



January 9 - March 8, 2026

DREW and...Joey Primo
AUDITION PACKET

as of July 21, 2010

DREW/SHERRIE
24

HERTZ/ MAYOR/ FRANZ
WE (WE'LL) BUILT (RID) THIS CITY!!

ENSEMBLE
TOO MUCH TIME ON MY HANDS

HERTZ/ MAYOR/ FRANZ
ON (OF) ROCK AND ROLL!!

LONNY/ DREW/ DENNIS/ FRANZ/ HERTZ/ MAYOR/
GROUPIES
(whispered) TOO MUCH TIME ON MY HANDS
TOO MUCH TIME ON MY HANDS
TOO MUCH TIME--

HERTZ
Shall I call zee bulldozers?

DENNIS
Remember when you tea bagged that baby llama?

STACEE JAXX/ MAYOR
I'll do it.

*The MAYOR and HERTZ shake hands.
LIGHTS OUT.*

Scene 4

INT. "Dupree's Bourbon Room." Day.

DREW is playing his guitar. He doesn't notice
SHERRIE with a newspaper enter behind him.

TO THE
TUNE OF
"To Be With You"

DREW
GOT A GIRL WITH LEGS SO LONG
WRAPPED AROUND ME, IN THE BACK...
OF HER DADDY'S STATION WAGON
AND SHE'S GOT A KILLER RACK.

Stupid.

DREW (cont'd)
AND SHE'S REACHIN' FOR MY SACK.

God, that sucks.

SHERRIE

Reachin' for your sack, huh?

DREW

(startled) Oh, hey! No, that's just, ah, rock stuff... metaphors. It's complicated.

SHERRIE

(shrug) Nice hook though. Reminds me of Judas Priest's "Eat Me Alive." *(sings)* "...Squealing in passion as the rod of steel injects."

DREW

I love you.

SHERRIE

What?

DREW

Nothing. What are you doing?

SHERRIE picks up her newspaper.

SHERRIE

Dramalogue said they're having an open call for some movie... "Encino Hot Tub Police." Figured I'd go down and try out. Not sure what *(reads)* "suggested fellatio" is but sounds like I better work on an accent.

DREW

(Aside) I could probably help you with that. *(to her)* Wow, right off the bus and hittin' auditions. Pretty cool.

SHERRIE

Well, I ain't gonna make it sitting on my butt, right?

SHERRIE sits and starts applying make-up

DREW

Guess that's true

SHERRIE

So where you from, Drew?

DREW

Detroit... *(raises his right hand and points to his palm)* Michigan.

SHERRIE

So, you come out here to be a rockstar, Wolfgang?

DREW

Oh, I don't know. I guess.

SHERRIE

Guess? There's no "guess." You want something? *(putting lipstick on him)* You wanna be one of those multi-platinum Gods? You gotta just take it.

DREW

(smacking his lips) Okay.

SHERRIE

Okay, what?

DREW

Sure, yes I'd like—

SHERRIE

"Like" nothing. Forceful. Right now. What's bustin' out of your heart, Drew? What do you want?

DREW

I... *(frustrated)* I don't know. I guess I want...

SHERRIE

Come on! Don't think. First thing that comes out of your mouth!

DREW

Well...

SHERRIE

Say it, Wolfgang!!

DREW

(sung a capella) I WANNA ROCK?!

~~*Suddenly, the world around DREW becomes a*~~
metal video.

"I WANNA ROCK"

ENSEMBLE

ROCK!

DREW

I WANNA ROCK!

as of July 21, 2010

DREW
SHERRIE

79

2

PRODUCER

Yeah, well... I produce over at Orion Pictures.

The PRODUCER gives her his card.

PRODUCER (cont'd)

(pointing to a number) That's my beach house. I gotta say, I see in you a real Molly Ringwald quality.

SHERRIE

You got that from a "two for one" lapdance?

PRODUCER

I'm really good at my job. *(re: card)* Think about it.

As the PRODUCER slowly crosses away, DREW mopes down The Strip, reading a Tiger Beat magazine...

DREW

(sad) I WANNA ROCK

PRODUCER

(passing DREW) Let it go.

SHERRIE and DREW bump passing each other.

SHERRIE

Jesus! Why don't you --

Looking up, SHERRIE sees who it is. DREW is equally surprised.

SHERRIE (cont'd)

Drew? Oh my God, I... How are you?

DREW

Sherrie. I'm fine. And you?

SHERRIE

Good... Great, actually.

DREW

Oh yeah? So the acting? That going well?

SHERRIE

Yeah. I was actually just meeting with a pretty big producer at, ah, Orion Pictures. Think it could really lead to... something.

