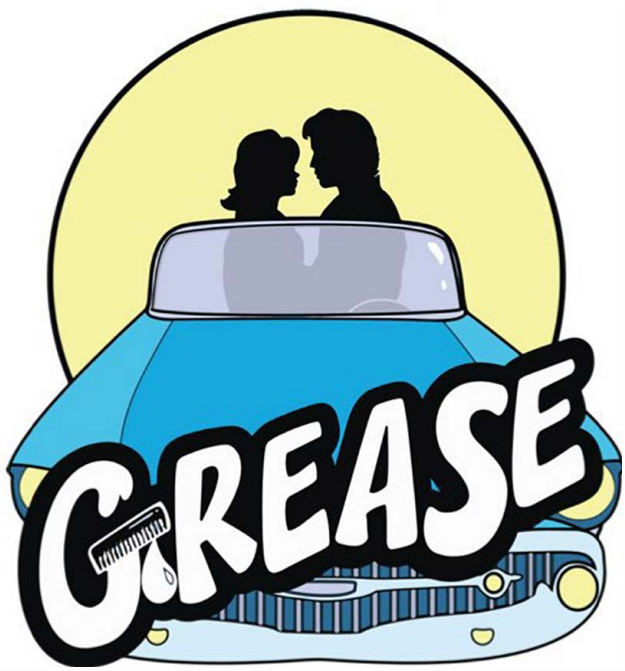
THE CIVIC
LEWISTON CIVIC THEATRE



Book, Music and Lyrics by
Jim Jacobs & Warren Case

June 8-25
Thursdays - Saturdays @ 7pm
Sundays @ 2pm

Director & Music Director - Amy Baker Stout
Assistant Director - Nancy McIntosh
Assistant Music Director - Sara Sandeman
Choreographer - Abby Seward

Note from the Director

Grease is such an iconic piece for both stage and screen fans. For me personally, I have fallen in love with it time and time again throughout my life - from the first time I saw it in the theater at age 7 and loved the music, but so many of the things went over my head, to when my dreams came true and I played Sandy in high, and then to go on to direct and music direct several productions of it in California, seeing it through the lens of looking back at our high schools selves. The nostalgia of the 1950's is such a fun play space, but the themes in Grease are timeless. Fitting in. Wanting and needing "to be liked". Living within and breaking through society's need to label us. Friendship. Breaking down barriers, and learning to be true to ourselves, and embrace the multi-faceted, complex and amazing humans we are. In this production, while staying true to the Grease we all know and love, I want to bring a vibrant energy to the content, and breathe new live into the show causing another generation fall in love with it and feel its relevance today. I love real, honest characters rather than caricatures, so as you prepare for your audition, find personal connection, and seek truth in your performance that will shine through the text and the music. I welcome new takes on what has come to be tradition, so don't be afraid to take risks and try something new. While I don't expect you to be off book (memorized) at the auditions, do spend enough time preparing that you are not glued to the page. I want you free to make acting choices - that is what will ultimately determine who will embody these roles. I am cheering for you every step of the way, so let your nerves go, open your mind to play, and free yourself to have fun - even if you make a mistake! You are here to HELP me solve a complex puzzle. I am not here to judge you. I am grateful that you are trusting us with your talents. If you have questions, please reach out.
Break a leg, and I will see you at the auditions!

Warmly,

Amy Baker Stout

amybakerstout@gmail.com

Important Dates:

Auditions

April 6 & 7 @ 6pm (attend one OR the other)
Dance will be at 6pm, vocal auditions will follow dance.
Please come in attire that will allow you to move. Dance shoes are best if you have them. You may change for your vocal call if you wish. Dress in such a way that it makes it easy for us to imagine you in the role you desire. This doesn't mean to costume yourself - not at all, but for any and every audition, you do yourself a favor if you put a little thought into the way you present yourself. Is the character you are interested in very neat, put together, or are they edgy/moody, etc.?

Sat April 8 - 11am; Callbacks as needed. Getting a callback doesn't necessarily mean you will be cast, and not getting a callback doesn't mean you will not be cast. Callbacks help us make decisions where we didn't quite have all the information we needed.

Rehearsal and Performance Schedule

First Rehearsal: April 17 6:00 pm- Read Thru/meet and greet
Rehearsals April 17 - June 2
Monday - Friday 6 - 9 at either the Lewiston Civic Theatre Office/Studio, or at the old LHS auditorium. Not all characters will be called to every rehearsal prior to the time we get into run throughs. Once I have collected and compared all conflicts submitted, I will build a very specific rehearsal schedule to make sure we make the best use of your time.

Tech Week - beginning Saturday June 3 - June 7 - these will be long days and nights. Mentally prepare yourself for this now. It's all part of the magic of the process.
Work Parties - to build/paint the set, create and organize props, dress the set, etc.
Saturdays - April 22, 29 May 6, 13, 20, 27, June 3. Usually 10 am to 3 pm
Performances - June 8 - June 25 - Thursdays - Saturdays 7pm, Sundays 2pm. Brush up rehearsals on Wednesdays June 14th and 21st

Please be thorough and transparent about your conflicts. I will do my best to accommodate your needs as I build our rehearsal calendar, but once that is done, the given conflicts are set. I am much more likely to consider your conflicts and make them work if you are the casting choice I would like if I know about them before we begin, rather than hoping that I cast you, and then giving me your conflicts. Communication is key and keeps us all on the same page. Also, please consider carefully when you state "I will accept any role". Again, above all, I want you to be honest and upfront. I do encourage you to be open to being in the ensemble. The large group numbers are always the favorites and most memorable, and these only work with an exceptionally talented, enthusiastic and amazing group of great singers and dancers. Casting a show is a huge puzzle, and I truly value my ensemble members as the crucial and vital characters that they are. Ensemble is not "just the background" to me. Nothing works without the ensemble. So, please keep yours hearts, minds, voices and dancing feet open to being in this show wherever you may land on the cast list, and I promise to make it worth your while.

MUST BE A MINIMUM AGE OF 14 TO AUDITION

Roles Available:

We are looking for a cast of approximately 20-30 actors (17 principles and 10-12 additional ensemble members). Because of the large number of roles in this show, many principles will double as ensemble members. Many of these characters are meant to be in high school. For leading roles, I would ideally cast in the 18-25 age range, but how old or young we cast the leads will ultimately be determined by who shows up at auditions. So just come, have fun, and show us your best version of the material. I am committed to making certain that any of the main love interests feel comfortable and that they are of an appropriate age range for each other.

Sandy
Rizzo
Marty
Jan
Frenchy
Patty

Danny
Kenickie
Doody
Roger
Sonny
Eugene

Miss Lynch
Cha-Cha
Vince Fontaine
Johnny Casino
Teen Angel
Donna Sue

Audition Cuts:

Choose according to the character(s) you are interested in. If 2 songs are listed for a character, learn both. I advise you to prepare the whole song, as during callbacks, you may be asked for the full song. During the initial audition, I will only hear the audition cuts as marked.

Time permitting, I will hear up to 3 excerpts - if you are interested in multiple roles, but if we are in a time crunch, one excerpt may be all we have time for, and we would work out the rest in callbacks if needed. Please know that 30 seconds of music truly does give me a lot of information, and I also can hear potential for what other songs may work for you as well.

Sandy: "Look at Me, I'm Sandra Dee (Reprise)" mm 41-end and "Hopelessly Devoted to You" mm 63 - end

Rizzo: "There Are Worse Things I Could Do" mm 8 - end and "Look at Me, I'm Sandra Dee" beginning to m 64.

Marty: "Freddy, My Love" mm 65-88

Doody: "Those Magic Changes" mm 37 - end

Roger: "Mooning" mm 24 - end

Jan: "Mooning" mm 24 - end

Danny: "Alone at the Drive-In Movie" mm 32- 48

Kenickie: "Greased Lightnin'" mm 0 -24

Teen Angel: "Beauty School Dropout" mm 48–end

Johnny Casino: "Hand Jive" beginning to m 23.

Only interested in **Ensemble**: "Shakin' at the High School Hop" mm. 0 - 16

Character Information: 9 Males & 8 Females

DANNY ZUKO: Male, (Range: tenor) The leader of the T-Birds/Burger Palace Boys good-looking, strong and confident, with an air of easy-going charm. Characterization – Leader of the "T-birds". Cocky, Handsome, Strong, Confident, Cool, Greaser, Sexy, Easy going, Charming, Bad boy, Lover, Hidden romantic, Charismatic.

SANDY DUMBROWSKI: Female, (Range: Soprano) New girl in town; sweet, wholesome, naive, cute, and innocent but she isn't a push over. Girl-next-door, Sweet, Naïve, Pure, Wholesome, Refined, Cute, Innocent, Loving, Passionate, Sexy, Sophisticated, Controlling, Catholic, Goody-goody

BETTY RIZZO: Female, (Range:Alto) Leader of the Pink Ladies; tough, sarcastic, and outspoken but vulnerable. Characterization – Leader of the "Pink Ladies", Tough, Sarcastic, Outspoken, Guarded, Vulnerable, Forceful, Smoker, Drinker, Manipulative

FRENCHY: Female, (Range: Alto) A dreamer; good-natured but not too smart, she is heavily made up, fussy about her appearance, particularly her hair. She can't wait to finish high school so she can be a beautician. Charactierization – Dreamer, Bubbly, Foolish, Good-natured, Fussy, Beautician, Drop-out, Silly, unintellectual.

MARTY: Female, (Range Alto) The 'beauty' of the Pink Ladies; pretty and looks older than the other girls, but betrays her real age when she opens her mouth. She tries to act sophisticated. Characterization – Attractive, Fashionable, Boy-crazy, Sassy, Tease, Mirror Envy.

JAN: Female, (Range: Alto) Funny, loud, compulsive eater, and awkward member of the Pink Ladies. Loud and pushy with the girls, but shy with boys. Characterization – Sociable with the girls, shy around boys. Goofy, Loud, Foodie, Awkward, Pushy, Gullible.

DOODY: Male, (Range: Tenor) The youngest of the guys; small, boyish, and open, with a disarming smile and a hero-worshipping attitude towards the other guys. He also plays the guitar. Characterization – Young, Boyish, Small, Disarming, Foolish, Gullible, Open to having a hero-worship attitude toward the others.

KENICKIE: Male, (Range: Tenor) The second in command of the Burger Palace Boys; tough-looking, tattooed, surly, and avoids any show of softness. Characterization – Second-in-command, Tough, Incorrigible, Greaser, Tattooed, Guarded, Rough, Fighter, Off-beat sense of humor

SONNY LATIERRI: Male (Range: baritone) A member of the Burger Palace Boys; funny Italian-American, he is a braggart and wheeler-dealer who thinks he's a real lady-killer. Characterization – Italian, Ladies Man, Wannabe, Self-important, Greaser, Clumsy, Bad Boy.

ROGER: Male, High School Teen (Range: Tenor,) The anything-for-a-laugh stocky type of boy; a clown who enjoys winding people up, he is full of mischief and is always dreaming up half-baked schemes and ideas. Characterization – Anything for a laugh, Clown, Mischievous, Dreamer, Clumsy, Stocky, Prankster, Jolly.

VINCE FONTAINE: ADULT Male (Range: Ensemble/Part Flexible) A typical 'teen audience' disc jockey; slick, egotistical and fast-talking. Characterization – Veteran Greaser, Disc Jockey, Slick, Egotistical, Smooth, Sexy.

CHA-CHA, aka CHARLENE DIGREGORIO: Female (Range: Alto) The best dancer at St. Bernadette's; a loud mouth, she wins the dancing competition with Danny. Characterization – Loudmouth, Flirtatious, Sexy, Sensual, Salsa, Aggressive, promiscuous, a bit skanky.

EUGENE FLORCZYK: Male (Range: Tenor) The class valedictorian; physically awkward, with weak eyes and a high-pitched voice. He's a typical 'apple-polisher' - both smug and pompous, but gullible. Characterization – Valedictorian, Geek, Awkward, Nerd, Glasses, Teacher's Pet, Pompous, Gullible, Sheltered.

JOHNNY CASINO: Male (Range: Tenor) All-American, rock-star "greaser", whose real name is Clarence.

MISS LYNCH: Female ADULT (Range: Ensemble/Part Flexible) A no-nonsense, serious, loud English teacher. Characterization – Teacher, Strict, Serious, No-nonsense, Old maid.

PATTY SIMCOX: Female (Range: Alto) A typical cheerleader; attractive, athletic, sure-of-herself, but can be given to bursts of disconcerting enthusiasm. She's a bit of a pain and unpopular with the Pink Ladies, and can twirl a baton. Characterization – Cheerleader, Attractive, Athletic, Self-assured, Overly enthusiastic, Peppy, Perky, Perfectionist, a Karen of the 1950's

TEEN ANGEL: Male (Range: Tenor) Frenchy's suave and slick guardian angel, who encourages her to stay in school. Characterization-Confident, compassionate, but also, not particularly kind. The truth hurts.

THE PINK LADIES: Ensemble (SATB)

The club-jacketed, gum-chewing, hip-swinging girls' gang who hang around with the Burger Palace Boys.

THE BURGER PALACE BOYS(T-Birds): Ensemble (SATB)

A super-cool, DA-haired (Ducktailed), hard-looking group of high school wheeler-dealers… or so they think.

Ensemble (SATB) - students at school in Summer Nights, Magic Changes, School Dance, We Go Together, You're the One that I Want, Greased Lightnin', Beauty School Dropout, etc

Donna Sue: Female (Rage: Soprano) Sings Raining On Prom Night at the dance, Sandy adds into the duet from home.

Please read one of these monologues for your initial audition. Cold readings with scene partners will happen with those who are called back.

Female Character Options

SANDY *(Danny gives Sandy his ring.)* Oh, Danny, you don't know how much this means so much to me! Now I know that you really care about me. *(Danny tried to kiss her)* What's gotten into you? I thought we were just going to be steadies! I've never seen you like this. Just because you give me your ring doesn't mean you can do whatever you want. I'm still the same girl as last summer. I'm sorry, Danny. Maybe we should just forget the whole thing.

FRENCHY What am I gonna do? I mean, how do I tell everyone I dropped out of beauty school after I just dropped out of high school? And I can't get a job at Burger Palace with the guys going in there all the time. I wish I had a guardian angel. You know, like in that Debbie Reynolds movie? Someone to always tell you the right thing to do. Gee, that'd be great.

RIZZO I just left your girlfriend back at the pajama party. You know, Sandra Dee? One sip of wine and she started heaving all over the place. That chick's really starting to get on my nerves. If she thinks she's gonna be hanging around the Pink Ladies, she'd better get with it. Otherwise, she can go back to her milk and cookies. I mean, how long do we have to play babysitter for her?

MARTY You like my new kimono? It's from Japan. This guy I'm seeing sent it to me. He's a Marine. I write to him every week and he sends me stuff from all over. Last week he sent me these diamond earrings. Do they make me look older? Hey, Sandy, you ever think about piercing your ears? I think it'd keep your face from looking so skinny. And I have some real mink earrings that'd look great on you!

JAN Jeez, I wish is was still summer. God, it's o only a quarter after twelve and I feel like I been here a whole year already. Can I sit here? Rizzo's coming and Frenchy's bringin' that new chick. Hey Marty, who'd ya get for Economics? Old Man Drucker? For real???? He keeps making' passes at ya? He never tried nothin' with me! Can I have your coleslaw? You shouldn't drink so much coke. 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.

PATTY I just love the first day of school, don't you? Guess what? They announced the nominees for student council this morning and guess who's up for Vice President? Me! Isn't that the most, to say the least? I hope I don't make too poor a showing! Oh, you must think I'm terribly rude for not introducing myself to your new friend. I'm Patty Simcox. You will try out for cheerleading, won't you? We'll have so much fun and get to be lifelong friends!

CHA-CHA (Charlene Digregorio) God, nice time to get here. Look, the joint's half empty already. Jeez, what crummy decorations. We had a sock hop at St. Bernadette's once. The Sisters got real pumpkins and everything. ..... Whattaya want? Dance with Danny Zuko? The big rod of the T-Birds? I didn't even know he saw me here. ..... They call me Cha-cha, cause I'm the best dancer at St. Bernadette's.

MISS LYNCH 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. Now, you'll be glad to know that I am not judging the dance contest. (*Students cheer.*) All right. All right. I'd like to present Mr. Vince Fontaine... As most of you know, Mr. Fontaine is an announcer for the radio station WAXX. Uh, *(uncomfortably)* "Dig the scene on big fifteen." Now for the rules! One: All dancers must be couples. Two: anyone displaying tasteless or suggestive dancing will be eliminated.

Male Character Options

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'? ... 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 mea. Listen, if it was up to me, I'd never even look at any other chick but you. Hey, tell ya' what. We're throwing' 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?

KENICKIE I was workin' all summer, baggin' groceries down at Bargain City. I'm savin' up to buy some wheels. I don't know what kind yet, but I got a name all picked out..."Grease Lightning!" The chicks'll be lining up for a ride! But I wanna hear about what Danny did at the beach. Come on, Danny, tell us about that chick. We wanna hear all the dirty details!

SONNY Hey, Kenickie, I'll trade you pastrami for a sardine sandwich. Man, it's only a quarter after twelve and I feel like I've been here a whole year already! I got Old Lady Lynch for English again. She hates my guts! This year's gonna be different though. She's gonna wish she never seen me. I'm just not gonna take any of her crap, that's all. I don't take no crap from nobody. *(timid and sweetly, to Ms. Lynch)* Oh, hi, Ms. Lynch! We was...uh...

ROGER Thank you, Bucky Beaver. 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. ..... Why do they call me Rump? That's just my nickname. It's sorta like a title. I'm king of the Mooners. I'm the mooning champ of Rydell High. 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. .....I wish you'd been there, too.

DOODY I just started taking guitar lessons this summer. I can play some stuff. That's a C. Then I know an A minor, and an F, and I've been workin' on a G. You're asking for "Tell Laura I Love Her? I don't know. Has it got a "C" in it? Hey, Frenchy, can you still go to the dance, now that you quit school? .... Oh ... Ahh, nothin'... I'll see ya there.

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.

VINCE FONTAINE also use for TEEN ANGEL and JOHNNY CASINO Only thing I wanna say, in all sincerity, is yourselves, have a ball, 'cause like we always say at "BIG FIFTEEN: where the jocks hand out–"If you're aching 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!

Lewiston Civic Theatre Audition Form

Show: GREASE Number _____ Date _____

Note: There will be additional time **required** above and beyond the rehearsal times, such as the shows production, set construction, painting, costuming and etc. *You're required additional contribution to this production will be about **8 hours.***

If you are considering changes to your appearance or hair, these changes need to be approved by the Director and Costumer. _____ **Initials**

Name: _____

Pronouns: ☐He/him ☐ She/her ☐They/them **Height**: _____ **Age**: _____

Address: _____

City: _____ **State**: _____ **Zip Code**: _____

Phone Numbers: (Check the number that is best to reach you with)

☐**Home**: _____ ☐**Cell**: _____ ☐**Work**: _____

E-Mail: _____ Do you have a **Facebook Account**?: ☐ Yes ☐ No

Role(s) you would like to read for:

Role(s) you will not accept:

Please note any special skills, *(i.e. singing, dance, juggle, etc.)*

If not cast, would you be willing to work on set construction, painting, backstage crew, lighting, costuming, etc? ☐ YES ☐NO

Sign: _____ (Parent or Guardian, if not 18 years old)

FOR LEWISTON CIVIC THEATRE USE ONLY – PLEASE DO NOT WRITE IN THE SPACE

Reading _____ Notes:_____

Vocal _____ _____

Dance _____ _____

Yes _____ _____

No _____ _____

Please **Turn Page** to Complete Form →

Rehearsals will be Monday through Friday at the LCT Box Office 832 Main St, Lewiston & the Normal Hill Campus. You are required to attend all rehearsals of scenes and numbers that you are in. Most rehearsals will take place during the week between 6 pm to 9 pm. The closer to the show time, rehearsals will increase in frequency and your time commitment is important.

Performance Dates: June 8 – June 25, Thurs – Saturday at 7 PM and Sundays at 2 PM

We ask that you **do not** disclose your casting status until after LCT has made an official post. This is to ensure everyone who has auditioned has had ample time to be notified and have accepted their role.

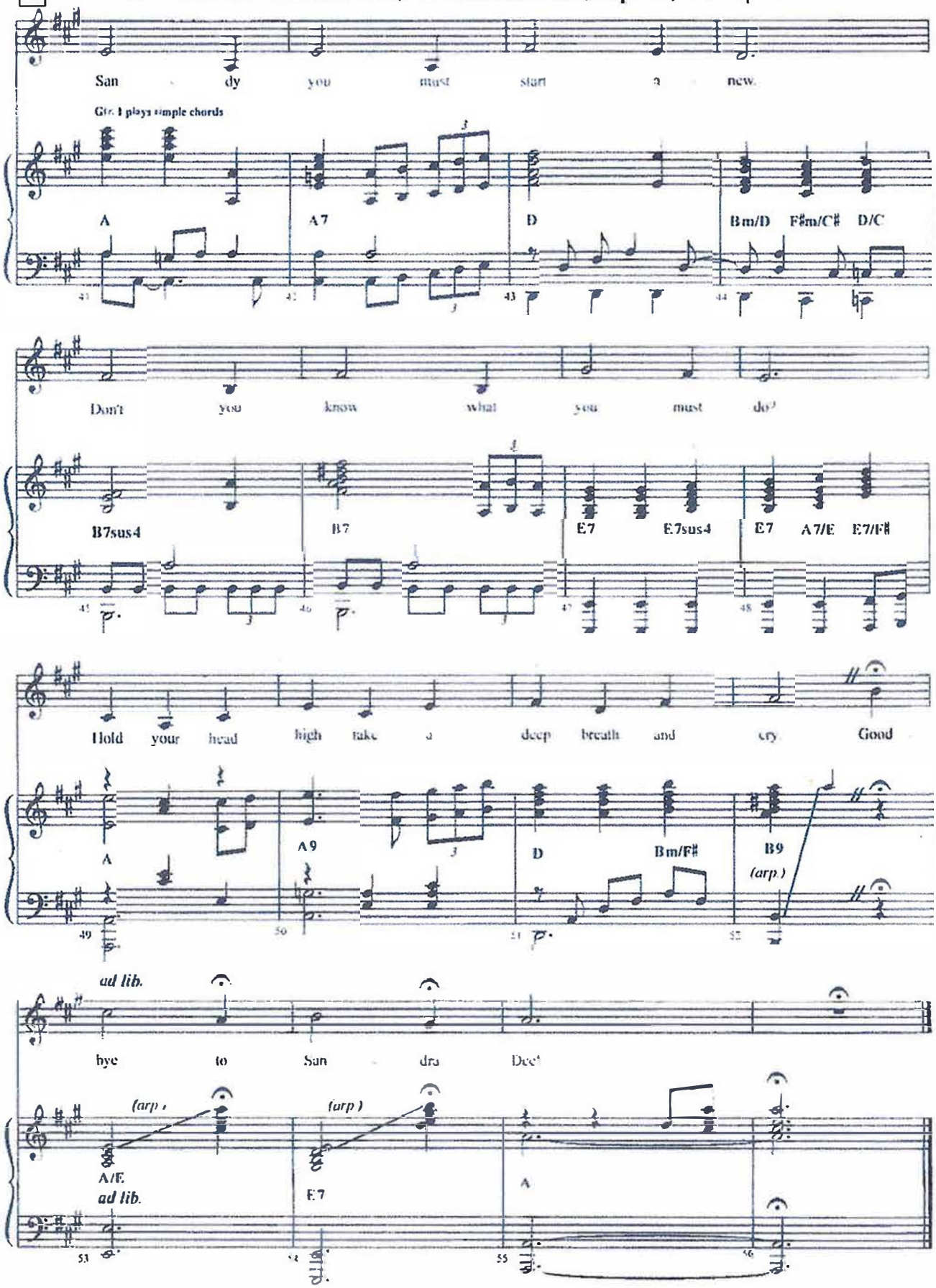
Theatre Experience:

Please List any scheduling **conflicts** you may have with rehearsal or the show (Please list all known dates)

Do you have any **allergies** or **medical issues** that would be helpful for the director and staff to know about?
☐ Yes ☐ No (If yes, please list below – If you'd rather discuss during your audition please check here ☐)

SANDY

41 SOPRANO: "Look at Me, I'm Sandra Dee (Reprise)" mm 41-end



FOR AUDITION → SANDY - HOPELESSLY
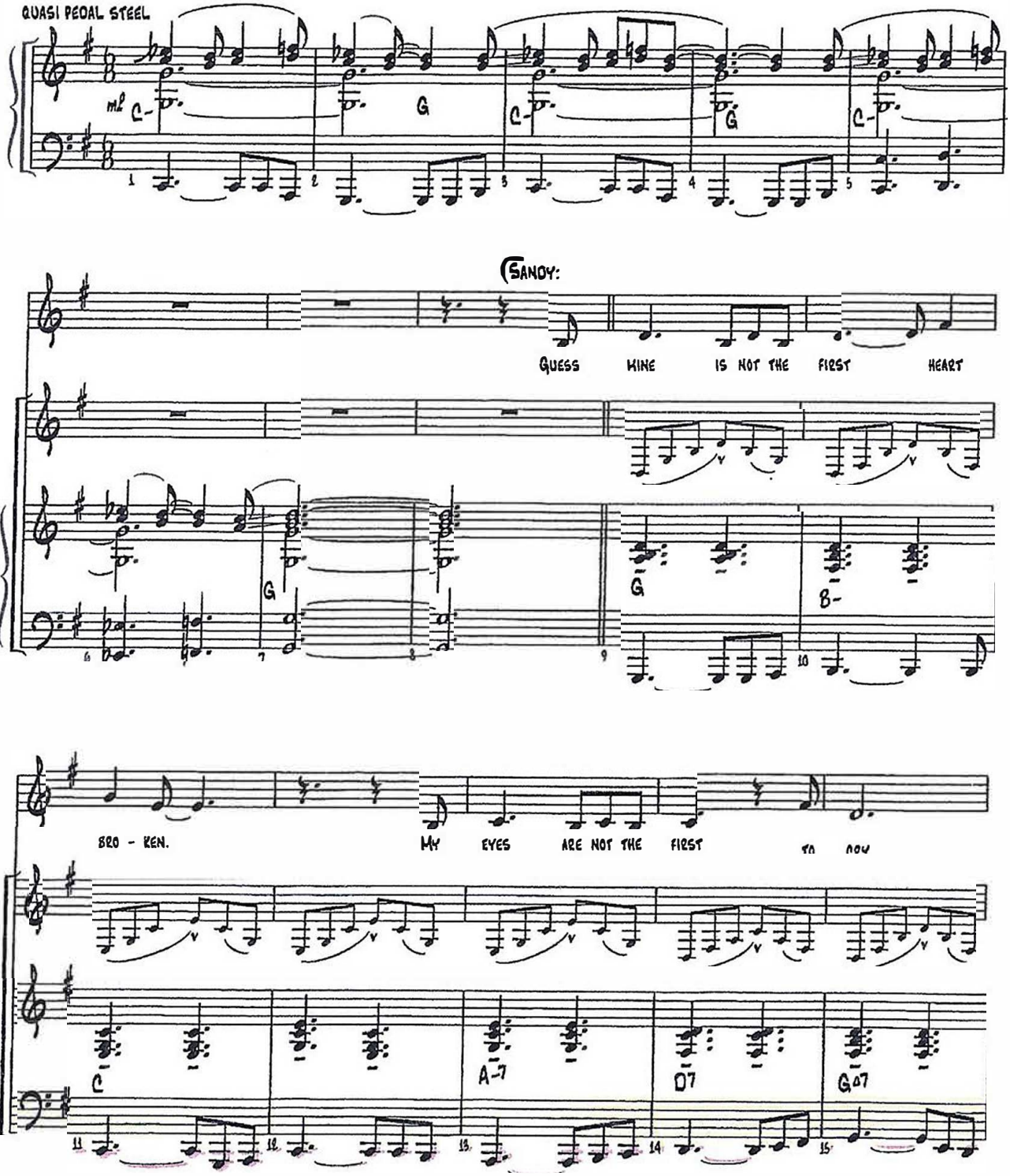
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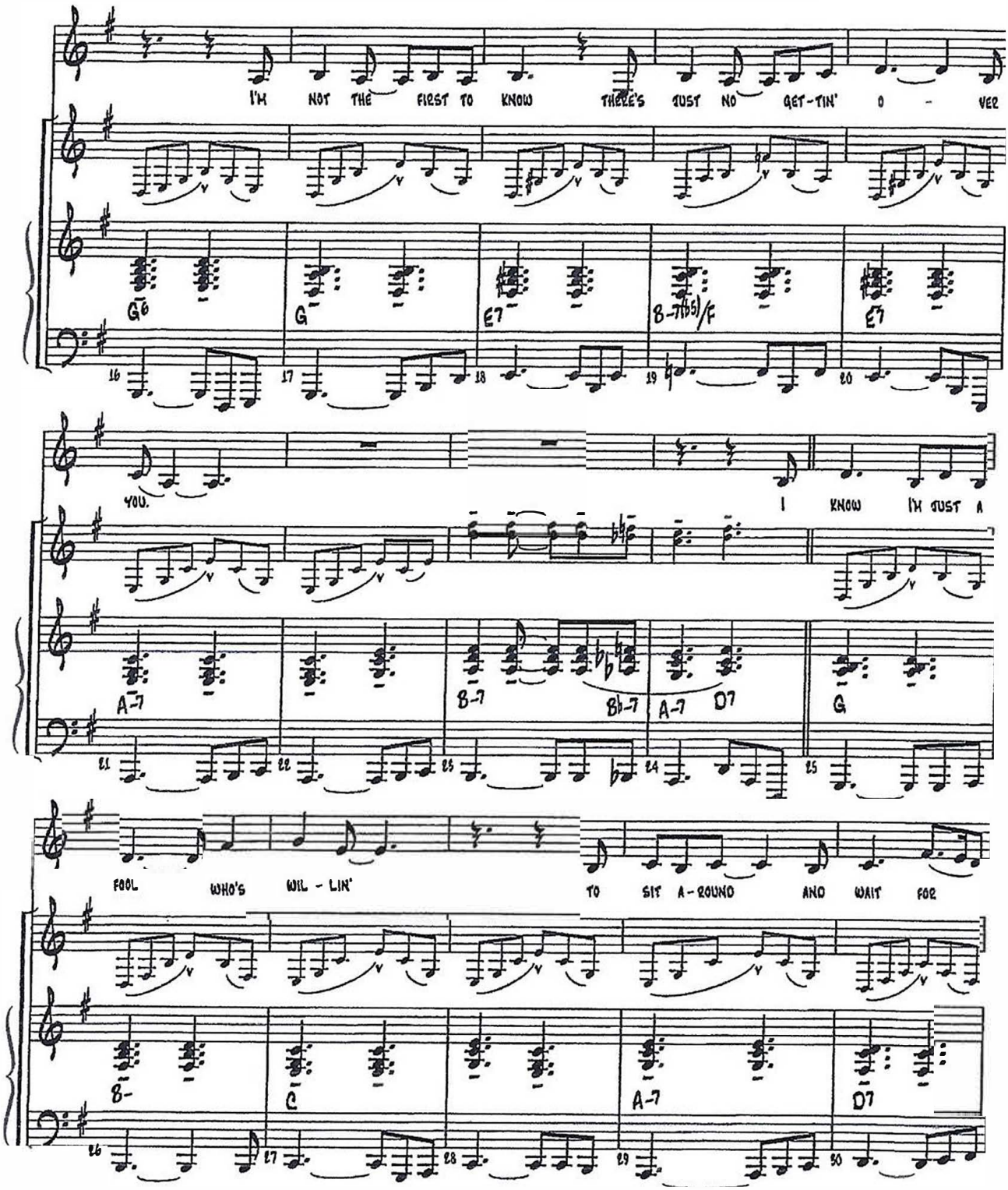
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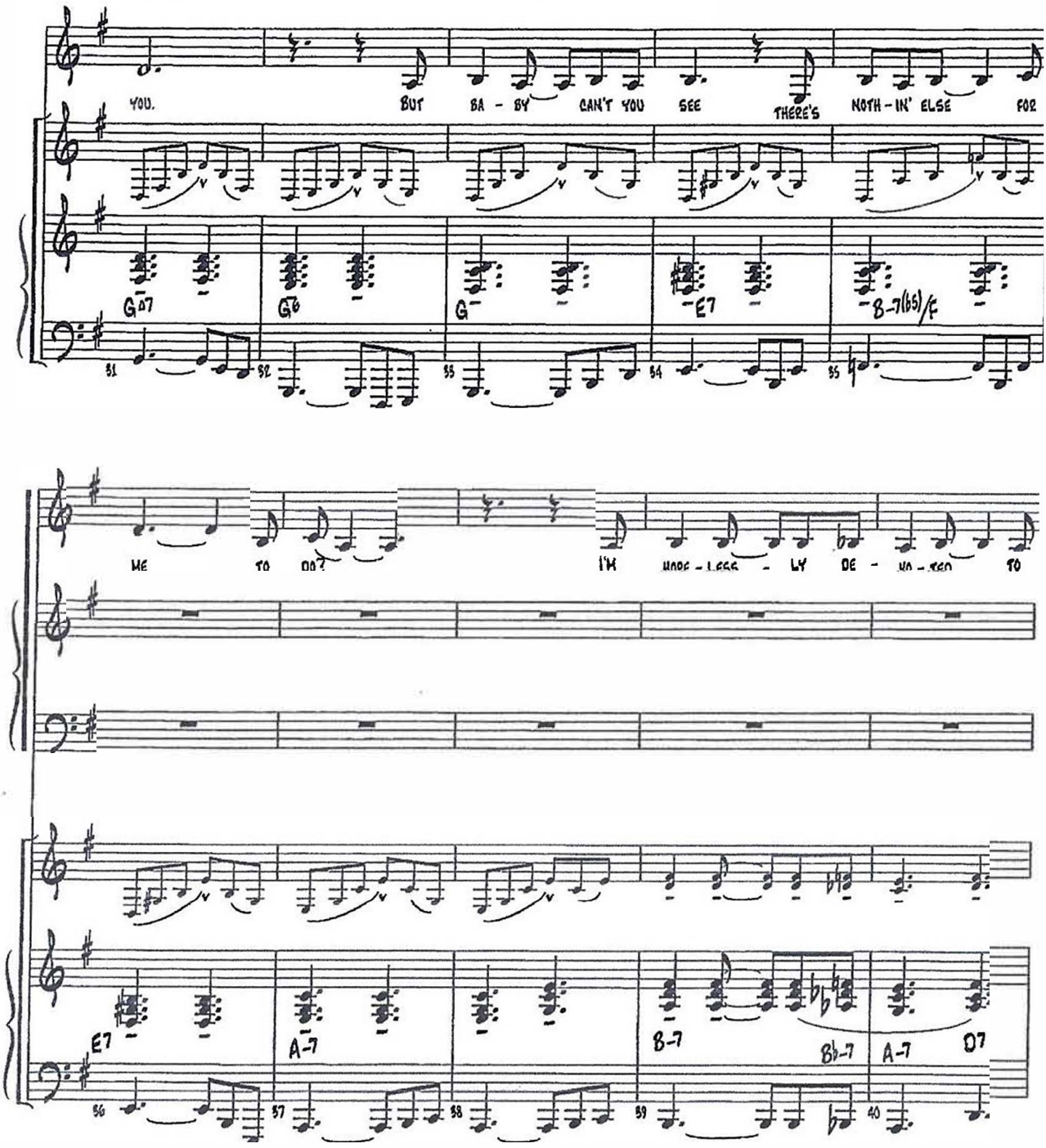
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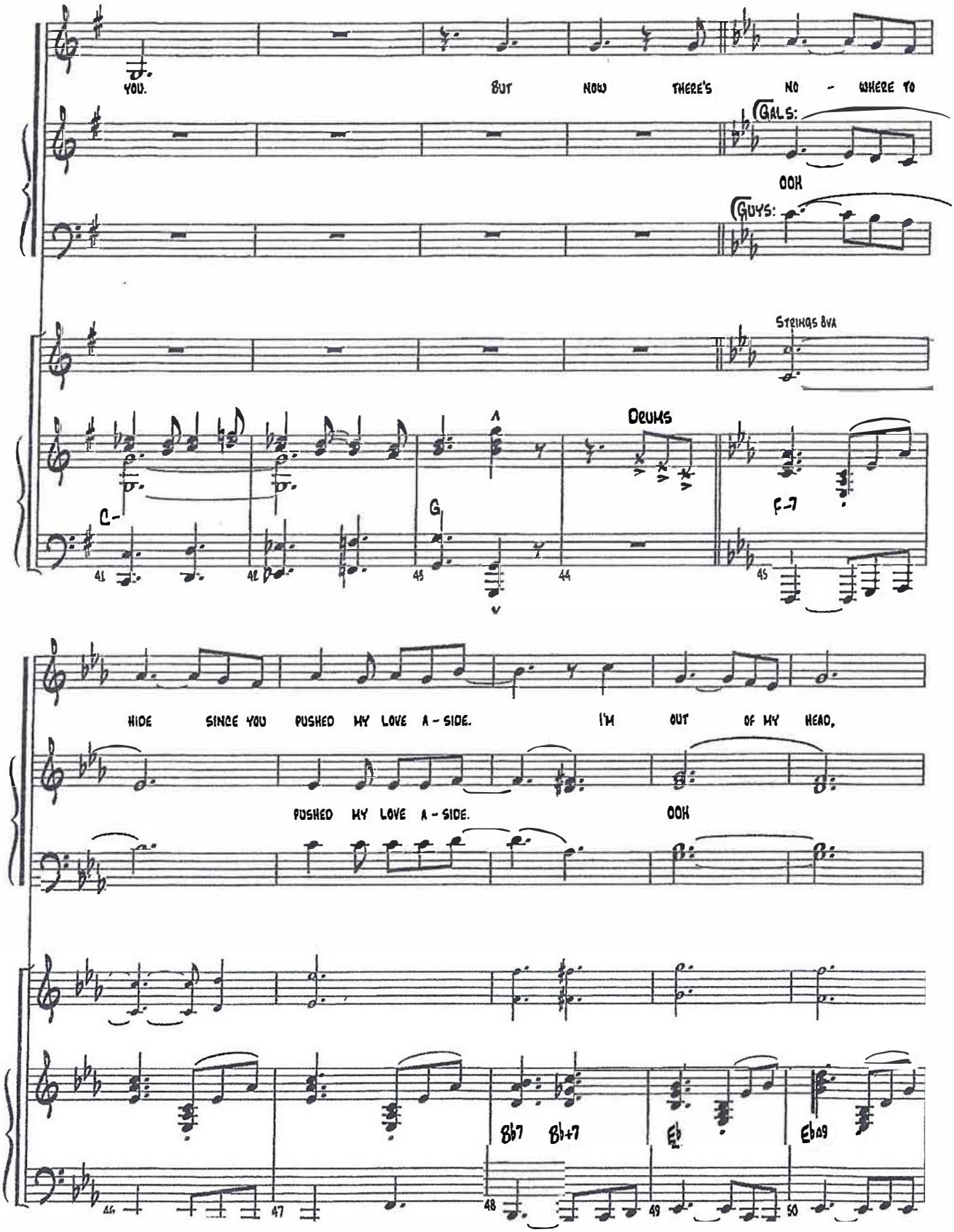
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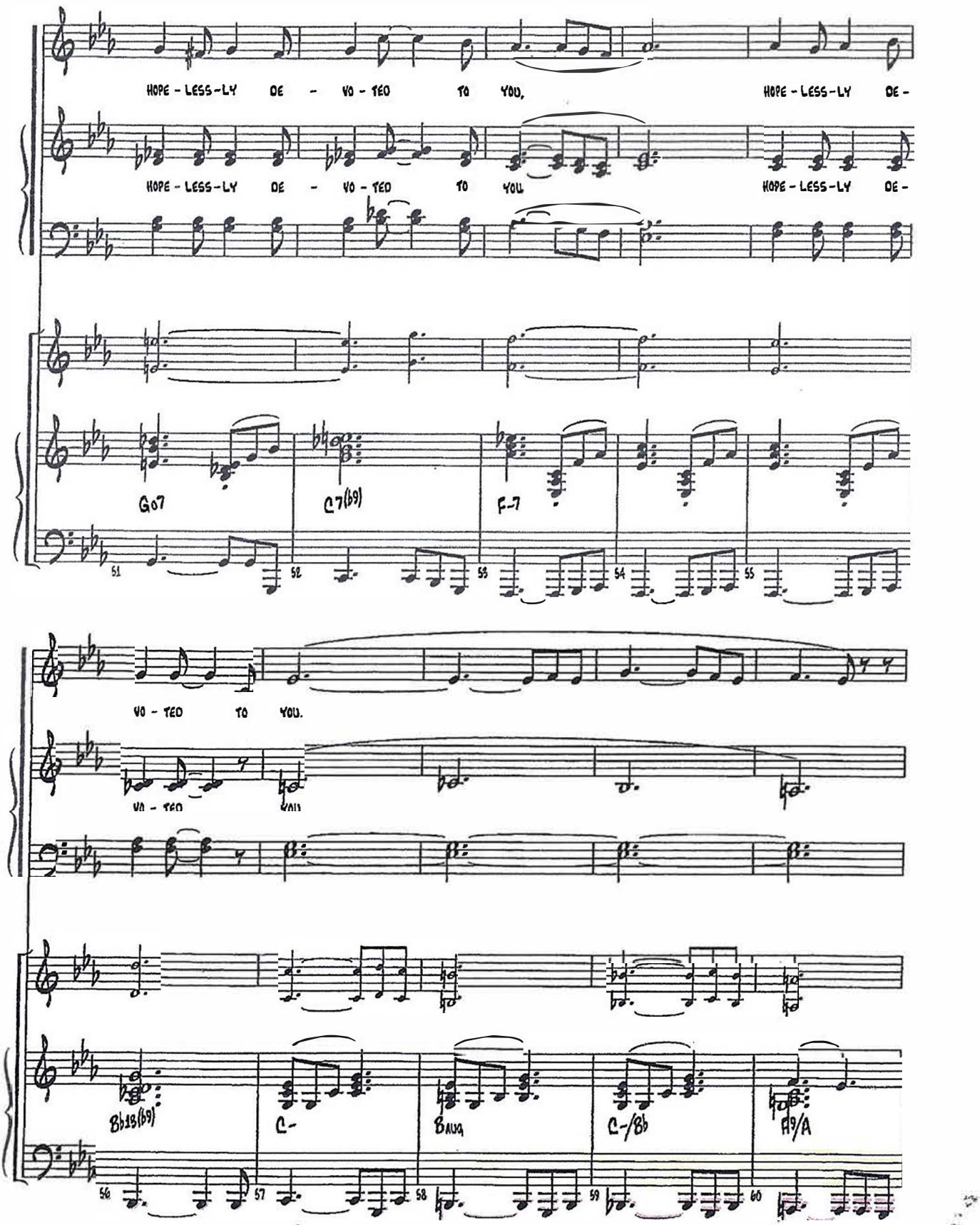
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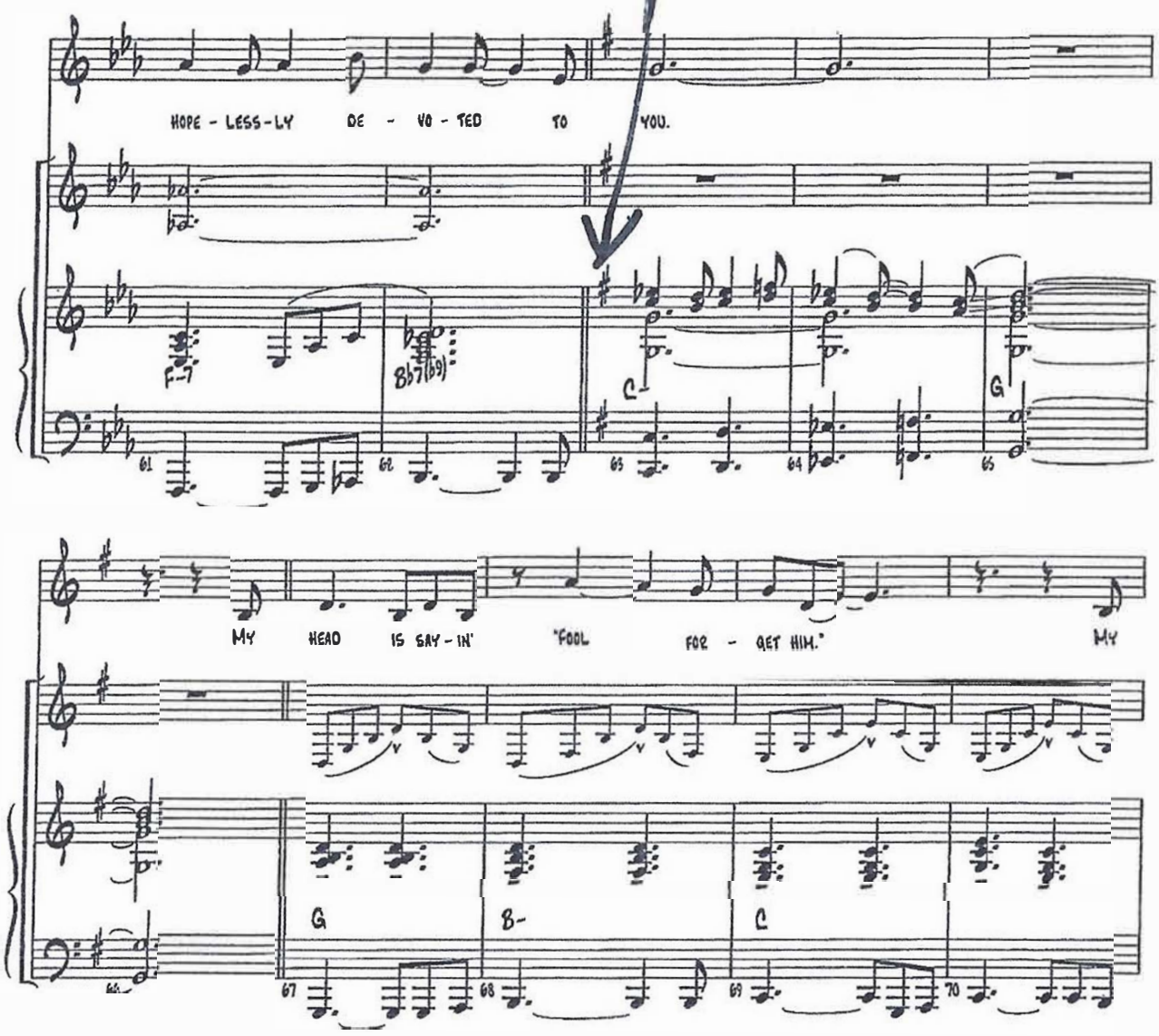



