

SATURDAY NIGHT FEVER

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

AUDITION SIDES – BOBBY C

ROYAL CARIBBEAN CRUISE LINE

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

SCENE NINE
2001
Bobby C/Frank Jr

BOBBY C

I'm Bobby, Bobby C! Remember me?

FRANK JR

Hey how are you? You've done a lot of growin' up.

BOBBY

Hey, Father, you wanna hear something? Listen, I got a girlfriend of mine, you know? She's such a good Catholic, Father, she tells me she loves the taste of communion wafers.

FRANK JR

(Lost in watching TONY) Yeah?

BOBBY C

(Needing his attention) Hey, M-Mr. Manero

FRANK JR

(Impressed with TONY.) He's really good!

BOBBY C

Yeah, he's the king out there, the best. Listen, could I talk to you, Father?

FRANK JR

Call me Frank, please.

BOBBY C

Right. Frank. Uh - my girlfriend? Uh, she's in trouble, well, we, we got trouble

FRANK JR

Yeah?

BOBBY C

Her name's Pauline, my girlfriend? and see, I, I-uh... I got her...

FRANK JR

Wait... Bobby, did you get her pregnant?

BOBBY C

Yes, yes, I did...and I, I got things swimmin' in my head, you know?...and I, I heard like, the Pope, he, he gives, a...a special - dis uh...dis-a-permission, you know.

FRANK JR

Dispensation.

BOBBY C

Yeah that's it! Do ya think the Pope could give Pauline, uh...THAT...for getting an...

FRANK JR

I don't think so, Bobby. (Genuine concern) Bobby, I'm sorry. Have you talked to your priest about it?

BOBBY C

Yeah, I, I try talkin' to everybody 'bout it! But...uh...alright. (Forced laughs) Like, you play, you pay, right? (leaving) So, thanks, Father... I mean, Frank.

(BOBBY exits in a haze. FRANK starts to follow but TONY interrupts him.)

SCENE ELEVEN
Monty's Dance Studio
Bobby C/Stephanie

(BOBBY is at record stand. STEPHANIE reenters)

STEPHANIE

Oh, I forgot my records.

BOBBY C

So, Stephanie, are you a dancer?

STEPHANIE

Oh yeah, but what I really do is work for a big record producer in Manhattan.

BOBBY C

That's cool.

STEPHANIE

Yeah. (bragging) Very big producer. You know who came in the office the other day?
Elton John.

BOBBY C

Far out!

STEPHANIE

Yeah, pretty groovy, right?

BOBBY C

So, Stephanie, listen, can I talk to you for a second? Listen, you seem to know a lot of things, and I, um - I got a friend of mine, you know? And he- he got this girlfriend- -uh- pregnant. And- and I wanted to know if you had to make the choice between getting married and- (beat) I don't know, doin' something stupid to yourself what would you do?

STEPHANIE

Well, who'd I have to marry?

BOBBY C

Say, you'd have to marry me.

STEPHANIE

(beat, giggling) I'd kill myself. (She exits.)

BOBBY C

It's very nice meeting you Stephanie...

SCENE SIXTEEN
Verazzano Narrows Bridge

(GUS and BOBBY climb the wall. DOUBLE J comes out of the backseat as ANNETTE, clearly upset, climbs out after him.)

(BOBBY C has climbed up on the bridge. He is wasted from a night of pills and booze)

BOBBY C

Hey, Tony! Tony! Look at me!

TONY

Bobby, get down right now. It's too dangerous

BOBBY C

Look at me, Tony! I'm doin it! (He slips – all react)

TONY

Hey, man, it's slippery! You're askin' for it! I'm not kiddin' around now Bobby! Get down from there!

(BOBBY C slips but catches himself. All react)

BOBBY C

I'm alright, I'm alright!

TONY

(Rushing to the ladder) That's crazy- Now you're bein' crazy, (TONY starts up the bridge) Bobby, come on!

BOBBY C

I did it! (He slips again.)

TONY

(Climbing up) I mean it Bobby. You're gonna get yourself killed! (Closer to him) Now come down here!

BOBBY C

(Wildly manic) Stay away from me!

TONY

(Trying to get him under control) C'mon Bobby! Now, gimme your hand. (Reaching) We'll talk. We'll go talk in the car, huh? Outta the rain. It's warmer there – C'mon, we'll talk.

BOBBY C

(Growingly out of control) You- you didn't talk to me before! How come you never called me?! (Desperately irrational) Tony-I didn't wanna screw up!

TONY

You didn't screw up, Bobby! Now Gimme your hand.

BOBBY C

This time I didn't wanna screw up! I didn't wanna...

