MILLION DOLLAR QUARTET

By

Floyd Mutrux and Colin Escott

Florida Repertory Theatre, 2019

Call Script by

Kathleen Barrett, PSM
# SM CALL SCRIPT
Preshow Cueing and Backstage Pages

<table>
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<th>Time Frame</th>
<th>Tasks</th>
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| **20 Minutes to Half Hour** | - Stage Available for Music Warm-Ups  
- Get on Headset  
- Cue Light Check (SM on Bridge, ASM on Deck via Headset) |
| **5 Minutes to Half Hour** | - Stage Cleared of Actors (so ASM can finish Preset) |
| **2 Minutes to Half Hour** | - Blackout Check (w/ Light Board Op, SM on Bridge, ASM on Deck)  
- LX Cue 1 (also cues Preshow SND Cue)  
- Confirm with ASM that House is good to open |
| **Half Hour until Curtain** | - Hand over house to House Management  
- Call **Half Hour** and page “House is Open” from the Bridge (via Page Mic)  
- Travel backstage: Check sign-in sheet  
- Valuable collection from Cast / Check in / Notify of any staffing changes |
| **15 Minutes until Curtain** | - Call **15 minutes** until Top of Show from the Bridge (via Page Mic and Headset).  
- Check that Jason takes LX 1.5 to start the haze |
| **5 Minutes until Curtain** | - Call **5 minutes** until Top of Show from the Bridge (via Page Mic and Headset).  
- Text House Management that you have called Five |
**SM CALL SCRIPT**

Preshow Cueing and Backstage Pages Cont’d.

**Curtain Time**
- Call **Places** for the Top of Show from the Bridge (via Page Mic and Headset).
- Text House Management that you have called Places
- Headset Check (all on wireless coms)
  - KateLynn (ASM)
  - Young Spice (Jason, LX)
  - Blanco Spice (Mary, A2)
  - Josh (SND)

**PLACES CONFIRMATION**
- From KateLynn – will confirm “Places all around” when have:
  - David and Daniel at the Door
  - Brendan and Gregg SL
  - Joe, Jeremy, Brady SR
- Text House Management the you have Places

**HOUSE CLOSED**
- Get a text confirmation from House Management + have places from backstage
- **SEND** the Band (David and Daniel)
- **STANDBY**
  - LX 2
  - SND C
  - Curtain Speech Fader
  - SR QL ^ (Actors SR)
  - SL QL ^ (Actors SL)
  - “Is there any reason not to begin the performance?”
- Text House Management to send the Curtain Speech

**SND C**
Curtain Speech Fader  
**See the Curtain Speaker coming down the aisle**

**CURTAIN SPEECH**

Write down the time the Curtain Speech begins.
On December 4, 1956, one man brought Johnny Cash, Jerry Lee Lewis, Carl Perkins, and Elvis Presley to play together for the first and only time.

His name was Sam Phillips...
The place was Sun Records...

That night they made Rock ‘n’ Roll history.
ALL (1-4)
BUT DON’T YOU STEP ON MY BLUE SUEDE SHOES, WELL YOU CAN DO ANYTHING
BUT LAY OFF OF MY BLUE SUEDE SHOES 2 – 3 – 4 – 5 – 6 – 7 – 8

ELVIS (3)
A YOU CAN KNOCK ME DOWN, STEP ON MY FACE
SLANDER MY NAME ALL OVER THE PLACE

CARL (2)
A DO ANYTHING THAT YOU WANNA DO-UH
BUT UH UH HONEY LAY OFF A MY SHOES

JOHNNY (1)
Now, get em’ Carl!
(CARL takes guitar solo --one chorus--PHILLIPS is pleased.)

Electric Guitar Solo (x6-8s – one chorus)
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
3 – 2 – 3 – 4 – 5 – 6 – 7 – 8
4 – 2 – 3 – 4 – 5 – 6 – 7 – 8
5 – 2 – 3 – 4 – 5 – 6 – 7 – 8

JOHNNY (4)
YOU CAN BURN MY HOUSE, STEAL MY CAR
DRINK MY LIQUOR FROM AN OLD FRUIT JAR

JERRY LEE (1)
DO ANYTHING THAT YOU WANNA DO
BUT OH HONEY, STAY OFFA JERRY LEE’S SHOES

ALL (1-4)
NOW DON’T CHU STEP IN MY BLUE SUEDE SHOES
WELL YOU CAN DO ANYTHING
ALL (CONT’D)
BUT LAY OFF OF MY BLUE SUEDE SHOES

JOHNNY (1)
Now c’mon boy!

ALL (CONT’D)
WELL IT’S A BLUE BLUE, BLUE SUEDE SHOES
BLUE BLUE, BLUE SUEDE SHOES
BLUE BLUE, BLUE SUEDE SHOES
BLUE BLUE, BLUE SUEDE SHOES

LX 14.2
Fade down to Carl

CARL (2)
WELL YOU CAN DO ANYTHING,
BUT LAY OFF OF MY BLUE SUEDE SHOES

LX 14.4
Ride out

LX 14.6
1 – 2 – 3 – 4 – 5 – 6 – ride-out – BUTTON (watch neck of Carl’s guitar)

LX 15
APPLAUSE peak

Sam spot
(song ends... bass and drums continue to play quietly underneath)

PHILLIPS
(to AUDIENCE)
Ain’t they somethin’?

#1A: INTRODUCTION UNDERSCORE (drums, bass)

Every one of my boys started right here, and we’ve been blessed this past year. Blessed with success beyond our wildest imaginings.

LX 16
Jerry Lee Lewis,
quick specials. This may go fast depending on applause.
LX 17
Carl Perkins,
LX 18
Elvis Presley, and
LX 19
Johnny Cash.
LX 20
give a beat - X

Lights dim on QUARTET who exit in the dark
And my name is Samuel Cornelius Phillips. Pretty big name for a little red dirt Alabama country boy, huh? This is mah company. Sun Records. See, I was a radio man. Come to Memphis right after the war... and prob’ly could’a been a big wheel here. But there’s a cussedness ‘bout me. It’s hard as hell to work for someone else. And another thing, I didn’t just wanna PLAY the tunes, I wanted to RECORD ‘em. So, first of 1950 I threw the cards in the air, and started Sun Records. Now don’t be thinkin’ I just fell in the luck bucket findin’ these kids. It ain’t that easy. There were a LOTTA years when dee-jays wouldn’t play none a’ my records.
Back then, I’d PAY ‘em and they still wouldn’t play ‘em. If I hadn’t had faith in what I was doin’, I’d a’ given up a long time ago.

Now, you might’a heard that I had to sell ol’ Elvis to RCA, so he ain’t on Sun Records anymore. Well, RCA called again...and who do you think they wanna buy now?

(PHILLIPS invites AUDIENCE to guess)

Me! Yeah, offering a LOT of money to fold Sun Records into RCA. Move up to New York City...work exclusively with Elvis again. I been stallin’ ‘em, but they’re lowerin’ the boom on me. They want an answer--by close of business tonight.

(lights transition into studio)

[+ drums, bass start playing]

Hey fellas. [BAND stops] Elvis just called. He’s up the street at Jo-Jo Coogie’s place and he’s comin’ by directly. Don’t none of y’all tell Carl when he gets here. Got it?

BROTHER JAY AND FLUKE

Yup.

PHILLIPS

Them boys prob’ly ain’t seen each other since I had ‘em doin shows offa that ol’ flat bed truck in Grenada, Mississippi.

(to FLUKE)

Musta bin ‘bout a year, huh?

FLUKE

Yup. We all come away with four bucks apiece.

BROTHER JAY

Yeah, four bucks.

PHILLIPS

And now--now we all got Cadillacs and diamond rings.

(JERRY LEE re-enters from outside)

JERRY LEE

Not me, buddy. I got a broke-down Ford. And, Mr. Phillips...I might need me a little payday loan...what with gas up to twenty-five cents ‘n all.
PHILLIPS
(walks over to JERRY LEE and stuffs a five-dollar bill into his shirt pocket)

Son, you’ll have new cars soon ’nuff. One for every day of the week.

(turns to BROTHER JAY)
Now, where’n’ the hell is Carl, anyway? First he’s buggin’ the hell outta me for a session, then he don’t show up.

BROTHER JAY
(shrugs)
Beats me.

PHILLIPS
Well, he’s your brother, ain’t he! Damn bass players.

(PHILLIPS exits into the booth...speaks into the microphone)

Hey, look I ain’t payin’ you hillbillies to sit on your hands. I wanna hear somethin’. Rock it out now. I’m fixin’ to roll that tape. [VIS: S turns on R2R]

JERRY LEE
(plays intro and yells over the top to the BAND)

LX 25
Reel to Reel ON

LX 26
Key of C boys. Just follow me along...if you can!

#2 WILD ONE- Vocal: JLL (drums, bass, piano)

JERRY LEE (1)
(hammers block chords)

Quick!

Piano Intro
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 [gliss] 8

WELL I’M JUST OUT OF SCHOOL
AND I’M A REAL, REAL COOL
I GOTTA JUMP, I GOTTA JIVE
GOT THE MESSAGE I’M ALIVE
I’M A WILD, I’M A WILD ONE
YEAAH I’M A WILD ONE
WELL GONNA KEEP IT SHAKIN’
GONNA KEEP IT MOVIN’
BABY DON’T YOU CRAMP MY STYLE
WELL I’M A REAL WILD CHILD [gliss]
JERRY LEE (CONT´D)
COME ON BABY, BABY SHAKE IT ALL NIGHT LONG
SHAKE TIL THE MEAT COME OFF A THE BONE
‘CAUSE I´M A WILD, I´M A WILD ONE
YEAH I´M A WILD ONE
YEAH WE´RE GONNA KEEP IT SHAKIN´
GONNA KEEP IT MOVIN´
DON´T YOU CRAMP MY STYLE
I´M A REAL WILD CHILD [drums]

Piano Solo (x6-8s)
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
3 – 2 – 3 – 4 – 5 – 6 – 7 – 8
4 – 2 – 3 – 4 – 5 – 6 – 7 – 8
5 – 2 – 3 – 4 – 5 – 6 – 7 – 8
6 – 2 – 3 – 4 – 5 – 6 [gliss] 8

(JERRY LEE launches into a piano solo. Underneath dialogue...PHILLIPS steps out of booth and listens to JERRY LEE then turns to AUDIENCE and steps forward)

(FLASHBACK BEGINS) [BAND VAMPS]

PHILLIPS
(To AUDIENCE)
How ’bout that boy on the piano? Been ’bout six or eight weeks ago and I was back in there and I hear this rookus out front. And I´m wonderin’--what the Sam Hill is goin’ on?