I'M NOT THE FIRST TO KNOW THERE'S JUST NO GET-TIN' O - VER
G6
G-
E7
B-7b5/F
E7
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A-7
B-7
Bb-7
A-7
D7
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FOOL WHO'S WIL - LIN' TO SIT A-ROUND AND WAIT FOR
B-
C
A-7
D7
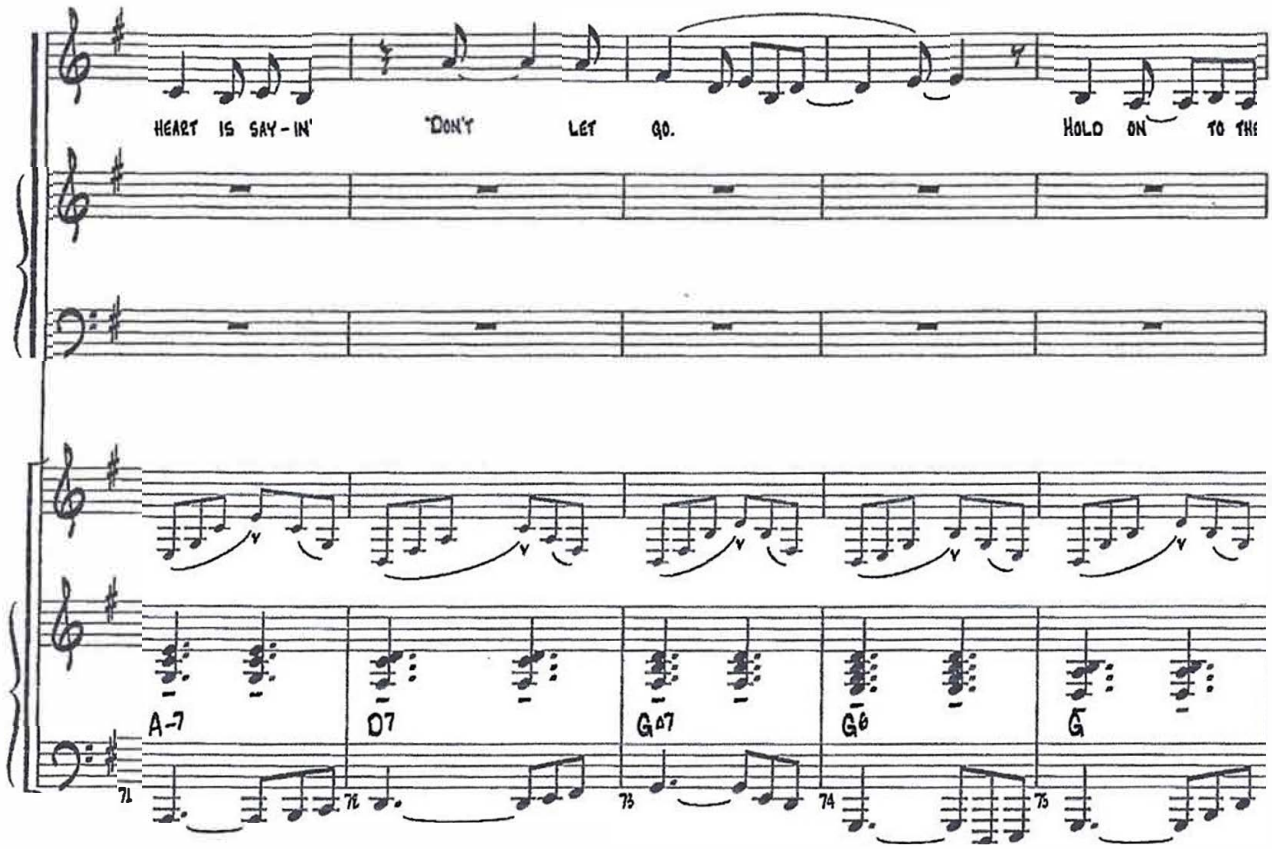

YOU.
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B-7(b5)/F
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55
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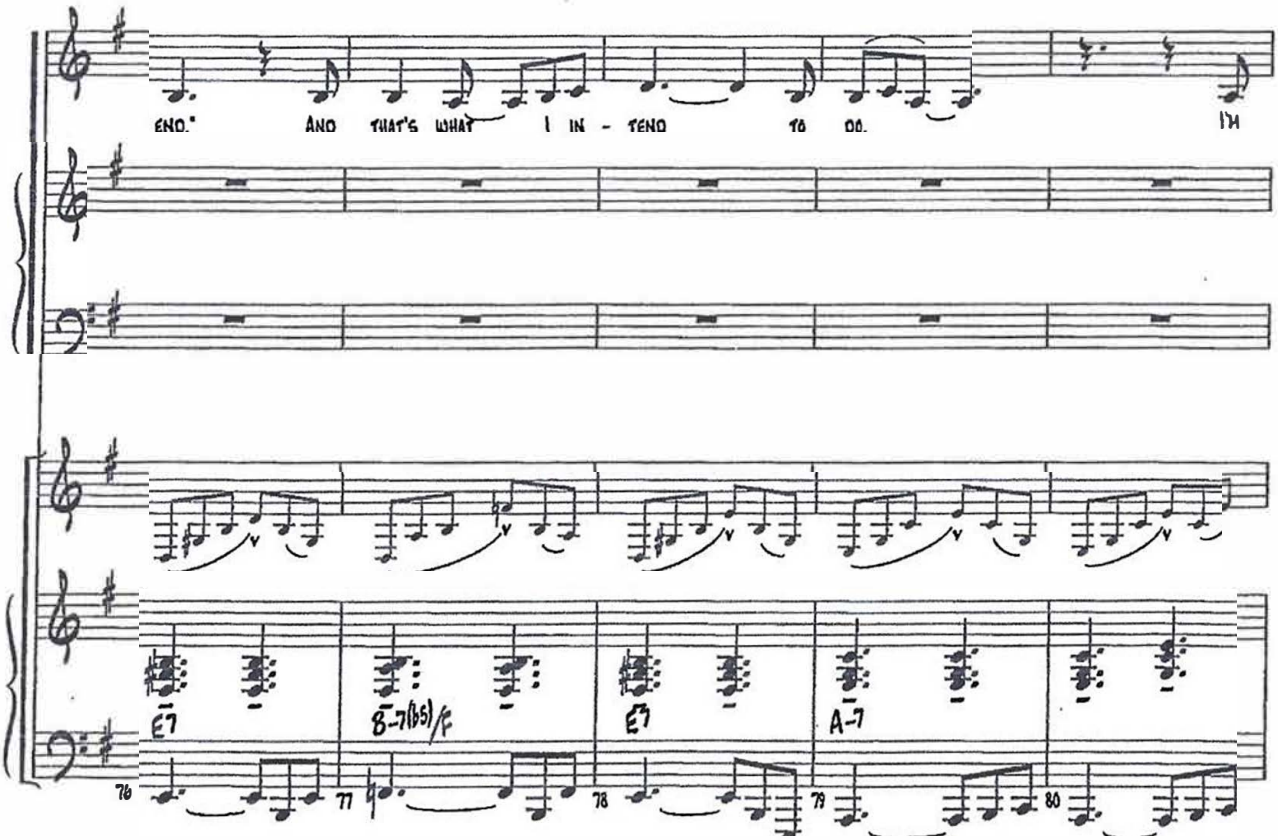

YOU.
BUT NOW THERE'S NO - WHERE TO
GALS:
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GUYS:
STRINGS 8VA
DRUMS
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F-7
HIDE SINCE YOU PUSHED MY LOVE A-SIDE.
I'M OUT OF MY HEAD,
PUSHED MY LOVE A-SIDE.
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Bb+7
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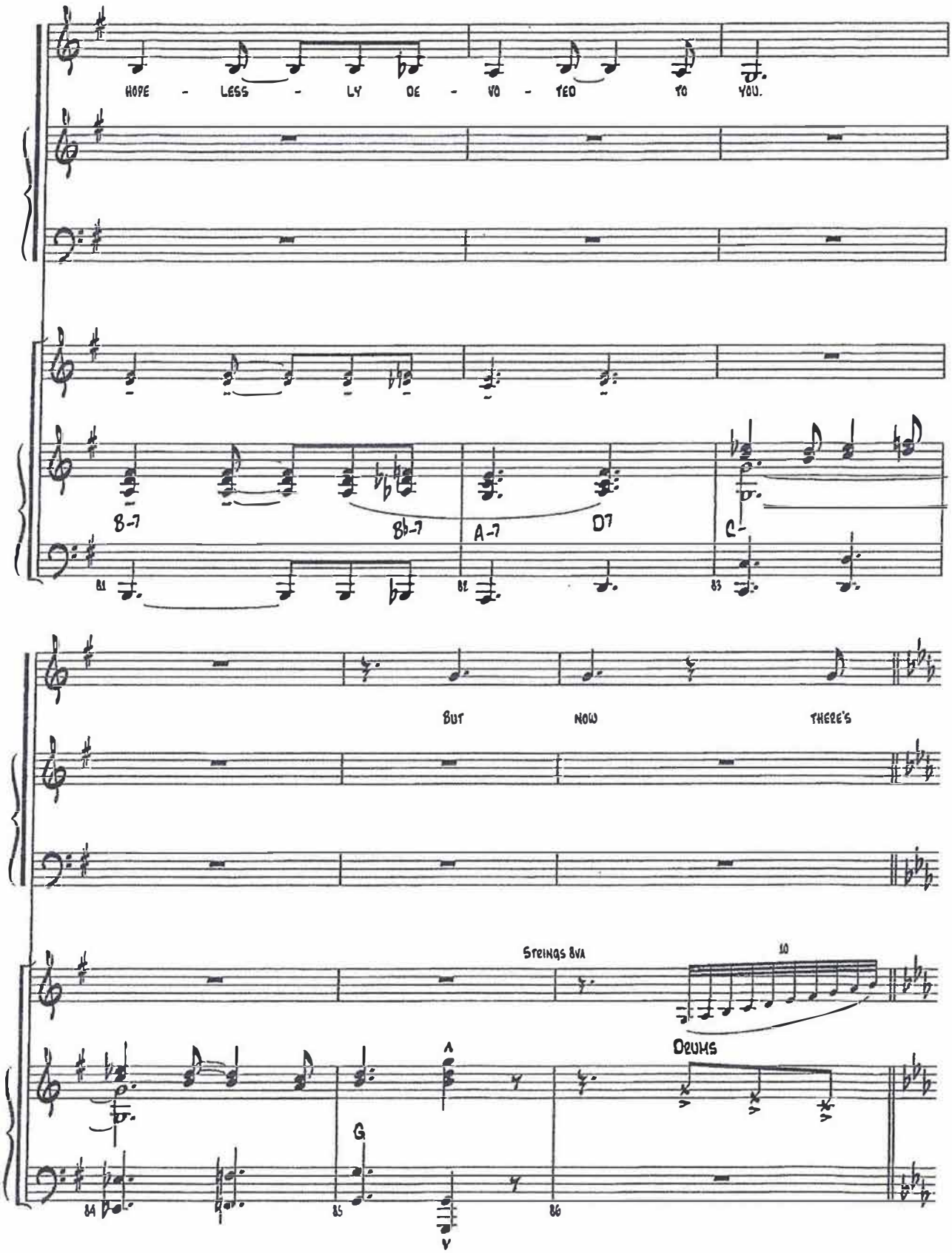

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HOPE - LESS - LY DE -
HOPE - LESS - LY DE - VO - TED TO YOU
HOPE - LESS - LY DE -
G07
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F-7
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55
VO - TED TO YOU.
VO - TED
Bb13(b9)
C-
BAUG
C-/Bb
A9/A
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59
60

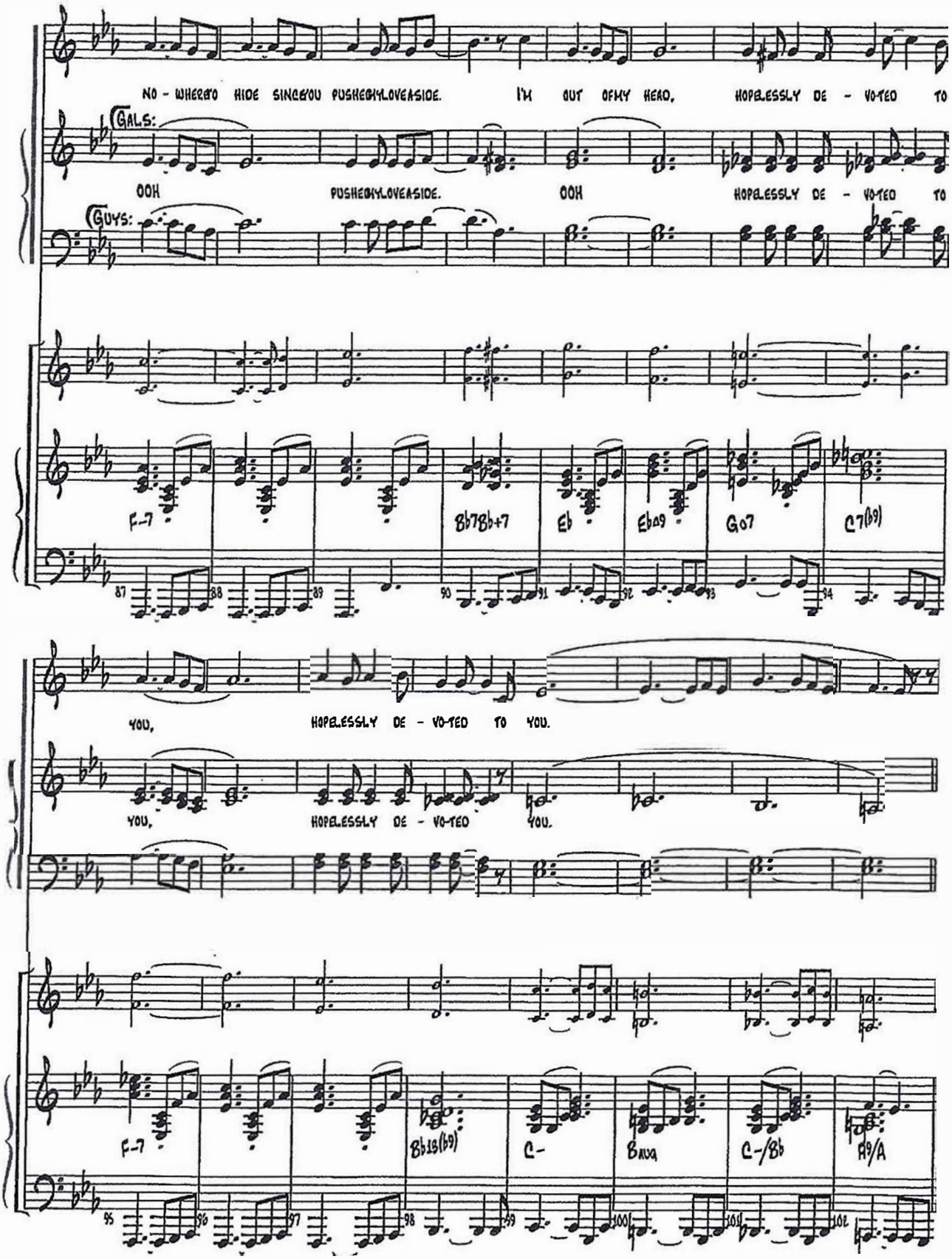
AUDITION CUT BEGINS HOPELESSLY -6-
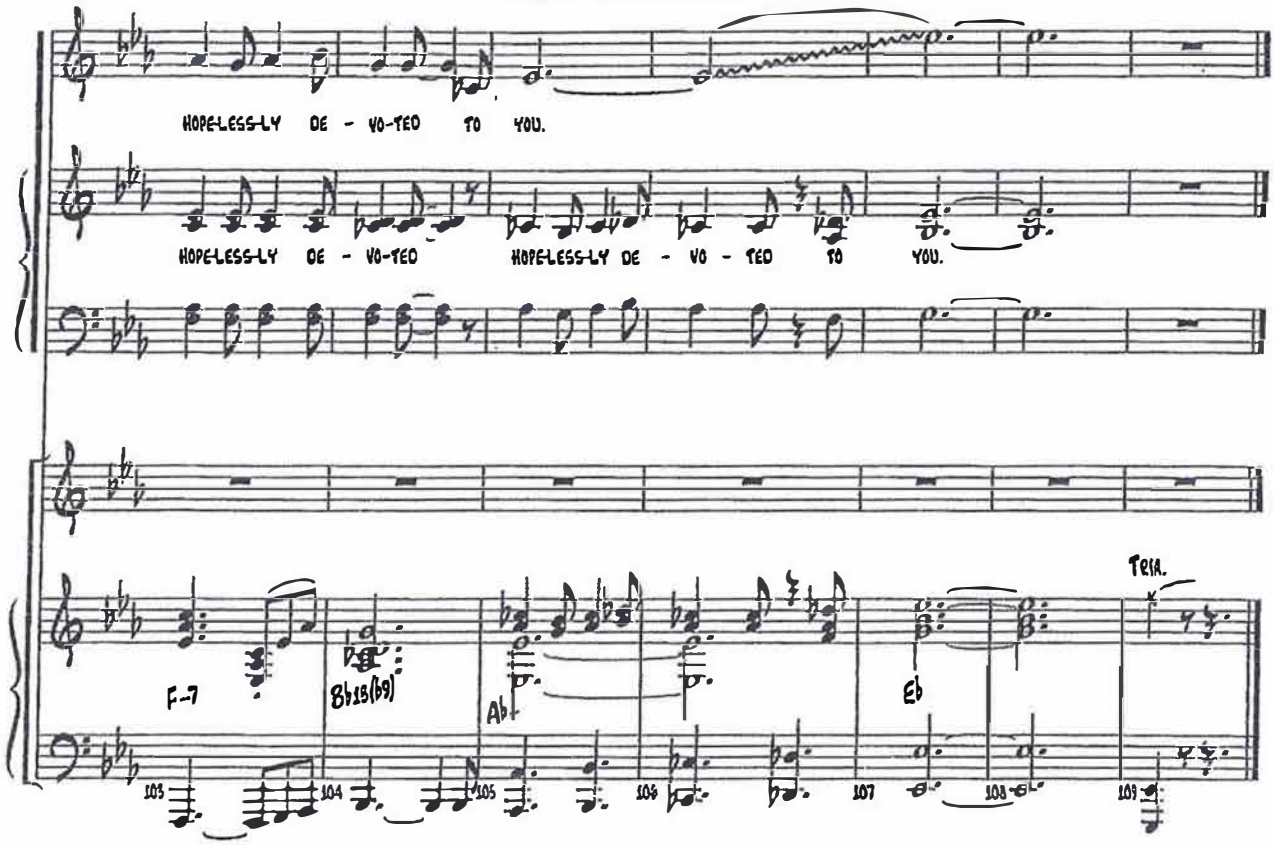



HEART IS SAY-IN' "DON'T LET GO. HOLD ON TO THI
A-7
D7
G07
G6
G
71
72
73
74
75


END." AND THAT'S WHAT I IN - TEND TO DO. I'M
E7
B-7(b5)/F
E7
A-7
76
77
78
79
80


HOPE - LESS - LY DE - VO - TED TO YOU.
B-7
Bb-7
A-7
D7
C-
BUT NOW THERE'S
Strings 8va
Drums
G


NO - WHERE TO HIDE SINCE YOU PUSHED MY LOVE ASIDE. I'M OUT OF MY HEAD, HOPELESSLY DE - VO-TED TO
GALS:
OOH PUSHED MY LOVE ASIDE. OOH HOPELESSLY DE - VO-TED TO
GUYS:
F-7 Bb7 Bb+7 Eb Eb∆9 G∅7 C7(b9)
87 88 89 90 91 92 93 94
YOU, HOPELESSLY DE - VO-TED TO YOU.
YOU, HOPELESSLY DE - VO-TED YOU.
F-7 Bb13(b9) C- B∆9 C-/Bb A9/A
95 96 97 98 99 100 101 102
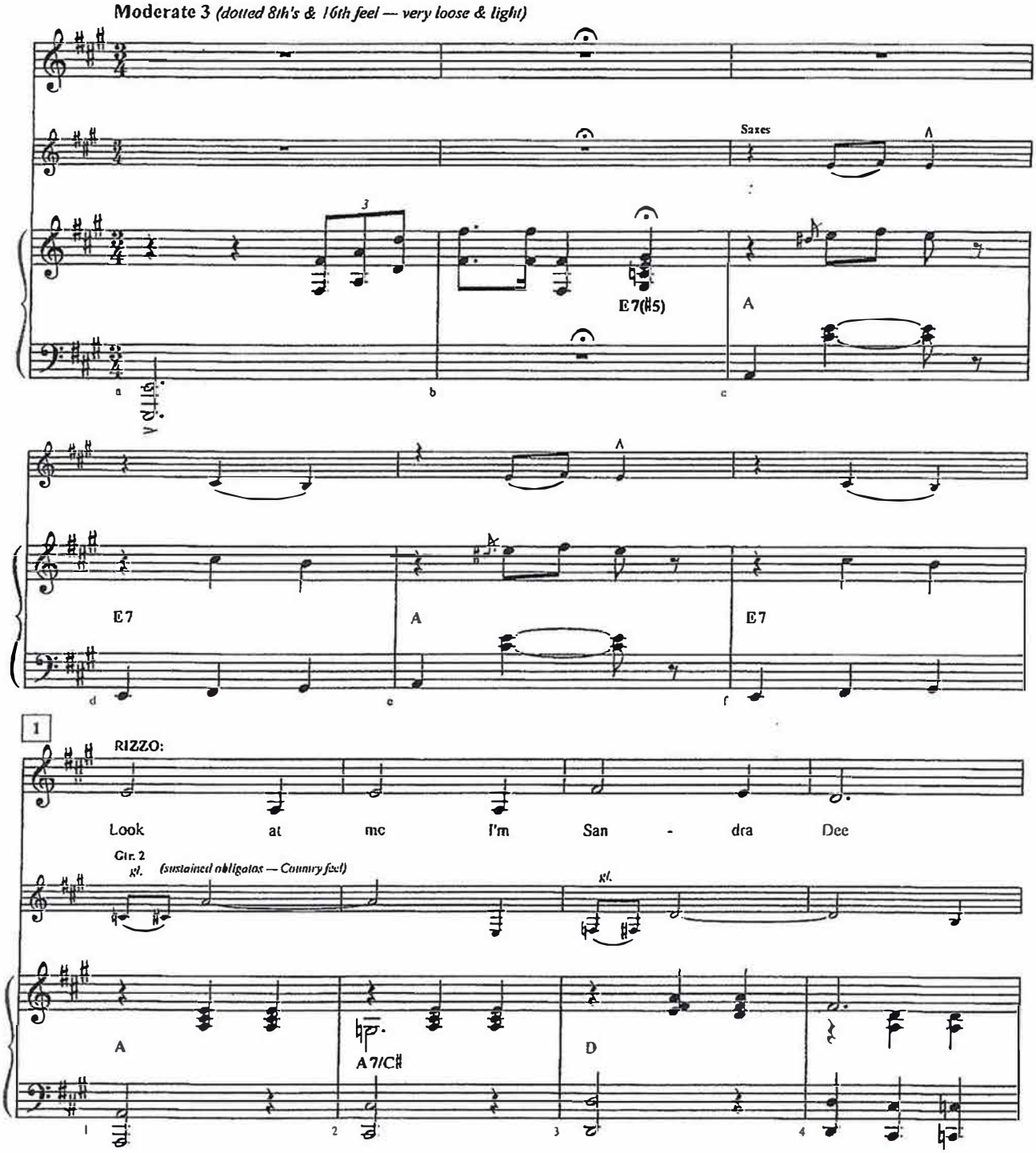
MOLTO RALLENTANDO
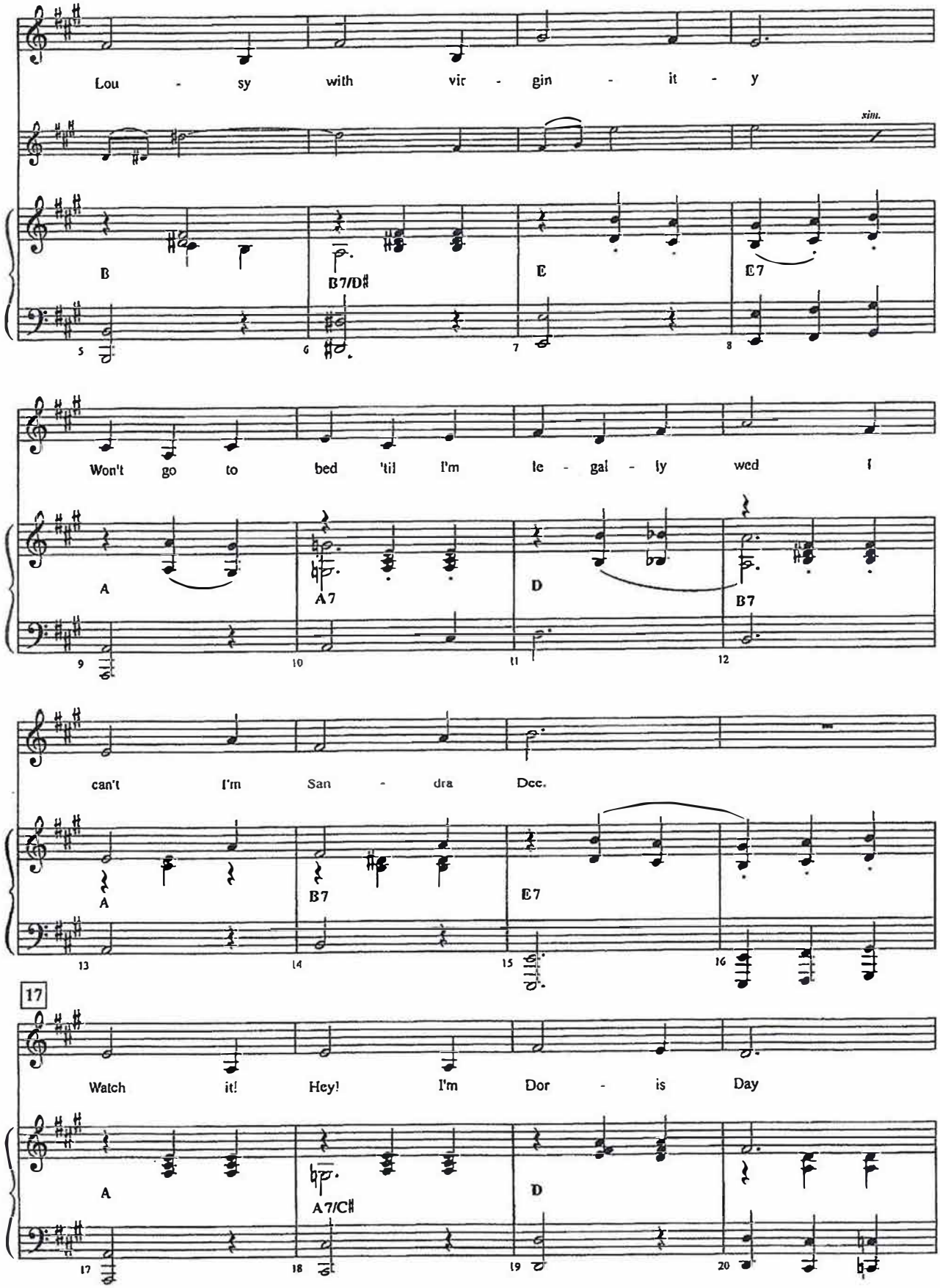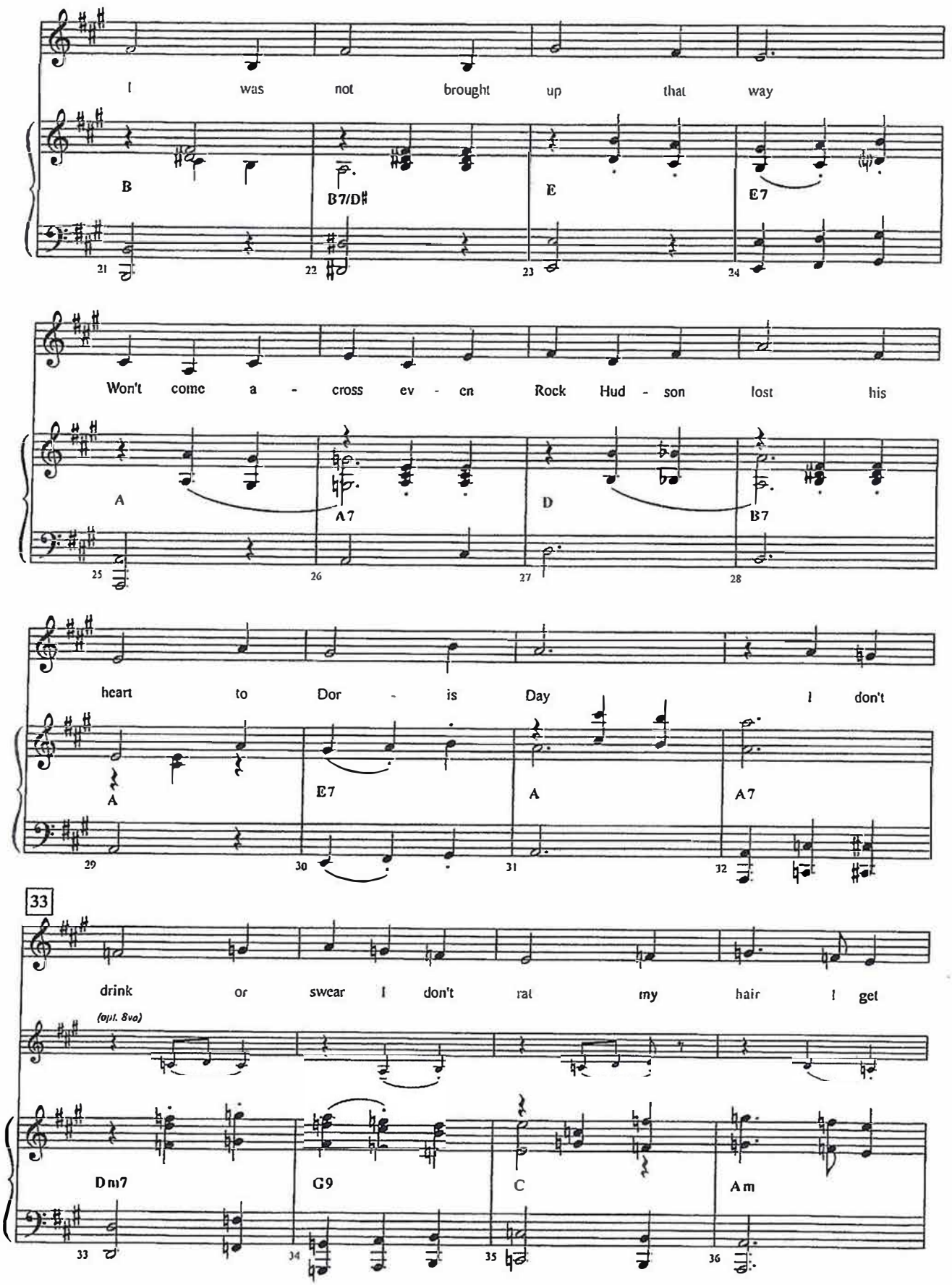


