## **SATURDAY NIGHT FEVER**

Adapted by Jamie Richards and Loren Van Brenk

<u>AUDITION SIDES – STEPHANIE MANGANO</u>

**ROYAL CARIBBEAN CRUISE LINE** 

Adaptation for RCCL Copyright of: Jamie Richards and Loren Van Brenk

## SCENE FIVE OUTSIDE CLUB Stephanie/Tony

## **TONY**

Hey! Hey! You're a very good dancer; you know that? I would like to meet you. I mean - you was lookin' at me, and I was ...

## **STEPHANIE**

What is this? I look at a guy longer than a millionth of a second, already he gets delusions of grandeur?

## **TONY**

Nice meeting you Stephanie Mangano. I'm Tony Manero. Hey, We both got the same last initial, how do you like that?

## **STEPHANIE**

Wow, we get married, I don't have to change the monogram on my luggage tags, huh?

## **TONY**

Yeah, somebody told me you was stuck up!

#### **STEPHANIE**

All right, Mr. Manero. What?

## **TONY**

Well, I think you're a very good dancer...

## **STEPHANIE**

And I think there's a world of difference between us in every which way.

## **TONY**

Jeez? I was just talkin' about your dancin'.

## **STEPHANIE**

Let me explain this to you, I work in Manhattan now, just one little bridge away but a lifetime from here. So, I ain't lookin' here no more.

## **TONY**

Snobs for slobs right? Hey, Bay Ridge ain't the worst part of Brooklyn.

## **STEPHANIE**

Yeah, well, it ain't Manhatt... it *isn't* Manhattan. People are very remarkable there, culture is refined. For example, I just seen Zefferelli's film, "Romeo and Juliet."

## **TONY**

Oh, yeah, I read that in High School. You know, I never understood why that Romeo he took the poison so quick.

## **STEPHANIE**

Well, you know, that's the way they took the poison in those days. I gotta go, good night.

## **TONY**

Yeah, but maybe I could walk you home.

**STEPHANIE** 

No. Nothing personal.

**TONY** 

Come on, let me.

**STEPHANIE** 

Goodnight Tony Manero.

## **TONY**

(Watching her leave) Goodnight Stephanie Mangano.

## SCENE SEVEN Dale Dance Studios Tony/Stephanie

(STEPHANIE is practicing in another Studio. TONY watches through the studio window. TONY catches her eye and then calls through the glass)

## **TONY**

Hey Steph...Stephanie Mangano!

(She gives a disinterested nod of recognition, pretends not hearing and turns to rehearse.)

## **TONY**

(Opening door to studio) Hi! How ya' doin'

## **STEPHANIE**

(Feigning irritation but still charmed.) Would ya mind just leaving me alone?

#### TONY

Remember me? Tony Manero!

## **STEPHANIE**

Yeah, yeah, Mr. Luggage Tags. Whatda ya want, Manero?

## **TONY**

Oh, uh, well...you know that, that Club 2001? They got a dance contest now and I think you and I could be a dynamite team, huh?

## **STEPHANIE**

(She's responds disinterest.) Right!

## **TONY**

(Looking for something) Hey, ya' wanna coffee?

## **STEPHANIE**

I don't drink coffee no more but maybe tea (moving to him) I mean, it's more refined.

## **TONY**

(Uncomfortably turned on) I like coffee, you know? I drink coffee.

## **STEPHANIE**

Cause you got no class. (She crosses to the coffee machine.) Hey, you know who came in the office the other day?

## **TONY**

Who? (Recovering.)

## **STEPHANIE**

Laurence Olivier.

## **TONY**

Who's that?

## **STEPHANIE**

Oh, come on! The English actor? Does all those TV Polaroid commercials.

## **TONY**

(Lost) Oh, oh, him? Oh he's good! (Drinks uncomfortably)

## **STEPHANIE**

Oh yea, you know, I'm out of this Bay Ridge scene completely, gettin' my own apartment in Manhattan and really growin' as a person, you know what I mean?

