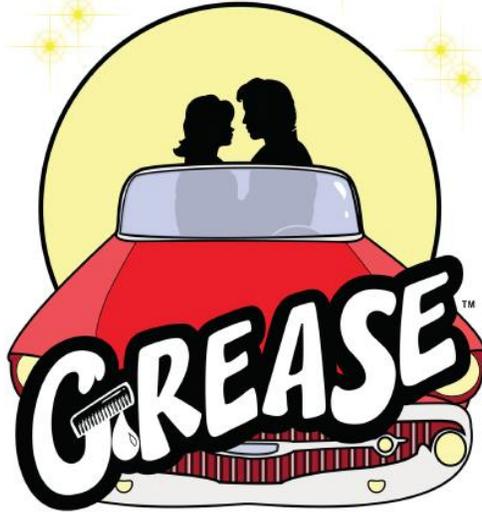


College of DuPage Theatre Department
Presents

Grease

Book, Music and Lyrics by Jim Jacobs and Warren Casey



Director **Connie Canaday Howard**
Choreographer **Kyle Donahue**
Music Director **Jeffrey Poindexter**

Setting

1959 Rydell High and surrounding area - though the production begins in 1969, at 10 year class reunion, and then goes back in time

Characters

Miss Lynch
Patty Simcox
Eugene Florczyk
Pink Ladies
 Betty Rizzo
 Jan
 Frenchy
 Marty
Burger Palace Boys
 Danny Zuko
 Kenickie
 Sonny LaTier
 Roger

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Doody
Sandy Dumbrowski
Coach
Johnny Casino
Vincent Fontaine
ChaCha DiGreggorio
Teen Angel
Ensemble

Intermission: there will be one fifteen minute intermission

Director's Note

Grease is sometimes seen as a “good girl gone bad” love story, but I think that’s missing the central point of the piece. On the surface, it’s the story of “cool” high school kids in the ’50s, who amuse the audience with defiant pranks and first love woes. More deeply, it deals with the struggle of growing up.

Sandy and Rizzo aren’t so different; both are scared to death, but it takes being shaken up by the other to really confront and ‘see’ themselves. Kenickie isn’t just a ‘tough guy.’ He cares about someone deeply, and when an event happens that confuses him, he is hurt and hides behind his anger. Danny is a boy torn between maintaining his ‘leader’ status and showing his true feelings.

Having, developing and growing relationships often mean meeting halfway. ALL of the characters in *Grease* come to understand this. It’s at times humorous or endearing. Sometimes it pulls at our hearts to watch these teenagers gather all of their courage to step away from whatever ‘mold’ they’ve created for themselves (or that others have created for them), and stand up in front of peers and themselves AS the person they choose to be.

In addition to this piece being fun and full of youthful energy, this group “goes together,” to quote the iconic song, because they need and support one another through joy and pain. The tough exteriors belie the feelings these people are experiencing, until they’re confident enough to “own” them.

We hope you have as much fun as we have had, working on *Grease*. The Burger Palace Boys and the Pink Ladies are about to take over this theatre, as they’re taking over Rydell High; they’ll be joining you in the audience often, so be ready!

Thanks for joining us. “A wop-baba-lu-bop!”
- CCH

Act I

Scene One 1969 10 year reunion/ 1959 Rydell High

“Rydell Alma Mater” -Miss Lynch, Mrs. Patricia Simcox Honeywell, Mr. Eugene Florczyk

“Rydell Alma Mater Parody” – Pink Ladies, Burger Palace Boys

Scene Two School Cafeteria/Front Steps

“Summer Nights” – Sandy, Pink Ladies, Patty and Ensemble; Danny, BP Boys, and Ensemble

Scene Three Hallway

“Those Magic Changes” – Doody, with all high school students

Scene Four Marty’s Bedroom

“Freddy, My Love” – Marty, with Rizzo, Frenchy and Jan

Scene Five Abandoned Part of Town

“Greased Lightning” – Kenickie, with Danny, Sonny, Roger, Doody, Ensemble

Scene Six After School, Outside

“Rydell Fight Song” – Patty, Sandy, Cheerleaders and those about to try out for Squad

Scene Seven Park

“Mooning” – Roger, with Jan

“Look At Me, I’m Sandra Dee” – Rizzo

“We Go Together” – Pink Ladies and BP Boys

Act II

Scene One Dance/Sandy’s Bedroom

“Shakin’ At The High School Hop” – All ensemble, except Sandy

“It’s Raining On Prom Night” – Sandy (and radio)

