

LUCKY STIFF - AUDITION PACKET

GRANDSTREET THEATRE

Sign up now to audition for our hilarious spring musical, *Lucky Stiff*, a to-die-for musical romp you won't want to miss! With great characters, catchy music, and a fast paced and zany plot, this musical is a blast for adult actors of all ages.

Audition Dates

Monday, January 6, 2025 or Tuesday, January 7, 2025

You only need to attend one night of auditions in order to be considered for casting

Audition Location

Grandstreet Theatre / 325 N. Park Ave.

Sign Up Required!

Those who wish to audition must sign up for a time slot! Visit our website to follow the link to sign up. You will have the opportunity to reserve an audition date and time slot between 6:30PM and 9:30PM

Callback Dates

There are potential callbacks on Wednesday, January 8th and Thursday, January 9th. You will be notified via email by noon on January 8th if we would like to see you for a callback.

Rehearsal Dates

Rehearsals may begin the week of February 10th, but if not, rehearsals will begin the week of February 17th. Rehearsals are flexible and are generally held Monday through Thursday evenings between the hours of 6:30PM and 9:30PM.

Performance Dates

April 11, 2025 - April 27, 2025 / Wednesdays through Sundays (13 shows total)

* There will be no performance on Easter Sunday, April 20th.

* There will be a matinee and evening performance on Saturday, April 26th.

Audition Form

- * Those who audition must submit the ***Lucky Stiff* Audition Form** on the night of your audition. Please visit our website to download your Audition Form. This form has important calendar and schedule information that is necessary for the casting process.
- * Please make sure your form is completely filled out and ready to submit at the time of your audition.
- * We always do our best to schedule around your conflicts, so please be as specific as you can be when listing your conflicts.
- * We may reach out with questions about your schedule, so please make sure that your contact information is clear.

What To Prepare

Please prepare at least ONE vocal selection from the list of songs included in this packet. You are also welcome to perform a SECOND vocal selection from this packet if you would like! The sheet music indicates where each song should start and stop. We will provide rehearsal tracks that you will sing along with at your audition, and you will have a brief moment to listen to your song track so that you can review what you will hear as an introduction.

Age Requirements

Lucky Stiff has roles for adult actors of all ages. You must be at least 18 years old (by January 7th) in order to audition.

Seeking the Following Roles

Harry Witherspoon (20s - 50s) A shy, sweet-natured and insecure British shoe salesman. Lonely, and beset by dogs and prying neighbors in his dreary boardinghouse, Harry knows that life is passing him by, but he feels incapable of making any changes or taking any chances. He is a dreamer who yearns for more - excitement, adventure, romance, but he's convinced that he'll never have those things, until a mysterious telegram arrives.

Annabel Glick (20s - 50s) A representative of the Universal Dog Home of Brooklyn, Annabel is a woman with a natural bent for causes. She takes life very seriously, and denies herself any small pleasures, for fear that if she waits for happiness to knock, it won't. Instead, she dedicates herself to good works. Annabel is the type who wears protest buttons and carries a bag full of useful things like tire gauges and granola bars. Burned by relationships in the past, she devotes herself fully to her work.

Rita LaPorta (20s - 50s) A fiery, hard-edged woman with an extremely volatile nature and a severe case of nearsightedness. Rita is passionate, impulsive, jealous, manipulative and very insecure about her looks. She is also putty in the hands of the man she adores. She can be incredibly charming one minute and incredibly childlike the next. Things often get out of control when Rita is around. She lives in New Jersey, wears tacky and outlandish outfits that she thinks are amazing, and is a chain smoker.

Vinnie DiRuzzio (20s - 50s) Rita's brother, an optometrist. A nervous and conservative man, a pillar of the community and a person who would never do anything out of the ordinary, risky or controversial. Vinnie is a neurotic pushover who is the polar opposite of his sister. He is an uptight hypochondriac, and is allergic to most things, including Rita's cigarette smoke.

