

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

MUSIC: **2. STAYIN' ALIVE**

SCENE ONE
A Street in Bay Ridge Brooklyn

TIME: Saturday, late afternoon/early evening, late October/early November. Shop closing time, crisp.

TONY

WELL YOU CAN TELL BY THE WAY I USE MY WALK
I'M A WOMAN'S MAN: NO TIME TO TALK
THE MUSICS LOUD AND THE WOMEN WARM
I'VE BEEN KICKED AROUND SINCE I WAS BORN
BUT NOW, IT'S ALRIGHT, AND IT'S OKAY
AND YOU MAY LOOK THE OTHER WAY

WE CAN TRY TO UNDERSTAND
THE NEW YORK TIMES EFFECT ON MAN

WHETHER YOU'RE A BROTHER
OR WHETHER YOU'RE A MOTHER
YOU'RE STAYIN' ALIVE
STAYIN' ALIVE

FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'
AND WE'RE STAYIN' ALIVE
STAYIN' ALIVE

AH, AH, AH, AH
STAYIN' ALIVE
STAYIN' ALIVE
AH, AH, AH, AH
STAYIN' ALIVE

WELL NOW, I GET LOW AND I GET HIGH
AND IF I CAN'T GET EITHER, THEN I REALLY TRY
GOT THE WINGS OF HEAVEN ON MY SHOES
I'M A DANCIN' MAN, AND I JUST CAN'T LOSE.

YOU KNOW IT'S ALL RIGHT, IT'S OKAY
I'LL LIVE TO SEE ANOTHER DAY
WE CAN TRY TO UNDERSTAND
THE NEW YORK TIMES EFFECT ON MAN

WHETHER YOU'RE A BROTHER
OR WHETHER YOU'RE A MOTHER

YOU'RE STAYIN' ALIVE
STAYIN' ALIVE
FEELTHE CITY BREAKIN'
AND EVERYBODY SHAKIN'
AND WE'RE STAYIN' ALIVE
STAYIN' ALIVE

AH, AH, AH, AH
STAYIN' ALIVE
STAYIN' ALIVE
AH, AH, AH, AH
STAYIN' ALIVE

MUSIC: **8. NIGHT FEVER**

TONY

LISTEN TO THE GROUND
THERE IS MOVEMENT ALL AROUND
THERE IS SOMETHIN' GOIN' DOWN
AND I CAN FEEL IT
ON THE WAVES OF THE AIR
THERE IS DANCIN' OUT THERE
IF IT'S SOMETHING WE CAN SHARE
WE CAN STEAL IT

AND THAT SWEET CITY WOMAN
SHE MOVES THROUGH THE LIGHT
CONTROLLIN' MY MIND AND MY SOUL
WHEN YOU REACH OUT FOR ME GIRL
AND THE FEELIN' IS RIGHT

I GET THAT
NIGHT FEVER, NIGHT FEVER
WE KNOW HOW TO DO IT
GIMME THAT
NIGHT FEVER, NIGHT FEVER
WE KNOW HOW TO SHOW IT

IN THE HEAT OF OUR LOVE
DON'T NEED NO HELP FOR US TO MAKE IT
GIMME JUST ENOUGH TO TAKE US
THROUGH THE MORNIN'
I GOT FIRE IN MY MIND
I GET HIGHER IN MY WALKIN'
AND I'M GLOWIN' IN THE DARK
I GIVE YOU WARNIN'

AND THAT SWEET CITY WOMAN
SHE MOVES THROUGH THE LIGHT
CONTROLLIN' MY MIND AND MY SOUL
WHEN YOU REACH OUT FOR ME
GIRL AND THE FEELIN' IS RIGHT

I GET THAT NIGHT FEVER, NIGHT FEVER
WE KNOW HOW TO DO IT
GIMME THAT NIGHT FEVER, NIGHT FEVER
WE KNOW HOW TO SHOW IT

HERE I AM

PRAYING FOR THIS MOMENT TO LAST
LIVING ON THE MUSIC SO FINE
BORN ON THE WIND
MAKIN' IT MINE
(INSTRUMENTAL 4 X 8)

HERE I AM, PRAYING FOR THIS MOMENT TO LAST...

