Staying Alive

By Nik Cohn
My Rolls got towed away.
Don't play, we've got people here.
If I gave you $1,000,000 would you be mad at me?
- Sure! - You would?
Still? That's a beautiful dress you've got on.
It is. You know, I can see them... Sexy.
How about a quarter, as a down payment on that $1,000,000?
Think I won't keep it? I will keep it. Believe that.
I know you will take it.
There you go. One, two, three...
...four, five, six, seven, eight.
One, two, three, four, five, six, seven, eight.
Two, three, four, five, six, seven, eight.
Try again from the top. Come on, you're dancing! You love it!
OK, once again. Five, six, seven, eight!
Look in the mirrors at yourselves. You got attitude. You got strength.
Attitude, come on... Molly, watch your line.
Be proud! You're dancers. You love dancing.
That's it. We've got potential here. We've got real potential.
Any messages?
Any messages?
- Hey, Tony, how's your love life? - All right.
- You know why I order so many drinks? - You're an alcoholic.
No. Because I love to watch your walk.
- Oooh, oooh! I like that! - Great walk.
How are you, Margaret? Freddie, where's my order?
Coming up. Some of your groupie friends are here.
- They're acquaintances. - How about sharing the wealth?
- Am I your booking agent? - You don't want to share?
I don't need your hand-me-downs.
- Have you got emotional problems? - You think I need a shrink?
- How late are you working tonight? - Till three.
- Want to come over? - Last time, I almost got brain damage.
You party too hard. You ought to be a tag team.
Good guys are hard to find.
Why don't you try the army?
- Are we on later? - No, I can't make it.
Why not?
- Lately, I've been career oriented. - What's that mean?
I don't have time for relationships right now.
That right?
Well, let me tell you something.
Guys like you aren't relationships, you're exercise.
- Why do you have to go? It's only six.|- I want to get something going
today.
- Don't you want to stay for breakfast?|- No, I'm not hungry.
I just want to get something|going today.
- You will.|- I'll see you later.
- I'll miss you.|- You don't have to say that, Jackie.
I know I don't.
I'm a dancer by nature. I studied|for four years and now I teach.
- But I'm very available for TV work.|- No.
Good day.
Acting roles... I do dramatic parts.|I can do comedy roles.
I'd consider doing a soap opera
or even a roadshow,|a musical of some sort.
I would consider|doing a print ad.
If you're looking for the outdoor type,|I'm good at some sports,
like weightlifting and stickball
and push-ups, and...
If absolutely necessary, I don't mind|doing any kind of extra work.
Except I promised my mother|I'd never do any nudity.
I guess she's afraid|that I might get a cold.
But the fact still is,|I'm a dancer by nature.
Whatever.
Yeah, whatever.
It's like you're invisible.
They make you feel|like you're wasting your time.
What's really weird is that|they all sound like my father used to.
Why be down on yourself?|You know what you can do.
- What about you?|- What about me?
You've been doing choruses|for six years.
Don't you want to do something|that's all you?
- If it happens, good. If not, too bad.|- How could you think that way?
A woman's dancing career|is half as long as a man's.
So I have half as many chances|as you of making it.
- I've got to be real with myself.|- I don't know, I guess so.
Mm... cherry.
- See you later.|- Will you come tonight?
- It's the last show.|- I don't think I can make it.
- Why the excuses?|- What excuses?
Don't play this competition thing|with me.
Just because you're in a show|and I'm not, that ain't competition.
- Well, what is it?|- Envy!
Will you be there?
Got any messages?
It's an inside joke.
- Tony!|- Hey, Jackie! You were great!
- Are you sure?- I'm positive. You was fantastic.
- I was nervous knowing you were here.- You shouldn't have been.
- Are you sure I was OK?- You were great.
- I'll change. Will you wait?- Yeah.
- I'll meet you outside.- Sure, why not?

Hi.
Yes?
I wanted to tell you|I think you're an incredible dancer.
Thank you very much.
I'm a friend of Jackie Coll's.|Tony Manero.
- It's important to have friends.|- I was saying that over breakfast.
Did you want something?|An autograph, or something?
I'd like to get together and talk|some time. Would that be possible?
- About what?- About how incredible you are.
- Thank you, but I already know that.|- Say what?
I already know.

