



**BOOK** | Nick Enright

**MUSIC AND LYRICS** | Martin Sherman

**US EDITION BOOK** | Peter Allen

## **AUDITION INFORMATION**

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### **CREATIVE TEAM**

**DIRECTOR / CHOREOGRAPHER** | Kristy Griffin

**MUSICAL DIRECTOR** | Callum Tolhurst-Close

**CONDUCTOR** | Ian McLean

**CHOREOGRAPHER** | James Tolhurst-Close

**ASSOCIATE DIRECTOR & CHOREOGRAPHER** | TBC



## FROM THE CREATIVE TEAM: ABOUT *THE BOY FROM OZ*

Thank you for your interest in joining our cast!

*The Boy from Oz* should be on the bucket list of any performer! Whether you're playing Peter himself, one of the supporting roles, or you're in the ensemble, you will be busy from the first note to the final bow. The music is infectious, and the script is served to you on a silver platter by one of Australia's greatest playwrights – Nick Enright. *I Go To Rio* is the biggest onstage party you'll ever be in.

Peter Allen was a glorious showman – notoriously kind, funny, colourful and fabulous – and off-stage a humble man from heartbreaking beginnings. He had complex relationships and his resilience as a young boy put him in good stead for tackling a world so far removed from that which he was born into. If Peter Allen was 'The Boy from Oz', his story is one of hope about what it might mean to come from, live in or find friends in 'Aus'.

Finally, our team are excited to work with you, from the moment you audition for us. We ask that you prepare yourself as best you can, wear your heart on your sleeve, and be ready to have lots of fun with us! Our audition room is one where we want you to thrive and shine. We will value your time, energy, and commitment to our production. We offer many smiles, a team to support you, and a vision you'll be proud to be part of!

Any questions – ask Anne Somes!

See you at the auditions,

- The Creative Team 😊

## SYNOPSIS

*The Boy from Oz* is the extraordinary biography of legendary singer/songwriter Peter Allen – from his birth in 1944 in Tenterfield, NSW and humble beginnings growing up in rural Armidale to his meteoric rise to fame as an international star.

The story covers Peter's career in Australia and the United States, as well as his relationships with Broadway / Hollywood megastars Judy Garland and Liza Minnelli, and his long-time partner Greg Connell, until his untimely death in 1992.

A juke-box musical, *The Boy from Oz* weaves many of Peter Allen's most famous and beloved songs into his life story. Peter's family and haunting childhood are immortalised in the infamous song 'Tenterfield Saddler', while 'Don't Cry Out Loud' is a tribute to his ever-supportive and loveable mother, Marion Woolnough. Other unforgettable songs include 'When I Get My Name in Lights', 'Quiet Please, There's a Lady on Stage', 'Everything Old is New Again', 'I Honestly Love You', '(Arthur's Theme) The Best That You Can Do', 'I Still Call Australia Home' and 'I Go to Rio'.



## CHARACTER BREAKDOWNS

PRINCIPAL ROLES				
CHARACTER	DESCRIPTION	VOICE RANGE	DANCE LEVEL	PLAYING AGE
PETER ALLEN	The great Australian singer, songwriter, entertainer, and dancer. His charming, brilliant and vibrant on-stage persona is in contrast to his humble offstage life.	Middle C – A (above staff), (Bb Falsetto)  Featured songs: Feature in most songs in the show	Strong dancer  Tap preferable	20 - 50
YOUNG PETER	A bold and bright young boy with big dreams. Obsessed with being an entertainer. Shows quiet grit and strength in the face of adversity.	Middle C# – D (on the staff) unbroken voice.  Featured songs: Name In Lights	Strong dancer and tapper	8 - 14
JUDY GARLAND	The greatest singer and diva of the Hollywood Golden Age era. Despite the media’s depiction of her, she is not a tragic figure, but a complex combination of fragility and strength. Honest to her core.	Eb (below the staff) – A (on the staff)  Featured songs: All I Wanted Was The Dream, Taught By Experts, Quiet Please There’s a Lady Onstage	Confident mover	40’s
MARION WOOLNOUGH	Peter’s mother. A survivor, thriver, and Peter’s biggest supporter. Salt of the Earth.	E (below staff) – Bb (on staff)  Featured songs: Don’t Cry Out Loud	Confident mover	Mid 30’s - 60
LIZA MINELLI	Judy Garland’s daughter, launching the start of a dynamic career at her mother’s encouragement. Has gumption and lights up the room. She and Peter are each other’s first love and lifelong friends.	F (below the staff) - C# (on the staff)  Featured songs: Sure Thing Baby, Arthur's Theme	Confident mover or strong dancer	20 – 35



