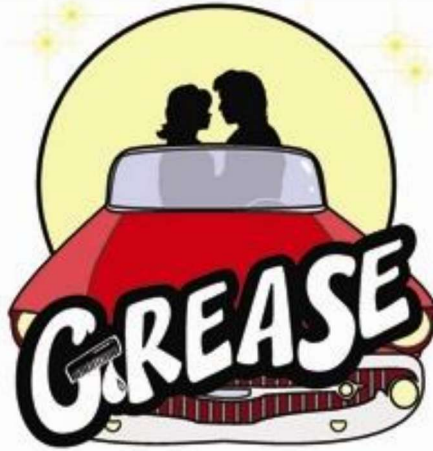


- CAST SCRIPT & VOCAL BOOK -



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GREASE

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Logo Created and Designed by Maggie Taft and Harry Bogosian

GREASE, with book, music and lyrics by Jim Jacobs and Warren Casey, presented by Kenneth Weissman and Maxine Fox in association with Anthony D'Amato, musical supervision and orchestrations by Michael Leonard, musical direction vocal and dance arrangements by Louis St. Louis, scenery by Douglas W. Schmidt, costumes by Carrie F. Robbins, lighting by Karl Eigsti, sound by Jack Shearing, production stage manager Joe Calvin, musical numbers and dances staged by Patricia Birch, directed by Tom Moore had its premiere performance February 14, 1972 at the Eden Theatre, N.Y.C. with the following cast:

CAST
(In Order of Appearance)

MISS LYNCH	<i>Dorothy Leon</i>
PATTY SIMCOX	<i>Ilene Kristen</i>
EUGENE FLORCZYK	<i>Tom Harris</i>
JAN	<i>Garn Stephens</i>
MARTY	<i>Katie Hanley</i>
BETTY RIZZO	<i>Adrienne Barbeau</i>
DOODY	<i>James Canning</i>
ROGER	<i>Walter Bobbie</i>
KENICKIE	<i>Timothy Meyers</i>
SONNY LATIERRI	<i>Jim Borrelli</i>
FRENCHY	<i>Marya Small</i>
SANDY DUMBROWSKI	<i>Carol Demas</i>
DANNY ZUKO	<i>Barry Bostwick</i>
VINCE FONTAINE	<i>Don Billett</i>
JOHNNY CASINO	<i>Alan Paul</i>
CHA-CHA DIGREGORIO	<i>Kathi Moss</i>
TEEN ANGEL	<i>Alan Paul</i>

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CAST OF CHARACTERS

DANNY: The leader of the “Burger palace Boys.” Well-built, nice-looking, with an air of cool easy-going charm. Strong and confident.

SANDY: Danny’s love interest. Sweet, wholesome, naïve, cute, like Sandra Dee of the “Gidget” movies.

THE “PINK LADIES”: The club-jacketed, gum-chewing, hip-swinging girls’ gang that hangs around with the “Burger Palace Boys.

RIZZO: Leader of the Pink Ladies. She is tough, sarcastic and outspoken but vulnerable. Thin, Italian, with unconventional good looks.

FRENCHY: A dreamer. Good-natured and dumb. Heavily made-up, fussy about her appearance—particularly her hair. She can’t wait to finish high school so she can be a beautician.

MARTY: The “beauty” of the Pink Ladies. Pretty, looks older than the other girls, but betrays her real age when she opens her mouth. Tries to act sophisticated.

JAN: Chubby, compulsive eater. Loud and pushy with the girls, but shy with boys.

THE “BURGER PALACE BOYS”: A super-cool, D.A.-haired, hard-looking group of high school wheeler-dealers... or so they think.

KENICKIE: Second-in-command of the Burger Palace Boys. Tough-looking, tattooed, surly, avoids any show of softness. Has an off-beat sense of humor.

DOODY: Youngest of the guys. Small, boyish, open, with a disarming smile and a hero-worshipping attitude toward the other guys. He also plays the guitar.

ROGER: The “anything-for-a-laugh” stocky type. Full of mischief, half-baked schemes and ideas. A clown who enjoys putting other people on.

SONNY: Italian-looking, with shiny black hair and dark oily skin. A braggart and wheeler-dealer who thinks he’s a real lady-killer.

OTHER ROLES

PATTY: A typical cheerleader at a middle-class American public high school. Attractive and athletic. Aggressive, sure of herself, given to bursts of disconcerting enthusiasm. Catty, but in an All-American Girl sort of way. She can also twirl a baton.

CHA-CHA: A Blind date. Slovenly, loud-mouthed and homely. Takes pride in being “the best dancer at St. Bernadette’s.”

EUGENE: The class valedictorian. Physically awkward, with weak eyes and a high-pitched voice. An apple-polisher, smug and pompous but gullible.

VINCE FONTAINE: A typical “teen audience” radio disc jockey. Slick, egotistical, fast-talking. A veteran “greaser.”

JOHNNY CASINO: A “greaser” student at Rydell who leads a rock ‘n’ roll band and likes to think of himself as a real rock ‘n’ roll idol.

TEEN ANGEL: A good-looking falsetto-voiced, Fabian-look-alike. A singer who would have caused girls to scream and riot back in 1958.

MISS LYNCH: An old maid English teacher.

ACT I

SCENE 1 – REUNION

SCENE: Lights come up on the singing of the Rydell Alma Mater. Enter three people: MISS LYNCH, an old maid English teacher who leads the singing; PATTY, former high school cheerleader and honor student [now a professional married career woman] and EUGENE FLORCZYK, former class valedictorian and honor student [now a vice-president of an advertising agency]. There is a large sign trimmed in green and brown behind them that reads: “WELCOME BACK: RYDELL HIGH, CLASS OF '59.”

#1 Rydell Alma Mater

ALL

AS I GO TRAV’LING DOWN LIFE’S HIGHWAY
WHATEVER COURSE MY FORTUNES MAY FORETELL
I SHALL NOT GO ALONE ON MY WAY
FOR THOU SHALT ALWAYS BE WITH ME, RYDELL

WHEN I SEEK REST FROM WORLDLY MATTERS
IN PALACE OR IN HOVEL I MAY DWELL
AND THOUGH MY BED BE SILK OR TATTERS
MY DREAMS SHALL ALWAYS BE OF THEE RYDELL
(*EUGENE, PATTY, and MISS LYNCH enter.*)
THROUGH ALL THE YEARS, RYDELL
AND TEARS, RYDELL
WE GIVE THREE CHEERS, RYDELL, FOR THEE
THROUGH EV’RYTHING, RYDELL
WE CLING, RYDELL
AND SING, RYDELL, TO THEE.

As the song ends, MISS LYNCH introduces EUGENE and then takes her seat.

MISS LYNCH

Thank you. It is my pleasure at this time to introduce Mrs. Patricia Simcox Honeywell, your class yearbook editor, and Mr. Eugene Florczyk, class valedictorian and today vice-president of “Straight-Shooters” Unlimited, Research and Marketing.

EUGENE

Miss Lynch, fellow graduates, honored guests, and others. Looking over these familiar faces really takes me back to those wonderful bygone days. Days of working and playing together, days of cheering together for our athletic teams—Yay, Ringtails!—and days of worrying together when examination time rolled around. Perhaps some of those familiar faces of yesteryear are absent this evening because they thought our beloved Miss Lynch might have one of her famous English finals awaiting us.

(*To MISS LYNCH.*)

I was only joking.

(*To Audience.*)

EUGENE (CONT'D)

However, the small portion of alumni I notice missing tonight are certainly not missing from our fond memories of them...and I'm sure they'd want us to know that they're fully present and accounted for in spirit, just the way we always remember them.

School bell rings—"Chuck Berry" guitar run is heard. The GREASERS are revealed in positions of laziness, defiance, boredom and amusement. They sing a parody of the Alma Mater as they take over the stage.)

#2 Rydell Alma Mater - Parody

GREASERS

I SAW A DEAD SKUNK ON THE HIGHWAY
AND I WAS GOIN' CRAZY FROM THE SMELL
'CAUSE WHEN THE WIND WAS BLOWIN' MY WAY
IT SMELLED JUST LIKE THE HALLS OF OLD RYDELL

AND IF YA' GOTTA USE THE TOILET
AND LATER ON YOU START TO SCRATCH LIKE HELL
TAKE OFF YOUR UNDERWEAR AND BOIL IT
'CAUSE YOU GOT MEMORIES OF OLD RYDELL.

GIRLS

I CAN'T EXPLAIN, RYDELL, THIS PAIN, RYDELL
IS IT PTOMAINÉ RYDELL GAVE ME?

BOYS

IS IT V.D., RYDELL? COULD BE, RYDELL

GREASERS

YOU OUGHTA SEE THE FACULTY

IF MR. CLEAN, RYDELL, HAD SEEN RYDELL
HE'D JUST TURN GREEN AND DISAPPEAR
I'M OUTTA LUCK, RYDELL, DEAD DUCK, RYDELL
I'M STUCK, RYDELL, RIGHT HERE!

#0 GREASE

ALL

I SOLVE MY PROBLEMS AND I SEE THE LIGHT
WE GOT A LOVIN' THING, WE GOTTA FEED IT RIGHT
THERE AIN'T NO DANGER WE CAN GO TOO FAR
WE START BELIEVING NOW THAT WE CAN BE WHO WE ARE
GREASE IS THE WORD

THEY THINK OUR LOVE IS JUST A GROWING PAIN
WHY DON'T THEY UNDERSTAND, IT'S JUST A CRYING SHAME
THEIR LIPS ARE LYING, ONLY REAL IS REAL
WE STOP THE FIGHT RIGHT NOW, WE GOT TO BE WHAT WE FEEL

GREASE IS THE WORD
GREASE IS THE WORD, IS THE WORD, THAT YOU HEARD
IT'S GOT A GROOVE, IT'S GOT A MEANING
GREASE IS THE TIME, IS THE PLACE, IS THE MOTION
GREASE IS THE WAY WE ARE FEELING

WE TAKE THE PRESSURE AND WE THROW AWAY
CONVENTIONALITY BELONGS TO YESTERDAY
THERE IS A CHANCE THAT WE CAN MAKE IT SO FAR
WE START BELIEVING NOW BUT WE CAN BE WHO WE ARE

GREASE IS THE WORD
GREASE IS THE WORD, IS THE WORD, THAT YOU HEARD
IT'S GOT A GROOVE, IT'S GOT A MEANING
GREASE IS THE TIME, IS THE PLACE, IS THE MOTION
GREASE IS THE WAY WE ARE FEELING

THIS IS THE LIFE OF ILLUSION
WRAPPED UP IN TROUBLES
LACED WITH CONFUSION
WHAT ARE WE DOING HERE?

GREASE IS THE WORD, IS THE WORD, THAT YOU HEARD
IT'S GOT A GROOVE, IT'S GOT A MEANING
GREASE IS THE TIME, IS THE PLACE, IS THE MOTION
GREASE IS THE WAY WE ARE FEELING

GREASE IS THE WORD, IS THE WORD, IS THE WORD,
IS THE WORD, IS THE WORD, IS THE WORD.....

SCENE 2 – CAFETERIA AND SCHOOL STEPS

SCENE: The GREASERS stalk off as the scene shifts to the high school cafeteria. JAN and MARTY enter, wearing their Pink Ladies jackets and carrying trays, JAN'S loaded with food. As each female character enters, she joins the others at one large table.

JAN

Jeez, I wish it was still summer. God, it's only a quarter after twelve and I feel like I been here a whole year already.

MARTY

Yeah, what a drag. Hey, you wanna sit here?

JAN

Yeah. Rizzo's comin', and Frenchy's bringin' that new chick. Hey, Marty, who'd ya' get for Economics? Old Man Drucker?

MARTY

Yeah, what a drag. He keeps makin' passes.

JAN

For real? He never tried nothin' with me!

MARTY

Huh. You want my coleslaw?

JAN

I'll see if I have room for it.

JAN takes coleslaw.

MARTY

Hey, Rizzo, over here!

RIZZO enters carrying tray.

RIZZO

Hey, hey, hey! Hey, where's all the guys?

JAN

Those slob. You think they'd spend a dime on their lunch? They're baggin' it.

RIZZO

Pretty cheap.

Lights fade on the cafeteria, come up on ROGER and DOODY sitting on the school steps.

DOODY

Hey, Rump, I'll trade ya' a sardine for a liver sausage.

ROGER

I ain't eatin' one of those things. You had 'em in your ice box since last Easter.

DOODY

Nah, this was a fresh can. My ma just opened it this morning.

ROGER

You mean your old lady dragged her carcass out of bed for ya'?

DOODY

Sure. She does it every year on the first day of school.

KENICKIE enters.

KENICKIE

Hey, where ya' at?

ROGER

Hey, Kenickie. What's happening?

DOODY

Hey, Kenickie, whatcha got in the bag? I'll trade ya' half a sardine.

KENICKIE

Get outta here with that dog food. I ain't messin' up my stomach with none of that crap.

KENICKIE pulls a pack of Hostess Sno-Balls out of the bag and starts unwrapping it.

ROGER

Hey, Knicks, where were ya' all summer?

KENICKIE

What are you, the F.B.I.?

ROGER

I was just askin'.

KENICKIE

I was workin'. Which is more than either of you two skids can say.

ROGER

Workin'! Yeah? Where?

KENICKIE

Luggin' boxes at Bargain City.

ROGER

Nice job!

KENICKIE

Hey, cramit! I'm savin' up to get me some wheels. That's the only reason I took the job.

ROGER

You getting' a car, Kenick?

DOODY

Hey, cool! What kind?

KENICKIE

I don't know what kind yet, moron. But I got a name all picked out. "Greased Lightning"!

ROGER

(Putting him on.)

Oh, nifty!

DOODY

Yeah. Maybe you oughtta get a hamster instead.

DOODY and ROGER laugh.

KENICKIE

Go ahead, laugh it up. When I show up in that baby, you suckers'll be laughin' out the other end.

ROGER

Will we ever!

SONNY enters, with wraparound sunglasses. As he enters, he pull a class schedule out of his pocket.

KENICKIE

Hey, whattaya say, Sonny?

SONNY

Son of a "Bee." I got Old Lady Lynch for English again. She hates my guts.

SONNY lights a cigarette.

ROGER

Nah, she's got the hots for ya', Sonny. That's why she keeps puttin' ya' back in her class.

KENICKIE

Yeah, she's just waitin' for ya' to grow up.

SONNY

Yeah, well this year she's gonna wish she never seen me.

KENICKIE

Yeah? What are ya' gonna do to her?

SONNY

I'm just not gonna take any of her crap, that's all. I don't take no crap from nobody.

MISS LYNCH enters.

MISS LYNCH

What's all the racket out here?

DOODY

Hi, Miss Lynch, did you have a nice summer?

SONNY hides his cigarette by cupping it in his hand and shoving his hand in his pocket.

SONNY

Hello, Miss Lynch, we was... uh...

MISS LYNCH

Dominic, aren't you supposed to be in class right now?

SONNY

I... I...

MISS LYNCH

You're just dawdling, aren't you? That's a fine way to start the new semester, Mr. LaTierri. Well? Are you going to stand there all day?

SONNY

No, Ma'am.

DOODY

No, Ma'am.

MISS LYNCH

Then move!

MISS LYNCH exits.

SONNY

Yes, Ma'am.

SONNY takes his hand out of his pocket and inhales on the still-burning cigarette.

ROGER

I'm sure glad she didn't give you no crap, Son. You would have really told her off, right?

SONNY

Shaddup.

Lights fade on steps, come up again on GIRLS in the cafeteria.

MARTY

(Squinting and putting her rhinestone glasses on.)

Hey, Jan, who's that chick with Frenchy? Is she the one you were tellin' me about?

JAN

Yeah, her name's Sandy. She seems pretty cool. Maybe we could let her in the Pink Ladies.

RIZZO

Just what we need. Another broad around.

FRENCHY and SANDY enter, carrying trays.

FRENCHY

Hi, you guys, this is my new next-door neighbor, Sandy Dumbrowski. This here's Rizzo and that's Marty and you remember Jan.

JAN

Sure. Hi.

SANDY

Hi. Pleased to meet you.

FRENCHY

(To SANDY.)

Come on, sit down. Hey, Marty, those new glasses?

MARTY

Yeah, I just got 'em for school. Do they make me look smarter?

RIZZO

Nah. We can still see your face.

MARTY

Howdja like rice pudding down your bra?

JAN

I'll take it!

JAN reaches over and grabs the pudding.

RIZZO

How long you been livin' around here?

SANDY

Since July. My father just got transferred here.

MARTY

Hey, French, what'dja' do to your hair? It really looks tough.

FRENCHY

Ah, I just touched it up a little.

JAN

You gonna eat your cole-slaw, Sandy?

SANDY

It smells kinda funny.

FRENCHY

(Diverting SANDY'S attention. JAN grabs SANDY'S cole-slaw.)

Wait'll you have the chipped beef. Better known as "Barf on a Bun."

MARTY

Don't mind her, Sandy. *Some* of us like to show off and use scurvy words.

RIZZO

Some of us? Check out Miss Toiletmouth over here.

MARTY

(Giving her "the finger.")

Up yours, Rizzle!

JAN

(Trying to change the subject.)

How do ya' like the school so far, Sandy?

SANDY

Oh, it seems real nice. I was going to go to Immaculata, but my father had a fight with the Mother Superior over my patent leather shoes.

JAN

What do ya' mean?

SANDY

She said boys could see up my dress in the reflection.

MARTY

Swear to God?

JAN

Hey, where do ya' get shoes like that?

PATTY

(Off-stage.)

Hi, kids!

RIZZO

Hey, look who's comin'. Patty Simcox, the Little Lulu of Rydell high.

MARTY

Yeah. Wonder what she's doin' back here with us slobs?

RIZZO

Maybe she's havin' her period and wants to be alone.

PATTY enters.

PATTY

Well, don't say hello.

RIZZO

We won't.

PATTY

Is there room at your table?

MARTY

(Surprised.)

Oh, yeah, move over, French.

PATTY

Oh, I just love the first day of school, don't you?

RIZZO

It's the biggest thrill of my life.

FRENCHY starts doing RIZZO'S hair.

PATTY

You'll never guess what happened this morning.

RIZZO

Prob'ly not.

PATTY

Well, they announced this year's nominees for the Student Council, and guess who's up for Vice-President?

MARTY

(Knowing what's coming.)

Who?

PATTY

Me! Isn't that wild?

RIZZO

Wild.

PATTY

I just hope I don't make *too* poor a showing.

RIZZO

Well, we sure wish ya' all the luck in the world.

PATTY

Oh, uh, thanks. Oh, you must think I'm a terrible clod! I never even bothered to introduce myself to your new friend.

SANDY

Oh, I'm Sandy Dumbrowski.

PATTY

It's a real pleasure, Sandy. We certainly are glad to have you here at Rydell.

SANDY

Thank you.

PATTY

I'll bet you're going to be at the cheerleader try-outs next week, aren't you?

SANDY

Oh, no. I'd be too embarrassed.

PATTY

Don't be silly. I could give you a few pointers if you like.

MARTY

Aaaaaahhh, son of a bitch!

PATTY

Goodness gracious!

RIZZO

Nice language. What was that all about?

MARTY

(Examining her glasses.)

One of my diamonds fell in the macaroni.

Lights fade on GIRLS, come up on GUYS on the steps.

DOODY

Hey, ain't that Danny over there?

SONNY

Where?

KENICKIE

Yeah. What's he doin' hangin' around the girls' gym entrance?

ROGER

Maybe he's hot for some chick!

SONNY

One of those skanks we've seen around since kindergarten? Not quite.

DOODY

(Yells.)

HEY, DANNY! WHATCHA DOIN'?

ROGER

That's good, Dood. Play it real cool.

KENICKIE

Aw, leave him alone. Maybe he ain't gettin' any.

DANNY enters carrying books and lunch.

DANNY

Hey, you guys, what's shakin'?

Fakes SONNY out with a quick goose.

SONNY

Whattaya say, Zuko—'dja see any good-lookin' stuff over there?

DANNY

Nah, just the same old chicks everybody's made it with!

DOODY

Where ya' been all summer, Danny?

DANNY

Well, I spent a lot of time down at the beach.

KENICKIE

Hey, 'dja meet any new broads?

DANNY

Nah. Just met this one who was sorta cool, ya' know?

SONNY

Ya' mean she "goes all the way"?

DANNY

Is that all you ever think about, Sonny?

SONNY

(Looking around at the other GUYS.)

Friggin'-A!

ROGER

Aahh, come off it, Zuko. Ya' got "a little," right?

DANNY

Look, man. That's none of you guys' business.

KENICKIE

Okay, if that's the way you're gonna be.

DANNY

You don't want to hear all the horny details, anyway.

SONNY

(Starts tickling DANNY.)

Sure we do! Let's hear a little!

ROGER

(Joining in.)

C'mon, Zuko, koochee koochee!

All GUYS join in playfully mauling DANNY as the lights fade on them and come back up on the GIRLS at the cafeteria table.

SANDY

I spent most of the summer at the beach.

JAN

What for? We got a brand new pool right in the neighborhood. It's real nice.

RIZZO

Yeah, if ya' like swimmin' in Clorox.

SANDY

Well—actually, I met a boy there.

MARTY

You hauled your cookies all the way to the beach for some guy?

SANDY

This was sort of a special boy.

RIZZO

Are you kiddin'? There ain't no such thing.

#3 Summer Nights

Lights stay up on GIRLS, come up on GUYS.

DANNY

Okay, you guys, ya' wanna know what happened?

GUYS

(Ad lib.)
Yeah! Let's hear it!
(Etc..)

SANDY

No, he was really nice. It was all very romantic.

*DANNY rises and sings "SUMMER NIGHTS" to the GUYS. SANDY
sings her version to the GIRLS.*

DANNY

SUMMER LOVIN'! HAD ME A BLAST

SANDY

SUMMER LOVIN'! HAPPENED SO FAST.

DANNY

MET A GIRL CRAZY FOR ME

SANDY

MET A BOY CUTE AS CAN BE

BOTH

SUMMER DAY, DRIFTING AWAY, TO
UH-OH, THOSE SUMMER NIGHTS.

GUYS

WELL-A, WELL-A, WELL-A OOM
TELL ME MORE, TELL ME MORE,

ROGER & DOODY

DIDJA GET VERY FAR?

GIRLS

TELL ME MORE, TELL ME MORE

MARTY

LIKE DOES HE HAVE A CAR?

BOYS

DOO DOO DOO
DOO DOO DOO DOO

GIRLS

UH-HUH, UH-HUH
UH-UH

DANNY

SHE SWAM BY ME, SHE GOT A CRAMP

BOYS

DOO DOO DOO
DOO DOO DOO

GIRLS

UH-HUH UH-HUH
UH-HUH

SANDY

HE RAN BY ME, GOT MY SUIT DAMP

DOO DOO DOO
DOO DOO DOO

UH-HUH, UH-HUH
UH-HUH

DANNY
SAVED HER LIFE, SHE NEARLY DROWNED

GUYS (CONT'D)
DOO DOO DOO

GIRLS (CONT'D)
UH-HUH, UH-HUH,
UH-HUH

SANDY
HE SHOWED OFF, SPLASHING AROUND

DOO DOO WAPAPA
DOO DOO WAPAPA

DOO DOO WAPAPA
DOO DOO WAPAPA

BOTH
SUMMER SUN, SOMETHING BEGUN,
THEN UH OH THOSE SUMMER NIGHTS

GIRLS
WELL-A, WELL-A, WELL UH-HUH
TELL ME MORE, TELL ME MORE,

FRENCHY
WAS IT LOVE AT FIRST SIGHT?

BOYS
TELL ME MORE, TELL ME MORE

KENICKIE
DID SHE PUT UP A FIGHT?

BOYS
UH, UH-HUH UH-HUH
UH-HUH-HUH-HUH-HUH

GIRLS
DUM, DOOBIE DOO DOOBIE
DOO DOOBIE DOOBIE DOOBIE

DANNY
TOOK HER BOWLING, IN THE
ARCADE

BOYS
UH, UH-HUH UH-HUH
UH-HUH-HUH-HUH-HUH

GIRLS
DUM, DOOBIE DOO DOOBIE
DOO DOOBIE DOOBIE
DOOBIE

SANDY
WE WENT STROLLING, DRANK
LEMONADE

UH, UH-HUH UH-HUH
UH-HUH-HUH-HUH-HUH

DUM, DOOBIE DOO DOOBIE
DOO DOOBIE DOOBIE
DOOBIE

DANNY
WE MADE OUT, UNDER THE
DOCK

UH-HUH UH-HUH
HUH-HUH-HUH.

DUM DOOBIE DOO DOOBIE
DOOBIE DOOBIE DUM

SANDY
WE STAYED OUT TILL TEN
O'CLOCK

DOO RUN RUN
DA DOO RUN RUN

DA DOO RUN RUN
DA DOO RUN RUN

BOTH
SUMMER FLING, DON'T MEAN A THING, BUT, UH
OH THOSE SUMMER NIGHTS

BOYS

WOH, WOH, WOH
TELL ME MORE, TELL ME MORE

SONNY

BUT YA' DON'T HAVE TO BRAG.

GIRLS

TELL ME MORE, TELL ME MORE

RIZZO

'CAUSE HE SOUNDS LIKE A DRAG.

BOYS & GIRLS

SHOO DA BOP BOP, SHOO DA BOP BOP
SHOO DA BOP BOP, SHOO DA BOP BOP

SANDY

HE GOT FRIENDLY, HOLDING MY HAND

BOYS & GIRLS

SHOO DA BOP BOP, SHOO DA BOP BOP
SHOO DA BOP BOP, SHOO DA BOP BOP

DANNY

SHE GOT FRIENDLY, DOWN ON THE SAND

SHOO DA BOP BOP, SHOO DA BOP BOP
SHOO DA BOP BOP, SHOO DA BOP BOP

SANDY

HE WAS SWEET, JUST TURNED EIGHTEEN

SHOO DA BOP BOP, SHOO DA BOP BOP
SHOO DA BOP BOP YEAH.

DANNY

SHE WAS GOOD, YA' KNOW WHAT I MEAN?

OOH MOW MOW, PAPA
OOH MOW MA MOW.

BOTH

SUMMER HEAT, BOY AND GIRL MEET, THEN UH-
OH THOSE SUMMER NIGHTS!

GIRLS

WOH, WOH, WOH
TELL ME MORE, TELL ME MORE

JAN

HOW MUCH DOUGH DID HE SPEND?

GUYS

TELL ME MORE, TELL ME MORE

SONNY

COULD SHE GET ME A FRIEND?

SANDY

IT TURNED COLDER, THAT'S WHERE IT ENDS

BOYS & GIRLS

HOO HOO HOO HOO
HOO HOO HOO HOO HOO

DANNY
SO I TOLD HER WE'D STILL BE FRIENDS

BOYS & GIRLS (CONT'D)
HOO HOO HOO HOO
HOO HOO HOO HOO HOO

SANDY
THEN WE MADE OUR TRUE LOVE VOW

HOO HOO HOO HOO
HOO HOO HOO HOO.

DANNY
WONDER WHAT SHE'S DOIN' NOW

BOTH
SUMMER DREAMS, RIPPED AT THE SEAMS, BUT,
OH! THOSE SUMMER NIGHTS!

BOYS AND GIRLS
TELL ME MORE, TELL ME MORE

Lights stay up on BOTH GROUPS after song.

PATTY
Gee, he sounds wonderful, Sandy

DOODY
She really sounds cool, Danny.

RIZZO
A guy doesn't touch ya' and it's true love. Maybe he was a pansy.

SANDY gives RIZZO a puzzled look.

ROGER
Big knockers, huh?

FRENCHY
Hey, nice talk, Rizzo!

KENICKIE
She Catholic?

JAN
What if we said that about Danny Zuko?

SONNY
Hot stuff, huh, Zuker?

SANDY
Did you say Danny Zuko?

DANNY
I didn't say that, Sonny!

RIZZO

Hey, was he the guy?

DOODY

Boy, you get all the “neats!”

SANDY

Doesn’t he go to Lake Forest Academy?

PINK LADIES laugh.

KENICKIE

She doesn’t go to Rydell, does she?

DANNY shakes his head “no.”

MARTY

That’s a laugh!

SONNY

Too bad, I’d bet she’d go for me.

PATTY

(Confidentially.)

Listen, Sandy, forget Danny Zuko. I know some really sharp boys.

RIZZO

So do I. Right, you guys? C’m on, let’s go.

PINK LADIES get up from the table, SANDY following them. The GUYS all laugh together.

FRENCHY

See ya’ ‘round, Patty!

RIZZO

Yeah, maybe we’ll drop in on the next Student Council meeting.