9. – Look At Me, I'm Sandra Dee
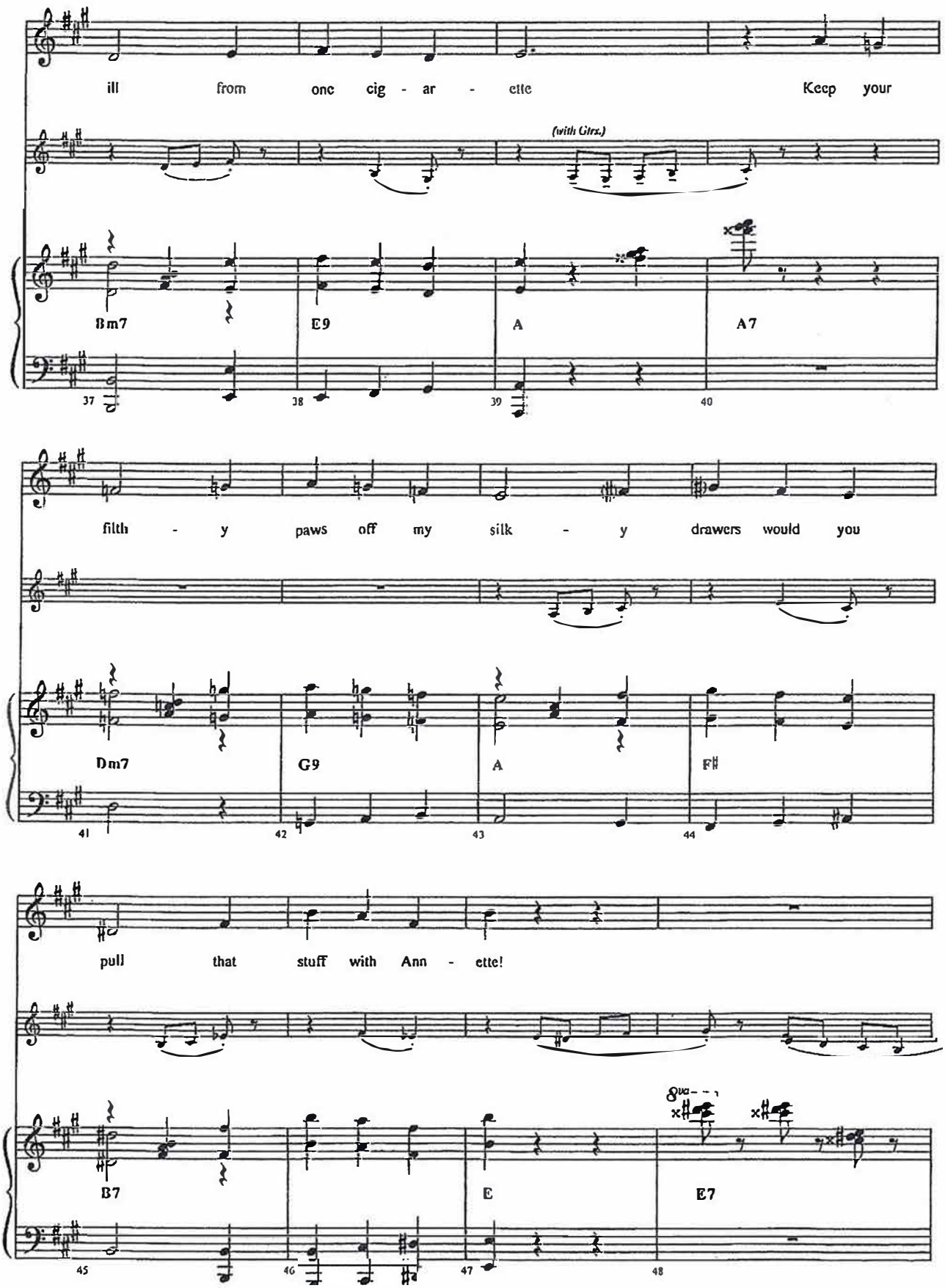
CUE: RIZZO: Ahh, c'mon, Zuko, why don'tcha take me to the dance — I can pull that Sandra Dee crap, too. Right, you guys?
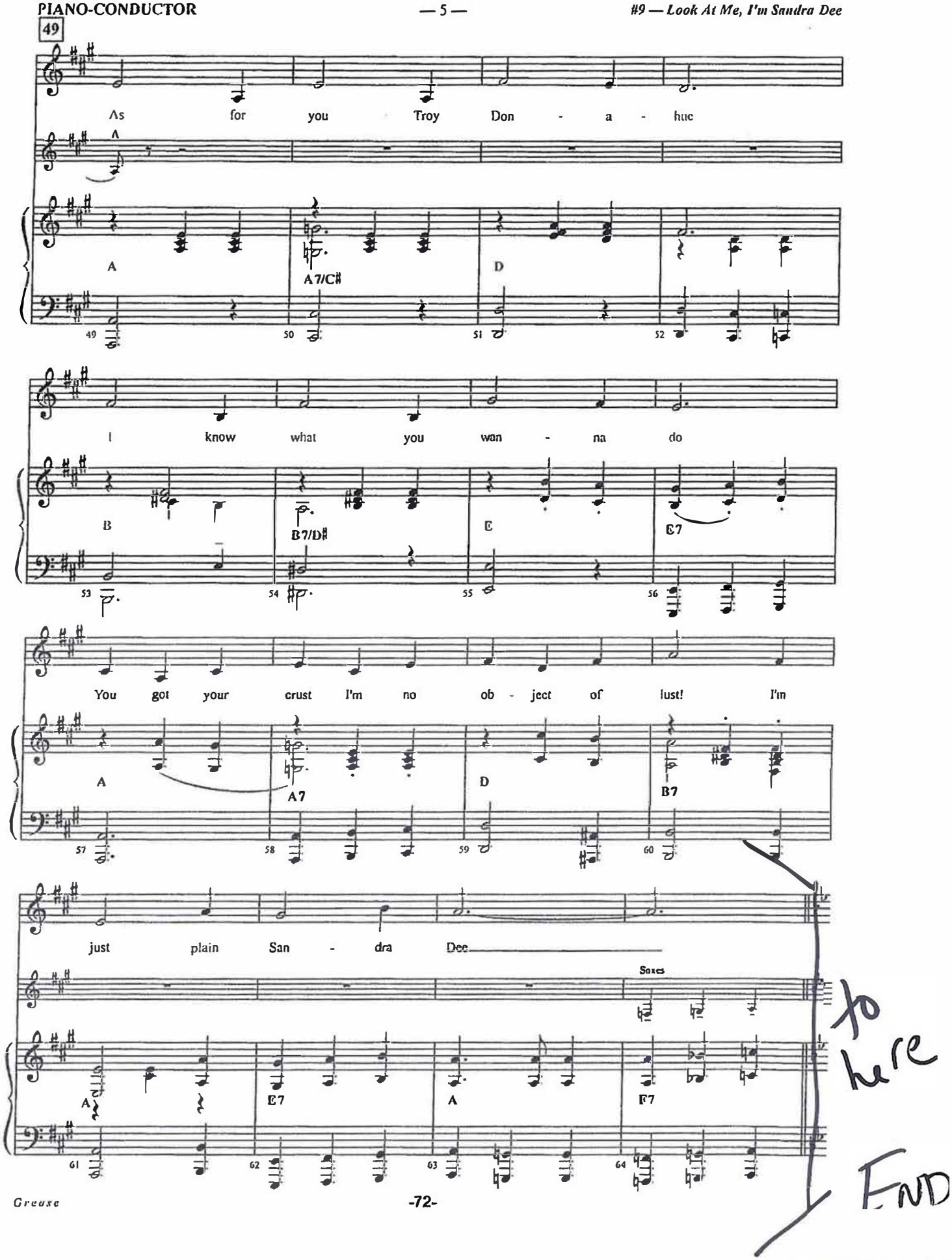
Moderate 3 *(dotted 8th's & 16th feel — very loose & light)*
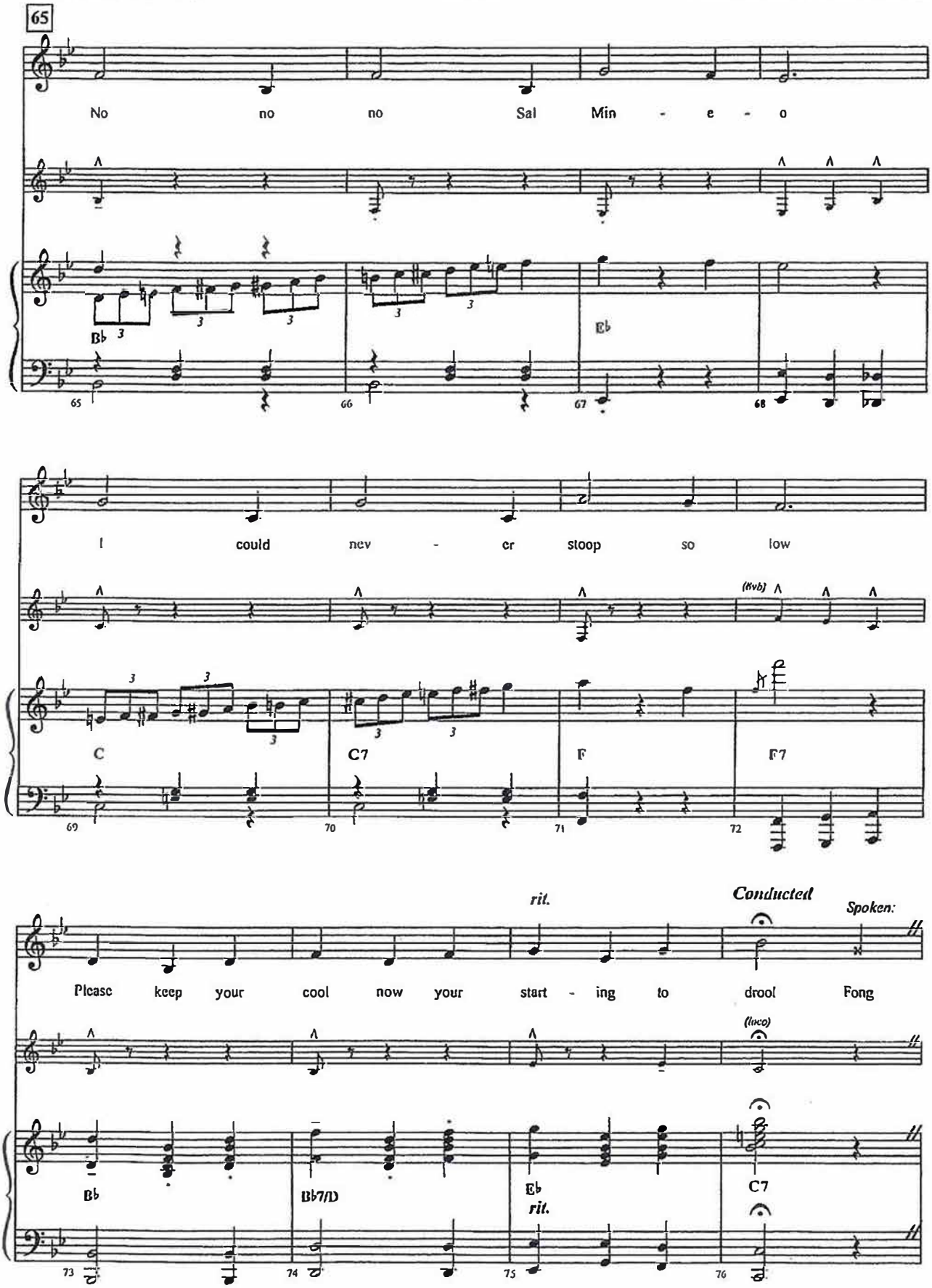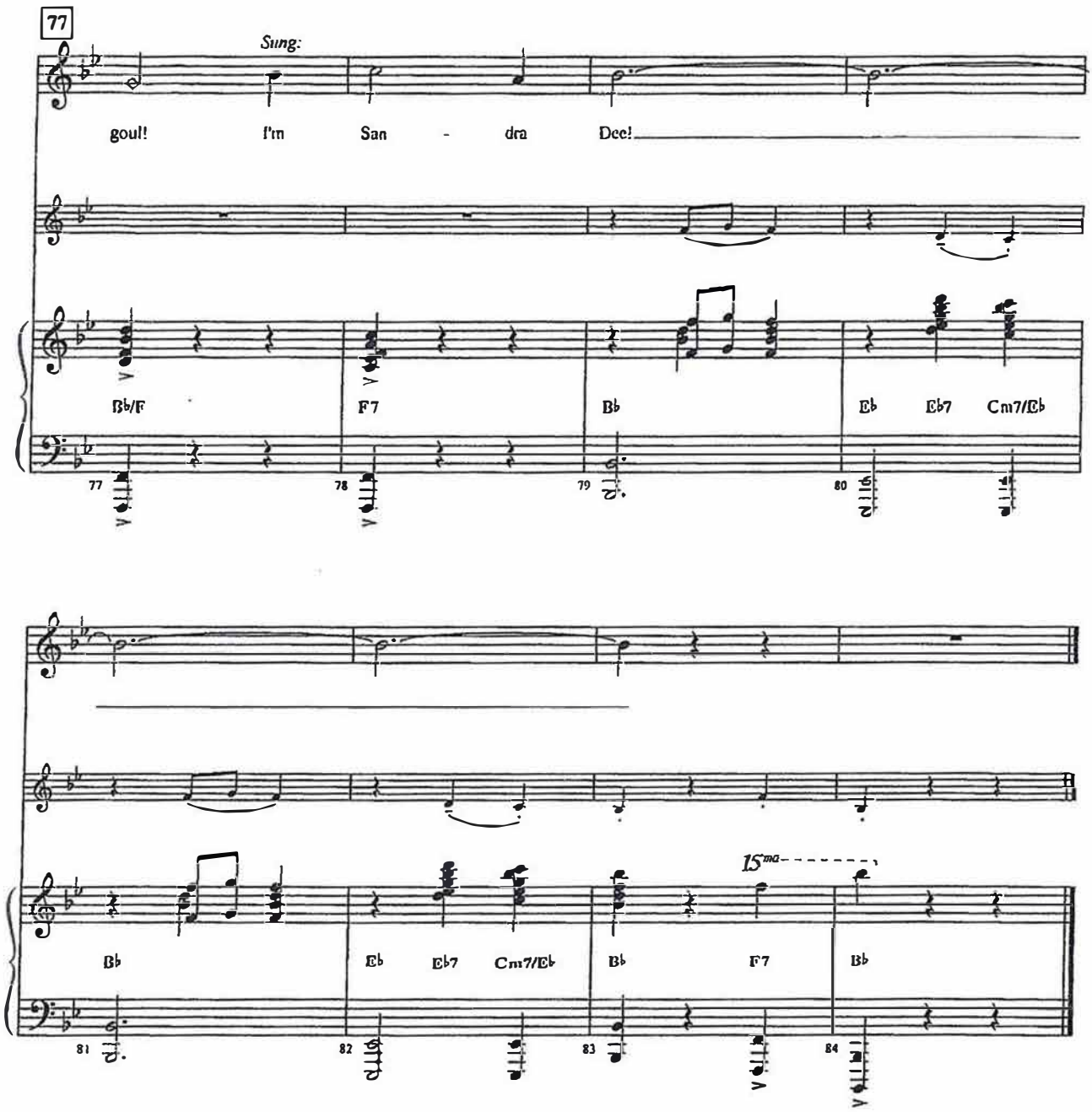



Lou - sy with vir - gin - it - y
xim.
B
B7/D♯
E
E7
5
6
7
8
Won't go to bed 'til I'm le - gal - ly wed I
A
A7
D
B7
9
10
11
12
can't I'm San - dra Dee.
A
B7
E7
13
14
15
16
17
Watch it! Hey! I'm Dor - is Day
A
A7/C♯
D
17
18
19
20


I was not brought up that way
B
B7/D♯
E
E7
21
22
23
24
Won't come a - cross ev - en Rock Hud - son lost his
A
A7
D
B7
25
26
27
28
heart to Dor - is Day I don't
A
E7
A
A7
29
30
31
32
33
drink or swear I don't rat my hair I get
(opt. 8va)
Dm7
G9
C
Am
33
34
35
36


ill from one cig - ar - ette Keep your
(with Gtrs.)
Bm7 E9 A A7
37 38 39 40
filth - y paws off my silk - y drawers would you
Dm7 G9 A F♯
41 42 43 44
pull that stuff with Ann - ette!
8va
B7 E E7
45 46 47 48


49
As for you Troy Don - a - hue
A
A7/C#
D
I know what you wan - na do
B
B7/D#
E
E7
You got your crust I'm no ob - ject of lust! I'm
A
A7
D
B7
just plain San - dra Dee
Saxes
A
E7
A
F7
to here
END


65
No no no Sal Min - e - o
B♭
E♭
I could nev - er stoop so low
(8vb)
C
C7
F
F7
rit.
Conducted
Spoken:
Please keep your cool now your start - ing to drool Fong
(loco)
B♭
B♭7/D
E♭
rit.
C7
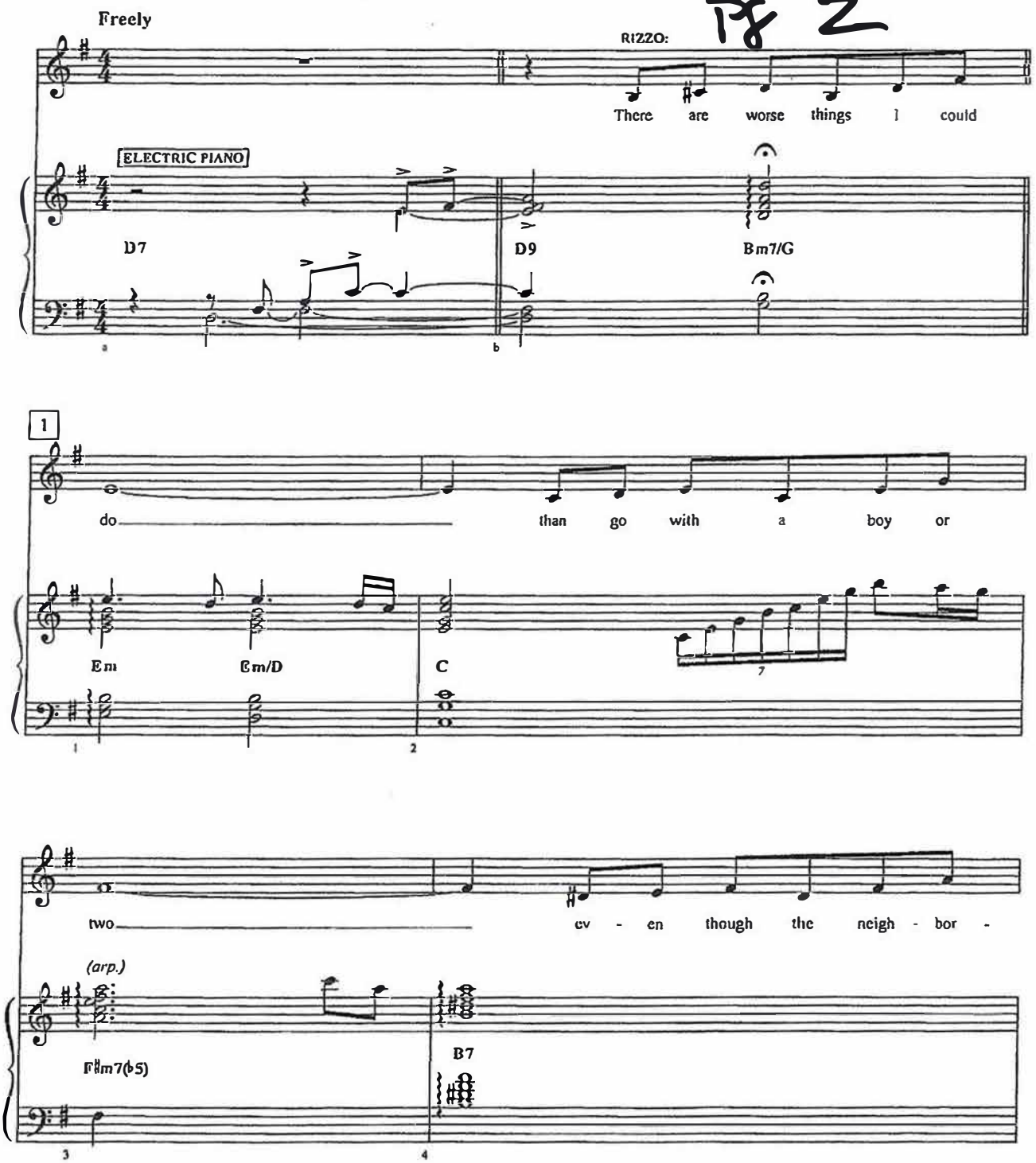

77
Sung:
goul! I'm San - dra Dee!
B♭/F
F7
B♭
E♭
E♭7
Cm7/E♭
77
78
79
80
B♭
E♭
E♭7
Cm7/E♭
B♭
F7
B♭
15ma
81
82
83
84

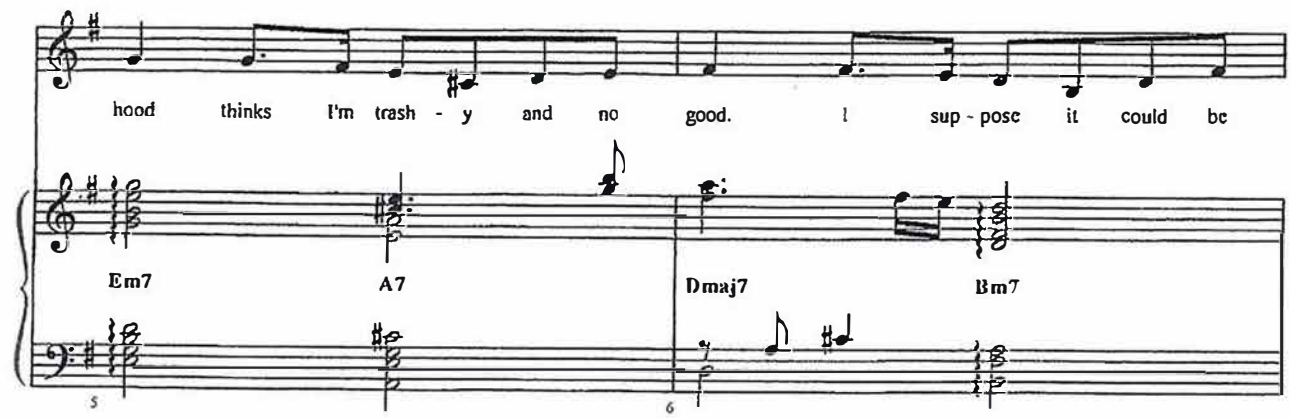
17. – There Are Worse Things I Could Do

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

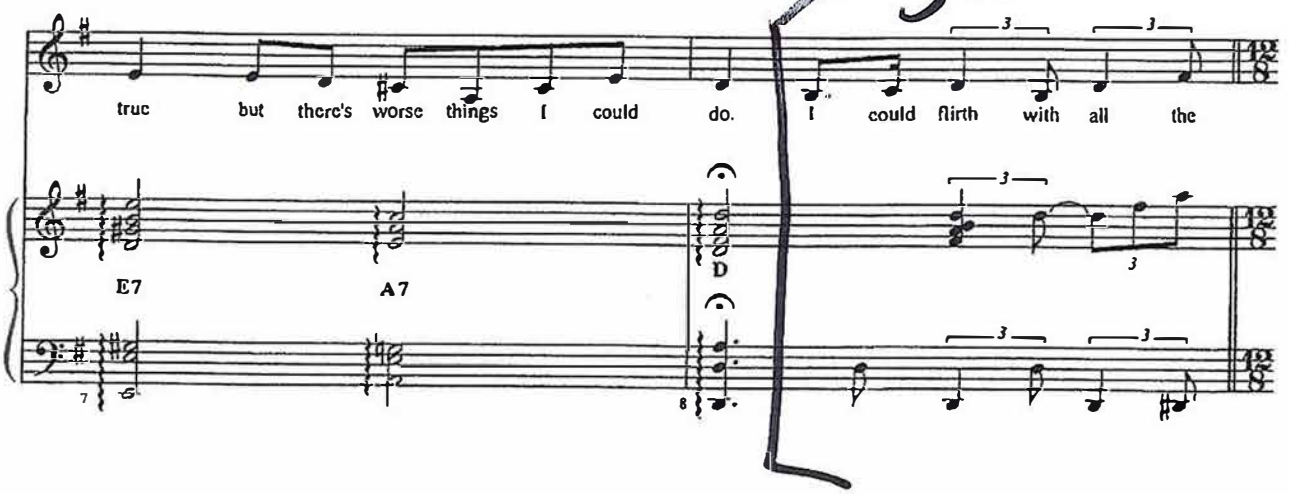
AUDITION CUT PG 2

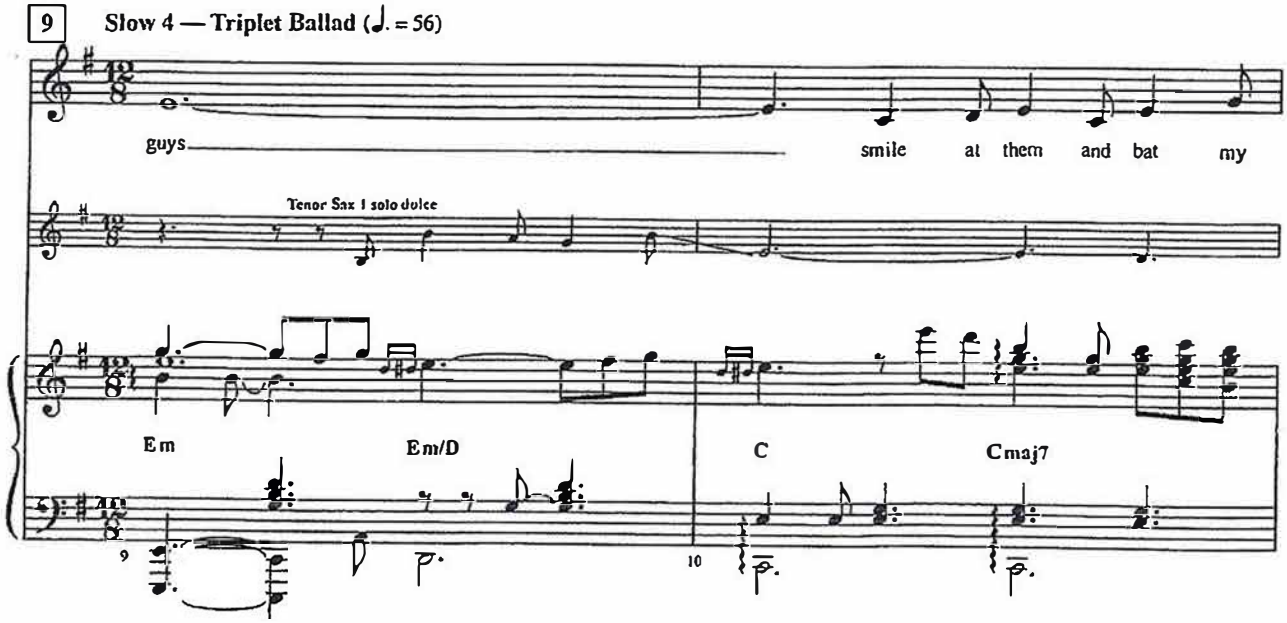
CUE: RIZZO: ...You just listen to me, Miss Sandra Dee...




hood thinks I'm trash - y and no good. I sup - pose it could be
Em7
A7
Dmaj7
Bm7

start here


truc but there's worse things I could do. I could flirth with all the
E7
A7
D


9
Slow 4 — Triplet Ballad (♩. = 56)
guys
smile at them and bat my
Tenor Sax 1 solo dolce
Em
Em/D
C
Cmaj7

Rizzo · Worse Things -3-

eyes. Press a - gainst them when we

F♯m7(♭5) B7

dance make them think they stand a chance then re - fuse to see it

Em7 A7 DMaj7 Bm7

through! That's a thing I'd nev - er do I could stay home— ev - 'ry

pp

E7 A7 D Dm7

night wait a - round for Mis - ter

(sub-tone)

mp

8va

Gm7 C7

17 18

Right take cold show - ers ev - 'ry -

8va

F B♭
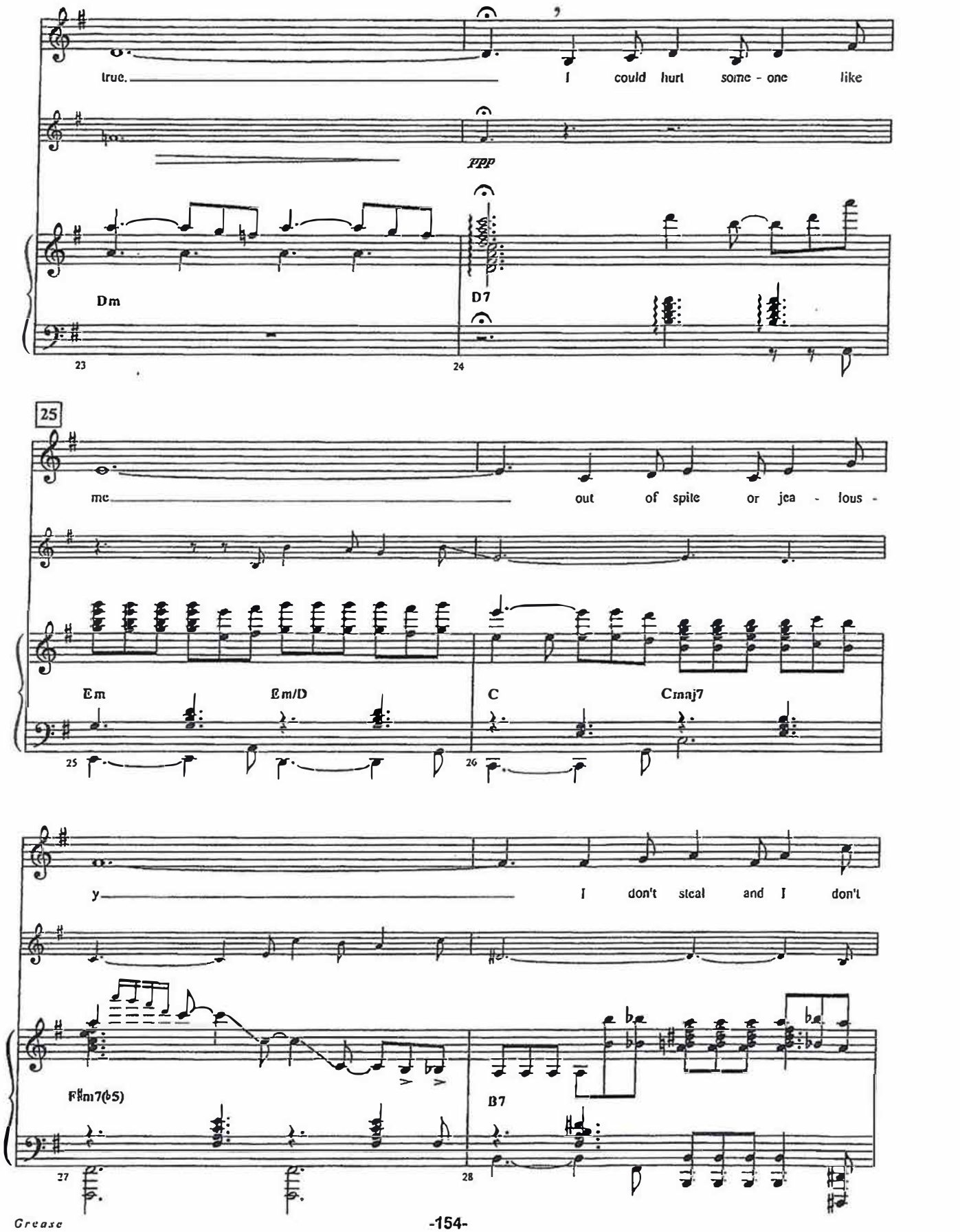
19 20
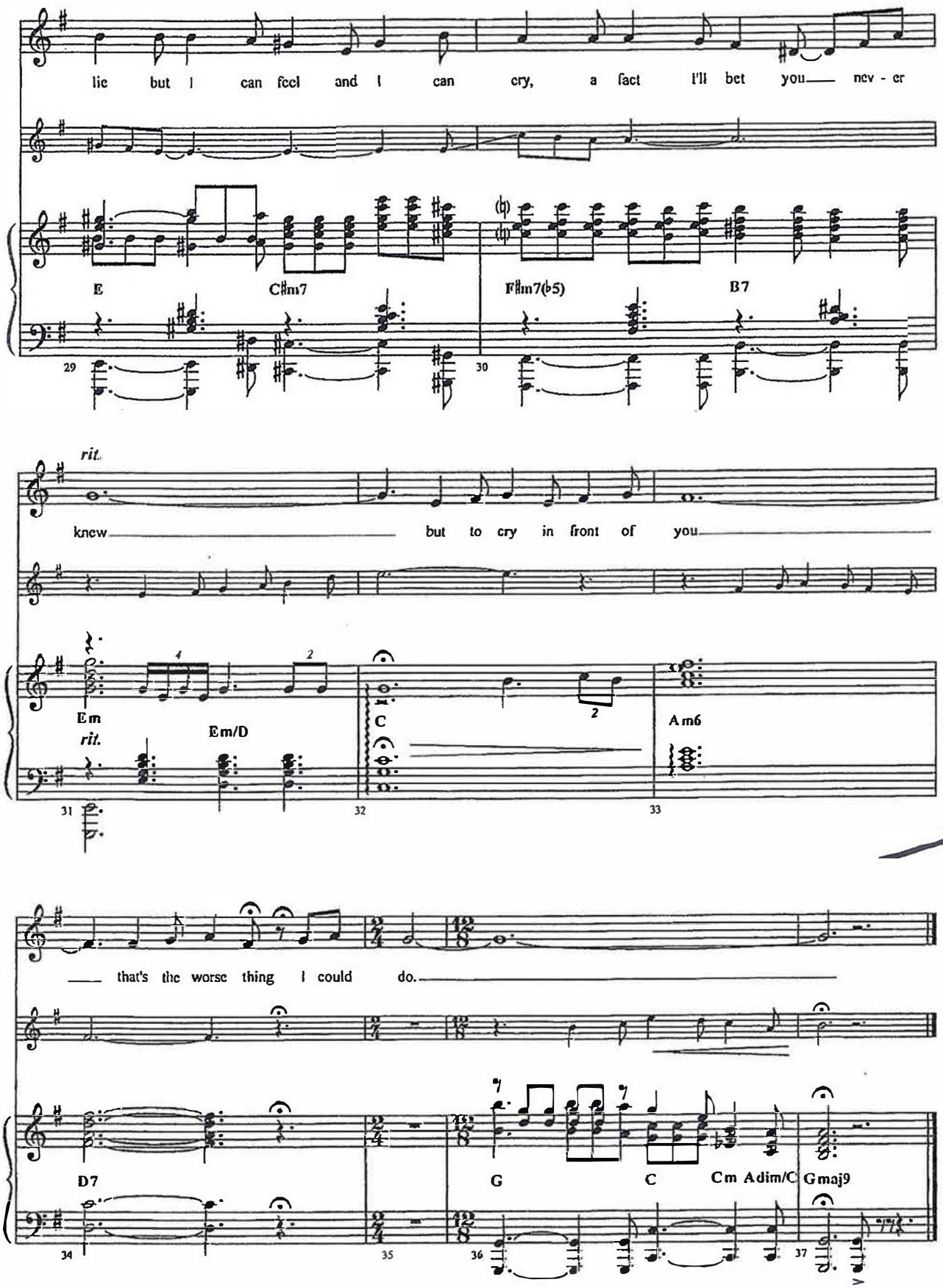
day and throw my life a - way for a dream that won't come

