

SATURDAY NIGHT FEVER

THE MUSICAL

Based on the Paramount/RSO Film and story by Nik Cohn.

**Adapted for the stage by Robert Stigwood in collaboration
with Bill Oakes.**

Featuring the songs of The Bee Gees.

New Version arranged & edited by Ryan McBryde

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About *Saturday Night Fever*.

In early 1977 Producer Robert Stigwood asked the Bee Gees to write the sound track to a movie he was financing, based on an article in the New Yorker called *Tribal Rites on a Saturday Night*.

The original director didn't want their music in the movie so Robert Stigwood found a new one.

The results were extraordinary. *Saturday Night Fever* the movie became a classic catapulting John Travolta into superstardom. The album became the largest selling movie sound track ever with 25,000,000 sales.

As music critic Bruce Elder wrote : " Every so often, a piece of music comes along that defines a moment in popular culture history. It, suddenly made disco explode into mainstream, working- and middle-class America with new immediacy and urgency, increasing its audience by five- or ten-fold overnight. "

The story of a young working class man striving for identity has universal appeal. Tony Manero is described by the character Stephanie as a cliché going “ nowhere, on the way to no place!” But his talents on the dance floor are anything but predictable and so too is the ending which concludes in friendship not romance.

In 1998 the movie was adapted for the stage. It ran on the West End and Broadway for years and has been in almost annual production all over the world since then. The original movie was not a musical – but the fact that the Bee Gees wrote many of the songs for the narrative makes the transition an easy fit.

In 2011 Robert Stigwood commissioned an updated edition of the musical. Edited by Ryan McBryde it is more faithful to the original movie. This edition was staged with great success at the English theatre in Frankfurt in 2013/2014. A London transfer is expected by 2015.

Australian and New Zealand community theatres are the first in the world to stage it

Enjoy reading this wonderful musical.

Use of Adult Content.

The original movie was rated MA 15+. This edition aims to allow for a PG or M rating if you wish.

Swearing – all f..k's have been cut out. If you wish to put them back in that is fine. Places where another strong word is used in place of f..k are underlined. If it suits your audience put the f..k's back in but warn your audiences that swearing will take place. Or you could use some of these authentic 1970 alternatives *Freak/Freaking Frig/Friggin Frick/Fricking Sheesh Jeez Oh man! What the! William Shatner! Geez Louise! Crap on a cracker! I don't give a Donald Duck!*

Other strong adult themes in the dialogue that can be cut are in *italics*.

An alternative to *Act2 S40* can be read at the end of the script. This leaves out the direct imputation of an assault.

Orchestrations.

Conductor's score. Vocal score for cast.

Two keyboards, guitar, bass, drums, two trumpets, one tenor saxophone, two alto saxophones.

CAST.

Principals in order of appearance.

FOSCO - Middle aged or older paint shop owner.

TONY – A 19 year old ladies man living in the 1970s. His passion is dancing on a Saturday night down at the local dance club. Must be charismatic and a dynamic dancer.

FLO – Middle aged very religious mother of Tony.

FRANK – Unemployed middle aged father of Tony.

BOBBY C - A troubled youth. Bobby's life gets turned upside down when he gets his girlfriend Pauline pregnant.

DOUBLE J - A friend of Tony Manero.

JOEY - A friend of Tony Manero.

ANNETTE - A sex-crazed girl. Annette is obsessed with Tony and even though she loves him, only wants to use him for one thing.

DOREEN – A shy geeky teenager at the Odyssey 2001. She has an obsession with Tony and is fixated by watching him dance.

STEPHANIE – A 20 year old office worker from Manhattan. Stephanie classes herself as a refined citizen and convinces Tony she is a snotty bitch, however she is the complete opposite.

FRANK MANERO JUNIOR - Tony's priest brother. After leaving the church and returning home, Tony takes him clubbing, their mother Flo flips on both of them.

Minor Parts.

LADY CUSTOMER

SECOND CUSTOMER

THIRD CUSTOMER

LINDA – Tony's little sister.

JAY- Stephanie's dance partner.

MONTY – DJ.

HOUSE SINGER.

GIRL

PUERTO RICAN

CESAR AND MARIA- Spanish dancers at the Odyssey 2001.

CONNIE – Sultry Blonde.

POLICE OFFICER.

Chorus

Citizens

Act 1.