RIZZO nudges MARTY in the ribs. Lights go down on the lunchroom, GIRLS cross toward GUYS on steps.

MARTY

Well, speaking of the devil!

SONNY

(To GUYS.)

What’d I tell ya’, they’re always chasin’ me.

MARTY

(Pushing SONNY away.)

Not you, greaseball! Danny!

RIZZO

Yeah. We got a surprise for ya'.

PINK LADIES shove SANDY toward DANNY.

SANDY

(Surprised and nervous.)

Hello, Danny.

DANNY

(Uptight.)

Oh, hi. How are ya'?

SANDY

Fine.

DANNY

Oh yeah... I... uh... thought you were goin' to Immaculata.

SANDY

I changed my plans.

DANNY

Yeah! Well, that's cool. I'll see ya' around. Let's go, you guys.

Pushes GUYS out.

DOODY

Where do you know her from, Danny?

DANNY

Huh? Oh, just an old friend of my family's.

SONNY

(To DANNY.)

She's pretty sharp. I think she's got eyes for me, didja notice?

DANNY gives SONNY "a look," pulls him off. ALL GUYS exit.

JAN

(Picking up DANNY'S lunch.)

Gee, he was so glad to see ya', he dropped his lunch.

SANDY

I don't get it. He was so nice this summer.

FRENCHY

Don't worry about it, Sandy.

MARTY

Hey listen, how'd you like to come over to my house tonight? It'll be just us girls.

JAN

Yeah, those guys are all a bunch of creeps.

DANNY returns for his lunch.

RIZZO

Yeah, Zuko's the biggest creep of all.

RIZZO, seeing DANNY, exits. OTHER GIRLS follow.

#3A Scene Change #2

SCENE 3 – SCHOOL

SCENE: School bell rings and class change begins. GREASERS, PATTY and EUGENE enter, go to lockers, get books, etc. DANNY sees DOODY with guitar.

DANNY

Hey, Doody, where'dja get the guitar?

DOODY

I just started takin' lessons this summer.

DANNY

Can you play anything on it?

DOODY

Sure.

(He fumbles with the frets and strikes a sour chord.)

That's a "C."

DOODY sits and waits for approval.

MARTY

(Baffled.)

Hey, that's pretty good.

DOODY

(Hitting each chord.)

Then I know an A minor, and an F, and I've been workin' on a G.

FRENCHY

Hey! Can you play "Tell Laura I Love Her?"

DOODY

I don't know. Has it got a "C" in it?

DANNY

Hey, come on; let's hear a little, Elvis.

DOODY

(Pulling out instruction book.)

... "Magic Changes," by Ronny Dell...

(Sings off key.)

C-C-C-C-C-C

A-A-A-A MINOR

F-F-F-F-F-F

G-G-G-G SEVEN

DANNY

That's terrific.

DOODY

Thanks—want to hear it again?

ALL

(Ad lib.)

Sure! Yeah!

(Etc...)

#4 Those Magic Changes

DOODY

C-C-C-C-C-C
A-A-A-A MINOR
F-F-F-F-F-F
G-G-G-G SEVEN

DOODY AND GIRLS

C-C-C-C-C-C
A-A-A-A MINOR
F-F-F-F-F-F
G-G-G-G SEVEN

DOODY

WHAT'S THAT PLAYING ON THE RADIO?
WHY DO I START SWAYING TO AND FRO?
I HAVE NEVER HEARD THAT SONG BEFORE
BUT IF I DON'T HEAR IT ANY MORE
IT'S STILL FAMILIAR TO ME
SENDS A THRILL RIGHT THROUGH ME
'CAUSE THOSE CHORDS REMIND ME OF
THE NIGHT THAT I FIRST FELL IN LOVE TO...

DOODY (CONT'D)

THOSE MAGIC CHANGES
MY HEART ARRANGES
A MELODY THAT'S NEVER THE SAME
A MELODY THAT'S CALLING YOUR NAME
AND BEGS YOU, PLEASE
COME BACK TO ME
PLEASE RETURN TO ME
DON'T GO AWAY AGAIN
OH, MAKE THEM PLAY AGAIN
THE MUSIC I WANNA HEAR
AS ONCE AGAIN
YOU WHISPER IN MY EAR
OH MY DARLIN' UH-HUH
(Falsetto ad lib.)

ENSEMBLE

OOH...
OOH...

DANNY & ROGER

LA LA LA LA.
LA LA LA LA

ENSEMBLE

C, A
F, G
C-C-C-C-C-C
A-A-A-A MINOR
F-F-F-F-F-F
G-G-G-G SEVEN.

DOODY (CONT'D)

I'LL BE WAITING BY THE RADIO
YOU'LL COME BACK TO ME
SOME DAY I KNOW
BEEN SO LONESOME SINCE OUR LAST GOODBYE
BUT I'M SINGING AS I CRY-AY-AY-AY.
WHILE THE BASS IS SOUNDING
WHILE THE DRUMS ARE POUNDING
BEATING OF MY BROKEN HEART
WILL CLIMB TO FIRST PLACE ON THE CHARTS

ENSEMBLE (CONT'D)

BOM, BOM
BOM
BOM
BOM, BOM
BOM
ZHOOT DOO WAH
ZHOOT DOO WAH
ZHOOT DO WAH DA ZHOOT DO WAH DA
ZHOOT DO WAH DA ZHOOT DO WAH DA

DOODY (CONT'D)

OH, MY HEART ARRANGES
OH, MY HEART ARRANGES

ENSEMBLE

OOOH...
OOOH...

DANNY & ROGER

OOOH.... LA LA LA
LA... LA LA LA LA...

OH...
OH...
OH...
OH...
OH...

C-C-C-C-C
A-A-A-A MINOR
F-F-F-F-F
G-G-G-G SEVEN

A-A-A-A MINOR
F-F-F-F-F
G-G-G-G SEVEN
LA LA LA LA

ALL (EXCEPT DOODY)

ZHOOT DOO WAH BOM

At the end of the song, MISS LYNCH enters to break up the group. ALL exit, except GUYS and SONNY.

MISS LYNCH

(To SONNY.)

Mr. LaTierri, aren't you due in Detention Hall right now?

#4A Scene Change #3

GUYS all make fun of SONNY and lead him off to Detention Hall.

SCENE 4 – PAJAMA PARTY

SCENE: A pajama party in MARTY'S bedroom. MARTY, FRENCHY, JAN and RIZZO are in pastel baby doll pajamas, SANDY in a quilted robe buttoned all the way up to the neck. The WAXX jingle for the VINCE FONTAINE Show is playing on the radio.

VINCE'S VOICE

Hey, hey, this is the main-brain, Vince Fontaine, at Big Fifteen! Spinnin' the stacks of wax, here at the House of Wax—W-A-X-X.

(OOO-ga horn SFX.)

Cruisin' time, 10:46.

(Ricocheting bullet SFX.)

Sharpshooter pick hit of the week. A brand new one shootin' up the charts like a rocket by "The Vel-doo Rays"—goin' out to Ronnie and Sheila, the kids down at Mom's school store, and especially to Little Joe and the LaDons—listen in while I give it a spin!

Radio fades. FRENCHY is looking at a fan magazine that has a big picture of Fabian on the cover.

FRENCHY

Hey, it says here that Fabian is in love with some Swedish movie star and might be gettin' married.

JAN

Oh, no!

MARTY

Who cares, as long as they don't get their hooks into "Kookie."

RIZZO

Hey, Frenchy, throw me a ciggie-butt, will ya'?

FRENCHY throws RIZZO a cigarette.

MARTY

Me too, while ya' got the pack out.

FRENCHY

Ya' want one, Sandy?

SANDY

Oh, no thanks. I don't smoke.

FRENCHY

Ya' don't? Didja ever try it?

SANDY

Well, no, but...

RIZZO

Go on, try it. It ain't gonna kill ya'. Give her a Hit Parade!

(FRENCHY throws SANDY a Hit Parade.)

RIZZO (CONT'D)

Now, when she holds up the match, suck in on it.

(FRENCHY lights the cigarette, SANDY inhales and starts coughing violently.)

Oh, I shoulda told ya', don't inhale if you're not used to it.

MARTY

That's okay. You'll get better at it.

FRENCHY

Yeah, then I'll show ya' how to French inhale. That's really cool. Watch.

She demonstrates French inhaling.

JAN

Phtyyaaagghh! That's the ugliest thing I ever saw!

FRENCHY

Nah, the guys really go for it. That's how I got my nickname, Frenchy.

RIZZO

Sure it is. Jeez, you guys, I almost forgot!

(She removes ½ gallon of wine from her overnight bag.)

A little Sneaky Pete to get the party goin'.

JAN

Italian Swiss Colony. Wow, it's imported!

RIZZO passes bottle to MARTY.

FRENCHY

Hey, we need some glasses.

RIZZO

Just drink it out of the bottle, we ain't got cooties.

MARTY

It's kind of sweet. I think I like Thunderbird better.

RIZZO

Okay, Princess Grace.

Takes bottle away from MARTY.

MARTY

(Grabbing bottle back.)

I didn't say I didn't want any, it just don't taste very strong, that's all.

MARTY passes bottle to SANDY, who quickly passes it to JAN.

JAN

Hey, I brought some Twinkies, anybody want one?

MARTY

Twinkies and wine? That's real class, Jan.

JAN

(Pointing to label on bottle.)

It says right here, it's a dessert wine!

Passes wine to FRENCHY.

RIZZO

Hey, Sandy didn't get any wine.

Hands bottle to SANDY

SANDY

Oh, that's okay. I don't mind.

RIZZO

Hey, I'll bet you never had a drink before, either...

SANDY

Sure I did. I had some champagne at my cousin's wedding once.

RIZZO

Oh, Ring-a-ding-ding.

(Hands her wine. SANDY sips wine cautiously.)

Hey, no! Ya' gotta chug it. Like this!

(RIZZO takes a big slug from the bottle.)

Otherwise you swallow air bubbles and that's what makes you throw up.

JAN

I never knew that.

MARTY

Sure, Rudy from the Capri Lounge told me the same thing.

SANDY takes a slug from the bottle and holds it in her mouth trying to swallow it.

JAN

Hey, Sandy, you ever wear earrings? I think they'd keep your face from lookin' so skinny.

MARTY

Hey! Yeah! I got some big round ones made out of real mink. They'd look great on you.

FRENCHY

Wouldja like me to pierce your ears for ya', Sandy? I'm gonna be a beautician, y'know.

JAN

Yeah, she's real good. She did mine for me.

SANDY

Oh no, my father'd probably kill me.

MARTY

You still worry about what your old man thinks?

SANDY

Well... no. But isn't it awfully dangerous?

RIZZO

(Leans down to SANDY.)

You ain't afraid, are ya'?

SANDY

Of course not!

FRENCHY

Good. Hey, Marty, you got a needle around?

FRENCHY rummages in dresser for needle.

MARTY

Hey, how about my virgin pin!

MARTY reaches for her Pink Ladies jacket and takes off "circle pin" handing it to FRENCHY.

JAN

Nice to know it's good for somethin'.

MARTY

What's that crack supposed to mean?

JAN

Forget it, Marty, I was just teasing ya'.

MARTY

Yeah, well, tease somebody else. It's my house.

FRENCHY begins to pierce SANDY'S ears. SANDY yelps.

FRENCHY

Hey, would ya' hold still!

MARTY

(To the rescue.)

Hey, French... why don't you take Sandy in the john? My old lady'd kill me if we got blood all over the rug.

SANDY

Huh?

FRENCHY

It only bleeds for a second. Come on.

JAN

Aaaww! We miss all the fun!

JAN opens a second package of Twinkies as FRENCHY begins to lead SANDY off.

FRENCHY

Hey, Marty, I need some ice to numb her earlobes.

MARTY

(Exasperated.)

Ahh... look, why don'tcha just let the cold water run for a little while, then stick her ear under the faucet?

SANDY

Listen, I'm sorry, but I'm not feeling too well, and I...

RIZZO

Look, Sandy, if you think you're gonna be hangin' around with the Pink Ladies—you gotta get with it! Otherwise forget it... and go back to your hot cocoa and Girl Scout cookies.

SANDY

Okay, come on... Frenchy.

JAN

Hey, Sandy, don't sweat it. If she screws up, she can always fix your hair so your ears won't show.

FRENCHY

Har-dee-har-har!

RIZZO

That chick's gettin' to be a real nerd.

JAN

Ah, lay off, Rizzo.

MARTY

Yeah, she can't help it if she ain't been around.

RIZZO

Yeah, well, how long are we supposed to play babysitter for her?

(Suddenly a loud “urp” sound is heard offstage.)

What was that?

(The girls all look at each other, bewildered for a couple of seconds, then FRENCHY runs back into the room.)

FRENCHY

Hey, Marty, Sandy’s sick. She’s heavin’ all over the place!

JAN

Ja’ do her ears already?

FRENCHY

Nah. I only did one. As soon as she saw the blood she went BLEUGH!

RIZZO

God! What a Party Poop!

MARTY pulls out a gaudy kimono. She makes a big show of putting it on.

MARTY

Jeez, it’s gettin’ kinda chilly. I think I’ll put my robe on.

JAN

Hey, Marty, where’dja’ get that thing?

MARTY

Oh, you like it? It’s from Japan.

RIZZO

Yeah, everything’s made in Japan these days.

MARTY

No, this guy I know sent it to me.

FRENCHY

No kiddin’!

JAN

You goin’ with a Jap?

MARTY

He ain’t a Jap, stupid. He’s a Marine. And, a real doll, too.

FRENCHY

Oh, wow! Hey, Marty, can he get me one of those things?

JAN

You never told us you knew any Marines.

RIZZO

How long you known this guy?

MARTY

Oh... just a couple of months. I met him on a blind date at the roller rink... and the next thing I know, he joins up. Anyway, right off the bat he starts sendin' me things—and then today I got this kimono.

(Trying to be cool.)

Oh yeah, look what else!

MARTY takes a ring out of cleavage.

FRENCHY

Oh, neat!

MARTY

It's just a tiny bit too big. So I gotta get some angora for it.

FRENCHY

Jeez! Engaged to a Marine!

RIZZO

(Sarcastically.)

Endsville.

JAN

What's this guy look like, Marty?

FRENCHY

You got a picture?

MARTY

Yeah, but it's not too good. He ain't in uniform.

(MARTY takes her wallet out of the dresser. It's one of those fat bulging ones with rubber bands around it. She swings wallet and accordion picture folder drops to floor.)

Oh, here it is... next to Paul Anka.

JAN

How come it's ripped in half?

MARTY

Oh, his old girl friend was in the picture.

JAN

What's this guy's name, anyway?

MARTY

Oh! It's Freddy. Freddy Strulka.

JAN

He a Polack?

MARTY

Naah, I think he's Irish.

FRENCHY

Do you write him a lot, Marty?

MARTY

Pretty much. Every time I get a present.

JAN

Whattaya say to a guy in a letter, anyway?

MARTY and GIRLS suddenly become a rock'n roll singing quartet.

#5 Freddy My Love

MARTY

FREDDY, MY LOVE,
I MISS YOU MORE THAN WORDS CAN SAY
FREDDY, MY LOVE,
PLEASE KEEP IN TOUCH WHILE YOU'RE AWAY
HEARING FROM YOU CAN MAKE THE
DAY SO MUCH BETTER
GETTING A SOUVENIR OR MAYBE A LETTER
I REALLY FLIPPED OVER THE
GREY CASHMERE SWEATER
FREDDY, MY LOVE
FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

FREDDY, YOU KNOW,
YOUR ABSENCE MAKES ME FEEL SO BLUE
THAT'S OKAY, THOUGH,
YOUR PRESENTS MAKE ME THINK OF YOU
MY MA WILL HAVE A HEART ATTACK
WHEN SHE CATCHES
THOSE PEDAL PUSHERS WITH THE
BLACK LEATHER PATCHES
OH, HOW I WISH I HAD A
JACKET THAT MATCHES
FREDDY, MY LOVE
FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

DON'T KEEP YOUR LETTERS FROM ME
I THRILL TO EVERY LINE
YOUR SPELLING'S KINDA CRUMMY
BUT HONEY, SO IS MINE

GIRLS

UH-UH-UH-UH

OH YEAH
OHH...

WOO... AHH...
WOO...
AHH....

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

SO-O-O BLUE

SURE THEY DO...

OOH...
WAH...
OOH...
WAH

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

HEY LA HEY LA
HEY LA HEY LA
HEY LA HEY LA
HEY LA HEY LA

MARTY (CONT'D)

I TREASURE EVERY GIFTIE
THE RING IS REALLY NIFTY
YOU SAY IT COST YOU FIFTY
SO YOU'RE THRIFTY,
I DON'T MIND!

FREDDY, YOU'LL SEE,
YOU'LL HOLD ME
IN YOUR ARMS SOMEDAY
AND I WILL BE
WEARING YOUR LACY LINGERIE
THINKING ABOUT IT,
MY HEART'S POUNDING ALREADY
KNOWING WHEN YOU COME HOME
WE'RE BOUND TO GO STEADY
AND THROW YOUR SERVICE PAY
AROUND LIKE CONFETTI
FREDDY, MY LOVE
FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

FREDDY, MY LOVE.

GIRLS (CONT'D)

HEY LA HEY LA
HEY LA HEY LA
OOH ... OOH OOH OOH OOH
OOH... OOH OOH OOH
OOH

FREDDY, MY LOVE.

FREDDY, I'M YOURS
OH YEAH
UH HUH...
OOH... OOH...
WAH...
OOH... OOH...
OOH... WAH

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

FREDDY, MY LOVE,
FREDDY, MY LOVE,
FREDDY, MY LOVE.

OOH, OOH OOH OOH OOH...

On the last few bars of song the GIRLS fall asleep one by one, until RIZZO is the only one left awake. She pulls pants on over her pajamas and climbs out the window. Just at that moment, SANDY comes back into the room unnoticed by RIZZO. SANDY stands looking after her.

#5A Cross-Over to Greased Lightning
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SCENE 5 – STREET CORNER

SCENE: GUYS come running on out of breath, and carrying quarts of beer and four hubcaps. DANNY has tire iron.

DANNY

I don't know why I brought this tire iron! I coulda yanked these babies off with my bare hands!

SONNY

Sure ya' could, Zuko! I just broke six fingernails!

ROGER

Hey, you guys, these hubcaps ain't got a scratch on 'em. They must be worth two beans a piece easy.

DOODY

No kiddin'? Hey, how much can we get for these dice?

Pulls out foam rubber dice.

ROGER

Hey, who the hell would put brand new chromers on a second-hand Dodgem car!

DANNY

Probably some real tool!

SONNY

Hey, c'mon, let's go push these things off on somebody!

DANNY

Eleven o'clock at night? Sure, maybe we could go sell 'em at a police station!

DOODY

A police station, what a laugh! They don't use these kinda hubcaps on cop cars.

A car horn is heard.

SONNY

Hey, here comes that car we just hit! Let's make tracks! Ditch the evidence!

GUYS run, dropping hubcaps. SONNY tries to scoop them up as KENICKIE drives on in "Greased Lightning."

DANNY

Hey, wait a minute—it's Kenickie!

KENICKIE

All right, put those things back on the car, dip-stick!

SONNY

Jeez, whatta grouch! We was only holdin' 'em for ya' so nobody'd swipe 'em.

DOODY

(Handing back dice.)

Hey, where'dja get these cool dice?

DANNY

Kenickie, whattaya doin' with this hunk-ah-junk, anyway?

KENICKIE

Whattaya mean? This is "Greased Lightning"!

"Whats" and puzzled looks go up from GUYS.

SONNY

What? You really expect to make out in this sardine can?

KENICKIE

Hey, get bent, LaTierri!

ROGER

Nice color, what is it? Candy Apple Primer?

KENICKIE

That's all right—wait till I give it a paint job and soup up the engine—she'll work like a champ!

DANNY

(Looking at car and picking up mike.)

The one and only Greased Lightning!

Driving guitar begins playing.

#6 Greased Lightning

KENICKIE

I'LL HAVE ME OVERHEAD LIFTERS AND
FOUR BARREL QUADS, OH, YEAH
A FUEL-INJECTION CUT-OFF AND
CHROME-PLATED RODS, OH, YEAH
WITH A FOUR-SPEED ON THE FLOOR,
THEY'LL BE WAITIN' AT THE DOOR
YA' KNOW WITHOUT A DOUBT,
I'LL BE REALLY MAKIN' OUT
IN GREASED LIGHTNIN'

GO, GREASED LIGHTNIN',
YOU'RE BURNIN' UP THE QUARTER MILE

YEAH, GREASED LIGHTNIN',
YOU'RE COASTIN' THROUGH THE HEAT LAP TRIALS

BOYS

WOO OOH OOH OOH OOH OOH OOH

WOO OOH OOH OOH OOH OOH OOH
AHH...

DOOT DOO WAH...

DOOT DOO WAH...

DOOT DOO WAH...

GO GO GO

GO GO GO GO GO GO GO GO

GO!

GREASED LIGHTNIN',
GO GREASED LIGHTNIN'

GREASED LIGHTNIN',
GO GREASED LIGHTNIN'

KENICKIE (CONT'D)

YOU ARE SUPREME
THE CHICKS'LL DREAM
'BOUT GREASED LIGHTNIN'!

I'LL HAVE ME PURPLE FRENCH TAIL-LIGHTS
AND THIRTY-INCH FINS, OH YEAH

A PALOMINO DASHBOARD
AND DUAL MUFFLER TWINS, OH YEAH

WITH NEW PISTONS, PLUGS, AND SHOCKS,
SHE CAN BEAT THE SUPER-STOCKS
YA' KNOW THAT I AIN'T BRAGGIN',
SHE'S A REAL DRAGGIN' WAGON.
GREASED LIGHTNIN'!

GO GREASED LIGHTNIN',
YOU'RE BURNIN' UP THE QUARTER MILE.

GO GREASED LIGHTNIN',
YOU'RE COASTIN' THROUGH THE HEAT LAP TRIALS

YOU ARE SUPREME
THE CHICK'LL DREAM
FOR GREASED LIGHTNIN'.

Dance break.

KENICKIE (CONT'D)

GO GREASED LIGHTNIN',
YOU'RE BURNIN' UP THE QUARTER MILE.

GO GREASED LIGHTNIN',
YOU'RE COASTIN' THROUGH THE HEAT LAP TRIALS

YOU ARE SUPREME
THE CHICK'LL DREAM
FOR GREASED LIGHTNIN'.

As song ends, RIZZO enters.

What is that thing?

BOYS (CONT'D)

UH-HUH
UH-HUH
GO GO GO
GO GO GO GO GO GO GO GO
OOM PA-PA, OOM PA-PA
OOM PA-PA, OOM PA-PA
WOO OOH OOH OOH OOH OOH OOH
OOM PA-PA, OOM PA-PA
OOM PA-PA, OOM PA-PA
WOO OOH OOH OOH OOH OOH OOH
AHH...
DOOT DOO WAH...
DOOT DOO WAH...
DOOT DOO WAH...
GO GO GO
GO GO GO GO GO GO GO GO

GO
GREASED LIGHTNIN',
GO GREASED LIGHTNIN'
GO
GREASED LIGHTNIN',
GO GREASED LIGHTNIN'
UH-HUH
UH-HUH
GO GO GO
GO GO GO GO GO GO GO GO
GO!

BOYS (CONT'D)

GO GO GO
GO GO GO GO GO GO GO GO
GO
GREASED LIGHTNIN',
GO GREASED LIGHTNIN'
GO
GREASED LIGHTNIN',
GO GREASED LIGHTNIN'
UH-HUH
UH-HUH
*(Harmony; parts
sustained.)*
LIGHTNIN',
LIGHTNIN',
LIGHTNIN'

RIZZO

KENICKIE

Hey, what took you so long?

RIZZO

Never mind what took me so long. Is that your new custom convert?

KENICKIE

This is it! Ain't it cool?

RIZZO

Yeah, it's about as cool as a Good Humor truck.

#6A Rizzo's Entrance and Chaser
--

KENICKIE

Okay, Rizzo, if that's how you feel, why don'tcha go back to the pajama party? Plenty of chicks would get down on their knees to ride around in this little number.

RIZZO

Sure they would! Out! What do ya' think this is, a gang bang?

(RIZZO opens the passenger door, shoving GUYS out.)

Hey, Danny! I just left your girl friend at Marty's house, flashin' all over the place.

DANNY

Whattaya talkin' about?

RIZZO

Sandy Dumbrowski! Y'know... Sandra Dee.

KENICKIE

Be cool, you guys.

RIZZO immediately starts crawling all over him.

DANNY

Hey, you better tell that to Rizzo!

Siren sounds.

KENICKIE

The fuzz! Hey, you guys better get ridda those hubcaps.

DANNY

Whattaya mean, man? They're yours!

GUYS throw hubcaps on car hood.

KENICKIE

Oh no, they're not. I stole 'em.

KENICKIE starts to drive off. Siren sounds again. All guys leap on car, drive off, singing: "Go Greased Lightning" etc., as the lights change to new scene.

KENICKIE & GUYS

GREASED LIGHTNIN',
GO GREASED LIGHTNIN'
(Repeat ad lib until off.)

SCENE 6 – SCHOOLYARD

SCENE: SANDY runs on with Pom Poms, dressed in a green baggy gym suit. She does a Rydell cheer.

SANDY

DO A SPLIT, GIVE A YELL
THROW A FIT FOR OLD RYDELL
WAY TO GO, GREEN AND BROWN
TURN THE FOE UPSIDE DOWN.

SANDY does awkward split. DANNY enters.

DANNY

Hiya, Sandy.

(SANDY gives him a look and turns her head so that DANNY sees the Band-Aid on her ear.)

Hey, what happened to your ear?

SANDY

Huh?

(She covers her ear with her hand, answers coldly.)

Oh, nothing. Just an accident.

DANNY

Hey, look, uh, I hope you're not bugged about that first day at school. I mean, couldn't ya' tell I was glad to see ya'?

SANDY

Well, you could've been a little nicer to me in front of your friends.

DANNY

Are you kidding? Hey, you don't know those guys. They just see ya' talkin' to a chick and right away they think she puts... well, you know what I mean.

SANDY

I'm not sure. It looked to me like maybe you had a new girl friend or something.

DANNY

Are you kiddin'! Listen, if it was up to me, I'd never even look at any other chick but you.

(SANDY blushes.)

Hey, tell ya' what. We're throwin' a party in the park tomorrow night for Frenchy. She's gonna quit school before she flunks again and go to Beauty School. How'dja like to make it on down there with me?

SANDY

I'd really like to, but I'm not so sure those girls want me around anymore.

DANNY

Listen, Sandy. Nobody's gonna start gettin' salty with ya' when I'm around. Uh-uhh!

SANDY

All right, Danny, as long as you're with me. Let's not let anyone come between us again, okay?

PATTY

(Rushing onstage with two batons and wearing cheerleader outfit.)

HIiiiiiiii, Danny! Oh, don't let me interrupt.

(Gives SANDY baton.)

Here, why don't you twirl this for awhile.

(Taking DANNY aside.)

I've been dying to tell you something. You know what I found out after you left my house the other night? My mother thinks you're cute.

(To SANDY.)

He's such a lady-killer.

SANDY

Isn't he, though!

(Out of corner of mouth, to DANNY.)

What were you doing at her house?

DANNY

Ah, I was just copying down some homework.

PATTY

Come on, Sandy, let's practice.

SANDY

Yeah, let's! I'm just dying to make a good impression on all those cute letterman.

DANNY

Oh, that's why you're wearing that thing—gettin' ready to show off your skivvies to a bunch of horny jocks?

SANDY

Don't tell me you're jealous, Danny.

DANNY

What? Of that bunch ah meatheads! Don't make me laugh. Ha! Ha!

SANDY

Just because they can do something you can't do?

DANNY

Yeah, sure, right.

SANDY

Okay, what have *you* ever done?

DANNY

(To PATTY, twirling baton.)

Stop that!

(Thinking a moment.)

DANNY (CONT'D)

I won a Hully-Gully contest at the “Teen-Talent” record hop.

SANDY

Aaahh, you don’t even know what I’m talking about.

DANNY

Whattaya mean, look, I could run circles around those jerks.

SANDY

But you’d rather spend your time copying other people’s homework.

DANNY

Listen, the next time they have tryouts for any of those teams I’ll show you what I can do.

PATTY

Oh, what a lucky coincidence! The track team’s having tryouts tomorrow.

DANNY

(Panic.)

Huh? Okay, I’ll be there.

SANDY

Big talk.

DANNY

You think so, huh. Hey, Patty, when’dja say those tryouts were?

PATTY

Tomorrow, tenth period on the football field.

