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?
TONY (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.

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

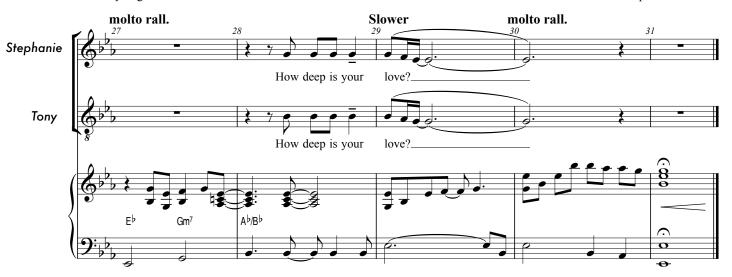
Maybe.

How Deep Is Your Love?



RCCL Productions

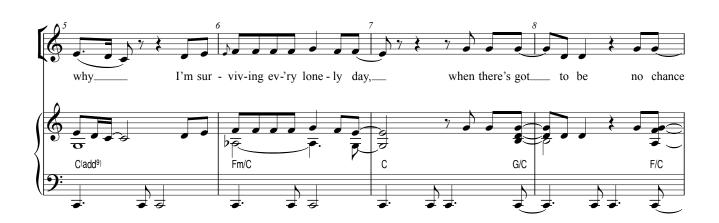


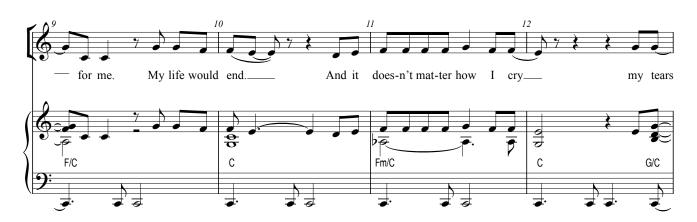


If I Can't Have You / Dale Dance

Stephanie/Annette







RCCL Productions



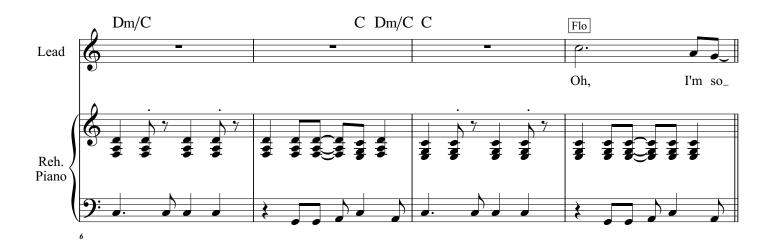
HIGHER AND HIGHER

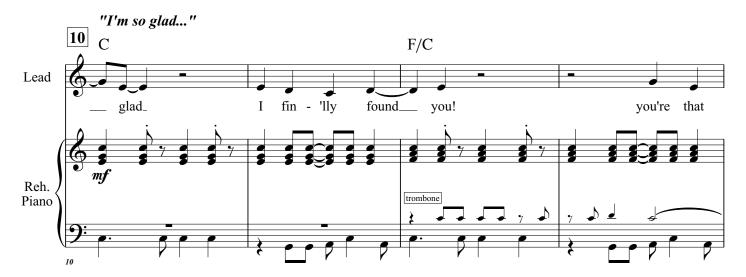
FEMALE AUDITION CUT

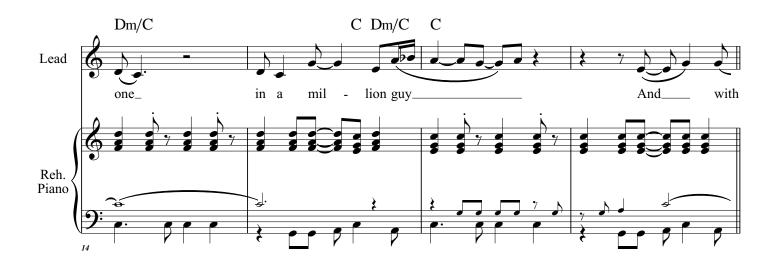
Words & Music by Jackson, Smith and Miner

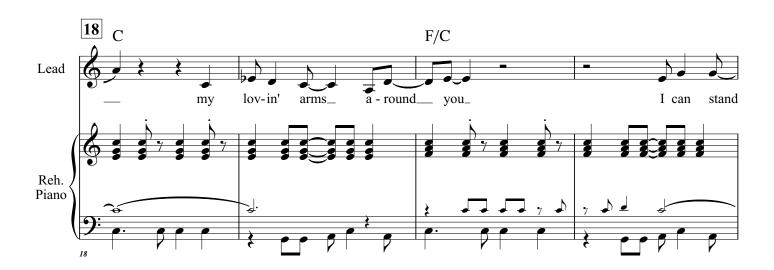
Instr. Arr. John Hinchey, Vocal Arr. Loren Van Brenk

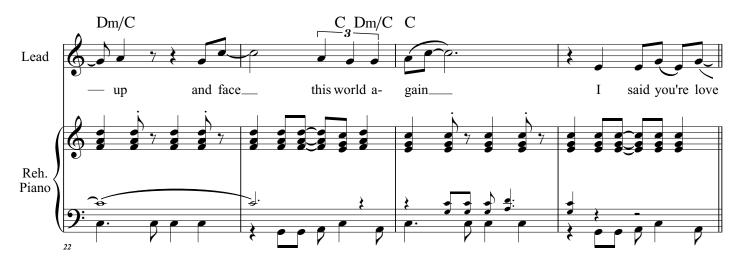












P. 3