(JERRY LEE runs up to PHILLIPS...BROTHER JAY and FLUKE continue to play.)

JERRY LEE
(grabbing and shaking PHILLIPS’s hand)
Mr. Phillips. My name is Jerry Lee Lewis and I come all the way from Ferriday, Louisiana, to see you, and I ain’t leavin’ ‘till you hear me out. You made a star outta Elvis Presley and by God you´re gonna make a star outta me. My mama prophesized it. She said, “The Almighty hand was on me.”

PHILLIPS
Well, ok...where’s your git-tar, son?

JERRY LEE
Piana’s my instrument. Eighty-eight keys got six strings beat ever’ time, Mistuh Phillips.
PHILLIPS

Y’know, I been kinda thinkin’ we’ve taken this guitar thing ‘bout as far as it’ll go. Well, come on, son. You got two minutes.

(JERRY LEE runs back to the piano)

Gimme somethin’ them hot-rodders wanna hear!

LX 30  Piano
X 1 – 2 – 3 – 4 – 5 – 6 – gliss  watch Jerry Lee – try to anticipate the ♪

JERRY LEE (1)

LX 31  WELL I’M GONNA PICK YOU UP IN MY EIGHTY-EIGHT
GET READY, SUGAR NOW DON’T BE LATE
WE’RE GONNA MOVE YOU ALL NIGHT LONG
TIL A WHOLE LOTTA SHAKIN’ GOING ON

WELL I’M A WILD, I’M A WILD ONE
YEAH I’M A WILD ONE
WE’RE GONNA KEEP IT MOVIN’
BABY DON’T YOU CRAMP MY STYLE
WELL I’M A REAL WILD CHILD.  Motel sign should pop on the button

[BAND VAMPS]

JERRY LEE (CONT’D)

We’re shittin in high-cotton now Mistuh Phillips. Last night me and my daddy stopped at this hotel. Couldn’t neither one of us believe it. The outhouse-was INSIDE. You just pull the damn handle and WHOOSH [Gliss]. Musta flushed that toilet a thousand times.

(JERRY LEE ‘pulls’ the handle again and glisses)

LX 32  It was amazing!

PHILLIPS

(to AUDIENCE, pointing to JERRY LEE.)

Talk about amazin’. Ten seconds, and I knew I had me my

LX 33  next star. X

(FLASHBACK ENDS)

JERRY LEE (1)

Piano
1 – 2 – 3 – 4 – 5 –

WELL WE’RE GONNA KEEP IT MOVIN’ ‘TIL THE SUN GOES DOWN
AFTER DARK ‘OL JERRY LEE CAN GET AROUND
JERRY LEE (CONT’D)
GONNA MOVE, GONNA MAKE EVERY HOP
A WHEN A YOU GET TO BOPPIN, NO YOU SURE CAN’T STOP
I’M A WILD, I’MA WILD ONE
YEAH I’M A WILD ONE
WE’RE GONNA KEEP IT SHAKIN’ GONNA KEEP IT MOVIN’
BABY DON’T YOU CRAMP MY STYLE
WELL I’M A REAL WILD CHILD, 
[Tempo change]

A REAL WILD CHILD
HEY I’M A REAL WILD CHILD

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(CARL PERKINS enters)

JERRY LEE (1)
REAL WILD CHILD
HEY I’M A REAL WILD CHILD
[drums] 1 – 2 – 3 – 4 – 5 – 6

LX 35
SEE I’M A WILD ONE BABY!

Ride out
[blues shuffle tempo]
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

LX 35.2
1 – 2 – 3 – gliss – BUTTON (watch Jerry Lee raise hand for final chord)

LX 36
APPLAUSE [peak]

Scene light

Listen to the audience but also watch Carl – I tend to call it when he has crossed to the band platform

PHILLIPS
(speaking into the booth microphone)
Carl, man! We figgered we’d lost you. What kinda fool don’t show up f’r his own session?

(BAND greets CARL)

CARL
(takes off scarf and coat)
Man, it’s cold out there...
(Holds up a flask)
Had to stop to git me a little anti-freeze.

(BAND laughs...JERRY LEE jumps into CARL’S face)

JERRY LEE
(holding out his hand to CARL...CARL stares at him...JERRY LEE grabs and shakes CARL’S hand)

Carl Perkins! Jerry Lee Lewis. Ferriday, Louisiana.

4/14/19
(CARL stares at him...PHILLIPS enters from the booth)

**JERRY LEE (CONT’D)**
My first record’s just out on Sun. Wanna hear it?

**CARL**
(to PHILLIPS)
So you went ahead and hired a pianna player, huh?

**JERRY LEE**
Not jus’ any pianna player, brother.

**PHILLIPS**
Carl, man, it’s like I been tellin’ you. Your three-piece sound just ain’t sellin’ like it did. We gotta put a new twist on it. We gotta git you goin’ again, boy. I got a real good feelin’ about this one. A REAL good feelin’.

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**CARL**
Me too.

(PHILLIPS smiles at him for a second and crosses toward the booth)

**PHILLIPS**
Let’s get goin’ on that MATCHBOX song of yours. Get it right and we’ll have you another gold record on that wall, right alongside “Blue Suede Shoes.”
Fellas, I wanna hear somethin’. I wanna hear a by-God hit! OK, tape’s rollin’.

(PHILLIPS exits into the booth)

**CARL**
Key of A, boys. Hang on and enjoy the ride, pianna player.

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**Song**

**#3 MATCHBOX— Vocal: Carl (drums, bass, piano, Carl)**

**Guitar Intro**
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
[drums join] 2 – 2 – 3 – 4 – 5 – 6 – 7 [gliss]

**CARL (2)**
WELL I’M SITTIN’ HERE WOND’RIN’
WILL A MATCHBOX A HOLD A MY CLOTHES
I’M SITTIN’ HERE WOND’RIN’
WILL A MATCHBOX A HOLD MY CLOTHES
I AIN’T GOT A LOT OF MATCHES
I GOT A LONG WAY TO GO
CARL (2) (CONT’D)
I’M AN OL’ POOR BOY
AND A LONG, LONG WAY FROM HOME
I’M AN OL’ POOR BOY
AND A LONG, LONG WAY FROM HOME
I AIN’T NEVER GONNA BE HAPPY
’CAUSE EVERYTHING I’VE DONE WAS WRONG

CARL

What the HELL are you doin’?

JERRY LEE
(yelling)
What’d ya say Perkins? You’re gonna hafta’ speak up.

CARL
 Damn it, QUIT PLAYIN’.

CARL (CONT’D)
Naw, naw, naw. This is a CARL PERKINS record!
(turns to PHILLIPS, who enters studio)

PHILLIPS
What the hell is goin’ on out here?
Carl
Mistuh Phillips, I don’t’ want no two bit pianna player on this session. Specially not ‘ol Liberace here.

Jerry Lee
The name’s

#3A THE NAME IS JERRY LEE LEWIS (piano)

...Jerry... (crashing chords)
...Lee... (crashing chords)
...Lewis... (gliss)

Carl
(to BAND, sarcastically.)
Hey guys, we got Jerry Lewis playin’ the piano. Well, Jerry Lewis, I saw your last movie, and it stunk up the the-a-ter. I want muh fifty cents back.

Jerry Lee
Well, I ain’t gonna give it to you, ’cause the name is Jerry LEE Lewis from Ferriday, Lou-EEZE-ee-anna.

(crashes chords with right foot)
And if I had fifty cents I wouldn’t be workin’ no session for no damn has-bin.

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Brother Jay And Fluke
Whoa!!!!

Carl
Mistuh Phillips, so help me, I’m gonna bust his peapickin’ head.
PHILLIPS

(gets between them)
Carl, listen son, we been workin’ hard to get you another hit. We both know your records need...

JERRY LEE

A little Jerry Lee Lewis is what they need. [piano playing]

CARL

Someone git a shovel and scoop that up.

JERRY LEE

Go butt a stump!

PHILLIPS

(to JERRY LEE)
Boy, sit down and SHUDDUP.

CARL

I got no [piano in] problem with a pianna, but why in hell didja hire HIM?

#3B MATCHBOX (UNDERSCORE) - (piano, bass, drums)

PHILLIPS

Well, if we’re gonna bring someone new onto your records, he’s gotta be the best, and you know this boy’s good.


(JERRY LEE grins and begins playing again...PHILLIPS pulls CARL aside...talks confidentially)

[bass and drums join underscoring]

PHILLIPS (CONT’D)

Look, Carl, the guy’s just tryin’ to keep his phone connected...you know that story. You know who I talked to this morning?

CARL

Who?

PHILLIPS

Johnny.
CARL

Johnny?

PHILLIPS
Told him we got somethin’ special goin’ on here. He’s comin’ by d’rectly.
(frustrated)
An’ it’s about time. Last few weeks, he’s been duckin’ and divin’ like he owes me money or somethin’. I got his contract renewal ready, and I figgered we’d have us a little celebration.

