
AUDITION INFORMATION

**ELVIS HAS LEFT
THE BUILDING**

Written by
**V. Cate &
Duke Ernsberger**

Directed by
Katherine Lacaze

WELCOME

Thank you for your interest in auditioning for a Coaster Theatre Playhouse production. We've compiled this information packet for you to help you learn a little bit more about the play, the characters and to give you some idea of what to expect during auditions.

If you've auditioned for us before, welcome back!

If this is your first time auditioning at the Coaster Theatre, welcome, we are excited to have you here! We are a community theatre that takes "community" to heart. It is our volunteer actors that breathe life into the Coaster Theatre and we are excited that you have joined us. Whether you're a veteran performer who recently moved to the North Coast or new to the stage, we want to encourage everyone to audition at the Coaster Theatre.

WHAT YOU SHOULD KNOW ABOUT AUDITIONS

- * Coaster Theatre auditions are open to all – we try our best to discourage directors from pre-casting roles.
- * At some auditions you will cold read from sides from the show, some directors prefer you prepare sides from the show or a monologue or a song for a musical production. Be sure to read the director's notes on this production so you'll be ready.
- * Auditions vary from director to director. Each has their own unique audition process.
- * Copies of the script for each show of the season are available to check out from the Coaster Theatre if you want the chance to read the full script before auditions. A \$20 refundable deposit is required to check out a script. Please note, not all musical scripts are available in advance of auditions. You can check with the theatre regarding the availability of musical scripts.
- * We know that it can be disappointing not to get a part. If we have more people audition than roles available, directors have to weigh several factors when choosing a cast. We encourage you to come and audition often. Just because you weren't right for one role doesn't mean that you won't be perfect for another.
- * Keep your options open when auditioning. It is easy to say "there's no part for me" or "I'm too old, young, tall, short, etc. for this role" but you never know what the director has in mind and could be just what they are looking for in a role.
- * We also like to encourage performers to get involved on the production side of shows. Helping backstage, with props, in the booth or as a Stage Manager is a great way to get involved with the theatre.

THE PLAY

ELVIS HAS LEFT THE BUILDING

Performance dates: July 5-August 9 (17 performances)

Show start time: Performances begin at 7:30pm.

A ROLLICKING, ROCK 'N ROLL COMEDY

It's December 20th, 1970, and Elvis Presley has disappeared. No one, not even his wily manager, Colonel Tom Parker knows of his whereabouts. But the Colonel is all shook up because he has racked up a secret debt -- and with the King himself missing, the only way to pay it off is to find an Elvis impersonator within 24 hours. Hijinks ensue as the Colonel takes desperate measures to replace a man who is irreplaceable, all while keeping the prying eyes of a nosy reporter at bay and figuring out what happened to the real Elvis.

THE DIRECTOR

KATHERINE LACAZE (Director). Theater has been an integral part of Katherine's life since she was a very young child dreaming of becoming the next Shirley Temple. Her first directing gig was putting on an original play (titled *The Quest of Cuthera*) with her peers when she was 13 years old. Over the years, she has continued directing and acting in various capacities. Since relocating to the Oregon Coast in 2014, she has acted in more than dozen plays with the Coaster Theatre Playhouse, Ten Fifteen Theatre, and Riverbend Players. She also has stage managed at the Coaster Theatre and helped choreograph and assistant direct *The Musical of Musicals* in 2018. Additionally, she's continued directing theatre productions for community children. In 2018, she became the theatre director at Astoria High School, where she has produced nearly a dozen plays and musicals. Katherine also is passionate about advocating for and supporting the arts on the Oregon Coast. She served nearly seven years on the Arts Council of Clatsop County and has been a member of the Clatsop County Cultural Coalition for three years. Professionally, she works as the Communications Manager for North Coast Land Conservancy and a freelance writer.

COASTER THEATRE PLAYHOUSE

Audition Information

Elvis Has Left The Building

Audition Dates: April 15 & 16

AUDITION DETAILS

DATES: Tuesday, February 25 & Wednesday, February 26

TIME: 6:30 p.m.

LOCATION: Coaster Theatre Playhouse

- * Arrive prepared to fill out an audition form or download an audition form to fill out and bring with you and make sure to bring your schedules and conflicts. Please prepare a one-minute comedic monologue of your choice. Additionally, everyone will read from pre-selected sides from the show.

