

(HARMONY & INDEPENDENCE)



RIZZO AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

# GREASE

**RIZZO  
KENICKIE**

## **RIZZO / KENICKIE – PRE “GREASED LIGHTNIN”**

RIZZO:        *(Entering)* Hey, you guys!

DOODY:        Hey, it's Rizzo

SONNY:        Whattaya say, Riz?

RIZZO:        Words mostly.

DOODY:        Ooooooooooooo.

ROGER:        Whatta you up to, Riz? Got a new job or somethin'?

SONNY:        Yeah. She's at work right now.

RIZZO:        Yeah, right, Sonny. Don't you wish. Hey, where'd you guys cop the spinners?

DANNY:        Oh, some old jalopy down the street.

SONNY:        Hey, and there it is! It's coming this way right now. Tear ass!

*(Car arrives to the stage)*

DANNY:        Hey, wait a minute... it's Kenickie.

KENICKIE:     All right, put those things back on the car, dip-stick.

ROGER:        Jeez, what a grouch! We was only holdin' em for ya so nobody'd swipe 'em.

RIZZO:        Hey, what took you so long? It that your new custom convert?

KENICKIE:     Yeah. This is it! Ain't it cool?

RIZZO:        Yeah, about as cool as a second-hand ice cream truck.

KENICKIE:     Okay, Rizzo, if that's how you feel, why don'tcha go back to your little pajama party? Plenty of chicks would get down on their knees to ride around in this little number.

RIZZO:        Yeah, sure they would! Hey what's with them? This isn't a gang bang.

KENICKIE:     Alright, look, gimme five minutes... I'll give 'em the brush. Whattaya say I pick ya up over at the Burger Palace?

RIZZO: In five minutes?

KENICKIE: Yeah, I'll be right over... 'soon as I get rid of the deadwood.

SONNY: Hey, Rizzo. Where ya goin'?

DANNY: See ya around Riz.

RIZZO: Hey, Danny. I just left your girl friend over at Marty's house, barfin' all over the place.

DANNY: Girlfriend.... whattaya talkin' about?

RIZZO: Sandy Dumbrowksi!... Y'know... Sandra Dee. Stay cool, you guys.

DANNY: Weird chick. Kenickie, where'd you get this hunk-a-junk, anyway?

KENICKIE: Whattaya talkin' about? This is "Greased Lightnin'!"

SONNY: What? You mean you really expect to score in this garbage heap?

KENICKIE: Come on, you guys. Wait till I give it a fresh coat of paint, soup up the engine a little, she'll work like a champ! This car could be one cool piece of machinery. Why this car could be:  
Automatic  
Systematic  
Hydromatic  
Why it's Greased Lightnin'!

**SONG (6): "GREASED LIGHTNIN' "**

# GREASE

**RIZZO  
SANDY**

## **RIZZO / SANDY – PRE “THERE ARE WORSE THINGS I COULD DO”**

RIZZO: Oh, you do, huh? Boy, good news really travels fast!

KENICKIE: Hey, listen, why didn't you tell me?

RIZZO: Don't worry about it Kenickie. You don't even know who the guy is.

KENICKIE: What? Thanks a lot, kid. *(Kenickie exits)*

SONNY: Hey, Rizz, how's tricks? Look, if you ever need somebody to talk to...

RIZZO: All of a sudden you think you can get a little. Get lost, Sonny.

DOODY: Tough luck, Rizzo.

ROGER: Listen, Rizz, I could help you out with some money if you need it.

RIZZO: Forget it, I don't want handouts.

FRENCHY: Hey, it ain't so bad, Rizz – at least you get to stay home from school.

JAN: Hey, you want to stay over tonight, Rizz?

RIZZO: Why don't you guys just flake off and leave me alone?

JAN: It's getting kinda late, anyway – I guess it might be a good idea if everybody just went home. C'mon, you guys – let's go.

ROGER: See ya, Rizz *(Roger and Doody exit)*

MARTY: Hey, French... wait up! *(Marty and Frenchy exit)*

SONNY: Tell her I didn't mean anything, will ya. *(Sonny exits)*

JAN: Yeah, sure. *(Jan exits)*

SANDY: I'm sorry to hear you're in trouble, Rizzo.

