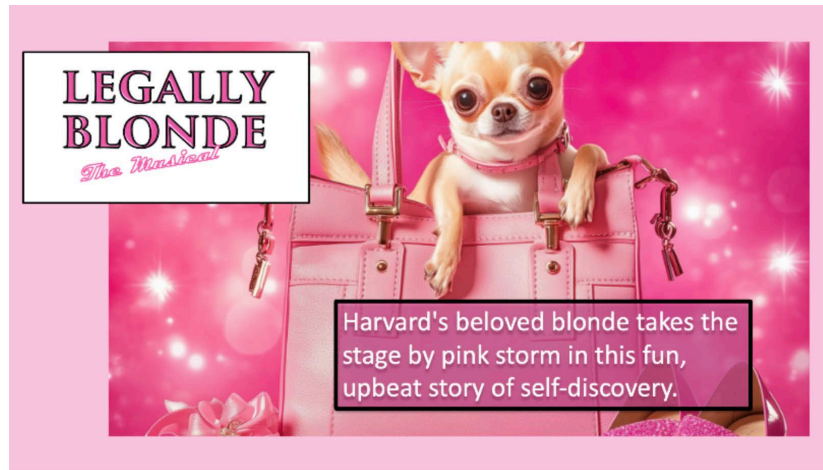




**Tamworth Musical Society Inc.**



## AUDITION INFORMATION PACK

**Friday May 9 - Saturday May 24 2025**

**CAPITOL THEATRE, TAMWORTH**

### What's in this Pack?

- About the Show
- About TMS
  - Membership
  - Working With Children Checks
- Legally Blond Production Team
- Audition Dates and Times
- About your Audition
- Casting
- Cast Announcement
- Roles
- Rehearsals
- Bump in, technical rehearsal and dress rehearsal dates
- Performance Dates
- Bump Out Dates
- Audition Form
- Song excerpts – for lead and featured roles
- Readings – for lead and featured roles

## ABOUT THE SHOW

A fabulously fun award-winning musical based on the adored movie, Legally Blonde The Musical, follows the transformation of Elle Woods as she tackles stereotypes and scandal in pursuit of her dreams. Action-packed and exploding with memorable songs and dynamic dances - this musical is so much fun, it should be illegal!

Elle Woods appears to have it all. Her life is turned upside down when her boyfriend Warner dumps her so he can attend Harvard Law. Determined to get him back, Elle geniously charms her into the prestigious law school. While there, she struggles with peers, professors and her ex. With the support of some new friends, though, Elle quickly realizes her potential and sets out to prove herself to the world.

Legally Blonde The Musical is perfect for high school and community theatre, featuring a large ensemble and several big song-and-dance numbers.

Directed by Jenny Sullivan, this is going to be a fantastic upbeat production to be involved in. It will make those in the audience want to dance in their seat. Elle is a fun and energising character who is surrounded by an entertaining group of characters. Jump on-board feet first into this bright and cheerful show and bring all your energy.

Note: for ease, Legally Blonde The Musical will be written as LBTM.

## ABOUT TMS

The Tamworth Musical Society has been providing musical theatre entertainment to the people of Tamworth since 1888. Currently, TMS produces two shows a year - one in May and another in October/November.

Check out our website [www.tms.org.au](http://www.tms.org.au) to find out more!

## TMS MEMBERSHIP

If you are cast in the show, you will need to become a TMS member. For 2025, it is only \$10 for adults and \$5 for children (under 18 years). For more details, please go to [www.tms.org.au/membership](http://www.tms.org.au/membership)

## WORKING WITH CHILDREN CHECK (WWCC)

As there is the potential for people who are 16 years of age on this production, it will be a requirement that all cast, crew and orchestra to have a valid Working With Children Check (WWCC). We would request that this is organised and communicated to the Production Manager before the rehearsals begin. For information regarding WWCC please see Services NSW website <https://www.service.nsw.gov.au/transaction/apply-for-a-working-with-children-check>

## PRODUCTION MANAGER INFORMATION

All interested cast, orchestra and crew to complete an audition / EOI form.

Information gathered on the audition form will be used for future contact for t shirt purchases and business matters.

There will be one T shirt order and this will be done as soon as we can name our teams (to help with advertising and to get heaps of wear from the merch).

Email address: [Legallyblonde@tms.org.au](mailto:Legallyblonde@tms.org.au)

All members of the production under the age of 18 must have signed parental consent to be involved.

This show requires the support from people the age of 16 and above only (as of the 29/01/25).