In addition, please note the following:

- * All characters listed are open to actors of all racial backgrounds and types.
- * Age ranges are flexible for the characters.
- * The director is open to casting actors in non-traditional gender roles.

REHEARSAL SCHEDULE

Rehearsals will begin at the end of April or beginning of May. Rehearsal schedule is dependent on the actor's conflict calendars. All actors must be able to commit to all performance dates and tech week rehearsals.

PERFORMANCE SCHEDULE

JULY:

Saturday, 7/5 — Sunday, 7/6 — Wednesday, 7/9 — Thursday, 7/10 — Saturday, 7/12
Wednesday, 7/16 — Thursday, 7/17 — Saturday, 7/19 — Wednesday, 7/23
Thursday, 7/24 — Saturday, 7/26 — Wednesday, 7/30 — Thursday, 7/31

AUGUST:

Saturday, 8/2 — Wednesday, 8/6 — Thursday, 8/7 — Saturday, 8/9

Wednesday, Thursday, and Saturday performances begin at 7:30 p.m. with a call time of 6:30 p.m.

CHARACTERS

THE COLONEL (man, age range 40+): Elvis Presley's manager. A big man with charm and cunning, the Colonel is no hick. He is an astute businessman, a genius at marketing. His single driving passion is to make money at the expense of others. He lives to control and manipulate and, in fact, is an amateur hypnotist. He comes off as a down-to-Earth good ol' boy.

TRUDY (woman, age range 40s to 50s): The Colonel's capable secretary. She is efficient, intelligent and speaks with a heavy Austrian accent, sounding at times like Zsa Zsa Gabor.

ROSCOE (man, age range 20s to early 30s): A young naïve office worker who is scrambling to prove himself. With Buddy Holly glasses and square-looking clothes, he never seems quite at ease. (This role requires an actor who is very comfortable with physical comedy, as Roscoe at times is hypnotized to behave as a dog and Elvis Presley).

CANDY (man, age range late 30s to early 50s): A friend of the Colonel's. He is a good-looking man who wears modest clothing. He is a little more sensible than the Colonel. Although he's willing at times to call out his friend's schemes, he also can be amenable to going along with them. (He also is hypnotized to behave like Elvis)

JILL TANNER (woman, age range 20s to 40s): An ace newspaper reporter. She is strong and confident and persistent when it comes to getting the scoop.

SIDE-1

COLONEL. Well, well you certainly bring sunshine into a room with you.

JILL. And we know what sunshine does to a snowman don't we Colonel.

COLONEL. *(Pleasantly:)* Never got a chance to congratulate you on that story you broke about Senator Grimes and that prostitution ring he ran out of his house. You certainly stirred up some muddy water.

JILL. Just doing my job, Colonel.

COLONEL. Thought all you newspaper people would be out covering that A-Bomb test in Nevada.

JILL. I don't have to travel that far to get a good story.

COLONEL. Of course you don't. A fine reporter like you could find a story in a phone booth. *(He sits.)* Well have a seat Miss Jill. *(She stares at him.)* I mean...just stand there and let me look at you. I always say there's nothing more attractive than a confident woman.

JILL. You hate confident women, Colonel. But relax. I'm not here to visit. I'm here for a story.

COLONEL. Well, I'm afraid I can't help you there. As you can see there's nothing going on around here.

JILL. *(Glancing about the room:)* So what's Elvis up to these days?

COLONEL. *(Turning to his mail once again:)* I'm a busy man, Miss Jill. You'll have to pardon me...

JILL. I thought you just said there was nothing going on around here.

COLONEL. Well, what I meant to say was...

JILL. I guess all the stuff not going on around here is keeping you pretty busy, huh.

COLONEL. That's not what I meant to say.

JILL. My Mama always told me when a man says something he doesn't mean to say then he must mean something that he doesn't want you to know.

COLONEL. *(Taking out his handkerchief:)* Smart woman, your mama. My goodness is it getting warm in here?

JILL. *(She sits on his desk and speaks seductively:)* I'm not leaving here without a story. People are tired of hearing about the Beatles breaking up and Perry Como's annual Christmas show from Hawaii. I need something to shock my readers. Something about Elvis.

