

(HARMONY & INDEPENDENCE)



DANNY 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.

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

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)

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.

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.

~16~
SANDY

COLLA VOCE

Danny

Stran - ded at the drive in, Bran - ded a fool,

mp F Am7

What will they say, Mon - day at

A TEMPO ♩=116 **CLICK 3,4**

E♭ C7

school?

fast spreads

F Am7 Gm7 Am C Gm B♭ F A Gm

1 5 8

San - dy _____ can't you see _____ I'm in mis - er - y? _____ We

12

Chords: F, Am7, Gm7, C7

made a start _____ now we're a - part _____ there's no - thin' left for me. _____

16

Chords: Gm7, C7, B \flat /F, B \flat m6/F, F(add9), F

Love has flown _____ all a - lone _____ I sit and won - der why - ye - ye, oh

20

Chords: E \flat /F, F7, E \flat Maj7/F, F7, B \flat (add9), *p* B \flat m6

POCO RALL...

SLOWER

why, you left me oh San - dy. Oh San - dy

mp F Dm7 Gm7 C7 F(add9) F *f* E^bMaj7 F

24

A TEMPO

Ba - by some - day when high school is done,

B^bMaj9 B^b Dm7 Cm7 F9

28

Some how some way our two worlds will be one. In

Cm7 F9 E^b B^b E^bm6 B^b B^b B^b6 B^b

32

Hea - ven ____ for e - ver ____ and e - ver we will be ____ Oh

Ab *Bb* *Bb7* *Ab* *Bb* *Bb7* *Ebmaj9* *Eb* *Ebm6* *poco*

36

please say you'll stay Oh San - dy.

mf *Bb* *F* *Gm7* *Cm7* *F7* *Bb(add9)* *Bb* *Bb* *F* *Ebm* *F7*

40

SPOKEN: "Sandy, my darlin'" "You hurt me real bad" "You know it's true"

(guitar solo) *mp* *Bb(add9)* *Bb* *Dm7* *Cm7* *F7*

44

48

"But baby, you got to" "Believe me when I say" "I'm helpless without you"

Cm7 F7 E^b/B^b E^bm/B^b $B^b(add9)$

52

Love has flown ____ all a - lone ____ I sit and won - der why - ye - ye, Oh

f A^b/B^b B^b7 A^b/B^b B^b7 E^bMaj9 E^bm6 *mf*

56

why you left me ____ oh San - dy. Oh

B^b/F Gm Cm7 F7 $B^b(add9)$ B^b Dm7 $B^b(add9)/D$

San - dy. Oh San - dy.

E♭Maj7 E♭6 *E♭m(maj7) E♭m6* *f B♭6 B♭* *Dm7*

60

(flip to falsetto) **RALL...** **CLICK 3,4,OFF**

Why - - - ye - - - ye - - - ye. SPOKEN: "Oh Sandy"

E♭Maj7 *mf E♭m6* *mp B♭Maj7*

64

CHRISTOPHER COLUMBUS - PROLOGUE

LUTE PLAYER: THIS is a *serious* play!

CHRISTOPHER: (*off-handedly*) No, no, it isn't...

LUTE PLAYER: WE are serious actors!

CHRISTOPHER: (*same of-handed manner – looking at his nails*)...No we're not.

LUTE PLAYER: (*A flash of offense – Regaining composure*)...YOU are a serious audience....

CHRISTOPHER:...give me a break...

LUTE PLAYER: (*Topping him*)...And WE have a serious rule.

CHRISTOPHER:...oh, really?

LUTE PLAYER: (*Barking it at him*)...Yes, Christopher, REALLY! (*CHRIS responds 'clutching his pearls' in feigned shock and mouths a silent "Oh my God!"*. LUTE PLAYER addresses the audience) No Flash photography of any kind. It is INCREDIBLY dangerous to our performers onstage and also distracting to the audience members around you.

CHRISTOPHER:...Oh yeah....he's right there. (To the audience in a loud, deadpanned drone.) NO FLASH PHTOTOGRAPHY....It's Dangerous...and...rude (Winks at an audience member).

LUTE PLAYER:...See, Christopher? I knew we'd agree on something.

CHRISTOPHER:Go away

CHRISTOPHER COLUMBUS – FINALE

MARVIN: Christopher??

CHRIS: Hey guys!

MARVIN: You're alive?

CHRIS: Yes, of course!...Despite one almost unfortunate fishing expedition.

MARVIN: What are you doing here?

CHRIS: Oh, just on the lookout for new lands to conquer...

MARVIN: Go home, Chris!

