

TONY
①

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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
①

LOF Q

TONY

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

(TONY smiles as FLO re-enters behind FRANK)

FRANK

Four dollars?

TONY

Yeah.

FRANK

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

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

TONY

I don't see nobody giving you a raise down at unemployment. I knew you'd dump 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! *

FRANK

(under his breath)

Four dollars.

(FRANK exits...FLO goes after him. LIGHTS OUT on TONY.)

*

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)

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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 (*mispronounced "vi-oach-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?

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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?

TONY Kof 4

*

Maybe.

STEPHANIE

2 Tony Manero. - 1 #1 Stayin' Alive
627-31

22


 stay-in' a - live


Vamp


(TONY spots a girl, decides to turn around attempts.)

TONY: "Excuse me, haven't I seen you somewhere before?"

GIRL: "Yeah, that's why I don't go there no more." [GO ON]

C

 Well now, I get low and I get high, and if I

29

 can't get ei - ther, I real-ly try. Got the wings of heav - en on my shoes. I'm a

31

 danc - in' man and I just can't lose. You know it's all right. It's o - kay. I'll

JOEY:

GUS:

33


 We can try to un-der-stand the New York Times'ef - fect on man.

live to see a - noth - er day. We can try to un-der-stand the New York Times'ef - fect on man.

JOEY:

BOBBY/GUS:

DOUBLE-J:

D

 Wheth - er you're a broth - er or wheth - er you're a moth - er you're stay - in' a-live, stay-in' a-live.

Wheth - er you're a broth - er or wheth - er you're a moth - er you're stay - in' a-live, stay-in' a-live.

38

Feel the cit - y break - in' and ev - 'ry bod - y shak - in', and we're stay - in' a - live, stay - in' a - live.

Feel the cit - y break - in' and ev - 'ry bod - y shak - in', and we're stay - in' a - live, stay - in' a - live.

BOBBY C: JOEY:
 JOEY: BOBBY/GUS:
 GUS: DOUBLE-J:
 DOUBLE-J:

40

Ah, ha, ha, ha, stay - in' a - live, stay - in' a - live. Ah, ha, ha, ha stay - in' a - live.

Ah, ha, ha, ha, stay - in' a - live, stay - in' a - live. Ah, ha, ha, ha

TONY: "Hey...you guys do layaway?"
 SALESMAN: "So long as it don't turn into a twenty-year mortgage."
 TONY: "Alright look, put me down for five dollars for that black shirt in the window...and hold it for me."
 SALESMAN: "Hey, wait for your receipt."
 TONY: "I trust you."
 SALESMAN: "Please...don't, don't trust me!"

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6 Safety

E ENSEMBLE (No TONY or FACES):

Ooh _____ Yeah, yeah, yeah, yeah yeah.

f STEPHANIE:

Life go - in' no - where. _____ Some - bod - y help me. _____ Some - bod - y help me, yeah. _____

#18 How Deep Is Your Love/Finale

from Saturday Night Fever

2/15/17

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

Arranged and orchestrated by
David Abbinanti

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

Andante $\text{♩} = 105-107$

STEPHANIE:

mf

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

7

— me in the pour - ing rain. —

8

TONY:

And the mo - ment that you wan - der far

9

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

3

(STEPHANIE)

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

8

— to — me — on a sum - mer breeze,

6

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

8

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