

SATURDAY NIGHT FEVER

**Adapted by
Jamie Richards and Loren Van Brenk**

AUDITION SIDES – TONY MANERO

ROYAL CARIBBEAN CRUISE LINE

Adaptation for RCCL Copyright of:
Jamie Richards and Loren Van Brenk

SCENE FIVE
OUTSIDE CLUB
Tony/Stephanie

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 SIX
Manero House
Tony/Frank Sr/Flo

FRANK SR

(Eyeing Tony clearing the table from his armchair) What are ya doin? Girls do that.

TONY

So, I know we got, uh, other things going on in this house and all that, but I've got something to tell you. (Proudly.) I gotta raise, how do ya like that?

FRANK

Yeah? Sit down. How much'd you get?

TONY

Four dollars.

FRANK

Four dollars! Wow! Ya' know what four dollars'll buy? Four dollars don't even buy three dollars today!

TONY

Ah Jeez! I knew you'd piss on it. Go on! (FRANK exits waving TONY off. TONY calls after him.) You know how many times somebody tol' me I was good in my life? Two! Two times! This raise today – and dancin' at the disco!

FLO

Tony what'd you say to Father Frank Jr?

TONY

What?

FLO

You been writin' him letters. What did you say to him, huh?

TONY

I don't believe this! You try and blame me now he ain't a priest no more?

FLO

It's all right. He's goin' back to the church.

TONY

You're tryin' to hang this on me?

FLO

In a couple days, he's gonna see he's wrong. He's goin' through like a trial of the soul, that's all. He's goin' back to the church.

TONY

No, he ain't goin' back to the church.

FLO

Tony, he's goin' back!

TONY

He ain't going back! You got no priest no more! You got no saint! Ma, you got nothin' but three lousy kids now! Good! (slamming the table) Good!

(FLO bursts into tears, and TONY instantly relents goes to her.)

TONY

I'm sorry, Ma. I just – I didn't mean that, all right! I'm sorry. I'll never say that, and I love you, Mom. I really do, I'm sorry.

FLO

Go. Get away...just go. Just go! (Music go)

SCENE SEVEN
Dale Dance Studios
Tony/Annette

TONY

(Speaking of MONTY as they enter the studio) That's Monty, alright. He scores a date with sixty five per cent o' the chicks come in here.

ANNETTE

Tony, – listen, I uh – I been thinking. Maybe *we* could try datin' again?

TONY

Ah jeez, Annette! We went out on one lousy date a year ago.

ANNETTE

But, you was tryin' to make out with me and I wouldn't then, but I'm ready, I'll make it with ya now, Tony.

TONY

What are you, anyway? You a nice girl, or an easy girl?

ANNETTE

I don't know. Both?

TONY

You can't be both. Look Annette if we're gonna be dance partners, we're gonna have to practice

ANNETTE

So, we'll practice

TONY

That's practice, Annette. Ain't no kind of romance or nothin' like that, it's practice.

ANNETTE

Okay, so we'll practice.

TONY

Right. Okay, c'mon. You remember the dance? We'll go over it from the top. Now concentrate.

ANNETTE

(Playfully distracted) Oh, Tony...

TONY

I said concentrate Annette, (she laughs) would you knock it off. What's wrong with you!?

ANNETTE

Tony, it's only dancin'! Jeez!

TONY

Only dancin'? Forget it, Annette! If you're not gonna take this serious, I don't wanna dance

ANNETTE

Don't get mad!

TONY

Don't get mad? (Spinning on her to attack but sees STEPHANIE in the next studio.) Alright, uh, listen, Annette, I gotta tell you somethin'. And its not going to be easy okay? But, uh I changed my mind about us dancin' together, and, uh (she's devastated) Look, like, it's like, things like this happen, when it's professional, ya know?

ANNETTE

(choking a tear) Sure!

TONY

Ah Jeez! (He starts to go)

ANNETTE

Why do ya hate me so much? All I ever did to you was like you!

TONY

(Frustrated) Gimme a break, huh? (He exits)

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
Tony/Stephanie

TIME: The next day. 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.

Night Fever

[REV. 6/11]

TONY

Medium Rock Beat

$\text{♩} = 118$

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two measures. The first measure has a treble clef with a melody of eighth notes (F#4, A4, B4, A4, G#4, F#4) and a bass clef with a single note E3. The second measure has a treble clef with a melody of eighth notes (A4, B4, A4, G#4, F#4, E4) and a bass clef with a single note A3. A second measure follows with a treble clef melody of eighth notes (F#4, A4, B4, A4, G#4, F#4) and a bass clef with a single note B3.

mp ³*Tony*

Lis - ten to___ the ground there is move - ment all___ a-round. There is

The vocal line for the first line of lyrics is in 4/4 time. It starts with a treble clef and a key signature of three sharps. The melody is: F#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D#4 (quarter). The piano accompaniment is in 4/4 time. The right hand has a steady eighth-note pattern: F#4, A4, B4, A4, G#4, F#4, E4, D#4. The left hand has a steady eighth-note pattern: E3, A3, B3, A3, G#3, F#3, E3, D#3. The key signature changes to two sharps (F#, C#) for the second measure.