DREW

That's great. Well, you take care, Sherrie.

DREW begins to walk away.

SHERRIE

Wait. What about you? Your music?

DREW

Um... I got a new band. Street Boyz... with a Z. Gonna be huge. Got a Tiger Beat shoot and everything.

SHERRIE

Tiger Beat? That's... a departure from rock, isn't it?

DREW

(snarky) Yeah well, I guess sometimes people change their minds about things, people they like, wine coolers...

SHERRIE

Hold on, you're mad at me?!

DREW

I think I'm entitled.

SHERRIE

If you remember you're the one who turned your back on me the minute I was fired! Buddy, it took me a long time to get over--

DREW

Turned my back on you?! Time out! What about when you... *(can't say it)* with Stacey Jaxx!

SHERRIE

You said we were just "friends!" Y'know, "just drinkin' wine coolers?!"

DREW

I never said that!

Suddenly, LONNY appears.

LONNY
Yeah, actually you did.

Realizing this is a private moment, LONNY slips back off.

LONNY (cont'd)
Sorry.

SHERRIE
Dammit, I was crazy about you.

DREW
You were?

SHERRIE
Goodbye, Drew.

SHERRIE begins to walk away.

DREW
Sherrie...?

DREW reaches into his pocket and hands SHERRIE a cassette.

DREW (cont'd)
Maybe give it a listen. It's about you.

SHERRIE
I'm scared...

DREW
No, it's good stuff.

DREW begins to exit.

SHERRIE
(feeling honest) I'm a stripper. (embarrassed) Exotic dancer. (then) Stripper. Venus club.

DREW
My manager dressed me like this and that's the first demo tape anyone's taken off my hands.

SHERRIE wants to say more.

DREW (cont'd)

I better go.

SHERRIE

Drew. For whatever it's worth. Street Boyz or whatever. I thought you made a really hot rocker.

The two separate. Once alone...

SHERRIE (cont'd)

(to herself) God, you are so stupid.

DREW

(to himself) Why did you say "friends!?"

SHERRIE

(re: tape) He wrote me a song?

DREW

(to himself) She was crazy about me?

"HIGH ENOUGH"

SHERRIE

I DON'T WANNA HEAR ABOUT IT ANYMORE
IT'S A SHAME I'VE GOT TO LIVE WITHOUT YOU ANYMORE

DREW

THERE'S A FIRE IN MY HEART
A POUNDING IN MY BRAIN
IT'S DRIVING ME CRAZY

DREW/ SHERRIE

WE DON'T NEED TO TALK ABOUT IT ANYMORE
YESTERDAY'S JUST A MEMORY
CAN WE CLOSE THE DOOR

SHERRIE

I JUST MADE ONE MISTAKE

DREW

I DIDN'T KNOW WHAT TO SAY

PIANO/CONDUCTOR

Draw
Ensemble

ROCK OF AGES

DREW

#4

I Wanna Rock

[c. 3/10]

Orchestration: Ethan Popp

Cue: **SHERRIE:** "Say it Wolfgang!"

Hard Rock [$\text{♩} = 108$] 1

DREW:

I wan - na rock! _____ I wan - na rock! _____ I want to

ENSEMBLE:

Rock! Rock!

Dist. B3

f G⁵ F⁵ C⁵ D⁵ F⁵ G⁵ F⁵ C⁵ D⁵ B^{b5}

(Bs)

5 6 8

rock! I wan - na rock! _____

Rock! Rock!

G⁵ F⁵ C⁵ D⁵ F⁵ G⁵ F⁵ C⁵ D⁵ B^{b5}

9

Turn it down—you say, Well, all I got-ta say to you is time and time a-gain I say no! No, no, no, no,

mp

G⁵ G⁵/C G⁵/F G⁵ F⁵ C⁵

No!

12

no! There's a feel - ing that I get from noth-in' else and there ain't noth-in' in the world that makes me

G⁵ G⁵/C G⁵/F

17

15 gol Go, go, go, go, gol So, if you ask me Why I

Gol

G⁵ F⁵ C⁵ G⁵ F⁵ C⁵ F⁵

18 like the way — I play — 19 There's on-ly one thing I can say to you: I wan-na rock!

20

C5 F5 B \flat 5 F5C5

21 — I wan - na rock! — I want to

22 23 24

Rock! Rock!

G5 F5 C5 D5 F5 G5 F5 C5 D5 B \flat 5

25 rock! 26 Rock! Rock! I wan-na...

Rock! Rock! Rock!

G5 F5 C5 D5 B \flat 5

SHERRIE: "OKAY, I GET IT!"

