



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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# Cash #1

*Shortly thereafter, DYANNE whispers into ELVIS' ear, kisses him on the cheek and follows PERKINS and CASH.*

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**START**

**Perkins**  
John.

**Cash**  
Yeah.

**Perkins**  
You ain't told Mistuh Phillips you're quittin' Sun, have you?

**Cash**  
Well, it jus' never seemed like the right time.

**Perkins**  
Well, he's fixin' to force the issue. He's gonna hand you the contract renewal in front of Elvis and ever'one.

**Cash**  
*(Frustrated.)*  
Oh man, I shoul'da known somethin' like that was comin'.

**Perkins**  
Then why'd the hell you show up here?

**Cash**  
Mr. Phillips called and said Elvis was stopping by. Told me to get my butt over here.

**Perkins**  
And you stepped right in it.

**Dyanne**  
*(Crossing down to them.)*  
I'm sorry, fellas. I didn't realize you were in the middle of something...

**Perkins**  
It's okay. Jus' a little business.

**Cash**  
Aw hell, stick around... Smoke 'em if you got 'em, darlin'.

**Dyanne**  
It is so much fun in there. Is it always like this?

*CASH and PERKINS look at each other. DYANNE looks at them. Pregnant pause.*

**Perkins**

It used to be.

**Cash**

*(Looks at PERKINS.)*

Look, if you really wanna know, there's a little a-tomic bomb fixin' to explode. Mistuh Phillips wants me to sign a contract extension, and what he don't know is I've awready signed an agreement to go with Columbia Records in Nashville the day my contract's up here.

**Dyanne**

I see. You know, it's so strange that you want nothing more than to leave Sun and Elvis wants nothing more than to come back.

**Perkins**

Yeah, but he AIN'T comin' back. There's just so far you can go on Sun Records. It's a two-person operation f'r God's sakes.

**Cash**

And let's just say that Sun don't pay at the top end. And their distribution!

*(Shakes his head.)*

Man, if they really wanna stop the spread of Communism, they oughta let Sun distribute it.

**Perkins**

And a blind man can see Mistuh Phillips is 'bout to throw ever'thing behind that crazy new kid.

**Dyanne**

He'll be a star or die trying.

**Perkins**

Maybe, but where does that leave us?

**Cash**

I don't wanna take nuthin' away from Mistuh Phillips. He saw somethin' in me couldn't no one else have seen. Hell, wouldn't no one else have given me the time a'day. But.... you can take this for what it's worth. I made a covenant with God, if he made me a star I would praise him the onliest way I know how - with a gospel record. Mr. Phillips won't record it. Says the kids won't buy it. Well, Columbia thinks they will. So... it's just time to be movin' on.

**Perkins**

John's right. Stay here, and 'fore you know it, we'll be back playin' to the drunks in them damn ol' honky tonks. And drunks don't buy records...

**Cash**

They just make 'em.

**Dyanne**

I'll drink to that.

**Perkins**

Amen! C'mon, it's cold out here.

**Cash**

I'll get the sodis, Carl. *(Exiting offstage.)*

## Johnny #2

Million Dollar Quartet

45

**Cash**

Jerry Lee, sit down. You need to be a bit more respectful to Elvis' young lady - hell, everyone in this room. It's good to believe in yourself, but there are people out there who can make you or break you. You got a world of talent boy, but you need to listen and learn. In this business, you cross someone and they'll be waitin' to do you in.

*(Turns to PERKINS and band. Begins to strum.)*

Carl, I been foolin' with this old train song.... I kicked it off in F...

**JLL**

*(Turning away from CASH.)*

You done it in F because it's too effin slow. Don't no one wanna hear them durned ol' TRAIN songs these days

*(Drops voice.)*

Johnny Cash? Ain't you never heard of an' aero-plane?

**Cash**

You got somethin' to say to me, boy?

**Perkins**

*(Smiling at CASH.)*

The boy's startin' to grow on you, ain't he, John?

**Cash**

Yeah, like a tick on a dawg.

**Phillips**

John, man, play that "Walk the Line" song.

**Cash**

You like that one, do you Mr. Phillips?

**Phillips**

*(Pointing to gold record.)*

Got me a million reasons for likin' it, John.

*(To JLL.)*

Jerry Lee, y'know he wrote this for his wife. Maybe you oughta pick one of your wives and write me a hit. C'mon, John.

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SONG #15: I WALK THE LINE – Cash lead - Key of F.

**Cash**

I KEEP A CLOSE WATCH ON THIS HEART OF MINE  
I KEEP MY EYES WIDE OPEN ALL THE TIME  
I KEEP THE ENDS OUT FOR THE TIE THAT BINDS  
BECAUSE YOU'RE MINE, I WALK THE LINE

*ELVIS threads dollar bill between his guitar strings and plays "brushes on snare" rhythm.*

# Johnny

RH Piano

## Folsom Prison Blues

MDQ  
05

Nasty Country 2  $\text{♩} = 112$

a la "Gretch" twang - tight delay

Introduction for piano. The music is in E major (one sharp) and 2/4 time. It features a "Gretsch" twang and tight delay. The first measure is marked with a forte (*f*) dynamic and includes a downward bow or breath mark. The second measure is marked with a mezzo-piano (*mp*) dynamic. The bass line starts with an E chord.