COLONEL. You're sittin' on my desk.

JILL. *(She remains sitting on the desk:)* I need something dramatic and unexpected. *(She leans provocatively over the desk.)* Help me Colonel. What's Elvis doing these days?

COLONEL. *(Mopping his face with his handkerchief:)* You're sittin' on my desk.

JILL. Tell me something I don't know Colonel. Something naughty.

SIDE-1

COLONEL. When did you talk to the boy last?

JILL. Couple of days ago.

COLONEL. (*Fiddles with some papers:*) How did he...uh...sound to you.

JILL. (*Chuckling:*) How did he sound? Well, he sounded like Elvis. When's the last time *you* talked to him?

COLONEL. I don't bother the boy unless I got business for him. I stay out of his private life.

JILL. (*Sliding off the desk:*) Well that's no fun.

COLONEL. Did he uh...say anything about...going anywhere?

JILL. (*Glancing at the photos on the wall:*) No. I thought maybe he was at home but the "boys" told me he wasn't there. Course the boys would tell me he was gathering soil samples on the Moon if it would keep me away from their precious King. I was hoping he was here. I

guess I was wrong. I'll just have to look for him somewhere else. (*She leans toward THE COLONEL.*) Now where would that be, Colonel?

COLONEL. That's between me and Elvis.

JILL. Is he gonna be home for Christmas?

COLONEL. Don't know.

JILL. Is he gonna spend Christmas in Beverly Hills?

COLONEL. Don't know.

JILL. Is he planning to go on the road again?

COLONEL. Stop peckin' at me. You're just a reporter and reporters think they're entitled to know things, things that are none of their business.

JILL. Well, did somebody miss their Wheaties this morning?

COLONEL. You know what I'm sayin'. You newspaper people expect all us ordinary people to drop everything and tell you things like you were the police or something.

JILL. (*She stands.*) What's the matter with you?

COLONEL. Nothing's the matter with me.

JILL. Is Elvis sick?

COLONEL. (*Trying to lose himself in paper work:*) Elvis is like anyone else. If he wants to take off for a few days at Christmas time that's his own business.

JILL. Who said anything about him taking off?

COLONEL. What?

JILL. Who said anything about him taking off?

COLONEL. You did.

JILL. No I didn't.

COLONEL. Well you were hinting at it.

SIDE-1

JILL. I wasn't hinting at anything.

COLONEL. You inferred that he wasn't around.

JILL. I never inferred anything. You're the one that inferred it.

COLONEL. I don't have time for all this inferrin'. I got work to do Miss Jill.

JILL. *Has* he taken off?

COLONEL. Taken what off?

JILL. Why do I feel like I'm talking to a used car dealer... I said... *has* he taken off?

COLONEL. I didn't say anything about him taking off.

JILL. *(She stares at him for several beats.)* Where is Elvis, Colonel?

COLONEL. *(Shuffling papers:)* I don't follow him around like a sheep dog.

JILL. Where is Elvis, Colonel?

COLONEL. I don't know his every move, I've got a life of my own.

JILL. You don't know where he is, do you.

COLONEL. I can speak for myself.

JILL. Then speak.

SIDE-2

COLONEL. Maybe you think this is all high comedy where I play the blusterin' old fool while you get to crack wise but don't be pokin' a stick in my cage, Candy.

CANDY. Alright, alright, alright. What's your problem?

COLONEL. I've got myself into a serious moral dilemma.

CANDY. Where did this moral dilemma take place?

COLONEL. *(Sheepishly:)* Las Vegas.

CANDY. Las Vegas? Well, that narrows it down some. There's only three things in Vegas that'll get you into a "moral dilemma". Since it's not a woman it's gotta be drinking or gambling.

COLONEL. I'm an addict, Candy. I'm a chronic gambler. I go crazy sometimes and gamble ten, twelve hours at a time. I can't help it. It's cost me a lot of money over the years, a fortune, but I can't stop. And this time...this time I got my tail in a ringer.

CANDY. A private game?

COLONEL. A casino.

CANDY. Roulette?

COLONEL. Roulette.

CANDY. What casino?

COLONEL. The Golden Horseshoe.