CARL
(surprised)
Uhhhh, does John know you have that, uh…contract?

PHILLIPS
(smiling)
No, it’s gonna be a little surprise. Ain’t none of us ever had a year like this, and I figgered we’d wrap it up with a little signing party. So don’t tell him nuthin’, okay?

VIS: S take a step to x > CS

(CARL nods)
Carl, ever’one. [music stops] Let’s do that “Matchbox” song again. The tempo’s fine, but Carl, man, bring up that chop on the two and four.

(CARL plays a chop on the 2 and 4)
Yeah, that’s it!

(PHILLIPS turns to admonish JERRY LEE)
Jerry, this ain’t your damn record. Just gimme some little fills. Nuthin’ fancy. Bust loose on your own record. You git what I’m tellin’ you, boy?

JERRY LEE
Yes, Mistuh Phillips.

(PHILLIPS glares at JERRY LEE, who nods, and then PHILLIPS heads toward the booth)

PHILLIPS
Awright, then. We’re gonna nail this sucker. We’re gonna nail it NOW. Then we are gonna visit my fav-OR-rite relative.
JERRY LEE

Who’s that?

PHILLIPS

(stops, turns and grins.)

Ol’ Grandad.

CARL

Now you’re talkin’ my language. Cut ‘er loose this time boys…

VIS: S turns on R2R

(PHILLIPS exits into the booth…Carl gets his guitar)

CARL

And YOU stay the hell outta’ MY way on MY record.

♫

Song #3C MATCHBOX TAKE TWO

(Carl begins song, JERRY LEE hammers the piano and the song slams to a stop)

Guitar Intro

1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

[drums join] 2 – 2 – 3 – 4 – 5 – 6 – 7 [piano goes crazy]

CARL (2)

WELL I’M SITTIN’ HERE WOND’RIN’…

[all but piano cuts out]

CARL (CONT’D)

Mr. Phillips, Do you mind if we let this song rest for a bit? We didn’t get to that “Who Do You Love” song last session and I got a real good feelin’ ‘bout that one.

PHILLIPS

(speaking into the microphone, frustrated)

Sure. Fine. See if we can’t get a flip side out of it.

BROTHER JAY

Good song.

CARL

(to BAND)

It’s got one thing goin’ for it.
BROTHER JAY

What’s that?

CARL

Ain’t got no piano on it. You know what?

(CARL picks up maracas from FLUKE’s area)

Can you shake them shakers without messin’ up, son?

(CARL hands maracas to JERRY LEE and grins...turns to bass and drums...JERRY LEE takes maracas and makes an obscene “finger” gesture with one of them behind CARL’s back)

CARL

(turns to BAND)
Come on, fellas, let’s do it like we dun in Dallas las’ week. #4 WHO DO YOU LOVE- Vocal: Carl, JLL & Brother Jay (drums, bass, Carl, JLL maracas)

Intro
[electric] (1~2) – 3 – 4
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
3 – 2 – 3 – 4 – 5 – 6 – 7 – 8
4 – 2 – 3 – 4 – 5 – 6 – 7 – 8

CARL (2)
I WALK FORTY-SEVEN MILES OF BARBED WIRE
USE A COBRA-SNAKE FOR A NECKTIE
I GOT A BRAND NEW HOUSE ON THE ROADSIDE
MADE OF RATTLESLAKE HIDE.
I GOT A BRAND NEW CHIMNEY A MADE ON TOP
MADE OF A HUMAN SKULL
COME ON TAKE A LITTLE WALK WITH ME, ARLENE
TELL ME, WHO DO YOU LOVE?

CARL (2) AND JERRY LEE (1)
WHO DO YA LOVE
WHO DO YOU LOVE
WHO DO YOU LOVE
WHO DO YOU LOVE

CARL (2)
I GOT A TOMBSTONE HAND AND A GRAVEYARD

Mind I’m just twenty-two and I don’t mind dyin’
CARL (2) AND JERRY LEE (1)

WHO DO YOU LOVE 5–6–7–8
WHO DO YOU LOVE 5–6–7–8
WHO DO YOU LOVE 5–6–7–8
WHO DO YOU LOVE 5–6–7–8

(CARL demonstrates amazing guitar virtuosity--8 bars--backed by BAND and JERRY LEE on maracas...song drops down to just bass, drums, and maracas keeping rhythm going as lights change)

[Drums]
1–2–3–4–5–6–7–8

Guitar Solo
1–2–3–4–5–6–7–8
2–2–3–4–5–6–7–8
3–2–3–4–5–6–7–8
4–2–3–4–5–6–7–8
5–2–3–4–5–6–7–8
6–2–3–4–5–6–7–8
7–2–3–4–5–6–7–8
8–2–3–4–5–6–7–8

[Vamp starts]

STRUM

[FLAStHBACK BEGINS]

PHILLIPS
(entering into studio from booth...to AUDIENCE)

How about him on the guitar? It was pretty late one night 'bout a year back.
PHILLIPS (CONT’D)

I was outside jus’ lockin’ up and I seen these guys comin’ toward me. They looked pretty rough. One of ‘em was carryin’ a git-tar, otherwise I mighta scooted back inside and called the po-lease. Did I see my next star? Hell, no. I saw the world’s greatest plow hand.

(CARL crosses to PHILLIPS)

CARL
Mistuh Phillips? I’m Carl Perkins, and this here’s my brother Jay. We drove down from Jackson. Come to play you a couple of tunes.

PHILLIPS
(to CARL)
It’s kinda late boy, but...well, whatcha got?

CARL
Got a song I wrote called “Blue Suede Shoes.”

PHILLIPS
(Incredulous)
You wrote a song about your shoes?

CARL
Yes sir.

PHILLIPS
Well, uhh...okay. You must really like them shoes.

CARL
When you’re as poor as us, Mistuh Phillips, you like ANY kinda shoes.

PHILLIPS
Son, I ain’t never heard a rich man make a record worth a damn. Y’all farmin’ boys?

CARL
Tell you the truth, Mistuh Phillips, we was sharecroppers. Wasn’t nothin’ beneath us, ‘cept the ground...
PHILLIPS
Where’d you learn to play then, son?

CARL
There was an old colored man across the field...ever’one called him Uncle John. He taught me how to play the git-tar like no one you ever heard.

PHILLIPS
Well, flog me a lick, son. Show me some a’that.

(CARL plays a hillbilly lick.)
bum bum bum 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

No, No. That ain’t no kind of nothin’. Lemme heard some of them blues you were talkin’ about.

(CARL plays a funky blues riff.)
[drum hit] 1 – 2 – & – a – ]
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8
2 & 2 & 3 & 4 & 5 & 6 & 7 & 8

Now ain’t that somethin’. So what you want from me, son?

CARL
I want you to hear my song. Put out a record on me.

PHILLIPS
(to AUDIENCE)
So I listened to that song and I recorded his “Blue Suede Shoes”. It went straight up to Number One on the pop, blues and country charts. Carl Perkins was the first triple-crown winner in the history of the record business. Put Sun Records on the map. Now we just gotta’ get the boy another hit. (FLASHBACK ENDS)

CARL (2)
THE NIGHT WAS DARK, BUT THE SKY WAS BLUE
DOWN THE ALLEY, THE ICE WAGON FLEW
HEARD A BUMP, AND SOMEONE SCREAMED
YOU SHOULD HAVE HEARD JUST WHAT I SEEN...I SAID

WHO DO YOU LOVE
WHO DO YOU LOVE
WHO DO YOU LOVE
WHO DO YOU LOVE

CARL (2) AND JERRY LEE (1)
(JOHNNY CASH enters during final chorus, applauds with AUDIENCE...CARL finishes song)

---------- [p.19]

CARL (2)

ARLENE TOOK MY BY THE HAND
SHE SAID OOO-WEE DADDY, YOU KNOW I UNDERSTAND

CARL (2) AND JERRY LEE (1)

WHO DO YOU LOVE
WHO DO YOU LOVE
WHO DO YOU LOVE
WHO DO YOU LOVE

CARL

Alright!

LX 49 1 – 2 – 3 & 4

LX 50 APPLAUSE peak

LX 50.2 VIS: S turns off R2R

CARL

(to BAND, referring to JERRY LEE)
That oughta teach the boy some humble-lidity.
(to JERRY LEE)
Ever play them maracas afore, son?

JERRY LEE

No sir, Mr. Perkins. Your first time playin’ the guitar too, huh?

CARL

Awright, sucker, that’s it...

(CARL starts to go after JERRY LEE taking off his guitar)

JOHNNY

Hey, Carl, that sounds great, man.

(CARL sees JOHNNY and crosses to greet him... PHILLIPS enters studio)

CARL

Big John! Hey, man. I heard you was in town!

JOHNNY

Good to see ya, buddy. Hey guys. Good to see you boys are still outta jail.

4/14/19
BROTHER JAY AND FLUKE

Still out.

JOHNNY
(turns to PHILLIPS)
How you doing, Mr. Phillips?

PHILLIPS
John, good to see ya’, man. I’ve had the damndest time nailin’ you down.

JOHNNY
I been everywhere, man.

PHILLIPS
Everywhere but here! We missed you, son.

JERRY LEE
(jumps up...pumps JOHNNY’s hand)
Jerry Lee Lewis. Ferriday, Louisiana.

JOHNNY
Johnny Cash. Kingsland, Arkansas. You a maraca player, huh?

JERRY LEE
Nossir...NOSSIR, I’m the muthahumpin’est pianna man you ever seen. And Sun recording artist. HIT Sun recording artist.

CARL
Only hit you’re gonna git is upside your head, Goober! (CARL looks at BROTHER JAY and FLUKE, who crack up at this)

BROTHER JAY AND FLUKE

Goober!

JERRY LEE
Tell you what, Perkins. Ain’t gonna be so funny when I’m Number One and you’re workin’ MAH sessions.

