AUDITION PACKET
FOR

GREASE

WRITTEN BY
JIM JACOBS
AND
WARREN CASEY

THE 2008 THEATRE INK SPRING MUSICAL PRODUCTION

REHEARSAL DATES
JANUARY 2, 2008
THROUGH
MARCH 12, 2008

PERFORMANCE DATES
MARCH 13, 2008
THROUGH
MARCH 16, 2008

AUDITION DATES
OCTOBER 29 – NOVEMBER 7, 2007
## AUDITION INFORMATION

### VOCAL WORKSHOP/INFORMATIONAL MEETING

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>Monday, October 15</td>
<td>2:30 PM – 4:00 PM</td>
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### VOCAL/ACTING AUDITIONS: (IN ROOM 127)

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Monday, October 29</td>
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<tr>
<td>Wednesday, October 31</td>
<td>3:30 PM – 7:30 PM</td>
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<td>Thursday, November 1</td>
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### DANCE AUDITIONS: (IN THE DANCE STUDIO)

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Tuesday, October 30</td>
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<td>6:30 PM – 9:00 PM</td>
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### CALLBACKS: (IN ROOM 127)

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<th>Date</th>
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<tr>
<td>Monday, November 5</td>
<td>3:00 PM – 8:00 PM</td>
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<td>Tuesday, November 6</td>
<td>3:00 PM – 6:00 PM</td>
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<td>Wednesday, November 7</td>
<td>3:00 PM – 6:00 PM</td>
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### VOCAL WORKSHOP AND INFORMATIONAL MEETING

There will be an optional vocal workshop and informational meeting on:

**Monday, October 15 from 2:30 – 3:30** in room 127.

At the workshop you will learn the six pieces in the audition packet as well as have the opportunity to ask any questions you might have about the auditions and/or the production.

### VOCAL/ACTING AUDITIONS

- **Sign up for a one-half hour time slot.** You are expected to be available for the entire time slot that you sign up for.

- **Sign-up sheets will be posted outside room 132 on the Theatre Ink callboard** beginning Tuesday, October 9.
Each person will audition privately for the director, musical directors, choreographer, and producer.

Please fill out your audition sheet and conflict sheet and bring them to auditions.

ORDER OF EVENTS: This will be format for Vocal/Acting auditions:
1. Introduce (slate) yourself and state the monologue you will be performing
2. Perform monologue
3. Perform vocal selection(s)
4. Vocal exercises
5. (IF NECESSARY) Additional singing and an opportunity to get to know you

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

- Please prepare one of the given selections of monologues in the back of this packet OR choose a selection of your own no more than one minute in length. Please consider age and context if choosing an alternative selection.
  - The selections include:

**For Men**
- *Untitled* by Brian Shaffer

**For Women**
- “Auditions” by Robert Pridham from *How I Got That Part*

**For Men and Women**
- “Stage Fright” by Robert Pridham from *How I Got That Part*

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

- Please prepare all given selections attached to this form for your vocal part/gender OR choose a selection of your own that best shows your voice. It is recommended that you choose and familiarize yourself with selections from this packet, but it is not required.
  - The selections include:

**Men**
- *Those Magic Changes* (m. 9-33, for Danny, Doody, or Roger)
- *Greased Lightnin’* (m. 1-14, for Kenickie, Johnny Casino, or Danny)
- **Beauty School Dropout** (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. If you are performing a vocal selection **not** from *Grease*, please bring sheet music accompaniment, but also be prepared to perform a cappella. There will be accompaniment provided for vocal selections in the audition packet.

**Dance Auditions**
- Anyone interested in **any** role in this production must perform a dance audition.

- No prior dance experience is necessary.

- Anyone auditioning for *Grease* **must sign-up for one of two dance audition times:**
  - Tuesday, October 30  3:00 – 5:30
  - Tuesday, October 30  6:30 – 9:00

- Please wear clothing that will allow for freedom of movement:
  - **Women:** Leotards or fitted tops with jazz pants or sweatpants
  - **Men:** Snug fitting tee shirts or tank tops and sweat pants
  - **All:** Dance shoes (jazz shoes, ballet slippers, or socks/bare feet)

And bring lots of water!

**CallBacks**
- Callbacks will take place over the course of three days:
  - Monday, November 5
  - Tuesday, November 6
  - Wednesday, November 7 (if necessary)

- A callback list will be emailed or phoned to all applicants by 6:00 PM on Friday, November 2. It will inform you of the time that you are called back. It will also be posted on first thing on Monday, November 5.

