

IMMACULATE HEART OF MARY
2024 MUSICAL THEATRE PRODUCTION
AUDITION INFORMATION PACKET

**LEGALLY
BLONDE**
The Musical™ 

Main Cast: 5TH - 8TH Grade Students
Rising Stars: 3RD & 4TH Grade Students

PERFORMANCES:

Thursday 2/29/24 - 7 PM

Friday 3/1/24 - 7 PM

Marian University Auditorium

AUDITIONS:

Monday, December 4 from 4:30 - 7:00

Tuesday, December 5 from 4:15 - 6:45

(in 30 min time slots)

Read Through: Monday January 8, 2024 3:15 - 5:00

Rehearsals: Monday - Thursday, 3:15 – 5:00

Rising Stars Rehearsals: Thursdays in February, 3:15 - 4:15 PM

Dear Students and Parents/Guardians,

November 2023

Thank you for your interest in participating in the musical theater production at Immaculate Heart of Mary. The dates for the performances are **Thursday & Friday February 29 & March 1, 2024 at 7 pm** at Marian University.

Before auditioning, please consider all of the following:

1. **DATES:** Please double check family, school, and extra-curricular calendars against the rehearsal calendar at the end of this packet. If you have a conflict with a performance and the week prior, you should not audition. If you have a few rehearsal conflicts here and there, you can still audition, but please note them on the audition form.
2. **FEES:** There is will be a Production Fee. More information will be provided after auditions.
3. **TIME COMMITMENTS:** Producing a successful musical is very rewarding, but it requires a lot of hard work and dedication. Theater is just like any team sport: all the players are important and when one performer is missing, it affects everyone. Before auditioning for the show, please make sure that you are aware of the large commitment involved in participating in this production:
 - **Main Cast Rehearsals** will be on Mondays, Tuesdays, Wednesdays and Thursdays from 3:15 – 5:00 PM. There may be Principal Role rehearsals on occasional Fridays from 3:15 - 5:00
 - **Schedule:** Performers must attend all of their scheduled rehearsals, however, please note that not all students will be needed for each rehearsal. A student's individual rehearsal schedule will be based on the role that he or she is playing in the production. Cast members will receive a detailed rehearsal schedule before Monday 1/8/24 at the Read-Through. All of the possible rehearsals are listed at the end of this packet.
 - **Absences:** Please note that **2 unexcused absences from rehearsals will result in removal from the show.**
 - **Excused Absences Include:** Illness, family emergencies, anything the school would consider an excused absence, and any dates/times listed as conflicts on the Audition Form or discussed with the director at minimum of a week in advance of the rehearsal date and agreed upon with the Director's approval.
 - **Unexcused Absences Include:** Any full rehearsals missed that are NOT due to illness, family emergencies, and those dates communicated on the Audition Form/Contract. **Tech Week:** During the final week (Tech Week) the rehearsals will be at Marian University and will be longer for the cast: 3:00 – 7:00 pm.
 - **During Tech Week, all conflicts from February 26 - March 1 will be considered unexcused.** Please notify all coaches of this anticipated schedule conflict before auditioning.
 - **Times:** I am a big stickler on times - I will always do my best to start on time and let the kids out on time.
 - **Conflicts:** Please include on your audition form ALL anticipated absences using the possible rehearsal times at the end of this packet for reference.
4. **SPORTS & OTHER EXTRA-CURRICULARS:** I believe in the well-rounded student who experiences several different activities including sports, dance, music, martial arts, gymnastics, etc. I also know that many of these commitments require extra time and may conflict with each other.

Near the end of this packet is a rehearsal calendar that has all of the possible dates and times for rehearsals. **Please use this schedule to help you indicate all anticipated conflicts on the audition form.** For example, if the student already takes dance or has swim practice at 4:00 pm every Wednesday, be sure to indicate that on the audition form.

Time is one of our most important resources, and I will respect everyone's time by offering a detailed rehearsal schedule well in advance of rehearsals. In addition, I will always strive to release them from rehearsal on time. In return, I ask that for the few months of rehearsals, the cast's time is respected as well. Family emergencies and illnesses will happen and are out of our control. Students may join other activities that have conflicting times with rehearsal, and I am usually willing to compromise on most conflicts with adequate communication (students may be able to leave rehearsal a little bit early and be a little bit late to their next activity.) My request is that the actual performance/tech week is treated as a priority and the other conflicts shared with me before auditioning for the show. Please take the rehearsal schedule into serious consideration when planning family activities.