8va

Gm A7

21 22


true.
I could hurt some - one like
ppp
Dm
D7
23
24
25
me
out of spite or jea - lous -
Em
Em/D
C
Cmaj7
25
26
y
I don't steal and I don't
F♯m7(♭5)
B7
27
28
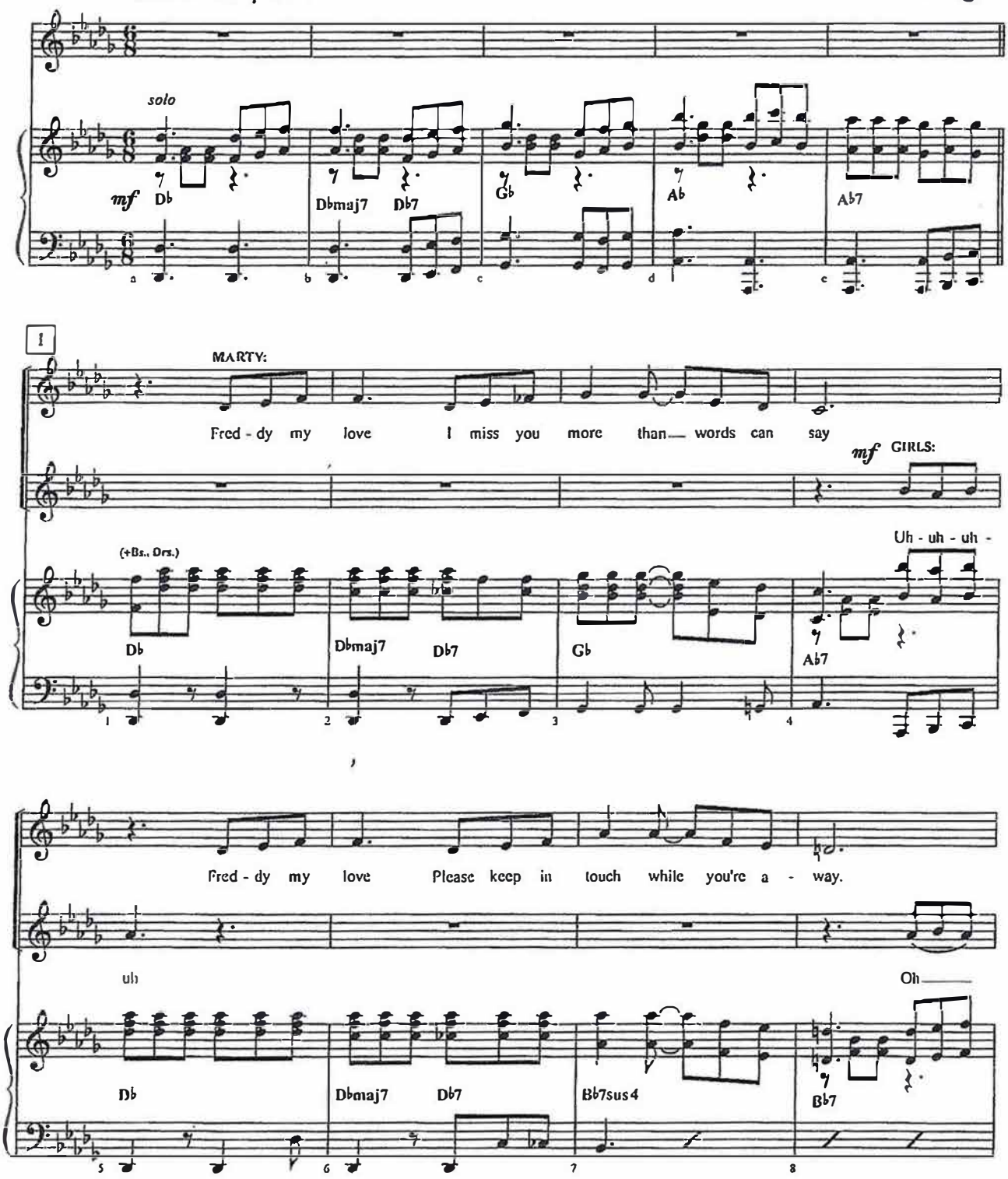

lie but I can feel and I can cry, a fact I'll bet you nev - er
E
C♯m7
F♯m7(♭5)
B7
29
30
rit.
knew but to cry in front of you
Em
rit.
Em/D
C
Am6
31
32
33
that's the worse thing I could do.
D7
G
C
Cm Adim/C
Gmaj9
34
35
36
37
END
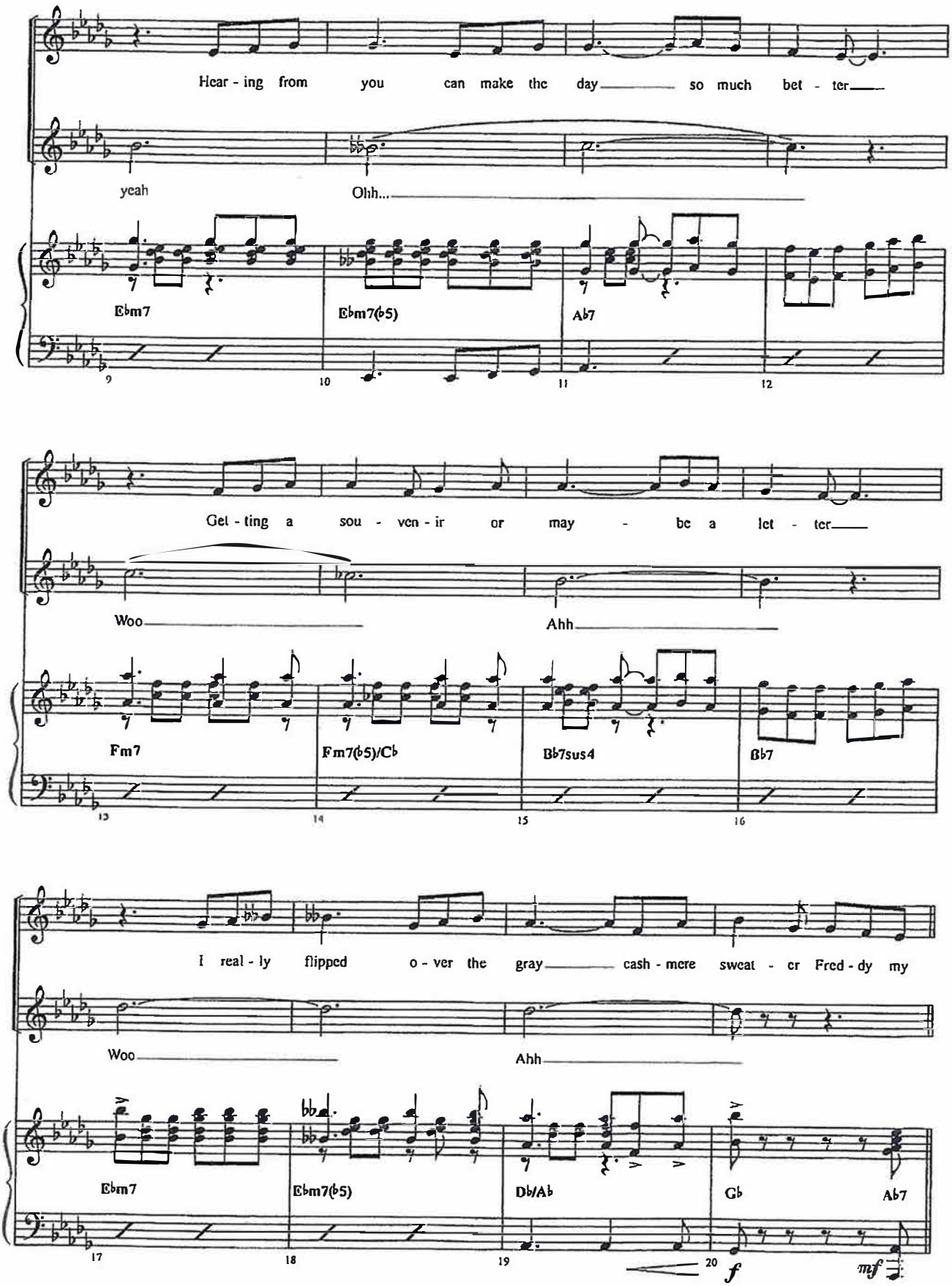
5. – Freddy, My Love
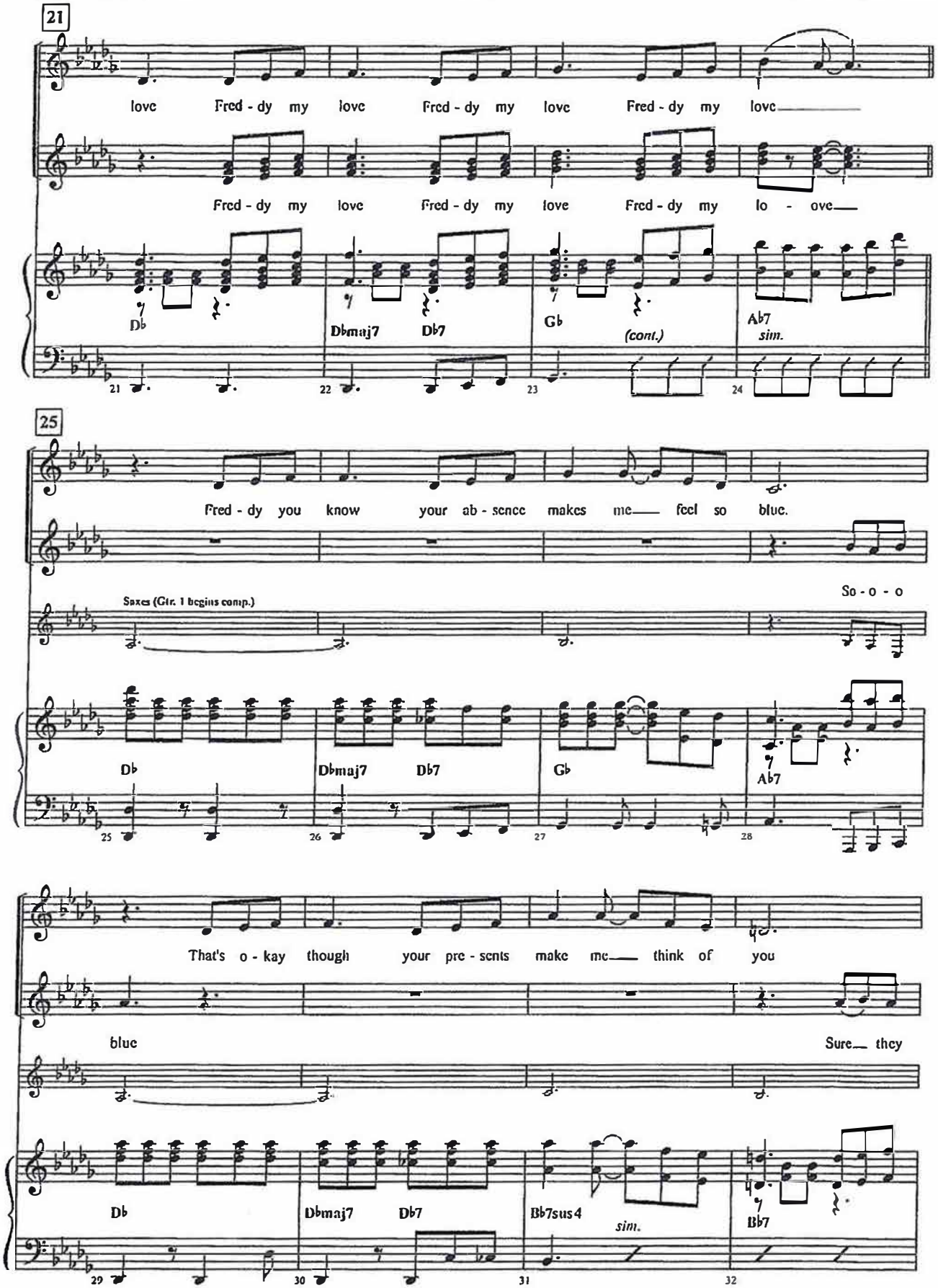
AUDITION CUT starts pg 6

CUE: JAN: Whattaya say to a guy in a letter, anyway?
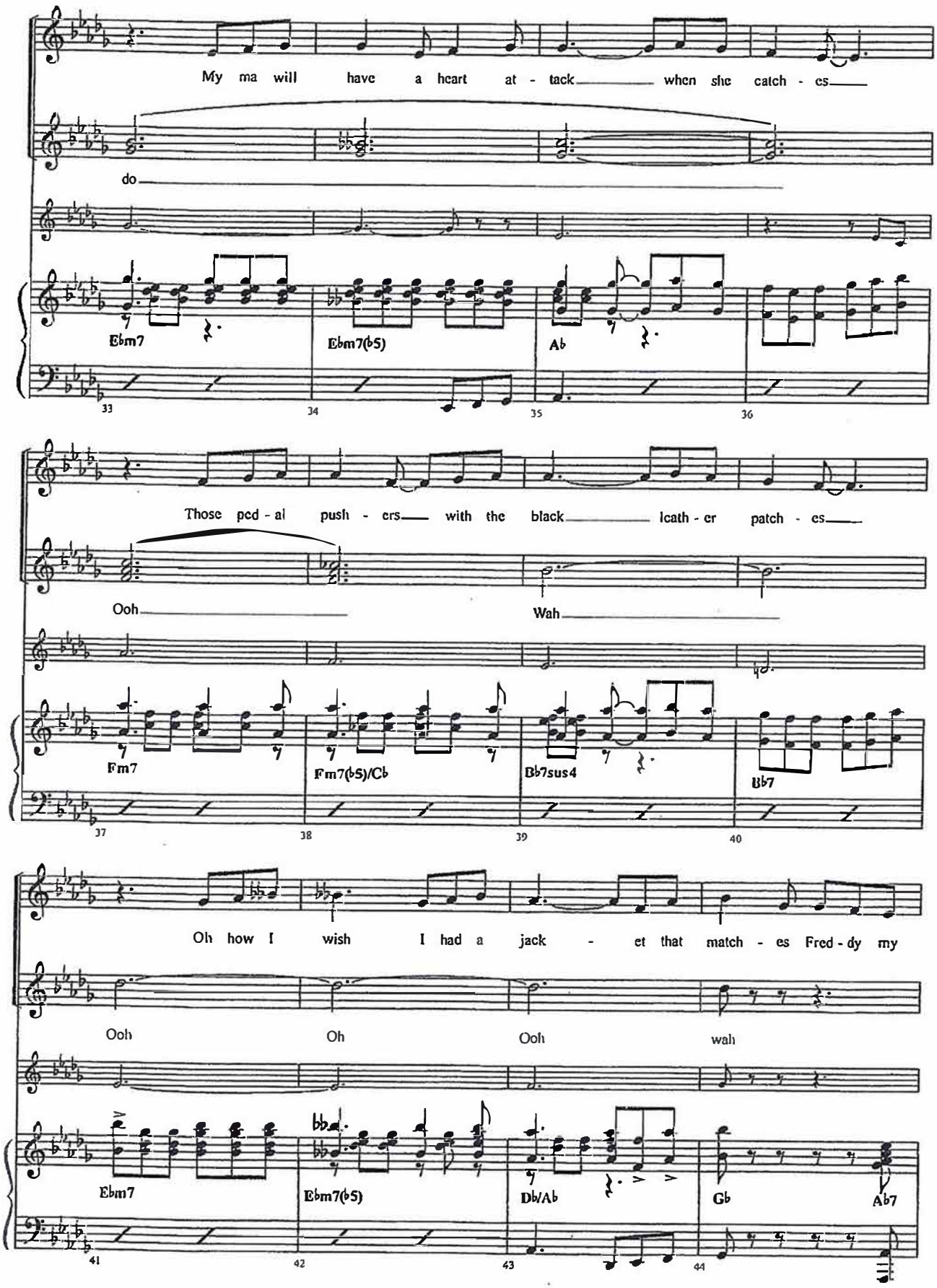
Slow Rock Tempo in 2
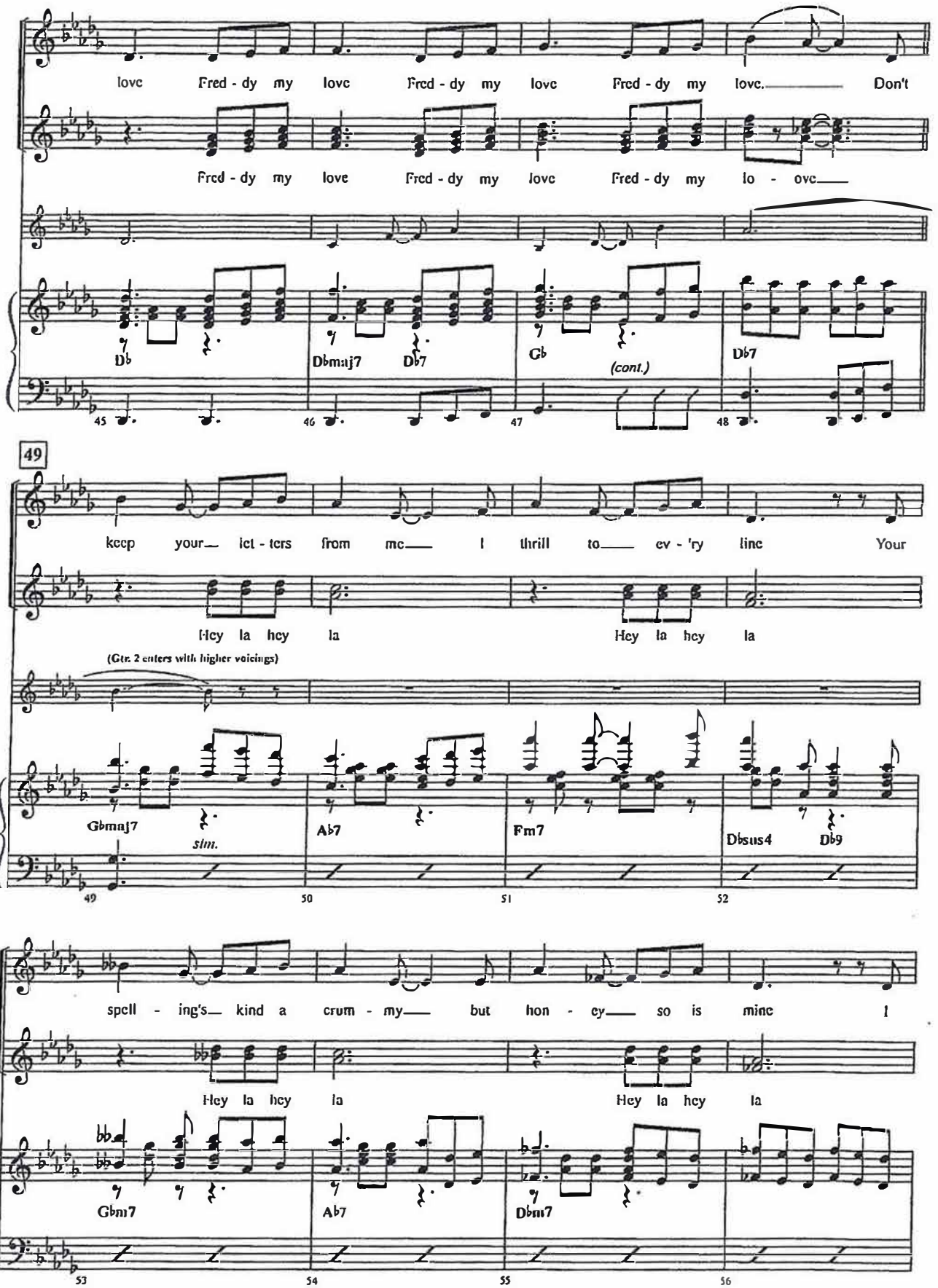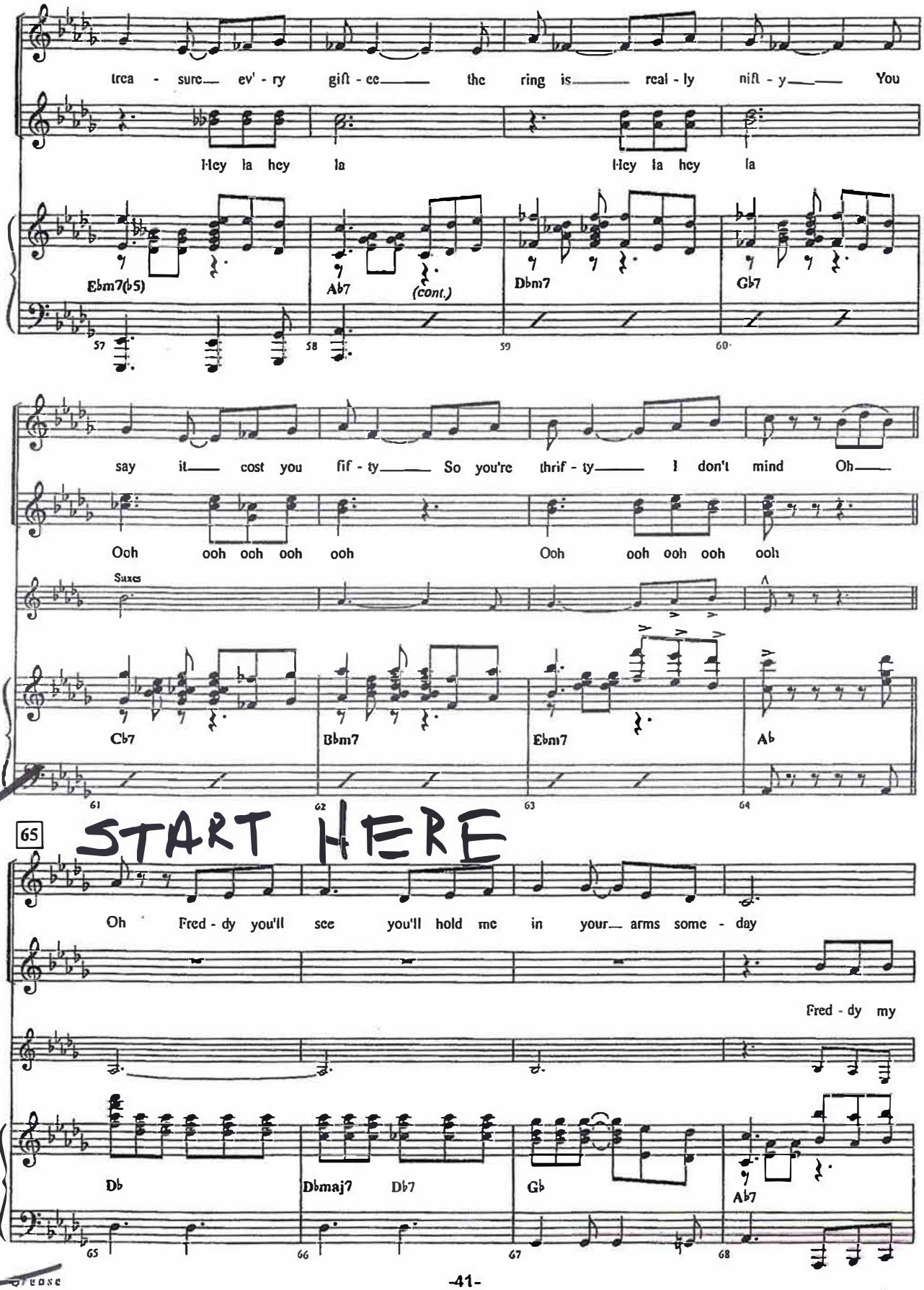



Hear - ing from you can make the day so much bet - ter
yeah
Ohh...
Ebm7
Ebm7(b5)
Ab7
9
10
11
12
Get - ting a sou - ven - ir or may - be a let - ter
Woo
Ahh
Fm7
Fm7(b5)/Cb
Bb7sus4
Bb7
13
14
15
16
I real - ly flipped o - ver the gray cash - mere sweat - er Fred - dy my
Woo
Ahh
Ebm7
Ebm7(b5)
Db/Ab
Gb
Ab7
17
18
19
20
f
mf
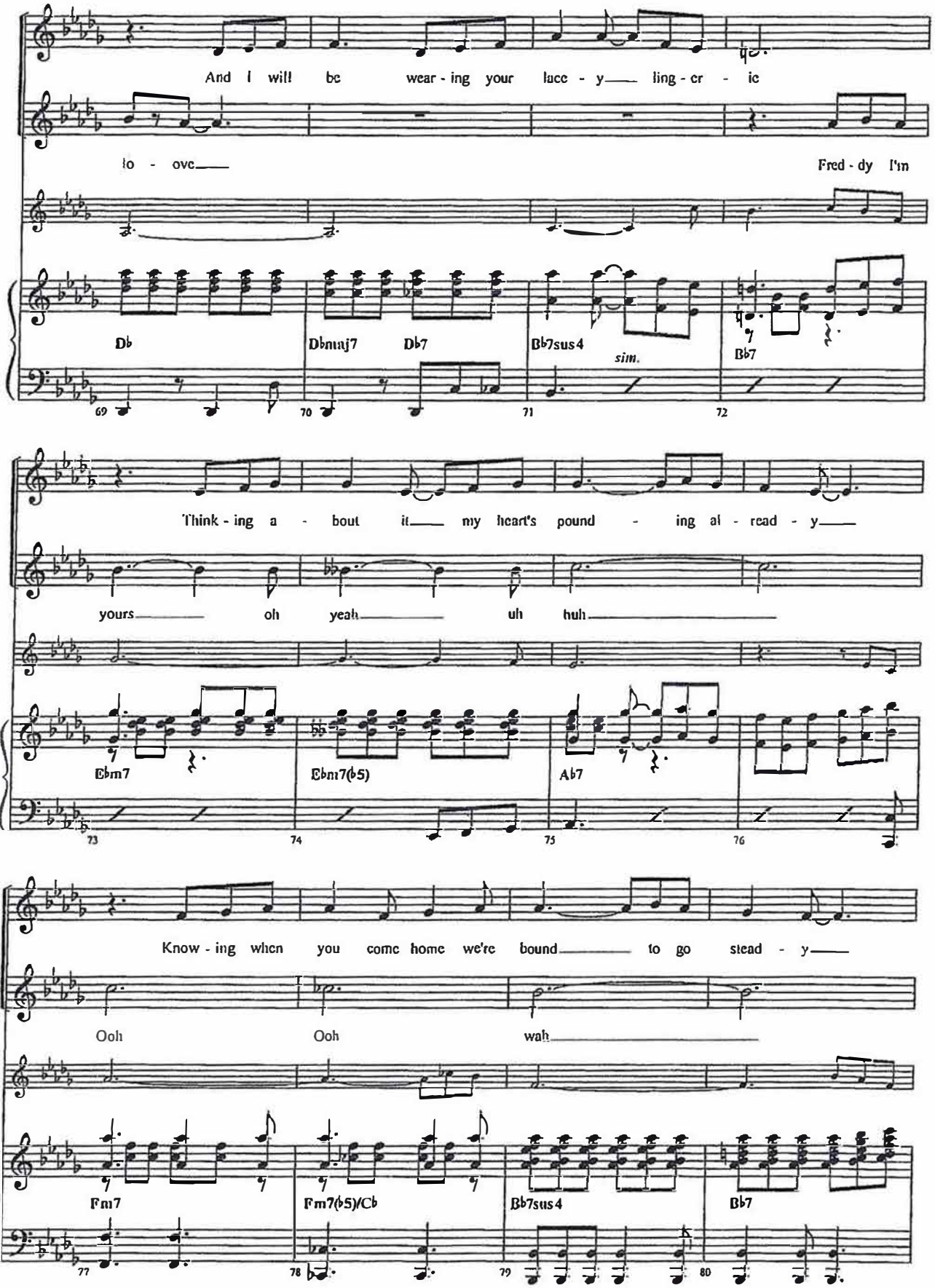

21
love Fred - dy my love Fred - dy my love Fred - dy my love
Fred - dy my love Fred - dy my love Fred - dy my lo - ove
Db
Dbmaj7 Db7
Gb
(cont.)
Ab7
sim.
25
Fred - dy you know your ab - sence makes me feel so blue.
So - o - o
Saxes (Gtr. 1 begins comp.)
Db
Dbmaj7 Db7
Gb
Ab7
That's o - kay though your pre - sents make me think of you
blue
Sure they
Db
Dbmaj7 Db7
Bb7sus4
sim.
Bb7

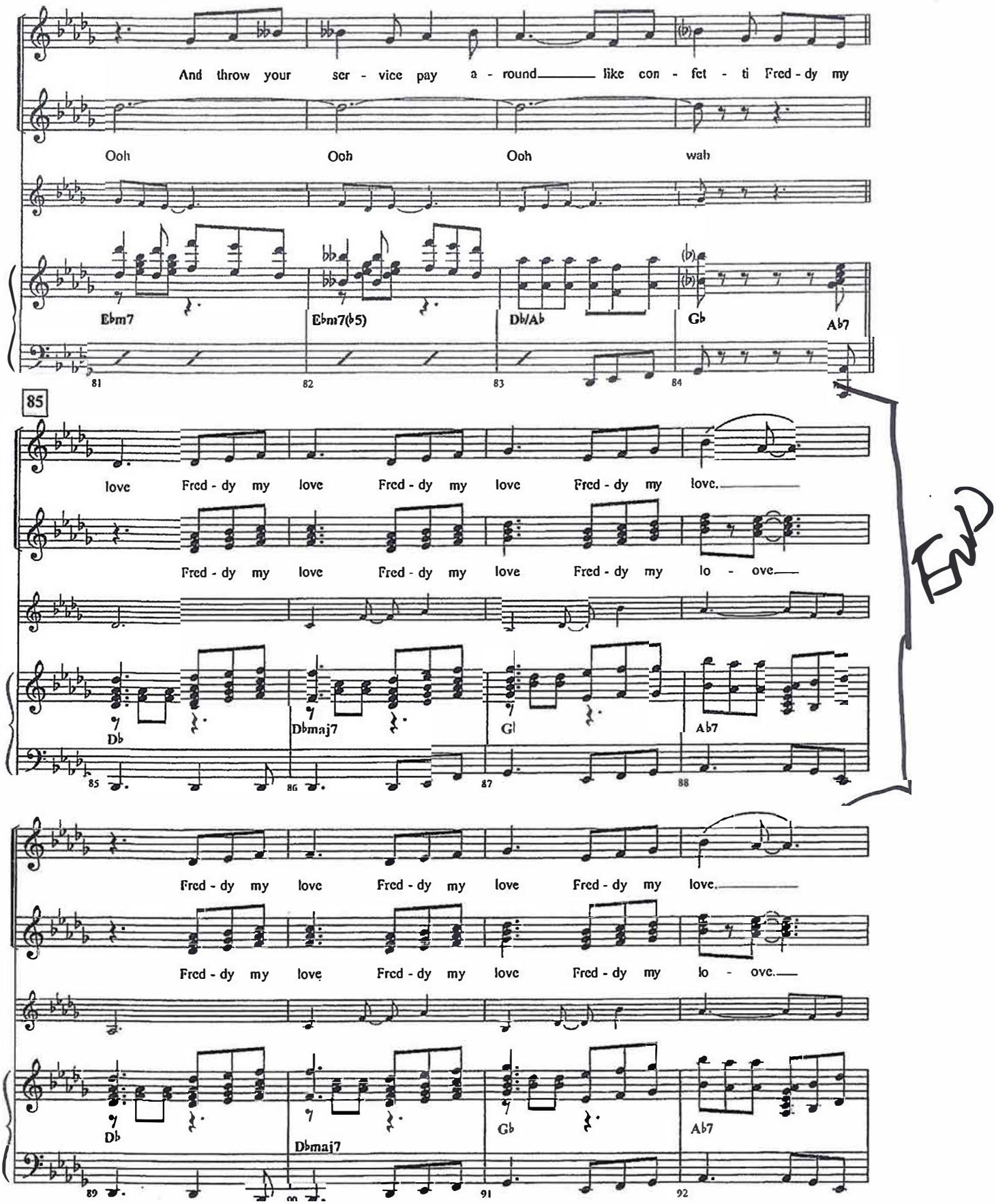
MARTY . 4 -

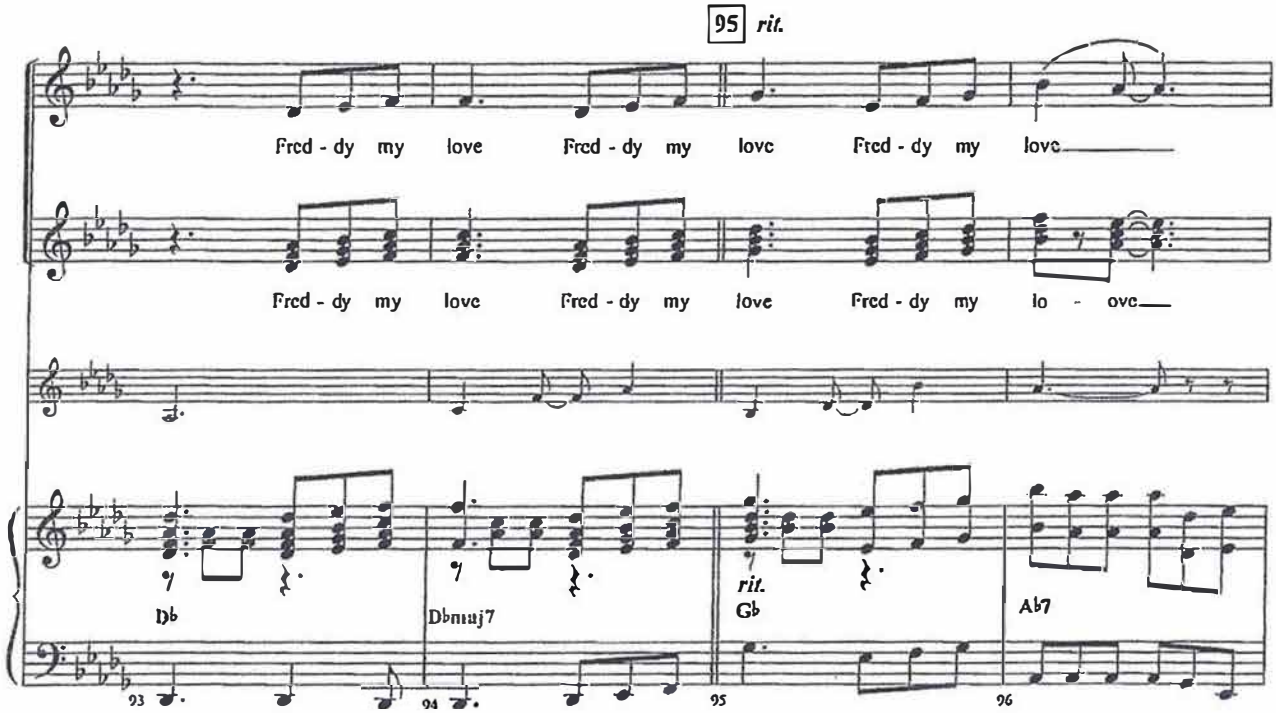

My ma will have a heart at - tack when she catch - es
do
Ebm7
Ebm7(b5)
Ab
33
34
35
36
Those ped - al push - ers with the black leath - er patch - es
Ooh
Wah
Fm7
Fm7(b5)/Cb
Bb7sus4
Bb7
37
38
39
40
Oh how I wish I had a jack - et that match - es Fred - dy my
Ooh
Oh
Ooh
wah
Ebm7
Ebm7(b5)
Db/Ab
Gb
Ab7
41
42
43
44

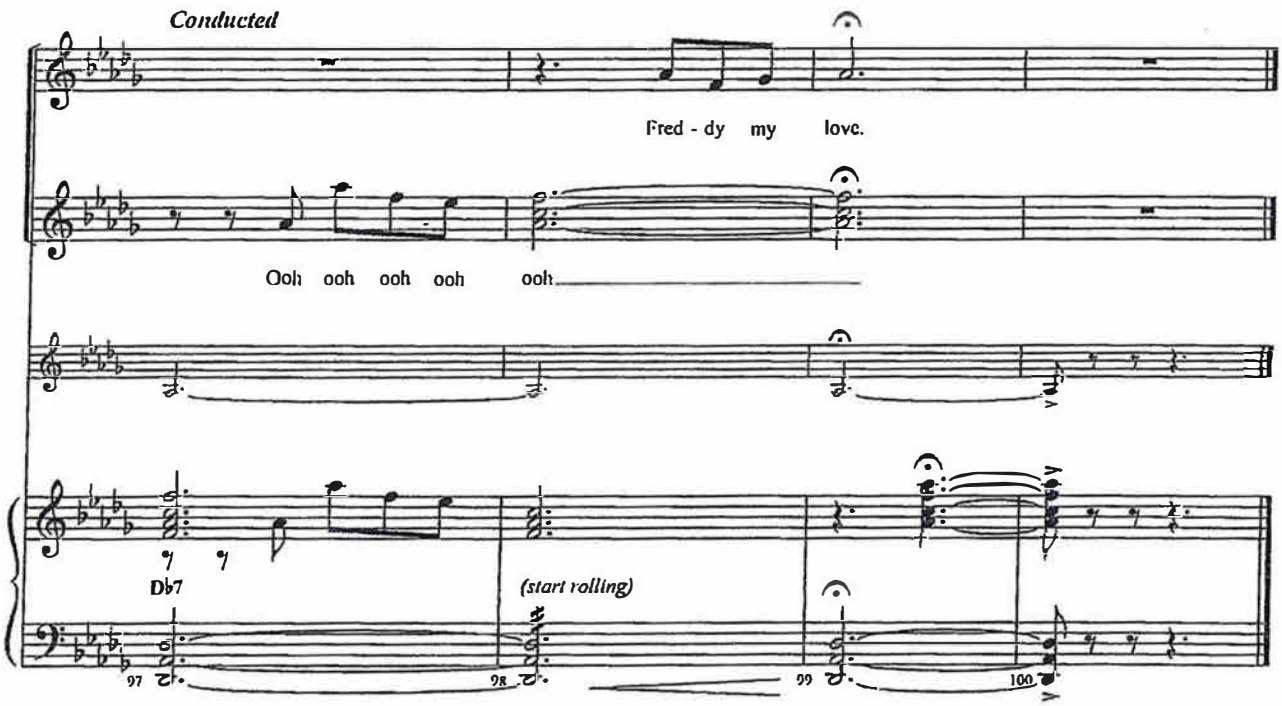

love Fred - dy my love Fred - dy my love Fred - dy my love. Don't
Fred - dy my love Fred - dy my love Fred - dy my lo - ove
Db
Dbmaj7
Db7
Gb
(cont.)
Db7
45
46
47
48
49
keep your let - ters from me I thrill to ev - 'ry line Your
Hey la hey la
Hey la hey la
(Gtr. 2 enters with higher voicings)
Gbmaj7
sim.
Ab7
Fm7
Dbsus4
Db9
49
50
51
52
spell - ing's kind a crum - my but hon - ey so is mine I
Hey la hey la
Hey la hey la
Gbm7
Ab7
Dbm7
53
54
55
56


trea - sure ev' - ry gift - ee the ring is real - ly nift - y You
Hey la hey la Hey la hey la
Ebm7(♭5)
Ab7
(cont.)
Dbm7
Gb7
57
58
59
60
say it cost you fif - ty So you're thrif - ty I don't mind Oh
Ooh ooh ooh ooh ooh Ooh ooh ooh ooh ooh
Saxes
Cb7
Bbm7
Ebm7
Ab
61
62
63
64
START HERE
65
Oh Fred - dy you'll see you'll hold me in your arms some - day
Fred - dy my
Db
Dbmaj7
Db7
Gb
Ab7
65
66
67
68


And I will be wear - ing your lace - y ling - er - ie
lo - ove Fred - dy I'm
Db Dbmaj7 Db7 Bb7sus4 sim. Bb7
69 70 71 72
Think - ing a - bout it my heart's pound - ing al - read - y
yours oh yeah uh huh
Ebm7 Ebm7(b5) Ab7
73 74 75 76
Know - ing when you come home we're bound to go stead - y
Ooh Ooh wah
Fm7 Fm7(b5)/Cb Bb7sus4 Bb7
77 78 79 80
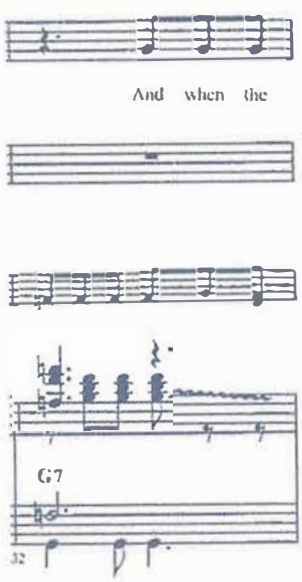

And throw your ser - vice pay a - round like con - fet - ti Fred - dy my
Ooh Ooh Ooh wah
Ebm7 Ebm7(b5) Db/Ab Gb Ab7
81 82 83 84
85
love Fred - dy my love Fred - dy my love Fred - dy my love.
Fred - dy my love Fred - dy my love Fred - dy my lo - ove.
Db Dbmaj7 Gb Ab7
85 86 87 88
Fred - dy my love Fred - dy my love Fred - dy my love.
Fred - dy my love Fred - dy my love Fred - dy my lo - ove.
Db Dbmaj7 Gb Ab7
89 91 92

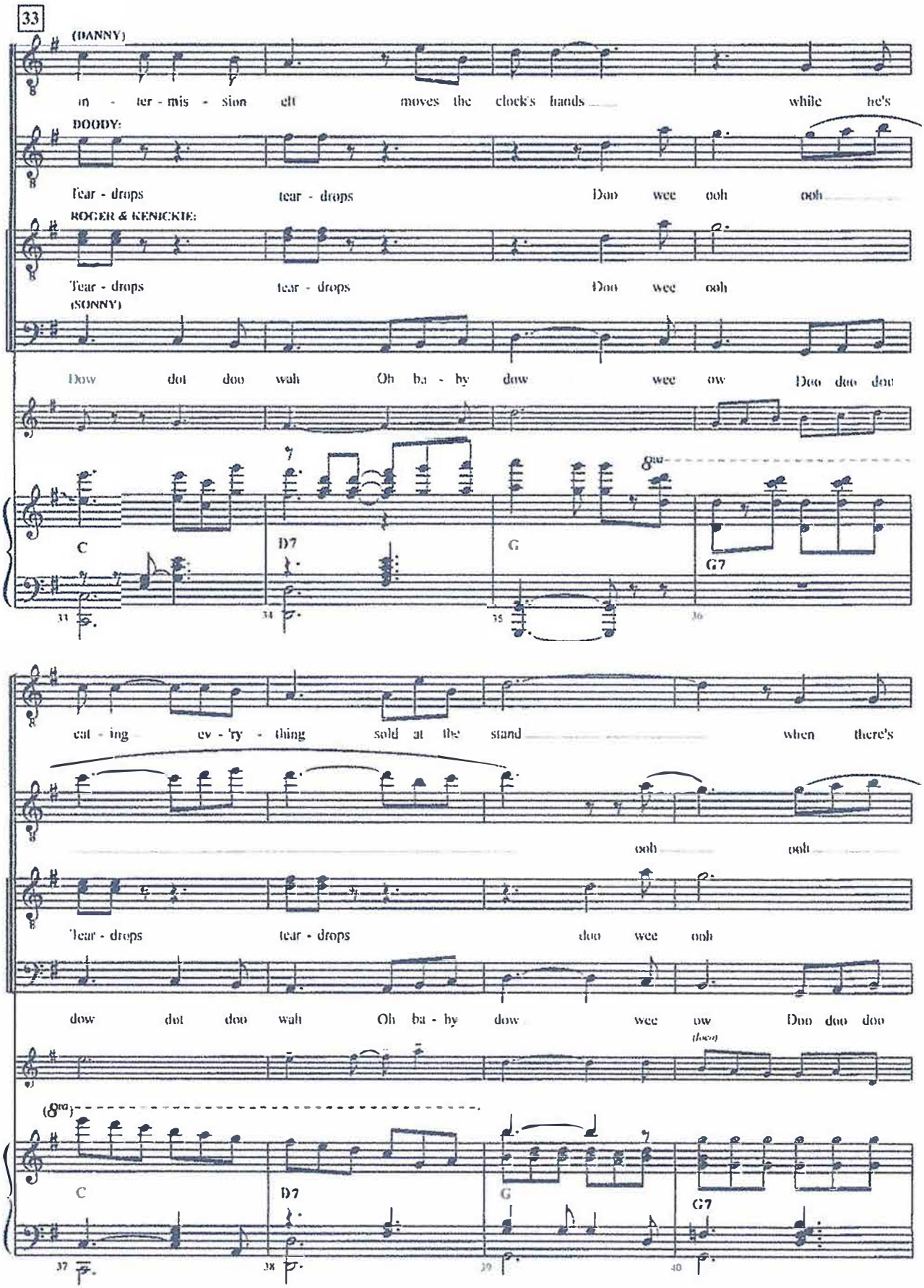

95 rit.
Fred - dy my love Fred - dy my love Fred - dy my love
Fred - dy my love Fred - dy my love Fred - dy my lo - ove
Db
Dbmaj7
rit.
Gb
Ab7
93
94
95
96

