



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

Million Dollar Quartet

24

Hey, Presley. You and your girlfriend wanna hear what a real HIT sounds like?

Perkins

Sure! Elvis Presley drove all the way from Hollyweird just to hear some crazy cajun's new record.

JLL

I ain't no cajun. I'm from Ferriday, Louisiana.

Elvis

Ferriday, Louisiana - I've been there. Population 300.

Perkins

And all of them, kin.

FLUKE plays a rim shot.

JLL

(To PERKINS.)

Oh you hy-larious. Mebbe you oughta make funny records 'stead of them lame-ass records you bin' makin'.

Phillips

Jerry Lee, sit down. I swear, you are gonna' make me lose my religion.

Elvis #1

PHILLIPS pivots around and glares at him.

START

Elvis

Mr. Phillips...

Phillips

(PHILLIPS puts arm around ELVIS.)

How ya doin', man? So you want back on Sun Records, huh?

Elvis

Sometimes, to be honest, yeah I do. Sometimes I think I was happier bumpin' around Mississippi with ol' Perkins and Johnny Cash here, splittin' twenty bucks at the end of the night...

Perkins

And that was a GOOD night!

Phillips

Y'know, somethin' I read away back stayed with me all these years. It said, "Beware the curse of the answered prayer."

Elvis

(Shakes head knowingly.)

Now ain't that the truth, Ruth! Hey fellas, I don't know if I ever come right out and said this before, but if it wasn't for Mistuh Phillips here, I'd still be drivin' a truck. He seen somethin' I never seen in myself. I come in here tryin' to sing them ol' Dean Martin songs, didn't I Mistuh Phillips?

(Points to spot on floor.)

Stood right here.

(Momentary reflection as he thinks of everything that has happened since. Shakes head. Quietly to himself.)

FLASHBACK BEGINS.

ELVIS plays as PHILLIPS watches - special comes up on them and lights dim on the boys

SONG #7: MEMORIES ARE MADE OF THIS – Elvis lead. - Key of A.

Elvis (JLL/Perkins/Cash)

TAKE ONE FRESH AND TENDER KISS
(SWEET, SWEET, MEMORIES YOU GAVE TO ME)
ADD ONE STOLEN NIGHT OF BLISS
(SWEET, SWEET, MEMORIES YOU GAVE TO ME)

ONE GIRL, ONE BOY, (AHHHH)
SOME GRIEF, SOME JOY (AHHHH)
MEMORIES ARE MADE OF THIS
(SWEET, SWEET, MEMORIES YOU GAVE TO ME)
MEMORIES ARE MADE OF THIS
OOOOH (OOOOOH)

Phillips

(To audience.)

I knew if we could just get him offa trying to impersonate Dean Martin, the boy might amount to somethin'.

Elvis

(Singing.)

WHEN THE MOON HITS YOUR...

Phillips

(To ELVIS.)

Hold up, son. If you ain't doin' somethin' diff'rent, you ain't doin' nuthin'. Last I checked, we awready got us a Dean Martin. Let's see if we can't find out who ol' ELVIS PRESLEY is.

Elvis

I really appreciate you givin' me a shot Mr. Phillips.

Elvis
NUTHIN' more fun than rock n' roll.

JLL
I know somethin' way more fun...

Elvis #2

Perkins
Boy, don't make me hafta' take you out back and shoot you.

START

Phillips
Excuse me, ma'am. I need to have a word in private with Mrs. Presley's boy.

*PHILLIPS crosses away from the group and ELVIS follows.
Music continues underneath.*

Elvis, you're soundin' real good, son. Maybe I shouldn't have cut you loose!

Elvis
Mr. Phillips, I gotta tell you, I ain't had me a time like this, prob'ly since I left here.

Phillips
(Smiling.)
Well, you're back home, son. And you're a hotshot Hollywood star now, aint'cha.

Hell, everything you done this year turned to gold.

Elvis
Well.... not everything.

Phillips
Whatcha mean?