Scene 1. *Down town, Brooklyn. Fall, 1979.*

Scene 2. *Paint Store.*

Scene 3. *Dining Room.*

Scene 4. *Tony's Bedroom.*

Scene 5. *Disco 2001.*

Scene 6. *Disco 2001.*

Scene 7. *Disco 2001.*

Scene 8. *Disco 2001.*

Scene 9. *Basketball Court.*

Scene 10. *Paint Store.*

Scene 11. *Dining Room.*

Scene 12. *Exterior of Dale Dance Studios.*

Scene 13. *Inside Dance Studios.*

Scene 14. *Inside Dance Studios.*

Scene 15. *Inside Manero Home.*

Scene 16. *Tony's Bedroom.*

Scene 17. *Inside Dance Studios.*

Scene 18. *Inside a Diner.*

Scene 19. *Cross fade to Manero Family Dining Table.*

Scene 20. *Exterior of Dale Dance Studios.*

Scene 21. *Inside Dance Studios.*

Scene 22. *Disco 2001.*

Act 2.

Scene 23. *Verazzano Narrows Bridge.*

Scene 24. *Lights cross fade to a Bus Stop.*

Scene 25. *Outside Dance Studio.*

Scene 26. *Inside Dance Studios.*

Scene 27. *On the Street*

Scene 28. *Paint Store.*

Scene 29. *On the street.*

Scene 30. *The Door to a Manhattan Apartment.*

Scene 31. *The Door to a Manhattan Apartment.*

Scene 32. *A City Park. The Verrazano Narrows Bridge is in the background.*

Scene 33. *On the street nearby.*

Scene 34. *BARRACUDA'S part of town.*

Scene 35. *Cross fade to the Manero Living Room.*

Scene 36. *Exterior of Disco 2001.*

Scene 37. *Inside Disco 2001*

Scene 38. *Exterior of Disco 2001.*

Scene 39. *Under a street light.*

Scene 40. *The Verrazano Narrows Bridge, late at night.*

Scene 41. *Downstage.*

Scene 42. *On the subway.*

Scene 43. *Outside Stephanie's apartment.*

Curtain Calls at the Disco.

Music Cues.

Song 1 : *Stayin' Alive by the Bee Gees.*

Song 2 : *Underscore - You should be dancing by the Bee Gees.*

Song 3 : *Stayin' Alive 2.*

Song 4: *Disco Inferno by the Trammps.*

Song 5: *Salsation by David Shire.*

Song 6: *Night Fever by the Bee Gees.*

Song 7: *Stayin' Alive Instrumental.*

Song 8: *If I can't have you by the Bee Gees.*

Song 9: *Immortality 1 by the Bee Gees.*

Song 10: *Immortality 2.*

Song 11: *Night Fever.*

Song 12: *Immortality 3.*

Song 13: *Immortality 4 / If I can't have you.*

Song 14: *More than a woman by the Bee Gees.*

Song 15: *Nights on Broadway by the Bee Gees.*

Song 16: *Salsation.*

Song 17: *You should be dancing by the Bee Gees.*

Song 18: *Stayin Alive.*

Song 19: *More than a woman by the Bee Gees.*

Song 20: *Fifth of Beethoven by the Bee Gees adapted from that German dude.*

Song 21: *Fifth of Beethoven out.*

Song 22: *Tragedy by the Bee Gees.*

Song 23: *What kind of fool by the Bee Gees.*

Song 24: *How deep is your love by the Bee Gees.*

Song 25: *The Fight*

Song 26: *Stayin Alive brief reprise.*

Song 27: *You should be dancing and underscore.*

Song 28: *Open Sesame by the Bee Gees.*

Song 29: *Salsation.*

Song 30: *Disco Inferno Reprise.*

Song 31: *Immortality 4.*

Song 32: *Bridge underscore*

Song 33: *Immortality reprise.*

Song 34: *Subway Nightmare sequence.*

Song 35: *How Deep is your Love intro.*

Song 36: *Disco Inferno, Night Fever, You Should be dancing.*

SATURDAY NIGHT FEVER

A1 S1

Down town, Brooklyn. Fall, 1979.

A Man carrying a petrol can queues outside a gas station. Above him a giant billboard reads, "ENJOY LIFE." In front of him on the gas station door a smaller sign reads, "GAS SHORTAGE - SALES LIMITED TO REGULAR CUSTOMERS ONLY." The Man is joined by more citizens of Brooklyn carrying petrol cans, all queueing for gas.

As they queue we see President Carter delivering his infamous Crisis of Confidence speech projected on to the giant billboard.

PRESIDENT CARTER

I want to talk to you right now about a fundamental threat to American democracy.

The threat is nearly invisible in ordinary ways. It is a crisis of confidence.

