

**Rehearsal Dates**

October 25- January 27

**Performance Dates**

January 28-January 30

**2011 Red Oak High School Musical Production**

**Audition Dates**

**October 18-21, 2010**

# Audition Information

## Informational Meeting

Tuesday, October 5      Choir Room      7:00-8:00

## Vocal Workshop

Thursday, October 14      Choir Room      6:15-7:45

## Vocal/Acting and Dance Auditions

Monday, October 18      Choir Room      4:15-6:15

Tuesday, October 19      Choir Room      4:15-6:15

## Callbacks

Wednesday, October 20      Choir Room      4:15

Thursday, October 21      Choir Room      4:15

## Informational Meeting

There will be an informational meeting on:

Tuesday, October 5 from 7:00- 8:00 in Choir room

## Vocal/Acting/Dance Auditions

Sign up for a one hour time slot -You are expected to be available for the entire time slot that you select

Sign up sheets will be posted outside Choir room - beginning Wednesday,October 6

Each person will audition for the vocal director, director, musical director and choreographer

**Please complete audition sheet and conflict sheet. You must also submit a copy of your current grades. Bring all of the above to your audition. Students will not be allowed to audition without the above items completed.**

### **Acting Auditions**

Anyone interested in **any** role in this production must perform an acting audition.

Please prepare all of the given selections from *Grease* in the back of this packet

### **Vocal Auditions**

Anyone interested in **any** role in this production must perform a vocal audition.

Please prepare all of given selections attached to this packet for your vocal part/gender.

The selections include:

#### **Men**

*Those Magic Changes* (m. 9-33 for Danny, Doody or Roger)

*Grease Lightnin'* (m. 1-4 for Kenikie, Johnny Casino or Danny)

*Beauty School Drop Out* (m. 32-47 for Teen Angel, Doody or Roger)

#### **Women**

*Freddy, My Love* (m. 1-24 for Marty, Jan or Frenchy)

*Look at Me. I'm Sandra Dee* (m. 1-16 for Rizzo, Patty, or Sandy)

*It's Raining on Prom Night* (m. 8-24, for Sandy or Cha-Cha)

At your vocal audition, you will be asked to sing a selection of your choosing and do a few vocal exercises. You may be asked to sing more than one selection, so please prepare all selections that fit your vocal part comfortably. There will be accompaniment for vocal selections.

## **Choreography Auditions**

Anyone interested in **any** role in this production must perform a choreography audition.

No prior dance experience necessary.

Please wear clothing that will allow for freedom of movement:

**Women:** Leotard or fitted tops with jazz pants or sweatpants

**Men:** Tee shirts and sweatpants or shorts

## **Callbacks**

Will take place

Wednesday October 20 at 4:15 in choir room

Thursday, October 21 at 4:15 in choir room

A call back list will be posted by 8:00am Wednesday morning outside Choir room door. Callback auditions are closed to public. Please be prepared to stay for entire callback auditions

Callbacks consist of additional singing, acting and dance auditions. No further preparation will be required unless specified at auditions.

**Note: If you are not called back, it does not mean that you will not be cast in this production.**

## **Casting information**

The cast list will be posted on Friday October 21 by 4:15pm outside Choir room.

## **Additional information**

**If you have any question about auditions please email one of the following:**

Mechelle Foster, Music Director      Mechelle.foster@redoakisd.org

Angee Hallmark, Director      Angee.hallmark@redoakisd.org

Richard Thomas, Conductor      Richard.thomas@redoakisd.org

Laura Kelly, Choreographer      Laura.kelly@redoakisd.org

# **Rehearsal Information**

## **Rehearsal Schedule ( subject to change)**

Most rehearsals will take place Monday, Tuesday and Thursday starting at 4:15. There may be some Saturday rehearsals closer to performances.

All cast members are required to attend all scheduled rehearsals during this period unless prior notice has been given to stage manager.

## **Conflict Sheet**

See attached schedule.

Please put an "X" on the rehearsal day (s) that are conflicts for you and write in the approximate time you would expect to miss.

