

**TONY**

Come on. Let's go in here.

*(they enter a coffee shop...music out)*

Sit down, sit down.

*(he 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)*

TONY (CONT'D)

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 lunches with Eric Clapton and Cat Stevens at Le Côte Basque. They said I was the most vivacious (*misprounced "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? I mean...

*(the WAITRESS brings TONY his cheeseburger and coffee)*

STEPHANIE

Well, yeah.

*(beat)*

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 3 of 4

**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?

**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)*

**TONY**

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**

So, then...I'll see you Thursday, huh?

STEPHANIE 4 of 4

\* Maybe.

STEPHANIE

# STEPHANIE MANGANO p. 1 of 2

Vocal Book

## #14 What Kind of Fool

from Saturday Night Fever

2/15/17

Music and Lyrics by  
Barry Gibb and Albhy Galuten  
Arranged and Orchestrated by  
David Abbinanti

STEPHANIE:

*mp*

There was a time when I was down and out.

There was a place where I was start-ing o - ver. I let the bough break, I let the heart-ache in.

— Who's sor - ry now? — There was a time when I was stand - ing still.

Then for a while I was in - fat - u - a - ted. And when he found me

I let the strang-er in. — Who's sor - ry now? — Who's sor - ry now? —

What, what kind of fool tears it a - part, leav-ing me pain and sor-row?

Los-in' it now, won-der-ing why, where would I be to-mor-row? —

And for the mo - ment with it all in-side, I — could hide just who I am. No

STEPHANIE  
MANGANO - p2 of 2 #14 What Kind of Fool

36

need to a - pol - o - gize. Just be the strang - er ev' - ry - bod - y knows, but now it

19

shows when some-one is in your eyes. What kind of

3

fool tears that a - part, leav-ing me pain and sor-row? Los-in' it

7

now, Please tell me why, where would I be to-mor-row?

9

*p*  
There was a time when I was down and out. There was a place where I was star-ting o-ver.

# #18 How Deep Is Your Love/Finale

from Saturday Night Fever

Music and Lyrics by  
Barry Gibb, Maurice Gibb and Robin Gibb.

2/15/17

Arranged and orchestrated by  
David Abbinanti

STEPHANIE: "Half that money was mine." [MUSIC]

Andante ♩ = 105-107

STEPHANIE:

*mf*

I know your eyes in the morn-ing sun. — I feel you touch

— me in the pour - ing rain. —

TONY:

And the mo - ment that you wan - der far

— from me, — I wan - na feel you in my arms a - gain. — And you come

(STEPHANIE)

keep me warm — in your love, then you soft -

— to — me — on a sum - mer breeze,

— ly — leave. And it's me you — need to show — how deep is your love.

And it's me you — need to show — how deep is your love.