5. **IHM Guidelines:** IHM leaders have developed guidelines to address student participation in the Musical and other extracurricular activities. These guidelines, which can be accessed on the Resources page of MySchool are to ensure that parents, students, coaches, and the Musical all have a clear and agreed-upon understanding so that students and parents can make informed decisions about participation in multiple extracurricular activities.

While we hope the Guidelines provide clarity, it is impossible to foresee and avoid every potential conflict. Ongoing and early communication will be essential so that everyone has a positive and enriching experience. If you have questions about the Guidelines, please contact your PTO Presidents, Myra Mariani and Molly Chavers.

A full copy of the Guidelines can be found on the IHM Schoology page. Please read them carefully. Here are the parts relevant to the musical:

3. Casting Decisions and Placement on CYO Teams.

- A student's participation in multiple Extracurricular Activities may be taken into account when making casting decisions for the Musical.
- Placement on CYO teams will be based on the best efforts of the Coordinator and Coaches to match skill and competition levels to foster the positive experience and development of the student athlete. Considerations may be made, including but not limited to increasing team size, to hedge the risk of multiple Extracurricular Activity conflicts interfering with the ability to field a full team for competitions and/or otherwise impact the experience of their teammates.
- The Director of the Musical will independently determine which role is the best fit for a student considering many factors, including the student's participation in multiple Extracurricular Activities, if applicable.
- During the audition and evaluation process students and parents must be transparent about potential and actual conflicts.
- The Director may have a conversation with a student and his/her parents if a potential or actual conflict could impact a student's participation in a principal role of the Musical.

- **Principal Role Choice:** The Principal Roles in this production are:
 - Elle Woods
 - Emmet Forrest
 - Professor Callahan
 - Warner Huntington III
 - Vivienne Kensington
 - **Secondary Characters** (will have more rehearsals than most, but not as much as Principal Roles)
 - Margot, Serena, Pilar, Kate, Brooke Wyndham, Paulette, Enid

I ask that your child not accept a Principal Role in the musical if they cannot make it the top priority among other activities. If they would like to audition for a Principal Role in the musical, please initial that part in the audition form and contract. Also, please know that if another activity is a priority to them, we will understand and be okay with them choosing that over the musical. We just ask that we are informed as soon as possible. We would like to give priority to those who would like the musical to be their priority.

On the audition form, you can indicate whether or not you and your child agree with the following statement:

"I am auditioning for a Principal Role (Elle, Emmet, Prof Callahan, Warner, Vivienne) in the musical and understand that grades are my first priority. If cast in a Principal Role, I may participate in other activities but I will choose to make the musical my top priority among other extracurricular activities."

6. **BEHAVIOR:** Although the rehearsals for this musical occur during after school hours, students must still comply with standard school policies for behavior. Failure to behave in an appropriate manner during the rehearsal and production period will potentially result in removal from the show. At IHM, we "R" Respectful, Responsible, and Reverent.
7. **AUDITIONS:** Students will be expected to sing an excerpt from a song from the show, dance a short routine, and will read from the script. More detailed information is outlined on the following pages. More information can be found on page 4.
8. **RISING STARS (3rd and 4th Grades) MORE INFORMATION:** There will be separate info for the Rising Stars on my website www.mcduffeemusic.com

All of these materials can be found on the website: www.mcduffeemusic.com

We look forward to seeing you on Dec 4th and 5th!

Ms. Emily McDuffee
Co-Director
emily@mcduffeemusic.com
www.mcduffeemusic.com

Ms. Kelsee Hankins
Co-Director
kelsee.hankins@gmail.com

POLICIES AND PROCEDURES FOR IHM SCHOOL MUSICAL

- If a student is going to be absent from a rehearsal, please email and/or text Emily McDuffee at emily@mcduffeemusic.com/ 317-345-5817 or through Remind

- Text @LBIHM24 to 81010 to be added to the Remind list for this show
<https://www.remind.com/join/lbihm24>
- At IHM we “R” Respectful, Responsible, and Reverent
- Questions regarding costumes, lines, rehearsal should be directed to Emily McDuffee and Kelsee Hankins; questions regarding all else can be directed to Kathleen Bigelow and Haley Gilroy.
- Be sure payment is turned in prior to the first rehearsal.
- If a cast member or Rising Star is ill, please refer to the IHM Handbook under “sick” policy at school and after school activities

AUDITION PROCEDURE

The Audition Form & Contract must be completed before the audition date. This can be found online at <https://forms.gle/ngqKJmw3fjHj3h3FA> This link can also be found at www.mcduffeemusic.com

The auditions for *Legally Blonde Jr.* will occur on **Monday and Tuesday 12/4 and 12/5** in 30 minute time slots in the IHM Bosco Center. Sign up times can be chosen on SignUPGenius: <https://www.signupgenius.com/go/60B044EAF2FA1FE3-46182674-ihmlegally#/> . This can be found directly at <https://forms.gle/ngqKJmw3fjHj3h3FA> and at www.mcduffeemusic.com. Parents are asked to wait outside during auditions.