I used to be incredible myself|when I lived in Brooklyn.
- Really? What happened?- I moved to Manhattan.
So, where exactly are you imported|from? The vicinity of England?
- Very good.|- See? I know.
- So what do you do?- I'm sort of into telling the future.
- Great things will happen for you.|- Oh, really? What great things?
You're going to meet this really,|really sensitive, nice type of guy.
Once you get to know him,|you're going to be crazy about him.
- I am?- Yeah!
So where is he?
Hey, Rico! She's waiting to see you.|Really! Come on, she's great!
Really!|No, I'll get him.
I got her here. She's nice.|No problem. You'll love her.
Come on...|Wait! Well, come on.
- It didn't happen.|- Imported, indeed!
- How are you doing?- Strong draught in there, huh?
- Come in.|- You nearly broke my face with the door.
I'm giving you my best come-ons|and you try to mangle my face.
- Well, Jimmy, you see...|- Tony!
Whatever. You seem to take pleasure|in treating women as incredibly stupid.
If you're mad at me, I apologise.|I thought I was being charming.
You did try to damage my head.|But the thing is that I...
I amazingly respect your dancing|talent. And your womanhood.
I didn't always respect womanhood,|but since I moved to Manhattan,
I got this new, mature outlook. I don't|smoke, I don't drink, I don't
curse.
Anyway, I would like to take you out.
Maybe we could have a drink, maybe have some dinner. And...
But someplace informal, because my suits are all being pressed.
Well, thank you but I have to go home early tonight.
- We're auditioning for the new show. - Are you in it?
- Definitely. Are you a dancer? - Yeah, couldn't you tell?
Oh, of course. Why don't you come by tomorrow?
- I could put in a good word for you. - No, don't do that. Please.
I really don't need any help in that department.
- OK. - Are you sure you can't go out tonight?
Sorry.
Well, if I don't see you any more, nice meeting you and being insulted by you.
My pleasure.
- Aren't you coming tomorrow? - I knew you wanted to see me again.
Taxi!
- Want to eat? - I got to get to the club.
- Why do you work at that club? - Extra money.
- There's an audition tomorrow. - I told you a week ago.
- Really? - Yeah. You'll audition, won't you?
Why not? Rejection's a hobby now.
Oh, listen to you!
Small world, isn't it? Goodnight.
- Goodnight. - Do you know her?
- Just informally. - How did you meet her?
She was passing. I said she was an OK dancer.
You told her she's OK!
- Something to that effect. - She's a great dancer!
- Whose is the limo? - I think it belongs to her.
- She comes from money. - Really?
Is she heavily involved with someone?
What do you mean?
Has she got a lot of guys drooling over her?
I don't want to hear if you're hot over somebody.
I just respect her dancing.
Did you hear the way she talks? It's so intelligent. I love it.
An accent doesn't make you intelligent. If it did, you'd be Einstein.
Jackie, I'm not trying to make you jealous. You're a good dancer.
- What can I say? - Don't play these games.
- What games? - I'll see you tomorrow.
Come on, I don't even know her!
Are you sure you don't want something to eat?
Manero, you've got a way with words!
Very good. Excellent!
Just in case you've got to hear it again, it's whoever's right for the show.
Michelle, Tracy...
Smitty...
Karen, yes...|Sorry.
Jackie, you worked real hard.|Yes.
- OK, that's it. Next group!| - OK, men please!
- Hi, I'm Joy.| - I'm happiness.
I bet you are.|I'm the assistant choreographer.
Any questions regarding the routine,|please ask me now.
Listen up! This time, try the whole|combination right through to the end.
If I don't see you again,|you got beautiful legs.
- So do you.| - Listen up!
If you've finished dancing,|move off stage!
You're always causing trouble.|Get out of here!
OK, now get ready.|Joy, count it down.
OK, music!
That's good.|That's enough, thank you.
We need pictures, rsums,|phone numbers.
We'll get back to you.|You were all excellent,
but I only need two.|Thank you.
Hello, Jimmy.
- It's Tony!| - Oh, whatever.
- I know what you must be thinking.| - Do you?
They'll call. Don't worry.
Whatever.
- You were very good.| - Thank you.
- I mean it.| - Really?
- Yeah.| - Sounds like you appreciated me.
Yes, you could say that.
- Could I ask you something?| - What?
If you appreciate me|and I appreciate you,
how about getting together|and we could appreciate each other?
- Appreciate?| - Yeah, like for many hours.
I have a singing lesson|I'll have to cancel.
That's all right. I got a dance class|I'd have to cancel.
And then I'd have to cancel|my manicure.
I'd have to cancel|my meeting with the mayor.
And then I'd have to cancel|my yoga class.
That's all right.|I'd have to cancel my brain operation.
Do you think that's a good idea?
Laura, are you rich or something?
I told you, it isn't important.
Come on! You'd have to work 10 shows to afford this.
Oh, shush.
- Look, we had a good time. - What? Did I miss something here?
I changed the subject. We had a good night.
We had a great night. Great night.
I want to tell you something.
You don't know me well.
And with my past, I don't respect many people.
- But I do respect you. - Oh. Thank you.
And when you dance, oh, man, I could watch you for hours. Really!
- It's like watching smoke move. - I know.
It's like you've done something with your life. You're significant.
I think it's time we said goodnight.
- And I've got to rehearse tomorrow. - Are you serious?
- Yeah. - Definitely?
- Yeah. - Oh, no, this is a flash. You can't...
- I've never been asked to leave. - Don't take it personally.
- I've got to! There's nobody else here! - That's true. Well...
Definitely? This is it? I mean, tonight, it's over, that's it?
Oh, no! Oh, Tony, you don't think that, do you? Do you?
It's just until tomorrow.
- Hello? - Jackie!
