

SELF TAPE AUDITION PACKAGE

GREASE: The Musical

ROLE: DOODY

by Jim Jacobs and Warren Casey

A brand new revival designed to make Grease as relevant and explosive today as it was almost 50 years ago!

Directed and choreographed by Josh Prince, the choreographer of *Beautiful*, *The Carole King Musical* and *Shrek, The Musical* on Broadway

Character Description:

[DOODY] Male, High School Teen (18 – 26 years). Youngest of the guys. Boyish, open, dim, with a hero-worshipping attitude toward the other guys. Must be a strong actor and high tenor. Strong dancer. Range: Tenor C4 – F5)

OTHER DETAILS:

Production Company: Irregular Entertainment

Location: TORONTO (Elgin Winter Garden Theatre)

Producers: Charles Roy, David Galpern

Musical Director: Elizabeth Baird

Casting By Self Tapes

Rehearsal Starts: September 18

Opening Night: The week of October 16th (exact date TBD) - to approximately January 2018 (TBD)

Location: Toronto

****In order to be considered you must be a Canadian Citizen****

DEADLINE FOR SELF-TAPES:

WEDNESDAY, AUGUST 9th, 2017 by 2:00PM EST

Any questions can be sent to greasethemusicalcasting@gmail.com

PLEASE READ THE INSTRUCTIONS ON THE WEBSITE CAREFULLY BEFORE EMAILING.

You do not need to email for permission to submit!

NO phone calls please!

Actor Information Form

Full Name: _____

Email Address: _____

Height: _____

City You Live In: _____ Citizenship: _____

Cell Number: _____

Please send us your headshot and resume when sending your audition tape!

If you have an agent:

Agent name: _____ Agent contact: _____

(If you have an agent, please allow them to submit your audition package).

TIPS FOR SELF TAPES

PLEASE READ CAREFULLY!!!

1. Frame yourself (the talent) from head to toe. Start off with a brief introduction into camera: state your NAME, HEIGHT, and LOCATION.
****In order to be considered you must be a Canadian Citizen****
2. Now, zoom in so that you're framed from the top of the head to the mid chest area ONLY and keep that frame for the entire scene. There should be little to no space over the top of your head. Be sure that the lighting is bright. Make sure that the sound quality is clear. It is very important that we can clearly see and hear you.
3. For the READER- Stand beside the camera opposite the talent, and make sure the talent is using you, the reader, for their eye line and NOT looking into the camera. Make sure to use a nice clear voice, make it easy for the actor to respond to you
4. Now, perform the attached scenes, songs, and your choice of 50's or 60's song, and your dance! Feel free to tape the scene as many times as you'd like, but only send us **one** take, the BEST take for the scenes, songs, and your dancing. ALL MATERIAL IS ATTACHED!
5. Remember to look natural, just like yourself and have fun!
6. Notes on how to look:
 - PLEASE COME CLEAN SHAVEN!
 - Do not wear clothes that are in the 50's and 60's style, we want you to look like yourselves in present day
 - We are not looking for the 50's and 60's style
7. Send everything in **ONE** email to greasethemusicalcasting@gmail.com. Audition videos should be send via a link such as YouTube. **Please make sure to set the privacy settings so that the video is unlisted. Auditions must not be made public.**

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*Due to the large number of respondents, we ask that there be
NO PHONE CALLS, please!*

SUBMISSION CHECK LIST

This is everything you will need to send us in order for you to be considered!

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 Actor Information Form

 An acting resume if you have one (if not the information sheet above will be fine!)

 A recent photo (we need to see your face and teeth clearly; it does not need to be a professional headshot. This could even be a candid photo – as long as it looks just like you and you’re the only one in the photo!)

 Your self taped audition (sides, dance, songs) (This should be sent via a link such as YouTube. *Please set the privacy setting so that the video is unlisted. (Auditions must not be made public)*
AUDITION MATERIAL IS ATTACHED.

NOTE: Your audition submissions will NOT be considered if any of the forms are missing.

If you have an agent please allow them to submit you.

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SELF-TAPE PACKAGE
for
GREASE: The Musical

ROLE: DOODY

CHARACTER DESCRIPTIONS:

Male, High School Teen (18 – 26 years). Youngest of the guys. Boyish, open, dim, with a hero-worshipping attitude toward the other guys. Must be a strong actor and high tenor. Strong movement skills a plus.

Range: Tenor C4 – F5)

GENERAL NOTES FROM THE DIRECTOR:

LOOKING FOR TRUTHFUL, OFF-BEAT TYPES WHO PASS FOR ACTUAL TEENAGERS. WE ARE SEEKING FANTASTIC ACTOR/SINGERS TO INTERPRET ICONIC ROLES IN AN HONEST, UNIQUE, CONTEMPORARY WAY

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)

NOTES:

FOR TALENT SENDING IN A SELF-TAPE:

- SLATE (NOTE: Please make sure in your slate to state your NAME, HEIGHT, 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 (You do not need to have the lines 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, and where you live in Canada.

If there are any additional questions please feel free to send them to
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NO PHONE CALLS PLEASE

START Sc. 1 

DOODY

Hey, Rump, I'll trade ya a sardine for a liver sausage. My ma just opened a fresh can this morning.

ROGER

You mean your old lady dragged her ass out of bed for ya?

DOODY

Sure. She does it every year on the first day of school.

KENICKIE

Hey, where ya at?

ROGER

Hey, Kenickie. What's happening?

DOODY

Hey, Kenickie, whatcha got in the bag? I'll trade ya half a sardine.