This audition will include three portions:

1. VOCAL AUDITION –All students auditioning for will individually sing an excerpt from the musical with provided accompaniment. They will be singing in front of the other 7 kids in their group. The songs listed below are options from which they may select for their audition. The audio samples may be heard on my website <https://www.mcduffeemusic.com/ihm-2024-auditions>

Song Audition Options: -- The students should sing one of the following songs. Sheet music can be found at the end of this packet. Audio examples of these songs can be found on my website. Students If they are auditioning for the roles of Elle, Brooke, Vivienne, Sorority Sisters (Margo, Serena, Pilar, Kate), Emmet, Warner, Callahan, or Grandmaster Chad, they should prepare the song listed for that character. If they have no role preference, they should choose whichever song they feel the strongest and most confident on.

| Girl Roles | Boy Roles | Any Gender Roles |
|--|--|--|
| <ul style="list-style-type: none"> • Elle Woods: <i>So Much Better</i> • Brooke Wyndham: <i>Whipped Into Shape</i> • Vivienne Kensington: <i>Legally Blonde</i> • Margo, Serena, Pilar, Kate: <i>What You Want</i> | <ul style="list-style-type: none"> • Emmett Forrest: <i>Chip On Your Shoulder</i> • Warner: <i>Serious</i> | <ul style="list-style-type: none"> • Professor Callahan: <i>Whipped Into Shape</i> • Grandmaster Chad: <i>What You Want</i> • Any Role: <i>OMG You Guys</i> |

2. DANCE AUDITION – There will be a recording of the choreography posted on the website on the evening of Sunday, November 26. Although perfection would be nice, we are not looking for perfection, but in performance-ability: Can they move with confidence in the right direction and still smile? And we are looking for who the strong dancers are so that they can be featured in certain numbers. A video of this dance will be available to watch on www.mcduffeemusic.com

3. SCRIPT READING AUDITION – All students will read lines from at least one scene from the script. This is called a “cold reading” - they may not get to see these lines in advance. This is to see how well they can quickly interact with others and make bold character choices.

The final cast list will be posted on the website at www.mcduffeemusic.com and at IHM by December 8th, 2023.

PLOT SUMMARY

(from Musical Theater International’s website)

At the Delta Nu sorority house, word is out that **Elle Woods** is going to dinner to get engaged to her beau, **Warner Huntington III** (*Omigod You Guys* - we will be singing “OMG You Guys”). **Margot, Serena and Pilar** lead the other **Delta Nus** to the mall, where Elle is having trouble choosing the right dress for the occasion. Later at dinner, just when Elle is sure **Warner** is going to propose, he breaks up with her, explaining that, with his departure for Harvard Law School, it's time to get serious (*Serious*). Devastated, Elle locks herself in her room. Twelve days later, the Delta Nus finally get Elle to emerge (*Daughter of Delta Nu*). Elle realizes the only solution to her heartache is to get into Harvard Law and prove to Warner she's serious enough for him (*What You Want* - featuring **Grandmaster Chad**). Sorority sister, **Kate**, helps Elle study for the LSAT and, after several attempts and a lot of hard work, Elle's application comes before Harvard Admissions. **Lowell, Winthrop and Pforzheimer**, three Harvard admissions coordinators, decide to admit Elle after a very extravagant song and dance (which she submits in lieu of a personal essay), citing love as her main motivation.

On the first day of class, Elle meets her fellow first-year law classmates, **Aaron, Padamadan and Enid**, as well as Warner, who is shocked to see her on campus. **Callahan** (the most feared teacher at Harvard) kicks Elle out of class for being unprepared, at the suggestion of classmate **Vivienne Kensington**. Callahan's TA, **Emmett**, tries to console Elle, but her mood only worsens when Warner confesses to Elle that Vivienne is his new girlfriend. Elle finds the nearest salon and meets **Paulette**, who commiserates with her situation (*Ireland*).

Afterward, Elle runs into Vivienne, who invites her to a costume party. Elle attends, hoping to see Warner, but is dismayed to discover she is the only one who wore a costume — much to Vivienne's delight. On the way home, Elle meets Emmett, who tells Elle how hard he's worked to get where he is and encourages her to do the same (*Chip on My Shoulder*).

Time is passing quickly at law school, and Elle is working harder than ever, eventually winning her first court case in class and receiving a recommendation to apply for Callahan's internship. With her newfound confidence, Elle helps Paulette win her dog back from her estranged boyfriend, **Dewey**.

