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BOBBY
Hey Tony, we’ve been waitin’. What happened to ya?

TONY
Seven Hail Marys and an Act of Contrition.
(TONY crosses himself)
Hey Bobby, Pauline came by the store today. She was askin’ ‘bout ya.

GUS
Jesus Christ, Bobby. I thought we told you how to handle that. It’s high school crap.

TONY
What do ya know about high school? You barely finished the eighth grade.

BOBBY
She’s been callin’ me all week...left seven messages with my mother, two with my father, and now you. Next, she’s gonna take an ad in the Pennysaver.

JOEY
Madone!

BOBBY
I just feel bad, you know.
(beat)

DOUBLE-J
You feel? You feel, what? What the hell is that?

BOBBY
I feel...you know, bad. I mean we grew up together.

JOEY
No, Bobby, we grew up together. Us guys. She’s just a chick from the neighborhood.

GUS
Bobby, we told ya..."It is what it is."

BOBBY
Yeah but...

DOUBLE-J
Bobby. "It is...what it is."
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BOBBY
Tony, what do you think? I mean, I trust what you say. Tony...you and I, we're almost cousins.

TONY
We're Italian, Bobby...everybody's our cousin.

BOBBY
Tony, come on, I'm serious.

TONY
Alright, alright, listen...Pauline's a good girl, a nice girl. But look at this place, Bobby. What do you see?

BOBBY
A disco.

TONY
A disco?

(he laughs and looks around at the faces)

A disco. No, Bobby. This is not a disco. This? This is...hot...sweaty, mind-numbing groovin'. Where the most beautiful, most slammin', most damn-fine women come. This is the hottest club in the coolest city on the face of the planet. The center of the universe, Bobby, just happened to land in Bay Ridge. Right here...right now. And they've all come...all these chicks have come for one reason...and one reason only.

(beat)
To dance.

GUS, JOEY, TONY, DOUBLE-J
I WANNA PUT ON
MA MA MA MA MA BOOGIE SHOES
JUST TO BOOGIE WITH YOU

(convinced by the guys, BOBBY joins their dancing)

GUS, BOBBY, JOEY, TONY, DOUBLE-J
I WANNA PUT ON
MA MA MA MA MA BOOGIE SHOES
JUST TO BOOGIE WITH YOU

(button...the faces all hoot and howl)
SCENE 6
MONDAY EVENING—MANERO HOUSE

(TONY and FAMILY are finishing dinner...FLO and LINDA are cleaning up the dishes...FRANK sits at the head of the table, as usual...he is peeling an apple with his pocket knife)

FRANK
Linda, get the wine outta the icebox for me, would ya?

LINDA
Sure, Pop.

(TONY goes to get up and begins to help clean up...FRANK looks at him)

FRANK
What are you doin’?

TONY
I just feel like it, alright?

FRANK
The girls do that.

TONY
(still picking up plates)
I got a raise today. How’d you like that?

FRANK
Yeah? Why didn’t you say something during dinner? We coulda used the conversation. Put them down. Come here. Sit down—sit down.

(TONY sits)
How much did you get?

TONY
Four dollars.

FRANK
Four dollars?

TONY
Yeah. It was two-fifty, right? But he raised the raise when he found out I wasn’t so disappointed.
FRANK

Four dollars?

TONY

Yeah.

FRANK

You know what four dollars buys today? It don't even buy three dollars!

(FLANK returns to peeling his apple...beat)

TONY

I don't see nobody giving you a raise down at unemployment. I knew you'd dump it on it. Go on--just dump all over it, right? A raise says--like you're good. You know what I mean? You know how many times somebody told me I was good in my life? Two! Two--Twice! Two friggin' times! This raise today and dancin'--dancin' at the disco. You never did!

(under his breath)

Four dollars.

