

# MEAN GIRLS

## AUDITION MUSIC PACKET

EVERYONE LEARNS THIS SONG FOR GENERAL AUDITION.



### GENERAL AUDITIONS

"I See Stars" (measures 26-44)

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### CALLBACK AUDITIONS

**CADY, THE PLASTICS (KAREN, GRETCHEN, REGINA), BIPPY, MS. NORBURY, MRS. GEORGE, et al**

EVERY FEMALE IDENTIFYING STUDENT LEARN THESE TWO SONGS FOR CALLBACKS. MORE SPECIFIC CALLBACK CUTS BELOW.



"What's Wrong with Me?" (mm 86-107)

"Fearless" (mm 67-83)

**REGINA**

"World Burn" (mm 49-57)

**CADY**

"It Roars" (mm 68-78)

**JANICE**

"I'd Rather Be Me" (measures 54-79)

EVERY MALE IDENTIFYING STUDENT SING THIS SONG FOR CALLBACKS (SAME AS GENERAL AUDITION). MORE SPECIFIC CALLBACK CUTS BELOW.



**ALL MEN**

"I See Stars" (measures 26-44)

**AARON**

"More is Better" (mm 71-94)

**DAMIAN**

"Where Do You Belong" (mm 18-38)

**KEVIN**

"Do This Thing" (mm 16-24)

MALE IDENTIFYING STUDENTS MAY OR MAY NOT BE ASKED TO SING FOR ANY AND ALL OF THESE ROLES.

# Character Breakdown

## **Cady**

A new junior at North Shore High School, Cady grew up in Africa and was homeschooled by her wildlife biologist parents. She is warm, bright, and strong enough to take on The Plastics. Is the emotional heart of our story.

Gender: Female

Age: 15 to 18

Vocal range top: Gb5

Vocal range bottom: G3

## **Regina**

Regina is the Queen Bee of the Plastics. When she shines her light on you, you feel like the most important person in the world. When that light goes cold, you want to die. She is regal, still, and “hot”, but at her most vulnerable moments, she is just a kid in over her head.

Gender: Female

Age: 15 to 18

Vocal range top: Gb5

Vocal range bottom: F#3

## **Janis**

An “Art Freak” and social outcast, Janis is not afraid to be weird or make others uncomfortable. She paints herself as an objective observer, but, like so many of us, she longs to avenge the devastating events of eighth grade.

Gender: Female

Age: 15 to 18

Vocal range top: F5

Vocal range bottom: Ab3

## **Damian**

Outgoing and an active member of the student activities committee, Damian is a fiercely loyal friend to Janis and they have the close rapport of a comedy team.

Gender: Male

Age: 15 to 18

Vocal range top: A4

Vocal range bottom: F2

## **Gretchen**

One of the Plastics. Desperate to please Regina and to maintain her position in the Plastics, Gretchen is a nervous wreck. She is a “banker” meaning she befriends people to “bank” their secrets so she can trade them later for her own benefit. Her fragility at times is heartbreaking.

Gender: Female

Age: 15 to 18

Vocal range top: D5

Vocal range bottom: G3

**Karen**

One of the Plastics. Although her intellect and personality never had a chance to develop, Karen is essentially kind, relaxed, and a generous laughier.

Gender: Female

Age: 15 to 18

Vocal range top: Gb5

Vocal range bottom: G3

**Aaron**

A cute boy with a good moral compass and a backbone. He's not immune to all the female attention he gets, but he's not going to let himself be a pawn in their chess game either. Broadway and pop tenor.

Gender: Male

Age: 15 to 18

Vocal range top: Bb4

Vocal range bottom: B2

**Mrs. George & Ms. Norbury**

Mrs. Heron is Cady's intellectual mom who can't understand why her daughter is devolving before her eyes. Ms. Norbury is Cady's world-weary Calculus teacher who pushes Cady to be her smartest self. Mrs. George is Regina's "cool mom." She's desperate to look young and feel like one of the teens. She's also desperate for Regina not to repeat her mistakes. Great singer. Distinctly defines these three characters. Eclectic Broadway vocal mix.