Back at Harvard, Warner and Vivienne win two of Callahan's coveted internship positions, and Warner proposes to Vivienne on the spot, right in front of Elle. Before her heart can break, Emmett shows her the internship list, and Elle is ecstatic to discover her name is on it as well (*So Much Better*).

The interns quickly jump into the case of fitness video guru, **Brooke Wyndham**, who is accused of killing her wealthy husband. After watching her fitness video (*Whipped into Shape*), the interns meet her at a correctional facility, where she refuses to give her alibi to anyone but Elle, thanks to their Delta Nu sisterhood (*Delta Nu Nu Nu*). In confidence, Brooke shares with Elle that she was getting liposuction the day her husband was killed, so there is no way she could be guilty, but no one can know because her fitness empire would be destroyed. The other interns demand that Elle give up Brooke's alibi, but Elle refuses to go against her Delta Nu pledge.

Back at the salon, Paulette has eyes for the UPS delivery man, **Kyle**, but isn't confident enough to go after him. Elle teaches her a guaranteed move to win any guy's affections — the Bend and Snap (*Bend and Snap*), but when Paulette tries it, she accidentally breaks Kyle's nose.

Elle returns to the case, but Callahan has a different agenda and tries to kiss her... just as Vivienne returns, unnoticed. Elle rejects Callahan's advances and is fired. Defeated, she prepares to go home, convinced she was only ever seen as a joke, even though Emmett asks her to stay, finally realizing that he is in love with her (*Legally Blonde*). Elle stops by the salon to say goodbye to Paulette, but Vivienne — who witnessed what happened to Elle in Callahan's office and finally understands her — convinces her to keep fighting. The entire salon rallies behind Elle as she heads back to the courtroom (*Legally Blonde – Remix*), where Brooke fires Callahan and hires Elle to continue her defense.

Everyone is present to witness Elle's first day in court, including Paulette and Kyle (now a couple), Margot, Serena, Pilar and the other Delta Nus. Brooke's stepdaughter, **Chutney**, takes the stand to testify that, when she got out of the shower, she witnessed Brooke standing over her father's body, covered in blood. When asked what she had been doing earlier that day, Chutney reveals she had gotten a perm, and Elle realizes a flaw in Chutney's alibi — she couldn't possibly have showered the same day as receiving a perm, or her hair would be flattened. Since her perm is still intact, she has obviously lied about her alibi. Under some intense questioning from Elle, Chutney accidentally reveals that she killed her father, mistaking him for Brooke. Elle wins the case, and Brooke is set free. Warner tries to propose to Elle, but she gently refuses, having gained her independence and a desire to be the best she can be (*Find My Way*).

Three years later, Elle is made valedictorian of her class and, in her commencement speech, she proposes to Emmett, who accepts. Everyone celebrates their legally blonde friend and heroine, Elle Woods (*Finale*).

AVAILABLE ROLES (In order of appearance):

* Indicates a Principal Role

Margot, Serena and Pilar (Secondary Characters) are Elle's trio of best friends and Delta Nu sisters. Actors must have lots of energy as well as solid singing and acting abilities.

* **Elle Woods** may appear like a typical blonde California sorority girl, but don't count her out. She is hardworking, optimistic and tenacious. Actor must have an earnest, loveable spirit and solid performing skills.

* **Warner Huntington III** is Elle's ex-boyfriend and caught between his former life with Elle and his newfound serious East Coast life with Vivienne. Actor must be able to sing and act well.

Kate (Secondary Character) is a featured Delta Nu sister - the academic of the bunch.

Grandmaster Chad is a frat boy who raps in the song *What You Want*. Could be played by an energetic girl.

Winthrop, Lowell and Pforzheimer are three admissions officers of Harvard Law School who eventually admit Elle into the program after some critical evaluation.

Aaron Schultz, Sundeep Agrawal Padamadan and Enid Hoopes (Enid is a Secondary Character) are three featured law students with academic credits that would intimidate anyone.

* **Emmet Forrest** has had to work hard his entire life to get into Harvard Law School, and nothing is going to come between him and becoming a partner in Callahan's law firm, except maybe his surprising love for Elle.

* **Professor Callahan** is the most-feared professor at Harvard Law School. Actor must be able to convey authority and strength.

* **Vivienne Kensington** is the very opposite of Elle, if judging only by demeanor. She comes from a very conservative East Coast background and is everything that Warner needs to make a serious move to become a lawyer.

Paulette (Secondary Character) is a bold character whose self-esteem needs a little boost now and then.

