SATURDAY NIGHT FEVER

Adapted by
Jamie Richards and Loren Van Brenk

AUDITION SIDES – TONY MANERO

ROYAL CARIBBEAN CRUISE LINE

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

SCENE FIVE
OUTSIDE CLUB
Tony/Stephanie

TONY

Hey! Hey! You're a very good dancer; you know that? I would like to meet you. I mean - you was lookin' at me, and I was …

STEPHANIE

What is this? I look at a guy longer than a millionth of a second, already he gets delusions of grandeur?

TONY

Nice meeting you Stephanie Mangano. I'm Tony Manero. Hey, We both got the same last initial, how do you like that?

STEPHANIE

Wow, we get married, I don't have to change the monogram on my luggage tags, huh?

TONY

Yeah, somebody told me you was stuck up!

STEPHANIE

All right, Mr. Manero. What?

TONY

Well, I think you're a very good dancer…

STEPHANIE

And I think there's a world of difference between us in every which way.

TONY

Jeez? I was just talkin' about your dancin'.

STEPHANIE

Let me explain this to you, I work in Manhattan now, just one little bridge away but a lifetime from here. So, I ain't lookin' here no more.

TONY

Snobs for slobs right? Hey, Bay Ridge ain't the worst part of Brooklyn.

STEPHANIE

Yeah, well, it ain't Manhatt… it *isn't* Manhattan. People are very remarkable there, culture is refined. For example, I just seen Zefferelli's film, "Romeo and Juliet."

TONY

Oh, yeah, I read that in High School. You know, I never understood why that Romeo he took the poison so quick.

STEPHANIE

Well, you know, that's the way they took the poison in those days. I gotta go, good night.

TONY

Yeah, but maybe I could walk you home.

STEPHANIE

No. Nothing personal.

TONY

Come on, let me.

STEPHANIE

Goodnight Tony Manero.

TONY

(Watching her leave) Goodnight Stephanie Mangano.

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

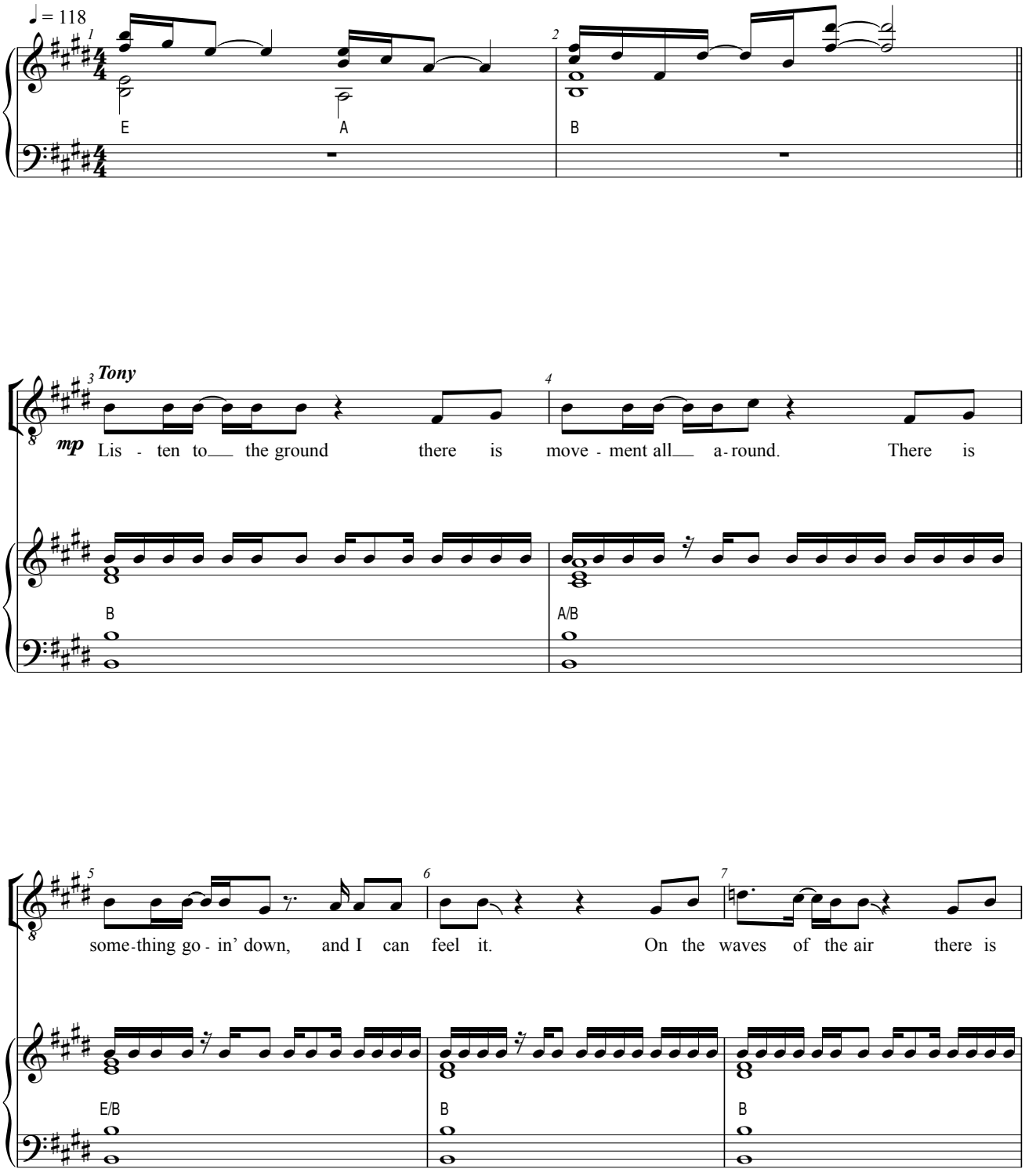
Oh. Hot stuff.