Elvis
Well, a few months back the Colonel booked me into Vegas opening for Shecky Greene. Told him I didn't wanna do it. Well, you know how the Colonel talks, "This rock 'n roll's gonna blow over real soon, boy. We need to git you in with the supper club crowd."

Phillips
Oh, man.....

Elvis
Told him my fans were too young to even git in... Well, they hated me. Boosed me off the stage every night. I swear I'll never play Vegas again.

Phillips
The Colonel's an ass. He don't give a damn what you want, boy. He's jus' lookin' out for himself.

Elvis
Mr. Phillips, I would really appreciate your steppin' in and helpin' me out here. Everyone's pushing me - and pullin' at me....and....well... You always bin straight as an arrow with me. I didn't always see that but by God I see it now... I know you been talking to RCA about working with me again...

Phillips
(Laughing.)

Yeah... They bought you - now they want to buy me. Offerin' me a truckload of money, tellin' me I need to get out while the gettin's good.

Pulls at ELVIS' sharp threads.

Man, they jus' don't git it. Rock 'n' roll ain't a fad. It's a damn revolution.

ELVIS and PHILLIPS head back into the studio, PHILLIPS slaps ELVIS on back. The song ends with a slap bass solo from BROTHER JAY.

Perkins
(To DYANNE.)

That's my big brother, Jay B.

Dyanne

He doesn't look like your big brother.

Perkins

Yeah, he kinda favors that fella who lives 'cross the way.

Dyanne
(Laughs and turns to CASH.)

How about you John, any other rising stars in your family?

Cash

Uhh... No, ma'am ... my big brother was killed May of '44.

Dyanne

Oh, I'm sorry... Was he in the Armed Services?

Cash

No, he was just fourteen. He was workin' in a sawmill after school and got in a bad accident. He was studyin' to be a preacher...

JLL

My cousin Jimmy Swaggart is a preacher.

Cash

Man, I was thinkin' just now... I wish my brother hadda' seen all the good things that come my way of late.

JLL

MAH big brother, Elmo Junior, died when he was five. Killed by a drunk driver with Arkansas plates.

Dyanne

Reahy.

THAT'S ALRIGHT, MAMA

8

PHILLIPS: Surprise the hell outta me.

Fast Rockabilly Shuffle (M.M. $\text{♩} = c. 96$)

ELVIS: A

Rehearsal Piano

Well that's al - right, Ma-

eh. Pno.

accel. poco a poco

- ma That's al-right for you — That's al - right, Ma - ma Just an - y - way you

eh. Pno.

do, now that's al - right That's al - right That's al - right now,

accel. poco a poco

D E

8. That's Alright Mama

Full Speed (M.M. ♩ = c. 116)

18

Ma - ma _____ An - y way you do _____

eh. Pno.

24

Well Ma-ma, she done told _____ me Pa-pa done told me too _____

eh. Pno.

A

29

Son, that gal you're fool-in' with she ain't _____ no good for you, but that's al - right

eh. Pno.

D

34

That's al - right _____ That's al - right now, Ma - ma _____

eh. Pno.

E

8. That's Alright Mama

39

— An - y way you do

eh. Pno.

39

A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins at measure 39 with the lyrics "An - y way you do". The piano accompaniment is in a grand staff (treble and bass clefs) and consists of a rhythmic pattern of eighth notes with diagonal hatching. A chord symbol "A" is written in the bass staff at measure 40.

C

45

VAMP (jump on cue)

Cue to go on (Phillips): "Come to find out - I'd found me one."

pp

45

A

eh. Pno.

Detailed description: This system contains the piano accompaniment for measures 45 to 49. It is in a grand staff. Measure 45 starts with a piano (*pp*) dynamic. A box labeled "C" is above measure 45. A "VAMP (jump on cue)" instruction is above measure 46. A "Cue to go on (Phillips): 'Come to find out - I'd found me one.'" instruction is above measure 47. A chord symbol "A" is written in the bass staff at measure 49.

50

ELVIS: D

Well, one and one is two Two and two is four

eh. Pno.