RIZZO: Bull! What are you gonna do – give me a whole sermon about it?

SANDY: No. But doesn't it bother you that you're pregnant?

RIZZO: Look, that's my business. It's nobody else's problem.

SANDY: Do you really believe that? Didn't you see Kenickie's face when he left here? It is Kenickie's, isn't it ... Well, I guess I've said too much already. Good luck, Rizzo.

RIZZO: Now wait just a minute, Miss Goody-Goody! Who do you think you are? Handing me all this sympathy crap! Since you know all the answers, how come I didn't see Zuko here tonight? You just listen to me, Miss Sandra Dee.

# GREASE

**MARTY  
PINK LADIES**

## **MARTY & THE PINK LADIES**

VINCE V-O: Hey, hey, this is the main-brain, Vince Fontaine, at Big Fifteen! Spinin' the stacks of wax, here at the House of Wax (OOO-GA HORN SOUND) W-A-X-X. Cruisin' time, 10:46. (RICOCHETING BULLET EFFECT) Sharp-shooter pick hit of the week. A brand new one shootin' up the charts like a rocket by "The Vel-doo Rays" – goin' out to Ronnie and Sheila, the kid's down at Mom's school store, and especially to Little Joe and the LaDons – listen in while I give it a spin! ("*Baby, baby, how I want ya...*" – RADIO FADES)

RIZZO Hey, Frenchy, throw me a ciggie, will ya?

FRENCHY: Ya want one, Sandy?

SANDY: Oh, no thanks. I don't smoke.

RIZZO: Ah, go on try it. It ain't gonna kill ya. (*Sandy inhales and starts coughing*)

RIZZO: Oh, I shoulda told ya, don't inhale if you're not used to it.

MARTY: That's okay, Sandy. You'll get better at it.

FRENCHY: Yeah, then I'll show ya how to French inhale. That's really cool.

JAN: Phtyyyyaaaaagghh! That's the ugliest thing I ever saw!

FRENCHY: Nah, the guys really go for it. That's how I got my nickname, Frenchy.

RIZZO: Sure it is.

MARTY: Jeez, it's getting' kinda chilly. I think I'll put my robe on.

JAN: Wow! Hey, Marty, where'dja get that thing?

MARTY: This guy I know sent it to me. He's a Marine. And a real doll, too.

RIZZO: How long you know this guy?

MARTY: Oh... just a couple of months. I met him on a blind date at the roller rink... and the next thing I know, he joins up. Anyway, right off the bat he starts sendin' me things – and then today I got this kimono – Oh, yeah, and look what else!

SANDY: Oh, neat!

FRENCHY: Jeez! Engaged to a Marine!

# THERE ARE WORSE THINGS I COULD DO

COLLA VOCE

Rizzo

There are worse things I could do than go with a boy or

(‘bell-tone’ if needed) *mp*

1

Detailed description: This system contains the first two measures of the vocal line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'There are worse things I could do than go with a boy or'. The piano accompaniment is in bass clef with the same key signature and time signature. It features a 'bell-tone' in the right hand and a melodic line in the left hand. The dynamic is marked 'mp'. Measure numbers 1 and 2 are indicated at the end of the system.

two, E - ven though the neigh - bour hood thinks I'm trash - y and no

4

Detailed description: This system contains measures 3 and 4 of the vocal line. The vocal line continues with the lyrics 'two, E - ven though the neigh - bour hood thinks I'm trash - y and no'. The piano accompaniment continues with the same melodic and harmonic structure. Measure numbers 3 and 4 are indicated at the end of the system.

3

CLICK 3,4

good I sup - pose it could be true, but there are worse things I could do. I could flirt with all the

7

Detailed description: This system contains measures 5, 6, and 7 of the vocal line. The vocal line includes a triplet of eighth notes in measure 5 and a double bar line in measure 6. The lyrics are 'good I sup - pose it could be true, but there are worse things I could do. I could flirt with all the'. The piano accompaniment features a triplet of eighth notes in the left hand in measure 5. A 'CLICK 3,4' box is present above measure 6. Measure numbers 5, 6, and 7 are indicated at the end of the system.

