



Audition Packet
PEMCo Spring Mainstage 2017

A Note from the Director:

Set in the late 50s, written in the 70s, and continually revived in the decades since then, *Grease* is considered by many to be a timeless classic. It's a story of camaraderie, of challenging the status quo and being true to oneself. With this production, we are hoping to take more of a contemporary look at this show and expose many issues within the script and the time period that are often glossed over or watered down in other performances. The production team and I are looking for a cast that is eager to delve a bit deeper into these well-known characters and discover ways to make them more human and genuine. I really want to explore new ways of thinking about these characters, so please come into the audition room with ideas of your own and don't be afraid to try something new! We want to see you succeed and we are rooting for you, so there's no need to be nervous. Bring energy and passion into your audition and take a few risks! I wish you the best of luck!!

Best,
Sam Squeri

Available Roles:

We are looking for a cast of approximately 20-22 actors (17 principles and 3-5 additional ensemble members). Because of the large number of roles in this show, many principles will double as ensemble members.

Sandy	Danny	Miss Lynch
Rizzo	Kenickie	Cha-Cha
Marty	Doody	Vince Fontaine*
Jan	Roger	Johnny Casino*
Frenchy	Sonny	Teen Angel*
Patty	Eugene	(*may be cast as either male or female)

Important Dates:

- Vocal/Acting Auditions: Tues, Jan 24 in Crowley Hall 115
- Dance (and additional Vocal/Acting) Auditions: Wed, Jan 25 in the LaFun Ballroom
- Callbacks: Thurs, Jan 26 in Crowley Hall 115
- Rehearsals: Mon-Thurs 7-11 pm, Sun 2-6 pm (*not all cast members will be called to all rehearsals*)
- Tech Week: March 18*-22 (**this is the last Sunday of spring break – load-in will begin at 2 pm*)
- Performances: March 23-25

General Audition Information:

Sign up for a vocal/acting audition time on Tues, Jan 24 and dance audition time on Wed, Jan 25 by using the Google doc link sent through the PEMCo listserv and also available on the PEMCo Facebook page. You must attend both a dance audition and a vocal/acting audition to be considered for a role. Please bring a completed vocal/acting or dance audition form to your vocal/acting and dance auditions, respectively.

For your vocal/acting audition, please prepare and memorize one of the audition cuts listed below and look over the others, as you may be asked to sing a different cut. We will also ask you to read one of the sides included in this packet, so please look them all over as well, but those do not need to be memorized. For your dance audition, please wear comfortable clothes and shoes. You will be asked to learn a brief dance audition piece and perform it in a group for our production team.

Callbacks will be held on Thurs, Jan 26. Receiving a callback does not guarantee you a part in the show, nor does not receiving a callback mean you will not be cast.

*We understand that conflicts with auditions do arise and are willing to coordinate timing for special cases. Please contact director Sam Squeri at ssqueri@nd.edu or the producers at pemusic@nd.edu with any questions or concerns.

Audition Cuts:

Soprano: "Look at Me, I'm Sandra Dee (Reprise)" mm 41-end [Use for: Sandy, Jan]
Mezzo: "There Are Worse Things I Could Do" mm 16-36 [Use for: Rizzo]
Alto: "Freddy, My Love" mm 65-85 [Use for: Marty, Frenchy]
Tenor: "Those Magic Changes" mm 37-53 [Use for: Doody, Roger]
Baritone: "Alone at the Drive-In Movie" mm 32-48 [Use for: Danny]
Bass: "Greased Lightnin'" mm 0-14 [Use for: Kenickie, Sonny]
Other Female Mezzo/Alto or Male Tenor:
"Beauty School Dropout" mm 64-80 [Use for: Teen Angel, Johnny Casino, Vince Fontaine]

Grease Vocal/Acting Audition Form

Name: _____ Email: _____

Phone: _____ On/Off Campus Address: _____

Year: _____ Sex: _____ Height: _____ Age: _____ Hair Color: _____ Voice Part: _____

Please list previous shows you have been in (Show/Role/Year):

Special skills (e.g. guitar, baton twirling, cheerleading): _____

Roles you are auditioning for: _____

Will you only accept roles listed above? Yes / No

Will you accept an ensemble role? Yes / No

If cast, do you agree not to alter hair/facial hair unless approved? Yes / No

Are you willing to cut your hair for the show? Yes / No

If not cast, are you interested in helping with other aspects of the show? If so, what areas? _____

Please list all potential conflicts with rehearsal on the back of this form and be as specific as you can.

Please list all potential conflicts below, and be as specific as you can.

Grease Dance Audition Form

Name: _____ Email: _____

Phone: _____ On/Off Campus Address: _____

Dance Experience:

Special Skills (tumbling, the worm, etc.):

SOPRANO: "Look at Me, I'm Sandra Dee (Reprise)" mm 41-end

San - dy you must start a - new.

