

Rizzo Side 1 of 2

Pg. 1

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

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

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

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

(There is an awkward silence.)

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

(JAN pushes SONNY, DOODY and FRENCHY exit.)

MARTY. Hey, French...wait up!

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

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

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

(He exits. RIZZO begins to clean up.)

START → JAN. Just leave that stuff, Rizzo. I'll get it.

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

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

SANDY. I'm sorry to hear you're in trouble, Rizzo.

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

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

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

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

(RIZZO turns away.)

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

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

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

Cont. →

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

(sings)

END

START → **MARTY.** (*squinting and putting her rhinestone glasses on*) Hey, Jan, who's that chick with Frenchy? Is she the one you were tellin' me about?

JAN. Yeah, her name's Sandy. She seems pretty cool. Maybe we could let her in the Pink Ladies.

RIZZO. Just what we need. Another broad around.

(*FRENCHY and SANDY enter, carrying trays.*)

FRENCHY. Hi, you guys, this is my new next-door neighbor, Sandy Dumbrowski. This here's Rizzo and that's Marty and you remember Jan.

JAN. Sure. Hi.

SANDY. Hi. Pleased to meet you.

FRENCHY. (*to SANDY*) Come on, sit down. Hey, Marty, those new glasses?

MARTY. Yeah, I just got 'em for school. Do they make me look smarter?

RIZZO. Nah. We can still see your face.

MARTY. How'dja like rice pudding down your bra?

JAN. *I'll take it!* (*JAN reaches over and grabs the pudding.*)

RIZZO. How long you been livin' around here?

SANDY. Since July. My father just got transferred here.

MARTY. Hey, French, what'dja do to your hair. It really looks tough.

FRENCHY. Ah, I just touched it up a little.

JAN. You gonna eat your coleslaw, Sandy?

SANDY. It smells kinda funny.

(*Diverting SANDY's attention. JAN grabs SANDY's coleslaw.*)

FRENCHY. Wait'll you have the chipped beef. Better known as "Barf on a Bun."

MARTY. Don't mind her, Sandy. *Some* of us like to show off and use scurvy words.

RIZZO. *Some* of us? Check out Miss Toiletmouth over here.

END

Musical score for measures 5 and 6. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "hood thinks I'm trash - y and no good. I sup - pose it could be". The piano accompaniment is in a grand staff with a key signature of one sharp. Chords are labeled as Em⁷, A⁷⁽⁹⁾, D⁷, and Bm⁷. A red diagonal line is drawn across the entire system from the top left to the bottom right.

Musical score for measures 7 and 8. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "true but there's worse things I could do. I could flirth with all the". The piano accompaniment is in a grand staff with a key signature of one sharp. Chords are labeled as E⁷, A⁷, and D. The word "START" is written in red above measure 8. A red diagonal line is drawn across the entire system from the top left to the bottom right.

Musical score for measures 9 and 10. The tempo is marked as ♩ = 56. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "guys... smile at them and bat my". The piano accompaniment is in a grand staff with a key signature of one sharp. Chords are labeled as Em, Em/D, C, and C⁷. A tenor saxophone part is indicated as "(1st. Tenor sax)". A red diagonal line is drawn across the entire system from the top left to the bottom right.

eyes. Press a - gainst them when we

F#m7(b5) *B7*

(con 8vb)

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

Em7 *A7* *D7* *Bm7*

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

E7 *A7* *D7* *Dm7*

17 night wait a - round for Mis - ter

Gm7 *C7*

Sva

19 Right take cold show - ers ev - 'ry -

F7 *Bb7*

Sva

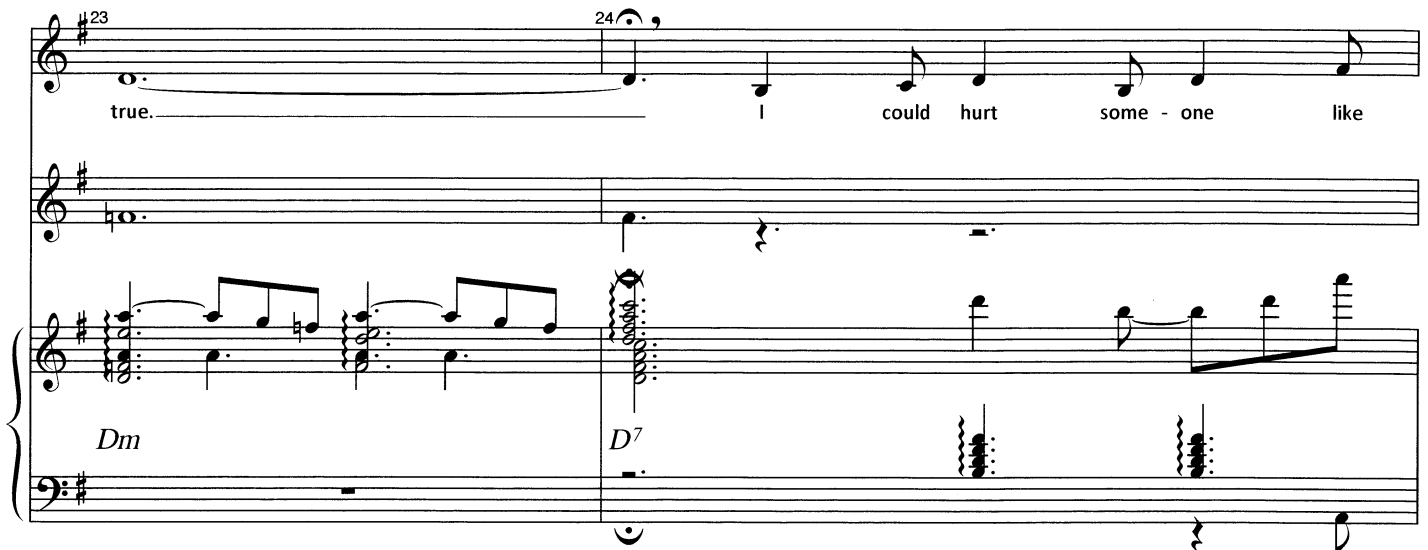
21 day and throw my life a - way for a dream that won't come

Gm *A7*

Sva

23 24

true. I could hurt some - one like



25 26

me out of spite or jea - lous -



27 28

y I don't steal and I don't



lie but I can feel and I can cry, a fact I'll bet you nev - er

knew but to cry in front of

you that's the worse thing I could do.

Chords: E, C#m7, F#m7(b5), B7, Em, Em/D, Am6, D7

Measure numbers: 29, 30, 31, 32, 33, 34, 35

Time signature: 2/4

Key signature: one sharp (F#)

The image displays a musical score for the song "There Are Worse Things I Could Do". It consists of four staves: two vocal staves and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 12/8. Measure 36 is marked at the beginning of the first vocal staff. Measure 37 is marked at the beginning of the second vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chord labels are provided below the piano staves: G, C, Cm, and G°. The score concludes with a double bar line at the end of measure 37.