

COLONEL PARKER - SIDE 1

SCENE 10

1955 SUN RECORDS

*(COL. TOM PARKER and SAM PHILLIPS are sitting across from one another at SAM'S desk. MARION is getting coffee for them.)*

START

SAM

I don't like you or your damn phony title.

MARION

Sam, I don't think Colonel Parker meant anything by it.

COLONEL PARKER

I sure as hell did. Now Sam, it doesn't matter that you do or don't like me. Fact is, this boy is going nowhere on Sun. Now I've traveled down here to these parts as a personal favor to our mutual friend Bob Neal, which I don't do and which is pulling me away from negotiating a three-picture deal with Paramount. So before you waste any more of my damn time...

*(COL PARKER gets up top leave)*

Ma'am.

SAM

*(beat)*

Wait.

COLONEL PARKER

Sam. I want his contract.

MARION

Sam—

SAM

Don't worry, darlin'. This sonofabitch is so cheap, wouldn't pay a dime to see Jesus ridin' a bicycle.

COL. PARKER

From what I hear, your resources are severely limited by your lack of 'em.

SAM

If my distributors paid me, I'd have plenty.

COL. PARKER

Yeah, but they don't. You runnin' with the big dogs now and Sun Records is the runt. As you know, Sam, that dog can't hunt.

SAM

When this ole dog met 'em, he was still drivin' a truck.

COL. PARKER

I can get Elvis on NATIONAL TV. But to do that, I need somethin' from you. Gonna offer you ten thousand dollars for his record contract.

SAM

That'll do... as a down payment.

COL. PARKER

Sam! You know as well as I do that this cat music is just a fad. Now, listen, I'll up it to fifteen thousand dollars. Right now.

SAM

What does Elvis want?

COL. PARKER

What makes you think I talked to Elvis?

*(SAM gives him a "what am I stupid" look)*

COL. PARKER

The boy's too green to make those kinds of decisions. I got big plans... Las Vegas, casinos, movie people on hold.

SAM

Listen, if Elvis comes to me and says he wants to leave, I'll sell you his contract for forty thousand dollars.

COL. PARKER

Forty?! Sam, I coulda fixed the World Series for less than that.

SAM

Take it or leave it, either way, but, let me know, cause I'm talkin' with other labels.

*(beat as they look at each other)*

I want ten thousand right now; the other twenty-five by November first, and the last five'll go to Elvis.

**COL. PARKER**

Mr. Phillips, I believe that we have ourselves a deal.

*(they shake and SAM hangs onto his hand-)*

**SAM**

AND... you gotta get him on television within a month. Otherwise, deal's off and I keep the cash.

*(COL. PARKER smiles)*

**SAM (CONT'D)**

*(annunciated)*

National television

**END**

## COLONEL PARKER - SIDE 2

I don't look good in heels.

(ANN-MARGRET smiles and exits. COL PARKER comes over.)

START

COL. PARKER

(to ELVIS)

Now listen here, son. Don't go getting' all stuttery every time you're around a pretty girl. It's bad for you and it's worse for business. Girls buy your records and see your movies because there's a glimmer of hope in each of 'em that you're still attainable. Have your fun, sure. But don't start thinkin' about gettin' serious with any of 'em. Take it from me son, marriage has three rings—the engagement ring, the wedding ring and the suffering.

(to FILM DIRECTOR)

Okay. He's ready.

END

### #15 YOU'RE THE BOSS

(This is a very sultry, sexy dance number between ELVIS and ANN-MARGRET. The romantic chemistry between the two of them is obvious.)

ELVIS

WHEN IT COMES TO TWISTIN'  
I JUST GOT TO KEEP INSISTING  
OH BABY  
YOU SURE DO SWING

ANN-MARGRET

WHEN IT COMES TO TWISTIN'  
I JUST GOT TO KEEP INSISTING  
OH DADDY  
HEY, YOU ARE THE KING

ELVIS

BABY, YOU'VE GOT THE BEAT  
UP AND DOWN, INSIDE OUT AND ACROSS

ELVIS

OH YEAH!

ANN-MARGRET

BUT IN THE MIDDLE OF THE NIGHT

COLONEL PARKER - SIDE 3

SCENE 13

1957 RCA RECORDING STUDIO

#8 BLUE MOON OF KENTUCKY

ELVIS

One! Two! Three!