Gender: Female

Age: 30 to 50

Vocal range top: Eb5

Vocal range bottom: G3

**Mr. Duvall (mostly speaking role)**

The principal of North Shore High. Mr. Duvall may have once taught computers at Joliet penitentiary, but nothing prepared him for the harsh realities of out-of-control junior girls. Funny and a strong singer.

Gender: Male

Age: 30 to 50

**Kevin G. (mostly speaking role)**

Kevin is the extremely driven captain of the North Shore Mathletes. He is a confident student and a decent rapper.

Gender: Male

Age: 15 to 18

**Bippy, Taylor, Caitlyn, Sonja, Lizzie, Rachel, Sophie, Tyler, Dawn, Grace, Martin, Tony, Jason, Marymount, Caroline, Quartet, Trio, Band Geeks, Dance Team, Debate Team, Mathletes, Moderator, New Kid, Running Man, Ensemble, Women, Men**

Supporting roles.

Age: 14-18

13 14 15 16

Here. Take it. Now I'm a-wake. I'll tell you what I see:

17 18 19 20

Plas-tic don't shine, glit-ter don't shine, rhine-stones don't shine the way you do.

21 22 23

You are so real. You are so rare. I see you there-

*cresc.*

24 25

I see I see

I SEE STARS  
mm 26-44



27

28 29 30

stars. So man - y stars to - night. You could make

*mf*

31 32 33 34

dia - monds dull. You are so beau - ti - ful. I see

35 36 37 38

stars. You shine as bright as day. I will look

39 40 41 42

out for you. We'll light each oth - er's way. You're all

A little faster ♩=146

END

43 44

stars.

*f*  
2x

45 SETPROV

46 47 48

See, I went low, not high. That was my prob - lem. Mine.

*sim.*

49 50 51 52

Don't be fright-ened like me the dark-er the night the bright-er you shine.

53 JANIS: 54 CADY: 55 JANIS: 56

Plas-tic don't shine, glit-ter don't shine, rhine-stones don't shine the way you do.



60

CADY: I'm gonna go home  
61

WHAT'S WRONG W/ME  
mm 86-107

row!

(to 87)

What's

87

wrong with me? Where is my mind? Where does it end?

May - be I need to find a bet - ter friend?

95

96 97 98

What's wrong with me? What can I do? What's wrong with me? Could it be you?

rall. Slower (quiet hum)

99 100 101 102 103

-It's prob'-ly me. See that? You see? What's wrong with me? Mm...

104 105 106 107

Mm... Mm...

END

APPLAUSE SEGUE to #7A. THOSE BITCHES



64 65 66 3 67

fear - less brush that dirt off your shoul - der.

Whoa - oh!

Whoa - oh!

CMaj7 G Em D

FEARLESS  
mm 67-83

67A F1/F2/F3: 3 67B 3 67C 3 67D

I - ma - gine just danc - ing like no one was there.

mf

KAREN/GRETCHEN/WOMEN:

67E 3 67F 3 67G 3 67H

Ev - 'ry - one star - ing. But you do not care.

TAYLOR WEDELL (F5):

CADY/KAREN/  
GRETCHEN/  
WOMEN:

67I 3 67J 3 67K 3 67L

Not hunch-ing your shoul-ders to make your-self small. To

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line starts at measure 67I and includes three triplet markings (3) over measures 67J, 67K, and 67L. The lyrics are "Not hunch-ing your shoul-ders to make your-self small. To". The piano accompaniment is in bass clef, with a key signature of one sharp and a 4/4 time signature. It includes a bass line with a bar line and a common time signature (C) below it.

67M 67N 67O 67P

walk right down the mid-dle of the hall, not

The second system of music continues the vocal line from measure 67M to 67P. The lyrics are "walk right down the mid-dle of the hall, not". The piano accompaniment continues in the same key and time signature, with a bass line in bass clef.

