

GREASE

Screenplay by
Bronte Woodard

Screen Story by
Bronte Woodard and Allan Carr

Adapted from the Broadway musical by
Jim Jacobs and Warren Casey

A ROBERT STIGWOOD/ALLAN CARR PRODUCTION

FOURTH DRAFT
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FADE IN:

1 EXT. SEASIDE RESORT - DAY 1

OPEN with a small-screen ratio with a blue and white tint. It is a fashionable resort. SOUND of distant GULLS.

SANDY OLSSON, a lovely ingenue, in a Rose Marie Reid swimsuit lies alone on a beach towel. "LOVE IS A MANY SPLENDORED THING" PLAYS on her portable RADIO. She looks at her watch.

2 EXT. HAMBURGER STAND ON PIER - DAY 2

DANNY ZUKO, a good-looking teenager, is wrapping up his day's work at a hamburger stand. Even though he wears a short order cook hat there is a look of a hero about him. His eyes glisten with unfulfilled romantic longing. The same SONG is PLAYING on a RADIO in the hamburger stand. He glances at the clock over the sink which reads six o'clock.

He finishes his work for the day and opens a closet where there are clothes hanging. A picture of James Dean is tacked on the inside of a closet door. He quickly grabs the clothes and begins to change.

3 EXT. SEASIDE RESORT - DAY 3

Sandy sits alone looking forsaken, tears in her eyes as the SONG continues to PLAY on her RADIO.

4 EXT. BEACH 4

Danny dashes madly along the beach away from the pier, zipping up, buttoning up and trying to make himself presentable in what he thinks are fashionable clothes, but almost everything is a little bit off.

5 OMITTED 5

THRU

7

THRU

7

CUT TO:

8 EXT. BEACH COVE - DAY

8

Sandy rises, about to leave, just as Danny, breathless, slides down a sand dune toward her.

They rush into an embrace. Danny has to break off after a moment, still out of breath.

SANDY

I thought you'd forgotten.

DANNY

(still out of breath)

How could I forget?

SANDY

You know what they say about summer romances.

DANNY

No, what do they say?

Sandy looks disappointed. He looks confused.

SANDY

I have to leave in the morning.
My father wants to beat the Labor
Day traffic.

They look at each other for a moment then Danny kneels to the sand and pulls her with him. He looks into her eyes, then kisses her urgently. After a moment she pulls away.

SANDY

(continuing)

Oh, Danny, don't spoil it.

DANNY

This isn't spoiling it. This is
making it better.

They sit side by side. He is about to put his arm around her. Then suddenly something is wrong. He stops. She opens her eyes.

SANDY

What is it?

He looks away in embarrassment. She turns his face to her.

(CONTINUED)

SANDY
(continuing; tenderly)
You can tell me.

DANNY
I'm left-handed.

SANDY
Huh?

He pantomimes changing positions. They change sides.

SANDY
(continuing; as if it
were precious)
Left-handed.

DANNY
In a world full of right-handed
people.

They kiss again.

SANDY
I feel like this is the last time
we'll ever see each other. Going
to two different schools is like
being in two different worlds.

They look at each other in sad acknowledgment of this
impossibility.

SANDY
(continuing)
Oh, Danny, Danny, Danny. Is this
the end?

He cups her face in both his hands and smiles gently
at her.

DANNY
Of course not, Sandy. It's only
the beginning.

9 GO TO COLOR IMAGE AT THE CENTER OF THE SCREEN

9

10 INTRO KENICKIE

10

CLOSE on an alarm clock radio.

(CONTINUED)

KENICKIE, a tough, macho-to-the-teeth teenager, sits bolt upright in bed looking as if he has just been electrocuted. The pillow where his head has been is covered with grease stains. His hair stands out wildly. He shuts off the alarm and pants for breath as though he has been running.

The VOICE of VINCE FONTAINE is HEARD on the RADIO and continues throughout the opening MONTAGE.

VINCE FONTAINE (V.O.)

This is the main brain... Vince Fontaine... beginning your day with the only way... Music, music, music... I gotta message for every scholar and fool... GET OUTTA BED; IT'S THE FIRST DAY OF SCHOOL... Don't be a slob... Don't get a job... Go back to class... You can pass... And to start this day off nice and fine... I'm gonna play a new old favorite of mine...

The new title song GREASE BLASTS on the SOUNDTRACK as each of the main characters is introduced.

NOTE: The background in each introduction is a sort of limbo in which only the character and certain vital props are used. As each character is introduced, they will occupy a large portion of the center screen. At the conclusion of their introduction, they will continue their actions in panels that frame the center action. In this sequence the audience is the mirror into which each of the characters is looking.

CLOSE on a pink angora sweater. First disembodied arms are SEEN protruding from the tight sleeves. The hands hold the neck of the sweater, stretch it and slowly, painfully -- like something being born -- FRENCHY'S head appears. She is a basically plain teenaged girl, with close cropped hair. She reaches OFFSCREEN and produces a flamboyant wig which she places on her head, transforming herself. She begins to comb out the wig.

12 INTRO DOODY 12

CLOSE on a Howdy Doody puppet.

Another ALARM GOES OFF as if in time to the music as DOODY, a teenager who looks like Howdy Doody opens his eyes and smiles at the puppet he has slept with. Then his features set as if he is remembering who he is. He throws the puppet aside and gets up.

13 INTRO JAN 13

JAN, an overweight girl who has the posture of a hen and wears baggy clothes, eats a piece of buttered-jellied toast as she contemplates the grim reality of her appearance. She turns sideways trying to hold in her stomach and as she does a glob of jelly falls on her jumper. She spits on a napkin and tries to rub it out.

14 INTRO SONNY 14

If SONNY could choose to be any animal it would be either a stallion or a prize bull. He blows the cobwebs off his toothbrush, looks at it in distaste, tosses it away, picks up a vicious looking long-handled comb and rakes it through his greasy hair. There is such a deposit of grease on the comb that there is hardly any room for his hair to get through. He practices looking tough.

15 INTRO RIZZO 15

CLOSE on a head that looks like a minefield of torpedo rollers. A long, lacquered nail is thrust into each roller, deftly withdrawing it while another finger holds the curl in place.

RIZZO looks like a cross between Ava Gardner and Annette Funicello and she works hard at it. She repeats the roller withdrawal with practiced precision.

16 INTRO PUTZIE 16

PUTZIE is a ruddy guy with an air of quiet derangement. He brushes his teeth as if he were operating a pneumatic drill, the foaming toothpaste encircling his mouth like a clown's makeup.

17 INTRO MARTY 17

MARTY, a breathing pastry, looks at her reflection. She is curvaceous every place but at the top. She grabs a box of Kleenex and remedies that situation by stuffing her bra.

18 CLOSE ON VARIOUS SHOTS 18

A hand reaches into a stuffed closet and pulls out a mass of crinolines.

A tube of Brylcreme is squeezed directly onto an already greasy head. Hands begin to massage the grease into the hair.

A can of spray net is held directly above a beehive hairdo and is sprayed like a crop duster.

A Thunderbird jacket is taken from a closet.

A brown bag lunch is picked up off a table, as a rapid tattoo is HONKED out by a CAR HORN.

CUT TO:

18A EXT. STREET 18A

A carload of students drive along with the top down.

CUT TO:

18B EXT. STREET 18B

Students on foot making their way to school.

CUT TO:

18C EXT. STREET 18C

A yellow school bus filled with very active students drives along.

19 OMITTED 19
THRU THRU
29 29

CUT TO:

30 EXT. RYDELL HIGH SCHOOL

30

From HIGH POV the school is still and deserted. An American Flag flutters in the breeze. Suddenly, cars, bicycles, busses and students on foot APPEAR pouring down the driveway and into the parking lot in a rousing FINALE, a choreographed procession not unlike a Busby Berkeley production number.

The cars are decorated in 50's emblems and decals with glimpses of each of the major characters (except for Danny and Sandy).

Students hang out of car windows, sit on convertible backs, ride on hoods, roofs and running boards -- hooting and hollering with youthful energy as the finale reaches its crescendo.

31 EXT. PARKING LOT

31

As the production number ends, the students suddenly become real people again breaking into groups and heading toward the building.

A Studebaker pulls up and Rizzo gets out in her Pink Ladies jacket. She stands for a moment looking toward the school in bored resignation as the others rush around her.

Marty and Jan come walking up.

MARTY

Hey, Riz!

JAN

Great to be back, huh?

RIZZO

It was great when we were Freshmen. It was good when we were Sophomores. It was okay when we were Juniors. But now that we are Seniors, it's just boring, boring. I can't wait for this year to be over so life can really begin.

Rizzo gives a world-weary sigh and starts toward the school. Marty and Jan adopt her air and the three of them walk along with their noses skyward as several excited younger girls rush past and look at them as though envying their exhalted positions.

CUT TO:

31A KENICKIE, PUTZIE, DOODY AND SONNY

31A

come down the steps greeting each other, full of high spirits. Sonny carries a lunch bag which Kenickie grabs and the boys toss it among themselves.

Kenickie opens the bag and pretends to gag at the fumes.

KENICKIE

You're not supposed to eat this,
you're supposed to bury it.

SONNY

Hey, that's a homemade lunch.

DOODY

Your old lady drag her carcass
outta bed for ya?

SONNY

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

Sonny snags the bag out of the air and opens it to inspect the damage.

PUTZIE

Kenickie, where were you all
summer?

KENICKIE

What are you the F.B.I.?

PUTZIE

I was just asking.

KENICKIE

I was working, which is more
than you nerds can say.

SONNY

Working?

KENICKIE

That's right, moron. I was
luggin' boxes at Bargain City.
I'm saving up to buy me some
wheels.

(CONTINUED)

PUTZIE
(rubbing his hands
together)

Wanta hear what I did?

He looks at them as though eager to tell, but one by one the boys look away.

PAN with their gazes toward the side of the building where Danny Zuko (almost unrecognizable from the boy at the beach) is facing the building. One of his hands is high above his head and he uses it for support. Between him and the building is a young, pretty, giggling GIRL in a tight sweater whom he is casually feeling up.

The Girl keeps taking sideways looks at another nearby GIRL who is also giggling and slightly scandalized.

KENICKIE (O.S.)
Hey! Zuko!

With the self-assured slowness of an oscillating fan, Danny turns full face to see his friends. He smiles and nods at them as though giving them a benediction, playfully pops the Girl on the behind and winks at the other and starts toward the boys.

They are much more excited to see him than he is to see them, but he likes them just the same.

There is a clear-cut pecking order among the members of the gang. Danny is the acknowledged leader and if there is a decision to be made on anything, all eyes turn to him. Kenickie is the second-in-command but there is no competitiveness with Danny for position. Though they are all the same age, Doody comes off as being the youngest and he is constantly looking out of the sides of his eyes for Danny's approval. Sonny is physically bigger than the others and it's almost as if he's had a mental overdose of male hormones. He has a swagger not unlike Stallone's and it's difficult for him to imagine girls not falling all over themselves to get to him. There is an undercurrent of competitiveness between him and Danny, but it never reaches the surface stage -- just a bit of bantering. Putzie is the most determinedly eccentric member of the group (he'll either end up in show biz or be a permanent outpatient). He is not physically imposing, but his mind is always working on outrageous ways to get attention and he'll do almost anything on a dare.

(CONTINUED)

The boys grab and pound Danny in welcome.

DOODY

Ain't it great to be back?

DANNY

Are you kiddin!? After a summer at the beach? And let me tell you, there's a lot more to lifeguarding than lifeguarding... if you know what I mean.

SONNY

Yeah. I know what ya mean. It's tough when they won't let ya alone.

PUTZIE

The only thing that won't let you alone, Sonny, are the flies. I wanta hear about the beach.

DANNY

I wouldn't wanta bore ya with the horny details.

DOODY

Bore us!

Danny looks up and winks at Kenickie and the others.

DANNY

I did a lotta biology experiments. Let me put it this way, I found out what biology is all about... And it sure ain't earthworms.

He heads toward the building trailed by the others just as Frenchy and Sandy come walking up, barely missing them.

SANDY

So this is Rydell High.

FRENCHY

You'll love it.

SANDY

I loved Sacred Heart.

(MORE)

(CONTINUED)

31A CONTINUED: (3)

31A

SANDY (CONT'D)

I don't know why they had to wait
till my Senior year to re-
district the school... Still, I'm
no stranger to heartbreak.

FRENCHY

Why? You got psoriasis?

32 INT. HALLWAY

32

Both sides of the hall are lined with lockers and students are busily applying locks and decorating the insides of them to match their personalities. There is also a lot of ritualistic, un-self-conscious hair combing, by members of both sexes.

Frenchy and Sandy come down the hall.

FRENCHY

You better check in the office to
find out what homeroom you got.
Pray you don't get old lady
Lynch, the math teacher.

SANDY

Is she bad?

FRENCHY

Bad? All I know is she flunks
people in homeroom.

Sandy grimaces and heads for the office.

33 INT. OFFICE - CLOSE - PAIR OF BABY BLUE KEDS

33

PULL BACK SLOWLY TO SHOW a matching baby blue skirt, shirtwaist with a Peter Pan collar and the perky, smiling face of PRINCIPAL McGEE, an efficient looking woman with an air of ironic wit.

Teachers are clamoring around the counter and are taking sheets of paper out of their boxes and scanning them. The office is crowded with teachers pushing and shoving as much as their charges.

The teachers are born to the breed. They are as determinedly out of fashion as the students are in and they look as uniform.

(CONTINUED)

Among them are: COACH CALHOUN, a leathery, going-to-seed man who still tries to hang onto his vestige of youth which alternates uneasily with the mistaken notion he has of being a respected faculty member. He wears a sportcoat with elbow patches over a sweatshirt and has a whistle around his neck.

MRS. MURDOCK -- the Automotive Repair teacher. She wears a jumper into which several tools are stuck. There is an amiable air about her as though she'd be a student favorite.

NURSE WILKINS, the crisp, efficient school nurse who wears a spotless uniform and a courageous looking cape.

MISS LYNCH, the Math teacher, is red-faced and bitter looking. There's a dry quality about her.

The teachers stand in line for the time clock and groan over their student lists.

MARTHA, the harried secretary, looks up from behind a mountain of forms.

PRINCIPAL MCGEE

Martha, do you have the new
schedules?

Martha looks up nervously and smiles in desperation.

MARTHA

I just had my hands on them.

PRINCIPAL MCGEE

Good. They'll be all nice and
smudged.

Martha looks down at her hands which are covered in mimeo ink and carbon. She nervously rubs her hands against her skirt leaving prints on it. She then breaks into a smile and picks up a pile of papers.

MARTHA

Here they are. Right here. If
they'd been a snake they'd have
bitten me.

Principal McGee pauses, raises an eyebrow, almost makes a remark and decides not to do it. She looks down at the schedules and then looks back at Martha with practiced disappointment.

(CONTINUED)

PRINCIPAL MCGEE

These are the schedules we never found for Spring semester. Perhaps next Spring we'll find the ones we were supposed to use this semester.

Coach Calhoun approaches the time clock and pounds it with extraordinary force. It falls off the wall.

PRINCIPAL MCGEE

(continuing)

You'd better go easy on the Wheaties, Coach Calhoun.

COACH CALHOUN

I'm primed this year. Primed. Been training with my boys.

MISS LYNCH

Ye Gods! I've got Kenickie again. He's been here longer than I have.

MRS. MURDOCK

Don't feel like the Lone Ranger. My homeroom looks like the juvenile court hall of fame.

COACH CALHOUN

My students get out of line, I give 'em laps. The only good student is an exhausted one.

MISS LYNCH

How many days till Christmas vacation?

SANDY (O.S.)

Eighty six.

Several teachers turn to look at her in surprise. Sandy blushes, realizing she's said the wrong thing.

SANDY

(continuing;
embarrassed)

I counted.

Principal McGee looks up and smiles.

PRINCIPAL MCGEE

Can we help you, dear?

(CONTINUED)

33 CONTINUED: (3)

33

SANDY

This is my first day.

PRINCIPAL MCGEE

Oh, yes. Welcome to Rydell.
Tell us a little about yourself.

SANDY

Well, I...

PRINCIPAL MCGEE

Here you are, dear.