DANNY

Good, I’ll be there. You’re gonna come watch me, aren’t you?

PATTY

Oooohh, I can’t wait!

DANNY

Solid. I’ll see ya’ there, sexy.

DANNY exits.

PATTY

Toodles!

(Elated, turns to SANDY.)

Ooohh, I’m so excited, aren’t you?

SANDY

Come on, let’s practice.

*They sing Rydell Fight Song, twirling batons, SANDY just missing
PATTY'S head with each swing.*

#7 Rydell Fight Song

SANDY & PATTY

HIT 'EM AGAIN, RYDELL RINGTAILS
TEAR 'EM APART, GREEN AND BROWN
BASH THEIR BRAINS OUT, STOMP 'EM ON THE FLOOR
FOR THE GLORY OF RYDELL EVER MORE.

SANDY and PATTY exit doing majorette march step.

SCENE 7 – PARK

SCENE: A deserted section of the park. JAN and ROGER on picnic table. RIZZO and KENICKIE making out on bench. MARTY sitting on other bench. FRENCHY and SONNY on blanket reading fan magazines. DANNY pacing. DOODY sitting on a trash can. A portable radio is playing “The Vince Fontaine Show.”

VINCE’S RADIO VOICE

Hey, gettin’ back on the rebound here for our second half.

(Cuckoo SFX.)

Dancin’ Word Bird Contest comin’ up in a half hour, when maybe I’ll call you. Hey, I think you’ll like this little ditty from the city, a new group discovered by Alan Freed. Turn up the sound and stomp on the ground. Ohhh, yeah!!!

Radio fades.

DANNY

Hey, Frenchy, when do ya’ start beauty school?

FRENCHY

Next week. I can hardly wait. No more dumb books and stupid teachers.

MARTY

(Holding out a package of Vogues.)

Hey, anybody want a Vogue?

FRENCHY

Yeah, you got any pink ones left?

SONNY

Yeah, give me one.

(Puts it in his mouth.)

How about one for later?

MARTY

(Throwing him another cigarette.)

God, what a mooch!

DOODY

Hey, Rump. You shouldn’t be eating that cheeseburger. It’s still Friday, y’know!

ROGER

Ah, for cryin’ out loud. What’dja remind me for? Now I gotta go to confession.

He takes another bite of the cheeseburger.

JAN

Well, I can eat anything. That’s the nice thing about bein’ a Lutheran.

ROGER

Yeah, that's the nice thing about bein' Petunia Pig.

JAN

(Giving ROGER the finger.)

Look who's talkin' Porky.

FRENCHY

Hey, Sonny, don't maul that magazine. There's a picture of Ricky Nelson in there I really wanna save.

SONNY

I was just lookin' at Shelley Farberay's jugs.

FRENCHY leans over to look at picture.

FRENCHY

(Primping.)

Y'know, lotsa people think I look just like Shelley Farberries.

SONNY

Not a chance. You ain't got a "set" like hers.

FRENCHY

I happen to know she wears falsies.

SONNY

You oughtta know, Foam-domes.

JAN

You want another cheeseburger?

ROGER

Nah, I think I'll have a Coke.

JAN

You shouldn't drink so much Coke. It rots your teeth.

ROGER

Thank you, Bucky Beaver.

JAN

I ain't kiddin'. Somebody told me about this scientist once who knocked out one of his teeth and dropped it in this glass of Coke, and after a week, the tooth rotted away until there was nothing left.

ROGER

For Christ sake, I ain't gonna carry a mouthful of Coke around for a week. Besides, what do you care what I do with my teeth? It ain't your problem.

JAN

No, I guess not.

MARTY

(Wearing extra-large college letterman sweater and modeling for DANNY.)

Hey, Danny, how would I look as a college girl?

DANNY

(Pulling sweater tight.)

Boola-boola...

MARTY

Hey, watch it! It belongs to this big Jock at Holy Contrition.

DANNY

(Indicating MARTY'S sweater.)

Wait'll ya' see me wearin' one of those things. I tried out for the track team today.

Several heads turn and look at DANNY. Ad libs of: What? Zuko, no!, etc.

MARTY

Are you serious? With those bird legs?

Kids all laugh. ROGER does a funny imitation of DANNY as a gung-ho track star.

DANNY

Hey, better hobby than yours, Rump.

Other guys laugh at remark, all giving ROGER calls of "Rump-Rump."

JAN

(After a pause.)

How come you never get mad at those guys?

ROGER

Why should I?

JAN

Well, that name they call you. Rump!

ROGER

That's just my nickname. It's sorta like a title.

JAN

Whattaya mean?

ROGER

I'm king of the mooners.

JAN

The what?

ROGER

I'm the mooning champ of Rydell High.

JAN

You mean showin' off your bare behind to people? That's pretty raunchy.

ROGER

Nah, it's neat! I even mooned old Lady Lynch once. I hung one on her right out the car window. And she never even knew who it was.

JAN

Too much! I wish I'd been there.

(Quickly.)

I mean... y'know what I mean.

ROGER

Yeah. I wish you'd been there, too.

JAN

(Seriously.)

You do?

ROGER answers her by singing.

#8 Mooning

ROGER

I SPEND MY DAYS JUST MOONING
SO SAD AND BLUE; SO SAD AND BLUE
I SPEND MY NIGHTS JUST MOONING
ALL OVER YOU.

OH, I'M SO FULL OF LOVE
AS ANY FOOL CAN SEE
'CAUSE ANGELS UP ABOVE
HAVE HUNG A MOON ON ME.

WHY MUST I GO ON MOONING
SO ALL ALONE

THERE WOULD BE NO MORE MOONING
IF YOU WOULD CALL ME

I GUESS I'LL KEEP ON STRIKING POSES
TILL MY CHEEKS HAVE LOST THEIR ROSES.
MOONING OVER YOU

I'LL STAND BEHIND YOU MOONING
FOREVER MORE.

JAN

ALL OVER WHO?
OH...

OH...

WHY MUST YOU GO?
...ON MOONING?

SO ALL ALONE.
THERE WOULD BE NO MORE MOONING
IF...
UP ON THE PHONE
OH...

MOONING OVER YOU

YOU'LL STAND BEHIND ME MOONING

FOREVER MORE.

ROGER (CONT'D)

SOMEDAY YOU'LL FIND ME MOONING
AT YOUR FRONT DOOR

OH, EVERY DAY AT SCHOOL I WATCH YA'
ALWAYS WILL UNTIL I GOTCHA
MOONING, TOO.
THERE'S A MOON OUT TONIGHT.

JAN (CONT'D)

SOMEDAY I'LL FIND YOU MOONING

AT MY FRONT DOOR.
AUGH!... AUGH!
AUGH!... AUGH!
MOONING, TOO.

DOODY

(Loudly.)

Hey, Danny, there's that chick ya' know.

SANDY and EUGENE enter. EUGENE wearing Bermuda shorts and argyle socks. They both have bags with leaves. RIZZO and KENICKIE sit up to look. DANNY moves to EUGENE and stares him down.

EUGENE

Well, Sandy, I think I have all the leaves I want. Uh... why don't I wait for you with dad in the station wagon.

DANNY looking at EUGENE outlines a square with jerking head movement. EUGENE exits. As DANNY walks away, SONNY crosses to SANDY.

SONNY

Hi ya', Sandy. What's shakin'? How 'bout a beer?

SANDY

(Giving DANNY a look.)

No, thanks, I can't stay.

DANNY

Oh, yeah? Then whattaya doin' hangin' around?

DANNY casually puts his hand on MARTY'S shoulder and MARTY looks at him, bewildered.

SANDY

I just came out to collect some leaves for Biology.

SONNY

Oh, yeah? There's some really neat yellow ones over by the drainage canal. C'mon, I'll show ya'!

SONNY grabs SANDY and goes offstage.

KENICKIE

(Shouting.)

Those ain't leaves. They're used balloons.

DOODY

Hey, Danny... ain't you gonna follow 'em?

DANNY

Why should I? She don't mean nothin' to me.

RIZZO

(To DANNY.)

Sure, Zuko, every day now! Ya' mean you ain't told 'em?

KENICKIE

Told us what?

RIZZO

Oh, nothin'. Right, Zuko?

KENICKIE

Come off it, Rizzo. Whattaya' tryin' to do, make us think she's like you?

RIZZO

What's that crack supposed to mean? I ain't heard you complainin'.

KENICKIE

That's 'cause ya' been stuck to my face all night.

DANNY

Hey, cool it, huh?

RIZZO

Yeah, Kenickie, if you don't shut up you're gonna get a knuckle sandwich.

KENICKIE

Ohh, I'm really worried, scab!

RIZZO

O.K., you bastard!

She pushes him off bench and they fight on ground.

ROGER & DOODY

Fight! Fight! Yaaayy!

(Etc.)

DANNY

(Separating them.)

Come on, cut it out!

RIZZO and KENICKIE stop fighting and glare at each other.

What a couple of fruitcakes!

RIZZO

Well, he started it.

KENICKIE

God, what a yo-yo! Make one little joke and she goes tutti-frutti.

KENICKIE sulks over to garbage can.

DOODY

Jeez, nice couple.

There is an uncomfortable pause onstage as the kids hear VINCE FONTAINE on radio.

VINCE'S VOICE

... 'cause tomorrow night yours truly, the main-brain, Vince Fontaine, will be M.C.ing the big dance bash out at Rydell High School—in the boys' gym, and along with me will be Mr. T.N.T. himself, Johnny Casino and the Gamblers. So, make it a point to stop by the joint, Rydell High, 7:30 tomorrow night.

RIZZO

Hey, Danny, you goin' to the dance tomorrow night?

DANNY

I don't think so.

RIZZO

Awww, you're all broke up over little Gidget!

DANNY

Who?

RIZZO

Ahh, c'mon, Zuko, why don'tcha take me to the dance—I can pull that Sandra Dee crap, too. Right, you guys?

ROGER and DOODY do MGM lion. RIZZO sings.

#9 Look At Me I'm Sandra Dee

RIZZO

LOOK AT ME, I'M SANDRA DEE
LOUSY WITH VIRGINITY
WON'T GO TO BED TILL I'M LEGALLY WED
I CAN'T, I'M SANDRA DEE

WATCH IT, HEY, I'M DORIS DAY
I WAS NOT BROUGHT UP THAT WAY
WON'T COME ACROSS, EVEN ROCK HUDSON LOST
HIS HEART TO DORIS DAY.

RIZZO (CONT'D)

I DON'T DRINK OR SWEAR
I DON'T RAT MY HAIR
I GET ILL FROM ONE CIGARETTE
KEEP YOUR FILTHY PAWS OFF MY SILKY DRAWERS
WOULD YOU PULL THAT STUFF WITH ANNETTE?

SANDY and SONNY enter, hearing the last part of the song. SONNY is behind her.

AS FOR YOU, TROY DONAHUE
I KNOW WHAT YOU WANNA DO
YOU GOT YOUR CRUST, I'M NO OBJECT OF LUST
I'M JUST PLAIN SANDRA DEE.

NO, NO, NO, SAL MINEO
I WOULD NEVER STOOP SO LOW
PLEASE KEEP YOUR COOL, NOW YOU'RE STARTING TO DROOL
FONGOOL
I'M SANDRA DEE!

SANDY crosses to RIZZO.

SONNY

Hey, Sandy, wait a minute... hey...

SANDY

(To RIZZO.)

Listen, just who do you think you are? I saw you making fun of me.

(SANDY leaps on RIZZO and the two girls start fighting. DANNY pulls

SANDY off.)

LET GO OF ME! YOU DIRTY LIAR! DON'T TOUCH ME!

SONNY and ROGER hold RIZZO.

RIZZO

Aaahh, let me go. I ain't gonna do nothin' to her. That chick's flipped her lid!

SANDY

(To DANNY.)

You tell them right now... that all those things you've been saying about me were lies. Go on, tell 'em.

DANNY

Whattaya talkin' about? I never said anything about you.

SANDY

You creep! You think you're such a big man, don't ya'? Trying to make me look like just another tramp.

(RIZZO charges at her. The guys hold RIZZO back.)

I don't know *why* I ever liked you, Danny Zuko.

*SANDY runs off in tears, stepping on FRENCHY'S fan magazine.
DANNY starts after her... gives up. FRENCHY sadly picks up torn Rick
Nelson picture.*

DANNY

(Turning to the others.)

Weird chick!

(Pause.)

Hey, Rizzo. You wanna go to the dance with me?

RIZZO

Huh? Yeah, sure. Why not?

ROGER

Hey, Jan. You got a date for the dance tomorrow night?

JAN

Tomorrow? Let me see—

(She takes out a little notebook and thumbs through it.)

No, I don't. Why?

ROGER

You wanna go with me?

JAN

You kiddin' me?

(ROGER shakes his head "no.")

Yeah, sure, Roge!

DOODY

(Very shy, moving to FRENCHY.)

Hey, Frenchy, can you still go to the dance, now that you quit school?

FRENCHY

Yeah. I guess so. Why?

DOODY

Oh... Ahh, nothin'... I'll see ya' there.

SONNY

Hey, Kenickie, how 'bout givin' me a ride tomorrow, and I'll pick us up a couple ah broads at the dance.

DANNY

With what? A meat hook?

KENICKIE

Nah, I got a blind date from 'cross town. I hear she's a real bombshell.

MARTY

Gee, I don't even know if I'll go.

DANNY

Why not, Marty?

MARTY

I ain't got a date.

DANNY

Hey, I know just the guy.

(Pause. Yells offstage.)

Hey, EUGENE!

MARTY starts to chase DANNY hitting him with magazine.

#10 We Go Together

ALL

WE GO TOGETHER, LIKE A
RAMA-LAMA-LAMA, KA-DINGITY DING-DE-DONG.
REMEMBERED FOREVER, AS
SHOO-BOP SHA WADDA WADDA
YIPPITY BOOM-DE-BOOM
CHANG CHANG CHANGITY-CHANG SHOO BOP
THAT'S THE WAY IT SHOULD BE
WHAA-OOHH! YEAH!

WE'RE ONE OF A KIND, LIKE
DIP-DA-DIP-DA-DIP
DOO WOP DA DOOBY DOO
OUR NAMES ARE SIGNED
BOOGEDY, BOOGEDY, BOOGEDY, BOOGEDY,
SHOOBY-DOO WOP-SHA-BOP
CHANG CHANG CHANGITY CHANG SHOO BOP
WE'LL ALWAYS BE LIKE ONE
WHA-WHA-WHA-WHA OH

WHEN WE GO OUT AT NIGHT
AND STARS ARE SHINING BRIGHT
UP IN THE SKIES ABOVE
OR AT THE HIGH SCHOOL DANCE
WHERE YOU CAN FIND ROMANCE
MAYBE IT MIGHT BE LOVE!

ROGER & JAN

RAMA LAMA LAMA ICE DINGITY DING DE DONG.

MARTY & KENICKIE

SHOO BOP SHA WADDA WADDA YIPPITY BOOM DE BOOM.

FRENCHY & DOODY

CHANG CHANG CHANGITY CHANG SHOO BOP.

SONNY

DIP DA DIP DA DIP DOO WOP DA DOOBY DOO.

DANNY & RIZZO

BOOGEDY BOOGEDY BOOGEDY BOOGEDY
SHOOBY-DOO WOP-SHA-BOP

ALL

SHA NA NA NA NA NA NA NA NA YIPPITY DIP DE DOO.
RAMA LAMA LAMA ICE DINGITY DING DE DONG.
SHOO BOP SHA WADDA WADDA YIPPITY BOOM DE BOOM.
CHANG CHANG CHANGITY CHANG SHOO BOP.
DIP DA DIP DA DIP DOO WOP DA DOOBY DOO.
BOOGEDY BOOGEDY BOOGEDY BOOGEDY
SHOOBY-DOO WOP-SHA-BOP
SHA NA NA NA NA NA NA NA NA YIPPITY DIP DE DOO.

ZUKO

A WOP BAM A LU MOP AND WOP BAM BOOM!

ALL

WE'RE FOR EACH OTHER, LIKE
A WOP BABA LU MOP AND WOP BAM BOOM!
JUST LIKE MY BROTHER, IS
SHA NA NA NA NA NA NA NA NA YIPPITY DIP DE DOOM
CHANG CHANG CHANGITTY CHANG SHOO BOP
WE'LL ALWAYS BE TOGETHER!
WOH OH... YEAH!

The following lines are repeated ad lib until SONNY exits.

BOYS

CHANG CHANG CHANGITY CHANG SHOO BOP.

GIRLS

ALWAYS BE TOGETHER

*At the end of the song, the lights fade on the kids as they go off laughing
and horsing around.*

END OF ACT I

ACT II

SCENE 1 – SANDY’S BEDROOM AND SCHOOL GYM

*NB: THIS ALTERNATE SCENE CUTS OUT “IT’S RAINING ON PROM NIGHT
AND INCLUDES “HOPELESSLY DEVOTED”*

*SCENE: The GREASERS run on and sing “SHAKIN’ AT THE
HIGH SCHOOL HOP.” They are preparing for the high school
dance—the boys combing hair, polishing shoes, etc.—the girls
spraying hair, putting on crinolines, stuffing Kleenex into bras,
etc.*

#11 Shakin’ At the High School Hop

ALL

WELL, HONKY-TONK BABY, GET ON THE FLOOR
ALL THE CATS ARE SHOUTIN’ THEY’RE YELLIN’ FOR MORE
MY BABY LIKES TO ROCK, MY BABY LIKES TO ROLL
MY BABY DOES THE CHICKEN AND SHE DOES THE STROLL:
WELL, THEY SHAKE IT
OHH, SHAKE IT
YEAH, SHAKE IT
EVERYBODY SHAKIN’
SHAKIN’ AT THE HIGH SCHOOL HOP

DANNY

WELL, SOCK-HOP BABY,

GIRLS

ROLL UP YOUR CRAZY JEANS

GUYS

GONNA ROCK TO THE MUSIC,

GIRLS

GONNA DIG THE SCENE
SHIMMY TO THE LEFT,

ALL

A CHA-CHA TO THE RIGHT
WE’RE GONNA DO THE WALK TILL BROAD DAYLIGHT WELL SHAKE IT!

YEAH, SHAKE IT!
YEAH, SHAKE IT!
EV’RYBODY SHAKIN’.
SHAKIN’ AT THE HIGH SCHOOL HOP.

GIRLS

WELL, WE’RE GONNA ALLEY-OOP ON BLUEBERRY HILL

GUYS

HULLY-GULLY WITH LUCILLE, WON'T BE STANDIN' STILL

ALL

HAND-JIVE BABY

DO THE STOMP WITH ME

I CHA-LYPSO, DO THE SLOPPA GONNA BOP WITH MR. LEE

WELL, THEY SHAKE IT

(Instrumental chorus and dance. During instrumental section, the GREASERS move into the High School gym and are joined by PATTY, EUGENE, and MISS LYNCH, ALL dancing wildly.)

SHAKE, ROCK AND ROLL!

ROCK, ROLL AND SHAKE!

SHAKE, ROCK AND ROLL!

ROCK, ROLL AND SHAKE!

SHAKE, ROCK AND ROLL!

SHAKE, ROCK AND ROLL!

ROCK, ROLL AND SHAKE!

SHAKE, ROCK AND ROLL!

ROCK, ROLL AND SHAKE!

SHAKE, ROCK AND ROLL!

#12 A Scene Change into High School Hop

After song, "SHAKIN' AT THE HIGH SCHOOL HOP" continues. Lights fade out on SANDY, come up on the high school dance. The couples are: DANNY and RIZZO, JAN and ROGER, FRENCHY and DOODY. MISS LYNCH is overseeing the punchbowl. MARTY is alone and SONNY is drinking from a half-pint in the corner. At the end of "Shakin" the kids cheer and yell. JOHNNY CASINO, with guitar on bandstand, introduces VINCE FONTAINE, announcer for radio station WAXX.

JOHNNY CASINO

Hang loose, everybody—here he is, the Main Brain—Vince Fontaine.

VINCE FONTAINE dashes on and grabs mike.

VINCE

I've had a lot of requests for a slow one. How 'bout it, Johnny Casino?

JOHNNY CASINO

(Grabbing mike.)

Okay, Vince, here's a little number I wrote called "Enchanted Guitar."

VINCE

(Grabbing mike back.)

And don't forget, only ten more minutes 'til the big Hand-Jive Contest.

(Cheers and excited murmurs from the CROWD.)

Act II, Scene 1 ALTERNATE (including "Hopelessly Devoted")

VINCE (CONT'D)

So, if you've got a steady get her ready.

#12B Underscore – High School Hop

JOHNNY CASINO and the BAND do slow two-step instrumental as VINCE leaves bandstand and mills among kids.

RIZZO

Hey, Danny, you gonna be my partner for the dance contest?

DANNY

Maybe, if nothing better comes along.

RIZZO

Drop dead!

JAN

(Stumbling on ROGER'S feet.)

Sorry.

ROGER

Why don'tcha let *me* lead, for a change?

JAN

I can't help it. I'm used to leading.

FRENCHY

(Dancing with DOODY, who is rocking back and forth in one spot.)

Hey, Doody, can't you at least turn me around or somethin'?

DOODY

Don't talk, I'm tryin' to count.

PATTY dances near DANNY with EUGENE, who is pumping her arm vigorously.

PATTY

Danny, Danny!

DANNY

Yeah, that's my name, don't wear it out.

PATTY

How did the track tryouts go?

DANNY

(Nonchalantly.)

I made the team.

PATTY

Oh, wonderful!

PATTY starts signaling in pantomime for DANNY to cut in.

RIZZO

Hey, Zuko, I think she's tryin' to tell ya' somethin'!

(PATTY'S pantomime becomes more desperate as EUGENE pumps harder.)

Go on, dance with her. You ain't doin' me no good.

DANNY

(Going up to EUGENE.)

Hey, Euuu-gene, Betty Rizzo thinks you look like Pat Boone.

EUGENE

Oh?

EUGENE walk over and stands near RIZZO, staring. He polishes his white bucks on the backs of his pant legs. DANNY dances with PATTY.

RIZZO

Whataya say, Fruit Boots?

EUGENE

I understand you were asking about me?

RIZZO

Yeah! I was wondering where you parked your hearse.

EUGENE sits next to RIZZO and RIZZO offers him SONNY'S half-pint. SONNY grabs it back. PATTY and DANNY in close dance clinch, not moving.

PATTY

I never knew you were such a fabulous dancer, Danny. So sensuous and feline.

DANNY

Huh? Yeah.

Music tempo changes to cha-cha. KENICKIE and CHA-CHA DEGREGORIO enter.

CHA-CHA

God, nice time to get here. Look, the joint's half empty already.

KENICKIE

Ahh, knock it off! Can I help it if my car wouldn't start?

Act II, Scene 1 ALTERNATE (including "Hopelessly Devoted")

CHA-CHA

Jeez, what crummy decorations!

KENICKIE

Where'd ya' think you were goin', American Bandstand?

CHA-CHA

We had a sock-hop at St. Bernadette's once. The Sisters got real pumpkins and everything.

KENICKIE

Neat. They probably didn't have a bingo game that night.

KENICKIE walks away from her and she trails behind him.

VINCE

(Coming up to MARTY.)

Pardon me, weren't you a contestant in the Miss Rock 'N' Roll Universe Pageant?

MARTY

Yeah, but I got disqualified 'cause I had a hickey on my neck.

The song ends and kids cheer. JOHNNY CASINO looks for VINCE FONTAINE on the dance floor.

JOHNNY CASINO

Hey, Vince... any more requests?

VINCE

(Irritated, still looking at MARTY. Motions JOHNNY with his hand.)

Yeah, play anything!

JOHNNY CASINO

Okay, here's a little tune called "Anything"!

Band plays instrumental "stroll." MARTY, JAN and FRENCHY, VINCE, ROGER and DOODY form lines as DANNY and PATTY come through center.

PATTY

I can't imagine you ever having danced with Sandy like this.

DANNY

Whattaya mean?

PATTY

I mean her being so clumsy and all. She can't even twirl a baton right. In fact, I've been thinking of having a little talk with the coach about her.

DANNY

Why? Whatta you care?

PATTY

Well, I mean... even you have to admit she's a bit of a drip. I mean... isn't that why you broke up with her?

DANNY

Hey, listen... y'know she used to be a halfway decent chick before she got mixed up with you and your brown-nose friends.

DANNY walks away from her. PATTY, stunned, runs to the punch table. KENICKIE walks up to RIZZO.

RIZZO

Hey, Kenickie, where ya' been, the submarine races?

KENICKIE

Nah. I had to go to Egypt to pick up a date.

RIZZO

You feel like dancin'?

KENICKIE

Crazy.

He starts to dance off with RIZZO.

EUGENE

It's been very nice talking to you, Betty.

RIZZO

Yeah, see ya' around the Bookmobile.

CHA-CHA moves to EUGENE, hoping EUGENE might ask her to dance, as band continues. SONNY gets up and crosses dance floor.

DOODY

(Dropping out of the stroll line.)

Hey, Rump, let's go have a weed.

ROGER

Yeah, O.K.

JAN

Oh, Roger, would ya' get me some punch?

ROGER

Whatsa matter? You crippled?

Act II, Scene 1 ALTERNATE (including "Hopelessly Devoted")

DOODY and ROGER start off. JAN sticks her tongue out at ROGER.. DOODY and ROGER bump into SONNY.

VINCE

(Doing cha-cha with MARTY.)

I'm Vince Fontaine. Do your folks know I come into your room every night? Over WAXX, that is! I'm gonna judge the dance contest. Are you gonna be in it?

MARTY

I guess not. I ain't got a date.

VINCE

What? A knockout like you? Things sure have changed since I went to school... last year. Ha-Ha!

MARTY stares at him dumbly for a few seconds, then starts laughing. DOODY, SONNY, ROGER and DANNY are drinking and smoking in corner. CHA-CHA is dancing around EUGENE at bench.

DOODY

(Pointing to CHA-CHA.)

Hey, ain't that the chick Kenickie walked in with?

SONNY

Where?

DOODY

The one pickin' her nose over there.

SONNY

That's the baby.

ROGER

Jesus, is she a gorilla!

SONNY

I thought she was one of the cafeteria ladies.

The guys crack up.

CHA-CHA

(Standing near EUGENE.)

Hey, did you come here to dance or didn't ya'?

EUGENE

Of course, but I never learned how to do this dance.

CHA-CHA

Ahh, there's nothing to it. I'm gonna teach "ballroom" at the CYO.

(She grabs EUGENE in dance position.)

Act II, Scene 1 ALTERNATE (including "Hopelessly Devoted")

CHA-CHA (CONT'D)

Now, one-two-cha-cha-cha! Three-four-cha-cha-cha-very-good-cha-cha-cha-keep-it-up-cha-cha-cha...

EUGENE

You certainly dance well.

CHA-CHA

Thanks, ya' can hold me a little tighter. I won't bite cha.

CHA-CHA grabs EUGENE in a bear-hug. Music ends, and kids applaud.

JOHNNY CASINO

Thank you. This is Johnny Casino telling you when you hear the tone it will be exactly one minute to "Hand-Jive" Time!

Excited murmurs and scrambling for partners takes place on the dance floor as the band's guitarist makes a "twang" sound on his "E" string.

EUGENE

(To CHA-CHA.)

Excuse me, it was nice meeting you.

CHA-CHA

Hey, wait a minute... don'tcha want my phone number or somethin'?

EUGENE

(Over by PATTY.)

Patty, you promised to be my partner for the dance contest, remember?

PATTY

That's right. I almost forgot.

She looks longingly toward DANNY as EUGENE pulls her away.

DANNY

(Walking over to RIZZO and KENICKIE.)

Hey, Rizzo. I'm ready to dance with you now.

RIZZO

Don't strain yourself... I'm dancin' with Kenickie.

KENICKIE

That's alright, Zuko, you can have my date.

(He yells.)

Hey, Charlene! Come 'ere.

CHA-CHA

(Walking over.)

Act II, Scene 1 ALTERNATE (including "Hopelessly Devoted")

CHA-CHA (CONT'D)

Yeah, whattaya want?

KENICKIE

How'dja like to dance this next one with Danny Zuko?

CHA-CHA

The big rod of the Burger Palace Boys? I didn't even know he saw me here.

DANNY

(Giving CHA-CHA a dismayed look.)

I didn't.

CHA-CHA looks around in ecstasy.

JOHNNY CASINO

Okay, alligators, here it is. The big one...

(Drum roll.)

...the Hand-Jive Dance Contest.

(The kids cheer.)

Let's get things under way by bringing up our own Miss Lynch.

The kids react. Guitar player in band plays a few chords of Rydell fight song as MISS LYNCH comes up to the mike.