“Born To Hand Jive” – Johnny Casino, with all at dance

Scene Two Outside Burger Palace

“Beauty School Drop Out” – Teen Angel, with Angels

Scene Three Drive In

“Alone At The Drive In Movie” – Danny, with back up

Scene Four Jan’s Basement

“Rock and Roll Party Queen” – Doody and Roger

“There Are Worse Things I Could Do” – Rizzo

“Sandra Dee Reprise” – Sandy

Scene Five Outside Burger Palace

“All Choked Up” – Danny and Sandy, with full company

“Finale” – Full Company

Background on *Grease*

The following article, entitled “The original 'Grease' was born in Chicago, wild, funny and new in 1971,” by Rick Kogan, was printed on January 29, 2016 in the Chicago Tribune, and is reprinted here in its entirety.

<http://www.chicagotribune.com/entertainment/theater/ct-grease-live-original-stage-play-fox-ae-0131-20160128-column.html>

Michael Jordan was not born here.

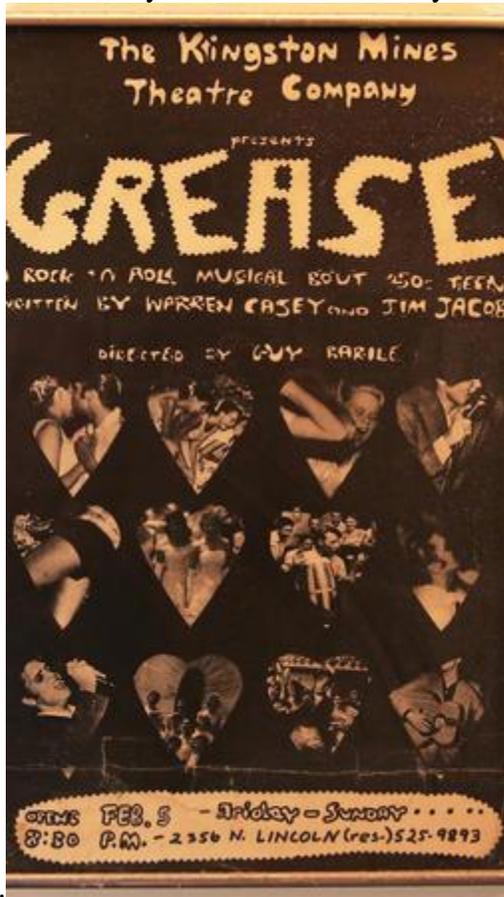
Neither was [Oprah Winfrey](#), political corruption, Mike Ditka, Al Capone, potholes, Carl Sandburg or many other people and things we often claim as our own.

But that cultural phenomenon called "Grease" *was* born here.

And Sunday the musical takes another step in its lengthy and lucrative life as a live theatrical event at 6 p.m. on [Fox](#). It stars Julianne Hough (Sandy), noted for "Dancing with the Stars," and Aaron Tveit (Danny), who has some stage, TV and film credits.

These handsome young actors were born in 1988 and 1983, respectively, meaning that neither was alive when "Grease" was first performed here, on the frigid night of Feb. 5, 1971, in a

converted trolley barn that was June Pyskacek's Kingston Mines Theatre Co. at 2356 Lincoln



Ave.

A poster of the 1971 Chicago production of "Grease" by the Kingston Mines Theatre Company hangs on a wall at the home of Hedda Lubin and Gary Houston Wednesday, Jan. 27, 2016, in Chicago.

(John J. Kim / Chicago Tribune)

The new live TV broadcast has prompted all manner of stories and reflections, including pieces in the New York Times and USA Today that both fail to mention the musical's creators or its origins. This month's Vanity Fair features "Grease Lightning," a lengthy story focused firmly on the 1978 film version of the play, the John Travolta/Olivia Newton-John movie produced and written by Highland Park's Allan Carr. It cost but \$6 million to make and has gathered nearly \$400 million at the box office worldwide. Its soundtrack had four singles in the Billboard Top 10 and sold 13 million copies in the first year of its release.

