



Thank you for auditioning for

DIRTY ROTTEN SCOUNDRELS

THE JOHN W. ENGEMAN THEATER

INITIAL SELF-TAPE PLEASE PREPARE:

- Start with a Slate – Name, Height and location.
- 32 -bars of a song of your own in the style of or from the show. Your choice.
- The FIRST side in this packet labeled “Initial”. All other sides plus song cuts are for callbacks only.

In person callbacks are scheduled for October 25th and 26th in NYC. If you are called back, you should prepare the FULL packet of materials.

Please email staff@wojcasting.com if you have any questions or concerns.

Thank you!

Wojcik Casting Team

ACT ONE

Scene Three

(Downstage in One, a desk in the living room of Lawrence's villa. ANDRE waits as LAWRENCE parcels out stacks of cash. As the desk moves on:)

START

LAWRENCE

Overhead, chateau, staff, staff pension plan. Your commission...

ANDRE

Merci.

LAWRENCE

And this for the Little Sisters of Beaumont sur Mer.

ANDRE

So much?

LAWRENCE

(moving to put cash in safe)

Let's not be greedy, my friend. Except for my brief run-in with that beet-eating Jackal on the train it's been a very smooth season so far.

ANDRE

Ah, please. Next to you, that so called Jackal was but a poor little pussy cat.

LAWRENCE

(smiles a bit)

I will say one thing for him. You could see he still enjoyed the game. I remember when I was first starting out... How long have we been running this act, anyway?

ANDRE

Let's see... At the time you had just turned forty and now you're thirty-six, so fourteen years.

LAWRENCE

Don't you ever miss that sense of danger and excitement?

ANDRE

No.

LAWRENCE

The fun of making it up as we went along?

ANDRE

No.

LAWRENCE

Still, there's something to be said for a bit of chaos now and then. The thrill of the

(LAWRENCE)

roller-coaster, the lure of the swirling eddy.

ANDRE

Be careful what you wish for. Fun is nothing to be taken lightly.

LAWRENCE

My God, you can be a spoil sport.

ANDRE

Well, I am the chief of police.

LAWRENCE

Don't we have some business to discuss?

ANDRE

We do.

LAWRENCE

Who's on our dance card for today?

ANDRE

(hands him 8x10)

The luridly wealthy Miss Jolene Oakes of Oakes, Oklahoma.

LAWRENCE

(looks at photo)

Hm. Pretty. Age?

ANDRE

Thirty-one.

LAWRENCE

Married?

ANDRE

Constantly.

LAWRENCE

Money?

ANDRE

Her people are in oil.

LAWRENCE

Crude?

ANDRE

Well, she is a little pushy.

(The doorbell rings.)

LAWRENCE

Ah. I believe the heiress is at the gate.

ANDRE

Ready?

LAWRENCE

One moment.

END

#4a - Villa Reveal

(He snaps his fingers and the curtain rises, as an easy, swinging version of 'Give Them What They Want' begins. The game's afoot. He snaps again. The villa is now revealed. Beautifully furnished, exquisite artwork, all in impeccable taste.

LAWRENCE dons the royal ring, mounts the stairs and strikes a pose. One more snap and a spotlight illuminates his perfection.)

Breed's important, but lighting is everything...Show her in.

(ANDRE opens the door. FREDDY bursts in, slams the door shut behind him and throws his back against it.)

FREDDY

Gadzooks, drain the boat! The Prince's enemies have followed me.

(turns and sees LAWRENCE)

Oh, Your Majesty, I bring you this message from abroad. A real interesting broad, too.

(tosses him the scarf)

Run that up your flagpole you lying, cheating, dirty, rotten...Man, are you good.

(He bows at LAWRENCE'S feet. LAWRENCE just stares at him for a long moment, then:)

LAWRENCE

(calmly)

Hello, Freddy.

FREDDY

(hops up and moves around the room, taking in the furnishings, the view, the objets d'art:)

Wow! Wow! Wow! Wow! All I can say is Wow!

LAWRENCE

(moving to wall safe)

All right, how much do you want?