⁵ some-thing go - in' down, and I can feel it. ⁶ On the waves of the air ⁷ there is

The vocal line for the second line of lyrics is in 4/4 time. It starts with a treble clef and a key signature of two sharps. The melody is: F#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D#4 (quarter). The piano accompaniment is in 4/4 time. The right hand has a steady eighth-note pattern: F#4, A4, B4, A4, G#4, F#4, E4, D#4. The left hand has a steady eighth-note pattern: E3, A3, B3, A3, G#3, F#3, E3, D#3. The key signature changes to one sharp (F#) for the third measure.

8 *danc-in' out there.* 9 *If it's some- thin' we can share,* 10 *we can steal it. And that*

C#m C#m A B

11 *sweet cit - y wom - an,* 12 *she moves through the light,* 13 *con - trol-ling my mind_ and my soul.*

G#m A G#m

14 *When you reach out for me,* 15 *girl,* 16 *and the feel-in' is_ right, I get that* *sub. p*

D#m G#m C#m G#

17 *night fe-ver, night fe-ver.* 18 *We know how to do_ it.* 19 *Gim-me that* 20

p C#m7 F#m7 Emaj7 F#m7

21 night fe-ver, night fe-ver. 22 We know how to show it. 23 In the 24

C#m7 F#m7 Emaj7 F#m7 (Drum Fill)

Heavy Dance Beat

25 heat of our love don't need no help for us to make it. 26 Gim-me just e-nough to take us to the morn- 27

ff B A E

28 - in'. 29 I got fire in my mind. 30 I get high-er in my walk - in' And I'm

(Orch. Hit)

B B C#m

31 glow-in' in the dark; 32 I give you warn - in'. 33 And that sweet ci - ty wo - man, she

E A B G#m

34 moves through the light____ 35 con - trol-ling my mind and my soul____ 36 When you

A G#m D#m

37 Girls & Booth (H) 38 (M&L) I get that night fe - ver, night fe - ver... 39

Tony +Boys & Booth (H) reach out for me__ girl and the feel-in' is right (M&L)

G#m C#m G# C#m7

40 We know how to do____ it. 41 Gim-me that 42

F#m7 Emaj7 F#m7

43 night fe-ver, night fe-ver. 44 We know how to show it. 45 46

C#m7 F#m7 Emaj7 F#m7

The musical score is for the song "Night Fever" from the Saturday Night Fever soundtrack. It is page 5 of the score. The key signature is D major (two sharps). The score is written for voice and piano. The voice part has two staves. The piano part has two staves. The lyrics are: "night fe-ver, night fe-ver. We know how to show it." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The chords are labeled: C#m7, F#m7, Emaj7, and F#m7. The score includes measure numbers 43, 44, 45, and 46. Measure 43 contains the lyrics "night fe-ver, night fe-ver." Measure 44 contains the lyrics "We know how to show it." Measures 45 and 46 are empty.

You Should Be Dancin'

TONY

$\text{♩} = 126$ Moderately, with a beat

Tony

My ba-by moves at mid - night,___

goes right on till the dawn; my wo-man takes me high - er,___ my

wo-man keeps me warm.___ What-cha' do-in' on your back ah___ What-cha'

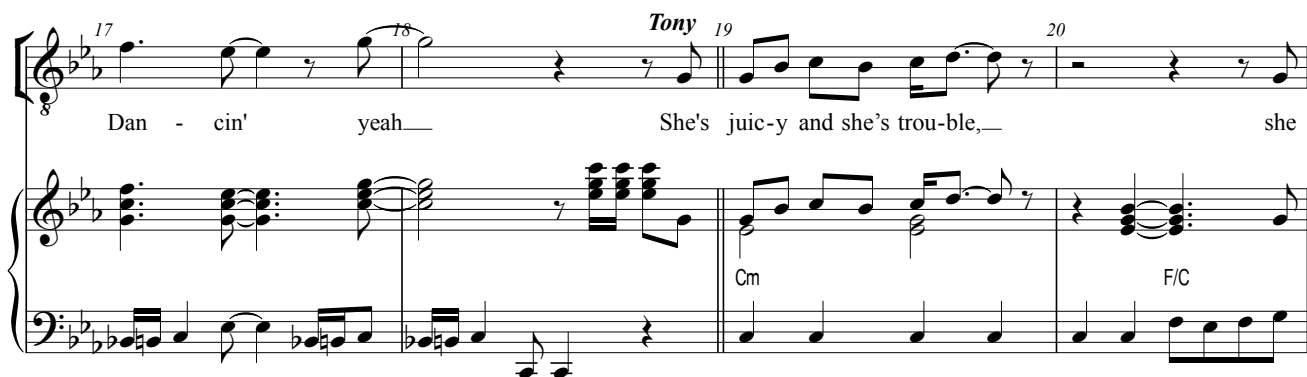
Chords: B/C, G⁷+5, Cm, F/C, Cm, F/C, Cm, Fm, Fm/E, Fm/E^b, Fm/E