CARL
What kinda shine you drinkin’?

JOHNNY
Son, I’ll tell you what’s bin sittin’ top a’the charts for the last five weeks. That Elvis Presley record, “Love Me Tender”.
(To JERRY LEE.)
You’ve heard of him, ain’t ya?
CARL
(to BAND)
Love Me Tender.
(shakes head)
Man, the Hillbilly went Hollywood.

PHILLIPS
Hey, Number One is NUMBER ONE. Making music is where he should be instead of making them terrible movies. Y’all seen it?

CARL
Well, me and the boys seen a trailer someplace, and we threwed peanuts at the screen.

PHILLIPS
It jus’ burns my ass that there ain’t no one up at RCA with the first idea of what to do with the boy. Hell, when I was talking to them today, their one thought, their ONE AND ONLY thought, is how much they can milk outta’ him before Rock ‘n’ Roll blows over.

JOHNNY
(wondering what’s going on)
Whatcha’ talking to RCA about, Mr. Phillips?

PHILLIPS
(caught...for just a second.)
A little business.

JOHNNY
(to CARL)
A little Elvis Presley business, you can be sure of that.

CARL
(frustrated)
Aw, hell, that’s all I head these last six months. Presley, Presley, Presley. Wouldn’t no one remember I was toppin’ the bill over him jus’ a year back.

JOHNNY
I was there, buddy.

CARL
You was ridin’ your first hit then.

JERRY LEE
“Folsom Prison Blues?” [VIS: S turns on R2R]

JOHNNY
That’s it.
JERRY LEE
My mamma loves that song.
(pause)
Reminds her of my Daddy.

PHILLIPS
Hit us a lick here, John. We been missin’ them sorry ol’
songs of yours around here.

JOHNNY
Uh, some other time, Mr. Phillips.

PHILLIPS
(holds out a guitar to JOHNNY)
Come on, boy. Don’t keep saying no to the fella who give
you your break.

(JOHNNY just stares at PHILLIPS for a second)

PHILLIPS
Come on, son, you’re home.

(JOHNNY takes the guitar from PHILLIPS)

JOHNNY
Alright, I’ll do it for the boy’s mama. Play me some
Luther, Carl… ✽(electric guitar)✽

(CARL plays the first eight notes
unaccompanied... BAND kicks in on boom-chicka-
boom)

#5 FOLSOM PRISON BLUES— Vocal: Johnny
(drums, bass, piano, Johnny, Carl)

Guitar Intro
1-2-3 – 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

JOHNNY (4)
I HEAR THE TRAIN A COMIN’
IT’S ROLLIN’ ’ROUND THE BEND
AND I AIN’T SEEN THE SUN SHINE SINCE
I DON’T KNOW WHEN
I’M STUCK IN FOLSOM PRISON
AND TIME KEEPS DRAGGIN’ ON,
BUT THAT TRAIN KEEPS A-ROLLIN’
ON DOWN TO SAN ANTOINE ✽VIS: S takes a step downstage

Sam spot SL

4/14/19
(FLASHBACK BEGINS) [BAND VAMPS]

PHILLIPS

(to AUDIENCE)

John came to see us first of ’55, right after he got out of the Air Force.

(JOHNNY slings guitar behind his back and walks to PHILLIPS...BAND continues to play underneath)

JOHNNY

I was a Specialist First Class, Mistuh Phillips.

PHILLIPS

Whadya specialize in, son?

JOHNNY

Beer and fighting. But don’t get me wrong, Mistuh Phillips, I’ve studied the Bible. Studied it cover to cover. And I’ve wrote me a coupla sacred songs.

PHILLIPS

Look, boy. I got muh stockroom out back full a’boxes of the best gospel records—every one of ’em unsold. Now, when you find it in your heart to be a ‘sinner’ for a few minutes, you come back and see me, y’hear. [VIS: J starts to turn upstage]

(LX 54.2) He was back the very next day. [drums then music swell]

Now this past year John busted wide open, but I ain’t no fool. I know them other record companies been sniffin’aroud him and sayin’ “what can a little label like Sun Records do for you?” Well, I made him a star while they all stood by laughin’ at me. John knows the hour upon hour I spent with him. It was me givin’ him the courage to not sound like ever’one else. And he oughta be mighty grateful. So tonight I’m tyin’ him up with a three year contract extension, and then all them record companies can go to HELL!

(LX 55) [Back to song]

(FLASHBACK ENDS)

JOHNNY (4)

WHEN I WAS JUST A BABY
MY MAMA TOLD ME, SON
JOHNNY (CONT’D)
ALWAYS BE A GOOD BOY
DON’T EVER PLAY WITH GUNS”
BUT I SHOT A MAN IN RENO
JUST TO WATCH HIM DIE

(BAND hoots and hollers)

JOHNNY (4)
WHEN I HEAR THAT WHISTLE BLOWIN’
I HANG MY HEAD AND CR

Play it for me Carl!

(CARL—guitar solo)

Electric Guitar
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
3 – 2 – 3 – 4 – 5 – 6 – 7 – 8
5 – 2 – 3 – 4 – 5 – 6 – 7 – 8
6 – 2 – 3 – 4

JOHNNY (4)
I BET THERE’S RICH FOLKS EATIN’
in a FANCY DININ’ CAR
THEY’RE PRIB’LY DRINKIN’ COFFEE
AND SMOKIN’ BIG CIGARS
WELL I KNOW I HAD IT COMIN’
I KNOW I CAN’T BE FREE
BUT THOSE PEOPLE KEEP A-MOVIN’
AND THAT’S WHAT TORTURES ME

WELL, IF THEY FREED ME FROM THIS PRISON
IF THAT RAILROAD TRAIN WAS MINE
JOHNNY (CONT’D)
I BET I’D MOVE IT ON
A LITTLE FARTHER DOWN THE LINE
FAR FROM FOLSOM PRISON
THAT’S WHERE I WANT TO STAY
AND I’D LET THAT LONESOME WHISTLE
BLOW MY BLUES AWAY

(RIDE OUT)

LX 57 Ride out
(BLOW MY BLUES AWAY)

(ELVIS and DYANNE enter during the last verse of “Folsom”...ELVIS carries a Christmas present)

LX 58 Ride out

1-2-3 – 1 – 2 – 3 – 4 – 5. just a final note (not a button)

LX 59 APPLAUSE peak

Listen to the audience but also watch Sam – I tend to call it when he has crossed DSL

PHILLIPS
Elvis Presley! Hey, man, I thought we canned your butt outta here last year!

ELVIS
Good to see yuh, Mistuh Phillips. Hey y’all, this is Dyanne.
DYANNE

Hiya fellas.

(ELVIS helps DYANNE with her coat)

JERRY LEE

Jumpin’ Jehosophat! I’m in love.

ELVIS

(to PHILLIPS)

So this is the new kid you were tellin’ me ‘bout?

JERRY LEE

Jerry Lee Lewis, Ferriday Louisiana…pleasure to meet you, Elvis.

DYANNE

(to PHILLIPS)

We’re not stayin’ long. We’re just headin’ over to his house.

PHILLIPS

(to DYANNE)

You meetin’ Momma Presley?

ELVIS

She sure is.

PHILLIPS

Honey, it’s big doin’s around here when you meet the family. Did I see you in that movie Elvis just done?

DYANNE

No, no, I…

ELVIS

She’s a singer, Mistuh Phillips. Wait’ll you hear her…She’s been tearin’ up the Hollywood strip.

(to JOHNNY)

John! How you doin’, man?

JOHNNY

Good, buddy. Real good.

ELVIS

Carl, man. I ain’t seen you in forever. You really bin givin’ me a run for my money this year.
CARL
Ain’t been much of a horserace of late, but I’m comin’ back to whup your butt, man. Better believe it.

(CARL plays a snatch of the melody of “Love Me Tender.”)

ELVIS
Oh, man. Don’t rub it in.

(noticing gold records on the studio wall)

Whooeee…Weren’t none a’them gold records up there last time I was here. I tell ya, hun, Mister Phillips here knows SOMETHIN’, and he ain’t tellin’ no one what it is.

(ELVIS goes to hand PHILLIPS the Christmas present)

Hey, I almost forgot. Merry Christmas, Mistuh Phillips.

PHILLIPS
Well, look-a-here…?

(pronouncing it wrong)

Glenn-fy-ditch… all the way from Scotland. We might have an occasion to break this open…

(looks at JOHNNY, raises bottle)

PHILLIPS (CONT’D)
...very soon. Well, it’s good to see you, El-vi. Been about a year, huh?

ELVIS
One hell of a year!

JERRY LEE

(jumps up and pumps ELVIS’s hand with maracas)
Next year’s gonna be ol’ Jerry Lee’s year, and that ain’t nuthin’ but the truth. My first record’s just out on Sun. You wanna hear it?

DYANNE
You’re kinda bashful, aren’t you?
CARL
Tell you what I wanna’ hear… your girlfriend here.

(to BAND)
Ain’t that right fellas?

PHILLIPS, JOHNNY, CARL, JERRY LEE
(ad libbing)
Yeah…Durn right…Amen to that…etc..

ELVIS
Yeah. Why not. Come on Dee, let’s hear a little somethin’!

/she demurs/
C’mon babe. Bring a little class to the joint. This ol’ studio ain’t heard nuthin’ like you.