Sandy is cut off as Principal McGee hands her a sheaf of forms, turns and heads toward the hallway. Sandy sighs and looks at the forms, then looks over at Martha who is looking frantically through her desk.

SANDY

Do you have a pencil?

Martha looks up, looks around to see if anybody is watching, then screws up her face into her meanest look.

MARTHA

No!

Sandy is taken aback and looks away.

34 INT. HALLWAY

34

The Thunderbirds come up the hall looking at their schedules and groaning. Sonny puts his hand to his head and sighs.

SONNY

Jeez! Every teacher I got has
flunked me at least once.

DOODY

If you don't watch out you're
gonna be spending all your class
time in Principal McGee's office.

SONNY

Well, I ain't taking no crap off
her this year.

In the b.g. Principal McGee steps out of the office and overhears. Sonny doesn't see her, but the other boys do.

(CONTINUED)

SONNY

(continuing)

If she crosses me, she's gonna
find out who's boss.

PRINCIPAL MCGEE

Sonny!

Sonny's eyes go wide in chagrin as he slowly turns to
face Principal McGee. The other boys smile knowingly
and busy themselves at their lockers.

SONNY

Yes, ma'am.

PRINCIPAL MCGEE

Aren't you supposed to be in
class right now?

SONNY

I... I...

PRINCIPAL MCGEE

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

SONNY

No, ma'am.

PRINCIPAL MCGEE

Then move!

SONNY

Yes, ma'am.

PRINCIPAL MCGEE

And I think it would be a good
idea -- to develop your school
spirit -- if you joined the
Clean-Up Committee. You'll meet
after school in front of the
custodian's office.

SONNY

Yes, ma'am. Thank you.

Principal McGee turns and exits.

(CONTINUED)

34 CONTINUED: (2)

34

DANNY

I'm sure glad you didn't take no
crap off her, Sonny.

Sonny is embarrassed, but the others find this funny. They start down the hall just as EUGENE, the guy you love to hate, comes toward them in a Robert Hall suit and gleaming white bucks. Like a precision drill team, the boys surround him -- spinning him around, blowing on his glasses and messing his hair, then abruptly leave and continue on down the hall.

Sonny, almost as an afterthought, stops, turns, comes back and rubs his dirty boots all over Eugene's white bucks.

Eugene watches his exit, then quick-as-a-wink pulls a bottle of shoe polish from his book satchel and does an on-the-spot touch-up.

A BELL RINGS and Danny walks past the office -- missing Sandy only by steps as she comes out and heads in the opposite direction.

35 INT. PRINCIPAL MCGEE'S OFFICE

35

Principal McGee sits behind her desk in front of a microphone. She looks at her watch in silent countdown, then points to Martha who sits in front of a small xylophone. Martha is daydreaming. Principal McGee snaps her fingers. Martha looks up frantic, can't find the xylophone mallet, then remembers and reaches into her hair and produces it and strikes out several notes.

(NOTE: Several homerooms will be GLIMPSED throughout the speech)

PRINCIPAL MCGEE

Good morning boys and girls, and
welcome to the start of what will
be our greatest year at Rydell.

36 INT. AUTOMOTIVE REPAIR SHOP

36

Doody and Marty are in this homeroom. Most of the students are talking while Mrs. Murdock reads an automotive repair magazine.

CUT TO:

37 MISS LYNCH'S HOMEROOM

37

Frenchy and Sandy are in this class. The room is quiet. Miss Lynch sits behind her desk glaring at them as if threatening them into silence. Sandy coughs. Miss Lynch looks at her fiercely.

PRINCIPAL MCGEE (V.O.)

Now for some news of forthcoming events. Flu shots and chest X-rays will be administered by our very capable Nurse Wilkins.

CUT TO:

38 BIOLOGY LAB

38

The students sit at long tables that are set up for dissecting.

Danny and Kenickie sit together. Across the room Putzie is near a refrigerator. He opens it to reveal partially dissected frogs. He takes one out and dangles it in the air. Several students laugh, but the teacher pays no attention.

PRINCIPAL MCGEE (V.O.)

Saturday night will be our first pep rally and bonfire. I want to see all you students out there with lots of spirit and support for Coach Calhoun and the Rydell Rangers as they go out to stomp and smear the Glendora Gladiators.

PUTZIE

If you can't be an athlete, be an athletic supporter.

KENICKIE

You putz.

Danny groans.

Putzie holds the frog aloft and begins to put it toward the back of an unsuspecting girl. It grazes her shoulder. She brushes it away, then turns to see what it is and lets out a bloodcurdling scream. The teacher rises but Putzie tosses the frog to Danny who catches it and hides it under the table.

39 INT. HOME ECONOMICS CLASS

39

There are lines of sinks, stoves and sewing machines. Even an automatic ironer that failed to sweep the country. Rizzo and Jan are in this class. Rizzo chews gum. The teacher sees this and motions for her to stop. Rizzo takes out the gum and puts it behind her ear.

CUT TO:

40 INT. PRINCIPAL'S OFFICE

40

Principal McGee is trying to fight off a sneeze, but it's too late and she sneezes into the microphone.

CUT TO:

41 EXT. HALLWAY

41

LAUGHTER from different homerooms is HEARD in the deserted hallway.

CUT TO:

42 INT. MISS LYNCH'S HOMEROOM

42

The class is silent as Miss Lynch grimly faces them down. At her desk, Frenchy is almost doubled up in silent laughter. She fights for control.

PRINCIPAL MCGEE (V.O.)

Now for some major economic news. Schools lunches have been promoted from 25¢ to 35¢! Sorry, kids. Yearbook pictures to \$2.50 a set. And senior class rings have graduated from \$25 to \$35. A word of caution! Several of last year's seniors have been offering cut-rate buys on their used rings. If any of you are rash enough to try and economize in this manner, remember, you'll go through life with the wrong year on your finger.

CUT TO:

43 INT. BIOLOGY LAB

43

Danny tosses the frog to Kenickie who drops it in the purse of PATTY SINCOX, Eugene's female equivalent. She does not see it.

PRINCIPAL MCGEE (V.O.)

And now for the really good news
and probably one of the most
exciting things ever to happen to
Rydell High.

CUT TO:

44 INT. MISS LYNCH'S HOMEROOM

44

PRINCIPAL MCGEE (V.O.)

The National Bandstand Television
Show has selected Rydell as a
representative American high
school and will do a live
telecast from our very own gym
with winners in the National
Dance-off! This is the first
time in National Bandstand's
history they've left the studios
for a location show. This is our
chance to show the entire nation
what fine, bright, clean-cut,
wholesome youth we have here at
Rydell.

CUT TO:

45 INT. BIOLOGY LAB

45

The boys watch in delight as Patty reaches into her purse, pulls out the frog, puts her hand to her mouth and rushes from the room.

CUT TO:

46 INT. AUTOMOTIVE REPAIR HOMEROOM

46

Students are going wild jumping up and down and cheering. Mrs. Murdock does not even look up, but reaches out and gives a deafening blast from an air whistle that silences them and has most of them putting their hands to their ears. Mrs. Murdock continues to read as if nothing had happened.

CUT TO:

- 47 OMITTED 47
- 48 INT. PRINCIPAL'S OFFICE 48

PRINCIPAL MCGEE

And in closing, I would like to say, on this, the first day of a new school year, we, the faculty, are here to help you. And if you need us at any time, feel free. Because you've not only got a 'prince' in principal, there's a 'pal' there, too.

CUT TO:

- 49 INT. HOME ECONOMICS CLASSROOM 49

Rizzo holds her hand to her stomach as if about to be sick.

RIZZO

Urp, slop, bring the mop.

CUT TO:

- 50 INT. CAFETERIA - CLOSE - ELABORATELY FOLDED HANDKERCHIEF 50

PULL BACK TO SHOW that it rests on the ample bosom of MRS. OVERTON, the chubby dietitian who beams over the serving dishes of murky substances.

She wears a white uniform complimented by aqua costume jewelry.

Sandy and Frenchy come down the line with trays.

FRENCHY

That's Mrs. Overton, the dietitian. Everybody calls her Mrs. Over-a-ton. If you're friendly with her, she gives you extras... Hi, Mrs. Overton.

Mrs. Overton beams and walks toward the line. Her voice is as sugary as most of her dishes.

(CONTINUED)

MRS. OVERTON
Hello, darlin'. We got peach
cobbler today.

FRENCHY
This is Sandy Olsson. She's new.

She looks at Sandy and puts her hand to her heart.

MRS. OVERTON
Why, dear, you're nothing but
skin and bones.

She picks up a dessert plate, slides two cobblers on
it and slides it onto Sandy's plate with a wink.

MRS. OVERTON
(continuing)
Just remember, men like women
with meat on their bones. My
husband hasn't looked at another
woman in thirty years.

FRENCHY
(sotto voce)
The reason is he can't see around
her. Come on, I wantcha to meet
the Pink Ladies.

Sandy stifles a giggle as they line up for the cash
register.

Mrs. Overton picks up a dessert and nibbles on it as
she walks down the line where Danny and Doody are in
line stuffing themselves as they go. They also shake
bowls of jello in imitation of the voluptuous Marty
who walks past in a tight skirt and sweater set.

Doody copies whatever Danny does.

Danny swallows part of a stuffed tomato as Mrs.
Overton walks up.

MRS. OVERTON
The hash is good today.

DANNY
It always is on Monday.

The boys continue on down the line. Doody decides to
do something on his own, takes a spoon and takes a
big bite out of a dish of applesauce.

(CONTINUED)

50 CONTINUED: (2)

50

Danny sees this, does a take and shakes his head sadly.

DANNY
(continuing)
Hey, man, that applesauce will
put you outta commission.

DOODY
Why?

DANNY
Saltpeter.

Doody grabs his throat as if dying. Danny shakes his head and goes on down the line, grabbing the dessert off the tray of a passing girl, taking a few bites and tossing it in the drink cooler.

Danny looks at the cashier as he arrives with his empty tray.

DANNY
(continuing)
No appetite today. Must be the
early lunch period.

Doody catches up and they head out of the cafeteria.

51 THE PINK LADIES TABLE

51

Rizzo, Jan and Marty sit at the table with two chairs upturned. Marty wears ornate, rhinestone-studded harlequin glasses.

RIZZO
Did you girls get a look at Zuko
this morning?

MARTY
I thought that was ancient
history.

RIZZO
Well, you know, history sometimes
repeats itself.

Frenchy and Sandy walk up.

(CONTINUED)

FRENCHY

Hey, you guys, this is Sandy Olsson. This here's Rizzo and that's Jan and Marty.

SANDY

Hi.

The girls sit down. Rizzo gives her a dubious look and never stops chewing.

SANDY

(continuing)

Anybody want my cole slaw?

JAN

(reaching for it)

Does the Pope wear a dress?

Rizzo looks at Sandy's plate.

RIZZO

I see you got the shit-on-a-shingle.

Sandy looks stunned.

MARTY

Don't mind her, Sandy. Some of us have halitosis of the vocabulary.

She holds the fork up as though suggesting what Marty do with it.

FRENCHY

Wow! Some of the guys sure got cute over the summer.

Jan smiles at Sandy.

JAN

If you don't want your peach cobbler...

RIZZO

Go get it, Petunia Pig.

Sandy has gotten the hint. She forks it over.

PATTY (O.S.)

Hi, kids!

(CONTINUED)

51 CONTINUED: (2)

51

The Pink Ladies look up in disgust.

MARTY

It's Patty Simcox, the bad seed
of Rydell High and her two loyal
henchwomen.

Patty Simcox is all sincere aggression. She stands
over them for a moment just exuding. The two cronies
stand nearby until she turns and shoos them away.

PATTY

They announced this year's
nominees for Student Council.
And guess who's up for vice-
president? Me! Isn't that the
most to say the least?

FRENCHY

The very least.

RIZZO

It's about time somebody did
something about organizing the
vice around here.

PATTY

(to Sandy)

I'm Patty Simcox.

Sandy shakes her hand and Patty puts a campaign
poster in it.

PATTY

(continuing)

Welcome to Rydell. I hope you'll
be at cheerleader tryouts.

SANDY

Well, I...

PATTY

We'll have such fun and get to be
lifelong friends. Lemme see your
schedule.

Sandy takes her schedule out and Patty looks at it.

JAN

Anybody with a vote is her
lifelong friend...

(CONTINUED)

51 CONTINUED: (3)

51

FRENCHY

(whispering)

Psst! How do ya like Sandy?
 Maybe we could let her in the
 Pink Ladies.

RIZZO

She looks too pure to be pink.

MARTY

Double do-do!

RIZZO

Pah-leeze!

JAN

What happened?

MARTY

(taking off her
 glasses)

One of my diamonds just fell in
 the macaroni.

The girls look over the macaroni.

RIZZO

(rising; fake English
 accent)

I'm going to have a Viceroy on
 the verandah!

FRENCHY

Which means, Sandy, she's
 sneaking behind the cafeteria
 garbage dump for a ciggie-butt.
 You get caught; you get
 suspended.

CUT TO:

52 EXT. BLEACHERS - DAY

52

The Thunderbirds have eaten their lunches in the
 stadium bleachers. The football team jogs around the
 track.

KENICKIE

Dingleberries on parade.

TOM CHISUM, the football captain, looks up to them
 and makes a fist.

(CONTINUED)

He is carrying his helmet by the strap. The strap gives way and the helmet falls in front of him. He steps into the helmet and gets his foot caught. He has to stop running and hop to the sidelines. Two trainers run onto the field and begin tugging at the helmet. The Thunderbirds love this.

PUTZIE

You've really put your foot into it now, Chisum!

SONNY

Try hop-scotch!

KENICKIE

Did you see that tough-looking new chick at registration? She sure beats the foam-domes around here.

SONNY

You mean her jugs were bigger than Annette's?

KENICKIE

Nobody has bigger jugs than Annette.

A girl walks up the bleachers past them. Putzie follows her leaning back and trying to look up her dress. Putzie's mouth is open. Danny reaches back and stuffs an apple into it. Putzie takes out the apple and looks at it seriously, then takes a voracious bite out of the apple. He smiles at them with apple on his mouth, his eyes wide in monstrous delight.

DOODY

You're a sick man, Putz. I want to hear what Danny did on the beach.

DANNY

It was nothing.

DOODY

Come on.

DANNY

There was this one chick who was sorta cool, ya know?

(CONTINUED)

52 CONTINUED: (2)

52

SONNY

She go all the way?

DANNY

Is that all you ever think about?

SONNY

Friggin' A!

53 INT. CAFETERIA

53

FRENCHY

What did you do this summer,
Sandy?

SANDY

I spent most of it at the
beach... I met a boy there.

RIZZO

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

SANDY

Well... He was sort of special.

RIZZO

Are you kidding -- There ain't no
such thing.

Sandy hesitates then leans forward.

SANDY

It was real romantic.

EXT. BLEACHERS

DANNY

Okay, you guys. You wanna know
what happened?

NOTE: The SONG "SUMMER NIGHTS" (from the Broadway
show) will be SING alternating between the cafeteria
and the bleachers.

NOTE. As they SING the SCREEN SPLITS THREE WAYS --
Danny in ONE PANEL; Sandy in the OTHER and the
alternating fantasies are VISUALIZED and INTERCUT.

(CONTINUED)

Danny's fantasy consists of him and Sandy lying on the beach at high tide in a position reminiscent of Burt Lancaster and Deborah Kerr in "From Here to Eternity."

Sandy's fantasy is also a version of the initial beach scene but full of poetic images. In her imagination, the romance was chaste, full of longing looks and tender sighs.