CANDY. How much did they clip you for?

COLONEL. It wasn't money they wanted.

CANDY. Wasn't money? What else would a casino want?

COLONEL. Fourteen hours, sweatin' over a roulette table for fourteen hours. I lost everything.

CANDY. Colonel, what did they want besides...

COLONEL. I needed credit. Just a little credit to keep me in the game.

CANDY. Why didn't you just write them an IOU?

COLONEL. I did.

CANDY. And then you kept on losing.

COLONEL. That's right.

CANDY. Then just pay the IOU and walk away.

COLONEL. I can't.

CANDY. Why, how much was the IOU?

COLONEL. I told you it wasn't for money.

CANDY. *(Out of patience:)* Well, if it wasn't for money what was it for?

COLONEL. *(Blurting it out:)* It was for Elvis.

SIDE-2

CANDY. *(After a pause:)* What?

COLONEL. *(Quietly:)* It was for Elvis.

CANDY. What're you saying?

COLONEL. I owe them...Elvis.

CANDY. What do you mean you "owe them Elvis"?

COLONEL. The lord have mercy on my soul, I promised them Elvis. I offered up Elvis. Elvis was the IOU.

CANDY. You anted up with Elvis?

COLONEL. Well I...

CANDY. You threw Elvis into the pot?

COLONEL. Now hold on...

CANDY. You used Elvis like a poker chip?

COLONEL. Please Candy...

CANDY. Just what exactly does this IOU say?

COLONEL. It gives the casino Elvis for one night. Elvis has to perform in that casino for one night. I know it was wrong but I was desperate. *(Grabbing one of CANDY's arms)* You've got to listen to me Candy...

CANDY. Take your hands off me.

COLONEL. It's not as bad as it sounds.

CANDY. It sounds insane.

COLONEL. Gamblin' is a disease, Candy...

CANDY. Oh, stop it. This isn't a disease. This is greed. *(Tearing THE COLONEL's hands off of his coat and stepping back:)* You've pulled some crazy stunts before but this one's... You mean to tell me the casino approved of this?

COLONEL. Approved of it? It was *their* idea.

SIDE-3

COLONEL. Elvis asked for you...by name.

ROSCOE. Elvis asked for me...by name? I didn't even know he knew my name.

COLONEL. *(Kindly:)* Elvis needs you for just one night.

ROSCOE. Elvis needs me for one night?

COLONEL. *(Exploding:)* Will you stop repeating everything... *(Catching himself:)* ...you see Roscoe... *(Fatherly:)* ...Elvis wants you to pretend to be him for one night. It's a busy season and Elvis is a family man now, doin' what...family men do. That's why he needs you to... impersonate him...that is...to be his stand-in for a special...party.

ROSCOE. Holy Smokes Colonel, I've never dressed up like Elvis except on Halloween. Well...maybe a few other times but that was only on my day off and I never left the house.

COLONEL. *(Circling ROSCOE and looking him over:)* Never you mind about that, Roscoe.

ROSCOE. But I never...

COLONEL. What do you think, Candy? Sun glasses, a wig, one of them fancy jump suits? It could work.

(CANDY turns away from them.)

ROSCOE. But Colonel I don't think I can...

COLONEL. *(Taking off ROSCOE's glasses:)* Anybody ever tell you that you look a lot like Elvis when you're not wearing these glasses?

(ROSCOE is practically blind without his glasses and continues talking to THE COLONEL in the same spot even after THE COLONEL has moved away to another part of the room.)

ROSCOE. *(Not trying to sound like Elvis:)* Well...thank you very much.

COLONEL. *(Exploding:)* DID YOU HEAR THAT CANDY?

(ROSCOE jumps.)

CANDY. I heard Colonel.

COLONEL. Say that again, Roscoe.

ROSCOE. *(Turning in the direction of THE COLONEL's voice:)* Say what again, Colonel?

COLONEL. *(Having already moved to the other side of ROSCOE:)* "Thank you very much."

ROSCOE. *(Turning to face THE COLONEL who is already gone:)* Thank you very much?

COLONEL. *(Behind ROSCOE again:)* Sounded just like him, didn't it Candy?

CANDY. *(Without emotion:)* Dead ringer, Colonel.