GREG CONNELL	Peter's biggest love. Witty and clever, a lighting designer who keeps Peter organised and grounded.	Middle C – D (on the staff)  Featured songs: I Honestly Love You	Confident mover	20 – 40
THE TRIO: KAREN, SHENA, LINELLE	A dynamic female-identifying trio that support Peter onstage. Giving diva girl-group in spades. Not shy to banter with Peter.	Strong belts / pop sound Sop 1, Sop 2, Alto arrangements  Featured songs: She Loves To Hear The Music, Don't Wish Too Hard, Not The Boy Next Door	Confident movers or strong dancers	20+

**FEATURED SUPPORTING ROLES**

The following roles may be separated out to various actors - they do not need to be played by the same person where multiple characters are listed.

CHRIS BELL	Wally Bell's son and Peter's co-performer in the early days. A reliable performer and mate. From Surfer's Paradise.	Sings 'Pretty Keen Teen' in two-part harmony with Peter.	Confident mover or strong dancer	20's
WALLY BELL	Peter's first agent in Surfer's Paradise. High-level business, low-level ambition. Good for role/character actor with comedic timing.	Ensemble singing only	Confident movers	40's
DICK WOOLNOUGH,	Peter's father. Haunted by his experiences in WWII overseas service, he returned to Tenterfield battling alcoholism illnesses.			
DEE ANTHONY	Peter's big-name agent, who later helped rebirth his career			
BRIAN HENDERSON	A TV presenter for Bandstand			



JOSIE MANN	Owner of the New England Hotel in Armidale	Ensemble singing only	Confident movers	30's
VALERIE ANTHONY	Dee's wife, a big Peter Allen fan			

ENSEMBLE ROLES				
Members of the company will cover approx. 12 speaking roles, and are featured across 20(ish) scenes / songs / production numbers.	The characters span from pub goers in rural NSW, to Australian bandstand performers, to the shining and meticulous Rockettes of Radio City Music Hall.  Scenes move through various eras from the 1950's to the 1990's in Australia, America and Hong Kong.	All vocal parts	Dance skills range from confident ensemble movers to featured dancers, competent with Broadway jazz and tap.	Anyone aged 16 and up.

**AGES:**

'Playing age' is the age you can get away with on stage. It doesn't have to be your real age. Young Peter's real age must be no younger than 8 years old.

**CHARACTER LIKENESS FOR PETER, JUDY, LIZA:**

You don't need to 'look like' the character, so much as emulate their personality. You do not need to try and mimic the distinct voice qualities of Peter, Judy or Liza at your initial audition, but these may be workshopped during your call-back. Avoid leaning into stereotypes when embodying any of these 3 figures. Research their stories. For your initial audition, consider how they'd present if they were performing in concert.

**UNSURE IF YOU'RE THE RIGHT FIT?**

We would like our cast of people from 'Oz' to represent the real 'Aus' – that is we want a cast of people from all walks of Australian life. We are committed to a culturally safe environment for all participants.



## **EXPECTATIONS**

Free-Rain Theatre Company requires all cast members and creatives to adhere to a Safe Space Policy. A document outlining this policy will be provided to all performers, creatives, and production personnel. Free-Rain Theatre Company is committed to a healthy, respectful, inclusive, harassment-free work environment for all individuals. We build and promote a climate of understanding and mutual respect where all individuals are equal in dignity and rights. All participants may be asked to provide an ACT Working With Vulnerable People check.

## **CONTENT WARNINGS**

To promote safety, it is important that cast are willing to support each other in navigating the below content warnings.

Cast members can expect that we will present Peter Allen's life as realistically as possible and with care.

Some scenes contain implied and direct, mild to moderate physical intimacy. For this production, Free-Rain Theatre Company will engage an Intimacy Director. Boundaries are set in place so all performers are comfortable and secure. Cast members under the age of 18 years will not be involved in scenes containing intimacy.

The show is highly celebratory of the sexuality spectrum. There is mention and reflection of injustice for LGBTQIA+ communities, including implied struggles with HIV / AIDS related illness.

Cast members playing the roles of Marion, Dick Woolnough, Peter Allen, Young Peter, and members of the ensemble are in a scene containing simulated family violence and implied self-harm (resulting in death). Cast members playing Dick Woolnough, Judy Garland and Liza Minelli should be aware that these figures notoriously battled addiction and mental health illnesses to varying degrees, all either directly depicted or implied in the show.