#12C Enter Miss Lynch

MISS LYNCH

Thank you, Clarence.

(All the kids break up. JOHNNY CASINO gives kids "the finger.")

Whenever you're finished.

(Noise subsides a little.)

Before we begin, I'd like to welcome you all to "Moonlight in the Tropics." And I think we all owe a big round of applause to Patty Simcox and her committee for the wonderful decorations.

Mixed reaction from crowd.

CHA-CHA

They shoulda got real coconuts!

MISS LYNCH

Now, I'm sure you'll be glad to know that I'm not judging this dance contest.

(A few kids cheer.)

All right. All right. I'd like to present Mr. Vince Fontaine...

(Kids cheer, as she looks around.)

...Mr. Fontaine?

#12D Enter Vince Fontaine

VINCE

(Necking with MARTY, yells to MISS LYNCH.)

Comin' right up!

MISS LYNCH

As most of you know, Mr. Fontaine is an announcer for radio station WAXX.

(VINCE, on the bandstand, whispers in her ear.)

...uh...

(Uncomfortably.)

"Dig the scene on big fifteen."

(Cheer goes up.)

Now for the rules! One: All couples must be boy-girl.

ROGER

Too bad, Eugene!

MISS LYNCH

Two: Anyone using tasteless or vulgar movements will be disqualified.

RIZZO

(Loud to KENICKIE.)

That lets us out!

MISS LYNCH

Three: If Mr. Fontaine taps you on the shoulder, you must clear the dance floor immediately...

VINCE

(Grabbing the mike from MISS LYNCH.)

I just wanna say, truly in all sincerity, Miss Lynch, that you're doing a really, really terrific job here, terrific. And I'll sure bet these kids are lucky to have you for a teacher, 'cause I'll bet in all sincerity that you're really terrific. IS SHE TERRIFIC, KIDS?

(The kids cheer.)

Only thing I wanna say, in all sincerity, is enjoy yourselves, have a ball, 'cause like we always say at "BIG FIFTEEN" where the jocks hang out—"If you're having fun, you're number one!" And some lucky guy and gal is gonna go boppin' home with a stack of terrific prizes. But don't feel bad if I bump yuzz out, 'cause it don't matter if you win or lose, it's what ya' do with those dancing shoes. So, okay, cats, throw your mittens around your kittens... and AWAY WE GO!

VINCE does JACKIE GLEASON pose. JOHNNY CASINO sings "BORN TO HAND-JIVE." During the dance, couples are eliminated one by one as VINCE FONTAINE mills through the crowd, tapping each couple and occasionally letting one of his hands slither down to rub one of the girls across the ass, or nonchalantly trying to "cop a feel."

#13 Born to Hand Jive

JOHNNY CASINO

BEFORE I WAS BORN, LATE ONE NIGHT
MY PAPA SAID, EVERYTHING'S ALL RIGHT

JOHNNY CASINO (CONT'D)

THE DOCTOR LAUGHED, WHEN MA LAID DOWN
WITH HER STOMACH BOUNCIN' ALL AROUND
'CAUSE A BE-BOP STORK WAS 'BOUT TO ARRIVE
AND MAMA GAVE BIRTH TO THE "HAND-JIVE!"

I COULD BARELY WALK WHEN I MILKED A COW
AND WHEN I WAS THREE I PUSHED A PLOW
WHILE CHOPPIN' WOOD I'D MOVE MY LEGS
AND STARTED DANCIN' WHILE I GATHERED EGGS
THE TOWN-FOLK CLAPPED, I WAS ONLY FIVE
HE'LL OUTDANCE 'EM ALL, HE'S A BORN "HAND-JIVE!"

Short guitar solo. Dance Chorus.

BORN TO HAND-JIVE, BABEEEEEE!!
BORN TO HAND-JIVE BABY!!

(Dance)

SO I GREW UP DANCIN' ON THE STAGE

DOIN' THE HAND-JIVE BECAME THE RAGE
BUT A JEALOUS STUD PULLED A GUN
AND SAID "LET'S SEE HOW FAST YOU RUN?"
YEAH, NATURAL RHYTHM KEPT ME ALIVE
OUT-DODGIN' BULLETS WITH THE OL' HAND-JIVE!

NOW, CAN YOU HAND-JIVE, BABEEEEEE??
OH, CAN YOU HAND-JIVE, BABY?
OH, YEAH, OH, YEAH, OH, YEAH.
BORN TO HAND-JIVE!

*Eventually, all the couples are eliminated except DANNY and
CHA-CHA. On the final chorus, the kids stand around in a half
circle and clap in time. VINCE FONTAINE pulls MISS LYNCH
onto the dance floor and tries to hog the spotlight from DANNY
and CHA-CHA. At the end of the dance, MISS LYNCH, out of
breath, returns to the bandstand, VINCE FONTAINE right
behind her.*

MISS LYNCH

My goodness! Well, we have our winners. Will you step up here for your prizes? Daniel Zuko
and... and...

*DANNY and CHA-CHA, swamped by the other kids, battle their
way to the bandstand.*

CHA-CHA

Cha-Cha DiGregorio.

MISS LYNCH

(Taken aback at having to repeat the first name.)

Act II, Scene 1 ALTERNATE (including "Hopelessly Devoted")

MISS LYNCH (CONT'D)

Uh... Cha-Cha DiGregorio.

CHA-CHA

(Grabbing mike.)

They call me Cha-Cha 'cause I'm the best dancer at St. Bernadette's.

Mixed reaction and ad-libs from crowd.

MISS LYNCH

Oh... that's very nice. Congratulations to both of you, and here are your prizes: two record albums "Hits from the House of WAXX" autographed by Mr. Vince Fontaine.

(She holds up album with large letters WAXX. Kids cheer.)

Two free passes to the Twi-Light Drive in Theatre... good on any week night.

(Kids cheer.)

A coupon worth ten dollars off at Robert Hall.

(Kids boo.)

And last but not least, your trophies, prepared by Mrs. Schneider's art class.

Cheers and applause. MISS LYNCH presents DANNY and CHA-CHA with two hideous ceramic nebbishes in dance positions, mounted on blocks of wood.

VINCE

(Grabbing mike from MISS LYNCH.)

Weren't they terrific? C'mon, let's hear it for these kids!

(Kids cheer.)

Only thing I wanna say before we wrap things up is that you kids at Rydell are the greatest!

KENICKIE

Friggin' A!

VINCE

Last dance, ladies' choice.

Hopelessly Devoted to You

SANDY

GUESS MINE IS NOT THE FIRST HEART BROKEN.
MY EYES ARE NOT THE FIRST TO CRY.
I'M NOT THE FIRST TO KNOW
THERE'S JUST NO GETTIN' OVER YOU.
I KNOW I'M JUST A FOOL WHO'S WILLIN'
TO SIT AROUND AND WAIT FOR YOU.
BUT, BABY CAN'T YOU SEE
THERE'S NOTHIN' ELSE FOR ME TO DO?
I'M HOPELESSLY DEVOTED TO YOU.

SANDY

BUT NOW THERE'S

SANDY (CONT'D)

NOWHERE TO HIDE
SINCE YOU PUSHED
MY LOVE ASIDE
I'M OUT OF MY HEAD
HOPELESSLY DEVOTED TO YOU
HOPELESSLY DEVOTED TO YOU
HOPELESSLY DEVOTED TO YOU.

OFFSTAGE

OOH
PUSHED
MY LOVE ASIDE
OOH
HOPELESSLY DEVOTED TO YOU
HOPELESSLY DEVOTED TO YOU

SANDY

HOPELESSLY
DEVOTED TO YOU
MY HEAD IS SAYIN' "FOOL, FORGET HIM."
MY HEART IS SAYIN' "DON'T LET GO.
HOLD ON TO THE END."
AND THAT'S WHAT I INTEND TO DO.
I'M HOPELESSLY DEVOTED TO YOU.

SANDY

BUT NOW THERE'S
NOWHERE TO HIDE
SINCE YOU PUSHED
MY LOVE ASIDE
I'M OUT OF MY HEAD
HOPELESSLY DEVOTED TO YOU
HOPELESSLY DEVOTED TO YOU
HOPELESSLY DEVOTED TO YOU.

OFFSTAGE

OOH
PUSHED
MY LOVE ASIDE
OOH
HOPELESSLY DEVOTED TO YOU
HOPELESSLY DEVOTED TO YOU

HOPELESSLY DEVOTED TO YOU.

SCRIPT RESUMES AT THE START OF ACT II, SCENE 2

SCENE 2 – IN FRONT OF THE BURGER PALACE

SCENE: It is evening a few days later in front of the Burger Palace. FRENCHY is pacing around, magazine in hand, looking at sign on Burger Palace window: "Counter Girl Wanted." After a few moments SONNY, KENICKIE and DOODY enter with weapons: DOODY with a baseball bat, SONNY with a zip-gun, KENICKIE with a lead pipe and chain. They wear leather jackets and engineer boots.

KENICKIE

Hey, Sonny, what cracker-jack box ja' get that zip gun out of, anyway?

SONNY

What do ya' mean, I made it in shop.

(Seeing FRENCHY.)

Hey, what's shakin', French? You get out of Beauty School already?

FRENCHY

Oh... I cut tonight. Those beauty teachers they got working there don't know nothin'. Hey, what's with the arsenal?

DOODY

We gotta rumble with the Flaming Dukes.

FRENCHY

No lie! How come?

KENICKIE

Remember that grungy broad I took to the dance?

FRENCHY looks blank.

DOODY

(Helpfully.)

Godzilla!

DOODY & KENICKIE

(They do imitation of CHA-CHA and EUGENE dancing. While KENICKIE imitates picking his nose.)

"One-two—cha-cha-cha!"

FRENCHY

Oh! Y'mean Cha-Cha Dee Garage-io... the one Danny won the dance contest with?

SONNY

Well, it turns out she goes steady with the leader of the Flaming Dukes. And, she told this guy Danny tried to put his hands all over her.

KENICKIE

If he did, he musta been makin' a bug collection for Biology.

All guys laugh, KENICKIE joins in laughing at his own joke. DANNY enters jogging, wearing a white track suit with a brown and green number "4" on his back. The trunks are white with a thin green and brown stripe running vertically on each side. He has a relay-race baton.

FRENCHY

(Seeing DANNY.)

Hey look... ain't that Danny?

DOODY

Hey, Danny!

FRENCHY

What's he doing in his underwear?

DOODY

That's a track suit! Hi 'ya, Danny.

DANNY stops. He's panting. Guys gather around him.

KENICKIE

Jesus, Zuko, where do you keep your "Wheaties?"

DANNY

(Reaching in front of jock strap and pulling out a crumpled pack of Luckies.)

Ha-ha. Big joke.

DANNY lights a cigarette and holds pack in his hand.

SONNY

Hey, it's a good thing you're here. We're supposed to rumble the Dukes tonight!

DANNY

(Alarmed.)

What time?

KENICKIE

Nine o'clock.

DANNY

(Annoyed.)

Nice play! I got field training till 9:30.

KENICKIE

Can't ya' sneak away, man?

DANNY

Not a chance! The coach'd kick my butt.

SONNY

The coach!

DANNY

Besides, what am I supposed to do, stomp on somebody's face with my gym shoes?

He puts cigarettes back in jock.

KENICKIE

Ahh, c'mon, Zuko, whattaya tryin' to prove with this track team crap!?

DANNY

Why? Whatta you care? Look, I gotta cut. I'm in the middle of a race now. See ya' later.

DANNY starts off.

SONNY

You got "the hots" for that cheerleader or somethin'?

DANNY

(Runs back angry.)

How'd you like a fat lip, Sonny?

SONNY

Zuko, we're gonna get creamed without you.

DANNY

Nine o'clock, huh? I'll be back if I can get away. Later!

Silence; DANNY stands glaring at the guys for a moment and then he runs off, cigarette in his mouth.

SONNY

Neat guy, causes a ruckus and then he cuts out on us!

KENICKIE

Jeez, next thing ya' know he'll be gettin' a crew-cut!

DOODY

He'd look neater with a flat top.

KENICKIE

C'mon, let's go eat.

He and SONNY start towards Burger Palace.

SONNY

Hey, Knicks, you wanna split a super-burger?

KENICKIE

Yeah. All right.

SONNY

Good. Lend me a half a buck.

SONNY and KENICKIE exit into Burger Palace stashing their weapons in a painted oil drum used for garbage.

DOODY

Hey, Frenchy, maybe I'll come down to your beauty school some night this week... we can have a Coke or somethin'.

FRENCHY

(Uncertain.)

Yeah... yeah, sure.

(DOODY smiles and, depositing his baseball bat in the same oil can, exits into the Burger Palace. To her movie magazine.)

Jeez! What am I gonna do? I mean, I can't just tell everybody I dropped out of beauty school. I can't go in the Palace for a job... with all the guys sittin' around. Boy, I wish I had one of those Guardian Angel things like in that Debbie Reynolds movie. Would that be neat... somebody always there to tell ya' what's the best thing to do.

Spooky angelic guitar chords. FRENCHY'S Guardian TEEN ANGEL appears swinging in quietly on a rope. He is a Fabian-like rock singer. White Fabian sweater with the collar turned up, white chinos, white boots, a large white comb sticking out of his pocket. He sings "BEAUTY SCHOOL DROPOUT." After the first verse, a chorus of ANGELS appears: a group of GIRLS in white plastic sheets and their hair in white plastic rollers in a halo effect. They provide background Doo-wahs. The TEEN ANGEL sings.

14 Beauty School Dropout

TEEN ANGEL

(GIRLS sing backup throughout song. See Vocal Book.)

YOUR STORY'S SAD TO TELL
A TEENAGE NE'ER-DO-WELL
MOST MIXED-UP NON-DELINQUENT ON THE BLOCK
YOUR FUTURE'S SO UNCLEAR NOW
WHAT'S LEFT OF YOUR CAREER NOW
CAN'T EVEN GET A TRADE-IN ON YOUR SMOCK.

(GIRLS enter, dressed in plastic beautician's robes and curlers.)

BEAUTY SCHOOL DROPOUT
NO GRADUATION DAY FOR YOU
BEAUTY SCHOOL DROPOUT
MISSED YOUR MID-TERMS AND FLUNKED SHAMPOO
WELL, AT LEAST YOU COULD HAVE TAKEN TIME
TO WASH AND CLEAN YOUR CLOTHES UP
AFTER SPENDING ALL THAT DOUGH TO HAVE
THE DOCTOR FIX YOUR NOSE UP

TEEN ANGEL (CONT'D)

BABY, GET MOVIN'
WHY KEEP YOUR FEEBLE HOPES ALIVE?
WHAT ARE YOU PROVING?
YOU GOT THE DREAM BUT NOT THE DRIVE
IF YOU GO FOR YOUR DIPLOMA YOU COULD JOIN A STENO POOL
TURN IN YOUR TEASING COMB AND GO BACK TO HIGH SCHOOL.

BEAUTY SCHOOL DROPOUT
HANGIN' AROUND THE CORNER STORE
BEAUTY SCHOOL DROPOUT
IT'S ABOUT TIME YOU KNEW THE SCORE
WELL, THEY COULDN'T TEACH YOU ANYTHING
YOU THINK YOU'RE SUCH A LOOKER
BUT NO CUSTOMER WOULD GO TO YOU
UNLESS SHE WAS A HOOKER.
BABY, DON'T SWEAT IT
YOU'RE NOT CUT OUT TO HOLD A JOB
BETTER FORGET IT
WHO WANTS THEIR HAIR DONE BY A SLOB?
NOW YOUR BANGS ARE CURLED, YOUR LASHES TWIRLED,
BUT STILL THE WORLD IS CRUEL
WIPE OFF THAT ANGEL FACE AND GO BACK TO HIGH SCHOOL.

At the end of the song the TEEN ANGEL hands FRENCHY a high school diploma, which she uncurls, looks at, crumples up and throws away. The TEEN ANGEL and CHOIR look on. FRENCHY walks away.

#14A Beauty School Dropout - Reprise

TEEN ANGEL

BABY, YA' BLEW IT
YOU PUT OUR GOOD ADVICE TO SHAME
HOW COULD YOU DO IT?
BETCHA DEAR ABBY'D SAY THE SAME.
GUESS THERE'S NO WAY TO GET THROUGH TO YOU
NO MATTER WHO MAY TRY
MIGHT AS WELL GO BACK TO THAT MALT SHOP IN THE SKY.
YAH.

*CHOIR exits and TEEN ANGEL swings off on rope. FRENCHY exits.
DOODY, KENICKIE and SONNY come out of Burger Palace as the
place is closing. The GUYS retrieve their weapons from the trash can.*

SONNY

Looks like they ain't gonna show. They said they'd be here at nine.

DOODY

What time is it?

SONNY

(Looking at his watch.)

Hey man, it's almost five after... c'mon, let's split.

KENICKIE

Give 'em another ten minutes. Hey, what the hell happened to Rump?

SONNY

Who cares about Dumbo. Who'da ever thought Zuko'd punk out on us.

KENICKIE

Nice rumble! A herd of Flaming Dukes against you, me and Howdy Doody.

DOODY

Hey, I heard about this one time when the Dukes pulled a sneak attack by drivin' up in a stolen laundry truck. That really musta been cool.

SONNY

(Suddenly.)

Hey, you guys, watch out for a cruisin' laundry truck.

SONNY and KENICKIE tense up looking around—DOODY stares blankly. ROGER comes charging on in a frenzy, with a car antenna in his hand and shouting.

ROGER

Okay, where the hell are they? Lemme at 'em!

(Looking around.)

Hey, where's Zuko?

SONNY

Well, look who's here. Where you been, meat ball?

ROGER

Hey, bite the weenie, moron. My old man made me help him paint the damned basement. I couldn't even find my bullwhip. I had to bust off an aerial.

SONNY

Ha, whattaya expect to do with that thing?

KENICKIE

(Grabbing ROGER'S antenna and imitating a newscaster.)

This is Dennis James bringing you the play-by-play of Championship Gangfighting!

ROGER

(Grabbing antenna back.)

Hey, listen, I'll take this over any of *those* tinker toys!

KENICKIE

Oh, yeah? O.K., Rump, how 'bout if I hit ya' over the head with that thing and then I hit ya' over the head with my lead pipe and you can tell me which one hurts more—okay?

ROGER

Okay. C'mon and get it! C'mon, Kenickie!

He holds out the antenna. As KENICKIE reaches for it he lashes the air above KENICKIE'S head and almost hits SONNY behind him.

SONNY

Hey, watch it with that thing, Pimple Puss!

ROGER

Hey, whatsa matter, LaTierri, afraid ya' might get hurt a little?

SONNY

Listen, Chicken Fat, you're gonna look real funny cruisin' around the neighborhood in an iron lung.

ROGER

Well, why don'tcha use that thing, then? You got enough rubber bands there to start three paper routes.

KENICKIE

(Grabbing DOODY'S baseball bat.)

Hey. Rump! C'mon, let's see ya' try that again.

ROGER

What'sa matter, Kenicks? What happened to your big bad pipe?

SONNY, DOODY, KENICKIE and ROGER begin circling. KENICKIE knocks antenna out of ROGER'S hand with bat. KENICKIE and SONNY close in on ROGER, now defenseless.

KENICKIE

Okay, Rump, how's about mooning the Flaming Dukes? Pants 'em!

SONNY and KENICKIE leap on ROGER and get his pants off. DOODY helps with the shoes. SONNY and KENICKIE run off with ROGER'S pants as DOODY gathers up weapons.

DOODY

Hey, you guys, wait up!

DOODY starts to run off, then goes back to hand ROGER his antenna. DOODY exits.

ROGER

Oh, crap!

ROGER stands a moment bewildered, holding antenna and his shoes, then exits disgusted.

#14B Scene Change into Drive-In Movie

SCENE 3 – DRIVE-IN MOVIE

SCENE: Scene comes up on Greased Lightning at the Twi-Light Drive-In Theatre. SANDY and DANNY are sitting alone at opposite ends of the front seat staring straight ahead in awkward silence. Movie music is coming out of a portable speaker. DANNY is sipping a quart of beer. Dialogue from the movie begins to come out of the speaker over eerie background music.

SHEILA'S VOICE

It was... like an animal... with awful clawing hands and... and... hideous fangs... oh, it was like a nightmare!

HERO'S VOICE

There, there, you're safe now, Shelia.

SCIENTIST'S VOICE

Poor Todd. The radiation has caused him to mutate. He's become half-man, half-monster... like a werewolf.

SHEILA'S VOICE

But, doctor... he... he's my *brother*. And his big stock car race is tomorrow!

A werewolf cry is heard.

HERO'S VOICE

Great Scott! It's a full moon!

Silence. DANNY stretches, puts arm across SANDY'S shoulder. DANNY tries to get arm around her. She moves away.

DANNY

Why don'tcha move over a little closer?

Removes arm from across the back of seat.

SANDY

This is all right.

DANNY

Well, can't ya' at least smile or somethin'? Look, Sandy, I practically had to bust Kenickie's arm to get his car for tonight. The guys are really P.O.'ed at me. I mean, I thought we were gonna forget all about that scene in the park with Sonny and Rizzo and everything. I told ya' on the phone I was sorry.

SANDY

I know you did.

DANNY

Well, you believe me, don't ya'?

SANDY

I guess so. It's just that everything was so much easier when there was just the two of us.

DANNY

Yeah, I know... but...

(Suddenly.)

...Hey, you ain't goin' with another guy, are ya'?

SANDY

No. Why?

DANNY

(Taking off his high school ring.)

Err... oh, ah... nothin'... well, yeah... uh... ahhh,

(Has trouble removing ring—runs ring through hair and it comes off.)

I was gonna ask ya' to take my ring.

He holds out the ring.

SANDY

Oh, Danny... I don't know what to say.

DANNY

Well, don'tcha want it?

SANDY

(Smiles shyly.)

Uh-huh.

DANNY puts ring on SANDY'S finger. She kisses him lightly.

DANNY

I shoulda gave it to ya' a long time ago.

(They kiss.)

I really like you, Sandy.

(They kiss again. DANNY getting more aggressive and passionate as the kiss goes on.)

SANDY

Danny, take it easy! What are you trying to do?

SANDY squirms away from him.

DANNY

Whattsa' matter?

SANDY

Well, I mean... I thought we were just gonna—you know—be steadies.

DANNY

Well, whattaya' think goin' steady is, anyway?

(He grabs her again.)

DANNY (CONT'D)

C'mon, Sandy!

SANDY

Stop it! I've never seen you like this.

DANNY

Relax, will ya', nobody's watchin' us!

SANDY

Danny, please, you're hurting me.

DANNY lets go and SANDY breaks away.

DANNY

Whattaya' gettin' so shook up about? I thought I meant somethin' to ya'.

SANDY

You do. But I'm still the same girl I was last summer. Just because you give me your ring doesn't mean we're gonna go all the way.

SANDY opens the car door, gets out.

DANNY

Hey, Sandy, wait a minute.

SANDY slams car door on DANNY'S hand.

SANDY

I'm sorry, Danny...

DANNY

(In pain, falsetto voice.)

It's nothing!

SANDY

Maybe we better just forget about it.

SANDY gives DANNY his ring back. When he refuses, she leaves it on car hood. She exits.

DANNY

(Yelling.)

Hey, Sandy, where you goin'? You can't just walk out of a drive-in!

Movie voices are heard again.

HERO'S VOICE

Look, Sheila! The full moon is sinking behind "Dead Man's Curve."

**ALTERNATIVE to page 77:*

DANNY gets out of car to get ring.

SHEILA'S VOICE

Yes, Lance... and with it... all our dreams.

Werewolf howl. DANNY sings "ALONE AT A DRIVE-IN MOVIE" with werewolf howls coming from movie and the BURGER PALACE BOYS singing background doo-wops in DANNY'S mind offstage.

#15 Sandy

DANNY

STRANDED AT THE DRIVE IN
BRANDED A FOOL WHAT WILL THEY SAY MONDAY AT SCHOOL?

SANDY, CAN'T YOU SEE I'M IN MISERY?
WE MADE A START, NOW WE'RE APART THERE'S NOTHING LEFT FOR ME

LOVE HAS FLOWN ALL ALONE
I SIT AND WONDER WHY, OH? WHY YOU LEFT ME, OH SANDY

OH SANDY, BABY, SOMEDAY WHEN HIGH SCHOOL IS DONE
SOMEHOW, SOMEWAY OUR TWO WORLDS WILL BE ONE
IN HEAVEN FOREVER AND EVER WE WILL BE OH PLEASE,
SAY YOU'LL STAY OH SANDY

Sandy my darling', you hurt me real bad you know it's true but baby you gotta believe me when I
say I'm helpless without you

LOVE HAS FLOWN ALL ALONE I SIT I WONDER WHY WHY YOU LEFT ME,
OH SANDY? SANDY, SANDY, WHY,

Oh Sandy.

Lights fade on DANNY after song as he drives off in car.

SCENE 4 – JAN’S PARTY

SCENE: A party in JAN’S basement. ROGER and DOODY sitting on barstools singing “ROCK’N ROLL PARTY QUEEN” accompanied by DOODY’S guitar. KENICKIE and RIZZO are dancing. SONNY and MARTY are on couch tapping feet and drinking beer. FRENCHY is sitting on floor next to record player keeping time to the music. JAN is swaying to the music. SANDY sits alone on stairs trying to fit in and enjoy herself. DANNY is not present.

#16 Rock ‘n Roll Party Queen

DOODY & ROGER

LA LA-LA-LA LA LA LA
LA LA LA LA LA LA LA LA LA.

ROGER

LITTLE GIRL—D’-YA WHO I MEAN

DOODY

PRETTY SOON SHE’LL BE SEVENTEEN

DOODY & ROGER

THEY TELL ME HER NAME’S BETTY JEAN
HA HA HA ROCK ‘N ROLL PARTY QUEEN

FRIDAY NIGHT AND SHE’S GOT A DATE
GOIN’ PLACES—JUSTA STAYIN’ OUT LATE
DROPPIN’ DIMES IN THE RECORD MACHINE
HA HA HA, ROCK ‘N ROLL PARTY QUEEN.

PA-PA-PA-PA-PA, OH, NO

ROGER

CAN I HAVE THE CAR TONIGHT?

DOODY

OOH WOH WOH WOH WOH WOH HO.

ROGER & DOODY

BABY, BABY, CAN I BE THE ONE
TO LOVE YOU WITH ALL MY MIGHT
AY-YI-YI-YI

SHE’S THE GIRL THAT ALL THE KIDS KNOW
TALK ABOUT HER WHEREVER SHE GOES
I COULD WRITE A FAN MAGAZINE
ABOUT MY ROCK ‘N ROLL PARTY QUEEN.

BOMP-BA BOMP-BA-BOMP, YOU SHOULD SEE
HER SHAKE YAY YAY YAY YAY HEY
BABY BABY, DON’T CALL IT PUPPY LOVE
DON’T YOU WANT A TRUE ROMANCE?

ROGER & DOODY (CONT'D)

AY-YI-YI-YI

ROCKIN' AND A ROLLIN' LITTLE PARTY QUEEN
WE'RE GONNA DO THE STROLL, HEY PARTY QUEEN
YOU KNOW I LOVE YOU SO, MY PARTY QUEEN
YOU'RE MY ROCKIN' AND MY ROLLIN'...
PARTY QUEEN!

SANDY

Don't put too many records on, Frenchy. I'm going to leave in a couple of minutes.

KENICKIE

Aahh, come on! You ain't takin' your record player already! The party's just gettin' started.

RIZZO

(Moving to SANDY at steps.)

Yeah, she's cuttin' out 'cause Zuko ain't here.

SANDY

No, I'm not! I didn't come here to see him.

RIZZO

No? What'dja come for, then?

SANDY

Uh... because I was invited.

RIZZO

We only invited ya' 'cause we needed a record player.

JAN

(Trying to avoid trouble, she motions to FRENCHY to come out to the kitchen.)

Hey, French!

FRENCHY

(Coming over to SANDY and putting her hand on SANDY'S arm.)

Don't mind her, Sandy. C'mon, let's go help Jan fix the food.

The GUYS all gather together at the couch looking at a View Master.

MARTY

(Moving to RIZZO, who is sitting alone on steps.)

Jesus, you're really a barrel of laughs tonight, Rizzo... You havin' your friend?

RIZZO

Huh?

MARTY

Your friend. Your period.

RIZZO

Don't I wish! I'm about five days late.

MARTY

You think maybe you're p.g.?

RIZZO

I don't know—big deal.

MARTY

How'd you let a thing like that happen anyway?

RIZZO

It wasn't my fault. The guy was usin' a thing, but it broke.

MARTY

Holy cow!

