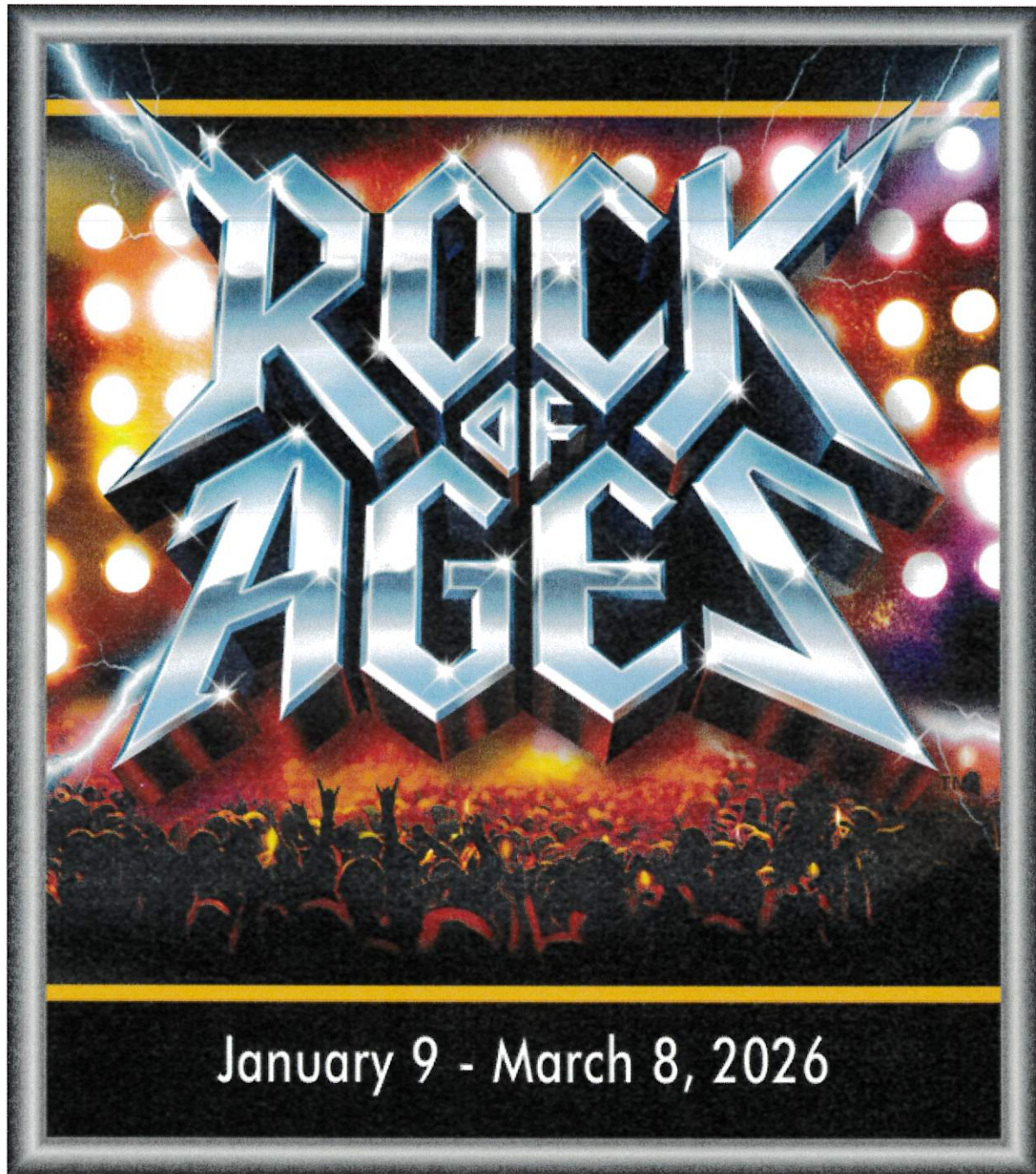




STACEE JAXX
AUDITION PACKET

as of July 21, 2010

STACEE 43

SHERRIE

No way! Besides, he doesn't even know I exist.