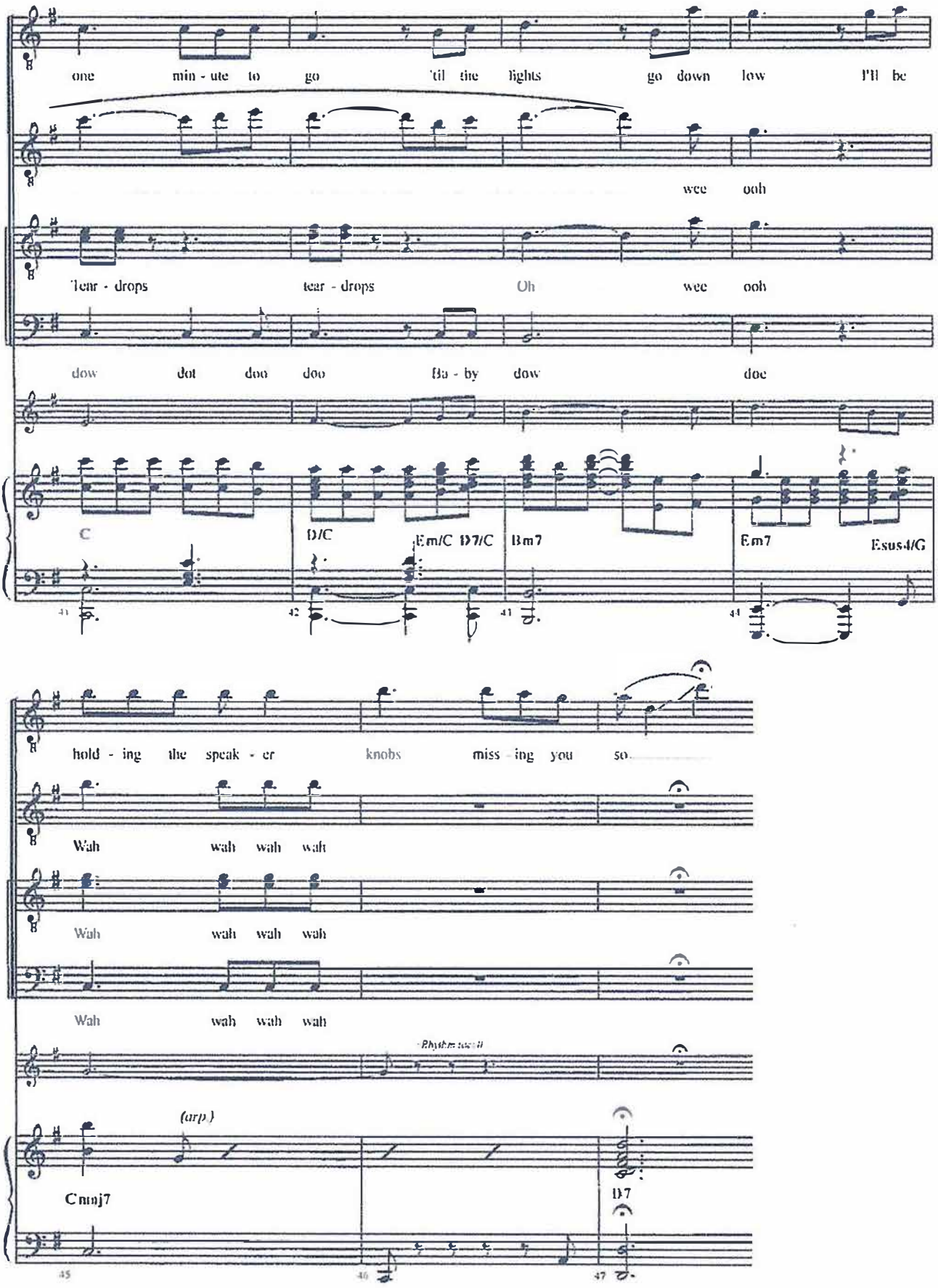

Conducted
Fred - dy my love.
Ooh ooh ooh ooh ooh
Db7
(start rolling)
97
98
99
100

DANNY
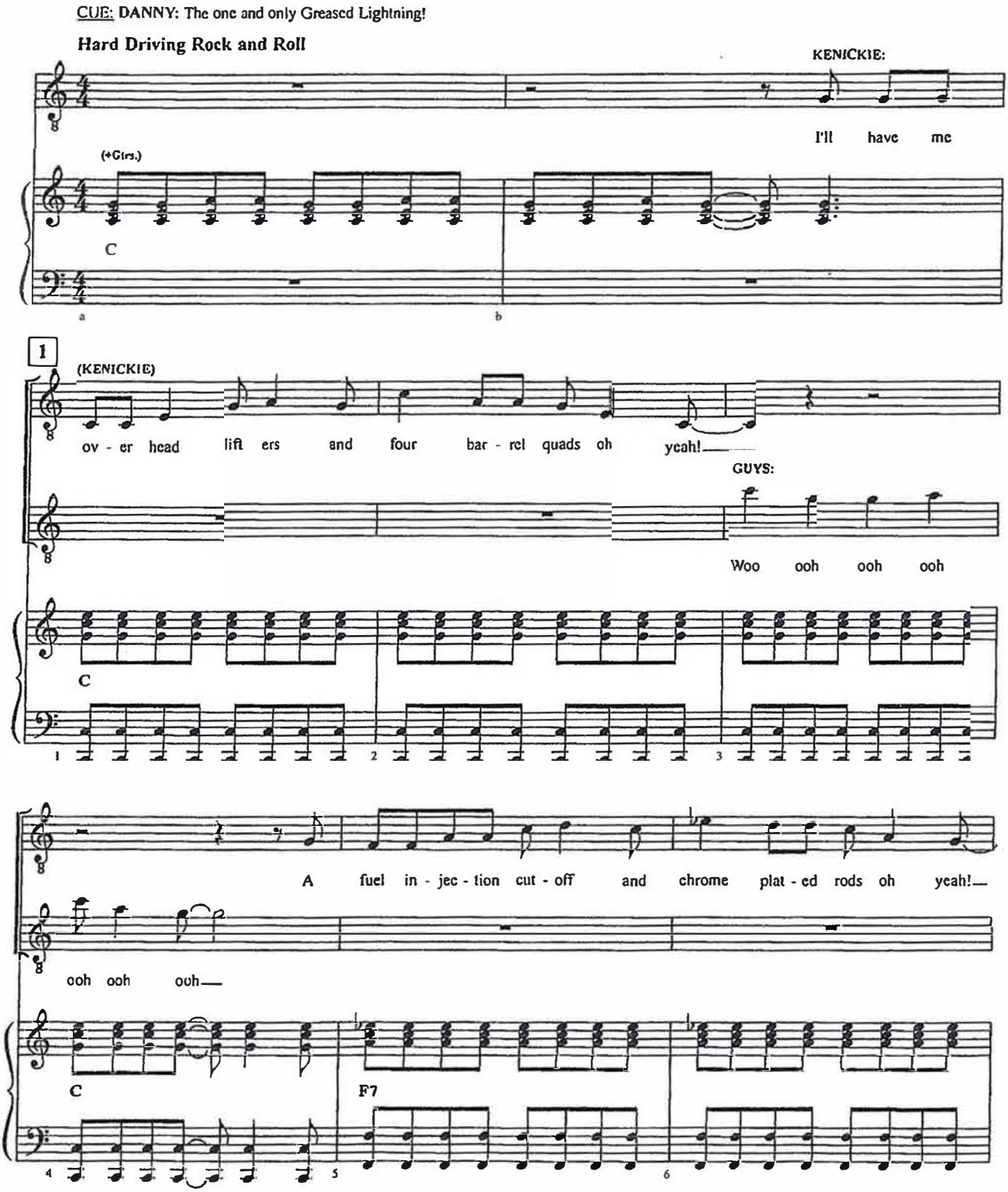
TENOR: "Alone at the Drive-In Movie" mm 32-48 (sing the top line)
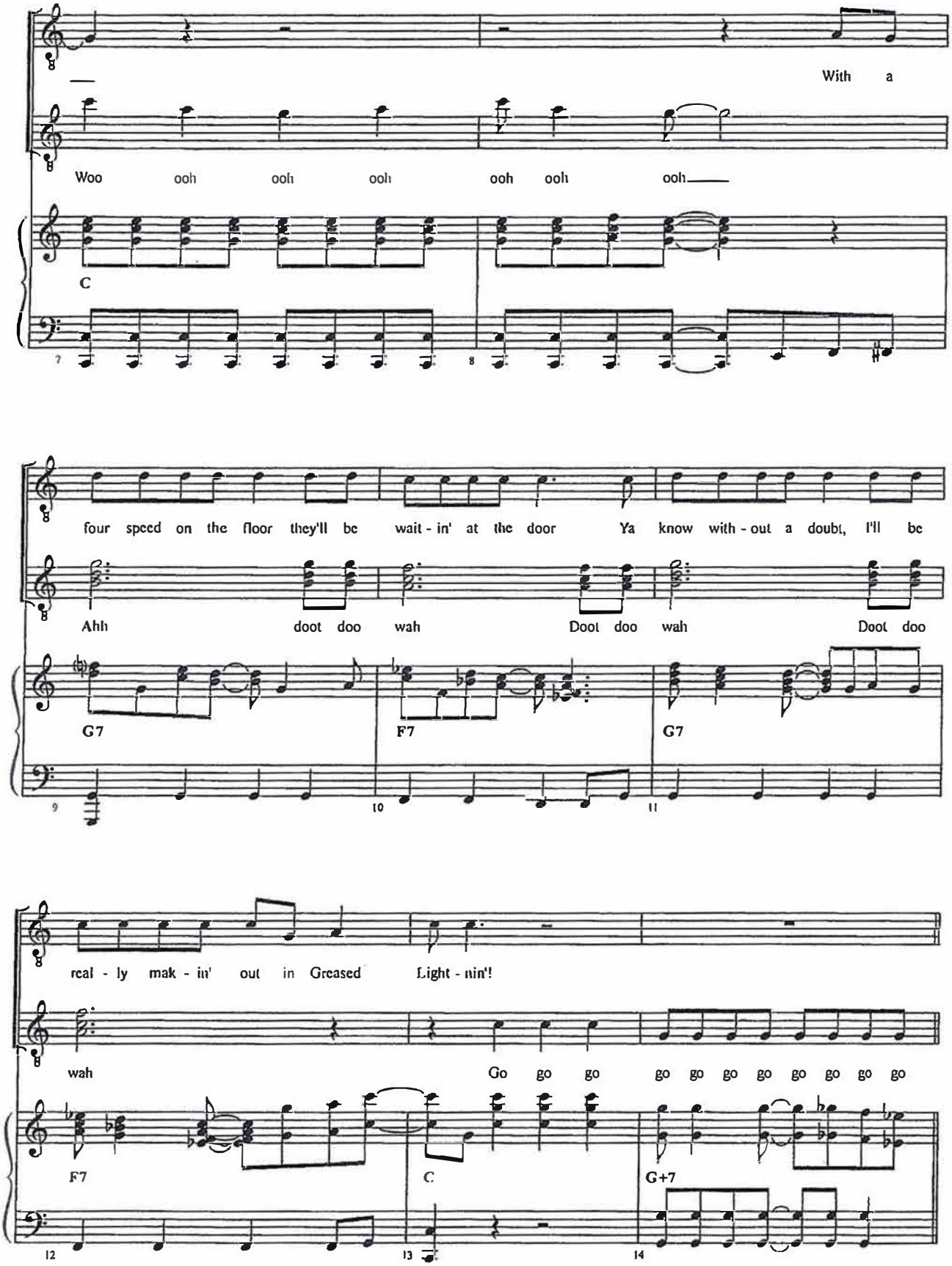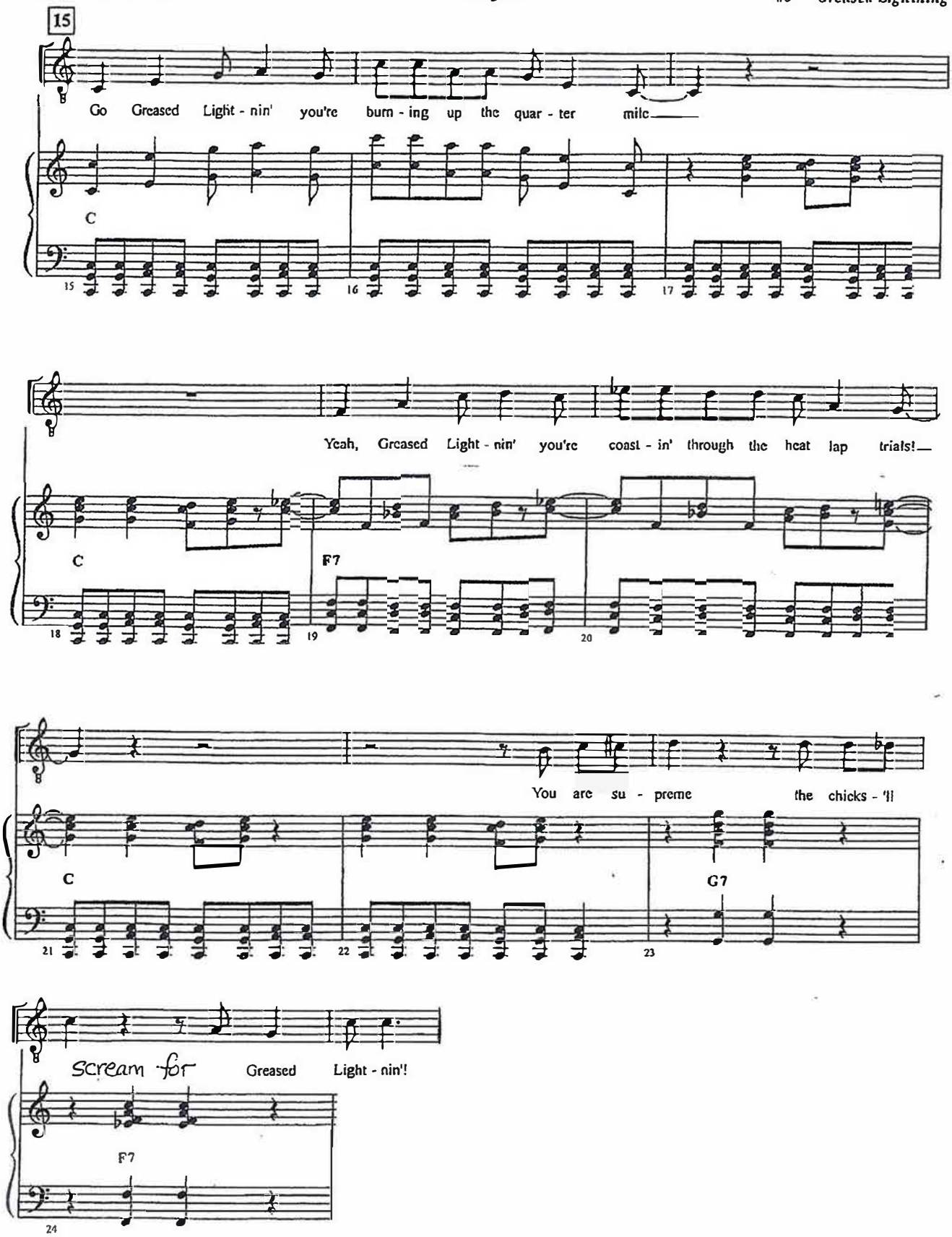



33
(DANNY)
in - ter - mis - sion elf moves the clock's hands while he's
DOODY:
tear - drops tear - drops Doo wee ooh ooh
ROGER & KENICKIE:
Tear - drops tear - drops Doo wee ooh
(SONNY)
Dow dot doo wah Oh ba - by dow wee ow Doo doo doo
C
D7
G
G7
eat - ing ev - 'ry - thing sold at the stand when there's
ooh ooh
Tear - drops tear - drops doo wee ooh
dow dot doo wah Oh ba - by dow wee ow Doo doo doo
(bocca)
(8va)
C
D7
G
G7


one min - ute to go 'til the lights go down low I'll be
wee ooh
Tear - drops tear - drops Oh wee ooh
dow dot doo doo Ba - by dow doc
C
D/C
Em/C D7/C
Bm7
Em7
Esus4/G
hold - ing the speak - er knobs miss - ing you so
Wah wah wah wah
Wah wah wah wah
Wah wah wah wah
(arp)
Cmaj7
D7

6. – Greased Lightning
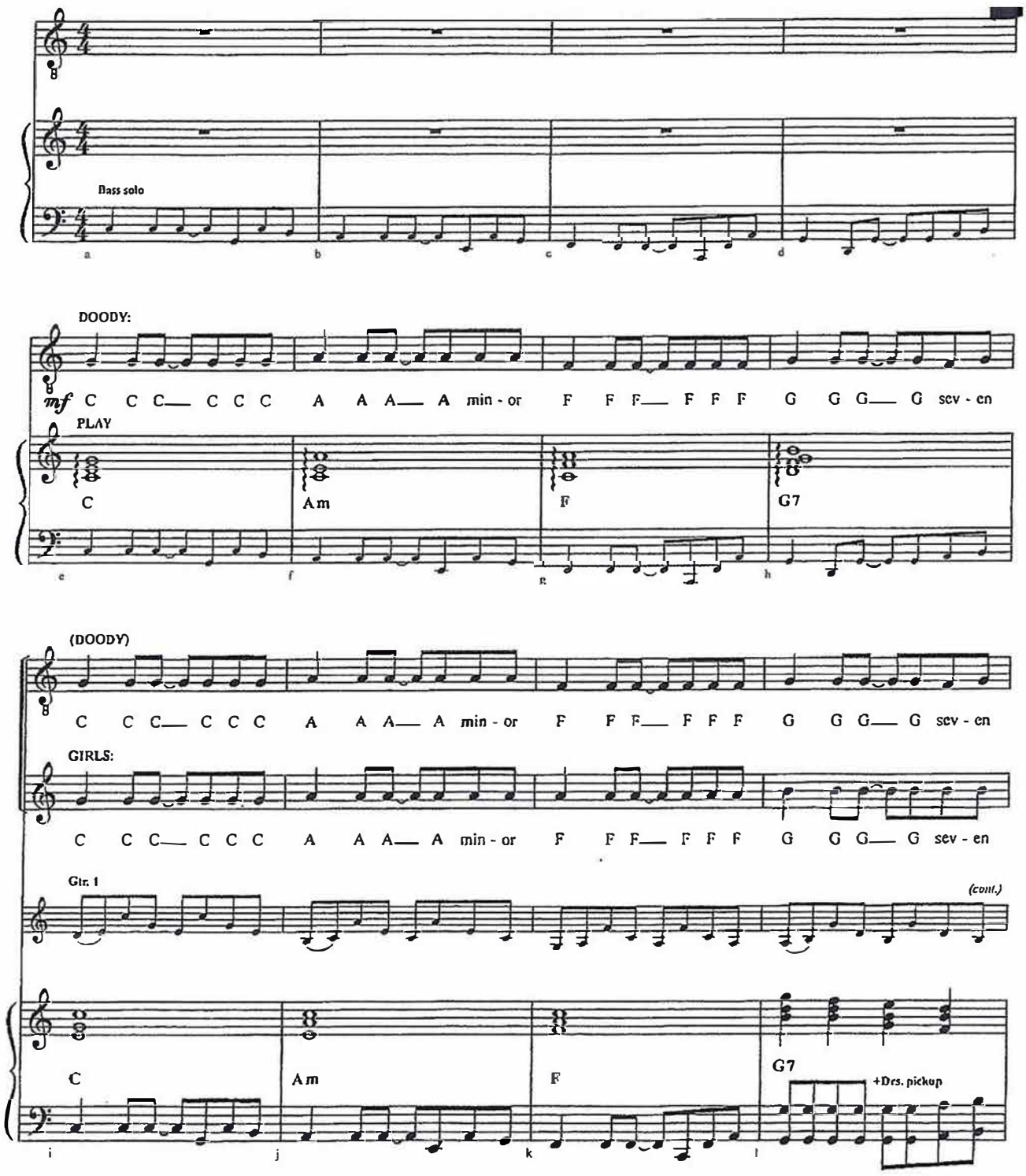



With a
Woo ooh ooh ooh ooh ooh ooh
C
four speed on the floor they'll be wait - in' at the door Ya know with - out a doubt, I'll be
Ahh doot doo wah Doot doo wah Doot doo
G7
F7
G7
real - ly mak - in' out in Greased Light - nin'!
wah Go go go go go go go go go go go
F7
C
G+7


15
Go Greased Light - nin' you're burn - ing up the quar - ter mile
C
15
16
17
Yeah, Greased Light - nin' you're coast - in' through the heat lap trials!
C
F7
18
19
20
You are su - preme the chicks - 'll
C
G7
21
22
23
Scream for Greased Light - nin'!
F7
24

Those Magic Changes

If you play the guitar – feel free to bring it to your audition!

mm 37 – end



1 (DOODY)

What's that play - ing on the ra - dio - o— Why do I— start sway - ing

C Am F

1 2 3

to and fro— I have ne - ver heard that song be - fore—

G6 C7/D G6 C Am

4 5 6

But if I— don't hear it an - y - more It's still fam - i - liar to me

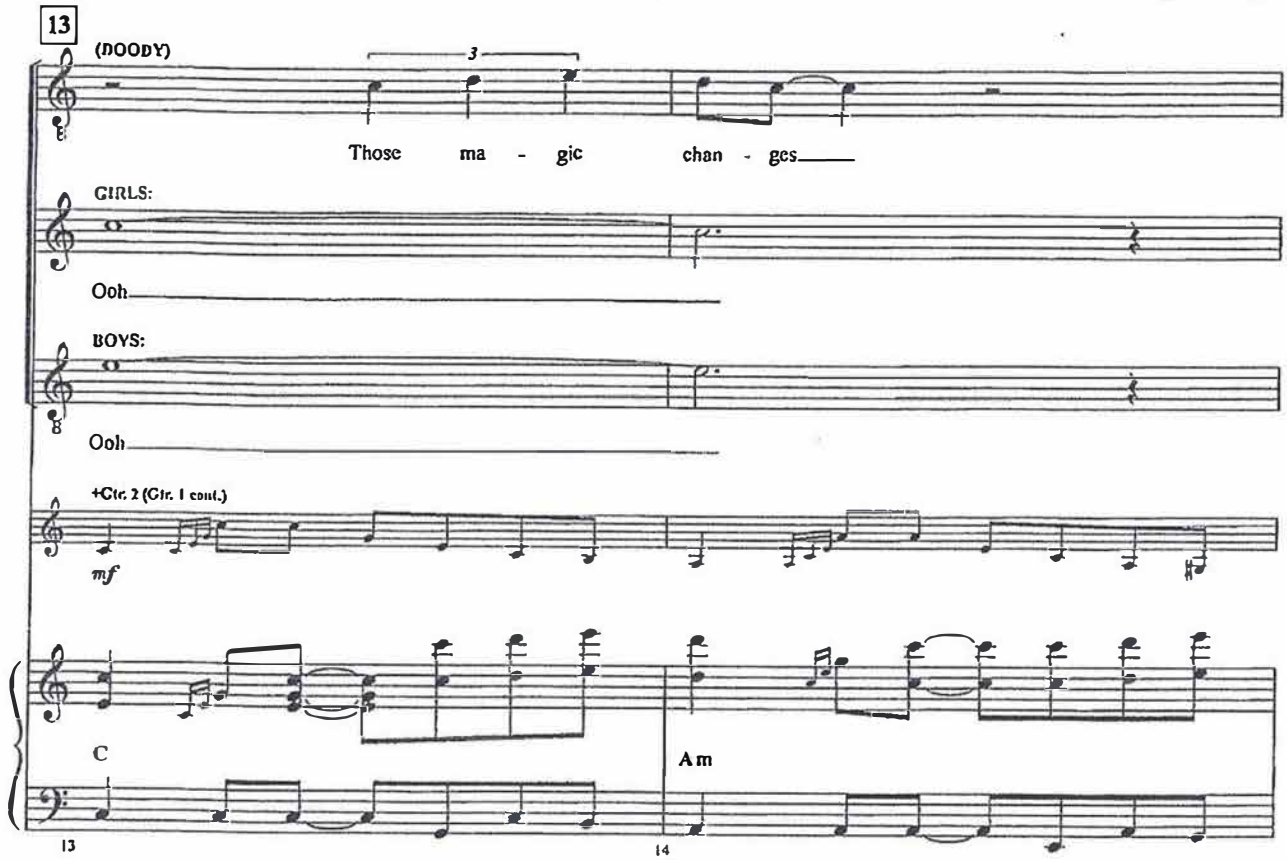
F G6 C
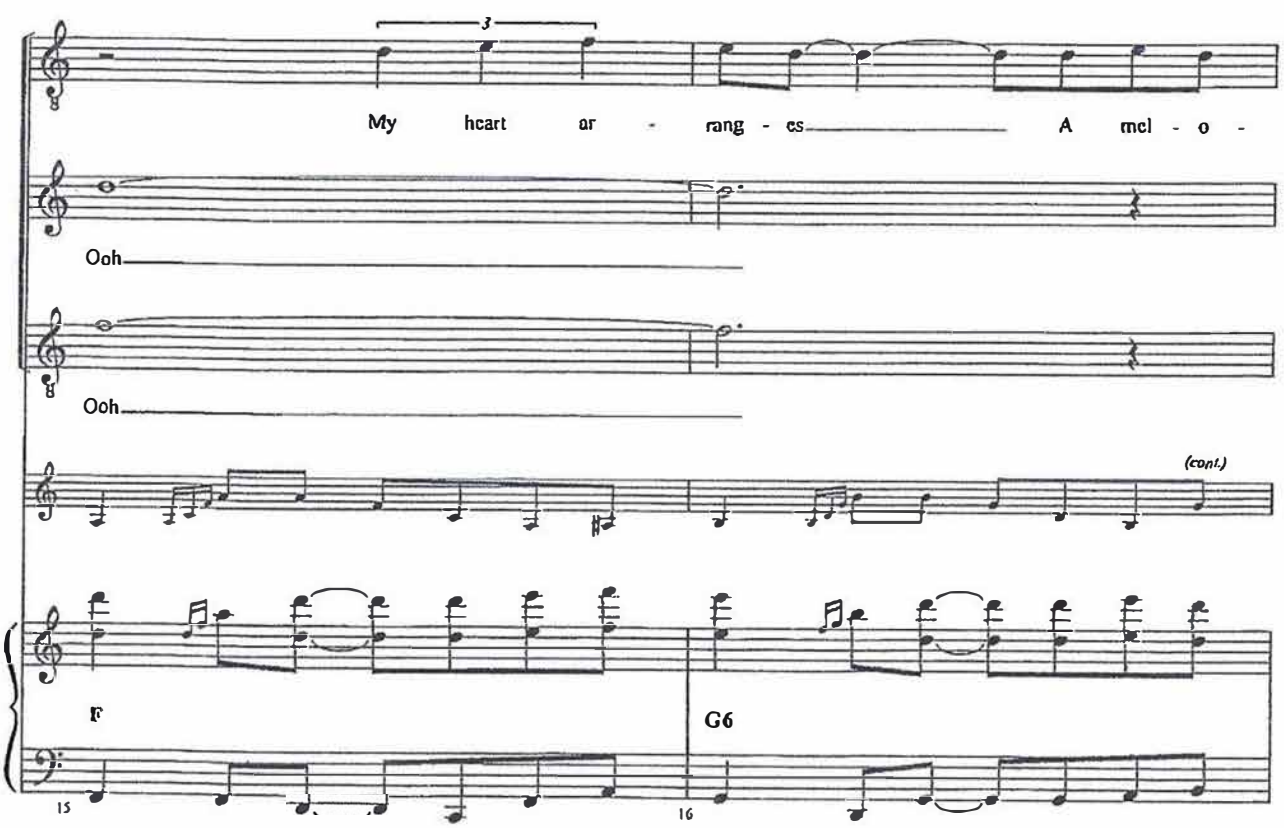
7 8 9
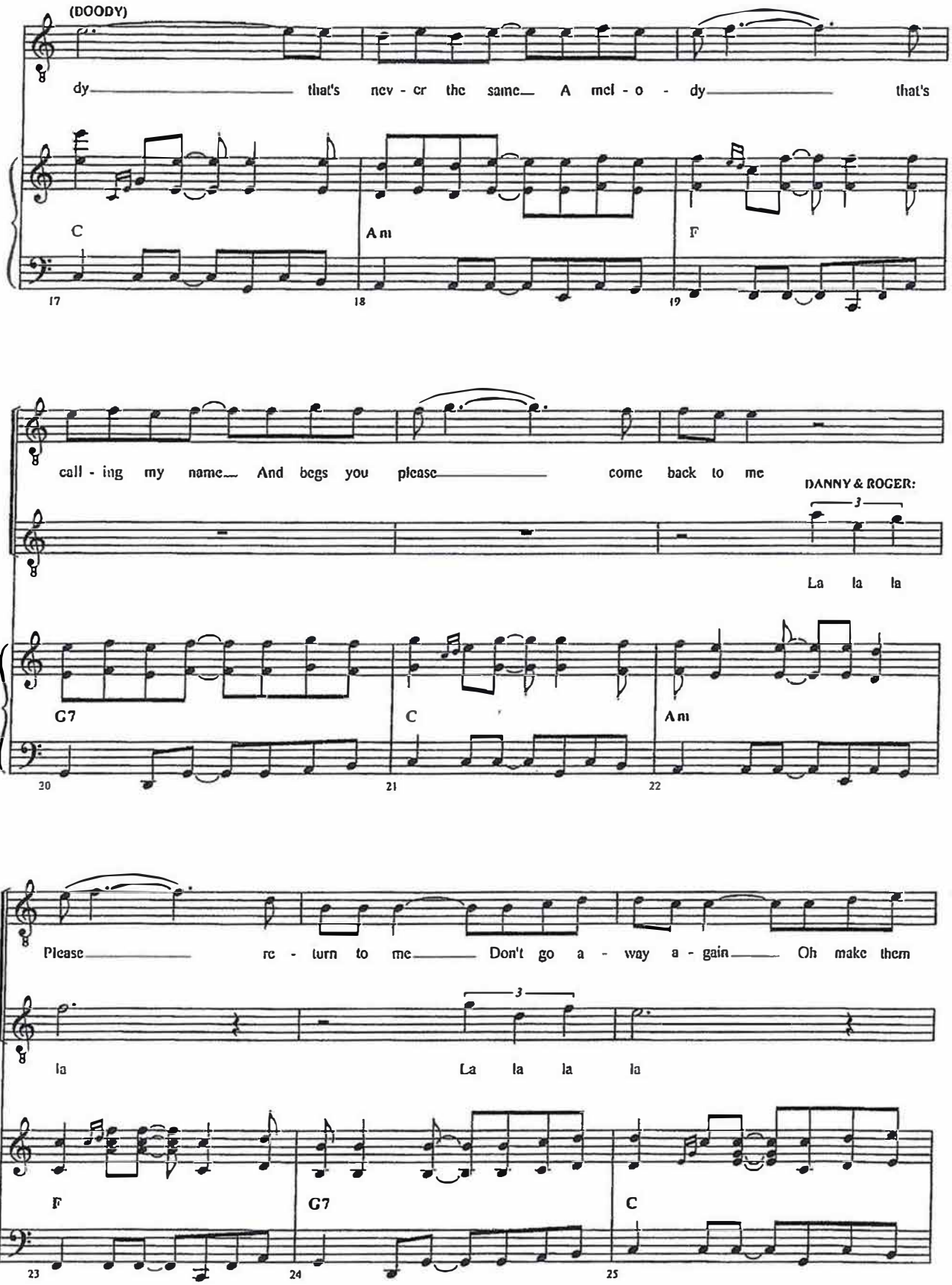
Sends a thrill right through me 'Cause those chords re - mind me of the night that I first fell in love to
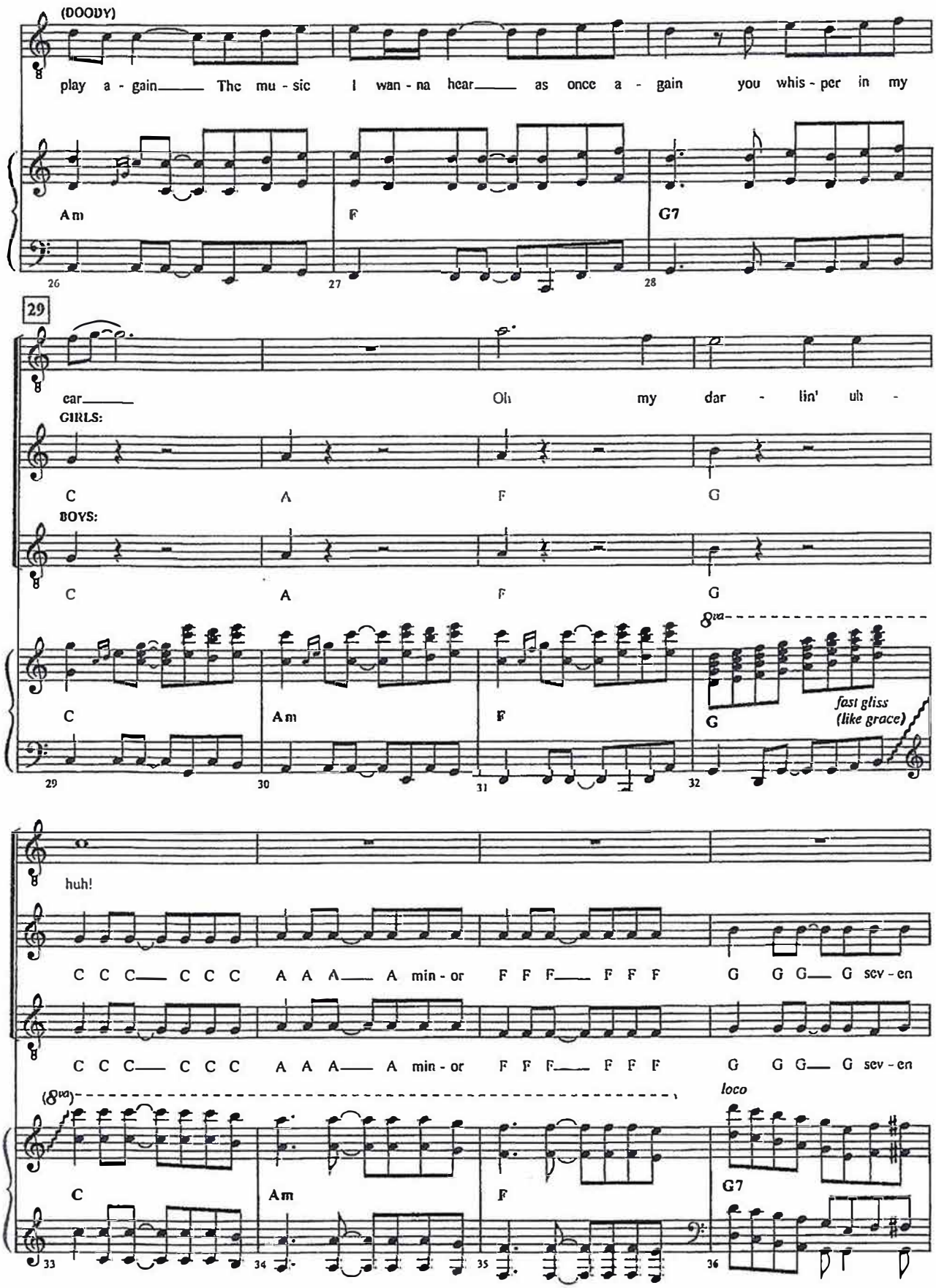
Am F G7

10 11 12


13
(DOODY)
3
Those ma - gic chan - ges
GIRLS:
Ooh
BOYS:
Ooh
+Clr. 2 (Clr. 1 cont.)
mf
C
Am
13
14


3
My heart ar - rang - es A mel - o -
Ooh
Ooh
(cont.)
F
G6
15
16


(DOODY)
dy that's nev - er the same A mel - o - dy that's
C Am F
17 18 19
call - ing my name And begs you please come back to me
DANNY & ROGER:
3
La la la
G7 C Am
20 21 22
Please re - turn to me Don't go a - way a - gain Oh make them
3
la La la la la
F G7 C
23 24 25


(DOODY)
play a - gain The mu - sic I wan - na hear as once a - gain you whis - per in my
Am
F
G7
26
27
28
29
ear Oh my dar - lin' uh -
GIRLS:
C
A
F
G
BOYS:
C
A
F
G
8va
C
Am
F
G
fast gliss
(like grace)
29
30
31
32
huh!
C C C C C C A A A A min - or F F F F F F G G G G sev - en
C C C C C C A A A A min - or F F F F F F G G G G sev - en
(8va)
loco
C
Am
F
G7
33
34
35
36