Dynamic: *ff*

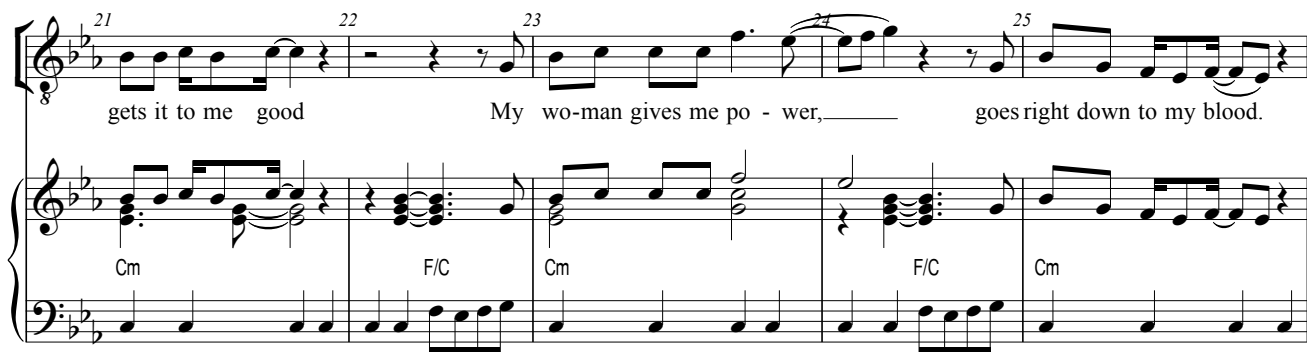
13 do-in' on your back 14 ah 15 You should be dan - in' 16 yeah



17 Dan - cin' 18 yeah 19 Tony She's juic-y and she's trou-ble, 20 she



21 gets it to me good 22 My wo-man gives me po - wer, 23 goes right down to my blood. 24 25



26 What-cha' do-in' on your back 27 ah 28 What-cha' do-in' on your back 29



30
8
ah You should be dan - - in'____ yeah____

31
Fm/E^b Fm/E Cm

Detailed description: This block contains the musical notation for measures 30 and 31. The vocal line (treble clef) starts with a whole note 'ah' on a half note G4, followed by a half note rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 31 continues with a half note C5, a half note B4, a quarter note A4, and a quarter note G4. The piano accompaniment (grand staff) for measure 30 features a left hand with a half note G2 and a half note F2, and a right hand with a half note G4 and a half note F4. Measure 31 features a left hand with a half note G2 and a half note F2, and a right hand with a half note G4 and a half note F4. Chord symbols Fm/E^b, Fm/E, and Cm are indicated below the piano staff.

32
— Dan - cin' yeah____

33
34

Detailed description: This block contains the musical notation for measures 32, 33, and 34. The vocal line (treble clef) starts with a whole note rest in measure 32, followed by a half note G4, a half note A4, a quarter note B4, and a quarter note C5. Measure 33 continues with a half note C5, a half note B4, a quarter note A4, and a quarter note G4. Measure 34 continues with a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment (grand staff) for measure 32 features a left hand with a half note G2 and a half note F2, and a right hand with a half note G4 and a half note F4. Measure 33 features a left hand with a half note G2 and a half note F2, and a right hand with a half note G4 and a half note F4. Measure 34 features a left hand with a half note G2 and a half note F2, and a right hand with a half note G4 and a half note F4.

Tragedy Reprise

$\text{♩} = 110$

Tony

1 2 3 4

And the pain don't go a-way it op-ens up the

mf

5 6 7 Dialogue 8

door to yes - ter-day

mp

9 10 11 12

Now the die is cast the die is cast

13 14 15

Tra-ge-dy— when you lose con - trol and you got no soul it's

mf

16 17 18

Tra-ge-dy— when the mor-nig cries and you don't know why it's hard to— bear— with

19 20 21

no - one be - side you you're go - in' no where You look for some - bo - dy there's

22 23 24 25 26

no - bo - dy there The tra - ge - dy is— that no - bo - dy cares

Dialogue *Dialogue* **THUNDER**

Immortality

1 $\text{♩} = 92$ *2* *Tony*

So this is who I

3 *4* *5* *6*

am? and this is all I know, and I must choose to

7 8 9 10

live, for all that I can give, the spark that makes the pow-er grow, but I will stand for

Am Am Am Am G *mf*

11 12 13 14

my dream if I can, sym-bol of my faith in who I am, but I am so lone-

D C Bm C G Am

15 16 17 18

ly and I must fol-low on the road that lies a-head, I won't let my

Am G D C Bm C

19 20 21 22

heart con-trol my head, but I am so lone-ly And we don't say

G Am Em *p* Am Am

23 24 25 26 **molto rit.**

good-bye, _____ we don't say good-bye, _____ and all my love for
colla voce

G D Em A

27 28 // 29 30 **A Tempo** 31 **molto rall.** 32

you, and what else we may do, we don't say good - bye _____

Am **ff**

va ||