Meanwhile, a REPORTER approaches STACEE...

CONSTANCE (REPORTER)

Stacee. *(extends hand)* Constance Sack. "Kerrang!" Magazine? We spoke on the phone.

STACEE JAXX

Oh, right! *(to whoever might be listening)* Cover story. Let's do this.

CONSTANCE sets up her tape recorder.

WAITRESS #1 tries to endear herself to STACEE;

CONSTANCE pushes WAITRESS #1 away.

CONSTANCE

Stacee Jaxx. Here we are back at "The Bourbon Room." The club where you and Arsenal got your start, and many fans were shocked to hear that this will be the last time Arsenal will play together.

STACEE JAXX

I know. Painful.

CONSTANCE

Even though "I Want Your Cans" is still doing considerably well on the Billboard charts, why the split?

STACEE JAXX

Connie, Arsenal is a living thing. It breathes, it creates, it changes. We as a band just felt Arsenal had done all it could do in its current manifestation.

GUITARIST

(from the STAGE) Fuck you, Stacee!!

STACEE JAXX

(laugh) Ha ha ha!! I love my band!

CONSTANCE

Well, what was the thing that made you want to go--

STACEE JAXX

Solo? Probably the touring, the grind. Five guys cooped up in a luxury bus with nothing but booze, drugs, girls constantly chowin' on each other when you're tryin' to watch your soaps... And the sushi you get in the Midwest? Did you know there's no ocean there?

CONSTANCE

Yeah, I did.

STACEE JAXX

I'm just a man with feelings, Constance, and the road... It finally just--

CONSTANCE

It's okay, Stacee.

STACEE JAXX

Dammit, I don't know if I want to talk about this!!

CONSTANCE

Well, you don't have to if you—

*STACEE counts down "3-2-1" with his fingers and
leans into the mic, full of pain.*

"DEAD OR ALIVE"

STACEE JAXX

IT'S ALL THE SAME
ONLY THE NAMES HAVE CHANGED
EVERYDAY, IT SEEMS WE'RE WASTING AWAY.

STACEE begins to walk - hurt.

WAITRESS #1

(screams) AHHHHHHHHH!

STACEE JAXX

ANOTHER PLACE WHERE THE FACES ARE SO COLD

WAITRESS #1 swoons

STACEE JAXX (cont'd)

I'D DRIVE ALL NIGHT
JUST TO GET BACK HOME

I'm home Connie!

I'M A COWBOY
ON A STEEL HORSE I RIDE
I'M WANTED
DEAD OR ALIVE
WANTED
DEAD OR ALIVE

*STACEE pulls a pair of lacy panties from his belt
and flicks them into the audience*

Panties! STACEE JAXX (cont'd)

CONSTANCE approaches STACEE.

CONSTANCE
You are so brave.

STACEE JAXX
Well, I'm very excited to put myself out there. (*pointedly sexy*) Naked for my fans.

CONSTANCE
That's incredibly generous. But I do have to ask you about your bandmates--

STACEE JAXX
Excellent question.

STACEE JAXX (cont'd)	SHERRIE/ ENSEMBLE
SOMETIMES I SLEEP	AH - AHHH
SOMETIMES IT'S NOT FOR DAYS	
THE PEOPLE I MEET	AH - AHHH

STACEE JAXX/ SHERRIE/ LONNY/ ENSEMBLE
ALWAYS GO THEIR SEPARATE WAYS

STACEE JAXX	SHERRIE/ ENSEMBLE
SOMETIMES YOU TELL THE DAY	WHOA -OO- OH
BY THE BOTTLE THAT YOU DRINK	AHHHH

A BARTENDER hands STACEE a bottle of beer
STACEE JAXX (cont'd)
Thanks buddy.