LIVING ON THE MUSIC SO FINE
BORN ON THE WIND
MAKIN' IT MINE!

NIGHT FEVER, NIGHT FEVER
WE KNOW HOW TO DO IT
(FEELS LIKE FOREVER BABY
DON'T YOU KNOW)
GIMME THAT NIGHT FEVER, NIGHT FEVER
WE KNOW HOW TO SHOW IT
(I'LL LEAVE YOU NEVER BABY
DON'T YOU KNOW)
(INSTRUMENTAL 6 X 8 then Double Time INSTRUMENTAL 4 X 8)

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 SIX
Manero House
Frank Jr/Tony

FLO

Yer brother's in the Kitchen

TONY

What, your kiddin'...? Frankie? (Then excited) Frankie?! Hey! Frankie!

FRANK JR

(Entering from kitchen) Tony!

TONY

Hey, Frankie, how ya doin'? You look great!

FRANK JR

No, I don't – You do! You look wonderful, Kid!

TONY

Hey, what'd you say to them? (Laughs) They look crazy, like zombies, like somebody died or somethin'.

FRANK JR.

Well, I think they're in shock. Look, I need to talk to you.

TONY

Yeah, Okay. Why would they be in shock? So, did somebody die or somethin'?

FRANK, JR

Yeah, me.

TONY

What are ya' talkin'?

FRANK, JR

Tony, I'm, uh, I'm leavin' the church.

TONY

(Dismissively looking in mirror) Oh yeah? That's good, tell me another one.

FRANK, JR

I'm...leavin' the Priesthood.

TONY

Oh, come on, Frank, don't fool around like that. Hey, do ya think I'm losin' my hair? It looks awful thin right here. And here.

FRANK JR

Seriously, Tony. I need to borrow some of your clothes. I don't wanna wear the uniform, you know?

TONY

(Getting it) Yeah, okay, sure. I'm sorry Frank, I really am.

FRANK, JR

Sorry for what?

TONY

So...ya got fired, huh?

FRANK JR

I quit! You can do those things, you know

TONY

What did Ma say about it?

FRANK JR

They're ashamed, Tony. Kinda hard to explain...Mom, Poppa, they turn you into what *they* want.

TONY

Yeah? Well, they clearly wanted me to be the loser in the family! But you, you was always, like, "perfect." Hey, maybe if you ain't so good, I aint so bad...you know?

FRANK JR

That's right, Tony. (Reaching to him.)

TONY

(Pushing his arm away) Watch the hair. I guess I oughta go talk to 'em, huh? Since they're so tragical and all.

FRANK JR

Good idea Tony. See if you can cheer 'em up.

SCENE SIX
Manero House
Tony/Frank Sr/Flo

FRANK SR

(Eyeing Tony clearing the table from his armchair) What are ya doin? Girls do that.

TONY

So, I know we got, uh, other things going on in this house and all that, but I've got something to tell you. (Proudly.) I gotta raise, how do ya like that?

FRANK

Yeah? Sit down. How much'd you get?

TONY

Four dollars.

FRANK

Four dollars! Wow! Ya' know what four dollars'll buy? Four dollars don't even buy three dollars today!

TONY

Ah Jeez! I knew you'd piss on it. Go on! (FRANK exits waving TONY off. TONY calls after him.) You know how many times somebody tol' me I was good in my life? Two! Two times! This raise today – and dancin' at the disco!

FLO

Tony what'd you say to Father Frank Jr?

TONY

What?

FLO

You been writin' him letters. What did you say to him, huh?

TONY

I don't believe this! You try and blame me now he ain't a priest no more?

FLO

It's all right. He's goin' back to the church.

TONY

You're tryin' to hang this on me?

FLO

In a couple days, he's gonna see he's wrong. He's goin' through like a trial of the soul, that's all. He's goin' back to the church.

TONY

No, he ain't goin' back to the church.

FLO

Tony, he's goin' back!

TONY

He ain't going back! You got no priest no more! You got no saint! Ma, you got nothin' but three lousy kids now! Good! (slamming the table) Good!

(FLO bursts into tears, and TONY instantly relents goes to her.)