BLUE MOON  
BLUE MOON  
BLUE MOON, KEEP A-SHININ' BRIGHT  
BLUE MOON, YA KEEP ON A-SHININ' BRIGHT  
YOU'RE GONNA BRING-A ME BACK MY BABY TONIGHT  
BLUE MOON, KEEP SHININ' BRIGHT

I SAID BLUE MOON OF KENTUCKY, KEEP ON SHININ'  
SHINE ON THE ONE THAT'S GONE AND LEFT ME BLUE  
I SAID, BLUE MOON OF KENTUCKY, KEEP ON SHININ'  
SHINE ON THE ONE THAT'S GONE AND LEFT ME BLUE

A-WELL-A, IT WAS ON ONE MOONLIGHT NIGHT  
STARS SHININ' BRIGHT  
WHISPERED ON HIGH  
LOVE SAID GOODBYE

BLUE MOON OF KENTUCKY, IF YA KEEP ON SHININ'  
SHINE ON THE ONE THAT'S GONE AND LEFT ME BLUE  
BLUE MOON, BLUE MOON, BLUE MOON

*(ELVIS, COL PARKER, SCOTTY, BILL and DJ are taking a break  
from a recording session. They hear the protesting outside. ELVIS  
looks out the window.)*

START

ELVIS

Geez, looks like the more songs we do, the more people get mad at me.

COLONEL PARKER

Yup. Well...that's your job. It's only bad press if they spell your name wrong.

BILL

Like "Elvis" with a "P?"

*(The guys chuckle, ELVIS doesn't.)*

**COLONEL PARKER**

That ain't nothin' to spit at. "Elvis the Pelvis", "Ol' Snake Hips", just roll with it, my boy. It's all part of the show. Now come on, let's talk about the schedule. We got Philly, Baltimore, and Cleveland to see Alan Freed comin' up next week...all these places, waitin' to see those baby blues and that curled lip.

**BILL**

Do we ever get a break?

**COLONEL PARKER**

I'll give you a permanent break, you ever ask me that again.

*(He looks at ELVIS)*

Next month.

**ELVIS**

We do?

**COLONEL PARKER**

Yeah...

*(nonchalantly)*

we're filming a movie!

*(The guys celebrate.)*

**ELVIS**

A movie? Wow! That's swell. Guys - a movie.

**BILL**

Wow - that's great. DJ can take back half the things he said about ya, now.

**SCOTTY**

We all can use the sunshine, that's for sure.

**COLONEL PARKER**

Not you fools. Elvis. Who in the hell would hire you for a movie?

**SCOTTY**

Who is gonna record the songs?

**COLONEL PARKER**

They have people to do that. In the meantime, since you all are on salary now and no longer participate in Elvis's share, your pay will be reduced from \$200 a week to \$100 during your break.

*(SCOTTY, BILL and DJ are angry but not surprised.)*

**DJ**

Well, we've felt like a backup band for a while now.

**SCOTTY**

*(Staring at ELVIS.)*

Yeah. I guess this makes it official.

**BILL**

So...no movie?

**ELVIS**

Uh...Colonel, can't you see if there is uh...something you can do to--

**COLONEL PARKER**

Elvis. I never tell you how to do your job. You don't tell me how to do mine.

**SCOTTY**

*(Puts his guitar in his case.)*

Well, you're gonna have to tell some other sucker how to do my job. I'm done.

**COL PARKER**

That's your unfortunate choice 'cause I was gonna think about it, but now that you quit, I guess I no longer need to do that. And what a shame, two minutes ago, you were on the ride of a lifetime and now you're just another bunch of jobless musicians with principles.

*(SCOTTY exits. BILL and DJ follow)*

**ELVIS**

Now what?

**COLONEL PARKER**

Well, studio's paid for. Got two hours left. Don't you go wastin' money. And give me somethin' that all those half-Christian housewives down there are gonna like. They may be screamin' that they hate ya, but every single one of them gets the panty sweats just at the sight of ya.

**ELVIS**

I ain't got no band. What am I gonna do by myself?

**COLONEL PARKER**

Be brilliant. That's your job.

(beat)

(re: the band)

Shame, what they did to ya.

(COL. PARKER exits.)

(ELVIS, with his acoustic guitar, looks around, unsure of what to do.  
Lights up on GLADYS and ELVIS in Tupelo, 1946. KID ELVIS is  
strumming the same song on his guitar and GLADYS is sitting next  
to him.)

END

#9 AURA LEE/LOVE ME TENDER

GLADYS

EAT AND ROCKED, I HEARD HIM SING  
SINGING AURA LEE

GLADY AND KID ELVIS

AURA LEE, AURA LEE  
MAID WITH GOLDEN HAIR  
SUNSHINE CAME ALONG WITH THEE  
AND SWALLOWS IN THE AIR

KID ELVIS

MMM, MMM, MMM, MMM  
MMM, MMM, MMM  
MMM, MMM, MMM, MMM, MMM

GLADYS

That song is coming along nicely, baby. Even better than yesterday.

KID ELVIS

Where does that song come from, Mama?

GLADYS

Oh, your Granddaddy used to sing me that song when I was your age. But you sing it way  
better than he did.

KID ELVIS

One day, when I'm a famous singer, maybe I'll sing that song.

GLADYS

(She smiles)