Gtr. I plays simple chords

A A7 D Bm/D F#m/C# D/C

Don't you know what you must do?

B7sus4 B7 E7 E7sus4 E7 A7/E E7/F#

Hold your head high take a deep breath and cry. Good -

A A9 D Bm/F# B9 (arp.)

ad lib.

bye to San - dra Dee!

(arp.) (arp.)

A/E *ad lib.* E7 A

MEZZO: "There Are Worse Things I Could Do" mm 16-36

The image shows a musical score for the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves. The first staff of the piano part has a *pp* dynamic marking. The second staff of the piano part shows chord symbols **D** and **Dm7** above the notes. The number 16 is written at the bottom left of the piano part.

I could stay home— ev - 'ry

pp

D **Dm7**

16

night _____ wait a - round for Mis - ter

(sub-tone)
mp

g^{ua}

Gm7 C7

17 18

Right _____ take cold show - ers _____ ev - 'ry -

g^{ua}

F Bb

19 20

day _____ and throw my _____ life a - way for a dream that won't come

g^{ua}

Gm A7

21 22

true. I could hurt some - one like
ppp
 Dm D7

23 24

25
 me out of spite or jea - lous -
 Em Em/D C Cmaj7

25 26

y I don't steal and I don't
 F#m7(b5) B7

27 28

lie but I can feel and I can cry, a fact I'll bet you— nev - er

E C#m7 F#m7(b5) B7

29 30

rit.
knew ————— but to cry in front of you —————

rit. Em *rit.* Em/D C Am6

31 32 33

— that's the worse thing I could do. —————

D7 G C Cm Adim/C Gmaj9

34 35 36 37

ALTO: "Freddy, My Love" mm 65-85 (sing the top line)

65

Oh Fred - dy you'll see you'll hold me in your arms some - day

Fred - dy my

Chords: D^b , $D^b \text{maj}7$, D^b7 , G^b , A^b7

Measure numbers: 65, 66, 67, 68

And I will be wear - ing your lace - y ling - er - ie

lo - ove

Fred - dy I'm

Chords: D^b , $D^b \text{maj}7$, D^b7 , $B^b7 \text{sus}4$, B^b7

Measure numbers: 69, 70, 71, 72

Think - ing a - bout it my heart's pound - ing al - read - y

yours oh yeah uh huh

Chords: $E^b \text{m}7$, $E^b \text{m}7(\flat 5)$, A^b7

Measure numbers: 73, 74, 75, 76

Know - ing when you come home we're bound ——— to go stead - y ———

Ooh Ooh wah ———

Fm7 Fm7(b5)/Cb Bb7sus4 Bb7

77 78 79 80

And throw your ser - vice pay a - round ——— like con - fet - ti Fred - dy my

Ooh Ooh Ooh wah

Ebm7 Ebm7(b5) Db/Ab Gb Ab7

81 82 83 84

85

love

Db

85

TENOR: "Those Magic Changes" mm 37-53 (sing the top line)

37

I'll be wait - ing by the ra - di - o — you'll come back to me some - day I know

Bom Bom Bom Bom

Bom Bom Bom Bom

C Gtrs. cont. as before Am F G7

37 38 39 40

Been so lone - some since our last good - bye — but I'm sing - ing as I Cry - ay - ay - ay

Bom Bom Bom

Bom Bom Bom

C Am F G7

41 42 43 44

45

While the bass is sound - ing While the drums are pound - ing

Zhoot doo wah Zhoot doo wah

Zhoot doo wah Zhoot doo wah

C Am

45 46

Detailed description: This block contains the musical notation for measures 45 and 46. It features a vocal line with lyrics, two instrumental lines (likely for guitar or piano), and a piano accompaniment. The piano part includes chord markings 'C' and 'Am'. Measure numbers 45 and 46 are indicated at the bottom of the piano part.

Beat - ing of my brok - en heart will rise to first place on the charts

Zhoot doo wah da Zhoot doo wah da Zhoot doo wah da Zhoot doo wah da

Zhoot doo wah da Zhoot doo wah da Zhoot doo wah da Zhoot doo wah da

Fmaj7 G7

47 48

Detailed description: This block contains the musical notation for measures 47 and 48. It features a vocal line with lyrics, two instrumental lines, and a piano accompaniment. The piano part includes chord markings 'Fmaj7' and 'G7'. Measure numbers 47 and 48 are indicated at the bottom of the piano part.

