

SAM - SIDE 1

SCENE 3

1953 SUN RECORDS

(THE PRISONAIRES in Sun Studios, recording as SAM PHILLIPS, owner and producer and MARION KEISKER, his secretary and jack-of-all-trades chat on the other side of the glass.)

#2 JUST WALKING IN THE RAIN

THE PRISONAIRES
JUST WALKING IN THE RAIN
GETTING SOAKING WET
TORTURING MY HEART
BY TRYING TO FORGET

(the song continues underneath the dialogue)

START

SAM

Please tell me those are all royalty checks.

MARION

Nope. Just notices that you're *royally* screwed. Sam, you really need to consider recording other types of music. This bluesy hillbilly music we hear every day, ain't what the rest of the country is interested in.

SAM

The rest of the country is blind, Marion.

MARION

They can all see just fine when they thumb through their change purses to buy a record that ain't yours.

SAM

America ain't open to hearing this music for one reason and one reason alone, sweetheart. It's played by the wrong color hands. Sung by the wrong color faces. The president can say its peacetime all he wants but this country is at war every day. The kids don't care. They just wanna dance. But Mommy and Daddy ain't gonna let princess take down her Jerry Vale poster and replace it with B.B. King.

(ELVIS and DIXIE enter. ELVIS carries his guitar case. MARION goes to them as SAM returns to the recording.)

MARION

Can I help you?

END

SAM - SIDE 2

SAM

(thinks it over...then relents back on the mic)

I'm lookin' at my watch.

(desperate to impress SAM and MARION and try something different, LEVVIS cuts the BAND off and counts in a more uptempo number)

LEVVIS

AND WE WILL CROSS THAT BRIDGE
CROSS THAT BRIDGE WHEN WE GET THERE
CROSS THAT BRIDGE
CROSS THAT BRIDGE SOMEDAY

(SAM cuts them off again)

SAM

IF I DON'T JUMP OFF IT FIRST

Hey - Scotty. A word?

(SCOTTY puts down his guitar and enters the control room)

START

SAM

Well?

SCOTTY

We'll find somethin' that works.

SAM

You told me that you could make this happen.

SCOTTY

Yeah, I...

SAM

You said the kid shows promise.

SCOTTY

Well, I don't know exactly...

SAM

You don't know exactly. Well, what I know is that you better make somethin' happen here tonight. 'Cause all you're showin' me right now is that you're gonna be working that day job at the laundromat 'til long after I'm dead and buried.

END

SAM - SIDE 3

(After a moment, ELVIS goes over and picks up his guitar. He blows into both of his hands, wipes them on his pants and then shakes them. He begins strumming. BILL starts slapping his bass adding in while still seated.)

#3B THAT'S ALL RIGHT (FALSE START)

(SCOTTY gets up, grabs his guitar. DJ joins in. SAM picks his head up...MARION sits up in her chair. SAM hits the mic button)

SAM

Hey, hey, hey. What the hell are you guys doin'?

(they stop playing)

SCOTTY

Sorry, Sam. Just foolin' around.

START

SAM

Go back. Let me get it on tape.

#4 THAT'S ALL RIGHT/HIT THE ROAD

SAM (CONT.)

I don't know - I don't know-

(SAM begins pacing the studio uncontrollably.)

MARION

Don't know, what?

SAM

What is it? That. What is it?

MARION

What is what?

SAM

That! That! What is it? It's not blues, it's not country.

MARION

What isn't?

SAM

(SAM is getting out of control)

But, what the hell is it? What the hell is it?

MARION

Sam, are you ok?

SAM

No – wait. That's it.

MARION

What?

SAM

That's it. That's it.

(He grabs MARION)

MARION

What?!

SAM

It's a REVOLUTION!

END

(SAM slams his hand on the record button...lights return and the tape rolls)

ELVIS

WELL, THAT'S ALL RIGHT MAMA
THAT'S ALL RIGHT FOR YOU
THAT'S ALL RIGHT MAMA
JUST ANY WAY YOU DO

NOW THAT'S ALL RIGHT
THAT'S ALL RIGHT
THAT'S ALL RIGHT NOW MAMA
ANY WAY YOU DO

WELL MAMA, SHE DONE TOLD ME

PAPA DONE TOLD ME TOO
SON, THAT GAY YOU'RE FOOLIN' WITH
SHE AIN'T NO GOOD FOR YOU

BUT THAT'S ALL RIGHT
THAT'S ALL RIGHT
THAT'S ALL RIGHT NOW MAMA
ANY WAY YOU DO

SAM - SIDE 4

(Guitar solo as scene changes around the band.)

(The scene transitions to WHBQ Radio station where DEWEY PHILLIPS is spinning this same song. He talks over the guitar solo.)

DEWEY PHILLIPS

Yes, sir, good people it's your ol' pal Dewey Phillips with the hottest thing to come to Memphis - Red Hot and Blue - WHBQ, and that's better than spinin' it 12 times, 13 of course! I'm crazy, I'm outta my mind for this record and so are you. The phones are lit up brighter than a two-toothed hillbilly standing behind a mule. Yeah! Watch out cause after this spin, we may do it all over again. Let's roll!

