



Thank you for auditioning for

**MILLION DOLLAR QUARTET**

**STAGES ST. LOUIS**

**PLEASE PREPARE:**

- This full packet of material. If you are auditioning for Johnny Cash, Elvis Presley, Carl Perkins, Jerry Lee Lewis or Brother Jay please be prepared to accompany yourself on your song. If you are auditioning for Dyanne we will have an accompanist on hand. If you are auditioning for Sam Phillips, you only need to prepare the sides. Singing is not required for Sam Phillips.
- Please have your book of music on hand, in case the team needs to hear something else.

We are only seeing people in NYC on this ONE day for this show. If you cannot make it in, we'll add your name to a list and reach out if and when the team decides to move forward with a virtual audition. \*IF

Please email [staff@wojcasting.com](mailto:staff@wojcasting.com) if you have any questions or concerns.

Thank you!

Wojcik Casting Team

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**WOJCIK CASTING TEAM**

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Million Dollar Quartet

15

**JLL**

*(Takes maracas and makes an obscene "finger" gesture with one of them behind PERKINS' back.)*

**Perkins**

*(Turns to band.)*

Come on, fellas, let's do it like we done it in Dallas las' week.

SONG #4: WHO DO YOU LOVE? – Perkins lead. - Key of A.

**Perkins**

I WALK 47 MILES OF BARBED WIRE,  
I USE A COBRA-SNAKE FOR A NECKTIE,  
I GOT A BRAND NEW HOUSE ON THE ROADSIDE, MADE OF A RATTLESNAKE HIDE,  
I GOT A BRAND NEW CHIMNEY MADE ON TOP, MADE OF A HUMAN SKULL  
COME ON TAKE A LITTLE WALK WITH ME, ARLENE,  
TELL ME, WHO DO YOU LOVE?

**Perkins/JLL**

WHO DO YOU LOVE?  
WHO DO YOU LOVE?  
WHO DO YOU LOVE?  
WHO DO YOU LOVE?

I GOT A TOMBSTONE HAND  
AND A GRAVEYARD MIND,  
I'M JUST 22 AND I DON'T MIND DYING.

**Perkins/JLL**

WHO DO YOU LOVE?  
WHO DO YOU LOVE?  
WHO DO YOU LOVE?  
WHO DO YOU LOVE?

*PERKINS demonstrates amazing guitar virtuosity (8 bar) backed by band & JLL on maracas. Song drops down to just bass, drums, and maracas keeping rhythm going as lights change.*

*FLASHBACK BEGINS. Perkins #1*

**Phillips**

*(Entering into studio from booth. To audience.)*

How about him on the guitar? It was pretty late one night 'bout a year back. I was outside jus' lockin' up and I seen these guys comin' toward me. They looked pretty rough. One of 'em was carryin' a guitar, otherwise I mighta scooted back inside and called the po-lease. Did I see my next star? Hell, no. I saw the world's greatest plow hand.

*PERKINS crosses to PHILLIPS.*

**START**

**Perkins**

Mistuh Phillips? I'm Carl Perkins, and this here's my brother Jay. We drove down from Jackson. Come to play you a couple of tunes.

**Phillips**  
*(To PERKINS.)*

It's kinda late boy, but...well, whatcha got?

**Perkins**  
Got a song I wrote called "BLUE SUEDE SHOES."

**Phillips**  
*(Incredulous.)*  
You wrote a song about your shoes?

**Perkins**  
Yes sir.

**Phillips**  
Well, uhh... okay. You really must like them shoes.

**Perkins**  
When you're as poor as us, Mistuh Phillips, you like ANY kinda shoes.

**Phillips**  
Son, I ain't never heard a rich man make a record worth a damn. Y'all farmin' boys?

**Perkins**  
Tell you the truth, Mistuh Phillips, we was sharecroppers. Wasn't nuthin' beneath us, 'cept the ground...

**Phillips**  
Where'd you learn to play then, son?

**Perkins**  
There was an old colored man across the field... ever'one called him Uncle John. He taught me how to play git-tar like no one you ever heard.