## **TONY**

Yeah, sure. Like, I work in a paint store, right? And I got a raise this week.

## **STEPHANIE**

Right, you work in a paint store? You are a cliché – Nowhere. On your way to no place.

## **TONY**

No, but I, I got things.

## **STEPHANIE**

Things?

## **TONY**

Like – dancin', I like dancin'. You know – that, that *thing* I get at the club – it's about dancin'.

## **STEPHANIE**

(She takes him in) Yeah, okay. I like you, all right. So, okay, listen. Yeah, we could dance together. But that's it, dance, nothing more.

## **TONY**

Why not?

## **STEPHANIE**

'Cause you're too young, and like I say, you ain't got no class.

## **TONY**

Alright, Stephanie Mangano – we'll dance.

## STEPHANIE

Yeah. Super.
TONY So, whatcha' do? You do the New York hustle, the Latin Hustle or what?
STEPHANIE New York, Latin, (playfully) I do it all.
TONY Alright then
STEPHANIE Hey, so guess who I met today?
<b>TONY</b> (teasing) Ahshut up, Mangano! (She laughs) So listen, we should practice a couple times. What about 2001 Saturday night?
Yeah. Maybe.
TONY Alright(she begins to leave)
STEPHANIE Maybe.
TONY  Maybe I could walk you home.
STEPHANIE No. Nothin' personal, right?
TONY Come on, Stephanie, let me. I could walk you.
STEPHANIE  No. You shouldn't have asked. You shoulda just done it!
(STEPHANIE exits. TONY stares after her)
TONY Oh. Hot stuff.

## MUSIC: 14. WHAT KIND OF FOOL?

THERE WAS A TIME WHEN I WAS DOWN OUT THERE WAS A PLACE WHEN I WAS STARTING OVER I LET THE BOW BREAK, I LET THE HEARTACHE IN WHO'S SORRY NOW

WHAT, WHAT KIND OF FOOL TEARS IT APART LEAVING ME PAIN AND SORROW LOSIN' HIM NOW HOW CAN I WIN WHERE WILL I BE TOMORROW

WAS THERE A MOMENT WHEN I CUT HIM DOWN PLAYED AROUND WHAT HAVE I DONE I ONLY APOLOGIZE

FOR BEING AS THEY SAY, THE LAST TO KNOW IT HAS TO SHOW WHEN SOMEONE IS IN YOUR EYES

WHAT KIND OF FOOL TEARS IT APART LEAVING ME PAIN AND SORROW LOSIN' HIM NOW WONDERING WHY WHERE WILL I BE TOMORROW

WHAT HAVE I DONE WHO'S SORRY NOW I'VE TORN IT APART WHAT KIND OF FOOL WHO'S SORRY NOW

# SCENE ELEVEN Monty's Dance Studio Tony/Stephanie

#### **TONY**

What do you think you're doin', Stephanie? That guy's the biggest hound in town!

## **STEPHANIE**

(Sarcastically) Oh, my God! I been in serious danger! (TONY does not back down) I was just dancin' with the fella, you know? Dancin'.

## **TONY**

Just forget it. How come you wasn't there Saturday night?

## **STEPHANIE**

I didn't say I was gonna be there Saturday night. I said maybe. Maybe's a maybe. I didn't think you're gonna go and get upset about it.

#### TONY

You just should been there. If we're gonna win this thing we're gonna need all the practice we can get!

## **STEPHANIE**

Okay, calm down, jeez! So we'll practice, alright?!

## **TONY**

Yeah, alright! So, does nothin' ever bother you, Mangano? I mean, you never open up about nothin' (indicating the two of them) and when we gonna talk about THIS, you know?

#### **STEPHANIE**

Well, Manero, right now, (indicating herself) "this" is here to practice. So let's practice.

