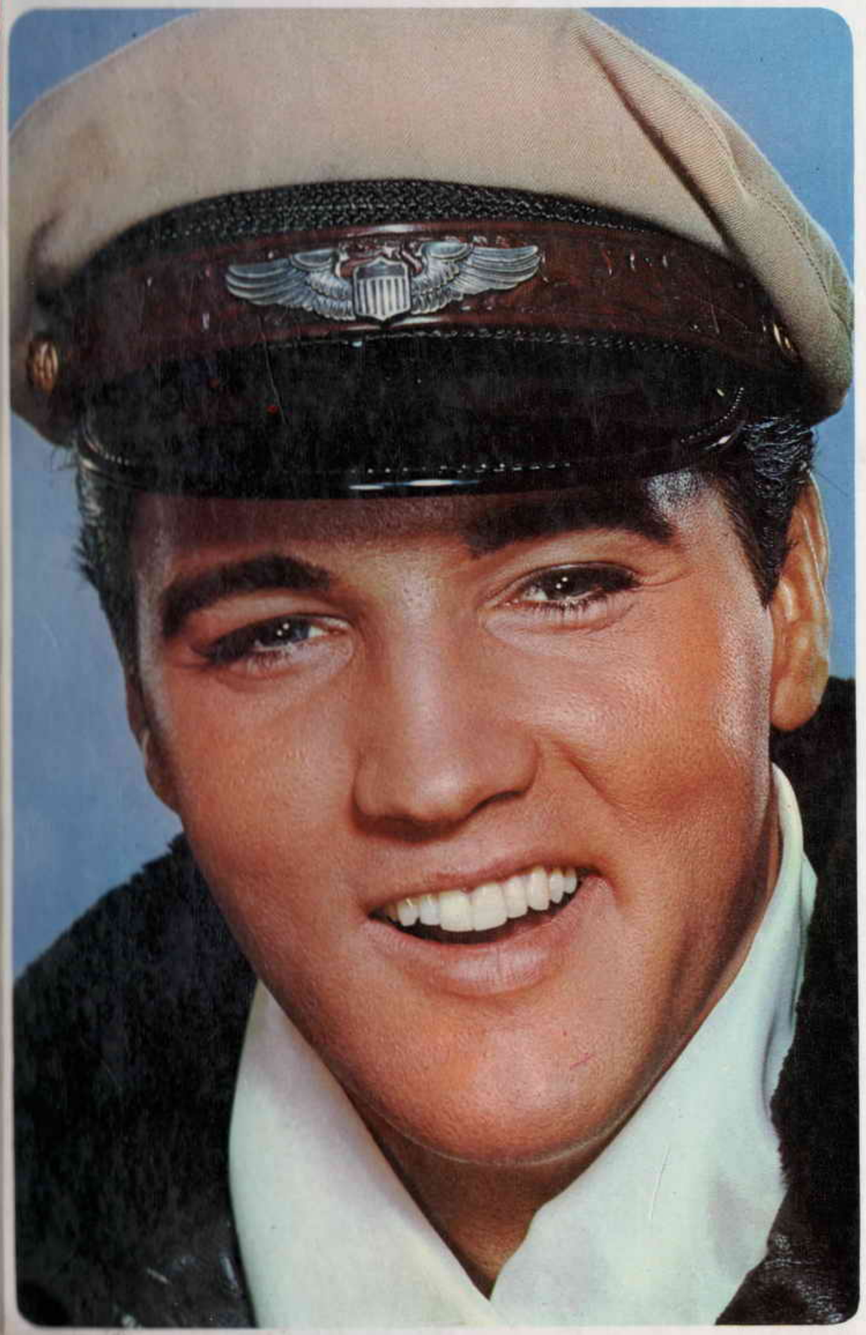


ELVIS SPECIAL 1970

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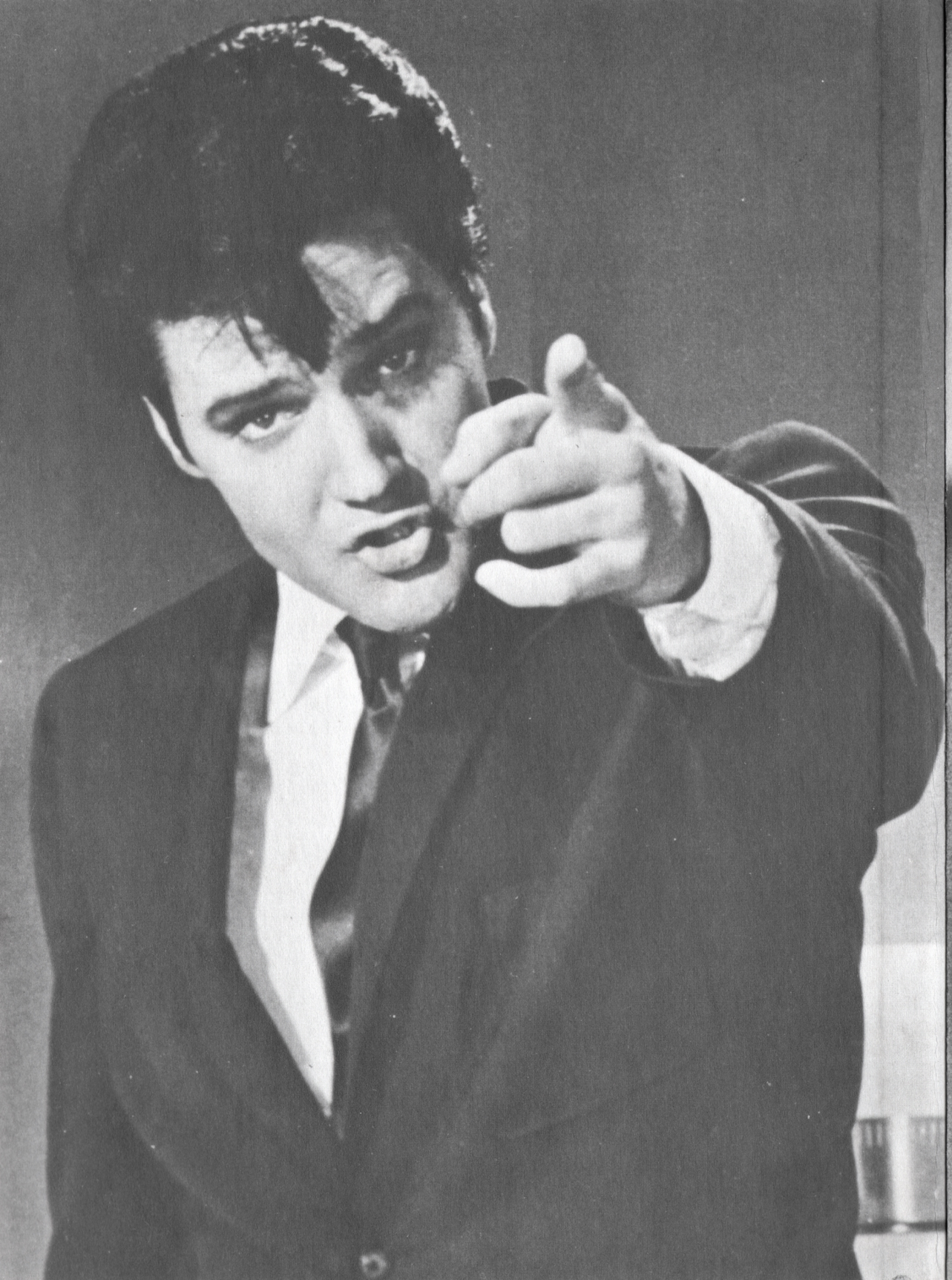
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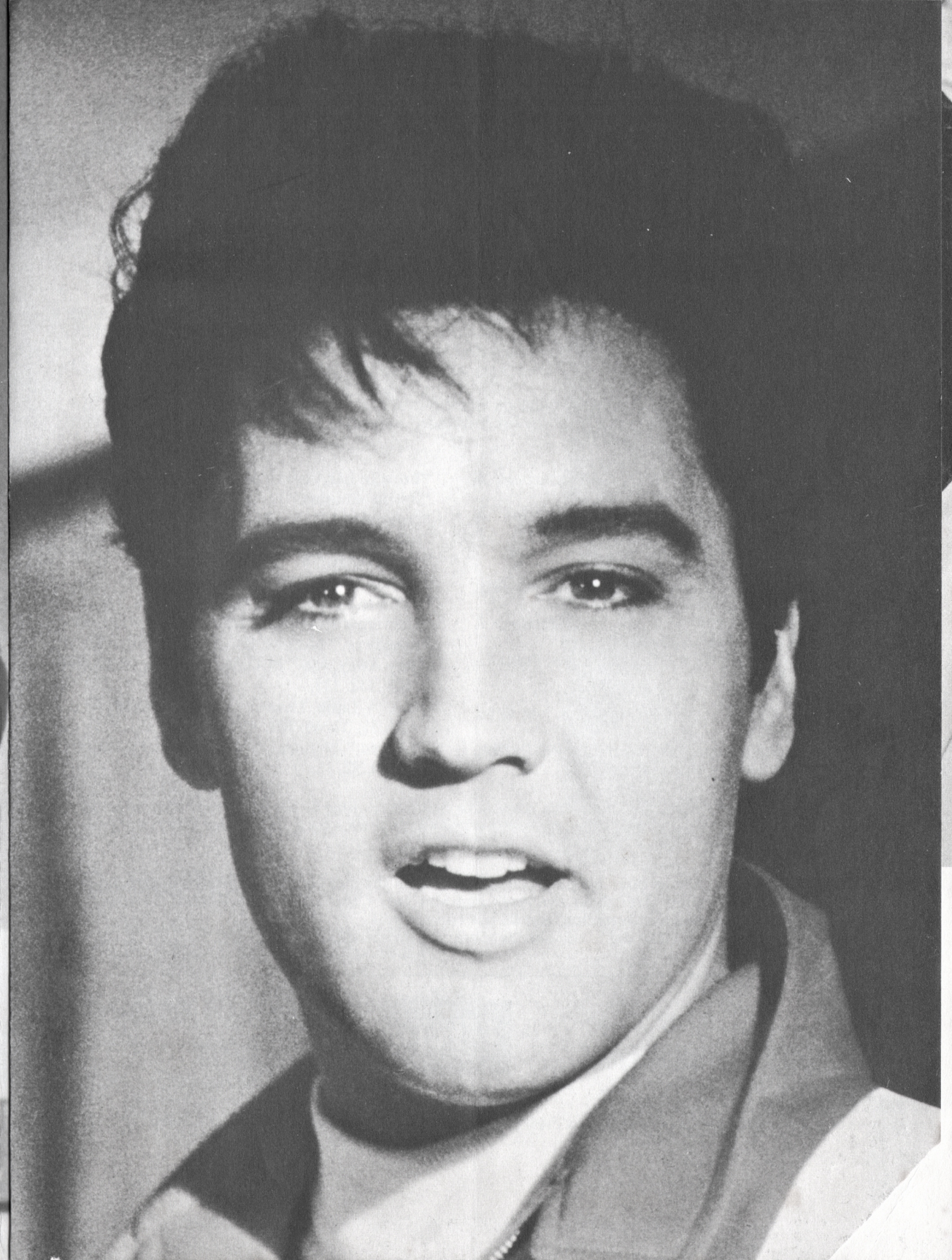


SPECIAL 1970



AN ELVIS MONTHLY SPECIAL





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Acknowledgements

Readers of books are always prone to skip the Acknowledgements page, and mentally put it down to fill-up blurb. How wrong they are! If it were not for the co-operation of these people, it is doubtful if half the non-fiction books turned out would ever be published!

This is one of the reasons why I always try to make a little game of it, and play "Let's Guess," so that it WILL be read!

So at the end of this paragraph, move on to the rest of the book, and see just how well you know your Elvis shots! Then move back to the list hereunder, and see if you guessed right on all the films from which these shots appeared.

"Loving You." A Hal Wallis Production. A Paramount Picture. Pages 26, 50.
"King Creole." A Hal Wallis Production. A Paramount Picture. Pages 17, 30, 53.
"G.I. Blues." A Hal Wallis Production. A Paramount Picture. Page 55.
"Wild In The Country." 20th Century-Fox. Page 57.
"Blue Hawaii." A Hal Wallis Production. A Paramount Picture. Pages 85, 111.
"Follow That Dream." United Artists. Pages 71, 72, 109.
"Kid Galahad." United Artists. Page 19.
"It Happened At The World's Fair." M.G.M. Page 59.
"Fun In Acapulco." A Hal Wallis Production. A Paramount Picture. Page 87.
"Love In Las Vegas." M.G.M. Pages 73, 79.
"Kissin' Cousins." M.G.M. Pages 60, 75.
"Roustabout." A Hal Wallis Production. A Paramount Picture. Pages 13, 119.
"Girl Happy." M.G.M. Pages 62, 88.
"Harem Holiday." M.G.M. Page 18.
"Frankie And Johnny." United Artists. Page 65.
"California Holiday." M.G.M. Pages 5, 35, 64.
"Speedway." M.G.M. Pages 3, 11, 110, 118.
"Stay Away, Joe." M.G.M. Pages 90, 95, 96, 97, 108, 112, 113.
"Live A Little, Love A Little." M.G.M. Pages 27, 31, 37, 46, 103, 117.
"Charro." National General Pictures. Pages 8 9, 24, 32, 33.

As last year, fewer film shots than usual have been used, owing to the high proportion of personal photos of Elvis that have come into our possession and which we have used, feeling that they are of greater interest to our readers.

I would also like to extend a general thank you to all the film companies for the kindnesses they have extended (indeed throughout the year), and also may I thank the RCA Record Company for supplying all the record information, and all our contributors.

Now we'll proceed to dig Elvis—for the ninth year in succession.

THIS IS AN SPECIAL
YOUR GUARANTEE OF AUTHENTICITY

Elvis MONTHLY

The Organ of the Official Elvis Presley Organisation in Great Britain and the Commonwealth

ELVIS SPECIAL 1970



*

Compiled by

ALBERT HAND

Editor of Elvis Monthly

Advisory President of the
Official Elvis Presley Fan Club
of Great Britain and the Commonwealth
and Founder of the
International Elvis Presley Appreciation Society

Published by
World Distributors

A 'SPECIAL' WORD FROM YOUR EDITOR



Albert Hand

Hi there, El-fans,

Once again, welcome to a new *Elvis Special*, the ninth of the series and another tribute to a wonderful year of entertainment by the King.

Again, in the past year there has been an upsurge in interest in Elvis's work, both film and disc-wise, and a further boost has been given by "live" T.V. 1970 looks like being even more interesting and will probably bring many, many more fans to join the present army, a great number of whom have been Elvis addicts from the very beginning of his career, over sixteen years ago.

I feel that "friends" would be a better word than "fans" in the case of the followers of Elvis, as I believe there exists a closer relationship between them and Elvis than the fans of any other entertainer. Throughout the years they have remained loyal, despite criticism and even ridicule from many quarters, but their loyalty has been well rewarded by the bond between them and Elvis, which has strengthened with time and the wonderful records and films which Elvis has produced, always with his fans in mind. No other personality has ever tried harder to please his "customers", and this wish to please and entertain must now be the only reason for Elvis to continue in show-business, the material rewards can no longer be necessary to him.

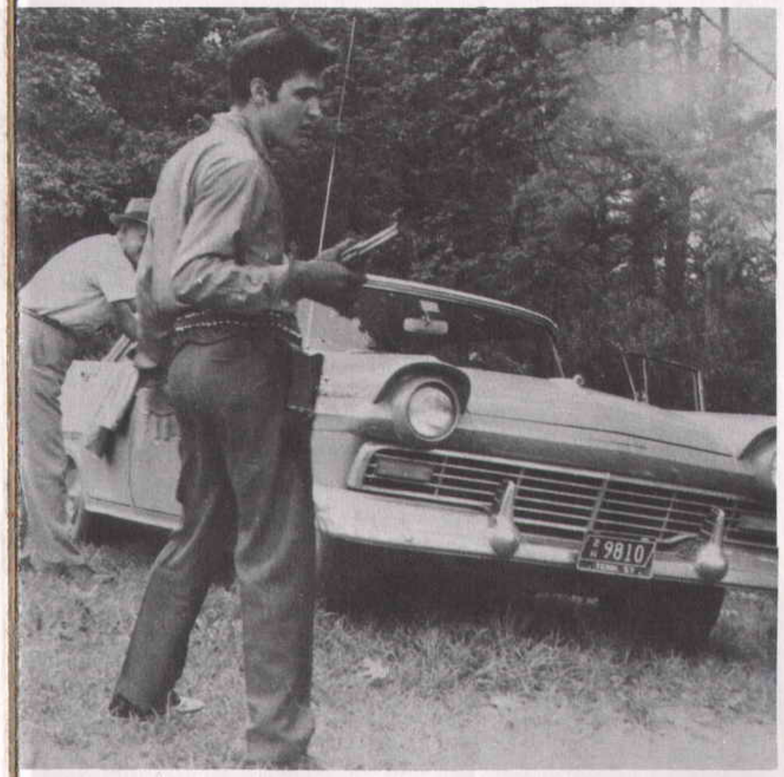
If you are a new fan, welcome to the happy band and if you are a fan of long standing you will be familiar with the pleasure and satisfaction which is the lot of the Elvis fan and the bonds which unite them.

Elvisly yours,

Albert Hand

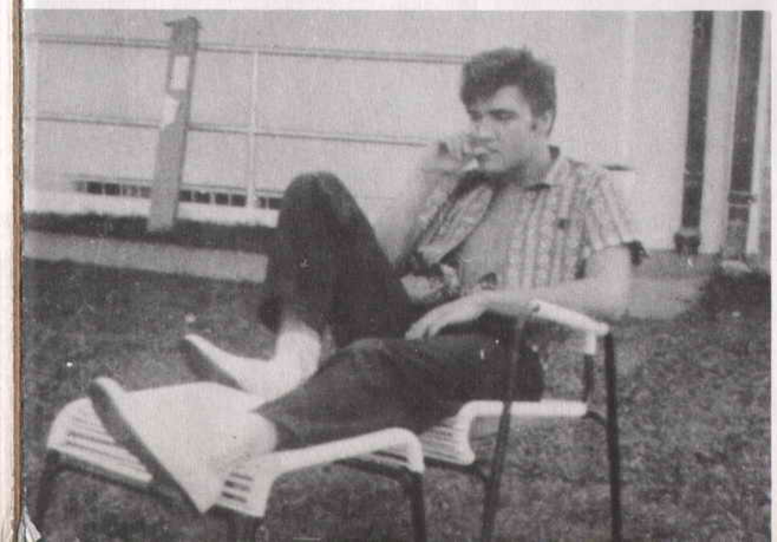
ELVIS PERSONAL ALBUM 1

Again, this year, we are featuring shots from our Elvis Personal Treasures which were so popular last year.



Early Years 1956-7

Top left: *At the back of "Graceland".*
Left: *Relaxing at "Graceland".*
Below: *At Audobon Drive.*







What do the Other Stars say about ELVIS ?

by PETER JONES

It was really a quirk of fate. There was I, a pop-music writer and Elvis addict from long before I even nursed a wish to book in at the Heartbreak Hotel and watch him work in person. And there was I, suddenly switched into a job which meant me meeting up with film stars and "straight" actors – and even the occasional movie-score writer.