Luigi Gaudi (20s - 60s) A boisterous and gregarious Italian, who is seemingly wealthy and well traveled. Luigi is a charming and charismatic man of the world, and he loves the good things in life - the best cigars, the best champagne, and the best suits. Although he seems to make friends everywhere he goes, there is also something mysterious about him. Everywhere Harry goes, Luigi seems to pop up.

Dominique DuMonaco (20s - 50s) A fabulous French nightclub singer.

The Dead Body of "Uncle Anthony" Hendon (40s - 60s) Though deceased, this is a fun and physically comedic role, as the corpse often lurches forward in his wheelchair, rolls onto the floor, etc ... Uncle Anthony also comes to life in a musical nightmare sequence.

Ensemble (all ages) A hilarious revolving door of eccentric characters, including the Landlady, the Spinster, the Punk, the Truck Driver, the Solicitor, the Bellhop, the Salesman, the Emcee, the Nun, the Old Texan, the Eye Patient, the Waiter, the Dapper Gambler, the Leper, the Secretary, the Nurse, the Southern Lady, the Drunken Maid, and more!

About the Show

When Harry Witherspoon, a down and out shoe salesman, learns that he stands to inherit six million dollars from a deceased uncle he's never met, he can't believe his luck! There's only one catch. In order to inherit the money, Harry has to take his uncle's dead body on the vacation of a lifetime!

But as the unlikely pair set off for the French Riviera, Harry learns he's not the only one chasing the cash. Hot on his tail are his uncle's gun-toting girlfriend, her high-strung optometrist brother, a mysterious woman who seems to be following Harry's every move, and a never ending parade of colorful characters, who may or may not be in disguise!

Part murder mystery, part wild goose chase, part romantic comedy, this hilarious musical farce of mistaken identities, millions in diamonds, and a wheelchair bound corpse will leave you dying of laughter!

More Audition Info

- * Please be prepared to present ONE or TWO songs from this audition packet.
- * You will NOT only be considered for the character you choose to sing for at your audition. Auditioning for the show means you are auditioning for all roles that you may be right for.
- * The music in this audition packet clearly indicates where each song selection should start and stop.
- * All of these songs are readily available on youtube and itunes for you to listen and rehearse.
- * Remember that everyone in the audition room wants you to succeed! If you have questions, please reach out! We are happy to help you through the audition process. Please email all questions to jeff@grandstreettheatre.com
- * Please arrive at least 15 minutes before your scheduled audition time slot. Auditions will take place at Grandstreet Theatre, 325 Park Avenue. Please enter through the main entrance on Park Ave. You will audition one at a time in a private room for the director, music director, and possibly a few other members of the production team.
- * There may be some quick hellos and chit chat as you enter the audition room, but once you are asked to begin, we recommend introducing yourself and the song that you have chosen to sing.
- * You will have a brief moment to take a breath and prepare before you dive in to your audition, but each time slot is only 5 minutes, so we strongly recommend warming up before you arrive.
- * When performing your material, we suggest that you don't make direct eye contact with the people behind the audition table. We want to watch your work, not be your scene partner. We recommend picking a spot on the wall to focus on, perhaps slightly above the heads of the directors.
- * Remember to breathe!
- * The directors may give you some suggestions and adjustments to try, but they may not.
- * Headshots and resumes are NOT required to audition, but you are welcome to attach them to your audition form if you like.
- * With your permission, we may take your photo as you arrive for your audition.
- * With your permission, we may record your audition.
- * We strongly recommend memorizing your audition material, but you are welcome to hold your sheet music in hand if you need to.
- * If none of the audition dates work for you, but you are still interested in auditioning, please contact jeff@grandstreettheatre.com to discuss additional options.
- * Remember, you need to SIGN UP for a time slot in order to audition!