Use space at bottom of calendar to explain conflict

Name \_\_\_\_\_

## Grease Rehearsal Schedule- October

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3	4	5	6	7	8	9
	Informational Meeting 12	Vocal Workshop 19	13	14	15	16
10	11	18	20	21	22	23
	Auditions 25	Auditions 26	Callbacks 27	Callbacks 28		
17						
24	Music 4:15-7:15	Music 4:15 - 7:15		Music 4:15 - 6:15	29	30

Please put an "X" on the rehearsal day (s) that are conflicts for you or write in the approximate time you would expect to miss.

Please use space below to explain conflict

Name \_\_\_\_\_

## Grease Rehearsal Schedule- November

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6	
	Music 4:15 - 7:15	Music 4:15-7:15		Choreography 4:15-6:15			
	8	9	10	11	12	13	
7	Choreography 4:15-7:15	Choreography 4:15-7:15		Choreography 4:15-6:15			
	15	16	17	18	19	20	
14	Blocking 4:15-7:15	Blocking 4:15-7:15		Blocking 4:15-6:15			
	22	23	24	25	26	27	
21							
	29	30					
28	Blocking 4:15-7:15	Blocking 4:15-7:15					

Please put an "X" on the rehearsal day (s) that are conflicts for you or write in the approximate time you would expect to miss.  
Use space below to explain conflict

Name \_\_\_\_\_

## Grease Rehearsal Schedule- December

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3	4
			7	8	Run Scenes 4:15 - 6:15		
5	Run Scenes 4:15 - 7:15	Run Scenes 4:15 - 7:15			Run Scenes 4:15 - 6:15	10	11
	13	14	15		16		
12	PAC 12:30 - 3:30	PAC 12:30 - 3:30	PAC 12:30 - 2:30			17	18
19	20	21	22	23		24	25
26	27	28	29	30			

Please put an "X" on the rehearsal day (s) that are conflicts for you or write in the approximate time you would expect to miss.

Use space below to explain conflict

Name \_\_\_\_\_

## Grease Rehearsal Schedule- January

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	3	4	5	6	7	8
	PAC 4:15-7:15	PAC 4:15-7:15		PAC 4:15-6:15		
9	10	11	12	13	14	15
	PAC 4:15-7:15	PAC 4:15-7:15		PAC 4:15-6:15		
	17	18	19	20		
16		PAC 4:15-7:15		PAC 4:15-6:15	21	22
			26	27	28	29
	24	25				
23	PAC 4:15- ?	PAC 4:15- ?	PAC 4:15 - ?	PAC 4:15 - ?	Opening Night 7:00 Call - 4:15	Performance 7:00 Call - 4:15
30						

Matinee 3:00  
Call - 12:30

Please put an "X" on the rehearsal day (s) that are conflicts for you or write in the approximate time you would expect to miss.

Use space below to explain conflict

# GREASE Audition Sheet

Name \_\_\_\_\_

Home Phone \_\_\_\_\_ CellPhone \_\_\_\_\_

Email Address \_\_\_\_\_

School year 9<sup>th</sup> 10<sup>th</sup> 11<sup>th</sup> 12<sup>th</sup>

Roles you are most interested in : please list in order of preference

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

Will you accept any role you are cast in? Yes \_\_\_ No \_\_\_

If no, please explain (what roles will you accept?)

What is your background in theatre, dance or musical training, if any?

If not cast in this production, would you be interested in any of the following? Circle all that apply

costumes props carpentry set makeup publicity lighting

house management stage management tech crew

Why are you interested in *Grease* this year?