Tony? Where are you?
I'm making sure the streets are safe for women and children.
- Somebody's got to do it. - Are you OK?
- Great! Are you alone? - What?
Are you alone? Is there a vacancy next to you?
- There's a vacancy. Why? - I was just curious.
Why are you up so late? A professional should watch her health.
I'll see you tomorrow if I don't drown.
That boy is strange.
Ring.
Don't touch that phone! Get off!
Yes! Yes, this is Tony Manero. Are you kidding?
Hold on a second... Turn down the radio!
I got it? You're kidding?
- That boy is crazy. - When do I start?
What time? Where? All right! Thank you! Thank you! I'll be there!
Way to go, Manero!
Tony! Well, it's about time I hear from you.
Guess what? I got a job on Broadway!
You got a job on Broadway? Doing what?
- Dancing! Don't you remember I dance? - No nudity, I hope!
Keep your clothes on. You hear me?
- You hear me? - Come on, come off it.
- How are you doing? - I'm all right, I'm fine! OK.
I'll call you later and tell you all the details.
OK, bye-bye.
I love youse.
I got to change my residence.
I hope we never change
If you feel the same
Time will make us so much stronger
You give it all to me
I give it back to you
We give our love to one another
Waking up with my eyes open wide
Waking up, you're still sleeping by my side
You've been the heart of me
You've been the one
You spoke so soft and tenderly
You spoke so soft and tenderly
You pulled the soul from under me
You bring it out from under me
You bring me love, now can't you see
You bring it out from under me
You'll get it all for free
- Hi! - You're doing great.
Oh, thanks. Congratulations! I heard you're in the show!
- Things are happening. - Yeah. Are you going to work now?
Yeah, I've got to give in my notice.
You didn't put in a word for me with the director?
- No! - I got this on my own?
- Yes. - Really?
- Really! - All right!
That singer and you were harmonising a little too well.
- He's just a friend. - Why is he staring at you like that?
- Come on, Tony, don't. - No, really.
- He's staring at you. - What is wrong with you?
I don't know. I just don't like guys like that.
- You are crazy tonight. - Maybe I'm feeling a little emotional.
- Meet me after work? - Yeah, two o'clock.
- OK. I'll see you at two. - You got a commitment.
Waking up with my eyes open wide
Waking up, you're still sleeping by my side
Waking up with my eyes open wide
Waking up, you're still sleeping
Waking, waking, waking up
Hello. It's very cold.
- Laura! - Tony!
- How are you doing? - I'm fine.
But you look like you're freezing.
- No, no. - We all set?
Mark, this is Tony. Tony was just hired to be in the show.
Good.
- Would you like a drink? - I've got to be going.
All right, I'll see you at rehearsals then,
and get out of the cold before you crack.
Nice meeting you.
Two, two, three, four, five, six, seven, eight.
One, two, three, four, five, six, seven, eight.
One, two, three, four, five, six, seven, eight.
One, two, three, four, five, six, seven, eight.
One, two, three, four.
That's it. Relax!
We have a conceptual interpretation problem, which is easy to overcome
if you forget that you're dancers working for a couple of bucks.
You're translators of body language. That's all dancing is: Body language.
So don't waste my time going through the motions of emotions.
You got to feel what the hell you're doing.
The show's called "Satan's Alley".
It's a journey through hell. It ends with an ascent to heaven.
It's simple, but if it's going to work, you've got to bust your asses!
- I didn't say anything. - But I... Shoot me. Shoot me twice.
- It's all right, really. - I got hung up. What can I say?
You don't have to say anything.
When you say that, I know you want me to say something.
- OK, what do you want to talk about? - I don't know. What about you?
It's the lovers, the young lovers.
- I've got to get going. - I'll give you a call later, all right?
I'll call you later.
If you're really her friend, do her a favour.
- What? - Teach her to dance.
There's nothing wrong with her dancing.
I really like her, too. But she's ordinary.
- But you're very good. - Where are you coming from?
- Is something wrong? - I don't like being led on.
- Who's leading you on? - I call you up, you're not home!
Then I wait all night for you and you bring some guy home with you.
- Are you talking to me? - Did what we did mean nothing?
- It was nice. - Nice, everyday! Like breakfast?
I usually skip breakfast. Look, I'll see you later.
- I'm talking to you! - I said later.
- Come here! - Take your bloody hands off me!
Do you think I'm some little groupie?
We met, I liked you, we made it. What do you think it was? True love?
You think I used you! What about you using me?
Everybody uses everybody, don't they?
Hold it, hold it!
- What's this? - I thought we decided to go downstage.
True, but then I changed it to the upstage position.
It was better going downstage.
- Was it? - Much better.
I'll tell you what's even better: You learn the routine the way I laid it out!
- Again. - And... five, six, seven, eight.
- What if I come over about nine? - How do I know you'll show?
- Come on! - Are you sure you'll be there?
- Definitely. We'll go out. - What, Christmas carolling?
How did you know?
All right! I'll see you later.
- No talking to strangers. - Nobody's stranger than you are.
See you.
Tony. I'm having a few friends around tonight.
A pre-Christmas party. Like to come?
Didn't we just have a fight?
We didn't have a fight, Tony, you did.
I hope that's all resolved and I'd like to see you.
- What time? - Oh, ten-ish.
- I don't know. - Consider yourself officially invited.
- Whose limo is this? - I'll see you about ten.
Bye.
Whose limo is this?
Anybody know whose limo this is?
You know, I don't care if I ever get a message.
