



## **SHERRIE AUDITION PACKET**

**BLUE LIGHT PLAYERS**

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.*

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!

SHERRIE ENSEMBLE  
AND I RIDE OHHH

STACEY JAXX/ LONNY/ ENSEMBLE  
DEAD OR ALIVE

I STILL DRIVE

HE STILL DRIVES

STACEE JAXX/ SHERRIE/ LONNY/ ENS.

# DEAD OR ALIVE

DEAD OR ALIVE

# DEAD OR ALIVE

# DEAD OR ALIVE

DEAD OR ALLLIIIIIVVVVEEE!

ENSEMBLE  
AHHHHH

Hey. STACEE JAXX

Hey. SHERRIE

STACEE JAXX

This place is kinda noisy. Maybe you'd like to hang out in the men's bathroom where we can talk about our dreams and feelings and shit.

I think you're amazing.

That's so beautiful.

STACEE JAXX

*STACEE heads down stairs and SHERRIE follows.  
Just then, DREW appears with a four pack of  
Bartles & Jaymes...*

DREW  
Hey, Sherrie! Listen, can I talk to you a sec?

SHERRIE  
(*looking only at STACEE*) Of course, Stacee.

DREW

Drew. Hey man, big fan.

STACEE JAXX

And I'm a big fan of you. That is a fantastic denim vest!

DREW

Thanks. *(to SHERRIE)* Listen, there was some stuff I really wanted to say the other night that I just didn't get a chance to and--

STACEE JAXX

Hey, I'm gonna call you Jean Vest!

SHERRIE

Drew, I'm sorry. You mind if we talk about this another time? You understand, right? *(gestures toward STACEE; sotto)* Friend to friend?

STACEE JAXX

*(puts up hand)* High five, Jean Vest!

*DREW reluctantly "high fives" STACEE. STACEE grabs the carton of coolers from DREW.*

STACEE JAXX (cont'd)

Thanks for the coolers!

*DREW watches STACEE leave with SHERRIE.  
LONNY approaches.*

SHERRIE

*(as she leaves)* I'll tell him about your music.

LONNY

Man, that sucks. *(pause)* Anyway. *(tossing DREW a bag of garbage)* Be careful. Somebody barfed in that.

**Scene 9**

*INT. Bathroom. "Dupree's Bourbon Room". Night.*

*Once alone...*

STACEE JAXX

So... You looking forward to the show?

SHERRIE

God yes! The way you sing. The way you move. The way you...

STACEE JAXX

Sparkle?

SHERRIE

Sure.

STACEE JAXX

*(chuckle)* God, I'm so nervous. It's like you see right through me.

SHERRIE

I do?

STACEE JAXX

It's crazy, right? I mean, could you even love an above average guy like me, livin' life full throttle, not carin' if I live or die?

*SHERRIE moves in to kiss STACEE.*

STACEE JAXX (cont'd)

NOOOOOO!!!!

*STACEE retreats into a bathroom stall.*

STACEE JAXX (cont'd)

We can't!

*STACEE closes the door. SHERRIE approaches.*

SHERRIE

Why not?

STACEE JAXX

Because I'm dangerous to even my own heart when I love this hard, Rachel.

SHERRIE

It's Sherrie.

STACEE JAXX

Damn it! I got so much goin' on up here. I just don't want us to hurt each other.

SHERRIE

We won't.

JA'KEITH

This isn't just any boy band. This is "Street Boyz" with a "Z!", and you're it's lead singer, Joshy J!

DREW

*(resigned)* Yeah, Joshy J. Well, what about Wolfgang Von Colt?

JA'KEITH

Too ethnic. Now we got a Tiger Beat shoot at four, then at six we're at the label to go over concepts for your nationwide Mall Tour!!

DREW

Mall tour? But Ja'Keith, I, y'know...

I WANNA ROCK?

JA'KEITH

*(scoff)* You were out there! You saw! The rock didn't work so... You're a Street Boy now!

*DREW's heart sinks.*

DREW

Um, Ja'Keith, I, ah, forgot something back at my apartment so... I'm gonna leave, 'kay?

*DREW starts to exit.*

JA'KEITH

Don't forget, Tiger Beat at four!!

DREW

How could I forget.

*DREW is miserable, and begins to walk out... onto...*

**Scene 17**

*EXT. Sunset strip. Day.*

*Outside The Venus Club, SHERRIE is with a sleazy PRODUCER.*

PRODUCER

Showed some great moves in there.

SHERRIE

Thanks.



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



# High Enough

[c. 3/10]

Cue: **SHERRIE:** "Drew. For whatever it's worth. Street Boyz  
or whatever. I thought you made a really hot rocker."

(SHERRIE and DREW part...)