TONY

I'm sorry, Ma. I just – I didn't mean that, all right! I'm sorry. I'll never say that, and I love you, Mom. I really do, I'm sorry.

FLO

Go. Get away...just go. Just go! (Music go)

SCENE SEVEN
Dale Dance Studios
Tony/Annette

TONY

(Speaking of MONTY as they enter the studio) That's Monty, alright. He scores a date with sixty five per cent o' the chicks come in here.

ANNETTE

Tony, – listen, I uh – I been thinking. Maybe *we* could try datin' again?

TONY

Ah jeez, Annette! We went out on one lousy date a year ago.

ANNETTE

But, you was tryin' to make out with me and I wouldn't then, but I'm ready, I'll make it with ya now, Tony.

TONY

What are you, anyway? You a nice girl, or an easy girl?

ANNETTE

I don't know. Both?

TONY

You can't be both. Look Annette if we're gonna be dance partners, we're gonna have to practice

ANNETTE

So, we'll practice

TONY

That's practice, Annette. Ain't no kind of romance or nothin' like that, it's practice.

ANNETTE

Okay, so we'll practice.

TONY

Right. Okay, c'mon. You remember the dance? We'll go over it from the top. Now concentrate.

ANNETTE

(Playfully distracted) Oh, Tony...

TONY

I said concentrate Annette, (she laughs) would you knock it off. What's wrong with you!?

ANNETTE

Tony, it's only dancin'! Jeez!

TONY

Only dancin'? Forget it, Annette! If you're not gonna take this serious, I don't wanna dance

ANNETTE

Don't get mad!

TONY

Don't get mad? (Spinning on her to attack but sees STEPHANIE in the next studio.)
Alright, uh, listen, Annette, I gotta tell you somethin'. And its not going to be easy okay?
But, uh I changed my mind about us dancin' together, and, uh (she's devastated) Look,
like, it's like, things like this happen, when it's professional, ya know?

ANNETTE

(choking a tear) Sure!

TONY

Ah Jeez! (He starts to go)

ANNETTE

Why do ya hate me so much? All I ever did to you was like you!

TONY

(Frustrated) Gimme a break, huh? (He exits)

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.

MUSIC: **17. YOU SHOULD BE DANCIN'**

TONY

MY BABY MOVES AT MIDNIGHT,
GOES RIGHT ON TILL THE DAWN
MY WOMAN TAKES ME HIGHER
MY WOMAN KEEPS ME WARM.

WHAT YOU DOIN' ON YOUR BACK, AAH,
WHAT YOU DOIN' ON YOUR BACK, AAH?
YOU SHOULD BE DANCIN', YEAH, DANCIN', YEAH

SHE'S JUICY AND SHE'S TROUBLE,
SHE GETS IT TO ME GOOD; YEAH
MY WOMAN GIVES ME POWER
GOES RIGHT DOWN TO MY BLOOD.

WHAT YOU DOIN' ON YOUR BACK, AAH.
WHAT YOU DOIN' ON YOUR BACK, AAH?
YOU SHOULD BE DANCIN', YEAH, DANCIN', YEAH

(DANCE BREAK-Throughout the dance the racial tension grows, pushing, etc.)

TONY/COMPANY

YOU SHOULD BE DANCIN', YEAH,
DANCIN', YEAH.

(A scuffle. CESAR and his posse storm off the floor.)

SCENE ELEVEN
Monty's Dance Studio
Tony/Stephanie

TONY

What do you think you're doin', Stephanie? That guy's the biggest hound in town!

STEPHANIE

(Sarcastically) Oh, my God! I been in serious danger! (TONY does not back down) I was just dancin' with the fella, you know? Dancin'.

TONY

Just forget it. How come you wasn't there Saturday night?

STEPHANIE

I didn't say I was gonna be there Saturday night. I said maybe. Maybe's a maybe. I didn't think you're gonna go and get upset about it.

TONY

You just shoulda been there. If we're gonna win this thing we're gonna need all the practice we can get!

STEPHANIE

Okay, calm down, jeez! So we'll practice, alright?!