- Where to? - Laura Revell's place, where else?
Are you expected?
To do what?
I was wondering where you were. You look nice.
- You do, too. - Thank you.
What would you like to drink? We have champagne, wine, whisky...
- I don't believe this. - What?
- Now you're with the director. - I'm not with anybody.
- Haven't you learnt anything? - What do you mean? Are we in school?
Why don't we go out on the balcony?
There's an awfully nice view of New York. Come on.
If you want to leave, that's your choice. Maybe you had better go.
- What's your problem? - What?
Do you think you can play with people?
Do you? Oh, look, Tony.
I'm not playing with anyone. I invited you because I think you're interesting.
Most people here are interesting.
- Why be upset? There are pretty girls. - I came to be with you!
And I'm expecting someone else.
Why did we even start this thing up, huh?
Start? Look, you came to me, remember?
- You did nothing? It was just me. - Whatever.
Anyway, I'm freezing out here.
If nothing else, you'll have an interesting chapter for your diary.
You know the way out.
Merry Christmas.
I can't take all the blame now, can I?
It takes more than one to lose such a fine line
That lies between but holds together
Hearts in the night
Touch at a time
And I'm finding out the hard way
It's going to take some tears
A little bit of heartache
We're like islands in the stream
Watching all our dreams start to fade
Fading away
A moment gone is gone forever
It's like water through your hands
And you spin the wheel of misfortune
Watching it turn
You live and you learn
I keep reaching out
And come up empty-handed
When did I let you down?
Or did I leave you stranded?
And I'm finding out the hard way
It's going to take some tears
A little bit of heartache
And we're like islands in the stream
Watching all our dreams start to fade
Fading away
Start to fade
Fading away
Start to fade
Fading away
Fade away
- Jackie, I'm sorry.|- I don't want to see you tonight.
I just forgot to call you.|I'm really sorry.
I know, but you can't|treat me like this any more.
- I won't.|- I can't always be second choice.
- You're not.|- I am, and you know I am.
I promise it'll never happen again.
Yes, it will.|It will if I let it.
Do you know how many times|you've done this to me?
I love you so much, Tony.|Don't you know that?
You keep treating me like this.
- What can I say to you? I...|- Nothing.
You don't have to say anything.
I'll be your friend,|but no more than that.
- Can I get you something else?|- No, I'm full.
- Have another piece of pie.|- No, really, I'm full now, Mom.
Come on, have another piece.|I made it special.
OK, to hell with it, then.
Put it away, have it for lunch,|who knows?
You know, it's weird...
This house seems so much smaller|than when I used to live in it.
What do you mean, smaller?
You know, the opposite of bigger.|Smaller.
I mean, what do you want me to do?|What do you want, stretch it?
I was just making an observation,|that's all.
Tony, why did you come today?
- I've got a lot of things on my mind.|- Like what? What things?
The way I used to act around here.|I was very hard on you.
And I just wanted to say|it's not me, all right?
That wasn't me.
- Are you kidding me?|- No, I'm apologising to you.
Apologising for what? Are you saying|that wasn't the real you back then?
Yeah.
I had a lot of attitude|and I just didn't like it...
- I don't believe this.|- Believe it!
I don't believe it!|And don't get fresh with me!
This attitude you're talking about...
That's what got you out|of this damn neighbourhood.
You don't need to apologise.|You must have done something right.
So you're saying|I've always been this bastard,
but it's all right|because it comes natural to me?
- Something like that.  |
| Yeah?
Yeah! Yeah. Double yeah.
I'll have another piece of this pie.  |
| It's very good.
Better than stuff I get in New York.
I bought you a ticket for the show.  |
| 26 bucks.
I'm a hot shot now.
Lay back, Butler.  |
| Extend! Extend!
Enough!
Maybe it's me, Butler. Maybe I'm not getting across what I want.
You still ticklish, huh?
What I want is a much more forceful type movement.
- It's a very sensual show, Butler.  |
| Right.
So, let's try to be sensual.  |
| Try it. You might like it.
Once again.
- What do you think?  |
| She's good.
- What about him?  |
| He's good, but he's too mechanical.
- What are you doing later?  |
| I've got commitments.
- You do?  |
| Yeah, I do.
- You don't.  |
| You don't think I have other plans?
- No.  |
| Well, you're wrong.
- I can tell when you're lying.  |
| How?
- How can you tell when I'm lying?  |
| Who's your commitment with?
I'll never tell.
I'll go out with you.
- Excuse me?  |
| The three of us.
Oh, you're sick.  |
| You are sick.
No, really, later?
I don't know what you did, but she hates me.
- I didn't do nothing.  |
| Come on, Tony, stop lying.
I mean, it's becoming a regular thing with you.
- That bad, huh?  |
| That bad.
- So what are we doing here?  |
| I wanted to ask you a favour.
- What favour?  |
| Could you meet me here tonight?
- No, I don't think I can.  |
| I will owe you for life if you do.
I know I treat you bad and I got terrible manners.
But so did the people I grew up with.  |
| Some of it rubs off.
There's a gentleman inside here dying to get out. Really.
Come on, would you?
Please. How about it?
- OK.  |
| Thank you.
You're welcome.
- I didn't think you were showing up.  |
| I'm sorry. The show ran late.
- Tony, you remember Carl. Carl, Tony.  |
| How are you doing?
- I need to ask you something.  |
| Me, too.
That guy's a musician. I didn't think you was the musician type.
- He plays rhythm guitar at the club. - Rhythm guitar? That's the worst!
Everybody knows you can't trust a guy who plays rhythm guitar.
Underneath the curls, he's a pervert. I can feel it.