## **TONY**

(Softening.) Ya' know, ya' talk a lot but ya' never tell me nothin'.

## **STEPHANIE**

Can we just practice?!

## **TONY**

Yeah, sure, but I can't right now. Look, Stephanie, I gotta be goin' - there's somethin' I gotta do.

## **STEPHANIE**

(Perturbed) Yeah, me too. I'm movin' to Manhattan tomorrow.

## **TONY**

You movin' tomorrow?

## **STEPHANIE**

I was gonna ask you for help but...

## **TONY**

Sure, I'll help ya'. I'll get Bobby C's car

(STEPHANIE begins writing down number on paper)

## **TONY**

Okay, so I'll pick you up at your place...say, at...10?

## **STEPHANIE**

Okay, yeah, super. (Ripping off edge of paper and gives it to him) so call me (quick to clarify) for directions I mean, you know? (a bit awkward) Yeah, super. G'night (She exits)

## **TONY**

G'night! (He kisses the paper)

## **SCENE TWELVE**

## Boulder/Bench overlooking Bridge Stephanie/Tony

TIME: Late afternoon/ early evening. A crisp, foggy day.

MUSIC: 21A. PARK BENCH TRANSITION (Underscore)

#### **TONY**

(Entering with box) You mind takin' a break before the last load. Lotta baggage, you know?

## **STEPHANIE**

Thanks for helping me move my stuff. Pretty nice gettin' Bobby's car. It's a nice apartment, right?

## **TONY**

Yeah, yeah, very nice. So who was that guy, Stephanie? That guy at your nice, new apartment?

## **STEPHANIE**

Him? Oh, he's like a record producer. I met him at the agency. He's uh, ...

## **TONY**

So why'd he kiss you?

## **STEPHANIE**

Look, he likes me.

## **TONY**

Likes to have ya' 'round for a quick piece when he feels like it, right?

## **STEPHANIE**

No, he likes helping me, ok!

## **TONY**

Helpin' you what? Get in-n-outta the sack? Is that how he helps you?? Huh?!

## **STEPHANIE**

You don't know what it's like at that place! It's scary, man! People there- they all went to college, but I don't know nothin'! So I go to Jay and ask him stuff, and he- and he helps me. Otherwise, I'd be walkin' around like an idiot, goin' "I dunno, I dunno, I dunno."

## **TONY**

Don't get upset about it. Don't worry about nothin'. It's gonna be all right. C'mon.

Everything's gonna be all right. Come here. (TONY helps her onto a fallen tree) I used to come here when I was a kid, sit. (Takes in Verrazano Bridge.) You know that tower right there goes up six hundred and ninety feet 'n the center span all together totals something like two and half miles... Pretty, isn't it?

## **STEPHANIE**

You know all about that bridge, don't you?

## **TONY**

Ya' know what else? They got a guy buried in the cement.

## **STEPHANIE**

Really?

## **TONY**

Yeah. They- I guess they was pourin' the cement, and he slipped and, fell in. Dumb schmuck.

## **STEPHANIE**

Wow, what a way to go!

## **TONY**

I come down here a lot to daydream, you know. I daydream a lot.

## **STEPHANIE**

You know, you're different than I first thought.

## **TONY**

So, why not tell me what you think now?

**STEPHANIE** 

I guess I'm ... scared ... maybe.

**TONY** 

Of me?

**STEPHANIE** 

Maybe.

