

SATURDAY NIGHT FEVER

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

AUDITION SIDES – BOBBY C

ROYAL CARIBBEAN CRUISE LINE

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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...

MUSIC: **21. TRAGEDY**

BOBBY C

(Starts mid stage) SO HERE I STAND ON THE EDGE OF THE NIGHT
WITH NOTHING IN MY LIFE
NO-ONE TO LOVE ME

I KEEP TRYING TO BE SOMEBODY
BUT NOBODY LISTENS
NOBODY LISTENS
AND THE PAIN DON'T GO AWAY
IT OPENS UP THE DOOR TO YESTERDAY....

I THOUGHT SHE'D BE THE FIRST
I THOUGHT SHE'D BE THE LAST
BUT TIME IS IN CONTROL, MY LOVE
THEN THE DYE IS CAST
THE DYE IS CAST

(Cross to railing) TRAGEDY....
WHEN THE FEELING'S GONE
AND YOU CAN'T GO ON
IT'S TRAGEDY....
WHEN THE MORNING CRIES
AND YOU DON'T KNOW WHY
IT'S HARD TO BEAR
WITH NO-ONE TO LOVE YOU
YOU'RE GOIN' NOWHERE

(Sits on side stair) NIGHT AND DAY
THERE'S A BURNING DOWN INSIDE OF ME
BURNING LOVE
WITH A YEARNING THAT WON'T LET ME BE

DOWN I GO
AND I JUST CAN'T TAKE IT
ALL ALONE
I REALLY SHOULD BE HOLDING YOU
HOLDING YOU, LOVING YOU, LOVING YOU

(Stands and works way to left of center) TRAGEDY
WHEN YOU LOSE CONTROL
AND YOU GOT NO SOUL
IT'S TRAGEDY
WHEN THE MORNING CRIES
AND YOU DON'T KNOW WHY

IT'S HARD TO BEAR
WITH NO-ONE BESIDE YOU
YOU'RE GOING NO-WHERE

(TONY enters Dance Studio)

TONY

So Bobby, can I get those keys!

BOBBY C

Yeah sure. Hey! Listen you got a minute? Cause I – well, I'm gettin' married, Tony.

TONY

Look, - YOU get married, we'll all go with you on your honeymoon.

BOBBY C

Tony, I don't want to marry Pauline but everybody says I gotta!

TONY

Who says that?

BOBBY C

Her parents, my parents, the priest, the friggin high school guidance counselor! I mean what'll I do? Tony, you and me, we - we been friends for so long - and I'm hurtin' and I'm always screwin' up.

TONY

Oh, come on - Everybody screws up - listen, Bobby, I got stuff to do if I'm gonna help Stephanie tomorrow.

BOBBY C

Will you call me tonight?

TONY

Yeah, I'll call ya tonight.

BOBBY C

I, I'll talk to ya later then.

TONY

Yeah, later.

(As TONY exits)

BOBBY C

Promise? Call me tonight. (desperate) Call me tonight!

TRAGEDY WHEN YOU LOSE CONTROL
AND YOU GOT NO SOUL
IT'S TRAGEDY WHEN THE MORNING CRIES
AND YOU DONT KNOW WHY
IT'S HARD TO BEAR WITH NO-ONE BESIDE YOU
YOU'RE GOIN NOWHERE
YOU LOOK FOR SOMEBODY THERE'S NODOBY THERE
THE TRAGEDY IS THAT NOBODY CARES

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

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

11 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- 23 trol my love_

24 Then the die is cast_ 25 The die is cast_ 26 Tra-ge-dy_ 27 when the

poco accel. ♩ = 120

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

30 mor-ning cries and you don't know why it's 31 hard to bear_ 32 with no - one to love you you're

Musical score for measures 33-36. The vocal line starts with a triplet of eighth notes (33) and a quarter note (34), followed by rests for measures 35 and 36. The lyrics are "go - in' no- where". The piano accompaniment features a steady eighth-note bass line and chords: Bm (33), G (34), A11 (34), D (35), and D (36).

Bobby C

Musical score for measures 37-42. The vocal line consists of eighth and quarter notes with lyrics: "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 features chords: Dsus4 and D (37-38), Dsus4 and D (39-40), and Dsus4 and D (41-42).

Musical score for measures 43-48. The vocal line continues with lyrics: "let me be Down I go and I just can't take it all a - lone I real - ly should be". The piano accompaniment features chords: Dsus4 and D (43-44), Esus4 and E (45-46), and F#sus4 and F# (47-48).

Musical score for measures 49-53. The vocal line includes triplets of eighth notes (51, 52) and a final note (53) with lyrics: "hold - ing you hold - ing you lov - ing you lov - ing you". The piano accompaniment features chords: C#m/E and E (49-50), C#m/E and E (51), G (52), and G (53). The time signature changes from 4/4 to 2/4 at measure 52 and back to 4/4 at measure 53.

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

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

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

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