**Phillips**  
Well, flog me a lick, son. Show me some a'that.  
*( PERKINS plays a hillbilly lick.)*  
No, No. That ain't no kind of nothin'. Lemme hear some of them blues you were talkin' about.  
*(PERKINS plays a funky blues riff.)*  
Now ain't that somethin'. So what you want from me, son?

**Perkins**  
I want you to hear my song. Put out a record on me.

---

**Phillips**  
So I listened to that song and I recorded his BLUE SUEDE SHOES. It went straight up to Number One on the pop, blues and country charts. Carl Perkins was the first triple-crown winner in the history of the record business. Put Sun Records on the map. Now we just gotta' get the boy another hit.

*FLASHBACK ENDS.*

**Perkins**  
THE NIGHT WAS DARK, BUT THE SKY WAS BLUE,

Tell me what?

**START**

**Perkins**

Mistuh Phillips. Uhh... Me an' the boys talked it over, and we've signed to go to Columbia as well when our deal is up here.

*(Silence.)*

Mistuh Phillips. I been high, low, and ever'place in-between this year. But when BLUE SUEDE SHOES was Number One, an' I was driving to New York City to sing "my" song on the Perry Como television show - and we had that bad car wreck... A week later I'm layin' in bed in the hospital - watchin' the Ed Sullivan Show... watchin' Elvis Presley sing MY SONG on the Ed Sullivan Show. You can't believe how that feels! That shoulda been MY break.

**Elvis**

Carl, you know the Colonel was the one...

**Perkins**

*(To ELVIS.)*

You got the whole world pitchin' songs at ya' - you coulda left BLUE SUEDE SHOES alone. Since you done the song on TV ever'one thinks it's your song. I got dee-jays tellin' me I'm coverin' Elvis. Naw, it's the other way around, ain't it.

*(To PHILLIPS.)*

And then there come a time and I'm standin' out there, and by God, I hear Sam Phillips on the phone to the pressin' plant tellin' them to take my records off the presses and put Johnny Cash on.

**Phillips**

Carl, that was just for a day or two. We had to get them records in the stores. We had ads runnin' out west....

**Perkins**

You give up on me Mistuh Phillips. You know you did.

*(This is a body blow to PHILLIPS.)*

Well, it don't matter what's bin did and what's bin hid,... like you talking to RCA, huh? The upshot is that Columbia offered me a deal. Promised to get behind my records. Damn near guaranteed me another hit.

---

*Phillips stares at Perkins. Looks slowly around the room. Turns and walks, exiting toward sound booth.*

**JLL**

*(Quietly. Rising up from piano.)*

Mistuh Phillips. I wasn't gonna tell you this...

*PHILLIPS freezes. EVERYONE turns to look at JLL.*

**JLL cont'd**

...but I found the song that's gonna be my next hit on Sun Records.

**Dyanne**

*(After long pause. Quietly.)*

Let's hear it, Jerry Lee.

~~Handwritten scribbles~~ Carl

RH Piano

# Blues Suede Shoes

MDQ  
01

Bright Rockabilly Feel ♩ = 176-178 (swing)

WELL, IT'S ONE FOR THE MON-EY TWO FOR THE SHOW

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 'Bright Rockabilly Feel' with a range of 176-178 bpm in a swing feel. The lyrics are 'WELL, IT'S ONE FOR THE MON-EY TWO FOR THE SHOW'. There are some scribbles above the first few notes of the vocal line.

THREE TO GET READ - Y NOW, GO, CAT, GO BUT DONT CIU \_\_\_\_\_

Monster Gliss!

The second system continues the vocal line and piano accompaniment. The lyrics are 'THREE TO GET READ - Y NOW, GO, CAT, GO BUT DONT CIU \_\_\_\_\_'. A piano glissando is indicated with the text 'Monster Gliss!' and a downward arrow on the piano part. The piano part includes a D7 chord. There are some scribbles above the vocal line.

STEP ON MY BLUE SUEDE SHOES \_\_\_\_\_ WELL YOU CAN

The third system concludes the vocal line and piano accompaniment. The lyrics are 'STEP ON MY BLUE SUEDE SHOES \_\_\_\_\_ WELL YOU CAN'. The piano part features triplets and an A7 chord. There are some scribbles above the vocal line.