RIZZO

Yeah. He got it in a machine at a gas station. Y'know, one of those four for a quarter jobs.

MARTY

Jeez, what a cheapskate!

(KENICKIE gets can of beer; near MARTY and RIZZO.)

Hey, it's not Kenickie, is it?

RIZZO

Nah! You don't know the guy.

MARTY

Aahh, they're all the same! Ya' remember that disc jockey I met at the dance. I caught him puttin' aspirin in my Coke.

RIZZO

Hey, promise you won't tell anybody, huh?

MARTY

Sure, I won't say nothin'.

RIZZO

(Moves to GUYS at couch.)

Hey, what happened to the music? Why don't you guys sing another song?

ROGER

O.K. Hey, Dude, let's do that new one by the Tinkletones?

(JAN, FRENCHY and SANDY come on to hear song.)

EACH NIGHT I CRY MYSELF TO SLEEP

ROGER (CONT'D)

THE GIRL I LOVE IS GONE FOR KEEPS...
OOO-WA OOO-OOO-WA...

During the start of song, MARTY whispers to KENICKIE, who angrily goes over to RIZZO.)

KENICKIE

(Loud.)

Hey, Rizzo, I hear you're knocked up.

Song stops.

RIZZO

(Glaring at MARTY.)

You do, huh? Boy, good news really travels fast!

KENICKIE

Hey, listen, why didn't you tell me?

RIZZO

Don't worry about it, Kenickie. You don't even know who the guy is.

KENICKIE

Huh? Thanks a lot, kid.

He walks away, hurt, leaves the party. The group urges him to stay. RIZZO, upset, sits looking after him.

SONNY

(Coming over to RIZZO.)

Hey, Rizz, how's tricks? Look, if you ever need somebody to talk to...

RIZZO

All of a sudden you think you can get a little. Get lost, Sonny.

DOODY

Tough luck, Rizzo.

ROGER

Listen, Rizz, I'll help you out with some money if you need it.

RIZZO

Forget it, I don't want any handouts.

FRENCHY

It ain't so bad, Rizz—you get to stay home from school.

JAN

Hey, you want to stay over tonight, Rizz?

RIZZO

Hey, why don't you guys just flake off and leave me alone?

There is an awkward silence.

JAN

It's getting late, anyway—I guess it might be better if everybody went home. C'mon, let's go!

JAN pushes SONNY. DOODY and FRENCHY exit.

MARTY

Hey, French... wait up!

*MARTY gets her purse, which is near RIZZO, avoiding eye contact.
RIZZO glares viciously at her.*

ROGER

See ya', Rizz.

ROGER looks at her a moment and exits.

SONNY

(To JAN.)

Tell her I didn't mean anything, will ya'.

He exits. RIZZO begins to clean up.

JAN

Just leave that stuff, Rizzo. I'll get it.

RIZZO

Look, it's no bother. I don't mind.

JAN exits. SANDY collects her record player and purse.

SANDY

I'm sorry to hear you're in trouble, Rizzo.

RIZZO

Bull! What are you gonna do—give me a whole sermon about it?

SANDY

No. But doesn't it bother you that you're pregnant?

RIZZO

Look, that's my business. It's nobody else's problem.

SANDY

Do you really believe that? Didn't you see Kenickie's face when he left here?

SANDY (CONT'D)

(RIZZO turns away.)

It's Kenickie, isn't it?

(Awkward pause.)

Well, I guess I've said too much already. Good luck, Rizzo.

She starts to leave. RIZZO turns and glares at her.

RIZZO

Just a minute, Miss Goody-Goody! Who do you think you are? Handing me all this sympathy crap! Since you know all the answers, how come I didn't see Zuko here tonight? You just listen to me, Miss Sandra Dee...

#17 There Are Worse Things I Could Do
--

RIZZO (CONT'D)

THERE ARE WORSE THINGS I COULD DO
THAN GO WITH A BOY OR TWO
EVEN THOUGH THE NEIGHBORHOOD
THINKS I'M TRASHY AND NO GOOD
I SUPPOSE IT COULD BE TRUE
BUT THERE'S WORSE THINGS I COULD DO.

I COULD FLIRT WITH ALL THE GUYS
SMILE AT THEM AND BAT MY EYES
PRESS AGAINST THEM WHEN WE DANCE
MAKE THEM THINK THEY STAND A CHANCE.
THEN REFUSE TO SEE IT THROUGH
THAT'S A THING I'D NEVER DO.

I COULD STAY HOME EVERY NIGHT
WAIT AROUND FOR MISTER RIGHT
TAKE COLD SHOWERS EVERY DAY
AND THROW MY LIFE AWAY
FOR A DREAM THAT WON'T COME TRUE.

I COULD HURT SOMEONE LIKE ME
OUT OF SPITE OR JEALOUSY
I DON'T STEAL AND I DON'T LIE
BUT I CAN FEEL AND I CAN CRY
A FACT I'LL BET YOU NEVER KNEW
BUT TO CRY IN FRONT OF YOU
THAT'S THE WORST THING I COULD DO.

Lights fade out on RIZZO as SANDY exits, crying, carrying her record player, going into her bedroom. SANDY sits down on her bed, dejectedly. She sings a reprise of "LOOK AT ME, I'M SANDRA DEE."

#18 Sandra Dee – Reprise

SANDY

LOOK AT ME, THERE HAS TO BE
SOMETHING MORE THAN WHAT THEY SEE
WHOLESOME AND PURE, ALSO SCARED AND UNSURE
A POOR MAN'S SANDRA DEE

WHEN THEY CRITICIZE AND MAKE FUN OF ME
CAN'T THEY SEE THE TEARS IN MY SMILE?
DON'T THEY REALIZE THERE'S JUST ONE OF ME
AND IT HAS TO LAST ME A WHILE.

(She picks up the phone and dials.)

Hello, Frenchy? Can you come over for awhile? And bring your make-up case.

(She hangs up.)

SANDY, YOU MUST START ANEW
DON'T YOU KNOW WHAT YOU MUST DO?

HOLD YOU HEAD HIGH
TAKE A DEEP BREATH AND CRY
GOODBYE
TO SANDRA DEE.

*On last line of song she reaches for Kleenex and stuffs them into her bra.
Lights fade.*

#18A Scene Change – Out of Sandra Dee - Reprise
--

SCENE 5 – INSIDE THE BURGER PALACE

SCENE: Lights come up inside of the Burger Palace. ROGER, DOODY, KENICKIE and SONNY are sitting at counter.

PATTY enters in cheerleader costume, dragging pom poms dispiritedly.

ROGER

Hey, look who's here, little Miss pom-poms.

SONNY

Awww, She ain't talkin'.

KENICKIE

Hey, Patty pom-poms! Why don't ya' make me a track star too?

SONNY

Nah, get me out on that field. I'm a better broad jumper than Zuko.

The guys laugh.

PATTY

(Turning on them.)

You're disgusting, all of you! You can have your Danny Zuko, you worthless bums.

ROGER

Nice talk!

(Danny enters wearing a letterman jacket or sweater.)

DANNY

Hey, you guys!

KENICKIE

Hey, Zuko!

SONNY

Whattaya say, Zuke?

KENICKIE

Geez Zuko, what happened to you?

DANNY

Whadda ya mean? I think I look cool. Don't you?!!

KENICKIE, ROGER, DOODY & SONNY

Yeah.

PATTY

Danny! I want to talk to you.

DANNY

Ease off Patty

PATTY

But it's important.

ROGER

Hey, come on, we were just goin' over to my house to watch Mickey Mouse Club.

SONNY

It'll be neat. Annette's startin' to get big knockers!

DANNY

(Smiles.)

Solid! Later, Patty.

Guys start to leave. Marty, Frenchy, Rizzo and Jan in Pink Ladies jackets enter silently, gesturing the guys to "be cool" as they take up defiant positions. Sandy enters, now a Greaser's "Dream Girl." A wild new hairstyle, skintight slacks, gold hoop earrings. Yet, she actually looks prettier and more alive than she ever has.

RIZZO

(Aside to Sandy)

Remember, play it cool.

Danny turns and sees Sandy.

DANNY

Hey, Sandy! Wow, what a total! Wick-ed!

SANDY

(Tough and cool.)

What's it to ya', Zuko?

DANNY

Hey, we was just goin' to check out "The Mouseketeers." How would you like to come along?

PATTY

Danny, what's gotten into you? You couldn't possibly be interested in that...that floozy.

Sandy looks to Rizzo for her next move. Then she strolls over to Patty, studies her calmly, and punches her in the eye. Patty falls.

PATTY

Oh, my God, I'm going to have a black eye!

Patty bawls.

FRENCHY

(Opening purse.)

Don't sweat it. I'll fix it up. I just got a job demonstrating this new miracle make-up Angel Face.

DANNY

Hey, Sandy, you're somethin' else!

SANDY

Oh, so ya' noticed, huh? Tell me about it, stud.

You're the One that I Want

DANNY

I GOT CHILLS. THEY'RE MULTIPLYIN'.
AND I'M LOSIN' CONTROL.
'CAUSE THE POWER YOU'RE SUPPLYIN'
IT'S ELECTRIFYN'!

KENICKIE

ELECTRIFYN'

SONNY

ELECTRIFYN'

SANDY

YOU BETTER SHAPE UP

'CAUSE I NEED A MAN
AND MY HEART
IS SET ON YOU

YOU BETTER SHAPE UP

YOU BETTER UNDERSTAND

TO MY HEART
I MUST BE TRUE

GIRLS

DOO DOO DOO
DOO DOO DOO
DOO DOO DOO
AND MY HEART IS SET ON YOU

DOO DOO DOO

DOO DOO DOO

DANNY

NOTHIN' LEFT
NOTHIN' LEFT FOR ME TO DO

DANNY AND SANDY

YOU'RE THE ONE THAT I WANT

ENSEMBLE

YOU ARE THE ONE FOR

ALL

YOU, OOH OOH HONEY

DANNY AND SANDY

THE ONE THAT I WANT

ENSEMBLE

YOU ARE THE ONE FOR

ALL

YOU, OOH OOH HONEY

DANNY AND SANDY

THE ONE THAT I WANT

ENSEMBLE

YOU ARE THE ONE FOR

ALL

YOU, OOH OOH

DANNY AND SANDY

ARE WHAT I NEED

ENSEMBLE

WHAT I NEED

DANNY AND SANDY

OH YES INDEED.

ENSEMBLE

YES INDEED

SANDY

IF YOU'RE FILLED WITH AFFECTION,
YOU'RE TOO SHY TO CONVEY
MEDITATE IN MY DIRECTION.
FEEL YOUR WAY.

DANNY

I BETTER SHAPE UP

GUYS

DOO DOO DOO

'CAUSE YOU NEED A MAN

DOO DOO DOO

SANDY

I NEED A MAN

DOO DOO DOO

WHO CAN KEEP ME SATISFIED

DOO DOO DOO

WHO CAN KEEP YOU SATISFIED

DANNY

I BETTER SHAPE UP

DOO DOO DOO

IF I'M GONNA PROVE

SANDY
YOU BETTER PROVE
THAT MY FAITH IS JUSTIFIED

GUYS (CONT'D)
DOO DOO DOO
DOO DOO DOO

DANNY
ARE YOU SURE?

DANNY & SANDY
'CAUSE/YES I'M SURE DOWN DEEP INSIDE
YOU'RE THE ONE THAT I WANT

ENSEMBLE
YOU ARE THE ONE FOR

DANNY & SANDY & ENSEMBLE
YOU, OOH OOH HONEY

DANNY AND SANDY
THE ONE THAT I WANT

ENSEMBLE
YOU ARE THE ONE FOR

DANNY & SANDY & ENSEMBLE
YOU, OOH OOH HONEY

DANNY AND SANDY
THE ONE THAT I WANT

ENSEMBLE
YOU ARE THE ONE FOR

DANNY & SANDY & ENSEMBLE
YOU, OOH OOH

DANNY AND SANDY
ARE WHAT I NEED

ENSEMBLE
WHAT I NEED

DANNY AND SANDY
OH YES INDEED.

ENSEMBLE
YES INDEED.

DANNY
Hey, Sandy, I still got my ring! Do you want it?

He holds out his ring.

SANDY

Hell yeah!

They kiss and hug quickly.

ROGER

(Crossing to Jan.)

Hey, we just gonna' stand around here all day? Let's get outta' here!

DOODY

Yeah, we're missin' "Anything-Can-Happen" Day!

Frenchy joins Doody.

SONNY

(Goes over to Marty.)

Hey, Marty, did I tell ya' I'm gettin' a new Impala?

MARTY

Ohh, would you paint my name on it?

SONNY

Sure.

Sonny puts arm around her. They head for door area.

RIZZO

(Crossing to Kenickie.)

Hey, Kenickie, can we stop at the drugstore? I think I'm getting my friend.

Kenickie puts arm around her as all kids smile and cheer for Rizzo.

FRENCHY

Gee, the whole gang's back together again. I could cry.

JAN

Me too.

SANDY

Hey Patty.

PATTY

Yeah?

SANDY

Ya wanna come?

DANNY

Yeah, come on Patty.

PATTY

But I don't have a date.

DANNY

Well ya know, I think I know just the guy, right you guys?

ALL

Hey Eugene!

EUGENE

(Eugene enters.)

A wop-bama-lu-mop!

ALL

A wop bam boom!

The kids all have their arms around each other as they sing a verse reprise of "WE GO TOGETHER" and then go off dancing and singing.

#20 Finale

ENSEMBLE

WE'RE FOR EACH OTHER LIKE
A WOP BA BA LU MOP AND WOP BAM BOOM
JUST LIKE MY BROTHER IS
SHA NA NA NA NA NA NA YIPPITY DIP DE DOO
CHANG CHANG CHANGITY CHANG SHOO BOP
WE'LL ALWAYS BE TOGETHER WOH OH YEAH

The following lines are repeated until the scrim starts to go back up.

BOYS

GIRLS

CHANG CHANG CHANGITY CHANG SHOO BOP. ALWAYS BE TOGETHER

#21 Bows and Exit Music #22 House Exit Music

END OF PLAY

PROPERTY PLOT

PRESETS: (*on stage*)

D. C. cafeteria table covered with white table cloth (pennants and sign facing D. S.)
Rostrum on top of table with green yearbooks on either side
small business card left of Rostrum
long green bench U.S. of table with mike clips facing U.S.
U. L. corner of S.R. steps:
 1 spiral notebook
 1 textbook
 1 comic book
 1 bottle of coke
 2 slices of bread (to look like a sandwich) in cut-rite wax paper bag—place in brown paper bag
D. R. corner of S. R. steps: (*on lowest step*)
 1 brown paper bag with orange
 water pistol
 1 binder
 1 textbook
two cafeteria chairs on stage side of S. L. tab

Sandy's Bed (on bed): On upper deck

1 spread
1 pillow
1 throw pillow
1 box Kleenex
6 stuffed animals (at head board)
1 microphone (practical)—tucked under pillow

On End Table:

1 lamp
1 radio

Top Shelf:

1 telephone

Bottom Shelf

2 stuffed animals

PRESETS: (*off right*)

For Act One, Scene 1 (Alma Mater and Parody):

guitar

For Act One, Scene 2 (Cafeteria):

brown paper bag with Pink "Hostess Snowball"
binder
textbook
"Hot Rod" magazine

For Act One, Scene 3 (Magic Changes):

textbook
guitar chord book (Ronnie Dell)

For Act One, Scene 5 (Hub Cap):

4 hub caps
1 pair of Red Foam Dice on red string
qt. beer bottle
tire iron

PROPERTY PLOT

Car (“Greased Lightning”)—containing:

Front:

box of Saran Wrap
panties

Back:

garter belt
bra

police siren and air horn

For Act One, Scene 6 (Baton):

four 2 inch strips of Johnson & Johnson white adhesive tape

For Act One, Scene 7 (Park):

Picnic Table (On Top)

6 pack coke (not practical)
6 beer cans (2 with drinkable water marked with tape)
3 hamburger rolls in wax paper bags
church key
qt. beer bottle

For Act Two, Scene 2 (track and rumble):

magazine (Hair-Do)
pack of Luckies
track relay baton
automobile antenna

For Act Two, Scene 4 (Basement):

Bar Unit with two stools on top:

bowl of Potato Chips
small bag of Popcorn
6 beer cans (2 with drinkable water—marked with tape)
6 pack of coke (not practical)
“View-Master” with slide
45 R.P.M. Turntable with records (4)

Sofa (On Top):

large throw pillow
guitar
canvas butterfly chair

Presets: (*off left*)

For Act One, Scene 1 (Alma Mater and Parody):

On prop Table: 5 Tray Set Ups

1. *Marty*

cafeteria tray
knife, fork and spoon
large plate (rice pudding)
large bowl (fruit salad)
small bowl (rice pudding)
plastic “Glass” (interior painted purple—Grape)
Note: Attach Marty’s plastic “glasses” to tray with Velcro; all others use glue
napkin
bubble gum
black looseleaf binder
magazine
purse: containing “Vogue”—cigarettes—comb—and glasses

PROPERTY PLOT

2. *Jan:*

- cafeteria tray
- fork and spoon
- large plate (rice pudding)
- 2 small bowls (rice pudding and fruit salad)
- large bowl (fruit salad)
- plastic “glass” (interior—white—milk)
- banana
- napkin
- bubble gum
- looseleaf binder
- textbook
- purse: containing datebook

3. *Sandy*

- cafeteria tray
- knife and fork
- large plate
- small bowl (rice pudding)
- plastic glass (interior—white)
- napkin
- looseleaf binder
- term paper binder
- textbook
- purse: containing comb

4. *Frenchy:*

- cafeteria tray
- fork and spoon
- large plate (fruit salad)
- plastic “Glass” (interior—purple)
- napkin
- bubble gum
- large black looseleaf binder
- 2 magazines (movie star)
- green purse containing:
 - makeup stick
 - emory board

5. *Rizzo:*

- cafeteria tray
- large plate (fruit salad)
- knife, fork and spoon
- large bowl (fruit salad)
- small bowl (fruit salad)
- plastic “Glass” (interior—purple)
- bubble gum
- napkin
- black purse with long arm strap
- pack of small colored cards (6)
- class schedule
- purse
- black binder
- brown paper bag: 2 apples

PROPERTY PLOT

For Act One, Scene 3 (Magic Changes):

- 2 green pom-poms
- book
- eraser

For Act One, Scene 4 (Pajama Party):

Bed with end table on headboard:

- black “Pink Lady” Jacket
- “Virgin Pin”—(pinned on jacket)

On end table:

Top:

- make-up mirror (soaped) on stand
- ashtray
- book of matches

In Drawer:

- red nail polish
- matches

On Shelf Below:

- stuffed animal
- hat box
- Kleenex
- 2 books

Vanity Table

In Drawer:

- wallet containing long series of pictures, marked picture removable
- wallet surrounded by 3 rubber bands

On Top of Table:

- Ashtray: containing “Hit Parade” cigarettes; 4 loose cigarettes
- book of matches
- magazine (open)

Underneath table:

- foot stool

Chair:

On Top of:

- ½ gallon “Italian Swiss Colony” bottle partially filled with “wine” in brown paper bag

Blanket:

On Top of:

- portable radio
- “Twinkies”
- comic book

For Act One, Scene 6 (Baton):

- 2 batons

For Act One, Scene 7 (Park):

- 2 45 degree angle park benches; one stacked upside down on top of the other
- battered trash can
- blanket
- 3 magazines
- 3 qt. beer bottles
- beer can
- 2 bags of leaves

For Act Two, Scene 1 (Hop):

- red “Johnny Casino” guitar (not practical)

PROPERTY PLOT

pint whiskey bottle filled with water

For Act Two, Scene 2 (Track, B.S.D., Rumble):

lead pipe
chain
baseball bat
zip gun (covered with rubber band)
white rolled "Diploma" (tied with red ribbon)

For Act Two, Scene 3 (Drive-In):

Car in front seat:

1 qt. beer bottle (in brown paper bag)
purse (Sandy)

For Act Two, Scene 5 (Burger)

Burger Booth Unit
Burger Counter and Stool Unit

On top of:

menu

Inside of:

bucket containing coke bottle with coke

Act Two—Presets on Stage:

Hop Table—U.C. between columns

On top:

green table cloth with "coconuts" and green crepe streamers
punch bowl
ladle
8 cups
card of tacks
pink crepe streamer

Long Green Bench—D.L. on marks

Tray of Prizes—upper deck D.L. corner of bedroom platform

2 record albums ("Hits From The House of Wax")

2—3 x 5 cards (movie passes)

1—2 x 3 card (gift certificate)

2 trophies

RUNNING PLOT

Stage Left Running Plot: (Act One)

During Act one, Scene 1 (Parody):

Catch:

black purse from girl, "Patty"
SET in first section of prop table

During Act One, Scene 2 (Cafeteria):

fold table cloth and store
store green yearbooks

During Act One, Scene 3 (Magic Changes):

clear cafeteria table
place dishes in strainer
store table U.S.
wipe off trays and *re-set* on prop table

During Act One, Scene 4 (Pajama Party):

Set: On Prop Table

3 quart beer bottles
1 beer can
1 blanket
2 magazines
1 black handbag ("Rizzo")

During Act One, Scene 5 (Hubcap):

Catch:

bed
dresser
chair
clear cigarettes, matches, etc..., from dresser place in drawer
replace picture in wallet

Set:

green table cloth
punch bowl with ladle and paper cups (two stacks of four each)
roll of crepe streamers, pack of thumbtacks on dresser
"Virgin Pin" on "Pink Lady" jacket on bed

During Act One, Scene 6 (Baton):

Car comes off:

clear and take S.R. saran wrap, bra, panties, garter belt, hubcaps, and dice

Preset: In Front Seat

1 qt. beer bottle in brown paper bag
"Sandy's" purse

park benches to go on.

During Intermissions:

Strike:

3 qt. beer bottles, 1 beer can, trash can, books from lockers, pom-poms from Upper Deck

Stage Left Running Plot: (Act Two)

Preset for Act Two:

(On Upper Deck), prizes on tray D.L. corner of bedroom platform

RUNNING PLOT

2 trophies
2 record albums
2—5 x 3 cards
1—3 x 2 card

long green bench D.L. on marks
hop table U.C. between columns
book in fourth locker from center on bottom
coke bottle (with coke) in bucket in burger counter unit
books and dishes on trays (Prop Table)

During Act Two, Scene 2 (Track):

take red guitar from actor on upper deck (“Casino”) hang on prop
take hip table from actresses (“Lynch and Patty”) clear and store cloth etc. Store dresser
with other bedroom pieces
take green bench from actor (“Eugene”) and store U.S.

During Act Two, Scene 3 (Drive-In):

Store:
lead pipe and chain, baseball bat, zipgun
take aerial S.R.

During Act Two, Scene 4 (Basement):

Strike:
beer bottle from car and store
Set: Burger Units In Position to go on
1. Booth
2. Counter

During Act Two, Scene 5 (Burger):

Catch:
Burger counter unit from actor (“Eugene”) and store

Stage Right Running Plot—Act One:

During Act One, Scene 2: (Cafeteria):

take green yearbooks from lady (“Lynch”)
take scrim leg from man (“Kenickie”) and store U.S.

During Act One, Scene 5 (Hubcap):

as car goes on, move picnic table down to same preset position car was in

During Intermission:

clear mikes from picnic table and strike picnic table

PRESET:

On Bar Unit with two stools:
6 pack of coke
6 beer cans (2 with drinkable water—marked with tape)
1 small bag of popcorn
1 bowl of potato chips
set bar unit in position originally used by car D.S. of bar
Set sofa with large throw pillow and wire frame butterfly chair

During Act Two, Scene 5 (Burger):

Catch:

RUNNING PLOT

bar unit
sofa
wire framed butterfly chair with large throw pillow and store
Strike:
two green “pom-poms”
Catch:
“Burger” Booth unit and store

Running Plot—Act One:

During Act One, Scene 2 (Cafeteria):

take green yearbooks from S.R. and tablecloth from U.C. to S.L.
fold cloth and store
store yearbooks

During Act One, Scene 3 (Magic Changes):

clear cafeteria table

Set:

trays and books on prop table

During Act One, Scene 4 (Pajama Party):

store cafeteria chairs U.S.

During Act One, Scene 5 (Greased Lightning):

Catch:

bed and chair

Store:

blanket with comic wrapped in it

During Act one, Scene 6 (Baton):

Position park benches to go on

wash dishes

During Intermission:

Strike:

blanket S.L.

magazines S.L.

park benches S.L.

Take:

leaf bag from S.R. to S.L. and store

store beer cans and bottle S.L.

Running Plot—Act Two:

During Act Two, Scene 2 (Track):

Take:

prizes from R. and store S.L.

COSTUME PLOT

DANNY ZUKO:

<i>Act One, Scene 2:</i>	Black stretch pants with pink stitching on sides, white T-Shirt, leather jacket, belt, white socks, blue suede shoes, medal and chain, switch blade.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 5:</i>	Same as Act One, Scene Two minus the black leather jacket.
<i>Act One, Scene 6:</i>	Add: Purple W/ white trip short sleeve shirt (unbuttoned).
<i>Act One Scene 7:</i>	Same as Act One, Scene 2
<i>Act Two, Scene 1:</i>	Black stretch slacks, red socks, blue suede shoes, black tricot see thru shirt, red sport jacket with silver lining.
<i>Act Two, Scene 2:</i>	White track suit (Green trim shorts and tank top), white socks, white basketball sneakers, neck chain and medal.
<i>Act Two, Scene 3:</i>	Purple pull-over shirt with grey piping, black stretch slacks, white socks, blue suede shoes, neck chain and medal.
<i>Act Two, Scene 5:</i>	Black stretch slacks, black sleeveless T-shirt, black leather jacket, neck chain and medal, white socks, blue suede shoes.

SANDY DUMBROWSKI:

<i>Act One, Scene 2:</i>	Pink and white striped shirt blouse, grey felt circle skirt with pink poodle trim, cinch belt (Clear plastic if possible), white socks, brown loafers, blue hair ribbon.
<i>Act One Scene 4:</i>	Small floral print on Baby blue background floor length bathrobe, fluffy fur slippers, blue ribbon.
<i>Act One, Scene 6:</i>	Gym suit (should be "Rydell Green" with name lettered on in white), white socks, white sneakers, blue hair ribbon, white adhesive tape under left ear lobe.
<i>Act One, Scene 7:</i>	Same as Act One, Scene 2. Change to white cinch belt, black capezios, white ribbon
<i>Act Two, Scene 1</i>	Same as Act One, Scene 4.
<i>Act Two, Scene 2:</i>	White slip, white slippers, white on white striped plastic shower curtain cape, white hair net, white roller head piece.
<i>Act Two, Scene 3:</i>	Pale blue straight skirt, white ruffled nylon blouse, hair ribbon, blue heels.
<i>Act Two, Scene 4:</i>	Blue and grey plaid tight skirt, white "angora" bead trimmed sweater, black capezios, hair ribbon.
<i>Act Two, Scene 5:</i>	Chartreuse-y green pedal pushers, black leotard top, black cinch belt, black leather jacket, black capezios, flashy earrings (Jacket is studded on back to say "Big D").

MISS LYNCH:

<i>Act One, Scene 1:</i>	Black full slip, black background white flower print dress, black pumps, pearl necklace.
<i>Act One, Scene 2:</i>	Same as Act One, Scene 1.
<i>Act Two, Scene 1:</i>	Same as Act One, Scene 1. Add: Flower corsage, pearl necklace
<i>Curtain:</i>	Same as Act One, Scene 1.

PATTY SIMCOX:

<i>Act One, Scene 1:</i>	Black skirt, grey jacket, black and white scarf, black shoes, black shoulder purse, gold earrings.
<i>Act One, Scene 2:</i>	Green and brown pleated skirt (Cheerleader skirt), Cheerleader sweater, green and brown hair ribbon, white socks, white sneakers, "Vote Patty" cardboard campaign pin on sweater.
<i>Act one, Scene 6:</i>	Same as in Act One, Scene 2.
<i>Act Two, Scene 1:</i>	Pink prom dress with crinolines, pink heels, wrist corsage.
<i>Act Two, Scene 2:</i>	White slip, white slippers, white on white striped plastic shower curtain cape, white hair net, white roller head piece.
<i>Act Two, Scene 5:</i>	Same as Act One, Scene 2.

COSTUME PLOT

EUGENE FLORCZYK:

<i>Act One, Scene 1:</i>	Grey suit, white shirt, red tie, black shoes.
<i>Act One, Scene 7:</i>	Camel Boy scout Bermudas, white shirt, green sweater, yellow and brown argyle socks, brown loafers.
<i>Act Two, Scene 1:</i>	White formal shirt, cuff links and studs, Black 50's Tuxedo, white buck shoes, grey and black argyle socks, yellow plaid bow tie and cumberbund.
<i>Curtain:</i>	Same as Act One, Scene 1.