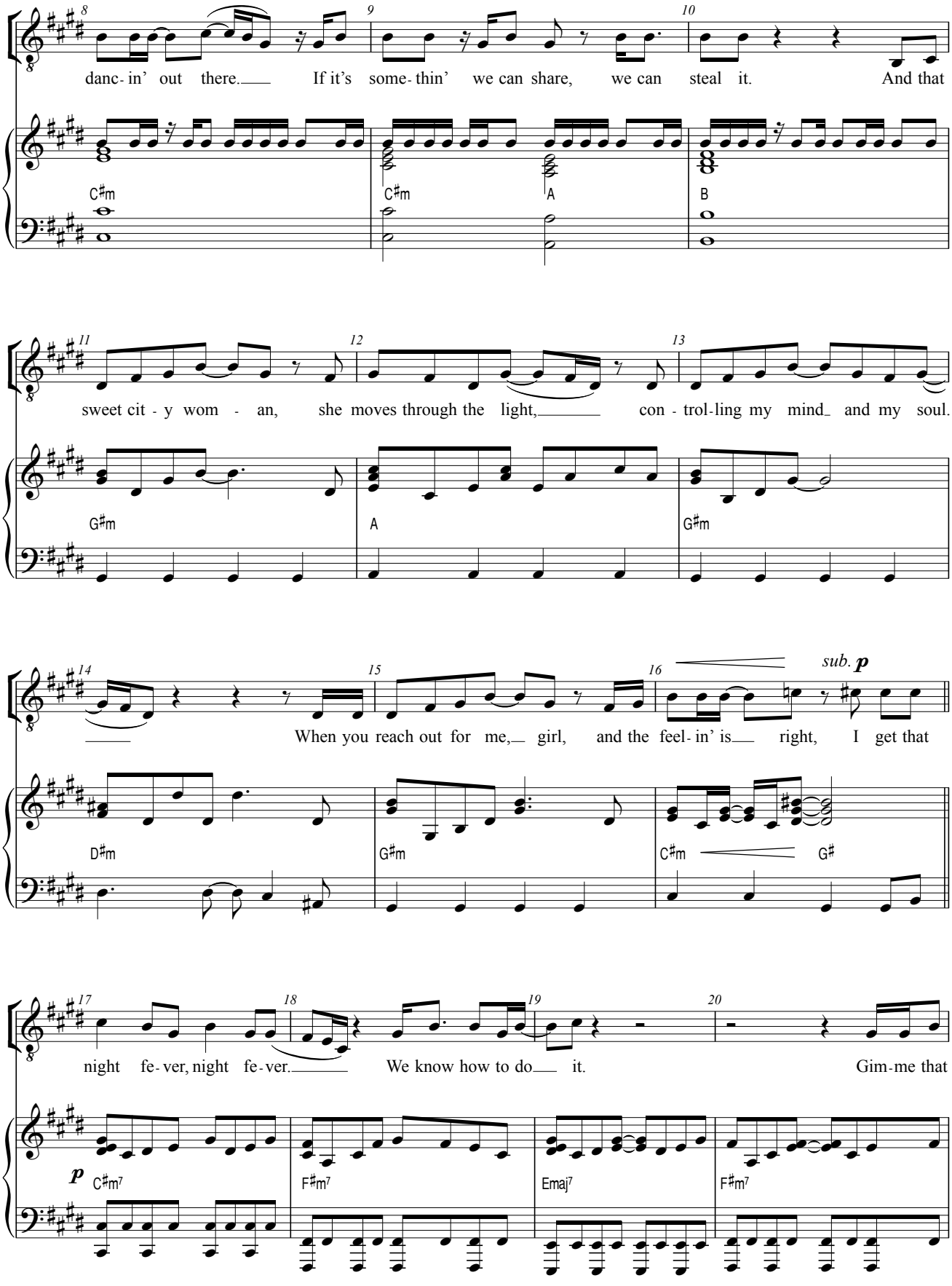
Night Fever

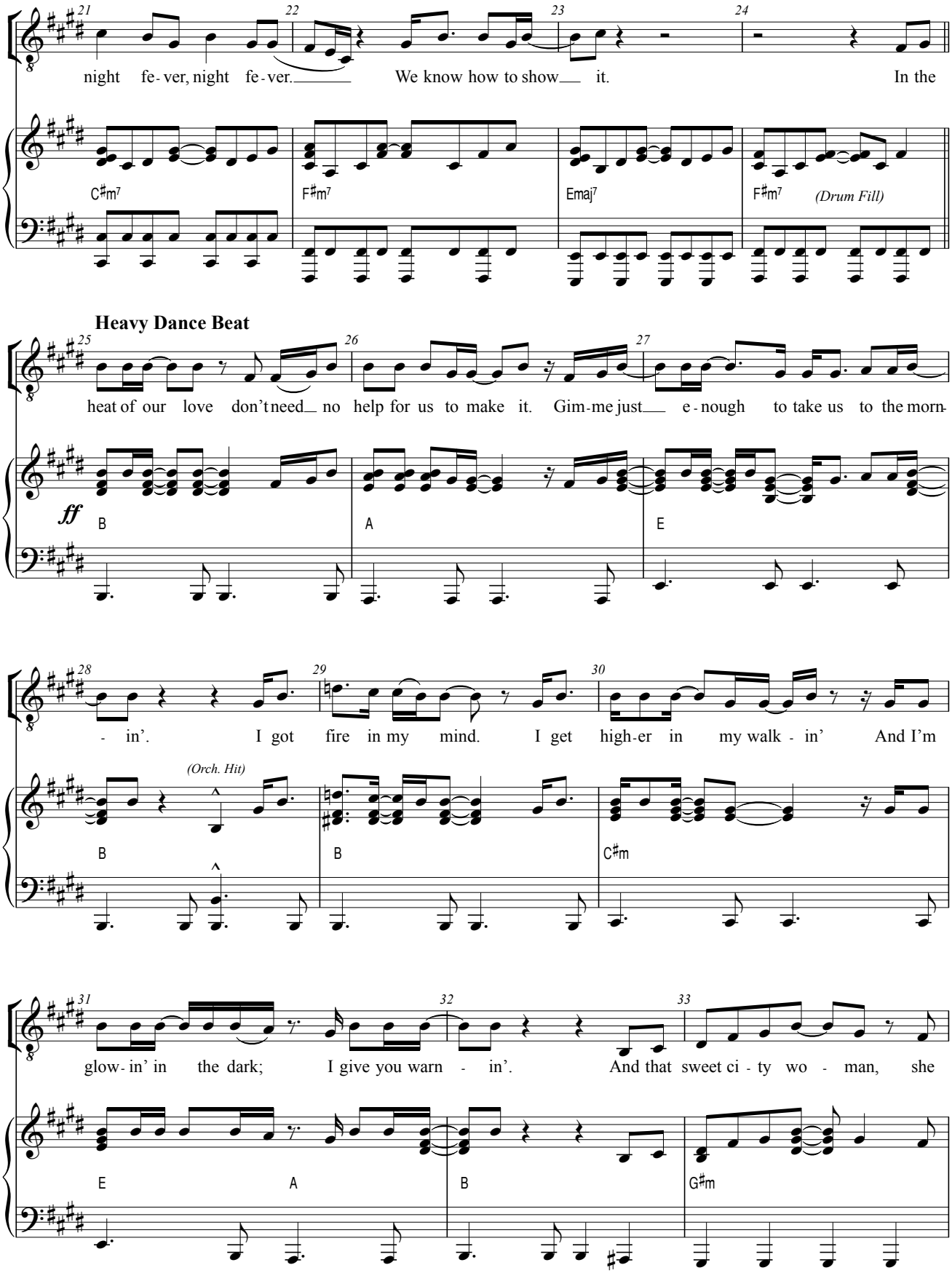
[REV. 6/11]