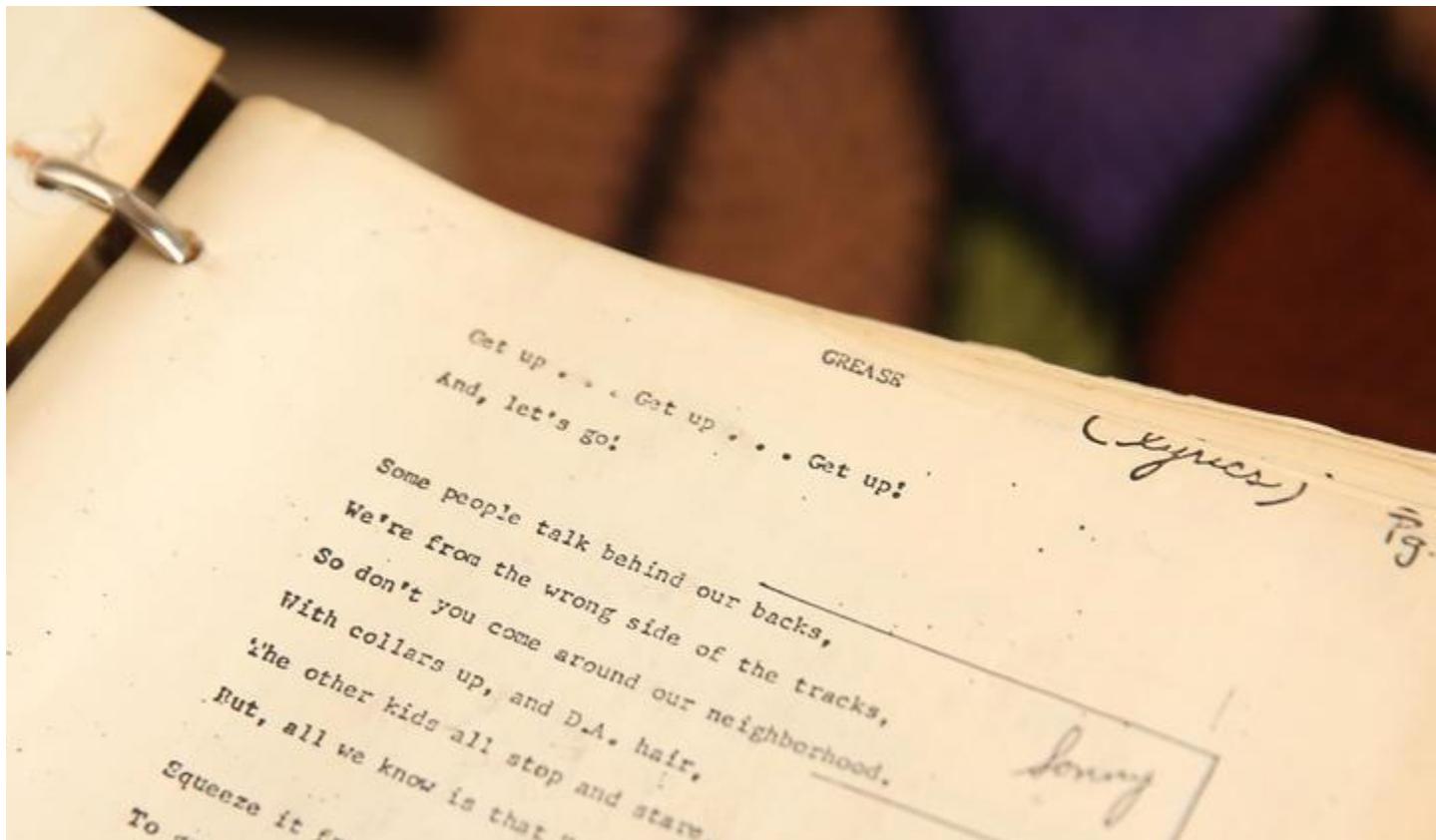
But the Vanity Fair article devotes only one paragraph to the show's creators and its Chicago birth, going on to note that "more than 123,000 different productions of the stage musical have been mounted around the world since its inception."

"Most people have forgotten that it all started here," says Gary Houston, who was working as an editor/writer at the Sun-Times when he was cast as Roger in the original production.

Casey and Jacobs were actors who based their first collaborative effort on Jacobs' experiences at Taft High School on the Northwest Side here in the 1950s, and Casey's at school in New York.

Donna Dunlap met Casey when the two of them were acting in a play in Hyde Park. "He and I lived on the North Side and I had a car and he didn't so I would give rides back and forth," she says. "He wasn't very social and we didn't talk on these rides. Until one day, when he said, 'I wrote a song. Want to hear it?' He sang it for me and we were best friends from that night on."

But when he later told her the idea for "Grease," she asked, "Why are you doing this? This is the worst idea I've ever heard."