Did you take funny pills today?
- How did you get in here? - The window.
- You amaze me. - I don't like him.
- Looks like a demented paratrooper. - He is just a friend!
- Listen, thanks, Carl. - Is everything all right?
- Fine. She's in good hands. - Are you Allstate, pal?
- Yeah, you want disability? - I'll see you Wednesday.
- All right. Goodnight. - Goodnight.

Did you see how you said goodnight to him?
Oh, great! No, how did I say it?
It was like syrup. I got a cavity just listening to it.

What are we doing here?
I want to... I want to try Butler's routine.
I want to ask Jesse to have a shot at replacing him.
- You're kidding? - No. You think I can do it?
- I think so. - Well... do you want to help me?
- I think so. - Let's go.
- I think you're a little jealous. - No way.
- Walk you home? - No, it's OK.
- Sure? - Positive. Thanks anyway.

All right. Thanks a lot, Jackie.
You're welcome. Goodnight.

Hey, Jackie! Remember I mentioned a gentleman that was anxious to get out?
- Well, he'd like to walk you home. - OK.
You're lucky. This neighbourhood is dangerous.
- You didn't give that musician a key? - No!
- Did you? - No!
Just checking.
- So what do you think? - No, it's what you think.
- You think I ought to try it? - You've got the routine.
- But is it good enough? - Yeah.
- Is it? - Yeah. Well... Goodnight.