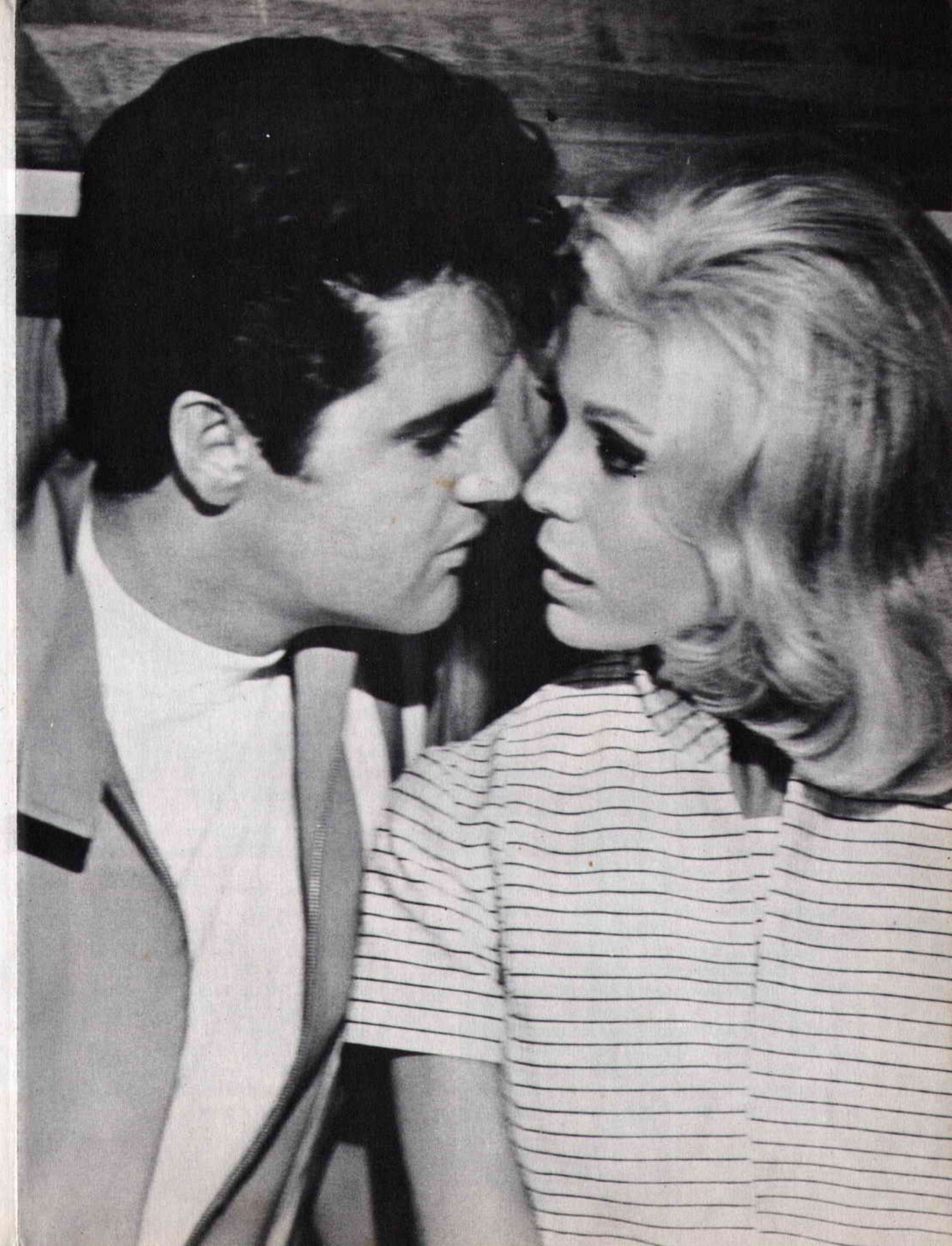
My job was to meet first, then chat up, then write. And, being an Elvis addict, I tried to work his name into the conversation to see whether these folk from "another world" knew anything of his work....

The results were surprising. I'd accepted that ninety per cent of the big names in pop music were mad keen on Elvis – both for what he is today and for what he WAS in the early, formative years of the industry as we know it today. John Lennon, Keith Richard, Dusty Springfield, Graham Nash, Jerry Lewis (yes, crazy Jerry, but Jerry LEE Lewis as well!), Roy Orbison, Gene Pitney – these and many more had offered unsolicited testimonials for the man they knew was the founder of the pop scene.

But the less likely supporters were soon to come. There was Dirk Bogarde, for instance. At a reception to launch a new film, the elegant Dirk stood, gin-and-tonic in hand, and told me: "I am not exactly one of the in-crowd, but I've long had a deep respect for Elvis Presley. I don't regard his movies as being classics of the screen, but I regard his personality and sheer sense of style as being outstanding.

"To be honest, I don't collect pop records as such – I'd much rather play classical or show albums for personal relaxation. But I find his records stimulating and ... well, fun! He has a deep voice that is instantly recognizable and that is obviously the secret of his staying power. I'd say he has more versatility, too, than the rest of the pop singers. He sings a ballad with warmth, but when he really lets himself go on a Rock 'n' Roll number ... well, that is when he becomes truly exciting to hear. I doubt if I will ever work with Elvis Presley, but my admiration for his own kind of work is really boundless."

Remember the old "Steptoe and Son" television series? Steptoe the elder was played by Wilfrid Brambell, a tiny man whose off-stage voice is cultured and exact – whose off-stage appearance is dapper and neat. I talked to him through a whole afternoon and, in convivial



company, he, too, revealed that he was a "secret" Elvis admirer.

He said: "I can't put myself down as a supporter, exactly, in that I don't go to see his films. But I've followed his career and heard his records, and that is enough for me to know that he has some super-star quality that has kept him going when so many of the other big names fall by the wayside. I would imagine that a stage performance by Elvis would be better than his film work, because one could study this ability to hold an audience, to mould an audience into doing just what HE wants. I have friends who have worked with Elvis Presley, and they assure me that he is the complete professional. That quality, that determination to do the best with a job in hand, is all-important. I'm a life-long actor, and I admire the man who is dedicated to his work. I would imagine few of the top pop singers have this quality."

Some years back, Beryl Reid created a television character named "Marlene", a Birmingham-based pop-mad Girl. Beryl is now an award-winning actress, hailed by the dramatic critics for her work in such as "The Killing of Sister George". In her "Marlene" character she has sent up the pop scene and its gimmicky stars, but she genuinely respects and admires the way Elvis has conducted his career over so many years. . . .

"He's – oooh, he's lovely, isn't he!" said the constantly bubbling Beryl. "I mean, you only have to look at him – and he sort of sends you. It's the eyes, I think. Those eyes smoulder. He's got that sexy sort of look that used to belong to the old-time movie stars. Times change, don't they. I mean, today's leading men are much different from the way they were ten years ago, or twenty years ago. Elvis is what they mean by star appeal . . . he sums it all up. Mind you, I've not been too impressed with some of the things he has done. Some of his records have gone a bit flat. Then he comes up with a marvellous swinging record and, for me, all is forgiven. I should think he'd be the perfect host at a party because he'd make things swing by the force of his own personality."

One of the wealthiest film-score composers is John Barry – and he is one of the youngest as well. Certainly very nearly a millionaire, John has written near-classical themes for some films plus a stack of big orchestral material for those James Bond films. He, too, is an Elvis addict from way back . . . but there is a stronger reason for his enthusiasm.

Until about eight years ago John led his own band, known as the John Barry Seven, and he used to tour in the Rock and Roll shows, often backing such as Marty Wilde, one of the British "answers" to Elvis. John then played trumpet, and composing was merely a part-time job for him. He told me: "I used to watch all these hundreds of performers who did their best to steal anything they could from Elvis. Really they had it made, because early on we didn't see much of the original Elvis – that is one of the problems arising from his not touring Britain. Had he come over at that time, he'd surely have put all the imitators to shame. I've heard stories of his old personal appearances and I've collected, in my time, all his early records.

"There's a lot of copying in pop music. But nobody has yet been able to match Elvis for the sheer power of his Rock 'n' Roll. I have respect for the original. And Elvis was – well, IS – certainly an original."

That long-established actor Ray Milland had some complimentary things to say about Elvis, too, when pressed about his personal views on current pop music. Trouble is that this was some years back, and I must confess I have lost my notes on what he actually did say! But I do remember going away and feeling rather gleeful about the fact that this distinguished Academy Award-winning star was by no means as toffee-nosed about Presley Pop as some of his contemporaries had been in printed interviews.

But there is another side to this big-name support for Elvis. Not too many British stars have got to meet Mr. Presley, and some of those who did have, on occasions, found reason to criticize what he is doing these days. Yet once they have come face to face with the King, they return unable to say one word against him!

Notable British stars who have met Elvis are Jimmy Savile, Billy Fury, The Beatles and Tom Jones. Tom based his early work, as a Welsh-based rocker, on some of the gyrations of Elvis, but later said that he felt the Presley image had gone down a bit. Having met him, all his previous enthusiasm was re-sparked.

Girls like Suzanna Leigh, who featured in one of Elvis's movies, went originally "just as a job of work", but ended up with tremendous respect for Elvis as a star and as a person.



This is surely the true test, for not too many top stars manage to keep an essentially human attitude going – too many fall prey to that big-star temperament which we all know about.

As for me . . . well, I'm still an Elvis addict. I'm off the movie and stage-star writing bit and back in pure pop. And as I meet the newer breed of pop stars, some of whom were only about six or seven when Elvis started sensationalizing the scene, are regularly coming out with their hymns of praise for the King. Makes me feel pretty good, that!

Complete List of

ELVIS SINGLES

available in Great Britain as at June 1st, 1969

Loving You; Teddy Bear	45-RCA 1013
Gotta Lot o' Livin' To Do; Party	45-RCA 1020
Santa Bring My Baby Back; Santa Claus is Back in Town ...	45-RCA 1025
Jailhouse Rock; Treat Me Nice	45-RCA 1028
I Beg of You; Don't	45-RCA 1043
Wear My Ring Around Your Neck; Don'cha Think it's Time ...	45-RCA 1058
Hard Headed Woman; Don't Ask Me Why	45-RCA 1070
King Creole; Dixieland Rock	45-RCA 1081
All Shook Up; Heartbreak Hotel	45-RCA 1088
Hound Dog; Blue Suede Shoes	45-RCA 1095
One Night; I Got Stung	45-RCA 1100
A Fool Such As I; I Need Your Love Tonight	45-RCA 1113
A Big Hunk of Love; My Wish Came True	45-RCA 1136
Stuck on You; Fame and Fortune	45-RCA 1187
A Mess of Blues; The Girl of My Best Friend	45-RCA 1194
It's Now or Never; Make Me Know It	45-RCA 1207
I Gotta Know; Are You Lonesome Tonight?	45-RCA 1216
Wooden Heart; Tonight is So Right for Love	45-RCA 1226
Surrender; Lonely Man	45-RCA 1227
Wild in the Country; I Feel So Bad...	45-RCA 1244
His Latest Flame; Little Sister	45-RCA 1258
Rock-a-Hula Baby; I Can't Help Falling in Love	45-RCA 1270
Good Luck Charm; Anything That's Part of You	45-RCA 1280
She's Not You; Just Tell Her Jim Said Hello	45-RCA 1303
Return to Sender; Where Do You Come From	45-RCA 1320
One Broken Heart for Sale; They Remind Me Too Much of You	45-RCA 1337
Devil in Disguise; Please Don't Drag That String Around ...	45-RCA 1355
Bossa Nova Baby; Witchcraft	45-RCA 1374
Kiss Me Quick; Something Blue	45-RCA 1375
Viva Las Vegas; What'd I Say	45-RCA 1390
Kissin' Cousins; It Hurts Me	45-RCA 1404
Such A Night; Never Ending	45-RCA 1411
Blue Christmas; White Christmas	45-RCA 1430
Crying In The Chapel; I Believe In The Man In The Sky ...	45-RCA 1455
Blue River; Do Not Disturb	45-RCA 1504
Love Letters/Come What May	45-RCA 1526
If Every Day Was Like Xmas/How Would You Like To Be ...	45-RCA 1557
Fools Fall In Love/Indescribably Blue	45-RCA 1565
The Love Machine/You Gotta Stop	RCA 1593
Long Legged Girl (With Short Dress On)/That's Someone You'll Never Forget	RCA 1616
There's Always Me/Judy	RCA 1628
Big Boss Man/You Don't Know Me	RCA 1642
Guitar Man/Hi Heel Sneakers	RCA 1663
U.S. Male/Stay Away	RCA 1688
Your Time Hasn't Come Yet, Baby/Let Yourself Go	RCA 1714
You'll Never Walk Alone/We Call On Him	RCA 1747
A Little Less Conversation/Almost In Love	RCA 1768
If I Can Dream/Memories	RCA 1795

ELVIS PERSONAL ALBUM 2



More Early Shots 1956-8

Top left: *With fans during the festive season.*

Bottom left: *Again with fans, this time at Audobon Drive.*

Below: *Signing autographs at the "Graceland Gates".*





TOO MUCH TALENT!

It must surely be one of the strangest paradoxes of this life that Elvis Aron Presley, an artiste of almost unparalleled acclaim in the music world, has been the subject of unparalleled criticism, both from "outsiders" and from within the ranks of his own usually faithful following. It is my contention that the main facet of the Presley popularity is also the source of much of this criticism.

Taking into account the many components of Elvis's talents – including his personal magnetism, good looks, humour, obvious virtues and that indefinable quality of "star appeal" – I have come to the conclusion that perhaps the greatest factor concerning his stardom is his ability to be "all things to all men" – his unique versatility.

One way of explaining this point would be to exaggerate and compare Elvis and his fans to a government and its general public. If the government of a country wants to be popular there is one easy way to go about it. It can pass laws so varied that they each please a sector of the electorate. For instance, it could aid trade unions and win the workers' support, while giving equal encouragement to management. I will later explain how this ties in with the views of the critics.

But first, let's examine the "different faces" of Elvis, all of which have contributed to his popularity. One of the more obvious examples is the age of his fans. Originally, they were "Rock"-mad teenagers, but as Elvis matured and widened his scope, these fans grew up with him. Today some of them are elderly ladies, a great number are young newlyweds, some are still the teenagers or young children. Even pet dogs seem to like Elvis! (A dog I once had used to "sing" regularly to "Follow That Dream".)

Many people see in El's film performances a different side of him to admire. Some go for the happy-go-lucky type of recent musicals. Others prefer the serious "King Creole" Elvis, the comic "Follow That Dream" character, or the purely romantic star. This is all connected with the type of films which different fans like to see him in.

by PAMELA E. KING

But whichever film image each prefers, he is loyal enough to go and see Elvis in another part. The "Wild in the Country" fan will still pay out five shillings to see "Tickle Me" for the third time in three days. Elvis has starred in dramas, comedies and musicals with equal success, gaining support from all sorts of picture-goers.

Again, each fan has his or her own vision of Elvis's personality and character. Some of this is gained from film parts, some from reports of interviewers with El, some from sheer imagination. Consequently, although most of us agree now that he is a quiet, sincere, respectful, well-mannered adult, some still prefer the early much-publicized rough, tough rebel, of brash immodesty, and see Elvis as such a human being.

This brings me to the Presley "singing" image, which is one of unfathomable variety and talent. The biggest division in the Elvis camp must be that between the "old" fans and the "new".

Luckily for Elvis, his popularity is so great and so lasting that the "old" fans still rally under the banner, even though Elvis will never quite recapture that early spark of vitality. Just as loyally, the "new" fans listen to the old "Rock" classics and enjoy modern beat numbers on later records. Personal tastes are less important than their combined love for one man. Some see Elvis as a thirty-four-year-old Raver, others as a mature singer who will gradually move further



into the "standard" market until he is acknowledged as the new Sinatra. There is ample encouragement for both groups.

Elvis's songs are as varied as music itself. Even on the "Gold Records Vol. 1" L.P. the Ballad fan is rewarded with "That's When Your Heartaches Begin", "Love Me Tender" and "Any Way You Want Me", the Country fan with "I Love You Because", "You're A Heartbreaker" and "I Forgot To Remember", the Rocker with "Hound Dog", "Too Much" and "All Shook Up" and the Blues fans with "Heartbreak Hotel". The fan doting over "Hound Dog" may skip over "I Love You Because", but is prepared to accept many more such songs for another "Hound Dog". Look at the type of Elvis songs available – from Rock to Ballad, from R & B to Country, from Blues to sheer Pop, from Gospel to lullaby, from Folk ("Tomorrow Is A Long Time", of course) to standards, from Jazz to up-tempo. And as Elvis has never really forsaken any part of his repertoire, there should be more to come of each. On the L.P.s we have many arrangements and backings – supplied by The Jordanaires, the Amigos, The Imperials Quartet or Jesse Stone and the Clovers, to name a few. Or, of course, Elvis solo. Instruments include guitars, pianos, organs, drums, strings and an assortment of Eastern and Hawaiian ones. There is truly an Elvis song for every occasion, and not a critic in the world could dislike more than a few of them.

And the greatest phenomenon of all – the voice. We all have our favourite Elvis voice. One of the early criticisms concerned that ever-changing voice. It was harsh, then soft – altogether *too* varied, the critics said. One moment it was in bass and the next in high tenor. But the pity is that El's voice is deepening, and so some of his earlier songs can never be sung in quite the same way.

But variety, versatility, there is. What about "Jailhouse Rock" and "Hard Headed Woman" for the wild, rasping tones of Rock era? Then there's "You're A Heartbreaker" for the lilting voice, "Now Or Never" for the smooth one, "Such A Night" for vocal tricks, "Guadalajara" for the "classic" Elvis, "What Every Woman Lives For" for really deep notes, the "Harem Holiday" L.P. for crooning, "Lover Doll" for sheer magic – and I have only just tapped the surface.

These are some of the contrasting sides of Elvis Presley. But *could* they be a cause for



criticism? We all know the early grumbles – "vulgar" movements, weird key-changing vocal chords, clothes and hair style, the effect on fans. Most of this was a reaction to the sudden change in "pop" music which Elvis brought about. Nowadays the critics cannot forgive Elvis. They just don't know what to expect from him.

But what about the criticism from his own fans? And here we are back with that government and its public. Having tried so hard to please everybody, the government is faced with a new situation. The time will come when the people start to wonder just whose side it is on, and what is its real policy.

When this happens, it can either carry on as before – trying to please everyone and running the risk of pleasing no one, or it can state determined policies and lose the support of people disagreeing with them.

I sincerely believe that Elvis must do the same. He cannot for ever be "all things to all men", or he will lose the frustrated fans who only like one part of his act. That versatility has undoubtedly served him well over the past twelve years. And Elvis could be excused for believing it better to have a lot of apathetic fans than a few behind him all the way.

But he should decide what age-group he most needs on his side (remembering that most Elvis fans are now adults). He should decide what sort of films to make, bearing in mind these people. And he should choose his most lastingly popular singing style.

Elvis *could* become a white Soul singer, but I should have thought ballads for adults would be the best bet. Then he could tailor that golden voice to suit his material.

This done, people will know where Elvis stands. He will be stronger for having moved with the times, and although we are each entitled to our private image of Elvis, the man, we should be in no doubt about the image of Elvis, the Entertainer.

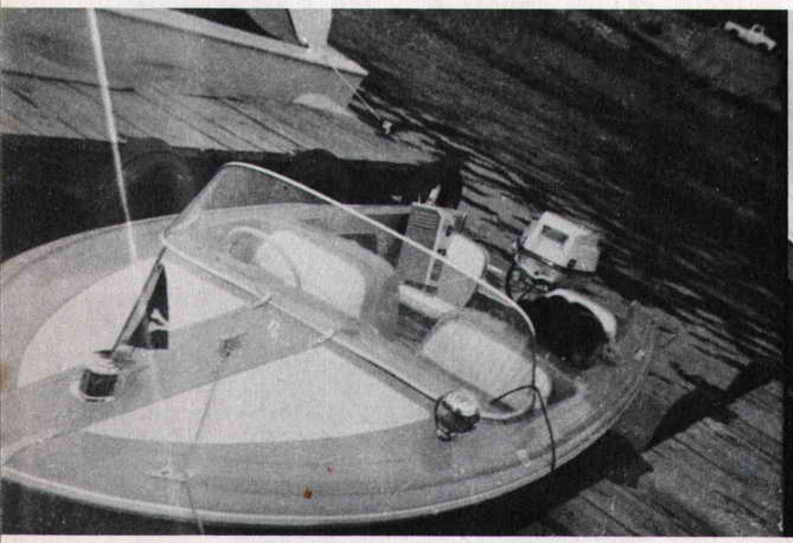
The main thing is that the King should not fall between two stools. He cannot try to please everybody all of the time, or he may well delight nobody.

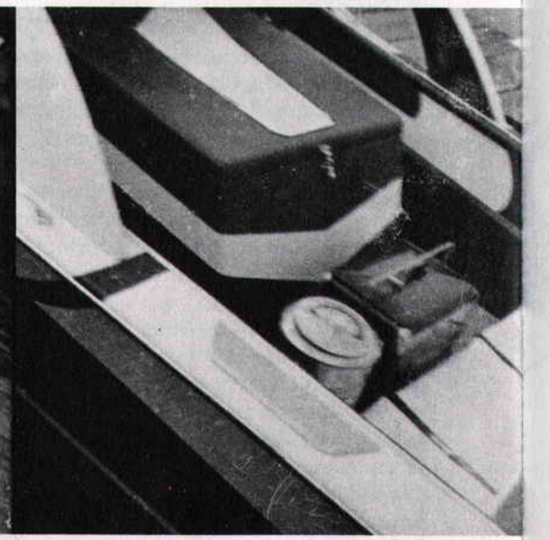
It seems ridiculous, but *because* Elvis is so "different", *because* his career has comprised of so many varying assets and changes of style, could he have been too versatile and ambitious? Could, in fact, a star have *too much* talent?