(FRANK exits...FLO goes after him)

#5 TOP OF YOUR GAME

TONY

AIN'T NO SURPRISE
WHEN YOU LEARN
THE POWER IN A MAN IS ALL ABOUT THE ACT
IN EVERYBODY'S EYES
YOU GET WHAT YOU EARN
BUT AIN'T NOBODY WAITIN' TO PAT YOU ON THE BACK

TONY

STARIN' DOWN THE BARREL OF A LIFE WITH NO CONTROL
LIVIN' IN A POOR MAN'S WORLD AIN'T NO ONE'S GOAL
NOBODY EVEN KNOWS YOUR NAME
'CAUSE EV'RYBODY LOOKS THE SAME
HERE, NO MATTER WHAT YOU DO
YOU'RE JUST A LOSER AT THE TOP OF YOUR GAME
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(music fades out as lights come up on the adjacent studio)

#6B HELLO STEPHANIE MANGANO
(PRE-RECORD)

(STEPHANIE is dancing...TONY watches for a moment and then begins to dance unseen behind her)

TONY
Hello, Stephanie Mangano, (pronounced with a hard "G.") I'm Tony Manero. We both got the same last initials...how do you like that?

STEPHANIE
Wow. We get married, I don't have to change the monogram on my luggage, huh?

TONY
Somebody told me you was practicing to be a bitch. Is that true?

(STEPHANIE stops dancing and faces him...TONY continues dancing and charms her...STEPHANIE turns off the music)

STEPHANIE
Ok, Mr. Manero...what do you want to ask me?

TONY

(he stops)
I would like to take you out to coffee--would that be good?

STEPHANIE
That's it, huh? You want me to have coffee with you?

TONY
I think you're a very good dancer. You know that uh, the 2001 Odyssey, they got a dance contest now...and...I think we could be a dynamite team together.

STEPHANIE
(studies him)
How old are you, huh?

TONY
I'm twenty...well, I am nineteen at the moment, but I'll be
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TONY (CON’T)

twenty very shortly.

STEPHANIE

What I think is this. There's a world of difference between us, you know, not just chronologically but uh, emotionally, culturally, physically, every which way.

(beat)

TONY

(can’t take that seriously)

What kind of crap is that?

(they laugh together)

Coffee...not sex.

STEPHANIE

Just coffee.

Yeah.

(STEPHANIE grabs her coat and bag and heads to the door, and turns around to TONY...then...)

STEPHANIE

(sarcastically)

Okay.

(TONY smiles and quickly heads to the door with STEPHANIE)

#6C JUST COFFEE (UNDERSCORE)

STEPHANIE

See, look. Where I work in Manhattan, the people are very remarkable. They're not like these here Bay Ridge people at all.

TONY

Bay Ridge ain’t the worst part of Brooklyn, you know what I’m talkin’--I mean, it ain’t like a hell-hole or nothin’.

STEPHANIE

Yeah, well it ain’t Manhattan--

(she corrects herself)
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STEPHANIE (CON’T)
--isn’t Manhattan. You got no idea how it changes ya. Just
right over there, right across that river. Everything is
different. Completely different. It’s beautiful, just
beautiful. The people are beautiful, the offices are
beautiful, the secretaries—you know they all shop at like
Lord & Taylor--

TONY

Oh yeah?

STEPHANIE
--and, like, the lunch hours are beautiful too. Like, you
know, they’ll give you, like, two hours for lunch to do
something that’s related.

TONY

Oh, yeah?

STEPHANIE
--like, we’ve seen Zeffirelli’s Romeo & Juliet--

TONY
Romeo and Juliet—yeah? I read that in high school. That’s
a...that’s Shakespeare, right?

(STEPHANIE pauses)
No...it’s Zeffirelli...the director of the movie. You know
the movie--
(she corrects herself)
--I mean the film.

TONY
You know, what I never understood about that...that Romeo
and Juliet...I never understood why Romeo took that...the
poison so quick, you know? I feel like he could have waited
or somethin’:

STEPHANIE
That’s the way they took the poison in those days.
(awkward silence)

TONY
Come on. Let’s go in here.
(they enter a coffee shop...music out)
Sit down, sit down.
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TONY (CON’T)

(his hands her a menu off the table)
Hey you gonna eat? Here, look at a menu.

