Walken's proximity prompted them to perfect their impression of him, or of their director Clint Eastwood. Aside from that bit of frippery, what I most wanted to know from them when we spoke on June 16, 2014, was what it was like to finally be able to see their performances after playing, respectively, Frankie Valli, Nick Massi, and Bob Gaudio on stage for so many years. Their answers were both

moving and perceptive, as were their memories of going onstage with JERSEY BOYS for the first time. In Young's case, it was the first performance ever, and the public was not clamoring for another "jukebox" musical. Charming, funny, and energetic, they were an interview that ended much too soon.

[John Lloyd Young, Erich Bergen, and Michael Lomenda on Jersey Boys \(Audio\)](#)

http://johnlloydyoung.club/wp-content/uploads/audio/jersey_boys_interview_062014.mp3

20/06/2014 by Zaki Hasan for huffingtonpost.com

For his new film Jersey Boys, legendary director Clint Eastwood translates the blockbuster jukebox musical about the rise and fall (and rise) of singer Frankie Valli and the Four Seasons from the stage (where it's been a global phenomenon since its debut in 2006) to the big screen. When it came time to fill out the cast of his celluloid songsters, Eastwood didn't wander too far from the project's stage roots, selecting veteran players from the many lives of Jersey Boys for three of the leads: Tony-winning **John Lloyd Young**, who originated the role on Broadway, as Valli, and actors Erich Bergen and Michael Lomenda as singer/writer Bob Gaudio and bassist Nick Massi, respectively. (Boardwalk Empire's Vincent Piazza plays group founder Tommy DeVito).

I had the chance to talk with Young, Bergen, and Lomenda during their swing through the San Francisco Bay Area promoting the film, and one thing that became amply clear with all of them was how surreal it was to be in the middle of a

whirlwind that's seen them rocket from relative obscurity to headlining a movie directed by Clint Eastwood. In addition to reminiscing about previous visits to the city, I talked to them about the play's long journey from conception to completion, what it was like to perform a play when you know Clint Eastwood is in the audience watching, and the experience of making the movie after doing it for so long on stage. Read on for the transcript of our conversation:

So, how are you guys doing? How is the tour going?

Erich Bergen: Good. This is it, this is the last stop, today.

I was thinking as I was parking, you guys are living what your characters were living in the film.

Bergen: Better hotel accommodations.

John Lloyd Young: Except, Warner Bros. is paying for our rooms. We're not paying off a million dollars of debt to the mob.

Bergen: Yes, and we are sort of going out and telling this story now, and living that a little bit. And Michael and I were actually on tour with Jersey Boys, the stage version. I opened the tour here and he closed the tour here in San Fran. So, we've all lived versions of the art that we're imitating in various ways.

So, you guys all did the stage tour. You did not do it at the same time.

Michael Lomenda: No. We knew of each other. My first introduction to Jersey Boys was seeing John Lloyd on the Tonys, winning his Tony Award, and seeing their performance on the Tonys.

Young: I never did the tour. I did the Broadway version.

And the last time you did it was five years ago, I believe?

Young: I did the first two years, and then after several years away, I was asked back to do it, and so I did for a few months at the end of 2012, beginning of 2013, and that's when Clint came and saw it. And I just did it again in London after we wrapped the movie. They asked me to do six weeks in London.

When you were doing it the first time, did it even enter onto your radar that you would be starring in the film version?

Young: I say yes, not out of any sort of retroactive presumptuousness or arrogance or anything. I say yes only because when the show was becoming a big hit on Broadway, Hollywood started to really try to compete for the rights to it. So much to an extent that I was a neophyte actor making his Broadway debut, and I was at the opening of a Hollywood film in New York, and one of the major studio heads came up to me at a party and cornered me and said, "You have to convince [one of our writers] Marshall Brickman to give us the film rights." So, yes, right in the beginning, I thought, "Wow, they are all over this movie, and this cast, we could end up in it." But, that didn't happen.

It grew into this international hit over several years. No one really got the movie that early on. Something happened, I think probably Bob Gaudio and Frankie Valli, who are now executive producers, were holding out for some more involvement or something. So, it was several years later that, finally, in 2010, that Graham King, who was our originating producer, won the rights in a bidding war, and then it started to ramp up to the point that, by the time I was back on Broadway and Clint was attached, he was able to see me. So, Michael, who was on tour, and Eric Bergen just has a reputation for being the best Bob Gaudio – according to the real Bob Gaudio. So, when Clint was casting, Clint told me this on set that he asked Bob Gaudio, "Who is the most like you?" and Bob said, "Erich Bergen."

