

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?

SATURDAY NIGHT FEVER

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

AUDITION SIDES – TONY MANERO (UNDERSTUDY)

ROYAL CARIBBEAN CRUISE LINE

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

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.

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 of the piano introduction 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 9 10

danc-in' out there.____ If it's some- thin' we can share, we can steal it. And that

C#m C#m A B

11 12 13

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

G#m A G#m

14 15 16 *sub. p*

When you reach out for me,____ girl, and the feel-in' is____ right, I get that

D#m G#m C#m G#

17 18 19 20

night fe-ver, night fe-ver.____ We know how to do____ it. Gim-me that

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 27 to take us to the morn-

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

CHINA GROVE

MALE AUDITION CUT

The Doobie Brothers

Words & Music by Tom Johnson

Arr. John Hinchey, Adapted by L. Van Brenk

rock ♩ = 144

First system of musical notation for 'China Grove'. It features a piano introduction in D major, 4/4 time, with a tempo of 144 beats per minute. The notation includes a treble and bass staff with chords D, C, G, and D marked above the staff. The bass line is active, featuring eighth and sixteenth notes.

Second system of musical notation. It includes a male solo section marked 'Male Solo' above the staff. The piano accompaniment continues with chords D, C, G/B, and G5. The system ends with the lyrics 'When the'.

Third system of musical notation, starting at measure 10. It is labeled 'verse 1' and includes the lyrics: 'sun comes up on a sleep-y lit-tle town down a-round San An-tone...'. The piano accompaniment features chords D, C, and G. The system ends with the instruction 'V.S.'.

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

ff

28

49.9"