- Callbacks could consist of additional singing, acting, and dance auditions. No further preparation will be required for callbacks unless specified at auditions.
NOTE: If you are not called back, it does not mean that you will not be cast in this production. We will cast roles in Grease before callbacks.

**Casting Information**
- The cast list will be posted and emailed by Friday, November 9, 2007. The cast list will consist of 40-50 students.

- Casting is based on the audition process. No prior stage experience is required!

**Additional Information**

If you have any questions about auditions please email David Bloom.

Adam Brown, Producer  
[adam_brown@newton.k12.ma.us](mailto:adam_brown@newton.k12.ma.us)

David Bloom, Director  
[david_bloom@newton.k12.ma.us](mailto:david_bloom@newton.k12.ma.us)  
[dbloom@newtonsummerstage.com](mailto:dbloom@newtonsummerstage.com)

Richard Travers, Musical Director  
[Richard_travers@newton.k12.ma.us](mailto:Richard_travers@newton.k12.ma.us)

Julie Dauber, Choreographer  
[juliedauber@gmail.com](mailto:juliedauber@gmail.com)

Michael Barrington-Haber, Tech Director  
[Michael_barrington-haber@newton.k12.ma.us](mailto:Michael_barrington-haber@newton.k12.ma.us)

Rachael Ziering, Assistant Musical Director  
[rziering@newtonsummerstage.com](mailto:rziering@newtonsummerstage.com)
REHEARSAL INFORMATION

REHEARSAL SCHEDULE (SUBJECT TO CHANGE)

Most rehearsals will take place Monday through Friday from 3:00 – 6:30, but there will be some night rehearsals throughout the process. Students should expect to be called 3-5 days a week depending on the role. There may be some Saturday and Sunday rehearsals closer to the performances.

December Vocal Rehearsals
December 17, 3:30 – 5:30
December 18, 4:00 – 6:00

Week 1 - 7
January 2 – February 15 Vocal/Choreography/Staging Rehearsals 3:00 – 6:30

Week 9
February 16 – February 24 OFF – February Vacation

Weeks 10 – 11
February 25 – March 7 Review and Run-throughs 3:00 – 7:00

Production Week
March 8 – March 12 Tech and Dress Rehearsals 3:00 – 11:00

NOTE: There will be rehearsals on Saturday, March 8, and Sunday, March 9 (times TBD)

Performances
March 13 (Thursday) 7:30 PM
March 14 (Friday) 7:30 PM
March 15 (Saturday) 7:30 PM
March 16 (Sunday) 2:00 PM

Strike*
March 17 – 18 *Required of all cast members

All cast members are required to attend all scheduled rehearsals during this period unless prior notice has been given to the stage manager. A more in-depth rehearsal schedule will be available after casting.
CHARACTER BREAKDOWN

MEN

THE “BURGER PALACE BOYS”

   Tenor

   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.
   1st 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/ 2nd 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/2nd 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.
   2nd 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 AUDITION SHEET (2007-2008)
PLEASE PRINT CLEARLY

NAME ___________________________________________ HOME PHONE __________________________

ADDRESS _________________________________________ CELL PHONE __________________________

CITY __________________ ZIP ___________ AIM NAME ________________________

EMAIL ADDRESS _________________________________________________

DATE OF BIRTH _____________________________
_____AGE _________________________________

HEIGHT ______________ SCHOOL YEAR: (Circle) 9TH 10TH 11TH 12TH

VOICE PART: (Circle all that apply)
SOPRANO MEZZO ALTO TENOR BARITONE BASS

ROLE(S) 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 THEATER? (PLEASE ATTACH A THEATRICAL RESUME IF APPLICABLE)

WHAT IS YOUR BACKGROUND IN DANCE, IF ANY?

WHAT IS YOUR MUSICAL TRAINING, IF ANY (i.e. Voice Lessons, Choral singing, etc.)?

IF NOT CAST IN THIS PRODUCTION, WOULD YOU BE INTERESTED IN ANY OF THE FOLLOWING?
(Circle all that apply)

COSTUMES  PROPS  CARPENTRY  SET
PAINTING

MAKEUP  PUBLICITY  LIGHTING  HOUSE MANAGEMENT

STAGE MANAGEMENT  TECH CREW

WHY ARE YOU INTERESTED IN BEING IN GREASE THIS YEAR?