TONY

Yeah, alright! So, does nothin' ever bother you, Mangano? I mean, you never open up about nothin' (indicating the two of them) and when we gonna talk about THIS, you know?

STEPHANIE

Well, Manero, right now, (indicating herself) "this" is here to practice. So let's practice.

TONY

(Softening.) Ya' know, ya' talk a lot but ya' never tell me nothin'.

STEPHANIE

Can we just practice?!

TONY

Yeah, sure, but I can't right now. Look, Stephanie, I gotta be goin' - there's somethin' I gotta do.

STEPHANIE

(Perturbed) Yeah, me too. I'm movin' to Manhattan tomorrow.

TONY

You movin' tomorrow?

STEPHANIE

I was gonna ask you for help but...

TONY

Sure, I'll help ya'. I'll get Bobby C's car

(STEPHANIE begins writing down number on paper)

TONY

Okay, so I'll pick you up at your place...say, at...10?

STEPHANIE

Okay, yeah, super. (Ripping off edge of paper and gives it to him) so call me (quick to clarify) for directions I mean, you know? (a bit awkward) Yeah, super. G'night (She exits)

TONY

G'night! (He kisses the paper)

SCENE TWELVE
Boulder/Bench overlooking Bridge
Tony/Stephanie

TIME: The next day. Late afternoon/ early evening. A crisp, foggy day.

MUSIC: **21A. PARK BENCH TRANSITION** (Underscore)

TONY

(entering with box) You mind takin' a break before the last load. Lotta baggage, you know?

STEPHANIE

Thanks for helping me move my stuff. Pretty nice gettin' Bobby's car. It's a nice apartment, right?

TONY

Yeah, yeah, very nice. So who was that guy, Stephanie? That guy at your nice, new apartment?

STEPHANIE

Him? Oh, he's like a record producer. I met him at the agency. He's uh, ...

TONY

So why'd he kiss you?

STEPHANIE

Look, he likes me.

TONY

Likes to have ya' 'round for a quick piece when he feels like it, right?

STEPHANIE

No, he likes helping me, ok!

TONY

Helpin' you what? Get in-n-outta the sack? Is that how he helps you?? Huh?!

STEPHANIE

You don't know what it's like at that place! It's scary, man! People there- they all went to college, but I don't know nothin'! So I go to Jay and ask him stuff, and he- and he helps me. Otherwise, I'd be walkin' around like an idiot, goin' "I dunno, I dunno, I dunno."

TONY

Don't get upset about it. Don't worry about nothin'. It's gonna be all right. C'mon.

Everything's gonna be all right. Come here. (TONY helps her onto a fallen tree) I used to come here when I was a kid, sit. (Takes in Verrazano Bridge.) You know that tower right there goes up six hundred and ninety feet 'n the center span all together totals something like two and half miles... Pretty, isn't it?

STEPHANIE

You know all about that bridge, don't you?

TONY

Ya' know what else? They got a guy buried in the cement.

STEPHANIE

Really?

TONY

Yeah. They- I guess they was pourin' the cement, and he slipped and, fell in. Dumb schmuck.

STEPHANIE

Wow, what a way to go!

TONY

I come down here a lot to daydream, you know. I daydream a lot.

STEPHANIE

You know, you're different than I first thought.

TONY

So, why not tell me what you think now?

STEPHANIE

I guess I'm ... scared ... maybe.

TONY

Of me?

STEPHANIE

Maybe.

MUSIC: **22. HOW DEEP IS YOUR LOVE**

TONY

I KNOW YOUR EYES IN THE MORNING SUN
I FEEL YOU TOUCH ME IN THE POURIN' RAIN
AND THE MOMENT THAT YOU WANDER FAR FROM ME
I WANNA FEEL YOU IN MY ARMS AGAIN