Doody - 6 -

START

37

I'll be wait - ing by the ra - di - o— you'll come back to me some - day I know

Bom Bom Bom Bom

Bom Bom Bom Bom

C Gtrs. cont. as before Am F G7

37 38 39 40
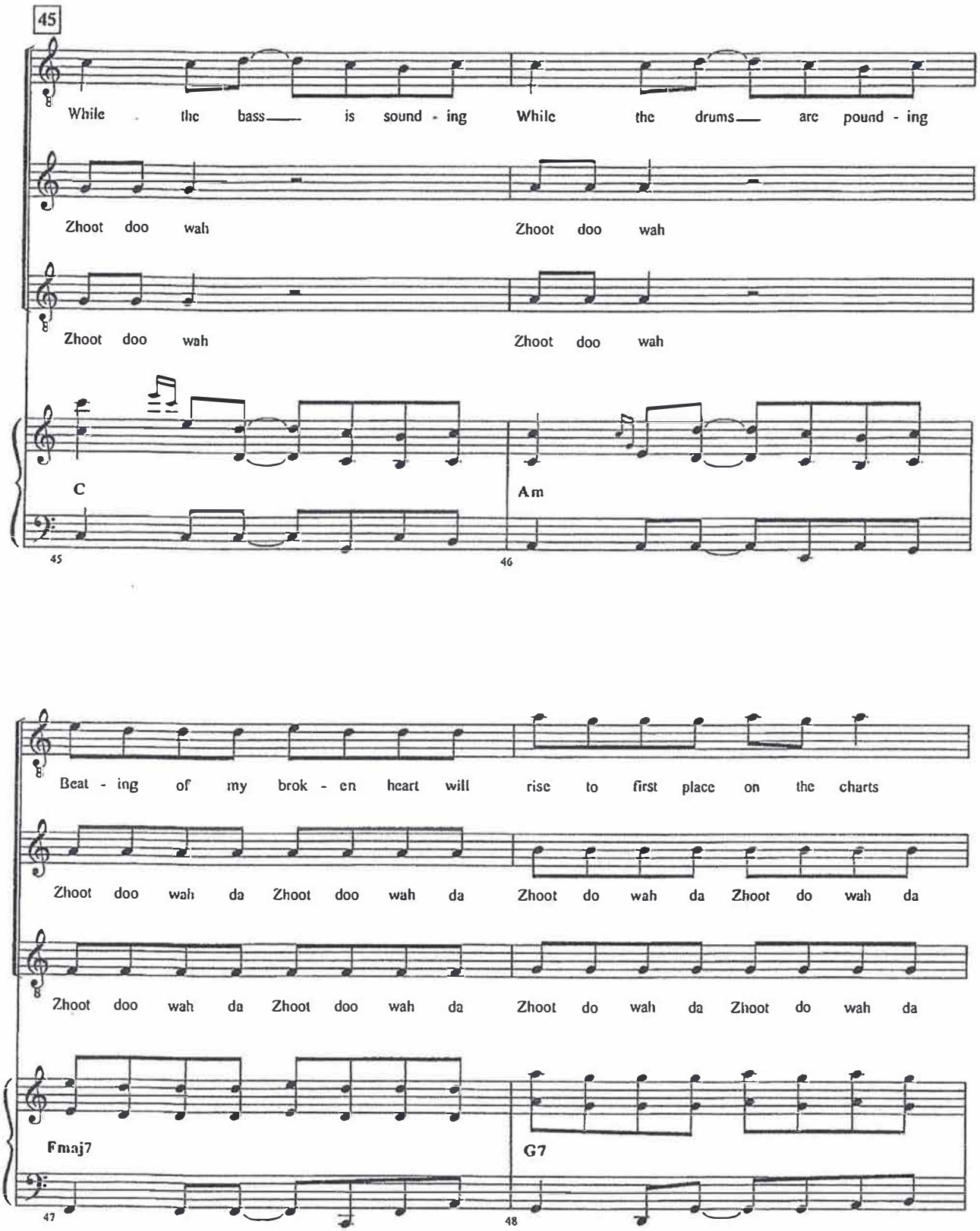
Been so lone - some since our last good - bye— but I'm sing - ing as I Cry - ay - ay - ay
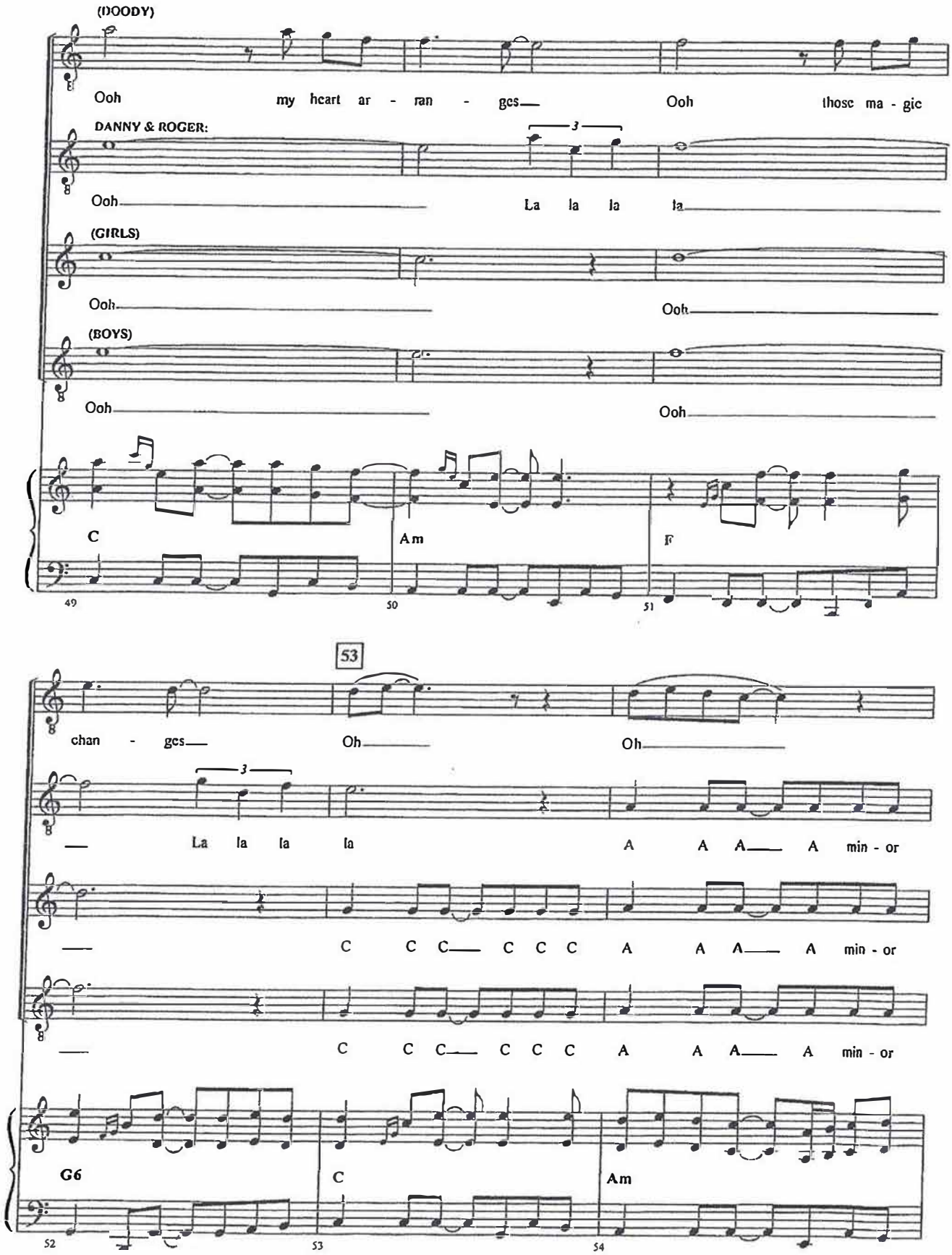
Bom Bom Bom
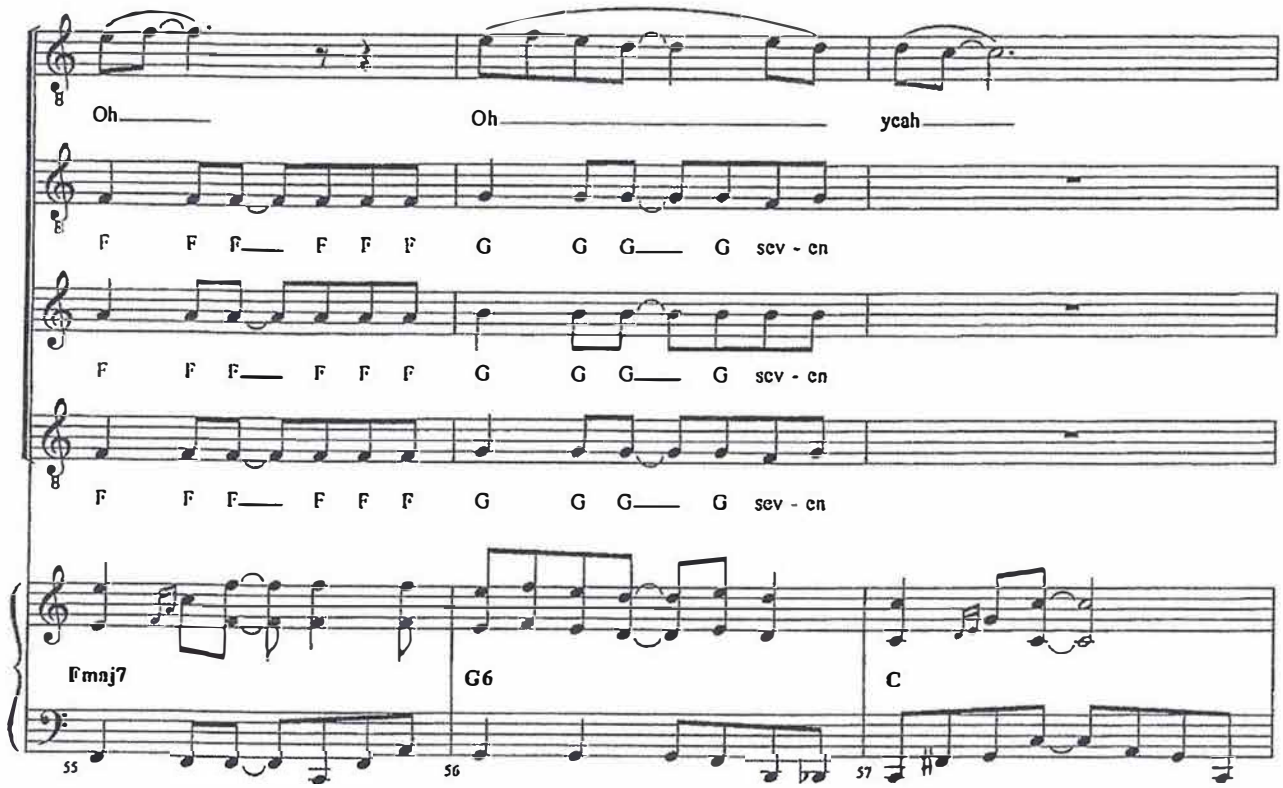
Bom Bom Bom
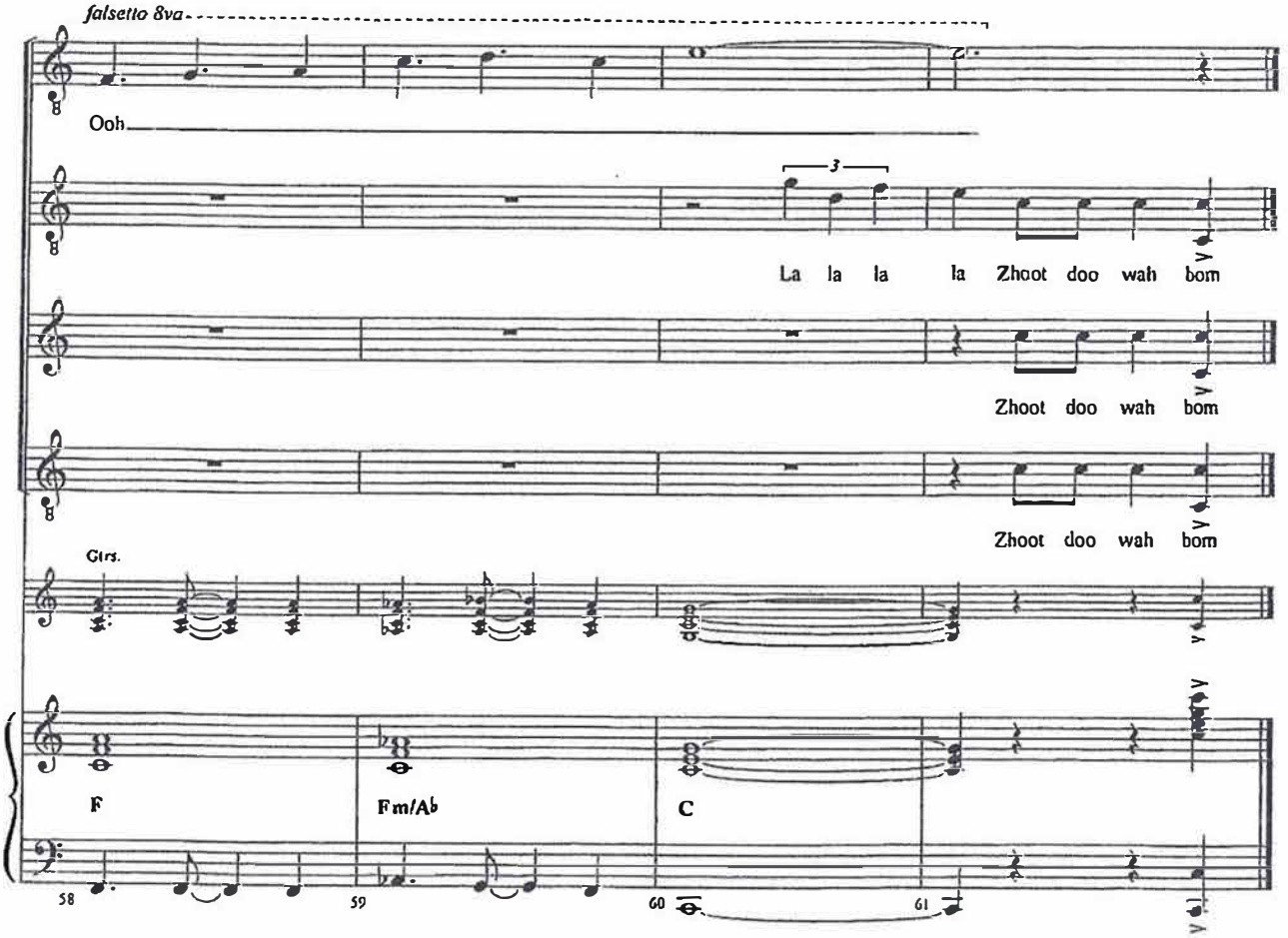
C Am F G7

41 42 43 44


45
While the bass is sound - ing While the drums are pound - ing
Zhoot doo wah Zhoot doo wah
Zhoot doo wah Zhoot doo wah
C
Am
45
46
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
Zhoot doo wah da Zhoot doo wah da Zhoot do wah da Zhoot do wah da
Fmaj7
G7
47
48


(DOODY)
Ooh my heart ar - ran - ges— Ooh those ma - gic
DANNY & ROGER:
Ooh— La la la la—
(GIRLS)
Ooh— Ooh—
(BOYS)
Ooh— Ooh—
C Am F
49 50 51
53
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
— C C C— C C C A A A— A min - or
G6 C Am
52 53 54


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
Fmaj7
G6
C
55
56
57


falsetto 8va
Ooh
3
La la la la Zhoot doo wah bom
Zhoot doo wah bom
Zhoot doo wah bom
Girls.
F
Fm/Ab
C
58
59
60
61
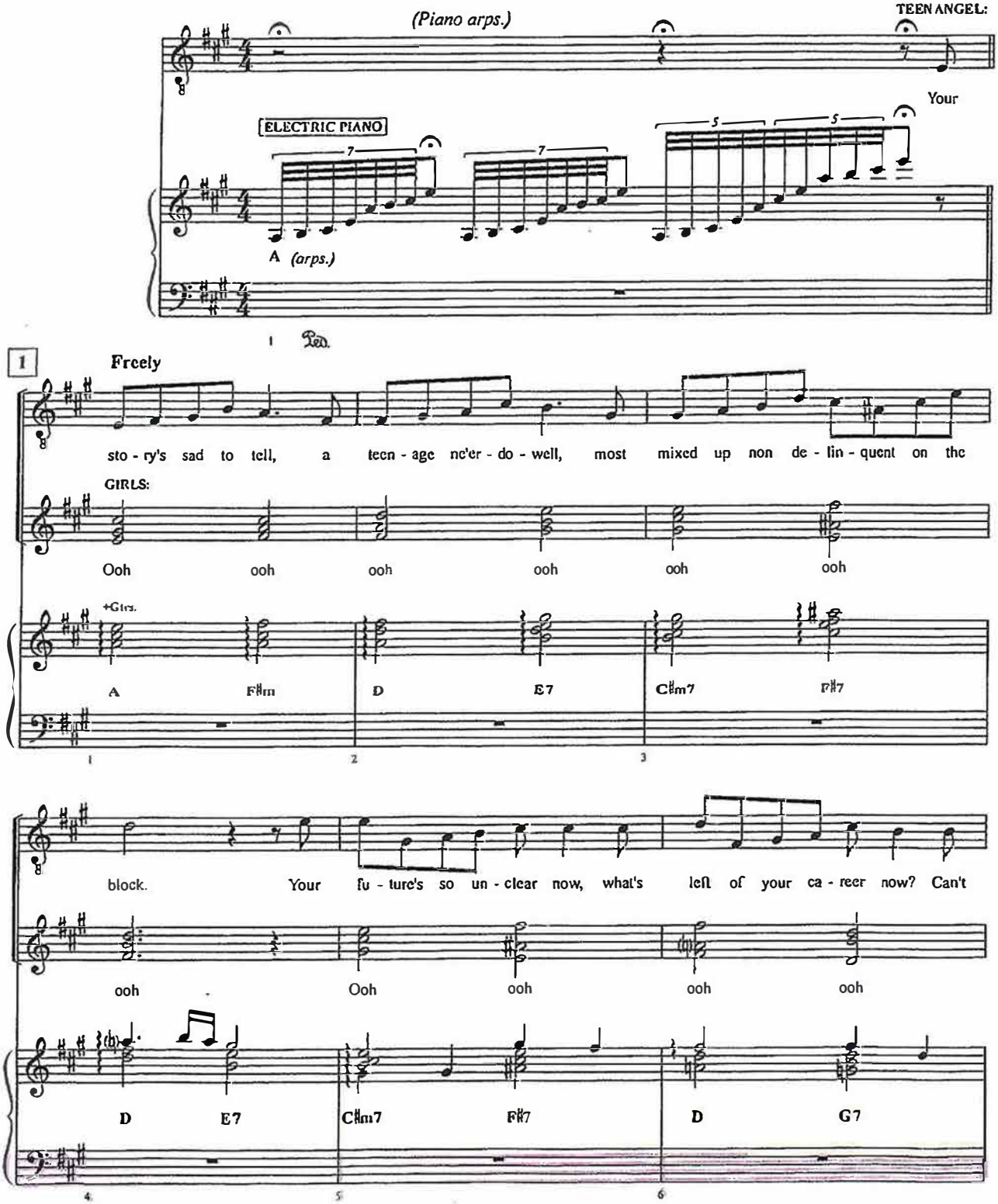
TEEN ANGEL -1-
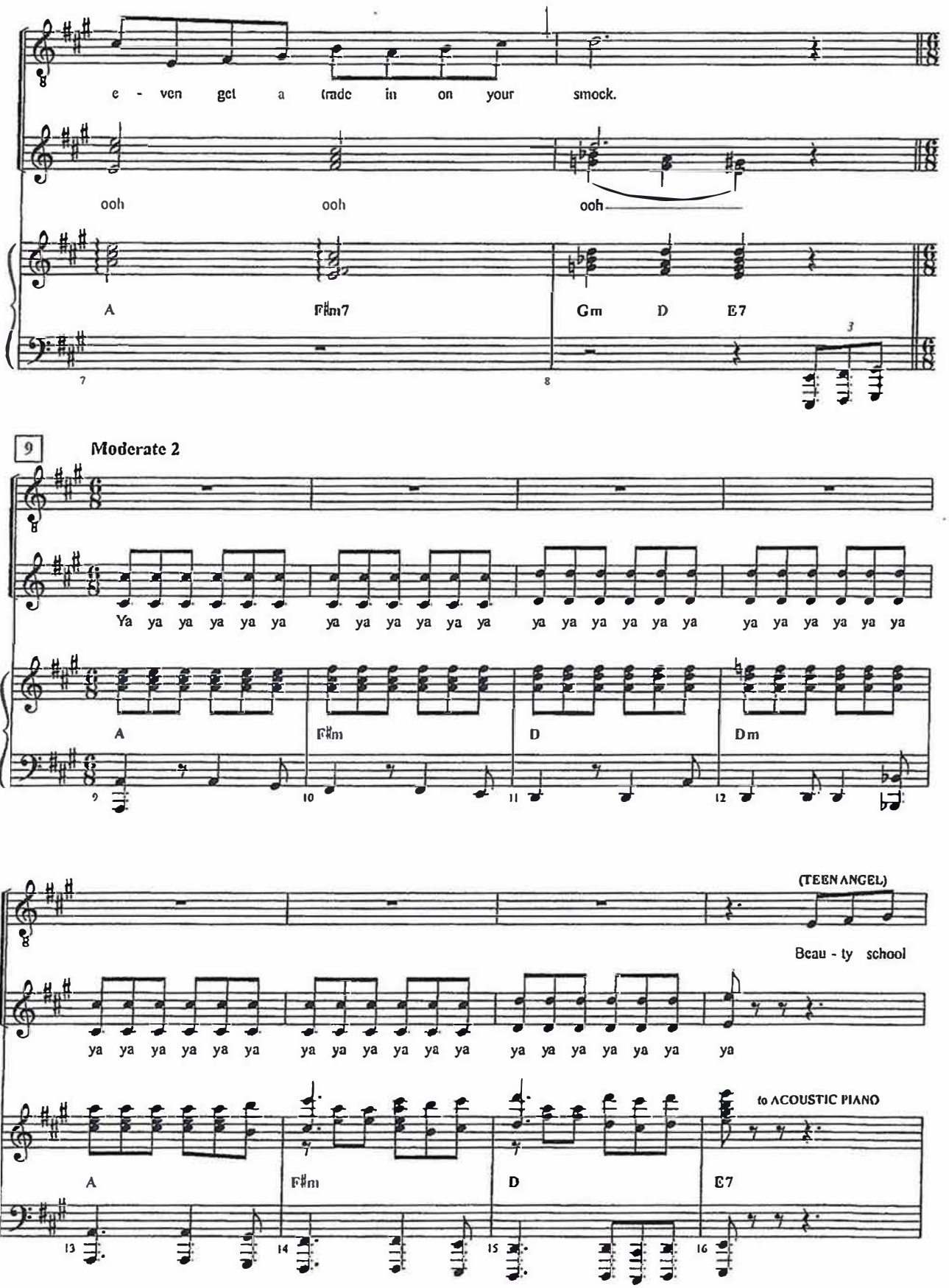
AUDITION CUT pg 5
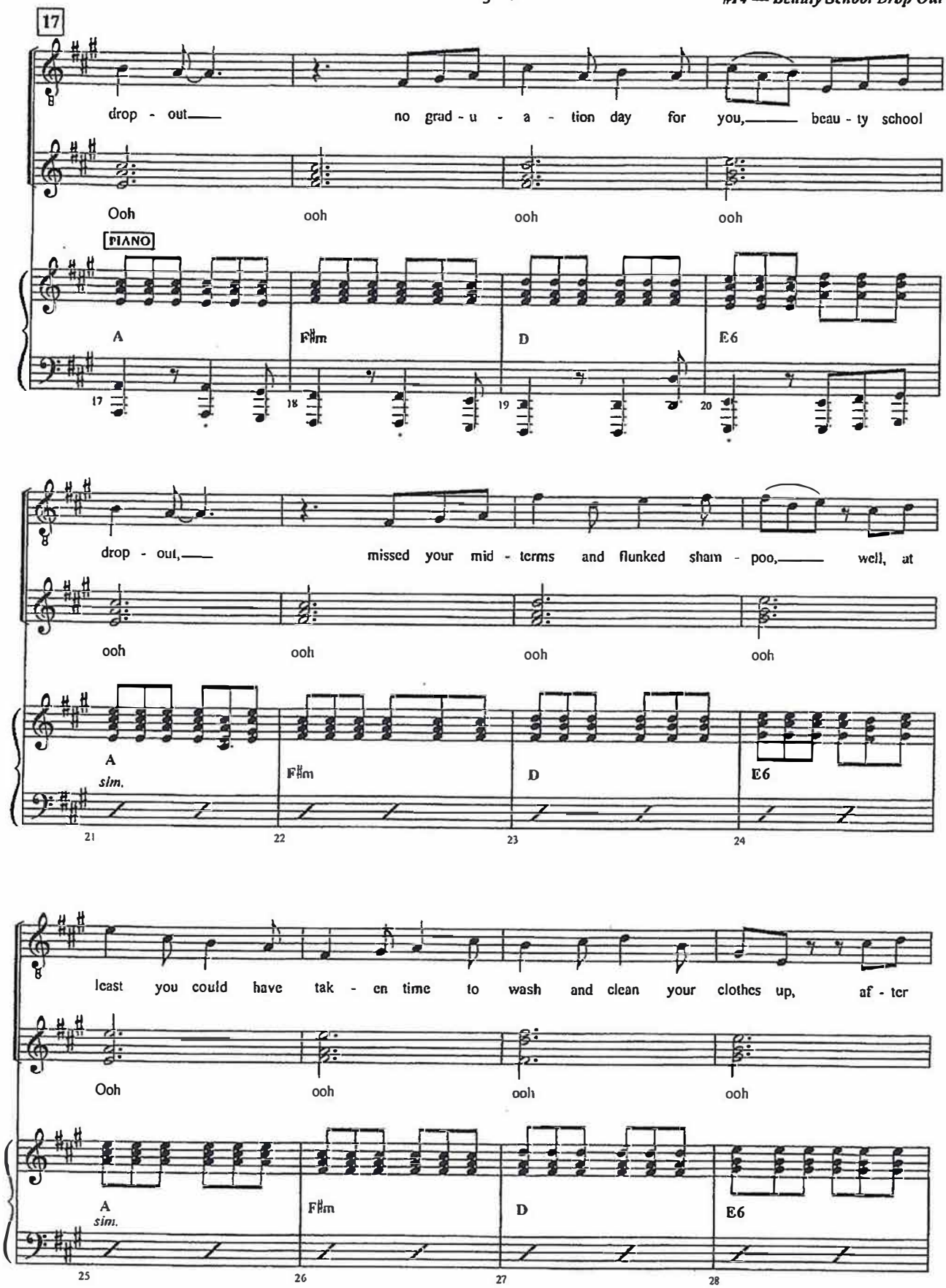
14. – Beauty School Drop Out
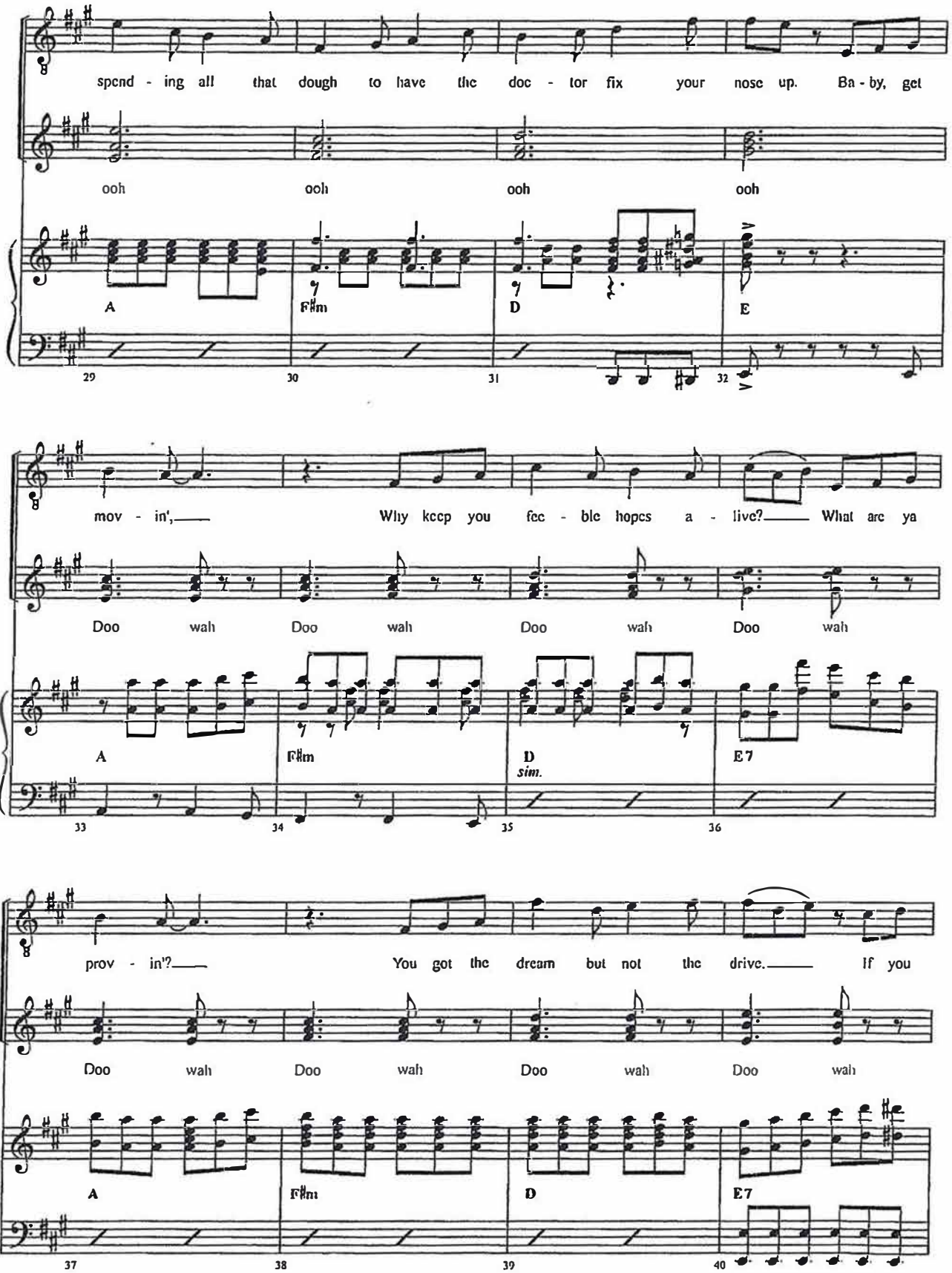
Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: FRENCY: ... Would that be neat... somebody always there to tell ya' what's the best thing to do.




e - ven get a trade in on your smock.
ooh ooh ooh
A F♯m7 Gm D E7
9 Moderate 2
Ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya
A F♯m D Dm
(TEEN ANGEL)
Beau - ty school
ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya
to ACOUSTIC PIANO
A F♯m D E7


17
drop - out—
no grad - u - a - tion day for you,—
beau - ty school
Ooh
ooh
ooh
ooh
PIANO
A
F♯m
D
E6
17
18
19
20
drop - out,—
missed your mid - terms and flunked sham - poo,—
well, at
ooh
ooh
ooh
ooh
A
sim.
F♯m
D
E6
21
22
23
24
least you could have tak - en time to wash and clean your clothes up,
af - ter
Ooh
ooh
ooh
ooh
A
sim.
F♯m
D
E6
25
26
27
28


spend - ing all that dough to have the doc - tor fix your nose up. Ba - by, get
ooh ooh ooh ooh
A F♯m D E
29 30 31 32
mov - in',— Why keep you fee - ble hopes a - live?— What are ya
Doo wah Doo wah Doo wah Doo wah
A F♯m D E7
sim.
33 34 35 36
prov - in'?— You got the dream but not the drive.— If you
Doo wah Doo wah Doo wah Doo wah
A F♯m D E7
37 38 39 40

TEEN ANGEL
#14 – Beauty School Drop Out
-5-

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

Doo wah doo wah doo wah doo

A A+ D Dm

41 42 43 44

start here

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

Doo wah doo wah doo

A F♯m D E7 A E7

45 46 47 48

49
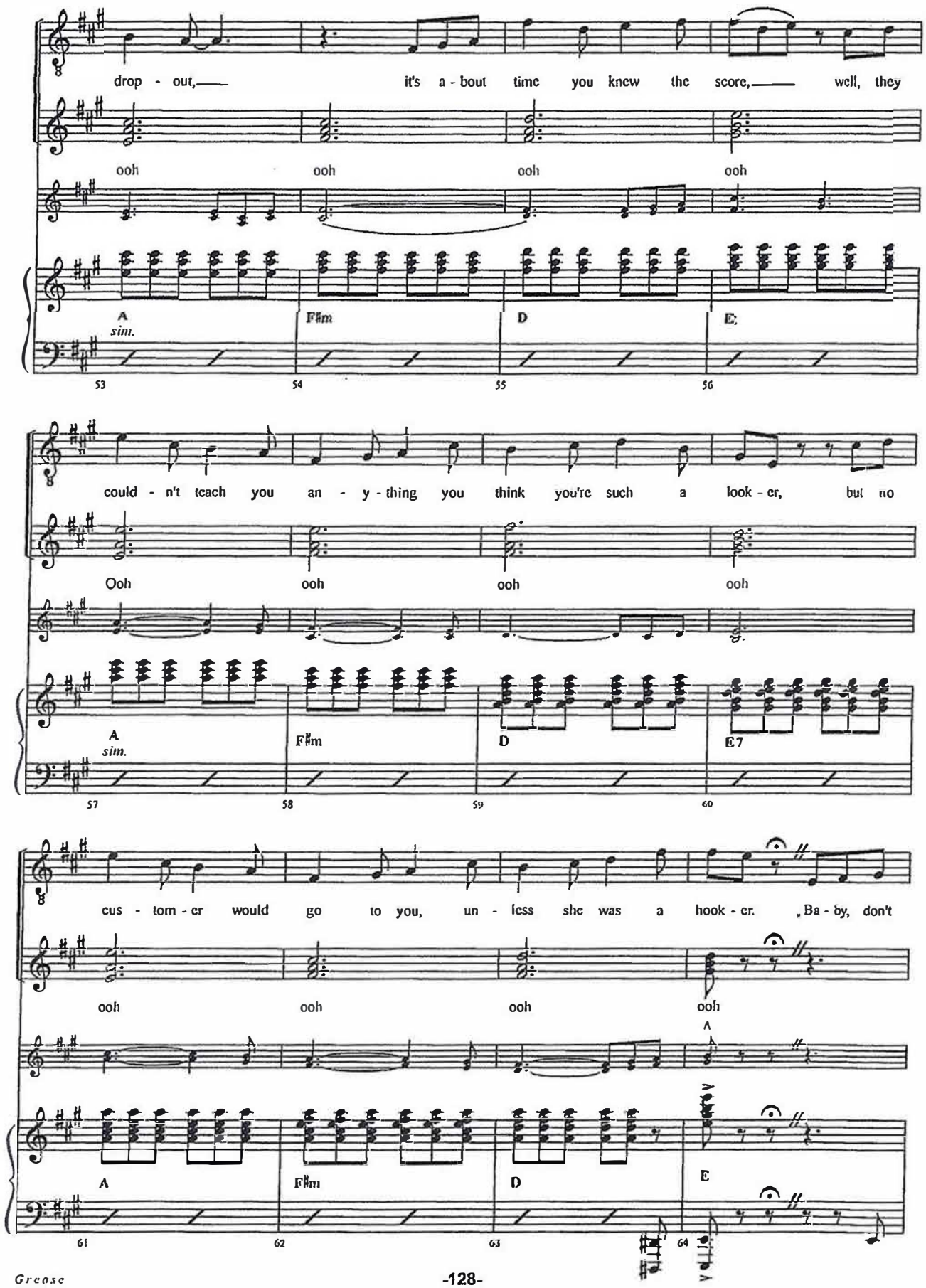
drop - out, hang - in' a - round the cor - ner store, beau - ty school
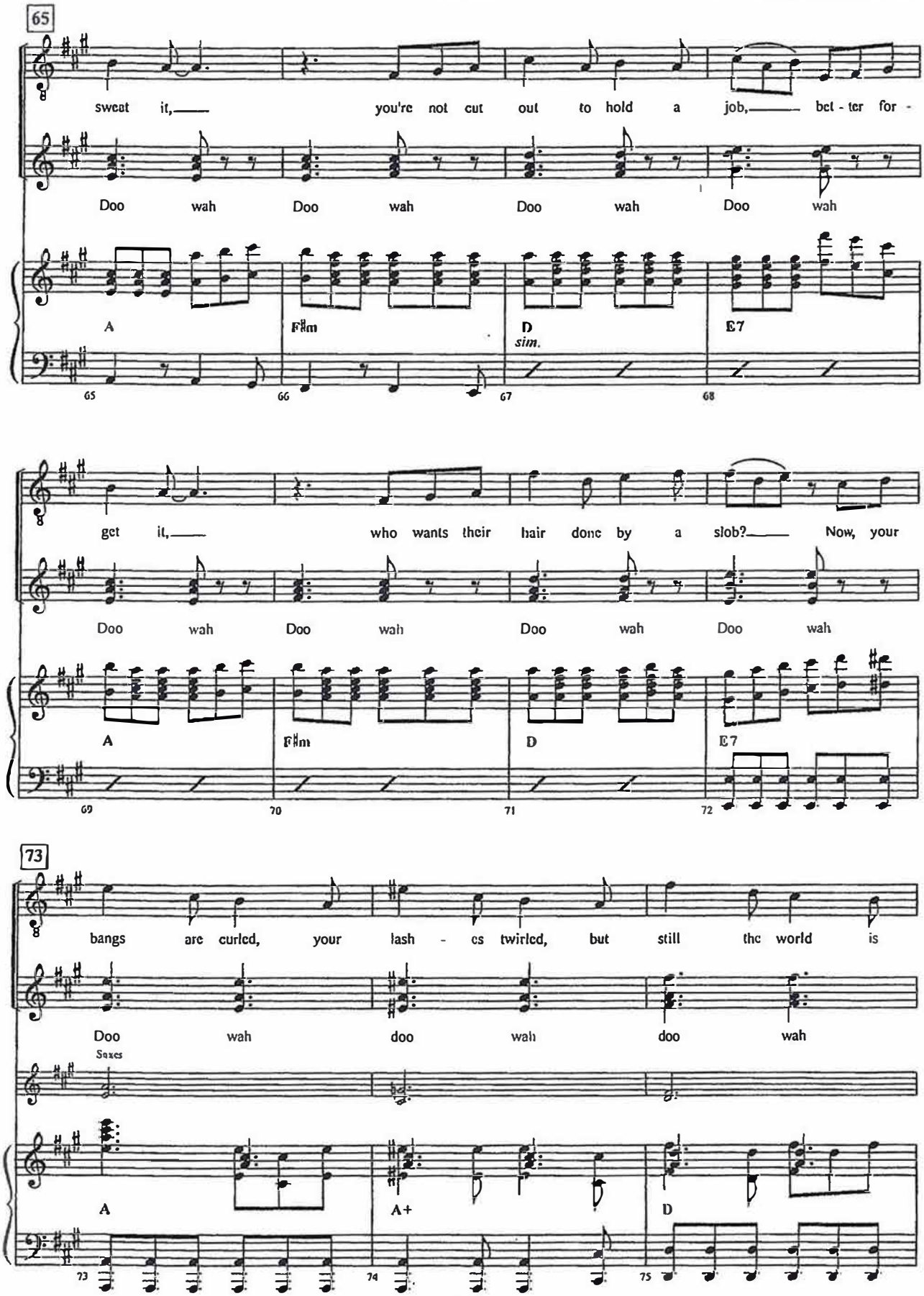
Ooh ooh ooh ooh