ANY ADDITIONAL INFORMATION OR COMMENTS THAT YOU THINK ARE IMPORTANT?
**CONFLICT SHEET:**

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.

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<td>CREW WORK DAY</td>
<td>NYC TRIP TBD</td>
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- FROSH CABARET
- SUMMER STAGE AUDITIONS
- CAST DINNER
- LOST IN YONKERS
- CREW WORK DAY
- NYC TRIP TBD
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>3/10</td>
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<td>3/20</td>
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<td>FINAL MEETING</td>
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**ADDITIONAL CONFLICT INFORMATION:** Please use this space to describe conflicts that you have. For example:

- *I take voice lesson Monday night from 4:00-5:00, but could change it for the show.*
- *I take classes at Berklee on Thursday afternoons, but could be there the last three weeks.*
NOTE: Conflicts will not directly affect casting decisions. We will contact you if we are unable to cast you in a certain role due to your conflicts or if we need to negotiate specific days and dates.

MONOLOGUE #1 (FOR MEN) - *Untitled* by Brian Shaffer

I used to hate black coffee; but let's face it, black coffee is manly. Do you think Clint Eastwood ever took "two sugars and a cream?" Of course not: Clint Eastwood was a man. And the girls love manliness. Once at a Denny's I encountered a waitress who would change me. Jenny: such a lovely girl. I had to show off my manliness (or at least act the part).

I ordered a Lumberjack Slam, extra ham, a piece of carrot cake, and of course, the clincher: black coffee. Unimpressed with this manliest of breakfasts -- which would have wowed most waiting-persons, Jenny tried to break me by bringing more and more coffee. Oh, I downed the breakfast before the rest of my family finished their three pancakes, mind you...but that coffee. I couldn't back down now. I'd come too far to chicken out.

She brought the check and with that topped me off: my eleventh cup. I tried to manage it down, but I was on my last leg long before...light bulb. Once no one was looking, I dumped my coffee in my grandmother's cup. Mock sipped it. Slammed it down and strode to the door--victorious. I take my coffee black for the same reason guys do anything: to impress women.
Auditions. The worst word in the English Language. You think the word EXAM is bad? Hah. At least with an exam you can flop in the privacy of your own mind. But with an audition, there’s no place to hide. Good morning, I’m Amber Pearl, and I’m here today to humiliate and embarrass myself in the most public way possible by doing whatever you tell me to do, no matter how stupid I feel doing it, in front of anyone who happens to be sitting out there. Of course, I have no idea what kind of actress you’re looking for, but I’m pretty sure it’s not me. But please – sit back, get comfortable, and watch in amazement as this innocent young girl, who never wished harm on anyone else in her life, who’s always been friendly to animals and recycles all of her plastic to help save the environment, becomes a source of never-ending humor for her classmates. (She assumes the different voices and attitudes of her classmates.) “Did you see what Amber did for her audition?” “Omigosh what a jerk!” “What was she thinking?” “She can’t sing” “She can’t act!” “What made her think she could try out in the first place?” Yup, that’s me! The *Titanic*! The Hindenburg! The San Francisco Earthquake! The whole city of Chicago just before the cow kicks over the lantern! I’m the biggest disaster in the history of the world!

Just watch me shine!!!!!
I don’t know how any of this happened. My being here, I mean. I don’t want to be in the play. Actually, I’d rather do almost anything else you can think of than be in this play. Standing out there on the stage? In front of all those people? (She shudders.) I think I’m just here because everyone else is here. It’s like mass hysteria or something. Everyone’s trying to be in the play, they’re all shouting and pushing so I just run right along with them because it seems like the right thing to do, right? I mean, I don’t want to be left out or anything. My mother thinks it will boost my self-confidence. What’s wrong with my self-confidence? I don’t have anything wrong with my self-confidence, I’m just quiet, that’s all. The only thing wrong with my self-confidence is that my mother keeps worrying there is something wrong with my self-confidence.

My mother says performing is wonderful. Wonderful? My palms are all sweaty and my knees are shaking and I can’t get my mouth to open and my tongue won’t work and I can’t breathe and I’m starting to see spots in front of my eyes and I’m pretty sure I’m going to be dead in about three seconds.