I have read the above information and understand the commitment of Grease.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Parent Signature \_\_\_\_\_ Date \_\_\_\_\_

## **Grease Audition Checklist**

- Informational Meeting - Tuesday October 5, Choir room @7:00
- Vocal Workshop Tuesday - October 12, Choir room 6:15
- Audition time sign up Wednesday- October 6, Choir room
- Grease audition sheet – complete and bring to audition
- Rehearsal Conflict calendar- complete and bring to audition
- Grade report- bring a copy of current grades to audition
- Auditions - October 18 or October 19
- Call back posting- October 21 @ 8:00am
- Call back auditions -October 21 and October 22 @ 4:15
- Cast list posting - Friday October 21 @ 4:15pm

# CHARACTER BREAKDOWN

## MEN

### THE "BURGER PALACE BOYS"

**DANNY** - The leader of the "Burger Palace Boys." Well built, nice-looking, with an air of cool easy-going charm. Strong, macho, and confident.

*Tenor*

**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. A car fanatic.

*Baritone*

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

*1<sup>st</sup> Tenor*

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

*Baritone/ 2<sup>nd</sup> Tenor*

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

*Baritone*

### OTHER ROLES

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

*Baritone/Tenor*

**VINCE FONTAINE** - A typical "teen audience" radio disc jockey. Slick, egotistical, fast-talking. A veteran "greaser."

*Baritone*

**JOHNNY CASINO** - A "greaser" student at Rydell who leads a rock 'n roll band and like to think of himself as a real rock 'n roll idol. Plays guitar.

*Baritone/2<sup>nd</sup> Tenor*

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

*2<sup>nd</sup> Tenor*

## WOMEN

### THE "PINK LADIES"

**SANDY** – Danny's love interest. Sweet, wholesome, naïve, cute. New at Rydell High.  
*Mezzo Soprano*

**RIZZO** – Leader of the Pink Ladies. She is tough, sarcastic and outspoken but vulnerable.  
*Alto/Mezzo Soprano*

**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.  
*Mezzo Soprano*

**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.  
*Alto/Mezzo Soprano*

**JAN** – Compulsive eater. Good-hearted. Loud and pushy with the girls, but shy with the boys.  
*Alto*

### 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 is an All-American girl sort of way. She can also twirl a baton.  
*Alto*

**CHA-CHA** – A blind date. Slovenly, loud-mouthed and homely. Takes pride in being "the best dancer at St. Bernadette's."  
*Alto*

**MISS LYNCH** – An old maid English teacher

### ENSEMBLE

The ensemble in *Grease* is made of the students of Rydell High School. As is the case at Newton North, there are many different social groups with diverse interests and beliefs. All ensemble members will be portraying this population of students in scenes and musical numbers. Ensemble musical numbers will include:

**"Alma Mater" Parody**

**"Summer Nights"**

**"Those Magic Changes"**

**"Greased Lightnin'" (MEN ONLY)**

**"We Go Together"**

**"Shakin' at the High School Hop"**

**"Born to Hand-Jive"**

**"Beauty School Dropout" (WOMEN ONLY)**

**"We Go Together" Reprise**

# *Grease*

## Scene Selections

Scene 1

~~ROGER. Hey, Knicks, where were ya all summer?~~  
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, cramat! I'm savin' up to get me some wheels. That's the only reason I took the job.  
ROGER. You gettin' 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 pulls 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.)*  
~~MISS LYNCH. Then move!~~

Scene 2

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'!

~~KENICKIE. The fuzz! Hey, you guys better get ridda those hubcaps on ya hood.~~  
~~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.)~~

# Scene 3

~~Scene 3~~

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.) HHHHHH, 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 lettermen.

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.) I won a Hully-Gully contest at the "Teen-Talent" record hop.

SANDY. Asahh, 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 sav 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.) Oooohh, I'm so excited, aren't you?

SANDY. Come on, let's practice. (They sing Rydell fight song.

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. ~~SMOKE~~

ROGER. Yeah, O.K.

JAN. Oh, Roger, would ya get me some punch?