## THE PRODUCTION TEAM

PRODUCER	Tamworth Musical Society
DIRECTOR	Jenny Sullivan
MUSICAL DIRECTOR	Noelene Bosworth
CHOREOGRAPHER	Anika Chillingworth
ASSISTANT DIRECTORS	Ann Walsh
ASSISTANT MUSICAL DIRECTOR	Todd Power
PRODUCTION MANAGER	Katrina Wakely
HAIR AND MAKEUP	Vacant
SET DESIGN & SOCIALS	Luke Stevenson
SOUND AND LIGHTING DESIGN	Vacant
COSTUME DESIGN & WARDROBE	Vacant

## AUDITION DATES AND TIMES

### **Information Night - Tamworth Community Centre**

Monday 18 November 2024 at 7:30pm

### **Auditions – Tamworth Community Centre**

Friday 29 November 2024 from 7pm

Saturday 30 November 2024 from 10am

### **Dance Audition – Tamworth Community Centre**

Sunday 1 December 2024 from 1pm

### **Season 2025 Launch 2pm**

### **Call-back Audition**

The following week as needed (only if invited)

### **Cast Announcement**

By Friday 13 December, at the latest

## **ABOUT YOUR AUDITION**

All auditionees are required to do both a vocal and dance audition

All auditionees will be required to be 16 years of age as of the rehearsal process beginning in 2025.

## **VOCAL AUDITIONS**

Auditions will be booked online and managed by our Production Manager, Katrina Wakely.

Please arrive at least 5 minutes before your allocated time, so that you can have a conversation with people and allow yourself to be more comfortable in the space.

Auditions will be individual and closed (meaning only yourself and the audition panel will be in the room).

## **HOW TO BOOK YOUR VOCAL AUDITION**

- By [filling out the online audition booking form](#) and our Production Managers (Katrina) will confirm your time by email. If you have any issues with the form, please let us know at [Legallyblonde@tms.org.au](mailto:Legallyblonde@tms.org.au).

## **HOW TO PREPARE FOR YOUR AUDITION**

- Start practising your songs and readings with your character in mind
- Warm up before you come to your audition (have a sing, have a stretch)

## **WHAT TO BRING TO YOUR VOCAL AUDITION**

- Sheet music for your song of your choice (If you are having trouble finding the music, please email [Legallyblonde@tms.org.au](mailto:Legallyblonde@tms.org.au) and we can help)
- Completed audition form
- Bottle of water

## **AUDITIONING FOR A LEAD OR FEATURED ROLE**

- A little introduction
- Scales (to find out your vocal range)
- Sing an excerpt of a song of your choice, approximately one minute long (make sure it's in the same style as LBTM, a contemporary musical theatre song)
- Sing the excerpt of the chosen song from the show (this is found at the end of this booklet)
- A character reading in the chosen accent (found at the end of this booklet)

## **AUDITIONING FOR THE ENSEMBLE**

- A little introduction
- Scales (to find out your vocal range)
- Sing an excerpt of a song of your choice, approximately one minute long (make sure it's in the same style as LBTM, a contemporary musical theatre song)
- You might be asked to do a character reading

## **WHO WILL BE ON THE AUDITION PANEL?**

Jenny Sullivan (director), Noelene Bosworth (musical director), Todd Power (assistant musical director & accompanist), Anika Chillingworth (choreographer), Ann Walsh (assistant directors).

## DANCE AUDITIONS

Dance auditions will be held in groups on Wednesday 7 June from 7pm in hourly time slots.

You will be notified of your dance audition time once you book your vocal audition.

### WHAT TO BRING TO YOUR DANCE AUDITION

- Comfortable clothing to move in
- Bottle of water
- Footwear suitable for dancing in

## CALL BACK AUDITIONS

A call back audition is where the audition panel invites back some auditionees to see them read from the script, sing another song, respond to direction, or work with another actor to feel out how you would fit in the production. Call back auditions will be held on Wednesday 4 December. If you are invited to come along, you will be emailed the call back song and any other readings.

## CASTING

Cast Size: Medium (approximately 20 performers)

Cast Type: Mainly Women

Dance Requirements: Standard

Age: All cast will be required to be 16 by the time rehearsals begin in early 2025

## CAST ANNOUNCEMENT

Once the audition panel has finalised the casting, the cast list will be posted on our website, social media pages and emailed out to all auditionees by Friday 13 December 2024.

## CAST EXPECTATIONS

If you are cast in this production, here are some of the things that will be expected of you:

- To become a TMS member
- Attend all required rehearsals. If you are unable to make it to a rehearsal, please let the Director or Production Manager know. If you are unwell (especially with cold or flu symptoms), please don't come to rehearsal.
- Find time to practice your lines, songs and dance routines outside of rehearsals
- Participate in show working bees
- Purchase make-up for dress rehearsals and performances (except any show specific stage hair or makeup)

## ROLES

Legally Blonde has a medium to large cast with exciting performance opportunities for all! We are casting actors for singing and/or speaking roles, and accepting actors for non-speaking ensemble roles. Below are the lead and supporting roles that are available. Please note that this list is not comprehensive, as there are numerous speaking ensemble roles.