DYANNE
You know “Fever”? B minor. ♪(drum downbeat)

Song

#6 FEVER- Vocal: Dyanne
(bass, drums, piano, Carl, snapping)

Intro
[drums] 1 – 2 – 3 – 4
[electric 8 & 1] – 2 – 3 – [electric 4 & 5] (last electric note) – 6 – 7 & 8 &

DYANNE (3)
NEVER KNOW HOW MUCH I LOVE YOU
NEVER KNOW HOW MUCH I CARE
WHEN YOU PUT YOUR ARMS AROUND ME
I GET A FEVER THAT’S SO HARD TO BEAR
YOU GIVE ME FEVER
WHEN YOU KISS ME
FEVER WHEN YOU HOLD ME TIGHT

FEVER [drum] - IN THE MORNING
FEVER ALL THROUGH THE NIGHT

SUN LIGHTS UP THE DAY TIME [piano in]
MOON LIGHTS UP THE NIGHT
I LIGHT UP WHEN YOU CALL MY NAME
CAUSE I KNOW I’M GONNA TREAT YOU RIGHT
YOU GIVE ME FEVER
WHEN YOU KISS ME
FEVER WHEN YOU HOLD ME TIGHT

FEVER [drum] - IN THE MORNING
FEVER ALL THROUGH THE NIGHT
DYANNE (CONT’D)

EVERYBODY’S GOT THE FEVER
THAT IS SOMETHING YOU ALL KNOW
FEVER ISN’T SUCH A NEW THING
FEVER STARTED LONG AGO.

LX 64 ant. verse CAPTAIN SMITH AND POCAHONTAS
Elvis SL light HAD A VERY MAD AFFAIR [electric in]
WHEN HER DADDY TRIED TO KILL HIM
SHE SAID, “DADDY OH DON’T YOU DARE
HE GIVES ME FEVER
WHEN HIS KISSES
FEVER WHEN HE HOLDS ME TIGHT

LX 65 FEVER-[drum]-I’M HIS MISSUS
Zero ct for drum accent DADDY WON’T YOU TREAT HIM RIGHT’

LX 66 ant. verse NOW YOU’VE LISTENED TO MY STORY [electric]
Carl guitar light HERE’S THE POINT THAT I HAVE MADE [electric]
LX 67 CHICKS WERE BORN TO GIVE YOU FEVER [electric]
Carl back up BE IT FAHRENHEIT OR CENTIGRADE
THEY GIVE YOU FEVER [piano]
WHEN THEY KISS YOU
FEVER IF YOU LIVE AND LEARN
LX 68 FEVER-[drum]-’TIL YOU SIZZLE
Zero ct for drum accent WHAT A LOVELY WAY TO BURN 6 – 7 – 8

WHAT A LOVELY WAY TO BURN 6 – 7 – 8
WHAT A LOVELY WAY TO BURN 6 – 7 – 8

1 – WHAT A LOVELY WAAAAAY

LX 69 TO BURN cymbal – 2 – 3 – 4 – 5 – 6 – 7 – 8 – button

LX 70 cymbal – 2 – 3 – 4 – 5 – 6 – 7 – 8 – BUTTON (watch Dyanne’s hands)
LX 71 APPLAUSE peak
Scene light

6A FERRIDAY, LOUISIANA (UNDERSCORE) – (piano)

PHILLIPS
Man alive! She ain’t nuthin’ like them other girls you used
to bring ‘round here, son.

JERRY LEE
Hey, Presley. You and your girlfriend wanna hear what a
real HIT sounds like?

CARL
Sure! Elvis Presley drove all the way from Hollyweird just
to hear some crazy Cajun’s new record. VIS: S turns off R2R
JERRY LEE
I ain’t no cajun. I’m from Ferriday, Louisiana.

ELVIS
Ferriday, Louisiana– I’ve been there. Population 300.

CARL
And all of them kin.

(FLUKE plays a rim shot...underscore ends)

JERRY LEE
(To CARL.)
Oh you hy-larious. Mebbe you oughta make funny records ‘stead of them lame -ass records you bin makin’.

PHILLIPS
Jerry Lee, sit down. I swear, you are gonna’ make me lose my religion.

(PHILLIPS pivots around and glares at him)

ELVIS
Mr. Phillips...

#6B LOSE MY RELIGION (UNDERSCORE) - (piano, bass, drums)

PHILLIPS
(PHILLIPS puts arm around ELVIS)
How ya doin’, man? So you want back on Sun Records, huh?

ELVIS
Sometimes, to be honest, yeah I do. Sometimes I think I was happier bumpin’ around Mississippi with ol’ Perkins and Johnny Cash here, splittin’ twenty bucks at the end of the night...

CARL
And that was a GOOD night!

PHILLIPS
Y’know somethin’ I read away back stayed with me all these years. It said “beware the curse of the answered prayer.”
ELVIS

*(shakes head knowingly)*

Now ain’t that the truth, Ruth! Hey fellas, I don’t know if I ever come right out and said this before...

*(underscore ends)*

...but if it wasn’t for Mistuh Phillips here, I’d still be drivin’ a truck. He seen somethin’ I never seen in myself. I come in here tryin’ to sing them ol’ Dean Martin Songs, didn’t I, Mistuh Phillips?

*(points to a spot on floor)*

**LX 72**

Stood right here. *(first strum)*

*(momentary reflection as he thinks of everything that has happened since...shakes head...quietly to himself)*

**LX 73**  
**VIS: Sam crosses in to Elvis** *(FLASHBACK BEGINS)*

*(ELVIS plays as PHILLIPS watches...special come up on them as the lights dim on the BOYS)*

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**#7 MEMORIES ARE MADE OF THIS—**

**Vocal—** Elvis, Carl, Johnny, JLL (bass, drums, Carl, Elvis)

**ELVIS (3)**

TAKE ONE FRESH AND TENDER KISS

ADD ONE STOLEN NIGHT OF BLISS

ONE GIRL, ONE BOY,

SOME GRIEF, SOME JOY

MEMORIES ARE MADE OF THIS

MEMORIES ARE MADE OF THIS

**JLL, CARL, JOHNNY**

SWEET, SWEET, MEM’RIES YOU GAVE TO ME

SWEET, SWEET, MEM’RIES YOU GAVE TO ME

AH

AH

SWEET, SWEET, MEM’RIES YOU GAVE TO ME

OOOOOH

---

**LX 73.2**  
**VIS: Sam step DSR away from Elvis**

Sam special SR
PHILLIPS
(to AUDIENCE)
I knew if we could just get him offa trying to impersonate Dean Martin, the boy might amount to somethin’.🎵

ELVIS (3)
(singing)
WHEN THE MOON HITS YOUR...

PHILLIPS
(to ELVIS)
Hold up, son. If you ain’t doin’ somethin’ different, you ain’t doin’ nuthin’. Last I checked, we awready got us a Dean Martin. Let’s see if we can’t find out who ol’ ELVIS PRESLEY is.

ELVIS
I really appreciate you givin’ me a shot, Mr. Phillips.

PHILLIPS
Elvis, son, listen to me. I can tell without askin’, you’re up from Mississippi. I can tell you and your folks are good people, but you ain’t never had nothing. I can tell the other kids looked down on you. Look me in the eye, boy.

(ELVIS looks up.)

Can you play that git-tar and let me hear some a’ THAT? I wanna hear your soul, boy.

(looking into ELVIS’ eyes, making sure ELVIS knows this is his last chance)

Sing to me the way you’d sing to JESUS.

(ELVIS looks confused, then heavenward.)

Tell ya what. Play me somethin’ I never woulda thought ol’ Elvis Presley woulda known. Surprise the hell outta me.

VIS: Elvis start back to mic (ELVIS nods and walks back to the microphone)

#8 THAT’S ALL RIGHT MAMA - Vocal – Elvis, Carl, Johnny, JLL, (bass, drums, Carl, Elvis)

(vocal/guitar only…ELVIS hesitantly begins by strumming a couple of chords)
ELVIS (3)
WELL, THAT’S ALRIGHT MAMA
THAT’S ALRIGHT FOR YOU
THAT’S ALRIGHT MAMA,
JUST ANYWAY YOU DO

PHILLIPS
Come on, Boy!

(ELVIS increases tempo and intensity)

LX 76
Tempo speeding up
THAT’S ALRIGHT
THAT’S ALRIGHT
WELL THAT’S ALRIGHT NOW MAMA,
ANYWAY YOU DO

PHILLIPS
Now that’s what I’m talking about!

(bass joins in...lead guitar comes in during verse)

ELVIS (3)
WELL MAMA SHE DONE TOLD ME
PAPA DONE TOLD ME TOO
SON, THAT GAL YOU’RE FOOLIN’ WITH
SHE AIN’T NO GOOD FOR YOU
THAT’S ALRIGHT, THAT’S ALRIGHT
THAT’S ALRIGHT NOW MAMA
ANYWAY YOU DO

LX 78
VIS: Sam step DSR away from Elvis
Sam special SR

PHILLIPS
(to AUDIENCE...song continues underneath)
Now ain’t that better? See, the kids didn’t want to listen
to their mom and dad’s music anymore, so late at night,
white kids like Elvis here would sneak off and listen to
them Negro radio stations. But there was no way they’d get
caught goin’ into a store and buyin’ them kinda records.