STEPHANIE

Nah, nah. I’ll just have tea. Tea with lemon.

(beat)
It’s really a lot more refined.

TONY

Oh yeah?

STEPHANIE

Yeah. All these women executives in my office, they all drink tea with lemon.

TONY

Oh yeah?

STEPHANIE

Yeah, and they notice that I do too.

TONY

I like coffee, you know? I drink coffee.

(awkward silence...WAITRESS enters...
then...)

WAITRESS

What’ll it be?

TONY

(to the WAITRESS)
We’d like a lemon with some tea now.
(STEPHANIE smirks)
And I’d like a cheeseburger and some coffee.

STEPHANIE

Yeah...

(beat)

You see, like, I’ve only been with the agency a short time but uh, already I’m functioning in kind of a...public relations capacity, you know. I fill in for the agents when they’re elsewhere. Like, ah...this week, I had business
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**STEPHANIE (CON’T)**

lunches with Eric Clapton and Cat Stevens at Le Côte Basque. They said I was the most vivacious (mispronounced "vi-vach-us") thing in the entire office.

**TONY**

Oh, far out!

**STEPHANIE**

Yeah. You heard of that restaurant, huh?

**TONY**

No...I didn’t...not that exact restaurant.

**STEPHANIE**

So, why'd you say, “far out” for?

**TONY**

'Cause it sounds like “far out.” Wasn’t it?

---

#7 100 REASONS

I mean...

(the WAITRESS brings TONY his cheeseburger and coffee)

**STEPHANIE**

Well, yeah.

YOU KNOW THE WORLD CAN SEE THROUGH A DISGUISE
WHEN YOU RUN OUT OF WORDS TO SAY
THAT’S HOW IT GOES
YOU’RE SURE THAT YOU’RE PROTECTIN’ SOMETHIN’
EV’RY TIME YOU TURN AND WALK AWAY
BEFORE IT SHOWS

BUT HERE I AM WITH NOTHING BUT A MOMENT
AND WHY I CARE IS ANYBODY’S GUESS
SO WHY DO I KEEP SAYING THESE WORDS
OVER AND OVER IN MY HEAD

THAT THERE’S A HUNDRED REASONS
NOT TO LET HIM IN
A HUNDRED REASONS
THIS NEVER SHOULD BEGIN

YOU TRUST IN YOUR SUSPICIONS
STEPHANIE (CON’T)
LIKE YOU ALWAYS DID BEFORE
THEN SOMEONE WALKS INTO YOUR LIFE
AND NOW YOU’RE NOT SO SURE
AND A HUNDRED REASONS
MIGHT NOT MATTER ANYMORE

You see, I’m outta this scene almost completely...this Bay Ridge scene. I’m movin’ into Manhattan, I’m, I’m gettin’ my own apartment. See, that’s what I’m sayin’. It’s nothin’ personal...I just don’t dig guys like you anymore.

TONY

Oh really?

STEPHANIE
Yeah. You’re too young, you haven’t got any class...and yeah...I’m sick of guys that ain’t got their shit together. I mean, look, you probably live with your family, hang out with your buddies, and on Saturday night, you blow it all off at 2001.

(sincerely)
You’re a cliché. You’re nowhere...on your way to no place.

(beat)

TONY
What do you got—a friggin’ stairway to the stars or something?

(beat)

Look, I’m sorry. The thing is when I’m dancin’...dancin’ at 2001, I got some place...and I’m somebody. But it’s kind of this short-lived thing, right? Monday morning, I’m back at the paint store and it’s not the same...and I think, can’t I feel that way about something else in my life?