### **Elle Woods - may require an understudy**

The quintessential Valley Girl who follows her ex-boyfriend to Harvard Law School and realizes that she has more to offer than just a pretty face and a bubbly personality. A true triple threat, tap dance skills are a plus. Must be comfortable with dogs and kissing on stage. Must be show fit.

Gender: female

Age: 18 to 25

Vocal range top: F5

Vocal range bottom: F#3

### **Emmett Forrest**

A smart and sensitive law student who takes Elle under his wing. He is charming, quirky, loveable, and friendly.

Gender: male

Age: 20 to 25

Vocal range top: A4

Vocal range bottom: A2

### **Paulette**

A brash, caring, optimistic hair stylist who is friends with Elle and longs to find a man for herself.

Gender: female

Age: 35 to 45

Vocal range top: A5

Vocal range bottom: G3

### **Professor Callahan**

A pompous, sleezy and manipulative law professor at Harvard who is highly successful, but completely immoral.

Gender: male

Age: 45 to 55

Vocal range top: F#4

Vocal range bottom: A2

### **Warner Huntington III**

A good-looking but shallow and pompous guy who breaks Elle's heart and heads off to Harvard Law.

Gender: male

Age: 20 to 25

Vocal range top: G#4

Vocal range bottom: A2

### **Vivienne Kensington**

A smart, savvy, and uptight law student and Warner's fiancée who initially dismisses Elle, but grows to be her friend.

Gender: female

Age: 20 to 25

Vocal range top: Ab5

Vocal range bottom: A3

### **Brooke Wyndam**

An exercise video mogul who is also a former sorority girl. She is energetic and charismatic, yet currently on trial for murder.

Gender: female

Age: 25 to 35

Vocal range top: G5

Vocal range bottom: A3

### **Margot, Serena, Pilar**

Elle's sorority sisters. Margot, Serena, and Pilar are Elle's entourage who follow her through the story acting as a Greek chorus. Strong singers and dancers with good comic timing and youthful energy.

Gender: female

Age: 20 to 25

### **Enid Hoops**

Enid is a strong, opinionated, feminist law student at Harvard. Great comedic timing!

Gender: female

Age: 20 to 25

**Kyle B. O'Boyle** - No singing required for this actual role  
Kyle is a physically fit, smooth-talking UPS deliveryman. We soon find out that he is Paulette's dream guy.  
Must be comfortable with dogs. Irish dancing skills are a plus!

Gender: male  
Age: 30 to 45

## **ADDITIONAL SUPPORTING & ENSEMBLE ROLES**

Actors playing the roles below will be playing other roles throughout the show.

### **ELLE'S UCLA FRIENDS AND FAMILY:**

Elle's Mom - Elle's Mom - (Alto) - High society socialite from Malibu  
Elle's Dad - (Baritone) - High society golfer from Malibu.  
Kate - (Alto) - Delta Nu scholastic chair, the bookworm! Must be a strong dancer - will be featured in the Greek Chorus in later songs.  
Leilani, Gaelan - (Alto) - Delta Nu sorority sisters with vocal solo. Must be strong dancers - will be featured in the Greek Chorus in later songs.  
Grand Master Chad - UCLA frat boy. Must be able to rap.

### **HARVARD STUDENTS AND STAFF**

Sundeep Padamadan - A foreign Harvard law student. Former leader of his country.  
Aaron Schultz - A smug and arrogant Harvard law student.  
Whitney - Vivienne's best friend at Harvard Law  
Winthrop, Pforzheimer, Lowell - Harvard Law admissions officers

### **MALL AND SALON STAFF AND PATRONS**

Store Manager - A department store manager  
Saleswoman - A department store saleswoman who underestimates Elle's intelligence  
Cashier, Kiki the Colorist at Hair Affair - Strong Dancers  
Bookish Client - Patron at Hair Affair  
Perfume Clerks - Saleswomen at H&H

### **COURTROOM**

Nikos Argitakos - Brooke Wyndham's pool boy.  
Carlos - Nikos' "best friend".  
Chutney Wyndham - Brooke Wyndham's jealous step-daughter. A trial witness.  
Judge, Court Stenographer, D.A. Joyce Riley, TV Reporter - Featured characters in the courtroom trial

### **OTHER**

Dewey - Paulette's rude, mean, dog-stealing, trailer-trash ex-boyfriend.  
Guard, Dana - Featured characters in Boston Women's Correctional Facility



## REHEARSALS

We will start rehearsals on **Wednesday 29 January 2025**

Rehearsal times will be:

Monday 7pm for a 7:30pm start – 10pm Tamworth Community Centre

Wednesday 7pm for a 7:30pm start – 10pm Tamworth Community Centre

Dance rehearsals – will be integrated into our rehearsal scheduled *There will be a rehearsal schedule released prior to rehearsals starting.*

