

(HARMONY & INDEPENDENCE)



SANDY AUDITION PACKET





Read carefully.

If you are auditioning for GREASE *Harmony of the Seas*, please prepare the sides for GREASE and COLUMBUS only.

If you are auditioning for GREASE *Independence of the Seas*, please prepare the sides for GREASE and INVITATION TO DANCE only.

# **GREASE**

*(Wolf howling is heard)*  
*(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'? I mean, I thought we were gonna forget all about that scene with Sonny and Rizzo and everything. I told ya on the phone I was sorry.

**SANDY**

I know you did, it's just that everything was so much easier when it was just the two of us.

**DANNY**

Yeah, I know...but...hey, you ain't goin' with another guy, are ya?

**SANDY**

No. Why?

**DANNY**

*(Trying to take 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.

## SANDY AUDITION

**DANNY**

Well, don't cha want it?

**SANDY**

Uh, huh.

*(DANNY puts ring on her finger)*

**DANNY**

I shoulda given it to ya'a long time ago

*(They kiss)*

I really like you Sandy.

**SANDY**

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

**DANNY**

What'sa 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**

Danny, please, you're hurting me.

*(SANDY breaks away)*

**DANNY**

Whattaya getting' 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 AUDITION**

**SANDY**

I'm sorry, Danny. Maybe we better just forget about it.

*(SANDY slams car door on DANNY's crotch)*

**DANNY**

*(Yelling)(in falsetto)*

Sandy.

*(yelling)*

Sandy, where you goin'? You can't just walk out of a drive-in!

# GREASE

## Scene 6- Rydell High

*(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  
Hit 'em hard with all your might!

*(SANDY does an awkward split, falls. DANNY enters)*

**DANNY**

Hiya, Sandy.

**SANDY**

Hi.

**DANNY**

Hey, what happened to your ear?

**SANDY**

Huh? Oh, nothing.

**DANNY**

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

**SANDY**

Well, you could've been a little nicer to me in front of your friends.

**DANNY**

You don't know those guys. Hey, listen, if it was up to me I'd never even look at any other chick but you.

*(SANDY blushes)*

## **SANDY AUDITION**

### **DANNY**

I'll 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 a cheerleader outfit)*

Hiiiiiiii, Danny! Oh...don't let me interrupt.

*(Gives SANDY larger Pom-poms)*

Here, Sandy, why don't you twirl these 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, lets! I'm just dying to make a good impression on all those cute lettermen.

### **DANNY**

Oh, 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.

## **SANDY AUDITION**

**DANNY**

What? Of that bunch of meatheads! Don't make me laugh. Ha-ha.

**SANDY**

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

**DANNY**

Patty!! 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.

**PATTY**

Oh, I can't wait.

**DANNY**

Solid. I'll see ya there sexy.

*(DANNY exits)*

**PATTY**

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

**SANDY**

Come on, let's practice

**PATTY**

Yeah, lets. Come on girls.



# GREASE

**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'll help you out with some money if you need it.

**RIZZO**

Forget it, I don't want any handouts.

**FRENCHY**

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?

## **SANDY AUDITION**

**JAN**

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

**MARTY**

Hey, French... wait up!

*(MARTY and FRENCHY exit)*

**ROGER**

See ya, Rizz.

*(ROGER and DOODY exit)*

**SONNY (to JAN)**

Tell her I didn't mean anything, will ya.

*(SONNY exits. RIZZO begins to clean up.)*

**JAN**

Yeah, sure.

*(JAN exits)*

**SANDY**

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

**RIZZO**

Bull, What're you going to 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's Kenickie, isn't it... Well, I guess I've said too much already. Good luck, Rizzo.

**RIZZO**

Just a minute, Miss Goody Two Shoes! 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.

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

*C7#9* *Dm* *C#+* *Dm7* *C*

71

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

*G9* *B* *Gm7* *C7#9* *mf* *Dm*

76

START

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

*A* *mp* *A* *C#m7* *D* *C#m7*

81

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

Bm7 E7 A Maj7 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<sup>b9</sup> Gm7 C7<sup>b9</sup>

115

**SLOWER**

you

Dm C#+ Dm7/C G9/B

CLICK 1,2,OFF

The image displays a musical score for the song "14 HOPELESSLY DEVOTED TO YOU". It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Hope - less - ly de - vo - ted \_\_\_\_ to you \_\_\_\_ Ooo. \_\_\_\_". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The tempo and dynamics are indicated by "mf" (mezzo-forte) and "mp" (mezzo-piano). The piano part includes chord symbols: Gm7, C7b9, Bbm, Eb, and F. The score is marked with a rehearsal number "120" at the beginning of the piano part. The vocal line has a long note on "Ooo." that spans across the piano accompaniment's F chord.

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

*mf* Gm7 C7<sup>b9</sup> Bbm Eb *mp* F

120

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

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

Am/F# Fmaj7

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

G11 Cmaj7

V.S.

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

Am/F# Fmaj7

7 8

This system contains the first two measures of the song. The vocal line is in treble clef, and the piano accompaniment is in grand staff. Measure 7 features a piano introduction with a treble clef and a key signature of one sharp (F#). Measure 8 continues the piano accompaniment. The lyrics are: 'all you're\_ the one I al - ways call, when\_ I need you ev - ry - thing'.

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

Abmaj7 G11

9

This system contains measures 9 and 10. Measure 9 features a piano introduction with a treble clef and a key signature of three flats (Bbmaj7). Measure 10 continues the piano accompaniment. The lyrics are: 'stops, fin - al - ly\_ you put my love on'.

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

Dbmaj7

10

This system contains measures 11 and 12. Measure 11 features a piano introduction with a treble clef and a key signature of four flats (Dbmaj7). Measure 12 continues the piano accompaniment. The lyrics are: 'top, ba - by you're the one that I\_'. The system ends with a double bar line.



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

Bbm/G Gbmaj7

11 12

see ba - by ba - by it's

Ab11

13 14

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

Dbmaj7 Bbm/G

14 15

V.S.

call, when I need you ev - ry - thing

16

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

17 18

Chords: G $\flat$ maj7, A $\flat$ maj7, A $\flat$ 11, D $\flat$ maj7

Detailed description: This image shows a musical score for the song 'Love On Top' by Kendrick Lamar. It covers measures 16, 17, and 18. The score is written for voice and piano. The key signature has four flats (B-flat major or D-flat minor). Measure 16 features a vocal line with the lyrics 'call, when I need you ev - ry - thing' and a piano accompaniment with a G $\flat$ maj7 chord. Measure 17 continues the vocal line with 'stops, fin - al - ly you put my love on top' and includes piano chords for A $\flat$ maj7, A $\flat$ 11, and D $\flat$ maj7. Measure 18 shows the continuation of the piano accompaniment for the D $\flat$ maj7 chord. The piano part in measure 16 has a complex texture with many tied notes and a low bass line. Measures 17 and 18 show a more straightforward piano accompaniment with sustained chords.

**MAN OF LA MANCHA**

"LINDA EDER"

**MAN OF LA MANCHA**

VOCAL ARRANGEMENT BY ANNE DITTAMO

♩ = 153

G1

I am

Piano

2 3 4

**Chorus**

G1

I, Don\_ Qui - xo - ti the Lord of\_ La Man - cha A

Piano

5 6 7 8

G1

name all\_ the world soon will know And the

Piano

9 10 11 12

2

G1

wild winds of for - tune will car - ry me

Piano

13 14 15

G1

on - ward On wings to glo - ry I

Piano

16 17 18 19

G1

go

Piano

20 21 22

G1

oh - - - oh!

Piano

23 24 25 26