

(HARMONY & INDEPENDENCE)



RIZZO 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

RIZZO

Hey, you guys!

SONNY

Whattaya say, Riz?

RIZZO

Words mostly.

ROGER

Watcha up to Rizz? You gotta new job or something?

SONNY

Yeah, she's working right now.

DOODY

Ooooooooooooo.

RIZZO

Yeah, don't you wish. Where'd you guys cop the spinners?

DANNY

Ah, some old jalopy in the workshop.

SONNY

Hey, here it is! It's coming this way... Tear ass!

DANNY

Hey, wait a minute...it's Kenickie

(Car arrives to the stage)

KENICKIE

All right, put those things back on the car, dip-stick.

ROGER

Jeez, what a grouch! We was only holdin' em for ya so nobody'd swipe 'em.

RIZZO AUDITION

RIZZO

Hey, what took you so long? Is this your new custom convert?

KENICKIE

Yeah. This is it! Ain't it cool.

RIZZO

Yeah, about as cool as an old garbage truck.

KENICKIE

Ok, Rizzo, if that's how you feel, why don't you go back to your little pajama party?
(Guys mock pajama party)

RIZZO

What's with them!

KENICKIE

Look, gimme five minutes and i'll give em' the brush, Whattya say I pick you up at the Burger Palace?

RIZZO

In five minutes?

KENICKIE

I'll be right over!

(They kiss, T-BIRDS react)

Soon as I get rid of the dead wood!

RIZZO

Stay cool you guys!!

(She exits)

DANNY

So Kenickie, where did you get this Hunk o' Junk anyway?

KENICKIE

Whattaya talkin' about? This is "Greased Lightnin'"!

Wait till I give it a paint job and soup up the engine, she'll work like a champ!

Why this car would be...

AUTOMATIC, STSTEMATIC, HYDROMATIC

WHY IT'S GREASED LIGHTNING

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?

RIZZO 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.

THERE ARE WORSE THINGS I COULD DO

COLLA VOCE

Rizzo

There are worse things I could do than go with a boy or

(‘bell-tone’ if needed) *mp*

1

Detailed description: This system contains the first two measures of the vocal line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'There are worse things I could do than go with a boy or'. The piano accompaniment is in bass clef with the same key signature and time signature. It features a 'bell-tone' in the right hand and a melodic line in the left hand. The dynamic is marked 'mp'. Measure numbers 1 and 2 are indicated below the staff.

two, E - ven though the neigh - bour hood thinks I'm trash - y and no

4

Detailed description: This system contains measures 3 and 4 of the vocal line. The vocal line continues with the lyrics 'two, E - ven though the neigh - bour hood thinks I'm trash - y and no'. The piano accompaniment continues with the same melodic and harmonic structure. Measure numbers 3 and 4 are indicated below the staff.

3

CLICK 3,4

good I sup - pose it could be true, but there are worse things I could do. I could flirt with all the

7

Detailed description: This system contains measures 5, 6, and 7 of the vocal line. The vocal line includes a triplet of eighth notes in measure 5 and a double bar line in measure 6. The lyrics are 'good I sup - pose it could be true, but there are worse things I could do. I could flirt with all the'. The piano accompaniment features a triplet of eighth notes in the left hand in measure 5. Measure numbers 5, 6, and 7 are indicated below the staff.

A TEMPO ♩ = 68 *Rizzo may take some liberties with backphrasing, etc. throughout*

guys smile at them and bat my eyes.

play very smooth & legato

mf Em D C etc. C Maj7 F#m7^{b5}

10

Press a - gainst them when we dance, make them think they stand a chance then re - fuse to see it

B7 Em7 A7 DMaj7 Bm7

13

through that's a thing I'd ne - ver do. I could stay home ev - 'ry

E7 A7 D Dm7

16

night _____ wait a - round for _____ Mis - ter Right _____

f Gm7 C7 F Maj7

18

_____ Take cold show - ers _____ ev' - ry day _____ and throw my _____ life a - way _____ on a dream that _____ won't come

B♭Maj7 Gm7 A7

21

true. _____ I could hurt some - one like me _____

Dm9 Dm *mp* *mf* Em Em
D

24

27

out of spite or jea - lou - sy

C Maj7 F#m7b5

29

I don't steal and I don't lie but I can feel and I can

B7 *f* E Maj7 C#m7

31

cry. A fact I bet you ne - ver knew. But to cry in front of

RALL... (CLICK OUT)

F#m7b5 B7 Em Em D C Maj7

no added 'turns' please`

you. _____ That's the worst thing I could do. _____

mp Am6 D7

34

CLICK 3,4 DIRECTED

f Cm(maj7) Cm6 Cm(add9) Cm

37

SEGUE 18 ON APPLAUSE

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 bass line with a whole note G2 and a treble line with a whole note chord of Abmaj7 (Ab, Bb, C, Eb, F). The second measure continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment changes to a whole note chord of G11 (G, B, D, F, Ab, C).

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 G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with a whole note F#2 and a treble line with a whole note chord of Am/F# (A, C, E, F#, G). The second measure continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment changes to a whole note chord of Fmaj7 (F, A, C, E, G).

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 G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with a whole note G2 and a treble line with a whole note chord of G11 (G, B, D, F, Ab, C). The second measure continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment changes to a whole note chord of Cmaj7 (C, E, G, Bb).

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

Am/F# f#maj7

7 8

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

A^bmaj7 G¹¹

9

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

D^bmaj7

10

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

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

G^bmaj7

16

Detailed description: This system contains measures 16, 17, and 18. The vocal line starts with a whole note 'call,' followed by a quarter rest, then a quarter note 'when' with a long horizontal line underneath it, a quarter note 'I', a quarter note 'need', a quarter note 'you', and a quarter note 'ev' with a long horizontal line underneath it. The piano accompaniment features a G^bmaj7 chord in the right hand, which is sustained across all three measures. The bass line consists of a half note G^b2, a quarter note A^b2, a quarter note B^b2, and a half note C3.

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

A^{maj7} A^b11 D^bmaj7

17 18

Detailed description: This system contains measures 17 and 18. The vocal line starts with a quarter note 'stops,' followed by a quarter rest, then a quarter note 'fin' with a long horizontal line underneath it, a quarter note 'al' with a long horizontal line underneath it, a quarter note 'ly' with a long horizontal line underneath it, a quarter note 'you', a quarter note 'put', a quarter note 'my', a quarter note 'love', a quarter note 'on', and a quarter note 'top'. The piano accompaniment features three chords: A^{maj7} in measure 17, A^b11 in measure 17, and D^bmaj7 in measure 18. The bass line consists of a half note A^b2, a half note B^b2, and a half note C3.

ALL BY MYSELF

Once Upon A Time

VOCAL ARRANGEMENTS:
TAYLOR ROBERTS

4 Clicks to Bar 1

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