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Notes Regarding 16-Bar Audition Cuts

The suggested cuts are intended to give the singer a polished, well-crafted audition, showcasing his/her musical, vocal, and acting skills in as succinct a time as possible.

Casting agents and directors are more interested in a well-crafted performance than policing the 16 measures. As such, the “16-bar“ cuts may not be exactly 16-bars but will be completely appropriate for an audition situation. Bar numbers are indicated as m. #, e. g. bar 16 is indicated as m. 16.

110 in the Shade

The Show

Setting: A western state from dawn to midnight on a summer day in a time of drought

Lizzie Currie has one simple dream, to marry and have a family of her own. Lizzie believes she has been unsuccessful because she is plain and honest-spoken. The local sheriff, File briefly tries to court Lizzie, but the attempt ends badly due to File’s pride and Lizzie’s insecurity. A man named Starbuck arrives, claiming he has magical powers to make rain for a “small price.” Lizzie confronts Starbuck on his con. Starbuck challenges Lizzie regarding her beliefs about herself. She begins to bloom under his attention and affection. Starbuck then attempts to replace Lizzie’s simple dreams with more adventurous ones, hoping she will join him as a wanderer on the road. File soon gets word of a con man working the local towns and goes looking for Starbuck. When he sees Lizzie and Starbuck together, File realizes his true feelings for Lizzie. He drops his pride and openly professes his love. Instead of the dry life ahead, Lizzie is rained on with happiness and choices.

The Authors

Book by N. Richard Nash

Music by Harvey Schmidt

Lyrics by Tom Jones

New York Run

October 24, 1963 – August 9, 1964,

Broadhurst Theatre

The Songs

“Raunchy”

Lizzie has been watching the local girls flirt with the men at the town picnic. She jokes with her father about all the things she might try in order to attract the mens’ attention.

Song type

Standard, Golden Age, Medium Tempo, Comedy (Belt)

Suggested 16-bar Audition Cut

m. 17, beat 2 through end of m. 31, then cut to m. 76 and sing to the end.

Have the accompanist give a bell tone starting pitch “E.” Sing in measure 17, starting on beat 2, “*I’ll be so...*” a cappella and freely. At the downbeat of measure 18, begin singing in tempo. Sing through measure 31, “*every night. I’m a...*” then cut to measure 76 singing, “*raunchy kind of gal.*” Sing to the end.

“Is It Really Me”

For the first time, Lizzie experiences romantic affection in the arms of Starbuck. She is awed by the power of love and how it has helped her to recognize that she is truly beautiful.

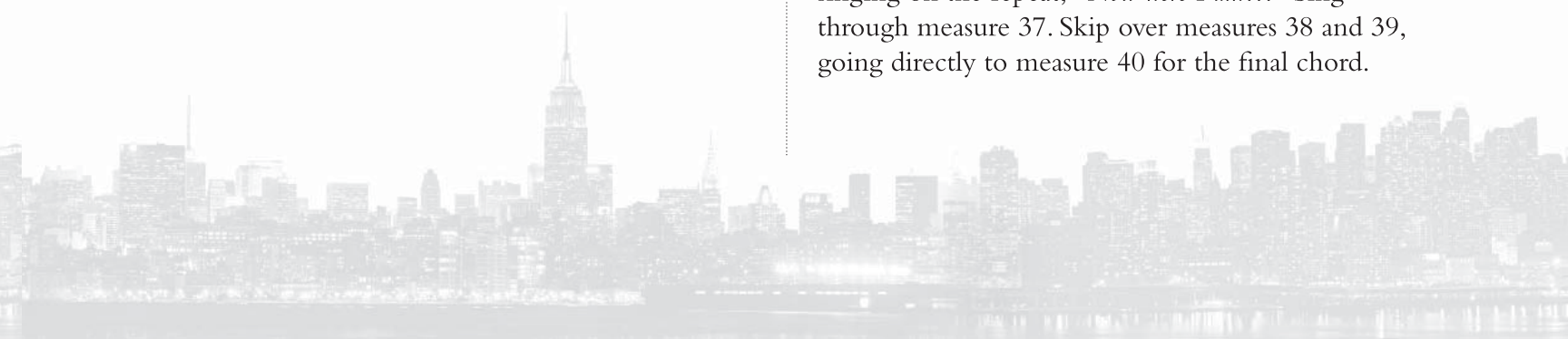
Song type

Standard, Golden Age, Ballad, Dramatic (Legit)

Suggested 16-bar Audition Cut

m. 22 through end of m. 37, then cut to m. 40 for the final chord.

Have the accompanist play measure 22 as an introduction and then repeat the measure. Enter singing on the repeat, “*Now here I am...*” Sing through measure 37. Skip over measures 38 and 39, going directly to measure 40 for the final chord.



A LITTLE BRAINS, A LITTLE TALENT

(from "Damn Yankees")

Words and Music by
RICHARD ADLER and JERRY ROSS

CD 1



Jump tempo (in 4) (♩ = 144–152)

C13 LOLA: $\overset{3}{\text{—}}$ F6 *mp* Dm7

Don't make me brag. I took the zing-

sfz *mp*

4 Gm7 C7 F6 Dm7 Gm7 C9 F6 Dm7

— out — of the king — of Si - am! I took the starch-

8 Gm7 C7 F6 F Fmaj7

— out — of the sails — of the Prince of Wales. It's no great art, —

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Jump tempo (in 4) (♩ = 144–152)'. The score is divided into three systems. The first system (measures 1-3) includes a vocal line with lyrics 'Don't make me brag. I took the zing-' and a piano accompaniment. The second system (measures 4-7) includes a vocal line with lyrics '— out — of the king — of Si - am! I took the starch-' and a piano accompaniment. The third system (measures 8-11) includes a vocal line with lyrics '— out — of the sails — of the Prince of Wales. It's no great art, —' and a piano accompaniment. Chord symbols are placed above the vocal line. Dynamics include *sfz* and *mp*. A triplet of eighth notes is marked with a '3' over a bracket in the first system.

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