Music & Lyrics by  
Jack Blades, Ted Nugent,  
and Tommy R. Shaw

Arrangement by Ethan Popp

**SHERRIE:** (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?"  
(go on)

1 [♩ = 82]

2

(Gtr 2 - Acoustic)

mp

(Gtr 1 - Clean elec. w/trem)

3

**SHERRIE:**

4

I don't wan - na hear a - bout it an - y - more. It's a

(Gtr 2 - Rhythm)

A

E/G#

5

6

**DREW:**

shame I've got to live with-out you an - y - more. There's a

F#m7(add4)



13 14

Yes - ter-day's — just a mem - o - ry. Can we close the door? — I

Yes - ter-day's — just a mem - o - ry. Can we close the door? —

F#m7(add4)

15 16

just made one mis-take, — when you called me

I did - n't know what to say, — when you called me

E sus E

17 18

ba - by. —

ba - by. — (Drs - fill)

D<sup>2</sup>

20

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* F<sup>2</sup> G<sup>2</sup> F G A<sup>m</sup>

21 22

— oh oo whoa, — all the way. —

— oh oo whoa, — all the way. —

F G A<sup>sus</sup> A



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 B<sup>m</sup>

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

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

E<sup>m</sup> E<sup>m</sup>9 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 A<sup>2</sup>/C<sup>#</sup> B<sup>m</sup>

29 30

It's nev - er o - ver. \_\_\_\_\_ Whoa \_\_\_\_\_ oh \_\_\_\_\_ oh \_\_\_\_\_ oh... \_\_\_\_\_

Whoa \_\_\_\_\_ oh \_\_\_\_\_ oh \_\_\_\_\_ I'm

DREW: (alt. melody)

I'm

Em<sup>7</sup> G<sup>2</sup> A<sup>2</sup>

# Harden My Heart/Shadows of the Night

Cue: [Segue from #9 "Come On Feel The Noize /  
We're Not Gonna Take It ~ Reprise"]

[c. 3/10]

Orchestration: Ethan Popp

(Crash of thunder.)

Swing 16th's [♩ = 128]

(Alto Sax - Sampled)

1 2 3 4

Alto Sax Sample  
(see cue above)

*mf*

Wurlitzer with slight trem...  
(Sounds 8va)

B♭m7 G♭2 A♭2 G♭2 A♭2

(Bs loco)

5 6 7 8

B♭m7 G♭2 A♭2 G♭2 A♭2

9 **SHERRIE:**

10 11 12

Cry-in' on the cor-ner, Wait - in' in the rain, I swear I'll ne - ver, ev-er wait a - gain. You

Wurli all over...

13 14 15 16

gave me your word, But words for you are lies.

(Gtr1)

*mf*

17 18 19 20

Dar - lin', in my wild - est dreams, I never thought I'd go. Oh, whoa oh...

(+Gtr1) *f* G $\flat$ 2 A $\flat$  B $\flat$ m7 A $\flat$  G $\flat$ 2

21 But it's time to let you know. 22 23 24 I'm gon-na

B $\flat$ m7 A $\flat$  G $\flat$ 2 A $\flat$ 2 (+Drs triplet tom fill)

25 **SHERRIE:** 26 27 28  
hard-en my heart. I'm gon-na swal-low my tears. I'm gon-na

**ONE WOMAN:**  
Hard-en my heart. Swal-low my tears.

(+Gtr1) (+Gtr1)

B $\flat$ 5 A $\flat$ 5

29 30 31 32  
turn and leave you here.

**WOMEN:** *p* *f*  
Ooh

**MEN:** *p* *f*  
Ooh

(+Gtr1) G $\flat$ 5 A $\flat$ 5 B $\flat$ 5 A $\flat$ 5 G $\flat$ 2 (+Drs fill)

33

34 35 36

All of my life I been wait - in' in the rain, — I been wait - in' for a feel-in' — that ne-ver, — ev - er came. It

*mf* B $\flat$ 5 A $\flat$ 5

37 38 39 40

feels so close, But al - ways — dis - ap - pears. —

(Gtr1) *mf*

B $\flat$ 5 A $\flat$ 5 Slight rall.

41

Rubato

JUSTICE:

42 43 44

Dar - lin' in — your — wild - est — dreams, — You ne-ver — had a clue. —

(+Gtrs) *mp* G $\flat$ 2 A $\flat$ 2 B $\flat$ m7 A $\flat$ 2 G $\flat$

(+Bs)

45 46 47 48 **SHERRIE:**

But it's time you got the news... I'm gon-na

*Ab*2 *Bbm*7 *Ab*2 *Gbm*2 *Ab*2

49 **Freely SHERRIE:** 50 51 52

har-den my heart. I'm gon-na swal-low my tears. I'm gonna

**JUSTICE:**

Harden your heart. Swal-low your tears. —

(Gtr1)

(Ad lib Wurli fill) (cont. ad lib —>)

*Bbm*7 *Ab*2

53 54

turn and leave you here.