Gary Houston displays a script for the 1971 Chicago production of "Grease," by the Kingston Mines Theatre Company, at his home Wednesday, Jan. 27, 2016, in Chicago.

(John J. Kim / Chicago Tribune)

Polly Pen was the youngest member of the cast, still a junior in high school. She met Jacobs when she played his younger sister in a musical at the Hull House Theatre.

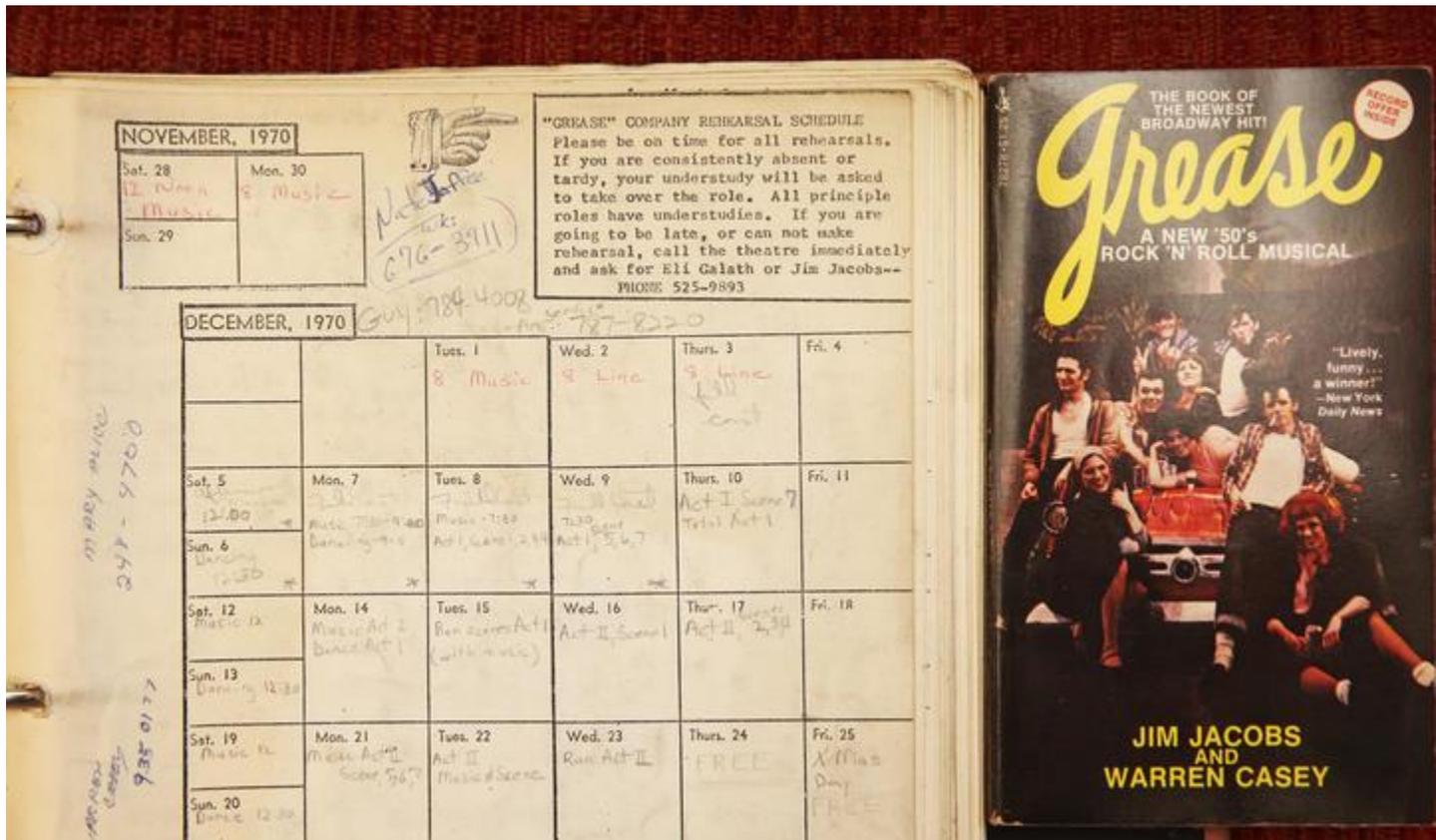
"This was at the time when 'Hair' had just exploded onto the scene, and one day Jim muttered to me that he wanted to write a '50s musical called 'Grease,' " says Pen. "And then he just did it."