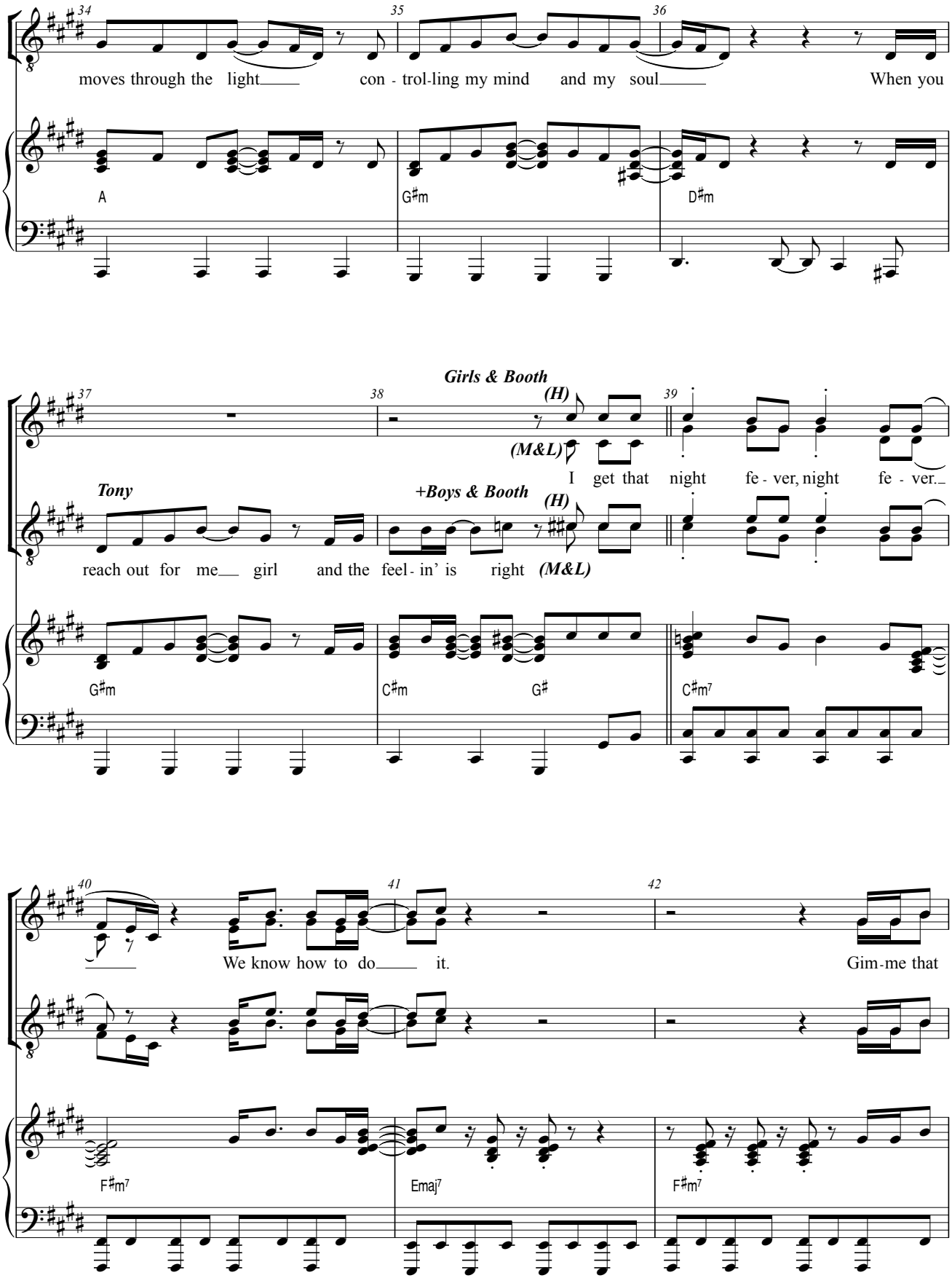
TONY

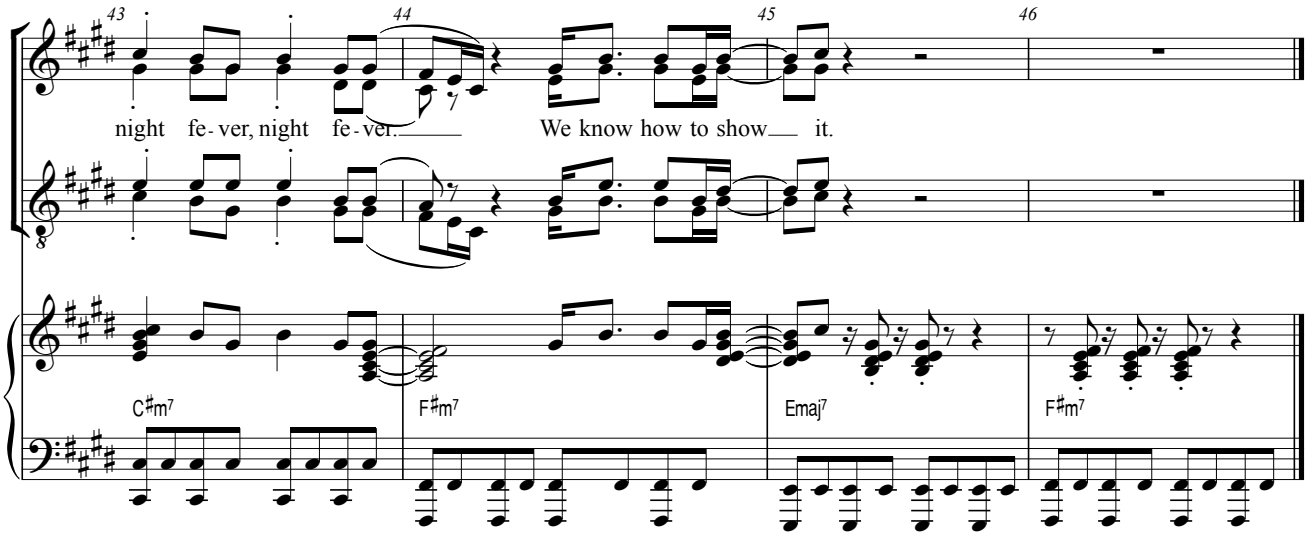
Medium Rock Beat




8
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

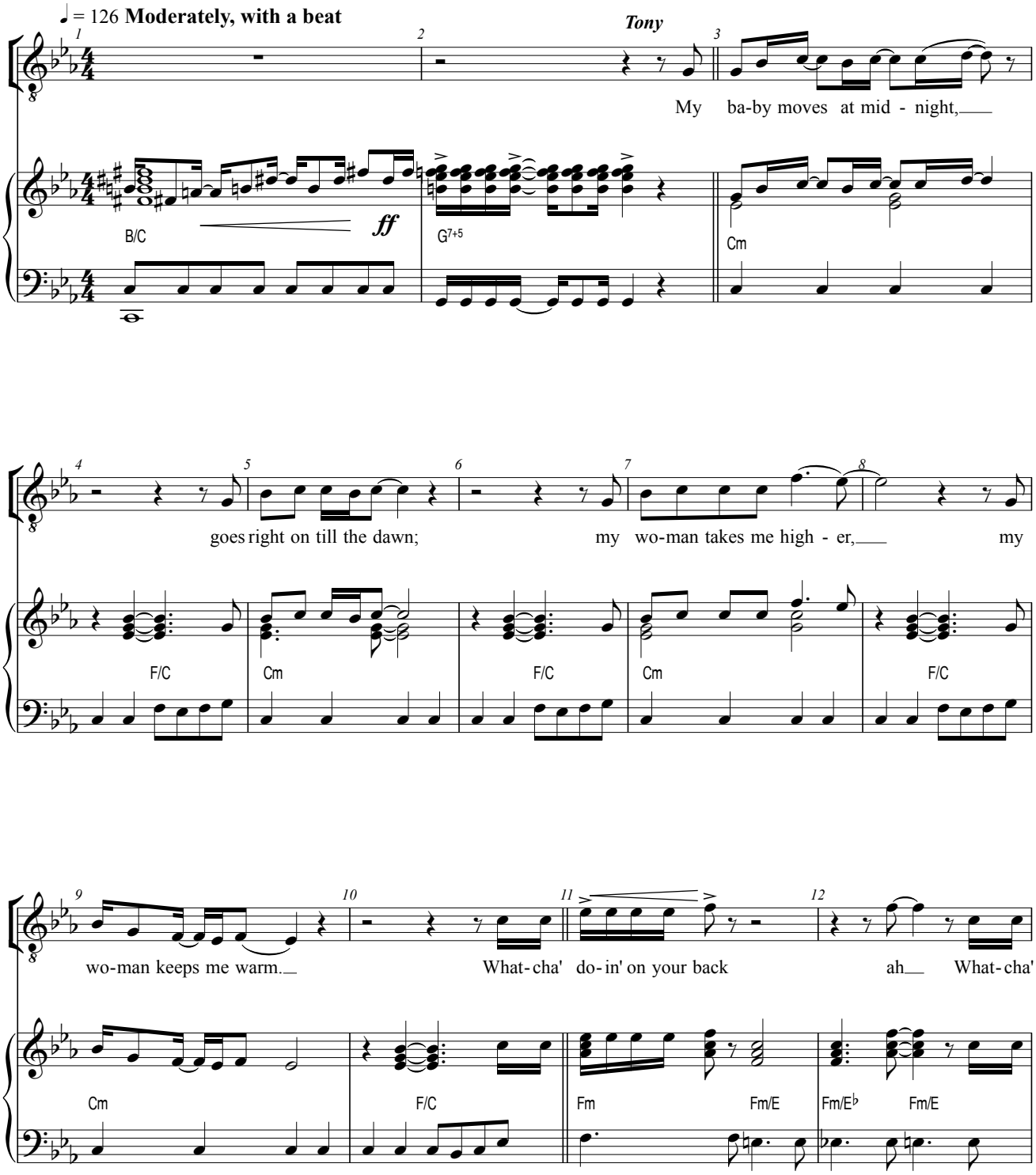

night fe - ver, night fe - ver. We know how to show it. In the
C♯m7
F♯m7
Emaj7
F♯m7
(Drum Fill)
Heavy Dance Beat
heat of our love don't need no help for us to make it. Gim - me just e - nough to take us to the morn -
ff
B
A
E
- in'. I got fire in my mind. I get high - er in my walk - in' And I'm
(Orch. Hit)
B
B
C♯m
glow - in' in the dark; I give you warn - in'. And that sweet ci - ty wo - man, she
E
A
B
G♯m