Turn and leave you here.

*Slight accel.* *Gbm*2 *Ab*2 *Bbm*7 *Ab*2

Tempo di Porn Groove [ $\text{♩} = 112$ ]  
Vamp - Jump on Cue

SHERRIE: "...'cuz I don't need anybody. Not anymore." (go on)

JUSTICE: (any bar)

55 56 57 58

You say,

**Warm Piano** (+Gtr1 ad lib bluesy riffs)

*mp* ad lib fills, etc.

**Wurlitzer with slight trem...**  
(Sounds 8va)

B $\flat$ m9 A $\flat$ 2

Heavier, Straight 8th's [ $\text{♩} = 122$ ]

59 60 61 62

oh — girl, — it's a cold — world — When you keep it all — to your-self. — I said you

**Wurli all over...**

(+Gtrs)

*mf* D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$  G $\flat$ 2

(+Bs)

63 64 65 66

can't — hide — on the in - side — All the pain you e - ver felt. — You bet-ter

D $\flat$ sus D $\flat$  D $\flat$ sus D $\flat$  G $\flat$ 2



67 68 69 70

ran-som your heart, but baby don't—look back. 'Cause we got no-bo - dy else. ——— We're run-ning with the

(Gtr1)

(Gtr2)

*Poco accel.*  
B $\flat$ m A $\flat$  E $\flat$ m

(Bs)

71 [♩ = 130-132]

**JUSTICE:**

72 73 74

sha - dows of the night. So, ba-by, take my hand, it-'ll be—al - right. ——— Sur-ren-der all your

**WOMEN:**

Sha - dows of the night. So, ba-by, take my hand, it-'ll be—al - right. ——— Sur-ren-der all your

**MEN:**

Sha - dows of the night. So, ba-by, take my hand, it-'ll be—al - right. ——— Sur-ren-der all your

(in the background)

*mf*

(+Gtr2)

*f* A $\flat$  D $\flat$  G $\flat$  A $\flat$  B $\flat$ m7 G $\flat$

(+Bs)

75 76 3 3 77 78 **SHERRIE:**

dreams to me to - night. They'll come true in the end... I'm gon-na

dreams to me to - night.

dreams to me to - night.

*8va*

*f*

(+Gtrs)

*Poco accel.*

*Ab2*

Fm7 Bbm7 Gb Ab6 Gb

79 [♩ = 137] 80 81 82

har-den my heart. I'm gon-na swal-low my tears. I'm gon-na

**JUSTICE:**

Har - den your heart. Swal - low your tears. and

**WOMEN:**

Har-den my heart. I'm gon-na swal-low my tears. I'm gon-na

**MEN:**

Har-den my heart. I'm gon-na swal-low my tears. I'm gon-na

Bbm7 Ab2

(Bs)

83 84

turn and leave you... Nev -

Turn and leave you

turn and leave you

turn and leave you

G $\flat$  A $\flat$ 2 B $\flat$ m A $\flat$

85

er in my wildest dreams I nev-er thought I'd go, oo, whoa... here! here! here!

(+Gtr1)  
Gb2 Ab2 Bbm Ab2 Gb2

89 90 91 92

But it's time to let you know: I'm gon - na

**JUSTICE:**  
We're run - ning with the

**WOMEN:**  
We're run - ning with the

**MEN:**  
We're run - ning with the

(+Gtrs)  
B $\flat$ m7 A $\flat$ 2 G $\flat$ 2 A $\flat$ 2  
(+Bs)

93 94 95 96

har den my heart. I'm gon - na swal-low my tears. I'm gon - na

sha - dows of the night. So ba-by, take my hand, it-'ll be al - right. Sur-ren der all your

sha - dows of the night. So ba-by, take my hand, it-'ll be al - right. Sur-ren - der all your

sha - dows of the night. So ba-by, take my hand, it-'ll be al - right. Sur-ren - der all your

B $\flat$ m7 A $\flat$  G $\flat$  A $\flat$  D $\flat$  G $\flat$

**JUSTICE:** "Come on, baby!  
Let's go inside!"

97 98 99 100 On cue

turn — and leave you here. —

dreams to me to - night. They'll come true in the end. —

dreams to me to - night. They'll come true in the end. —

dreams to me to - night. They'll come true in the end. —

dreams to me to - night. They'll come true in the end. —

B $\flat$ m A $\flat$  G $\flat$  *Rit.* A $\flat$ 6 G $\flat$ 2

(Drs - on cue)

[Quick segue: #11 "Here I Go Again"]