ELVIS PERSONAL ALBUM 3

Three shots of Elvis's boat on Lake McKellar -



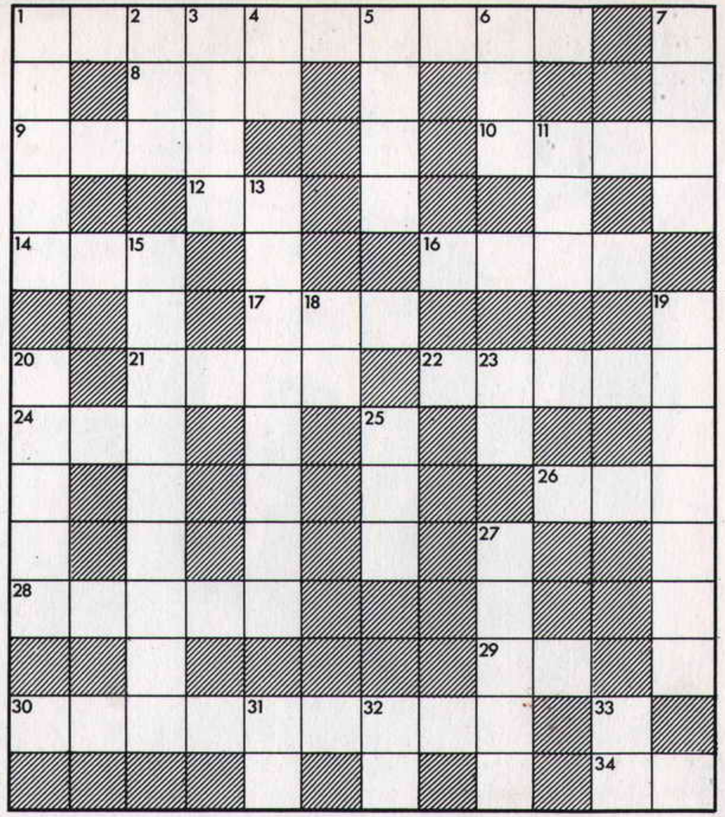




Elvis Special Cross-Word No. 1

by Terry Mailey

(*Solution on page 116*)



CLUES ACROSS

1. And One Down, Elvis's first hit in Britain.
8. "... It Up."
9. "Now and ..." is the first line of a 1959 hit for Elvis.
10. Part Title of Elvis's first film.
12. "..., Cat, Go" is a line from "Blue Suede Shoes".
14. "... Me" is a song from "Love Me Tender".
16. "I Want To Be ..."
17. Elvis's initials.
21. Full title of one and part title of another Elvis million seller.
22. "... Miss Clawdy."
24. "When I was a ..." is the first line of "Old Shep".
26. "The Hillbilly ..." is an early Elvis nick-name.
28. "... Me Nice."
29. Elvis's initials in "King Creole".
30. Last track on Elvis's second British L.P.
34. Second half of lead track on an E.P. which sold a million for Elvis.

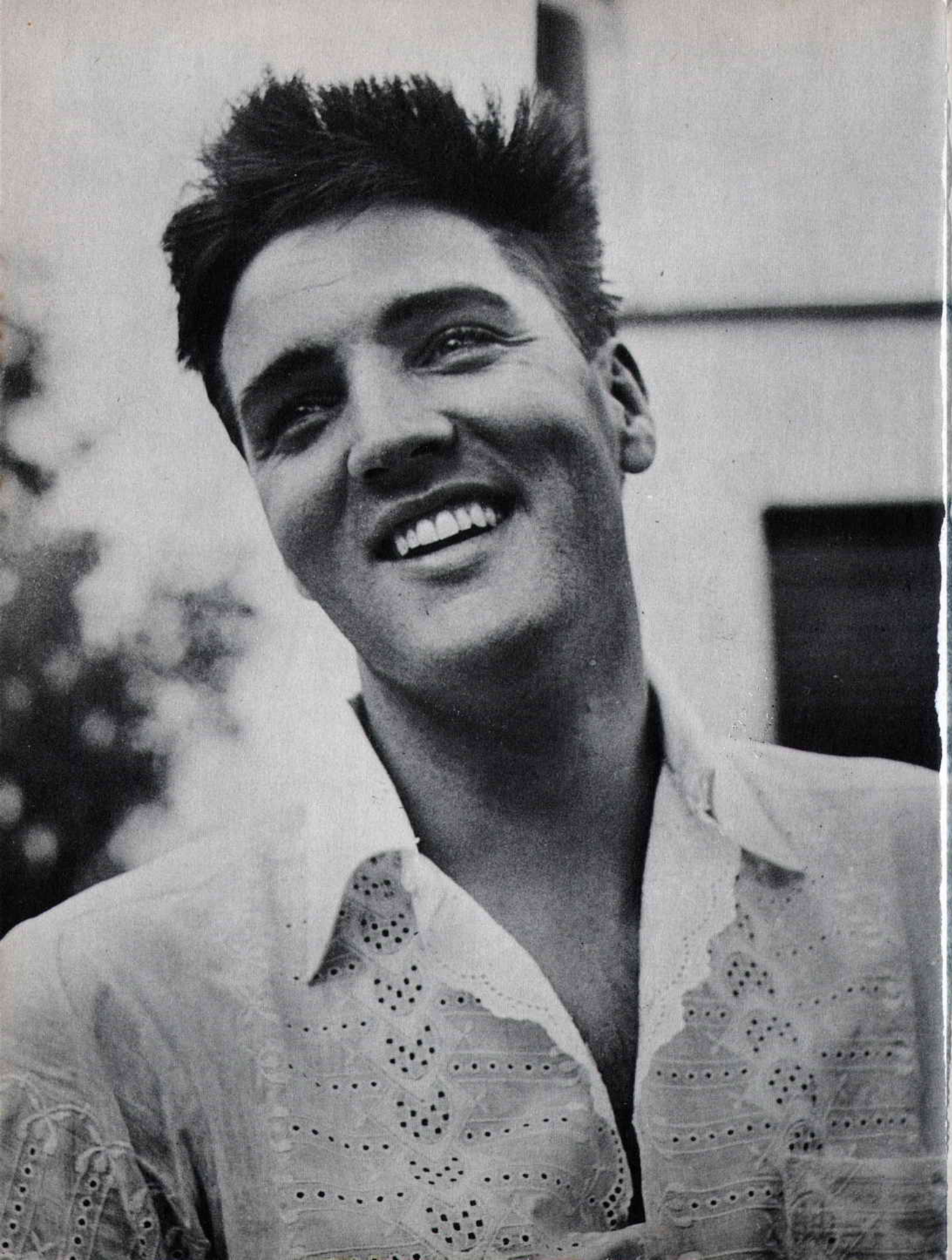
CLUES DOWN

1. See One Across.
2. "... You Lonesome Tonight."
3. "Wear my ... Around Your Neck."
4. The Colonel's Initials.
5. Jailhouse or Dixieland.
6. "... Shook Up."
7. "I ... Your Love Tonight."
11. "I Was The ..."
13. The other side of "I Got Stung".
15. A Million seller from "Loving You".
18. .... Heartbreak Hotel.
19. "... Train."
20. Elvis's Christian name in "Love Me Tender".
23. "... Long As I Have You."
25. "Jailhouse Rock" was hit in the "Rock ...".
27. "Ready ..."
31. Initials of Elvis's second film.
32. "I Need You ..."
33. "... Left, You're Right, She's Gone."



Full List of Films Completed – Starring ELVIS Up to 1st June, 1969

Love Me Tender 20th Century-Fox
Loving You Paramount
Jailhouse Rock M.G.M.
King Creole Paramount
G.I. Blues Paramount
Flaming Star 20th Century-Fox
Wild in the Country 20th Century-Fox
Blue Hawaii Paramount
Follow that Dream United Artists
Kid Galahad United Artists
Girls! Girls! Girls! Paramount
It Happened at the World's Fair M.G.M.
Fun in Acapulco Paramount
Love in Las Vegas M.G.M.
Kissin' Cousins M.G.M.
Roustabout Paramount
Girl Happy Paramount
Tickle Me United Artists
Harem Holiday M.G.M.
Frankie and Johnny United Artists
Paradise, Hawaiian Style Paramount
California Holiday M.G.M.
Easy Come, Easy Go Paramount
Double Trouble M.G.M.
Clambake United Artists
Speedway M.G.M.
Stay Away Joe M.G.M.
Live A Little, Love A Little M.G.M.
Charro National General Pictures
The Trouble With Girls And How To Get Into It M.G.M.



'the golden years'

1954 - 1958

*

It was a quiet day in Memphis in 1954 when Elvis Presley was driving a truck for the Crown Electric Company. So quiet in fact that he thought we would take the opportunity of buying his mother, Gladys, a birthday present. He didn't have much money on him, and couldn't find anything that his pocket could afford. He was passing the Sun Record Company's office when he struck upon the novel idea of recording his own voice for his mother's birthday. He went into the reception office and asked the young lady there where he could record the disc. She showed him to a studio, and Elvis "warmed up" with his guitar, a guitar which his mother had bought him a few years previously for his birthday. When Elvis felt he was ready he went into "That's When Your Heartaches Begin" and "My Happiness" and promptly walked off with his record. Unknown to Elvis, the president of Sun Records, Sam Phillips, heard the taping of Elvis's record and made a note of Elvis's name and that he was "an unusual ballad singer".

Practically a year later to the day that Elvis had cut his mother's record he received a phone call from Sam Phillips asking him to report to the Sun Studios. Elvis didn't know what he was wanted for, so he ran all the way there. Upon reaching the studios, Sam Phillips told him that he had a batch of new songs he thought Elvis could do. Elvis borrowed a guitar and tried them out, but failed to make anything of them. During a break for coffee Elvis and the two musicians called in for the session, Scotty Moore and Bill Black, fooled around with some old Negro songs. Sam Phillips heard them and decided to scrap his own songs and pick the best of the bunch the boys were doing. The two selected tracks turned out to be "That's All Right Mama" and "Blue Moon of Kentucky". Everybody was pleased with the results, and Sam Phillips persuaded a local disc jockey – Dewey Phillips – to play the disc on his show. Elvis was so frightened that people would laugh at the record or, worse still, would object to a white man singing a coloured man's song, that he went to the local cinema the night the record was to be played. The record was played not once that night but seven times due to telephone calls that the station received. Elvis's mother went to the local cinema where Elvis was and told him the good news.

After the initial success of Elvis's first record he travelled the road with Bill and Scotty, playing various dates down South. Their most important engagement was on the immensely popular "Grand Ole Opry" show. Elvis was so frightened on his first appearance on it that he had to be pushed on to the stage by another performer, a performer with the name of Jim Reeves. It was at one of these early shows that Eddy Arnold's manager, Thomas A. Parker, saw Elvis and realized his potential. He saw Elvis's manager, Bob Neal, and after a short talk took over as Elvis's full-time manager. Mr. Parker, who was generally known as "The Colonel", had a word with Steve Sholes of R.C.A. Victor Records and got Elvis signed up with them at a record fee of $35,000. This change in managers and record companies was to mean the change of Elvis from small-time star to international celebrity.

Elvis's first record with R.C.A. Victor was "Heartbreak Hotel" with "I Was The One" as the flip-side. For "I Was the One" the studios brought in a vocal group to back Elvis, "The Jordanaires". This first release was the stepping-stone to real fame for Elvis, it earned him his first gold record and became a gigantic hit here

*

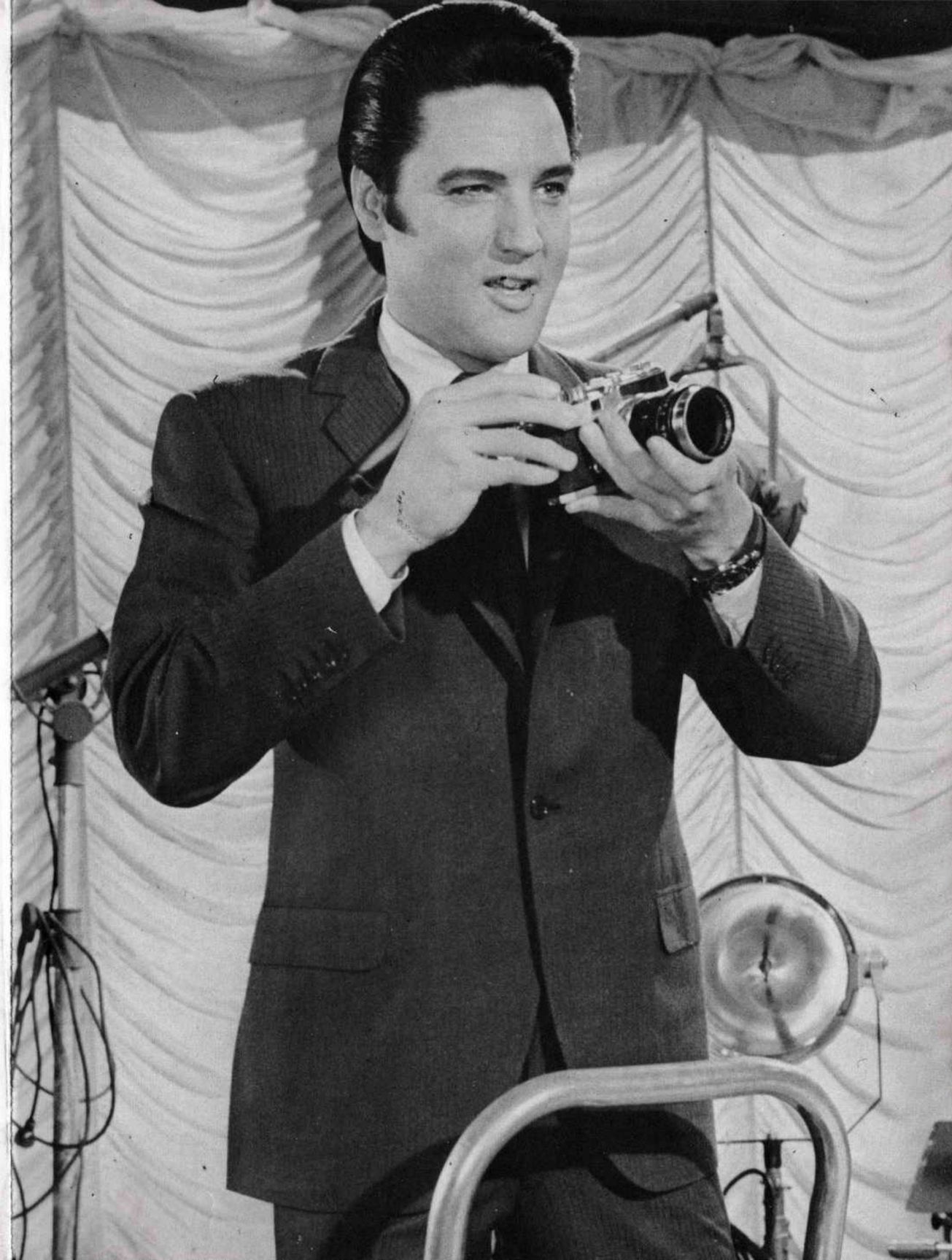
by terry mailey

in Britain. R.C.A., realizing Elvis's selling ability, re-released simultaneously all five of Elvis's "Sun" singles plus an L.P. of unreleased "Sun" and new "Victor" recordings. With Col. Parker behind Elvis he began to break into Television via the "Ed Sullivan, Steve Allen, Jackie Gleason". It was on one of these shows that film producer Hal Wallis saw Elvis. Hal Wallis, seeing Elvis's stage act, realized that his visual performance could be put to great use in films. Hal Wallis contacted Col. Parker in order to fix up a screen test for Elvis. The date was set, and Elvis duly reported to Hollywood to begin a new phase in his career.

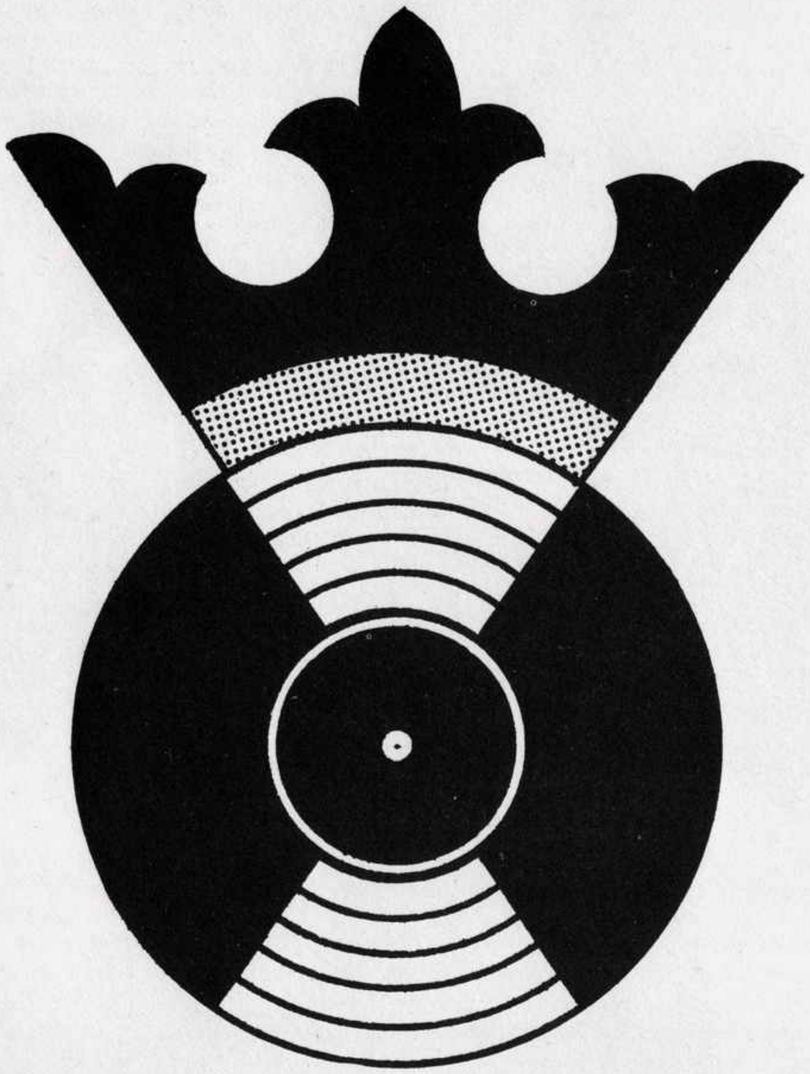
The screen test was a two-man scene in which Elvis appeared with veteran screen actor, Frank Faye. The scene called for Elvis to smoke a cigar, argue with Faye, then "ride" him and finish off by clowning about. Every emotion and action was caught on the film, and Film Moguls agreed, after seeing the test, that Elvis was ideally suited for films. The next move was to find a movie into which Elvis could be slotted into to prove his acting ability. At that time Hal Wallis was working on a western "The Reno Brothers" for 20th Century-Fox, he decided to have the script rewritten with a part for Elvis added. Apart from getting the third major role in the film, Elvis also had the chore of writing the songs for the movie along with Vera Matson. The four songs they wrote for the movie were "Love Me Tender", "Let Me", "Poor Boy", "We're Gonna Move". The studio liked "Love Me Tender" so much that they changed the film title from "Reno" to "Love Me Tender". While making the film, Elvis was coached by star Richard Egan, who later commented that Elvis was a natural actor. The film, once completed, opened at the Paramount Theatre, which displayed a giant photo of Elvis with his guitar outside. The critics panned the film, but the fans lapped it up, and Elvis was signed to appear in "Loving You" for Paramount Pictures. But a finger was beckoning Elvis, the finger of Uncle Sam.

Elvis was to report to the U.S. Army for a medical check, which he did and passed A1 fit. It was, however, to be over a year before his actual induction into the Army. "Loving You" was released, and got the same reception as his first film. Elvis Presley Enterprises were formed and distributed various items bearing Elvis's name or photograph, such things as Tee-shirts, hairclips, combs, hats, bubble-gum cards, guitars, etc. "Jailhouse Rock" was released and became Elvis's 16th consecutive gold record while becoming the first record to hit No. 1 from nowhere. The stage shows continued to pack in the crowds and cause riots, and Elvis was at the very pinnacle of success. The army induction was very near at hand now, and Elvis began to plan ahead. His third film "Jailhouse Rock" was on release and had a better reception from the critics, and plans for his fourth film "King Creole" were already in preparation. Before beginning work on the movie Elvis went to the R.C.A. Victor studios and recorded a batch of songs for release while he was serving in the Army.