(He falls)

TONY

No! Oh no!

Tragedy

Bobby C

$\text{♩} = 118$

1 2 3 4

So

5 6 7

here I stand on the edge of the night with no-thing in my life. No-one to love me

8 9 10 3

I keep try-ing to be some - bo - dy But no-bo-dy list-ens No -

11 3 12 13 14

bo-dy list - ens And the pain don't go a - way It o-pens up the

15 16 17 18

door to yes - ter - day I thought she'd be the

19 first 20 I thought she'd be the 21 last 22 But time is in con-trol my love_ 23

24 Then the die is cast_ 25 The die is cast_ 26 **poco accel.** $\text{♩} = 120$ 27 Tra-ge-dy_ when the

28 feel-ing's gone and you can't go on, it's 29 tra - ge - dy_ When the

30 mor-nig cries and you don't know why it's hard to bear_ 31 3 32 3 3 to love you you're

Musical score for measures 33-36. The vocal line (treble clef) has a key signature of two sharps (F# and C#). Measure 33 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 34 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 35 is a whole rest. Measure 36 is a whole rest. The piano accompaniment (grand staff) features a key signature of two sharps. Measure 33 has a Bm chord. Measure 34 has a G chord. Measure 35 has an A11 chord. Measure 36 has a D chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

33 34 35 36

go - in' no- where_____

Bm G A¹¹ D D

Musical score for measures 37-42. The vocal line (treble clef) has a key signature of two sharps (F# and C#). Measure 37 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 38 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 39 continues with a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 40 continues with a quarter note D4, a quarter note C4, and a quarter note B3. Measure 41 continues with a quarter note A3, a quarter note G3, and a quarter note F#3. Measure 42 continues with a quarter note E3, a quarter note D3, and a quarter note C3. The piano accompaniment (grand staff) features a key signature of two sharps. Measure 37 has a Dsus4 chord. Measure 38 has a D chord. Measure 39 has a Dsus4 chord. Measure 40 has a D chord. Measure 41 has a Dsus4 chord. Measure 42 has a D chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

Bobby C

37 38 39 40 41 42

Night and day there's a burn-ing down in - side of me Burn - ing love with a yearn-ing that won't

Dsus⁴ D Dsus⁴ D Dsus⁴ D

Musical score for measures 43-48. The vocal line (treble clef) has a key signature of two sharps (F# and C#). Measure 43 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 44 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 45 continues with a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 46 continues with a quarter note D4, a quarter note C4, and a quarter note B3. Measure 47 continues with a quarter note A3, a quarter note G3, and a quarter note F#3. Measure 48 continues with a quarter note E3, a quarter note D3, and a quarter note C3. The piano accompaniment (grand staff) features a key signature of two sharps. Measure 43 has a Dsus4 chord. Measure 44 has a D chord. Measure 45 has a Dsus4 chord. Measure 46 has a D chord. Measure 47 has a Dsus4 chord. Measure 48 has a D chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

43 44 45 46 47 48

let me be Down I go and I just can't take it all a - lone I real - ly should be

Dsus⁴ D Esus⁴ E F#sus⁴ F#

Musical score for measures 49-53. The vocal line (treble clef) has a key signature of two sharps (F# and C#). Measure 49 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 50 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 51 continues with a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 52 continues with a quarter note D4, a quarter note C4, and a quarter note B3. Measure 53 continues with a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment (grand staff) features a key signature of two sharps. Measure 49 has a C#m/E chord. Measure 50 has a C#m/E chord. Measure 51 has a G chord. Measure 52 has a G chord. Measure 53 has a G chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

49 50 51 52 53

hold - ing you hold - ing you lov - ing you lov - ing you_____

C#m/E E C#m/E E G G G G

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

55

56

57 tra-ge-dy— When the mor-ning cries and you don't know why it's hard to bear— with

58

59

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

61

62

63 no - bo - dy there— the tra - ge - dy is—that no - bo - dy cares.

64

65

CHINA GROVE

MALE AUDITION CUT

The Doobie Brothers

Words & Music by Tom Johnson

Arr. John Hinchey, Adapted by L. Van Brenk

rock ♩ = 144

D C G

and the folks are ris - in' for an - oth-er day 'round a-bout their homes.

13

D 18 Bm A Asus A

The peo-ple of the town are strange__ and they're

17

G G7 Ab7A7 Bb7

proud of where__ they came.__ Well, you're

20

23 D chorus

C G/B D

talk-in"bout Chi - na Grove, oh,

23

C G/B D

Chi - na Grove.

26

C G/B D

28

49.9"

ff