

(HARMONY & INDEPENDENCE)



MISS LYNCH AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

# GREASE

MISS LYNCH  
SONNY

## Miss LYNCH / SONNY

- SONNY: Ahhhhhh. (*Sonny enters, with his class schedule*). Son of a “bee”.
- KENICKIE: Hey, whataya say, Sonny?
- SONNY: I got Old Lady Lynch for English again. She hates my guts.
- ROGER: Nah, she’s got the hots for ya, Son. That’s why she keeps puttin’ ya back in her class.
- SONNY: Yeah, well this year, she’s gonna wish she ain’t never seen me.
- KENICKIE: Yeah, what are ya gonna do to her?
- SONNY: I’m just not gonna take any of her crap, that’s all. I don’t take no crap from nobody.
- LYNCH: (*Entering*) What’s all the racket out here?
- DOODY: Hi, Miss Lynch, did you have a nice summer?
- SONNY: (*Overlapping Doody*) Hello, Miss Lynch, we was... uh...
- LYNCH: (*Cutting them off*) Dominic, aren’t you supposed to be in class right now?
- SONNY: Well, I... I... uh...
- LYNCH: That’s a fine way to start the new semester, Mr LaTierri. Well, are you going to stand there all day?
- SONNY: No Ma’am.
- ALL: No, Ma’am.
- LYNCH: Then move !!! (*Miss Lynch exits*)
- SONNY: Yes, Ma’am.
- ALL: Yes, Ma’am.
- ROGER: I’m sure glad she didn’t give you no crap, Son. You would’ve really told her off right?
- SONNY: Ahhhh Shut up.

## VINCE FONTAINE / Miss LYNCH

DANNY: Hey, Rizzo. I'm ready to dance with you now.

RIZZO: Don't strain yourself... I'm dancin' with Kenickie.

KENICKIE: That's ok, Zuko, you can have my date (*He yells*) Hey, Charlene!

CHA-CHA: Yeah, whattaya want?

KENICKIE: Come here...

VINCE: Okay, alligators, here it is. The big one... the Jive Time Dance contest. Let's get things right under way by bringing up our very own Miss Lynch.

*(Kids mock Rydell Fight Song)*

LYNCH: When you're finished... Now, before we begin, I'd like to welcome you all to "Moonlight in the Tropics". (*Crowd reacts*) Quiet! And I think we all owe a big round of applause to Patty Simcox and her committee for the wonderful decorations. (*Group reactions*)

CHA-CHA: You shoulda got some real coconuts!

LYNCH: Now for the rules! One: All couples must be boy-girl.

ROGER: Too bad, Eugene! (*All laugh*)

EUGENE: That's not very nice.

LYNCH: Two: anyone using tasteless or vulgar movements will be disqualified.

RIZZO: That let's us out!

LYNCH: Three: If Mr Fontaine or myself taps you on the shoulder, you must leave the dance floor immediately.

VINCE: Only one thing I wanna say, in all sincerity, is enjoy yourselves, have a ball 'cause like we always say at "BIG FIFTEEN" where the jocks hang out – "if you're having fun, you're number one!" And tonight some lucky guy and gal are gonna go boppin' home with a stack of terrific prizes. Hey but don't feel bad if we bump yuzz out, 'cause it don't matter if you win or lose, it's what you do with those dancing shoes. So, okay, cats, throw your mittens around your kittens... and AWAY WE GO.



(HARMONY ONLY)



## BAHAMA MAMA AUDITION PACKET

(MISS LYNCH)

ROYAL CARIBBEAN PRODUCTIONS

# COLUMBUS

**BAHAMA MAMA:** A soulful, all-knowing storyteller with an over-the-top Jamaican accent.



(Pirates of Caribbean movie)

**B' MAMA:** Tonight (*She rattles*)...we tale the tale of ..... COLUMBUS!!!!

*Spot on stage - nothing*

...The TALE OF COLUUMMMMBUSSS!!!!!! (*Rattling her necklaces again*)

*Again spot – again, nothing*

MARVIN!!!! (*He enters*) We rehearsed this! When I say Coluummbuss (*rattling necklaces*) you suppose to be there. (*he scratches his head*) Never mind Marvin! (*He exits*)

That's right, this is the tale of Marvin Columbus. Ha! You thought we be talkin' about Christopher, no? Nah! We all know what Christopher did. But Marvin?? Now, that's a tale worth tellin'! You see, Marvin was Christopher's relative. Well, relatively relative...and spent his whole life, under Chris's shadow.