ROGER. Whatta matter? You crippled? (*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 "ball-room" at the CYO. (*She grabs EUGENE in dance position.*) 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.*)

# *Grease*

## Vocal Selections

THOSE MAGIC CHANGES

(12)

but if I — don't hear it an - y - more. — It's still fa - mil - iar to me,

F G7 *mp cresc. poco a poco* C

sends a thrill — right through me, 'cause those chords re - mind me of the

Am F

night that I first fell in love to Those mag - ic chang-es,  
GIRLS and BOYS:  
Ooh, \_\_\_\_\_

G7 C Am *mf (Gtr. 2 enters)*

cont. THOSE MAGIC CHANGES

13

15

My heart ar - rang - es a mel - o - dy that's  
ooh.

F G7 C

18

nev - er the same. A mel - o - dy that's call - ing your name and begs you,

Am F G7

21

please come back to me. Please re -  
DANNY and ROGER:  
La la la la.

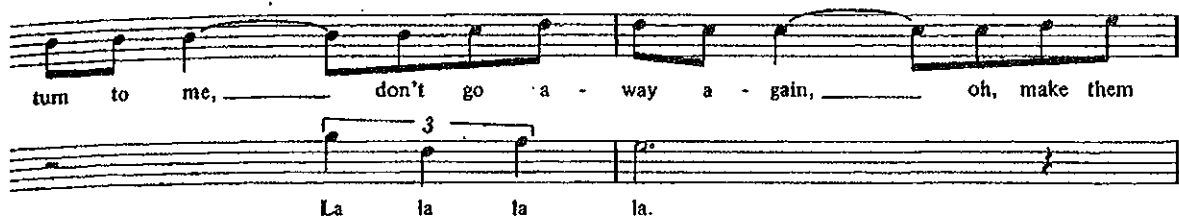
C Am F

24

CONT. MAGIC CHANGES

turn to me, \_\_\_\_\_ don't go a - way a - gain, \_\_\_\_\_ oh, make them

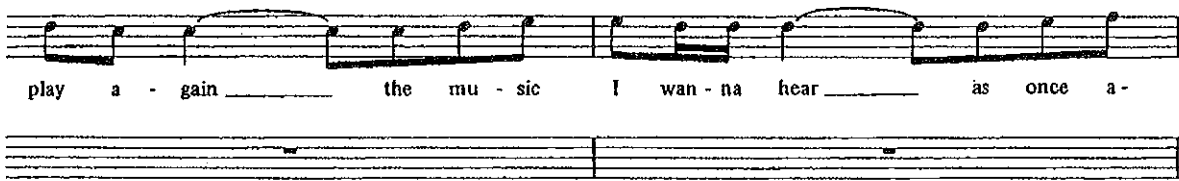
La la la la.