We were sure that ours was a nation of the ballot, not the bullet, until the murders of John Kennedy and Robert Kennedy and Martin Luther King Jr. We were taught that our armies were always invincible and our causes were always just, only to suffer the agony of Vietnam. We respected the presidency as a place of honor until the shock of Watergate.

As the President speaks we see clips of iconic events that shaped America in the 1970's

We remember when the phrase "sound as a dollar" was an expression of absolute dependability, until ten years of inflation began to shrink our dollar and our savings. We believed that our nation's resources were limitless until 1973, when we had to face a growing dependence on foreign oil.

These wounds are still very deep. They have never been healed.

While the President has been speaking more and more citizens have joined the queue. A busker has spotted the opportunity to make a quick buck. She starts to play a blues riff on her saxophone. Another saxophonist who has been queueing joins her, then a trumpet player, then a guitarist.

Angry and frustrated the citizens start to vocalise their discontent.

Song 1 : *Staying Alive by the Bee Gees.*

CITIZENS

LIFE GOIN' NOWHERE

SOMEBODY HELP ME

FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'

FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'

LIFE GOING NOWHERE

FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'

BEEN KICKED AROUND SINCE I WAS BORN

FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'

LIFE GOING NOWHERE

FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN' LIFE GOING NOWHERE
BEEN KICKED AROUND SINCE I WAS BORN
FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'
BEEN KICKED AROUND SINCE I WAS BORN

The Gas Station Attendant appears and puts up a new sign, it reads, "OUT OF GAS."

I'M JUST STAYIN' ALI-I-I-I-IVE

A1 S2

Tony Manero, steps forward holding a can of paint, he is a high-powered fusion of sexuality, street jive, and the frustrated hope of a boy-man who can't articulate his sense of oppression.

FOSCO

What'd he charge you?

We are in the PAINT STORE. Fosco is Tony's boss.

TONY

Seven ninety-eight.

FOSCO

Oh, that bastard! Wait'll he runs outta something.

Tony rushes to attend to his customer, a HAUGHTY LADY.

TONY

See what I got for you? Carnival Gold, just what you wanted.

LADY CUSTOMER

I'm very angry with you. I've been here half an hour!

TONY

It's all right, I'm gonna make you a deal. A dollar off, just for you. Ten ninety-eight - how do you like that?

LADY CUSTOMER

Thank you -

But Tony is already off and running, attending to other customers.

ANOTHER CUSTOMER

I'll take a gallon of this!

Tony propels the rolling ladder down the aisle, climbs the steps two at a time. Improvised lines between Tony and Customer.

FOSCO stands at the till, watches him with pride.

THIRD CUSTOMER

Need some brushes.

TONY

How much painting you do?

CUSTOMER

After these two rooms, I wouldn't paint my wife's ass purple -- and it could use a paint job.

TONY

What color is it now?

The customer freezes, glares at Tony, at flashpoint.

THIRD CUSTOMER

(ominously)

You wanna know what color my wife's ass is?

TONY

You brung it up.

The customer, glowering, considers, decides Tony is well-intentioned, merely being amusing. He relaxes.

THIRD CUSTOMER

Actually, it ain't got no color, just stripes, them stretch stripes. Hell, maybe I oughta paint it. What about them brushes?

TONY

For the rooms -- or your wife's ass?

THIRD CUSTOMER

The rooms.

(mournfully)

Her ass -- I could do it with a toothbrush.

TONY

Second display rack behind you.

The customer turns, walks toward the display rack. Tony rides the ladder, expertly picking items off the shelves for the astonished customers below.

FOSCO

Way you run up the ladder, Customers like that. Gives them a sense of power.

Lights fade to closing time.

TONY

Mr. Fosco? Can I get an advance?

FOSCO

Payday's Monday.

TONY

I know payday's Monday. Every place else is Friday or Saturday.

FOSCO

And they're broke on Monday, boozing, whoring, pissing away the money all weekend. This way, paid on Monday you got money all week, you can save a little, build the future.

TONY

Stuff the future.

FOSCO

(shakes his head)

No. You can't stuff the future, Tony. The future stuffs you. It catches up with you and stuffs you if you ain't planned for it.

TONY

Tonight's the future. I'm planning for it. There's a shirt I gotta buy.

FOSCO

Sorry, Tony, no exceptions

FOSCO pushes past Tony and exits.

TONY

(to himself)

Just wait till you need an advance. Mr Bigshot.

Tony stands there for a moment, his face concentrated.