67Q 67R 67S 67T

Rall. WOMEN:  
MEN/KG (at pitch): (to 82)

small. Not small. Walk

The third system of music starts at measure 67Q and includes a "Rall." (Ritardando) marking above measure 67S. The lyrics are "small. Not small. Walk". The piano accompaniment continues in the same key and time signature, with a bass line in bass clef. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).



♩=144

82 UNDERDOGS

ALL:

83

END

85

tall!

Musical notation for measures 82-85. The vocal line starts with a whole note chord. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A pink box with the word "END" is placed over the vocal line at measure 84.

Musical notation for measures 86-89. The piano accompaniment includes chords: C#m, B, F#m7, /G#, A, /G#, A. The right hand has a melodic line with slurs and accents.

Musical notation for measures 90-93. The piano accompaniment includes chords: B, A/C#, B, A/C#, B, D, C/D, Ddim, D. The right hand has a melodic line with slurs and accents. Measure 93 has an arrow pointing to measure 93 and the text "(to 106)".



REGINA: "Hairy nips."

MR. DUVALL: Good lord. Well, don't worry. We're gonna find out who did this.

REGINA: There's only three girls in the whole school who aren't in it.

MR. DUVALL: Can you give me names?

REGINA hands HIM a small piece of paper from HER bra.

45 46 47 48

WORLD BURN  
mm 49-57

49 REGINA:

50 51

Ca-dy, time to watch your back. Ca-dy, time to turn and cough. Be-cause you took me down.

WALLS

52 53 54

But you did - n't fin - ish me off.

55

My name is Re - gi - na George, and in case you're keep - ing score:

*ff*

57

58

END

Ca - dy may have won the bat - tle but I will win the war for

59

Faster ♩ = 98

REGINA:

60

I wan - na watch the world burn. \_\_\_\_\_

ENSEMBLE:

Trang Pak is a grot - sky bey - otch! \_\_\_\_\_

*mf*



54 55 56

Will do to - mor - row? Will do

IT ROARS  
mm 68-78

68

Did you

*f*

69 70

ev - er get a feel - ing that a whole new world is wait - ing to bring



71 72

hap - pi - ness and friends to the brave girl who ex - plores? It's a

73 74

scar - y kind of feel - ing, but it's so ex - hil - a - rat - ing how it

75 76 *Rit.*

roars. It roars. It

*cresc.*

WALLS

77

Heavier  $\text{♩} = 102$

78

END

80

roars! \_\_\_\_\_

81

82

83

84

Slight Rit.

85

86

NEW KID / RUNNING MAN

87

$\text{♩} = 100$

CADY:

88

89

F5:

How'd ya guess?

like

ENSEMBLE:

New kid.

New kid's a white hot mess.

New kid. — Way to dress



41

42

43

will not act all in-no-cent. I won't fake a-pol-o-gize. Let's just fight and then make up, not tell these

E

B

C#m

44

45

46

— lies.— Call our dam-age e-ven. Clean the slate 'til it's— like new. It's a

A

C#m

B

F#

47

48

49

50

new life for me. Where I'd ra-ther be me, I'd ra-ther be me— than be with

A

E

B

51 TRUST FALL

52

54

you.

I'll say

E

sim.  
A/E

E

A/E

I'D RATHER BE ME  
mm 54-79



55

56

"No!" I'll say, "Knock it off,— with your notes and your rules and your games." And those

**ENSEMBLE:**

NO!

C#m F#m/A# B

57

58

59

sync-o-phants who fol-low you— I'll re-mem-ber all their names. And when they drag you down like they in-

A G#m/B# C#m F#m/A# B

60

61

62

ev-i-ta - bly do, I will not laugh a-long with them and ap-prove their pal-ace coup, 'cause that's not

A A

63

CADY: Regina, wait!

JANIS:

71

→ 70

me. I don't need their good o-pin - ions, I have

ENSEMBLE:

*f* Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis!

E C#m

72 73 74  
plen-ty of o-pin - ions ev'-ry ass-hole has o-pin - ions, but it does-n't make them true, what's

Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis!