JAN:

<i>Act One, Scene 2:</i>	Plaid pleated skirt, red sweater with white angora trim at top, (short sleeved) yellow scarf, white socks, black capezios.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 4:</i>	Bright yellow print pajama top (shortie) and panties, white socks.
<i>Act One, Scene 7:</i>	Red sweater, flower print pedal pushers, yellow scarf, Pink Lady Jacket, white socks, black capezios.
<i>Act Two, Scene 1:</i>	Blue brocade Prom dress, white capezios, rhinestone head band, white crinoline.
<i>Act Two, Scene 2:</i>	White slip, white slippers, white on white striped plastic shower curtain cape, white hair net, white roller head piece.
<i>Act Two, Scene 4:</i>	Same as Act One, Scene 2.
<i>Act Two, Scene 5:</i>	Flower print pedal pushers, red sweater, yellow scarf on head, white socks, black capezios, Pink Lady Jacket.

MARTY:

<i>Act One, Scene 2:</i>	Black straight skirt, sky blue cardigan sweater, pink and blue scarf, Pink Lady jacket, white socks, black capezios, flashy earrings.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 4:</i>	Pink pajama top and panties, gold short heel slippers, pink head band, gold earrings, short red Japanese Kimono.
<i>Act One, Scene 7:</i>	Black skirt, sky blue sweater, black capezios, blue and white scarf, blue hair hand, white letter sweater with "H.C."
<i>Act Two, Scene 1:</i>	Gold beaded sweater, tight gold skirt, gold heels, big earrings, head band.
<i>Act Two, Scene 2:</i>	White slip, white slippers, white on white striped plastic shower curtain cape, white hair net, white roller head piece.
<i>Act Two, Scene 4:</i>	Black skirt, sky blue sweater, blue and white scarf, purple head band, black capezios, Pink Lady Jacket worn around waist
<i>Act Two, Scene 5:</i>	Same as Act One, Scene 2.

BETTY RIZZO:

<i>Act One, Scene 2:</i>	Tight blue straight skirt, turquoise blue fuzzy (Angora type) long sleeve sweater, Pink Lady Jacket, red capezios, anklets (Under-dress: Pajama bottoms red and white striped pull-over jersey.)
<i>Act One, Scene 3:</i>	Same as Act one, Scene 2.
<i>Act one, Scene 4:</i>	Blue or green pajama top and panties, red capezios (Under-dress: red and white striped top). (Preset: White pedal pushers.)
<i>Act One, Scene 5:</i>	White pedal pushers, red and white striped top, black cinch belt, red capezios.
<i>Act One, Scene 7:</i>	Add: Pink Lady Jacket.
<i>Act Two, Scene 1:</i>	Black Prom dress, black heels.
<i>Act Two, Scene 2:</i>	White slip, white slippers, white on white striped plastic shower curtain cape, white hair net, white roller head piece.
<i>Act Two, Scene 4:</i>	White pedal pushers, turquoise fuzzy sweater, red capezios.
<i>Act Two, Scene 5:</i>	White pedal pushers, turquoise fuzzy sweater, red capezios, Pink Lady Jacket.

COSTUME PLOT

DOODY:

<i>Act One, Scene 2:</i>	Blue jeans, white T-shirt, red plaid flannel shirt, white socks, black belt, brown penny loafers.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 5:</i>	Blue jeans, white T-shirt with V-neck, white socks, brown loafers.
<i>Act one, Scene 7:</i>	Same as Act One, Scene 2.
<i>Act Two, Scene 1:</i>	Black cuff slacks, pink and black shirt, white sport coat, white socks, brown loafers.
<i>Act Two, Scene 2:</i>	Blue jeans, red, blue and white pull-over, windbreaker-type shirt, white socks, loafers.
<i>Act Two, Scene 4:</i>	Same as Act One, Scene 2.
<i>Act Two, Scene 5:</i>	Same as Act One, Scene 2.

ROGER:

<i>Act One, Scene 2:</i>	Grey slacks with pink stitching on sides, white T-shirt, burgundy windbreaker, white socks, engineer boots.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 5:</i>	Grey pants, white t-shirt, white socks, engineer boots.
<i>Act one, Scene 7:</i>	Add: Hawaiian flowered shirt (unbuttoned), brown loafers.
<i>Act Two, Scene 1:</i>	Grey slacks, yellow plaid shirt, pink sport jacket, white socks, brown loafers.
<i>Act Two, Scene 2:</i>	Blue jeans with special Velcro, white T-shirt, burgundy windbreaker, white socks, brown loafers
<i>Act Two, Scene 4:</i>	Grey slacks, yellow plaid shirt, white socks, brown loafers.
<i>Act Two, Scene 5:</i>	Same as Act One, Scene 2.

KENICKIE:

<i>Act one, Scene 2:</i>	Blue jeans, black T-shirt, silver belt, black leather jacket.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 5:</i>	Same as Act One, Scene Two.
<i>Act One, Scene 7:</i>	Same as in Act One, Scene 2.
<i>Act Two, Scene 1:</i>	Grey slacks, black embroidered cowboy shirt, bola tie, madras sport jacket, black socks, boots, red bandana handkerchief in right pants pocket.
<i>Act Two, Scene 2:</i>	Grey slacks, black T-shirt, grey belt, black leather jacket, black socks, boots.
<i>Act Two, Scene 4:</i>	Blue jeans, black cowboy shirt, black socks, boots.
<i>Act Two, Scene 5:</i>	Same as in Act One, Scene 2.

SONNY LATIERRI:

<i>Act One, Scene 2:</i>	Black slacks, white T-shirt, black shirt, chain and medal, tan leather jacket, white socks, black pointed shoes, small black brim hat, dark glasses, black belt.
<i>Act one, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act one, Scene 5:</i>	Black pants, white socks, black pointed shoes, black belt, white tank top undershirt, black brim hat.
<i>Act One, Scene 7:</i>	Same as Act One, Scene 5 minus black hat. Add: Tan leather jacket.
<i>Act Two, Scene 1:</i>	Black slacks, black shirt, white tie, shiny green sport coat, white socks, black pointed shoes.
<i>Act Two, Scene 2:</i>	Same as Act One, Scene 2 minus dark glasses.
<i>Act Two, Scene 4:</i>	Same as Act One, Scene 2 minus dark glasses, black hat and tan leather jacket.
<i>Act Two, Scene 5:</i>	Same as Act One, Scene 2 minus hat and dark glasses.

COSTUME PLOT

FRENCHY:

<i>Act One, Scene 2:</i>	Grey tweed straight skirt with godets, hot pink sweater, pink scarf, Pink Lady Jacket, white socks, black capezios, flashy earrings.
<i>Act One, Scene 3:</i>	Same as in Act One, Scene 2.
<i>Act One, Scene 4:</i>	Lavender shorty pajamas top and panties, white socks.
<i>Act One, Scene 7:</i>	Same as Act One, Scene 2.
<i>Act Two, Scene 1:</i>	Nylon green blouse, black velvet diagonally striped skirt, green high heels (pointy toed spikes), flashy earrings.
<i>Act Two, Scene 2:</i>	Same as in Act One, Scene 2.
<i>Act Two, Scene 4:</i>	Same as in Act One, Scene 2 minus Pink Lady jacket.
<i>Act Two, Scene 5:</i>	Same as in Act One, Scene 2.

VINCE FONTAINE:

<i>Act Two, Scene 1:</i>	Black tuxedo slacks, gold dress shirt, cuff links, studs, black cummerbund, black bow tie, leopard tuxedo jacket, black socks, black patent leather shoes.
<i>Curtain:</i>	Same as in Act Two, Scene 1.

JOHNNY CASINO:

<i>Act Two, Scene 1:</i>	Geranium pink slacks with dark pink stripes on side, pink ruffed formal shirt, large cuff links, red bow tie, pink plaid tuxedo jacket with red satin lapels, white socks, pink and red two-tone wing tipped shoes, red cummerbund.
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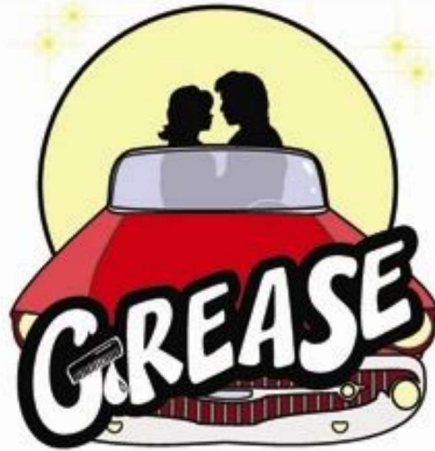
CHA-CHA DEGREGORIO:

<i>Act Two, Scene 1:</i>	Yellow taffeta prom dress with crinolines, yellow tye-dye shoes, yellow hair ribbon, yellow and green poppet bead necklace.
<i>Act Two, Scene 2:</i>	White slip, white slippers, white on white striped plastic shower curtain cape, white hair net, white roller head piece.
<i>Curtain:</i>	Same as Act Two, Scene 1.

TEEN ANGEL:

<i>Act Two, Scene 2:</i>	White sweater, white slacks, white socks, white bucks.
<i>Curtain:</i>	Same as in Act Two, Scene 2.

- VOCAL BOOK -



**Book, Music and Lyrics by
JIM JACOBS and WARREN CASEY**



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2/28/14

1. – Rydell Alma Mater

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

Moderate 4 (High School Assembly Style)

mf ALL:

As I go trav' - ling down life's high - way what - ev - er
course my for - tunes may fore - tell I shall not go a - lone on
my way — for Thou shalt al - ways be with me, Ry - dell. When I seek
rest from world - ly mat - ters in pa - lace or in hov - el I may dwell. And though my
13 bed be silk or tat - ters my dreams shall al - ways be of Thee Ry -
dell. Through all the years Ry - dell and tears, Ry dell we give three
cheers, Ry dell, for Thee. Through ev' - ry - thing Ry - dell we
poco rit.
cling Ry - dell and sing Ry - dell to Thee.

CUE: MISS LYNCH: ...vice-president of "Straight-Shooters"
Unlimited, Research and Marketing.

EUGENE: I was only joking.

broad **Grandioso**

Segue

2. – Rydell Alma Mater Parody

CUE:

EUGENE: ...they're fully present and accounted for in spirit,
just the way we always remember them.

Tempo ca. ♩=170

3

GREASERS:

f I saw a

1

dead skunk on the high - way And I was go - in' cra - zy from the

smell 'cause when the wind was blow - in' my way It smelled just

like the halls of old Ry - dell And if ya got - ta use the

toi - let and lat - er on you start to scratch like hell. Take off your

un - der - wear and boil it 'cause you got mem - o - ries of old Ry -

GIRLS:

17

dell. I can't ex - plain, Ry dell, — this pain, Ry dell. — Is it pto -

BOYS:

maine Ry dell gave me. Is it "V. D.," Ry - dell? Could

GREASERS:

be Ry dell. — You ought to see the fac ul ty.

24a

3

(GREASERS)

8 24a-24c 24d

If Mis - ter

25

8 26 27 28

Clean, Ry - dell, had seen Ry - dell he'd just turn green and dis ap pear. I'm out ta

8 29 30 31 32

luck, Ry dell, dead duck, Ry dell. I'm stuck Ry dell right here!

33

Vamp till lights up on girls

4

8 33-36

Grease is the word

[Lyricist]

[Subtitle]

Music and Lyrics by Barry Gibb

[Arranger]

Voice 1
(Sop)

Voice 2
(Sop +
alto)

Voice 3
(Men.)

Verse 1 I solved my prob-lems and I
Danny

9

see the light We got a lov in thing we got to feed it right

12

There ain't no dan ger we can go to far we start be liev in now that we can

Grease is the word

Verse 2 Marty

2

15

be who we are Grease is the word _____ They think our love is just a

20

grow in pain Why don't they un der stand _____ it's just a cry in shame _____

23

Their lips are ly in on ly real is real we stop the fight right now we got to

Ah ah ah ah ah ah

Grease is the word

be what we feel Grease is the word _____

be what we feel _____ Grease is the word _____ is the word

Grease is the word _____ is the word

This block contains the musical notation for measures 26 and 27. It features three staves in G major. The lyrics are: 'be what we feel Grease is the word' (measure 26) and 'be what we feel Grease is the word is the word' (measure 27). There are red lines under the words 'feel', 'word', and 'word' for emphasis.

it's got mean _____ ing _____

that you heard _____ it's got groove it's got mean _____ ing _____

that you heard _____ it's got groove it's got mean ing _____

This block contains the musical notation for measures 28, 29, and 30. It features three staves in G major. The lyrics are: 'it's got mean ing' (measure 28), 'that you heard it's got groove it's got mean ing' (measure 29), and 'that you heard it's got groove it's got mean ing' (measure 30). There are red lines under the words 'mean', 'ing', 'heard', 'groove', 'mean', and 'ing' for emphasis.

Grease is the time _____ is the place is the mot _____ ion _____

Grease is the time _____ is the place is the mot _____ ion _____

Grease is the time _____ is the place is the mot _____ ion _____

This block contains the musical notation for measures 31, 32, and 33. It features three staves in G major. The lyrics are: 'Grease is the time is the place is the mot ion' (measure 31), 'Grease is the time is the place is the mot ion' (measure 32), and 'Grease is the time is the place is the mot ion' (measure 33). There are red lines under the words 'time', 'place', 'mot', and 'ion' for emphasis.

Grease is the word

Verse 3 Kennickie
Verse 4 Rizzo

4

34

We take the pressure and we

Grease is the way we are feeling

Grease is the way we are feeling

38

throw away conventional identity belongs to yesterday

throw away identity

* (only sing on verse 4)

41

There is a chance that we can make it so far we start believing now that we can

Ah ah ah ah ah ah

be who we are Grease is the word

be who we are Grease is the word is the word

Grease is the word is the word

46

it's got mean ing

that you heard it's got groove it's got mean ing

that you heard it's got groove it's got mean ing

49

Grease is the time is the place is the motion Grease is the way we are free

Grease is the time is the place is the motion Grease is the way we are free

Grease is the time is the place is the motion Grease is the way we are free

Go to Coda

Go to Coda

Go to Coda

52

ling This is a life of il lus ion wrapped up in trou

ling This is a life of il lus ion wrapped up in trou

ling This is a life of il lus ion wrapped up in trou

55

bles laced in con fus ion what are we do ing here

So long what are we do ing here

bles laced in con fus ion what are we do ing here

58

Coda

ling

ling

ling

Grease is the word

Grease is the word ___ is the word that you heard ___ it's got groove

Grease is the word ___ is the word that you heard ___ it's got groove

Grease is the word ___ is the word that you heard ___ it's got groove

68

it's got mearn ing ___ Grease is the time ___ is the place

it's got mean ___ ing ___ Grease is the time ___ is the place

it's got mearn ing ___ Grease is the time ___ is the place

71

is the mot ___ ion ___ Grease is the way ___ we are fee ling ___

is the mot ___ ion ___ Grease is the way ___ we are fee ling ___

is the mot ___ ion ___ Grease is the way ___ we are fee ling ___

75

Grease is the word ____ is the word is the word ____ is the word is the word ____ is the word

Repeat to fade

Grease is the word ____ is the word is the word ____ is the word is the word ____ is the word

Repeat to fade

Grease is the word ____ is the word is the word ____ is the word is the word ____ is the word

The image shows a musical score for the song 'Grease is the word'. It consists of three systems of music, each with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below each staff is the corresponding lyric: 'Grease is the word ____ is the word is the word ____ is the word is the word ____ is the word'. The first system is followed by the instruction 'Repeat to fade' in green. The second system is also followed by 'Repeat to fade' in green. The third system does not have a repeat instruction. The lyrics are written in a simple, sans-serif font. The blank lines in the lyrics are for the student to write the missing words.

3. – Summer Nights

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE:

RIZZO: Are you kiddin'? There ain't no such thing.

DANNY: Okay, you guys, ya' wanna know what happened?

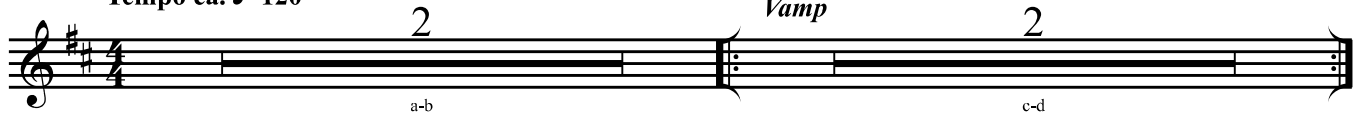
GUYS: (*Ad lib.*) Yeah! Let's hear it! (*etc.*)

Tempo ca. ♩=120

OUT AT:

SANDY: ...It was all very romantic.

Vamp



1

mf SANDY:

Sum - mer lov - in'

mf DANNY:

1 Sum - mer lov - in' 2 had me a blast. 3

hap - pened so fast. Met a boy

4 Met a girl 5 cra - zy for me. 6 7

cute as can be. Sum - mer day drift - ing a - way to

8 Sum - mer day 9 10 drift - ing a - way to

(SANDY)

uh! Oh those Sum - mer nights.

(DANNY)

uh! Oh those Sum - mer nights.

BOYS:

11 Well - a, well - a, well - a 12 oom. Tell me more, tell me 13

MARTY:
Like does he have a car?—

ROGER & DOODY:
Did ya get ve - ry far? —

GIRLS:
Tell me more, tell me more.

(BOYS)
more.

8 14 15 16

Detailed description: This block contains the first system of the musical score. It features four staves. The first staff is for Marty, with lyrics 'Like does he have a car?—'. The second staff is for Roger & Doody, with lyrics 'Did ya get ve - ry far? —'. The third staff is for the Girls, with lyrics 'Tell me more, tell me more.'. The fourth staff is for the Boys, with lyrics 'more.'. Measure numbers 8, 14, 15, and 16 are indicated below the staves.

Uh - huh uh - huh uh - huh

17 18

Doo doo doo doo doo doo doo doo

Detailed description: This block contains the second system of the musical score. It features three staves. The first staff has lyrics 'Uh - huh uh - huh uh - huh'. The second staff has lyrics 'Doo doo doo doo doo doo doo doo'. Measure numbers 17 and 18 are indicated below the staves. A triplet of eighth notes is marked with a '3' and a bracket in the third staff.

19

SANDY:
He ran by me

DANNY:
She swam by me, she got a cramp.—

Uh - huh uh - huh uh - huh Uh - huh uh - huh

19 20 21

doo doo doo doo doo doo doo doo doo doo doo

Detailed description: This block contains the third system of the musical score. It features four staves. The first staff is for Sandy, with lyrics 'He ran by me'. The second staff is for Danny, with lyrics 'She swam by me, she got a cramp.—'. The third staff has lyrics 'Uh - huh uh - huh uh - huh Uh - huh uh - huh'. The fourth staff has lyrics 'doo doo doo doo doo doo doo doo doo doo doo'. Measure numbers 19, 20, and 21 are indicated below the staves. A triplet of eighth notes is marked with a '3' and a bracket in the fourth staff.

got my suit damp.—

8 Saved her life she near - ly drowned

uh - huh Uh - huh uh - huh uh - huh

22 doo doo doo doo doo 23 doo doo doo 24 doo doo—

He showed off splash - ing a - round.— Sum - mer sun

Sum - mer sun

Doo doo wa - pa - pa. Doo doo wa - pa - pa.

25 Doo doo wa - pa - pa. 26 Doo doo wa - pa - pa. 27

some - thing be - gun then uh! Oh those Sum - mer nights.—

8 some - thing be - gun then uh! Oh those Sum - mer nights.—

(GIRLS)

28 29 30 Well - a, well - a, well uh -

31

FRENCHY:
Was it love at first sight? —

(GIRLS)
huh. Tell me more, tell me more.

(BOYS)
Tell me more, tell me

31 32 33

KENICKIE:
Did she put up a fight? —

Dum doo - bie doo Doo - bie doo Doo - bie doo - bie doo - bie

34 more. 35 Uh uh - huh 36 uh - huh uh - huh huh huh

37

DANNY:
Took her bowl - in' in the ar - cade —

Dum doo - bie Doo doo - bie doo Doo - bie doo - bie doo - bie

37 Huh uh - huh 38 uh - huh uh - huh huh huh

SANDY:

We went strol - lin' drank le - mon - ade. —

(DANNY)

We made out

Dum doo - bie doo Doo - bie doo doo - bie doo - bie doo - bie Dum doo - bie doo doo - bie

39 huh Uh - huh 40 uh - huh uh - huh huh huh 41 huh Uh - huh uh -

We stayed out till ten o' - clock.

un - der the dock. —

doo - bie doo - bie dum Da Doo run run — Da doo run run —

42 huh huh huh huh — 43 Doo run run — Da 44 doo run run —

(SANDY)

Sum - mer fling don't mean a thing — but —

(DANNY)

45 Sum - mer fling 46 don't mean a thing — but —

uh oh those sum - mer nights!_____

uh oh those sum - mer nights!_____

8 47 48

BOYS:
Woh woh woh

49

SONNY:
But ya don't have to brag!_____

(GIRLS)
Tell me more, tell me

(BOYS)
Tell me more, tell me more

8 49 50 51

RIZZO:
'Cause he sounds like a drag!_____

more Shoo da bop bop shoo da bop bop shoo da bop bop shoo da bop bop

8 52 53 54

Shoo da bop bop shoo da bop bop shoo da bop bop shoo da bop bop

55

SANDY:
He got friend - ly hold - ing my hand.

Shoo da bop bop shoo da bop bop shoo da bop bop shoo da bop bop

8 55 56

Shoo da bop bop shoo da bop bop shoo da bop bop shoo da bop bop

DANNY:

She got friend - ly — down in the sand. —

Shoo da bop bop shoo da bop bop shoo da bop bop shoo da bop bop

8 57 58

SANDY:

He was sweet, just turned eigh - teen. —

Shoo da bop bop shoo da bop bop shoo da bop bop yeah! —

8 59 60

(SANDY)

Sum - mer heat

DANNY:

She was good, know what I mean! Sum - mer heat

Ooh mow mow — pa - pa ooh mow ma mow

8 61 62 63

(SANDY)
boy and girl meet, then uh oh those sum - mer nights! —

(DANNY)
boy and girl meet, then uh oh those sum - mer nights! —

64 65 66

GIRLS:
Woh woh woh

67

JAN:
How much dough did he spend? —

(GIRLS)
67 68
Tell me more, tell me more.

SONNY:
8
Could she get me a friend?

BOYS:
8 69 70 71
Tell me more, tell me more.

72 **Slower**
SANDY:
It turned cold - er that's where it ends. —

DANNY:
8
So I told her

GIRLS:
Hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo

(BOYS)
72 73 74
Hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo

Then we made our true love vow.
we'd still be friends.

hoo hoo hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo hoo

75 hoo hoo hoo hoo hoo 76 Hoo hoo hoo hoo 77 hoo hoo hoo hoo

(DANNY)
78 Won - der what 79 she's do - in' now...—

SANDY:
Sum - mer dreams, ripped at the seams, but,— oh! Those sum - mer

(DANNY)
80 Sum - mer dreams, 81 ripped at the seams, but,— 82 oh! Those sum - mer

Maestoso
Dictated

nights!—

nights!—

(GIRLS)
Tell me more, tell me more!—

(BOYS)
Oh—

83 84 85 86
Tell me more, tell me more!—

4. – Those Magic Changes

CUE: DOODY: Thanks. want to hear it again?

ALL: (*ad lib.*) Sure! Yeah! (*etc...*)

Moderate 4

DOODY:

4

a-d *mf* e C C C C C C f A A A A min - or

8^g F F F F F F h G G G G sev - en

(DOODY)

C C C C C C A A A A min - or

GIRLS:

i C C C C C C j A A A A min - or

8 F F F F F F G G G G sev - en

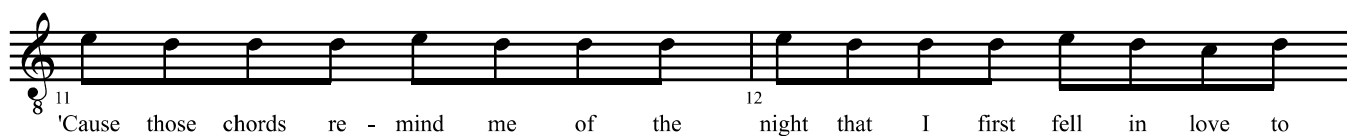
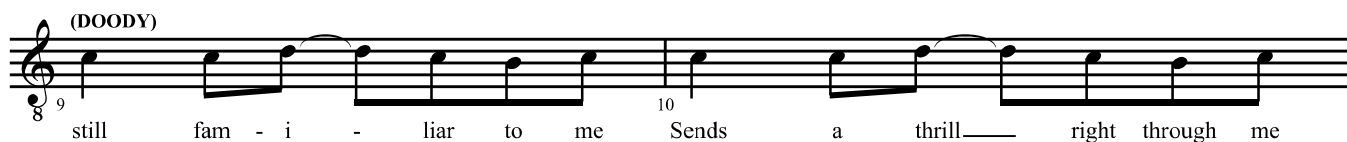
k F F F F F F l G G G G sev - en

1 **(DOODY)**

8 What's that play - ing on the 2 ra - dio - o

8³ Why do I start sway - ing 4 to and fro 5 I have ne - ver heard that

8⁶ song be - fore 7 But if I don't hear it 8 an - y - more It's



13 (DOODY) 3 3

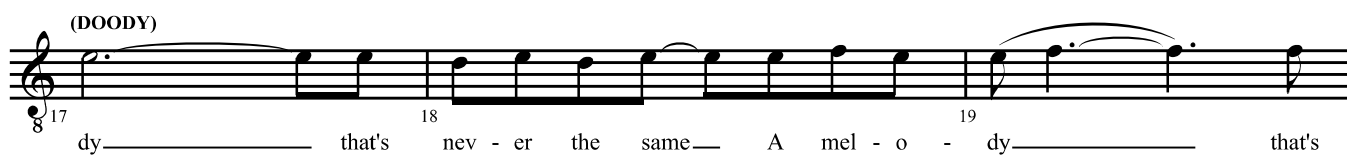
8 Those ma - gic chan - ges — My heart ar - rang - es — A mel - o -

GIRLS:

Ooh — Ooh —

BOYS:

8 13 Ooh — 14 15 Ooh — 16



8 call - ing my name — And begs you please — come back to me

DANNY & ROGER:

8 20 21 22 La la la

8 Please — re - turn to me — Don't go a - way a - gain — Oh make them

8 23 la 24 La la la 25 la

(DOODY)

8²⁶ play a - gain The mu - sic 27 I wan - na hear as once a - gain 28 you whis - per in my

29

8 ear Oh my dar - lin' uh -

GIRLS:

C A F G

BOYS:

8²⁹ C 30 A 31 F 32 G

8 huh!

C C C C C C A A A A min - or

8³³ C 34 A A A A min - or

F F F G G G sev - en

8³⁵ F 36 G G G sev - en

37 (DOODY)

8 I'll be wait - ing by the ra - di - o — you'll come back — to me some -

Bom Bom Bom

8 37 Bom 38 Bom 39 Bom

8 day I know Been so lone - some since our last good - bye —

Bom Bom Bom

8 40 Bom 41 Bom 42 Bom

8 but I'm sing - ing as I Cry - ay - ay - ay

Bom

8 43 Bom 44

45

8 While the bass — is sound - ing While the drums — are pound - ing

Zhoot doo wah Zhoot doo wah

8 45 Zhoot doo wah 46 Zhoot doo wah

8 Beat - ing of my brok - en heart will rise to first place on the charts

Zhoot doo wah da Zhoot doo wah da Zhoot do wah da Zhoot do wah da

8 47 Zhoot doo wah da Zhoot doo wah da 48 Zhoot do wah da Zhoot do wah da

(DOODY)

8 Ooh my heart ar - ran - ges — Ooh those ma - gic

DANNY & ROGER:

8 Ooh — La la la la —

(GIRLS)

Ooh — Ooh —

(BOYS)

8 49 Ooh — 50 Ooh — 51 Ooh —

53

8 chan - ges — Oh — Oh —

— La la la la A A A — A min - or

— C C C — C C C A A A — A min - or

8 52 — 53 C C C — C C C 54 A A A — A min - or

Oh_____ Oh_____ yeah_____

F F F F F F G G G G sev - en

F F F F F F G G G G sev - en

F F F F F F G G G G sev - en

falsetto 8va Ooh_____

La la la la Zhoot doo wah bom

Zhoot doo wah bom

Zhoot doo wah bom

5. – Freddy, My Love

CUE: JAN: Whattaya say to a guy in a letter, anyway?