KENICKIE

Get outta here with that dog food. I ain't messin' up my stomach with none of that crap.

(KENICKIE pulls a pack of Hostess Sno-Balls out of the bag and starts unwrapping it.)

ROGER

Hey, Kenicks, where were ya all summer?

KENICKIE

What are you the F.B.I.?

ROGER

I was just askin'.

KENICKIE

Yeah, well I was workin'. Which is more than either of you two skids can say.

ROGER

Workin'!? Yeah? Where?

KENICKIE

Luggin' boxes at Bargain City.

ROGER

Nice job!

KENICKIE

Hey, bite me! I'm savin' up to get me some wheels.

ROGER

You gettin' a car, Kenick?

DOODY

Hey, cool! What kind?

KENICKIE

I don't know what kind yet, moron. But I got a name all picked out. "Greased Lightning".

← END Sc. 1

ROGER

Oh nifty!

KENICKIE

Go ahead, laugh it up. When I show up in that baby, you suckers'll be laughin' out the other end.

ROGER

Will we ever!

(SONNY enters, with his class schedule, wearing wraparound shades)


SONNY

Ahhhhh. Son of a "bee". *(then continuing to swear in Italian under his breath)*

KENICKIE

Hey, whataya say, Sonny?

Scene 3 – Locker room

START Sc. 2 

DANNY

Hey, Doody, where'dja get the guitar?

DOODY

I just started takin' lessons this summer.

KENICKIE

Can you play anything on it?

DOODY

Sure. *(He fumbles and strikes a sour chord)* That's a "C".

SONNY

Hey, that's pretty good.

DOODY

Then I know an A minor, and an F, and I've been working on a G.

ROGER

Hey! Can you play "The Purple People Eater"?

DOODY

I don't know. Has it got a "C" in it?

DANNY

Hey, come on, Elvis, let's hear a little.

DOODY

"Magic Changes" by Ronny Dell.

C C C C C C
A A A A MINOR
F F F F F F
G G G G SEVEN

BOYS

(ad libbing) Oh, that's great, Fantastic! Man, you're good!

DOODY

Thanks. Want to hear it again?

BOYS

(ad libbing) Absolutely! Love to! Please!

← END Sc. 2

DOODY

C C C C C C
A A A A MINOR
F F F F F F
G G G G SEVEN

DOODY

WHAT'S THAT PLAYIN' ON THE RADIO?
WHY DO I START SWAYIN' TO AND FRO?

I HAVE NEVER HEARD THAT SONG BEFORE
BUT IF I DON'T HEAR IT ANYMORE
IT'S STILL FAMILIAR TO ME
SENDS A THRILL RIGHT THROUGH ME
'CAUSE THOSE CHORDS REMIND ME OF
THE NIGHT THAT I FIRST FELL IN LOVE TO

T-BIRDS *(offstage)*
OO-OO

THOSE MAGIC CHANGES
MY HEART ARRANGES, A MELODY
THAT'S NEVER THE SAME, A MELODY
THAT'S CALLING YOUR NAME
AND BEGS YOU
PLEASE COME BACK TO ME
PLEASE RETURN TO ME
DON'T GO AWAY AGAIN
OH, MAKE THEM PLAY AGAIN
THE MUSIC I WANNA HEAR AS ONCE AGAIN
YOU WHISPER IN MY EAR
OH, MY DARLIN'

No. 4

THOSE MAGIC CHANGES

NOTE:
Please learn from
bar (i) to bar 29

Cue: Terrific! You wanna hear it again?

(a) Moderate 4 (♩ = 116)

Musical notation for measures (a), (b), and (c). The score is in 4/4 time. The piano part includes a *mf* (with bass) marking. The vocal line is silent in these measures.

DOODY:

Musical notation for measures (d), (e), and (f). The piano part includes a *mp sostenuto* marking. The vocal line has lyrics: C C C C C C A A A A mi - nor. Chords C and Am are indicated in the piano part.

START

Musical notation for measures (g), (h), and (i). The piano part includes chords F, G, and G7. The vocal line has lyrics: F F F F F F G G G G sev - en. Chords C and C C C C are indicated in the piano part. A vertical line is placed before measure (i). The word **GIRLS:** is written above the vocal line in measure (i).

(j) A A A — A mi - nor F F F — F F F G G G — G sev - en.

(k) F F F — F F F G G G — G sev - en.

(l) G G G — G sev - en.

Am F G7 (Drums enter)

1 What's that play - ing on the ra - di - o, — why do I — start sway - ing

(Gtr. *Isimile*) C Am F

4 to and fro? — I have nev - er heard that song be - fore, —

G7 C Am

+ VC

7

but if I — don't hear it an - y - more. — It's still fa - mil - iar to me,

F G7 C

mp cresc. poco a poco

10

sends a thrill — right through me, 'cause those chords re - mind me of the

Am F

12

night that I first fell in love to Those mag - ic chang-es,
GIRLS and BOYS:

Ooh, _____

+ dc + pⁿ

G7 C Am

mf (Gtr. 2 enters)

15

My heart ar - rang - es a mel - o - dy that's

ooh.

F G7 C

18

nev - er the same. A mel - o - dy that's call - ing your name and begs you,

Am F G7

21

please come back to me. Please re -

DANNY and ROGER:

La la la la.

C Am F

24

turn to me, _____ don't go a - way a - gain, _____ oh, make them

La la la la.

26

play a - gain _____ the mu - sic I wan - na hear _____ as once a -

Am F

END

28

gain you whis - per in my ear.

BOYS and GIRLS:

C A

G7 C Am