

(HARMONY & INDEPENDENCE)



SANDY 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

(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.

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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.

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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)

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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.

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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?

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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.

HOPELESSLY DEVOTED TO YOU (excerpted)

14 HOPELESSLY DEVOTED TO YOU / Rehearsal Score

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*

START

76

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^{b9} Gm7 C7^{b9}

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 in G major, with lyrics "Hope - less - ly de - vo - ted ____ to you ____ Ooo. ____". The piano part is in G major and includes chords: Gm7, C7b9, Bbm, Eb, and F. The score is marked with a rehearsal cue "CLICK 1,2,OFF" and a page number "120".

Hope - less - ly de - vo - ted ____ to you ____ Ooo. ____

mf Gm7 C7^{b9} Bbm Eb *mp* F

120

Love On Top for Casting

BAHAMA MAMA
NOVELLAS

The image displays a musical score for the song "You Put My Love on Top" by The Notorious B.I.G. The score is written for voice and piano. The vocal line is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. The lyrics "You put my love on top, ba - by you're the one that I" are written below the notes. The piano accompaniment is also in 4/4 time, featuring a bass line with a whole note and a treble line with a series of chords and moving lines. The chords are labeled as Abmaj7, G11, and Cmaj7. The score includes a double bar line and a repeat sign.

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

Am/F# Fmaj7

3 4

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

G¹¹ C^{maj7}

5 6

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

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

Abmaj7 G11

9 10

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

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

Dbmaj7

10 11

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 $\flat$ maj7

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

A $\flat$ 11 *D $\flat$ maj7*

16 17 18

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.— *rall.*

Piano

G⁹/F E7(sus4) E7 Am Cm⁶ G/B Am7(b5) D/F#

7 8 9 10 11 12

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.

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