

(HARMONY & INDEPENDENCE)



SANDY AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

GREASE

DANNY / SANDY – ‘DRIVE IN SCENE’

SCENE FIVE: Exterior – Starlight Drive-In Movie Theatre

(Movie track is playing)

(Silence – Danny stretches, puts arm across Sandy’s shoulder. Danny tries to get his arm around her. She moves away.)

DANNY: Why don’t cha move a little closer?

SANDY: This is all right.

DANNY: Well, can’t ya at least smile or somethin’? Look, Sandy I practically had to bust Kenickie’s arm to get his car for tonight. The guys are really PO’ed at me. I mean, I thought we were gonna forget all about that stuff with Sonny and Rizzo and everything. I told ya on the phone I was sorry.

SANDY: I know you did.

DANNY: Well, you believe me, don’t ya?

SANDY: I guess so, it’s just that everything was so much easier when it was just the two of us.

DANNY: Hey, you ain’t goin’ with another guy, are ya?

SANDY: No. Why?

DANNY: *(Taking off school ring)* Err... oh... no reason...
(Has trouble removing ring...runs thru his hair and it comes off) I was gonna ask ya to take my ring. *(He holds out the ring)*

SANDY: Oh, Danny... I don’t know what to say.

(Danny puts ring on her finger)

DANNY: Well, you want it, don’t cha?

SANDY: Uh, huh.

DANNY: I shoulda given it to ya’ a long time ago. *(They kiss. Danny does actions to “restrain” himself).* I really like you Sandy.

SANDY: Danny, take it easy! What are you trying to do?

DANNY: What's the matter?

SANDY: Well, I mean... I thought we were just gonna – you know – be steadies.

DANNY: Well, whattaya think goin' steady is, anyway? C'mon, Sandy!

SANDY: Stop it! I've never seen you like this.

DANNY: Relax, will ya, nobody's watchin' us!

SANDY: Danny, please, you're hurting me. *(Sandy breaks away)*

DANNY: Whattaya gettin' so shook up about? I thought I meant something to ya.

SANDY: You do. But I'm still the same girl I was last summer. Just because you give me your ring doesn't mean we're gonna go all the way.

(Sandy opens the car door, and gets out)

DANNY: Hey, Sandy, wait a minute.

SANDY: I'm sorry, Danny... maybe we better just forget about it.

(Sandy slams car door on Danny's hand)

DANNY: *(Yelling)* Hey, Sandy, where you goin'? You can't just walk out of a drive-in!

HERO: Look, Sheila! The full moon is sinking over "Dead Man's Curve".

SHEILA: Yes, Lance... and with it... all our dreams.

SONG (16): "SANDY"

DANNY
*STRANDED AT THE DRIVE-IN
BRANDED A FOOL
WHAT WILL THEY SAY
MONDAY AT SCHOOL?*

*SANDY, CAN'T YOU SEE
I'M IN MISERY?
WE MADE A START, NOW WE'RE APART
THERE'S NOTHIN' LEFT FOR ME.*

GREASE

DANNY
SANDY
PATTY

DANNY / SANDY / PATTY – PRE “RYDELL FIGHT SONG”

SCENE SIX: *Rydell High School exterior; Sandy runs on with Pom Poms*

SANDY: Do a split, give a yell
Throw a fit for old Rydell
Way to go, red and white
Win the game
Fight, fight, fight

(Sandy does an awkward split, falls. Danny enters)

DANNY: Hiya, Sandy.

SANDY: Oh, Hi.

DANNY: Hey, what happened to your ear?

SANDY: Oh, nothing.

DANNY: Hey, uh, look, I hope you're not still mad about that first day at school. I mean, couldn't ya tell I was glad to see ya?

SANDY: I'm not sure. It looked to me like maybe you had a new girlfriend or something.

DANNY: Are you kiddin'? If it was up to me I wouldn't even look at another chick, but you.

SANDY: Really?