ROSCOE. Well I...

COLONEL. If I had my eyes closed I'd swear Elvis was in the room with me right now.

ROSCOE. You really think I can...

SIDE-3

ROSCOE. You really think I can...

COLONEL. Of course I do. Candy why don't you stick around and help us out?

CANDY. *(Heading for the door:)* I'm gettin' outa here.

COLONEL. *(Pulling CANDY down stage and speaking low:)* You can't leave me now. You know Elvis better than anyone, Candy. You know his moves and his voice. I can't do this without you...son.

(TRUDY enters stage right.)

ROSCOE. *(Speaking to the hat rack:)* Gosh Colonel, who's gonna feed my cat Priscilla?

TRUDY. Jill Tanner just called, Colonel.

COLONEL. What did she say?

TRUDY. She said "Eddie the fry cook is serving up some hot headlines."

COLONEL. What's that supposed to mean?

TRUDY. Your goose is cooked.

COLONEL. Trudy...

TRUDY. Your bread is toast.

COLONEL. Trudy...

TRUDY. Stick a fork in you you're done.

COLONEL. TRUDY.

TRUDY. Ya Colonel.

COLONEL. Hold all my calls. *(Pulling ROSCOE away from the hat rack.)*

TRUDY. Ya Colonel.

COLONEL. And call over to Graceland. *(His arm around ROSCOE, he leads him down stage.)*

TRUDY. Ya Colonel.

COLONEL. Have 'em send us a couple a Elvis outfits, big belts, sunglasses, wigs...the works.

TRUDY. What's going on Colonel?

COLONEL. *(Grabbing ROSCOE and holding him close:)* ELVIS IS BACK IN TOWN.

SIDE-4

ROSCOE. (*Grinning he turns to look at CANDY:*) Say, that was pretty good Candy.

ELVIS/CANDY. Ahhhh I don't know anything about no candy, little buddy, but ahhhh what's all this about the Commodore wantin' you to pretend to be me.

ROSCOE. That voice is really good. Could you show me how to do that?

ELVIS/CANDY. (*Stepping down stage:*) I I I I I don't know why the Colonel would want anybody to pretend to be me when he's got me right here and I could be me.

ROSCOE. Hey, maybe you should take my place.

ELVIS/CANDY. How come you're wearin' my clothes?

ROSCOE. (*Chuckling nervously:*) Hey, come on Candy cut it out.

ELVIS/CANDY. What's the Colonel up to, little buddy? How come he wants you to be me?

ROSCOE. Stop it will you. What's the matter with you?

(*TRUDY enters stage right.*)

TRUDY. Oh there you are, Roscoe. Say...you look pretty good in that costume. Have you seen the Colonel?

(*ELVIS/CANDY strolls about the room looking at the pictures on the wall.*)

ROSCOE. (*Hurrying over to TRUDY he whispers:*) Am I glad to see you Miss Trudy. Something's wrong with Candy.

TRUDY. What's wrong with him?

ROSCOE. He thinks he's Elvis.

TRUDY. (*Raising her voice:*) Elvis?

ELVIS/CANDY. (*Turning around to the sound of his name:*) Somebody call me?

ROSCOE. See what I mean.

TRUDY. Candy?

ELVIS/CANDY. Ahhh that's what my little buddy here keeps callin' me. I I I I'm Elvis.

TRUDY. What's with this "Elvis stuff"?

ELVIS/CANDY. I I I I I like the way you talk.

TRUDY. Alright Candy...very cute.

ELVIS/CANDY. You sure are a sexy little frauline.

TRUDY. (*She looks at ROSCOE.*) What did he just call me?

ROSCOE. Sounded like he called you a sexy little frauline.

TRUDY. He's never called me that before.

ROSCOE. He's been calling me "Little Buddy".

SIDE-4

ELVIS/CANDY. *(Gesturing to ROSCOE:)* Ahhh why's this guy wearin' my clothes? *(Looking at his own clothing:)* Ahhh how come I'm wearin' this outfit? Oh my god. I I I I look like Robert Goulet.

TRUDY. Alright Candy you've had your little joke.

ELVIS/CANDY. I I I I gotta go home and get out of these clothes. Is this here a back door?

