

# 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 25<sup>th</sup> and 26<sup>th</sup> 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 The 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 are snap and a spotlight illuminates his perfection.)

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

(AND) Copens the door. FREDDY bursts in, slams the door shut by and him and throws his seek against it.)

#### **FREDDY**

Gadzooks, drain the poat! The Prince's enemies have folloged me.

(turns and sees LAWA VCE)

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

(tosses him the scarf)

Run that up your flagpole you lyin, sheating, ty, rotten...Man, are you good.

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

#### LAV A NCE

(calmly)

Hello, Freddy.

## **FREDDY**

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

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

#### LAWRENCE

(moving to wall s

All right, how much do you want?

#### **FREDDY**

Ah, put yo dough away. I don't -

(suddenly notices another objet d'art)

Wow!

#### ACT ONE

# Scene Seven

via continues as UNDERSCORE. A simple indication of a church. AND stands off as he side with A NUN who holds a collection basket. A statue and of tourists are making into place. They are listening to a DOCENT, who I to us. All as the scen arriving:)

> NUNS ANDRE

With the compliments of Monsieur Jameson

NUN

JIA ALLELUIA LELUIA ALLELUIA

ALLELUIA ALLELUIA

ALLELUIA

Ah, merci.

(As the NUN exits with A KE'S donation, we are her

#### DOCENT

ont sur Mer was founded in the year 1403 with The Abbey of Bear commemoration of a miracle that is yet to occur. Thank for your Charlemagne attention nd 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.

Α	N	$\mathbf{n}$	D	T
-	1		11	r

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)

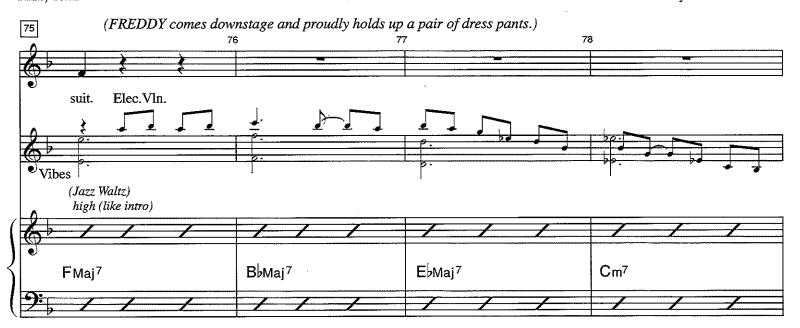
#### MURIEL

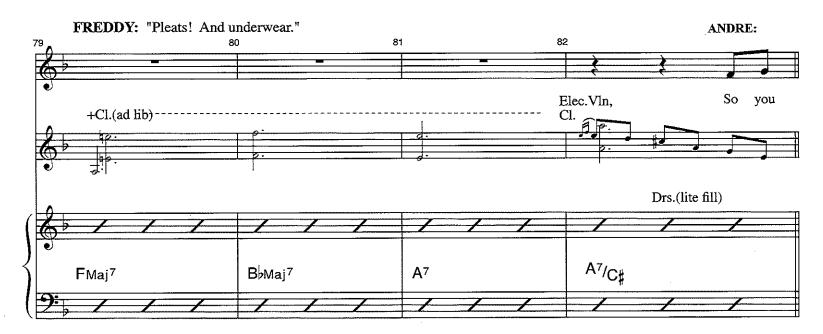
WAN I WAS JUST A LITTLE GIRL,
SO YOU'G AND INNOCENT,
I'D KNEEL ESIDE MY LITTLE BED
AND SAY A POYER I STILL REMEMBER —
THIS IS HOW IT SENT —
"LET ME HAVE LOW UNENDING;
LET ME LOOK GOOD IN SHORTS."

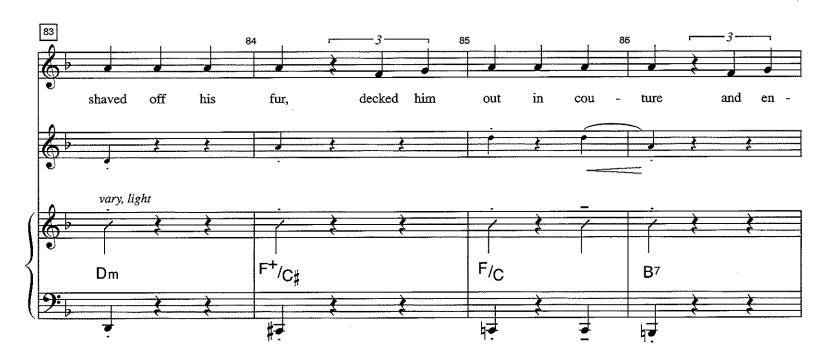
NOW I AM NOT A CHILD AND
(HMMM HMMM) YEARS HAVE A SED,
I'D SAY MY MIRACLE IS DUP
YET I'M STILL SEARCHID
VAINLY LURCHING A TAHE WORLD SPINS A UND.

WHAT IS A WO AN, WHAT IS A WOMAN TO -

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









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



Piano/Cond.