**Additional rehearsals, or longer rehearsals, may be required as we progress through the rehearsal program. These will be negotiated with all stakeholders.**

## BUMP IN AND DRESS REHEARSALS

Bump in starts – Thursday 1 May 2025

This is where we move the sets, costumes and props into the theatre. Technical rehearsal – All day Sunday 4 May 2025

Dress rehearsals – Monday 5 May, Tuesday 6 May and Wednesday 7 May

## **PERFORMANCES**

### **There will be 11 performances of Legally Blonde**

Friday 9 May at 7:30pm

Saturday 10 May at 7:30pm

Sunday 11 May at 2:00pm

Wednesday 14 May at 7:30pm

Friday 16 May at 7:30pm

Saturday 17 May at 7:30pm

Sunday 18 May at 2:00pm

Wednesday 22 May at 7:30pm

Friday 23 May at 7:30pm

Saturday 24 May at 2:00pm & 7:30pm

## **BUMP OUT**

Sunday 25 May 2025 from 9am

# AUDITIONS

Legally Blonde TMS auditions cast and EOI crew and orchestra

The online form will look like the below.

The screenshot shows a web form with the following sections:

- 1. Name \***: A text input field with the placeholder "Enter your answer".
- 2. Email address \***: A text input field with the placeholder "Enter your answer".
- 3. Contact phone number \***: A text input field with the placeholder "Enter your answer".
- 4. Roles you are auditioning for: (you can tick more than one role) \***: A list of checkboxes for roles:  All,  Actor,  Musician,  Producer/Casting,  Writer,  Director,  Editor,  Executive,  None of the above - production crew is preferred - scroll down after question 7 for further details.
- 5. Please list your preferred availability for a lead audition (tick up to three please). \***: A list of checkboxes for availability:  Friday 20/11 7.30pm to 9pm,  Friday 20/11 8.30pm to 10pm,  Saturday 20/11 8am to 10.30am,  Saturday 20/11 10am to 12.30pm,  Saturday 20/11 12pm to 2.30pm,  Monday 21/11 7.30pm to 9pm,  Monday 21/11 8.30pm to 10pm.
- 6. Additional notes re: your audition availability if needed (e.g. you are away these dates) etc. \***: A text input field with the placeholder "Enter your answer".
- 7. If you would like to audition for the orchestra please advise of your instrument and experience level (previous shows, orchestra experience etc.).**: A text input field with the placeholder "Enter your answer".
- 8. If you would like to be a part of the production crew, please advise what areas you are interested in (e.g. lighting, backstage, set, Print of Process, wardrobe etc.).**: A text input field with the placeholder "Enter your answer".

Please click the following link to access the online form:

<https://forms.office.com/r/w4ChA6EYMS>

OR

The QR code on the following page

LEGALLY BLONDE  
AUDITION LINK AND CAST  
AND CREW EOI



Email: [Legallyblonde@tms.org.au](mailto:Legallyblonde@tms.org.au)

# AUDITIONS

## WHAT TO PREPARE

### YOUR AUDITION

#### VOCAL SELECTIONS

Actors must select at least one song from the list "Excerpt #1" (the list below and sheet music provided in the audition pack). Please select vocal excerpts of the characters you'd like to be considered for. If you'd like to be considered for a role beyond those listed below or for the ensemble (no solo singing), please note it in your audition form but you still must sing one of the following excerpts.

You will be provided with a piano accompaniment during your audition. The backing tracks included below are for your home practice only.

Character	Excerpt #1	Excerpt #2
ELLE WOODS Gb3-G5 Soprano Belt	SO MUCH BETTER Bar 101-123 <a href="#">Sheet music</a>	LEGALLY BLONDE Bar 21-68 <a href="#">Sheet music</a>
EMMETT FORREST B2 - A4	CHIP ON MY SHOULDER (PT 1) Bar 41-76 <a href="#">Sheet music</a>	CHIP ON MY SHOULDER (PT 2) Bar 123-156 <a href="#">Sheet music</a>

Character	Excerpt #1	Excerpt #2
PAULETTE BUONOFUONTE A3 - A5 Soprano Belt	BEND AND SNAP Bar 80-97 <a href="#">Sheet music</a>	IRELAND (REPRISE) Bar 22-51 <a href="#">Sheet music</a>
PROFESSOR CALLAHAN A2 - F#4 Baritone	BLOOD IN THE WATER Bar100-172 <a href="#">Sheet music</a>	BLOOD IN THE WATER Bar236-270 <a href="#">Sheet music</a>
WARNER HUNTINGTON III Eb3 - Ab4 Tenor	SERIOUS Bar5-26 <a href="#">Sheet music</a>	SERIOUS Bar 68-88 <a href="#">Sheet music</a>
VIVIENNE KENSINGTON A3 - F5 Soprano Belt	LEGALLY BLONDE REMIX Bar4-38 <a href="#">Sheet music</a>	
BROOKE WYNDHAM A3 - G5 Alto or Soprano	WHIPPED INTO SHAPE Bar43-59 <a href="#">Sheet music</a>	WHIPPED INTO SHAPE Bar 114-126 <a href="#">Sheet music</a>

94

95 96 97

day, nine o'clock, Then we will see who walks the walk. No, no, I can't wait!

day, nine o'clock, Then we will see who walks the walk.

day nine o'clock Then we will see who walks the walk.