The recording finished at R.C.A. and Elvis's one-night stands all cleared up, he was free to begin work on "King Creole". He cut his sideburns for the role, the sideburns which had been his trademark since the beginning, and which would not appear again in their full glory until 1968. The filming of the movie went along on schedule, but Elvis's induction was brought forward, which meant that Paramount Pictures would lose a lot of money on the unfinished film. However, they managed to get a three-week extension from the Army to allow them time to complete the film, which they did. The film was kept until Elvis had been in the Army awhile and shown to his hungry fans to keep his name alive. With the advent of the Army the door closed on the old sideburned Elvis of the Rock 'n' Roll era and a new one opened up. A new one which was to be even greater for Elvis, but somehow not as exciting as the "Golden Years".



This is The Official Elvis Fan Club Badge, but it is coloured gold—look out for it on your travels! The wearer is almost bound to be a member of the Fan Club.



If YOU would like to be a member of Elvis's fan club, write to this address:

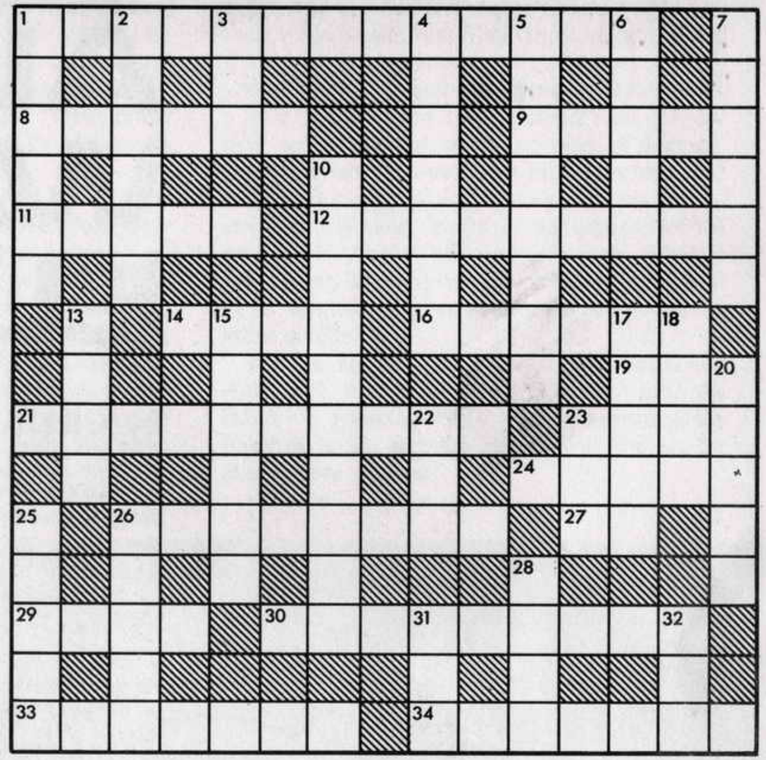
The Official Elvis Presley Fan Club, 286 Thurcaston Road, Leicester, LE4 2QF

—and don't forget to enclose a stamped addressed envelope.

Elvis Special Cross-Word No. 2

by Anne E. Nixon

(*Solution on page 116*)



CLUES ACROSS

1. Film title, could also have described "Kissin' Cousins".
8. Little relative.
9. Blue and flowing.
11. Mike urged Dorothy to do this.
12. Fabulous 1964 "B" side.
14. Another name for Elvis.
16. Sunday outing in "Didja ever".
19. Rusty's girl in "Girl happy".
21. Well-known relative of Elvis's.
23. Clint.
24. Song from "Loving You".
26. Co-star in "Follow That Dream".
27. Moonlight Swim, in short.
29. Great place at night.
30. Sung "up in the air".
33. Buddy.
34. Elvis's group was called the "Three Blazes" in this film.

CLUES DOWN

1. Sandy Serenade.
2. Played Margarita.
3. Betty . . .
4. Canine.
5. Film Elvis should have made, 1967.
6. The man himself.
7. Thomas A.
10. Film that packed a punch!
13. Moon, Hawaii, Shoes, etc.
15. ". . . of Love."
17. Bob, who played Cooky.
18. "You – say no."
20. Describes an Elvis fan.
22. First word of first No. 1 in England.
23. Animal in "Joshua fit de battle".
25. Boy who loved Roz in vain.
26. "You seemed to change, you – strange . . ."
28. In most films, Elvis sings in one.
31. Co-star – Young.
32. ". . . the beauty, that I remember in my baby's . . ."

ALL WAYS ELVIS

by GILLIAN HAYDOCK

It cannot be denied that the name of Elvis was dragged through the mud a little in the late fifties, due to the ripping of cinema seats and the smashing of windows after excited fans had seen his films. We must remember he was the beginning of an entirely new and "swinging" era in popular music. The teenagers were experiencing something new and enthralling and were unsure of the profound effects it had on them. Consequently, this inner surge of emotion and uplifting had such an extreme outlet. These days it could be argued that because there is no more wild teenage rebellion, Elvis is losing his power. We fanatical supporters of the Presley Era and all that it includes would argue that it means nothing of the kind. Admittedly, on the face of the musical industry today, Elvis is a little in the shade, but I hasten to add that this is only on the face of it. Let us look back over the years to the beginning of Elvis the Pelvis.

It was regarded as immoral that he should "gyrate" when singing his livelier numbers, but as Elvis says himself, "When the music starts I just gotta move." The dances today are pretty much the same, except the rhythm is changed. And it was gimmicky, or so they said, that whenever he sang "All Shook Up" he should grin THE grin and set millions of female spines tingling. So it was a gimmick, eh? He stopped that mannerism when he went in the Army, and did his popularity suffer? Of course not. Everything about Elvis changed when he became a G.I. The boyish appeal and the sideburns gave way to a manly, short-haired male with a voice as smooth as silk and as warming as rum. The sex appeal which had been one of his earlier assets had calmed down, although he has always had a way about him which attracts women to him like moths to a flame. The songs were smoochier and more resonant, and in spite of the frequency of his shallow dream-come-true type films, Presley's acting ability was painfully obvious to those who still did not like him.

Inevitably, new trends came in. Groups appeared on the scene, and it was for a long time that they fought among themselves for popularity, the winners finally emerging as The Beatles. They were a group with a new sound, and through the race of time their competitors, such as Billy J. Kramer, Freddie and The Dreamers, Gerry and The Pacemakers, The Searchers and many others fell tiredly by the wayside due to exhausted ideas and lack of originality. But now, The Beatles look round to survey what they presume is their kingdom, and to their surprise find their subjects still watching the racetrack, where Elvis is sprinting along with strength, support and an ability to catch up whenever he falls back a little. He has been in the musical race now for over ten years and shows no sign of flagging. Everyone who has ever met him likes him, and now he is happy to settle down with his lovely, enviable wife and family in the security of his past work. And it will not rest there. Elvis is benevolent. True, he can afford to be, but at least he is. His money goes towards actually helping other people.

But we all know how good he is, don't we? And with film contracts lasting far into the future we know he will always be known as the King of it all, and his legend will live on for many more decades.





Elvis Gold Singles and Albums

One of the most difficult questions to answer, and the most frequent question asked, is "How many Gold Discs does Elvis actually possess?" And the reason that no person seems to know, is that the trophies come from such a variety of sources! It's all right Cash Box or Billboard baldly stating a figure (and quite a correct figure, from their angle), but I've seen additional Gold Discs not mentioned hanging on Elvis's wall with my own eyes! The one from Great Britain for "It's Now Or Never", is a prime example.

Nope, don't take any notice of the so-called "official" figures. The list below is as near accurate as you're ever likely to get, I swear by the hair on my chinny-chin-chin. And I've dozens of U.S. fans who have also been in the exclusive den in "Graceland", where they hang, to back me up, O.K.?

1. Heartbreak Hotel.
2. I Was The One.
3. I Want You, I Need You, I Love You.
4. Don't Be Cruel (Elvis received 5 Gold Discs for this).
5. Hound Dog.
6. Love Me Tender.
7. Anyway You Want Me.
8. Too Much.
9. Playing For Keeps.
10. All Shook Up.
11. That's When Your Heartaches Begin.
12. Loving You.
13. Teddy Bear.
14. Jailhouse Rock (Elvis received 2 Gold Discs for this).
15. Treat Me Nice.
16. Don't.
17. I Beg Of You.
18. Wear My Ring Around Your Neck.
19. Hard Headed Woman.
20. I Got Stung.
21. A Fool Such As I.
22. I Need Your Love Tonight.
23. My Wish Came True.
24. Big Hunk O' Love.
25. Stuck On You.
26. It's Now Or Never (Elvis received 5 Gold Discs for this).
27. A Mess of Blues.
28. Are You Lonesome Tonight?
29. I Gotta Know.
30. Wooden Heart.
31. Surrender.
32. I Feel So Bad.
33. Little Sister.
34. His Latest Flame.
35. Can't Help Falling In Love.
36. Rock-a-Hula Baby.
37. Good Luck Charm.
38. Anything That's Part of You.
39. Return To Sender.
40. She's Not You.
41. One Broken Heart For Sale.
42. Devil in Disguise.
43. Bossa Nova Baby.
44. Kissin' Cousins.
45. Ain't That Loving You Baby.
46. Viva Las Vegas.
47. Crying in the Chapel.
48. Long Lonely Highway.
49. Tell Me Why.
50. Frankie and Johnny.
51. Love Letters.
52. All That I Am.
53. If Every Day Was Like Christmas.
54. How Great Thou Art

GOLD RECORD ALBUMS—L.P.s—E.P.s

1. Elvis.
2. King Creole Vol. 1-E.P.
3. G.I. Blues.
4. Rock 'n' Roll No. 2.
5. Blue Hawaii (Two Gold Discs for this L.P.)
6. How Great Thou Art

OUTSTANDING ACHIEVEMENTS BY KING ELVIS PRESLEY

Nearly every straight single since January, 1956 has been a MILLION SELLER and many have received more than one Gold Disc.

He has 70 Golden Records for Million Selling Singles, E.P.s and L.P.s.

54 STRAIGHT million selling singles.

SALES TOTAL: OVER 150 MILLION!

Elvis has sold well over 100 million dollars' worth of records for R.C.A.



In a world of ELVIS MONTHLIES, *the annual* ELVIS SPECIAL *and the* INTERNATIONAL ELVIS PRESLEY APPRECIATION SOCIETY, *why have . . .*

THE OFFICIAL ELVIS PRESLEY FAN CLUB

by TODD SLAUGHTER

(*Secretary of the Official E.P.F.C. of Great Britain and the Commonwealth*).

*

The *Elvis Monthly* is both a National and International magazine which will bring the reader up to date with all the news on the Elvis scene. It gives the reader accurate reviews of past and present movies, and keeps one up to date on Presley's international status. Although it can never hope to beat the Pop Press and the Nationals with news stories (simply because of a more advanced press date), the reader can be sure that he or she will be reading the full story of any occurrence, and in more detail, than originally press-reported! *Elvis Monthly* is a magazine which will bring you stories that will never make the Press, and will keep you up to date with the domestic Elvis situation.

The Appreciation Society is a safety valve which surveys public opinion, consults the members of the society on controversial matters, and sends reports, views and information to Colonel Parker's Office, at M.G.M. Studios in California, and at Madison, Tennessee.

But what of the fan club? As all fan clubs, we issue members with periodical fully printed magazines, glossy photographs, membership cards and offer the usual fan-club facilities, although we think that our service is second to none, compared with all the other fan clubs operating in Great Britain. The fan club, as the Appreciation Society, organizes functions and socials, but the answer to the initial question is much more political than this. Readers of *Elvis Special '70* who are members of the fan club will fully understand what I'm saying. The *Elvis Monthly* is a personal thing, something that an ELVIS PRESLEY fan can read, and save in their collection as a collectors' item! In the E.M. fans can discuss their own views on Elvis, and in fact, if I wanted to "knock" Elvis or his management I would far sooner do it through *Elvis Monthly* than the fan-club magazine, because, although the *Monthly* is a national magazine, it is personally produced for ELVIS FANS and consequently not of interest to the general public.

However, if in the *Elvis Monthly* I slated both R.C.A. and various people in the B.B.C. and other broadcasting organisations, as I do through the Fan Club magazine, then the publishers would probably find themselves faced with legal action! As the Fan Club magazine is not responsible to either the *E.M.* or the Appreciation Society, I have a free hand with its contents, and, as far as I am concerned, to hell with the Establishment! The Fan Club despatches copies of each magazine to the Pop Press, and our controversial Editorials have frequently been quoted in *Disc, Record Mirror, Melody Maker, New Musical Express* and *Top Pops,* as well as in *Tit Bits* and *Daily Mirror* and by the B.B.C. and Radio Luxembourg. And the fact that the Press do quote my comments is a great boost to myself, and it proves to me that I am on the right lines, as far as criticism of the Establishment is concerned, as I take the view that if the Press didn't agree, then they wouldn't publish! And our attacks have borne fruit, especially with the B.B.C. and her D.J.'s.

But, if I slated Elvis through the Fan Club magazine, then the Pop Press could quote that "Todd Slaughter of the Fan Club says that Elvis is a Bum. . . ." And then all the respect that has been built up over the past two years would have been destroyed. It all sounds very political, but the test of time has proved to both Albert and myself that this set-up works, and works well!

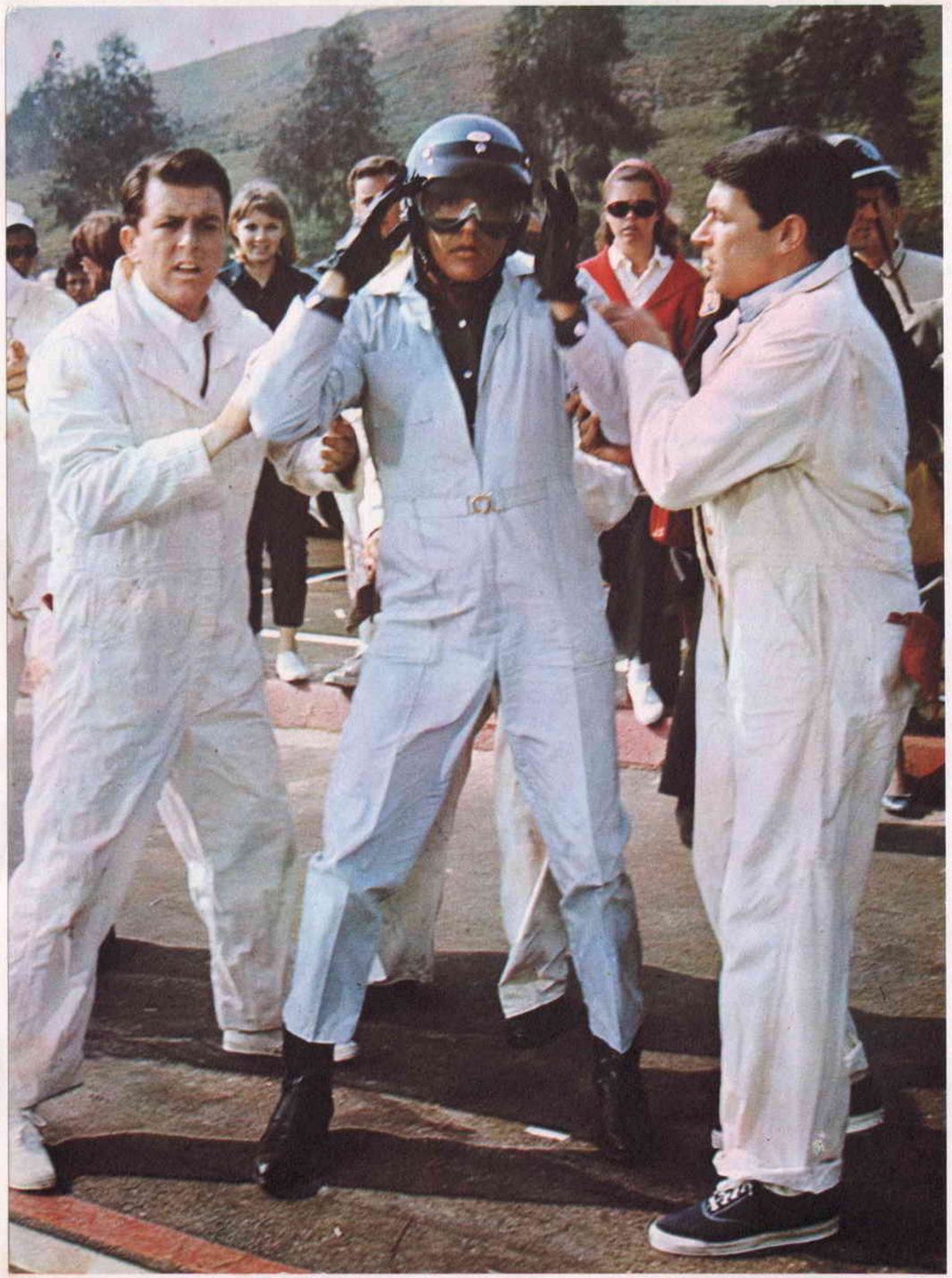
With a very short press date the Fan Club can be up to date with the current news, which will certainly be elaborated through the pages of *Elvis Monthly* in the weeks to follow. A fan club is an odd sort of thing. You, the reader of *Elvis Special '70,* may have gone out of your way to be the owner of this excellent annual because you possess a special interest in Elvis Presley, or you may have been given the book by a relative or friend as either a birthday or Christmas present. By reading the *Special* I hope that it has stirred your interest in Elvis, and I hope that it has stirred your enthusiasm enough to go out to your nearest bookstall and buy a copy of *Elvis Monthly* – and if, or when, you do this I know that you will not be disappointed. Also, if you never even thought once about joining a fan club, how about giving the Official Elvis Presley Fan Club a try. As a member of many fan clubs, I know that you will really become involved and interested in its activities and reports. Just a stamped addressed envelope sent to the Fan Club address of 286 Thurcaston Road, Leicester, will bring you details of how to become a member.

Elvis Presley is no ordinary pop star, and no words I can call to mind will ever describe him as the entertainer he has built himself into, with the help of his film companies, R.C.A. Victor records, the Press and, most important . . . HIS FANS! Get involved – it's good fun!

This has been Todd Slaughter

. . . reporting.





"I wonder if this is how Priscilla felt before she married THE KING?"

ASK ME

by

Marilyn Lucia Keates

You smile at his picture on the wall
Oh, Elvis you're the best of all
You lie awake each lonely night
Wondering if one day he might
Knock on the door and ask you out.
Pictures of Elvis on the wall
"Someone to see you," mother calls,
"The man you often dream about."
Standing there so tall and straight
"Come on," she says, "Or you'll be late."
You run downstairs, to your surprise
He's standing there before your eyes
The man the world did shout about.
"Hi", he says, he smiles and then
Your blue moon turns to gold again.
"Come on honey," he takes your hand
And leads you to some distant land
Almost heaven it is to be
With Him in Memphis, Tennessee.
His friends invite you to his lair
"But," he says, "How 'bout the fair?"
Your heart falls
You'd rather be alone with him
Than dragged around the stalls
But nevertheless you feel so proud
Feel like jumping and shouting loud.
He calls, "We're waiting for you Mike."
And jumps on to his motor bike.
You find you're wishing upon a star
As you climb into his dodgem car.
"Elvis," you think, "It's plain to see
That I want you just for me
I hate to share you with your friends
I hope this feeling never ends."
He puts his arm around you as though he knows
But that's as far as the feeling goes.
The music starts
He begins to sing
What a feeling
Sure some fling.
The music plays on
And still he'll sing
There he is
The famous King.
The night grows older
His arm's around you holding tightly
His lips come softly against yours
Holds you and whispers "I'm yours,
Can't help it I need you so
I dread the time you have to go."
All in white and wait around
Has the King been really crowned
You never dreamed in all your life,
"I now pronounce you man and wife."