Whitney is Vivienne's law school friend and partner in mischief when it comes to bringing down Elle.

Dewey is Paulette's brash ex-husband who lives in a trailer and holds her dog captive.

Brooke Wyndham (Secondary Character) is a famous fitness video guru on trial for killing her husband. Actor must be able to sing, dance, and act.

Kyle is the UPS delivery man who Paulette has her eyes on each time his job brings him to the salon. Cast a great actor who may have an Irish Jig in his back pocket.

Chutney Wyndham has a really bad perm and an even worse attitude. She is Brooke's unhappy stepdaughter who is actually guilty for killing her father and framing Brooke.

Featured Ensemble Characters:

Gaelen, Judge, Jet Blue Pilot, Saleswoman, Store Manager, Prison Guard, Bookish Client and Sabrina

Ensemble

The ensemble roles consist of Waiters, Delta Nus, Frat Boys, Greek Chorus, Students and Inmates.


Full list of Roles:


| | | | |
|---|--|---|--|
| Margot Serena Pilar Gaelen Kate Elle Woods Saleswoman Store Manager Warner Huntington III Grandmaster Chad Winthrop | Lowell Pforzheimer Jet Blue Pilot Emmett Forrest Aaron Schultz Sundeep Agrawal Padamadan Enid Hoopes Vivienne Kensington Professor Callahan Paulette | Whitney Dewey Brooke Wyndham Sabrina Prison Guard Kyle Kiki the Colorist Cashier Stylist Bookish Client Judge | Baliff Chutney Wyndham Ensemble Roles: Waiters, Delta Nus, Frat Boys, Harvard Law Students, Video Performers, Inmates, Salon Patrons, Salon Workers |
|---|--|---|--|

Legally Blonde Jr IHM 2024 SPRING MUSICAL AUDITION INFORMATION
ALL POSSIBLE REHEARSALS

| LEGALLY BLONDE JR REHEARSAL SCHEDULE SKELETON | | | | | |
|--|----------------------------|----------------------------|----------------------------|---|-----------------------------------|
| JANUARY | | | | | |
| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| 1 | 2 | 3 | 4 | 5 | 6 |
| 8 | 9 | 10 | 11 | 12 | 13 |
| Read Thru - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | |
| 15 | 16 | 17 | 18 | 19 | 20 |
| Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | |
| 22 | 23 | 24 | 25 | 26 | 27 |
| No Rehearsal - MLK Day | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | Possible Costume Day 12 - 4 |
| 29 | 30 | 31 | | | |
| Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | | | |
| FEBRUARY | | | | | |
| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| | | | 1 | 2 | 3 |
| | | | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | |
| 5 | 6 | 7 | 8 | 9 | 10 |
| Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | Possible Costume Day 12 - 4 |
| 12 | 13 | 14 | 15 | 16 | 17 |
| Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | |
| 19 | 20 | 21 | 22 | 23 | 24 |
| No School - Presidents' Day | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Rehearsal - 3:15 - 5:00 | Possible Principal Rehearsal 3:15 - 5:00 | |
| 26 | 27 | 28 | 29 | | |
| TECH WEEK | TECH WEEK | TECH WEEK | OPENING! 7 PM CURTAIN | | |
| MARCH | | | | | |
| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| | | | | 1 | 2 |
| | | | | CLOSING! | |
| | | | | Strike | |


Elle's Audition Song: So Much Better

36 ELLE:

May - be she's what you pre - fer.—

37

But hey, last year I was her.—

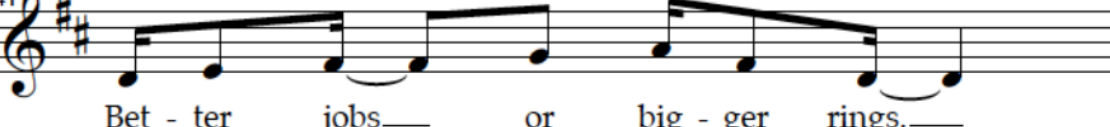
38

May - be you will change your mind,—


39

But you might look up to find—

40

I've gone on to bet - ter things:

41

Bet - ter jobs— or big - ger rings.—


42



I don't have the time to cry...

(ELLE:)

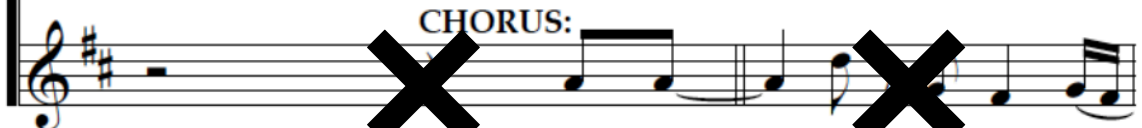
43



I'm too bu - sy lov - in' my name... up! On that list!—


44

CHORUS:




My name— up! On that list!—

45



— Kind of a cool— i - ron - ic twist!