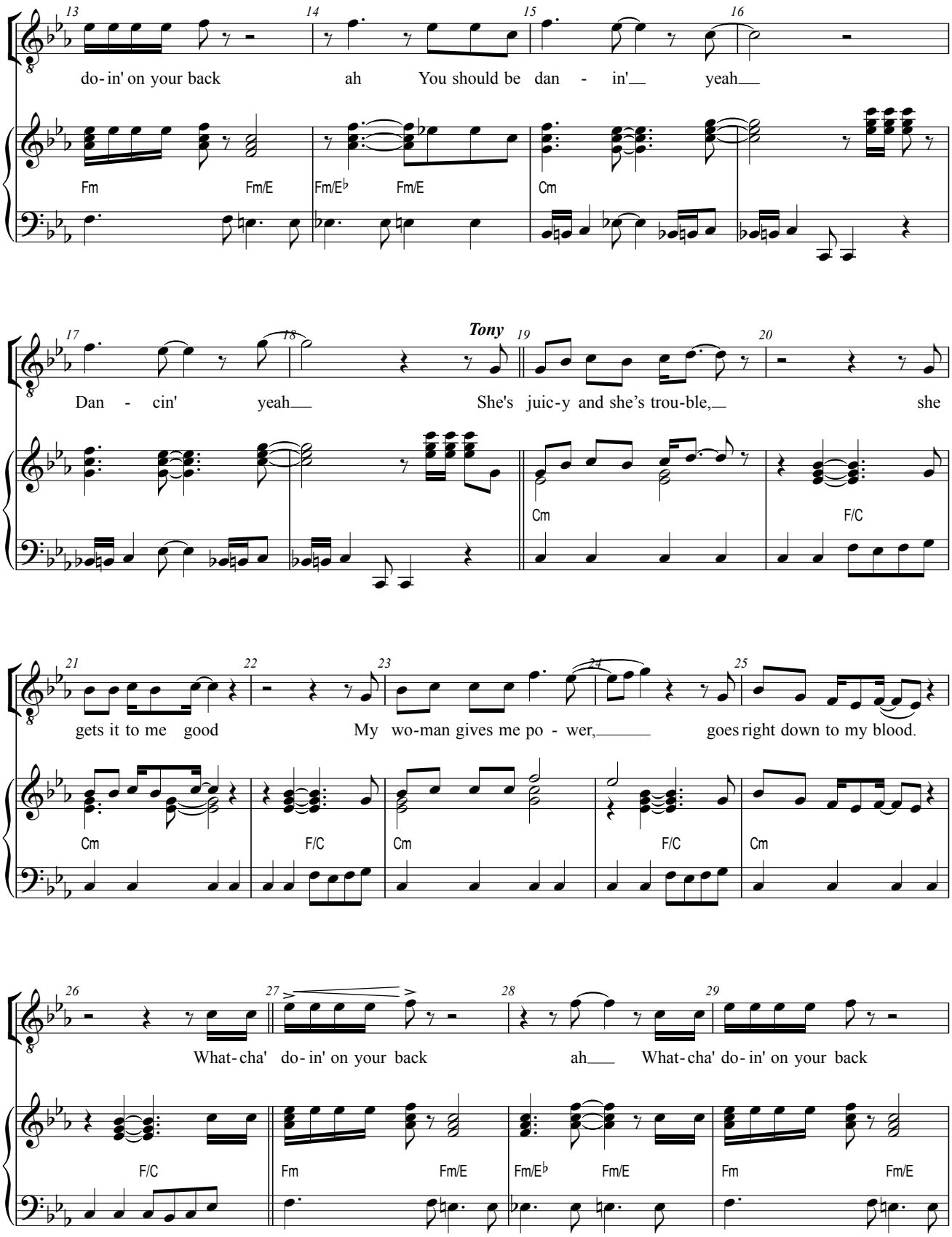

34
35
36
moves through the light con - trol-ling my mind and my soul When you
A
G♯m
D♯m
Girls & Booth
(H)
(M&L)
I get that night fe - ver, night fe - ver.
Tony
+Boys & Booth
(H)
reach out for me girl and the feel - in' is right (M&L)
G♯m
C♯m
G♯
C♯m7
40
41
42
We know how to do it.
Gim-me that
F♯m7
Emaj7
F♯m7

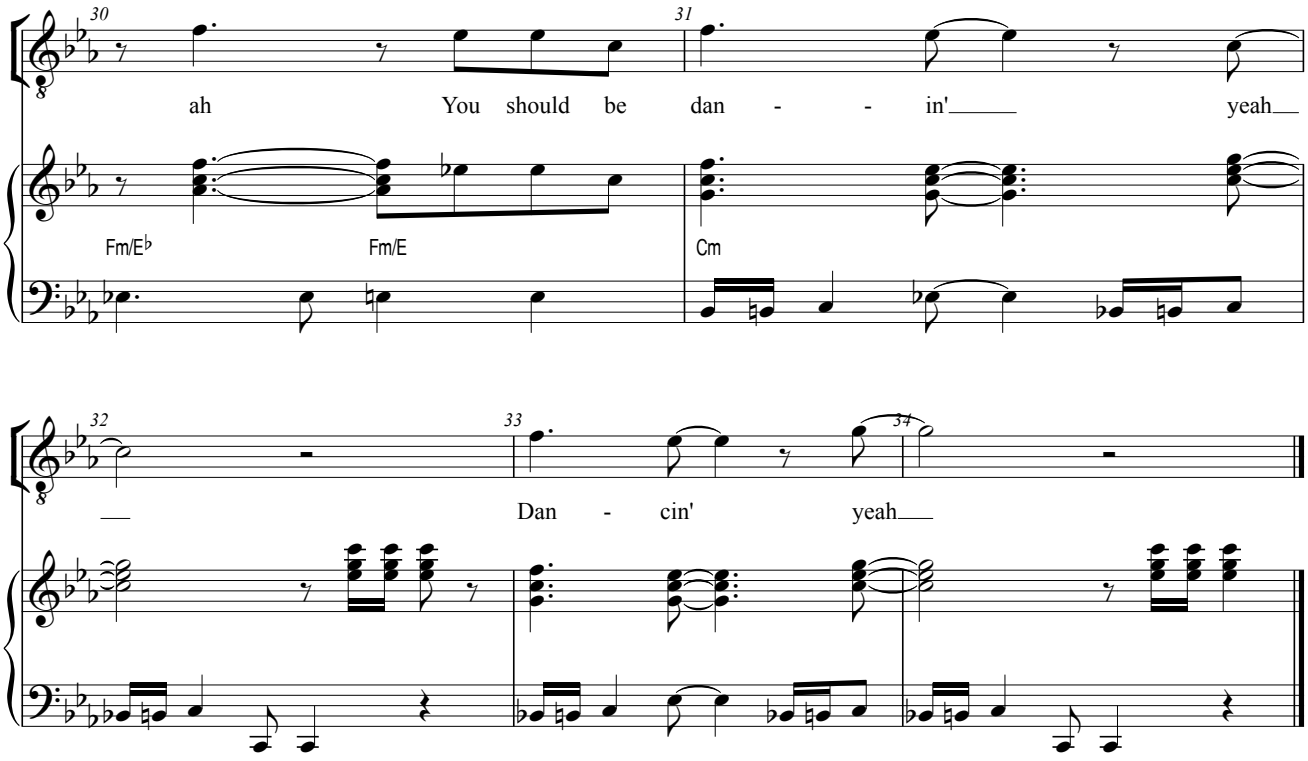

43
44
45
46
night fe - ver, night fe - ver.
We know how to show it.
C♯m7
F♯m7
Emaj7
F♯m7

You Should Be Dancin'

