

SATURDAY NIGHT FEVER

**Adapted by
Jamie Richards and Loren Van Brenk**

AUDITION SIDES – STEPHANIE MANGANO

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?

TONY

(teasing) Ah...shut up, Mangano! (She laughs) So listen, we should practice a couple times. What about 2001 Saturday night?

STEPHANIE

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 shoulda 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?

STEPHANIE

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' noplac. 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?

$\text{♩} = 105$

1 I be-lieve in you. 2 You know the door 3 to my ve - 4 ry soul. 5

6 You're the light 7 in my deep-est, dark - 8 est hour; you're my sa - 9 viour when I fall.

10 And you may 11 not think I 12 care for you when you know 13 down in-side that-I real-

And you may not think I care for you when you know down in-side that I real-

Chord labels: $A^b\text{maj}^7$, A^b/B^b , E^b , Gm^7 , Fm^7 , C^7 , Fm^7 , G^7 , A^b/B^b , E^b , Gm^7 , Cm^7 , Fm^7 , A^b/B^b , $A^b\text{maj}^7$, Gm^7 , Fm^7

14 15 16 17

ly do. How deep is your love?—

ly do. And it's me you need to show;— How deep is your love? How deep

$D^{\flat 9}$ Gm^7 A^{\flat}/B^{\flat} E^{\flat}

18 19 20 21 22

'Cause we're liv-ing in a world of fools, break-ing us

— is your love? I real-ly mean to learn. 'Cause we're liv-ing in a world of fools, break-ing us

$E^{\flat}maj^7$ $A^{\flat}maj^7$ $A^{\flat}m^6$ E^{\flat} $B^{\flat}m/D^{\flat}$

23 24 25 26

— down when they all should let us be. We be - long to you and me.

— down when they all should let us be. We be - long to you and me.

C^7 C^7 Fm^7 $A^{\flat}m^6$

molto rall. 27 28 **Slower** 29 30 **molto rall.** 31

How deep is your love?
How deep is your love?

E^b Gm⁷ A^b/B^b

The musical score consists of three systems. The first system contains two vocal staves (treble and bass clef) with lyrics. The second system contains two piano staves (treble and bass clef) with chord symbols (E^b, Gm⁷, A^b/B^b) and accompaniment. The tempo markings are 'molto rall.' at the beginning and end, and 'Slower' in the middle. Measure numbers 27, 28, 29, 30, and 31 are indicated above the vocal staves.

If I Can't Have You Dale Dance

Stephanie/Annette

$\text{♩} = 118$ **Medium Rock Beat** *Booth Girls*

1 2 3 4

Don't know

Dm7 Am7

5 6 7 8

why I'm sur - viv-ing ev-'ry lone - ly day, when there's got to be no chance

Cadd⁹ Fm/C C G/C F/C

9 10 11 12

— for me. My life would end. And it does-n't mat-ter how I cry my tears

F/C C Fm/C C G/C

13 14 15

— of love are a waste__ of time. If I turn__ a - way, am I strong

G/C F/C G/C

16 17 18 19

__ e-nough to see it through?__ Go cra - zy is what I will do__ if I can't have you.

F Dm7 F G11

Tacet 1st x -----

20 21 22 23

can't have you. I don't want no-bod-y ba - by if I can't have you, oh_____ oh, if I

mp Am G Em Am

2. CUE TO END: Tony stops record player

24 25 26 27 28

oh,

mf Gm Am Am Dm7 Am7

D.8