CHRIS: Oh come now. Let's do let bygones be gone, my very distant relative.

SHIRLEY: It's Marvin!

CHRIS: Whatever! Time for me to go...more lands to pillage and plunder.

MARVIN: Bye Chris!

CHRIS: Goodbye, distant relative, Marcus.

MARVIN: No...

CHRIS: Michael?

MARVIN: No!

CHRIS: Miguel?

MARVIN: It's Marvin!

CHRIS: Whatever.

PIRATE KING – SIDES

P KING: You're defeated!

MARVIN: We'll never give up! *(Pirate King lunges towards him)*

SHIRLEY: Stay away from him!

P KING: Oh, be a good boy and do fetch me a real man?

SHIRLEY: Oh, I'm so not a good boy!

P KING: This ship is mine!!! Stay back, you pig! *(PKING pushes a crewman away)*
Take that! *(Hits another crewman)*

MARVIN: We'll never give up! *(PKing jumps down to face off with MARVIN.)*

P KING: *(Wielding his sword)* It's too late, Margarita!

MARVIN: It's Marvin

P KING: Whatever! Prepare to die!

MARVIN/CREW: Christopher??!!!

CHRISTOPHER: Get back!

SHIRLEY: Stop!

P KING: Wait! What?! How did you...Why, you're not a nice boy!

SHIRLEY: That's the first thing you've gotten right! *(She pulls off her hat.)*

P KING: ...You're a girl????!!

SHIRLEY: And, you're finished!

AL THE SHARK – SIDES

MARVIN: AAAAAAHHHH!!!

AL: AAAAAHHHHHH!!

MARVIN: AAAAHHHH!!!

AL: AAAAAHHH!!!

MARVIN: AAAAHHHH

AL: AAAAAAHHHH!!! Wait! Wait! No reason to get all dramatic! Come on, bud, can't we be... friends? *(Music go)*

MARVIN: But you're a shark...that talks!...and by the sound of it, soon might sing!

AL: Call me Al. And I'll call you Betty!

MARVIN: It's Marvin!

AL: Whatever, go with it, Betty. It's a musical!...On a cruise ship.

CREW: HUZZAH!

AL: *(As Christopher)* Dream on!

MARVIN: Christopher?

AL: Stay with me, Betty!

MARVIN: It's Marvin!

Piano Vocal

Are You Gonna Go My Way/Roar

COLUMBUS - The Musical

Are You Gonna Go My Way

Vocals: L Van Brenk

Music Arrangement: A Duncan and L Van Brenk

♩ = 128

Sheet music for the song "Are You Gonna Go My Way" from the musical Columbus. The score is written for Piano, P King, and P Chicks. The key signature is C#m (three sharps) and the time signature is 4/4. The tempo is marked as ♩ = 128.

The score is divided into three systems, each marked with a double bar line (//).

System 1:

- P King:** Starts with a whole rest for 8 measures, then sings "Yeah" with a long note.
- Piano:** Accompanying piano part with a C#m chord marking. The bass line includes fingerings 2 and 3.

System 2:

- P King:** Continues with "Yeah" and then sings "P KING: (Non descript accent) Alright, my Pirate chicks!".
- Piano:** Continues the piano accompaniment with fingerings 4 and 5.

System 3:

- P King:** Ends with "...Prepare to conquer!".
- P Chicks:** Enters with a melodic line, singing "yeah - ah-ah - ah-ah_".
- Piano:** Continues the piano accompaniment with fingerings 6, 7, and 8.

The score concludes with a double bar line and the initials "V.S." (Verso).

P King

I was born long a - go I am the cho-sen I'm the

Piano

8 9 10 11

P King

one I have come, to save the day,

Piano

12 13 14

P King

and I won't leave un til I'm done So that's why

Em

Piano

15 16 17

P King

8

you've got to try, you've got to breathe and have some__ fu- un.

Piano

18 19 20

P King

8

though I'm not paid, I play this game and I won't stop un til I'm__

C#m

Piano

21 22 23

P King

8

__ done_ And what I real-ly, real-ly wan-na know is...

E6 D#m7

Piano

24 25 26

V.S.

P King

Are you gon-na go_ my_ way 'cause I got to, got

C# B C# C# E/BC# E⁶ D#m⁷

Piano

27 28 29



P King

to know_____ P KING: And now, my diamonds....ATTAAAAACK!