AND YOU COME TO ME ON A SUMMER BREEZE
KEEP ME WARM IN YOUR LOVE
THEN YOU SOFTLY LEAVE
AND IT'S ME YOU NEED TO SHOW

STEPHANIE

HOW DEEP IS YOUR LOVE

TONY

HOW DEEP IS YOUR LOVE
HOW DEEP IS YOUR LOVE
I REALLY MEAN TO LEARN

BOTH

'CAUSE WE'RE LIVING IN A WORLD OF FOOLS
BREAKING US DOWN
WHEN THEY ALL SHOULD LET US BE
WE BELONG TO YOU AND ME

STEPHANIE

I BELIEVE IN YOU
YOU KNOW THE DOOR TO MY VERY SOUL
YOU'RE THE LIGHT IN MY DEEPEST DARKEST HOUR
YOU'RE MY SAVIOUR WHEN I FALL

BOTH

AND YOU MAY NOT THINK I CARE FOR YOU
WHEN YOU KNOW DOWN INSIDE THAT I REALLY DO

TONY

AND IT'S ME YOU NEED TO SHOW

STEPHANIE

HOW DEEP IS YOUR LOVE

TONY

HOW DEEP IS YOUR LOVE
HOW DEEP IS YOUR LOVE

I REALLY MEAN TO LEARN.

BOTH

'CAUSE WE'RE LIVING IN A WORLD OF FOOLS
BREAKIN' US DOWN
WHEN THEY ALL SHOULD LET US BE
WE BELONG TO YOU AND ME
HOW DEEP IS YOUR LOVE

SCENE FIFTEEN
EXTERIOR 2001 ODYSSEY

STEPHANIE

We got the prize!

TONY

Look, that was rigged, Stephanie! They can't give it to no Puerto Rican!

STEPHANIE

We was just as good!

TONY

Oh, you think so, huh?

STEPHANIE

Yeah!

TONY

Here. Come with me. (TONY crosses to CESAR and MARIA) Excuse me. Excuse me. I'd like to give you this and I'd like to give you that, cause I think you deserved it, all right? Good is good! Puerto Ricans are good, they deserve it!

STEPHANIE

Will you just tell me what's wrong with you, man?

TONY

This whole place is a joke! My friends - I can't believe them sometimes, you know that? The Puerto Ricans, they dump on us, so we gotta dump on them. Everybody's dumpin' on everybody, even the humpin' is dumpin'.

STEPHANIE

Alright, okay, listen, would you just tell me what's wrong. (TONY grabs her and forces a kiss. She pushes him off.) Hey! Knock it off!

TONY

(Bitingly) You're such a tease- you know that?

STEPHANIE

Don't you call me no tease!

TONY

Why d'ya hang out with me anyway?

STEPHANIE

Dancin', that's why!

TONY

Oh, dancin', huh?

STEPHANIE

Yeah!

TONY

Why else?

STEPHANIE

Oh, you wanna know? I just been using you! Practicin' my act, dumpin' all over you, makin' you think that I love you! (TONY grabs her, tries to grope her) Don't! Stop it! No, get offa me! (STEPHANIE knees TONY)

TONY

No!...Stephanie! (STEPHANIE runs off as FACES and ANNETTE enter)

MUSIC: **30. TRAGEDY (Reprise)**

TONY

AND THE PAIN DON'T GO AWAY
IT OPENS UP THE DOOR TO YESTERDAY....

BOBBY

Tony, so, uh, uh, ya' comin? Double J's...

TONY

I'll see you at the car, Bobby. (BOBBY exits reluctantly)

NOW THE DYE IS CAST
THE DYE IS CAST

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
YOU LOOK FOR SOMEBODY
THERE'S NOBODY THERE

BOBBY C

(Running on once more) Tony! Come on. It'd be better...for Annette, if you...come. (He leaves)

TONY

THE TRAGEDY IS THAT NOBODY CARES (TONY runs off)

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!

GUS

Hey, look at this guy. Big shot!

DOUBLE J

Bobby! Hey, you punk!

BOBBY C

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

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!

TONY

I mean it Bobby. You're gonna get yourself killed! (Closer to him) Now come down here!

BOBBY C

(Wildly) 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

(BOBBY reaches for TONY) This time I didn't wanna screw up! (He misses) I didn't wanna...

(He falls)

TONY

No! Oh no!

SCENE SEVENTEEN
BARE STAGE – Brooklyn Bridge
Tony/Stephanie

(TONY is smoking. He's been up all night. STEPHANIE rushes on.)

