

(HARMONY & INDEPENDENCE)



MARTY AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

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!

(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# f#maj7

7 8

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

A \flat maj7 G $^{\flat}$ 11

9

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

D \flat maj7

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 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). Measure 11 features a piano chord of Bbm/G and a bass line with a dotted quarter note followed by an eighth note. Measure 12 features a piano chord of Gbmaj7 and a similar bass line. The lyrics are written below the vocal line.

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 chord of Ab11 in measure 13, which is held over into measure 14. The bass line continues with a steady eighth-note pattern.

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 piano chord of Dbmaj7 in measure 14, which is held over into measure 15, where the chord changes to Bbm/G. The bass line continues with a steady eighth-note pattern. The system ends 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

$A^{\flat}maj7$ $A^{\flat}11$ $D^{\flat}maj7$

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

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

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