— Kind of a cool— i - ron - ic twist!

47



— Who else can I tell?— Ooh, wait! where's my cell?



49

— Mom will fall on the floor...—

65

66

Oh! Oh! I'll e - ven *dress* — in black and white!

Oh! Oh! I'll e - ven *dress* — in black and white!

67

— See, I have not — be - gun — to fight!

— See, I have not — be - gun — to fight!

69

— And you'll go... Much bet ter!

71

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

— And soon— all y'all— gon - na know

73

— That I am so— much bet -

— much bet - ter!

75

- ter... I am so— much bet -

I am so— much bet - ter...—

77

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

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

80

81

Than be-fore!

Ah!

83

Ah!

Brooke Wyndham: Whipped Into Shape

(Meet BROOKE WYNDHAM. She holds up a jump rope.)

BROOKE: Hi! I'm Brooke Wyndham and welcome to the Wyndham Workout Disc 2 Challenge and our commitment to being the best you can be!

VIDEO PERFORMERS: Yeah!

BROOKE: So grab your CardioWhyp 5000™... 'Cause if you want to get ripped? You have to get... Whipped!

BROOKE: Hide More info

5 Do you want an ea - sy mi - ra - cle? — Do you

6 wan - na lose a pound or two? Then


7 you can turn — this off right now: my

8 work - out's not for you. — I'm

9 talk - in' to the wo - man who wants it all: — Got - ta


10 pay for what you get. — 'Cause

11




size 2 clothes don't come to those too

12




la - zy to sweat! I want you

13 (BROOKE:)




Whipped in - to shape! When I say

CHORUS:




Whipped in - to shape!

14




"Jump," say, "How high?" You know you're



Sav. "How high?"

15



do-in it right When you start To— cry! If you don't



do-in' it right To— cry!

Vivienne Kensington: Legally Blonde

4 (VIVIENNE)



Musical notation for measure 4, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

I used to pray— for the day you'd leave.—

6



Musical notation for measure 6, continuing the melody from measure 4. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Swore up and down— you did not be-long.—

8



Musical notation for measure 8, continuing the melody. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

But when I'm wrong then I say I'm wrong, And I was wrong

10



Musical notation for measure 10, continuing the melody. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

— a - bout you.—— So list-en up!

12



Musical notation for measure 12, continuing the melody. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

I see no end— to what you'll a - chieve...

14



Musical notation for measure 14, continuing the melody. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

That's on - ly *if*— you don't turn and run.— You

16



Musical notation for measure 16, continuing the melody. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

18 **ALL:**
— And you look great in dark blue!—

20 **VIVIENNE:**
Get back in the game,—

21
— Back on the case.— Take a good look
— **X** Oo... **X** Oo..

23
— at my face:— I'm not a fool,
— **X** Oo.. **X** Oo.. Oo— Oo..

25
— And, as a rule,— I do not

27
bond... But I see a star,

29

— You're my new muse; — You've got the best

— sha la la, Oo, — sha la la Oo,

31

— frick-in' shoes! — And you lit a fuse,

— sha la la Oo! — you lit a fuse,

33

— So go show 'em who's — Le-gal - ly

— So go show 'em who's — Le-gal - ly...

35


Blonde! — Yes, you lit a fuse,

37

— So go show 'em who's — Le-gal - ly...

Margo, Serena, Pilar, Kate: What You Want


49 KATE:



E - ven if they do: What you

Detailed description: This block contains the first line of music for measure 49. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of five quarter notes marked with an 'x' (E4, F4, G4, A4, B4) followed by a quarter rest, then two eighth notes (C5, D5) beamed together. The lyrics 'E - ven if they do: What you' are positioned below the staff.


50



want, sweet - heart, Is no ea - sy — thing. If you're

Detailed description: This block contains the second line of music for measure 50. It features a treble clef, a key signature of two flats, and a common time signature. The melody starts with a quarter rest, followed by a quarter note (C5), a quarter rest, and then a series of eighth notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The lyrics 'want, sweet - heart, Is no ea - sy — thing. If you're' are positioned below the staff.


52



going to — swing — it, It will

Detailed description: This block contains the third line of music for measure 52. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The lyrics 'going to — swing — it, It will' are positioned below the staff.


53



wreck your sen - ior spring. Yeah, it's true: —

Detailed description: This block contains the fourth line of music for measure 53. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The lyrics 'wreck your sen - ior spring. Yeah, it's true: —' are positioned below the staff.