	SHERRIE/ ENSEMBLE
SOMETIMES WHEN YOU'RE ALONE	AHHHH

STACEE JAXX/ SHERRIE/ LONNY/ ENSEMBLE	
WELL ALL YOU DO IS THINK	OO, YEAH

STACEE JAXX
I'M A COWBOY

SHERRIE/ LONNY/ ENSEMBLE
HE'S A COWBOY

STACEE JAXX/ SHERRIE/ ENSEMBLE
ON A STEEL HORSE I (HE) RIDE(S)
I'M WANTED

ENSEMBLE
WANTED!

STACEE JAXX/ SHERRIE/ ENSEMBLE
DEAD OR ALIVE

STACEE JAXX
WANTED!

SHERRIE/ LONNY/ ENSEMBLE
WANTED!

STACEE JAXX/ SHERRIE/ LONNY/ ENSEMBLE
DEAD OR ALIIIIIVE!!

STACEE JAXX/LONNY/ENSEMBLE
AND I WALK THESE STREETS
A LOADED SIX STRING ON MY BACK
I PLAY FOR KEEPS
CUZ I MIGHT NOT MAKE IT BACK
I BEEN EVERYWHERE
STILL I'M STANDIN' TALL
I'VE SEEN A MILLION FACES
AND I'VE ROCKED THEM ALL
OH I'M A COWBOY
I GOT THE NIGHT ON MY SIDE
I'M WANTED

SHERRIE makes eye contact with STACEE.

SHERRIE/ ENSEMBLE
WANTED!

*STACEE locks eyes with SHERRIE. He moves
toward her - pure sex.*

STACEE JAXX/ LONNY/ ENSEMBLE
DEAD OR ALIVE

STACEE JAXX
AND I RIDE

SHERRIE ENSEMBLE
AND I RIDE OHHH

STACEY JAXX/ LONNY/ ENSEMBLE
DEAD OR ALIVE

I STILL DRIVE STACEE JAXX

HE STILL DRIVES SHERRIE/ ENSEMBLE

STACEE JAXX/ SHERRIE/ LONNY/ ENS.

DEAD OR ALIVE
DEAD OR ALIVE
DEAD OR ALIVE
DEAD OR ALIVE
DEAD OR ALLLIIIIIVVVVEEE!

ENSEMBLE
AHHHHH

Hey. STACEE JAXX

Hey. SHERRIE

STACEE JAXX

This place is kinda noisy. Maybe you'd like to hang out in the men's bathroom where we can talk about our dreams and feelings and shit.

I think you're amazing.

STACEE JAXX

That's so beautiful.

*STACEE heads down stairs and SHERRIE follows.
Just then, DREW appears with a four pack of
Bariles & Jaymes...*

DREW
Hey, Sherrie! Listen, can I talk to you a sec?

SHERRIE
(*looking only at STACEE*) Of course, Stacee.

DREW

Drew. Hey man, big fan.

STACEE JAXX

And I'm a big fan of you. That is a fantastic denim vest!

DREW

Thanks. *(to SHERRIE)* Listen, there was some stuff I really wanted to say the other night that I just didn't get a chance to and--

STACEE JAXX

Hey, I'm gonna call you Jean Vest!

SHERRIE

Drew, I'm sorry. You mind if we talk about this another time? You understand, right?
(gestures toward STACEE; sotto) Friend to friend?

STACEE JAXX

(puts up hand) High five, Jean Vest!

DREW reluctantly "high fives" STACEE. STACEE grabs the carton of coolers from DREW.

STACEE JAXX (cont'd)

Thanks for the coolers!

*DREW watches STACEE leave with SHERRIE.
LONNY approaches.*

SHERRIE

(as she leaves) I'll tell him about your music.

LONNY

Man, that sucks. *(pause)* Anyway. *(tossing DREW a bag of garbage)* Be careful.
Somebody barfed in that.

Scene 9

INT. Bathroom. "Dupree's Bourbon Room". Night.

Once alone...

STACEE JAXX

So... You looking forward to the show?

SHERRIE

God yes! The way you sing. The way you move. The way you...

STACEE JAXX

Sparkle?

SHERRIE

Sure.

STACEE JAXX

(chuckle) God, I'm so nervous. It's like you see right through me.

SHERRIE

I do?