Goodnight, Jackie.

Hey, Jackie, wait a minute.
I want to say something to you, but it's really hard because...
I'm just not used to saying nice things to you.
I think we had something really comfortable, right.
Something really... really nice.
And I was thinking that I was really...
The way I acted towards you was really wrong.
I don't want to lose you.
I feel really comfortable with you and I was thinking that if you feel the same way, and I feel the same thing for you, then maybe we could get back together.
I love you, Jackie.

One, two, three, four, five, six, seven, eight.
Two, two, three, four, five, six, seven, eight.
Three, two, three, four, five, six, seven, eight.
One, two, three, four, five, six, seven, eight.
- Two, two, three, four... - Hold it, hold it!

Take a break.
- It's not me, is it? - Nope. You're fine.
- I think I can do it. - Do what?
- You're being unreasonable! - I won't jeopardise my career...
- Nor will I. - He's an amateur!
- I want you to try it with him! - You've been taken in...

I haven't. Now try it, and keep your personal feelings out of it! Let's go. OK.
- Butler, sit this one out. - What do you mean?
- You know. - I don't!
Sure, you do! Manero!
You know the first combination.

Music.
Is this a dance or a bloody circus?
- Forget it, man! - Too right!
What are you looking at?
- Wait! - I don't want to talk about it.
Don't walk out and expect to come back!
- Is that right? - You walk out now, you're over!
- What would you do? - I'm not the one who's on the line.
- I don't want anybody laughing at me! - Who are you, somebody special?
I give you a chance for a Broadway lead and you walk out!
- Who cares? - Nobody has to care!
I don't have to care about you, or you about me.
If you want to dance here, you follow my rules! It's not a democracy!
You are not the greatest dancer to hit Broadway!
You have anger and intensity. That's what I need to make this show work.
You think you're so terrific you'll score another show?
The best thing that you ever scored is Laura.
But you blew that because you're different kinds of people.
You're never going to change that.
If you had half a brain, you'd stop trying to change other people and start worrying about changing yourself!
- Everyone uses everyone, don't they? - Go to hell, Manero!
Who cares, man?
All right, starting positions.
And... five, six, seven, eight.
- One, two, three, four, five...|- Hold it!
- Butler, would you mind?|- This is bullshit!
- Count it down.|- And five, six, seven, eight.
Again!
Yes!
Again, Tony, again!
Five minutes!
Five minutes!
Five minutes!
Full house, kids.
How are you feeling?|I just want to tell you one thing.
When you step out there,|remember you're not one of them.
You dance for them.|Don't dance for yourself, Tony.
The show will work,|you'll be terrific.
- Break a leg.|- Thanks a lot.
How about you, warmed up?|How do you feel?
- Nervous.|- Of course you are. You look good.
You know what I need?|Another week.
You're going to be great!|I've got to go.
All right.
My son is in this show.
In case you didn't know.
He's a dancer, my son.|He's very good.
Spots four and five,|standing by.
Standing room only, guys.|How are we doing?
We're ready.
- Black out the curtain warmers.|- Curtain warmers to black.
- They're out.|- Give me a white spot.
Spot is go.
Hang on there, Manero,|hang on.
Perfect!
Go to black!
You bastard!
Why don't you teach him|some manners?
- How is the show going?|- Great. How's your eye?
- How was that last scene?|- Wonderful. Honey, you were great.
- But why did you have to kiss her?|- Oh, God, that didn't mean nothing.
Jesus.
Good luck!
- Manero! What are you doing out there?|- I'm dancing.
That's a personal war you're having! Out there, you two are dancers.
You want to fight, do it on your own time! The show is the thing, not you!
- You remember that! - I'll remember that.
Tony! Tony! I wanted to apologise for this.
- I don't know what came over me. - It was nothing. Forget it.
- Could we get together after the show? - Why?
I just want to talk, clear things up.
I've got other commitments.
Oh, Tony!
- Just one more thing. - What?
You don't have it.
Come on, let's go!
Tony! What are you doing?
Put me down!
I didn't tell him to do a solo!
Come on! Come on!
- Come on! - I can't!
Jump!
Jump! Damn it!
Come on!
Where did he learn to do this?
Excuse me. Excuse me. | Goodnight. Got to go!
- Where are you going? - If I don't get out, I'll explode.
- Are you sure you don't want to stay? - I can't.
I want you to know I could have never done this tonight without knowing you.
- Do you know what I want to do? - What?
Strut!