HIGH ENOUGH

DREW

Don't say good-night. Say you're gon - na stay for - ev - er,

Don't say good-night. Say you're gon - na stay for - ev - er,

f F² G² F G A^m

This system contains measures 18, 19, and 20. It features two vocal staves and a piano accompaniment. The lyrics are "Don't say good-night. Say you're gon - na stay for - ev - er,". The piano part includes chords F², G², F, G, and A^m. There are handwritten annotations: "DREW" in a box over measure 18 and "HIGH ENOUGH" with a bracket over measures 19 and 20.

oh oo whoa, all the way.

oh oo whoa, all the way.

F G A^{sus} A

This system contains measures 21 and 22. It continues the vocal and piano parts. The lyrics are "oh oo whoa, all the way.". The piano part includes chords F, G, A^{sus}, and A. Measure 22 ends with a double bar line and a key signature change to D major.

Can you take me high e - nough

DREW:

Can you take me high e - nough?

WOMEN: (off-stage)

Can you take me high e - nough?

MEN: (off-stage)

Can you take me high e - nough?

D A Bm

25 to fly me o - ver yes - ter-day?

26 Fly me o - ver yes - ter-day?

Em Em9 G A

27

Can you take me high e - nough?

Can you take me high e - nough?

Can you take me high e - nough?

Can you take me high e - nough?

D A²/C[#] B^m

29 30

It's nev - er o - ver, Whoa oh oh oh...

Whoa oh oh I'm

DREW: (alt. melody)

I'm

Em⁷ G² A²

32

Oh

DREW:
run-ning. I was run-ning for the door.

DREW:
(alt. melody)
run-ning. I was run - ing for the door.

WOMEN:
(off-stage)
Oh

MEN:
(off-stage)
Oh

Bsus2 D A

Detailed description: This is a musical score for measures 32 through 35. The music is in the key of D major (one sharp) and 8/8 time. The score is divided into several parts: 1. A vocal line starting with 'Oh' in measure 32. 2. A vocal line for 'DREW:' with the lyrics 'run-ning. I was run-ning for the door.' in measures 33 and 34. This line includes a triplet of eighth notes in measure 33. 3. An alternate melody for 'DREW:' with the lyrics 'run-ning. I was run - ing for the door.' in measures 33 and 34. 4. A vocal line for 'WOMEN: (off-stage)' with the word 'Oh' in measure 32. 5. A vocal line for 'MEN: (off-stage)' with the word 'Oh' in measure 32. 6. A piano accompaniment at the bottom, consisting of a right-hand part with chords and a left-hand part with a steady eighth-note pattern. Chord changes are marked as Bsus2, D, and A.

33 34

Oh _____

The next _____ thing I re - mem -

The next _____ thing _____ I _____ re - mem -

Oh _____

Oh _____

Bsus2 D A

35 36

Oh_____

- ber_____ I was run - ning back_____ for more_____

- ber_____ I was run - ning back_____ for more_____

Oh_____

Oh_____

B sus2 D A

Detailed description: This is a musical score for two measures, 35 and 36. The key signature is one sharp (F#) and the time signature is 4/4. The score is written for voice and piano. In measure 35, the vocal line starts with 'Oh' and has a long note. The piano line has a bass line with a 'B sus2' chord. In measure 36, the vocal line continues with 'I was run - ning back for more'. The piano line has a bass line with 'D' and 'A' chords. There are also vocal lines with 'ber' and 'Oh' in measure 35.

37 Oh _____

38 yeah, _____ yeah, _____ yeah, _____

Oh _____

Oh _____

B^{sus2} D A B^{sus2}

39 **SHERRIE:** Don't say good-bye. Say you're gon - na stay _____ for - ev - er, _____

40 **DREW:** Don't say good-bye. Say you're gon - na stay _____ for - ev - er, _____

G² A² G A B^m

41 oh, oo oh, all the way. All the way, yeah

42

43

G A B⁵ A⁵

44 **SHERRIE:** Can you take me high e - nough?

DREW: Can you take me high e - nough?

WOMEN: (off-stage) Can you take me high e - nough?

MEN: (off-stage) Can you take me high e - nough?

45

D A B^m

46 Can you fly me o - ver yes - ter-day? _____

47 Fly me ov - er yes - ter-day? _____

Em7 Em9 G A

48 Can you take me high _____ e - nough? _____

49 Can you take me high _____ e - nough? _____

Can you take me high _____ e - nough? _____

Can you take me high _____ e - nough? _____

D A/C# Bm

50 **ONERIE.**

It's nev - ver o - ver. Yes - ter-day's just a mem - o - ry...

51

Em G Gmaj7

52 **Rit.**

DREW:

Yes - ter - day's just a mem - o - ry...

53

Em7 A al niente