



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 if you have any questions or concerns.

Thank you!

Wojcik Casting Team

WOJCIK CASTING TEAM

DYANNE SIDE

JOHNNY, ELVIS & CARL

DOWN BY THE RIVERSIDE

ELVIS

I'M GONNA LAY
DOWN MY SWORD AND SHIELD

JERRY LEE

A EV A WHERE

JOHNNY, JERRY LEE, ELVIS & CARL

DOWN BY THE RIVERSIDE
AIN'T GONNA STUDY WAR NO MORE
NO, I AIN'T A' GONNA STUDY WAR NO MO'
AIN'T A' GONNA STUDY WAR NO MO'
AIN'T A' GONNA STUDY WAR NO MO'
AIN'T A' GONNA STUDY WAR NO MO'

ELVIS

NO MORE NO MORE NO MORE

JOHNNY, JERRY LEE, ELVIS & CARL

AIN'T A' GONNA STUDY WAR NO MO'
AIN'T A' GONNA STUDY WAR NO MO'
AIN'T A' GONNA STUDY WAR NO MO'

(As song ends, QUARTET freezes..lights fade on them and come up on DYANNE walking toward PHILLIPS, who is now standing at the top of the control booth stairs...music continues on bass and drums underneath)

DYANNE #1

DYANNE

I can't believe we're really here. The way Elvis was talking, I was expecting something like the Capitol Tower building...but it's more like...

PHILLIPS

An auto parts shop? 'Cause that's what it was.

DYANNE

(Pulls PHILLIPS aside, talks confidentially)
So, I heard you just might be visitin' Elvis at RCA...?

PHILLIPS

(Taken aback)
Where'd you hear that?

DYANNE

On the drive here, Elvis said, strictly on the QT, there was a chance you and him might be working together again at RCA.

PHILLIPS

(Completely on guard)

Well, strictly on the QT, I ain't said yes. And I ain't said no.

DYANNE

Well, Elvis really wants you to work with him...

PHILLIPS

(Almost combative)

Well, it ain't all about what Elvis Presley wants, is it?

DYANNE

You know what? You're right...It's just that he really needs someone in his corner right now. There's so many people telling him what to do and he just gets so...lost sometimes.

PHILLIPS

Go on.

DYANNE

Well...it seems to me, just from the short time I've been here, that it's not just Elvis who wants you two to work together again.

PHILLIPS

Look, I ain't getting' stampeded into nuthin'...You understand me?
(DYANNE nods)

PHILLIPS

(Ushering DYANNE to the control room)

Alright, now. Come with me, and I'll show you something about makin' records. Maybe you can sell my secrets to RCA.

DYANNE

Oh Mr. Phillips...

(We hear clanking percussion)

#11: SIXTEEN TONS

JOHNNY

SOME PEOPLE SAY A MAN IS MADE OUTTA MUD
A POOR MAN IS MADE OUTTA MUSCLE AND BLOOD
MUSCLE AND BLOOD, AND SKIN AND BONE
A MIND THAT'S WEAK AND A BACK THAT'S STRONG
YOU LOAD SIXTEEN TONS, AND WHADAYA GET
ANOTHER DAY OLDER AND DEEPER IN DEBT
SAINT PETER DON'T YOU CALL ME 'CAUSE I CAN'T GO
I OWE MY SOUL TO THE COMPANY STORE

JOHNNY (CON'T)

Dyanne Audition Side #2

PHILLIPS

But, hell, maybe you're right.

DYANNE

What do you mean?

PHILLIPS

You and Elvis the ones tryin' to get me to sell out to RCA, an' go on up to New York City.

DYANNE

You're right, but I just wanted for Elvis to be happy...Look, maybe I was wrong.

PHILLIPS (Beginning to slowly erupt again.)

Johnny Cash and Carl Perkins obviously got no faith in Sam Phillips or Sun Records. Mebbe this place should be an auto parts store again. Mebbe they're all right. This music ain't gonna make it! Hell, you got Congress passin' laws 'gainst it! And you got Church people tryin' to SHUT ME DOWN!!

DYANNE

And you know that'll just make the kids want it even more.

PHILLIPS turns and looks at her.

DYANNE (CON'T)

Why do you think RCA's after you? Because YOU know how to MAKE this music like no one else does. Jerry Lee needs you. He believes in you and who knows who's gonna be waiting out there tomorrow.