The Rehearsal Process

- * At Grandstreet Theatre, we work very hard to respect everyone's time and create rehearsal schedules accordingly. We understand that you are volunteering your time and we will do our best to accommodate your schedule.
- * You will only be called to rehearsal when you are needed. You will not be called to every single rehearsal.
- * We do our best to schedule rehearsals on Monday, Tuesday, Wednesday and Thursday evenings between 6:30PM and 9:30PM. We try to keep weekends clear to allow for down time and the possibility for weekend travel. However, we sometimes add occasional Sunday rehearsals when necessary.
- * Rehearsal schedules are created from the schedules and conflicts of those involved. Therefore, we can only approximate what a typical rehearsal schedule usually looks like. We can't provide specific rehearsal schedules until a cast is in place.
- * We always work hard to honor and avoid the conflicts you provide us with on your audition form.
- * At Grandstreet, we work very hard to start and stop rehearsals at the scheduled times.

Tech Week

April 6, 2025 through April 10, 2025 / Tech week is the final week of the process where all of the technical elements of the show are put in place. No actor may miss a rehearsal during tech week.

The Lucky Stiff Team

Director / Designer - Jeff Downing

Music Director - Anna Milburn

Stage Manager - Syd Mammano

Get In On the Act!

- * No experience necessary! Did you know that almost every Grandstreet show has at least one actor making their Grandstreet debut? If you have never been in a show before, don't worry! We will teach you everything you need to know.
- * Being in a show at Grandstreet is the perfect way to make new friends, serve your community, and make incredible theatre!
- * We work very hard at Grandstreet to ensure that every production is organized, professional, challenging, rewarding, and most importantly ... fun!
- * What are you waiting for?! Take a deep breath and sign up to AUDITION!

Song Cuts

Please choose ONE or TWO of the following song cuts to sing at your audition.

- 1) "Mr. Whitterspoon's Friday Night" / Harry
- 2) "Good To Be Alive" / Harry
- 3) "Lucky" / Harry
- 4) "Dogs Versus You" / Annabel
- 5) "Times Like This" / Annabel
- 6) "Rita's Confession" / Rita
- 7) "Fancy Meeting You Here" / Rita
- 8) "The Phone Call" / Vinnie
- 9) "Speaking French" / Dominique
- 10) "Monte Carlo" / Emcee

"Mr. Witherspoon's Friday Night"

HARRY

28 29
GLA-MOUR AND THE FUN AND THE END-LESS DAYS OF SUN AND THE

30 31 32
END-LESS NIGHTS OF STEW ... AND I'M TALK-ING TO A SHOE!

33 34 35 36
THREE PAIRS OF AN-KLE STRAPS IN BEIGE. CHECK.

37 38 39
TWO PAIRS OF LOA-FERS TRIMMED IN CHROME. CHECK. TEN MIL-LION SHOES GO-ING

40 41 42
OFF ON AD-VEN-TURES AND ONE SHOE SALES-MAN GO-ING HOME...

★ START

43 *mp* **E** A BIT FASTER 45
I SHOULD BE STROL-LING A-LOUS A SAN-DY BEACH, SOME-PLACE EX-

46 47 48
O-TIC AND BRIGHT. I SHOULD BE DAN-CING

49 50
IN-STEAD OF DO-ING IN-VEN-TOR-Y ON A

"Mr. Wither Spoon's Friday Night"

Happy

51 52 **F**
FR-DAY NIGHT! IF I WERE SOME-ONE ELSE BUT HAR-RY

53 54 55
WI-THER-SPOON, I SWEAR I'D NE-VER SELL — A-NO-THER SHOE! I'D GO

56 57 58 3
SAIL-ING OFF TO SEA, FLY-ING THRU THE BLUE, DO-ING ALL THE THINGS ALL YOU

59 60 61
SHOES GET TO DO! THERE'D BE SO MA-NY THINGS — I'D RE-AR-

62 63 64
RANGE! BUT, WI-THER-SPOON.. YOUR LIFE IS NOT A -BOUT TO

G **SLOWER** 65 66 67 **BELL:** 68
CHANGE! (EXITS.) (DING-DONG!) **X STOP**

(LIGHTS. LANDLADY IN KITCHEN SCENE.) 71 72
(2x) (DIAL.) 73 74 75 76
(2x) (2x) 77 78 79 80
(BOARDER #1 ENTERS.)
BOARDER #1: "SMOKEY! FLUFFY! LET GO OF THAT MAN'S LEG! WHO WAS THAT?" 81 82 83 84 85 86

"Good to Be Alive"

Harry

WHY IN THE HELL DID I EVER DO THIS?
HOW IN THE HELL WILL I EVER GET BY?!