MUSIC: **22. HOW DEEP IS YOUR LOVE** 

**TONY** 

I KNOW YOUR EYES IN THE MORNING SUN
I FEEL YOU TOUCH ME IN THE POURIN' RAIN
AND THE MOMENT THAT YOU WANDER FAR FROM ME
I WANNA FEEL YOU IN MY ARMS AGAIN

AND YOU COME TO ME ON A SUMMER BREEZE KEEP ME WARM IN YOUR LOVE THEN YOU SOFTLY LEAVE AND IT'S ME YOU NEED TO SHOW

**STEPHANIE** 

HOW DEEP IS YOUR LOVE

**TONY** 

HOW DEEP IS YOUR LOVE HOW DEEP IS YOUR LOVE I REALLY MEAN TO LEARN

**BOTH** 

'CAUSE WE'RE LIVING IN A WORLD OF FOOLS BREAKING US DOWN WHEN THEY ALL SHOULD LET US BE WE BELONG TO YOU AND ME

**STEPHANIE** 

I BELIEVE IN YOU YOU KNOW THE DOOR TO MY VERY SOUL YOU'RE THE LIGHT IN MY DEEPEST DARKEST HOUR YOU'RE MY SAVIOUR WHEN I FALL

**BOTH** 

AND YOU MAY NOT THINK I CARE FOR YOU WHEN YOU KNOW DOWN INSIDE THAT I REALLY DO

**TONY** 

AND IT'S ME YOU NEED TO SHOW

**STEPHANIE** 

HOW DEEP IS YOUR LOVE

**TONY** 

HOW DEEP IS YOUR LOVE HOW DEEP IS YOUR LOVE

## I REALLY MEAN TO LEARN.

## **BOTH**

'CAUSE WE'RE LIVING IN A WORLD OF FOOLS BREAKIN' US DOWN WHEN THEY ALL SHOULD LET US BE WE BELONG TO YOU AND ME HOW DEEP IS YOUR LOVE MUSIC: If I Can't Have You

STEPHANIE
CAN'T LET GO
AND IT JUST DON'T MATTER HOW I TRY
I GIVE IT ALL SO EASILY
TO YOU, MY LOVE

**ANNETTE** 

(backing away from table) TO DREAMS THAT NEVER WILL COME TRUE.

AM I STRONG ENOUGH TO SEE IT THROUGH?

**BOTH** 

GO CRAZY IS WHAT I WILL DO

## ALL WOMEN AND MEN

(Key change)
IF I CAN'T HAVE YOU I DON'T WANT NOBODY BABY
IF I CAN'T HAVE YOU
AH AH AH

IF I CAN'T HAVE YOU I DON'T WANT NOBODY BABY IF I CAN'T HAVE YOU

**ANNETTE** 

I DON'T WANT NOBODY

**STEPHANIE** 

I DON'T WANT NOBODY

**BOTH** 

I DON'T WANT NOBODY BUT YOU

# SCENE FIFTEEN EXTERIOR 2001 ODYSSEY Stephanie/Tony

#### **STEPHANIE**

We got the prize!

## **TONY**

Look, that was rigged, Stephanie! They can't give it to no Puerto Rican!

**STEPHANIE** 

We was just as good!

**TONY** 

Oh, you think so, huh?

**STEPHANIE** 

Yeah!

## **TONY**

Here. Come with me. (TONY crosses to CESAR and MARIA) Excuse me. Excuse me. I'd like to give you this and I'd like to give you that, cause I think you deserved it, all right? Good is good! Puerto Ricans are good, they deserve it!

## **STEPHANIE**

Will you just tell me what's wrong with you, man?

## **TONY**

This whole place is a joke! My friends - I can't believe them sometimes, you know that? The Puerto Ricans, they dump on us, so we gotta dump on them. Everybody's dumpin' on everybody, even the humpin' is dumpin'.

## **STEPHANIE**

Alright, okay, listen, would you just tell me what's wrong. (TONY grabs her and forces a kiss. She pushes him off.) Hey! Knock it off!

## **TONY**

(Bitingly) You're such a tease- you know that?

**STEPHANIE** 

Don't you call me no tease!

**TONY** 

Why d'ya hang out with me anyway?

Dancin', that's why!

TONY
Oh, dancin', huh?

**STEPHANIE** 

Yeah!

**TONY** 

Why else?