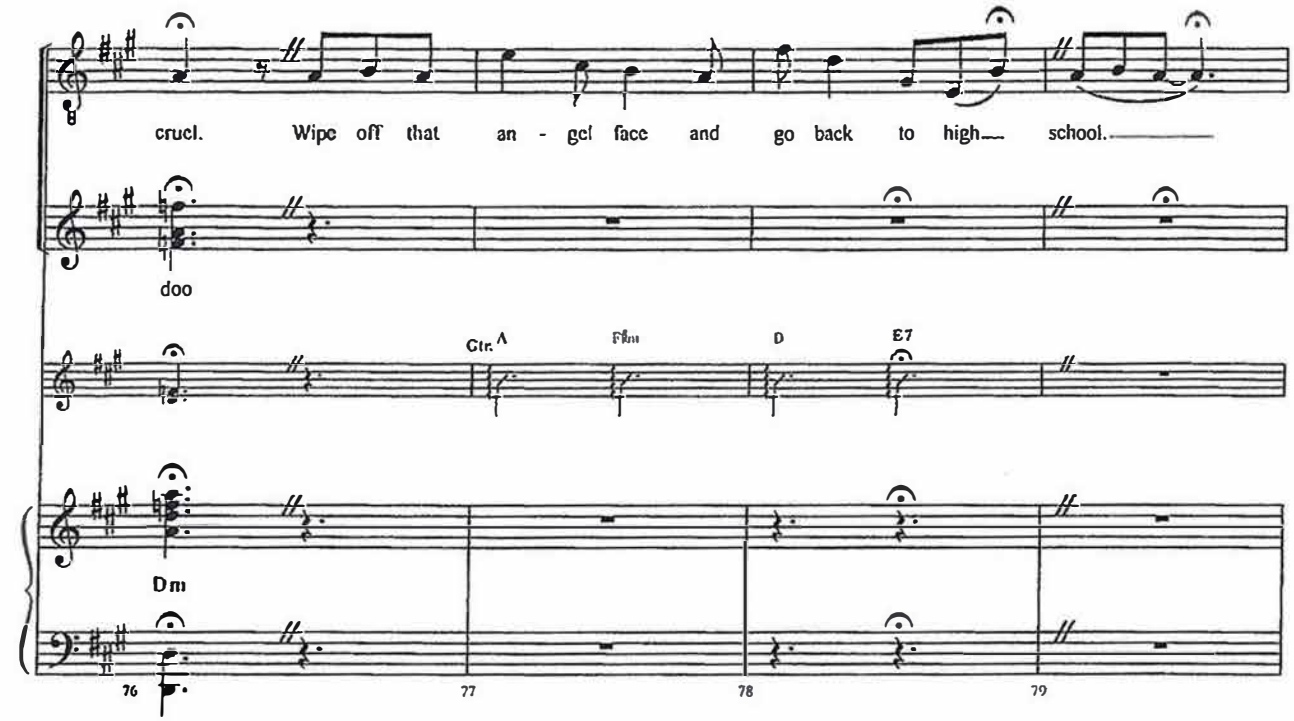
Saxes, strident

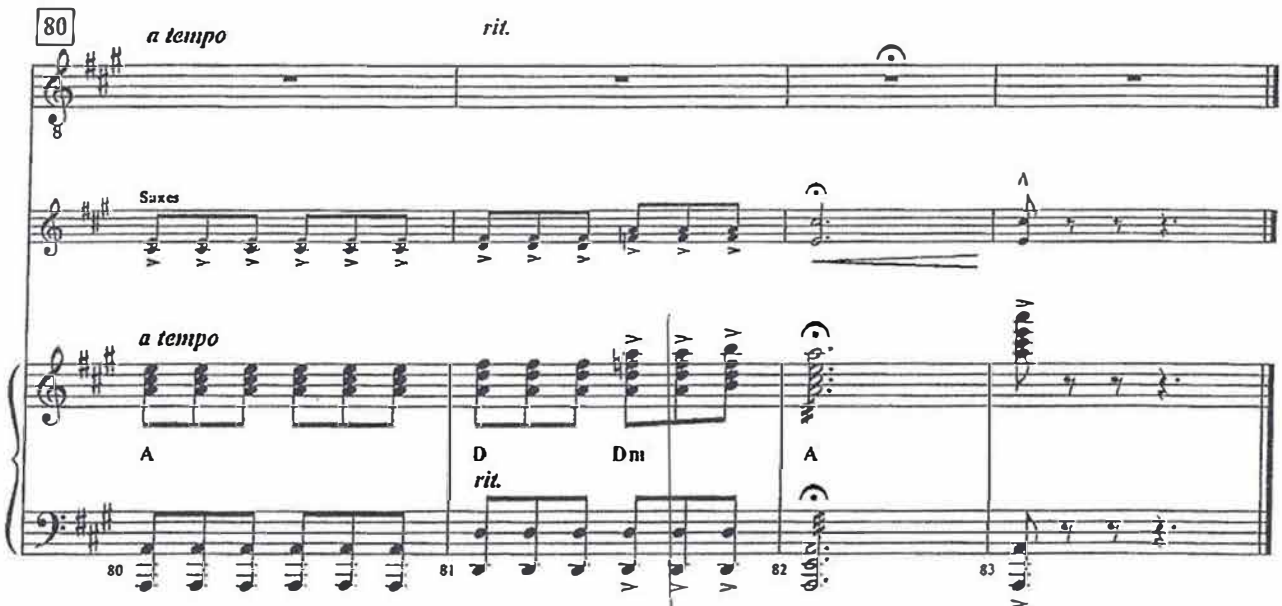
A F♯m D E

49 50 51 52


drop - out, — it's a - bout time you knew the score, — well, they
ooh ooh ooh ooh
A sim. F♯m D E
53 54 55 56
could - n't teach you an - y - thing you think you're such a look - er, but no
Ooh ooh ooh ooh
A sim. F♯m D E7
57 58 59 60
cus - tom - er would go to you, un - less she was a hook - er. Ba - by, don't
ooh ooh ooh ooh
A F♯m D E
61 62 63 64


65
sweat it, you're not cut out to hold a job, bet - ter for -
Doo wah Doo wah Doo wah Doo wah
A F♯m D E7
sim.
65 66 67 68
get it, who wants their hair done by a slob? Now, your
Doo wah Doo wah Doo wah Doo wah
A F♯m D E7
69 70 71 72
73
bangs are curled, your lash - es twirled, but still the world is
Doo wah doo wah doo wah
Saxes
A A+ D
73 74 75


cruel. Wipe off that an - gel face and go back to high school.
doo
Gtr. A
Fdm
D
E7
Dm
76
77
78
79
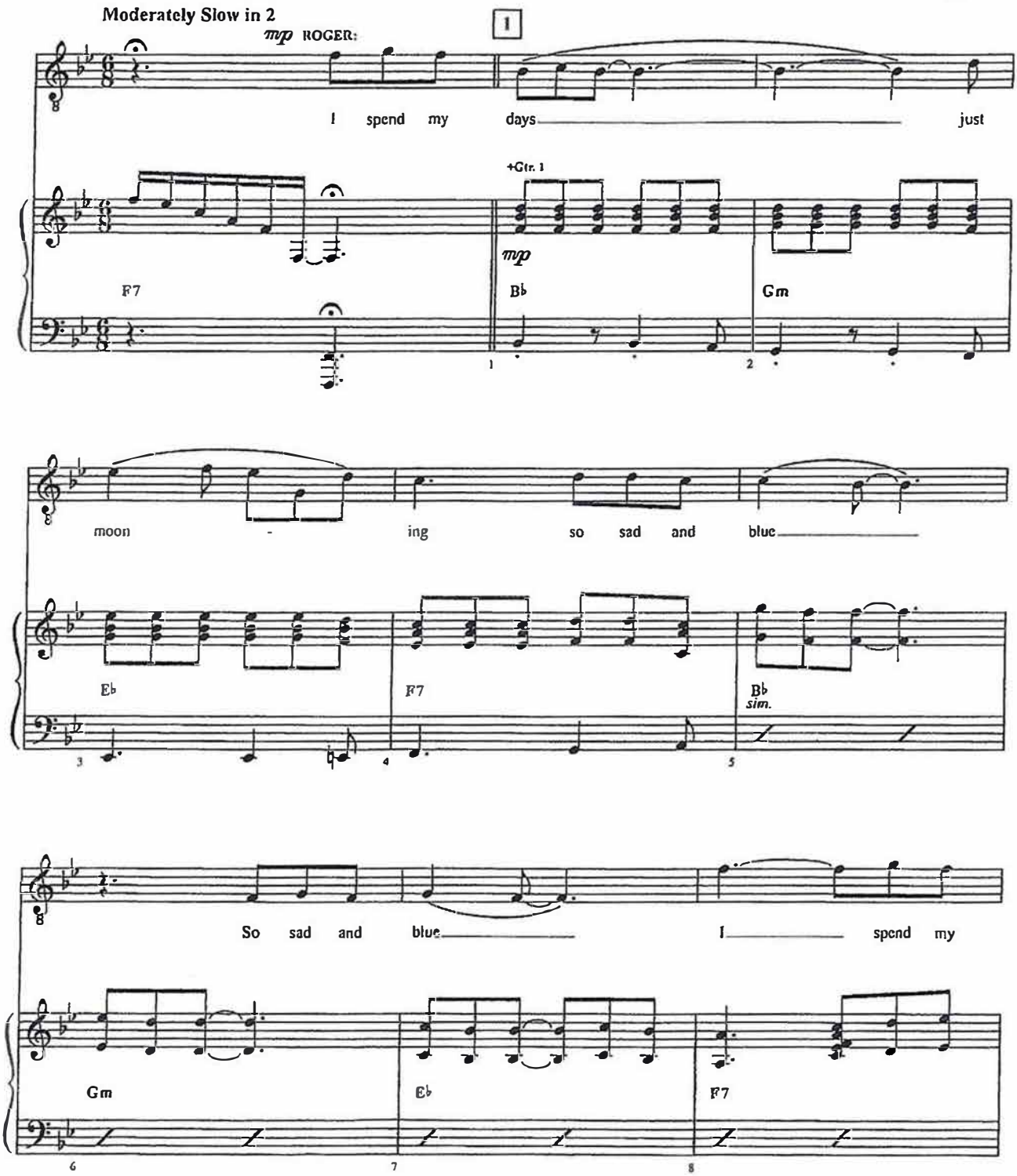

80
a tempo
rit.
Saxes
a tempo
A
D
Dm
A
rit.
80
81
82
83
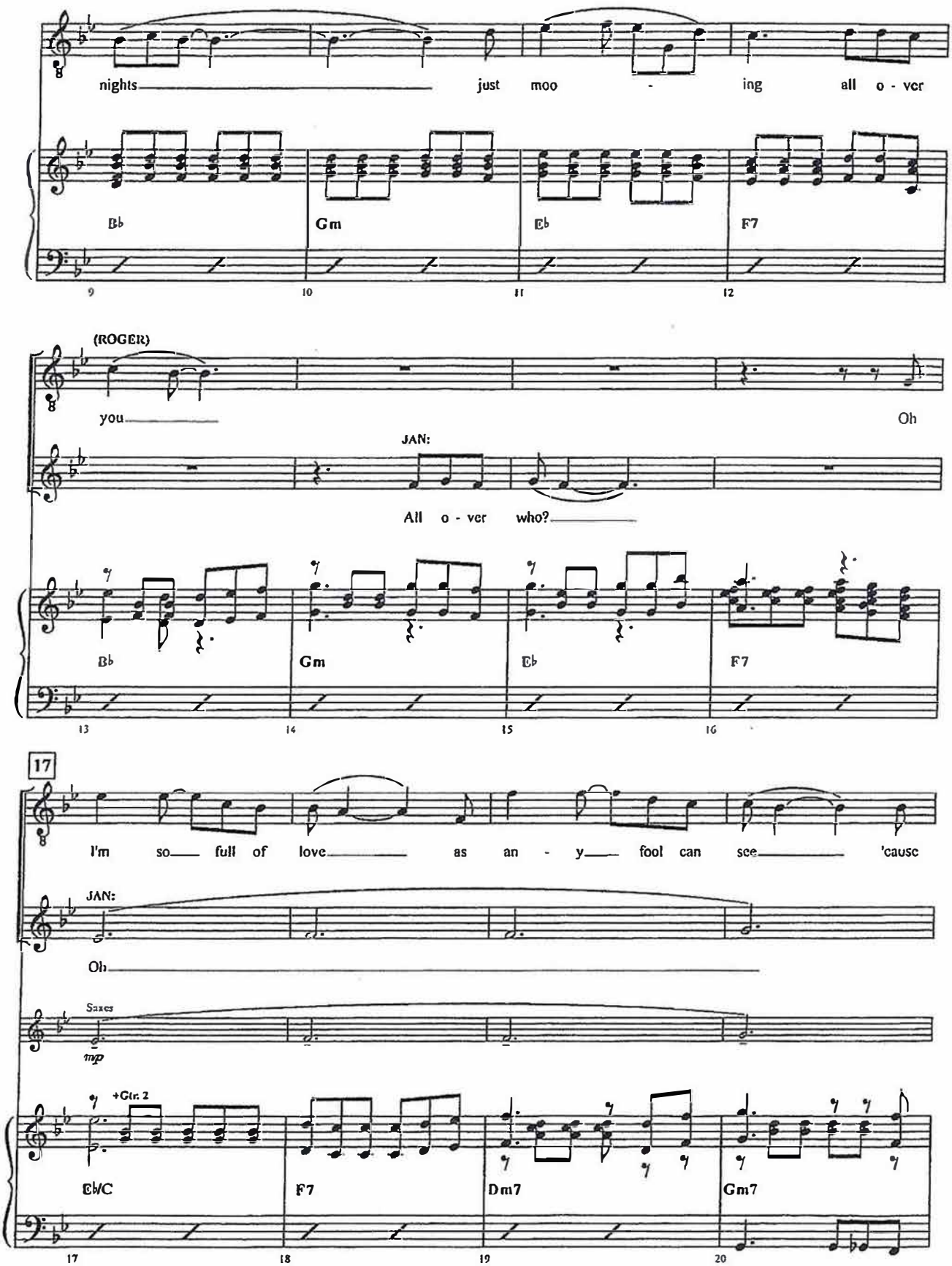
8. – Mooning

AUDITION CUT
Starts pg 3

CUE: ROGER: Yeah. I wish you'd been there, too.
JAN: You do?

Moderately Slow in 2




nights just moo - ing all o - ver
Bb
Gm
Eb
F7
9
10
11
12
(ROGER)
you
Oh
JAN:
All o - ver who?
Bb
Gm
Eb
F7
13
14
15
16
17
I'm so full of love as an - y fool can see 'cause
JAN:
Oh
Saxes
mp
+Gtr. 2
Eb/C
F7
Dm7
Gm7
17
18
19
20

ROGER & JAN -3-

#8 — Mooning

START

an - gels up a - bove have hu - uh - ung a moon on me

Oh Why must you

E7(♭5) A7 Dm7 Cm7 F7
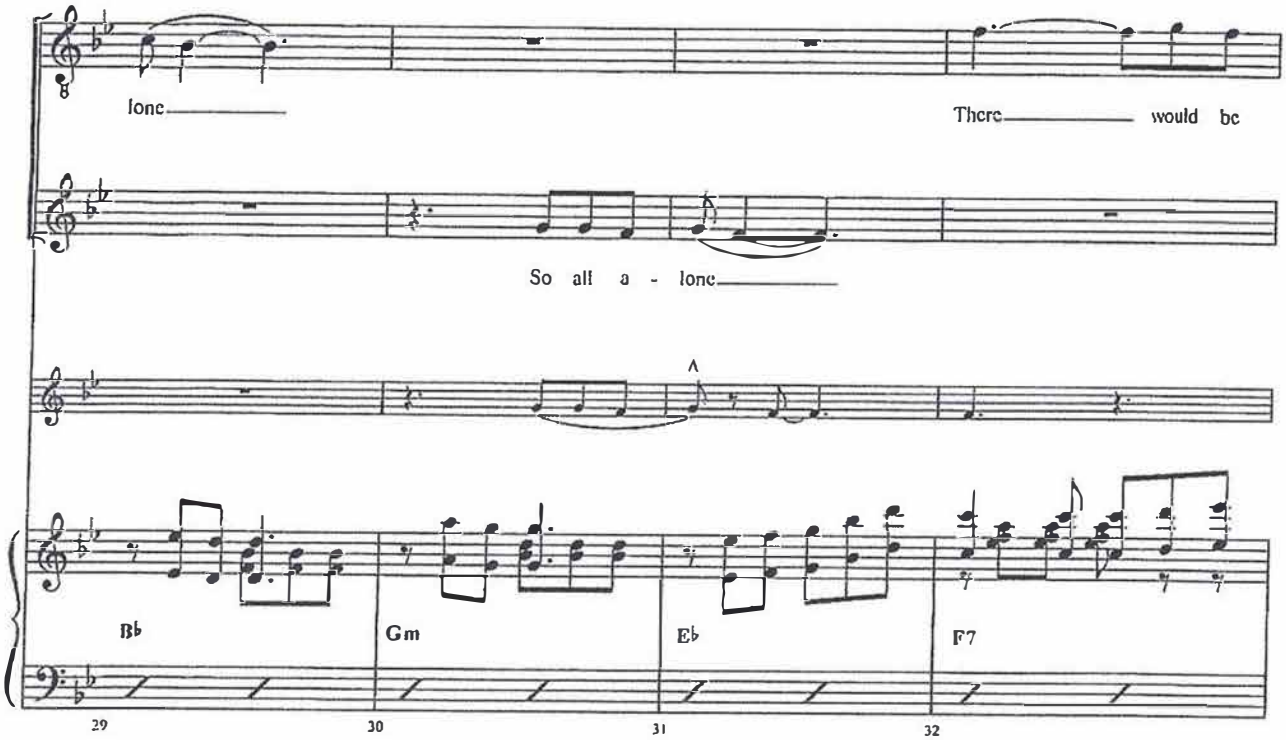
21 22 23 24
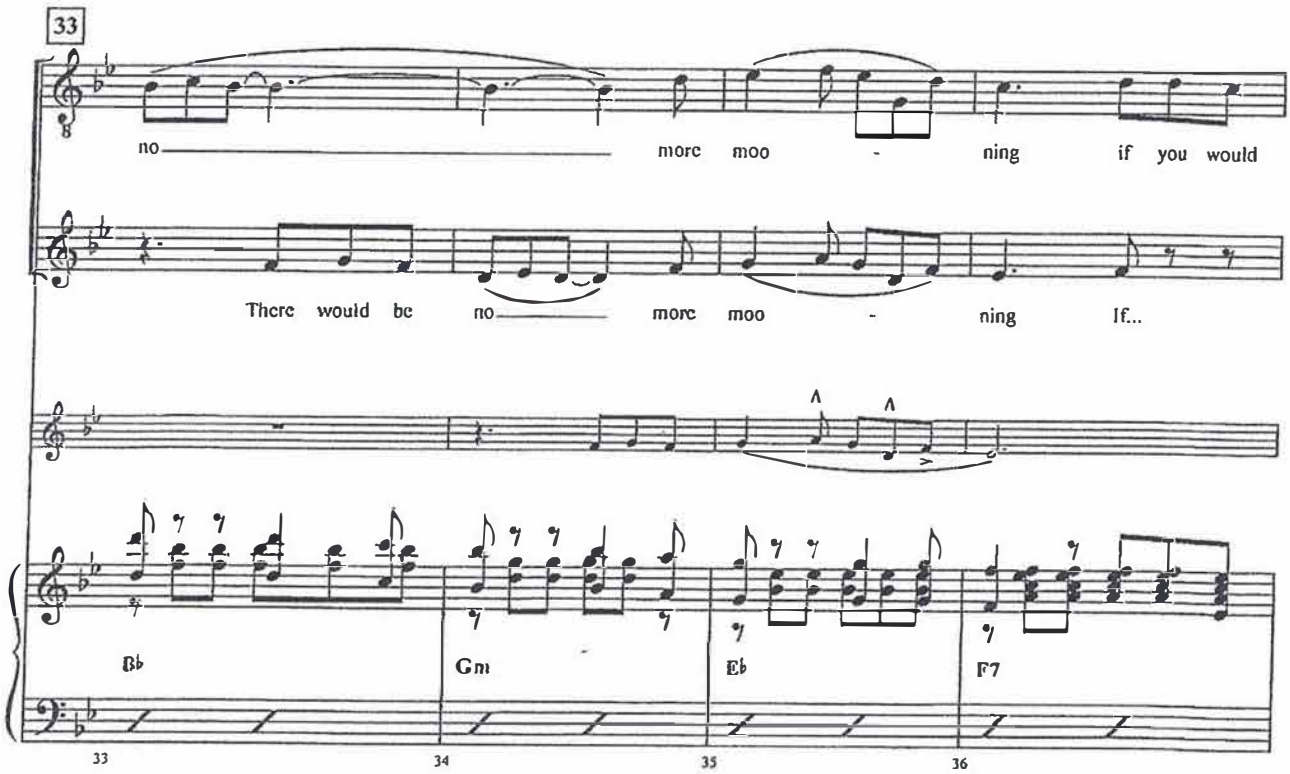
Why must I go on moo - ning so all a -
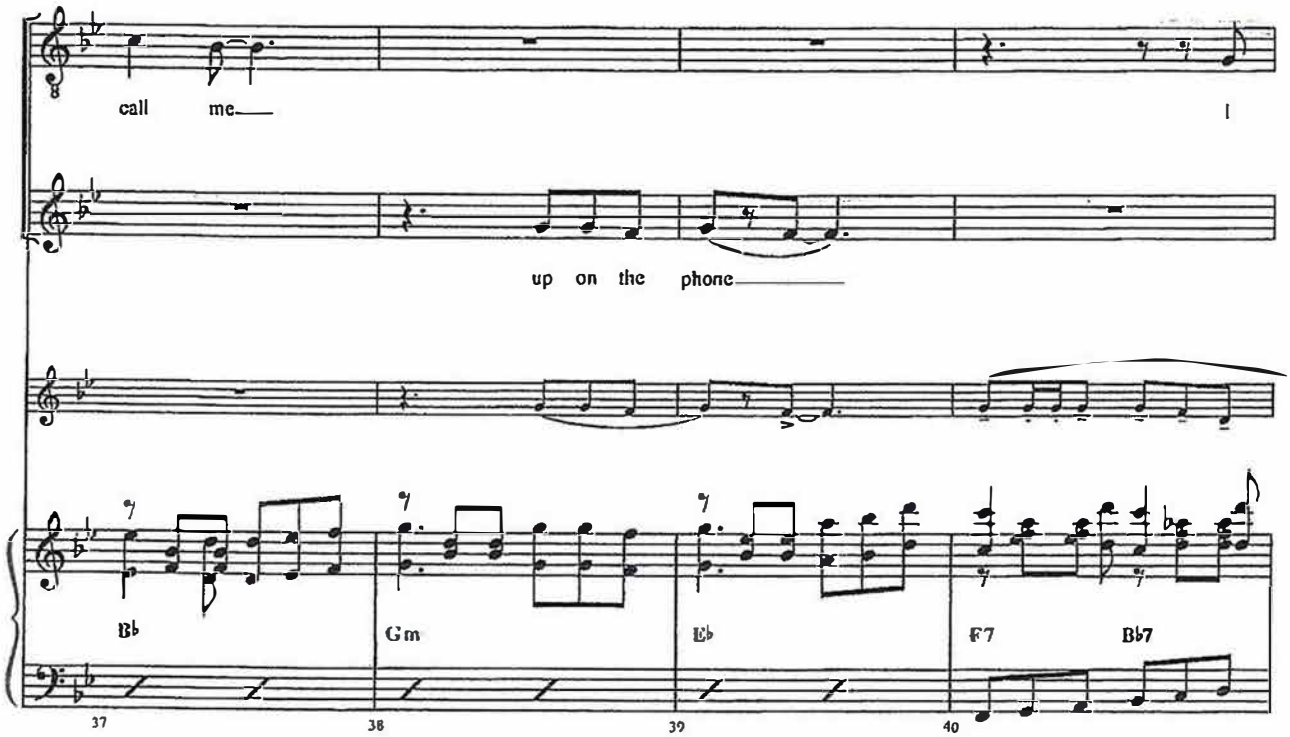
go on moo - ning
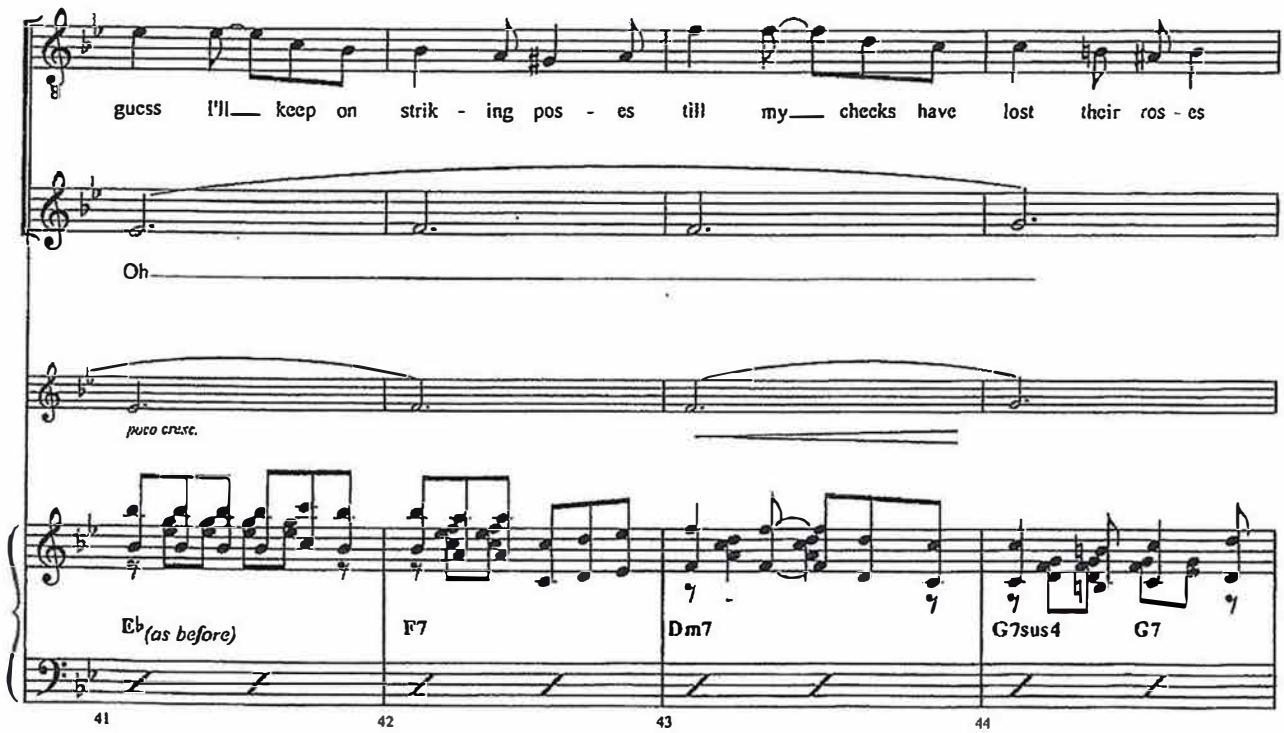
B♭ Gm E♭ F7
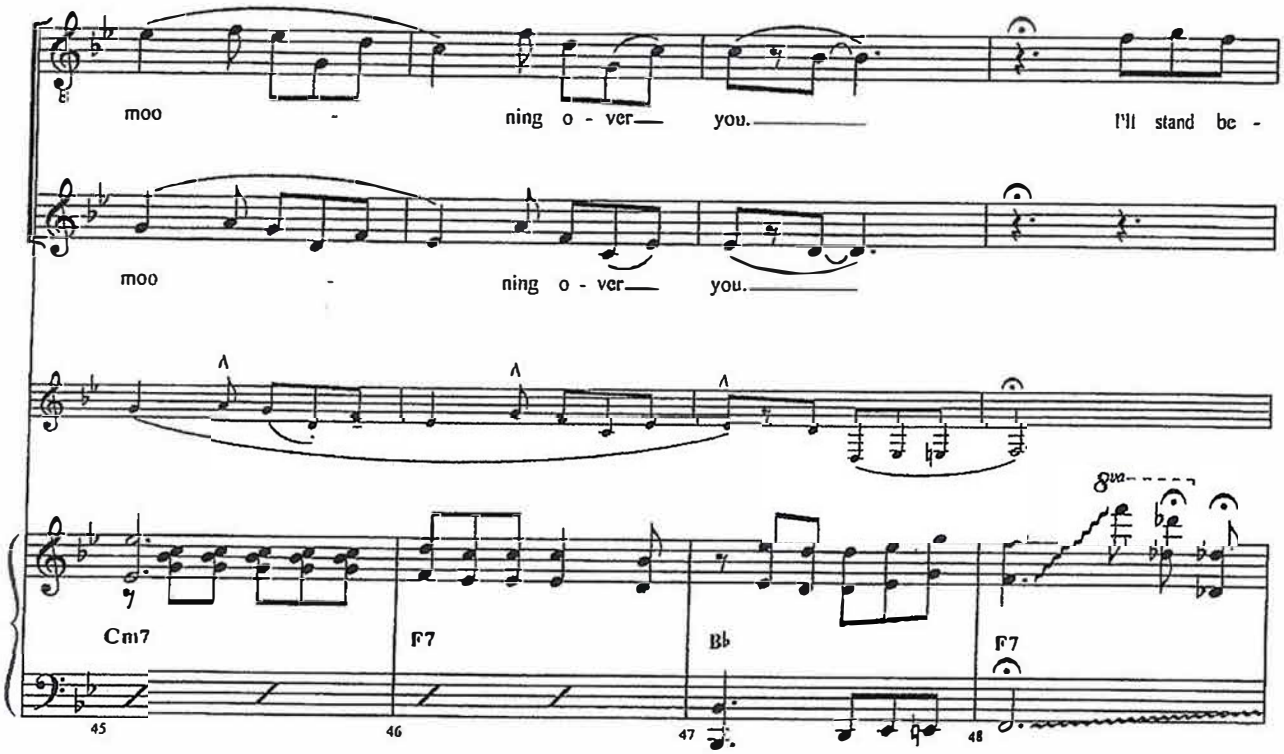
25 26 27 28
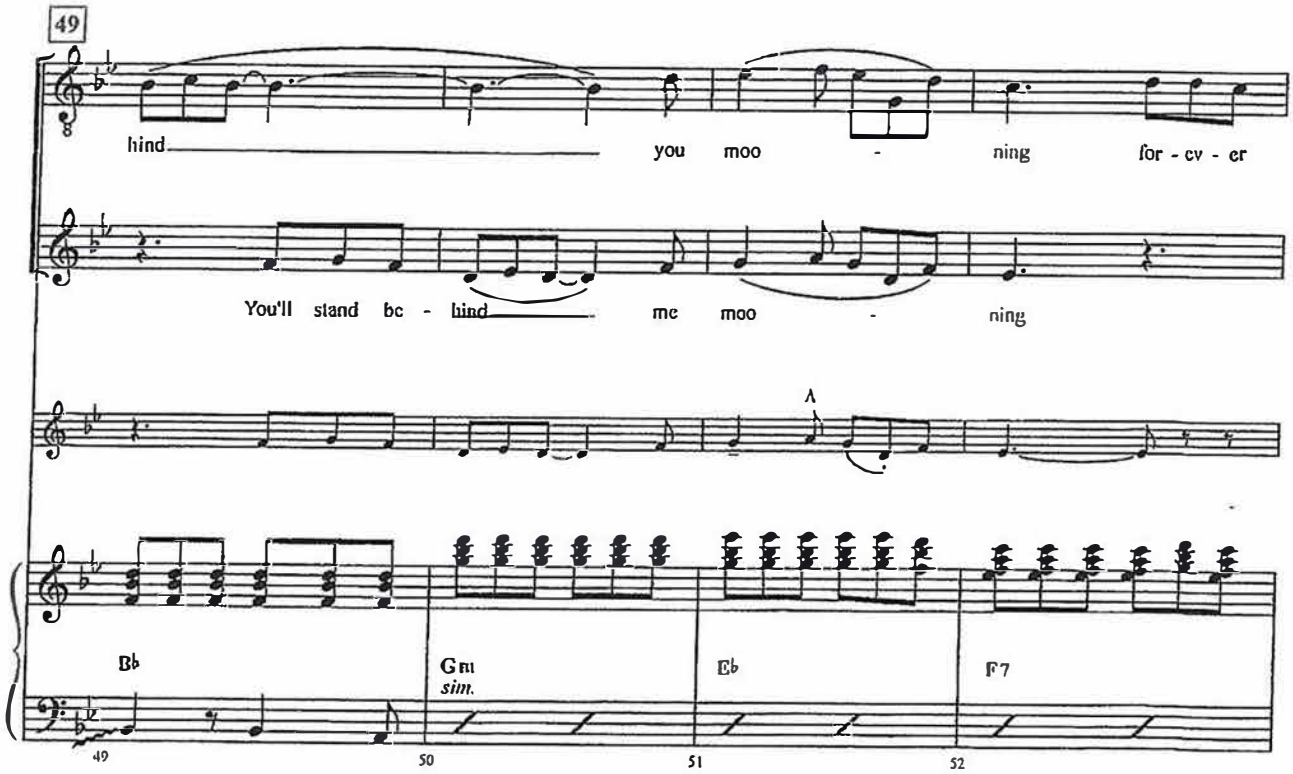

lone
There would be
So all a - lone
B♭
Gm
E♭
F7
29
30
31
32
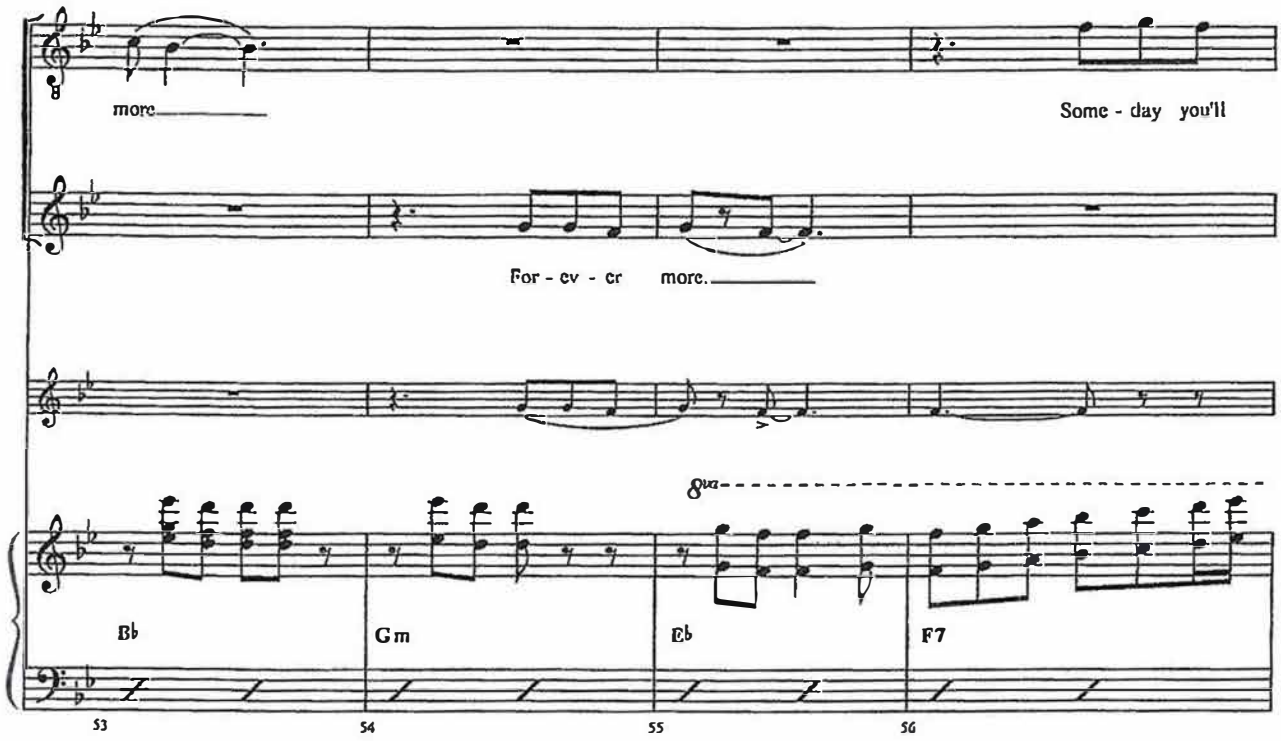

33
no more moo - ning if you would
There would be no more moo - ning If...
B♭
Gm
E♭
F7
33
34
35
36

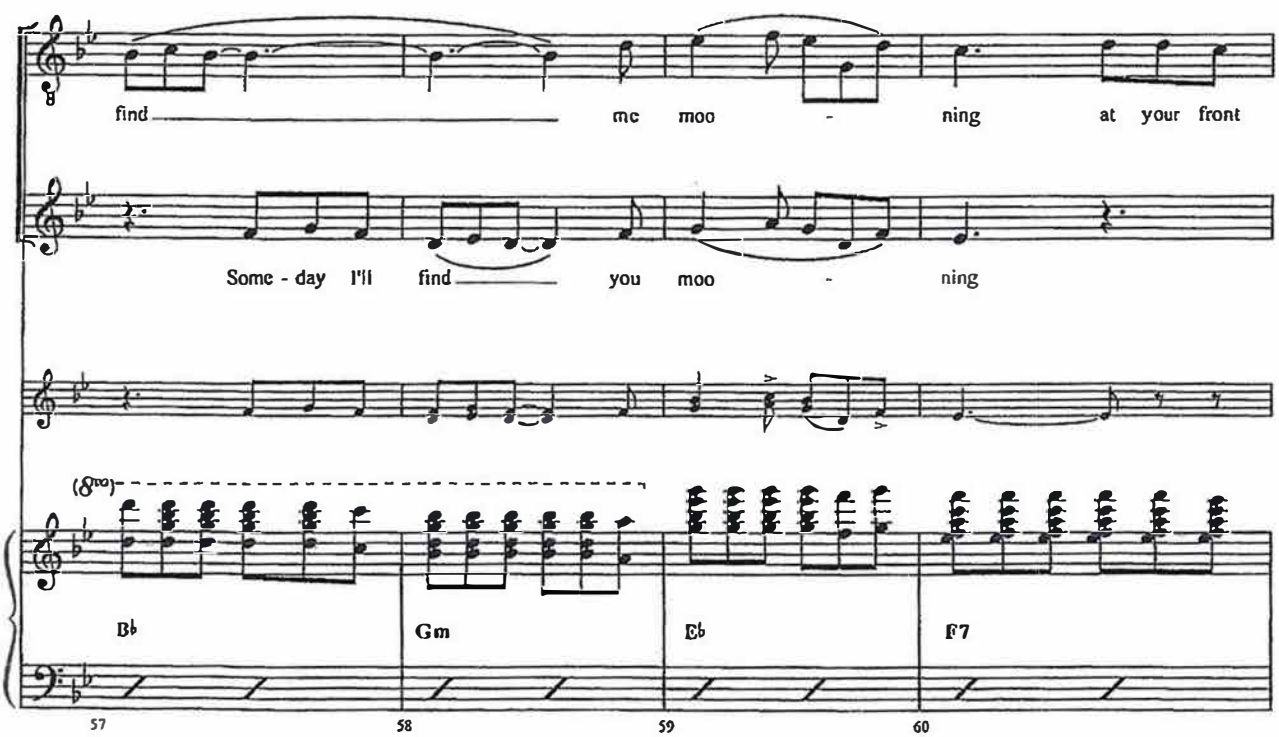

call me
up on the phone
B♭
Gm
E♭
F7
B♭7
37
38
39
40


guess I'll keep on strik - ing pos - es till my checks have lost their ros - es
Oh
poco cresc.
E♭(as before)
F7
Dm7
G7sus4
G7
41
42
43
44
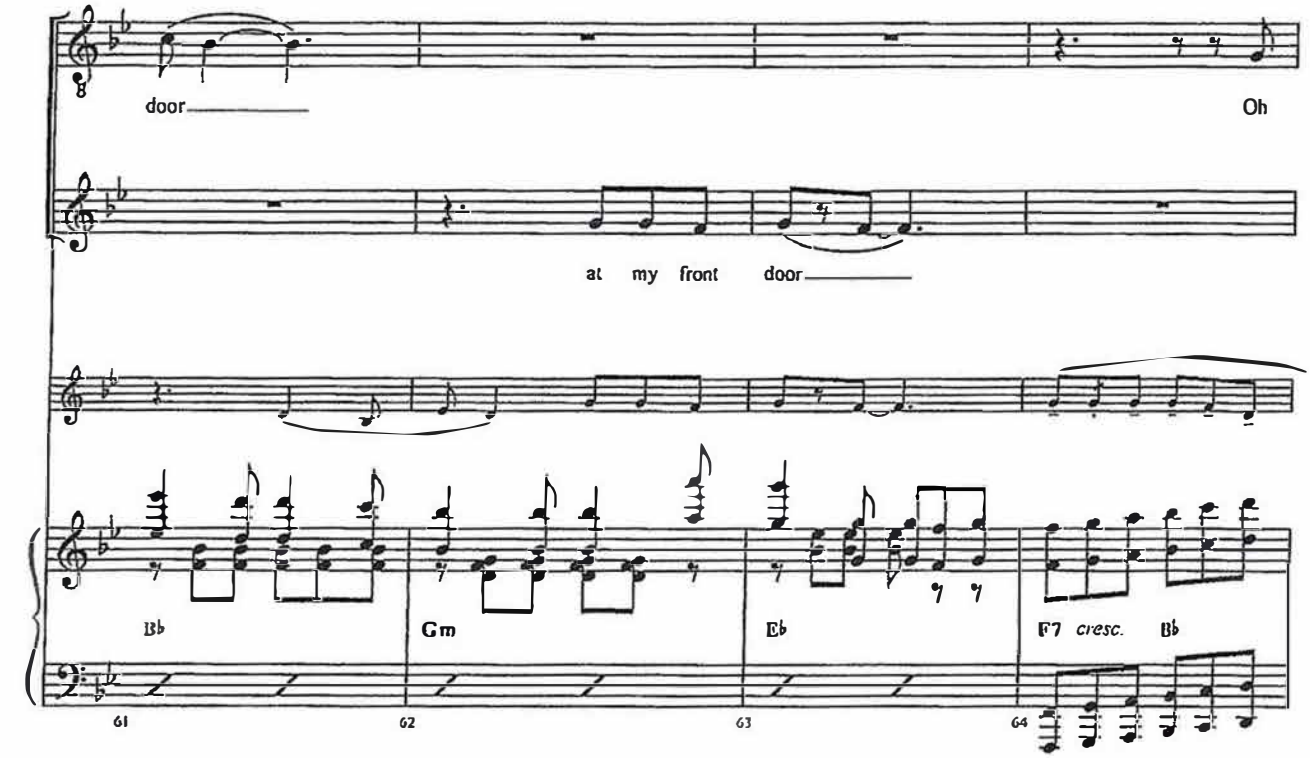

moo - ning o - ver— you.— I'll stand be -
moo - ning o - ver— you.—
8va
Cm7
F7
B♭
F7
45
46
47
48