(DOODY)

Ooh my heart ar - ran - ges — Ooh those ma - gic

DANNY & ROGER:

Ooh ————— La la la la —————

(GIRLS)

Ooh ————— Ooh —————

(BOYS)

Ooh ————— Ooh —————

C Am F

49 50 51

53

chan - ges —

————— La la la

G6

52

TENOR: "Alone at the Drive-In Movie" mm 32-48 (sing the top line)



And when the

A musical score for guitar accompaniment. It consists of two staves. The top staff is in treble clef and contains a series of chords and notes, including a G7 chord. The bottom staff is in bass clef and contains a bass line. The number 32 is written at the bottom left of the page.

G7

32

33

(DANNY)

in - ter - mis - sion elf moves the clock's hands while he's

DOODY:

Tear - drops tear - drops Doo wee ooh ooh

ROGER & KENICKIE:

Tear - drops tear - drops Doo wee ooh

(SONNY)

Dow dot doo wah Oh ba - by dow wee ow Doo doo doo

C D7 G G7

33 34 35 36

eat - ing ev - ry - thing sold at the stand when there's

ooh ooh

Tear - drops tear - drops doo wee ooh

dow dot doo wah Oh ba - by dow wee ow Doo doo doo

(loci)

(8^{va})

C D7 G G7

37 38 39 40

one min - ute to go 'til the lights go down low I'll be
 wee ooh
 Tear - drops tear - drops Oh wee ooh
 dow dot doo doo Ba - by dow doe

C D/C Em/C D7/C Bm7 Em7 Esus4/G

41 42 43 44

hold - ing the speak - er knobs miss - ing you so
 Wah wah wah wah
 Wah wah wah wah
 Wah wah wah wah

(Rhythm tacet)

(arp.)
 Cmaj7 D7

45 46 47

BARITONE: "Greased Lightnin'" mm 0-14 (sing the top line)

Hard Driving Rock and Roll

KENICKIE:
I'll have me

(+Gtrs.)
C

1
(KENICKIE)
ov - er head lift ers and four bar - rel quads oh yeah! —

GUYS:
Woo ooh ooh ooh

C

A fuel in - jec - tion cut - off and chrome plat - ed rods oh yeah! —

ooh ooh ooh —

C F7

With a

Woo ooh ooh ooh ooh ooh ooh ooh

C

7 8

four speed on the floor they'll be wait-in' at the door Ya know with-out a doubt, I'll be

Ahh doot doo wah Doot doo wah Doot doo

G7 F7 G7

9 10 11

real-ly mak-in' out in Greased Light-nin!

wah Go go go go go go go go go go

F7 C G+7

12 13 14

FEMALE SOPRANO or MALE TENOR: "Beauty School Dropout" mm 64-80
(sing the top line)



Ba - by, don't



65

sweat it, — you're not cut out to hold a job, — bet - ter for -

Doo wah Doo wah Doo wah Doo wah

A F#m D *sim.* E7

65 66 67 68

get it, — who wants their hair done by a slob? — Now, your

Doo wah Doo wah Doo wah Doo wah

A F#m D E7

69 70 71 72

bangs are curled, your lash - es twirled, but still the world is

Doo wah doo wah doo wah

Saxes

A A+ D

73 74 75

cruel. Wipe off that an - gel face and go back to high - school.

doo

Gtr. A F#m D E7

Dm

76 77 78 79

a tempo *rit.*

Saxes

a tempo

A D Dm A

rit.

80 81 82 83

DANNY and SANDY

Patty: HIIIIiii, Danny! Oh, don't let me interrupt. 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. [*exits*]

SANDY: Isn't he, though! (*Out of corner of her mouth, to Danny*) What were you doing at her house?

DANNY: Ah, I was just copying down some homework.

SANDY: (*refocus*) Well, I need to practice. I'm just dying to make a good impression on all those cute lettermen.

DANNY: Oh, 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: Yeah, sure, right.

SANDY: Okay, what have you ever done?

DANNY: (*Thinking a moment*) I won a Hully-Gully contest at the "Teen Talent" record hop.

SANDY: Aaahh, you don't even know what I'm talking about.

DANNY: Wattaya 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.

SANDY: Big talk.

CHA-CHA and EUGENE

[Cha-Cha standing near Eugene. Dance music is playing.]

CHA-CHA: Hey, did you come here to dance or didn't ya?

EUGENE: Of course, but I never learned how to do this dance.

CHA-CHA: Ah, there's nothing to it. I'm gonna teach "ballroom" at the C.Y.O. *(She grabs EUGENE in dance position.)* Now, one-two-cha-cha-cha! Three-four-cha-cha-cha! Very-good-cha-cha-cha! Keep-it-up-cha-cha-cha!

EUGENE: You certainly dance well.

CHA-CHA: Thanks, ya can hold me a little tighter, I won't bite 'cha. *(She grabs him in a bear hug. Music ends.)*

EUGENE: Excuse me, it was nice meeting you.

CHA-CHA: Hey, wait a minute . . . don'tcha want my phone number or something?