B7sus4 B<sup>7</sup> E<sup>7</sup>sus E<sup>7</sup> Asus A F#m<sup>9</sup>

Drs.

START:

98 99 100 101

I will be there at eight! When they un-lock the door... Oh! Oh! I'll e-ven DRESS

Ah... Oh! Oh! I'll e-ven DRESS

C#m/G# G#/B# C#m G#/D# C#m/E BbMaj9

102

103 104 105

— in black and white! — See, I have not — be - gun — to fight! — And you'll go...

— in black and white! — See, I have not — be - gun — to fight! — WHOA!

C7sus Fsus F Bbsus Bb Gm9

106 107 108 109

"Much bet-ter!" "Much bet ter!" And soon — all y'all — gon-na know! — That

He-LO! — And soon — all y'all — gon-na know! — Much bet-ter!

A A Dm A7/E Dm/F Dm/G G9



110 111 112 113

I am so— much bet - ter... I am so— much bet - ter, ———

I am so— much bet - ter... I am so— much!

Gm C<sup>7</sup>sus C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup>

114 115 116

I am so— Much bet - ter... Than be - fore!

I am so— Much bet - ter...

*fp* D<sup>b</sup>/C

8<sup>vb</sup>

117

118

119

120

CHORUS:

Ah!

Ah!

D $\flat$  AbMaj $^7$  D $\flat$ /E $\flat$  B $\flat$ sus4 F $^5$  E $\flat$  $^5$  F $^5$  D $\flat$  AbMaj $^7$  D $\flat$ /E $\flat$  B $\flat$ sus4 F $^5$  E $\flat$  $^5$  F $^5$

121

122

123

END

AH!

8vb-----

End of Act One

# Emmett

## 4. #9-CHIP ON MY SHOULDER (Part 1)

Legally Blonde

P/V  
24

Dictated

25 26 27

out here to fol-low a man? — Har-vard Law — was just... "part of that plan"? Man, what rich

*p* C/E F<sup>2</sup>

28 29 30 ELLE: "Malibu?" 31 EMMETT:

ro - man - tic plan - et are — you from? In - stead of ly -

B $\flat$  F<sup>2</sup> Am

32 33 34 35

- ing out side — by the pool, You stalk some guy — to an I - vy League school? That's the weird -

C/E F

36 37 38 39 40 41

est reason I... Okay, I grew up —

ELLE: Well, why'd YOU come?

8<sup>va</sup> 8<sup>va</sup>

B $\flat$  F *p* C/E

42

43 44 45

— in the Rox - bu - ry slums. With my Mom — and a se - ries of bums. — Guys who

*p* Db/F Gb<sup>2</sup>

8vb-----| loco 8vb-----|

46

47 48 49

showed me all — the ways — a man — can fail. — I got through

Cb<sup>2</sup> Gb<sup>2</sup> Bbm

loco

50

51 52

law school by bust - ing my ass; — Worked two jobs in ad - di - tion to class.

D/F# G<sup>2</sup>

8vb-----|

53

54 55

— So for give — me for not weep - ing at your tale.

C<sup>2</sup> G<sup>2</sup>

(8vb)-----| loco

ELLE: "Excuse me! Just because you've got some kind of chip on your shoulder -- "

EMMETT (interrupting): "You know what? You're right."

Play 2x

EMMETT:

56 57 58 59

There's a

C2 G<sup>6</sup> D5 F<sup>6</sup> C D5

8va

60 61 62 63

chip on my shoul der, And it's big as a boul - der. With the

*p* Eb/G Ab<sup>2</sup> Bb7sus4 Cm<sup>7</sup>

64 65 66 67

chance I've been giv-en, I'm gon-na be driv-en as hell! I'm so

Eb/G Ab<sup>2</sup> Bb7sus4 Eb/sus2 Eb

68 69 70 71

close I can taste it, So I'm not gon - na waste it. Yeah, there's a

*p* E/G<sup>#</sup> A<sup>2</sup> F<sup>#2</sup>/A<sup>#</sup> G<sup>#2</sup>/B<sup>#</sup> C<sup>#m</sup> fill

72 73 74 75

Chip On My Shoul - der; \_\_\_\_\_ You might wan - na get one as well. \_\_\_\_\_

F#m7 /G# /A D<sup>2</sup> F#m/C# A B7sus4

ELLE: "I'm sorry, but that sounds highly negative."