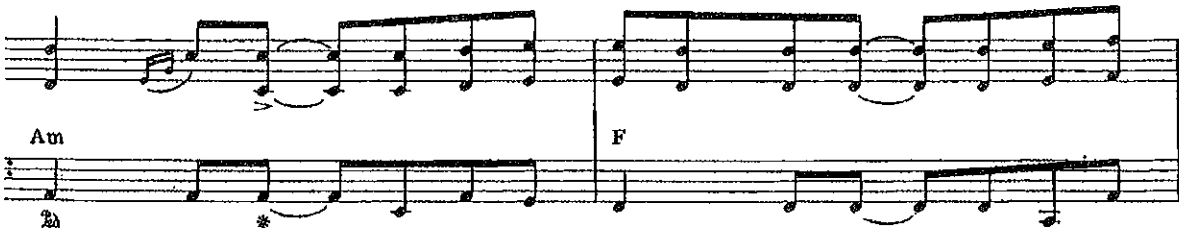
G7 C



play a - gain \_\_\_\_\_ the mu - sic I wan - na hear \_\_\_\_\_ as once a -



Am F



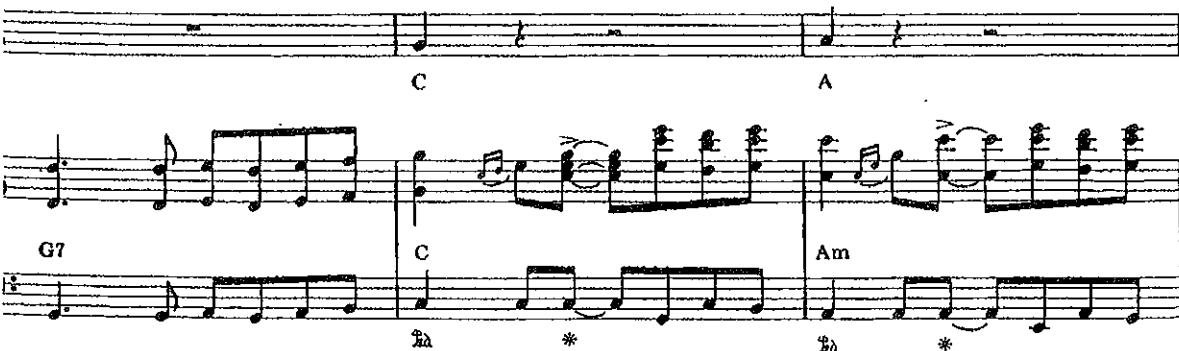
gain you whis-per in my ear.

BOYS and GIRLS:



C A

G7 C Am



cont. MAGIC CHANGES

15

31.

Oh, my dar - lin' uh - huh.

F G C C C C C C

*gva*

*fast bliss.*

*fa* \*

34

*ad lib falsetto*

**GIRLS:**

**BOYS:**

A A A A mi - nor F F F F F G G G sev - en.

*gva*

*loco*

37

I'll be wait - ing by the ra - di - o,

**GIRLS and BOYS:**

Bom. Bom.

*gva*

C Am

*fa* \*

# GREASED LIGHTNING

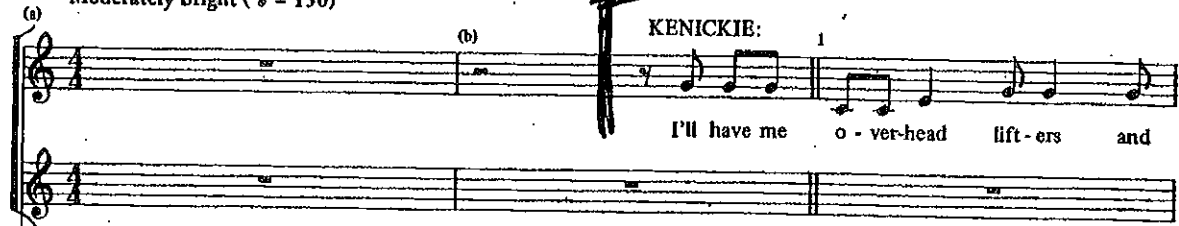
Cue: DANNY: The one and only Greased Lightnin'

Moderately bright (♩ = 150)

(a) (b)

KENICKIE: 1

I'll have me o - ver-head lift - ers and

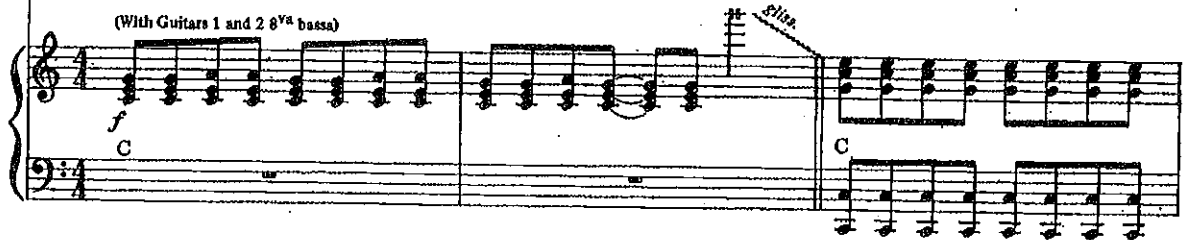


(With Guitars 1 and 2 8<sup>va</sup> bassa)