Pen was cast as Patty. "She's the squeaky-clean cheerleader who imagines that Danny loves her. My song, 'Yeeuch!' was filled with adolescent boy noises expressing disgust, which my character interpreted as his complete adoration," she says. "Alas, that fun song was cut when the show moved to Broadway."

Much would change. What was molded at the Kingston Mines in 1971 was tougher, raunchier and, some would argue, vastly better, than any version of the play since.

"Jacobs was purist and perfectionist," says Houston. "Early on he ran rehearsals and his struggles were against a cast's ineptitude at capturing the right tone."

Houston recalls Jacobs saying to the cast: "I'm not hearing greasers here, guys. I'm hearing, I dunno what, I'm hearing the Dead End Kids, for chrissakes."



Gary Houston displays a rehearsal schedule, left, for the 1971 Chicago production of "Grease," by the Kingston Mines Theatre Company, at his home Wednesday, Jan. 27, 2016, in Chicago.

(John J. Kim / Chicago Tribune)

"Jim took some pains to discourse on spitting variations, like the drizzler from between front teeth, the goober that when released sounds something like a blow dart," says Houston. "The way you spit, he lectured, was like a code; it said a lot about how your character was different from somebody else's."

Hedda Lubin was cast as Frenchy, "the beauty school dropout." She met Jacobs when he taught an acting class in which she was enrolled.

"I didn't really know how to teach, so I let a couple of people in the class read from the play I was working on," says Jacobs. "What that means is that Hedda was probably the first person to ever read 'Grease' out loud in public."

She says: "I was a school teacher at the time. I had never been or ever known a greaser. During rehearsals, I had to be taught how to French-inhale."

Pen had to hide "the script from my parents during the entire rehearsal period," she says. "Recently, I found my mom's diary entry from just after we opened: 'Still can't get used to the foul language — but the reviews are good'."

Will Leonard, writing in the Tribune, called it "one of the most screamingly funny shows in town," further pleasing Mr. and Mrs. Pen by noting that their daughter Polly "shines." There were three performances a week and each became a standing-room-only sensation.

"On many nights the theater, fire-coded to seat 300, had 200 more than that, standing in the aisles," says Houston. "[Dick Clark](#) even showed up. And people would stop me in the street and tell me they couldn't get tickets. In their eyes burned the profoundest envy I'd ever seen,"

As difficult as it is to admit now, few who saw the show then thought of it as much more than a good time; different but not that much apart from similar storefront theater experiments that characterized the Big Bang of Chicago theater's off-Loop scene.

"Grease" ended its run here after eight months and the next February opened off-Broadway. At the behest of producers Kenneth Waissman and Maxine Fox, Jacobs and Casey rewrote the play, adding songs and removing dialogue, taking out all Chicago references and most of the four-letter words. It was sanitized and gussied up.

In a few months it moved to the big time at the Royale Theater, and soon there were productions in cities across the U.S., in Paris and in Mexico City, where it was titled "Vaselina."

"On one hand we thought that this show was going to be some kind of hit," says Houston. "And we tensely fantasized, actors being what they are, about whether we — or who among us — would 'go with it.' Many of us were disappointed that we weren't at least asked."

Pen says, "At one point it seemed that I might have been considered, but I headed off to college."

Only two members of the original cast went with it to New York: Jim Canning, who played the character Doody, and future star Marilu Henner, who played Marty.

"Grease" eventually became (before "A Chorus Line" outlasted it) the longest-running play in Broadway history. When the film version was released in 1978, Casey said, "I haven't the foggiest idea of the reasons for the success, but we seem to have created a new Jazz Age. It's just like the '20s; the '50s have been romanticized beyond recognition."

Casey and Jacobs, burdened pleasantly by huge success, managed only a few independent post-"Grease" projects before teaming up again in 1981 when "Island of Lost Co-eds," their musical a spoof of Hollywood B-movies, played at [Columbia College](#). I saw it, but remember little, just something called the Pit of Yucky Walls. What I and many do remember is Casey's 1974 performance in one of David Mamet's early plays, "Sexual Perversity in Chicago." His dramatic creation of Bernie, the braggart with an empty life, is something that always comes up when people talk of great Chicago performances.



Gary Houston and Hedda Lubin view a copy of the script for the 1971 Chicago production of "Grease," by the Kingston Mines Theatre Company, at their home Wednesday, Jan. 27, 2016, in Chicago.

