

SATURDAY NIGHT FEVER

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

AUDITION SIDES - DOUBLE J

ROYAL CARIBBEAN CRUISE LINE

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

SCENE 3
Exterior 2001 Odyssey

TIME: 10 pm that night. A cold evening.

DOUBLE J

Yo Gus! Where's Numb-nuts?!

GUS

Bobby C?

DOUBLE J

Yeah, "Li'l Chaperone", Duffus! Has he parked the car yet?

GUS

I dunno – I was lookin' for booze, right? Check it out! (He holds up a six-pack)

DOUBLE J

Yeah, you're always lookin' for booze, and that's your problem Gus, *I'm* always lookin' for action, see and I'm lookin' for some action tonight! Know what I mean?

GUS

Yeah man, some action!

DOUBLE J

(BOBBY C drives on) There he is! Bobby C what took you so long, man?! Would ya' park it already?!

GUS

(Getting out of backseat.) Hey Bobby C, you drive like my grandma.

DOUBLE J

Yeah, and she ain't got no legs!

BOTH

BOOM!

DOUBLE J

(Belittling Bobby) Yeah well, we all know YOU won't be gettin' no action! (they laugh)

BOBBY C

Whatever!

DOUBLE J

But anybody who *does* get a chick tonight, gets the car for ten minutes.

GUS

And then you're out for the next guy, right? (BOBBY gets out of the car and wipes hood)

DOUBLE J

Five minutes and you get the medal-of-honor! (Lighting a cigarette)

(TONY enters.)

GUS

Tony, hey Tony!

TONY

Hey, scumbags....How ya doin'?

GUS

Doin' good.

DOUBLE J

Hey Tony, lookin' good!

TONY

Hey-we're The Faces. Let's shape up! We're gonna party...

TONY with DOUBLE J

...till the sun comes up!

SCENE THIRTEEN
THE NEIGHBORHOOD

MUSIC: **23. THE FIGHT**

DOUBLE J

Where's Tony? We need Tony and Bobby!

GUS

So screw it then! Let's just get outta here! We don't gotta fight the Barracudas!

DOUBLE J

You crazy, Gus? They busted your ribs! Now we're gonna get 'em back! (TONY enters)
They're comin', man! Crossin' the street right now!

GUS

This is so stupid – I'm telling ya don't do this!

DOUBLE J

Gus, get back! Come on, Bobby!

GUS

No!

(BARRACUDAS enter)

DOUBLE J

(Leading the attack) Now!

AFTER THE FIGHT

DOUBLE J

Whoooo! We did it, man!

BOBBY C

Yeah, we got 'em good, huh? Busted heads!

DOUBLE J

Yeah? Not you, lover. Where'd you go?

BOBBY C

I was here. Hey Gus– did we get 'em or what?!

GUS

Yeah. Only, you know, I ain't so sure it was the Barracudas that jumped me.

DOUBLE J

What're you talkin' about? You said it was the Barracudas.

GUS

I said it was prob'ly the Barracudas?

DOUBLE J

Prob'ly?!

GUS

Yeah, well, it was dark that night – I couldn't see who it was... So, coulda been the Spanish Barons, you know?

DOUBLE J

You kiddin me? You tellin' me we just did this for no reason?

GUS

Hey, we hadda lay somebody out for it, right?!

DOUBLE J

You know what I feel like doin'? I feel like breakin' your broken arm! Come on, lets get outta here!

BOBBY C

Jeez - I could kill 'im!

DOUBLE J

You couldn't kill crab-lice!

BOBBY C

Whaddya think I am?

DOUBLE J

Whadda you think you are?! (Pushing past him)

BOBBY C

(Yelling after him) You think I'm a coward, huh? You think I'm a coward?

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AUDITION SIDES – TONY MANERO (UNDERSTUDY)

ROYAL CARIBBEAN CRUISE LINE

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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.

You Should Be Dancin'

TONY

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

Tony

1 2 3

My ba-by moves at mid - night, —

ff G^{7+5} Cm

4 5 6 7 8

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

F/C Cm F/C Cm F/C

9 10 11 12

wo-man keeps me warm. — What-cha' do-in' on your back ah — What-cha'

Cm F/C Fm Fm/E Fm/E \flat Fm/E

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 ah You should be dan - - in' yeah

31

Fm/E^b Fm/E Cm

This system contains measures 30 and 31. The vocal line starts with a half rest in measure 30, followed by a half note 'ah' in measure 31. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated as Fm/E^b at the start of measure 30, Fm/E at the start of measure 31, and Cm at the start of measure 32.

32 Dan - cin' yeah

33

34

This system contains measures 32, 33, and 34. The vocal line has a half rest in measure 32, followed by a half note 'Dan' in measure 33, and a half note 'cin' yeah' in measure 34. The piano accompaniment continues with the eighth-note bass line and chords. The system ends with a double bar line in measure 34.

IN THE AIR



MALE SINGER AUDITION PACKET
(Understudy)

ROYAL CARIBBEAN PRODUCTIONS

Dust In The Wind

Understudy

Piano

4/4 time signature. The piano part consists of a continuous eighth-note accompaniment in both hands. The right hand starts on a C4 octave and the left hand on a C3 octave. The first two measures are marked with a 'C' chord, and the third measure is marked with an 'Am' chord.

Male Lead

4

Male Lead: Treble clef, 8va. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The lyrics "I close my eyes," are written below the notes. The piano accompaniment continues with the same eighth-note pattern. The first measure is marked with a 'G/B' chord, the second with a 'C' chord, and the third with an 'Am' chord.

Male Lead

7

Male Lead: Treble clef, 8va. The melody continues with eighth-note runs. The lyrics "on-ly for a mo ment and the mo - ments gone. All my" are written below. The piano accompaniment continues with the same eighth-note pattern. The first measure is marked with a 'G' chord, the second with a 'Dm' chord, the third with an 'Am' chord, the fourth with a 'G/B' chord, the fifth with a 'C' chord, and the sixth with a 'G/B' chord.

10

Male Lead

8

dreams, pass be-fore my eyes a cur-i - o-si-ty. —

Pno.

Am G Dm Am

13

Male Lead

8

Dust in the wind. All they are — is dust in — the

Pno.

D/F# G Am Am/G D/F# G

16

Male Lead

8

wind. Same old song,

Pno.

Am G/B C G/B Am

19

Male Lead

8 just a drop of wa-ter in an end - less sea. All we

Pno.

G Dm Am G/B C G/B

22

Male Lead

8 do, crum-bles to the ground though we re - fuse to see.

Pno.

Am G Dm Am

25

Male Lead

8 Dust in the wind. All they are - is dust in - the

Pno.

D/F# G Am Am/G D/F# G

28

Male Lead

wind. Dust in the wind.

Pno.

Am D/F# G Am Am/G

31

Male Lead

All they are__ is dust in__ the wind._____

Pno.

D/F# G Am

33

Male Lead

—

Pno.

Am