

## Dirty Rotten Scoundrels - Audition Pieces

Sunday, 30<sup>th</sup> June, 2.30pm, Thalian Hall

Based on the 1988 film of the same name, *Dirty Rotten Scoundrels* centres around two competing con men, living on the French Riviera in 20/30's. At first, the suave and experienced Lawrence Jameson takes the rookie con man, Freddy, under his wing. But soon Freddy is successful enough that he tries to compete directly with Lawrence. The competition comes to a peak when they agree that the first con man to extract \$50,000 from the female heiress, Christine Colgate, wins and the other must leave town forever.

Character	Libretto	Songs
<p><b>Lawrence Jameson</b> - Male, 40s-60s (looking) Tenor. An experienced British con artist who is sophisticated, suave, and elegant. Dialects: British RP, German. Vocal range: G2-Bb4. Needs to be a confident actor who can sing, display good comic timing and be able to move/dance and show his rare tender side in 'love sneaks'. Major lead role, loveable rogue, is rarely off stage and commitment to rehearsal period a must!</p>	<p>Act 1, Scene 3 (pages 25-26) 'One moment....to 'what do you want Freddy'</p> <p>Act 1. Scene 1 'Summer in Beaumont sure mer' to song</p> <p>Act 2, Scene 1, (pages 76-77) 'Good evening, Sergeant Benson'....to 'I see. So....'</p> <p>Act 2, Scene, 6 (pages 112-113) 'Here we are. You just have a few minutes....to Are you certain? She seems a bit moonstruck'</p>	<p>For Freddy</p> <p>This is what they want – First verse &amp; chorus up to 'turn up the juice'</p> <p>'Ruffhousin mit Shuffhausen' Up to Let's all yodel</p> <p>Love Sneaks In Entire song (with song lib)</p>
<p><b>Freddy Benson</b> - Male, 20s-30s (looking), Tenor. A young, clever, aspiring American con artist. He is a sloppy, yet an attractive womanizer. Has a romance with Christine. Dialects: Various American, Dimwit. Vocal range: A2-B4. Is in awe of Lawrence and wants to be like him and better him with his bet to conquer the 'innocent' Christine. Confident actor and singer required for this role.</p>	<p>Act 1, Scene 3 (pages 25-26) 'One moment....to 'what do you want Freddy'</p> <p>Act 1, Scene 9 ([pages 66-68) 'Oh God. They're dancing. Dancing!....to How can you not?'</p> <p>Act 2, Scene 5, (pages 104-105) From 'Buzz' to 'I'm not'</p>	<p>Great Big Stuff Up to 'Everynight is my Barmitzvah'</p> <p>Nothing Is Too Wonderful To Be True Up to 'They Held up that Midget with Krazy Glue. Nothing is too wonderful to be true.'</p> <p>Love is my legs – whole song including script</p>

<p><b>Christine Colgate:</b> Female, 20s-40s (looking) Mezzo-Soprano. A seemingly good-natured American heiress, vacationing on the French Riviera, with a huge secret. Naive and clueless at first, she becomes cunning and mischievous. Has a romance with Freddy. Dialect: General American. Vocal range: A3- F#5. Needs to be a strong actress with good comedy timing – she is very accident prone but equally needs to be able to dance when required – All round musical theatre skills a must!</p>	<p>Act 1, Scene 9 ([pages 66-68) ‘Oh God. They’re dancing. Dancing!....to How can you not?’</p> <p>Act 2, Scene 5, (pages 104-105) From ‘Buzz’ to ‘I’m not’</p> <p>Act 2, Scene, 6 (pages 112-113) ‘Here we are. You just have a few minutes....to Are you certain? She seems a bit moonstruck’</p>	<p>Nothing Is Too Wonderful To Be True Up to ‘They Held up that Midget with Krazy Glue. Nothing is too wonderful to be true.’</p> <p>Love is my legs – whole song including script</p>
<p><b>Andre Thibault</b> - Male, 30s-50s (looking), Baritone. Lawrence's French assistant. Official and mostly serious, he has a light-hearted nature and a quirky sense of humour. Has a romance with Muriel. Dialect: French. Vocal range: F2-F4. He is a great supporter of Lawrence, never questions the morality of what they are doing...until Muriel..</p>	<p>Act 1. Scene 1 ‘Summer in Beaumont sure mer’ to song</p> <p>Act 2, Scene 2, (pages 86-87) ‘So keep us in mind.....to...give it a shot’</p>	<p>This is what they want – First verse &amp; chorus up to ‘turn up the juice’</p> <p>Like Zis , like Zat From beginning to Come on lets dince</p>
<p><b>Muriel Eubanks</b> - Female, 30s-50s (looking), Alto. A wealthy and attractive American socialite from Nebraska, she one of Lawrence's victims and Andre's subsequent love interest. Dialects: Omaha, Nebraska/General American. Vocal range: E3-C5, A deluded American realises that money does not bring happiness but a French influence does....</p>	<p>Act 1, Scene 2, (no script)</p> <p>Act 2, Scene 2, (pages 86-87) ‘So keep us in mind.....to...give it a shot’</p>	<p>What was a women to do Including libretto between Freddy &amp; Lawrence to end of song.</p> <p>Like Zis , like Zat From beginning to Come on lets dince</p>
<p><b>Jolene Oakes</b> – Cameo role -Female, 20s-30s (looking) Mezzo-Alto. An American heiress from Oklahoma and the "Princess of Petroleum," she is very eager, optimistic, and energetic. Blend of a southern firecracker and a southern belle. Loud and lively is a must with good dancing abiity and comic timing with the supposed ‘odd’ royal brother.</p>	<p>Act 1, Scene 4, (pages 36 – 38) From ‘Hey Sugarpop....to We’re going to be so happy’</p>	<p>Oklahoma From beginning of song to In my little piece of Oklahoma!</p>
<p><b>5 x singing women con victims</b> Women who can harmonise, sing confidently, no age applicable – all have been in love and believed in Lawrence at some time...</p>		<p>What was a women to do Including libretto between Freddy &amp; Lawrence to end of song.</p>

Ensemble - Men & Women, Various ages, vocal ranges, and dialects. Will be playing multiple roles, such as tourists/citizens, maids/butlers/wait staff, business roles, con artist victims, and atmospheric individuals. There are multiple opportunities for featured/solo singing, dance, and dialogue moments.