(ELVIS/CANDY spots the room stage left. He rushes in, pausing in the door way to bump and grind for TRUDY before disappearing into the back room and slamming the door behind him.)

TRUDY. Candy stop this, I don't have time for such foolishness. *(Suddenly it dawns on her.)* Wait a minute. I know what's going on. He's done it again.

ROSCOE. Who's done it again Miss Trudy?

TRUDY. That elephant in the string tie.

ROSCOE. Elephant in the string tie?

(THE COLONEL enters stage right wiping his hands off with a towel.)

COLONEL. What elephant in the string tie?

TRUDY. Boy...you've got some nerve.

(ROSCOE is standing upstage behind the Colonel's swivel chair when he hears the command word "boy." He immediately faints behind the chair out of sight. As THE COLONEL and TRUDY keep talking we see ROSCOE emerge from behind the chair going through his Jekyll-Hyde transformation into Elvis.)

TRUDY. *(Walking down stage to THE COLONEL:)* How could you do such a thing?

COLONEL. What're you talking about?

TRUDY. You know perfectly well what I'm talking about.

COLONEL. What?

TRUDY. What you did to Candy?

COLONEL. What did I do to Candy?

TRUDY. You've got him walking around the office sneering at me.

COLONEL. Sneering at you?

TRUDY. Saying silly things and acting like Elvis.

(ROSCOE is still upstage, hunched over and wheeling about in the throes of his Elvis transformation unnoticed by THE COLONEL and TRUDY.)

COLONEL. Acting like Elvis? Why would he be acting like Elvis?

TRUDY. Don't play innocent with me. You hypnotized him.

COLONEL. What's she talkin' about, Roscoe?

ELVIS/ROSCOE. *(Whirling around, now fully transformed:)* I I I I don't know about no Roscoe but she sure is a sexy little frauline.

SIDE-4

TRUDY. Roscoe!

(ELVIS/ROSCOE steps down stage and stands stage right of THE COLONEL and TRUDY.)

COLONEL. What do you mean callin' her a sexy little frauline?

(ELVIS/CANDY explodes out of the room stage left now wearing an Elvis costume and wig like Roscoe's. He does a karate kick out at the audience then stands chewing gum and admiring his own jump suit. Both Elvises proceed to move about the room gesturing like Elvis and striking poses from his famous stage shows.)

ELVIS/CANDY. This is more like it. What's up Commodore?

COLONEL. *(Turning to ELVIS/CANDY:)* What did you call me?

ELVIS/ROSCOE. What's up Commodore?

COLONEL. *(Turning to ELVIS/ROSCOE:)* What did you call me?

(THE COLONEL and TRUDY are trapped between the two Elvises.)

TRUDY. Now they're both doing it.

COLONEL. What the hell's going on? *(To CANDY:)* How come you're dressed like that?

ELVIS/CANDY. Ahhhh you tell me, Commodore.

COLONEL. Stop callin' me that.

ELVIS/ROSCOE. What's up Commodore.

TRUDY. Make them stop, Colonel.

COLONEL. Cut it out you two, you're scaring Trudy.

ELVIS/ROSCOE. I I I I'm Elvis Presley.

ELVIS/CANDY. I I I I'm Elvis Presley.

COLONEL. Stop talkin' like that.

TRUDY. It's like the Invasion of the Body Snatchers.

ELVIS/ROSCOE. I I I I'll talk any way you want, Colonel.

TRUDY. Then this isn't a joke?

COLONEL. Well it's not my joke, they were fine when I went to wash my hands.

TRUDY. Why are they both acting like Elvis?

COLONEL. *(It hits him.)* Oh my lord. It can't be. Great Caesar's Ghost. I'm better than I thought I was. I must've got 'em both at the same time.

TRUDY. What are you talking about?

COLONEL. What a show this would make. Bigger than the bearded baby or the five legged cat. *(Taking TRUDY aside:)* No time to explain Trudy, but somehow I must have hypnotized them both at the same time. I hypnotized them into thinking that they're Elvis.

TRUDY. Why did you hypnotize them?

SIDE-4

COLONEL. I didn't do it on purpose.

TRUDY. How do you hypnotize somebody by accident?

COLONEL. Never mind. We've gotta get 'em back to normal.