(Music continues as DEWEY exits the studio and meets SAM PHILLIPS. DEWEY looks around--sarcastically.)

START

DEWEY

Well? Is he here? I thought you said—

SAM

He'll be here. He'll be here. Cool down. His folks are out tryin' a find him.

(beat)

So you figure it out, yet? You know what you're gonna say?

DEWEY

Aww, Sam. I work *(purposefully mispronounced)* 'spon-ten-tan-ee-ously.' I'll figure it out on the fly, daddy-o.

SAM

Dammit, Dewey. This is too important and it's gotta be handled just right or it could all be over and done with tonight. I've been lookin' way too long for a boy who can sing race music and make it sound real, because of who he IS...not who he's tryin' a be.

DEWEY

I know, I know, I know.

SAM

This is not Pat Boone. This kid is the real...you can't just get on there with him and ask him, "Hey, what color are you?"

DEWEY

I know, Sam. I'll thinka somethin'.

(ELVIS and DIXIE enter with GLADYS)

GLADYS

Had to search three movie theatres before we found him.

(DEWEY starts to drag ELVIS into the booth. ELVIS, panicked, turns to SAM.)

ELVIS

Mr. Phillips, I don't know nothing about being interviewed.

SAM

It's easy – just don't say nothin' dirty.

END

(They sit in the booth. ELVIS sits down, DEWEY moves the microphone to him and gets ready to go on air. The music stops)

(On air) We're back, and with a special friend here, the boy who cut this crazy record over at Sun Records. Now son, tell the good people out there your name.

ELVIS

Yes, sir. Elvis Presley.

DEWEY

And Elvis, where you from?

ELVIS

Well, I was born down in Tupelo but Memphis here is my home.

DEWEY

I see – I see, you hear that good people, we got a local boy cuttin' up some boogie-woogie songs on the radio now

(DEWEY and SAM exchange a look)

...and uh- Elvis, I want you to be real clear and speak right into that microphone right there –

ELVIS

Yes, sir.

DEWEY

That's good, boy, now don't swallow it - and Elvis, can you tell these fine folks all callin' in crazy for this record...

SAM - SIDE 5

YOU LIKE TO BALL EVERY MORNING
DON'T COME HOME TIL LATE AT NIGHT

(lights up on SAM and FATS WASHINGTON)

SAM

Fats, you play all of my R&B records. I really think this one is going to be a hit.

FATS

Sam, you know I love what you're tryin' to do. But this one? I can't play that white boy on my show. What are you thinkin'?

(FATS closes the door on SAM)

SAM

Shit.

(They are now in The Paladium Club)

ELVIS

READY SET GO MAN GO
I GOT A GAL THAT I LOVE SO

I'M READY, READY, READY, TEDDY
I'M READY, READY, READY, TEDDY
I'M READY, READY, READY, TEDDY
READY, READY, READY TO
ROCK'N'ROLL

GOING DOWN TO THE CORNER
PICK UP MY SWEETIE PIE
SHE'S MY ROCK'N'ROLL BABY
SHE'S THE APPLE OF MY EYE

'CAUSE I'M READY, READY, READY, TEDDY
I'M READY, READY, READY, TEDDY
I'M READY, READY, READY, TEDDY

READY, READY, READY TO
ROCK'N'ROLL

START

ERNIE

Sam, you look like hell.

SAM

Just play the song, Ernie.

ERNIE

I'm getting hundreds of calls for the damn thing. All these teenagers keep callin' – white kids – black kids – askin'...but my bosses, Sam.

SAM

That's a bunch of crap, Ernie. Now you and I go back a long way-

ERNIE

Oh, here we go...

SAM

I got you this damn job, Ernie. I introduced you to your wife.

ERNIE

Sam-

SAM

Now, I've never asked you for anything. But I'm telling you, Ernie-

ERNIE

Sam-

SAM

The world is changin', Ernie. Changin'. These kids are listenin' to the radio now instead of putting nickels in a jukebox. *You're* gonna look back on this moment and realize that this was the moment that music changed forever. It may even be bigger than that, and god dammit, that boy was born here. Now play the fuckin' record!

(ERNIE puts his hand out and takes the record then closes the door)

YEEEEESSSSSS!

END

(PROTESTOR approaches the stage.)

ELVIS

FLAT TOP CATS AND THE DUNGAREE DOLLS
ARE HEADED FOR THE GYM TO THE ROCK HOP BALL
THE JOINT IS REALLY JUMPING
THE CATS ARE GOING WILD
THE MUSIC REALLY SENDS ME
I DIG THAT CRAZY STYLE 'CAUSE

VERNON - SIDE 1

KID ELVIS

Now, may I read my comic book?

GLADYS

(GLADYS gets up to make some salted pork sandwiches.)

Go-head. Your daddy's gonna be home soon, so we best be ready to sit down and listen to the Louisiana Hayride -

KID ELVIS

I asked Mrs. Jackson if she would turn her radio up a little so we could hear it through the window.

GLADYS

Elvis, what did I tell you about goin' next door, son?