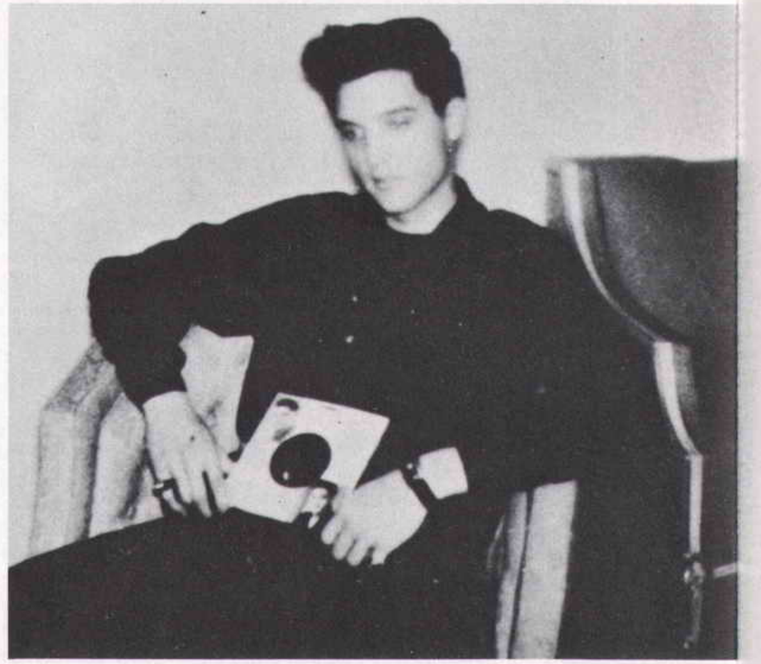
ELVIS PERSONAL ALBUM 4

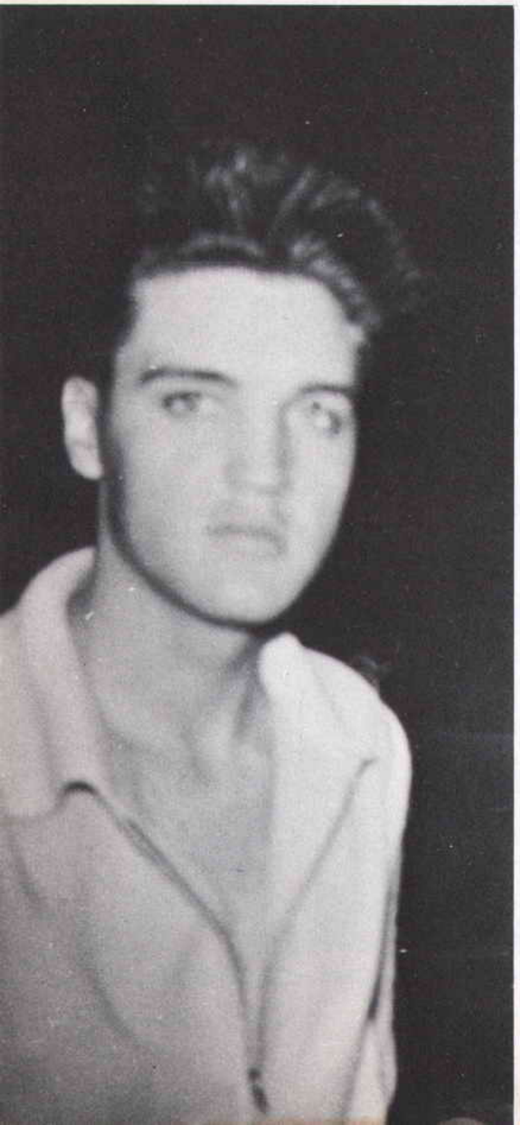
Vintage 1960

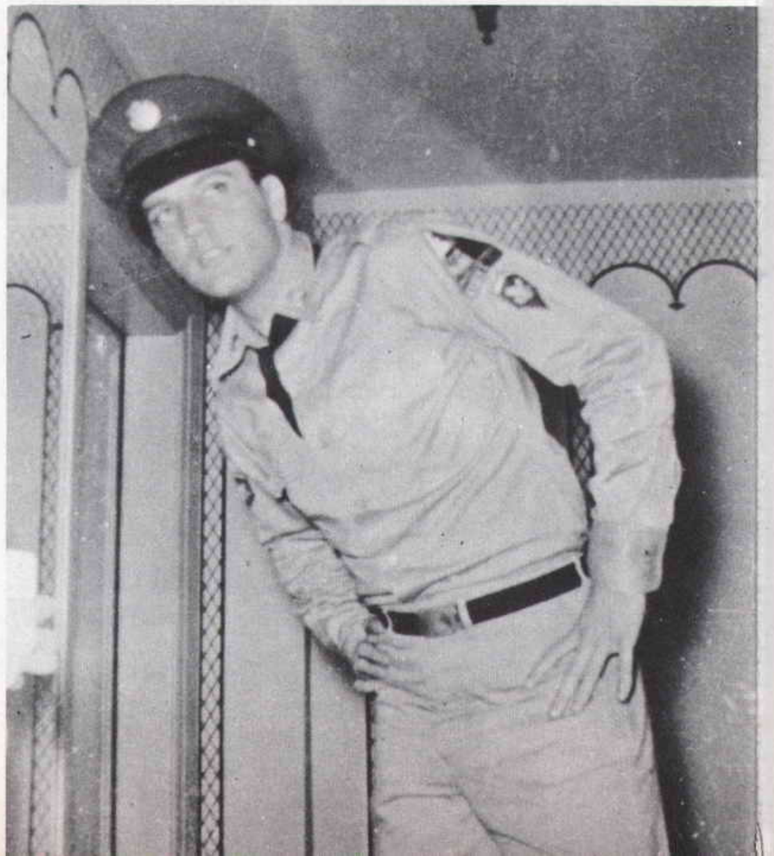
Bottom right: *At the Beverley Wiltshire Hotel while making "G.I. Blues".*

Top right: *At the Hotel Fontainbleu, Miami.*

Below: *At Bad Nauheim, Germany.*









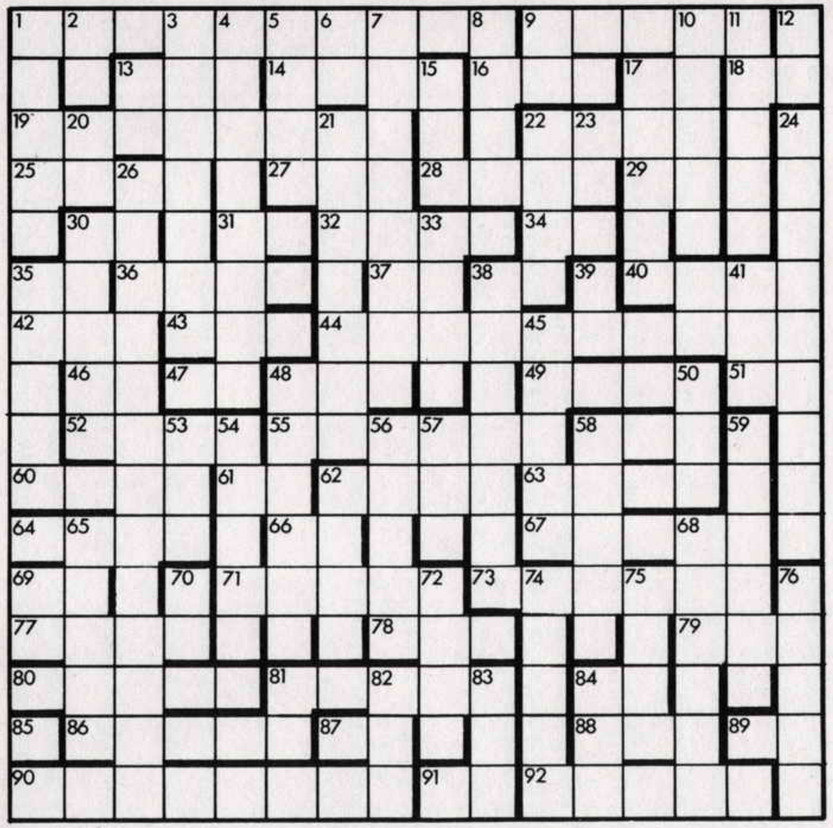
HERE IS THE COMPLETE LIST OF SILVER DISCS AWARDED TO ELVIS

for over 250,000 records sold in Great Britain alone

by *Disc & Music Echo* magazine as at June, 1969

I Need Your Love Tonight
A Mess of Blues
It's Now or Never
Are You Lonesome Tonight?
Wooden Heart
Surrender
Devil in Disguise
Wild in the Country
His Latest Flame
Rock-a-Hula Baby
Good Luck Charm
She's Not You
Return To Sender
Crying in the Chapel

Elvis Special Crossword No. 3



by Stewart Clarkson (*Solution on page 116*)

*The answer to each clue is one or more words (or initials, as indicated) from the title of a song recorded by Elvis; except for those marked *, which are straightforward answers.*

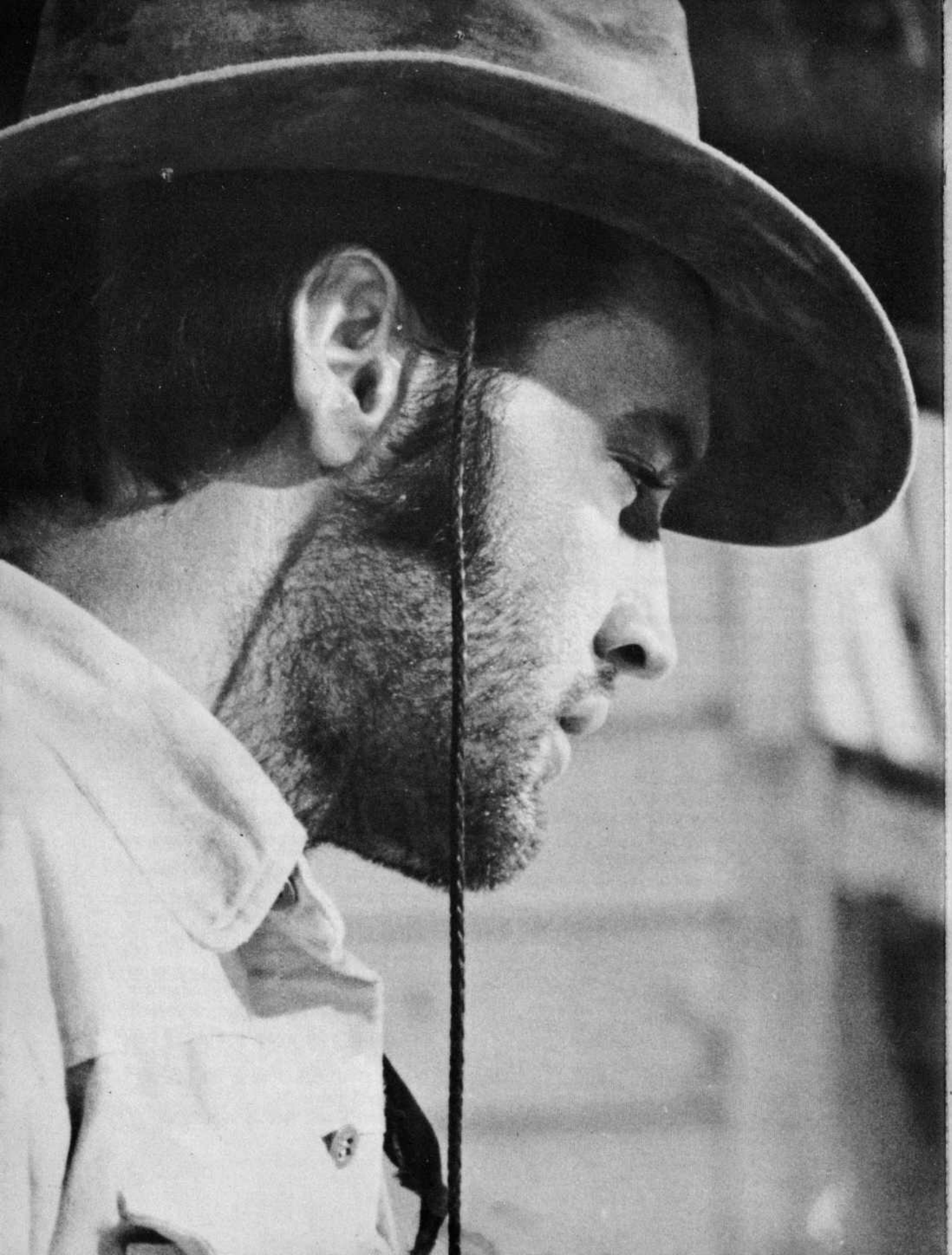
CLUES ACROSS

1. No job can hold him down.
9. This is no man from outer space.
13. This fellow is always hungry.
14. Beyond the – – – –, perhaps it is straight.
16. Sad tale about a canine friend.
17. An unusual colour for this satellite [initials of song].
18. "Shake, R – – tle and Roll".
19. How are you tonight, cowboy?
22. This stronghold is very commercial.
25. There is not one place which isn't [initials of song].
27. According to Elvis, never say the affirmative!
28. There's none of this.
29. Who fit a B – – tle? Why, Joshua, of course!
30. Here is where you can see the skinny man's bones [initials of song].
31. How much room is there in this sports car?
32. A special type of cow for singing the blues?
34. Doesn't need a difficult answer [initials of song].
35. He doesn't want – –.
36. He depends on the Lord walking here.
37. No hot water – so you get pneumonia [initials of song].
38. After slipping and stumbling, he – – ll.
40. What direction to the alley?

42. Everyone does this and it's a shame.
43. Doesn't the *old* part of the city interest Elvis?
44. This dwelling-place certainly wasn't one for Elvis.
46. There's a ban on a word in a city.
47. Ride by day? Never! [initials of song].
48.* Title of film – but not of song.
49. Direction of travel not given to an *old* man.
51. You wouldn't get this "disease" in winter [initials of song].
52. Special lighting effects for aquatic exercise?
55. Lovely isolated place with no attachments.
58. You need two of these for him to be in.
60. He admits he's been silly.
61. I'm okay, if I've got you.
62.* To hear Elvis – – – –, listen to "Sails" E.P.
63. Stay with me at this moment [initials of song].
64. Happy about a species.
66. Rhymes with "funny sonny" [initials of song].
67. Whose am I?
69. Glued to you.
71. You're waiting, Edward?
73. Usually applied to "noises", but here to "love".
77. He – – – –s so bad. Indigestion?
78. Who's he been tryin' to reach?
79.* How many songs on "World's Fair" L.P.?
80. Cats were born to give chicks – – – – –.
81. Don't whisper. Let everybody know.
84. Did a four-legged animal invent this whistle? [initials of song].
85. A very short word in a foreign language.
86. God wouldn't disguise himself like that.
87. – – U I Po.
88. Jim said something. Who to tell?
89. Who's being sentimental?
90. Someone's daughter has two lips.
91.* Singer of best songs in world. Also best singer's initials.
92. Ugly? – Okay if you are old.

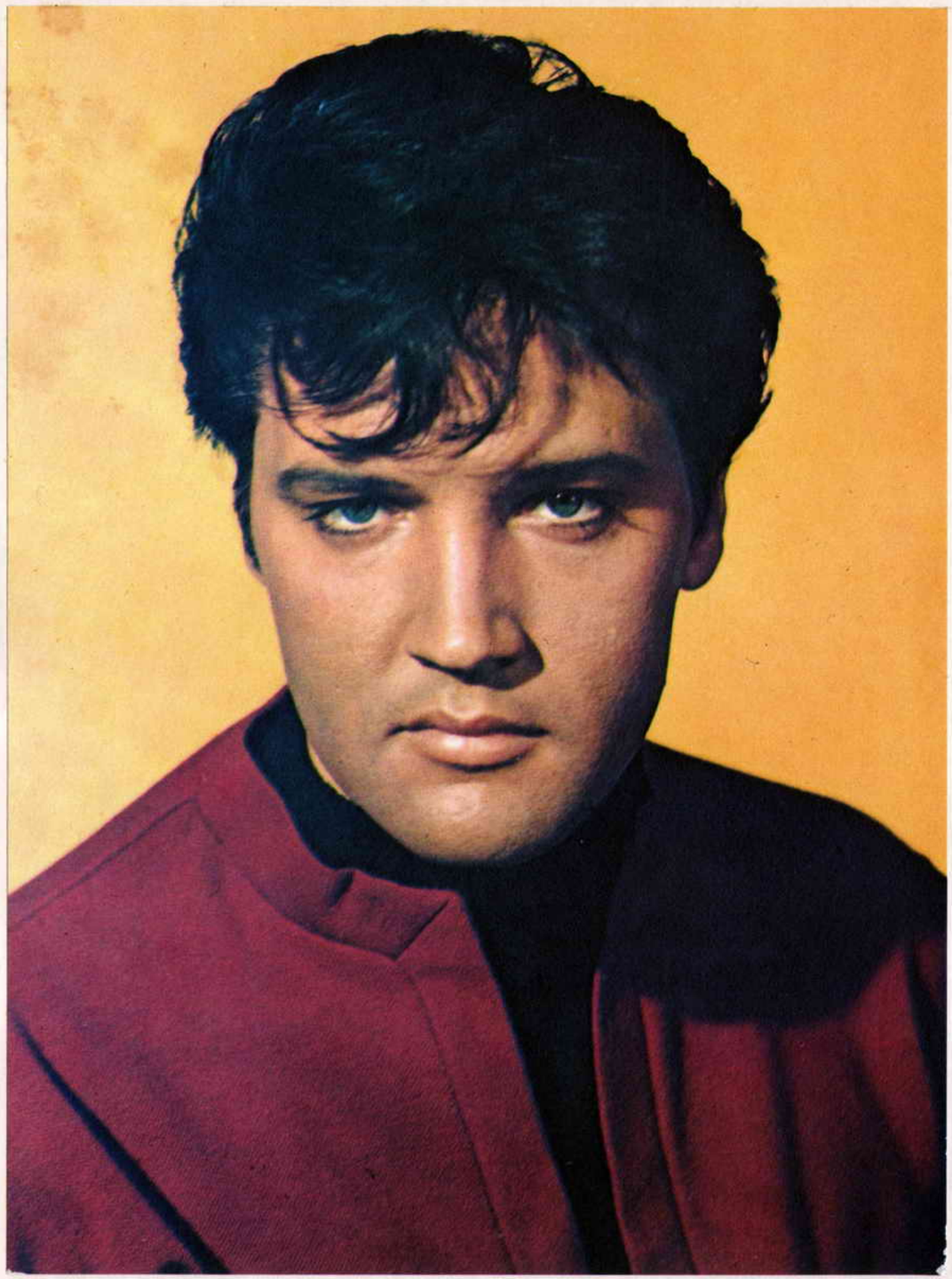
CLUES DOWN

1. Take your shoes off, baby.
2. Last word of Hawaiian song-title.
3. Movin' out of order.
4. Where do those letters keep going?
5. Take a girl like you and someone like me . . .
6. Last word of song-title on flip of "If Every Day was like Xmas".
7. This type of love affair is no good.
8. A magnificent bull.
9. Nickname of singer; or name of bull in 8. Down.
10. "Tepper, Bennett" song from "World's Fair" L.P. [initials of song].
11. This holiday is not Californian.
12. What hurts me?
13. Don't stay outside my father's house.
15. Slang for "them" or "those" and applied to stairs.
17. A type of newness; also a mark on a cow.
20. "Sh – – pin' Around".
21. A famous city in Tennessee.
22. In jail, what does he want to be?
23. Same as 2. Down.
24. A special place? Or a train?
26. Number One on Nov. 5th., 1960.
30. Money he'll bring will be golden.
33. Type of meat. Also what he wants somebody for.
35. Flip of "Long-Legged Girl" in America [initials of song].
38. Johnny's partner.
39. Initials of song-title in 9. Across.
41. "I – – – the One", sings Elvis.
45. A kind of bear.
48. When you meet by chance, it's a one word reason.
50. Treat Elvis like this to please him [initials of song].
53. Who isn't going to let you go?
54. He's not the – – – – – ing kind, but he has!
56. Good heavens, Miss Clawdy!
57. How shook up is he?
58. First word of song-title is 2. Down.
59. None of these in winter – but you can cry.
62. "All – – – – I am."
65. About your love tonight . . .
68. It's happened again – and I'm the sender.
69. The "King – – the Whole Wide World".
70. This is all Italian [initials of song].
72. Someone's heart is cheatin'.
74. A dream land made of cotton – – – – –.
75. How many is enough?
76. You won't find this in hell.
81. That Italian song again [initials of song].
82. Belonging to us, this world.
83.* Where Elvis should be in the charts.
84. – – – needs money?
85. Very short word, said in Acapulco.