E D A D A

Piano

30 31 32 33

Cheeseburger In Paradise

COLUMBUS - The Musical

3

Arrangement and Vocals: L Van Brenk

Orchestrations: A Duncan/J Hinchey/T Anderson/L Van Brenk

Piano

The piano introduction consists of a series of chords: G7, Dm/G, G7, F/G, Dm/G, and G7. The chords are played in a sequence, with the G7 chord being the most prominent. The piano part is written in a grand staff with a treble and bass clef.

Al

***START HERE**

Tried to a mend

Piano

♩ = 48

♩ = 85

♩ = 79

♩ = 85

The first line of the song features a vocal melody in the alto (Al) part and a piano accompaniment. The piano part includes a series of chords: G7, Dm/G, G7, F/G, Dm/G, and G7. The piano part is written in a grand staff with a treble and bass clef. The tempo is marked as ♩ = 48.

Al

— my car-ni-vor-ous ha - bits, made — it near-ly se-ven-ty days,

F G7 C F G

Piano

12 13 14

V.S.

The second line of the song features a vocal melody in the alto (Al) part and a piano accompaniment. The piano part includes a series of chords: F, G7, C, F, and G. The piano part is written in a grand staff with a treble and bass clef. The tempo is marked as ♩ = 85.

Al

los - ing weight with-out speed, eat-ing sun

C F G

Piano

15 16

$\text{♩} = 133$

Chs Girls

Al

He was

- flow-er seeds, drink - in' lots of car-rot juice and soak-in' up rays,

Am D Em⁷ F[°] D/F# G Am⁷ A#[°] G/B

Piano

17 18 19

$\text{♩} = 140$

Chs Girls

Al

8

drink - in' lots of car - rot juice and soak - in' up rays,

but at night

E F#m7 G° E/G# A Bm7 C° A/C# G

Piano

20 21

Al

8

— I'd have these won - der - ful dreams some kind of sen-su-ous treat

A D G A

Piano

22 23 24

Al

8

— not zu - cchi - ni, fet - tu - cci - ne or Bul -

Bm G D

Piano

25 26

Al

8

- ger wheat but a big, warm bun_ and a huge_ hunk o' meat

G D G D A D

Piano

27 28 29

Chs Girls

Al

8

Pa - ra - dise_

Cheese-bur-ger in Pa - ra - dise_ Heav-en on Earth with an on-

G A D G A

Piano

30 31 32

Chs Girls

Pa - ra - dise

Al

8 ion slice Not too par - ti - cu - lar, not

D G A

Piano

33 34

Chs Girls

Pa - ra - dise

Al

8 too pre-cise I'm just a Cheese - bur-ger in Pa - ra-dise

D G D A D

Piano

35 36 37

V.S.

Chs Girls

Hoo__ an-ti-ci - pa-ting that bite!__

Al

AL: I like to start slow... ...SWEET! anticipation....

Piano

38 39 40 41

Chs Girls

Oh Yes, yes Cheese and Ko - sher Dill

Al

Ketchup... Lettuce.....PICKLES!

Piano

42 43 44

Chs Girls

Yum, yum, yum____ Some

Al

I like mine with let - tuce and to - ma - to, Heinz____ fif - ty se - ven and French

Piano

45 46 47

Chs Girls

big ol' French fries____ well good

Al

Fried po - ta - tos, Big Ko - sher pick - le and a big draft beer, well good

Piano

48 49 50

V.S.

***END**

Chs Girls

Al

Piano

God

Al-might-y

God

Al-might-y which way__ do I steer__

51

52

3



Piano/Vocal

MALE
AUDITION

1

Early In The Morning

"Louis Jordan"

(from Royal Caribbean's Production *INVITATION TO DANCE*)

Vocal Arrangements by ANNE DITTAMO

Updated 2022

$\text{♩} = 120$

Verse 2

M1

Pno.

G7

Went to all the plac-es that we

used to go Went to her house but she don't live there no more. Oh, it's

ear-ly in the mor-ning. ear - ly in the morn - ing

C9

G7

7

8

Invitation to Dance

Prepared by Robert Kling, 2022

RCCL Productions

M1

— You know its ear - ly in the morn-ing and I ain't got noth-ing but the

Pno.

D9 C9

9 10 11

M1

blue (u) (u)s _____ Went to her girl-friend's

Pno.

G7 G7

12 13 14

Verse 3

M1

but SHE was out!_ Knocked on her Ma-ma's door_ and she be-gan to shout_ Ear -

Pno.

15 16 17

M1

- ly in the morn-ing Ear - ly in the morn - ing

Pno.

C9 G7

18 19 20

M1

You know its ear - ly in the morn-ing and I ain't got noth-ing but the

Pno.

D9 C9

21 22 23

M1

blues

Pno.

G7 G7

24 25