TRUDY. Well snap your fingers or clap your hands and end all of this nonsense.

COLONEL. Snap your fingers...this ain't no TV. show. This is real life. I can't bring them out of it without the command word.

TRUDY. The command word?

COLONEL. The command word.

SIDE-5

COLONEL. Something's gotta stop him. If he gets traced back to me I could go to jail.

TRUDY. You've got to bring Roscoe out of it, Colonel.

COLONEL. Are you out of your mind? He's the only Elvis I've got left.

TRUDY. You've gone too far.

COLONEL. I haven't gone far enough. Elvis...you ready to go to Vegas?

ELVIS/ROSCOE. I I I I'll go anywhere you say, Colonel.

COLONEL. Trudy...take him into the back room. Get him all set for the trip.

(TRUDY drags ELVIS/ROSCOE toward the back room door stage left.)

ELVIS/ROSCOE. Can I wear the purple scarf tonight?

TRUDY. Of course you can darling, anything you want.

(They plunge into the room stage left. THE COLONEL grabs the door knob and slams the door shut behind them.)

COLONEL. *(He leans against the door, his hand on his heart.)* I think I'm gonna have a seizure. If any of this ever gets into the newspapers I'll be...

(At that moment JILL TANNER strolls through the door stage right with a number of folded newspapers under her arm.)

COLONEL. ...damned.

JILL. Howdy Colonel. Still looking for the boy?

COLONEL. *(Breathing hard and wiping the sweat from his forehead:)* Well, I thought I smelled the scent of honeysuckle in the air.

JILL. Not honeysuckle, Colonel, newsprint. Fresh off the press. How do you like it? *(She holds up one of the newspapers. A bold headline reads ELVIS GOES TO WASHINGTON.)* "Elvis Goes To Washington." Has a wonderful Jimmy Stewart quality don't you think. This one's even better. *(She holds up a second newspaper. The headline reads THE KING MEETS THE PRESIDENT.)* "The King Meets The President." Sounds like a Rogers and Hammerstein musical. On the other hand you might prefer this one. *(Holds up a third paper. The headline reads TRICKY DICK NAMES NEW NARC.)* "Tricky Dick Names New Narc." I guess we'll go with Tricky Dick Names New Narc. I think it says it all.

COLONEL. I don't know what you think you've got there...

JILL. I'll tell you what I've got...I've got a source at the White House who says that your boy Elvis is staying at the Washington Hotel under the name of James Burrows.

COLONEL. James Burrows?

JILL. Incognito is the word, I believe. Mister Burrows is on his way to the oval office at this very moment to meet President Richard Millhouse Nixon

SIDE-5

JILL. Incognito is the word, I believe. Mister Burrows is on his way to the oval office at this very moment to meet President Richard Millhouse Nixon.

(TRUDY jumps to her feet and gasps. She looks at THE COLONEL. THE COLONEL looks at her. TRUDY manages to laugh a low guttural laugh. THE COLONEL begins to chuckle. TRUDY imitates his chuckle. THE COLONEL begins to laugh. TRUDY imitates his laugh. They both laugh.)

COLONEL. *(Laughing:)* Elvis is meeting Richard Nixon? Why that's corn-fed nonsense.

(TRUDY bursts into uncontrolled laughter, picks up one of the headlines off the desk and points at it still laughing. THE COLONEL stops laughing. TRUDY continues to laugh. THE COLONEL and JILL watch TRUDY as her laughter continues almost hysterically. She laughs until THE COLONEL finally puts a stop to it.)

COLONEL. *(Finally:)* Thank you Trudy.

TRUDY. *(Instantly stops laughing and resumes her no-nonsense expression:)*
Ya Colonel.

(TRUDY turns and walks out stage right closing the door behind her.)

JILL. I trust my source.

COLONEL. I think your source was drinkin' his breakfast.

JILL. He says this guy Burrows was dressed in a cape and had a belt buckle the size of Wisconsin.

COLONEL. Why on god's green acres would Elvis go to see the president?

JILL. My source says that Elvis is going to ask the President to make him a narcotics officer. He wants a badge and he's going all the way

to the top to get it. You can read all the details in this afternoon's late edition.

COLONEL. Late edition? You're not really printin' that stuff for the late edition are you?