A C#m B F#



PIANO/VOCAL

#20 - "I'D RATHER BE ME"

-8-

75 true is be-ing me,— I'd ra - ther be me, I'd ra - ther be me than

76 3 I'd ra - ther be me, I'd ra - ther be me than

77 3

WOMEN:  
MEN:

A E B

78 be with you! So

79

80

SOPRANOS:  
ALTOS/TENORS:  
BARITONES:

END

be with you!

E A/E

81 raise 'em high, 'cause play-ing nice and shy— is in - sult - ing my— I Q.—

82

83

84

Yeah! Yeah! Yeah, yeah, yeah!

C#m C#m/B A T#

63 CADY:

64 65 66

More. And I am bet-ter. And no one likes you more, not an-y-one. Not her.

67 68 69 70

More is al-ways bet-ter. Don't look at me that way. What girl would you pre-fer?—

MORE IS BETTER  
mm 71-94

71 Faster, straight *♩*  
AARON:

72 73 74

I would pre-fer— the girl— you were,— not who you're



75 3 76 77 3 78

try'n to be. You think this works with me? Well you thought

G/E G/D C D

79 80 81 82 3

wrong. Look-ing at this place I see you try-ing to e-rase what is

G add2 A m7 C C D G C

83 84 85

best a-bout your-self, just to be-long. You say

G add2 C D

CADY: Aaron, I—

Smoothly, swing *♩*

86 87 88 89

"More is al-ways bet-ter." But there is less of you than there was be-fore. So if

C G E m G

90 91 92 93

"More is al-ways bet - ter." ...Then you should have thought it through a bit

rall. Straight *♩*s CADY: Colla voce

94 95 96 97

AARON: I should have thought it through a bit

more.

END

98 99 100 101

You know what I had more of? Stars.

WOMEN: Hmm...

MEN: Hmm...

C add 2 G

NEAR SEGUE to #18A. AHHHH!



16 *rit.* 17

ques - tion - naire, which I'll sing to you.

WHERE DO YOU BELONG  
mm 18-38

18 *Grand* 19 20

Ah Ah Ah Ah... Ah Ah Ah

*f*  $\text{♩} = 141$  21 22 23

Ah!

24 25 26 27

Where do you be-long? Where do you be-long?

28 29 30 31

Where do you be-long?— Where do you— be-long?—

(8va)

32 Swing *♩*'s

33 34 35

You'll be judged on sight and made to fit, so find a clique and stick with it:

Abadd9 A° Eb6/Bb C7

poco accel.

36 37

Say, where— do you be -



DAMIAN: Let's take a walk around the cafeteria, shall we? I'll show you the world, as I see it.

♩ = 143

38 39 40 41

long?

**END**

E♭ maj7 B♭ sus 4 E♭ maj7 B♭ 7sus

42 43 44 45

3

Var-si-ty Jocks and J - V Jocks, will throw you in a lock-er if you say "hel-lo."

46 47 48

3

The Rich Ston-ers hate the Gang - sta Whites, though they're all smo-kin' the same o -

**CADY:**  
do this— thing.—

**MS. NORBURY:**  
do this— thing.—

**MATHLETES:**  
Let's do this thing!—

**KEVIN G:**  
You gon - na

*DO THIS THING  
mm 16-24*

**17** A bit faster ♩=102

**KEVIN G:**  
roll up, sty - lin', lea - ther on ya— sleeve. All state cham - pi - on, bet - ter be - lieve.

**18**

[Solo Drums]

**19**  
May - be the hat - ers gon - na make fun of you all you can solve's the pro' - lem in fron - na you!

**20**



KEVIN G:

21 High School's a four - year so - cial curse but math's — the foun - da - tion of the u - ni - verse, so,

22

MATHLETES:  
u - ni - verse,

23 sick of pluck - ing that se - cond string? Then let's Do This Thing!!

24

[BEEP] Do This Thing!!

END

25 CADY/MS. NORBURY:

26 Do this thing. Do this thing.

27

28 Do this thing. Do this thing.

KEVIN G + MATHLETES:

Do this thing. Do this thing.