

Sandy Side 1 of 2

Pg. 1

Scene Six

(Scene: SANDY runs on with pom poms, dressed in a green baggy gym suit. She does a Rydell cheer.)

START → **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 [REDACTED]...well, you know what I mean.

SANDY. I'm not sure. It looked to me like maybe you had a new girlfriend 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.

Pg. 2

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 cheer-leader outfit*) HHIIiiiiiii, 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 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. Aaahh, you don't even know what I'm talking about.

~~DANNY. Whattaya mean, look, I could run circles around these jerks.~~

END

Sandy Side 2 of 2

Pg. 1

~~RIZZO. Forget it, I don't want any handouts.~~

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

~~JAN. Hey, you want to stay over tonight, Rizz?~~

~~RIZZO. Hey, why don't you guys just hake off and leave me alone?~~

~~(There is an awkward silence.)~~

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

~~(JAN pushes SONNY, DOODY and FRENCHY exit.)~~

~~MARTY. Hey French...wait up!~~

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

~~ROGER. See ya, Rizz. (ROGER looks at her a moment and exits.)~~

~~SONNY. (to JAN) Tell her I didn't mean anything, will ya.~~

~~(He exits. RIZZO begins to clean up.)~~

START

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

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

(JAN exits. SANDY collects her record player and purse.)

SANDY. I'm sorry to hear you're in trouble, [REDACTED]

RIZZO. Bull! What are you gonna do – give me a whole sermon about it?

SANDY. No. But doesn't it bother you [REDACTED] *what other people think?*

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

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

(RIZZO turns away.)

[REDACTED] (awkward pause) Well, I guess I've said too much already. Good luck, Rizzo.

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

RIZZO. Just a minute, Miss Goody-Goody! Who do you think you are? Handing me all this sympathy crap! Since you

Cont. →

Pg. 2

Cont → know all the answers, how come I didn't see Zuko here tonight? You just listen to me, Miss Sandra Dee...

(sings)

END

YOU. HOPE-LESS-LY DE - VO-TED TO

YOU.

C- BMA7 C-/Bb F9/A F(#9)(b9) Bbm(b5)

57 58 59 60 61 62

YOU.

roll chord

63 64 65 66

START

PIANO/CONDUCTOR

HOPELESSLY DEVOTED

-7-

HEAD IS SAY - IN' "FOOL FOR - GET HIM." MY

67 68 69 70

HEART IS SAY - IN' "DON'T LET GO.

71 72 73 74

HOLD ON TO THE END." AND THAT'S WHAT I IN - TEND TO DO. I'M

75 76 77 78 79 80

HOPE-LESS - LY DE - VO-TED TO YOU. BUT NOW THERE'S

DRUMS

81 82 83 84 85 86

NO - WHERE TO HIDE SINCE YOU PUSHED MY LOVE A - SIDE. I'M

GALS: OOH

GUYS: PUSHED MY LOVE A - SIDE.

87 88 89 90

F#9 Bb7 Bbm7

OUT OF MY HEAD, HOPE - LESS - LY DE - VO - TED TO

OOH HOPE - LESS - LY DE - VO - TED TO

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'OUT OF MY HEAD, HOPE - LESS - LY DE - VO - TED TO'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a sustained bass note in the first two measures.

E_b Eb⁹ G C with (b5)

91 92 93 94

This system shows the piano accompaniment for the second system. It includes chord markings: E_b, Eb⁹, G, and C with (b5). Measure numbers 91, 92, 93, and 94 are indicated at the bottom.

YOU, HOPE - LESS - LY DE - VO - TED TO

YOU, HOPE - LESS - LY DE - VO - TED

This system contains the third vocal line and piano accompaniment. The vocal line starts with the lyrics 'YOU, HOPE - LESS - LY DE - VO - TED TO'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

F₁(#9) B_b7(b9)

95 96 97 98

This system shows the piano accompaniment for the fourth system. It includes chord markings: F₁(#9) and B_b7(b9). Measure numbers 95, 96, 97, and 98 are indicated at the bottom.

YOU.

YOU.

C-

BMA7

C-/Bb

F9/A

99 100 101 102

MOLTO RALLENTANDO

HOPE - LESS - LY DE - VO - TED TO YOU.