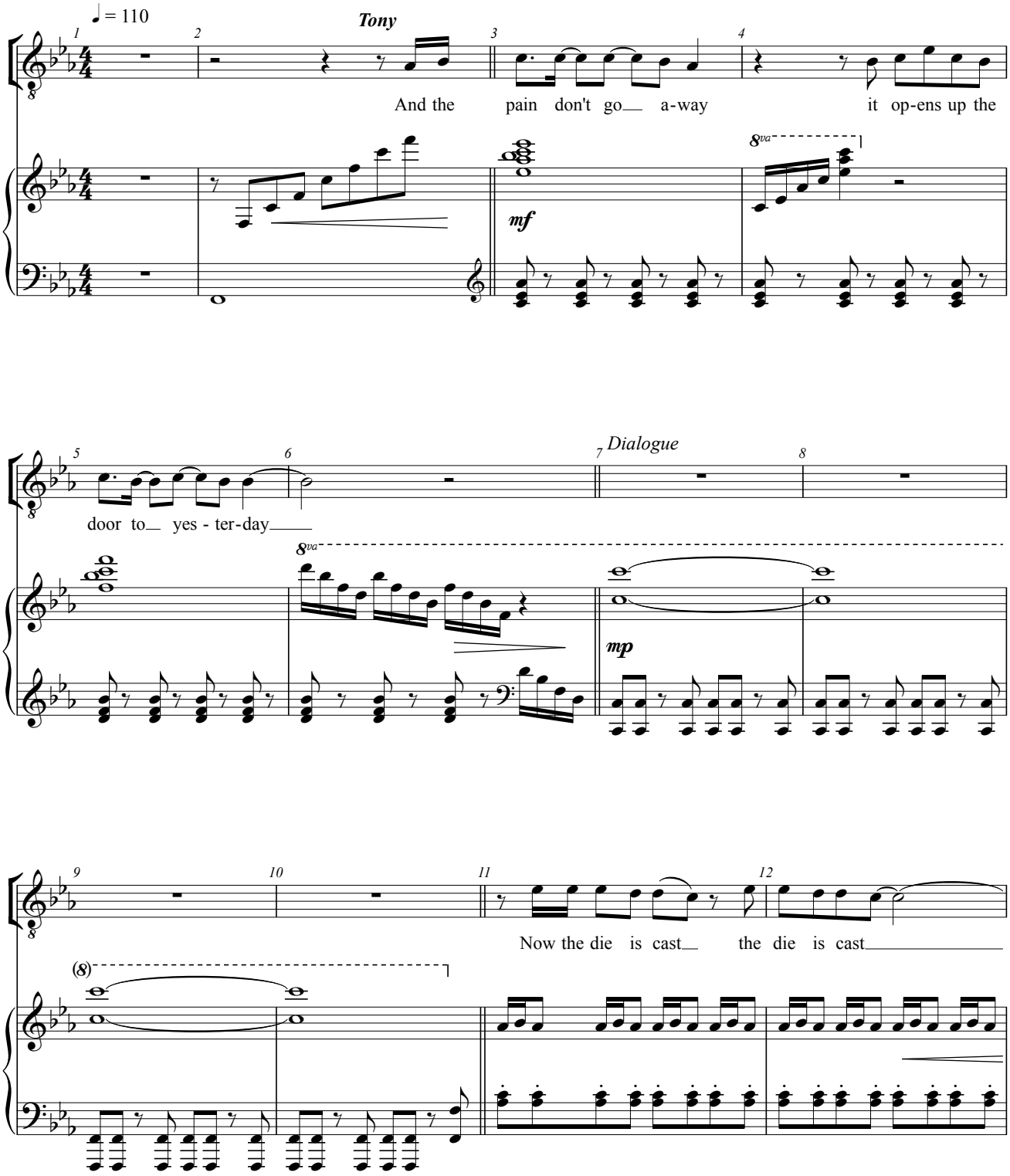
TONY

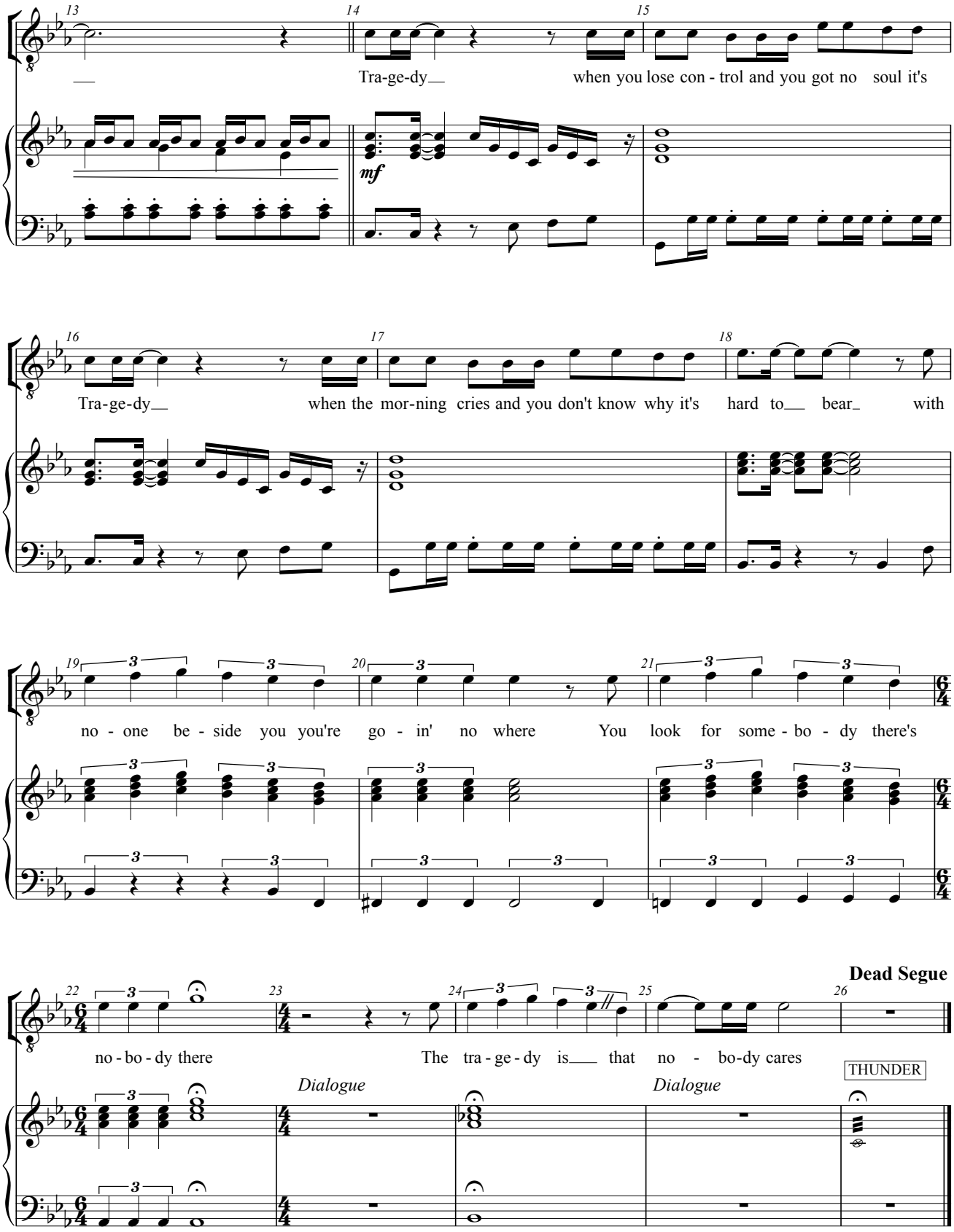



13 14 15 16
do-in' on your back ah You should be dan - in'__ yeah__
Fm Fm/E Fm/E♭ Fm/E Cm
17 18 Tony 19 20
Dan - cin' yeah__ She's juic-y and she's trou-ble,__ she
Cm F/C
21 22 23 24 25
gets it to me good My wo-man gives me po - wer,_____ goes right down to my blood.
Cm F/C Cm F/C Cm
26 27 28 29
What-cha' do-in' on your back ah__ What-cha' do-in' on your back
F/C Fm Fm/E Fm/E♭ Fm/E Fm Fm/E