## **STEPHANIE**

Oh, you wanna know? I just been using you! Practicin' my act, dumpin' all over you, makin' you think that I love you! (TONY grabs her, tries to grope her) Don't! Stop it! No, get offa me! (STEPHANIE knees TONY)

#### TONY

No!...Stephanie! (STEPHANIE runs off as FACES and ANNETTE enter)

# SCENE SEVENTEEN BARE STAGE – Brooklyn Bridge Tony/Stephanie

(TONY is smoking. He's been up all night. STEPHANIE rushes on.)

## **STEPHANIE**

Tony? I been lookin' for you. I heard about your friend. I – I'm so sorry...It was an accident... Tony...He didn't...kill himself?

## **TONY**

There's ways of killin' yourself without killin' yourself...

## **STEPHANIE**

Okay. Well, what're you gonna do?

## **TONY**

I don't know. It's just—I been ridin' the trains all night thinkin'— and I, I ain't goin' back there. I'm sick of bein' noplace. I gotta make a move, you know? Maybe to Manhattan.

## **STEPHANIE**

(Hope) Manhattan?

## **TONY**

On my own...by myself. God, Stephanie, I'm sorry for what I did to you last night. I didn't mean nothin'. That was so stupid.

## **STEPHANIE**

Tony, all those things I said 'bout usin' you, practicin' my act wasn't true. There's a lotta reasons I was hangin' 'round you. You gave me like admiration, you know? Respect.

#### TONY

Look, Stephanie, (indicating each other) I can't be "this" anymore now. (She is hurt) But if I'm in Manhattan, maybe we could see each other, like friends, right? You know, we could... we could help each other.

## **STEPHANIE**

We could, huh? Think you could be friends with a girl? Could you stand being friends with a girl? (Music fade out)

#### **TONY**

The truth? I don't know. But I could try. That's all I could say, Stephanie.

## **STEPHANIE**

Okay, we'll be friends. Then we'll see.

## **TONY**

Yeah...

## **STEPHANIE**

Well, see ya' in Manhattan, Tony Manero.

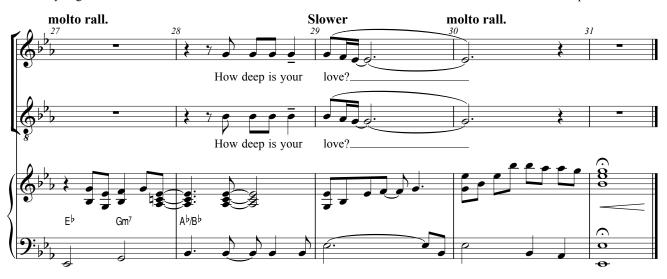
## **TONY**

(He puts out a hand. She is surprised but shakes it slowly) See ya, Stephanie Mangano (She pulls herself away leaving, slowly. Left alone, TONY takes in the events at hand)

## How Deep Is Your Love?



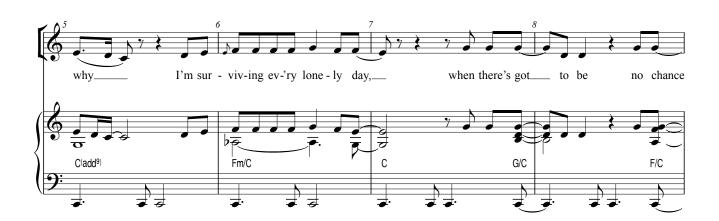


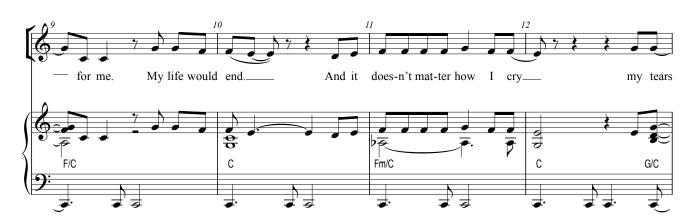


## If I Can't Have You Dale Dance

Stephanie/Annette







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