DANNY: Uh-hu... Hey, tell ya what. We're throwin' a party tomorrow night for Frenchy. She's gonna quit school before she flunks again and go to Beauty School. How'dja like to make it on down there with me?

SANDY: All right, Danny, as long as you're with me, but let's not let anyone come between us again, okay?

PATTY: *(Rushing onstage with two batons and wearing cheerleader outfit)*
Hiiiiiii, Danny! Oh... don't let me interrupt. *(Gives Sandy baton)* Here, why don't you twirl that for a while. *(Taking Danny aside)* I've been dying to tell you something. You know what I found out after you left my house the other night? My mother thinks you're cute. *(To Sandy)* He's such a lady-killer.

SANDY: Isn't he though!... What were you doing at her house?

DANNY: Ah, I was just copying down some homework.

PATTY: Come on Sandy, let's practice.

SANDY: Yeah, let's! I'm just dying to make a good impression on all those cute lettermen.

DANNY: So, that's why you're wearing that thing – getting' ready to show off your skivvies to a bunch of horny jocks?

SANDY: Don't tell me you're jealous, Danny.

DANNY: What? Of that bunch of meatheads! Don't make me laugh. Har-dee-har-har.

SANDY: But you'd rather spend your time copying other people's homework.

DANNY: Patty, will you stop twirling that thing. Listen, the next time they have tryouts for any of those teams, I'll show you what I can do.

PATTY: Oh, what a lucky coincidence! The track team's having tryouts tomorrow.

DANNY: (*Panic*) Huh?.. Okay, I'll be there.

SANDY: Big Talk.

DANNY: You think so, huh. Hey, Patty! (*He hits Patty with Pom Pom*) Sorry, Patty! (*He touches her chest – she screams*) When 'dja say those tryouts were?

PATTY: Tomorrow, tenth period on the football field.

DANNY: Cool, I'll be there. You're gonna come watch me, aren't you?

PATTY: Oh, I can't wait.

DANNY: Solid. I'll see ya there, sexy. Do a split, give a yell. Throw a fit for old Rydell. (*Danny exits*)

PATTY: Toodles. Oooooohh, I'm so excited, aren't you?

SANDY: Come on, let's practice.

PATTY: Yes, let's! Come on girls.

SANDY: Girls?!

SONG (7): “RYDELL FIGHT SONG”

*HIT 'EM AGAIN RYDELL RINGTAILS
TEAR 'EM APART, RED AND WHITE
BASH THEIR BRAINS OUT
STOMP 'EM ON THE FLOOR
FOR THE GLORY OF RYDELL EVER MORE*

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.

~14~

HOPELESSLY DEVOTED TO YOU

♩ = 78

CLICK 1,2

Musical notation for measures 1-6. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The piano part features a melody in the right hand and a bass line in the left hand. Chords are indicated below the piano part: A(add9), A, C#m7, and Bm7. The first measure is marked with a piano (*p*) dynamic.

1

Musical notation for measures 7-12. The piano part continues with the melody and bass line. Chords are indicated below the piano part: E 9sus4, E, Bm7, D/E, and E7. The first measure of this system is marked with a piano (*p*) dynamic.

7

Musical notation for measures 13-18. The piano part continues with the melody and bass line. Chords are indicated below the piano part: D/A, A, Bm7/A, A, A sus4, A, *poco cresc.*, Dm, and A. The first measure of this system is marked with a mezzo-piano (*mp*) dynamic.