54



— First — you'll need an L - SAT — score of more than

Detailed description: This block contains the fifth line of music for measure 54. It features a treble clef, a key signature of two flats, and a common time signature. The melody starts with a quarter rest, followed by a quarter note (C5), a quarter rest, and then a series of eighth notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The lyrics '— First — you'll need an L - SAT — score of more than' are positioned below the staff.

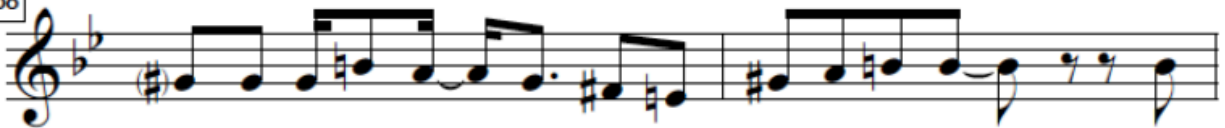
56



one se-ven-ty four, So no more par-ties for you. You'll

Detailed description: This block contains the sixth line of music for measure 56. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes marked with an 'x' (C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5). The lyrics 'one se-ven-ty four, So no more par-ties for you. You'll' are positioned below the staff.

58



need a kil-ler es - say, Or do not e-ven hope, And



glow - ing let - ters From your bet - ters...



A - ny chance you know the Pope? Oo,



nope. Too bad, 'cause that would be a__ coup. And you've



got a lot_____ of work in front of__ you!

Emmett Forest: Chip On My Shoulder

EMMETT:


29



O - kay. I grew up—

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measure 29 begins with a whole rest, followed by two eighth notes marked with an 'x' (likely indicating a breath mark or a specific articulation). The melody continues with a quarter rest, a quarter note, and a half note. The lyrics 'O - kay. I grew up—' are written below the staff.


31



— in the Rox - bu - ry slums. With my Mom

Detailed description: This block contains the second line of musical notation. Measure 31 starts with a treble clef and a key signature of three flats. The melody consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics '— in the Rox - bu - ry slums. With my Mom' are written below the staff.


33



— and a se - ries of bums.— Guys who

Detailed description: This block contains the third line of musical notation. Measure 33 starts with a treble clef and a key signature of three flats. The melody consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics '— and a se - ries of bums.— Guys who' are written below the staff.

35



showed me all— the ways— a man— can fail.

Detailed description: This block contains the fourth line of musical notation. Measure 35 starts with a treble clef and a key signature of three flats. The melody consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics 'showed me all— the ways— a man— can fail.' are written below the staff.


37



— I got through

Detailed description: This block contains the fifth line of musical notation. Measure 37 starts with a treble clef and a key signature of three flats. The melody consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics '— I got through' are written below the staff.

39



Har - vard, I worked like a fool;— Worked two

Detailed description: This block contains the sixth line of musical notation. Measure 39 starts with a treble clef and a key signature of three flats. The melody consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics 'Har - vard, I worked like a fool;— Worked two' are written below the staff.

41

jobs in ad - di - tion to school. — So for-give

43

— me for not weep-ing at your tale.

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

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

45

(EMMETT:)

There's a


49

chip on my shoul - der, — And it's big as a boul -

52

- der. — With the chance I've been giv - en,


54



— I got-ta be driv-en to ex-cel— I'm so

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of one flat (B-flat). The melody begins with a half rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The line ends with a double bar line and a key signature change to three sharps (F#, C#, G#).


57



close I can taste it,— So I'm not gon-na waste

Detailed description: This block contains the second line of musical notation. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The line ends with a double bar line.


60



— it. Yeah, there's a Chip On My Shoul -

Detailed description: This block contains the third line of musical notation. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The line ends with a double bar line.

62




- der;— You might wan-na get one as— well.

Detailed description: This block contains the fourth line of musical notation. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The line ends with a double bar line.

Warner Hunnington III: Serious


5 (WARNER:)



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

Detailed description: This block contains the first line of music, starting at measure 5. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and quarter notes. A fermata is placed over the final note of the phrase "your eyes".

7



I guess it calms my fear— To know it's not a sur-prise.

Detailed description: This block contains the second line of music, starting at measure 7. It continues the melody from the previous line. A fermata is placed over the final note of the phrase "sur-prise".

9



I thought one look at you,——

Detailed description: This block contains the third line of music, starting at measure 9. The melody continues with a fermata over the final note of the phrase "you".

10



Look-ing like a dream—— come true,——

Detailed description: This block contains the fourth line of music, starting at measure 10. The melody continues with a fermata over the final note of the phrase "true".

