

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.

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?

Stephanie

$\text{♩} = 105$

1 2 3 4 5

I be-lieve in you. You know the door to my ve - ry soul.

Stephanie

6 7 8 9

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

Stephanie

10 11 12 13

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

Tony

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

Stephanie 14 15 16 17

ly do. How deep is your love?—

Tony 8

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

Db9 Gm7 Ab/Bb Eb

Stephanie 18 19 20 21 22 3

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

Tony 8

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

Ebmaj7 Abmaj7 Abm6 Eb Bbm/Db

Stephanie 23 24 25 26

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

Tony 8

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

C7 C7 Fm7 Abm6

molto rall. **Slower** **molto rall.**

Stephanie 27 28 29 30 31

How deep is your love?

Tony 27 28 29 30 31

How deep is your love?

E^b Gm⁷ A^b/B^b

The musical score is for the song 'How Deep Is Your Love' from Saturday Night Fever. It features two vocal parts, Stephanie and Tony, and a piano accompaniment. The tempo markings are 'molto rall.' and 'Slower'. The lyrics are 'How deep is your love?'. The piano part includes chords E-flat, G minor 7, and A-flat/B-flat.

If I Can't Have You / Dale Dance

Stephanie/Annette

♩ = 118 Medium Rock Beat **Booth Girls**

1 2 3 4

Don't know

5 6 7 8

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

9 10 11 12

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

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

20 *Tacet 1st x* 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

24 25 26 27 28

oh,

mf Gm Am Am Dm⁷ Am⁷

CUE TO END: Tony stops record player

D.8

HIGHER AND HIGHER

FEMALE AUDITION CUT

Words & Music by Jackson,
Smith and Miner

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

rock ♩ = 196 2 C F/C

Reh. Piano

Lead Dm/C C Dm/C C Flo

Oh, I'm so_

Reh. Piano

6

"I'm so glad..."

10 C F/C

Lead — glad_ I fin - 'lly found_ you! you're that

Reh. Piano *mf* trombone

10

Lead

Dm/C C Dm/C C

one_ in a mil - lion guy_ And_ with

Reh. Piano

14

18 C F/C

my lov-in' arms_ a - round_ you_ I can stand

Reh. Piano

18

Lead

Dm/C C₃ Dm/C C

_ up and face_ this world a - gain_ I said you're love

Reh. Piano

22

26 C chorus-"Your love keeps..." F/C

Lead

keeps on lift - in' high - er

Reh. Piano

26

Dm/C C

Lead

high - er and high - er I said you're love

Reh. Piano

30

34 C F/C

Lead

keeps on it's

Reh. Piano

34

"HIGHER AND HIGHER"

Piano/Vocal

P. 4

Lead

Dm/C C C

lift - in' high - er and high - er.

Reh.
Piano

38 50.2"

The musical score is written for a Lead vocal part and a Reh. Piano accompaniment. The Lead part is in treble clef and contains the lyrics "lift - in' high - er and high - er." The Reh. Piano part is in grand staff (treble and bass clefs) and provides harmonic support. The score is divided into measures, with measure numbers 38 and 50.2 indicated. Chord symbols Dm/C, C, and C are placed above the Lead staff. The Reh. Piano part includes various musical notations such as notes, rests, and dynamic markings.