TONY

HERE I AM
I’M STARING AT THIS MOMENT
SHE HIDES A SMILE
LIKE NO ONE ELSE BEFORE
EVERYTHING SHE’S SAYING
IS TELLING ME THERE MIGHT BE SOMETHING MORE

THAN A HUNDRED REASONS
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TONY (CON'T)

TELLIN' ME TO GO
A HUNDRED REASONS SHE'S LIKE
EVERY GIRL I KNOW

SHE'S GOT A WAY A TREATIN' YA
LIKE YOU AIN'T GOT A CLUE
AND YEAH SHE LIKES TO TALK A LOT
BUT THAT'S JUST WHAT CHICKS DO

THERE'S 100 REASONS
BUT THIS IS SOMETHIN' NEW

STEPHANIE

Ok, look...I'm gonna tell you upfront like. I don't wanna
know nothin' personal, but...maybe we can dance together.
I gotta think about it.

(STEPHANIE begins to get up, gather her
things and head out the door...TONY
goes to follow her)

Maybe?

STEPHANIE

Yeah. Maybe.

TONY

Stephanie, at least let me walk ya the rest of the way.

STEPHANIE

Look, I said, nothing personal. Maybe's a maybe.

TONY & STEPHANIE

EVERY NOW AND THEN
YOU GOTTA TAKE A CHANCE
MAYBE SOMETHING GOOD WILL COME
OR MAYBE WE'LL JUST DANCE

IT'S JUST AS WELL
'TIL I CAN TELL
AND I CAN SAY FOR SURE

TONY

WHY A HUNDRED REASONS
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SCENE 9
LATER THAT MONDAY—TONY’S ROOM

(TONY enters his room...lights up on
FRANK JR., a priest, in his late
twenties)

TONY

Frankie??!!!

FRANK JR.

Hey, Mambo.

(the TWO BROTHERS embrace then stand
back to check each other out)

TONY

What are you doin’ here?

FRANK JR.

Checkin’ out your posters.

Yeah?

FRANK JR.

Yeah...interesting.

(FRANK JR. hits TONY in the chest...
they laugh)

TONY

It’s good to see you.

You, too.

FRANK JR.

Yeah...you look good.

TONY

FRANK JR.

No, I don’t. You do! You look wonderful.

TONY

Yeah...I mean...wow! This is a surprise.

FRANK JR.

Ha. Yeah.
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TONY
I knew something was up cause when I walked in downstairs, they didn’t have no criticism of me. Ha!

FRANK JR.
Yeah...well maybe they’re in shock.

TONY
In shock? How come they’re in shock?

FRANK JR.
I’m uh...I’m leaving the church, Tony.

TONY
Oh yeah, yeah sure. Leavin’ the church. That’s a good one. Tell me another.

FRANK JR.
I’m leavin’ the priesthood.

TONY
Oh, come on, Frank, don’t fool around like that. (he catches sight of himself in the mirror...moves closer to examine his reflection) Hey, you think I look like Al Pacino? (into the mirror)

(beat...then realizes)

Are you...are you serious?

FRANK JR.
Can I borrow some of your clothes until I buy some? I don’t want to wear the uniform any more.

(TONY sees that FRANK JR. is serious... he sits down...beat)

TONY
I’m sorry, Frank. I really am. I’m sorry.

FRANK JR.
What are you sorry about?
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TONY
You got fired, huh?

FRANK JR.
(he laughs)
I didn't get fired. I quit.

TONY
You quit?

FRANK JR.
Yeah, you can do those things, you know.

(beat)

TONY
What did Mom say? What did she say about it?

FRANK JR.
She said, "Dear Lord, what am I gonna tell Theresa and Marie?"

TONY
And Dad? What did he say?

FRANK JR.
Ashamed, both of them. Very ashamed, right?

TONY
Didn't ask why? Nothin'?

FRANK JR.
Nah...I think they're afraid to. Like I might say 'celibacy.'

(FRANK JR. kind of chuckles as TONY joins him)

TONY
Are you gonna sleep here tonight? You want to sleep in my room?

FRANK JR.
Yeah. Yeah...I thought I would.