STACEE JAXX

It's crazy, right? I mean, could you even love an above average guy like me, livin' life full throttle, not carin' if I live or die?

SHERRIE moves in to kiss STACEE.

STACEE JAXX (cont'd)

NOOOOOO!!!!

STACEE retreats into a bathroom stall.

STACEE JAXX (cont'd)

We can't!

STACEE closes the door. SHERRIE approaches.

SHERRIE

Why not?

STACEE JAXX

Because I'm dangerous to even my own heart when I love this hard, Rachel.

SHERRIE

It's Sherrie.

STACEE JAXX

Damn it! I got so much goin' on up here. I just don't want us to hurt each other.

SHERRIE

We won't.

PIANO/CONDUCTOR

Stacey Jaxx
Sherri
Ensemble



#7

Dead Or Alive

[c. 3/10]

Orchestration: Ethan Popp

Cue: [Direct Segue from #6B "DOA~Intro"]

Dead or Alive-ish [$\text{♩} = 87$]

STACEE:

1 2

It's all the same, on-ly the names have changed.

(Gtr 2)

mf

(+Drs - HH back beats)

D D^{sus} D² C² G

(Tacet to m15)

3 4

Ev - 'ry day it seems we're wast - ing a - way. An -

(Gtr1 +dist.)

pp $\curvearrowright$ *mf*

C² G G F D

5 6

- oth - er place, where the fa - ces are so cold. I'd

D C² G

7 8

drive all night just to get back home. I'm a

C² G G F D

9 10 11

cow - boy, on a steel horse I ride. I'm wan-ted,

C G F D C G

(Bs)

12 dead or a - live. 13 Wan-ter, 14 dead or a - live.

(Drs - HH)

C⁵ D⁵ F⁵ D C G C⁵ D⁵ F⁵ D

15 16 17 18 STACEE:

(Gtr1) Harm. Full Full Full A.H. Some-

BIG Piano & Low Syn Strings
D^m (Drs - 16th HH groove) (semi-harm)

(+Bs)

19 20 21

times I sleep some - times it's not for days. The peo-ple I meet al - ways

WOMEN (+ SHERRIE): f
Ah Ah Ah Al-ways

MEN: f
Ah Ah Ah Al-ways

(Gtr1 - 8vb)

Hi Syn Strs w/a bit o' portamento (sounds 15ma)
D D^{sus} D² C² G C² G

(Bs)

22 go their sep-'rate ways.____ Some - times you tell____ the day____ by the bot-tle that____ you drink.____ And

23 go their sep-'rate ways.____ *p* Whoa-oo - oh!____ Ah____

24 go their sep-'rate ways.____ *p* Whoa-oo - oh!____ Ah____

G F D D (Gtr1 - cont. sim.) C² G

25 times when you're____ a-lone,____ well, all____ you do____ is think. I'm a

Ah____ All you do____ is think. Oo, yeah____

Ah____ All you do____ is think. Oo, yeah____

Rock Piano w/attack
(ad lib fill)

C² G G F D *f*

27

28 cow-boy, on a steel horse I ride. I'm wan-ted,

He's a cow - boy! On a steel horse he rides! Wan - ted,

Cow-boy! Steel horse he rides! Wan - ted,

8va Full loco Full

(Rock Pno)

C G F D C G

Still Hi Syn Strings

(Bs)

30 dead or a-live. Wan-ted, dead or a-live. And I

31 dead or a-live. Wan - ted, dead or a-live.

32 dead or a-live. Wan - ted, dead or a-live.