Marvin, was actually of noble birth and was Christopher's second cousin's, third husband's favorite Aunt's fourth son, twice removed from the Earl of Sandwich, heavy on the pickles! Let's just say, Marvin was family! – Which wasn't easy!

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 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, finally you put my love on

A $\flat$ maj7 G<sup>11</sup>

9

top, baby 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

see ba - by ba - by it's

Ab11

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

Dbmaj7 Bbm/G

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

(HARMONY & INDEPENDENCE\_

# Captain's Reception



**FEMALE SINGER AUDITION PACKET  
(MISS LYNCH)**

**ROYAL CARIBBEAN PRODUCTIONS**

# THE LOOK OF LOVE

FEMALE/MALE

ARR. MIKE LEWIS

(FEMALE)

PNO & BASS

THE LOOK

5

OF LOVE IS IN YOUR EYES

A LOOK YOUR SMILE CAN'T DIS-GUISE

LOOK OF LOVE -2-

13

THE LOOK SXS OF LOVE

CMIN7 m2

11 12 13

IT'S SAY-ING SO MUCH MORE THAN JUST

C7sus4 C7 AbMA7 B2

14 15 16

WORDS COULD EV - ER SAY AND WHAT MY HEART

AbMING SXS EbMA7 Eb7 AbMA7

17 18 19

HAS HEARD, WELL IT TAKES MY BREATH A-WAY I CAN

Ab6 TBN/8vb G7sus4 G7sus4

20 21 22

+MALE (8vb)

TUTTI

HARD-LY WAIT TO HOLD YOU FEEL MY ARMS A-ROUND YOU HOW LONG I HAVE

*E<sup>b</sup>MAS7* *FMIN7/B<sup>b</sup>* *FMIN7/B<sup>b</sup>*

25 25

WAIT - ED WAIT - ED JUST TO LOVE YOU NOW THAT I HAVE FOUND YOU

*E<sup>b</sup>MAS7* *FMIN7/B<sup>b</sup>* *FMIN7/B<sup>b</sup>*

26 27

FEMALE ONLY

YOU'VE GOT THE LOOK OF LOVE

*G7(b9)* *C MIN*

29

IT'S ON YOUR FACE A LOOK

*B<sup>b</sup>/C* *G MIN7*

32 33 34

LOOK OF LOVE -4-

THAT TIME CANT E - RASE

Ab7(b5) G7sus4

35 36

39

BE MINE TO - NIGHT

G7 Cmin7 C7sus4

38 39

LET THIS BE JUST THE START OF SO MAN - Y NIGHTS LIKE THIS

AbMA7 Fmin7/Bb G/B

41 42

LET'S TAKE A LOV - ER'S VOW AND THEN

Cmin7 Eb7/Bb

44 45

LOOK OF LOVE -5-  
+MALE/8VB

49

Musical score for measures 49-51. The score is in F major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "SEAL IT WITH A KISS I CAN HARD - LY WAIT TO HOLD YOU FEEL MY ARMS A - ROUND YOU HOW LONG I HAVE WAIT - ED". The piano accompaniment includes chords F/G, EbMA7, and FMIN7/Bb. Measure numbers 49, 50, and 51 are indicated at the bottom.

Musical score for measures 52-54. The score is in F major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "WAIT - ED JUST TO LOVE YOU NOW THAT I HAVE FOUND YOU". The piano accompaniment includes chords EbMA7, FMIN7/Bb, and FMIN7/Bb. Measure numbers 50, 51, and 52 are indicated at the bottom.

Musical score for measures 55-56. The score is in F major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "FEMALE DON'T EV - ER". The piano accompaniment includes chords EbMA7, FMIN7/Bb, and G7(b9). Measure numbers 55 and 56 are indicated at the bottom.



LOOK OF LOVE -6-

Go I LOVE YOU SO DON'T EV-ER

C MIN7 F9

57 58 59 60

61

Go SLOWER I LOVE YOU SO

C MIN7 F13(#11)

61 62