

SATURDAY NIGHT FEVER

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

AUDITION SIDES - GUS

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

DOUBE 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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**Adapted by
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AUDITION SIDES – BOBBY C (UNDERSTUDY)

ROYAL CARIBBEAN CRUISE LINE

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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.)

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

Measures 33-36. The vocal line starts with a triplet of eighth notes (B4, C#4, D4) on measure 33, followed by a half note (E4) on measure 34, and then rests on measures 35 and 36. The lyrics are "go - in' no- where_____". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand: Bm (measures 33-34), G (measure 35), A11 (measure 36), and D (measures 35-36).

Measures 37-42. The vocal line continues with eighth notes: D4 (37), E4 (38), F#4 (39), G4 (40), A4 (41), and B4 (42). The lyrics are "Night and day there's a burn-ing down in - side of me Burn - ing love with a yearn-ing that won't". The piano accompaniment consists of sustained chords: Dsus4 and D (measures 37-38, 39-40, 41-42).

Measures 43-48. The vocal line continues with eighth notes: C#4 (43), D4 (44), E4 (45), F#4 (46), G4 (47), and A4 (48). The lyrics are "let me be Down I go and I just can't take it all a - lone I real - ly should be". The piano accompaniment consists of sustained chords: Dsus4 and D (measures 43-44, 45-46), Esus4 and E (measure 47), and F#sus4 and F# (measure 48).

Measures 49-53. The vocal line continues with eighth notes: B4 (49), A4 (50), G4 (51), F#4 (52), and E4 (53). The lyrics are "hold - ing you hold - ing you lov - ing you lov - ing you_____". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand: C#m/E and E (measures 49-50), G (measures 51-52), and a final sustained G (measure 53).

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

55

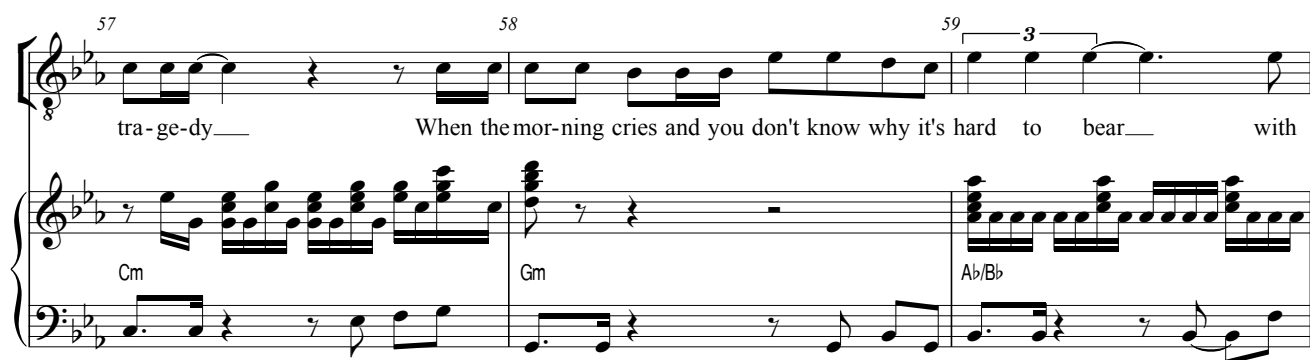
56



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

58

59 3



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

61 3

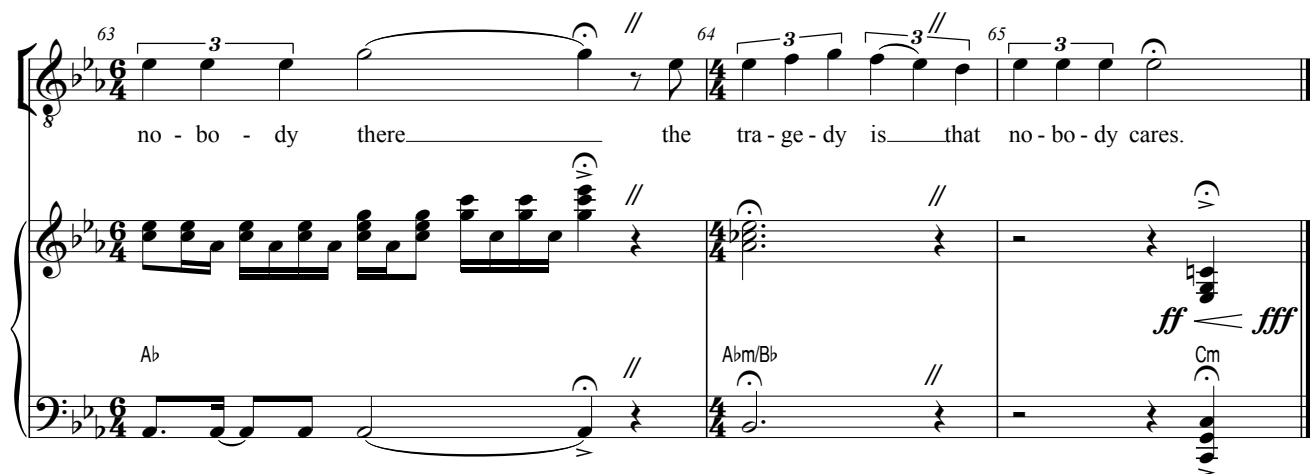
62 3



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

64 3

65 3



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 piano part consists of a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

Second system of musical notation. It continues the piano introduction with chords D, C, G/B, and G5 marked above the staff. A 'Male Solo' box is present above the staff. The piano part continues with the same accompaniment. The system ends with the lyrics 'When the'.

Third system of musical notation, marked with a box containing the number 10. It begins with the lyrics 'verse 1' and the chord D. The piano part continues with the same accompaniment. The system ends with the lyrics 'sun comes up on a sleep-y lit-tle town down a-round San An-tone...' and the chord G. The system concludes with 'V.S.' (Versus).

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"