Wow, that's high praise.

Bergen: Yeah, it is. It's also one of those things where, I mean, thank God he said that, because I wasn't seen by Clint and the producers. I was no longer in the show, and if you ask any actor, "Did you ever think...blah blah blah," and they can sit back and say, "Well, you know, I always felt..." But, I think, as actors, we all go through that back-and-forth of yes and no every day, right? We sit there and we go after a job that we want.

When they started auditioning for this movie, I said to my agents, "How do we just make sure that I'm really seen, and how do we campaign for this, and how do we do it?" But, if I hadn't got the job, if it had gone to someone else, they'd be saying the same thing, and I would be sitting back, going, "Well, I'm very happy with my next thing." So, you sort of make light of whatever happens to you.

Young: But, aren't you glad we don't have to see someone else play these roles that we love so much? Someone else do them? I'm so relieved.

Bergen: Correct. By the way, I saw great actors play my role who would have been wonderful. I was picked to do it, but I don't know. I just know that, yes, I wanted it, yes, I thought I really have a shot at this, yes, I think I was the best person for the role, but did I ever think it would actually happen? Like, really actually happen? I don't know. I don't know. I want to say, "Yeah, I always felt." But, I don't know.

Young: Even having won a Tony Award for the original production, and being on the cast album of the original production, presuming that you would get the role, period, feels almost just like you'll jinx yourself. I even thought, "Who am I to decide who the studio is going to choose?" I just hoped that whoever they choose is not really bad, so that I don't have to spend the rest of my life looking at this legacy that I started with an original cast, and say, "God, if only they had let me play it, I could have shown them this or this

or this, and instead, they made a mistake." So, I'm happy that I don't have to know what that feels like.

Bergen: Not to be in the position of Carol Channing when they remade Hello, Dolly! into a film with Barbra Streisand...

Young: Or how about the most famous one ever, Julie Andrews with My Fair Lady.

Bergen: Right. And you know what Carol says about Hello, Dolly!?" "What do you think about the movie of Hello, Dolly!" and she goes "Is there a movie? I didn't know there was a movie." So, I'm glad we don't have to...

You don't have to get that line out there.

Bergen: No, not so much.

Young: She ended up doing fine for herself, because she got an Oscar nomination for Thoroughly Modern Millie, and Julie Andrews then won an Oscar for Sound of Music. It ended alright for them.

Bergen: And there are people who didn't get these parts that go to the next thing. It's one of those things where, at the end of the day, it is a job, and it's a career-making job, and we love it, but we're all ready to do whatever comes next.

Young: You know what's even more rare? An actor of the thousands, the tens of thousands of actors who are professional actors who hold union cards, so they're professional actors. Of the tens of thousands of actors that are out there, there are only a few dozen of us who get to say that we played lead roles for Clint Eastwood and it doesn't even really matter that it was Jersey Boys. That's its own thing.

That was actually my next question, and it really is for all three of you, but John and Michael, you knew Clint Eastwood was in the audience, watching you. What was the immediate

emotion that you feel at that moment?

Lomenda: I refused to believe that that was actually happening. It wasn't until I saw a picture that one of our swing sent that he had taken in the lobby with Mr. Eastwood, that I sort of had to realize it was true. Frankly, the movie was really off my radar. I thought it had already been cast. I thought that he was just there brushing up before he started shooting, and so I met him backstage, obviously, thrilled to meet a legendary icon.

But, I shook hands and I didn't expect to get a call a couple of weeks later to audition. I'm Canadian, with limited-to-no film or TV experience, and so honestly, this is literally just the most crazy thing that's ever happened to me in my entire life. And then, to then get that call saying that I was going to be working with Mr. Eastwood, it was just mindblowing in every way. And, to be honest with you, ever since that call, every single experience with this whole movie has been that way for me. It's just far beyond anything I could have fathomed. So, I'm just grateful for it all.