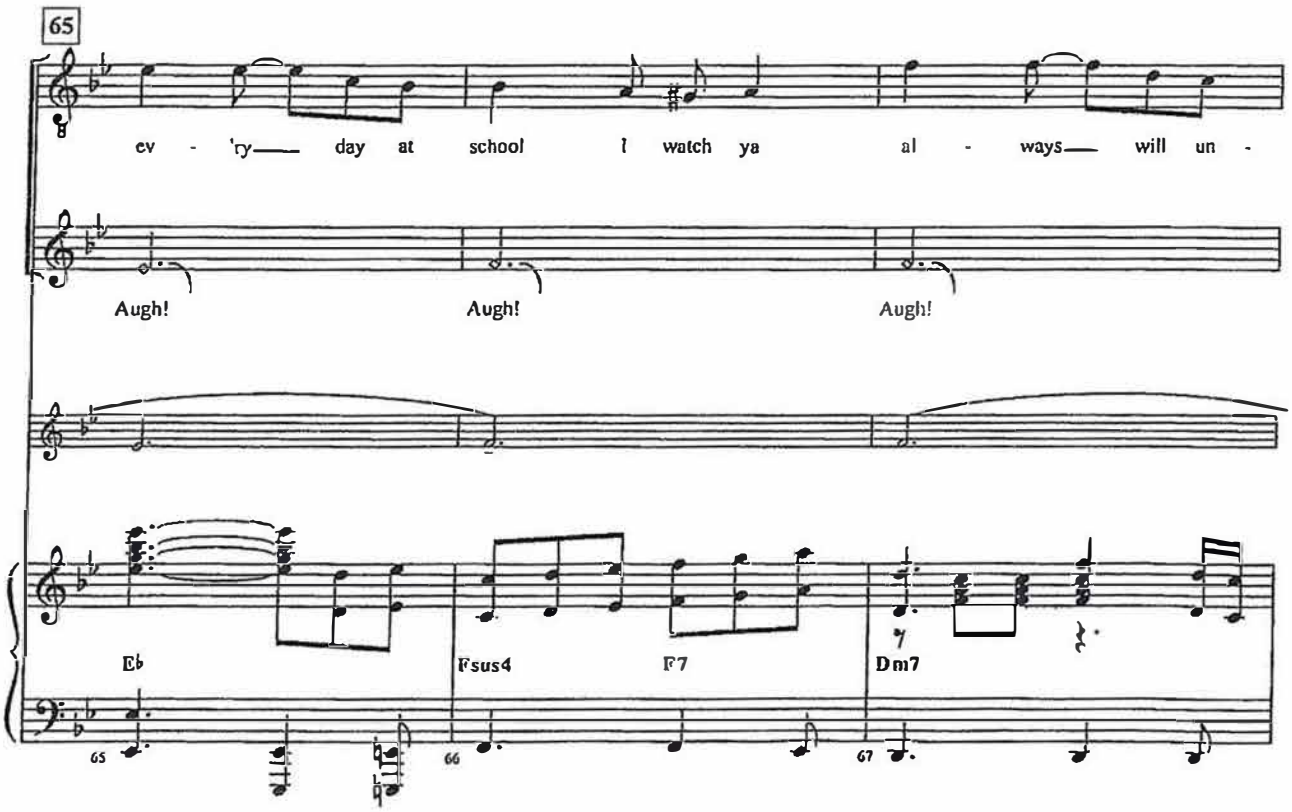

49
hind— you moo - ning for - ev - er
You'll stand be - hind— me moo - ning
B♭
Gm
sim.
E♭
F7
49
50
51
52


more
Some - day you'll
For - ev - er more.
8va
Bb
Gm
Eb
F7
53
54
55
56
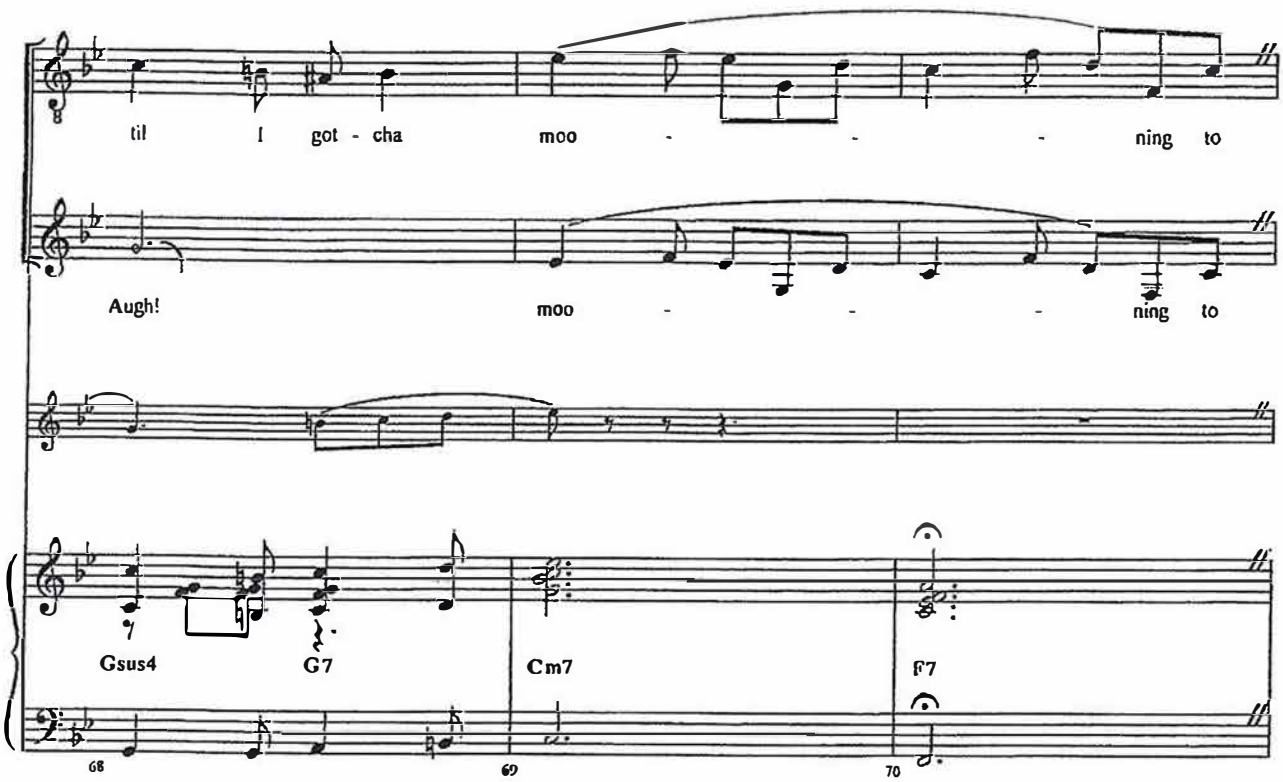

find me moo - ning at your front
Some - day I'll find you moo - ning
(8va)
Bb
Gm
Eb
F7
57
58
59
60

ROGER & JAN - 8.

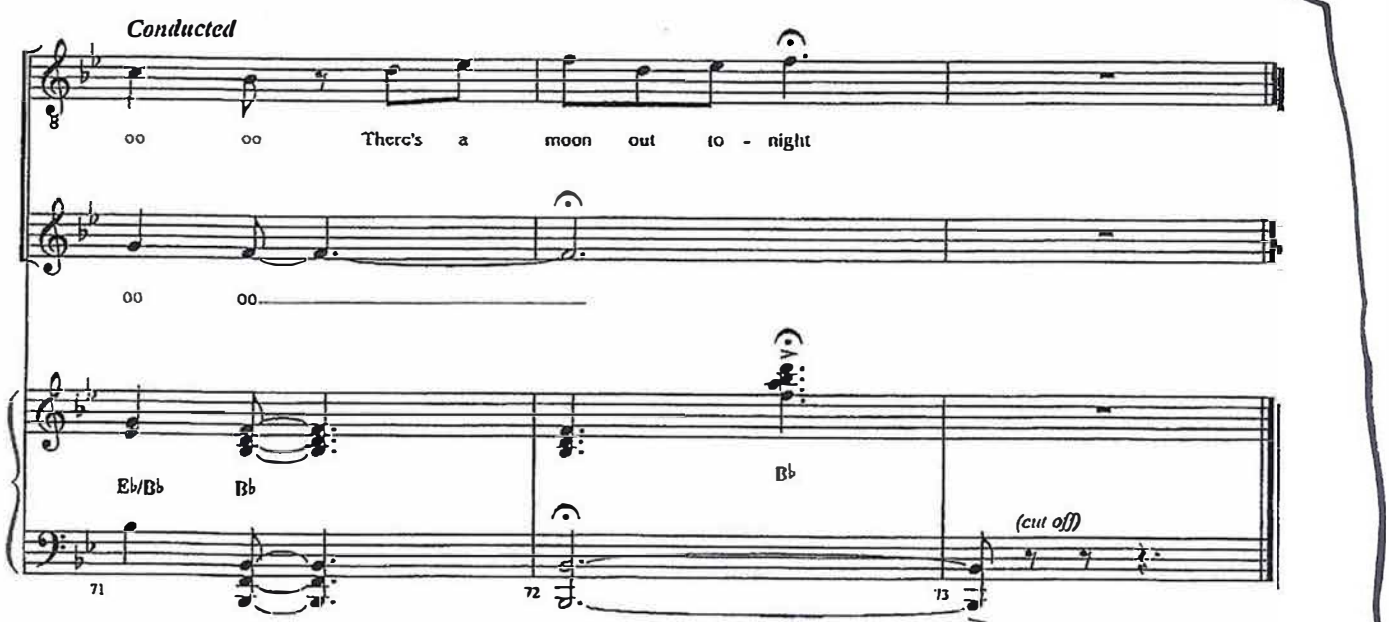

door
Oh
at my front door
Bb
Gm
Eb
F7 cresc.
Bb
61
62
63
64


65
ev - 'ry day at school I watch ya al - ways will un -
Augh!
Augh!
Augh!
Eb
Fsus4
F7
Dm7
65
66
67

ROGER JAN -9-



END



13. – Born To Hand Jive

START

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!

Tempo

+Drs.

fff

JOHNNY CASINO:

Be -

+Gtr. 1

A

+Bs.
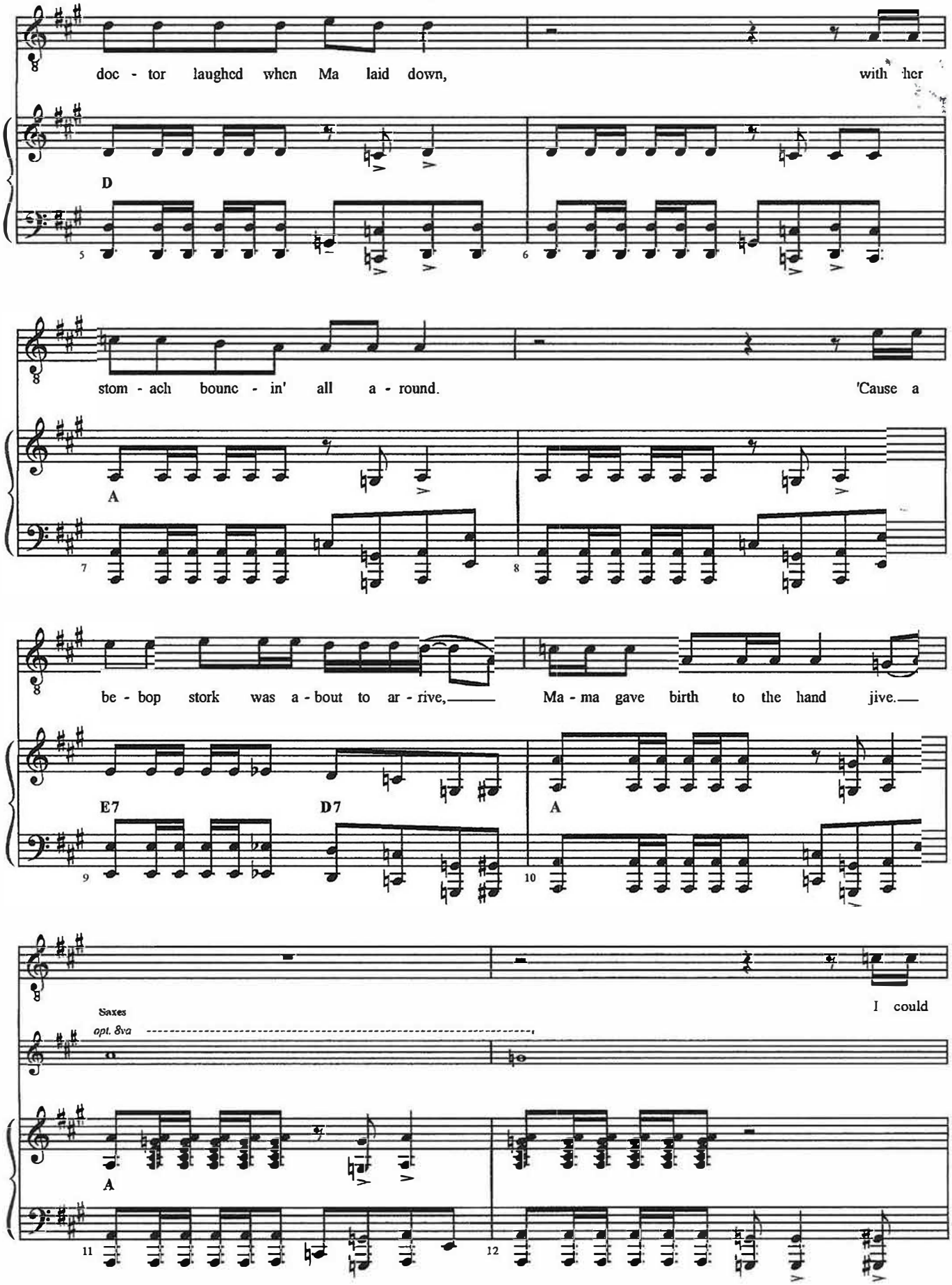
1
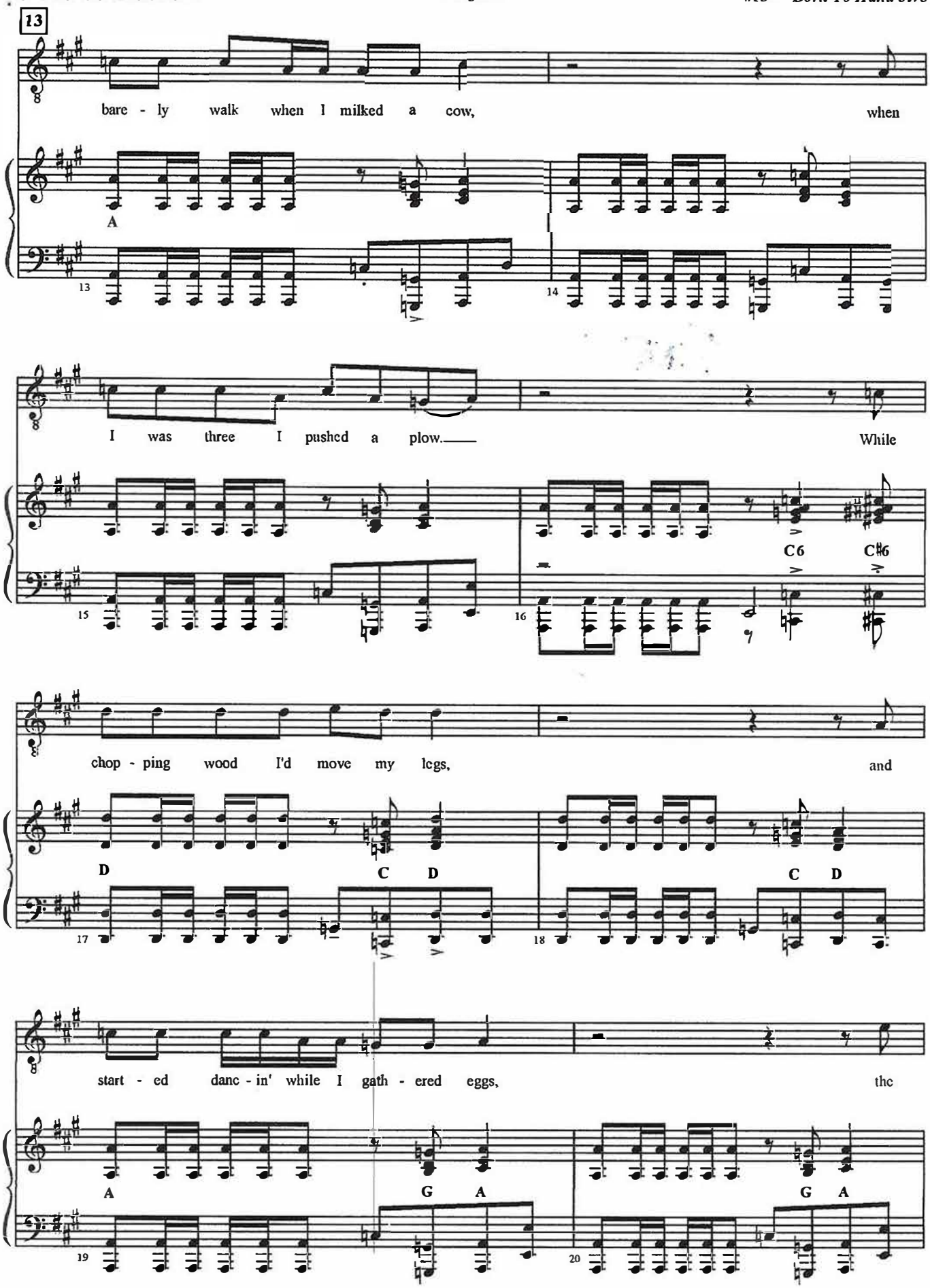
fore I was born late one night my

+Gtr. 2

A

Pa - pa said ev - 'ry - thing's al - right. The


doc - tor laughed when Ma laid down, with her
D
stom - ach bounc - in' all a - round. 'Cause a
A
be - bop stork was a - bout to ar - rive, Ma - ma gave birth to the hand jive.
E7
D7
A
Saxes
opt. 8va
I could
A


13
bare - ly walk when I milked a cow, when
A
I was three I pushed a plow. While
C6 C#6
chop - ping wood I'd move my legs, and
D C D C D
start - ed danc - in' while I gath - ered eggs, the
A G A G A

-4-

town folk clapped, I was on - ly five, he'll out - dance 'em all, he's a born hand

E7 D7 A C

21 22

END

23

jive.

A7 G7 A7 Csus4 Dsus4

sim.

23 24 25

A7 D7 C7 D7
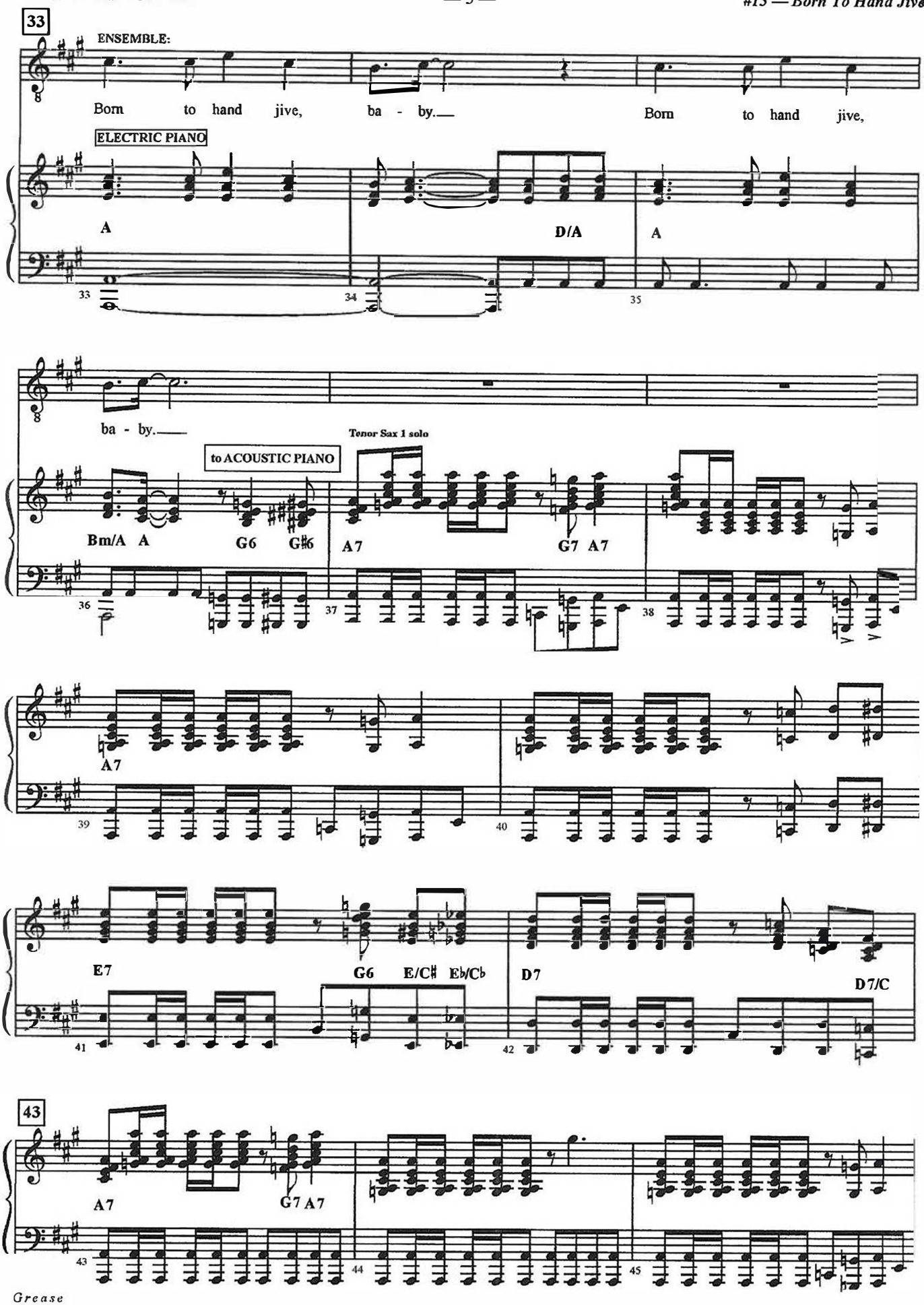
26 27 28
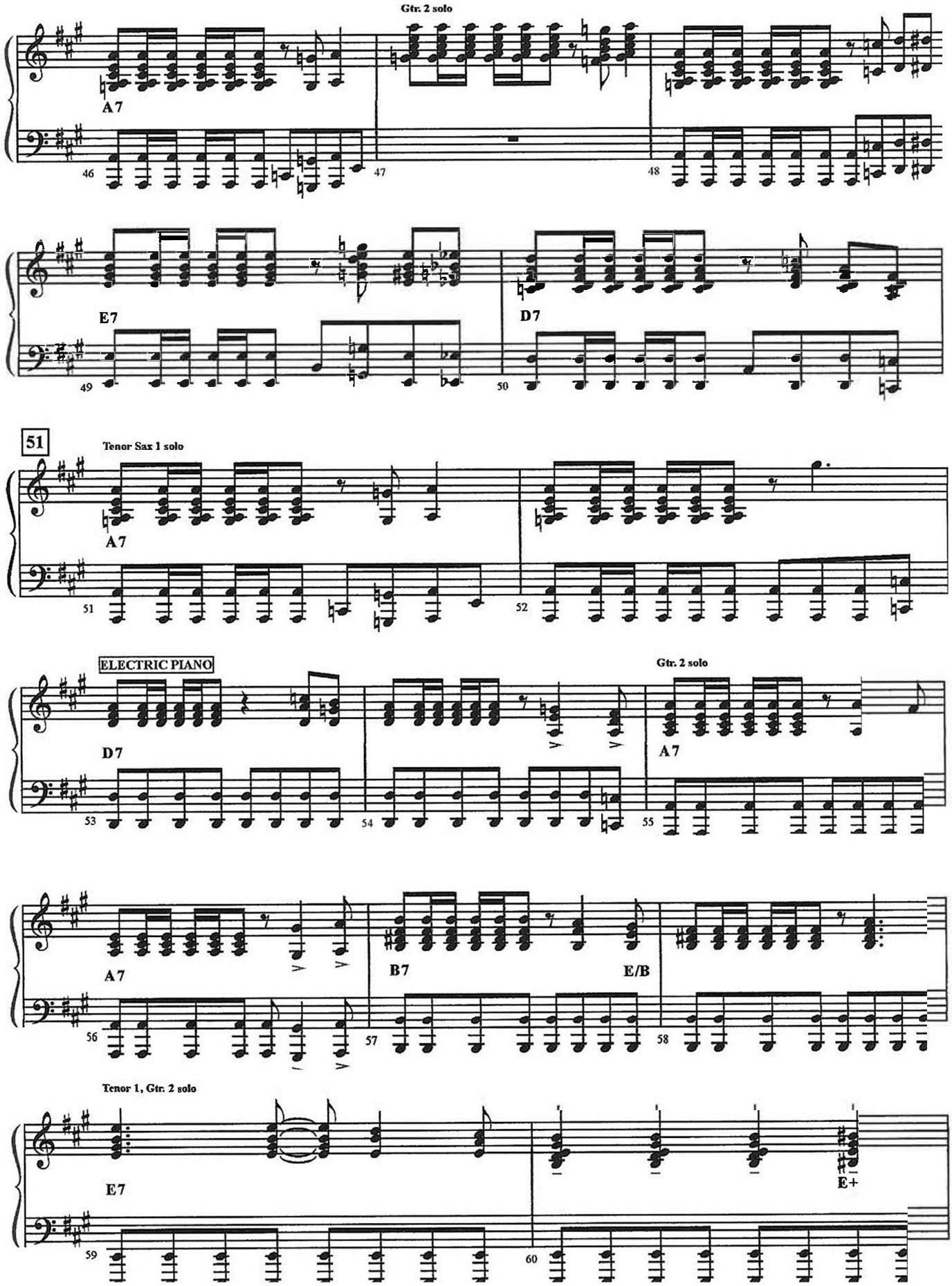
A7 G7 A7
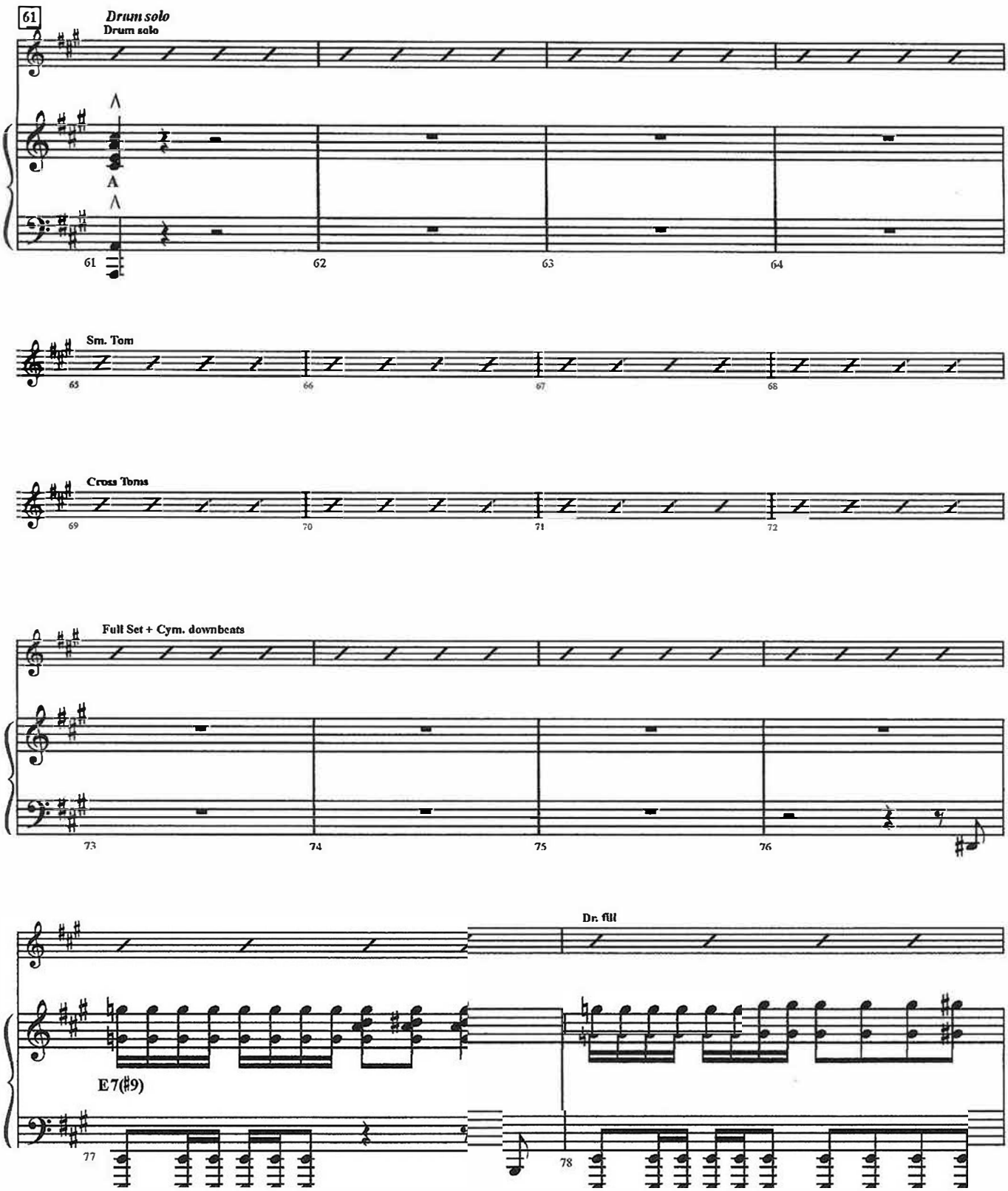
29 30

E7 D7 A

31 32


33
ENSEMBLE:
Born to hand jive, ba - by.— Born to hand jive,
ELECTRIC PIANO
A D/A A
33 34 35
ba - by.—
Tenor Sax 1 solo
to ACOUSTIC PIANO
Bm/A A G6 G♯6 A7 G7 A7
36 37 38
A7
39 40
E7 G6 E/C♯ E♭/C♭ D7 D7/C
41 42
43
A7 G7 A7
43 44 45


Gtr. 2 solo
A7
46
47
48
E7
D7
49
50
51
Tenor Sax 1 solo
A7
51
52
ELECTRIC PIANO
Gtr. 2 solo
D7
A7
53
54
55
A7
B7
E/B
56
57
58
Tenor 1, Gtr. 2 solo
E7
E+
59
60


61
Drum solo
Drum solo
61
62
63
64
Sm. Tom
65
66
67
68
Cross Toms
69
70
71
72
Full Set + Cym. downbeats
73
74
75
76
Dr. fill
E7(♯9)
77
78

79

JOHNNY CASINO:

Now can you hand jive, ba - by,

Saxes

A Bm/A A D/A

79 80

oh, can you hand jive, ba - by!

A Bm/A A Bm/A B♯dim/A

81 82

Born to hand jive, ba - by,

A Bm/A A D/A

83 84

born to hand jive, ba - by, oh, yeah, oh,

Saxes — wail!

A Bm/A A A7 D/A A7 A7 D/A

yeah, oh, yeah.

C D E7(♯9)

ENSEMBLE:

Born to hand jive, oh, yeah!

A7 G7 A7 A7

ENSEMBLE ONLY

11. – Shakin' At The High School Hop

START

Book, Music and Lyrics by
JIM JACOBS and
WARREN CASEY

CUE: Opening of ACT 2

Very Bright 4

ENSEMBLE:

Well—

f

a b c d

1

honk - y tonk ba - by get on— the floor— All the cats are shout - in' they're yell -

Saxes

A7

1 2 3

- in' for more My ba - by likes to rock my ba - by likes to roll My ba -

4 5 6

- by does the chick - en and she does the stroll well
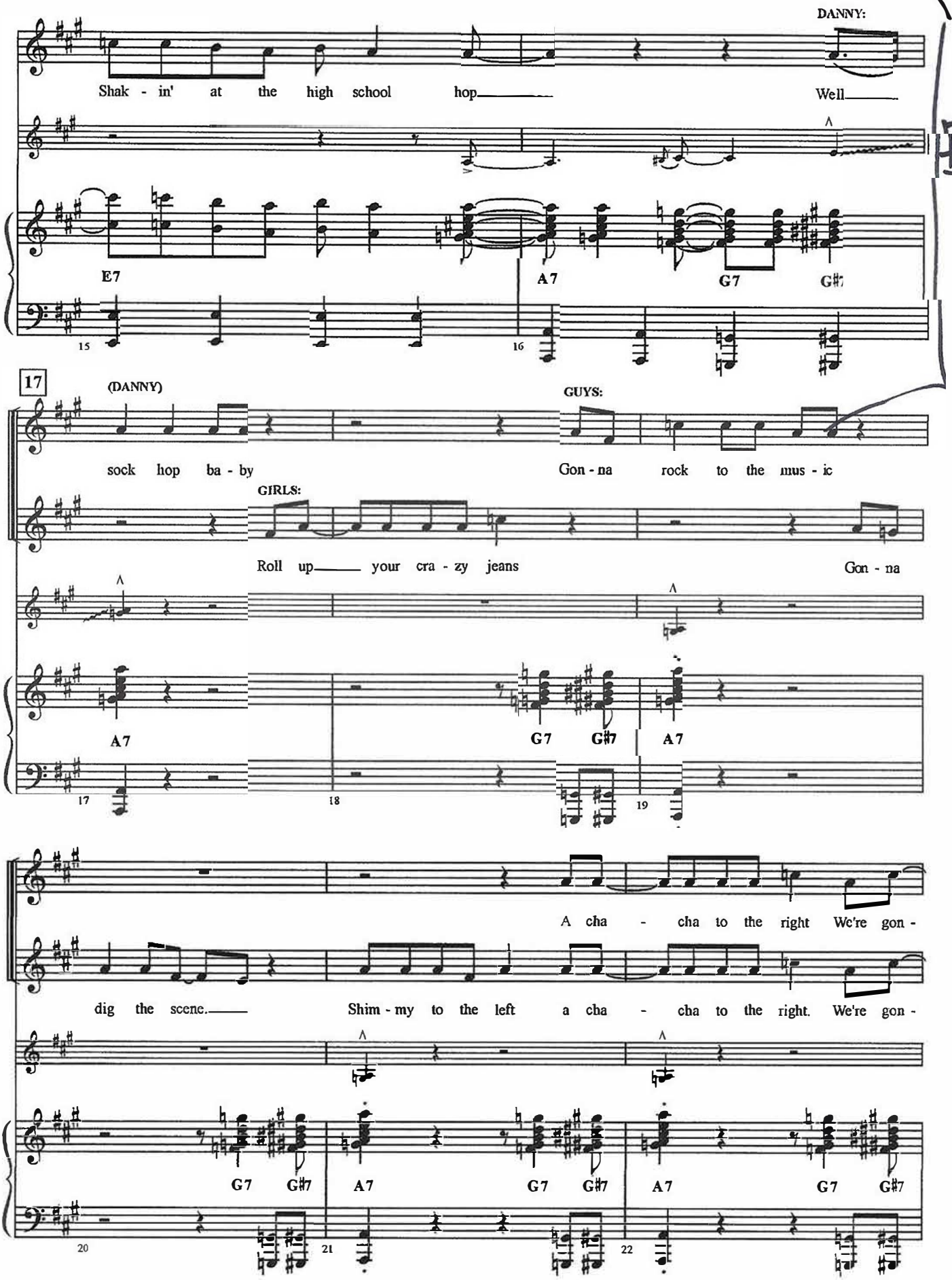
Am7

Shake it! Ohh, shake it!

D7 G/D D7 A7 D/A

Yeah shake it! Ev - 'ry - bo - dy shak - in'!

A7 D/A A7 E7 A/E E7 D7 G/D D7


DANNY:
Shak - in' at the high school hop
Well
E7
A7
G7
G#7
15
16
17
(DANNY)
GUYS:
sock hop ba - by
Gon - na rock to the mus - ic
GIRLS:
Roll up your cra - zy jeans
Gon - na
A7
G7
G#7
A7
17
18
19
A cha - cha to the right We're gon -
dig the scene.
Shim - my to the left a cha - cha to the right. We're gon -
G7
G#7
A7
G7
G#7
A7
G7
G#7
20
21
22