33

C⁵ D⁵ F⁵ D C G C⁵ D⁵ F⁵ D⁵

34

Measures 34-36 of the musical score. The score is in 4/4 time with a key signature of one sharp (F#). It features three vocal staves and a piano accompaniment. The lyrics for measure 34 are: "walk these streets, a loaded six string on my back. I play for keeps, 'cause I". The lyrics for measure 35 are: "Walk these streets, with my six - string. Ah Ah 'Cause he". The lyrics for measure 36 are: "Walk these streets, with my six - string. Ah Ah 'Cause he". The piano accompaniment includes chords D (+Gtr1), Dsus, D, C2, and G. The bass line includes (Bs).

walk these streets, a loaded six string on my back. I play for keeps, 'cause I

f Walk these streets, with my six - string. Ah Ah 'Cause he

f Walk these streets, with my six - string. Ah Ah 'Cause he

f D (+Gtr1) Dsus D C2 G C2 G

(Bs)

Measures 37-39 of the musical score. The score is in 4/4 time with a key signature of one sharp (F#). It features three vocal staves and a piano accompaniment. The lyrics for measure 37 are: "might not make it back. I've been ev-ry-where, still I'm stand - ing tall, I've". The lyrics for measure 38 are: "might not make it back. Whoa-oo-oh! Ah". The lyrics for measure 39 are: "might not make it back. Whoa-oo-oh! Ah". The piano accompaniment includes chords G, F, D, D, Dsus, D, C2, and G. The bass line includes (Bs).

might not make it back. I've been ev-ry-where, still I'm stand - ing tall, I've

p might not make it back. Whoa-oo-oh! Ah

p might not make it back. Whoa-oo-oh! Ah

G F D D Dsus D C2 G

40 seen a mil - lion fa-ces, and I've rocked them all. Oh, I'm a

Ah. Rocked them all!

Ah. (Gtr 2 - cont. sim.) Rocked them all!

C² G G F D

42 cow-boy, I got the night on my side. I'm wan-ted,

SHERRIE: Wan - ted.

He's a cow - boy! Night on his side. Wan - ted,

Cow-boy! Night on his side. Wan - ted,

C G F D C G

(Bs)

45 46 47

dead or a - live, ____ And I ride. ____ 3 dead or a - live. ____ I still

SHERRIE: 3

And I ride. ____

dead or a - live. ____ Oh, dead or a - live. ____

dead or a - live. ____ Oh, dead or a - live. ____

C⁵ D⁵ F⁵ D C G C⁵ D⁵ F⁵ D

48 49 50

drive, ____ dead or a - live, ____ dead or a live, ____

He still drives! ____ Dead or a - live! ____ Dead or a - live! ____

He still drives! ____ Dead or a - live! ____ Dead or a - live! ____

C (+Gtr1) G C⁵ D⁵ F⁵ D C⁵ D⁵ F⁵ G⁵

51 52 53

dead or a-live,____ dead or a-live,____ dead - or a-live,____

Dead or a-live!____ Dead or a-live!____ Dead or a-live!____

Dead or a-live!____ Dead or a-live!____ Dead or a-live!____

C⁵ D⁵ F⁵ D C⁵ D⁵ F⁵ G⁵ C⁵ D⁵ F⁵ D

54 55 56

Ah _____

Ah _____

(let ring) (Gtr 2)

D^m D

BIG Piano & Low Syn Strings

(+Bs) (Drs)

Stacee
Sherrie
Drew
Ensemble



#8

I Want To Know What love Is

[c. 3/10]

Cue: [Direct segue from: #7A "Renegade ~ U/S"]

Music and Lyrics by
Michael Leslie Jones

Arrangement by Ethan Popp

Moderate 80's ballad [$\text{♩} = 87$]

STACEE: "Sorry."

1 2 3 4

5 6 7 8

STACEE: "That's cool."

STACEE:

I've got-ta take a lit - tle time, a lit-tle time to think—things o - ver.

9 10 11

I bet-ter read be-tween— the lines, in case I need it when— I'm old -

12 er. Oh In my

13 14 15 STACEE:

16 life there's been heart-ache and pain. I don't know if I can face it a-gain.

(Drs. - H.H. 16th's)

17 18 19

20 Can't stop now, I've trav-eled so far to change this lone - ly life.

(Drs. Fill)

21 22 23

24 SHERRIE: I want to know what love is.

25 STACEE: "No."

26 SHERRIE: I want you to show me.

27 STACEE: "Are you sure?"
SHERRIE: "Yes!"
STACEE: "Cool."