Complete List of
ELVIS E.P.s
available in Great Britain
as at June 1st, 1969

PEACE IN THE VALLEY: Peace in the Valley; It's No Secret; I Believe; Take My Hand Precious Lord	RCX 101
ELVIS PRESLEY: I need you so; Have I Told You Lately That I Love You; Blueberry Hill; Don't Leave Me Now	RCX 104
JAILHOUSE ROCK: Jailhouse Rock; Young and Beautiful; I Want to be Free; Don't Leave Me Now; Baby I Don't Care	RCX 106
"KING CREOLE" (Vol. I): King Creole; New Orleans; As Long as I have You; Lover Doll	RCX 117
"KING CREOLE" (Vol. II): Trouble; Young Dreams; Crawfish; Dixieland Rock	RCX 118
"ELVIS SINGS CHRISTMAS SONGS": Santa Bring My Baby Back; Blue Christmas; Santa Claus is Back in Town; I'll be Home for Christmas	RCX 121
"ELVIS IN TENDER MOOD": Young and Beautiful; True Love; Lover Doll; Love Me Tender	RCX 135
"A TOUCH OF GOLD" (Vol. I): Hard Headed Woman; Good Rockin' Tonight; Don't; Teddy Bear	RCX 1045
"A TOUCH OF GOLD" (Vol. II): Wear My Ring Around Your Neck; Treat Me Nice; One Night; That's All Right	RCX 1048
"STRICTLY ELVIS": Old Shep; Any Place is Paradise; Paralyzed; Is it so Strange	RCX 175
"ELVIS SAILS": Press interview with Elvis Presley; Elvis Presley newsreel interview; Pat Hernon interviews Elvis in the library of the U.S.S. "Randall" at sailing	RCX 131
"SUCH A NIGHT": Such A Night; It Feels So Right; Like a Baby; Make Me Know It	RCX 190
"FOLLOW THAT DREAM": Follow That Dream; Angel; What a Wonderful Life; I'm Not the Marrying Kind	RCX 211
"KID GALAHAD": King Of The Whole Wide World; This is Living; Riding the Rainbow; Home is Where the Heart is; I Got Lucky; A Whistling Tune	RCX 7106
"LOVE IN LAS VEGAS": If You Think I Don't Need You; I Need Somebody To Lean On; C'mon Everybody; Today, Tomorrow and Forever	RCX 7141
"ELVIS FOR YOU" (Vol. I): Rip It Up; Love Me; When My Blue Moon Turns To Gold Again; Paralyzed	RCX 7142
"ELVIS FOR YOU" (Vol. II): Long Tall Sally; First In Line; How Do You Think I Feel; How's The World Treating You	RCX 7149
"TICKLE ME" (Vol. I): I Feel That I've Known You Forever; Night Rider; Slowly But Surely; Dirty, Dirty, Feeling; Put the Blame on Me	RCX 7173
"TICKLE ME" (Vol. II): It Feels So Right; Easy Question; Long Lonely Highway; I'm Yours	RCX 7174
"EASY COME, EASY GO": Easy Come, Easy Go; Yoga is as Yoga Does; I'll Take Love; Sing You Children	RCX 7187



Is Elvis a great actor.. lover.. singer ?

by CHRIS MAILEY

I've listened to so many arguments about when Elvis should have won an Oscar for this film and that, that I've been forced to write this article, which also deals with the questions of Elvis as lover and singer. First, let us look at Elvis the cinema star.

Elvis has never made an acting role in his early films, he just relied on his looks, singing and girls to get by in his films. Unlike that great, sensitive actor James Dean (who was never nominated for an Oscar), but made three masterpieces and conquered Marlon Brando's crown, Elvis just picked up his guitar, pretended to play it, made some wise-crack and called it acting.

I've been an Elvis fan since 1956, mostly because of my two Teddy-Boy uncles, and I used to think that "Jailhouse Rock" and "King Creole" were pretty good films. However, on seeing "King Creole" at the Leicester '68 Convention I was bored with watching Elvis try to act. Then after seeing Marlon Brando in "The Wild One" and then seeing Elvis in "Jailhouse Rock" I realized what a poor actor Elvis was, rather like watching another singer imitating Elvis at singing.

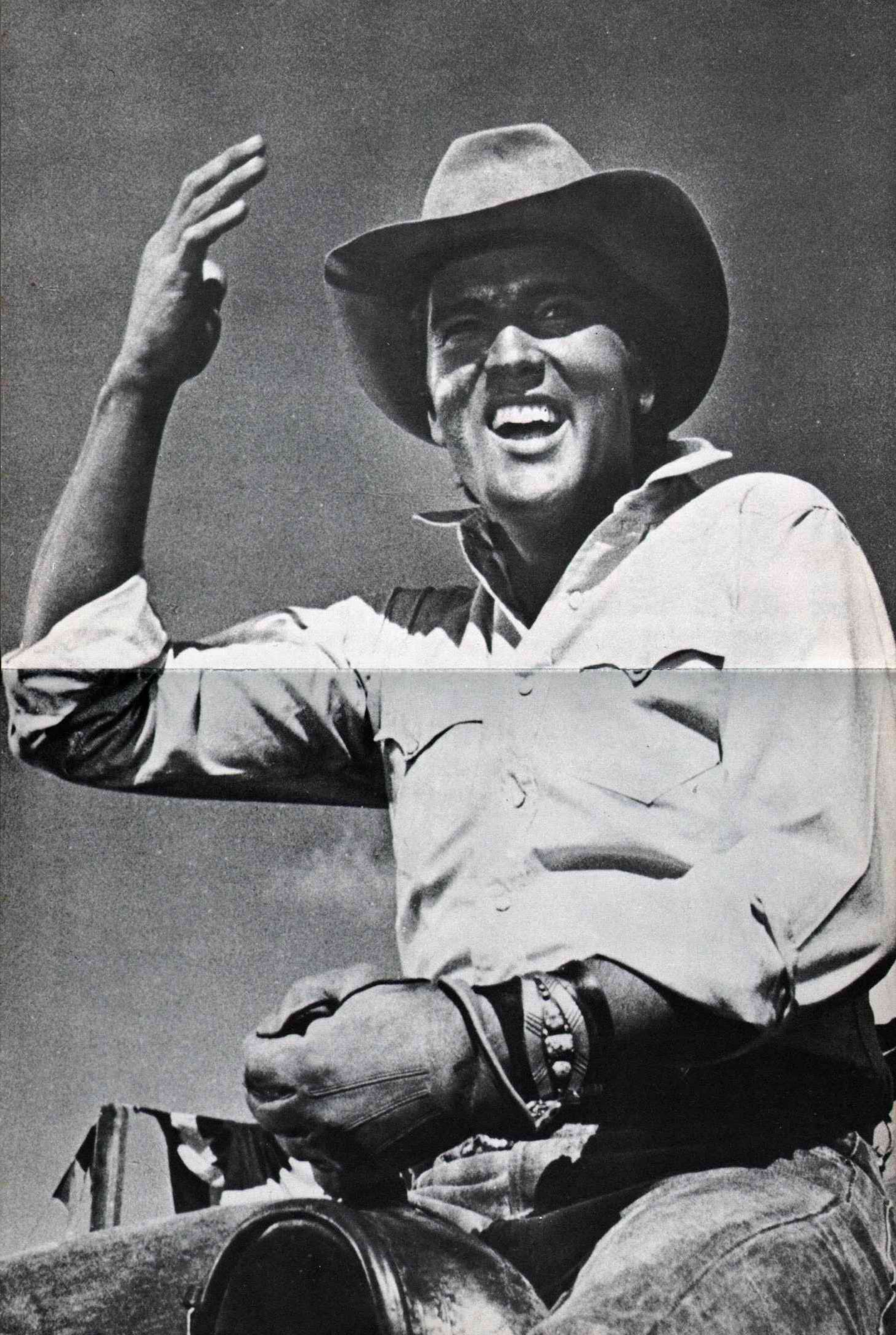
Do you realize that the three films that "James Dean" made are still showing today to packed houses, over thirteen years after his death, while three of Elvis's first four movies have been taken off the circuit. The reason is that they're not making money any more because once you've seen an Elvis film you've seen it.

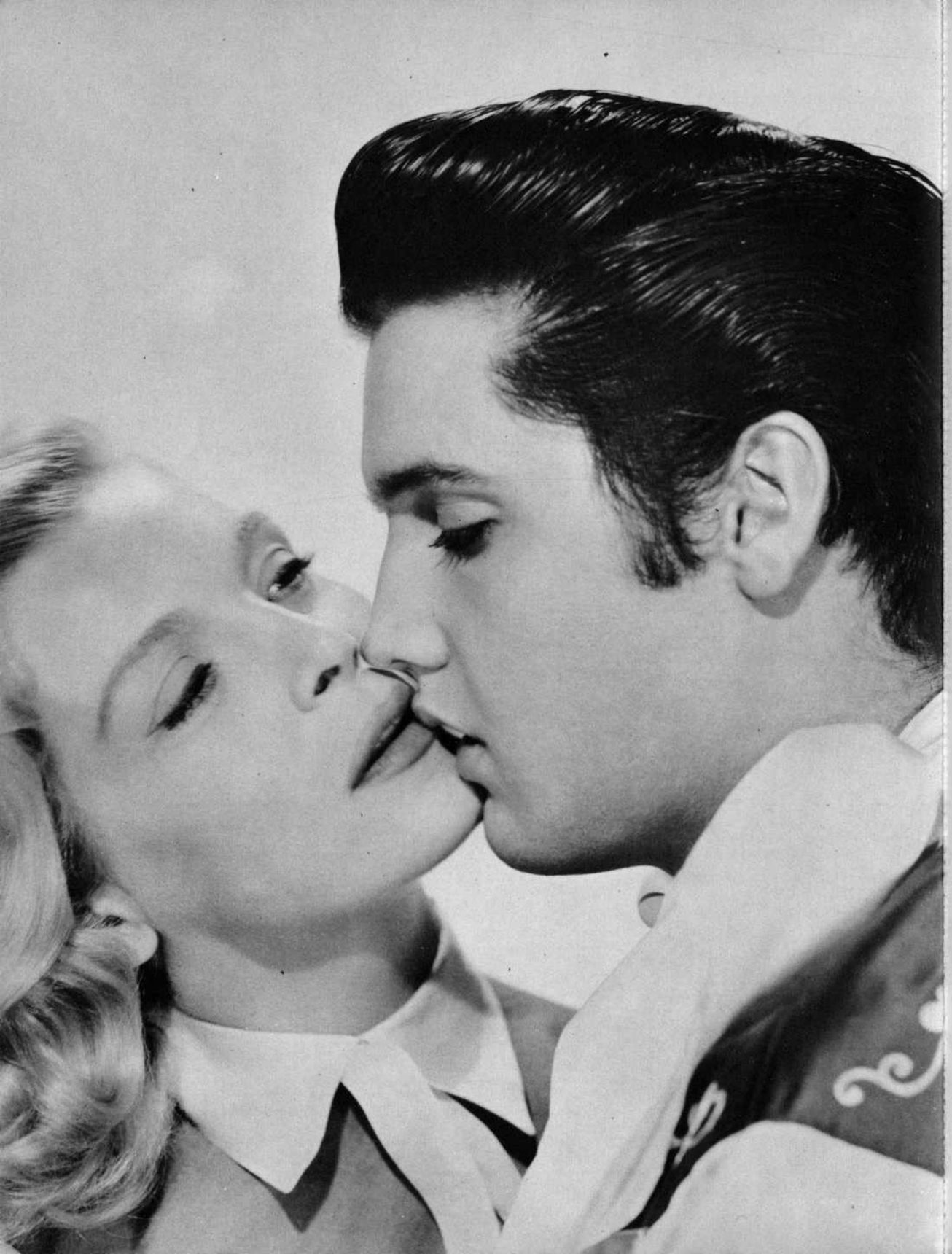
Many actors like Marlon Brando, Rod Steiger and King Kirk (Douglas) make different films and really get into the characters they're playing. Take Kirk Douglas in just three of his many films, in "Man Without a Star" he mastered the art of fancy gun-play to make his role of gunslinger look authentic, while a complete change was his role in "The Champion", in which you saw him actually doing the gruelling training routines of a boxer, while in "The Juggler" he went all out to learn the art of juggling for the role.

In years to come what will happen to the Elvis films? I don't think they'll be having the success of the old Humphrey Bogart ones which play to packed cinemas, in Universities and have seasons on Television, such as the "Best of Bogie" series.

Now on to the second point, that of Elvis the Lover. As far as being a great lover is concerned, Elvis isn't even in the running. First place easily goes to "Sheik" Rudolph Valentino, who even in death commands the affections of women. Many of whom committed suicide when he died, an act that has only once been repeated, which was with the death of James Dean in 1955. Second place in the lover stakes must surely go to the "King of Hollywood", Clark Gable, whose role of Rhett Butler in "Gone With the Wind" was sensational. Third place goes to Marlon Brando, considered by many to be the Valentino of the Bop Generation. Who, although he was classed as the "All American Slob", held the women's hearts in the palm of his hand. There are then a number of smaller lovers, of whom Humphrey Bogart is the most astounding, because of his battered looks and his gangster roles, it is unbelievable that he was loved by so many women.

As for singing, Elvis is without a doubt the King of this field, whether he's singing Rock 'n' Roll, Ballads, Blues or what have you. So I would finish by saying, "Long live the great, great actors and the golden voice of Elvis Presley."





One.. Step.. Further

by
Virginia Coons
and
Winifred Innes

An imaginary extension of the lives of many of Elvis's movie characters

"Come on – COME ON," Elvis enthused as he edged forward in his chair, in the living room of his beautiful Palm Springs home. "Easy, Elvis," his father chuckled; as he, too, watched the televised baseball game. But his world-famous son was too engrossed in the game to pay much attention to anyone. MAN – WHAT A GAME. The score was all tied up. This was the last of the ninth; with the home-team at bat and all the bases loaded. All they needed was one good HIT. Good grief – it was nerve wracking; the suspense, as the pitcher wound up. GLOREEEE – would he ever throw the ball? Disgustedly, Elvis moaned, "What's that guy trying to do? If he doesn't stop swinging his arm round and around, like that, he's going to go straight into orbit." AH – there goes the pitch – the swing – and S-O-C-K-O, the ball zoomed clear out of the Park – A HOME RUN. "We did it – WE DID IT," Elvis shouted, happily, as he brought his right hand down against the arm of the chair. "Ooooppssss," he muttered; for the chair-arm just sort of sagged as it split apart and dropped to the floor. Vernon Presley sighed; then chuckled as he scolded, "I suppose I ought to be used to this by now; you and that Karate bit. I'm glad this is your house, son." Much subdued; Elvis nodded – shrugged and sadly agreed, "Yeah. You know, I lose more chairs like this."

At this moment Joe, an employee, entered and gave Elvis a thick sheaf of papers. "Here's the information you wanted, El ... complete reports as to the present whereabouts of certain relatives you were once so closely associated with. You know what puzzles me, though, why do all these guys look so much like you? Look! the investigators included pictures of most of them, and they are practically carbon copies of you. Can you explain this?" Elvis grinned and offered, "Maybe it's because we had some common ancestors – or something. How should I know?" Joe grinned and settled himself in an easy-chair as he quipped, "Ask a silly question, get a silly answer."

The much-wanted report at last in his hands, Elvis got to his feet as he said, "Excuse me. I think I'll study these out by the pool, where it's quiet." "We can turn the television off, Elvis," his father offered. But the dark-haired film star replied, "Naw; you all just go ahead and enjoy your programmes. Really, I'd kind of like to get some air, anyway."

Settled in a comfortable lounge chair, beside the inviting blue waters of the shimmering pool, Elvis crossed his grey-trousered legs and began to read.

First on the list was DEKE RIVERS; the orphaned boy who had parlayed a song and a wiggle into big-time stardom with Tex Warner's Band. Ahhhh, Deke was doing just fine, although he'd retired from show business shortly after marrying little Susie Jessup. He'd made a fortune for himself and all those associated with them. Deke and Susie owned a beautiful farm; bordering her parents' property. He was never lonely any more, never afraid, for he was surrounded by love. There was a little Deke Junior aged eight and a pretty little miss of five, who's

name was Glenda, in honor of the publicity woman who had given Deke the opportunity of a lifetime.

Well, good, Elvis thought, it was great to know everything was so well for Deke and Susie. He sighed, with some misgivings, though, as he wondered how in the world Deke had been able to forsake the glories of show-business. But that was Deke's privilege ... he'd simply realized where his true happiness could be found. Even after reasoning, thusly, Elvis found this difficult to accept. Why? Was it because it aroused questions within himself. Had he, himself, been wise to keep going? But he knew there was only one answer to this. He couldn't quit. He loved show-business. Had loved it right from the start. SHOW-BUSINESS – there was a kind of magic about it ... and he argued, aloud, "Stop worrying. So Deke quit, but you're not Deke. You're happy, right where you are."

He'd been so lost in thought he hadn't realized he'd spoken aloud, and he was startled when there was a step behind him and his father cautioned, "Careful, son, you know what they say about people who talk to themselves." Elvis chuckled and replied, "I'm still safe, Dad. So far, I'm not getting any answer."

As the elder man took a chair, Elvis handed him the report about Deke Rivers as he invited, "Here – read this one, while I study the next report."

Let's see; this cousin's name was Vince Everett. He'd had quite a bad time of it. Had gone to jail for manslaughter; serving fourteen months and had returned to society a very embittered soul. Then he'd met Peggy Van Alden, and gradually, as their friendship grew to love, he'd found a new life. Peggy helped him in another way too. She helped him launch his singing career and, for a while, everything had been frantically wild. There were so many personal appearances that he could barely call a minute his own. There were movies, too, and he managed to perform in a few very successful ventures. It was just about here that he decided this wasn't exactly what he wanted of life. He'd made plenty of money and could do as he pleased. Therefore, Mr. and Mrs. Everett, formerly Peggy Van Alden settled in a pleasant suburb in Connecticut. Vince's money was invested wisely, but he kept busy with his own recording company, cutting an occasional disc, every now and then, just for old time's sake and to please his many fans.

Elvis raised his eyebrow as he read this, musing aloud, "This is a foxy guy. You know, I might even end up recording for his company, some day. At that, though, I'm glad he didn't give up show-business completely." "Mmmmmmmmm," Vernon Presley murmured, not quite understanding his son and lost in his own thoughts of the report he was reading.

"Never mind," Elvis smiled as he turned back to reading. Ah – nice – there was a six-year-old Vince Junior on the scene too and a baby brother of two years; little Malc. Both boys resembled their daddy.

Elvis handed this report to his dad, too, as he said, "So far, so good. I'm glad they are doing so well. You know, we're going to have to arrange a re-union." "Yeah," the elder Presley nodded.

Ah – here was the report on Mr. and Mrs. Danny Fisher. Good – he'd married the little girl he'd met while helping his unsavory acquaintances rob the store where she worked. Even from the start, Nellie had been loyal to him, for she'd known he was part of the gang, and she hadn't turned him in. But it had been a rough old road for Danny before he'd solved his problems ... and managed to free himself from the underworld boys, Max and the hoodlum crowd. In the midst of all these troubles Danny had found success; singing in the Beale Street Clubs of New Orleans. How he kept his sanity, amidst blackmail and murder, is another story, but suffice to say that he did.

Saddened at the death of Ronnie, he'd turned to Nellie for comfort. With Max no longer alive to pose any threats, Danny's return to the Clubs of Beale Street proved so successful that he was now in partnership with Charlie La Grand. Of course, Charlie was more than a business partner now; he'd married Danny's sister, Mimi, and was "family". Danny's happiness had been complete when his father had finally approved of it all and had come into the business too. Oh, yes – Papa Fisher not only approved but took over as Danny's manager.

Elvis howled with laughter as he read this. The idea of the meek, elder Mr. Fisher managing Danny was too much to believe. Danny did as he pleased; at least he always had. But wait – all troubles were over, and Danny wouldn't have to be so rough now. In fact, all along he'd yearned



for his father's understanding. Now he had it!

Elvis glanced at his own wonderful father and realized what it must have meant to Danny – the reconciliation between him and his dad. Yes – this was something he could understand, all right.

Back to the report – ah – good – Maxie's hoodlum ring had been completely routed, upon their leader's death. All the Clubs on Beale Street operated honestly now – and Danny's songs were carefree and straight from the heart. Every now and then, though, someone still requests him to sing "TROUBLE", just the way he'd belted it out for Maxie – a long time ago ... and he never refuses.

Happily, Nellie would have her first baby in a few months – and she was hoping to name the youngster Danny Junior.

Elvis sighed contentedly as he passed this report to Vernon, who smiled as he remarked, "More good news, eh? – Keep 'em comin'!"

Next on the list was Tulsa; the homesick, American soldier, stationed in Germany. Tulsa had had three ambitions:

1. To get out of the Army.
2. To marry Lily – the beautiful dancer at the Club Europe.
3. To open a night club in America, where he could perform, with two of his buddies.