# AUDITION REQUIREMENTS

## **Young Peter Auditions**

Children auditioning for Young Peter should prepare:

- Singing: 'Name In Lights'  
(Sheet music and a rehearsal track will be provided upon confirmation of your audition booking. Auditionees will sing with a piano accompanist at their audition).
- Dancing: A short solo tap routine (maximum 1 minute). If you are unable to prepare a routine, our choreographer will teach you a short combination at your audition.
- All Young Peter auditionees will be given a short scene to read.

## **Adult Auditions: First Round Auditions**

All auditionees must attend a first-round audition comprising singing, dancing and acting. Details on each section below:

### **SINGING**

- You'll be required to sing 32 bars (about a verse and a chorus) of 1 song that you have prepared.
- You should select the section of the song that best showcases what your voice can do
- Sing a song of your choosing, in the style of the show or a character you are auditioning for. Some examples:
  - A song historically sung by Liza Minelli or Judy Garland
  - A pop song similar in style or era to Peter Allen's music
  - A musical theatre song that demonstrates characterisation in likeness to one of the characters from the show
- Please do not sing a song from the show.

### **Accompaniment:**

**Please come prepared with either charted sheet music (preferred) for an accompanist to play, or alternatively a recorded backing track. Do not prepare your song a cappella.**

- If using a backing track, please bring it on a smartphone device that can easily connect to a blu-tooth speaker.
- If bringing sheet music, ensure that your music is clearly printed, in the correct key and the cuts clearly marked.

### **DANCING**

Later on your audition day, you will be taught a short dance combination to showcase your movement abilities. The degree of difficulty is designed for beginner to intermediate level dancers. Some dancers may be invited to a more advanced dance call-back the following week.



**ACTING**

- All auditionees will cold-read a scene from the show.
  - You will be provided the script when you arrive at your audition.
  - Please arrive a little early so that you have time to read and briefly prepare the scene.
- Do not hesitate to request support with reading through the script while you wait.
- A member of the panel will read other character lines in for you during your audition.

**WHAT TO BRING TO YOUR AUDITION**

- A sense of humour and confidence 😊
- Music + water
- Smart-casual clothing is recommended.
- For your dance audition, please make sure that you are in comfortable clothing or activewear that allows you to move uninhibited. No heels, thongs, or restrictive clothes. Dance shoes or runners recommended.
- It is not necessary to dress up in character costume.

**Call-backs (Adults only)**

Call-backs may or may not be required for every role in the show, at the discretion of the Creative Team. Call-backs are strictly by invitation only. Precise call-back material will be provided to all invited auditionees at the same time, upon invitation of call-back.

For familiarity, call-back material may consist of the following, as well as any other material the Creative Team requires, with reasonable preparation or notice.

Ensemble & Supporting roles	<ul style="list-style-type: none"> <li>- Dance call-backs as required</li> <li>- Group vocals and scene work (TBC)</li> </ul>
The Trio	<ul style="list-style-type: none"> <li>- Vocal call-back</li> <li>- Dance call back required at discretion of Creative Team</li> </ul>
Peter Allen	<ul style="list-style-type: none"> <li>- ‘Once Before I Go’</li> <li>- ‘Not The Boy Next Door’</li> <li>- Scene work</li> <li>- Will require Dance call back</li> </ul>
Judy	<ul style="list-style-type: none"> <li>- ‘All I Wanted Was the Dream’</li> <li>- Scene work</li> </ul>
Liza	<ul style="list-style-type: none"> <li>- ‘Sure Thing Baby’</li> <li>- Scene work</li> <li>- Dance call back required</li> </ul>
Marion	<ul style="list-style-type: none"> <li>- ‘Don’t Cry Out Loud’</li> <li>- Scene work</li> </ul>
Greg	<ul style="list-style-type: none"> <li>- ‘ I Honestly Love You’</li> <li>- Scene work</li> </ul>





## **AUDITION DATES**

First Round Auditions for all roles:

Saturday May 25

Sunday May 26

Callbacks:

Sunday June 2

Locations will be in Cook and/or Queanbeyan and confirmed upon booking.

## **REHEARSALS**

Rehearsal will commence on Sunday 30 June, 2024.

Rehearsals will be located in Cook and Queanbeyan (addresses provided upon casting).

Weekly rehearsals will be held on:

Tuesdays 7pm – 10pm

Thursdays 7pm – 10pm

Sundays 10am – 5pm (initially 11am – 4pm)

There may be some occasional rehearsals on Saturdays or other weeknights in negotiation with the cast and Creative Team if needed.

Cast members will only be called for rehearsals when required, but are expected to have diligent attendance and provide their availability up front.