HOPE - LESS - LY DE - VO - TED HOPE - LESS - LY DE - VO - TED TO

F(#9)

Bb7(b9)

Ab+

103 104 105 106

Musical score for Piano/Conductor, measures 107-109. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a piano accompaniment. Measure 107 features a vocal line with a melisma on the word "YOU." and a piano accompaniment with a sustained chord. Measure 108 continues the melisma and accompaniment. Measure 109 begins with a vocal line marked "TRIA." and a piano accompaniment with a sustained chord.

107

108

109

YOU.

TRIA.

START

SANDY:

IF YOU'RE

INTRO

ELECT GUITAR

G-

FILLED

WITH

AF -

FEC -

TION

YOU'RE

TOO

G-

SHY

TO

CON - VEY,

MED - I -

E^b

F[#]

E^b

The musical score is written in G minor (one flat) and 4/4 time. It consists of three systems of staves. The first system includes a vocal line for Sandy and an electric guitar line. The second system includes a vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. The electric guitar line consists of a single melodic line. The vocal line contains the lyrics: 'IF YOU'RE', 'FILLED WITH AFFECTION YOU'RE TOO', and 'SHY TO CONVEY, MED I -'. The score includes measure numbers 59 through 70. There are two repeat signs in the electric guitar line at measures 60 and 61.

Musical score for measures 71-72. The vocal line features the lyrics "TATE IN MY OI - REC". The piano accompaniment includes a treble clef with chords and a bass clef with a melodic line. Measure numbers 71 and 72 are indicated at the bottom of the piano part.

Musical score for measures 73-78. The vocal line includes lyrics: "TION:", "FEEL YOUR WAY!", "DANNY:", and "I BET-TER SHAPE". The piano accompaniment continues with chords and a melodic line. Measure numbers 73 through 78 are indicated at the bottom of the piano part.

Musical score for measures 79-82. The vocal line includes lyrics: "SANDY:", "I NEED A MAN!", "UP!", and "'CAUSE YOU NEED A MAN!". The piano accompaniment includes a bass line with "OOO" markings and a treble line with chords. Measure numbers 79 through 82 are indicated at the bottom of the piano part.

WHO CAN KEEP ME SAT-IS-FIED.

DANNY:
I BET-TER SHAPE

OOO OOO OOO WHO CAN KEEP YOU SAT-IS-FIED!

85 84 85 86

G- Eb

SANDY:
YOU BET-TER PROVE

UP IF I'M GON - NA PROVE

OOO OOO OOO OOO OOO OOO

87 88 89 90

Bb D-

THAT MY FAITH IS TUS - TI - FIED. YES I'M SURE

DANNY:
ARE YOU SURE? 'CAUSE I'M SURE

ooo ooo ooo

G- Eb

91 92 93 94

DOWN DEEP IN - SIDE. YOU'RE THE

SANDY top note
DANNY

DOWN DEEP IN - SIDE.

95 96

YOU'RE THE ONE

ONE THAT I WANT! (GOTTO) YOU OOH OOH! (FULL) HON- EY! THE

(GALS:)
YOU ARE THE ONE FOR YOU OOH OOH!

(GUYS:)
YOU ARE THE ONE FOR YOU OOH OOH!

97 98 99 100

(GOTTO) (FULL)

ONE THAT I WANT! YOU OOH OOH HON- EY! THE

YOU ARE THE ONE FOR YOU OOH OOH!

YOU ARE THE ONE FOR YOU OOH OOH!

101 102 103 104

Piano/Conductor

-12-

(SOTTO)

YOU'RE THE ONE

ONE THAT I WANT! YOU OOH OOH ARE WHAT I NEED

YOU ARE THE ONE FOR YOU OOH OOH!

YOU ARE THE ONE FOR YOU OOH OOH!

105 106 107 108

OH YES IN - DEED! YOU'RE THE

ONE I NEED! YES IN - DEED!

ONE I NEED! YES IN - DEED!

109 110 111

(SOTTO)

p. 7
(FULL) YOU'RE THE ONE

ONE THAT I WANT! **END** YOU OOH OOH! HON-EY! THE

GALS:
YOU ARE THE ONE FOR YOU OOH OOH!

GUYS:
YOU ARE THE ONE FOR YOU OOH OOH!

113 114 115 116

ONE THAT I WANT! YOU OOH OOH! HON-EY! THE

GALS:
YOU ARE THE ONE FOR YOU OOH OOH!

GUYS:
YOU ARE THE ONE FOR YOU OOH OOH!

117 118 119 120