*f* C

*gliss*

C

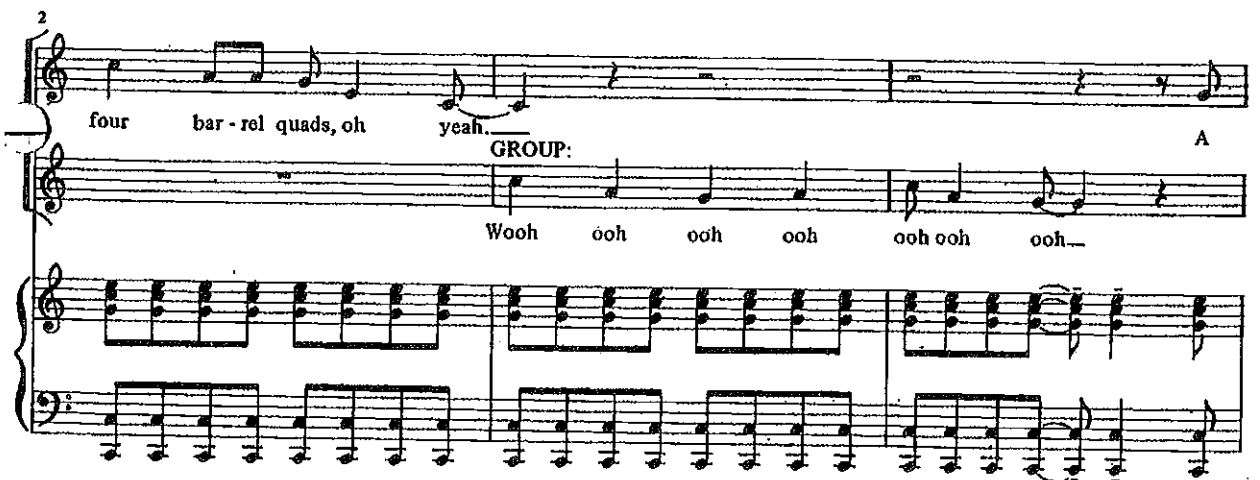


2

four bar - rel quads, oh yeah. A

GROUP:

Wooh ooh ooh ooh ooh ooh ooh—

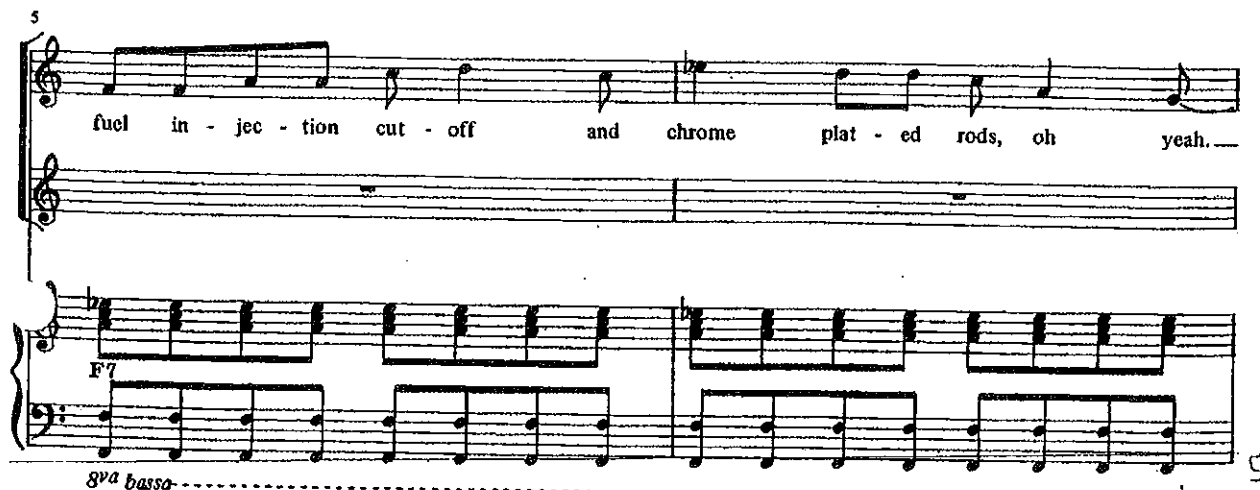


5

fuel in - jec - tion cut - off and chrome plat - ed rods, oh yeah. —

F7

8<sup>va</sup> bassa



CONT. GREASED LIGHTNIN'

7

With a four-speed on the floor they'll be

Wooh ooh ooh ooh ooh ooh ooh— Wooh—

C G7

*loco*

10

wait - in' at the door, ya know with - out a doubt, I'll be

ooh—

F7 G7

12

real - ly mak - in' out in Greased Light-nin'.