Rehearsal schedules will be provided 2 weeks before the beginning of each month. Once distributed, rehearsals will not change outside a minimum agreed notice period.

It is expected that all known absences will be communicated at the time of audition, and that every effort will be made not to be absent from rehearsals thereafter.

All cast members should clear their availability on rehearsal days (wherever possible) for the 3 weeks leading up to opening night.

Cast members must ensure that they are available for all technical, dress rehearsals and performances. Please declare any known absences at the time of your audition.

**THE BOY FROM OZ**  
**CALL TIME SUMMARY FOR CAST AND BAND**

REVISED: 1/05/2024 5:47 PM

ALL TIMES ARE SUBJECT TO CHANGE

DATE	EVENT	CAST SOFT CALL	CAST HARD CALL	BAND CALL	FINISH
Sun 22/9	Set build shifts throughout day	n/a	8:00 AM	n/a	11:00 PM
	Costume pickup window	n/a	1:00 PM	n/a^	5:00 PM
Mon 23/9	Band bump in/sound checks	n/a	n/a	5:00 PM	9:30 PM
Tue 24/9	Placement rehearsal	n/a	6:00 PM	n/a^	11:00 PM
Wed 25/9	No requirement				
Thu 26/9	Technical rehearsal #1	n/a	6:00 PM	n/a^	10:30 PM*
Fri 27/9	Technical rehearsal #2	n/a	6:00 PM	n/a^	10:30 PM*
Sat 28/9	Dress rehearsal #1	1:00 PM	1:30 PM	2:30 PM	6:30 PM
Sun 29/9	Dress rehearsal #2	9:00 AM	9:30 AM	11:00 AM	2:30 PM
	Dress rehearsal #3	3:30 PM	4:00 PM	5:00 PM	9:00 PM
Mon 30/9	No requirement				
Tue 1/10	Preview #1	5:30 PM	6:00 PM	7:00 PM	11:00 PM
Wed 2/10	Media Call (selected cast only)	n/a	9:30 AM	n/a	12:00 PM
	Preview #2	5:30 PM	6:00 PM	7:00 PM	11:00 PM
Thu 3/10	Show #1	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Fri 4/10	Show #2	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Sat 5/10	Show #3	11:30 AM	12:00 PM	1:00 PM	4:30 PM
	Show #4	5:30 PM	6:00 PM	1:00 PM	10:30 PM
Sun 6/10	No requirement				
Mon 7/10	No requirement				
Tue 8/10	Show #5	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Wed 9/10	Show #6	5:30 PM	6:00 PM	7:00 PM	10:30 PM

DATE	EVENT	CAST SOFT CALL	CAST HARD CALL	BAND CALL	FINISH
Thu 10/10	Show #7	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Fri 11/10	Show #8	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Sat 12/10	Show #9	11:30 AM	12:00 PM	1:00 PM	4:30 PM
	Show #10	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Sun 13/10	Show #11	3:00 PM	3:30 PM	4:30 PM	8:00 PM
Mon 14/10	No requirement				
Tue 15/10	No requirement				
Wed 16/10	Show #12	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Thu 17/10	Show #13	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Fri 18/10	Show #14	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Sat 19/10	Show #15	11:30 AM	12:00 PM	1:00 PM	4:30 PM
	Show #16	5:30 PM	6:00 PM	7:00 PM	10:30 PM
Sun 20/10	Show #17	3:00 PM	3:30 PM	4:30 PM	8:00 PM
	Bump out	8:00 PM	8:00 PM	8:00 PM	TBC

^ PIANO ACCOMPANIMENT ONLY FOR TECHNICAL REHEARSALS  
 \* TECHNICAL REHEARSALS MAY EXTEND TO 11:00 PM SHOULD THE NEED ARISE

**NOTE**

CAST SOFT CALL TIMES REPRESENT TIMES THAT SELECT OR FULL CAST MAY BE CALLED TO RUN SPECIFIC SCENES OR NUMBERS.

HARD CALL TIMES REPRESENT THE TIME BY WHICH THE FULL CAST MUST BE AT THE VENUE.

THE COMPANY IS REQUIRED TO ASSIST WITH BUMP OUT UNTIL RELEASED.



## HOW TO BOOK YOUR AUDITION

Auditionees please email [freeraintheatre@gmail.com](mailto:freeraintheatre@gmail.com) to book an audition. Your email must include:

- Theatre CV
- Recent headshot
- Indication if you are auditioning for a named role, featured role or ensemble. (To identify these please check the Audition Pack.)

Audition slots will be allocated upon receipt of these requirements.