(John J. Kim / Chicago Tribune)

"I well remember that but I also remember going to the off-Broadway opening of 'Grease' in New York," says Dunlap, a longtime fixture on and supporter of the local theater scene and for many years the owner of the Park View Pet Shop in Lincoln Park. "Nobody anticipated the success even as it was happening. Warren and Jimmy were outsiders and were ridiculed by what then passed for the chic intellectual theater community in Chicago. That's what made the show so special for me. It was a vindication for the outsiders."

Casey died in November 1988 of complications related to AIDS. He was 53 and "Grease" had made him and Jacobs wealthy men. Jacobs has comfortably ridden the wave ever since.

In 2000 he came back from his California home for the 40th reunion of his Taft graduating class. He told me, "The ongoing success of 'Grease' has really kept me stuck in high school for the last 30 years. People just won't let me leave. I have become some sort of spokesman for the 1950s. I think the show continues to be successful because the music is good, the story is one that everyone can relate to and also, it really captures that last innocent time we all have, those high school years."

He also voiced a mild concern: "I'm afraid someone might come up to me and say, 'Hey, you owe me a million dollars. You stole my life'."

Earlier this week, on the phone from California, he said, "Oh, I have the usual aches and pains of a 73-year-old. About this live TV show? Well, I had been putting them off for a year and they finally made me that sort of Corleone offer that I couldn't refuse. I don't even know these people and I am not at all involved. I haven't gotten a phone call, a text ... not a word. It's an amazing thing, Hollywood. I wasn't at all involved in the movie, either. Once something is sold, people can mess it up any way they want. But I'll be there to watch."



[Archive: Young, tough, heartfelt 'Grease' musical returns to its Chicago roots](#)

The Kingston Mines Theatre Co. folded in 1974. The building that housed "Grease" was torn down to make way for the [Children's Memorial Hospital](#) parking garage.

Most members of the original Chicago cast and band have fallen out of touch with one another over the decades. Some moved. Others died. Some simply faded away. None became rich and famous.

But Pen lives in New York City and has had a successful career in theater as an actress, playwright and composer. She saw the original Broadway production of "Grease" but not the movie. "And I may not watch this live TV version," she says. "I loved being in the show so much that it's always been a bit hard for me to just watch it. At this point, I'm not sure I think about the phenomenon of 'Grease.' I just accept it with wonder and pride in having been a part of its wild history."

Dunlap will be watching. "Of course. I hated the movie but I have no bad feelings about what happened to 'Grease.' I think of it all terribly fondly. It was so much fun to be on the inside, so to speak. It was a great ride, and if you and I were bothered by everything in life we ever loved being changed, being watered down, I think we'd slash our wrists."

Houston has been an estimable fixture on the local theater scene and films as an actor, director, writer and producer. He has more reason than most to have good feelings about "Grease." It was in what he calls the "sagging wood beams of its vault-like ceiling, its score of creaky stairs to a seedy dressing room, its drafty alley dock door, and its two elephantine but nearly useless furnaces" of the Kingston Mines that he and Lubin met. They have been together ever since.

She quit acting in the mid-1980s to become a successful jewelry designer.

She says, "I have no regrets, only fond memories. I may not watch the TV play. It depends if it's on up against 'Downton Abbey.' But I do know that if we hadn't been who we were, doing what we did, the phenomenon that is 'Grease' never would have existed."

Production History

Grease remains one of the most produced American musicals since it was first produced in 1971. In addition to countless professional, educational and amateur productions across the country (and world) yearly, below is its Broadway and film history, from "Broadway Musical Home," <http://broadwaymusicalhome.com/shows/grease.htm>

Broadway Premiere

Theatre

Eden Theatre, [Broadhurst Theatre](#), [Royale Theatre](#), [Majestic Theatre](#)

Opening Night

Feb 14, 1972

Total Performances

3,388

Original Cast

Barry Bostwick, Walter Bobbie, Adrienne Barbeau, Don Bilet, Jim Borrelli, Katie Hanley, Marya Small, Timothy Meyers, Tom Harris, Dorothy Leon, Garn Stephens, Carole Demas

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Director
Tom Moore
Choreographer
Patricia Birch
Producer
Kenneth Waissman and Maxine Fox
Musical Director
Louis St. Louis
Orchestrations
Michael Leonard
Scenic Design
Douglas W. Schmidt
Costume Design
Carrie F. Robbins and Carrie Robbins
Lighting Design
Karl Eigsti