LX 79
VIS: Sam start cross SL
So I’m thinkin’, “How would it be if I could find
me a white kid who could light a fire under a song like the

LX 79.2
VIS: Sam stop cross
great Negro singers?” Come to find out—I’d found

LX 80
me one! X

Back to song
ELVIS (3)
ONE AND ONE IS TWO
TWO AND TWO IS FOUR
I LOVE THAT WOMAN
BUT I GOT TO LET HER GO
WELL THAT’S ALRIGHT, THAT’S ALRIGHT
WELL THAT’S ALRIGHT NOW MAMA, ANYWAY YOU DO

LX 81 VIS: Elvis turn upstage
Back to Sam (special DSL of mic)

PHILLIPS
(to AUDIENCE)
Now, the boy busted out real big, real quick— but my
distributors kept “forgettin’” to pay me. So comin’ up on
Christmas 1955. I was flat-on-my-ass broke, I couldn’t even
afford to buy presents for my wife Becky and my boys, and
RCA Victor’s talkin’ to me about buyin’ Elvis. “Sure”, I’d
tell ’em, “you can have him— for forty thousand dollars.”
They’re saying, “We could fix the World Series for less
than that!” But...here comes this honkin’ big check from RCA
Victor and Elvis— is gone. ♫(music shift chord)

LX 82 Lights dim as music shifts
(bitterly)
Six months later, the only thing ever’one remembers is me
sellin’ his contract, an’ they’re all tellin’ me I’m the
King of Fools. But Sun couldn’t have made it to the spring
of ’56 without that check. Paid all my bills, bought me a
radio station and quite a bit of stock in a little business
that started up just down the street called--Holiday Inn.
Well, if I’m a fool, I’m a happy fool. +beat X

(LFLASHBACK ENDS)

ELVIS (3)
WELL I’M LEAVING TOWN BABY
I’M LEAVING TOWN FOR SURE
AND THEN YOU WON’T BE BOTHERED WITH ME
HANGIN’ ROUND YOUR DOOR
BUT THAT’S ALRIGHT, THAT’S ALRIGHT
THAT’S ALRIGHT NOW MAMA, ANYWAY YOU DO

LX 83 Music shift
A WELL DEE, DEET, N DEE DEE
DEE, DEET, N DEE DEE
DEE, DEE, DEE, DEE
I NEED YOUR LOVIN’
THAT’S ALRIGHT
THAT’S ALRIGHT NOW MAMA
ANYWAY YOU DO—2 3 4 5 6 7 8

LX 83.4 1 2 3 4 5 6 7 ride-out— BUTTON (watch Elvis raise guitar)

LX 84 APPLAUSE peak
Listen to the audience but also watch Elvis hand guitar to Johnny

LX 84.2 VIS: S turns off R2R
Reel to Reel OFF
CARL

Hey, Elvis. This was s’possed to be a Carl Perkins recordin’ session. Not some welcome home Elvis party. Betcha didn’t know that!

PHILLIPS

(cuts him short)

Carl, son. That “Matchbox” some is a mammerjammin’ HIT but it ain’t ever’day I get a by-God... Million Dollar Quartet in my studio. And, hell, it’s nearly Christmas and we got a lot to celebrate!

#8A AWAY IN A MANGER (UNDERSCORE) - (piano, jingle bells)

PHILLIPS (CONT’D)

Ever’one in New York and Los Angeles was sayin’ this rock ‘n’ roll music ain’t never gonna catch on.

(to CARL)

But we showed ‘em, didn’t we?

(to ELVIS)

That Ed Sullivan told the newspapers he’d “never” have Elvis on his show and, shortly thereafter, by God, there’s Elvis Presley on the Ed Sullivan show!

CARL

(to ELVIS)

Singin’ “Blue Suede Shoes”. MY song.

(underscore ends...CARL exits abruptly)

ELVIS

(following CARL off)

Carl, man, wait up...

(JOHNNY turns and starts to exit, following ELVIS and CARL)

PHILLIPS

Hold up, son. Don’t pay Carl no mind.

JOHNHY

(pointing toward the exit)

I just wanna’...

PHILLIPS

Just let ‘em be. They’ll work it out.
PHILLIPS  
(to DYANNE, putting his hand on Johnny’s back)  
Now, who’d a thought one year back that old Johnny Cash would have records topping the POP charts. When this boy walked in here, wadn’t no such person as Johnny Cash—I’m the one who give him his name. Ain’t that right, J.R.?

JOHNNY  

PHILLIPS  
Excuse me, ma’am.

(see JERRY LEE fooling with mic stand)  
Would you mind keeping that boy company? He needs an audience.

PHILLIPS (CONT’D)  
You alright, Johnny?

JOHNNY  
Uh, yeah. I just ain’t hardly seen Vivian in quite some time. You know...

PHILLIPS  
Well, John, you just bought her that big new house out on Sandy Cove, and I seen that new Lincoln a yours parked out front. If I had to hazard a guess I’d say that last royalty check I give you from Sun Records was more’n you made choppin’ cotton and sellin’ appliances your whole life. Good things have come your way since you signed with Sun.

JOHNNY  
I know, Mistuh Phillips. But, I uh...

(silence)

PHILLIPS  
(abruptly)  
You what?

JOHNNY  
Uhh, well... I really do gotta go d’rectly. I promised I'd spend the day with the kids. You know I don't hardly git to see ’em, and...
PHILLIPS
Now, we have a little surprise for you, so you need to stick around just a moment longer.

JOHNNY
(beginning to suspect what PHILLIPS is up to)
Look Mr. Phillips. Well... This probably ain’t the time, but I bin’ thinkin’ about how things bin’ goin’ lately... and...

PHILLIPS
John...
(clasps JOHNNY on the shoulders conspiratorially)
...it’s taken YEARS for guys to get as far as you've gotten in just ONE year. Now look, I got somethin' real special goin’ on right now...
(stops himself from elaborating.)
...John, man, what I’m talkin’ about here is just the beginnin’. Now, go get all them boys back in here...

LX 86
VIS: S push Johnny to cross CS

(LJOHNNY exits...underscore ends...PHILLIPS looks around)

Ain’t that somethin’? Before they’re stars, you’re beatin’ ‘em off like flies. Afterward, you can’t hardly ever nail ‘em down.

JERRY LEE
You git behind me, Mistuh Phillips, and you won’t never regret it. These fingers of mine got brains in 'em.

DYANNE
Is that where they been hidin’?

#9: BROWN-EYED HANDSOME MAN - Vocal: JLL, Carl, Elvis
(drums, bass, piano, Carl, Johnny, Dyanne maracas)

JERRY LEE

# Arrested on charges of unemployment,
HE WAS SITTIN’ IN THE WITNESS STAND
THE JUDGE’S WIFE WENT TO THE DISTRICT ATTORNEY
SHE SAID

JERRY LEE
You know what she said, darling?
DYANNE

No.

SHE SAID
FREE THAT BROWN-EYED MAN
YOU WANT A JOB YOU BETTER FREE THAT BROWN-EYED MAN.

FLYIN’ ‘CROSS THE DESERT IN A T-DUB-U-A
SAW A WOMAN WALKIN’ ‘CROSS THE SAND

LX 87.2 VIS: S turns on R2R
Reel to Reel ON

SHE’S WALKIN’ THIRTY MILES EN ROUTE TO BOMBAY
TO GET A BROWN-EYED A HANDSOME MAN
HER DESTINATION WAS A BROWN-EYED HANDSOME MAN

(CARL enters...JERRY LEE plays 4 glisses for
dYANNE...CARL plugs in and launches into the
song, topping and usurping JERRY LEE)

CARL
(cuts BAND off)

LX 88
Come on, fellas, let's throw this fool back to the gators ♪

Electric Guitar Intro
1 – 2 – 3 – 4 – 5 – 6 [drum drum drum]
2 – 2 – 3 – 4 – 5 – 6 [drum drum drum]

CARL (CONT’D) (2)
A BEAUTIFUL DAUGHTER COULDN’T MAKE UP HER MIND
BETWEEN A DOCTOR AND A LAWYER MAN
HER MOTHER TOLD HER DAUGHTER
SHE SAY GO OUT AND FIND YOURSELF
A BROWN-EYED HANDSOME MAN
THAT’S WHAT YOUR DADDY IS
A BROWN-EYED HANDSOME MAN

MILO DE VENUS WAS A BEAUTIFUL LASS
SHE HAD THE WORLD IN THE PALM OF HER HAND
SHE LOST BOTH HER ARMS IN A WRESTLIN’ MATCH
TO WIN A BROWN-EYED HANDSOME MAN
SHE FOUGHT AND WON HERSELF
A BROWN-EYED HANDSOME MAN

LX 89
“Duel” lights (up on piano)

(guitar and piano duel...DYANNE plays the
maracas...ELVIS enters, watches, then jumps in)

Piano/Guitar Duel w/ Dyanne on maracas—will be 12 counts of 8 in total
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
3 – 2 – 3 – 4 – 5 – 6 – 7 – 8
4 – 2 – 3 – 4 – 5 – 6 – 7 – 8

“This is a warning on the double G-Os”
Piano/Guitar Duel (continued)
5 – 2 – 3 – 4 – 5 – 6 – 7 – 8
6 – 2 – 3 – 4 – 5 – 6 – 7 – 8
[first tequila phrase]
7 – 2 – 3 – 4 – 5 – 6 – 7 – 8
8 – 2 – 3 – 4 – 5 – 6 – 7 – 8
[second tequila phrase]
9 – 2 – 3 – 4 – 5 – 6 – 7 – 8
10 – 2 – 3 – 4 – 5 – 6 – 7 – 8
[third (light) tequila phrase]
11 – 2 – 3 – 4 – 5 – 6 – 7 – 8
12 – 2 – 3 – 4 – 5 – 6 – 7

JERRY LEE, CARL & DYANNE

Hey!

1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

ELVIS (3)
ONE, TWO...ONE, TWO, THREE, FOUR
WAY BACK IN HIS’TRY THREE THOUSAND YEARS
IN FACT A EVER SINCE THE WORLD BEGAN
THERE BEEN A WHOLE LOTTA GOOD WOMEN SHEDDIN’ TEARS
OVER A BROWN-EYED HANDSOME MAN
ELVIS (CONT’D) (3)
THAT'S WHAT THE TROUBLE WAS
A BROWN-EYED HANDSOME MAN

OH NOW TWO (3)
HE HIT A HIGH FLY INTO THE STAND
A ROUNDIN' THIRD A HE WAS HEADIN' FOR HOME
IT WAS A BROWN-EYED HANDSOME MAN
THAT WON THE GAME
IT WAS A BROWN-EYED HANDSOME MAN
ALL

Hey!