A TEMPO ♩ = 68 *Rizzo may take some liberties with backphrasing, etc. throughout*

guys smile at them and bat my eyes.

play very smooth & legato

*mf* Em D C etc. C Maj7 F#m7<sup>b5</sup>

10

Press a - gainst them when we dance, make them think they stand a chance then re - fuse to see it

B7 Em7 A7 DMaj7 Bm7

13

through that's a thing I'd ne - ver do. I could stay home ev - 'ry

E7 A7 D Dm7

16



night \_\_\_\_\_ wait a - round for \_\_\_\_\_ Mis - ter Right \_\_\_\_\_

*f* Gm7 C7 F Maj7

18

\_\_\_\_\_ Take cold show - ers \_\_\_\_\_ ev' - ry day \_\_\_\_\_ and throw my \_\_\_\_\_ life a - way \_\_\_\_\_ on a dream that \_\_\_\_\_ won't come

B♭Maj7 Gm7 A7

21

true. \_\_\_\_\_ I could hurt some - one like me \_\_\_\_\_

Dm9 Dm *mp* *mf* Em Em  
D

24

27

out of spite or jea - lou - sy

C Maj7 F#m7<sup>b</sup>5

29

I don't steal and I don't lie but I can feel and I can

B7 *f* E Maj7 C#m7

31

cry. A fact I bet you ne - ver knew. But to cry in front of

RALL... (CLICK OUT)

F#m7<sup>b</sup>5 B7 Em Em D C Maj7

*no added 'turns' please`*

you. \_\_\_\_\_ That's the worst thing I could do. \_\_\_\_\_

*mp* Am6 D7

34

**CLICK 3,4 DIRECTED**

*f* Cm(maj7) Cm6 Cm(add9) Cm

37

**SEGUE 18 ON APPLAUSE**



(HARMONY ONLY)



## THE NOVELLAS AUDITION PACKET

(SANDY, RIZZO, MARTY & FRENCHY)

ROYAL CARIBBEAN PRODUCTIONS

Female  
Piano

# Love On Top for Casting

Columbus

BAHAMA MAMA  
NOVELLAS

♩ = 94 shuffle

You put my love on top, ba - by you're the one that I

Abmaj7 G11 Cmaj7

2

love, ba - by you're all I need, you're the on - ly one I

Am/F# Fmaj7

3 4

see, come on ba - by it's you you're the one who gives your

G11 Cmaj7

5 6

V.S.

all you're the one I al - ways call, when I need you ev - ry - thing

Am/F# Fmaj7

7 8

stops, fin - al - ly you put my love on

Abmaj7 G11

9

top, ba - by you're the one that I

Dbmaj7

10

love, ba - by you're the one that I need, you're the on - ly one I

Bbm/G Gbmaj7

11 12

Detailed description: This system contains the first two measures of the piece. The vocal line is in the treble clef with a key signature of three flats (B-flat major). The piano accompaniment is in the grand staff. Measure 11 features a Bbm/G chord in the right hand and a bass line with eighth notes. Measure 12 features a Gbmaj7 chord in the right hand and a bass line with eighth notes.

see ba - by ba - by it's

Ab11

13

Detailed description: This system contains measures 13 and 14. The vocal line continues with a long note for 'see' in measure 13, followed by 'ba - by ba - by it's' in measure 14. The piano accompaniment features a large chordal structure in the right hand for measure 13, labeled Ab11, and continues with eighth notes in the bass line.

you you're the one that gives your all, you're the one I al - ways

Dbmaj7 Bbm/G

14 15

V.S.