JILL. In 300 newspapers across the country.

COLONEL. Including Vegas?

JILL. Of course Vegas.

COLONEL. You can't.

JILL. Oh yes I can.

COLONEL. No, no I mean you *can't*. If Rosselli sees that headline...

JILL. Who?

COLONEL. I mean if *anybody* sees that headline they'll know.

JILL. Know what?

COLONEL. That Elvis isn't here with me.

JILL. Well he's not. He's in Washington.

SIDE-5

JILL. Know what?

COLONEL. That Elvis isn't here with me.

JILL. Well, he's not. He's in Washington.

COLONEL. No he's not.

JILL. Then where is he?

COLONEL. Listen my little snake berry, you print anything about Elvis in the late edition and it'll be your last edition.

JILL. Are you threatening me?

COLONEL. Ever since you came in here today you been sniffin' around for a story and I keep tellin' you there ain't no story.

JILL. You think I'm gonna sit back and let every newspaper in the country grab this up when I've got it in the palm of my hand.

COLONEL. You got nothin' in the palm of your hand. Elvis is not in Washington D.C.

JILL. Then where is he, Colonel?

COLONEL. Now sugar loaf, just think for a minute. Suppose you run one of them headlines and then Elvis happens to show up here in Memphis today? Well then you've just printed a lie haven't you. Maybe you should just sit on this till tomorrow. See what happens. That way you aren't printin' somethin' you can't back up and your paper ain't getting' its ass sued by yours truly.

COASTER THEATRE PLAYHOUSE

AUDITION FORM

ELVIS HAS LEFT THE BUILDING

Performance Dates: July 5-August 9, 2025 (17 shows)

Name _____

Mailing Address _____

Email _____

Best Phone Contact _____

Age Range _____ Height _____ Hair Color _____ Vocal Range _____
For musicals only

Which role(s) do you prefer? _____

Will you consider any other role(s)?

Yes or no answer ONLY

Yes

No

All, are you willing to alter or color your hair?

Yes

No

Are you willing to wear a wig?

Yes

No

Are you willing to alter your facial hair?

Yes

No

Are you willing to play a role of a different gender?

Yes

No

List a few roles recently played and the theatre or attach a resume:

If not cast are you interested in helping with technical aspects of the show (Lighting, Stage Crew, Stage Management)? _____

Attached is a calendar that includes the performance schedule. Please mark any conflicts including regular meetings, work, school, intended travel, etc. that will take place after 5pm Monday - Friday or anytime on Saturday and Sundays.



COASTER THEATRE PLAYHOUSE
108 N Hemlock Street
Cannon Beach OR 97110

Phone: 503-436-0609
Email: info@coastertheatre.com
Web: coastertheatre.com

APRIL 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3 Play On!	4 Play On!	5 Play On!
6	7	8	9	10	11 Play On!	12 Play On!
13 Play On!	14	15 Auditions	16	17	18 Play On!	19 Play On!
20	21	22	23	24	25 Play On!	26 Play On!
27 Easter	28	29	30			

MAY 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11 Norwegians Tech Week	12	13	14	15	16 Norwegians	17 Norwegians
18 Mother's Day	19	20	21	22	23 Norwegians	24 Norwegians
25 Norwegians	26 Memorial Day	27	28	29 Norwegians	30 Norwegians	31 Norwegians

JUNE 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3 Dracula Auditions	4	5	6 Norwegians	7 Norwegians
8	9	10	11	12	13	14
15	16	17	18	19	20	21
Father's Day	22	23	24	25 Tech Week	26 No Rehearsal	27
28	29	30				

JULY 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Tech Week	2	3	4	5 Opening Night 6:30 call 7:30 show
	6	7	8	9	10	11 Independence Day
12	13 Show 6:30 call 7:30 show	14	15	16 Show 6:30 call 7:30 show	17	18
19	20	21	22	23 Show 6:30 call 7:30 show	24	25 Show 6:30 call 7:30 show
26	27	28	29	30 Show 6:30 call 7:30 show	31	

AUGUST 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2 Show 6:30 call 7:30 show
3	4	5	6 Show 6:30 call 7:30 show	7 Show 6:30 call 7:30 show	8	9 Closing 6:30 call 7:30 show
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						