1–2–3–4–5–6–7–8
2–2–3–4–5–6–7–8
3–2–3–4–5–6–7–8
1–2–3–4

Listen to the audience but also watch Carl shake JL’s hand

9A RAISE THE BAR (UNDERSCORE)- (piano)

CARL
Now that Chuck Berry, he can flat write a song.

ELVIS
Chuck told me he wrote it as “Brown-Skinned Handsome Man.”
They made him change it.

CARL
That ain’t surprisin’ me somehow. But, man, what a song.
That sucker raised the bar for alla us. No doubt about that.

JERRY LEE
Ol’ Jerry Lee’s raisin’ the bar ever’ day in ever’ way.
Ain’t that right, Mistuh Phillips?

(to DYANNE)
You oughta hang over here with ME all the time, darlin’.

ELVIS
Fool! She ain’t never setting foot near you.

CARL
Yeah, she’s got a full set of teeth.

(end music)

JERRY LEE
Well, that shows how much YOU know. I awready had me TWO wives, and I ain’t yet twenty-one
PHILLIPS

Jesus wept!

JERRY LEE

Got married to mah second wife before I got rid of the first one...

PHILLIPS

Whoa! Whoa! I think I heard all I wanna hear. We need to talk, Son--later. Lawd a mercy. Boys, there ain't no telling when you all will be here in the same place at the same time again, so let's hear somethin' else!

(calculatingly courting JOHNNY)

John, how 'bout one of them old spirituals you're always hittin' on me to record.

JOHNNY

(equally surprised and pleased)

I might make a believer of you yet, Mistuh Phillips.

PHILLIPS

I'm a believer, John. I believe in stayin' in business.

CARL

Say amen to that, somebody!

ALL

Amen

JERRY LEE

To that somebody.♫(Johnny guitar strum)

Song #10 DOWN BY THE RIVERSIDE - Vocal: Johnny, Carl, Elvis, JLL

(Johnny on guitar, bass, drums, clapping)

All around Mic 2

(acoustic only...JOHNNY begins clapping--others join in)

JOHNNY

I'M GONNA LAY DOWN MY BURDEN

CARL

Say where

JOHNNY

DOWN BY THE RIVERSIDE

CARL

Tell us where, John
JOHNNY
DOWN BY THE RIVERSIDE

JOHNNY, JERRY LEE, ELVIS & CARL
DOWN BY THE RIVERSIDE

JOHNNY
I’M GONNA LAY DOWN MY BURDEN

CARL
Where

JOHNNY, JERRY LEE, ELVIS & CARL
DOWN BY THE RIVERSIDE

JOHNNY & JERRY LEE
AIN'T GONNA

JOHNNY, JERRY LEE & CARL
STUDY

JOHNNY, JERRY LEE, ELVIS & CARL
WAR NO MORE

(JOHNNY begins playing guitar)

JOHNNY & ELVIS
WELL I

JOHNNY, JERRY LEE & ELVIS
AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

I

JOHNNY
AIN'T A'GONNA
JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

ELVIS
NO MORE NO MORE NO MORE

JOHNNY, JERRY LEE & ELVIS
AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

Tell em, Carl.

CARL
WELL, I’M GONNA
LAY DOWN MY LONG WHITE ROBE

CARL
DOWN BY THE RIVERSIDE

CARL
DOWN BY THE RIVERSIDE

JOHNNY, ELVIS & JERRY LEE
DOWN BY

JOHNNY, ELVIS & JERRY LEE
DOWN BY

CARL
DOWN BY THE RIVERSIDE

4/14/19
CARL
WELL, I’M GONNA
LAY DOWN MY LONG WHITE ROBE

JOHNNY, ELVIS & JERRY LEE
DOWN BY
DOWN BY

CARL
DOWN BY THE RIVERSIDE

CARL
AIN’T GONNA
STUDY WAR
NO MORE

JOHNNY, ELVIS & JERRY LEE
OOO

JOHNNY & ELVIS
WELL I

JOHNNY, JERRY LEE & ELVIS
AIN’T A’GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
STUDY WAR NO MORE

CARL
NO

JOHNNY, JERRY LEE & ELVIS
AIN’T A’GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE
JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JOHNNY

Brother Lewis.

JERRY LEE

WELL, I'M GONNA

DRIVE UP IN MY NEW CADILLAC  OOO

JERRY LEE

DOWN BY THE RIVERSIDE  OOO

JERRY LEE

DOWN BY THE RIVERSIDE  OOO

JOHNNY, ELVIS & CARL

OOO

JERRY LEE

DOWN BY THE RIVERSIDE

JERRY LEE

WELL, I'M GONNA

DRIVE UP IN MY NEW CADILLAC  OOO

JOHNNY, ELVIS & CARL

OOO

JERRY LEE

DOWN BY THE RIVERSIDE

JERRY LEE

AIN'T GONNA

STUDY FORDS  OOO

NO MORE  OOO
JOHNNY & ELVIS

WELL I

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JERRY LEE

NO

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE
JOHNNY
Watcha gonna do, E?

ELVIS
WELL, I’M ‘ONNA LAY DOWN MY SWORD AND SHIELD

JERRY LEE
SAY WHERE

JOHNNY, ELVIS & CARL
DOWN BY THE RIVERSIDE

JERRY LEE
A TELL ME WHERE

JOHNNY, ELVIS & CARL
DOWN BY THE RIVERSIDE

ELVIS
I’M ‘ONNA LAY
DOWN MY SWORD AND SHIELD

JERRY LEE
A EV A WHERE

JOHNNY, ELVIS & CARL
DOWN BY THE RIVERSIDE

ELVIS
AIN’T GONNA

JOHNNY, ELVIS & CARL
STUDY WAR NO MORE

ELVIS
WELL A WELL A WELL I

WELL I

JOHNNY

JOHNNY, JERRY LEE & ELVIS
AIN’T A’GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE

JOHNNY, JERRY LEE & ELVIS
AIN’T A’GONNA

JOHNNY, JERRY LEE, ELVIS & CARL
STUDY WAR NO MORE
JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

ELVIS

JERRY LEE

NO MORE NO MORE NO

MORE

NO

JOHNNY, JERRY LEE & ELVIS

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

STUDY WAR NO MORE

AIN'T A'GONNA

JOHNNY, JERRY LEE, ELVIS & CARL

[gets slower]

LX 97

STUDY WAR NO MORE

LX 98  cut-off (watch Elvis's hand) Try to anticipate cut-off just a little

Fade down on Quartet

LX 99  APPLAUSE peak

Lights up on Sam/Dyanne SL – Quartet stays in dark

Listen to the audience – this one is just off of feeling the moment. Don’t let it go too long – want to keep the show moving

(as song ends, QUARTET freezes...lights fade on them and come up on DYANNE walking toward PHILLIPS, who is now standing at the top of the control booth stairs...music continues on bass and drums underneath)

SAM/DYANNE (UNDERSCORE)- (drums, bass)
DYANNE
I can't believe we're really here. The way Elvis was talking, I was expecting something like the Capitol Tower building...but it's more like...

PHILLIPS
An auto parts shop? 'Cause that’s what it was.

DYANNE
(pulls PHILLIPS aside, talks confidentially)
So, I heard you just might be visitin’ Elvis at RCA...?

PHILLIPS
(taken aback)
Where’d you hear that?

DYANNE
On the drive here, Elvis said, strictly on the QT, there was a chance you and him might be working together again at RCA.

PHILLIPS
(completely on guard)
Well, strictly on the QT, I ain’t said yes. And I ain’t said no.

DYANNE
Well, Elvis really wants you to work with him...

PHILLIPS
(almost combative)
Well, it ain’t all about what Elvis Presley wants, is it?

DYANNE
You know what? You’re right...it's just that he really needs someone in his corner right now. There's so many people telling him what to do and he just gets so...lost sometimes.

PHILLIPS
Go on.

DYANNE
Well...it seems to me, just from the short time I've been here, that it's not just Elvis who wants you two to work together again.
PHILLIPS
Look, I ain’t gettin’ stampeded into nuthin’...You understand me?

(DYANNE nods)

PHILLIPS
(ushering DYANNE to the control room)
Alright, now. Come with me, and I’ll show you something about makin’ records. Maybe you can sell my secrets to RCA.

DYANNE
Maybe so, Mr. Phillips

(clanking percussion)

#11 SIXTEEN TONS

Percussion
dah dah dah dah dah
cymbal 1–[first brake drum hit]

JOHNNY (2)
SOME PEOPLE SAY A MAN IS MADE OUTTA MUD
A POOR MAN IS MADE OUTTA MUSCLE AND BLOOD
MUSCLE AND BLOOD, AND SKIN AND BONE
A MIND THAT’S WEAK AND A BACK THAT’S STRONG

You load sixteen tons, and whadaya get
Another day older and deeper in debt
Saint Peter don’t you call me ’cause I can’t go
I owe my soul to the company store

Guitar
1–2–3–4–5–6–7–8

Piano

Drums
4–5–6–7–8

I was born one mornin’ and the sun didn’t shine
I picked up my shovel and I walked to the mine
I loaded sixteen tons of number nine coal
And the straw said, well, bless my soul

You load sixteen tons, and whadaya get
Another day older and deeper in debt
JOHNNY (CONT’D) (2)
SAINT PETER DON’T YOU CALL ME ‘CAUSE I CAN’T GO
I OWE MY SOUL TO THE COMPANY STORE

Guitar
1 2 3 4 5 6 7 8

Piano

Drums
4 5 6 7 8

Percussion

LX 104
Guitar and piano light

LX 104.2 (second bling)
bling bling bling

LX 105 (vocal)
IF YOU SEE ME COMIN'

LX 106
BETTER STEP ASIDE

LX 107
I OWE MY SOOOO[super low]UL

(Slow dim down on Johnny)

JOHNNY
You’ll get there someday, Jerry Lee.