Young: When Clint got attached, well, through the years, after originating the Broadway production and winning the awards and watching it, over the years, become a hit all across the English-speaking world, hearing of the movie here and there over the years, my emotions would go up and down, because no matter what, first of all, it's a privilege for any actor to become well-associated with a role, or to be starring in a hit show or whatever. When, before, you were just a struggling actor like everybody else, right? Suddenly, you're well-known.

Then, you start to realize you have a legacy in something and it starts to grow all over the world, and it's a strange feeling to see it come together and change in ways, and then to know that you have no control over what happens with the movie and yet, in my case, I wanted to make my legacy permanent somehow and do the role, if I could, but I had to

spend a lot of years as the movie was coming up, and then it was going down. It was, "Are people going to make it?" Then, it wasn't going to be made.

After awhile, I became used to the idea that I have no control, and I know that it's gonna be awkward to have to see someone else come, to give the baton to someone else and watch them play this role for posterity. But, I came to a point where I accepted that possibility and I was very calm about it. It took awhile, but I got there. By the time that Clint was attached, I got to that point where I just felt the equanimity. So, when I found out Clint was in the audience, I knew, "Well, this is what's going to either get me the part or not. I have no control over it."

I know I'm good in this role on stage. I've seen audiences react to my performance on-stage, by that point, for about 1,200 times, and I'm just really joyful. I felt just joyful that this guy, who's got dominion in Hollywood and clearly is a leader in his territory, was seeing me in the one thing in my life, so far, where I knew was in my territory, playing Frankie Valli on stage, on Broadway, and I felt, this is great. Whatever happens will happen, but how wonderful to show Clint Eastwood how at-home I am in this role, today, for this two-hour performance.

And, Erich, what's your Clint Eastwood story?

Bergen: Who? (laughs) Every time you say it, it's always like, "Why are you asking me? Oh right." It's still a lot to get used to. I think what I will always take from working with Clint was that he let us be us. I didn't know what to think. I never thought I would be in a Clint Eastwood movie. I always loved Clint Eastwood films.

That's not something most people think.

Bergen: No! I also wasn't one of those actors, like, I remember when I was in college for acting, every guy wanted to

be Marlon Brando and every guy wanted to do these gritty, masculine things. I was like, that is just not my speed. I just came from a different world. So, as much as I loved Clint Eastwood films, it wasn't on my bucket list. So, I knew nothing. I truly knew nothing about going to work with him, other than his finished products.

Working with him, I was so thrilled to find out, first of all, how much fun he is, but what I will always take away is the confidence he instilled in me. Because, I walked on that set with the mindset of, "How do I please the director?" What he gave back to us was, "You don't have to worry about pleasing me. We're all making a movie here together." And, the reason why he hired us, specifically the three of us but even including Vincent [Piazza], was what we did either in the audition room or what he saw us do on stage.

That's why we got the job. So, for us to all of a sudden do something different now made no sense, and to instill in us the confidence to just continue doing what we had always done, that's something that I never had any director give me before. I'm so used to being micromanaged.

Young: "You're good enough. That's the thing. You're not only good enough, but you're the best one, and I chose you." Being chosen by Clint Eastwood, when he can have any actor he wants in the world in his films and he chose unknowns, 'cause he liked our performances, how can you not rise to the occasion?

Bergen: Yeah, that's definitely what I will take away. I was talking to Mike Doyle, who plays Bob Crewe in this film, and Mike's one of these guys that you might not know his name but he's been in everything. He's that guy from everything. One day, on set, we were sitting in the back of one of those golf carts on set, and I said to him, "Alright, what is your greatest experience, of all the things you've ever done? What was your best film or show or whatever?" and he said, "This."

I said, "You can't be serious. Really? After all of everything? This, what we're doing right now, is your greatest?" And, he said, because I forget who of us, there were a couple of us in the car, and he said, "You guys don't know what you're doing. You have no clue how important this is. You have no clue how good this is. You are spoiled rotten with this, and it is all downhill from here."

Hopefully not! (Laughs)

Bergen: (Laughs) No, he didn't mean that literally, but in the sense that...

It's a pretty good entrée into everything.

Bergen: If this guy, who has been in everything, is telling me that, just from his experience on this film, that this is the best, most fun experience he's ever had, then I don't know if we'll ever be able to fully take in what we've done until maybe years from now.

Lloyd: I have friends from the South that have an expression that I think is very charming: "We fell into the honey pot."