DANNY

Summer lovin' Had me a blast

I met a girl crazy for me

BOTH

Summer days drifting away
To uh-oh those summer nights

DOODY

Didja get very far

MARTY

Like does he have a car

SANDY

He ran by me got my suit damp

He showed off splashing around

BOTH

Summer sun something's begun
but uh-oh those summer nights

FRENCHY

Was it love at first sight

KENICKIE

Did she put up a fight

SANDY

We went strolling drank
lemonade

We stayed out till ten o'clock

SANDY

Summer lovin' Happened so
fast

Met a boy cute as can be

THUNDERBIRDS

Tell me more tell me more

PINK LADIES

Tell me more tell me more

DANNY

She swam by me she got a cramp

I saved her life she nearly
drowned

PINK LADIES

Tell me more tell me more

THUNDERBIRDS

Tell me more Tell me more

DANNY

Took her bowling in the arcade

We made out under the dock

(CONTINUED)

53 CONTINUED: (2)

53

THUNDERBIRDS
Tell me more tell me more

PINK LADIES
Tell me more Tell me more

DANNY
She got friendly down in the
sand
Well she was good ya know
what I mean

PINK LADIES
Tell me more Tell me more

THUNDERBIRDS
Tell me more Tell me more

SANDY
It turned colder that's where
it ends

Then we made our true love vow

BOTH
Summer dreams ripped at the seams
but uh-oh Those summer nights
SONG ENDS.

BOTH
Summer fling don't mean a
thing but uh-oh those summer
nights

SONNY
But ya don't have to brag

RIZZO
'Cause he sounds like a drag

SANDY
He got friendly holding my
hand

He was sweet just turned
eighteen

BOTH
Summer heat boy and girl meet
but uh-oh those summer
nights

JAN
How much dough did he spend

SONNY
Could she get me a friend

DANNY
So I told her we'd still be
friends

Wonder what she's doing now

54 INT. CAFETERIA - DAY

54

JAN
He sounds real nice.

(CONTINUED)

54 CONTINUED:

54

RIZZO

He sounds like a drag to me.

Sandy rises indignantly.

SANDY

Well, he wasn't. He was
wonderful.

FRENCHY

What was his name?

The Pink Ladies look stunned but Sandy doesn't notice. Frenchy starts to say something, but Rizzo motions for her to be quiet. Rizzo rises and puts her hand on Sandy's shoulder in a sisterly fashion.

RIZZO

I think he sounds fab-o-t if you believe in miracles, maybe Prince Charming will show up again somewhere... someplace 'unexpected.'

Rizzo gives the Pink Ladies a big wink.

SANDY

Oh, I don't know. I feel like my life is over.

The BELL RINGS. Everyone rises and heads for class.

CUT TO:

55 OMITTED

55

56 EXT. RAMP

56

The Pink Ladies walk under a ramp as the Thunderbirds climb over the top, not seeing each other.

SONNY

Her knockers. Tell me about her knockers.

Danny sculpts an overly endowed female form in the air and Putzie pretends to grab them in the air. A flicker of uncertainty crosses Danny's face as the others laugh.

(CONTINUED)

56 CONTINUED:

56

SONNY

(continuing)

One hour with me and she'd be my
slave for life.

DANNY

That's because one hour with you
makes the brain go bye-bye.

PUTZIE

What about her hinie?

DOODY

I'm a leg man myself.

KENICKIE

You'll take anything you can get.

A BELL RINGS and the boys split up.

57 OMITTED
THRU
59

57
THRU
59

60 EXT. FRONT OF THE GYM - NIGHT

60

A bonfire has been laid and the effigy of a Gladiator with a sign that says GRILL THE GLADIATORS, has been lynched over the top of it. In the b.g. is a large sign reading RYDELL RANGERS. A large, noisy crowd is on hand.

Principal McGee, Coach Calhoun and various faculty members and football players are at the top of the gym steps.

The CHEERLEADERS come running out with their hands over their heads, followed by a Majorette with a flaming baton which she twirls then ignites the bonfire.

Sandy and Patty Simcox are among the Cheerleaders. As the fire burns the school BAND launches into the FIGHT SONG with everyone rising, clapping and joining in.

Among the football players is Tom Chisum who smiles appreciatively at Sandy.

(CONTINUED)

60 CONTINUED:

60

CHEERLEADERS

Strawberry shortcake!
 Huckleberry pie!
 V-I-C-T-O-R-Y!
 Stand 'em on their heads!
 Stand 'em on their feet!
 Rydell! Rydell!
 Can't be beat!

61 THE BONFIRE

61

Coach Calhoun and the team stand before the students. Tom and Sandy are exchanging glances as the Coach addresses the crowd.

COACH CALHOUN

And we'll be expecting to see you
 all back out here after the game
 for that most joyous of Rydell
 customs -- the ringing of the
 victory bell!

He gestures toward a rope that hangs from a tarnished old bell that hangs over the ramp. The Cheerleaders put their hands over their hearts.

COACH CALHOUN

(continuing)

Rydell forever!

The school BAND launches into the VICTORY SONG.

Putzie, Sonny and Doody appear at the sidelines in a clumsy parody of the Cheerleaders.

PUTZIE, SONNY AND DOODY

Do a spilt
 Do a yell
 Shake a tit
 For old Rydell

PULL BACK TO SEE that they are being watched by Danny who shakes his head in mild amusement, then methodically unrolls a pack of Luckies from his T-shirt sleeve, lights up and surveys the crowd from a distance.

There is the SOUND of an approaching CAR. It is somewhere between a WHEEZE and an AVALANCHE.

(CONTINUED)

The Thunderbirds turn to see Kenickie pulling into the parking lot in a battered late 40's or early 50's convertible. The car doesn't actually stop, it just kind of winds down.

Kenickie, beaming with pride, opens the door and gets out. The door hinge gives way and hangs at an angle. Without losing his smile, Kenickie gives it a yank and lifts it into place.

KENICKIE

Whadda ya think?

DANNY

What a hunk of junk.

The others look at the car dubiously. Kenickie looks defensive and puts his arm across the hood as if to protect it.

KENICKIE

Wait till I give it a paint job and soup up the engine. She'll run like a champ. I'm racing her at Thunder Road.

DOODY

Thunder Road?

KENICKIE

Yeah! You wanta make something of it?

SONNY

I wanta see you make something of that heap.

The others' attention is taken away as Hell's Chariot, a hotrod's dream of heaven -- black and mean looking with flames painted along the side spelling out Hell's Chariot -- comes cruising down the entrance to the parking lot.

LEO, a tough but flashily handsome guy in his late teens, drives and half-hangs out the window. Several other guys are also in the car each wearing jackets with SCORPIONS written on the sleeves.

Hell's Chariot cruises slowly, almost tauntingly around the area of the bonfire.

The Thunderbirds watch them, tensing up like male animals whose territory has been invaded.

(CONTINUED)

61 CONTINUED: (2)

61

SONNY

(continuing)

Hey, whadda the Scorpions doin' here? This ain't their territory.

KENICKIE

Think they wanta rumble?

DANNY

If they do we'll be ready.

Hell's Chariot turns and drives close to the Thunderbirds. The Scorpions are looking at them hard but no one makes a move. Hell's Chariot suddenly turns on the speed and burns rubber out of the parking lot.

CUT TO:

62 ANOTHER ANGLE

62

The Pink Ladies have been standing nearby as the pep rally breaks up and the crowd heads toward the stadium.

Sandy lags behind the other Cheerleaders. The other Pink Ladies push Frenchy forward.

FRENCHY

Oh, Sandy...

SANDY

Hi, Frenchy.

FRENCHY

You were real good. Your split was divoon.

SANDY

Thank you. I was so nervous.

RIZZO

We gotta surprise for ya.

SANDY

What is it?

JAN

You'll see.

They lead her across the parking lot.

CUT TO:

63 OMITTED
AND
64

63
AND
64

65 THE PARKING LOT

65

The Thunderbirds lean against the car smoking.

DANNY

-- This car is going to be...
Make Out City...

SONNY

A girl is going to have to be
willing to go... three-quarters
of the way before she can even
get in it...

He gestures expansively as the Pink Ladies and Sandy
walk up in the b.g.

RIZZO

Oh, Danny... we gotta surprise
for you.

Danny turns as the Pink Ladies step aside and leave
Danny and Sandy staring at each other.

Sandy blinks her eyes in bewilderment.

SANDY

Danny?

Danny is so glad to see her that his tough facade
dissolves into a genuine smile.

DANNY

Sandy? Wow! It's so good to see
ya.

SANDY

(bewildered)
I got transferred.

DANNY

That's great! Think of all the
things we can...

He stops short, looks around and sees his peers
looking at him closely.

(CONTINUED)

In an instant he snaps back to his T-Bird posture, doing almost a riff of cool and nervous trying desperately to hang onto his image, rocking back and forth.

DANNY

(continuing)

But that's cool, baby, cool, you know... You know how it is... Rockin' 'n rollin'.

Sandy looks at him as though he has lost his senses.

SANDY

Danny!

DANNY

That's me... It's cool... You know... Cool, baby. Cool, cool.

SANDY

Danny!

DANNY

I got the touch you love so much.

He looks at the boys and nods toward Sandy as though implying she's just one of the many who pursue him.

SANDY

What's the matter with you?

DANNY

What's the matter with me, baby? What's the matter with you?

SANDY

What happened to the Danny Zuko I met at the beach?

DANNY

Search me. I'm clean. Maybe there's two of us. What was he like? Was he short? Was he tall? Come on, baby, lay it on me. I don't got all day to help you.

Sandy has to bite her lip to keep from crying.

(CONTINUED)

65 CONTINUED: (2)

65

DANNY

(continuing)

That don't give me much to go on.
Look in the Yellow Pages... Take
out a Want Ad... Try Missing
Persons.

The boys laugh and Sandy looks away as Danny edges
toward the boys.

SANDY

You're a fake and a phony and
wish I'd never laid eyes on you!

She turns and runs across the parking lot.

The boys are around the car. Danny looks after Sandy
as if he'd like to go after her.

SONNY

I'll bet that's not all she laid
on you.

Danny looks at Sonny as if he's ready to slug it out.

DOODY

Hey! I swiped my brother's I.D.
Let's chip in for a six-pack.

PUTZIE

Looks like Danny's got his mind
on that chick.

DANNY

Who needs her? I don't even
remember her name. Here's my
quarter. You guys ante up.

The boys walk toward the car. As they get in, we SEE
Danny's expression change, revealing his real
emotions, hidden from the others.

CUT TO:

66 OMITTED

66

67 EDGE OF THE PARKING LOT

67

Sandy stands sobbing at the side of a building.

(CONTINUED)

67 CONTINUED:

67

In the b.g., the Pink Ladies walk up, stand watching her for a moment, then push Frenchy forward. Frenchy approaches cautiously.

FRENCHY

Come on, Sandy. It's not as bad as all that.

SANDY

It is.

FRENCHY

Men are rats. Worse. Fleas on rats. Worse than that. Amoebas on fleas on rats. Too low for the dogs to bite... The only man a girl can depend on is her daddy. Come on. What you need is a night with the girls. We're having a sleep-over at my place. You'll love it.

Sandy looks up and blinks through her tears.

CUT TO:

68 EXT. FRENCHY'S HOUSE - NIGHT

68

It's a middle-class, two-story, frame house that has a roof that slopes toward a large old tree. A light is on in an upstairs bedroom.

69 INT. FRENCHY'S BEDROOM - NIGHT

69

CLOSE on a bottle of Italian Swiss Colony wine.

PULL BACK TO SEE that Rizzo is pouring from the bottle into the outstretched jelly glasses held by Marty, Jan and Frenchy. Sandy sits somewhat removed from the others looking unhappy. The girls are in baby-doll pajamas, mules and hair rollers, the room a typical girl's room of the period. A large picture of Vince Fontaine is framed above the bed. He's a good looking man with sharp features and an elaborate hairdo. The room is full of wigs and hair dryers.

Both the RADIO and TV are ON. A 50's TUNE ENDS. The TV is a round Motorola.

(CONTINUED)

JAN

Jeez, look what Loretta Young is wearing!

Marty squints. Frenchy pulls a large magnifying glass in front of the screen.

RIZZO

I can't stand her. I keep waiting for her to get her dress caught in the door.

VINCE FONTAINE (V.O.)

(on the radio)

This is Vince Fontaine, your daddio on the raddio playing stacks of wax for Jills and Jacks out there in Radioland... And now!... going out to Ronnie and Sheila. For the first time anywhere, here's the National Bandstand premiere of a brand new song that's going to set you little dears on your cotton-picking ears!

A RECORD begins to PLAY.

JAN

Italian Swiss Colony. Wow! It's imported.

She takes a hit and the bottle is passed.

JAN

(continuing)

Hey! I brought some Twinkies. Anybody want one?

MARTY

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

JAN

(pointing to the wine label)

It says right here it's a dessert wine. Here, Sandy. Have some.

SANDY

No thanks.

(CONTINUED)

JAN

What's wrong? I don't got
cooties.

RIZZO

She don't drink and she don't
chew and she don't go with boys
that do.

FRENCHY

Hey! How's about I pierce your
ears?

Sandy looks dubious.

RIZZO

You can use my virgin pin.

MARTY

Nice to know it's good for
something.

SANDY

Well, I don't know.

One by one the Pink Ladies turn to look at her
exerting an invisible but strong peer pressure.

Sandy sighs and steps forward. Frenchy takes the pin
and begins to pierce her ear. Sandy yells.

FRENCHY

Into the bathroom. My mother'll
croak if we get blood all over
the rug.

Frenchy leads her away.

RIZZO

(calling after them)

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

Rizzo lights a cigarette and passes around the pack.
The girls begin to smoke.

JAN

You know they've got peppermint
candy cigarettes now.

(CONTINUED)

MARTY

If you don't watch out, you'll
look like the Goodyear Blimp.

JAN

Well, at least I don't have a
complexion like pimento cheese.

Marty looks into the mirror.

MARTY

You can't see it through the
pancake.

RIZZO

You can't see you through the
pancake.

Sandy yells and Frenchy re-enters.

FRENCHY

(to Sandy O.S.)

Sandy, Sandy. Beauty is pain.

Frenchy looks at Marty.

FRENCHY

(continuing)

I could make you look like Grace
Kelly. She's got real...
class... like a Modess ad...

RIZZO

Yeah... Grace Kelly... Because.

MARTY

You're not getting your hands on
my hair.

FRENCHY

(smugly)

You'll be sorry. I been accepted
at the La-Cafury Beauty School.

MARTY

You mean you dropped outta
Rydell?

FRENCHY

I don't look at it as dropping
out. I look at it as a very
strategic career move.

(CONTINUED)

Marty coughs importantly, brings her left hand to her mouth, blows on a ring and makes an extravagant show of polishing it on the front of her nightie.

RIZZO

What's that?

MARTY

Don't get too close. It'll hurt your eyes.

JAN

But who...?

MARTY

Bobby in Korea.

FRENCHY

You engaged to a Korean?

RIZZO

You're becoming a one-woman USO.

She picks up her powder blue leatherette wallet, opens it to the picture section which unfurls at great length, and passes it around.

MARTY

That's him. Right next to Ricky Nelson.

JAN

Why is it torn in half?

MARTY

His old girlfriend was in the picture.

SANDY (O.S.)

It's starting to bleed again.

Rizzo makes a face in the direction of the bathroom.

RIZZO

Miss Goody-Two-Shoes makes me wanta barf.

She rises and goes into a razor-sharp imitation of Sandy, and begins to sing LOOK AT ME, I'M SANDRA DEE (from the Broadway show). The Pink Ladies gradually get involved and do back-up, using Frenchy's wigs and other beauty parlor accessories.

(CONTINUED)

69 CONTINUED: (5)

69

RIZZO

(continuing; singing)

Look at me I'm Sandra Dee
 Lousy with virginity
 Won't go to bed till I'm legally
 wed
 I can't I'm Sandra Dee

Watch it hey I'm Doris Day
 I was not brought up that way
 Won't come across even Rock
 Hudson lost
 His heart to Doris Day

I don't drink or swear
 I don't rat my hair
 I get ill from one cigarette
 Keep your filthy paws off my
 silky drawers
 Would you pull that crap with
 Annette

Sandy re-appears in the bathroom door and overhears the last part of the song.

RIZZO

(continuing; singing)

As for you, Troy Donahue
 I know what you wanna do
 You got your crust I'm no object
 of lust
 I'm just plain Sandra Dee

Elvis Elvis let me be
 Keep that pelvis far from me
 Just keep your cool now you're
 starting to drool
 Hey Fongool
 I'm Sandra Dee

Sandy walks back into the room and stands behind Rizzo who turns and finds herself face to face with Sandy.

SANDY

Who do you think you are making
 fun of me?