EMMETT: "Hey, I'm just being honest. When you weren't born into privilege, you gotta work twice as hard....and I want my sweatshirt back."

ELLE: "Wait. Two jobs plus law school?"  
EMMETT: "I haven't slept since 1998" [GO m. 80]  
ELLE: "Seriously... how did you do it?"

76 77 78 79 80 81

Vamp **END** Vamp last X vocals  
EMMETT:  
Well, I

*p* C#/E# /F# /G# G/B /C /D C#/E# /F# /G#

*Sva*

82 A little faster 83 84 85

don't go to par-ties a lot. \_\_\_\_\_ Not good use \_\_\_\_\_ of the time that I've got. \_\_\_\_\_ Can't spend

D/F# G<sup>2</sup>

86 87 88 89

ELLE: "I don't spend hours..."  
EMMETT:  
ho - urs doin' my hair \_\_\_\_\_ or stay'n in shape. \_\_\_\_\_ But I

C<sup>2</sup> G<sup>2</sup> Bm

# Paulette

## 9. #15-BEND AND SNAP

Legally Blonde

P/V  
72

73 74

sec-ond, when I beck-oned, Look how the boys came run-ning! Like I'm... - fin-ger... Like I'm

**BOYS:**  
KICK-IN', LICK-IN'.

Chords: Eb<sup>5</sup> F<sup>5</sup> Eb<sup>5</sup> F<sup>5</sup> Eb<sup>5</sup> F<sup>5</sup>

75 76 77

frick in' Would you pay for stuff I buy? And bake me cake and pie? And

WICK ED STUN-NING. Yes! Yes!

Chords: Eb<sup>5</sup> F<sup>5</sup> Eb<sup>5</sup> F<sup>5</sup> Eb<sup>5</sup> F<sup>5</sup>

78 79 80 **START**

hold me when I cry? YES! And I will tell you why! I'm too rock-in' to lock a-way!

**BOYS:**  
**SALON FOLKS:**  
Yes! WHY! Lock a-way!

Chords: Eb<sup>5</sup> F<sup>5</sup> Ab<sup>7</sup> Bb<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup>

81 82

All the boys come to gawk a - way! Drop - pin' jaws— from a block a - way!

Gawk a - way! Block a - way!

C7 Db7 Db7 D7

83 84

*(opt.)*

Watch - in' how I walk a - way! We

PAULETTE:

GIRLS:

BOYS:

We love to watch her walk a - way!

E $\flat$ 7(#9) E7(#9)



85

(opt.)

86

87

BEND.....

AND SNAP!

Now look how hot it's get-tin'!

BEND.....

AND SNAP!

BEND.....

AND SNAP!

BEND.....

AND SNAP!

A<sup>7</sup>

D<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

(opt.)

88

89

(opt.)

90

I'm bet-in right now you're sweat - in!

They cheer and clap! (clap clap)

ALL:

Spring the trap! They cheer and clap! (clap clap) -

F<sup>9</sup>

Am<sup>6</sup>/E

E<sup>b</sup>9

D<sup>9</sup>

91 **PAULETTE:** 92 93 *(opt.)* 94

I de-pond on my friend... I de-pond on my friend

**ALL:** **ALL:**

Go Paul-ette! Go Paul-ette! Go! Go! Go Paul - ette!

B7<sup>b9</sup><sub>#5</sub> F<sup>9</sup>

Big drum solo (ad lib) Big drum solo (ad lib)

95 **PAULETTE:** 96 97 **END**

I de-pond on my friend Called the BEND... And SNAP!

**GIRLS:** De-pond! My friend! The BEND... And SNAP!

**BOYS:**

B7<sup>b9</sup><sub>#5</sub>

# Callahan

P/V

## 6. #5-BLOOD IN THE WATER (Down 1/2 step)

Legally Blonde

89

90 91

of - fer you a bun-dle for de - fend - ing A fa - mous hit - man for the Ma - fi - a e -

Bbm7(b5) Eb7(#9) Abm6 Bbm7(b5) Eb7(#9)

92 93 94

lite. Seems he missedhis chos-en prey, Killed a nun and drove a - way, Run-ning

Abm6 C#m7(b5) F#7(#9) Bm2

95 96

o - ver three cute pup - pies in the street.

Fm7(b5) Bb7(#9) Eb7(b5, #9)

ENID: "What, you think I wouldn't defend him, just cause he's a Typical Man?"  
 CALLAHAN: "Oh, you lesbians[CUT-OFF!]think you're soooo Tough."

97 98 99 100

Vamp quick cut-off on cue

8va

ENID: (chokes) Oh dear!