Cross-fade to The Manero Family dining room. We hear -the voices of FLO and FRANK, Tony's father and mother.

A1 S3

FLO

Where you been?

FRANK

Your mother wants to know where you been.

(louder)

Where you been?

FLO and FRANK MANERO sit at the dining table, along with his little sister LINDA.

Tony enters, and sits down.

FLO

Tony, your father's been askin' you! Where you been?

TONY

(indignant)

Every day it's the same thing! I come home and you tell me I'm late for dinner when you know that I gotta work till six o'clock, and I can't make dinner in time.

FLO

You should've been a priest, like your brother. You wouldn't worry about a job.

Flo looks up at the picture of Tony's brother, FRANK JUNIOR, on the wall, and crosses herself.

TONY

Every time you mention Frank Junior, you gotta cross yourself?

FLO

He's a priest, ain't he? Father Frank Junior - your brother.

FRANK

See, your mother doesn't have too much to cross herself about these days.

LINDA

(to Tony)

You're so jealous of Frank Junior!

TONY

Shut up, will ya?

Frank slaps the back of Tony's head. Flo slaps Frank's arm. Frank hits Flo's arm. Linda throws an olive at Tony. Flo slaps her.

TONY

Hey, the shirt! Watch the shirt, stupid!

Frank slaps Tony. Tony's mother pounds the table.

FLO

Eat. Go ahead. I got more pork chops, more spaghetti.

FRANK

What do you mean, you got more pork chops? I'm out of work!

FLO

Yeah, well, as long as we got a dollar left, we eat good in this house.

(hesitates) I might even get a job myself.

FRANK

Like hell you will! Twenty-five years in construction work, I always brought home a paycheck. I'm out of work six, seven months, and all of a sudden - what? You hit me, you're talking back -

FLO

All right, all right -

FRANK

Talking about getting a job and hitting me!

FLO

All right - no hitting at. -the dinner table, okay? That's the rule. But you was the one that was hitting - you!

FRANK

You never hit me before, never! Not in front of the kids.

Frank fumes for a moment, then picks up a pork chop from Tony's plate and slams it on the table.

One pork chop! One!

A commotion at the table as everybody protests.

TONY

It's disgusting! That's it!

Frank slaps Tony again.

Would you just watch the hair?

(takes a deep breath)

You know, I work on my hair a long time, and - he hits it. He hits my hair!

Flo reaches out to Tony, grasps his hand.

FLO

Tony, you walk me to church later?

TONY

Didn't you go already?

FLO

Yeah - confession. I got to go back and pray for something.

TONY

For what?

FLO

I got to pray for Father Frank Junior to call me.

LINDA

Why don't you call him direct?

FLO

I want him to call me. A son should call his mother!

TONY

Wait a minute. You're going to church to have God make Frank Junior call you?

FLO

Right.

TONY

I don't believe it. You're turning God into a telephone operator.

Song 2 : *Underscore in You should be dancing by the Bee Gees.*

AI S4

Cross-fade to Tony's Bedroom.

Tony takes an LP off the shelf and removes the sleeve. He places the LP on the turntable. He places the cartridge on the record; the Bee Gees' Staying Alive starts to play. This is his mantra, his way of coping.

Standing in front of a mirror, Tony takes off his shirt and pants, admires his reflection in the mirror. In black underwear, he strikes poses, sucks in his breath and flexes his arms, watching himself intently. TONY starts to sing along. As he does the Bee Gees fade out and the live band take over...

He goes over to a rack of clothes and picks out a striking dress shirt, and a pair of black pants. Tony dresses in time to the music, always conscious of his reflection in the mirror. Finally he picks up a hairbrush and starts to style his hair, lovingly crafting it. Tony picks up a guitar...

Song 3 : *Staying Alive 2.*

TONY

LIFE GOING NOWHERE, SOMEBODY HELP ME
I'M STAYING ALIVE

If Tony is a guitarist he can play the 'Staying Alive riff on the Guitar.

WELL, YOU CAN TELL BY THE WAY I USE MY WALK
I'M A WOMAN'S MAN, NO TIME TO TALK
MUSIC LOUD AND WOMEN WARM
I'VE BEEN KICKED AROUND SINCE I WAS BORN
BUT NOW IT'S ALL RIGHT, THAT'S OKAY
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'
I'M A-STAYIN' ALIVE, STAYIN' ALIVE
AH, AH, AH, AH, STAYIN' ALIVE, STAYIN' ALIVE
AH, AH, AH, AH,

The Faces - Bobby C, Double J and Joey - appear in their own individual pools of light. Like Tony they are grooming themselves for the night ahead.