Go, go, go, go, go, go, go, go, go, go.

F7 C G7+5

dough to have the doc - tor fix your nose up. Ba - by, get mov - in',

oooh oooh oooh Doo wah

F#m D (D#7) E7 A

34 why keep your fee - ble hopes a - live? What are ya prov - in'?

Doo wah Doo wah Doo wah Doo wah

F#m D E7 A

38 You got the dream but not the drive. If you

Doo wah Doo wah Doo wah

F#m D E7

BEAUTY SCHOOL DROPOUT

41

go for your di - plo - ma, you could join a sten - o - pool, tum in you

Doo wah doo wah doo wah doo

A A+ D Dm

45

teas - ing comb and go back to high school. Beau - ty school

Doo wah doo wah doo

A F#m D E7 A E7

49

drop - out, — hang - in' a - round the cor - ner

Ooh ooh ooh

(Ten. Saxes 1 and 2) (Very strident)  
mf

A F#m D

CONT. BEAUTY SCHOOL DROPOUT

# FREDDY, MY LOVE

(20)

Cue: Hey, what do you say to a guy in a letter, anyway?

Moderately (♩ = 76)

(Piano solo)

musical notation for piano solo introduction, measures 1-5, including dynamics (mf) and chords (Db, Gb, Ebm7/Ab, Ab7).

1 MARTY:

musical notation for Marty's vocal line, measures 1-4, including lyrics: Fred - dy, my love, I miss you more than — words can

(add Rhythm)

musical notation for piano accompaniment, measures 1-4, including dynamics (mp) and chords (Db, Dbmaj7, Db7, Gb).

musical notation for Girls' vocal lines, measures 1-4, including lyrics: say, Fred - dy, my love, please keep in Uh - uh - uh - uh

musical notation for piano accompaniment, measures 1-4, including chords (Ab7, Db, Dbmaj7, Db7).

CONT. FREDDY, MY LOVE

(21)

touch while you're a - way. Hear-ing from you can make the

Oh \_\_\_\_\_ yeah Ooh \_\_\_\_\_

Bb7sus4 Bb7 Ebm7 Ebm7-5

Detailed description: This system contains the first four measures of the piece. The vocal line starts with the lyrics 'touch while you're a - way.' followed by 'Hear-ing from you can make the'. There are two lines of vocal accompaniment below the lyrics, with the first line containing 'Oh \_\_\_\_\_ yeah' and the second line containing 'Ooh \_\_\_\_\_'. The piano accompaniment is shown in two staves (treble and bass clef). Chord symbols are placed below the piano staves: Bb7sus4, Bb7, Ebm7, and Ebm7-5.

day \_\_\_\_\_ so much bet - ter, \_\_\_\_\_ get-ting a sou - ve - nir or

Woo \_\_\_\_\_

Ab7 Fm7 Fm7-5/Cb

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'day \_\_\_\_\_ so much bet - ter, \_\_\_\_\_ get-ting a sou - ve - nir or'. There are two lines of vocal accompaniment below the lyrics, with the first line containing 'Woo \_\_\_\_\_'. The piano accompaniment is shown in two staves. Chord symbols are placed below the piano staves: Ab7, Fm7, and Fm7-5/Cb.

may - be a let - ter. I real - ly flipped o - ver the

Ahh \_\_\_\_\_ Woo \_\_\_\_\_

Bb7sus4 Bb7 Ebm7 Ebm7-5

Detailed description: This system contains measures 9 through 12. The vocal line continues with 'may - be a let - ter. I real - ly flipped o - ver the'. There are two lines of vocal accompaniment below the lyrics, with the first line containing 'Ahh \_\_\_\_\_' and the second line containing 'Woo \_\_\_\_\_'. The piano accompaniment is shown in two staves. Chord symbols are placed below the piano staves: Bb7sus4, Bb7, Ebm7, and Ebm7-5.

gray ——— cash-mer-e sweat - er, Fred-dy, my love, Fred - dy, my love, Fred - dy, my

wah.