Orchestrations by Steven Bishop

12

ELVIS:

DO AN-Y-THING BUT LAY OFF OF MY BLUE SUEDE SHOES WELL YOU CAN

12

E<sup>7</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup>

A

KNOCK ME DOWN, STEP ON MY FACE SLAN-DER MY NAMBL O-VER THE PLACE WELL

16

A E<sup>7</sup>

20

DO AN - Y - THING THAT YOU WAN - NA DO - BUT UH HUH HON-EY LAY OFF

20

A E<sup>7</sup>

01 Blues Suede Shoes -3-

Million Dollar Quartet

23

— OF MY SHOES NOW DON'T CHU — STEP ON MY BLUE SUEDE SHOES —

23

27

WELL YOU CAN DO AN - Y - THING BUT LAY OFF OF MY BLUE SUEDE

27

30

SHOES

30

Musical score for piano and bass, measures 34-42. The score is crossed out with a large X. It includes chord symbols such as D7, A7, E7, and A7 D F7.

43 **JOHN** C

YOU CAN BURN MY HOUSE, STEAL MY CAR DRINK MY LIQ-UOR FROM AN

Musical score for piano and bass, measures 43-46. It includes chord symbols E13, A13, and G#13. The lyrics are: "YOU CAN BURN MY HOUSE, STEAL MY CAR DRINK MY LIQ-UOR FROM AN".

47 **JERRY** LEE

OLD FRUIT JAR DO AN - Y - THING THAT CHU WAN-TA DO BUT UH

Musical score for piano and bass, measures 47-50. The lyrics are: "OLD FRUIT JAR DO AN - Y - THING THAT CHU WAN-TA DO BUT UH".



01 Blues Suede Shoes -5-

Million Dollar Quartet

50

HUH HON-EY, STAY OF - FA ~~MY~~ SHOES NOW DONT CHU

MY

A13

D7

53

STEP ON MY BLUE SUEDE SHOES

WELL YOU CAN

A7

56

DO AN - Y - THING BUT LAY OFF OF MY BLUE SUEDE SHOES

E7

D7

Button it!

# Carl

RH Piano

## Matchbox

MDQ  
03

Country Swing Rock ♩ = 168



WELL I'M

(4) (pno gliss on 3)

el gtr

+ drms

f

+ bass

mp

5

SIT-TIN' HERE WON-D'RIN' WILL A MATCH-BOX A HOLD A MY CLOTHES

gtr/bass continue

A<sup>7</sup>

8

I'M SIT-TIN' HERE WON-D'RIN' WILL A MATCH-BOX A HOLD MY CLOTHES

D<sup>7</sup>

11

I AIN'T GOT A LOT A MATCH-ES I

14

GOT A LONG WAY TO GO I'M AN

(Bottom 2nd Time)

A

O! POOR BOY AND A LONG, LONG WAY FROM HOME

20

I'M AN OL' POOR BOY AND A LONG, LONG WAY FROM HOME

20

D<sup>7</sup>

23

I AIN'T NE-VER GON-NA BE HAP- PY 'CAUSE EVE-

23

A<sup>7</sup> E<sup>7</sup>

26

RY- THING I'VE DONE WAS WRONG...

26

D<sup>7</sup> A<sup>7</sup> F<sup>7</sup>

B

GTR SOLO - Play your own!

Musical notation for measures 29-32. Treble clef contains a guitar solo with various accidentals and slurs. Bass clef contains a bass line with an A7 chord marking at the start.

Musical notation for measures 33-36. Treble clef has a melodic line with triplets and a *ff* dynamic marking. Bass clef has a bass line with D7 and A7 chord markings. Handwritten notes include "Jerry Lee starts intruding" and "begin building and getting busier".

Musical notation for measures 37-40. Treble clef has a melodic line with triplets and a *Crescendo* marking. Bass clef has a bass line with E7, D7, and A7 chord markings.

D.S.

Please play and sing the entire song.

Million Dollar Quartet  
Rehearsal Piano

# WHO DO YOU LOVE

4

PERKINS: Come on, fellas, let's do it like we dun in Dallas las' week.

Bo Diddley/Delta Swamp Rock (straight eighths) (M.M. ♩ = c. 106)

Rehearsal Piano

**A**

Reh. Pno.