50

f

A

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It begins at measure 50 with the lyrics "Well, one and one is two Two and two is four". A box labeled "D" is above measure 50. The piano accompaniment is in a grand staff. Measure 50 starts with a forte (*f*) dynamic. A chord symbol "A" is written in the bass staff at measure 50.

55

I love that wo-man but I got to let her go but that's al - right

eh. Pno.

55

D

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It begins at measure 55 with the lyrics "I love that wo-man but I got to let her go but that's al - right". The piano accompaniment is in a grand staff. Measure 55 starts with a chord symbol "D" in the bass staff.

8. That's Alright Mama

60

That's al - right — That's al - right now, Ma - ma —

60

eh. Pno.

E

65

— An - y way you do — Well I'm leav - in' town, ba -

65

eh. Pno.

A

70

- by I'm leav - in' town for sure Then you won't be both - ered with me

70

eh. Pno.

75

hang - in' 'round your door but that's al - right That's al -

75

eh. Pno.

D

8. That's Alright Mama

79

right — That's al - right now, Ma - ma — An - y

reh. Pno.

79

79

E

84

way you do —

reh. Pno.

84

84

A

E

89

VAMP (jump on cue)

Cue to go on (Phillips): "...here comes this honkin' big check from RCA Victor and Elvis - is gone.."

eh. Pno.

89

pp

93

Cue to go on (Phillips): "Holiday Inn."

eh. Pno.

93

12/8,

98

eh. Pno.

98

pp

8. That's Alright Mama

ELVIS: **F**

105

A well dee deet n dee ___ dee A well dee deet n dee

105 A f A

110

___ dee A well dee dee ___ dee I need your lov - in!

110 D

114

That's al - right That's al - right now, Ma - ma ___ An - y

114 E

120

way you do ___

120 A G F A f

ELVIS: AU

Million Dollar Quartet
Rehearsal Piano

Please play and sing the entire song

14

PEACE IN THE VALLEY

ELVIS: Man, that really gits you thinkin', don't it.

Oh well I'm tired and so wea - ry — But I must go a -

Reh. Piano

C C F

Detailed description: This system contains the first four measures of the song. The vocal line is in 8/8 time, starting with a half rest followed by eighth notes. The piano accompaniment is in 8/8 time, featuring a steady eighth-note bass line and chords in the right hand. Chords are labeled C, C, and F.

lone — 'til the Lord comes and calls — calls me a - way — Oh —

Reh. Pno.

C D7 G

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes and rests. The piano accompaniment continues with eighth-note patterns. Chords are labeled C, D7, and G. The final two measures of the piano part are marked with diagonal lines, indicating a continuation of the pattern.

14. Peace in the Valley (8/19/16)

2
9

Ooh _____ Ooh _____ Ooh _____

Ooh _____

yes Well the morn - in's so bright _____ And the lamb is a - light _____ And the

Ooh _____

9

Reh. Pno.

G7 C C7 F C

14

There will be peace in the

Ooh _____ Ooh _____ There will be peace in the

Ooh _____ Ooh _____ There will be peace in the

night, the night is as black _____ as the sea _____ Oh _____ yeah There will be peace in the

Ooh _____ Oh yeah There will be Peace in the

14

Reh. Pno.

C D7 G7 C F C F

19

val - ley for me some day ___ Ooh ___

8 val - ley for me ___ some day ___ Ooh ___

8 val - ley for me ___ some day ___ Ooh ___

8 val - ley for me ___ some day ___ There will be peace in the val - ley for ___

val - ley for me some day ___ Ooh ___

Reh. Pno.

19

19 C F C D7

ten.

24

Ooh ___ Sad - ness Sor - row Trou - ble trou - ble I

8 Ooh ___ Sad - ness No sor - row trou - ble, trou - ble I

8 Sad - ness Sor - row Trou - ble, trou - ble I

8 me Oh, Lord, I pray There'll be no sad - ness No sor - - - No trou - ble, trou - ble I

Ooh ___ Sad - ness No sor - row There'll be no trou - ble, trou - ble I

Reh. Pno.

24

24 G G7 C C7 F

14. Peace in the Valley (8/19/16)

rit.