11



Would leave me speech - less like you


Detailed description: This block contains the fifth line of music, starting at measure 11. The melody continues with a fermata over the final note of the phrase "you".


12





al-ways do! But now we're wide a - wake.——


Detailed description: This block contains the sixth line of music, starting at measure 12. It features a triplet of eighth notes over the words "wide a - wake". A fermata is placed over the final note of the phrase.


14 
 — And we've got some plans — to — make; —

16 
 Let's take some ac - tion, ba - by!

17 
 So ba-by give — me your hand. —

19 
 I've got some dreams to make true. —

21 
 I've got the fu - ture all planned... — It's

23 
 time to get se-ri-ous, — Time to get se-ri-ous with you.

25 
 —

Any Role: OMG

* we are changing all the "Oh My God" to OMG

22

SERENA:



"Dear Elle ho-ney, Ma-zel tov!— Fu-ture's



tak-ing off...— Bring that ring back and show it to me!"

PILAR:

(grabbing card and writing)



"Four ca-rats of Prin-cess cut,— Are you



psyched or what? I just wish I could be there to see..."

SERENA, MARGOT,

PILAR:




— When he gets down on— one knee!—

33




O M G — O M G you guys!— Looks— like Elle's—gon-na

36

win the prize!— If— there e - ver was a per - fect

38

cou-ple, this— one qua - li-fies.— O M G —you guys! Oh


41

O M G —this is hap-pen-ing!— Our— own home-com-ing

44

queen and king!— Fin - 'lly she'll be try - ing on a

46

huge en - gage - ment ring— for size! O M G

48

— you guys! O M G

Callahan: Whipped Into Shape

(CALLAHAN:)



Here is where you kids come in:



Brooke has trou - ble trust - ing me.



I'm her on - ly chance to win,



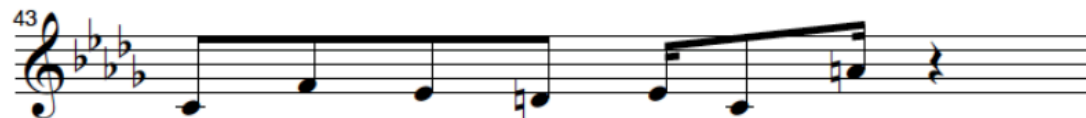
But I don't speak M - T - V. Though



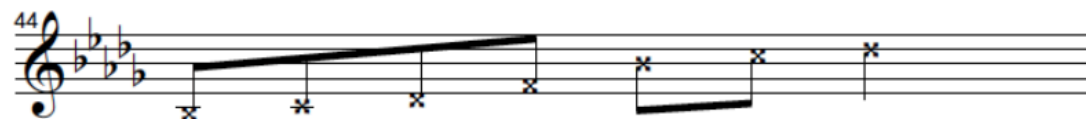
Brooke won't help her own de - fense,



She may lis - ten to her peers.—




Go and place a lit - tle sense





In the space be - tween her ears.

*(ELLE TUISES NET TUNU.
CALLAHAN says to ELLE:)*


45  Not now. I want her

46  Whipped In - to Shape. If there's a brain in that hair, Tell it that

48  I am the key: It's a plea Or the chair. See, when I

50  talk to her I get nei-ther plea nor plan nor a - li - bi. To

52  quote from our de - fen - dant's tape:—

53  I want her "Whipped in - to shape!"

Grandmaster Chad: What You Want

84 **BOYS:**

What u want, u wan-na be groov-in, bump-in, shake da room?

Detailed description: This block contains the first line of music. It starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a quarter rest, followed by a quarter note G4 with an accent (>), a quarter note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure features a triplet of eighth notes: G4, A4, and B4. The final measure consists of a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4.

86

—What u want, u wan-na be prov-in' sum-pin', and ta whom?

Detailed description: This block contains the second line of music. It continues with the same treble clef and key signature. The melody starts with a quarter note G4 with an accent (>), a quarter note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure features a triplet of eighth notes: G4, A4, and B4. The final measure consists of a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4.

88

—What u want, u wan-na be wond'-rin' where ya youth is gone?

Detailed description: This block contains the third line of music. It continues with the same treble clef and key signature. The melody starts with a quarter note G4 with an accent (>), a quarter note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure features a triplet of eighth notes: G4, A4, and B4. The final measure consists of a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4.

— What u want? U wan-na hold on! Whoa!—

BOYS:

Detailed description: This block contains the fourth line of music. It begins with a double bar line. The melody starts with a quarter note G4 with an accent (>), a quarter note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure features a triplet of eighth notes: G4, A4, and B4. The final measure consists of a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The word 'BOYS:' is written above the final measure.