STEPHANIE

Tony? I been lookin' for you. I heard about your friend. I – I'm so sorry...It was an accident... Tony...He didn't...kill himself?

TONY

There's ways of killin' yourself without killin' yourself...

STEPHANIE

Okay. Well, what're you gonna do?

TONY

I don't know. It's just– I been ridin' the trains all night thinkin'– and I, I ain't goin' back there. I'm sick of bein' noplac. I gotta make a move, you know? Maybe to Manhattan.

STEPHANIE

Manhattan?

TONY

On my own, by myself. God, Stephanie, I'm sorry for what I did to you last night. I didn't mean nothin'. That was so stupid.

STEPHANIE

Tony, all those things I said 'bout usin' you, practicin' my act wasn't true. There's a lotta reasons I was hangin' 'round you. You gave me like admiration, you know? Respect.

TONY

Look, Stephanie, (indicating each other) I can't be "this" anymore now. (She is hurt) But if I'm in Manhattan, maybe we could see each other, like friends, right? You know, we could... we could help each other.

STEPHANIE

We could, huh? Think you could be friends with a girl? Could you stand being friends with a girl? (Music fade out)

TONY

The truth? I don't know. But I could try. That's all I could say, Stephanie.

STEPHANIE

Okay, we'll be friends. Then we'll see.

TONY

Yeah...

STEPHANIE

Well, see ya' in Manhattan, Tony Manero.

TONY

(He puts out a hand. She is surprised but shakes it slowly) See ya, Stephanie Mangano

(She pulls herself away leaving, slowly. Left alone, TONY takes in the events at hand)

MUSIC: **33. IMMORTALITY**

TONY

SO THIS IS WHO I AM...
AND THIS IS ALL I KNOW...
AND I MUST CHOOSE TO LIVE FOR ALL THAT I CAN GIVE,
THE SPARK THAT MAKES THE POWER GROW...

BUT I WILL STAND FOR MY DREAM IF I CAN,
SYMBOL OF MY FAITH IN WHO I AM.
BUT I AM SO LONELY...

AND I MUST FOLLOW ON THE ROAD THAT LIES AHEAD!
I WON'T LET MY HEART CONTROL MY HEAD!
BUT I AM SO LONELY

AND WE DON'T SAY GOODBYE
WE DON'T SAY GOODBYE
BUT I KNOW WHAT I'VE GOT TO BE...

TONY/FLO/FRANK JR

IMMORTALITY...MAKE MY JOURNEY THROUGH ETERNITY.
I KEEP THE MEMORY OF YOU AND ME INSIDE.
FULFILL YOUR DESTINY

FLO

IT'S THERE WITHIN THE CHILD

FRANK JR

MY STORM WILL NEVER END

TONY

MY FATE IS ON THE WIND

ALL 3

THE KING OF HEARTS, THE JOKER'S WILD.

ADD STEPHANIE/ANNETTE/FACES

BUT WE DON'T SAY GOOD-BYE.
WE DON'T SAY GOOD-BYE.

TONY

I'LL MAKE THEM ALL REMEMBER ME.

FULL CO

IMMORTALITY... THERE IS A VISION AND A FIRE IN ME!
I KEEP THE MEMORY OF YOU AND ME, INSIDE...

AND WE DON'T SAY GOOD-BYE,
WE DON'T SAY GOOD-BYE...

TONY

WITH ALL MY LOVE FOR YOU,
AND WHAT ELSE WE MAY DO,
WE DON'T SAY...

FULL CO

GOOD-BYE

(Left alone, TONY turns to face the New York skyline and the Brooklyn Bridge. He tosses his jacket over his shoulder and slowly begins his journey across as the curtain falls and lights fade to black.)