Db/Ab

f

Gb

mf (Ab7)

Db

Dbmaj7

Db7

love, Fred - dy, my lo - ove. ——— Fred - dy, you know, your absence

(Ten. Saxes) (subtone)

Gb

Ab7

(Gtr. 1 enters)

Db

Dbmaj7

Db7

makes me — feel so blue; So - o - o blue. that's o - kay, though, your pres-ents

[GIRLS:]

Gb

Ab7

Db

Dbmaj7

Db7

Cue: RIZZO: Right you guys

# Look At Me, I'm Sandra Dee

(20th-Century Fox theme)

Cue: ROGER: Moderate 3 (♩ = 58)

Lion roar

(+Saxas) (87b)

*Solo*  
*f*  
 (With Drum roll) *gva bassa*-----  
 3  
 (E7+5)  
*mf*  
 A E7 A E7  
 loco

Look at me, I'm San - dra Dee,

A A7 D

lous - y with vir - gin - i - ty,

B B7 E E7  
*gva bassa*-----

won't go to bed till I'm le - gal - ly wed, I

A A7 D B7  
*gva bassa*-----  
 loco

can't, I'm San - dra Dec.

A B7 E7

8<sup>va</sup> bassa-

17

Watch it, hey, I'm Dor - is Day,

A B7 D

8<sup>va</sup> bassa- loco

21

I was not brought up that way,

B B7 E E7

8<sup>va</sup>

25

won't come a - cross, e - ven Rock Hud - son lost his

A A7 D B7

8<sup>va</sup> bassa- loco

# It's Raining on Prom Night

Cue: VINCE FONTAINE: It's raining on Prom night

(a) Rubato 1 CHA-CHA: (offstage)

I was de - prived of a young girl's dream by the

(with Guitars 1 and 2)

*mp* G Colla voce A7 Bm7 E7

3 + SANDY: (unison)

cruel force of na - ture from the blue. In - stead of a night full of

Em7 A7 Dmaj7 D7 G A7

6 SANDY: CHA-CHA: SANDY:

ro - mance su - preme, all I got - was a run - ny nose and A - si - at - ic flu. It's

(Melody) *gva*

Bm7 Fdim Gmaj7 E7/G# A9

rain - ing on Prom... night, my hair is a  
**CHA-CHA:**  
 It's rain - ing on Prom night, oh, oh, my

(Guitar I plays light arpeggios)  
*loco*

*mf* D Bm7 G

mess. It's run - ning... all o - ver...  
 That is a mess. It's rain - ing all o - ver

A7 D Bm7

my taf - fe - ta dress. It's wilt - ing the  
 oh, oh, my taf fe - ta dress. It's wilt - ing

G A7 D

rain - ing on Prom - night, my hair is a  
 CHA-CHA: It's rain - ing on Prom night, oh, oh, my

(Guitar 1 plays light arpeggios)

*loco*

*mf* D Bm7 G

mess. It's run - ning all o - ver

It's a mess It's rain - ing all o - ver

A7 D Bm7

my taf - fe - ta dress. It's wilt - ing the

Oh, oh, my taf - fe - ta dress. It's wilt - ing

G A7 D

quilt - ing in my Maid - en - form and mas -

the quilt - ing, oh, in my Maid - en - form

Bm7 G A7

ca - ra flows right down my nose be - cause of the

ca - ra flows right down my nose be - cause it's

D Bm7 G

storm. I don't e - ven have my

rain ing. I don't e - ven have my

CHA-CHA: SANDY: (Guitars tacet)

A7 D G