A (Synth. in) etc.

HARRY: What's that, Uncle? You say your eyesight isn't what it used to be? Well, of course I'd be happy to describe the sights!

(Synth. 1)

★ **START**

REGUE

B (HARRY:)

YOU CAN SEE THE SUN SHINING ON THE SEA, UNCLE
ANTHONY. WHAT A LOVELY SEA! WOULDN'T YOU AGREE,
UNCLE ANTHONY?
(Solo 2)
HERE IT'S VERY HOT, SO I HOPE YOU'VE GOT SOMETHING YOU CAN SWIM IN.
ON THE BEACH WE'LL LIE, GAZING AT THE SKY. UNCLE, YOU WILL

"G... to the Wine"

Harry

23 **C**
DIE WHEN YOU SEE THE WO - MEN! EV'RY-THING IS FRENCH!

35 36 37
UN-CLE TAKE A LOOK: IT'S ALL TRES JO-LIE!

38 39 40
NO-THING LIKE YOU'VE READ, NOT IN AN-Y BOOK, UN - CLE

41 42 (4+3)
AN-THO-NY! IT'S ALL SO NEW AND THANKS - TO YOU! - I

43 44
DOUBT THAT I'LL SUR-VIVE! OH!

46 47 48 49 (5+2) **C**
--DON'T YOU THINK-- IT'S GOOD TO BE - A - LIVE! X STOP

D 51 52 53
(HARRY/LUIGI DIAL.)

57 58 59
VAMP until **LUIGI:** "THIS IS MONTE CARLO!"

E **LUIGI** 61 62
TRI A LIT-TLE TASTE, HAVE A LITTLE SIP, UN - CLE

63
AN

64
U

65
SO

66
HA-H

67
CIAO

68

69
U

70
U

"Lucky" Harry

~~Handwritten musical score for the first system, including vocal lines with lyrics "BE A LIVE!" and instrumental staves. The entire system is crossed out with a large 'X'.~~

#6 (NEW ARR.)

LUCKY

HARRY

LIGHT SHUFFLE ♩ = ♩

PUSHES TAPE REC.

VAUD UNTIL HARRY "... ON THE OTHER

★ START

CUE "I WILL... THINK POSITIVE!"

A HARRY:

EV-'RY-THING IS FINE.

EV-'RY-THING IS A-O-KAY.

I SUP-POSE THAT ONE MIGHT SAY

I'M LUCK-4!

(HE LOOKS AT BODY)

LOOK AT WHERE I AM!

THINK OF HOW I MADE IT THRU

ALL OF THIS AND AL-SO...

YOU!

I'M

24

Vertical strip of handwritten musical notation on the right margin, including various notes, rests, and measure numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26).

Lucky

27 LUCK-4! WITH YOU IN MY LIFE, WE'LL

31 BOTH FIND OUT. NOW LI - VING - FEELS. WITH

35 YOU IN MY LIFE, MY LIFE - WILL BE A HELL ON WHEELS.

39 NOW MY FATE IS IN YOUR - HANDS AND

43 - MY FU - TURE ON THE LINE, GLAD - TO KNOW THAT YOU'RE SO

47 SURE I'LL - BE FINE. BUT

51 I'LL NEED A LOT OF LUCK STUCK WITH LUCK LIKE MINE. X STOP

53 (UNCLE VOICE OVER)
[HAR:] "WELL, WHAT HAVE YOU GOT TO SAY FOR YOURSELF, UNCLE?"
[UNC:] "I WANT TO GO GAMBLING ONE LAST TIME..."
[UNC:] "... SOW ON MY FACE."

