

SATURDAY NIGHT FEVER

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

AUDITION SIDES – ANNETTE

ROYAL CARIBBEAN CRUISE LINE

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

SCENE SEVEN
Dale Dance Studios
Annette/Tony

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)

What Kind of Fool

[REV. 1/23/11]

$\text{♩} = 86$

1 2 3 4

$D^b\text{Maj}^7$ $G^b\text{Maj}^7$ $D^b\text{Maj}^7$ $G^b\text{Maj}^7$

5 *Annette* 6 7 8

There was a time when I was down and out There was a place when I was start-ing o - ver_

$D^b\text{Maj}^7$ $G^b\text{Maj}^7$ $D^b\text{Maj}^7$ $G^b\text{Maj}^7$

9 10 11 12

I let the bough break I let the heart-ache in_ Who's sor - ry now_

C^b B^bm^9 A^bm^7 $G^b\text{Maj}^7$ E^bsus^4

13 14 15 16

What, what kind of fool tears it a - part Leav-ing me pain and sor - row_

$A^b\text{Maj}^7$ Gm^7 Gm^7 C

17 18 3 19 20

lo-sin' him now how can I win where will I be to-mor-row

AbMaj7 Gm Gm C7

A little quicker

21 22 23 24

Was there a mom - ent when I cut him down, played a-round What have I done, I

DbMaj7 Eb/Db Fm9 Eb Db Bbm7

25 26 27

on - ly ap - ol - o - gise for be-ing as they say the last to know it has to

C7 DbMaj7 Eb/Db Fm9 Db

28 29 30 31

show when some-one is in your eyes

Ebsus/Db Bbm C7 Cbmaj7

32 33 34 35

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

C^bMaj⁷ *B^bm⁷* *B^bm⁷* *E^b7*

36 37 38 39

lo - sin'him now won-de-ring why where will I be to-mor-row

C^bMaj⁷ *B^bm⁷* *B^bm⁷* *E^b7*

40 41 42 43

What have I done Who's sor - ry now I've torn it a - part

build to end

E *G^b* *E^b* *A^bm*

44 45 46 47

What kind of fool Who's sor - ry now.

Molto rall.

E *G^b* *Gm^(b5)* *ff A^bm(add⁹)*

Dead Segue

If I Can't Have You / Dale Dance

Stephanie/Annette

♩ = 118 Medium Rock Beat *Booth Girls*

1 2 3 4

Don't know

5 6 7 8

why I'm sur - viv-ing ev-'ry lone - ly day, when there's got to be no chance

9 10 11 12

— for me. My life would end. And it does-n't mat-ter how I cry my tears

13 14 15

— of love are a waste of time. If I turn a - way, am I strong

G/C F/C G/C

16 17 18 19

— e-nough to see it through? Go cra - zy is what I will do if I can't have you.

F Dm7 F G11

20 *Tacet 1st x* 21 22 23

can't have you. I don't want no-bod-y ba - by if I can't have you, oh oh, if I

mp Am G Em Am

24 25 26 27 28

oh,

mf Gm Am Am Dm7 Am7

CUE TO END: Tony stops record player

D.8

HIGHER AND HIGHER

FEMALE AUDITION CUT

Words & Music by Jackson,
Smith and Miner

Instr. Arr. John Hinchey, Vocal Arr. Loren Van Brenk

rock ♩ = 196 [2] C F/C

Reh. Piano

Lead Dm/C C Dm/C C Flo

Oh, I'm so_

Reh. Piano

6

"I'm so glad..."

10 C F/C

Lead — glad_ I fin - 'lly found_ you! you're that

Reh. Piano *mf* trombone

10

Lead

Dm/C C Dm/C C

one_ in a mil - lion guy_ And_ with

Reh. Piano

14

18 C F/C

my lov-in' arms_ a - round_ you_ I can stand

Reh. Piano

18

Lead

Dm/C C₃ Dm/C C

_ up and face_ this world a - gain_ I said you're love

Reh. Piano

22

26 C chorus-"Your love keeps..." F/C

Lead

keeps on lift - in' high - er

Reh. Piano

26

Dm/C C

Lead

high - er and high - er I said you're love

Reh. Piano

30

34 C F/C

Lead

keeps on it's

Reh. Piano

34

"HIGHER AND HIGHER"

Piano/Vocal

P. 4

Lead

Dm/C C C

lift - in' high - er and high - er.

Reh.
Piano

38 50.2"

The musical score is written for a Lead vocal part and a Reh. Piano accompaniment. The Lead part is in treble clef and has lyrics 'lift - in' high - er and high - er.' The Reh. Piano part is in grand staff (treble and bass clefs). The score is marked with measure numbers 38 and 50.2. The chords Dm/C, C, and C are indicated above the Lead part.