FEVER

6

ELVIS: C'mon babe. Bring a little class to this joint.
This ol' studio ain't heard nuthin' like you.

Laidback Swing Feel (M.M. ♩ = c. 114)

Elvis finger snaps

Rehearsal Piano

p

Play LH 8vb throughout

eh. Pno.

START

12 **DYANNE**

Nev - er know how much I love you Nev - er know how much I care ___

eh. Pno.

12 A m

16

When you put your arms a - round me I get a fe - ver that's so hard to bear ___ You give me fe - ver

eh. Pno.

16

B

20

When you kiss me, fe — ver when you hold me tight — Fe-ver —

eh. Pno.

p

20 A m

25

C

in — the morn-in' Fe - ver all — through the night — Sun lights up the

eh. Pno.

25

p

A m

29

day-time Moon lights — up the night — I — light up when you call

eh. Pno.

29

33

D

— my name 'cause I know I'm gon-na treat you right You give me fe - ver

eh. Pno.

33

p

A m

37

When you kiss me, fe___ ver when you hold me tight___ Fe - ver___

eh. Pno.

light comping/very sparse fills

37 A m

41

in___ the morn - in' Fe - ver all___ through the night___ **END**

eh. Pno.

41

E

44

E - v'ry bo - dy's got the fe - ver___ That is some - thing you all know

eh. Pno.

p

44 A m

48

Fe - ver i - sn't such a new___ thing Fe - ver star - ted long___ a - go___

eh. Pno.

48 A m E7 A m

F

52

Cap-tain Smith and Po-ca-hon-tas had _____ a ver-y mad af-fair _____

eh. Pno.

52

mp B^bm

56

When her dad-dy tried to kill him She said "Dad-dy, oh_ don't you dare He give me fe - ver

eh. Pno.

56

G

60

When he kiss-es fe _____ ver when he holds me tight _____

eh. Pno.

60

B^bm

64

Fe-ver _____ I'm his mis-sus Dad-dy, won't you treat him right" _____

eh. Pno.

64

H

68

Now you've lis - tened to my s - to - ry Here's _ the point that I _ have made

eh. Pno.

mf
B m

71

_ Chicks were born to give you fe - ver Be it Fah - ren - heit or cent - i - grade

eh. Pno.

I

75

They give you fe - ver When they kiss you fe _ ver, if you live you learn _

eh. Pno.

p

80

Fe - ver _ 'til _ you siz - zle What a love - ly way to burn _

eh. Pno.

p

84

What a love - ly way_ to burn_ What a love - ly way_ to burn

eh. Pno.

87

What a love - ly way to burn

rit.

eh. Pno.

F#+

B m9

I HEAR YOU KNOCKIN'

16

PHILLIPS: Hey little lady, tape's rollin'.
Don't you want to be on a record?

Freely

DYANNE

You went a - way and left me long time a - go And

Elvis: "Awww.... Dee, Dee, don't nobody wanna hear that old song."

Perkins: "Naw, naw, naw, let her sing it Presley boy."

A Hard Shuffle (♩ = c. 120)

now you come back a knock-in' on my door

START

I hear you knock-in' But you can't come in

16. I Hear You Knockin'

12

I hear you knock - in' Go back where you been

Reh. Pno.

12

D

f

E

3 3 3 3

3 3 3 3

16

I begged you not to go, but you said good - bye — And

Reh. Pno.

16

A

B

3 3 3 3

3 3 3 3

19

now you come back tell - in' me all your lies I hear you knock - in'

Reh. Pno.

19

D

3

22

But you can't come in — I hear you knock - in'

Reh. Pno.

22

A

D

26 *3*
 Go back where you been _____ **END**

Reh. Pno.
 26 *3* *3* *3* *3* *3* *3* *3* *3*
 E *3* *3* *3* *3* *3* *3* *3* *3*

C
 29 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*
 A *3* *3* *3*

Reh. Pno.
 32 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*
 D *3* *3* *3* *3* *3* *3* *3* *3*

Reh. Pno.
 35 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*
 A E *3* D *3*

39 **D**
 I told you way back in
 39 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*
 A *3* *3* *3* *3* *3* *3* *3* *3*

42

fi-fty two That I would ne-ver go with you I hear you knock-in'

Reh. Pno.

42 D

46

But you can't come in- I hear you knock-in'

Reh. Pno.

46 A

50

Go back where you been

Reh. Pno.

50 A7