"Dogs versus You"

Annabel

NIGHTS ON THE STREETS. IT'S THE DOGS, THE DOGS, IT'S THE DOGS, VER-SUS YOU.

WE ARE DOWN ON OUR KNEES BRAYING RA-BIES AND FLEAS, IT'S A JOB SOME-ONE HAS TO DO. WE NEED FOOD, WE NEED TAGS, DOG-GY TOYS, DOG-GY BAGS FOR THE DOGS, THE DOGS, IT'S THE DOGS, VER-SUS YOU!

HOW I WISH YOU COULD MEET THE NEE-DY DOGS I'VE KNOWN. PLEASE! HOW MUCH GOOD YOU COULD DO IN THE GREATER NEW YORK A-RE-A A-LONE! PICTURES X STOP ONE HUN-GRY MOUND, PIC-TURE, DOGS AT THE POUND OR A NO! NO! NO! NO!

Annotations: HARRY: "WHAT!!" START "IAN: A + RHYTHM" (BOTH!) (AN:) (AN:) (AN:) (AN:) (AN:) (AN:) (AN:) (AN:) (AN:) (AN:)

"Times Like This"

Annabel

A SIMPLE, EASY

20 FRIENDLY FACE, — THE KIND OF FACE — THAT
21
22 MELTS YOU — WITH A GRIN, THE KIND OF EYES — THAT
23
24
25 WELCOME YOU — THE WAY YOU WALK IN, A.
26
27
28 TENDER BLAZE YOU SIMPLY CAN'T RESIST.
29
30
31 AT TIMES LIKE THIS, A GIRL COULD USE
32
33
34

★ **START**

35 DOG. HE LISTENS WHEN — YOU TELL HIM THINGS, — THERE'S
36
37 **B**
38
39
40
41
42 NO-THING YOU — CAN'T SAY. AND UN-LIKE CERTAIN
43
44
45 PEOPLE, YOU CAN TEACH HIM HOW TO STAY. AND

45

IF

49

CHE

53

THAN

56

DO

60

PLAY

62

COUL

65

GR

68 **D**

2

Times Like This

Amabel

45 46 47 48
IF THE WORLD IS BRING YOU THE BLUES, HE

49 50 51 52
CHEERS YOU UP BY CHEWING UP THE NEWS. ITS

53 54 55
THINGS LIKE THAT THAT MAKE YOU CROSS A

56 57 58 59
DOES. O-THER PED-LE NEED RO-MANCE! DAN-CING

60 61
PLAYING A-ROUND. O-THER PED-LE NEED

62 63 64
CON-STANT FUN. WELL, I'M NOT ONE. I HAVE MY FEET ON THE

65 66 67
GROUND. X STOP GIVE ME A

68 69 70
QUI-ET NIGHT, A STACK OF BOOKS, A TU-NA MELT ON

"Rita's Confession"

Rita

148 WOMEN: TE-LE-GRAM FOR YOU! (2x) 167 170

MEN: div. TE-LE-GRAM FOR YOU!

OMIT

4

RITA'S CONFESSION RITA, VINNIE

("LUCKY STIFF")

Cue: RITA: "LET ME START AT THE BEGINNING."

♩ = 160

RITA: (cigarette drag)

(DRAG)

1 2 RITA: A C VIN: R:

(DRAG) I WAS HA-VING AN AF-FAIR, AN AF-FAIR? AN AF-PLACE TO MY PLACE? IT WAS

7 8 9 R:

FAIR AND MY LO-VER'S NAME WAS TO-NY. TO-NY? HEN-DON. HE
~~BORN AND I SAW A WO-MAN LEA-VING. WO-MAN? LEA-VING.~~

10 11 12

MAN-AGED MY HUS-BAND'S CA-SI-NO. HE WDRE TUX!
 KNOW THAT MY TO-NY WAS IN THERE, WELL, I SAW RED!