EUGENE *(nervously, and to PATTY who is offstage)*: Patty, you promised to be my partner for the dance contest, remember?

JAN and ROGER

[Reader: Hey, better hobby than yours, Rump.]

JAN: *(after a pause)* How come you never get mad at those guys?

ROGER: Why should I?

JAN: Well, that name they call you. Rump!

ROGER: That's just my nickname. It's sorta like a title.

JAN: Whattaya mean?

ROGER: I'm king of the mooners.

JAN: The what?

ROGER: I'm the mooning champ of Rydell High.

JAN: You mean showin' off your bare behind to people? That's pretty raunchy.

ROGER: Nah...it's neat! I even mooned old Lady Lynch once. I hung one on her right out the car window. And she never even knew who it was.

JAN: Too much! I wish I'd been there...*(Quickly)* I mean...y'know what I mean.

ROGER: Yeah. I wish you'd been there, too.

JAN: *(Seriously)* You do?

MARTY and FRENCHY

MARTY: Jeez, it's getting' kinda chilly. I think I'll put my new robe on. [*She pulls out a gaudy kimono and makes a big show of putting it on.*]

GIRL: Hey, Marty, where'dja get that thing?

MARTY: Oh, you like it? It's from Japan.

GIRL: Yeah, everything's made in Japan these days.

MARTY: No, this guy I know sent it to me.

GIRL: No kiddin'! You goin' with a Jap?

MARTY: He ain't a Jap, stupid. He's a Marine. And, a real doll, too.

GIRL: You never told us you knew any Marines. How long you known this guy?

MARTY: Oh . . . just a couple of months. I met him on a blind date at the roller rink . . . and the next thing I know, he joins up. Anyway, right off the bat he starts sendin' me things – and then today I got this kimono. (*Trying to be cool.*) Oh yeah, look what else! (*She pulls a ring out of her cleavage.*)

GIRL: Oh, neat!

MARTY: It's just a tiny bit too big. So I gotta get some angora for it.

GIRL: Jeez! Engaged to a Marine! What's this guy look like, Marty? You got a picture?

MARTY: Yeah, but it's not too good. He ain't in uniform. (*She produces a big, bulging wallet, opens it, and an accordion picture folder opens to the floor.*) Oh, here it is . . . next to Paul Anka.

GIRL: How come it's ripped in half.

MARTY: Oh, his old girlfriend was in the picture.

GIRL: What's the guy's name, anyway?

MARTY: Oh! It's Freddy. Freddy Strulka.

GIRL: He's a Polack!?

MARTY: Nah, I think he's Irish.

RIZZO and PATTY

RIZZO: Hey, look who's comin'. Patty Simcox, the Little Lulu of Rydell High. Wonder what she's doin' back here with us slobs?

[Patty enters.]

PATTY: Hi kids!! . . . Well, don't say hello.

RIZZO: We won't.

PATTY: Is there room at your table?

RIZZO: Oh, yeah, move over, French.

PATTY: Oh, I just love the first day of school, don't you?

RIZZO (*sarcastically*): It's the biggest thrill of my life.

PATTY: You'll never guess what happened this morning.

RIZZO: Prob'ly not.

PATTY: Well, they announced this year's nominees for the Student Council, and guess who's up for Vice-President?

RIZZO: Who?

PATTY: Me! Isn't that wild?

RIZZO: Wild.

PATTY: I just hope I don't make too poor a showing.

RIZZO: Well, we sure wish ya all the luck in the world.

PATTY: Oh, uh, thanks. Oh, you must think I'm a terrible clod! I never even bothered to introduce myself to your new friend.

KENICKIE and SONNY (or DOODY)

[Kenickie enters]

KENICKIE: Hey, where ya' at?

SONNY: Hey, Kenickie! What's happening? Where were ya all summer?

KENICKIE: What are you, the F.B.I.?

SONNY: I was just askin'.

KENICKIE: I was workin'. Which is more than either of you two skids can say.

SONNY: Workin'? Yeah? Where?

KENICKIE: Luggin' boxes at Bargin City.

SONNY: Nice job!

KENICKIE: Hey, cramat! I'm savin' up to get me some wheels. That's the only reason I took the job.

SONNY: You getting' a car, Kenick? What kind?

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

SONNY (*putting him on*): Oh, nifty! (*Laughs*)

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

SONNY: Will we ever!

VINCE FONTAINE

VINCE: (*Grabbing the microphone*) I just wanna say, truly in all sincerity, Miss Lynch, that you're doing a really, really terrific job here, terrific. And I'll sure bet these kids are lucky to have you for a teacher, 'cause I'll bet, in all sincerity, that you're really terrific. **IS SHE TERRIFIC, KIDS?!** [*The kids cheer.*] 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 is 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!**