The girls stop, surprised and a bit embarrassed.

CUT TO:

70 EXT. THE STREET IN FRONT OF FRENCHY'S HOUSE - NIGHT 70

The car pulls up and the Thunderbirds sit smoking and finishing a beer. Kenickie and Danny are in front and the others are in back. Danny looks as if he wishes he didn't come.

DANNY
I changed my mind.

SONNY
Whadda you mean?

DOODY
A wise man changes his mind. A fool never does.

PUTZIE
I see you keep Reader's Digest in your bathroom, too.

Sonny nudges Putzie.

SONNY
You do it.

Putzie rolls down the back window and sticks his head out.

PUTZIE
Oh, Sandy!

Danny turns as if to slug him, but Kenickie catches his arm and calms him down.

DANNY
(fiercely)
Knock it off!

Danny is about to get back into the car when the girls' faces appear at the window.

CUT TO:

71 INT. BEDROOM - NIGHT

71

FRENCHY
They can't come in here. My folks'll flip.

Rizzo walks to the window, looks out then turns to the others.

(CONTINUED)

71 CONTINUED:

71

RIZZO

You goody-goodies are too much for me. I'm going to go out and get some kicks while I'm still young enough to get 'em.

JAN

Right, Riz, you're aging fast at seventeen.

MARTY

At the rate she's going, she is.

Rizzo grabs her clothes and climbs out the window.

FRENCHY

What's she gonna do? Shinny down the drainpipe?

CUT TO:

72 OMITTED

72

73 EXT. STREET IN FRONT OF FRENCHY'S HOUSE - NIGHT

73

Rizzo is indeed shinnying down the drainpipe and having great difficulty doing it.

The boys stand on the sidewalk watching.

Rizzo drops into the shrubbery and emerges wiping her clothes off.

RIZZO

A swell bunch you are... rushing to help a lady.

PUTZIE

(looking around)

Lady? What lady?

Rizzo casually flips him the finger and looks at Danny and Kenickie who are leaning against the car.

RIZZO

What's up, Kenick?

KENICKIE

One guess.

(CONTINUED)

RIZZO

You sure got a lot to offer a girl.

KENICKIE

You better believe it.

Rizzo gives him a lifted eyebrow and looks at Danny with interest.

RIZZO

What say, Zuko?

DANNY

You're lookin' good.

RIZZO

It's called maturity.

Kenickie looks from Danny to Rizzo then steps in and puts his arm around her somewhat possessively. Rizzo looks at him for a moment then leans against him.

RIZZO

(continuing; to Danny)

This ain't the old days, you know. You gotta wait your turn.

DANNY

Sloppy seconds ain't my style.

RIZZO

If ya think the virgin princess is up there dying of a broken heart, I got news for ya. The best she could do for love was prick an ear lobe.

Danny looks at her disgustedly and starts away.

RIZZO

(continuing)

Where are you going? To howl at the moon?

DANNY

That's a better idea than hanging out with you dorks.

He smiles cryptically, turns and exits down the street, his shadow looming large before him.

CUT TO:

74 OMITTED
THRU
77

74
THRU
77

78 INT. FRENCHY'S BEDROOM

78

Marty walks over and looks out the window beside Sandy.

SANDY
I don't know what I ever saw in
Danny Zuko.

Marty picks up her wallet photos.

MARTY
Well, honey, don't sweat it.
Have one of mine.

CUT TO:

79 OMITTED
AND
80

79
AND
80

81 EXT. STREET CORNER

81

The car drives around a corner. Kenickie drives and Rizzo is wrapped around him. Sonny, Doody and Putzie are in the back seat. Rizzo nudges Kenickie and motions for him to stop. The car stops. Rizzo lights a cigarette, turns, takes a Bette Davis drag and blows a stream of smoke on the boys in the back seat. A 50's SONG PLAYS on the RADIO.

RIZZO
Whadda ya think this is? A gang
bang?

KENICKIE
Okay, fellas, hit the pavement.

Sonny, Doody and Putzie pile out and stand in the street watching as the car pulls away with much noise.

SONNY
When a guy chooses a chick over
his friends, something's gotta be
wrong.

(CONTINUED)

81 CONTINUED:

81

The others nod in agreement and they start down the street, their shadows stretching out in back of them.

"HOPELESSLY DEVOTED TO YOU"

SANDY

Guess mine is not
The first heart broken
My eyes are not the first to cry
I'm not the first to know
There's just no getting over you

You know I'm just
A fool who's willing
To sit around and wait for you
But baby can't you see
There's nothing else for me to do
I'm hopelessly devoted to you

But now there's nowhere to hide
Since you pushed my love aside
I'm out of my head
Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you

My head is saying
Fool forget him
My heart is saying don't let go
Hold on to the end
And that's what I intend to do
I'm hopelessly devoted to you

But now there's nowhere to hide
Since you pushed my love aside
I'm out of my head
Hopelessly devoted to you
Hopelessly devoted to you
Hopelessly devoted to you

82 EXT. LOVER'S LANE - NIGHT

82

The car pulls off the street and into a wide alley where the cars are parked bumper to bumper. Each car contains a necking couple.

83 INT. THE CAR - NIGHT

83

Rizzo sits entwined around Kenickie who is trying to park.

(CONTINUED)

It is a fairly tight space and he bumps the cars front and back getting outraged reactions from both couples.

RIZZO

We can see who don't have drive-
in money tonight.

Kenickie parks the car, switches on the RADIO and they come to each other in a clinch. Original 50's SONG begins to PLAY. Kenickie and Rizzo are enthusiastic lovemakers. They hold onto a clinch and without ever taking their lips off each other, negotiate the difficult movement of climbing over the front seat to the back without any break in their smooching.

As they lie on the back seat -- both of them with their eyes closed, Kenickie manages to free half his mouth so that he can dislodge a wad of gum which he sticks on the car light. They kiss a moment more.

RIZZO

(continuing; still
kissing)

What happened to the gum?

KENICKIE

It was gettin' in the way.

Rizzo opens her eyes and looks at him meaningfully.

RIZZO

Keep a cool tool, fool. I'm
wise to the rise in your Levi's.

KENICKIE

You still thinking about Zuko?

RIZZO

I got one thing on my mind, baby,
and that's you.

KENICKIE

(passionately)
Oh, Rizzo. Rizzo.

RIZZO

I always thought if I was to let
a guy, he'd at least call me by
my first name.

(CONTINUED)

83 CONTINUED: (2)

83

KENICKIE
 (he has to think)
 Yeah... uh... Betty! Betty!

RIZZO
 (responding huskily)
 You got something?

Kenickie takes out his wallet and opens it.

KENICKIE
 My twenty-five-cent insurance
 policy.

RIZZO
 Big spender.

He starts to remove it from his wallet, then his face
 slacks in disbelief.

RIZZO
 (continuing)
 What?

KENICKIE
 (long pause; pained)
 It broke.

RIZZO
 How could it break?

KENICKIE
 I bought it when I was in seventh
 grade.

RIZZO
 You dip...

He looks pained. She looks into his eyes.

They go into a clinch as a 50'S SONG (possibly "Why
 Do Fools Fall in Love?") begins to PLAY on the RADIO.

84 EXT. LOVER'S LANE - LONG SHOT - PARKED CARS

84

Hell's Chariot is parked near the car. Hell's
 Chariot cranks up and begins to back up.

CUT TO:

85 INT. THE CAR - NIGHT

85

The empty front seat of the car is SEEN as heavy BREATHING is HEARD.

KENICKIE

(huskily)

Oh, Rizzo, Rizzo.

RIZZO

(huskily)

Please -- Call me Betty.

KENICKIE

Oh, baby.

RIZZO

Betty!

KENICKIE

Yeah!

Suddenly there is a loud SLAM and Kenickie is pitched over the front seat.

86 EXT. LOVER'S LANE - NIGHT

86

Hell's Chariot has backed into the car.

Kenickie sticks his head out of the car.

KENICKIE

Hey! What the hell you think you're doing?

LEO

(leaning out the window)

Ya parked in a No Parking zone, creep!

KENICKIE

The whole place is a No Parking zone, pinhead.

Leo gets out of the car and examines Hell's Chariot. It is in pristine condition.

Kenickie gets out of the car. The back fender is dented in so that it will have to be pulled out to be driven.

(CONTINUED)

86 CONTINUED:

86

Kenickie and Leo look at each other angrily.

KENICKIE

(continuing)

You're gonna pay for this.

CHA CHA DI GREGORIO, an Amazonian girl, looks out the window of Leo's car, sees Kenickie and smiles, at the same time removing her bra from the rear-view mirror.

Rizzo has gotten a good look at Leo and is interested. She gives a slight smile.

Leo looks from Rizzo to the car to Kenickie, then walks back to Hell's Chariot and gets in.

LEO

I'll give ya seventy-five cents
for the whole car... including
your girl.

Rizzo is open-mouthed as Leo burns rubber out of the Lover's Lane.

CUT TO:

87 INT. AUTOMOTIVE REPAIR CLASSROOM - DAY

87

Danny, Kenickie, Sonny, Doody and Putzie stand looking gravely at the damaged car.

KENICKIE

We gotta do something.

PUTZIE

It's a hopeless case.

Kenickie gives him a dirty look.

SONNY

Junk it.

DOODY

Won't have to do much to do that.

Kenickie turns and looks imploringly at Danny who approaches the car and contemplates it seriously while walking around it.

DANNY

I don't think it's so bad.

(MORE)

(CONTINUED)

DANNY (CONT'D)

In fact, it's okay. It's pretty good. No, I don't even think it's good. It's a major piece of machinery... I said a major piece of machinery. We can't 86 it.

KENICKIE

Yeah! Tell 'em!

DANNY

Look at the lines. Look at the lights. It needs a little work, sure. But it's all here! It's Hydramatic... Systematic... Automatic... Aristocratic...

He begins to slide into an Elvis imitation as he speaks and moves.

KENICKIE

It's boss!

DANNY

(getting carried away)

Yeah boss!... Yeah, the best. I tell you what it is!... It's Greased Lightning!

KENICKIE

Greased Lightning.

Kenickie and Danny go through a hand-slapping ritual of enthusiasm as the others move in on them.

DANNY

Greased Lightning! Dual exhaust!
A good transmission! Fluid
drive! Out, in and overdrive.
We can do it! We can fix it!
Greased Lightning!

As the others circle the car Danny goes into GREASED LIGHTNING (from the Broadway show). As he sings, an all-white fantasy production number is built around the car which is taken away from the grimy repair shop and into an imaginary limbo where it is transformed bit by bit into the car of every boy's dreams.

(CONTINUED)

DANNY

We'll get some overhead lifters
And four barrel quads oh yeah

DANNY

A fuel injection cut-off
And chrome plated rods oh yeah

DANNY

With a four-speed on the floor
They'll be waitin' at the door
You know that ain't no shit
We'll be gettin' lotsa tit
In Greased Lightnin'

DANNY

Go Greased Lightnin'
You're burnin' up the quarter
mile

DANNY

Go Greased Lightnin'
You're coastin' through the
heat-lap trial

DANNY

You are supreme
The chicks'll cream
For Greased Lightnin'

DANNY

We'll get some purple French
Tail lights and thirty inch
Fins oh yeah
A Palomino dashboard
And dual muffler twins oh yeah
With new pistons plugs and shocks
I can get off my rocks
You know that I ain't braggin'
She's a real pussy wagon
Greased Lightnin'

KENICKIE

Keep talkin'
Wo keep talking

KENICKIE

We'll get it ready
I'll kill to get it ready

THUNDERBIRDS

Go Go Go Go Go Go Go Go Go Go
Go

THUNDERBIRDS

Greased Lightnin' Go Greased
Lightnin'

THUNDERBIRDS

Greased Lightnin' Go Greased
Lightnin'

THUNDERBIRDS

Go Go Go Go Go Go Go Go Go Go
Go

THUNDERBIRDS

Go Go Go Go Go Go Go Go Go Go
Go

(CONTINUED)

87 CONTINUED: (3)

87

DANNY
Go Greased Lightnin'
You're burnin' up the quarter
mile

DANNY
Go Greased Lightnin'
You're coastin' through the
Heat-lap trial

DANNY
You are supreme
The chicks'll cream
For Greased Lightnin'

DANNY
Go Greased Lightnin'
You're burnin' up the quarter
mile

DANNY
Go Greased Lightnin'
You're coastin' through the
heat-lap trial

DANNY
You are supreme
The chicks'll cream
For Greased Lightnin'

THUNDERBIRDS
Greased Lightnin' Go Greased
Lightnin'

THUNDERBIRDS
Greased Lightnin' Go Greased
Lightnin'

THUNDERBIRDS
Go Go Go Go Go Go Go Go Go
Go

THUNDERBIRDS
Greased Lightnin' Go Greased
Lightnin'

THUNDERBIRDS
Greased Lightnin' Go Greased
Lightnin'

THUNDERBIRDS
Lightnin' Lightnin'
Lightnin' Lightnin'
Lightnin' Lightnin'
Lightnin' Lightnin'
Lightnin'

As the song ends, they return to the gritty reality
of the classroom and the battered car stands before
them.

88 EXT. FROSTY PALACE - DAY

88

The Scorpions cruise the street in Hell's Chariot.

(CONTINUED)

88 CONTINUED:

88

Danny and Kenickie are standing in front of the Frosty Palace which is crudely built to resemble an igloo and has a drive-in area on the side. Hell's Chariot turns around in the parking lot with insolent slowness. Leo drives and the others partially hang out the windows.

KENICKIE

Those Scorpions are asking for it.

DANNY

Don't worry. Greased Lightning will give it to 'em.

Hell's Chariot drags back down the street as Danny and Kenickie go into the Frosty Palace.

89 INT. FROSTY PALACE

89

FLOW with Danny and Kenickie as they enter the Frosty Palace where the igloo effect is carried out with the booths looking like chunks of ice and the brightly-hued juke box looking like the Northern Lights. The waitresses wear short fur-trimmed skirts with hoods and look like bouffant Eskimos. The place is crowded. The Pink Ladies are in one booth -- Putzie, Sonny and Doody in another -- miscellaneous students in another and, in the middle are Sandy and Tom. She is lost in his oversized football jacket, sees Danny out of the corner of her eye and gives Tom her undivided attention.

The boys greet each other like long-lost friends, but Danny can't take his eyes off Sandy and Tom. He collides with VI, the tough/tender waitress who's seen it all. Vi carries a loaded tray which almost dumps on the floor. They barely catch it, but Vi is a precision waitress who manages to hold the tray on one palm.

DANNY

Great save, Vi.

VI

I used to be with the Ice Follies, honey. It prepared me for life at the Frosty Palace.

She gives him a smile and he turns toward the booth.

(CONTINUED)

KENICKIE

Are you still thinking about that chick?

DANNY

The only thing on my mind is Greased Lightning.

Danny and Kenickie slide into the already crowded booth.

Vi turns from serving a table and stands over the Pink Ladies' booth resting the tray on her hip.

JAN

How about an Aurora Borealis?

MARTY

What's that?

VI

The same as the Eskimo Surprise except it has colored sprinkles.

The JUKEBOX PLAYS an original 50's SONG -- "POOR LITTLE FOOL."

Danny looks toward Sandy and Tom.

DOODY

The fuzz had Thunder Road staked out last year and everybody got hauled to the clink.

KENICKIE

Nobody's gonna catch Greased Lightning. But nobody.

Rizzo walks out of the ladies' room and sees Danny looking at Sandy and Tom.

RIZZO

Somebody snaking you, Danny?

DANNY

Bite the wienie, Riz.

RIZZO

With relish.

Rizzo walks past and Danny slides into the booth.

(CONTINUED)

DANNY

Chicks! Who needs 'em?

KENICKIE

Yeah. They ain't good for but one thing. And what are you supposed to do with 'em for the other twenty-three hours and forty-five minutes of the day.

PUTZIE

Is that all it takes? Fifteen minutes?

The others give him withering looks.

Danny's lips move silently, mouthing the words, "You Putz."

Danny cannot take his eyes off Sandy and Tom.

Vi arrives with their order -- a single giant sundae with two spoons. This is too much for Danny who rises, looks around the room and spots Patty Simcox entering.