13

16 HUS GLAS

19 SI-DEN

22 A F

25 DIA NE

28 B I

31

34

"Rita's Confession"

Rita

13 ~~WENT CRAZY FOR THE GUY WHICH IS WHY - WHICH IS WHY? I EM-BEZ-ZLED FROM MY~~
~~AND THE ROOM WAS VE-RY DARK VE-RY DARK! VE-RY DARK! AND'S DIDN'T HAVE ANY~~

16 ~~HUS-BAND, NOT YOUR HUS-BAND! WE STOLE FROM MY HUS-BAND'S CA-~~
~~GLAS-SES. WHAT? NO GLAS-SES! AND THERE IN THE DARK, AC-CI-~~

19 ~~SI - NO SIX MIL - LION BUCKS! NO!~~ ~~AND~~
~~DEN-TILLY, I SHOT HIM DEAD! THEY~~

22 ~~ALL FOUND IN HIS WILLY!~~ ~~SIX~~ ~~MIL - LION BUCKS IN~~
~~HE LEFT THIS ENG-LISH~~

25 ~~DIA - MONDS IN A HEART - SHAPED BOX!! NOW!~~
~~NE - FINEW MY EN-TIRE SIX MILL!! NOW!~~

28 ~~I'VE GOT-TA GO TO MON-TE CAR-LO, I'VE GOT-TA FIND THIS~~

31 ~~MAN! HE IN - HER-I - TED THE MO-NEY I EM-BEZ-ZLED FROM MY HUSBAND, MY~~
~~WIFE HE IN - HER-I - TED THE MO-NEY I EM-BEZ-ZLED FROM MY HUSBAND, MY~~

34 ~~LO-VER WHO I AC-CI-DEN-TILLY SHOT. WHAT?!~~

13 X STOP 4-31

"Fancy Meeting You Here"

Rita

7 10 21
TO - NY...
22 23 24 25
accel. ----- allargando -
28 (SHE SLOWLY CROSSES.) **B** POP #24 FEEL

START → FAN-CY MEE-TING YOU HERE! HEL-

27 32 33
LO. LONG TIME, NO SEE. IS IT REAL-LY

34 35 36
YOU? YES, IT'S REAL-LY ME.

37 38 39
PLEASE! I KNOW WHAT YOU'RE THINK-ING. YOU'RE HURT.

40 41 42
I'M HUR- TING, TOO. SO, I JUMPED THE GUN, MAY-BE SO DID.

43 44 45
YOU I'VE CHANGED I'M NOT SO
C

46 47 48
JEALOUS. YOU'VE CHANGED. YOU'RE NOT ANY MORE... SET-TLED. WE'RE

"Fancy Meeting You Here"

Lita

49 50 51

HERE AND IF YOU'RE WILLING TO TRY,

52 53 54 3

SO AM I. TO - NY, SO AM

55 56 57 58

X *TOP*
"OKAY" etc **D**
(SPEECH OVER.)

E!
OFFST. CHOR: WHIS.

OH OH **SOP B** OOH - OOH CHOR.

59 60 61 62

OOH OOH - OOH OOH

63 64 65 66

OOH OOH OOH OOH

67 68 69 70

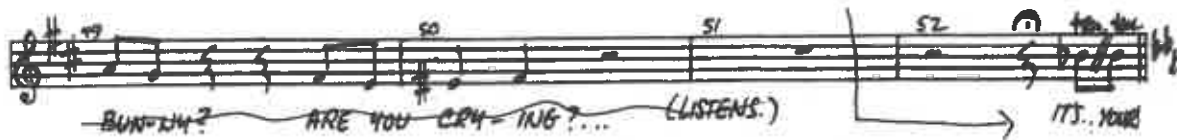
OOH OOH OOH (WHIS!) "WE'RE IN EUROPE ..."

