

AUDITION/ SELF-TAPE PACKAGE

for
GREASE: The Musical

ROLE: SANDY DUMBROWSKI

CHARACTER DISCRIPTIONS:

Female, High School Teen (18 – 26 years). Danny Zuko's love interest. Religious, principled, and innocent until she finally unleashes her inner feminist. From a religious, working class Polish Catholic family in Chicago. Must be a Strong Actor, Singer and Mover. Range: Soprano, A3 – F35

Must be a Canadian Citizen in order to be considered

AUDITION REQUIREMENTS:

Please prepare everything in this audition package.

Everything you need to have a successful audition is in the audition package (this does not include the 50's or 60's pop song of your choice)

AUDITION NOTES:

FOR TALENT WHO HAVE AN AUDITION TIME (Talent who live in/near Toronto)

- SIDES (please have them memorized)
- SONG 1 (Please prepare the attached audition song)
- SONG 2 (Please also prepare one 50's or 60's pop song of your choice)

FOR TALENT SENDING IN A SELF-TAPE (People who live across Canada)

- SLATE (NOTE: Please make sure in your slate to state your NAME, HEIGHT, AGE (only for people under 18), and where you live in Canada)
- DANCE (please show us your dance skills. Please keep in mind we want more a street/hip hop feel. If you have any "tricks" feel free to show them off)
- SIDES (please have them memorized)
- SONG 1 (Please prepare the attached audition song)
- SONG 2 (Please also prepare one 50's or 60's pop song of your choice)

NOTE: Please make sure in your slate to state your NAME, HEIGHT, AGE (only for people under 18), and where you live in Canada.

DEADLINE FOR SELFTAPES:

MONDAY, MAY 22ND, 2017 BY 3:00PM EST

Please make sure your self-tapes are in on time.

If there are any additional questions please feel free to send them to
greasethemusicalcasting@gmail.com

NO PHONE CALLS PLEASE

START Sc. 1 

RIZZO

Yeah. We got a surprise for ya.

DANNY

Sandy!

SANDY

Danny!

DANNY

Oh, hi. How are ya?

SANDY

Fine.

DANNY

Oh, yeah... I... uh... thought you were goin' to Immaculata.

SANDY

I changed my plans.

DANNY

Yeah! Well, that's cool. I'll see ya around. Let's go, you guys.

DOODY

Where do you know her from, Danny?

DANNY

Huh? Oh, just an old friend of the family's.

SONNY

(to DANNY)

She's pretty sharp. I think she's got the eyes for me, didja notice?

(T-BIRDS exit)

SANDY

I don't get it. He was so nice this summer.

FRENCHY

Don't worry about it, Sandy.

MARTY

Hey, listen, how'd you like to come over to my house tonight? It'll be just us girls.

JAN

Yeah, those guys are a bunch of creeps.

RIZZO

Yeah, Zuko's the biggest creep of all.



END Sc. 1

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, green and gold
 Hit ‘em hard and knock ‘em cold!

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

START Sc. 2 

DANNY

Hiya, Sandy.

SANDY

Hi.

DANNY

Hey, what happened to your ear?

SANDY

Huh? Oh, nothing. Just an accident.

DANNY

Hey, uh, 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

Are you kidding? Hey, you don’t know those guys. They just see ya talkin’ to a chick and right away they think she puts ou... well, you know what I mean.

SANDY

I’m not sure. It looked to me like maybe you had a new girlfriend or something.

DANNY

Listen, if it was up to me I'd never even look at any other chick but you.

(SANDY blushes)

DANNY

Hey, 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

I'd really like to, but I'm not so sure those girls want me around anymore.

DANNY

Listen, Sandy. Nobody's gonna start gettin' salty with ya when I'm around. Uh-uhh!

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 try 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

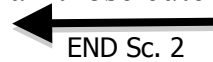
Ah, I was just copying down some homework.

PATTY

Come on Sandy, let's practice.

SANDY

Yeah, lets! I'm just dying to make a good impression on all those cute lettermen.



END Sc. 2

DANNY

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

Just because they can do something you can't do?

DANNY

Whattaya mean, look, I could run circles around those jerks.

SANDY

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

DANNY

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.

DANNY

You think so, huh. Hey, Patty! When 'dja say those tryouts were?

Scene 4 – Twi-Light Drive-In Movie Theatre*(Movie track is playing)***SHEILA**

It was ... like an animal... with awful clawing hands and... and hideous fangs... oh, it was like a nightmare!

HERO

There, there, you're safe now, Sheila.

SCIENTIST

Poor Todd. The radiation has caused him to mutate. He's become half-man, half-monster...like a werewolf.

SHEILA

But, Doctor...he's my brother. And his big stock car race is tomorrow.