LX 108
TO THE COMPANY STORE

(Carl ad-libs "Check this out, John" to JOHNNY, and flows directly into)

#12 MY BABE

LX 109
1 2 3 4 5 6 7 8

ant. Carl – sometimes will be an extra 8 ct intro

CARL (2)
MY BABY DON’T STAND NO CHEATIN’, MY BABE
OH NO, SHE DON’T STAND NO CHEATIN’, MY BABE

LX 109.2
OH NO, SHE DON’T STAND NO CHEATIN’

SHE DON'T STAND NONE OF THAT MIDNIGHT CA-REEPIN'
MY BABE, TRUE LITTLE BABY, SHE’S A’MY BABE
CARL (CONT’D) (2)

MY BABY, I KNOW SHE LOVES ME, MY BABE
OH YEAH, WELL I KNOW SHE LOVES ME, MY BABE

LX 109.4

OH YEAH, WELL I KNOW SHE LOVES ME!

'CAUSE SHE DON'T DO NOTHIN' BUT KISS AND HUG ME
MY BABE, TRUE LITTLE BABY, SHE’S A’MY BABE

Here's what I tell her...

(guitar solo...others join in on "My Babe")

Guitar Solo
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
3 – 2 – 3 – 4 – 5 – 6 – 7 – 8
4 – 2 – 3 – 4 – 5 – 6 – 7 – 8
5 – 2 – 3 – 4 – 5 – 6 – 7 – 8
7 – 2 – 3 – 4 – 5 – 6 – 7 – 8

Quick!

“MASHUP”

MY BABY, DON'T STAND NO FOOLIN'

CARL (2)

Johnny mic light / Drums

SIXTEEN TONS
WHADAYA GET

MY BABE

ANOTHER DAY OLDER
AND DEEPER IN DEBT
SAINT

OH NO, SHE DON'T STAND NO FOOLIN'

PETER DON'T YOU CALL ME
CAUSE I
CAN'T GO

STAND NO FOOLIN'

'THAUSE WHEN SHE'S HOT

MY BABE, TRUE LITTLE BABY SHE'S

AIN'T NO COOLIN'

A'MY BABY

I OWE MY SOUL TO THE
COMPANY STORE

MY BABE

A MY BABE

I OWE MY SOUL TO THE
COMPANY STORE

LX 113

MY BABY, TRUUUUE LITTLE BABY

VIS: ant CP stop drums (swing guitar back)

Zero ct. dark on drums

SHE’ S MY BABY

LX 114

Hey!

Ride out

Ride out – BUTTON (watch Carl raise guitar neck)

LX 115

LX 116

APPLAUSE peak

Listen to the audience but also watch Carl hit his pedals
CARL
(taking guitar off)
Man, I’m needing to visit the little shack out back, if you know what I mean. Brother Jay, you an’ Fluke thirsty for anythin’?

BROTHER JAY
(pulls out flask)
Naw, we’re good.

LX 116.2 VIS: S turns off R2R

JOHNNY
I need one, Carl.

CARL
Come on John.

JERRY LEE
Get me a root beer, Carl.

(CARL stares at him for a second, then bursts out laughing)

CARL
You wanna’ Twinkie to go with that, hot shot?
(turns to exit)

JERRY LEE
No, I’d like a moon pie.

Piano
LX 117 1 &a 2 &a 3 ▲[gliss]

Fade down in studio, up outside SR
INCLUDES SQ of car honk

#12A SCENE TRANSITION (UNDERSCORE)
(CARL glances at JERRY LEE and walks off towards the street followed by JOHNNY...during musical interlude, JOHNNY and CARL walk “outside”—down into spotlight...shortly thereafter, DYANNE whispers into ELVIS’s ear, kisses him on the cheek and follows CARL and JOHNNY)

CARL
John.

JOHNNY
Yeah.

CARL
You ain’t told Mistuh Phillips you’re quittin’ Sun, have you?
JOHNNY
Well, it jus’ never seemed like the right time.

CARL
Well, he’s fixin’ to force the issue. He’s gonna hand you the contract renewal in front of Elvis and ever’one.

JOHNNY
(frustrated)
Oh man, I shoulda known somethin’ like that was comin’.

CARL
Then why’d the hell you show up here?

JOHNNY
Mr. Phillips called and said Elvis was stopping by. Told me to getmy butt over here.

CARL
And you stepped right in it.

DYANNE
(crossing down to them)
I’m sorry, fellas. I didn’t realize you were in the middle of something...

CARL
It’s okay. Jus’ a little business.

JOHNNY
Aw hell, stick around. Smoke ‘em if you got ‘em, darlin’.

DYANNE
It is so much fun in there. Is it always like this?

(JOHNNY and CARL look at each other...DYANNE looks at them...pregnant pause)

CARL
It used to be.

JOHNNY
(looks at CARL)
Look, if you really wanna know, there’s a little a-tomic bomb fixin’ to explode. Mistuh Phillips wants me to sign a contract extension, and what he don’t know is I’ve awready signed an
JOHNNY (CONT’D)
agreement to go with Columbia Records in Nashville the day
my contract’s up here.

DYANNE
I see. You know, it’s so strange that you want nothing more
than to leave Sun and Elvis wants nothing more than to come
back.

CARL
Yeah, but he AIN’T comin’ back. There’s just so far you can
go on Sun Records. It’s a two-person operation f’r God’s
sakes.

JOHNNY
And let’s just say that Sun don’t pay at the top end. And
their distribution!

(shakes his head)
Man, if they really wanna stop the spread of Communism,
they oughta let Sun distribute it.

CARL
And a blind man can see Mistuh Phillips is ‘bout to throw
ever’thing behind that crazy new kid.

DYANNE
He’ll be a star or die trying.

CARL
Maybe, but where does that leave us?

JOHNNY
I don’t wanna take nuthin’ away from Mistuh Phillips. He
saw somethin’ in me couldn’t no one else have seen. Hell,
wouldn’t no one else have given me the time a’day.
But...you can take this for what it’s worth. I made a
covention with God...if he made me a star I would praise him
the onliest way I know how--with a gospel record. Mr.
Phillips won’t record it. Says the kids won’t buy it. Well,
Columbia thinks they will. So...it’s just time to be movin’
on.

CARL
John’s right. Stay here, and ‘fore you know it, we’ll be
back playin’ to the drunks in them damn ol’ honky tonks.
And drunks don’t buy records...

JOHNNY
They just make ‘em.
DYANNE

I’ll drink to that.

CARL

Amen! C’mon, it’s cold out here.

JOHNNY

LX 119

I’ll get the sodis, Carl. X

Lights up in the studio, fade in outside

(exits offstage...CARL and DYANNE cross back into the building...lights come up on studio)

#12.5 I SHALL NOT BE MOVED (ADDED SONG)

ELVIS

Hey fellass, you know this old tune?

LX 119.2 VIS: S turns on R2R

Reel to Reel ON

(starts to strum guitar)

ELVIS

I SHALL NOT BE, I SHALL NOT BE MOVED
I SHALL NOT BE, I SHALL NOT BE MOVED

ELVIS, JERRY LEE

JUST LIKE A TREE THAT'S PLANTED BY THE WATER

LX 120 VIS: JL/E x to piano

I SHALL NOT BE MOVED
I SHALL NOT BE, I SHALL NOT BE MOVED
I SHALL NOT BE, I SHALL NOT BE MOVED
JUST LIKE A TREE THAT'S PLANTED BY THE WATER

LX 121

Carl mic

I SHALL NOT BE MOVED

CARL (2)

ON MY WAY TO GLORY LAND, I SHALL NOT BE MOVED
ON MY WAY TO GLORY LAND, I SHALL NOT BE MOVED

CARL (2), ELVIS, JERRY LEE (1)

JUST LIKE A TREE THAT'S PLANTED BY THE WATER

LX 122

I SHALL NOT BE MOVED

Tempo increase

(tempo picks up)

I SHALL NOT BE, I SHALL NOT BE MOVED
I SHALL NOT BE, I SHALL NOT BE MOVED
JUST LIKE A TREE THAT'S PLANTED BY THE WATER
I SHALL NOT BE MOVED

CARL (2)

C’mon Jay, take one!
Bass Fill
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

Drum Fill
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

**ALL**
LIKE A TREE THAT’S PLANTED BY THE WATER

**ALL [A CAPELLA]**
I SHALL NOT BE, I SHALL NOT BE MOVED
I SHALL NOT BE, I SHALL NOT BE MOVED
JUST LIKE A TREE THAT’S PLANTED BY THE WATER

**SB**
BAND Q↑

**ALL [“TAKE IT TO CHURCH”]**
I SHALL NOT BE, I SHALL NOT BE MOVED
I SHALL NOT BE, I SHALL NOT BE MOVED
JUST LIKE A TREE THAT’S PLANTED BY THE WATER
I SHALL NOT BE MOVED

*(slower)*

**Ride out**

**SB**
BAND Q↑

**LX 124**
2 – 2 – 3 – 4 – 5 – 6 – 7 – 8
Zero ct. bass spot

**LX 125**
1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

**LX 126**
I SHALL NOT BE MOVED
Lights dim for a capella

**LX 127**
I SHALL NOT BE MOVED
Full stage party

**LX 128**
I SHALL NOT BE MOVED
Ride out

**LX 129**
1 – 2 – 3 – 4 Ride-out – BUTTON
( watch Carl raise guitar neck )

**LX 130**
STOP ACT STOPWATCH
START INT. STOPWATCH
VIS: watch infrared for stage cleared (Jeremy in doorway)

House Lights and Intermission Music

Blackout note: Jeremy is usually the last one – he’ll set down the guitar then go through the door. He won’t close it. Dave and Daniel stay on the platform.

Write down the time.

**END OF ACT I**

**INTERMISSION**