Danny takes her arm and swirls her into an empty booth. She is surprised and flattered. He gives her a false smile and looks to see if Sandy is watching. She isn't.

90 OMITTED

90

91 CLOSE ON DANNY

91

He is seething.

92 WIDER

92

Sandy looks up surreptitiously from her sundae, then smiles a bit too hard as she sees Tom looking at her. She feeds him a bite of melting ice cream just as Danny puts his arm around Patty. Sandy spills the ice cream on Tom's shirt.

Patty turns out to be a lot hotter than anyone has given her credit for and she leans against him.

(CONTINUED)

92 CONTINUED:

92

Sandy busies herself dipping a napkin in water and wiping Tom's shirt.

Danny watches Sandy in anger as she daintily scoops up the cherry on top of the sundae and lovingly feeds it to Tom who takes a big bite of it and chews for a long, agonizing time.

This is the last straw for Danny who rises, looks at Sandy as though she were beneath contempt, and swaggers toward the door where Kenickie stands.

KENICKIE

He's just a dumb jock.

DANNY

It ain't the dumb that counts;
it's the jock.

CUT TO:

92A EXT. HALLWAY - LATE DAY

92A

The hallway is deserted. Late afternoon sun shines in dusty shafts through the windows as Sandy stands in the hall tacking up a poster about dental hygiene week. She wears Tom's oversized football jacket.

Behind her is a door with a sign on it reading DETENTION.

The door opens and Danny steps out. Sandy turns and the two of them look at each other silently, unsure of how to act.

Danny starts away, then stops and turns to see that Sandy is still looking at him.

DANNY

How's it going?

SANDY

(coolly)

Oh, it's wonderful. I just love Rydell and I've got so many new friends.

DANNY

(not meaning it)

Glad to hear it.

(CONTINUED)

SANDY

Between meetings, parties and cheerleader practice, I hardly have any time to do my homework.

DANNY

Well, you're just naturally smart, I guess.

SANDY

It does help.

Danny looks at her for a moment. She smiles blithely giving him no encouragement, looking lovely and knowing it. She also knows exactly what she is doing as she feigns disinterest.

Danny is torn and for a moment he drops his pose.

DANNY

Look, Sandy... I'm sorry about the way things turned out... I mean I wish there wasn't anything between us.

SANDY

(sweetly)

But there isn't.

DANNY

There is and you know it!... It's just that I wake up in the morning and I look in the mirror and there I am, Danny Zuko. Then I get dressed and I come to school and I turn into DANNY ZUKO. And there's one you know and there's one they know, but I'm both of 'em and sometimes Danny Zuko says something, but it comes out like DANNY ZUKO said it, but I mean the same thing... You gotta help me, Sandy.

SANDY

That sounds like a wonderful idea for a term paper in Social Psychology.

DANNY

It ain't easy being two people, you know.

(CONTINUED)

SANDY

That's why I'm so glad Tom is
such a practical, simple person.

DANNY

Too bad all his brains are in his
biceps.

SANDY

He's a four-letter man.

DANNY

You can say that again.

SANDY

Just because he's a champion
athlete and you're not...

DANNY

You don't think I can do those
things?

SANDY

Seeing's believing.

She smiles over-sweetly and turns back to her poster.

Danny looks at her for a moment, seething, then turns
and walks down the hall.

Danny, in his Thunderbird outfit, stands in front of
Coach Calhoun who checks him from stem to stern.

The Coach is definitely underwhelmed, but gives an
over-hearty smile. Danny has a cigarette hanging
from his lips which the Coach casually flips away.

COACH CALHOUN

Let's start with the first rule,
cutting down to two packs a day.

There is a pause. There is no expression on Danny's
face to give the Coach any encouragement.

COACH CALHOUN

(continuing)

What sports do you like?

DANNY

I'm kinda interested in cars.

(CONTINUED)

COACH CALHOUN

In athletics, son, you are the car.

He looks around the gym. Gym equipment, including rings, is set up.

COACH CALHOUN

(continuing)

Now -- how about the rings?

DANNY

Yeah. I installed a set of rings and valves a couple weeks ago.

The Coach rolls his eyes.

COACH CALHOUN

To begin with, you gotta change.

DANNY

That's what I'm trying to do.

COACH CALHOUN

Your clothes!

93A EXT. BASKETBALL COURT - DAY

93A

Danny and Coach Calhoun stand to the side watching four boys run through a pickup game of basketball. They play with high spirits and agility. Danny watches intently.

COACH CALHOUN

Dribbling is an art, son. It's like yo-yoing without a string. Think you can do it?

Danny watches a moment more then gives a single, abrupt-affirmative nod.

Coach Calhoun blows the whistle which is on a lanyard around his neck.

The game stops and the boys look at him.

COACH CALHOUN

(continuing)

Trying out a new man... Hit it, son.

(CONTINUED)

93A CONTINUED:

93A

The boys look at Danny as if he is a new lamb to the slaughter. Feeling self-conscious but trying not to show it, Danny shuffles onto the court. There is a moment of silence as the boys regard him, then one of them throws the ball at him hard. Danny catches it, stands motionless for a moment, gives the ball a few dribbles as if getting used to the feel of it, then starts down court, getting faster and fancier as he goes. The others try to block him, but Danny is dazzling.

Coach Calhoun stands to the sidelines smiling.

Danny makes it down under the net. He shoots. Another boy jumps up and blocks it, but Danny gets the ball back and tries again. Again the block.

Danny gets the ball again, does more fancy dribbling then lines himself up under the net when the boy jumps up again. This time Danny trips the boy. He crumples. Coach Calhoun blows his whistle.

DANNY
(innocently)
What did I do?

CUT TO:

93B INT. GYM

93B

Wrestling mats are down and several wrestlers are wrestling.

Danny, in wrestling pants, is in the beginning kneeling position with another WRESTLER. They begin. Danny's strong and agile though outweighed by his hefty opponent who finally clips him over and sprawls on top of him. Danny isn't pinned, but he can't budge the other's weight.

WRESTLER
Give?

DANNY
Yeah.

He manages to free his arm, draw back and punch the Wrestler in his face. The Wrestler looks at him in disbelief and closes his eyes and rolls off.

Coach Calhoun blows his whistle.

94 OMITTED
THRU
96

94
THRU
96

CUT TO:

97 EXT. BASEBALL DIAMOND

97

Coach Calhoun leads Danny -- in a baseball outfit to the diamond.

A player is at bat and an umpire stands behind him.

The player hits a pop fly that is easily caught.

COACH CALHOUN
I think you'll like baseball.
The contact is not as close.

CUT TO:

98 DANNY

98

stands behind the plate shouldering a bat and looking at the pitcher.

CATCHER
Come, babe! Come, boy!

The pitcher winds up and throws.

Danny swings and misses.

UMPIRE
Strike!

Danny narrows his eyes at the UMPIRE.

The pitcher winds up and throws again.

Danny knocks the ball far into left field -- a standup double.

Coach Calhoun beams.

UMPIRE
(continuing)
Foul ball!

(CONTINUED)

98 CONTINUED:

98

Danny looks down at the Umpire with murder in his eyes. He pulls the Umpire's face guard away from his face, stretching the elastic band that holds it. Then, he lets it snap back in place.

99 COACH CALHOUN

99

leads Danny away. In the b.g. the Umpire sits dazed on the ground.

CUT TO:

100 OMITTED

100

101 EXT. FRONT OF THE GYM - DAY

101

Danny, in track shorts, stands with the Coach.

COACH CALHOUN

There are other things than
contact sports.

DANNY

Such as?

Coach looks at him for a moment, then smiles.

COACH CALHOUN

Track.

DANNY

You mean running?

COACH CALHOUN

Not just running... long-distance
running. Something that requires
stamina, endurance...

DANNY

(incredulous)

Me? A long-distance runner?

COACH CALHOUN

Other than yo-yoing, it's all
that's left...

DANNY

(letting it sink in)

A long-distance runner.

CUT TO:

102 SERIES OF SHOTS 102
of Danny running.

103 EXT. FROSTY PALACE 103

The Thunderbirds and Pink Ladies are dancing when Danny jogs past. A SONG is HEARD from the JUKE BOX. He stops momentarily to look in, which is just enough time for them to see him. They run into the street hooting and yelling. "What are you doing in your underwear? Where do you keep your Wheaties!?"

104 EXT. TRACK 104

Danny is out on the track doing warm-up exercises. There are several other athletes on the field practicing for field events -- throwing the shot-put, javelin and on the track the low hurdles are being set up.

Tom Chisum is standing at the far end of the hurdles talking to Coach Calhoun and getting some pointers.

Sandy stands to the side as Tom takes off and runs the low hurdles leaping them with style and speed.

Danny stops his workout and looks from Tom to Sandy, tries to look away, but turns back as Tom completes his run and a Coach checks his stopwatch and comes over to congratulate Tom as do several others.

Tom walks around the end of the track huffing and flexing, getting his breath and pawing the ground like a racehorse.

Danny hesitates, makes up his mind then strides toward the far end of the hurdles. He contemplates them for a moment, then backs away several yards.

Several athletes see that Danny is preparing to attempt the hurdles and gather toward the sidelines.

Danny begins to run.

He takes the hurdles in a fine stride, equaling Tom's run.

Just as the last hurdle is coming up his concentration breaks and he sees Tom and Sandy standing at the end of the run.

(CONTINUED)

His eyes go wide as he and Sandy see each other just as he makes his final leap.

Danny's foot drags over the top of the final hurdle and the hurdle falls, spilling Danny ahead on the cinder track.

The Coaches rush toward him as he lies sprawled.

Danny sees the cleated shoes surrounding him and looks up at the faces above him.

COACH CALHOUN

You okay?

Danny painfully rises and shakes himself all over.

DANNY

I'm all right.

COACH CALHOUN

You were going good there.

DANNY

For a while.

He walks away, picks up his gear and heads toward the gym.

Sandy comes up beside him.

SANDY

Are you hurt?

DANNY

No. No. I'm fine.

He continues off the field. She hesitates and follows.

SANDY

It was a great run. Almost.

Danny looks away.

SANDY

(continuing)

You tried.

He slows but continues away. She grabs his arm.

(CONTINUED)

SANDY
(continuing)
Talk to me!

She looks at him anxiously and is appealing indeed.

Danny stops and looks at her as if he has never seen her before.

DANNY
Who are you?

SANDY
(surprised)
Huh?

Danny blinks his eyes, giving her an opaque, far-away look.

DANNY
I... I... All I can remember is
running... falling... down...
down... down.

Sandy is concerned. She fidgets from one foot to the other.

DANNY
(continuing)
I must have... what do they call
it? Amnesia... I can't remember
anything. I feel... You're very
pretty. What's your name?

SANDY
It's Sandy. Sandy Olsson. You
met me at the beach last summer.
We don't see each other anymore,
but I would like to. And your
name is Danny Zuko.

DANNY
Never heard of him. Why don't we
see each other?

SANDY
I don't know. It's all very
confusing. Don't you remember
anything?

(CONTINUED)

DANNY

It seems like there's
something... A dance or
something.

SANDY

The National Bandstand Dance-Off!

DANNY

Sounds familiar... I guess you're
going with one of these muscle-
headed jocks.

Sandy looks at him intently, realizing he is playing
a game.

SANDY

Maybe I am and maybe I'm not. I
don't remember either.

Danny realizes she is onto him and gives a half-
smile.

DANNY

How would you know for sure?

SANDY

If somebody were to ask me and I
didn't have a date I would say
yes.

DANNY

And if you did?

SANDY

Then I would have to say no.

DANNY

Then maybe I won't say anything
at all.

Sandy looks at him and smiles.

SANDY

If you don't, I'm going to come
after you with a javelin.

DANNY

I wouldn't want to be, you know,
just somebody you went out with
once.

(CONTINUED)

104 CONTINUED: (4)

104

SANDY

Oh, Danny, don't you know anything?

DANNY

Sometimes I do and sometimes I don't.

SANDY

Well, you know me.

They look at each other for a moment, then, almost simultaneously, their hands reach for each other and clasp. Field activities are going on around them, but they are oblivious.

DANNY

Nobody's coming between us again.

They turn and walk off the field.

105 EXT. STREET - DAY

105

A couple get out of their car. Kenickie sneaks up and steals a hub cap.

105A INT. SHOP - DAY

105A

CLOSE on hub cap. PULL BACK TO REVEAL Greased Lightning further developed.

106 INT. FROSTY PALACE - NIGHT

106

The Thunderbirds, Pink Ladies and several others are in their usual places and the JUKE BOX PLAYS a 50's SONG as Danny and Sandy enter together.

A buzz goes through the place and heads turn as they walk to a booth. Danny greets a few people and tries to appear as though nothing out of the ordinary has happened.

Danny and Sandy sit in one booth. In back of them are Kenickie and Rizzo. In back of them are Putzie and Jan. In back of them are Marty, Frenchy, Sonny and Doody. Frenchy's hair is bright pink.

CAMERA TRACKS from booth to booth and BACK AGAIN as the SCENE UNFOLDS.

Kenickie is surrounded with food. He shoves the last of a hamburger into his mouth leaving ketchup on his bottom lip and mustard on the top.

Rizzo exhales a stream of smoke and looks at him in aggravation.

Kenickie has two milk shakes in front of him. He slurps on one until the straw makes a loud noise against the empty bottom.

Rizzo flicks her cigarette in more acute aggravation.

Kenickie takes a last French fry, drags it slowly through a pool of ketchup, arches his head and slowly, slowly eats it.

He then leans back, rubs his stomach and belches.

Rizzo stubs out her cigarette, saving the last bit of smoke which she pointedly blows at him.

KENICKIE
(elbowing her)
What's with you tonight?

RIZZO
(elbowing back)
I guess I'm growin' up faster
than you are.

KENICKIE
There's only one thing you're
faster than me at.

He wipes his mouth and surveys the room with a cocky air. Vi passes by and he winks at her.

KENICKIE
(continuing)
You got a couple quarters? We
could split an Eskimo Pie.

RIZZO
My Dutch treat days are over.

KENICKIE
You must plan on staying home a
lot.

108 PUTZIE AND JAN

108

They are both drinking water.

PUTZIE

You sure are a cheap date. Uh...
That didn't come out the way I
meant it.

JAN

Oh, I understand.

PUTZIE

I always thought you were a very
understanding person... You sure
you don't want anything to eat?

JAN

Positive. I'm tired of being the
only girl at Rydell with form-fit
crinolines.

Jan and Putzie have an attraction and they are
awkward about it.

PUTZIE

Some fat girls are nothing but
plain old fat. but you're more
than that.

Jan doesn't know how to take this for a moment but
sees it's well-intended.

JAN

Thanks. And I don't think you're
as weird as everybody says.

PUTZIE

You got a date for the dance-off?

Jan shakes her head "no."

PUTZIE

(continuing)

Want to go?

She nods. They beam.

109 MARTY, FRENCHY, SONNY AND DOODY

109

They are all anteing up for their share of the check.

(CONTINUED)

MARTY

I just don't know where the money goes. A nickel here. Fifteen cents there.

SONNY

Yeah. Hey, French, another couple months you'll be taking us out. A working girl with income.

MARTY

Hey, that's right.

FRENCHY

(dubiously)

Well, they don't pay you too much to start with.

DOODY

That's still more than we make. Anyway, you've already picked a career. I don't even know what to be when I grow up.

MARTY

If you grow up.

DOODY

I want to be a senior forever.

MARTY

I'm gonna be a senior forever if I don't pass that chemistry exam tomorrow.

She rises.

SONNY

(putting his arm around her)

You're in luck, luscious, you got an armed escort home.

MARTY

(removing his arm)

It's not the arms I'm worried about; it's the hands.

DOODY

You coming, French?

(CONTINUED)

109 CONTINUED: (2)

109

FRENCHY

No, I think I'll hang around a little while longer.

Frenchy waves, then turns to look into space.

110 PUTZIE AND JAN

110

Jan starts to rise, but the table is too tight... Putzie rises and pulls the table out.

JAN

I've been dieting for six hours. I've just gotta go home and have some cake. Wanna come?

PUTZIE

Sure.

They exit.

111 DANNY AND SANDY

111

They are classically sharing a soda with two straws. Danny looks into her eyes, then looks away.