Callahan stops Enid with a raised finger. [GO] CALLAHAN: START

7. #5-BLOOD IN THE WATER  
(Down 1/2 step)

101

102 103

I fear my comment has of - fend - ed. ...Hard to ar - gue, tho', when you're too mad to

Bbm7(b5) Eb7(#9) Abm6 C#m7(b5) F#7(#9)

104

105 106

speak. Your em - ployment will be ve - ry quick - ly end - ed Oncethey

Bm(+7) Fm11(b5) Bb7(b9) Eb6

107 **Rall.**

108 (to 164)

see how your e - mo - tions make you weak. So what's my

Bbm7/F E7(b5)

V.S.

Tempo di Marcia (still swing 8ths)

164 165 166

point? I run a bil-lion dol - lar law firm, And I hi - re four new in-terns ev' - ry

B/F# B+/F# E/F# D5/F# F# B/F# B+/F#

167 168 169

year. From this class I will se - lect Four young sharkswhom I re - spect, And those

E/F# D5/F# F# C/G C6/G CMaj7/G Am/G

170 171 172 END

Rit. Slower, but non-rubato Rit.

four will have a GUARAN-TEED CA - REER. Do you fol-low me? So I wan-na see... what?

(straight 8ths)

Db/F E7b5 Eb7 D7 Eb7 Ab13 G13 Gb13

Warner

# SERIOUS

(Warner, Elle)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN

Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:

WARNER: "Elle..."

WARNER: "...I want you to know how happy you've made me.  
Every guy dreams about finding a girl who looks like you."

Gentle slow jam

1 2 3 4

*C*sus2 D<sup>5</sup> Em G/B *C*sus2 D<sup>5</sup> G G/B

START

WARNER:

5 6 7

We both know why we're here;— I see it in— your eyes. I guess it calms my fear—

*C*sus2 D<sup>5</sup> Em G/B *C*sus2 D<sup>5</sup> G

8  
 9  
 10

To know it's not a sur-prise. I thought one look at you, Looking like a dream— come true,—

G/B D<sup>5</sup> Em G/B

11  
 12  
 13

Would leave me speech-less like you al-ways do! But now we're wide a-wake.

Csus2 D<sup>5</sup> D/F# G G/C

14  
 15  
 16

— And we've got some plans— to—make;— Let's take some ac - tion, ba - by!

G<sup>7</sup>/B FMaj7 D7sus4

17

18 19

So ba-by give me your hand. I've got some dreams to make true.

20.

21 22

I've got the fu - ture all planned... It's

23

24 25 26

time to get se - rious, — Time to get se - ri - ous with you.

END

V.S.



LEGALLY BLONDE REMIX

(Elle, Vivienne, Paulette, Mom, Dad, Kyle  
Enid, Brooke, Delta Nus, Ensemble)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
ELLE: "...and that's all anyone's  
ever gonna see." [GO!]

VIVIENNE: "That's not what I see."

ELLE: "Vivienne?"

VIVIENNE: "We girls have to stick  
together. And..." [GO m. 2]

VIVIENNE: "Maybe Warner saw a blonde  
who was sleeping her way to the top, but all  
I see is a woman who doesn't have to." [GO m. 3]

Allegro (♩ = 160)

Vamp

1 2 3

*fp*  
Eb7sus

(play downstem chord  
every other time)

E7sus

START

VIVIENNE:

4 5 6 7 8 9

I used to pray for the day you'd leave. Swore up and down you did not

be-long. But when I'm wrong then I say I'm wrong, And I was wrong

Dsus2 Asus/F# Dsus2 A sus2

D2(add#4) A<sup>2</sup>/C# A

10 11

a - bout you. So list - en up!

G(#4) A/C#

12 13 14

I see no end to what you'll a - chieve... That's on - ly IF you don't turn

D<sup>sus2</sup> A<sup>sus2</sup>/F# D<sup>sus2</sup> A<sup>sus2</sup>

15 16 17

and run. You proved it to me, now show ev - 'ry - one what you can do.

D2(add#4) A<sup>2</sup>/C# A

18 **+ ENID:** 19 20 **VIVIENNE:**

And you look great in dark blue! Get back in the game,

**GIRLS:**  
Oo...

**BOYS:**

(PLAY if no drs) --

G F#7sus4 D/F# D D/A BbMaj7

21 22 23

Back on the case. Take a good look at my face:

Oo... Oo... Oo...

BbMaj9 Am/C Dm F/A

24

I'm not a fool, \_\_\_\_\_

25

And, as a rule, \_\_\_\_\_

26

I do not

Oo.. Oo oo! Oo... \_\_\_\_\_

oo... \_\_\_\_\_

BbMaj<sup>9</sup> Am/C

27

bond... \_\_\_\_\_

28

But I see a star,

Ne - ver known her to bond! \_\_\_\_\_

Oo

F F/A Ab Ab/C DbMaj<sup>7</sup>

29

30 31

You're my new muse; You've got the BEST frick-in' SHOES!

sha la la, Oo, sha la la Oo, sha la la Oo!