FREDDY

Ah, put your dough away. I don't —

(suddenly notices another objet d'art)

Wow!

ANDRE SIDE 2
CALLBACKS ONLY
ACT ONE

Scene Seven

(The abbess continues as UNDERSCORE. A simple indication of a church. ANDRE stands off to the side with A NUN who holds a collection basket. A statue and a group of tourists are moving into place. They are listening to a DOCENT, who has her back to us. All as the scene is arriving:)

ANDRE

With the compliments
of Monsieur Jameson

NUN

Ah, merci.

NUNS

ALLELUIA ALLELUIA

ALLELUIA ALLELUIA

ALLELUIA ALLELUIA

ALLELUIA

(As the NUN exits with ANDRE'S donation, we are hearing:)

DOCENT

The Abbey of Beaumont sur Mer was founded in the year 1403 with a grant from Charlemagne in commemoration of a miracle that is yet to occur. Thank you for your attention and Ave Maria.

(The Group exits, the DOCENT turns around and ANDRE sees it is MURIEL.)

START

ANDRE

Madame...

MURIEL

Hello.

ANDRE

What are you doing here?

MURIEL

I have spent the last five days trying to find the Prince's country on the map. Is it to the right or the left of the Alps?

ANDRE

Yes.

MURIEL

Oh. Anyway, I thought as long as I'm here I should pitch in. I'm a docent at our museum back home and minored in Art History, so I know a lot about these places. Or I just make it up.

(as three more tourists enter:)

May I call your attention to the Rapture of Louise LeBoeuf. Following a brief career

(MURIEL)

as a Gregorian Chanteuse, this poor peasant girl married the CEO of a major pharmaceutical company, and after eighteen years of devotion caught him with a dental hygienist half his age. Praying for guidance, she took him to the cleaners, had some work done, and voila!

(The tourists move off.)

ANDRE

That's not her story.

MURIEL

No, it's mine, but that story works in every century... Did His Highness receive my scarf?

ANDRE

Ah, yes, it was the hit of the battlefield.

MURIEL

You know, I've been searching the papers, but there's not so much as a mention...

ANDRE

Well, it's just a little revolution, we don't like to make a fuss.

MURIEL

Oh, but you must. If you'd like I can talk to some of the other women around town, rally the troops. You know I'm in charge of snacks for our neighborhood watch and telemarketing coach for our local PBS fund drive.

ANDRE

You have a lot of energy, don't you?

MURIEL

Well, I have a lot of time.

ANDRE

Yes, well, let me talk it over with the other rebels and we'll get back to you. In the meantime, it was lovely running into you, have a safe journey home, and goodbye.

MURIEL

Goodbye.

(She exits. She immediately returns.)

Maybe I should stay. Should I stay? I should stay.

ANDRE

Why?

MURIEL

Should he need me, if there's something more I can do.

ANDRE

Madame, please. Your generosity is already legend.

MURIEL

Oh?

ANDRE

(confidentially)

Between us, there is talk of a statue.

MURIEL

Of me?

ANDRE

Try to act surprised.

MURIEL

Oh, I am. I only got a tote bag from PBS.

ANDRE

(beat, then pointing off)

Well, there goes your group. Don't lose them. Goodbye.

MURIEL

Goodbye.

(She exits. She immediately returns.)

Could I be a stamp instead?

ANDRE

A stamp?

MURIEL

(indicating head and shoulders)

I think I'd rather be a stamp.

ANDRE

Then a stamp you will be.

MURIEL

Really?

ANDRE

An entire nation will lick your head.

(points off)

Look, they're getting so small in the distance, like tiny little people going away. Go, be one of them.

MURIEL

Goodbye.

ANDRE

We'll miss you.

MURIEL

Will you?

ANDRE

Only if you leave.

(She starts out, doesn't even make it offstage this time.)

MURIEL

I can't tell you how much this means to me.

ANDRE

And yet you're going to, aren't you?