TONY AND THE FACES

STAYIN' ALI-I-I-I-IVE

WELL, NOW I GET LOW AND I GET HIGH
AND IF I CAN'T GET EITHER, 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
FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'
I'M A-STAYIN' ALIVE, STAYIN' ALIVE
AH, AH, AH, AH, STAYIN' ALIVE, STAYIN' ALIVE
AH, AH, AH, AH, STAYIN' ALI-I-I-I-IVE

MUSIC BREAK

WHETHER YOU'RE A BROTHER OR WHETHER YOU'RE A MOTHER
YOU'RE STAYIN' ALIVE, STAYIN' ALIVE
FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'
I'M A-STAYIN' ALIVE, STAYIN' ALIVE
STAYIN' ALIVE, STAYIN' ALIVE
STAYIN' ALI-I-I-I-IVE

The bedrooms fade away and we are now in the Street. They're all dressed up for Saturday night - in suits, shirts and Cuban heels.

AI S5

TONY

Hey! You asswipes, scumbags!

JOEY

Hello, dickhead. Looking sharp.

DOUBLE J.

Sharp as you can look without turning into a nigger.

BOBBY C.

Or a spic.

JOEY

Spic, spic... wouldya put your dick in a spic?

DOUBLE J.

Joey, tell him what we got, huh?

JOEY

We got some ups, we got some downs. Some beers and two j's and half a pint of vodka.

TONY

That's what you got? I'd get a bigger high from a fart.

Tony looks restless, impatient.

DOUBLE-J

What's wrong? You don't want nothin'?

TONY

No. And we ain't dropping nothing till I say so.

JOEY

Come on, why the hell not?

TONY

I got my reasons.

DOUBLE-J

I gotta score tonight! *I'm horny, you know what I mean? Horn-ee!*

JOEY

Anybody scores, you get the car for ten minutes *and you're out for the next guy, right?*

DOUBLE J.

Make it in five, you get the Medal of Honor with rubies and a piece of the Pope's ass.

JOEY

The Pope don't have no ass. That's why he's Pope.

TONY

Hey, shape up, guys. Remember we're the Faces ...

A1 S6

Song 4: *Disco Inferno by the Trammps.*

SPOTLIGHT on THE CLUBSINGER.

CLUB SINGER

ABOVE MY HEAED

I HEAR MUSIC IN THE AIR

IT MAKES ME KNOW

THERE'S A PARTY SOMEWHERE...

A1 S7

CLUBSINGER AND ENSEMBLE

BURN BABY BURN! DISCO INFERNO

BURN BABY BURN, BURN THAT MOTHER DOWN!

BURN BABY BURN! DISCO INFERNO

BURN BABY BURN, BURN THAT MOTHER DOWN!

The INTERIOR of the 2001 ODYSSEY forms around the Faces. The club is already pulsating. The booths and dance floor are all packed.

CLUB SINGER

TO MY SURPRISE, ONE HUNDRED STORIES

HIGH, PEOPLE GETTING LOOSE Y'ALL,

THEY'RE GETTING DOWN ON THE ROOF

HERE -

THE FOLKS WERE SCREAMING OUT OF
CONTROL/ IT WAS SO ENTERTAINING
WHEN THE BOOGIE START TO EXPLODE/ I

MONTY

This is beautiful Monty, your delicious dee-jay, reminding you 'bout the Universal Disco Sweepstakes coming up here at 2001 ... So get in line and get the prize. Remember, you got to be in it to win it!

BOBBY

Hey, Tony - do you see Pauline around here at all?

TONY

What is it with you and Pauline?

BOBBY

She's upset. I can't tell you about it right now, but she's upset.

TONY

What? You get her pregnant?

BOBBY

No! No - I ..

They exchange a look. Tony can see Bobby's lying.

TONY

No, Bobby.

(reassuring him)

I did not see Pauline.

MONTY, the House DJ, breaks in on the sound system.

CLUB SINGER

I HEARD SOMEBODY SAY -

She holds out the microphone to the crowd. Everybody joins in.

CROWD

BURN BABY BURN! DISCO INFERNO
BURN BABY BURN, BURN THAT MOTHER DOWN!
BURN BABY BURN! DISCO INFERNO
BURN BABY BURN, BURN THAT MOTHER DOWN!

The CROWD parts to let the Faces through.

Joey and Double-J order drinks at the Bar, and head for a booth next to the dance floor. Bobby's eyes search the crowd as he tags along next to Tony.