SANDY

What's the matter?

DANNY

Nothing.

SANDY

Danny, I'm not a stone. I can feel something.

DANNY

I was thinking about you and Captain Marvel.

SANDY

If I wanted to be with him, I'd be with him... I want to be with you.

DANNY

Yeah, but if you can change your mind about him, you can change your mind about me.

(CONTINUED)

SANDY

You're the one who does all changing. I'm still the same level-headed, down-to-earth person you met at the beach.

DANNY

How can I be sure?

SANDY

How can I be sure about you? One minute you're weird and one minute you're wonderful. Can't we make some sort of agreement?

DANNY

What kind of an agreement?

SANDY

I don't know, but there ought to be some kind of agreement that people who... care about each other can make... to be true and honest and always there.

DANNY

That sounds like some contract out of business law.

SANDY

(hotly)

Well, it's not a contract. It's a human emotion and a very important one!

Danny looks at her for a moment, then turns on the persuasiveness with a melting look.

DANNY

I'm human, too.

SANDY

Well... I didn't think I would fall in... care about... a robot.

Danny looks at her for a moment, then begins to move stiffly as if he were a robot, making clicking noises for every movement.

SANDY

(continuing)

Danny! Stop!

(CONTINUED)

111 CONTINUED: (2)

111

He continues and she begins to laugh.

DANNY

(speaking as a robot)

You've got me where you want me.

All you have to do is program me.

Sandy looks at him half in jest and half-torn

SANDY

I don't want that either. I
don't know what I want... Except
you.

DANNY

(smiling at her)

That'll do for a start.

He takes her hand, they rise and start out of the
restaurant, passing Frenchy on the way out.

SANDY

See you, Frenchy.

DANNY

So long.

FRENCHY

'Bye.

112 KENICKIE AND RIZZO

112

Kenickie slurps on a strawberry shake and Rizzo looks
at herself in a compact. Kenickie takes a flame-
thrower lighter and lights up.

RIZZO

I've got so many hickies people
think I'm a leper.

KENICKIE

A hickey from me is like a
Hallmark card -- when you care
enough to send the very best.

Rizzo seethes, picks up his milkshake, turns it
upside down on his head, rises and exits.

RIZZO

To you from me, Pinky Lee.

(CONTINUED)

112 CONTINUED:

112

Kenickie is stunned. The pink milkshake is all over his hair and face. He rises and exits.

Vi looks at the spilled milkshake, sighs, picks up a rag, walks over and begins to clean it up.

She looks up at Frenchy who looks really blue.

VI

No use crying over a spilt milkshake.

FRENCHY

Oh, I'll be all right.

VI

If you don't mind me saying so your hair looks like an Easter egg.

FRENCHY

Oh... I ran into a little trouble in coloring class...

VI

Say, I was wondering... could you see me in a Connie Francis flip? Maybe I could come down to the beauty school and you could...

FRENCHY

I dropped out... Maybe I could be a telephone operator... but I wouldn't want to wear those little things over my ears... It would be so neat if I had a guardian angel to tell me what to do just like Debbie Reynolds did in Tammy.

VI

If you find one, give him my phone number.

She pushes through the swinging door into the kitchen.

Frenchy sighs and looks up toward the skylight.

SPOOKY ANGELIC GUITAR CHORDS are HEARD.

(CONTINUED)

TEEN ANGEL (O.S.)

(singing)

Your story's sad to tell

Frenchy looks around stunned, takes a few steps then looks up amazed toward the skylight as the TEEN ANGEL, a Donny Osmond-like rock singer in a gem-encrusted jumpsuit, lands on the top of the juke box.

This is the FANTASY SEQUENCE. After the first verse, the set becomes a white limbo with a staircase on which stands a celestial choir of Angelettes in plastic smocks and torpedo rollers. Set pieces are abstracts of beauty salons. They sing BEAUTY SCHOOL DROPOUT (from the Broadway show).

TEEN ANGEL

(continuing; singing)

A teenage ne'er do well
Most mixed up non-delinquent on
the block
Your future's so unclear now
What's left of your career now
Can't even get a trade in on your
smock

Beauty School Dropout
No Graduation Day for you
Beauty School Dropout
Missed your midterms and flunked
Shampoo

Well at least you could have
taken time
To wash and clean your clothes up
After spending all that dough to
have
The doctor fix your nose up
Baby get movin'
Why keep your feeble hopes alive
What are you provin'
You got the dream but not drive

If you go for your diploma you
Could join a steno pool
Turn in your teasing comb
And Go Back to High School

Beauty School Dropout
Hangin' around the corner store
(MORE)

(CONTINUED)

112 CONTINUED: (3)

112

TEEN ANGEL (CONT'D)

(singing)

Beauty School Dropout

It's about time you knew the
scoreWell they couldn't teach you
anything

You think you're such a looker

But no customer would go to you

Unless she was a hooker

Baby don't sweat it

You're not cut out to hold a job

Better forget it

Who wants their hair done by a
slob

Now your bangs are curled

Your lashes twirled

But still the world is cruel

Wipe off that angel face and go

Back to high school

Baby don't blow it

Don't put my good advice to shame

Baby you know it

Even Dear Abby'd say the same

Now I've called the shot

Get off the pot

I really gotta fly

Gotta be goin' to that malt shop
in the sky

Beauty School Dropout

Go back to High School

Beauty School Dropout

Go back to High School

Beauty School Dropout

Go back to High School

112A EXT. STREET - DAY

112A

A car is parked in front of a meter. Sonny approaches, looks around, rips off the rear-view mirror and runs.

112B INT. SHOP - DAY

112B

Putzie, Sonny and Kenickie are working on the further developed Greased Lightning.

113 EXT. GYM - DAY

113

A camera crew is unloading equipment in front of the gym. Students are clustered around excitedly.

The Thunderbirds and Pink Ladies stand to the side.

Danny sees Sandy coming down the steps and crosses to wait for her at the bottom.

Kenickie walks around the side of the TV truck and comes face to face with Rizzo. They both immediately look the other way.

Danny walks up to Kenickie.

DANNY

Are you two still broken up?

KENICKIE

I lost track.

DANNY

The dance is tonight.

KENICKIE

And I'm gonna have the hottest date there.

He chuckles mysteriously and walks away.

Rizzo and Marty head up the driveway toward the street.

MARTY

The biggest thing that ever happened to Rydell High and we don't even have dates.

RIZZO

How about Howdy Doody and the Putz?

MARTY

Get serious.

At this moment they reach the street and Hell's Chariot goes roaring by with Leo at the wheel.

Rizzo catches Leo's eye and gives a flamboyant stretch.

There is the SCREECH of BRAKES and HORNS BLOWING.

(CONTINUED)

113 CONTINUED:

113

Marty looks at Rizzo in amazement.

RIZZO

Looks like the luck is changing.

MARTY

(shocked)

Do you know what you're doing?

RIZZO

What we're doing!

She grabs Marty's arm and leads her toward the car, smiling brightly as she goes.

114 INT. GYM

114

The gym is a pandemonium of setting up. Patty and Eugene oversee an overworked group who are stuffing Kleenex into a giant chicken-wire replica of the Rydell Ranger.

A banner reading: RYDELL HIGH SCHOOL WELCOMES NATIONAL BANDSTAND, is being raised by students.

Through all of this runs MR. RUDIE, the stage manager for the program. He is a bundle of nervous energy and he makes those around him twice as nervous as he is.

Mr. Rudie stops at the bottom of the Ranger.

MR. RUDIE

Five minutes till air time.

PATTY

Can you make it ten?

MR. RUDIE

You're dealing with live TV, little lady.

PATTY

But we've got this whole routine worked out around the Rydell Ranger.

MR. RUDIE

If it's not ready, it can't be shown.

(CONTINUED)

114 CONTINUED:

114

Patty's eyes go wide in horror.

PATTY

Stuff, girls! Stuff!

She berates the girls like a top sergeant and they go doggedly back to work. Patty yanks passersby and gives them handfuls of Kleenex.

115 ANOTHER ANGLE

115

Near the side of the gym a janitor walks past a huge attic fan, stops, scratches his head and moves on.

-116 DANNY AND SANDY

116

They walk in looking excited.

A weary technician pushes a full-length mirror across the floor. As the mirror passes students, they take out combs and make fleeting adjustments in the already elaborate hairstyles.

SANDY

Look, Danny! That's Vince Fontaine.

VINCE FONTAINE is first SEEN in the mirror as it stops in front of him. He is SEEN combing his hair from the rear and the mirror brings his face into view.

DANNY

So?

SANDY

He's neat-o.

DANNY

If you like older guys.

Vince checks himself closely then glimpses Marty's reflection in the b.g. His eyes light with interest, he takes another look at himself, pastes on his Mr. Nice-Guy smile and starts toward her.

117 OMITTED

117

117A RIZZO AND MARTY

117A

They enter with Leo who has his arms around them in a proprietary fashion.

The other boys look hostile as though their women have deserted them.

CUT TO:

117B MR. RUDIE

117B

grabs a microphone, taps it and gets an ear-splitting BUZZ. People groan.

MR. RUDIE

Two minutes till air time.

CUT TO:

117C PATTY, EUGENE AND THE OTHERS

117C

are stuffing rapidly.

CUT TO:

118 ANOTHER ANGLE

118

Kenickie swaggers into the gym. Danny sees him and beckons for him to come over. Kenickie hesitates, then reaches out and pulls in his date -- Cha Cha Di Gregorio in six-inch spike heels. She is wearing a yellow dress that is so ruffled it can move without her. Danny's eyes go wide in shock. It's evident he knows her.

CUT TO:

118A LEO AND RIZZO

118A

Leo's eyes go wide and he steps toward them.

He starts toward her but Rizzo grabs his arm.

RIZZO

Don't spill any blood, Leo. It makes the dance floor sticky.

CUT TO:

118B MR. RUDIE

118B

speaks into the microphone.

MR. RUDIE

Rule one: All couples must be boy
girl.

CUT TO:

118C PUTZIE

118C

looks up at Eugene who continues to stuff.

PUTZIE

Too bad, Eugene.

CUT TO:

119 ANOTHER ANGLE

119

Kenickie and Cha Cha cross to Danny and Sandy.

KENICKIE

Hi, I want ya to meet Cha Cha Di
Gregorio.

Cha Cha elbows him out of the way.

CHA CHA

Hiya, doin', Zuko-baby?

Sandy looks from Cha Cha to Danny with an idea
forming.

CUT TO:

119A VINCE FONTAINE AND MARTY

119A

VINCE

(to Marty)

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

MARTY

I don't think I'm entered.

(CONTINUED)

119A CONTINUED:

119A

VINCE

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

Marty stares at him dumbly for a few seconds, then
starts laughing.

CUT TO:

119B MR. RUDIE

119B

MR. RUDIE

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

Rizzo and several others go into variations of the
dirty boogie.

RIZZO

(to Rudie)

That lets us out.

CUT TO:

119C OMITTED

119C

119D DANNY, CHA CHA, SANDY AND KENICKIE

119D

CHA CHA

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

SANDY

(under her breath)

With the worst reputation.

She looks Kenickie up and down.

CHA CHA

You're cute for a little fella.

CUT TO:

119E MR. RUDIE

119E

MR. RUDIE

Rule Three: When you are tapped on the shoulder, you must leave the floor immediately...

CUT TO:

119F VINCE FONTAINE

119F

mounts the podium.

There is LOUD APPLAUSE. He looks at his watch with an air of panic, then grabs a microphone and drops his voice an octave.

MR. RUDIE

And now -- here he is -- the man of the hour -- the one and only -- Vince Fontaine!

Vince speaks while the other action continues.

VINCE

Thank you fans and friends and odds and ends... And now for you gals and guys a few words to the wise... You Jims and Sals are my best pals... And to look your best for the big contest... Just be yourselves and have a ball; that's what it's about, after all... So forget about the camera and think about the beat; and we'll give the folks at home a real big treat... Don't worry about where the camera is. Just keep on dancing, that's your biz.

119G DANNY AND SANDY

119G

walk toward the sidelines.

SANDY

Do... you... know... her?

DANNY

(shrugging it off)

She used to be a friend of my cousin's.

(CONTINUED)

119G CONTINUED:

119G

Sandy looks unsatisfied.

Danny looks at her in outraged innocence.

Sandy looks at him sheepishly and he puts his arm around her.

CUT TO:

119H MR. RUDIE

119H

holds up a watch.

MR. RUDIE

(counting)

Twenty seconds...

Cameramen move into position and couples jump and trip as camera cables are pulled past them.

CUT TO:

120 OMITTED

120

AND

AND

121

121

122 VINCE FONTAINE

122

VINCE

And if I tap your shoulder, move to the side and let the others finish the ride.

MR. RUDIE (O.S.)

Ten, nine, eight, seven, six, five, four, three, two, one. On the air!

The National Bandstand THEME is HEARD as Vince smiles into the camera.

VINCE

Hello and welcome to National Bandstand coming to you live from Rydell High School.

(MORE)

(CONTINUED)

122 CONTINUED:

122

VINCE (CONT'D)

This is the event you've all been waiting for -- the National Dance-off, but the only thing I wanna say, in all sincerity, is enjoy yourselves, have a ball, 'cause like we always say at Big Fifteen where the jocks hang out - 'If you're having fun, you're number one!' And some lucky guy and gal is gonna go boppin' home with a stack of terrific prizes. But don't feel bad if I bump yuzz out, 'cause it don't matter if you win or lose, it's what ya do with those dancing shoes. So, okay cats, throw your mittens around your kittens... and away we go with Johnny Casino and the Gamblers.

There is a squeal from the crowd as JOHNNY CASINO AND THE GAMBLERS (or a real 50's group like Fats Domino, Frankie Valli, etc.) are wheeled out on a platform and go into BORN TO HAND JIVE (from the Broadway Show).

At the moment the cameras hit the dancers, they do all the things they have been cautioned against -- look into the camera, dance woodenly, get tickled and almost everyone waves to the folks out there in TV-land.

123 INT. LIVING ROOM

123

Sandy's MOTHER sits in front of the TV set as the CAMERA PANS over the crowd and picks out Danny and Sandy.

MRS. OLSSON

Fred! Fred! Come quick!
Sandy's on coast-to-coast
television.

She's so excited, she gets on her knees and almost presses her nose to the TV set.

CUT TO:

124 EXT. STREET IN FRONT OF AN APPLIANCE STORE - DAY 124

There are about 20 sets in the window of an appliance store. People are lined up outside watching.

CAMERA PANS down the line of sets. People are nudging each other and some of them are waving to the set.

CUT TO:

125 INT. FROSTY PALACE - DAY 125

The Frosty Palace waitresses are clustered around a set moving in time with the MUSIC.

CUT TO:

126 INT. GYM - DAY 126

The dances are a MONTAGE of 50's fads -- hully-gully stroll, etc.

CUT TO:

126A THE JANITOR 126A

leans against the fan accidentally turning it on. The blast of air hits the Rydell Ranger and Kleenex balls pellet the dancers.

126B BACK TO SCENE 126B

Vince makes his rounds eliminating couples. Some are reluctant to leave, but Mr. Rudie serves as a bouncer shoving them along.

The competition continues with six couples remaining. Among them are Danny and Sandy, Jan and Putzie, Kenickie and Cha Cha and Rizzo and Leo. As they dance, Cha Cha and Leo try to sabotage not only each other, but the others as well. They camouflage their moves, but it looks like a small battleground. Jan and Putzie are eliminated. Putzie walks away leaving Jan alone.

SANDY
I can't do it.

(CONTINUED)

126B CONTINUED:

126B

DANNY

(dancing)

Sure you can.

SANDY

But I've never won anything!

DANNY

We never tried anything together
before.

They stop and look into each other's eyes for a moment while the other dancers gyrate around them, competing for the camera.

Danny puts his arm around Sandy and they go into a dance specialty that all but knocks the others off the floor.

Just as they go into a complicated step, Cha Cha leaves Kenickie and crashes between Danny and Sandy, sweeping Danny away with her.

Sandy just stands there stunned. She looks at Kenickie who has also been left and he takes her hand and dances her to the side as Danny and Cha Cha continue to dance.

