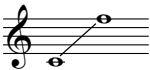

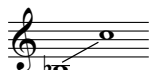

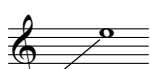
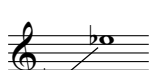
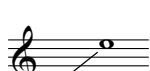
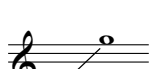
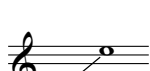
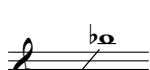
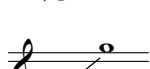
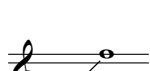

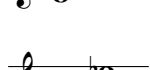
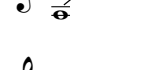


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Notes

Warning: the paragraphs about the shows may contain plot spoilers.

Any actor mentioned as having originally played a role is from the opening-night cast, unless otherwise indicated.

Some of the suggested 16-bar cuts are slightly longer or shorter than exactly 16 bars in order to create complete sections. Most often, these cuttings will still be accepted at auditions asking for 16 bars. You might choose to use a bar or two preceding the cut as an introduction, or simply ask the audition pianist for a “bell tone” to use as your starting pitch; the latter is more customary and time saving. Bar numbers are indicated as m. #, e. g. bar 16 is indicated as m. 16.

The Boy from Oz

The Show

The Boy from Oz is a musical biography of the late Australian entertainer and songwriter Peter Allen. The story details the major milestones of his life, including: his upbringing by a loving mother and troubled, alcoholic father; his marriage to a young Liza Minnelli and his relationship with mother-in-law Judy Garland; his rapid rise to fame from Greenwich Village nightclubs to international success; and his premature death from AIDS. Using songs that Allen wrote and/or made famous, *The Boy from Oz* proved to be a successful star turn for film actor Hugh Jackman, who won the 2004 Tony Award for Best Actor in a Musical for his performance as Allen.

The Authors

Music and Lyrics by Peter Allen; Book by Martin Sherman. Original Book by Nick Enright. “Everything Old is New Again” was written by Allen and Carole Bayer-Sager.

New York Run

October 16, 2003–September 12, 2004 at the Imperial Theatre. The role of Peter Allen was originated by Hugh Jackman.

The Song

“Everything Old Is New Again” CD 1 / TRACK 7

In the second act, Allen is seen at the height of his fame as a headlining entertainer, performing “Everything Old Is New Again” at Radio City Music Hall with the support of the high-kicking Rockettes.

Song Type:

Pop Uptempo; while it can be considered “Contemporary” in terms of when it was written (1974), the song is actually an homage to the “Standard” songs of early Tin Pan Alley.

Suggested 16-bar Cut for Auditions:

m. 23 to the end (m. 38).

Carnival

The Show

The story is set within the world of a traveling carnival troupe that tours small French cities in a nostalgic Europe of the 20th century. Lili, a naïve orphan girl in her teens, wanders into this world and is dazzled by its energy and color—in spite of the fact that the carnival is clearly past its days of glory and is rather run down. After a series of unsuccessful jobs with the troupe, Lili finds herself at the center of a romantic rivalry between two of the troupe’s men: suave magician Marco the Magnificent, and the shy and temperamental Paul Berthalet, a puppeteer with a crippled leg that causes him to limp. Paul can only seem to express his love for Lili through his beguiling puppets, while being personally abusive to her as himself. Eventually she joins his act, but despite its success, Paul’s jealousy and bitterness nearly end their relationship. Ultimately, Lili chooses the sincere and loving Paul over the shallow and deceitful Marco.

The Authors

Music and lyrics by Bob Merrill; book by Michael Stewart, based on material by Helen Deutsch.

New York Run

April 13, 1961—January 5, 1963, first at the Imperial Theater, then the Winter Garden Theater. The role of Paul was originated by Jerry Orbach.

The Song

“She’s My Love” CD 2 / TRACK 12

Toward the end of the play, Paul is convinced that his jealousy and cruel behavior have driven Lili away from him for good; devastated and alone, he sings “She’s My Love.”

Song Type:

Standard Musical Theater Ballad

Suggested 16-bar Cut for Auditions:

m. 23 (including pick-ups) to beat 3 of m. 36; then cut to m. 45 (including pick-ups) to the end (m. 48). This equals 18 bars, which is acceptable for a 16-bar audition.

EVERYTHING OLD IS NEW AGAIN

(from "The Boy From Oz")

Words and Music by
PETER ALLEN and CAROLE BAYER SAGER



Grandly *gliss.* Em7/G Am7/G Ebm7(b5)/G D\#dim7/G Fmaj7/G F/G F6/G

Easy Swing ($\text{♩} = \text{♩}^3$) G13 C D9 C6 Em7(b5)/Bb

When trum-pets were mel-low And ev-'ry gal on-ly

(Swing)

A7 A7(b5) D7 G9sus G9

had one fel-low, No need to re-mem-ber when,— 'Cause

C Em7(b5)/Bb F/A Ddim/Ab C/G G7 C C Gm/Bb F/A D(b5) C/G G7 C

ev-'ry-thing old is new a-gain. Danc-in' at your