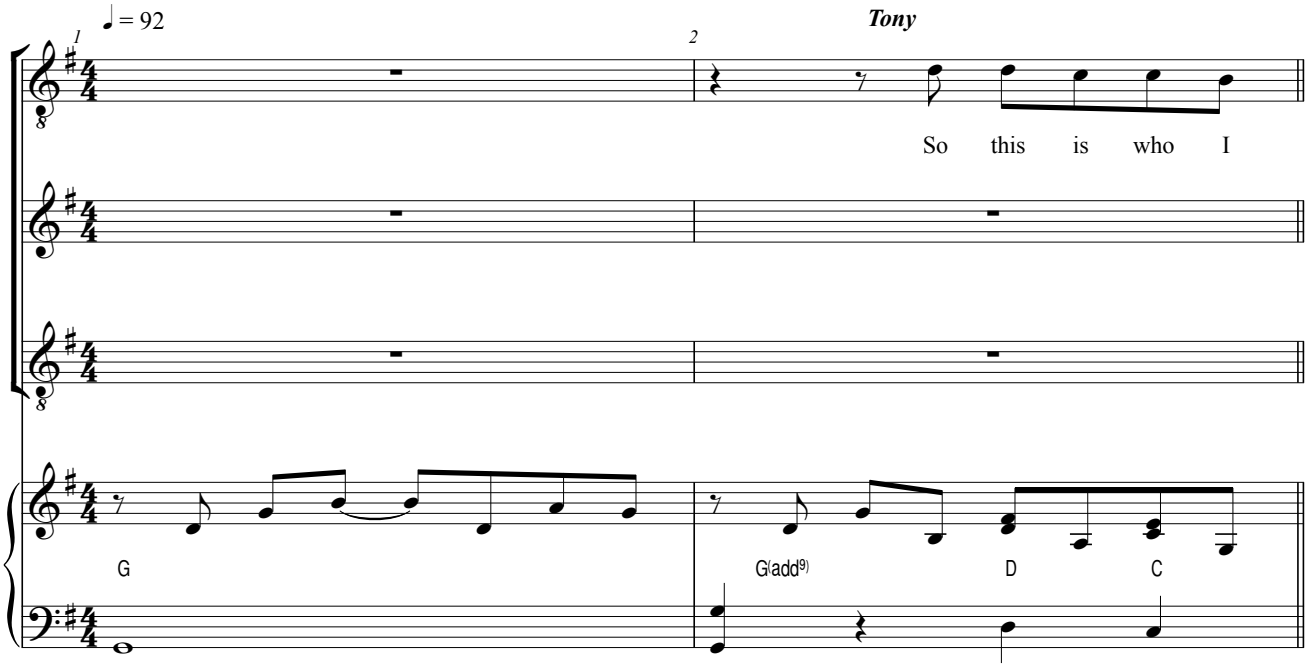

30
31
ah You should be dan - - in' yeah
Fm/E♭
Fm/E
Cm
32
33
34
Dan - cin' yeah

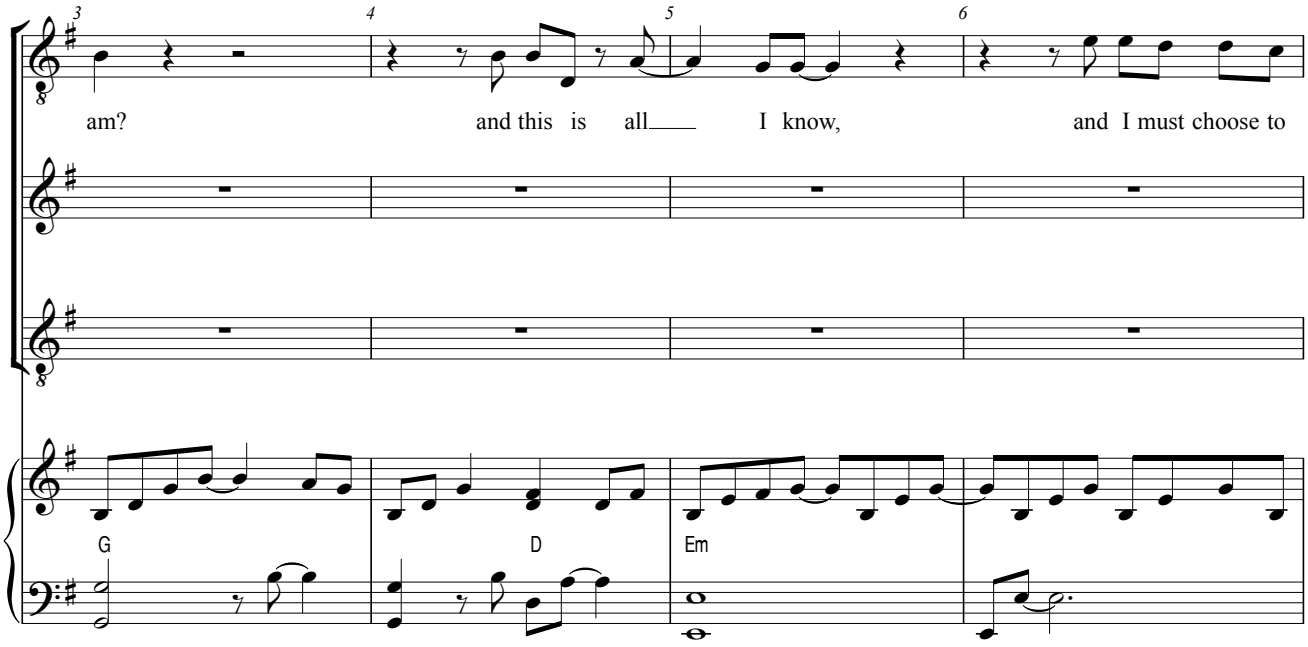
Tragedy Reprise

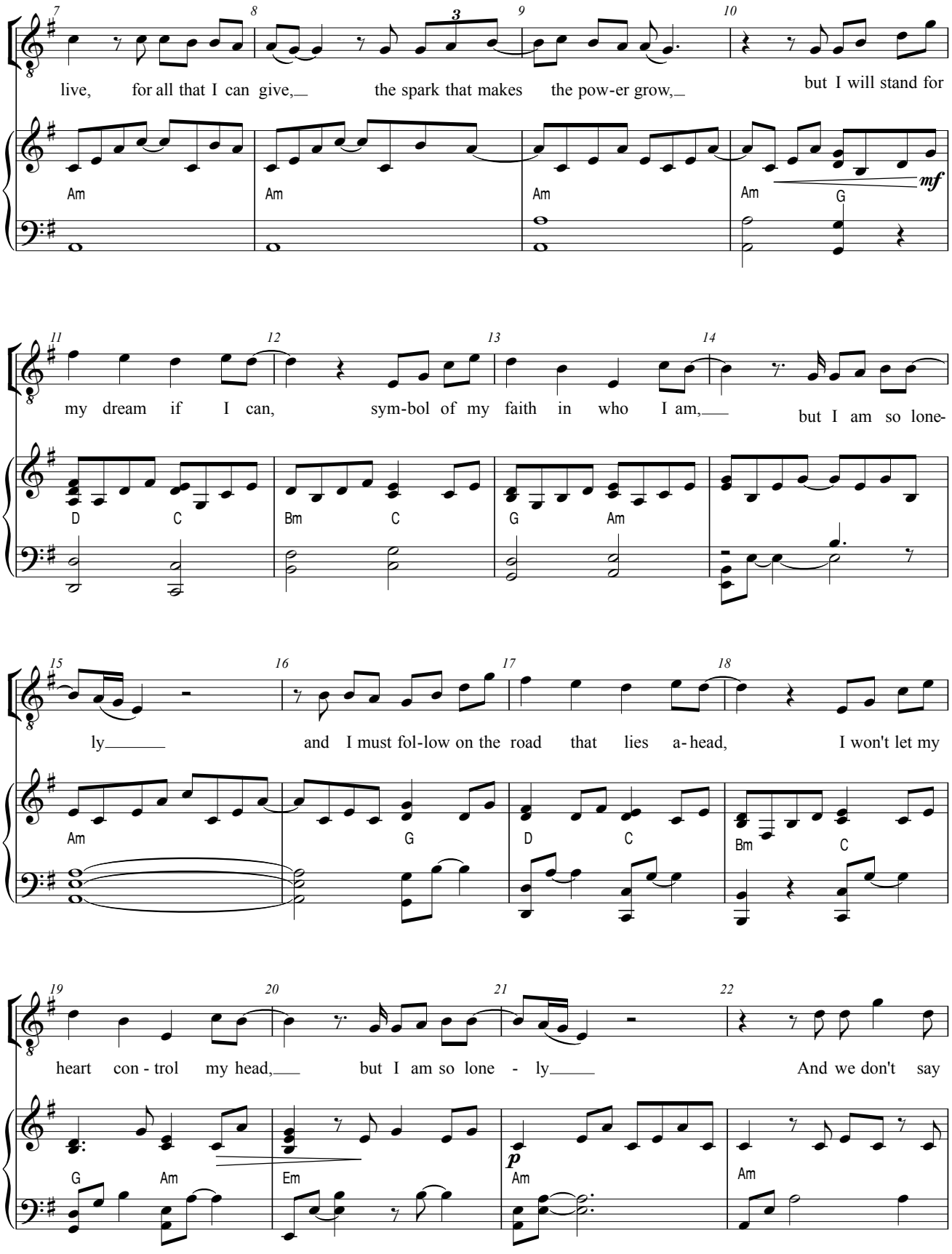


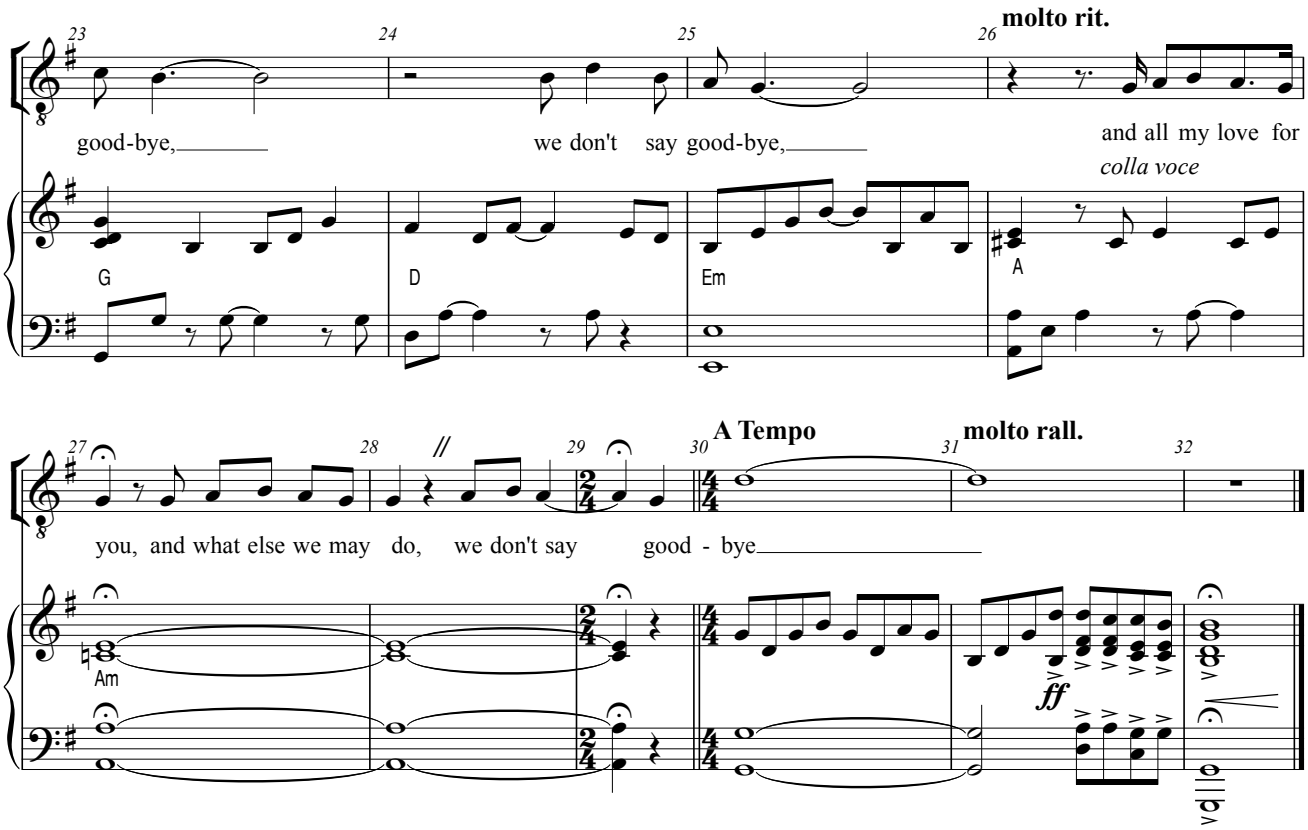

13
14
15
Tra-ge-dy
when you lose con - trol and you got no soul it's
mf
16
17
18
Tra-ge-dy
when the mor-ning cries and you don't know why it's hard to bear with
19
20
21
no - one be - side you you're go - in' no where You look for some - bo - dy there's
22
23
24
25
26
Dead Segue
no - bo - dy there
The tra - ge - dy is that no - bo-dy cares
Dialogue
Dialogue
THUNDER

Immortality






live, for all that I can give, the spark that makes the pow-er grow, but I will stand for
Am Am Am Am G
mf
my dream if I can, sym-bol of my faith in who I am, but I am so lone-
D C Bm C G Am
ly and I must fol-low on the road that lies a-head, I won't let my
Am G D C Bm C
heart con - trol my head, but I am so lone - ly And we don't say
G Am Em Am Am
p


molto rit.
good-bye, we don't say good-bye, and all my love for
colla voce
G
D
Em
A
A Tempo
molto rall.
you, and what else we may do, we don't say good - bye
Am
ff