TONY
All right, yeah. I'll get some blankets for ya.

(he starts for the door...hesitates)
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TONY

(awkward silence...then...)
Stephanie, who is that guy?

STEPHANIE

He's an arranger. A record producer. I met him at the agency.

TONY

No. I mean...who is he to you, Stephanie? That's what I'm talking about.

STEPHANIE

He's a friend of mine, okay? He's a friend...and I was living with him for a little while there. But he's moved out now.

TONY

Are you in love with this guy or what? I mean, tell me the story--I mean that's all I'm askin'.

STEPHANIE

No...I'm not. We had a...thing, you know...it...didn't work out. It's over. Now he's my friend and he still likes me.

TONY

He likes you. He likes to have you around for a quick piece when he feels like it.

STEPHANIE

That's not fair. He's helping me! You have no idea what it's like at that place...

TONY

Oh, here it comes.

STEPHANIE

At that agency--it's crazy. I didn't know how to do stuff, so I would go to him and he would tell me how to do things and then I'd go back to work and everything would be alright, otherwise I'd be walking around like an idiot from Bay Ridge.

TONY

Sure.
STEPHANIE
You don’t know anything about a real job. I’m tryin’ to move up. Tryin’ to move out. Make my life better. What are you doin’? Nothin’.

TONY
You know, I’m so sick of this crap. Everyone’s crap! Why do you even hang around with me?

Dancin’.

STEFHANIE
Dancin’? Yeah?
(earnestly)
Why else?

What?

TONY
Why else? If you’re not in love with this guy and usin’ ‘em, what are you usin’ me for?

What do you think I am?

STEFHANIE
I don’t know... I don’t know Stephanie. What do you think you are?

FINE. You wanna know what else?

TONY
Yes!

STEFHANIE
I’m usin’ ya, just like I use everyone else, right? Just usin’ ya to win that money so I can start fresh. Sellin’ my act on ya. Makin’ you think that I might love you or somethin’. But it’s all just phony! Just like you said.

TONY
(softly and maliciously to her face)
You wasn’t that good a dancer anyway.
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TONY

Then screw you, stronzo!

(TONY storms out of the store)

FUSCO

(calling after him)

TONY!

(BOBBY is waiting for TONY outside the store)

BOBBY

Tony, I don’t know if I want to marry Pauline, Tony.

TONY

Marry Pauline? What the hell are you talkin’ about, Bobby? Jesus, you two are on and off more than Con Ed—so fine, don’t date her, don’t marry her, just don’t talk about her anymore! Christ!

BOBBY

You don’t understand... I gotta marry her! Everyone says I gotta marry her.

TONY

Gotta marry her? What do mean, you gotta marry her? Who says?

BOBBY

Her friggin’ parents, my friggin’ parents, the friggin’ hot dog guy on the corner! Everyone, Tony! I’m paralyzed. I got no more control. I mean, you and me Tony, we’ve been—we’ve been friends a long time and you’re always together and I’m always screwing up and you’re always all right, you know?

(BOBBY stops him to make his point)

I gotta marry her, Tone.

(beat)

TONY

(realizing)

Oh, Jesus.
BOBBY

And I gotta talk to you about it.

TONY

Ok, come on--look everybody, eh...screws up, right? Really. Don't worry about nothin', ok? We're gonna talk...but not right now, ok? I'm in a terrible rush. I mean--I hate to leave you like this.

(TONY puts his hand out...BOBBY looks at it and after a moment BOBBY reaches into his pocket, grabs his keys and hands them to TONY)

You got no idea how much I appreciate this, you know. This car is very important for me today, you know.

BOBBY

Will you call me tonight?

TONY

Yeah, I'll call ya tonight. Don't worry about nothin', alright?

(TONY pats his face)

BOBBY

You promise you'll call me tonight?

TONY

(as he is leaving)

Yeah.

#13A JIVE TALKIN' (SCENE CHANGE)