5 **JOHNNY:**

I HEAR THE TRAIN A COM - IN' IT'S ROL-LIN' 'ROUND THE BEND AND

Musical notation for the first line of the song, including vocal melody and piano accompaniment. The piano part includes an E chord in the bass line.

10

I AIN'T SEEN THE SUN SHINE SINCE I DON'T KNOW WHEN I'M STUCK IN FOL-SOM

Musical notation for the second line of the song. The piano part includes E and E7 chords in the bass line, and an A chord in the right hand.

15

PRIS - ON AND TIME KEEPS DRAG - GIN' ON

Musical notation for the third line of the song. The piano part includes an E chord in the bass line and rests in the right hand.

Orchestrations by Steven Bishop

21

BUT THAT TRAIN KEEPS A - ROL - LIN' ON DOWN TO SAN - AN

21 B7

26

TONE

B

WHEN I WAS JUST A BA - BY MY

26 E mf

54

MA-MA TOLD ME, "SON AL - WAYS BE A GOOD - BOY - DON'T EV - ER PLAY WITH

54 E E7

59

GUNS' BUT I SHOT A MAN - IN RE - NO JUST TO WATCH HIM

59 A

64

DIE WOOOOO I HEAR THAT WHIS-TLE BLOW-IN'

E B7

70

I HANG MY HEAD AND CRY

(drum fill)

E E7

76

E E7

82

A E

Musical notation for measures 89-94. The score is in G major (one sharp) and 4/4 time. Measure 89 starts with a treble clef and a bass clef. Chords B7 and E are indicated. There are repeat signs in measures 90, 91, and 92.

Musical notation for measures 115-120. The score is in G major and 4/4 time. Measure 115 is boxed with a large 'X' and contains the lyrics "TORS ME". Measure 116 contains the lyrics "WELL, IF THEY FREED ME FROM THIS PRIS-ON IF THAT". Measure 117 has a dynamic marking of *f*. Chords E and E are indicated. A box with the letter 'E' is placed above the melody in measure 116.

Musical notation for measures 120-125. The score is in G major and 4/4 time. Measure 120 contains the lyrics "RAIL - ROAD TRAIN WAS MINE. I BET I'D MOVE IT ON. A LIT-TLE". Chord E is indicated in measure 122.



124

FAR-THER DOWN THE LINE FAR FROM FOL-SOM PRIS-ON THAT'S WHERE I

124 E7 A

129

WANT TO STAY AND I'D

129 E

134

LET THAT LONE-SOME WHIS - TLE BLOW MY BLUES A - WAY

134 B7 E

139

139 B E13 C

COLDS VALLEY

Please play and sing the entire song

# I WALK THE LINE

PHIL.LIPS: Jerry Lee, y'know he wrote this for his wife.  
 Maybe you oughta pick one of your wives and write me a hit. C'mon, John.

Moderate Train Beat (♩ = c. 96)  
 Gtr.

Rehearsal Piano

7

Reh. Pno.

14

CASH:

Minn \_\_\_\_\_

14

Reh. Pno.

20

A

I keep a close watch on \_\_\_\_\_ this heart of mine I keep my eyes wide

20

Reh. Pno.

26



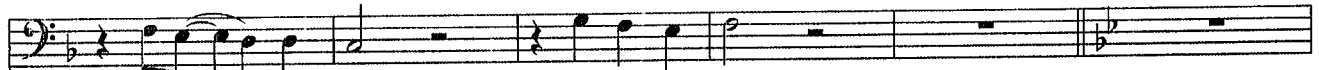
o - pen all the time I keep the ends out for the tie that binds

Reh. Pno.

26

F B $\flat$  F

32



Be-cause you're mine, I walk the line

Reh. Pno.

32

C F B $\flat$

38



Mmm

Reh. Pno.

38

44

**B**



I find it ver - y, ver - y eas - y to be true I find my - self a - lone

Tie Tac

Reh. Pno.

44

*mp*  
F B $\flat$  F

50

— when each day's through Yes, I'll ad - mit that I'm a fool for you

Reh. Pno.

50 B $\flat$  E $\flat$  B $\flat$

56

Be-cause you're mine, I walk the line

Reh. Pno.

56 F B $\flat$  E $\flat$

62

Mmm

Reh. Pno.

68

C

As sure as night is dark and day is light I keep you on my mind

Reh. Pno.

68 *mp* B $\flat$  E $\flat$  B $\flat$

15. I Walk the Line

74

— both day and night And hap - pi - ness I've known — proves that it's right

74

Reh. Pno.

74

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

80

Be-cause you're mine, I walk the line

80

Reh. Pno.

80

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

86

Mmm

86

Reh. Pno.

86

92

[D]

You've got a way to keep — me on — your side — You give me

92

Reh. Pno.

92

*mp* F B<sup>b</sup>

97

cause for love that I can't hide For you I know I'd e-ven

Reh. Pno.

97 F B $\flat$  E $\flat$

103

try to turn the tide Be-cause your mine I walk the line

Reh. Pno.

103 B $\flat$  F B $\flat$

109

Mmm

Reh. Pno.

109 F

110

I keep a close watch on this heart of mine I keep my eyes wide

Reh. Pno.

110 *p* C F C

122

o - pen all the time I keep the ends out for the tie that binds

Reh. Pno.

122 F Bb F

128

Be - cause you're mine, I walk the line mm

Reh. Pno.

128 C F mf

134

Reh. Pno.

131 Live fade out