*(Wolf howling is heard)***HERO**

Great Scott! It's a full moon!

(Silence – DANNY stretches, puts arm across SANDY's shoulder. DANNY tries to get his arm around her. She moves away.)

START Sc. 3 

DANNY

Why don't cha move over a little closer?

SANDY

This is all right.

DANNY

Well, can't ya at least smile or somethin'? Look, Sandy I practically had to bust Kenickie's arm to get his car for tonight. The guys are really PO'ed at me. 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.

DANNY

Well, you believe me, don't ya?

SANDY

I guess so, 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

Err... oh... no reason... *(Has trouble removing ring... runs thru his hair and it comes off. In the process he elbows her in the arm.)* Sorry. ...Sorry.

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

Stop it! I've never seen you like this.

DANNY

Relax, will ya, nobody's watchin' us!

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 slams car door on DANNY's crotch)

SANDY

I'm sorry, Danny...

DANNY

(in falsetto) It's nothing!

SANDY

Maybe we better just forget about it.

DANNY

(yelling)

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

← END Sc. 3

(movie voices resume)

HERO

Look Sheila! The full moon is sinking behind "Dead Man's Curve".

SHEILA

Yes, Lance... and with it... all our dreams. *(Werewolf howls.)*

DANNY

STRANDED AT THE DRIVE-IN
BRANDED A FOOL
WHAT WILL THEY SAY
MONDAY AT SCHOOL

SANDY, CAN'T YOU SEE
I'M IN MISERY?
WE MADE A START
NOW WE'RE APART
THERE'S NOTHIN' LEFT FOR ME.

LOVE HAS FLOWN, ALL ALONE
I SIT, I WONDER, WHY-Y-Y, OH
WHY YOU LEFT ME, OH SANDY.

OH, SANDY, BABY
SOMEDAY WHEN HIGH SCHOOL IS DONE
SOME HOW, SOME WAY OUR TWO WORLDS WILL BE ONE
IN HEAVEN FOREVER AND EVER WE WILL BE
OH, PLEASE, SAY YOU'LL STAY
OH, SANDY

START Sc. 4 **RIZZO***(to DANNY)* Hey, Zuko! Check this out!**DANNY**

Hey, Sandy! Wow, what a total! Wick...ed!

SANDY

What's it to ya, Zuko?

DANNY

Sandy, you are somethin' else!

SANDY

Tell me about it, Stud!

 END Sc. 4**DANNY**

I GOT CHILLS, THEY'RE MULTIPLYIN'
 AND I'M LOSIN' CONTROL
 'CAUSE THE POWER YOU'RE SUPPLYIN'
 IT'S ELECTRIFYIN'

SANDY

YOU BETTER SHAPE UP
 'CAUSE I NEED A MAN
 AND MY HEART IS SET ON YOU
 YOU BETTER SHAPE UP
 YOU BETTER UNDERSTAND
 TO MY HEART I MUST BE TRUE

CHORUS

OO, OO, OO...

AND MY HEART IS SET ON
 OO, OO, OO

DANNY

NOTHIN' LEFT

DANNY and SANDY

NOTHIN' LEFT FOR ME TO DO
 YOU'RE THE ONE THAT I WANT
 OO OO OO, HONEY
 THE ONE THAT I WANT
 OO OO OO, HONEY
 THE ONE THAT I WANT
 OO OO OO

CHORUS

YOU ARE THE ONE FOR
 YOU ARE THE ONE FOR
 YOU ARE THE ONE FOR

Notes: Please learn the whole song.

The piano player will transpose this to the original key of A, which is the same key that Olivia Newton John sang the song in. Please learn this song in key A.

PIANO/CONDUCTOR

GREASE

HOPELESSLY DEVOTED

14

MEDIUM BALLAD (IN 2)

QUASI PEDAL STEEL

Musical score for the introduction of 'Hopelessly Devoted'. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a quasi-pedal steel style. The bass line is in the bass clef. Chords are indicated as m2, C, G, and G. Measure numbers 1 through 5 are shown at the bottom.

(SANDY:

Musical score for the first vocal line of 'Hopelessly Devoted'. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "GUESS MINE IS NOT THE FIRST HEART". The piano accompaniment is in the bass clef. Chords are indicated as G and B-. Measure numbers 6 through 10 are shown at the bottom.

SEE - KEN.

MY EYES ARE NOT THE FIRST TO CRY.

Musical score for the second vocal line of 'Hopelessly Devoted'. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "SEE - KEN. MY EYES ARE NOT THE FIRST TO CRY.". The piano accompaniment is in the bass clef. Chords are indicated as A-7, D7, and G#7. Measure numbers 11 through 15 are shown at the bottom.