KID ELVIS

I know, mama, but it's the Hayride!

GLADYS

Baby, Mrs. Jackson is good people, but...the world don't see people for the way they are on the inside - they sees what's on the outside and you'd be best to remember that.

KID ELVIS

Yes, mama.

MAMA

All right, now... what'd she say?

KID ELVIS

She said it was a good thing she had the largest radio in the whole Shake Rag and she was gonna start chargin' me five cents a week for the listenin'.

MAMA

She's just pullin' your leg. Now go wash up.

(VERNON enters from outside with a package wrapped in brown paper, he tousles KID ELVIS' hair and kisses GLADYS on the cheek)

START

Well?

VERNON

What the boy needs is a haircut. He's fixin' to get confused with a billy goat, lookin' as he does.

GLADYS

Did you get it?

VERNON

Either that or we bought the boy a Tommy gun, but with that hair floppin' in the wind, I reckon he'd be half-way to knockin' over a bank by Thursday.

GLADYS

Glad to know incarceration is a joke now. Vernon Presley, after all we been through -

(KID ELVIS enters and Vernon cuts her off.)

VERNON

Well, there he is - the Birthday boy! Let's sit down - Let's sit down!

(VERNON excitedly get KID ELVIS into a chair. He and GLADYS stand hiding the package.)

There we are. Now, your mother and I spent a lot of time thinking about what you needed for your eleventh birthday, son.

GLADYS

It's a special one, Elvis.

VERNON

That's for certain and to make it little more fun I'm gonna let you guess what your gift is.

KID ELVIS

Yes, sir, but you didn't have to get me anything, I really just wanted us to sit and listen to the Hayride, as a family.

VERNON

We will - we will. All right...go ahead and guess.

GLADYS

Vernon - maybe-

VERNON

Let the boy guess, Gladys.

(KID ELVIS thinks - then-)

KID ELVIS

Is it...a puppy?

VERNON

Now, why in the hell would we get you a puppy boy? Ain't three mouths enough to feed around here? No - no, it's not puppy, dear god.....guess again.

KID ELVIS

Is it a bicycle?

GLADYS

Vernon-

VERNON

Does it look like we're standing in front of a bicycle? Come on, now. Guess again -

KID ELVIS

Air-rifle?

VERNON

All right, nevermind you - here, here you go. It's a stupid game, anyway.

(VERNON hands KID ELVIS the package. KID ELVIS, tears open the package to reveal a guitar. He doesn't know what to think.)

END

KID ELVIS

Thank you.

GLADYS

You love listenin' to the radio and we thought you might like to learn a few of those Hank Snow songs. You know how much I love to hear you sing.

(beat)

Besides, I already lost one baby, I don't need you goin' and puttin' yourself on no bicycle. My heart couldn't handle it, Elvis.

KID ELVIS

Yes, ma'mm

(The sounds of The Hayride comes through the families window.)

GLADYS

Allright Show's about to start. Let's sit, dinners gettin' cold.

#2C HAYRIDE THEME/EARTH ANGEL (RECORDED)

VERNON - SIDE 2

ELVIS: THE MUSICAL 8/2/22 Working Draft

SCENE 6

1964--THE CEMETARY. GLADYS' GRAVE

ELVIS is standing at GLADYS' grave. KID ELVIS looks on from afar.

ELVIS

How you doin', mama? Sure do miss you.

(beat as he picks the weeds away from the flowers)

I hope you like the statue we got for ya. I thought it was kinda nice that it has two angels at the bottom here. I was thinking that they were like your two babies, you know.

(beat)

Business is doin' good. We all been real busy with what the Col.'s got planned and all. I'm workin' hard on being a serious actor so he's got me several movies lined up with albums to go with 'em. I've been spending lots of time out there in Hollywood and..well..well, I'm sorry I haven't had a chance to visit as much as before, you know.

(beat)

Daddy...well, he's been real busy too and Graceland...it just ain't the same.

(VERNON enters)

START

VERNON

It's real nice, ain't it?

ELVIS

It looks good.

(beat)

VERNON

You know Dee would like to spend a bit more time. Get to know you better.

ELVIS

I've been real busy and all.

(beat)

VERNON

When you headed back?

ELVIS

A couple days. Me and the boys are gonna drive back out there.

VERNON

'Cilla goin' with ya?

ELVIS

Nah. She don't belong in Hollywood.

VERNON

Why don't you stick around for a while?

ELVIS

Other than comin' here, there ain't much for me, Daddy.

VERNON

(beat)

You know, Dee and I are gonna take a little trip over to Huntsville. Visit her brother.

ELVIS

...that's nice...

VERNON

We'll be takin' her kids with us, if we can ever get them out of the pool.

(beat)

So we were thinking, once we get to Huntsville that uh...we - Dee and I, might go and...you know, make it official.

(Awkward pause. Both ELVIS and KID ELVIS freezes upon hearing this.)

So if you want to join us -

KID ELVIS

Don't you think it's a bit early for that?

ELVIS

I...I don't want to be a distraction.

VERNON

Suit yourself.

END