What’s so wonderful about that?
Those Magic Changes

but if I don't hear it anymore. It's still familiar to me.

F G7 C

mp cresc. poco a poco

sends a thrill right through me, 'cause those chords remind me of the

Am F

night that I first fell in love to Those magic changes,

GIRLS and BOYS:

Ooh,

G7 C Am

(Gtr. 2 enters)
Cont. Those magic changes

My heart arranges a melody that's ooh.

Never the same. A melody that's calling your name and begs you,

Am F G7

Please come back to me.

Please

La la la la la.

C Am F
turn to me, don't go away again, oh, make them

La la la la la.

play again the music I wanna hear as once a-

gain you whisper in my ear.

BOYS and GIRLS:
cont. MAGIC CHANGES

Oh, my darlin' uh huh.

GIRLS:

BOYS:

I'll be waiting by the radio.

GIRLS and BOYS:

Bom.
KENICKIE:
I'll have me over-head lift-ers and

(With Guitars 1 and 2 8va bassa)

four bar-rel quads, oh yeah.

GROUP:
Wooh ooh ooh ooh ooh ooh ooh

fuel injec-tion cut-off and chrome platted rods, oh yeah.
With a four-speed on the floor they'll be
Wooh ooh ooh ooh ooh ooh
Wooh
loc
wait in' at the door, ya know without a doubt, I'll be
ooh
really mak in' out in Greased Lightnin'.
Go, go, go, go, go, go, go, go, go.
dough to have the doctor fix your nose up. Ba by, get mov in' ooh ooh ooh Doo wah

why keep your fee ble hopes a live? What are ya prov in? Doo wah Doo wah Doo wah Doo wah

You got the dream but not the drive. If you Doo wah Doo wah Doo wah

BEAUTY SCHOOL DROP OUT
go for your diploma, you could join a steno pool, turn in you

Doo wah doo wah doo wah doo doo

A A+ D Dm

teasing comb and go back to high school. Beauty school

Doo wah doo wah doo doo

A F#m D E7 A E7

drop out, hangin' around the corner

Ooh ooh ooh

(Ten. Sax 1 and 2) (Very strident)

A F#m D

CONT. Beauty School Dropout
Cue: Hey, what do you say to a guy in a letter, anyway?

Moderately (\( \text{j. = 76} \))

(Piano solo)

Fred-dy, my love, I miss you more than words can say.

Fred-dy, my love, please keep in uh-uh-uh-uh

Ab7 Db Dbmaj7 Db7
touch while you're away. Hearing from you can make the
Oh yeah Ooh

day so much better, getting a souvenir or
Woo

may be a letter. I really flipped over the
Ahh Woo

Cont. FREDDY, MY LOVE

(21)
Look at me, I’m Sandra Dee,

I won’t go to bed till I’m legally wed,

I’m sturdily virginal,

Look at me, I’m Sandra Dee.
can't, I'm Sandra Dec.

Watch it, hey, I'm Doris Day.

I was not brought up that way.

won't come across, even Rock Hudson lost his
It's Raining on Prom Night

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

Rubato

CHA-CHA: (offstage)

I was deprived of a young girl's dream by the

Colla voce

Bm7 E7

SANDY:

Cue: SANDY:

(unison)

cruel force of nature from the blue.

Instead of a night full of

Em7 A7

Dmaj7 D7 G A7

SANDY:

CHA-CHA: (Melody)

romance supreme, all I got was a runny nose and Asiatic flu.

It's

Bm7 Fdim Gmaj7 E7/G# A9
It's raining on Prom night, oh oh oh
my hair is a mess.
It's running all over

It's raining all over

A7 D Bm7

my taffeta dress. It's wilting the

ok, oh, my taffeta dress. It's wilting...

G A7 D
RAIN - ing on Prom - night,
my hair is a

It's rain - ing on Prom night,
on, oh, ray

loc - o

D
Bm7
G

mess.

It's run - ning all o - ver

A7
D
Bm7

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

G
A7
D

ok, ok, my taf - fe - ta dress.
It's wilt - ing
quilt-ing in my Maid-en-form and mas-
the quilt-ing, oh, in my Maid-en-form

Bm7 G A7

cara flows right down my nose be-cause of the
flows right down my nose be-cause it's

D Bm7 G

24 CHA-CHA:

I don't e-ven have my

SANDY:

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

A7 D G

(Guitars tacet)