Detailed description: This system contains measures 14 and 15. The vocal line continues with 'you you're the one that gives your all, you're the one I al - ways'. The piano accompaniment features a Dbmaj7 chord in the right hand for measure 14 and a Bbm/G chord for measure 15. The system concludes with the instruction 'V.S.' (Verso).



call, when I need you ev - ry - thing

G $\flat$ maj7

16

stops, fin - al - ly you put my love on top

Amaj7 Ab $^{11}$  D $\flat$ maj7

17 18



(INDEPENDENCE ONLY)



FEMALE SINGER AUDITION PACKET

(SANDY, RIZZO, JAN, MARTY & FRENCHY)

ROYAL CARIBBEAN PRODUCTIONS

# ALL BY MYSELF

4 Clicks to Bar 1

VOCAL ARRANGEMENTS:  
TAYLOR ROBERTS

**All By Myself**

♩ = 112

Female Vocal

When I was young — I nev-er need-ed an - y-one, —

Piano

G Cm<sup>6</sup>/G G

1 2 3 4 5 6

Female Vocal

and mak-ing love was just\_ for fun, — those days\_ are gone. —

Piano

G<sup>9</sup>/F E7(SUS4) E7 Am Cm<sup>6</sup> G/B Am7(b5)D/F#

7 8 9 10 11 12

rall.

A tempo

Female Vocal

All by\_ my - self, — don't wan-na be\_ all by\_ my - self\_

Piano

G Bm7 Dm/F E7(SUS4) E7

13 14 15 16 17 18

V.S.

PIANO/VOCAL

2

Female Vocal

an - y - more.

Piano

Am Am7(b5) B D#m7

19 20 21 22 23 24 Slower  
♩ = 98

Female Vocal

Don't wan-na be all by my - self

Piano

F#m/A G#7(sus4)G#7 C#m E/F# F#(sus4)

25 26 27 28 29

# ONCE UPON A TIME

VOCAL ARRANGEMENTS:  
TAYLOR ROBERTS

**Once Upon A Time**

♩ = 138

Female Vocal

Once up-on a

BGV's

Once u-pon a time, Once\_\_\_ u-pon a time, doo-doo, doo, doo, doo, ooh.\_\_\_ Once\_\_\_

Piano

Ami G Ami G Ami

Female Vocal

time

Once u-pon a

BGV's

\_\_\_ u-pon a time, once\_\_\_ u-pon a time, doo-doo, doo, doo, doo, ooh.\_\_\_

Piano

Ami G Ami G Ami

V.S.

FEMALE AUDITION

Female Vocal

dream a man will come and give her ev-'ry-

Piano

Ami<sup>6</sup> F/A Ami

9 10 11 12

Female Vocal

thing she wants and loves, but in the morn-ing

Piano

Ami<sup>6</sup> F/A Ami

13 14 15 16

Female Vocal

she'll a - wake to face the room a - round her, it's just a-noth-er

Piano

G Ami

17 18 19 20

Female Vocal

lone - ly day, Bit-ter-ness sur - rounds her.

Piano

C/G Emi<sup>7</sup> Ami

21 22 23 24

(preferred belt or strong belt/mix)

Female Vocal: Aah... Oh... Won't you come with

BGV's: Aah... Oh... Ooh, ooh, ooh, ooh.

Piano: F/A, Ami<sup>7</sup>, E(b5)

25 26 27 28

(ms. 30-35 'fill' this up. HOWEVER, it is not to be busy riffy but rather long phrases. Notes indicated are a guide or an option.)

Female Vocal: me. Join our fan-ta-sy

BGV's: Once u-pon a time, Once u-pon a time, doo-doo, doo, doo, doo, ooh. Once

Piano: Ami, G, Ami, G, Ami

29 30 31 32

(RETURN TO THE NOTES HERE)

Female Vocal: Once u-pon a

BGV's: u-pon a time, once u-pon a time, doo-doo, doo, doo, doo, ooh.

Piano: Ami, G, Ami, G, Ami

33 34 35 36



FEMALE AUDITION

Female Vocal

time.....

BGV's

Aah.....

Piano

F/A Ami<sup>7</sup> Dmi/A Ami

37 38 39 40

Female Vocal

opt. 8<sup>va</sup>

Aah.....

BGV's

Aah..... Ooh, ooh,

Piano

F/A Ami<sup>7</sup> E(b5) E(b5)

41 42 43 44

(preferred belt or strong belt/mix)

Female Vocal

Oh,..... Once U - pon A Time.

BGV's

ooh, ooh, ooh, ooh, ooh...

Piano

E(b5) Ami<sup>7</sup>

45 46 47