INSTRUMENTAL PLAYOUT

Night Fever

[REV. 6/11]

TONY

Medium Rock Beat

♩ = 118

1 2

E A B

Detailed description: This block shows the piano introduction for the song. It consists of two measures of music. The first measure has a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter note G#4, followed by eighth notes A4, B4, and C#5. The bass line has a whole note chord E3. The second measure continues the melody with eighth notes D5, C#5, B4, and A4. The bass line has a whole note chord A2. The third measure starts with a treble clef and a key signature of two sharps (F#, C#) and a 4/4 time signature. The melody starts with a quarter note B4, followed by eighth notes A4, G#4, and F#4. The bass line has a whole note chord B2.

mp ³ Tony Lis - ten to___ the ground there is move - ment all___ a-round. There is

B A/B

Detailed description: This block contains the first line of the song. The vocal line is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It starts with a quarter note G#4, followed by eighth notes A4, B4, and C#5. The piano accompaniment is in bass clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It features a steady eighth-note bass line. The first measure has a whole note chord B2. The second measure has a whole note chord A/B2.

⁵ some-thing go - in' down, and I can feel it. ⁶ On the waves of the air ⁷ there is

E/B B B

Detailed description: This block contains the second line of the song. The vocal line is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It starts with a quarter note G#4, followed by eighth notes A4, B4, and C#5. The piano accompaniment is in bass clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It features a steady eighth-note bass line. The first measure has a whole note chord E/B2. The second measure has a whole note chord B2. The third measure has a whole note chord B2.

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) 39 I get that night fe - ver, night fe - ver...

Tony reach out for me__ girl and the feel - in' is right (M&L) *+Boys & Booth* (H)

G#m C#m G# C#m7

40 We know how to do _____ it. 41 42 Gim - me that

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

Detailed description: This musical score is for the song 'Night Fever' from the movie Saturday Night Fever. It consists of three staves. The top two staves are vocal lines in treble clef, with lyrics 'night fe-ver, night fe-ver. We know how to show it.' The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 43, 44, 45, and 46 are indicated above the vocal lines. Chord symbols C#m7, F#m7, Emaj7, and F#m7 are placed above the piano accompaniment.

You Should Be Dancin'

TONY

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

Tony

1 2 3

My ba-by moves at mid - night, —

4 5 6 7 8

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

9 10 11 12

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

B/C *ff* G7+5 Cm

F/C Cm F/C Cm F/C

Cm F/C Fm Fm/E Fm/E^b Fm/E

13 do-in' on your back 14 ah You should be dan - in' 15 yeah 16

Fm Fm/E Fm/E^b Fm/E Cm

17 Dan - cin' yeah 18 Tony 19 She's juic-y and she's trou-ble, 20 she

Cm F/C

21 gets it to me good 22 My wo-man gives me po - wer, 23 goes right down to my blood. 24 25

Cm F/C Cm F/C Cm

26 What-cha' do-in' on your back 27 ah 28 What-cha' do-in' on your back 29

F/C Fm Fm/E Fm/E^b Fm/E Fm Fm/E

Musical score for measures 30-31. The system includes a vocal line and a piano accompaniment. The vocal line starts with measure 30 containing the lyrics "ah" and measure 31 containing "You should be dan - - in' yeah". The piano accompaniment features chords FmE^b and Fm/E in measure 30, and Cm in measure 31.

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment. The vocal line starts with measure 32 containing a dash, measure 33 containing "Dan - cin'", and measure 34 containing "yeah". The piano accompaniment features chords FmE^b and Fm/E in measure 32, and Cm in measure 33.

Tragedy Reprise

♩ = 110

Tony

1 2 3 4

And the pain don't go a-way it op-ens up the

5 6 7 Dialogue 8

door to yes-ter-day

9 10 11 12

Now the die is cast the die is cast

Immortality

Tony

$\text{♩} = 92$

1 2

So this is who I

G Gadd⁹ D C

3 4 5 6

am? and this is all I know, and I must choose to

G D Em

7 8 9 10

live, for all that I can give, the spark that makes the pow-er grow, but I will stand for

11 12 13 14

my dream if I can, sym-bol of my faith in who I am, but I am so lone-

15 16 17 18

ly and I must fol-low on the road that lies a-head, I won't let my

19 20 21 22

heart con-trol my head, but I am so lone- ly And we don't say

23 24 25 26 **molto rit.**

good-bye, _____ we don't say good-bye, _____ and all my love for
colla voce

G D Em A

27 28 // 29 30 **A Tempo** 31 **molto rall.** 32

you, and what else we may do, we don't say good - bye _____

Am *ff*