6 PERKINS: **B**

I walk for - ty - sev - en miles of barbed

Reh. Pno.

11

— wire Use a co - bra snake for a neck - tie I got a brand new house on the road -

Reh. Pno.

15

- side made \_\_\_ of a rat - tle - snake \_\_\_ hide I got a brand new chim - ney a

19

8 made on top made of a hu-man skull Come on take a lit-tle

19

Reh. Pno.

23

8 walk with me, Ar - lene and tell me who do ya love Who do ya love

PERKINS:

JLL:

Who do ya love

23

Reh. Pno.

27

Who do you love Who do you love

Who do you love Who do you love

27

Reh. Pno.

4. Who Do You Love

32

Who do you love \_\_\_\_\_ I got a tomb-stone hand and a grave-yard mind I'm

Who do you love \_\_\_\_\_

Reh. Pno.

32 *mp*

36

just twen-ty - two and I don't mind dy - in' Who do you love \_\_\_\_\_

Who do you love \_\_\_\_\_

Reh. Pno.

36 *f*

40

Who do you love \_\_\_\_\_ Who do you love \_\_\_\_\_ Who do you love \_\_\_\_\_

Who do you love \_\_\_\_\_ Who do you love \_\_\_\_\_ Who do you love \_\_\_\_\_

Reh. Pno.

40



D

Reh. Pno.

Musical score for rehearsal piano, measures 46-51. Treble and bass clefs. Treble clef has a D chord box above it. Dynamics include *mf*.

Reh. Pno.

Musical score for rehearsal piano, measures 52-57. Treble and bass clefs.

Reh. Pno.

Musical score for rehearsal piano, measures 58-63. Treble and bass clefs. Dynamics include *f*.

E

Reh. Pno.

Musical score for rehearsal piano, measures 64-73. Treble and bass clefs. Dynamics include *pp*.

Vamp (jump on cue)

Cue to go on (Phillips): "Well, flog me a lick, son. Show me some a' that."

Reh. Pno.

Musical score for rehearsal piano, measures 74-76. Treble and bass clefs. Includes a double bar line and repeat sign.

F

Reh. Pno.

Musical score for rehearsal piano, measures 77-83. Treble and bass clefs. Dynamics include *mf*.

4. Who Do You Love

80 **Vamp (jump on cue)**

Reh. Pno.

*pp*

*f*

A

85 **Rippin' Rockabilly Guitar Solo!**

Reh. Pno.

*pp*

A Walk!

91 **Vamp (jump on cue)**

Reh. Pno.

*pp*

101

The night — was dark but the sky — was blue

Reh. Pno.

*f*

*mp*

A

A (no 3rd)

106

Down the al - ley, the ice — wag-on flew Heard a bump and a some-one screame**bu** should a

Reh. Pno.

109 I

heard just a what I seen I said Who do you love

Who do you love

Reh. Pno.

113

Who do you love Who do you love Who do you love

Who do you love Who do you love Who do you love

Reh. Pno.

117

Ar-lene took me by the hand She said, oo-wee Dad-dy, you know I un-der-stand

Reh. Pno.

121

Who do you love \_\_\_\_\_ Who do you love \_\_\_\_\_ Who do you love

Who do you love \_\_\_\_\_ Who do you love \_\_\_\_\_ Who do you love

Detailed description: This block contains the first two vocal staves for measures 121, 122, and 123. The music is in a treble clef with a key signature of two sharps (F# and C#). The lyrics 'Who do you love' are repeated three times on each staff, with a long horizontal line indicating a sustained note or breath mark.

Reh. Pno.

121

123

Detailed description: This block shows the piano accompaniment for measures 121, 122, and 123. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

124

Who do you love \_\_\_\_\_

Who do you love \_\_\_\_\_

Detailed description: This block contains the vocal staves for measures 124 and 125. The lyrics 'Who do you love' are repeated on each staff, with a long horizontal line indicating a sustained note or breath mark.

Reh. Pno.

124

125

Detailed description: This block shows the piano accompaniment for measures 124 and 125. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with eighth-note accompaniment and chords. In measure 125, there are accents (>) over the final chords in both staves.