4
29

see Peace in the val - ley for me for me

see Peace in the val - ley for me for me

see Peace in the val - ley for me for me

see There will be peace in the val - ley for me for me

see Peace in the val - ley for me for me

29

Reh. Pno.

D#dim C D7 G C F C

THAT'S ALRIGHT, MAMA

8

PHILLIPS: Surprise the hell outta me.

Fast Rockabilly Shuffle (M.M. ♩ = c. 96)

ELVIS: A

Rehearsal Piano

Well that's al - right, Ma-

Reh. Pno.

- ma That's al-right for you — That's al - right, Ma - ma Just an - y-way you

accel. poco a poco

Reh. Pno.

do, now that's al - right That's al - right That's al - right now,

accel. poco a poco

8. That's Alright Mama

Full Speed (M.M. $\text{♩} = c. 116$)

18

8

Ma - ma _____ An - y way you do _____

Reh. Pno.

24

8

Well Ma-ma, she done told ___ me Pa-pa done told me too ___

Reh. Pno.

A

29

8

Son, that gal you're fool-in' with she ain't ___ no good for you, but that's al - right

Reh. Pno.

D

34

8

That's al - right ___ That's al - right now, Ma - ma _____

Reh. Pno.

E

39

Reh. Pno.

An - y way you do

A

Detailed description: This system contains the first rehearsal piano part, measures 39-44. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are "An - y way you do". The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes. A dynamic marking of *pp* is present. A chord symbol 'A' is written above the piano part at measure 42.

C

45

VAMP (jump on cue)

Cue to go on (Phillips): "Come to find out - I'd found me one."

Reh. Pno.

pp

A

Detailed description: This system contains the second rehearsal piano part, measures 45-49. It begins with a boxed 'C' and the instruction "VAMP (jump on cue)". A cue for Phillips is provided: "Cue to go on (Phillips): 'Come to find out - I'd found me one.'" The piano part features a *pp* dynamic marking. A chord symbol 'A' is written above the piano part at measure 49.

50

ELVIS: D

Well, one and one is two Two and two is four

Reh. Pno.

f

A

Detailed description: This system contains the third rehearsal piano part, measures 50-54. It begins with a boxed 'D' and the instruction "ELVIS:". The vocal line has the lyrics "Well, one and one is two Two and two is four". The piano accompaniment has a dynamic marking of *f*. A chord symbol 'A' is written above the piano part at measure 51.

55

i love that wo-man but I got to let her go but that's al - right

Reh. Pno.

D

Detailed description: This system contains the fourth rehearsal piano part, measures 55-59. The vocal line has the lyrics "i love that wo-man but I got to let her go but that's al - right". The piano accompaniment has a dynamic marking of *f*. A chord symbol 'D' is written above the piano part at measure 59.

8. That's Alright Mama

60

That's al - right... That's al - right now, Ma - ma

Reh. Pno.

E

65

An - y way you do... Well I'm leav - in' town, ba -

Reh. Pno.

A

70

- by I'm leav - in' town for sure Then you won't be both - ered with me

Reh. Pno.

75

hang - in' 'round your door but that's al - right That's al -

Reh. Pno.

D

8. That's Alright Mama

79

right — That's al - right now, Ma - ma An - y

79

Reh. Pno.

79

E

84

way you do...

84

Reh. Pno.

84

A

89

VAMP (jump on cue)

pp

Cue to go on (Phillips): "...here comes this honkin' big check from RCA Victor and Elvis - is gone.."

89

Reh. Pno.

97

Dis.

Cue to go on (Phillips): "Holiday Inn."

97

Reh. Pno.

98

pp

98

Reh. Pno.

8. That's Alright Mama

ELVIS:

F

105

A well dee deet n dee — dee A well dee deet n dee

Reh. Pno.

105

A

109

— dee A well dee dee dee — dee I need your lov - in'

Reh. Pno.

109

D

113

That's al - right That's al - right now, Ma - ma — An - y

Reh. Pno.

113

E

120

way you do —

Reh. Pno.

120

A