"The Phone Call"

Vinnie

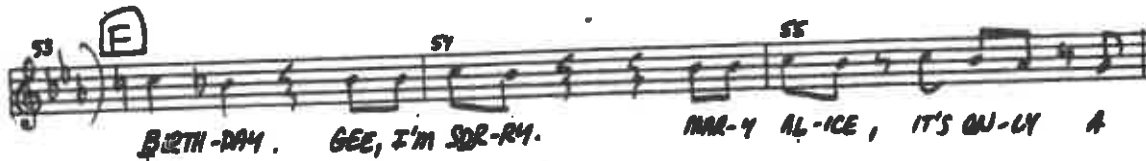
★ START

59 50 51 52



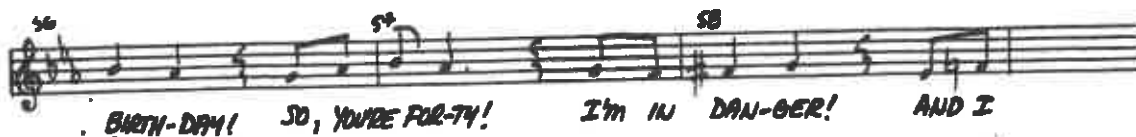
BUN-NY? ARE YOU CRY-ING?... (LISTENS.) ITS... YOU!

53 [E] 54 55



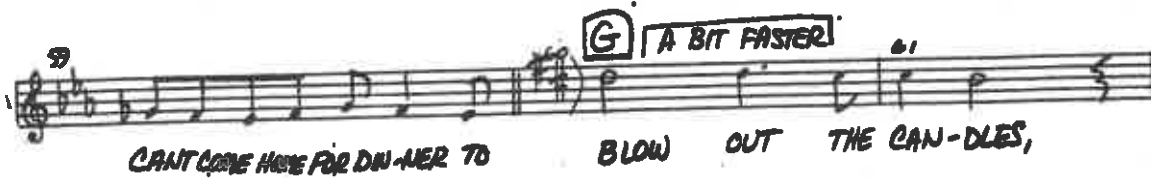
BIRTH-DAY. GEE, I'M SOR-RY. MARY AL-ICE, IT'S QU-LY A

56 57 58



BIRTH-DAY! SO, YOU'RE FOR-TY! I'M IN DAN-GER! AND I

59 [G] A BIT FASTER 61



CANT COME HOME FOR DIN-NER TO BLOW OUT THE CAN-DLES,

62 63 64



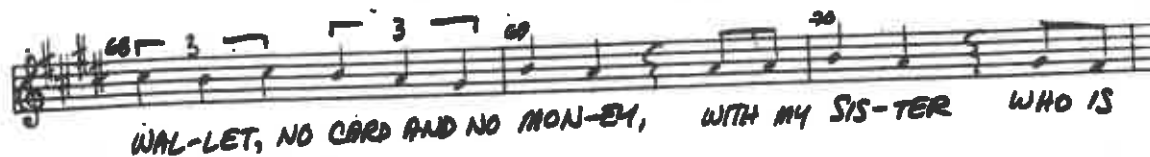
O - PEN THE PRE-SENTS. PLEASE, MA -RY

65 [PULL BACK →] [DELIBERATE] (CAKEWALK)



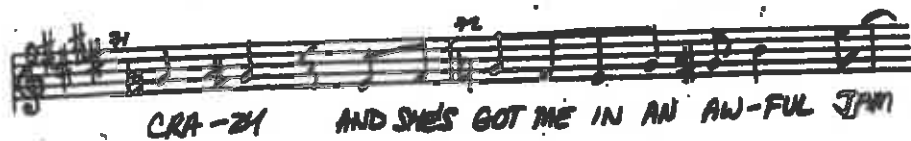
A - LICE, I'M IN EU - ROPE IN AN AIR - PORT WITH NO
(poco rall.)

66 3 3 69 70



WAL-LET, NO CARD AND NO MON-ET, WITH MY SIS-TER WHO IS

71 72



CRA-ZY AND SHE'S GOT ME IN AN AW-FUL JAM

"The Phone Call"

Vinnie

73 SO, THE AN-SWER, 74 MA-RY AL-ICE, 75 IS I

76 WON'T BE HOME FOR DIN-NER, 77 MA-RY A-LICE... (LISTENS.) 78

79 MA-RY A-LICE?... (TRIES PHONE AGAIN.) 80 81

82 DAMN! X STOP 83

#8C

MONTE CARLO!