13

Sandy

19

Dm A Dm A

Guess

Sandy may take liberties with back-phrasing, etc. throughout

25

A *legato* C#m7 D Bm7 E7

mine is not the first _____ heart bro - ken _____ my eyes are not the first _____ to

31

A Maj7 A6 A(add9) F#7 Em6/G F#7

cry. I'm not the _____ first to know there's just no _____ get - ting o - ver

you. I know I'm just a fool who's

Bm7 C#m7 Cm7 Bm7 E7 A C#m7

37

wil - lin' to sit a - round and wait for you. But

D Bm7 E7 AMaj7 A6

43

ba - by can't you see there's no - thin' else for me to do? I'm

A(add9) F#7 Em6 G F#7 Bm7

49

55

hope - less - ly de - vo - ted to you. But now there's

C#m7 Cm7 Bm7 E7 Dm A *f*

61

no where to hide since you pushed my love a - side I'm out of my

Gm7 C9 C9#5 F

66

head hope - less - ly de - vo - ted to you

FMaj7 Adim D7^{b9} Gm7

hope - less - ly de - vo - ted to you

71

C7^{b9} Dm C#⁺ Dm7 C

Hope - less - ly de - vo - ted to you.

76

G9 B Gm7 C7^{b9} mf Dm

My head is say - ing fool for - get him my

81

A mp A C#m7 D C#m7

heart is say-ing don't let go. Hold on to the end and

Bm7 E7 AMaj7 A6 A(add9) F#7

87

that's what I in-tend to do. I'm hope-less-ly de-vo-ted to

Em6/G F#7 Bm7 C#m7 Cm7 Bm7 E7

93

you. But now there's no where to hide since you

Dm A *f* Gm7

99

105

pushed my love a - side _____ I'm out _____ of my head Hope - less - ly de -

C9 C9sus4 F F Maj7 A dim

110

vo - ted _____ to you _____ Hope - less - ly de - vo - ted _____ to

D7^{b9} Gm7 C7^{b9}

115

you _____

Dm C# Dm7 C G9 B

SLOWER

CLICK 1,2,OFF

Hope - less - ly de - vo - ted to you Ooo.

mf Gm7 C7^{b9} B^bm E^b *mp* F

120

Detailed description: This is a rehearsal score for a musical piece. It consists of two staves. The top staff is a vocal line in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef, with chord symbols and dynamics. The music is in a key with one flat (B-flat major or D minor). The tempo is marked as 120. The dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The piano part features a steady bass line with chords in the right hand. The vocal line has a melodic line with some grace notes and a long note at the end.

(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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Abmaj7, G11, and Cmaj7.

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

Am/F# Fmaj7

3 4

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with eighth-note bass lines and chords. Chords are Am/F# and Fmaj7.

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

G11 Cmaj7

5 6

Detailed description: This system contains measures 5 and 6. The vocal line continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The piano accompaniment continues with eighth-note bass lines and chords. Chords are G11 and Cmaj7.

V.S.

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

Am/F# Fmaj7

7 8

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

A^bmaj7 G¹¹

9

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

D^bmaj7

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 a soprano clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The lyrics are "love, ba - by you're the one that I need, you're the on - ly one I". The piano accompaniment is in a grand staff (treble and bass clefs). 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 the lyrics "see ba - by ba - by it's". Measure 13 has a long note for "see" followed by a rest. Measure 14 has notes for "ba - by ba - by it's". 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

Detailed description: This system contains measures 14 and 15. The vocal line continues with the lyrics "you you're the one that gives your all, you're the one I al - ways". Measure 14 has a long note for "you" followed by a rest. Measure 15 has notes for "you're the one I al - ways". The piano accompaniment features a large chordal structure in the right hand for measure 14, labeled Dbmaj7, and continues with eighth notes in the bass line.

V.S.

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 Cm⁶/G G

1 2 3 4 5 6

Female Vocal

and mak-ing love was just_ for fun, — those days_ are gone. —

Piano

G⁹/F E7(SUS4) E7 Am Cm⁶ 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

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

Ami⁶ F/A Ami

9 10 11 12

Female Vocal

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

Piano

Ami⁶ 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 Emi⁷ 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, Ami⁷, 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 Ami⁷ Dmi/A Ami

37 38 39 40

Female Vocal

opt. 8^{va}.....

Aah.....

BGV's

Aah..... Ooh, ooh,

Piano

F/A Ami⁷ 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) Ami⁷

45 46 47