1994 Broadway Revival

Theatre
[Eugene O'Neill Theatre](#)
Opening Night
May 11, 1994
Total Performances
1,505
Original Cast
Ricky Paull Goldin, Sam Harris, Marcia Lewis, Rosie O'Donnell, Billy Porter, Susan Wood, Michelle Blakely, Brian Bradley, Paul Castree, Carlos Lopez, Megan Mullally, Jason Opsahl, Sandra Purpuro, Jessica Stone
Director
Jeff Calhoun
Choreographer
Jeff Calhoun
Producer
Barry & Fran Weissler and Jujamcyn Theaters
Musical Director
John McDaniel
Orchestrations
Steve Margoshes
Scenic Design
John Arnone
Costume Design
Willa Kim
Lighting Design
Howell Binkley

2007 Broadway Revival

Theatre

[Brooks Atkinson Theatre](#)

Opening Night

Aug 19, 2007

Total Performances

554

Original Cast

Max Crumm, Laura Osnes, Ryan Patrick Binder, Susan Blommaert, Jeb Brown, Stephen R. Buntrock, Daniel Everidge, Allison Fischer, Natalie Hill, Robyn Hurder, Lindsay Mendez, Jenny Powers, José Restrepo, Matthew Saldivar, Jamison Scott, Kirsten Wyatt

Director

Kathleen Marshall

Choreographer

Kathleen Marshall

Producer

Paul Nicholas, David Ian, Nederlander Presentations, Inc. and Terry Allen Kramer

Orchestrations

Christopher Jahnke

Scenic Design

Derek McLane

Costume Design

Martin Pakledinaz

Lighting Design

Kenneth Posner

1978 Film Version

Movie Name

Grease

Type

Hollywood Musical

Director

Randal Kleiser

Screenplay

Bronte Woodard

Starring

John Travolta, Olivia Newton-John, Stockard Channing, Jeff Conaway, Barry Pearl, Michael Tucci, Kelly Ward, Didi Conn, Jamie Donnelly, Dinah Manoff

2016 TV Version

Movie Name

Grease Live!

Type

Live Musical Telecast

Director

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Thomas Kail and Alex Rudzinski

Screenplay

Jonathan Tolins

Starring

Julianne Hough, Aaron Tveit, Vanessa Hudgens, Carlos PenaVega, Keke Palmer, Kether Donohue, Jordan Fisher, Andrew Call, David Del Rio, Boyz II Men

Playwright Biographies

Image:

https://www.google.com/imgres?imgurl=http://img5.bdbphotos.com/images/orig/k/s/ksem781to3k3otk7.jpg%3Fkj8as6ye&imgrefurl=http://fanpix.famousfix.com/gallery/jim-jacobs&h=540&w=360&tbnid=1fw2vOrhr16mM:&tbnh=160&tbnw=106&docid=LtgmZFwcK59DM&itg=1&usq=_gLIdTG58jWHdNb40r_gAS8eEc0Y=



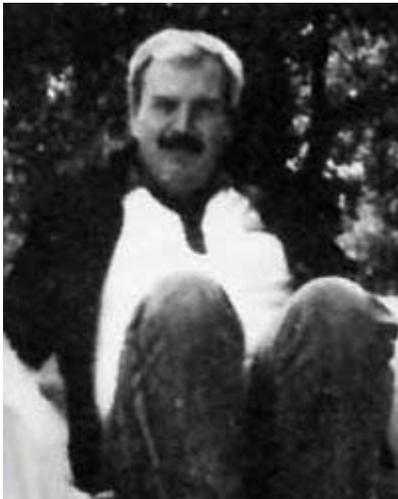
<http://www.in.com/jim-jacobs/biography-331594.html>

Jim Jacobs Bio

Jim Jacobs (born 1942) is an American composer, lyricist, and writer for the theatre. Born in Chicago, Illinois, Jacobs attended Taft High School, during which time he played guitar and sang with a band called DDT the Dynamiters. In 1963, he became involved with a local theatre group that included Warren Casey. For the next five years he appeared in more than fifty theatrical productions in the Chicago area, working with such people as The Second City founder Paul Sills, while earning a living as an advertising copywriter. He also landed a small role in the 1969 film *Medium Cool*. Jacobs' Broadway acting debut was in a 1970 revival of the play *No Place to Be Somebody*, followed by the national tour. At the same time, he and Casey were collaborating on a play about high school life during the golden age of rock 'n' roll in the 1950s. Entitled *Grease*, it premiered in 1971 at the Kingston Mines Theater in the Old Town section of Chicago. Producers Ken Weissman and Maxine Fox saw the show and suggested to the playwrights that it might work better as a musical, and told them if the creative partners were willing to rework it and they liked the end result, they would produce it off-Broadway. The team headed to New York City to collaborate on what would become *Grease*, which opened at the Eden Theatre in downtown Manhattan, moved to Broadway, and earned him a Tony Award nomination for Best Book of a Musical. The show went on to become a West End hit, a hugely successful film (for which he and Warren wrote additional songs), and a staple of regional theatre, summer stock, community theatre, and high school drama groups. Jacobs served as a judge on the NBC reality series *Grease: You're the One that I Want!*, designed to cast the lead roles in an August 2007 Broadway revival of *Grease* via viewer votes.