END

See Production Note #6: Transition from Scene 7 to Scene 8 on page 158

*(She begins to sing:)***#9 – What Was A Woman To Do (Reprise 2)**

MURIEL

WHEN I WAS JUST A LITTLE GIRL,
 SO YOUNG AND INNOCENT,
 I'D KNEEL BESIDE MY LITTLE BED
 AND SAY A PRAYER I STILL REMEMBER –
 THIS IS HOW IT WENT –
 "LET ME HAVE LOVE UNENDING;
 LET ME LOOK GOOD IN SHORTS."

NOW I AM NOT A CHILD AND
 (HMMM HMMM) YEARS HAVE PASSES,
 I'D SAY MY MIRACLE IS DUST
 YET I'M STILL SEARCHING
 VAINLY LURCHING AS THE WORLD SPINS AROUND.

WHAT IS A WOMAN, WHAT IS A WOMAN TO –

(Through the above, the statue begins to change, the stained glass effect fading, the statue rotating to reveal a statue behind. MURIEL reacts to it and exits as we continue over into...)

**ANDRE SONG CUT
CALLBACKS ONLY**

Piano/Cond.

8. CHIMP IN A SUIT

Dirty Rotten Scoundrels

75 (FREDDY comes downstage and proudly holds up a pair of dress pants.)

76 77 78

suit. Elec.Vln.

Vibes

(Jazz Waltz)
high (like intro)

F^{Maj7} B^bMaj⁷ E^bMaj⁷ C^{m7}

FREDDY: "Pleats! And underwear."

ANDRE:

79 80 81 82

+Cl.(ad lib) ----- Elec.Vln, Cl. So you

Drs.(lite fill)

F^{Maj7} B^bMaj⁷ A⁷ A⁷/C[#]

83 84 85 86

shaved off his fur, decked him out in cou - ture and en -

vary, light

D^m F⁺/C[#] F/C B⁷

87 88 89 90

dowed him with pure sav - oir faire. You

Elec. Vln.

Drs.(lite fill)

BbMaj7 Eb9

91 92 93 94

dressed him up fan - cy and trained him to dance, he re -

Fl, Vln, K2

Sop, B.Cl, Tpts, Hn, Tbn.

Dm F+/C# F/C Bm7(b5)

95 96 97

mains a chimp - an - zee, he's NOT Fred A -

Sus.Cym. +Vcl.

Drs.(time)

BbMaj7 Eb

gliss.

V.S.

98 99 100 101 102

Staire!
Fl, Stgs,
K2: Stgs.

Give him a dan-dy lit-tle top-per.

+Hn. +Sop.(8vb)

S.D. *mf* D7 *gls.* (continue Jazz Waltz) *mid low range* Tpts, Tbn.

G Maj7 C Maj7 F Maj7 D m7

103 104 105 106

Tie on a nat-ty cra-vat.

+Sop.(8vb)

Tpt.2, Tbn.

G Maj7 C Maj7 B7 E m7 E b m7

B. Cl, Bs.(8vb) +Timp.(roll "D") Bs.(ad lib) Drs.(time)

107 108 109 110

Buy him a cast-le,* he'll still be an ass-hole and

+Tpt.1 Stgs, K2 *mp*

D m7 G7 (b9) C m7 F9

*Composer's note: When performing this song, use Andre's accent to make "Castle" rhyme with "Asshole". Say "Cass-ole". See? Funny.

111 112 113 114

noth - ing you do will change that. He's

+Stgs,K2

Fl.

Sop, Tpts,
Hn, Tbn.

Drs.(fill)

G G/F# G/F E7

Timp.

115 116 117 118

still just a stink - y lit - tle min - key in a dink - y lit - tle

Rd's, Brs.

vary

Am7 Am7 Am7 Am7

+Bs, Gtr,
Drs, Timp.

119 120 121 122 123 124

suit and a cheap lit-tle hat.

Sop, Tpts,
Hn, Tbn,
Bari

+Vcl.

Tutti

Fl, Vln.
K2

(Eb scale)

3 3 3 3 3

glossy

Ab/D

ff

+Timp.

FINE