Danny looks at Sandy as though there is nothing he can do. Their dance turns decidedly sensual.

A COUPLE stands behind Sandy.

BOY

Look at them go.

GIRL

They ought to be able to, they
went together for a whole summer.

Sandy turns in astonishment, then turns back to watch with tears in her eyes.

As the dance ends, Vince walks onto the floor. Cha Cha grabs Danny's hand and holds both their hands aloft as if they are the champs.

Danny looks mortified and tries to break away, but Vince grabs his hand and pulls him back.

(CONTINUED)

126B CONTINUED: (2)

126B

VINCE

Here they are, ladies and gents
The new champs! Could I have
your names, please.

CHA CHA

Cha Cha Di Gregorio and Danny
Zuko!

VINCE

Let's give 'em a hand! And now
let's see our champs in a Star
Dance.

THERE'S A MOON OUT TONIGHT (original 50's song)
BEGINS to PLAY in the background. As Cha Cha and the
uncomfortable Danny dance alone.

Sandy stands seething to the side.

CUT TO:

127 THE SIDE OF THE GYM

127

A door opens.

Putzie peers out then beckons to a line of boys.
They head across the dance floor looking as if they
are up to something.

Putzie and his pals carefully pull bags out of their
pockets and put them over their heads.

Suddenly, Putzie and the other boys leap onto the
podium and rush in front of the camera.

CUT TO:

128 INT. MRS. OLSSON'S LIVING ROOM

128

Mrs. Olsson sits smiling and nodding, then suddenly
she recoils in horror.

MRS. OLSSON

Fred! Call the police!

CUT TO:

129 EXT. FRONT OF THE APPLIANCE STORE 129

PAN BACK DOWN the line of TV sets and SEE that the boys have mooned the entire nation. Several spectators are outraged and others crack up. The references to "moon" within the song build to a crescendo as the CAMERA PANS OVER each individual "moon."

CUT TO:

130 INT. FROSTY PALACE 130

The waitresses watch intently.

VI

I wish I knew who third from the end was.

CUT TO:

131 INT. PRINCIPAL'S OFFICE - DAY 131

Principal McGee sits behind her desk at the intercom.

PRINCIPAL MCGEE

We have pictures of you so-called 'mooners.' And just because the pictures aren't of your faces, doesn't mean we can't identify you. At this very moment these pictures are on their way to Washington where the FBI has experts in this type of identification. If you turn yourselves in now you may escape a federal charge!

CUT TO:

132 INT. SONNY AND DOODY'S AUTO CLASS - DAY 132

Putzie, Sonny and Doody turn and exchange sick looks as they work on Greased Lightning.

CUT TO:

133 EXT. STARLIGHT DRIVE-IN THEATRE - NIGHT 133

It's a triple bill. Cars are lined up to get inside.

CUT TO:

134 EXT. DRIVE-IN 134

Doody's car enters and parks near the rear of the drive-in. He opens the trunk and out climb Kenickie, Sonny and four other guys. It looks for a moment like a circus car where an impossible number of clowns get out of a small car.

KENICKIE

Let's find the chicks.

They start toward the concession stand.

CUT TO:

135 THE SCREEN 135

A western is on screen.

People are pouring out of cars and milling around, showing this is more of a social scene than an evening at the flicks.

CUT TO:

136 INT. DANNY'S CAR 136

Danny and Sandy pull in. He parks in the middle of a two-car spot, leans out his window and pulls in the speaker.

He hesitates, decides to ignore her mood and leans back, putting his foot on the dashboard and his arm around Sandy.

CUT TO:

137 MARTY'S STATION WAGON 137

Marty, Frenchy, Rizzo and three other girls pile out of a station wagon, light cigarettes and lean against the car.

(CONTINUED)

137 CONTINUED:

137

Rizzo surveys a row of packed cars and turns to the others.

RIZZO

I don't think anybody's here.

CUT TO:

138 A CAR

138

A car pulls up and the couple never even bothers to get a speaker, they just begin to make out immediately.

CUT TO:

139 INT. DANNY'S CAR

139

Danny and Sandy sit watching the movie. There is tension in the air. She has her arms folded in her lap.

DANNY

Okay. Okay. What is it?

Sandy slides away and looks at him, her back against the door.

Danny realizes she knows something and looks away.

SANDY

(accusing)

You and Cha Cha went together.

DANNY

We didn't go together... we just went together.

SANDY

It's the same thing.

DANNY

It's not. Not like us... I mean it, Sandy. Come on.

Sandy regards him a moment longer, then sighs and leans back against the seat, but still not sitting much closer to him. Both of them affect great absorption in the movie.

(CONTINUED)

139 CONTINUED:

139

Danny looks down at the homemade spoon ring on his finger.

He reaches down to take it off, but it won't budge. He struggles and turns it several ways, but to no avail.

Sandy looks at him out of the corners of her eyes but neither pretends to notice the other.

Danny looks out his window to see the couple in the next car making out passionately. He struggles harder with the ring. Suddenly, he gets an idea and rubs his hand through his greasy hair and it comes off with ease.

He gives a sigh of relief then turns to her.

DANNY

Sandy.

She looks up at him, her eyes glowing. He extends the ring and her eyes go wide. Just as he is about to hand it to her, he withdraws it, wipes it on his shirt and hands it back.

SANDY

Oh, Danny.

DANNY

Wanta go steady?

He slips the ring on. It is much too big and almost falls off. She gives him a peck on the cheek. He smiles and gives a goofy sort of laugh.

SANDY

It's beautiful. Can I put some tape on it?

Danny is practically rubbing his hands together waiting for some good loving, but Sandy slides back next to the door, and holds the ring up to the light so she can see it.

SANDY

(continuing)

You see, when a girl holds her standards high, a boy respects her.

(CONTINUED)

139 CONTINUED: (2)

139

He looks at her dumbfounded. She smiles at him and blows him a little kiss, then goes back to looking at the ring.

140 INT. LADIES ROOM

140

The place is filled with smoke. In the b.g., girls are lined up waiting for a booth. Rizzo, Marty and another GIRL are in front of a mirror putting on makeup. The Girl accidentally bumps Rizzo who elbows the stunned Girl on the side of the bosom. The Girl reacts in pain. Rizzo scouts at her and she moves away massaging herself.

MARTY

What's with you tonight, Riz?

RIZZO

I feel like a defective typewriter.

MARTY

Huh?

RIZZO

I skipped a period.

MARTY

(all concern)

Think you're P.G.?

RIZZO

I dunno... Big deal.

MARTY

Kenickie?

RIZZO

Nah. You don't know the guy.

MARTY

Ahh! They're all the same. I caught Vince Fontaine putting aspirin in my Coke at the dance.

RIZZO

Look, Marty, do me a favor. Don't say nothing. Okay?

MARTY

Sure, Riz. I'll take it to the grave.

(CONTINUED)

140 CONTINUED:

140

They exit.

CUT TO:

141 OMITTED

141

AND

AND

142

142

143 EXT. THE CONCESSION STAND

143

Rizzo and Marty join the throng.

MARTY

Coming through! Coming through!
Lady with a baby!

She puts her hand to her mouth and looks at Rizzo.

MARTY

(continuing)

Sorry, Riz.

As they make their way to the counter, Marty sees a girl. Rizzo is several people removed. Marty hesitates, then whispers in the girl's ear. The girl's eyes go wide as she looks at Rizzo. CAMERA DOLLIES with Rizzo and Marty as they walk back toward the car, sipping Cokes. Marty looks AT THE SCREEN and Rizzo is lost in thought.

144 ANOTHER ANGLE

144

In the b.g., Putzie and Jan are sitting in the outdoor seats which are filled. The rumor starts at one end and is whispered to the other. The last person who hears moves to a car where a couple is making out passionately. There is a TAP at the window. They stop, roll it down and a girl whispers to them. The male smoocher rolls down his window and beckons to Kenickie who is walking by.

Kenickie cheerfully leans against the side of the car. He suddenly reacts and turns in the direction of Rizzo and Marty.

Kenickie comes up in back of them. He tries to appear unconcerned.

(CONTINUED)

KENICKIE

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

Rizzo stops stone still. She gives the embarrassed Marty a look of contempt.

RIZZO

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

Kenickie looks at her earnestly. They are trying to communicate, but they are blocked by their images.

KENICKIE

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

RIZZO

What's it to ya?

KENICKIE

Anything I can do?

RIZZO

You did enough.

KENICKIE

I don't run away from my mistakes.

RIZZO

Don't worry about it, Kenickie. It was somebody else's mistake.

He is hurt and astounded. He is about to say something when he looks around to see the Pink Ladies and T-Birds standing nearby and eavesdropping. He reasserts his air of macho indifference.

KENICKIE

Huh? Thanks a lot, kid.

RIZZO

Any time.

He walks away.

Rizzo watches him and almost goes after him.

MARTY

It ain't so bad, Riz. You get to stay home from school.

(CONTINUED)

144 CONTINUED: (2)

144

RIZZO

Just leave me alone, will ya?
Just leave me alone.

She storms away.

CUT TO:

145 OMITTED

145

146 INT. DANNY'S CAR

146

Danny and Sandy sit side-by-side looking at the movie.

Danny is trying to get closer to Sandy, but he tries to make it look accidental by a series of seemingly natural maneuvers to which she remains oblivious.

He leans back, yawns, stretches out his arms, raises his back and in one movement moves closer to her and puts his arm on the seat behind her.

He effects a sneeze and drops his arm around her shoulders.

SANDY

I hope you're not getting a cold.

DANNY

Oh, no. Nothing like that.
Nothing contagious. Just drive-
in dust.

They sit for a moment with his arm around her. He looks down at the steady rise and fall of her breasts and bites his lower lip in anticipation. His hand hovers in mid-air above her breast, but his hand seems to have a life of its own and it's shy.

Finally he takes a deep breath of resolve and solidly clamps his hand over her breast.

Sandy's eyes practically bulge out of her head.

SANDY

(outraged)

Danny!

(CONTINUED)

DANNY
(passionately)
Sandy!

She moves. He interprets this as a response, takes her in his arms and in one clean swoop has her lying down on the seat. He is on top of her. She struggles. His eyes are half-closed in ecstasy.

DANNY
(continuing)
Oh, baby, baby!

SANDY
(struggling)
What kind of a girl do you think
I am?

DANNY
The best. The very best. I
won't tell a soul. Nobody's
watching.

She pulls past Danny, opening the door and pulling herself out of the car.

She stands outside the car breathing hard in panic.

After a moment, Danny's face rises to the window.

DANNY
(continuing)
Sandy, Sandy, come back.

SANDY
(angry)
...Are you kidding? I'm not
coming back into that, that...
sin wagon.

Danny blinks and looks at her in disgust.

DANNY
What are you getting so shook up
about? I thought I meant
something to you.

Sandy is so mad she can't say anything. She just sputters.

Sandy throws the ring at him and storms away.

(CONTINUED)

146 CONTINUED: (2)

146

DANNY
 (continuing; leaning
 out the window)
 But, Sandy, you can't just walk
 out of a drive-in.

He tries to get out of the car, but he is wedged
 behind the wheel and his head hits against the HORN
 which sets off another spate of HORN BLOWING.

He slumps down behind the wheel just as Kenickie
 walks by.

KENICKIE
 How's it going?

DANNY
 It went.

KENICKIE
 Same here.

Danny walks alone through the drive-in.

147 OMITTED
 THRU
 149

147
 THRU
 149

150 EXT. PLAYGROUND

150

A children's playground is set up under the screen.

Danny enters the deserted area, sits in a rickety
 swing and sings a love ballad (song).

(OPTIONAL: The movie on the screen will show a
 counterpoint to the song lyrics.)

"SANDY"

DANNY
 Stranded at the drive in
 Branded a fool
 What will they say Monday at
 school

Sandy can't you see
 I'm in misery
 We made a start
 Now we're apart
 (MORE)

(CONTINUED)

150 CONTINUED:

150

DANNY (CONT'D)

There's nothin' left for me
 Love has flown
 All alone I sit
 And wonder why - yi-yi-yi
 Oh why you left me
 Oh Sandy Oh Sandy

Baby someday
 When High School is done
 Somehow some way
 Our two worlds will be one
 In heaven forever
 And ever we will be
 Oh please say you'll stay
 Oh Sandy

(spoken)

Sandy, my darlin'
 You hurt me real bad
 You know it's true
 But baby you gotta believe me
 When I say I'm helpless without
 you

(sung)

Love has flown
 All alone I sit
 I wonder why - yi-yi-yi
 Oh why
 You left me
 Oh Sandy
 Sandy Sandy
 Why - yi-yi-yi

(spoken)

Oh Sandy

CUT TO:

150A EXT. STREET - DAY

150A

Putzie and Doody sneak up to a parked car and begin removing the fenders. The OWNER, a large man, comes out of a store and sees them. They run off with the fender with the Owner trying to catch them.

151 EXT. AUTOMOTIVE REPAIR SHOP CLASS - DAY

151

Putzie, Doody, Sonny and several others wait impatiently outside the double doors. They suddenly open and Greased Lightning is driven out by Kenickie. Danny rides beside him and Mrs. Murdock is in the back seat.

(CONTINUED)

151 CONTINUED:

151

The car looks splendid. It has been painted a blinding white with GREASED LIGHTNING written on the sides in lightning bolts of yellow.

The boys applaud. Kenickie beams. Mrs. Murdock gets out, looks at it critically, takes a rag out of her back pocket, gives the car a wipe, crooks her thumbs in her belt loops and saunters away.

The guys crowd around the car congratulating Kenickie and Danny.

KENICKIE

This oughta knock 'em outta the stands at Thunder Road.

DOODY

You could change your mind.

KENICKIE

(looking at his watch)

In three hours the flag goes down and Greased Lightning strikes.

PUTZIE

Kenick, you've really done it this time.

KENICKIE

Gonna do it! Gonna do it!

The boys shrug and begin to exit. Danny takes Kenickie's arm and pulls him to the side.

DANNY

Those guys at Thunder Road don't fool around.

KENICKIE

Where's your spirit of adventure?

DANNY

About two steps behind my spirit of survival.

KENICKIE

Look, Danny, we been buddies a long time. Right?

DANNY

Right.

(CONTINUED)

151 CONTINUED: (2)

151

KENICKIE

(almost shy)

Well, what I want ya to do is
this. It's kinda like an ancient
duel, ya know. I mean, I don't
mind goin' out there alone or
nothin' like that, but if you was
to be my second...

DANNY

You mean ride with you?

KENICKIE

The drivers drive alone. But I
mean, you know, just...

Danny looks at Kenickie. Neither of them are at ease
with the expression of their friendship. Danny hits
Kenickie on the shoulder. Kenickie hits Danny on the
arm. Danny hits Kenickie on the side of the head.
Kenickie frogs Danny on the arm. They stand rocking
back and forth like a couple of pugilists.

KENICKIE

(continuing)

Pick ya up at three.

DANNY

See ya.

CUT TO:

152 OMITTED

152

"THERE ARE WORSE THINGS I COULD DO"

RIZZO

(singing)

There are worse things I could do
Than to go with a boy or two
Even though the neighborhood
Thinks I'm trashy and no good
I suppose it could be true
But there are worse things I
could do

I could flirt with all the guys
Smile at them and bat my eyes
Press against them when we dance
Make them think they stand a
chance

(CONTINUED)

152 CONTINUED:

152

RIZZO (CONT'D)

Then refuse to see it through
That's a thing I'd never do

I could stay home every night
Wait around for Mr. Right
Take cold showers every day
And throw my life away
On a dream that won't come true

I could hurt someone like me
Out of spite or jealousy
I don't steal and I don't lie
But I can feel and I can cry
A fact I'll bet you never knew
But to cry in front of you
That's the worst thing I could
do

153 EXT. THUNDER ROAD

153

Thunder Road is a high school football stadium, a cinder track running around it. The Thunderbirds' Pink Ladies and Mrs. Murdock are at the sidelines.

In the center of the field are floats and papier mache replicas of gladiators and Roman statuary reminiscent of the sets in "Ben-Hur." They have been used in a high school parade and are stored.

Danny, Kenickie and Sonny stand beside Greased Lightning looking at the crowd which is a beer-swilling, tough-looking bunch.