*D $\flat$ Maj<sup>7</sup>* *Cm/E $\flat$*  *Fm*

32 33 34

And you lit a fuse, So go show 'em who's Le-gal - ly

You lit a fuse, So go show 'em who's Le-gal - ly...

*A $\flat$ /C* *G $\flat$ Maj<sup>7</sup>* *D $\flat$ Maj<sup>7</sup>*

35

Blonde! \_\_\_\_\_ Yes, you lit a fuse, \_\_\_\_\_ So go show 'em who's

36

37

Sha la la la \_\_\_\_\_ la la! You lit a fuse, \_\_\_\_\_ So go show 'em who's

A $\flat$  F $m$  G $\flat$ Maj<sup>7</sup> D $\flat$ Maj<sup>7</sup>

38

Le - gal - ly... **END //**

Le - gal - ly... //

Le - gal - ly... //

**ELLE:** "Sorry, Vivienne. You keep it. But I'm never wearing that again."

*ELLE walks grandly through the upstage DOOR, slamming it shut behind her. Pause.*

**PAULETTE (knocking):** "Um... Honey, you're in the supply closet."  
**ELLE (O.S.):** "I know!" [GO m. 39, trem.]

# Brooke

P/V

## 5. #12-WHIPPED INTO SHAPE

Legally Blonde

**START**  
**BROOKE:**

41 **WARNER:** 42 **Rock feel** 43

Did she? But it's  
claims she did not kill him... ..Let's watch some more.

*D*<sup>7</sup> *Gm/D* *A/D*

44 **Big Fat Commercial Pop Funk** 45 46

more than just a work-out, it's a de-fen-sive wea-pon too: Sim-ply wrap it 'round your as-sail-ant's neck then  
**CHORUS:**  
Uhh!

*mp* *Bbm* *Ab* *Gb* *F* *Bbm* *Ab*

47 48 49

pull 'til he turns blue. You can al-so use the pa-ten-ted han-dle grips to shat-ter your at-tack-er's spine... And  
Huh! Unh!

*Gb* *F* *Db* *Ab/C* *Gb/Bb* *F/A*

50 51

all for three small pay - ments of NINE - TEEN NINE - TY NINE! You'll have him

**GIRLS:**

NINE TEEN NINE TY NINE!

**GUYS:**

Ebm Fsus4 F fill

52 53 54

Whipped In - to Shape! When you get grief from a guy, Just-work him o - ver with this 'til he starts

Whipped In - to Shape! From a guy! O - ver with this!

*Simil.*

+8vb



55 56 57

to— cry! If he don't act like he should, You got to WHIP it! WHIP it! WHIP it good! It

To— cry! Act like he should! WHIP it! WHIP it! WHIP it good!

Bbm/D $\flat$  Ab/C G $\flat$ /B $\flat$  Fm/A $\flat$

58 59 END

gets you out of an - y scrape,— AND gets you WHIPPED IN - TO SHAPE!

*sub. p* Ah, an - y scra - ape! *f* WHIPPED IN TO SHAPE!

*sub. p* *f*

*sub. p* *f* Fill \* \*

E $\flat$ /G E $\flat$ m/G $\flat$  *f*

*loco* (PLAY if no drs)

# AUDITIONS

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## COLD READS

### WHAT IS A COLD READ?

If you are interested in being considered for a lead, supporting or featured role, we may ask you to do a cold read. A cold read is a short excerpt of the script, of which you'll read the lines for a character that we'd like to consider you for. It's considered "cold" because you are required to do it with no preparation, as it is not a required part of your audition.

Because we know cold reads can be nerve-wracking to new actors, we post our cold read excerpts

ahead of time. Below are the cold reads that we will select from during auditions.

### COLD READS

ELLE WOODS <a href="#">Page 28-29</a> <a href="#">Page 81-83</a>	EMMETT FORREST <a href="#">Page 28-29</a> <a href="#">Page 82-84</a>	PAULETTE BUONOFUONTE <a href="#">Page 43</a> <a href="#">Page 90-91</a>
PILAR, MARGOT, SERENA <a href="#">Page 4</a> <a href="#">Page 14</a>	PROFESSOR CALLAHAN <a href="#">Page 108-109</a>	WARNER HUNTINGTON III <a href="#">Page 9, 11</a> <a href="#">Page 81-82</a>
VIVIENNE KENSINGTON <a href="#">Page 36-37</a> <a href="#">Page 48</a>	BROOKE WYNDHAM <a href="#">Page 79-80</a>	KYLE B. O'BOYLE <a href="#">Page 90-91</a> <a href="#">Page 113</a>