Slow Rock Tempo in 2

5

a-e

1

MARTY:

Fred - dy my love I miss you more than— words can say

mf GIRLS:

Uh - uh - uh -

Fred - dy my love Please keep in touch while you're a - way.

uh Oh—

Hear - ing from you can make the day— so much bet - ter—

yeah Ohh...

Get - ting a sou - ven - ir or may - be a let - ter—

Woo Ahh

I real - ly flipped o - ver the gray— cash - mere sweat - er Fred - dy my

Woo Ahh

21

love Fred - dy my love Fred - dy my love Fred - dy my love_____

21 Fred - dy my love 22 Fred - dy my love 23 Fred - dy my 24 lo - ove_____

25

Fred - dy you know your ab - sence makes me_____ feel so blue.

25 26 27 28 So - o - o

That's o - kay though your pre - sents make me_____ think of you

29 blue 30 31 32 Sure_____ they

My ma will have a heart at - tack_____ when she catch - es_____

33 do_____ 34 35 36

Those ped - al push - ers_____ with the black_____ leath - er patch - es_____

37 Ooh_____ 38 39 Wah_____ 40

Oh how I wish I had a jack - et that match - es Fred - dy my

Ooh Oh Ooh wah

love Fred - dy my love Fred - dy my love Fred - dy my love. Don't

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

keep your - let - ters from me - I thrill to - ev - 'ry line Your

Hey la hey la Hey la hey la

spell - ing's - kind a crum - my - but hon - ey - so is mine I

Hey la hey la Hey la hey la

treasure - ev' - ry gift - ee - the ring is - real - ly nift - y - You

Hey la hey la Hey la hey la

say it - cost you fif - ty - So you're thrif - ty - I don't mind Oh -

Ooh ooh ooh ooh Ooh ooh ooh ooh

65

Oh Fred - dy you'll see you'll hold me in your— arms some - day

65 66 67 68

Fred - dy my

And I will be wear - ing your lace - y— ling - er - ie

69 70 71 72

lo - ove— Fred - dy I'm

Think - ing a - bout it— my heart's pound - ing al - read - y—

73 74 75 76

yours— oh yeah— uh huh—

Know - ing when you come home we're bound— to go stead - y—

77 78 79 80

Ooh Ooh wah—

And throw your ser - vice pay a - round— like con - fet - ti Fred - dy my

81 82 83 84

Ooh Ooh Ooh wah

85

love Fred - dy my love Fred - dy my love Fred - dy my love.

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

Fred - dy my love Fred - dy my love Fred - dy my love.

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

95 *rit.*

Fred - dy my love Fred - dy my love Fred - dy my love.

Fred - dy my love Fred - dy my love Fred - dy my lo - ove

Conducted

Fred - dy my love.

Ooh ooh ooh ooh ooh

5A. - *Cross-over to Greased Lightning*

TACET

6. – Greased Lightning

CUE: DANNY: The one and only Greased Lightning!

Hard Driving Rock and Roll

KENICKIE:

1

(KENICKIE)

ov - er head lift ers and four bar - rel quads oh yeah! —

GUYS:

Woo ooh ooh ooh

A fuel in - jec - tion cut - off and chrome plat - ed rods oh yeah! —

ooh ooh ooh —

With a four speed on the floor they'll be

Woo ooh ooh ooh ooh ooh ooh — Ahh doot doo

wait - in' at the door Ya know with - out a doubt, I'll be

wah Doot doo wah Doot doo

real - ly mak - in' out in Greased Light - nin'!

wah Go go go go go go go go go go go go go go

15

8 Go Greased Light - nin' you're burn - ing up the quar - ter mile. —

15 Go! — 16 17 Greased Light - nin' Go —

8 Yeah, Greased Light - nin' you're coast - in' through the heat lap trials! —

18 — Greased Light - nin' 19 Go! — 20

8 — You are su - preme the chicks - 'll

21 Greased Light - nin' Go — 22 Greased Light - nin' 23 Uh - huh

8 dream 'bout Greased Light - nin' I'll have me

24 Uh - huh 25 Go Go Go 26 go go go go go go go go

27

8 pur - ple french tail - lights and thir - ty inch fins oh yeah! —

Pa - Pa Pa - Pa Pa - Pa Pa - Pa Woo ooh ooh ooh

27 Oom 28 Oom 29 Woo ooh ooh ooh

A pal - o - mi - no dash - board and dual muf - fler twins oh yeah!—

ooh ooh ooh— Pa - Pa Pa - Pa Pa - Pa Pa - Pa

ooh ooh ooh— Oom Oom Oom Oom

With new pis - tons, plugs, and shocks she can

Woo ooh ooh ooh ooh ooh ooh— Ahh Doot doo

beat the sup - er stocks ya know that I ain't brag - gin' she's a

wah Doot doo wah doo doo

real drag - gin' wa - gon Greased Light - nin'

wah Go go go go go go go go

Go Greased Light - nin' you're burn - in' up the quar - ter mile—

Go! Greased Light - nin'! Go—

8

Go Greased Light - nin' you're coast - in' through the heat - lap trials! —

8 44

— Greased Light - nin' Go! —

45 46

8

— You are su - preme The chicks - 'll

8 47

Greased Light - nin'! Go — Greased Light - nin'! Uh - huh

48 49

8

dream for Greased Light - nin'!

8 50

Uh - huh Go go go go go go go go go go

51 52

53

8

Go!

7

54-60

4

8

61-64 65 66

Go go go go go go go go go go

67

8 Go Greased Light - nin' you're burn - in' up the quar - ter mile! —

8 67 Go! — 68

8 —

8 69 Greased Light - nin'! Go — 70 Greased Light - nin'!

8 Go Greased Light - nin' you're coast - in' up the heat - lap trial! —

8 71 Go! — 72 73 Greased Light - nin'! Go —

8 You are su - preme the chicks - 'll cream for Greased

8 74 — Greased Light - nin'! 75 Uh - huh 76 Uh - huh

On cue
rit.

8 Light - nin'! —

8 Light - nin'! —

8 Light - nin'! —

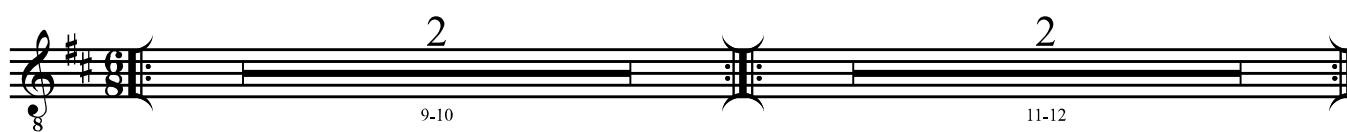
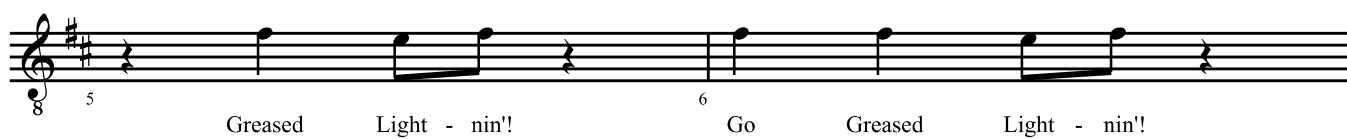
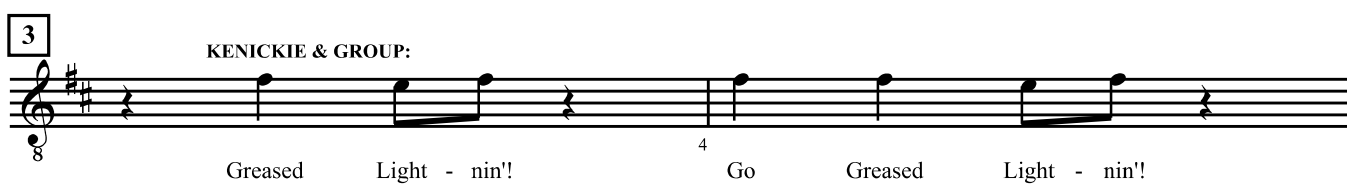
8 77 Light - nin'! — 78 79

6a. – Greased Lightning — Rizzo's Entrance

CUE: RIZZO: Yeah, it's about as cool as a Good Humor truck.

L'istesso Tempo

Long time under dialogue with RIZZO



7. – Rydell Fight Song

CUE: SANDY: C'mon let's practice.

March Tempo

SANDY & PATTY:

a-c d Hit 'em a -

gain Ry - dell Ring - tails. Tear 'em a -

part green and brown. Bash their

brains out stomp 'em on the floor for the

glo - ry of Ry - dell ev - er more.

17-24

25-28

29-32

8. – Mooning

CUE: **ROGER:** Yeah. I wish you'd been there, too.

JAN: You do?

Moderately Slow in 2

mp

ROGER:

1

I spend my days _____ just moon - ing so sad and

blue _____ So sad and blue _____ I _____ spend my

nights _____ just moo - ing all o - ver

(ROGER)

you _____ Oh

JAN:

All o - ver who? _____

17

I'm so full of love _____ as an - y fool can see _____ 'cause

JAN:

Oh _____ an - gels up a - bove _____ have hu - uh - ung a moon on me

Oh _____ Why must you

Oh _____ Why must you

Why must I go on mooning so all a -

go on mooning

lone There would be

So all a - lone

no more mooning if you would

There would be no more mooning If...

call me I

up on the phone

guess I'll keep on strik - ing pos - es till my cheeks have lost their ros - es

Oh

mooning o - ver you. I'll stand be -

mooning o - ver you.

49

hind you moo - ning for - ev - er

You'll stand be - hind me moo - ning

more Some - day you'll

For - ev - er more.

find me moo - ning at your front

Some - day I'll find you moo - ning

door Oh

at my front door

65

ev - 'ry day at school I watch ya al - ways will un - til I got - cha

Augh! Augh! Augh! Augh!

moo - ning to oo oo There's a moon out to - night

moo - ning to oo oo

9. – Look At Me, I'm Sandra Dee

CUE: RIZZO: Ahh, c'mon, Zuko, why don'tcha take me to the dance
— I can pull that Sandra Dee crap, too. Right, you guys?

Moderate 3 (dotted 8th's & 16th feel — very loose & light)

1 **RIZZO:**

Look at me I'm San - dra Dee

Lou - sy with vir - gin - it - y

Won't go to bed 'til I'm le - gal - ly wed I

can't I'm San - dra Dee.

Watch it! Hey! I'm Dor - is Day

I was not brought up that way

Won't come a - cross ev - en Rock Hud - son lost his

heart to Dor - is Day I don't

33

drink or swear I don't rat my hair I get

37 ill from one cig - ar - ette 40 Keep your

41 filth - y 42 paws off my silk - y 44 drawers would you

45 pull that stuff with Ann - ette! 48

49 As for you Troy Don - a - hue

53 I know what you wan - na do

57 You got your crust I'm no ob - ject of lust! I'm

61 just plain San - dra Dee 64

65 No no no Sal Min - e - o

69 I could nev - er stoop so low

73 Please keep your cool now your start - ing to drool Fong

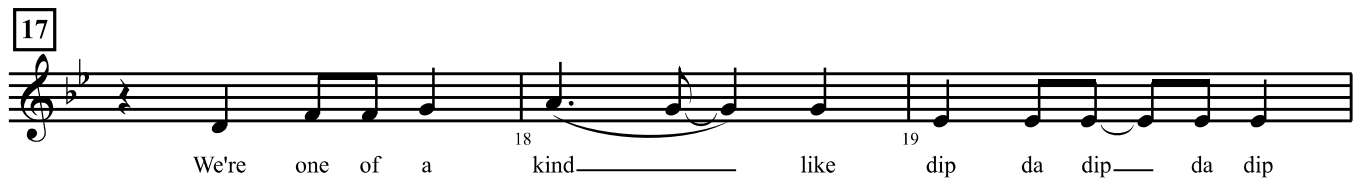
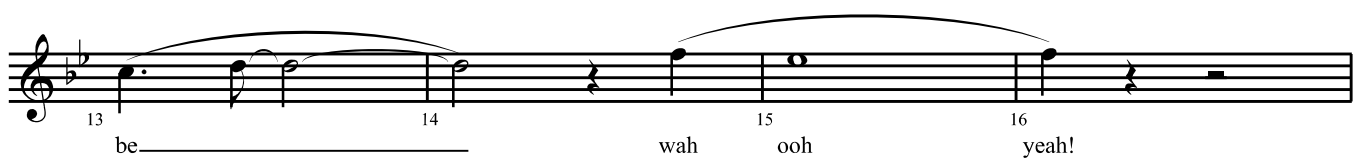
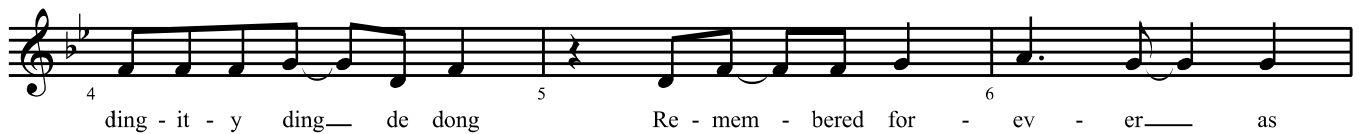
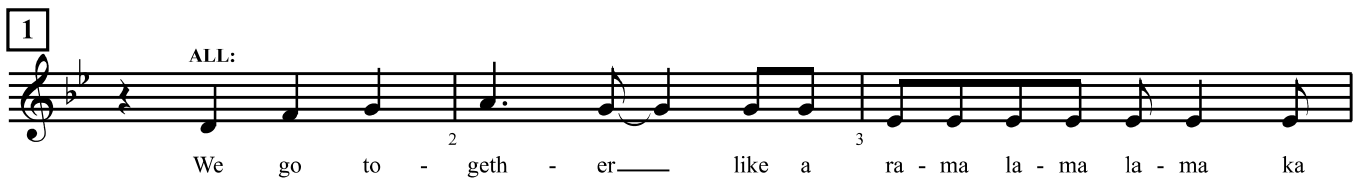
rit. *Conducted* *Spoken:*

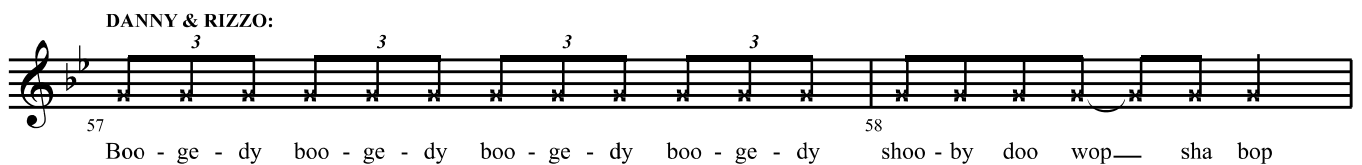
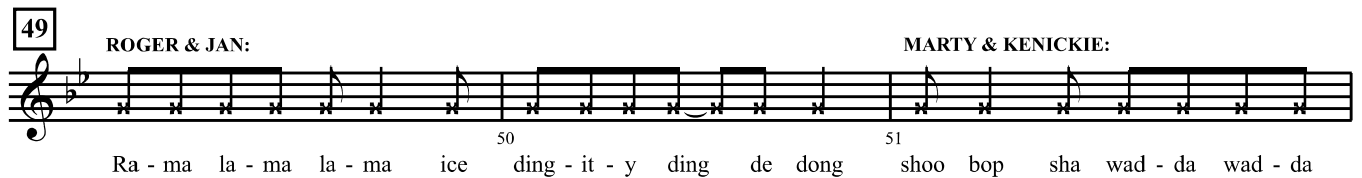
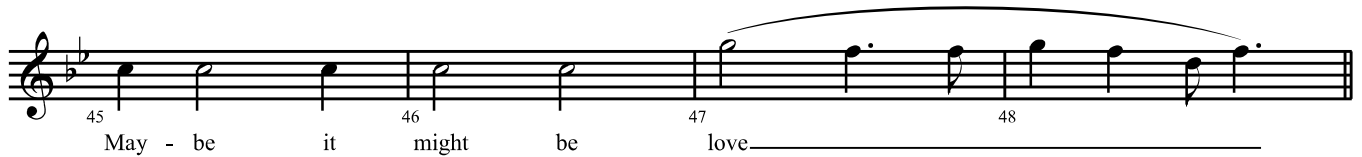
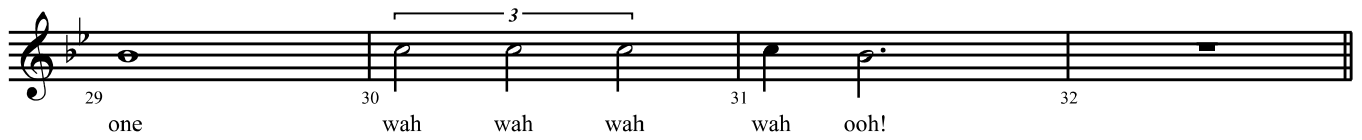
77 *Sung:* goul! I'm San - dra Dee! 80

81 82 83 84

10. – We Go Together

CUE: DANNY: Hey, I know just the guy.
(Pause. Yells offstage.)
Brightly Hey, EUGENE!





61

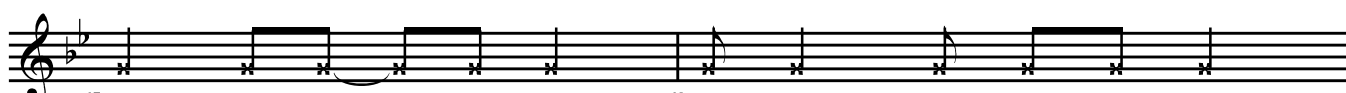
(ALL)



Ra - ma la - ma la - ma ice ⁶²ding - it - y ding de dong ⁶³shoo bop sha wad - da wad - da



⁶⁴yip - py - di boom ⁶⁵de boom Chang Chang ⁶⁶chang - i - ty chang shoo bop



⁶⁷Dip ⁶⁸da dip— da dip doo bop da doo - be doo



⁶⁹Boo - ge - dy ⁷⁰boo - ge - dy boo - ge - dy boo - ge - dy shoo - by doo wop— sha bop



Sha - na - na - na - na - na - na - na yip - pi - dy dip— de doo

DANNY:



A

(DANNY)



⁷³wop ⁷⁴bam a lu mop and wop bam boom

75

4



75-78

79

ALL:



⁸⁰We're for each ⁸¹oth - er— ⁸²like a - wop ba - ba lu mop and wop bam boom—



⁸³Just like my ⁸⁴broth - er— ⁸⁵is ⁸⁶sha - na - na - na - na yip - pit - y dip— de doom

87 Chang chang 88 chang - i - ty chang shoo bop 89 We'll al - ways 90 be to -

91 geth - er 92 woh - oh 93 yeah!

95 **GIRLS:**

Al - ways be to - geth - er

BOYS:

8 95 Chang Chang 96 chang - i - ty chang shoo bop 97 Chang Chang

Al - ways be to -

8 98 chang - i - ty chang shoo bop 99 Chang Chang 100 chang - i - ty chang shoo bop

geth - er

8 101 Chang Chang 102 chang - i - ty chang shoo bop

103 *Repeat till Sonny exits*

Al - ways be to - geth - er

8 103 Chang Chang 104 chang - i - ty chang shoo bop 105 Chang Chang 106 chang - i - ty chang shoo bop

107 *On Cue*

4

107-110

11. – Shakin' At The High School Hop

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: Opening of ACT 2

Very Bright 4

3

ENSEMBLE:

Well_____

a-c d

1

honk - y tonk ba - by get on_____ the floor— All the cats are shout - in' they're yell -

2 3

4 in' for more My 5 ba - by likes to rock my ba 6 - by likes to roll My ba -

4 5 6

7 - by does the chick - en and she 8 does the stroll well 9 Shake it!

7 8 9

10 Ohh, 11 shake_____ it! 12 Yeah 13 shake_____ it!

10 11 12 13

14 Ev - 'ry - bo - dy shak - in'! 15 Shak - in' at the high school hop_____ 16 Well_____

14 15 16

DANNY:

17 (DANNY) 18 19

sock hop ba - by Gon - na rock to the mus - ic

GIRLS:

Roll up_____ your cra - zy jeans Gon - na

17 18 19

20 dig the scene.—— 21 Shim - my to the left 22 a cha - cha to the right. We're gon -

23 - na do the walk til' 24 broad day - light! Well shake it! 25 - na do the walk til' broad day - light! Well shake it!

ENSEMBLE:

26 Yeah, 27 shake—— it.—— 28 Yeah, 29 shake—— it.——

GIRLS:

30 Ev - 'ry - bo - dy shak - in' 31 Shak - in' at the high school hop.—— 32 We're

33 **GUYS:**

gon - na al - ley oop on 34 blue ber - ry hill—— 35 Hul - ly gul - ly with Luc - ille won't be

ALL:

36 stand - in' still—— 37 Hand jive ba - by do the 38 stomp with me—— I cha -

39 lyp - so do the slop - pa gon - na 40 bop with Mis - ter Lee well 41 shake it!

7

42-48

49

ENSEMBLE:

Shake rock and roll_____ 50 51 Rock roll and shake_____ 52

53 Shake rock and roll_____ 54 55 Rock roll and shake_____ 56

57 Shake rock and roll_____ 58 59-60

61

61-68

4

69-72

73

ENSEMBLE:

Shake rock and roll_____ 74 75 Rock roll and shake_____ 76

77 Shake rock and roll_____ 78 79 Rock roll and shake_____ 80

81 Shake rock and roll!_____ 82 83-84

Hopelessly Devoted

MEDIUM BALLAD (IN 2)

7 (SANDY:)

1 GUESS

9 MINE IS NOT THE FIRST HEART BRO - KEN. MY

13 EYES ARE NOT THE FIRST TO CRY. I'M

17 NOT THE FIRST TO KNOW THERE'S JUST NO GET - TIN' O - VER

21 YOU. 2

25 KNOW I'M JUST A FOOL WHO'S WIL - LIN' TO

29 SIT A - ROUND AND WAIT FOR YOU. BUT

33 BA - BY CAN'T YOU SEE THERE'S NOTH - IN' ELSE FOR ME TO DO?

38 I'M HOPE - LESS - LY DE - VO - TED TO YOU.

42 1

43 BUT NOW THERE'S

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NO - WHERE TO HIDE SINCE YOU PUSHED MY LOVE A - SIDE. I'M

GALS: OOH PUSHED MY LOVE A - SIDE.

GUYS:

45 46 47 48

OUT OF MY HEAD, HOPE-LESS-LY DE - VO - TED TO YOU,

OOH HOPE-LESS-LY DE - VO - TED TO YOU,

49 50 51 52 53 54

HOPE-LESS-LY DE - VO - TED TO YOU.

HOPE-LESS-LY DE - VO - TED YOU.

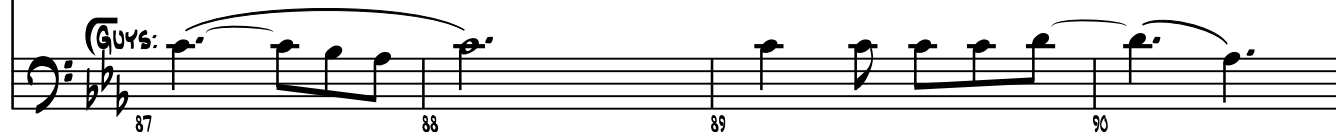
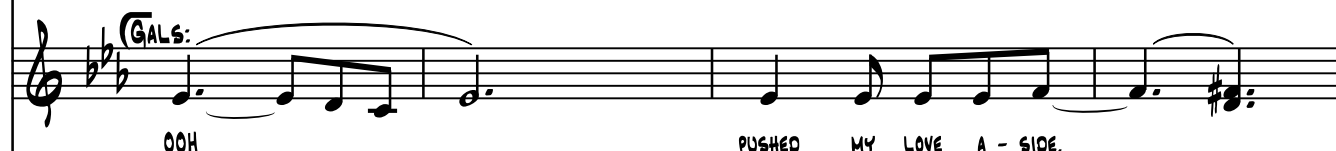
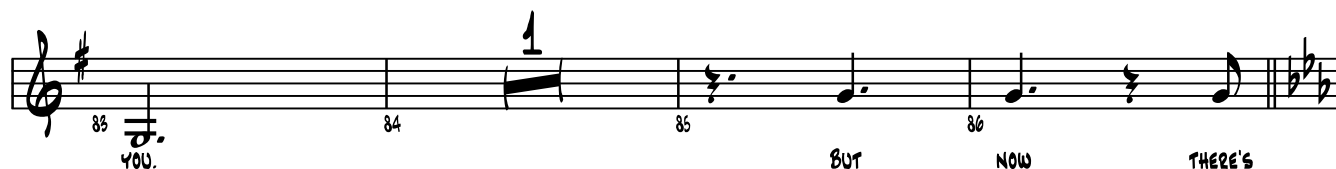
55 56 57 58 59 60

HOPE-LESS-LY DE - VO - TED TO YOU. MY

61 62 63 64 65 66

HEAD IS SAY - IN' "FOOL FOR - GET HIM." MY

67 68 69 70



HOPE - LESS - LY DE - VO - TED TO YOU.

HOPE - LESS - LY DE - VO - TED YOU.

97 98 99 100 101 102

This system contains measures 97 through 102. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line has a long melisma over measures 100-102. The piano part consists of chords, and the bass line has a steady eighth-note accompaniment.

MOLTO RALLENTANDO

HOPE - LESS - LY DE - VO - TED TO YOU.

HOPE - LESS - LY DE - VO - TED HOPE - LESS - LY DE - VO - TED TO

103 104 105 106

This system contains measures 103 through 106. The tempo marking 'MOLTO RALLENTANDO' is placed above the first staff. The vocal line continues with a melisma over measures 105-106. The piano and bass parts continue with their respective accompaniments.

YOU.

107 108 109

This system contains measures 107 through 109. The vocal line has a long melisma over measures 107-109. The piano and bass parts continue with their respective accompaniments. Measure 109 ends with a double bar line.

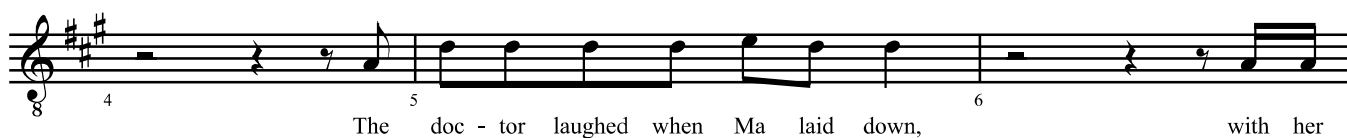
13. – Born To Hand Jive

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: VINCE: ...So, okay, cats, throw your mittens around your kittens... and AWAY WE GO!

Moderate with a beat

JOHNNY CASINO:



23

8 jive. 24-32 9

33

ENSEMBLE:

8 Born to hand jive, 34 ba - by. 35 Born to hand jive, 36 ba - by. 34 35 36

6 37-42

43

8 43-50 8

51

8 51-60 10

61

Drum solo

8 61-68 8

8 69-76 8 77-78 2

79

JOHNNY CASINO:

8 Now can you hand jive, 80 ba - by, 81 oh, can you hand jive, 82 ba - by! 80 81 82

83 Born to hand jive, 84 ba - by, 85 born to hand jive, 86 ba - by, oh, 83 84 85 86

87 yeah, oh, 88 yeah, oh, 89 yeah. 90 Born to hand jive, oh, yeah! 87 88 89 90

2 91-92

14. – Beauty School Drop Out

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: FRENCY: ...Would that be neat... somebody always there to tell ya' what's the best thing to do.

