

(HARMONY & INDEPENDENCE)



MISS LYNCH AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS



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 ONCE UPON A TIME only.

GREASE

SONNY

(Enters, with his class schedule)

Ahhhhhhh. Son of a “bee”.

(then continuing to swear in Italian under his breath)

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, Sonny. 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.

(Miss Lynch enters)

LYNCH

What’s all the racket out here? Dominic, aren’t you supposed to be in class right now?

SONNY

I...I...uh...

LYNCH

You’re just dawdling, aren’t you? That’s a fine way to start the new semester, Mr. LaTierri. Well, are you going to stand there all day?

MISS LYNCH AUDITION

SONNY

No, Ma'am.

DOODY, ROGER & KENICKIE

No, Ma'am.

LYNCH

Then move!!!

(Miss Lynch exits)

SONNY

Yes, Ma'am.

DOODY, ROGER & KENICKIE

Yes, Ma'am.

ROGER

I'm sure glad she didn't give you no crap, Dominic. You would've really told her off right?

SONNY

Shaddup!

GREASE

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 dance with my date.

(Yells)

Hey, Charlene!

CHA-CHA

Yeah, whattaya want?

KENICKIE

Come here!!

VINCE FONTAINE

Okay, operators, here it is. The big one... the Hand-Jive Dance Contest. Let's get things under way by bringing up your very own Miss Lynch.

(Kids mock Rydell Fight Song)

MISS LYNCH

Whenever you're finished... Before we begin, I'd like to welcome you all to "Moonlight in the Tropics".

(Crowd reacts)

And I think we all owe a big round of applause to Patty Simcox and her committee for the wonderful decorations.

(Group Reacts)

All right, all right... and here he is Mr. Vince Fontaine... Mr. Fontaine?

VINCE FONTAINE

(Necking with MARTY)

Comin' right up!

MISS LYNCH AUDITION

MISS LYNCH

As most of you know, Mr. Fontaine is an announcer for radio station WAXX
(VINCE whispers in her ear)

... Kiss-Kiss.

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

ROGER

Too bad, Eugene!

(All laugh)

EUGENE

That's not very nice.

(React to ROGER pulling down EUGENE'S pants)

MISS LYNCH

Two: Anyone using tasteless or vulgar movements will be disqualified.

RIZZO

That let's us out!

MISS LYNCH

Betty Rizzo! Three: If Mr. Fontaine or myself taps you on the shoulder, you must clear the dance floor immediately. Four....

VINCE FONTAINE

I bet these kids are sure lucky to have you for a teacher, Miss Lynch. Is she terrific, kids? Only 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 some lucky guy and gal are gonna go boppin' home with a stack of terrific prizes. But don't feel bad if I 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

COLUMBUS

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

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 Coluummmmbuss (*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 the lyrics 'You put my love on top, ba - by you're the one that I'. The piano accompaniment features a steady bass line and chords in the right hand. Chord symbols Abmaj7, G11, and Cmaj7 are placed above the piano staff. A fermata is placed over the final chord. A '2' is written below the piano staff at the end of the system.

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 the next two measures. The vocal line continues with 'love, ba - by you're all I need, you're the on - ly one I'. The piano accompaniment continues with similar harmonic support. Chord symbols Am/F# and Fmaj7 are placed above the piano staff. Fermatas are placed over the final chords. Numbers '3' and '4' are written below the piano staff at the end of the system.

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

G11 Cmaj7

5 6

Detailed description: This system contains the final two measures. The vocal line concludes with 'see, come on ba - by it's you you're the one who gives your'. The piano accompaniment provides harmonic support. Chord symbols G11 and Cmaj7 are placed above the piano staff. Fermatas are placed over the final chords. Numbers '5' and '6' are written below the piano staff at the end of the system.

V.S.

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

Am/F# Fmaj7

7 8

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

Abmaj7 G11

9

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

Dbmaj7

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 music. The vocal line is in the treble clef with a key signature of three flats (Bb, Eb, Ab). The piano accompaniment is in the grand staff. 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: "love, ba - by you're the one that I need, you're the on - ly one I".

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. The lyrics are: "see ba - by ba - by it's".

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 and a piano chord of Bbm/G in measure 15. The lyrics are: "you you're the one that gives your all, you're the one I al - ways". The system ends with the instruction "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

C MIN7 m2

11 12

IT'S SAY-ING SO MUCH MORE THAN JUST

C7sus4 C7 AbMA7 B2

16

WORDS COULD EV - ER SAY AND WHAT MY HEART

AbMING Sxs EbMA7 Eb7 AbMA7

17

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

Ab6 TBN/8vb G7sus4 G7sus4

TUTTI

20

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

E^bMAS7 *FMIN7/B^b* *FMIN7/B^b*

25 25

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

E^bMAS7 *FMIN7/B^b* *FMIN7/B^b*

26 27

FEMALE ONLY

YOU'VE GOT THE LOOK OF LOVE

G7(b9) *C MIN*

29

IT'S ON YOUR FACE A LOOK

B^b/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