Well, in due time; Tulsa's tour of duty with the Armed forces had come to an end, and it had been a happy day when he clutched his honorable discharge in his hand. Step one – realized.

The other two ambitions hadn't been that easily accomplished. Oh, Lily was deeply in love with Tulsa, all right, and wanted to marry him, but it wasn't so easy for an American soldier to get permission to marry a German girl. It had taken time to get through all the formalities, and Tulsa sometimes felt as if the War Department in Washington was making a door-to-door survey in the matter ... you know, asking the whole United States if it was all right for him to marry her.

Therefore he got his discharge papers at just about the same time he received official permission for the marriage. What do you know? It had been a double wedding; for Cooky had obtained permission to marry Lily's room-mate – the lovely Tina.

Their honeymoon? Why, the boat trip to the United States, of course. What fun it had been too, for they were all so happy. Rick and Marla; with their darling, baby son – whom Tulsa and Lily would probably always refer to affectionately as "Tiger", journeyed to America too. After all, Tulsa, Rick and Cooky were "THE THREE BLAZES" ...

A former Sergeant gave them some financial assistance; making it possible for the boys to open their Night Club in Oklahoma. Tulsa's unusual advertising attracted the crowds – that first night, and after listening to him sing they kept returning. In fact, so successful were the THREE BLAZES that it was necessary to book reservations to the Club now. They were booked solid.

Everyone had been happy, with the exception of Lily, who missed the excitement of the stage. Understanding this, Tulsa changed the name of his act to THE THREE BLAZES plus the DYNAMIC LILY. Now everyone was happy.

The last line read, "No children."

Elvis frowned and gave this report to his father and sighed: "It's not right. If anyone's the father type, it's Tulsa. He ought to have six kids." Dryly, Vernon chided, "He'd make medical history, if HE did." Grinning wryly, Elvis scolded, "You know what I mean."

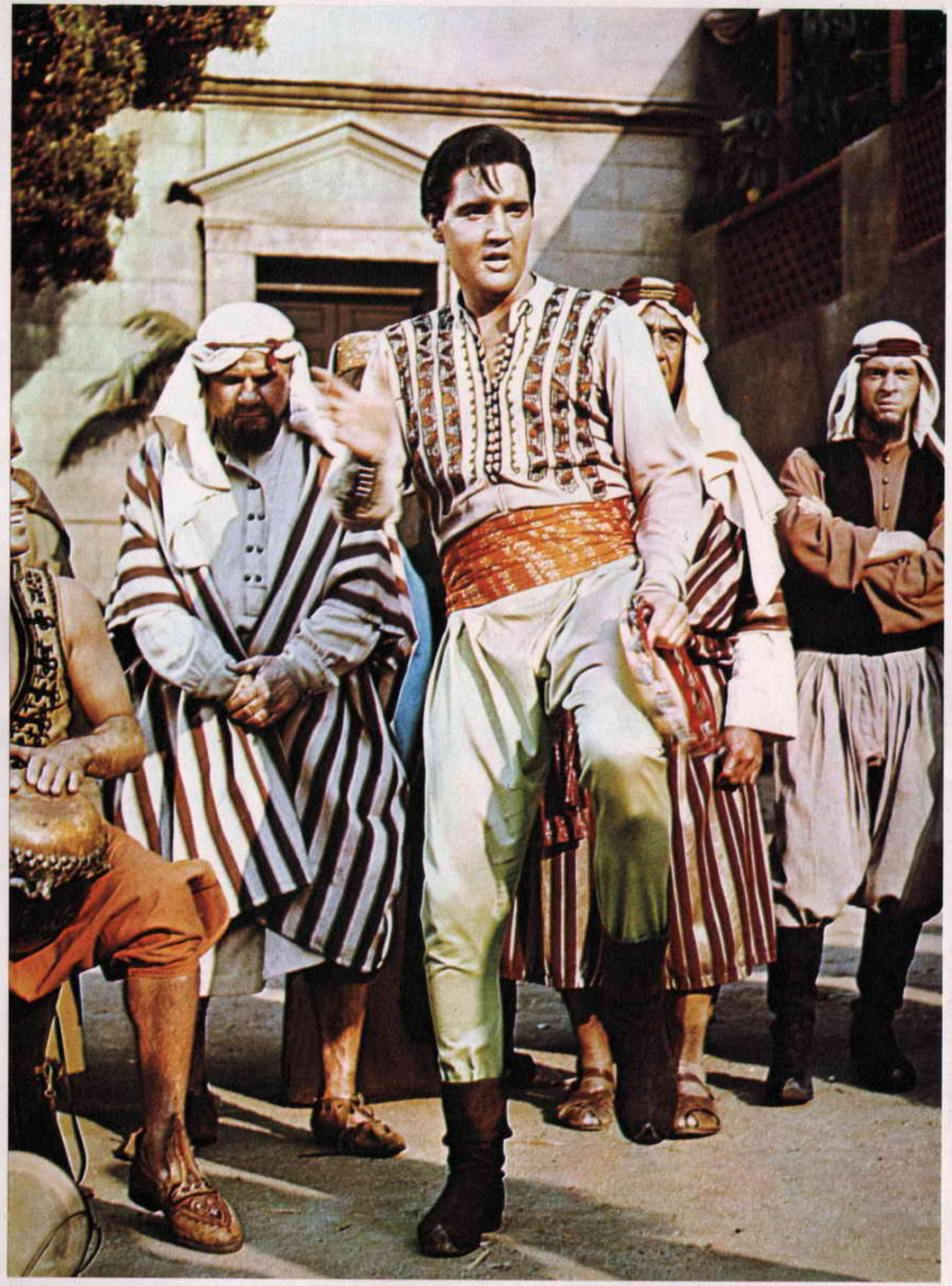
Vernon paused and held one hand up, indicating he wanted silence as he said, "Wait, Elvis. You missed this notation on the back of the report." With this, Vernon read aloud: "Upon speaking with Lily we were told that she is giving Tulsa a little time to get used to baby sitting with Tiger and a few others. After all, Tulsa is inclined to panic at the sight and sound of a baby's tears. Soon, though, he'd be rocking a cradle in his own home. To quote Lily: "When this time comes, I will pack my dancing costumes away for good. Raising a Tulsa Junior will be a full-time career – especially if he's like his father." Softly, she added, "I'm praying for that."

"Amen," Elvis chuckled. "She said a mouthful about it being a full time career. Man – I never knew anyone like Tulsa for getting into so many innocent scrapes."

The next page was nearly blank – except for one typewritten line;

Pacer Burton – deceased.

Somehow this saddened Elvis; even though he knew all along that Pacer was dead. Indeed,



even if he hadn't been killed by the Kiowa's, he'd be dead by now. Poor Pacer, he'd died so young and for such a lost cause. Racial Intolerance. There was still so much of it in the world today. Pacer had been such a brave soul, and Elvis wished they'd been truly related – rather than just related to Pacer's white father. Strange except for the fact that Pacer's skin was a bit darker; the Presley resemblance was very great. Hummmmmmmm.

What was Glenn Tyler doing these days? Hmmmmmm – he'd zoomed through college at the head of his class and was now studying further – in the capitals of Europe. He'd written two highly successful novels, and was wealthy enough to do as he pleased. Critics hailed him as the finest young author on the journalistic scene. He corresponded with Betty Lee; always encouraging her to date other men.

As for Nory, his wealth had given him the pleasure of helping her escape her unhappy home life. No more did she have to put up with her brutish father. She and her baby were settled in a comfortable little cottage many miles from town. In her most recent letter Nory advised him she'd met a fine young man and would soon be married ... if he, Glenn, had no objections – that is. So next time he wrote her a note he'd tell her that he, too, was planning a wedding – just as soon as he got back to the United States ... to the lovely Irene Sperry.

Yes – he still loved Irene – time had only made that more clear to him. Sure – there was a big difference in their ages – and people would talk. Well – let them. It was HIS life and IRENE'S ... and they'd both decided their LOVE was right. After all, Glenn was much older than his tender years – life had been cruel to him, and he'd had to grow up faster than most boys. On the other hand, Irene had kept youthful in spirit, by working with the very young. Both Glenn and Irene believed their marriage would be ideal.

"Another happy one," Elvis told his dad as he added the new report to those his father was already reading.

The next report read; "GATES, OF HAWAII" – and it told of the great success of the Tourist Agency owned and operated by Chad Gates and his beautiful wife ... the former Maile Duval. Chad had argued and fought against working for his own father; insisting he wanted to make his own way in the world. Then he'd solved it all by forming a sort of partnership. Yes, sir, THE GREAT SOUTHERN HAWAIIAN FRUIT CO. gave GATES, OF HAWAII, all it's tourist trade – on a percentage basis, and this, in itself, was enough to secure success.

The sign over Chad's office could well read: "GATES AND SONS, OF HAWAII", now for there were three of them – ages five, three and one; but as Chad had said to Maile in the very beginning – "GATES IS PLURAL."

Elvis turned the pages and chuckled before he read one line. Somehow, just reading the name of TOBY KWIMPER was enough for a smile or two on its own merit.

Ah – yes – he'd married pretty little Holly Jones. Good – and Elvis scanned the report quickly and said, "Good old Toby. I always knew he'd be a success. Especially since success to Toby meant just plain old day-to-day living. This kind of a guy really takes life in stride. He's got the right sense of balance for accomplishing his goals without setting the world on fire.

"They've got a little boy, Toby Junior, just barely past one year old. Says here that they are now adding onto their house in Florida because, like Grandpa Kwimper, they keep collecting every stray little waif that wanders across their path. That Toby and Holly sure have great big loving hearts, don't they, Dad?"

He didn't wait for any answer before he added; "Make a note to send Toby what he needs to finish that house and then some; okay? I'd like to help. Only remember; he won't accept charity, so make it look like he won something – fair and square, eh?" Vernon nodded – smiling proudly at the man who was the joy of his life.

Oh, here was the report on Walter Gulick, the accidental prize-fighter – Pride of Cream Valley, Kid Galahad. Poor guy, all he wanted to do was earn enough money in the prize-ring to marry Rose Grogan and buy a garage. What do you know? He'd managed to do both – and before he'd ruined his good looks too. Elvis winced; yikes, who'd written THAT? This report must have been compiled by a woman. Oh, well ...

Yes, Kid Galahad and Rose were a happy couple – proud of their home; their respectable standing in Cream Valley and, most of all, proud of their little daughter, who, incidentally, was the picture of her lovely mother.

"Nice – real nice," Elvis said. "No problems here."



Ah – now this was a guy Elvis had really worried about; Ross Carpenter. This cousin had wasted so many years on a dream. Yes – he'd worked hard to try and earn the money to buy the boat his father had built. Actually, he'd helped his father build "THE WEST WIND" – but on the very day it was completed his beloved father had died. Ross had been young – too young to realize he could have found a home with his cousins on the mainland. So he'd lived with strangers – hating the idea of charity and yearning for the day when he could stand on his own feet. Still, his dreams persisted – to OWN "THE WEST WIND". Then he'd fallen in love with Laurel Dodge, and she helped him realize that it wasn't the boat he'd wanted, after all. She made him understand that the boat was only a symbol to a grief-stricken boy – that in trying to acquire it he was only searching for his lost father ... who was no longer alive. Yes – Ross agreed, Laurel was right ... and so they were married.

Trouble was, Laurel was rich and spoiled, and Ross wasn't the kind of man to settle for the life of a hen-pecked husband. He wouldn't agree to live on her money, and she threw tantrums because he wouldn't join her "jet-set" crowd. Truly – they were worlds apart and both finally realized their mistake ... that they should never have married. They parted friends and were both glad there had been no children, for in divorce it's always the young who suffer most.

Laurel decided on a world cruise after the divorce, and Ross went back to his former position – assisting rich sports-fishermen to get the big ones – marlin, etc. Ross was happy now – earning his own way and working hard to build up a fleet of fishing boats that he could call his own.

Elvis sighed – admiring Ross for his honesty. Many a man would have endured a little domestic warfare for a ticket to wealth, but Ross was a proud man. As he gave this report to his father, he said, "Mark this one special, too. I want you to send Ross a cheque to cover this fleet he wants. But whatever you do, don't let him know it's just from me. He won't accept charity of any form; he's a little more worldly than Toby, so you'll have to think of something more clever than a prize. For a moment, Elvis stared blankly at his dad, but couldn't think of anything to suggest. With a wave of his hand, he shrugged and added, "Ohhhhh – you'll think of something." The elder Presley raised an eyebrow as he echoed, "Oh sure – I'll think of something." But he chuckled, as Elvis thankfully said, "I knew I could depend on you."

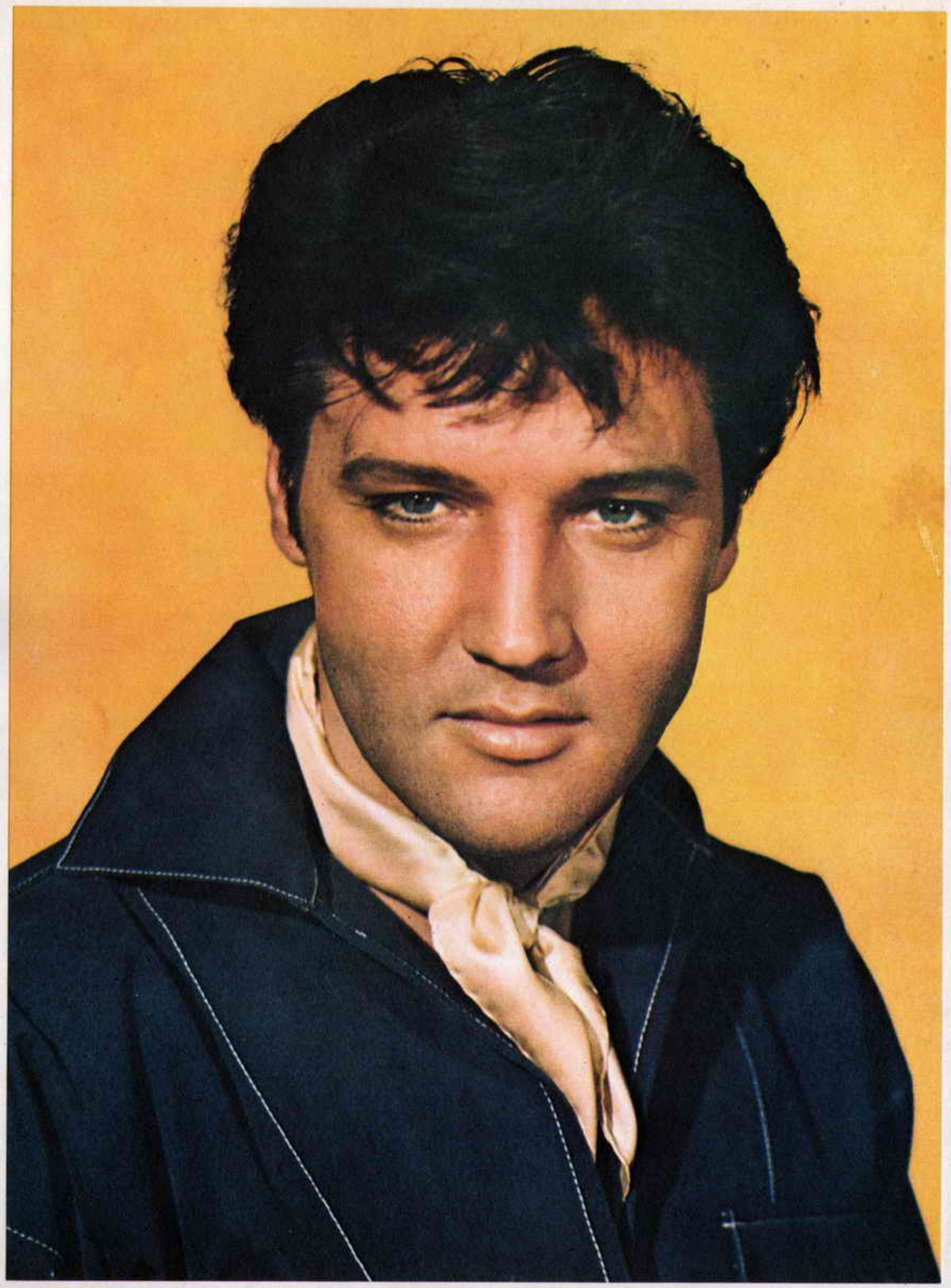
Next came Mike Edwards and Diane Warren; Mike was the flyer who fell head-over-heels in love with the little nurse he'd met at the Seattle World's Fair. Yes, they'd been married. Diane gave up all ideas of joining the Space-program as she settled down as a happy wife. Mike was doing well. He'd been accepted into the Space-program and was next in line for promotion; the big one – yes, he'd be the next man selected to go into orbit. Diane was both proud and worried, but she covered it all when she told everyone who'd listen, "Mike can do anything and did you know, he's the most handsome man in the whole space-program?" Their little twin daughters, aged two and christened Ivy and Ellen, agreed with their beautiful mother – daddy was fun.

"This will please you, Dad," Elvis said as he gave his father the report. "You always did like Mike and Diane."

Oh, boy, now here was another couple he'd worried about, Mike Windgrin and Margarita Dauphine. Like Ross and Laurel, Mike and Margarita were of two different worlds. Mike was part of a circus act with his family THE FLYING WINDGRINS. Margarita was a deposed princess, who with her father had fled to Mexico. Mike, too, had fled to Mexico, but for an entirely different reason. He'd been troubled over the accidental death of his brother; blaming himself for the aerial accident. His grief robbed him of his ability to perform; caused him to sweat with fear – so much that he couldn't even dive from the high board into a swimming pool. But in time he'd conquered his fears, realizing that his brother's death was, indeed, a tragic accident.

About to marry Margarita, Mike had second thoughts and discovered she had doubts too. Sure – they loved each other, but Margarita could never face the kind of life Mike intended to lead. Travelling, even with a big-name circus, was rough and not the security Margarita was looking for. So they'd called the marriage off ... remaining the best of friends.

Little Raoul was still with Mike though; had journeyed to the States with Mike. It hadn't been difficult to arrange the boys' entrance into the





United States. After all, Raoul was an orphan, even if he did have many cousins. The Mexican authorities agreed that Mike would do well by Raoul. So Raoul travelled all over the world with the Circus and his idol, Mike. His only complaint was that Mike insisted on many hours of schooling each day. Mike was often heard to say, "I don't know if Raoul is going to be the best darn lawyer in the country or the best con-man that ever lived."

Elvis nodded and told his dad, "I think these people made the right decision. See if you don't think so, too." "Okay," Vernon replied, "only give me time. You're a little ahead of me."

Elvis stretched, yawned and murmured, "All this reading is making me sleepy, but I've got to see this through. Oh – this one concerns our hill-billy cousins: Josh Morgan and Jody Tatum." Silently, then, he scanned the report. Josh Morgan and Azalea Tatum, Well, what do you know? They hadn't married, after all. Josh had been called back to duty in the Air Force, and while he'd been away both he and Azalea decided not to wed – each other, that is. It seems that Josh had "got used" to big city ways and couldn't face going back to mountain life. Azalea wouldn't have any part of the big city, and so that was that. But now, Jody Tatum had married the little Wac, Midge Reilly. Midge took to mountain life like she was born to it, and Jody was so happy he stopped chasing the Kitty-hawks completely.

Lucky Jackson – the racing champ. He'd married a swimming instructor in Las Vegas, Rusty Martin. They were very happy. Lucky gave up racing, and he and Rusty were the singing darlings of the Las Vegas night-club circuit. Life was a ball to them.

"Yeah," Elvis nodded in approval; "I always thought these two were Special Swingers."

Ah – yes, they had one child – a little baby boy named Tony. They had a lot of time with Tony – leaving the child with a special nurse only when they had to rehearse or give a performance. Chances were little Tony would grow up on stage.

"Good – good," Elvis beamed as he gave the page to his father.

Next? Charlie Rogers; rough, tough, devil-may-care – quick to take offence and more inclined to strike first, if he thought someone was out to get him. In a way, he was much like another cousin, Vince Everett, and just like Vince, headed for trouble. Forced to stay with a failing carnival while his motorcycle was being repaired, he'd ended up saving the show from financial collapse with his unique singing talent.

It had been a double wedding for Charlie and Cathy; the quiet daughter of the carnival manager – and Maggie and Joe. Charlie had changed, by now he no longer thought the world was against him. He'd found his place in the sun.