(Piano arps.) **TEEN ANGEL: 1 Freely**

8 Your sto - ry's sad to tell, a teen - age ne'er - do - well, most

GIRLS:

1 Ooh ooh 2 ooh ooh

3 ooh ooh 4 ooh 5 Ooh ooh

6 ooh ooh 7 ooh ooh 8 ooh

9 Moderate 2

8

9 Ya ya ya ya ya ya 10 ya ya ya ya ya ya 11 ya ya ya ya ya ya 12 ya ya ya ya ya ya

(TEEN ANGEL)

8 Beau - ty school

13 ya ya ya ya ya ya 14 ya ya ya ya ya ya 15 ya ya ya ya ya ya 16 ya

17

8 drop - out — no grad - u - a - tion day for you, — beau - ty school

17 Ooh 18 ooh 19 ooh 20 ooh

8 drop - out, — missed your mid - terms and flunked sham - poo, — well, at

21 ooh 22 ooh 23 ooh 24 ooh

8 least you could have tak - en time to wash and clean your clothes up, af - ter

25 Ooh 26 ooh 27 ooh 28 ooh

8 spend - ing all that dough to have the doc - tor fix your nose up. Ba - by, get

29 ooh 30 ooh 31 ooh 32 ooh

8 mov - in', — Why keep you fee - ble hopes a - live? — What are ya

33 Doo wah 34 Doo wah 35 Doo wah 36 Doo wah

8 prov - in'? — You got the dream but not the drive. — If you

37 Doo wah 38 Doo wah 39 Doo wah 40 Doo wah

8 go for your di - plo - ma, you could join a sten - o - pool, turn in your

41 Doo 42 wah 43 doo 44 wah doo

8 teas - ing comb and go back to high school. Beau - ty school

45 Doo 46 wah 47 doo 48 wah doo

49 drop - out, — hang - in' a - round the cor - ner store, — beau - ty school

49 Ooh 50 ooh 51 ooh 52 ooh

8 drop - out, — it's a - bout time you knew the score, — well, they

53 ooh 54 ooh 55 ooh 56 ooh

8 could - n't teach you an - y - thing you think you're such a look - er, but no

57 Ooh 58 ooh 59 ooh 60 ooh

8 cus - tom - er would go to you, un - less she was a hook - er. Ba - by, don't

61 ooh 62 ooh 63 ooh 64 ooh

65

sweat it,—— you're not cut out to hold a job,—— bet - ter for -

65 Doo wah 66 Doo wah 67 Doo wah 68 Doo wah

get it,—— who wants their hair done by a slob?—— Now, your

69 Doo wah 70 Doo wah 71 Doo wah 72 Doo wah

73

bangs are curled, your lash - es twirled, but still the world is

73 Doo wah 74 doo wah 75 doo wah

cruel. Wipe off that an - gel face and go back to high—— school.——

76 doo 77 78 79

80

a tempo *rit.*

80 81 82 83

14a. – Beauty School Dropout — Reprise

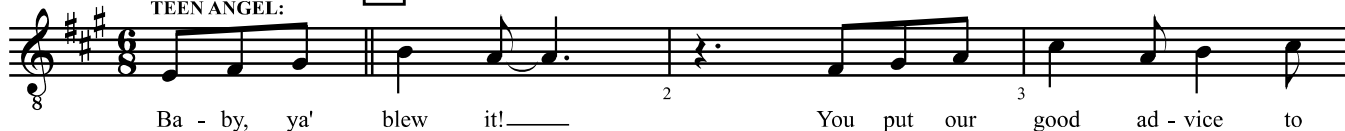
Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: Segue from #14 after stage business

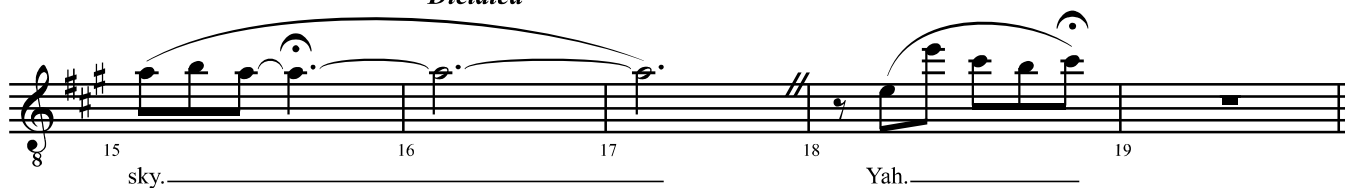
Moderate 2

1

TEEN ANGEL:



Dictated



Sandy

Alternate for #15

"All Alone At The Drive In Movie"

Music and Lyrics by
SCOTT SIMON and
LOUIS ST. LOUIS

Freely **DANNY:** 2 3 4

mp Strand - ed at the drive - in. Brand - ed a fool.

5 6 7 **Moderate Rock** (♩ = 110)

What will they say Mon - day — at

8 9 3

school?

12 *mf* 13 14

San - dy, — can't you see — I'm in mis - er - y? —

15 16 17

— We made a start. — Now we're a - part. — There's

18 19 20 *f*

no - thing left — for me. — Love has flown. All —

21 22

— a - lone, — I sit and won - der

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23 24 25 26

8 why, _____ oh why, you left me, oh _____ San - dy.

Detailed description: This block contains the first line of musical notation for the song 'Sandy'. It consists of four measures, numbered 23 to 26. The key signature has one flat (B-flat). The melody is written on a treble clef staff. Measure 23 starts with a quarter note G4, followed by a quarter note A4, and a half note B4. Measure 24 has a quarter note G4, a quarter rest, and a half note A4. Measure 25 has a quarter note G4, a quarter rest, and a half note A4. Measure 26 has a quarter note G4, a quarter note A4, and a half note B4. The lyrics are: 'why, _____ oh why, you left me, oh _____ San - dy.'

27 *rall.* 28 *a tempo*

8 Oh San - dy ba - by, _____

Detailed description: This block contains the second line of musical notation. It consists of two measures, numbered 27 and 28. Measure 27 is marked 'rall.' and contains a half note G4, a half note A4, and a half note B4. Measure 28 is marked 'a tempo' and contains a half note G4, a half note A4, and a half note B4. The lyrics are: 'Oh San - dy ba - by, _____'.

29 30 31

8 some - day, _____ when high _____ school is _____ done, _____

Detailed description: This block contains the third line of musical notation. It consists of three measures, numbered 29 to 31. Measure 29 has a half note G4, a half note A4, and a half note B4. Measure 30 has a half note G4, a half note A4, and a half note B4. Measure 31 has a half note G4, a half note A4, and a half note B4. The lyrics are: 'some - day, _____ when high _____ school is _____ done, _____'.

32 33 34 35

8 some - how, some _____ way, our two worlds may be _____ one. _____ In

Detailed description: This block contains the fourth line of musical notation. It consists of four measures, numbered 32 to 35. Measure 32 has a half note G4, a half note A4, and a half note B4. Measure 33 has a half note G4, a half note A4, and a half note B4. Measure 34 has a half note G4, a half note A4, and a half note B4. Measure 35 has a half note G4, a half note A4, and a half note B4. The lyrics are: 'some - how, some _____ way, our two worlds may be _____ one. _____ In'.

36 37 38 39

8 heav - en _____ for - ev - er _____ and ev - er we will be. _____ Oh

Detailed description: This block contains the fifth line of musical notation. It consists of four measures, numbered 36 to 39. Measure 36 has a half note G4, a half note A4, and a half note B4. Measure 37 has a half note G4, a half note A4, and a half note B4. Measure 38 has a half note G4, a half note A4, and a half note B4. Measure 39 has a half note G4, a half note A4, and a half note B4. The lyrics are: 'heav - en _____ for - ev - er _____ and ev - er we will be. _____ Oh'.

40 41 42

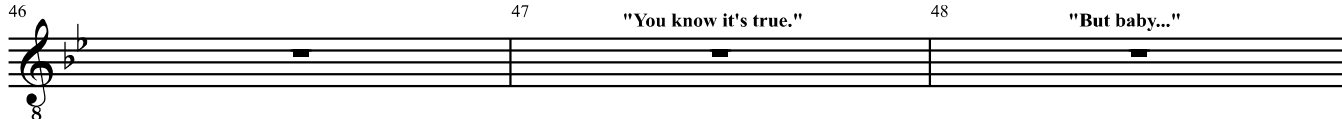
8 please say you'll stay, _____ oh, _____ San - dy. _____

Detailed description: This block contains the sixth line of musical notation. It consists of three measures, numbered 40 to 42. Measure 40 has a half note G4, a half note A4, and a half note B4. Measure 41 has a half note G4, a half note A4, and a half note B4. Measure 42 has a half note G4, a half note A4, and a half note B4. The lyrics are: 'please say you'll stay, _____ oh, _____ San - dy. _____'.

43 44 DANNY: (*spoken*): "Sandy, my darlin'." 45 "You hurt me real bad."



46 47 "You know it's true." 48 "But baby..."



49 "you gotta believe me when I say" 50 "I'm helpless without you." 51



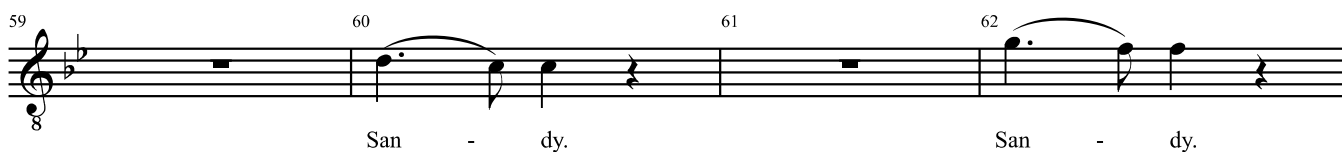
52 *f* Love has flown! 53 All a - lone! 54 I sit and won - der



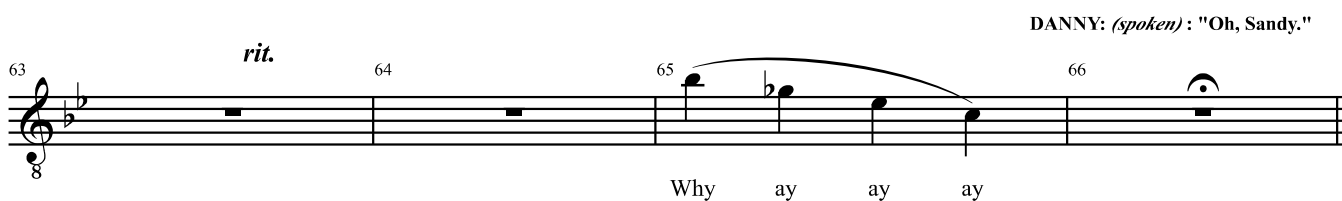
55 why - ay - ay - oh — why 56 you — left — me. — 57 Oh — 58 San - dy. —



59 60 San - dy. 61 62 San - dy.



63 *rit.* 64 65 Why ay ay ay 66

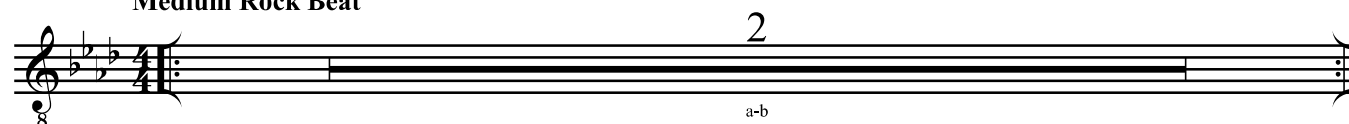


16. – Rock and Roll Party Queen

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: Segue from Scene 3

Medium Rock Beat



c

ROGER:

La la la— la la la la— La la la la la la la la la—

DOODY:

c La la la— la d la la la— e La la la la la la f la la la—

1

Lit - tle girl d' - ya know who I mean?

(DOODY)

1 2 3 Pret - ty soon she'll

They tell me her name's Bet - ty Jean— ha ha ha

4 5 6

be sev - en - teen— They tell me her name's Bet - ty Jean— ha ha ha

Rock 'n Roll Par - ty Que - en.—

7 8

Rock 'n Roll Par - ty Que - en.—

8 Fri - day night and she's got a date— Go - in' plac - es just a

9 Fri - day night and 10 she's got a date— 11 Go - in' plac - es just a

8 stay - in' out la - te Drop - pin' dimes in the rec - ord ma - chine ha ha ha

12 stay - in' out la - te 13 Drop - pin' dimes in the 14 rec - ord ma - chine ha ha ha

8 Rock 'n Roll Par - ty Que - en.——

15 Rock 'n Roll Par - ty Que 16 - en.——

8 Pa pa pa— pa pah Oh no— can I have the car— to - night?—

17 Pa pa pa— pa pah 18 Oh no.—— 19 ooh woh woh— woh— woh—

8 ————— Ba - by ba - by can I be the one— to

20 woh ho—— 21 Ba - by ba - by can 22 I be the one— to

8 love you with all my might? Ay yi yi yi

23 love you with all my 24 might? 25 Ay yi yi yi

26

8 She's the girl that all the kids know Talk a - bout her where -

26 She's the girl that 27 all the kids know 28 Talk a - bout her where -

8 ev - er she go - oh I could write a fan mag - a - zine a - bout my

29 ev - er she go - oh 30 I could write a 31 fan mag - a - zine a - bout my

8 Rock 'n Roll Par - ty Que - en.

32 Rock 'n Roll Par - ty Que 33 - en.

8 Bomp ba bomp ba bomp you should see her Shake hey hey

34 Bomp ba bomp ba bomp 35 you should see her 36 Shake yay yay yay

8 Ba - by ba - by don't call it pup - py love

37 yay hey— 38 Ba - by ba - by 39 don't call it pup - py love

8 don't you want a true ro - mance. Ay yi yi yi

40 don't you want a true ro - mance. 41 42 Ay yi yi yi

43

8 Rock - in' and a Roll - in' lit - tle Par - ty Queen We're gon - na do the stroll hey

43 Rock - in' and a Roll - in' lit - tle 44 Par - ty Queen 45 We're gon - na do the stroll hey

8 Par - ty Queen You know I love you so my Par - ty Queen you're my

46 Par - ty Queen 47 You know I love you so my 48 Par - ty Queen you're my

8 Rock - in' and my Roll - in' Par - ty Queen!

49 Rock - in' and my 50 Roll - in' 51 Par - ty Queen! 52

17. – There Are Worse Things I Could Do

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: RIZZO: ...You just listen to me, Miss Sandra Dee...

Freely

RIZZO:

There are worse things I could

1

do than go with a boy or two ev - en though the neigh - bor -

hood thinks I'm trash - y and no good. I sup - pose it could be

true but there's worse things I could do. I could flirth with all the

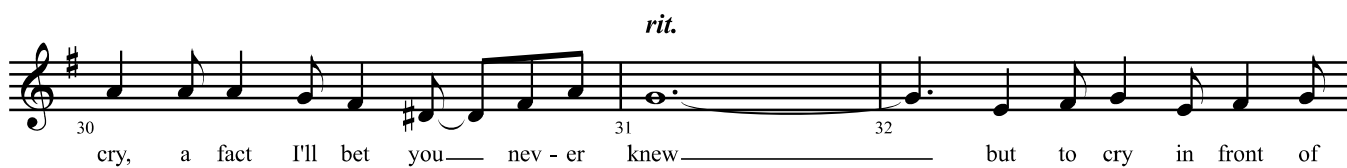
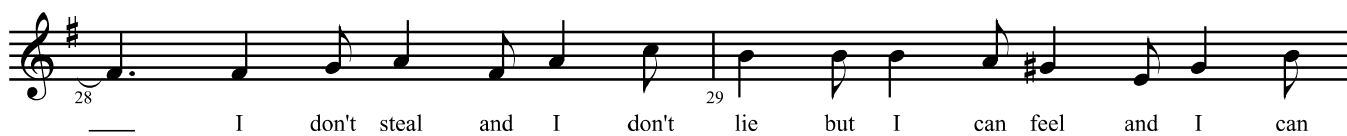
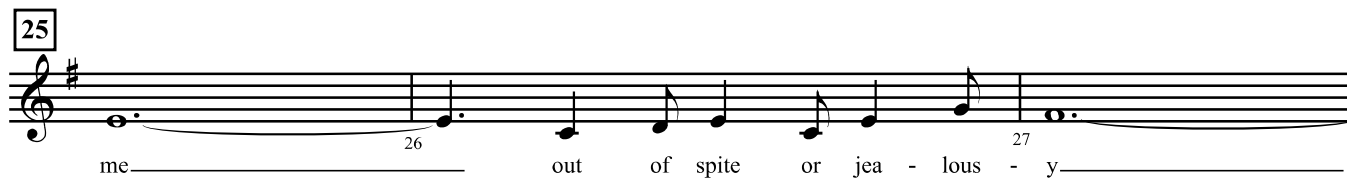
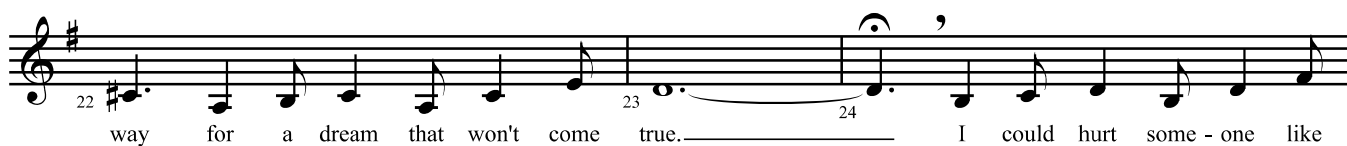
9 **Slow 4 — Triplet Ballad** (♩. = 56)

guys smile at them and bat my eyes. Press a - gainst them when we

dance make them think they stand a chance then re - fuse to see it

through! That's a thing I'd nev - er do I could stay home— ev - 'ry

night wait a - round for Mis - ter Right

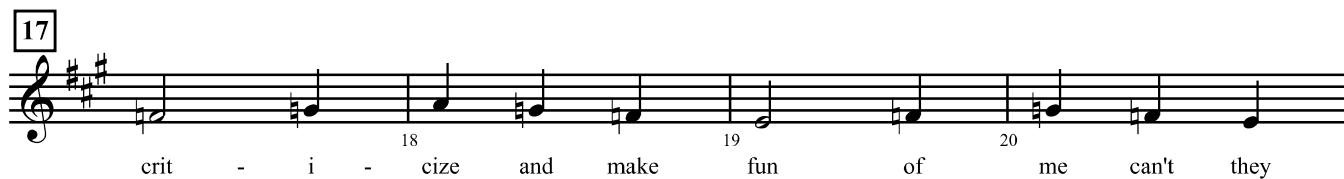
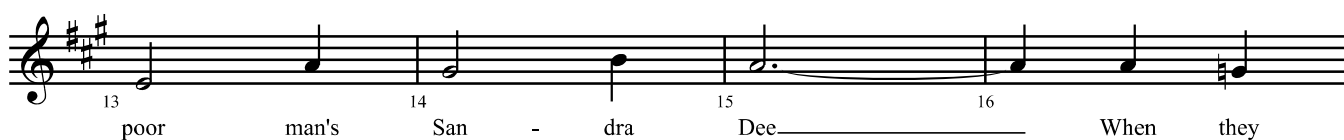
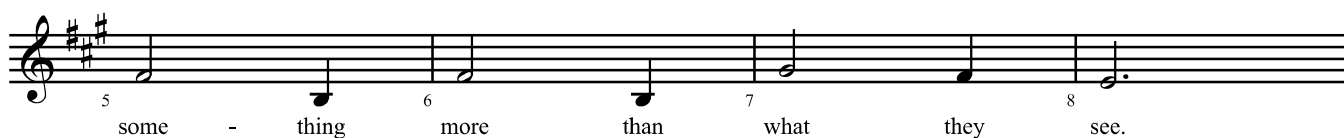
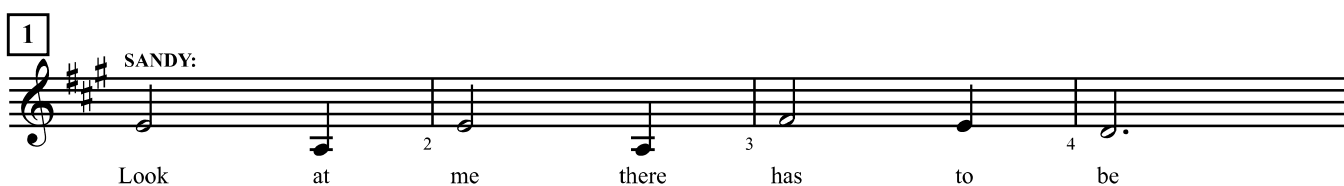
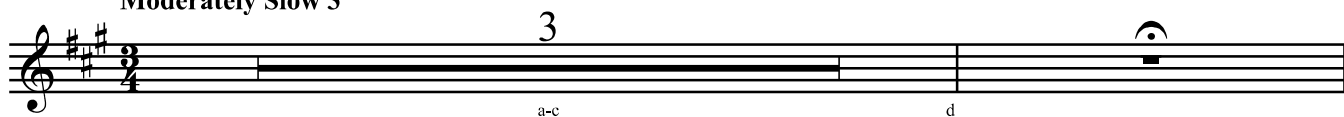


18. – Sandra Dee Reprise

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: Segue from #17

Moderately Slow 3



SANDY: Hello, Frenchy? Can you come over for awhile? And bring your make-up case.

33

7

33-39 40

41

San - dy you must start a - new.

Don't you know what you must do?

Hold your head high take a deep breath and cry. Good -

ad lib.

bye to San - dra Dee!

You're The One That I Want

EASY COUNTRY ROCK

DANNY:

GOT

CHILLS,

THEY'RE MUL - TI - PLY - IN'.

AND I'M

LOS - - - - - IN' CON - TROL.

'CAUSE THE

POW - ER

YOU'RE SUP - PLY - IN:

IT'S EL - EC - TRI - FY -

SANDY:

IN!

YOU BET - TER SHAPE

KENICKE:

SONNY:

EL - EC - TRI - FY - IN! EL - EC - TRI - FY - IN!

UP

'CAUSE I NEED A MAN

GALS:

90

90

200

900

200

000

AND MY HEART IS SET ON YOU. YOU SET-TER SHAPE

29 30 31 32

UP YOU SET-TER UN-DER-STAND

33 34 35 36 37

TO MY HEART I MUST BE TRUE.

DANNY:

NOTH-IN' LEFT NOTH-IN' LEFT

37 38 39 40

Ooh!

YOU'RE THE

FOR ME TO DO!

41 42

ONE THAT I WANT! (SOTTO) (FULL) YOU OOH OOH! HON - EY! THE

GALS: YOU ARE THE ONE FOR YOU OOH OOH!

GUYS: YOU ARE THE ONE FOR YOU OOH OOH!

43 44 45 46

ONE THAT I WANT! (SOTTO) (FULL) YOU OOH OOH! HON - EY! THE

YOU ARE THE ONE FOR YOU OOH OOH!

47 48 49 50

ONE THAT I WANT! (SOTTO) YOU OOH OOH ARE WHAT I NEED

YOU ARE THE ONE FOR YOU OOH OOH!

51 52 53 54

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OH YES IN - DEED!

ONE I NEED! YES IN - DEED!

ONE I NEED! YES IN - DEED!

55 56 57 58

3

SANDY:

IF YOU'RE

59 62

63 64 65 66

FILLED WITH AF - FEC - TION YOU'RE TOO

67 68 69 70

SHY TO CON - VEY, MED - I -

71 72 73 74

TATE IN MY DI - REC - TION:

1

75 76 77 78

FEEL YOUR WAY!

DANNY:

I SET - TER SHAPE

SANDY:

I NEED A MAN!

UP!

'CAUSE YOU NEED A MAN!

GUYS:

79 80 81 82

000 000 000 000 000 000

WHO CAN KEEP ME SAT-IS-FIED.

DANNY:

I BET-TER SHAPE

83 84 85 86

000 000 000 000

WHO CAN KEEP YOU SAT-IS - FIED!

SANDY:

YOU BET - TER PROVE

UP

IF I'M GON - NA PROVE

87 88 89 90

000 000 000 000 000

THAT MY FAITH IS TUS - TI - FIED. YES I'M SURE

DANNY:

ARE YOU SURE? 'CAUSE I'M SURE

91 92 93 94

OOO OOO OOO

DOWN DEEP IN - SIDE. YOU'RE THE

SANDY DANNY

95 96

DOWN DEEP IN - SIDE.

ONE THAT I WANT! YOU OOH OOH! HON - EY! THE

(SOFT) (FULL)

(GALS:)

YOU ARE THE ONE FOR YOU OOH OOH!

(GUYS:)

97 98 99 100

YOU ARE THE ONE FOR YOU OOH OOH!

ONE THAT I WANT! YOU OOH OOH! HON - EY! THE

(SOFT) (FULL)

YOU ARE THE ONE FOR YOU OOH OOH!

101 102 103 104

YOU ARE THE ONE FOR YOU OOH OOH!

(SOTTO)

ONE THAT I WANT! YOU OOH OOH ARE WHAT I NEED

YOU ARE THE ONE FOR YOU OOH OOH!

105 106 107 108

YOU ARE THE ONE FOR YOU OOH OOH!

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord of G2, Bb2, and D3, followed by a whole rest. Then, it has a half note G2, a quarter note Bb2, and a quarter note D3. The bottom two staves are in bass clef. The middle staff starts with a whole rest, followed by a half note G2, a quarter note Bb2, and a quarter note D3. The bottom staff starts with a whole rest, followed by a half note G2, a quarter note Bb2, and a quarter note D3. The lyrics are: 'ONE THAT I WANT!' (top), 'YOU OOH OOH ARE WHAT I NEED' (top), 'YOU ARE THE ONE FOR YOU OOH OOH!' (middle), and 'YOU ARE THE ONE FOR YOU OOH OOH!' (bottom). Measure numbers 105, 106, 107, and 108 are indicated below the bottom staff.

OH YES IN - DEED! YOU'RE THE

ONE I NEED! YES IN - DEED!

109 110 111 112

ONE I NEED! YES IN - DEED!

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord of G2, Bb2, and D3, followed by a whole rest. Then, it has a half note G2, a quarter note Bb2, and a quarter note D3. The bottom two staves are in bass clef. The middle staff starts with a whole rest, followed by a half note G2, a quarter note Bb2, and a quarter note D3. The bottom staff starts with a whole rest, followed by a half note G2, a quarter note Bb2, and a quarter note D3. The lyrics are: 'OH YES IN - DEED! YOU'RE THE' (top), 'ONE I NEED! YES IN - DEED!' (middle), and 'ONE I NEED! YES IN - DEED!' (bottom). Measure numbers 109, 110, 111, and 112 are indicated below the bottom staff.

(SOTTO) (FULL)

ONE THAT I WANT! YOU OOH OOH! HON - EY! THE

(GALS:) YOU ARE THE ONE FOR YOU OOH OOH!

(GUYS:) YOU ARE THE ONE FOR YOU OOH OOH!

113 114 115 116

YOU ARE THE ONE FOR YOU OOH OOH!

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord of G2, Bb2, and D3, followed by a whole rest. Then, it has a half note G2, a quarter note Bb2, and a quarter note D3. The bottom two staves are in bass clef. The middle staff starts with a whole rest, followed by a half note G2, a quarter note Bb2, and a quarter note D3. The bottom staff starts with a whole rest, followed by a half note G2, a quarter note Bb2, and a quarter note D3. The lyrics are: 'ONE THAT I WANT! YOU OOH OOH! HON - EY! THE' (top), '(GALS:) YOU ARE THE ONE FOR YOU OOH OOH!' (middle), and '(GUYS:) YOU ARE THE ONE FOR YOU OOH OOH!' (bottom). Measure numbers 113, 114, 115, and 116 are indicated below the bottom staff.

(SOTTO) (FULL)

ONE THAT I WANT! YOU OOH OOH HON - EY! THE

YOU ARE THE ONE FOR YOU OOH OOH!

117 118 119 120

YOU ARE THE ONE FOR YOU OOH OOH!

(SOTTO)

ONE THAT I WANT! YOU OOH OOH ARE WHAT I NEED

YOU ARE THE ONE FOR YOU OOH OOH!

121 122 123 124

YOU ARE THE ONE FOR YOU OOH OOH!

Ooh!

OH YES IN - DEED! YOU'RE THE ONE THAT I WANT!

ONE I NEED! YES IN - DEED! YOU'RE THE ONE THAT I WANT!

125 126 127 128 129

ONE I NEED! YES IN - DEED! YOU'RE THE ONE THAT I WANT!

20. – Finale

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: SANDY: Yeah! A wop-baba-lu-bop!

Brightly (same as #10-"We Go Together")

ENSEMBLE:

1 We're for each oth - er — like a

3 wop bob a lu mop and 4 wop bam boom. — 5 Just like my

6 bro - ther — is 7 sha na na na na na na 8 yip - pi - ty dip — de doom.

9 Chang chang 10 chang - it - ty chang shoo bop, 11 we'll al - ways be — to -

13 geth - er, — 14 wha 15 ooh, 16 yeah.

17 **GIRLS:**

Al - ways — be to - geth - er. — We'll

BOYS:

8 17 Chang chang 18 chang - it - ty chang shoo bop. 19 Chang chang 20 chang - it - ty chang shoo bop.

al - ways, we'll al - ways be to - geth - er. —

8 21 Chang chang 22 chang - it - ty chang shoo bop. 23 Chang chang 24 chang - it - ty chang shoo bop.

25

4

25-28

29

4

29-32

33

4

33-36

37

4

37-40