<http://www.greasethemusical.co.uk/cast-warren-casey.php>

Warren Casey bio



Warren Casey was born in Yonkers, New York, and attended Syracuse University. During the late 1950s, he learned all about “greasers” while working as an art teacher in upstate New York.

He moved to Chicago in 1962, where he hoped to pursue an acting career. He appeared in dozens of productions, including creating the role of Bernie Litko in David Mamet's *Sexual Perversity in Chicago*. He supported himself with jobs in retail, including working as an assistant manager of a chain of apparel stores, and as a record salesman. In the meantime, he taught himself how to play the guitar and began writing songs. Mr Casey acted with the Chicago Stage Guild (where he met Jim Jacobs), the Old Town Players, and the Kingston Mines Theatre. The latter company staged the original production of *Grease* which he wrote with Jim Jacobs. After the incredible success of both the musical and the movie, the two collaborated on *Island of Lost Co-eds*, a musical satire of the B-movies of the 1950s.

Warren Casey died in 1988.

Things to watch for in performance:

- This is called a unit set, generally defined as a space where multiple settings are played, moving quickly from setting to setting, usually with a minimum of set and property pieces. Why was a unit set chosen for this piece? How does it facilitate the piece? How do the props, different parts of the stage and limited sound help to move the play forward?
- *Grease* is one of the most popular and most performed American musicals. Have you seen another production or movie? Why do you think it remains so popular?
- The musical is a theatrical genre defined by its extensive use of music. The storyline is reliant upon the music, to tell the complete tale. What is the effect of the music? When do characters break into song? Which songs involve a lot of movement and which are more focused? Why, do you think?

Things to think about after the performance:

- This production was staged on both the set and in the audience. What was the effect?
- What was the effect of the background?
- We don't actually see the band in this production. What was that effect?
- What do you believe the story says about life? What does it say about relationships and friendship?

Other Analysis "Tools":

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is 'about?' In a nutshell, how do the playwrights drive their point(s) home?
- And what is the significance of the title? Why did the playwrights decide that this was the most quintessential title for their work?

The running time for this production is approximately 2:00 hours with one 15 minute intermission.

This performance takes place in the Playhouse of the MAC. The show runs Thursday-Sunday evenings at 7P, July 7-17, 2016. College Theater's Box Office 630/942-4000.

In addition, we also encourage you to view *The Moustache Tales* in order to take advantage of our repertory experience. The running time for *The Moustache Tales* is forty-five minutes, and it is a production created through improvisation. There is no intermission. The College department tours the improvisational production every summer, and venues and dates are listed for this season are below. Some venues require that audience members be residents of their village, and/or have limited seating which requires a reservation THROUGH the venue, so please check into that, should you wish to attend.

Featuring three stories about the world above your lip! Do you see yourself the way you are, the way others see you, or the way you want to be? No matter what kind of moustache you are, these original stories about ‘staches are perfect for the entire family, where everyone is encouraged to participate. Bring yourself, your imagination, and your enthusiasm for a ‘no-shushing’ hour of play.

In addition to the performances at the McAninch Arts Center, this performance is touring around in our community. Please join us at any of these locations! For more information about coming to a show below, please contact that venue.

Thursday, June 30 at 3:30p Early Childhood Center, College of DuPage

Friday, July 1 at 12 noon Bloomingdale Park District

Thursday, July 7 at 6p Wheaton Public Library

Friday, July 8 at 7p LaGrange Library

Saturday, July 9 at 10a DuPage Children’s Museum, Naperville

Saturday, July 9 at 3p Cantigny, Wheaton

Wednesday, July 13 at 2p Lisle Library

Thursday, July 14 at 10a Winfield Public Library

Friday, July 15 at 7p Helen M Plum Memorial Library, Lombard

Saturday, July 16 at 2p Glen Ellyn Public Library