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The piano part includes chord diagrams and bass line notation. The lyrics are: "I'M NOT THE FIRST TO KNOW THERE'S JUST NO GET-TIN' O - VER YOU. I KNOW I'M JUST A FOOL WHO'S WIL - LIN' TO SIT A - ROUND AND WAIT FOR".

System 1 (Measures 16-20):

- Measures 16-17: Chords G6, G
- Measure 18: Chords E7
- Measures 19-20: Chords B-7(b9)/F, E7

System 2 (Measures 21-25):

- Measures 21-22: Chords A-7
- Measure 23: Chords B-7
- Measures 24-25: Chords Bb-7, A-7, D7, G

System 3 (Measures 26-30):

- Measures 26-27: Chords B-
- Measures 28-29: Chords C, A-7
- Measure 30: Chord D7

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

YOU. BUT SA - BY CAN'T YOU SEE THERE'S NO TH - IN' ELSE FOR

31 32 33 34 35

ME TO DO? I'M HOPE - LESS - LY DE - VO - TED TO

36 37 38 39 40

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

you. BUT NOW THERE'S NO - WHERE TO

GALS: OOH

GUYS:

STRINGS SWA

DRUMS

F-7

41 42 43 44 45

HIDE SINCE YOU PUSHED MY LOVE A - SIDE. I'M OUT OF MY HEAD,

PUSHED MY LOVE A - SIDE. OOH

46 47 48 49 50

Bb7 Bb+7 Eb Eb9

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU, HOPE - LESS - LY DE -

HOPE - LESS - LY DE - VO - TED TO YOU, HOPE - LESS - LY DE -

G^o7 C7(b9) F-7

51 52 53 54 55

VO - TED TO YOU.

VO - TED TO YOU.

Bb13(b9) C- B^{AUG} C-/Bb F#9/A

56 57 58 59 60

PIANO/CONDUCTOR

-6-

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU.

61 62 63 64 65

MY HEAD IS SAY - IN' "FOOL FOR - GET HIM." MY

66 67 68 69 70

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

HEART IS SAY-IN' 'DON'T LET GO. HOLD ON TO THE

The first system of music features a vocal line in treble clef with lyrics: "HEART IS SAY-IN' 'DON'T LET GO. HOLD ON TO THE". The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

The second system of music shows the piano accompaniment for the first system. The bass line includes chord symbols: A-7, D7, G A7, G6, and G. Measure numbers 71, 72, 73, 74, and 75 are indicated at the bottom.

END." AND THAT'S WHAT I IN - TEND TO DO. I'M

The third system of music features a vocal line in treble clef with lyrics: "END." AND THAT'S WHAT I IN - TEND TO DO. I'M". The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

The fourth system of music shows the piano accompaniment for the third system. The bass line includes chord symbols: E7, B-7(b9)/F, E7, and A-7. Measure numbers 76, 77, 78, 79, and 80 are indicated at the bottom.

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

HOPE - LESS - LY DE - VO - TED TO YOU.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "HOPE - LESS - LY DE - VO - TED TO YOU." The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Chord symbols B-7, Bb-7, A-7, and D7 are visible in the bass line.

BUT NOW THERE'S

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "BUT NOW THERE'S". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature changes to two flats (Bb) at the end of the system.

STREINGS 8VA 10
DRUMS

This system contains the piano accompaniment and percussion parts. The piano part consists of two staves (treble and bass clef) with chords and melodic lines. A G chord is visible in the bass line. The percussion part includes a drum line with a snare drum and a cymbal. The key signature is two flats (Bb). The system ends with a double bar line.

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

NO - WHERE TO HIDE SINCE YOU PUSHED MY LOVE ASIDE. I'M OUT OF MY HEAD, HOPELESSLY DE - VOTED TO

GALS: OOH PUSHED MY LOVE ASIDE. OOH HOPELESSLY DE - VOTED TO

GUYS:

F-7 Bb7(Bb)+7 Eb EbA9 G07 C7(b9)

87 88 89 90 91 92 93 94

YOU, HOPELESSLY DE - VOTED TO YOU.

YOU, HOPELESSLY DE - VOTED TO YOU.

F-7 Bb13(b9) C- BbA9 C-/Bb F#9/A

95 96 97 98 99 100 101 102

PIANO/CONDUCTOR

-10-
MOLTO RALLENTANDO

HOPELESSLY DEVOTED

The image shows a musical score for the piece "Hopelessly Devoted". It is a piano/conductor score, page 10, marked "MOLTO RALLENTANDO". The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are "HOPELESSLY DE - VO - TED TO YOU." repeated twice. The piano part includes chord markings: F-7, Bb13(b9), Ab+, and Eb. A "TRIA." (trill) is marked above the final measure of the piano part. Measure numbers 103 through 109 are indicated at the bottom of the piano part.