EMCEE

("LUCKY STIFF")

TEMPO DI SINATRA (Light Swing)

EMCEE: (A) THE SEA, SP BLUE, THE GIRLS,

7 SO GOLDEN, THE SKY, SO

10 FULL OF STARS A-BOVE!

34

S-20

No. 9
CLUB
JEDCEE

don't
done

Come
5/11

"Speaking French"

Dominique

Rba → **CUNDEASC.** **B**

MOU-TE CAR - LO! BEAU-TIFUL MOU-TE

CAR - LO! IT'S A PLACE FOR

LO-VERS, I SAID A PLACE FOR LO - VERS! IT'S A PLACE

FOR LO-VERS IN LOVE!

No. 9

$\text{♩} = 144$

SPEAKING FRENCH ("Lucky Girl")

DOMINIQUE, HARRY, CHORUS

LIVELY

CLUE: BRUCE'S VOICEOVER SPEECH "... DOMINIQUE DUANARD."
EMCEE: "AND NOW..."

(3x)

★ **START** Dominique **A-C**

What is love if you
don't care how it's

don't speak French? Mon cher, you won't stand a chance here.
done in Rome or in Ok-la-ho-ma or Rome, dear

Come with me
sit - wait - wait

You will see The way we do things in the
down from exit You'll fall in love and you may

South of France, dear. You can say all you want to say with one
not go home, dear. You can share in the so-voic' fears if you

ba - sic les - on, I know
don't do any thing new

Use your lips Use your hips like so
Come, my dear Vo-lun-tee! Won't you?

Like so Like
Won't you? Yes

so
you!

B-D
Then you say "Ooh - ooh - ooh" I an - swer "Ahh - aah - aah" You whis - per
When I say "Ooh ooh ooh" you an - swer?

"Ooh - la - la" and I go (Bump!) Then I say "Mmm - mmm - mm" and you say

"Aah - ha - ha" and then you're speak - ing French! X STOP

~~"Aah - aah - aah?" I whis - per "Ooh - la - la" which an - swer?~~

"Monte Carlo"

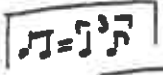
EMCEE

~~SO, THE AN-SWER, MA-RY AL-ICE, IS I
 WONT BE HOME FOR DIN-NER, MA-RY A-LICE... (LISTENS.)
 MA-RY A-LICE?... (TRIES PHONE AGAIN.)
 DAMN!~~

#8C

MONTE CARLO!
("LUCKY STIFF")

EMCEE



TEMPO DI SINATRA (Light Swing)

★ START

EMCEE:

A

THE SEA, _____ SO BLUE. _____ THE GIRLS, _____

SO GOLDEN. _____ THE SKY, _____ SO

FULL OF STARS A-BOVE!

Handwritten musical notation on the right page, including a box labeled "No. 9" and various notes and rests.

"Monte Carlo"

Emcee

Sba → **CUNBERG** **8**

MON - TE CAR - LO! BENI - FUL - MOU - TE

15 CAR - LO! 16 IT'S A PLACE FOR

18 LO - VERS, 19 I SAID A PLACE FOR 20 LO - VERS! IT'S A PLACE

FOR LO - VERS IN LOVE! X STOP

No. 9 $\text{♩} = 144$

SPEAKING FRENCH
("Lucky Stuff")

DOMINIQUE, HARRY, CHORUS

LIVELY

CUE: (EMCEE'S VOICEOVER SPEECH) "... DOMINIQUE DUHAWAO!"
JEMCEE: "AND NOW..."

(3x)

A - C
Dominique

What is love if you
2. I don't care how it's

don't speak French? Mon dieu you won't stand a chance here.
done in Rome or in Ok-la-ho-ma. or **Nomie** dear.

Come with me **9/11** - **10/11** part
You will see The way we do things in the
Learn Fran - cals You'll fall in love and you may