The Scorpions are gathered around Hell's Chariot.

Danny, Kenickie and Sonny contemplate the enormity of it and look around the rotting grandstand.

Leo and two others come swaggering over to look at Greased Lightning in undisguised contempt.

LEO

So, you guys think you got a winner there.

KENICKIE

Think so.

(CONTINUED)

LEO

Takes more 'n' a coat of paint to make it at Thunder Road. Sure you don't wanta change your mind?

KENICKIE

No way.

LEO

Okay, we're racing for pinks.

DANNY

Pinks?

LEO

Pinks, you punk! Pink slips! The ownership papers.

Danny gives a subdued, but slightly maniacal half-laugh which lulls Leo into thinking they are sharing a laugh. Suddenly, Danny reaches out to slug Leo, but is restrained by Kenickie and the T-Birds. They take Danny to the side and Kenickie resumes looking threateningly at Leo.

Cha Cha slinks out of the crowd and takes the pink slips. She gives Danny a look of contempt.

LEO

(continuing)

The rules are: there ain't no rules. It's three times around the track and whoever crosses first wins.

KENICKIE

I'm ridin' in the winner.

Leo makes a smacking sound.

LEO

We'll see about that.

He extends his grimy hand. Kenickie hesitates then shakes it. He turns to go back to the car.

The Thunderbirds are busily giving Greased Lightning a final check. The doors, hood and trunk are open.

Kenickie holds his face-to-face with Leo, gives an ultra-macho shrug, pivots on his heel and takes a step toward the car just as Putzie -- who has been

(CONTINUED)

153 CONTINUED: (2)

153

checking out the inside -- opens the door and hits Kenickie below the belt.

Kenickie's eyes go wide in pain and horror as he clutches himself and sinks bug-eyed to the ground.

The others surround him with Danny kneeling at his side.

DANNY

Kenick, Kenick, are you all right?

Kenickie makes animal sounds.

Danny looks up as the Scorpions push Hell's Chariot into position.

DANNY

(continuing; to the others)

He'll never be able to drive.
I'm taking over.

Kenickie makes more gasping sounds. Danny pats his shoulder, rises and turns toward the car.

DOODY

You could get yourself killed.

Danny rises, looks at Sandy who stands to the sidelines with Tom, then looks away.

DANNY

Life's not worth living unless
you take a few chances.

154 OMITTED
THRU
160

154
THRU
160

161 ANOTHER ANGLE

161

Danny walks dramatically to Greased Lightning, opens the door, reaches to the seat, takes out a scarf which he puts around his neck.

The wind hits it and sends it flying like a World War II pilot. He gives Kenickie a salute, slams the door and pulls the car toward the starting line.

(CONTINUED)

161 CONTINUED:

161

KENICKIE

If it wasn't for bad luck, I
wouldn't have any luck at all.

CUT TO:

162 EXT. TRACK

162

Cha Cha stands in front of the cars with her arms
raised dramatically.

Leo revs his engine and looks out diabolically at
Danny.

Danny gulps but is determined not to show his
uncertainty.

Kenickie sits up and regards the hostile crowd of
Scorpions, as Putzie, Doody, Sonny and the others
come toward him.

Cha Cha drops her arms and the two cars roar away.

As the race begins a BEACH BOY-LIKE SONG is HEARD on
the highway (new song).

The SCREEN GOES TO 70MM SUPER SCAN and the SOUNDTRACK
is FILLED with the SOUND of CARS.

The cars start along the track.

(NOTE: The race is almost a satire on the "Ben-Hur"
chariot race -- the white car against the black and
all the dirty tricks.)

They are neck-and-neck. Suddenly the hubcaps on
Hell's Chariot appear to loosen and what appears in
their place are rotary blades that come with buzzsaw
precision toward Greased Lightning.

Danny looks out the window, sees what's happening and
tries to turn on the speed. There is no more! The
blades are perilously close to him and there is no
more room on the track. He comes close to a crash
but recovers.

Sandy, at the sidelines, bites her nails, and moves
away from Tom.

163 ANOTHER ANGLE

163

Greased Lightning and Hell's Chariot are neck-and-neck once again.

164 INT. HELL'S CHARIOT

164

Leo pulls ahead of Danny, then reaches down and pulls a lever.

165 EXT. TRACK

165

Danny swerves in front of Hell's Chariot.

The front of Hell's Chariot is extended and bumps the back of Greased Lightning causing Danny to lose control.

The car limps to the sidelines.

Mrs. Murdock rushes toward it. She carries a toolbox. She opens the hood as Danny opens the door and gets out.

Mrs. Murdock works rapidly as Hell's Chariot roars past.

In a moment, Mrs. Murdock slams the hood.

MRS. MURDOCK

Haul ass, kid.

Danny cranks up and lurches back onto the track.

166 INT. HELL'S CHARIOT

166

Leo sees Danny gaining on him. He pushes a button.

167 EXT. TRACK

167

Oil spills out of Hell's Chariot and covers the track.

Danny sees the oil spill but cannot avoid it. Greased Lightning hits the oil and spins like a top.

Danny fights for control of the car and regains it.

CUT TO:

168 THE FINISH LINE

168

Cha Cha puts a nail-studded board about 100 yards before the finish line.

CUT TO:

169 BACK TO CARS

169

Greased Lightning pulls alongside Hell's Chariot. As they come into the home stretch, they're neck-and-neck.

CUT TO:

170 ANOTHER ANGLE

170

Leo tries to pull in front of Danny. For Danny it's either crash or slow down. Danny slows down. Leo pulls in front of him... And right over the nails. All four tires on Hell's Chariot blow out and the car grinds to a halt as Danny pulls around him and drives Greased Lightning to victory.

CUT TO:

171 THE THUNDERBIRDS AND PINK LADIES

171

rush toward Danny as he opens the door and almost falls out.

Sonny, Doody and Putzie hold his arms aloft as the others surround him. Sandy has approached, but hangs back.

"LOOK AT ME I'M SANDRA DEE (REPRISE)"

SANDY

Look at me
There has to be
Something more than what they see
Wholesome and pure
Oh so scared and unsure
A poor man's Sandra Dee

Sandy you must start anew
Don't you know what you must do
Hold your head high
Take a deep breath and sigh
Good bye to Sandra Dee

CUT TO:

172 RIZZO AND KENICKIE

172

They are on their feet cheering. Kenickie suddenly falls into Rizzo's arms. He looks up at her tenderly and says:

KENICKIE

Hey, whatever happened between us, I'm sorry.

RIZZO

Don't worry about it.

KENICKIE

But what about...?

RIZZO

Oh, that.

KENICKIE

Yeah.

She looks at him with a slight smile.

RIZZO

I'm back in the saddle again.

They embrace. Kenickie hobbles over to join crowd at car.

173 ANOTHER ANGLE

173

As Danny is carried away, he turns and sees Sandy standing alone near the edge of the crowd. He looks as if he would like to go to her, but the others parade around the field with him heading toward where the defeated Scorpions stand, looking hostile.

Kenickie has been helped up by the others and goes with the parade.

Rizzo watches with Sandy.

Danny is carried up to the Scorpions.

SONNY

Okay, punks! Pinks.

One of the SCORPIONS yanks the pink slips away from Cha Cha and stands looking at the boys defiantly.

(CONTINUED)

SCORPION

Come and get it!... If you think
you're men enough.

For a moment it looks like there is going to be a
rumble, then Leo comes out of the crowd and takes the
pink slips from the Scorpion and walks toward Danny
who has been set down by the others.

Leo and Danny are both grime-smeared and look at each
other with an air of battle fatigue.

LEO

He's man enough.

He extends the pink slips to Danny who hesitates,
gives Leo a nod that's a form of salute and takes
them.

RIZZO

Well, they did it.

SANDY

Why is it the guys get the glory
and the girls get the blues?

RIZZO

You're asking me? I thought you
had all the answers.

SANDY

I thought I did. What am I doing
wrong? I used to think it was
Danny I couldn't figure out. Now
it turns out to be me.

RIZZO

Come on, Gidget, and let Auntie
Rizzo give you some tips of the
trade.

Rizzo leads Sandy off. The crowd has picked up Danny
in jubilation. He turns to see Sandy and Rizzo
walking off. He looks forlorn.

As Principal McGee SPEAKS, the school is SEEN for the
last time.

(CONTINUED)

174 CONTINUED:

174

PRINCIPAL MCGEE (V.O.)

Now hear this! Tomorrow, being the last day of school, is hereby proclaimed Favorite Image Day which we are celebrating at Wonder World Amusement Park. Come as the person you most admire or the thing you'd like to be. And remember, students -- set your goals high.

175 OMITTED

175

THRU

THRU

177

177

178 EXT. AMUSEMENT PARK - DAY

178

"WE GO TOGETHER" is PLAYED and SONG on the SOUNDTRACK as the main characters APPEAR. The speeches are interspersed with the SONG and students are SEEN on different rides.

Students are dressed as different 50's images. Two girls are dressed as the Dancing Old Gold Cigarette Packs. There are Davy Crocketts, Marilyn Monroes, Marlon Brandos, Toni Twins, Frankensteins and Draculas galore, Elvis Presleys and one girl gotten up as a nun on roller skates. Marty is dressed as a WAC.

Frenchy appears in the spotless smock of a dental hygienist.

Putzie and Jan appear with giant blow-up masks of Mickey and Minnie Mouse on the heads.

MARTY

What are you two doing?

JAN

We're off to Hollywood.

PUTZIE

Yeah. Somebody's gotta take over on the Mickey Mouse Club.

JAN

(to Frenchy)

What's with you?

(CONTINUED)

FRENCHY

I'm gonna be a dental hygienist.
The mouth's close enough to the
hair so I won't feel like I'm in
a foreign country.

MARTY

And speaking of foreign
countries, I'm going with the
USO. The Army needs men and so
do I.

Sonny and Doody walk up in Army uniforms.

SONNY

The Army builds men, too... I
hope. I hope.

Tom and Patty walk past in business outfits seeming
to have discovered each other.

The others turn in surprise as Rizzo and Kenickie
appear dressed as a bride and groom.

FRENCHY

He's making an honest woman of
you.

RIZZO

Which one of you is gonna give us
a shower?

PUTZIE

I've been meaning to talk to you
about that, Riz.

Rizzo narrows her eyes in aggravation then looks up
in shock.

RIZZO

I've seen it all now.

She looks down and sees a pair of luminous white
bucks. Sonny reaches out and smears them with his
foot.

A bottle of white shoe polish comes INTO THE FRAME
and a touch-up is done.

PULL BACK TO SEE that it is Danny dressed as Pat
Boone, perma-pressed slacks and all. He's had his
hair cut and is the epitome of the All-American boy.

(CONTINUED)

The others look at him in disbelief.

KENICKIE

Zuko?

Danny gives them the beatific smile of a Christian Athlete.

DANNY

Hi, kids.

PUTZIE

Kids?

DANNY

Kids.

PUTZIE

He is kidding.

DANNY

No, I'm not.

KENICKIE

But why...?

DANNY

I'm phasing into the world.

Rizzo rolls her eyes and looks O.S. as tough "West Side Story"-like FINGER SNAPPING is HEARD against a JAZZ-LIKE STACCATO heralding a major entrance.

Heads turn as Sandy turns a corner and approaches them. She is the ultimate Thunderbird Dream-girl, a wild new hair style over one ear, motorcycle jacket, skintight pedal pushers, gold earrings, chewing gum and smoking a cigarette.

She looks different but actually more alive than she ever has.

Danny is slack-jawed in disbelief. She stands in front of him grinding her behind, then turns and blows smoke in his face, saving a bit of the smoke for a perfect French inhale.

The others gather in back of her murmuring excitedly.

SANDY

How you hanging, stud?

(CONTINUED)

DANNY

Sandy?... What have you done to yourself?

SANDY

You noticed, huh?... Well, what's it to ya?

Dooty walks by and looks at Sandy in horror. She flicks cigarette ashes at him and chases him away.

Danny looks at her with a new appreciation.

She looks him up and down.

SANDY

(continuing)

What's with the square duds, dude?

DANNY

I thought that you...

SANDY

Zuko, we got wavelength trouble. When I'm on yours, you ain't on mine.

DANNY

I changed for you and you changed for me. I'd say that was some kinda wavelength.

Marty cuts in. Mrs. Murdock pulls up in Hell's Chariot.

MARTY

Mrs. Murdock brought the yearbooks.

Everyone crowds around the car to get their yearbooks. Danny and Sandy are left alone. He reaches out for her hand. A little shyness creeps out from behind her facade. She smiles and takes his hand.

SANDY

Suppose we'll last?

He gives her a reassuring smile and puts his arm around her.

(CONTINUED)

DANNY
Time will tell.

"YOU'RE THE ONE THAT I WANT"

DANNY
(singing)
I got chills
They're multiplyin'
And I'm losin' control
Cause the power you're supplyin'
(spoken)
It's electrifyin'

SANDY
You better shape up
'Cause I need a man
And my heart is set on you
You better shape up
You better understand
To my heart I must be true

DANNY
Nothin' left
Nothin' left for me to do

BOTH
You're the one that I want
You oo oo honey
The one that I want
You oo oo honey
The one that I want
You oo oo are what I need
Oh yes indeed

SANDY
If you're filled with affection
You're too shy to convey
Meditate my direction
Feel your way

DANNY
I better shape up
'Cause you need a man

SANDY
I need a man who can keep me
satisfied

DANNY
I better shape up if I'm gonna
prove

(CONTINUED)

SANDY

You better prove that my faith is
justified

DANNY

Are you sure

BOTH

Yes I'm sure down deep inside

You're the one that I want

You oo oo honey

The one that I want

You oo oo honey

The one that I want

You oo oo are what I need

Oh yes indeed

He begins to sing "WE ARE TOGETHER" (from the Broadway show). As the song progresses, the words appear at the bottom of the screen with an animated bouncing ball.

DANNY AND SANDY

(continuing)

We go together like

Ra-ma la-ma la-ma ka ding-a da
ding-a dong

Remembered forever as

Shoo-bop sha wad-da wad-da
yip-pi-ty boom de boom

SANDY, DANNY, RIZZO & KENICKIE

Chang chang chang-it-ty chang
shoo-bop

That's the way it should be

Wha ooh yeah

The others come back INTO THE PICTURE as each character does a bit and a walk-off as his finale bow.

ALL

We're one of a kind like

Dip da-dip da-dip

Doo-wop da doo-bee doo

Our names are signed

Boog-e-dy boog-e-dy boog-e-dy
boog-e-dy

Shoo-by doo-wop she-bop

Chang chang chang-it-ty chang
shoo-bop

(MORE)

(CONTINUED)

ALL (CONT'D)

We'll always be like one
Wa-wa-wa-waaaah

When we go out at night
And stars are shinin' bright
Up in the skies above
Or at the high school dance
Where you can find romance
Maybe it might be love

VOCAL AD LIB

The entire cast comes in for the finale.

ALL

We're for each other like
A wop ba-ba lu-mop and wop bam
boom
Just like my brother is
Sha-na-na-na-na-na-na-na
Yip-pi-ty dip de doom
Chang chang chang-it-ty chang
shoo-bop
We'll always be together
Wha ooh yeah
We'll always be together
We'll always be together
We'll always be together

As the others sing and dance, Danny and Sandy separate themselves from the others and walk toward the rise of a hill. They look at each other, their eyes brimming with love.

Just before they reach the crest of the hill a yearbook COMES SPIRALING OUT OF THE SCREEN and stills from scenes throughout the picture are SEEN in color, then FADE TO BLACK AND WHITE against the shiny yearbook pages, instant memories. Each major character is caught in a characteristic pose for which his teen years will always be remembered.

As the MONTAGE ENDS, we go BACK TO COLOR and Danny and Sandy complete their journey to the top of the hill and into a bright blue horizon that looks like something from a Peter Max drawing.

HOLD on Rydell High in gleaming color. CUT TO BLACK AND WHITE as Rydell High is SEEN pictured on the first page of the yearbook.

(CONTINUED)

The TITLES at the end identify the characters glimpsed at moments throughout the movie while a medley of 50's SONGS PLAYS in the background.

THE END

FADE OUT.