"Ever wondered what happened to Rusty Wells, the singer, and Valerie, Big Frank's daughter?", Elvis asked his dad. "Well, yes – now that you mention it, I have," Vernon replied. "It says that Rusty married Valerie and they're doing fine. Rusty's still singing with his combo and has a guaranteed contract, at a fantastic salary, on Big Frank's night-club circuit in the middle-west."

"Okay, okay," Vernon replied. "Read it to yourself; I'm still two cousins behind." Elvis chuckled and pursued the report further.

There was only one trouble here. Rusty flatly refused to tag along with any of Big Frank's underworld connections. Big Frank often threatens Rusty with any manner of things, but everyone knows he'd never have his son-in-law harmed. Rusty brings in the crowds, and besides, he's a good husband to Valerie. Furthermore, the kids sort of "buttered up" Grandpa Frank when they named their little boy; what else? Frank – how about that?

Elvis chuckled and exclaimed, "That Rusty, leave it to him. He knows all the angles. I wasn't too worried about him."

Next came Lonnie Beale and Pam Merritt. Lonnie had met Pam when he'd taken a job at a health ranch; between Rodeo engagements. Pam was an instructor, but headed for danger because she was the sole possessor of a treasure map. Actually, the treasure was rightfully hers, as it had belonged to her grandfather, but many others thought differently. Lonnie had helped her find the gold – had saved her from her tormentors and fallen in love with her at the same time.

They were married and Pam used the money to build their very own ranch. However, she was very wise. She knew Lonnie would never settle down to quiet life – away from his beloved rodeos. Besides, he loved to sing for people too. Therefore, she built a special kind of ranch suited to keep Lonnie busy and "right at home"



... a Dude Ranch. Lonnie loved people, and everybody loved him; he organized riding parties; rodeos and sang to his heart's content at various outings. Yes, it was fun for everybody.

Pam was happiest that she'd been able to separate Lonnie from his Rodeo riding. Oh, how she shivered to think he might get hurt. The rodeos he arranged here on the Dude Ranch were strictly "dude". Her man was safe. However, of late, she had another worry. Lonnie kept talking about teaching their son to ride a horse before he could walk. My goodness, the baby wasn't even born yet, and what if it wasn't a boy, but a sweet little girl? Oh, well, so she'd probably ride too. Pam idolized Lonnie – loved him more than life. He was her whole world and everything he wanted was all right with her. "Nice," Elvis said, turning this report over to his father.

Ah, now here was a match that was something else. Johnny Tyrone, the American film star, and Princess Shalimar of the Middle East. Their worlds were so very different. But evidently this was a case of true love, for after a brief return to the United States Johnny had sold all properties and cancelled all commitments to take his homesick bride back to her own world. "I'll never leave you," he'd told her, "and if this is where you want to be then I'll stay here too."

They lived happily at her summer palace, and Johnny invested his wealth wisely in the country's main asset – OIL. And so – at a very early age Johnny Tyrone retired. If it could be called retirement – since his average day would surely tire the heartiest soul. He was a rugged individual, and right now was learning many new Middle East sports.

As for the Princess, she was extremely happy. For one thing, she knew she would always be her husband's ONLY wife. Unlike her people, he didn't believe in polygamy. In fact, he hadn't, nor would he give up his western beliefs. Strangely enough, her people accepted him, for he was man enough for them to admire. Yes – the Princess had every reason to be very proud and happy.

Oh – here was the memo he'd asked to see about Frankie and Johnny. They'd lived in a bygone era, but nonetheless, Johnny was kin and he'd asked the investigators to find out what had happened after he'd married Frankie.

When Frankie thought she'd fatally shot Johnny, she'd promised him anything – if he'd only live. In fact, she'd said, "Oh, Johnny, I love you; you can gamble all you want. I want you, any way you are." And the rascal had lived. But wait – it seems that after he was married he'd lost all interest in gambling. Ha – he complained that Frankie had taken all the fun out of it when she quit nagging him about it. Now that it was no longer forbidden it wasn't any fun. What a nut!

Anyway – they didn't go to Broadway as they'd intended, but saved their money and bought their own show-boat. They'd had a ball running it – singing and dancing the entire length and breadth of the great Mississippi river. They'd lived long, happy lives and raised a lovely family of six – three girls and three boys.

Rick Richards – still in the tourist business in Hawaii; in partnership with Danny. Many people expect him to marry his secretary; affectionately referred to as Friday – but so far no date has been set. Since Rick dates no other girls but Friday, the wedding can't be far off – truly – another "wolf" has bit the dust.

Mike McCoy – another cousin, still single and loving the life of a carefree, touring entertainer. Sometimes he stops singing long enough to win the Cup at another race. A winner for sure in whatever he tries. "Yea," Elvis cheered. "Keep spinning Mike – never SPINOUT."

Ted Jackson – another bachelor. At first it was thought he'd marry Jo Symington, but although they have remained good friends, they decided against marriage. For one thing, Ted never did master Yoga, and it was wearisome talking to a girl while she stood on her head for hours at a time. Not only that – it put an awful kink in his neck. For a singer – this was murder. And that's what Ted was doing these days – singing at his friend's little club, on the water front.

Guy Lambert and Jillian Conway, these two were Mr. and Mrs. now and were touring Europe together. It wasn't exactly all pleasure, for Guy had to finish his singing commitments with Georgie and the G. Men. Guy didn't mind – in fact, singing was a pleasure for him and, actually, Jill didn't mind either – for she delighted in the knowledge that this entertainer, who had all the ladies in the audience sighing, was her very own husband.

As for the difference in their ages – Guy found Jill quite mature for her age and wonderful



to be with – and my gosh, she wasn't so all-fired old. Yes – life looked rosy for these two.

No sooner had Elvis finished reading this last line, when he felt rough hands on his shoulder – shaking him, and a familiar voice called, "Elvis – Elvis – come on, son, wake up. It's time for that baseball game you wanted to see."

With a start, Elvis sat up straight. My gosh – he'd fallen asleep in his chair in the living room – while waiting for the game. He sighed and stretched – then grinned as he told his dad, "I just had the most unusual dream. Remember how I've always told you how deeply involved I get with each "character" I portray on screen?

"While I'm doing that role; I really put myself in that character's place. For a fact; I became Mike McCoy – or Ted Jackson – or any of the others. Well – I've always wondered what really happened to these people when the last scene faded away. Did they all live happily ever after – or what? Now I know – my dreams just solved it all – for a while – until other 'last scenes' fade away, that is."

Vernon Presley smiled proudly and soothed, "Well – don't worry, son. I'm sure you'll have another dream and solve it all."

"Game's on," Joe advised. To which Elvis remarked, "I've already seen it. It was in the dream, too." Of course, he was howled down, and he grinned as he slid to the floor and curled up close to the television. "I'll watch from here," he explained. "It'll be easier on the furniture if the game plays out like it did in my dreams."

Everyone laughed at him – it would be difficult not to – since Elvis had a way of saying things that made them funnier than they really were.

Elvis frowned, though, as he said, "I dreamed of everyone but poor old Clint Reno." "Well, of course," Vernon told him, "You knew Clint got killed. He was shot – remember?" "Yeah," Elvis drawled. "But Pacer was there – and so was Frankie and Johnny – and by now they'd naturally be dead anyway."

"Don't worry about it," Vernon soothed. "Dreams are odd – so you forgot one guy – nobody's perfect." "I know," Elvis scowled. "But I thought a lot of old Clint – the poor kid really got hoodwinked – all the way around. I think I'll go back to sleep after the game and see if I can dream up a happier ending for Clint – you know, have him recover – instead of die of that wound. How'd that be?" "Suit yourself," Vernon replied. "But let's watch the game."

But it was just like his dream – play by play – and like seeing a movie for the second time. Hummmmmmmm – this was a good time to take bets on a game – might as well get some action going around here. Hummmmmmmmm – maybe he'd assumed too much of the gambling character of Frankie's rascal husband, at that. What a thought . . .



COMPLETE LIST OF ELVIS L.P. RECORDINGS

available in Great Britain as at 1st June, 1969

"ELVIS'S CHRISTMAS ALBUM": Santa Claus is Back in Town; White Christmas; Here Comes Santa Claus; I'll Be Home For Christmas; Blue Christmas; Santa Bring My Baby Back; O Little Town of Bethlehem; Silent Night, Holy Night; Peace in the Valley; I Believe; Take My Hand Precious Lord; It Is No Secret	**RD 27052**
"KING CREOLE": King Creole; As Long as I Have You; Hard Headed Woman; Trouble; Dixieland Rock; Don't Ask Me Why; Lover Doll; Crawfish; Young Dreams; Steadfast Loyal and True; New Orleans	**RD 27088**
"ELVIS'S GOLDEN RECORDS": Hound Dog; I Love You Because; All Shook Up; Heartbreak Hotel; You're a Heartbreaker; Love Me; Too Much; Don't Be Cruel; That's When Your Heartaches Begin; I'll Never Let You Go; Love Me Tender; I Forgot to Remember to Forget; Any Way You Want Me; I Want You, I Need You, I Love You ...	**RB 16069**
"ELVIS": That's All Right; Lawdy Miss Clawdy; Mystery Train; Playing For Keeps; Poor Boy; Money Honey; I'm Counting On You; My Baby Left Me; I Was The One; Shake, Rattle and Roll; I'm Left, You're Right, She's Gone; You're a Heartbreaker; Trying to Get You; Blue Suede Shoes	**RD 27120**
"A DATE WITH ELVIS": Blue Moon of Kentucky; Milkcow Blues Boogie; Baby Let's Play House; I Don't Care if the Sun Don't Shine; Tutti Frutti; I'm Gonna Sit Right Down and Cry; I Got a Woman; Good Rockin' Tonight; Is it So Strange; We're Gonna Move; Blue Moon; Just Because; One Sided Affair; Let Me	**RD 27128**
"ELVIS GOLD RECORDS" (Vol. 2): I Need Your Love Tonight; Don't; Wear My Ring Around Your Neck; My Wish Came True; I Got Stung; Loving You; Teddy Bear; One Night; A Big Hunk O' Love; I Beg of You; A Fool Such As I; Doncha' Think It's Time; Jailhouse Rock; Treat Me Nice	**RD 27159**
"ELVIS IS BACK": Make Me Know It; Fever; The Girl of My Best Friend; I Will Be Home Again; Dirty, Dirty Feeling; The Thrill of Your Love; Soldier Boy; Such a Night; It Feels So Right; The Girl Next Door; Like a Baby; Reconsider Baby	**RD 27171** (SF 5060)
"G.I. BLUES": Tonight is So Right for Love; What's She Really Like; Frankfort Special; Wooden Heart; G.I. Blues; Pocket Full of Rainbows; Shoppin' Around; Big Boots; Didja Ever; Blue Suede Shoes; Doing the Best I Can	**RD 27192** (SF 5078)
"HIS HAND IN MINE": I'm Gonna Walk Dem Golden Stairs; In My Father's House; Milky White Way; Known Only to Him; I Believe in the Man in the Sky; Joshua Fit the Battle; Jesus Knows What I Need; Swing Down Sweet Chariot; Mansion Over the Hilltop; If We Never Meet Again; Working On The Building	**RD 27211** (SF 5094)
"SOMETHING FOR EVERYBODY": There's Always Me; Give Me the Right; It's a Sin; Sentimental Me; Starting Today; Gently; I'm Comin' Home; In Your Arms; Put the Blame on Me; Judy; I Want You With Me; I Slipped, I Stumbled, I Fell	**RD 27224** (SF 5106)
"BLUE HAWAII": Almost Always True; Aloha-oe; No More; Can't Help Falling in Love; Rock-a-Hula Baby; Moonlight Swim; Ku-u-i-po; Ito-eats; Slicin' Sand; Hawaiian Sunset; Beach Boy Blues; Island of Love; Hawaiian Wedding Song	**RD 27238** (SF 5115)
"POT LUCK WITH ELVIS": Kiss Me Quick; Just For Old Time's Sake; Gonna Get Back Home Somehow; Easy Question; Steppin' Out of Line; I'm Yours; Something Blue; Suspicion; I Feel That I've Known You Forever; Night Rider; Fountain of Love; That's Someone You Never Forget	**RD 27265** (SF 5135)
"ROCK 'N' ROLL No. 2": Rip it up; Love Me; When My Blue Moon Turns to Gold Again; Long Tall Sally; First in Line; Paralyzed; So Glad You're Mine; Old Shep; Ready Teddy; Any Place Is Paradise; How's The World Treating You; How Do You Think I Feel	**RD 7528** (SF 7528)
"GIRLS! GIRLS! GIRLS!": I Don't Wanna Be Tied; Where Do You Come From; I Don't Want To; We'll Be Together; A Boy Like Me, A Girl Like You; Earth Boy; Return to Sender; Because of Love; Thanks To The Rolling Sea; Song Of The Shrimp; The Walls Have Ears; We're Coming In Loaded	**RD 75-4** (SF 7534)
"IT HAPPENED AT THE WORLD'S FAIR": Beyond the Bend; Relax; Take Me to the Fair; They Remind Me Too Much Of You; One Broken Heart For Sale; I'm Falling in Love Tonight; Cotton Candy Land; A World of Our Own; How Would You Like to Be; Happy Ending	**RD 7565** (SF 7565)
"KISSIN' COUSINS": Kissin' Cousins (No. 2); Smokey Mountain Boy; There's Gold In The Mountains; One Boy; Two Little Girls; Catchin' On Fast; Tender Feeling; Anyone; Barefoot Ballad; Once Is Enough; Kissin' Cousins; Echoes Of Love; (It's A) Long Lonely Highway	**RD 7645** (SF 7645)
"ROUSTABOUT": Roustabout; Little Egypt; Poison Ivy League; Hard Knocks; It's A Wonderful World; Big Love; Big Heartache; One Track Heart; It's Carnival Time; Carny Town; There's A Brand New Day On The Horizon; Wheels On My Heels ...	**RD 7678** (SF 7630)
"FUN IN ACAPULCO": Fun in Acapulco; Vino Dinero Y Amor; Mexico; El Toro; Marguerita; The Bullfighter Was a Lady; There's No Room to Rhumba in a Sports Car; I Think I'm Gonna Like it Here; Bossa Nova Baby; You Can't Say No in Acapulco; Guadalajara; Love Me Tonight; Slowly But Surely	**RD 7609** (SF 7609)
"ELVIS'S GOLDEN RECORDS" (Vol. 3): It's Now or Never; Stuck on You; Fame and Fortune; I Gotta Know; Surrender; I Feel So Bad; Are You Lonesome Tonight?; (Marie's the Name) His Latest Flame; Little Sister; Good Luck Charm; Anything That's Part of You; She's Not You	**RD 7630** (SF 7630)
"GIRL HAPPY": Girl Happy; Spring Fever; Fort Lauderdale Chamber of Commerce; Wolf Call; Startin' Tonight; Do Not Disturb; Cross My Heart; Meanest Girl In Town; Do The Clam; I've Got To Find My Baby; Puppet On A String; You'll Be Gone ...	**RD 7714** (SF 7714)
"FLAMING STAR": Flaming Star; Summer Kisses, Winter Tears; Loving You; Party; Teddy Bear; True Love; It's Now or Never; Are You Lonesome Tonight; Lonesome Cowboy; Hot Dog; Mean Woman Blues; Gotta Lot O' Livin' To Do. (Not available in Stereo)	**RD 7723**
"ELVIS FOR EVERYONE": Your Cheating Heart; Wild In The Country; Finders Keepers, Losers Weepers; In My Way; Tomorrow Night; Memphis, Tennessee; For the Millionth And The Last Time; Forget Me Never; Sound Advice; Santa Lucia; I Met Her Today; When It Rains It Really Pours	**RD 7752** (SF 7752)
"HAREM HOLIDAY": Harem Holiday; My Desert Serenade; Go East, Young Man; Mirage; Kismet; Shake That Tambourine; Hey Little Girl; Golden Coins; So Close, Yet So Far; Animal Instinct; Wisdom of The Ages	**RD 7767** (SF 7767)
"FRANKIE AND JOHNNY": Frankie and Johnny; Come Along; Petunia, The Gardener's Daughter; Chesay; What Every Woman Lives For; Look Out, Broadway; Beginner's Luck; Down By The Riverside and When The Saints Go Marching in; Shout it Out; Hard Luck; Please Don't Stop Loving Me; Everybody Come Aboard	**RD 7792** (SF 7793)
"PARADISE, HAWAIIAN STYLE": Hawaii, U.S.A.; Queenie Wahine's Papaya; Scratch My Back; Drums of the Island; Datin'; It's a Dog's Life; Castle Made of Sand; Stop Where You Are; This is My Heaven; Sand Castles	**RD 7810** (SF 7810)
"CALIFORNIA HOLIDAY": Stop, Look and Listen; Adam And Evil; All That I Am; Never Say Yes; Am I Ready; Beach Shack; Spinout; Smorgasbord; I'll Be Back; Tomorrow Is a Long Time; Down in the Alley; I'll Remember You	**RD 7820** (SF 7820)
"HOW GREAT THOU ART". How Great Thou Art; In the Garden; Somebody Bigger Than You and I; Farther Along; Stand by Me; Without Him; So High; Where Could I Go But to the Lord; By and By; If the Lord Wasn't Standing By My side; Run on; Where No one Stands alone; Crying in the Chapel	**RD 7867** (SF 7867)
"DOUBLE TROUBLE": Double Trouble; Baby, If You'll Give Me All of Your Love; Could I Fall in Love; Long Legged Girl with the Short Dress On; City by Night; Old MacDonald; I Love Only One Girl; There is so Much World to See; It Won't be Long; Never Ending; Blue River; What Now, What Next, Where To	**RD 7892** (SF 7892)
"CLAMBAKE": Guitar Man; Who Needs Money; A House That Has Everything; Confidence; Hey, Hey, Hey; You Don't Know Me; The Girl I Never Loved; How Can You Lose What You Never Had; Big Boss Man; Singing Tree; Just Call Me Lonesome;	**RD 7917** (SF 7917)
"ELVIS' GOLD RECORDS" (Vol. 4): Love Letters; Witchcraft; It Hurts Me; What'd I Say; Please Don't Drag That String Around; Indescribably Blue; You're The Devil In Disguise; Lonely Man; A Mess Of Blues; Ask Me; Ain't That Loving You Baby; Just Just Tell Her Jim Said Hello.	**RD 7924** (SF 7924)
"SPEEDWAY": Speedway; There Ain't Nothing Like A Song; Your Time Hasn't Come Yet, Baby; Who Are You?; He's Your Uncle Not Your Dad; Let Yourself Go; *Your Groovy Self; Five Sleepy Heads; Western Union; Mine; Goin' Home; Suppose; * *Nancy Sinatra only*	**RD 7957** (SF 7957)

(Mono—Bold Figures) ***By Courtesy of Decca*** **(Stereo—Light Figures)**

ELVIS PERSONAL ALBUM 5



Elvis among Fans and Friends

Left: *Fans on the "Graceland" porch,* 1960.

Below: *Outside "Graceland" during the summer of* 1958.

Facing page: *At the Memphis Amusement Park*, 1960. *Among family, fans and friends you will recognise Anita Wood and Joe Esposito.*





'BABY LET'S PLAY HOUSE' REVISITED.....

Well that's finished!

Thirteen years ago I was recording "Baby Let's Play House" down home, at Memphis, under the supervision of Sam Philips for "Sun" records. Now again I've recorded it, this time what a difference. The first time was just a handful of stand-in musicians, now it's the full treatment; the whole of R.C.A., Nashville's great guitarists to pick from – just everybody; people like Hank Garland, Jerry Reed and even Chet Atkins would come along. Now there's The Jordanaires, whom I've known for so long it seems strange to think that at the time I first recorded "Baby Let's Play House" that the group I'd admired for so long, The Jordanaires, should two years later be backing me! The Imperials Quartet were also around in case extra help was required for the recording. It's nice to record an old one again. My, hasn't my voice altered!

My voice seems deeper, naturally, now – more resonant and matured, for those early rough edges have largely disappeared. Sometimes I wish they hadn't, but I suppose it's a good thing, variety is the spice of life, and now I can sing a wider choice of songs, take that "Just Call Me Lonesome", for example; I think that as it comes out much higher than I normally sing – yeh, that's a good song!

Ah! The early days in the "Sun" studios when Jerry Lee Lewis, Johnny Cash and young Roy Orbison were there we used to back each other and have those jam sessions, what a laugh! Good old "Dewey" for playing my records – great times. I'd go down to his studio and say a few things over the air, "You'd better believe it."

(We all know, of course, that shortly after Elvis re-recorded "Baby Let's Play House" Dewey Phillips died on September 28th, 1968.)

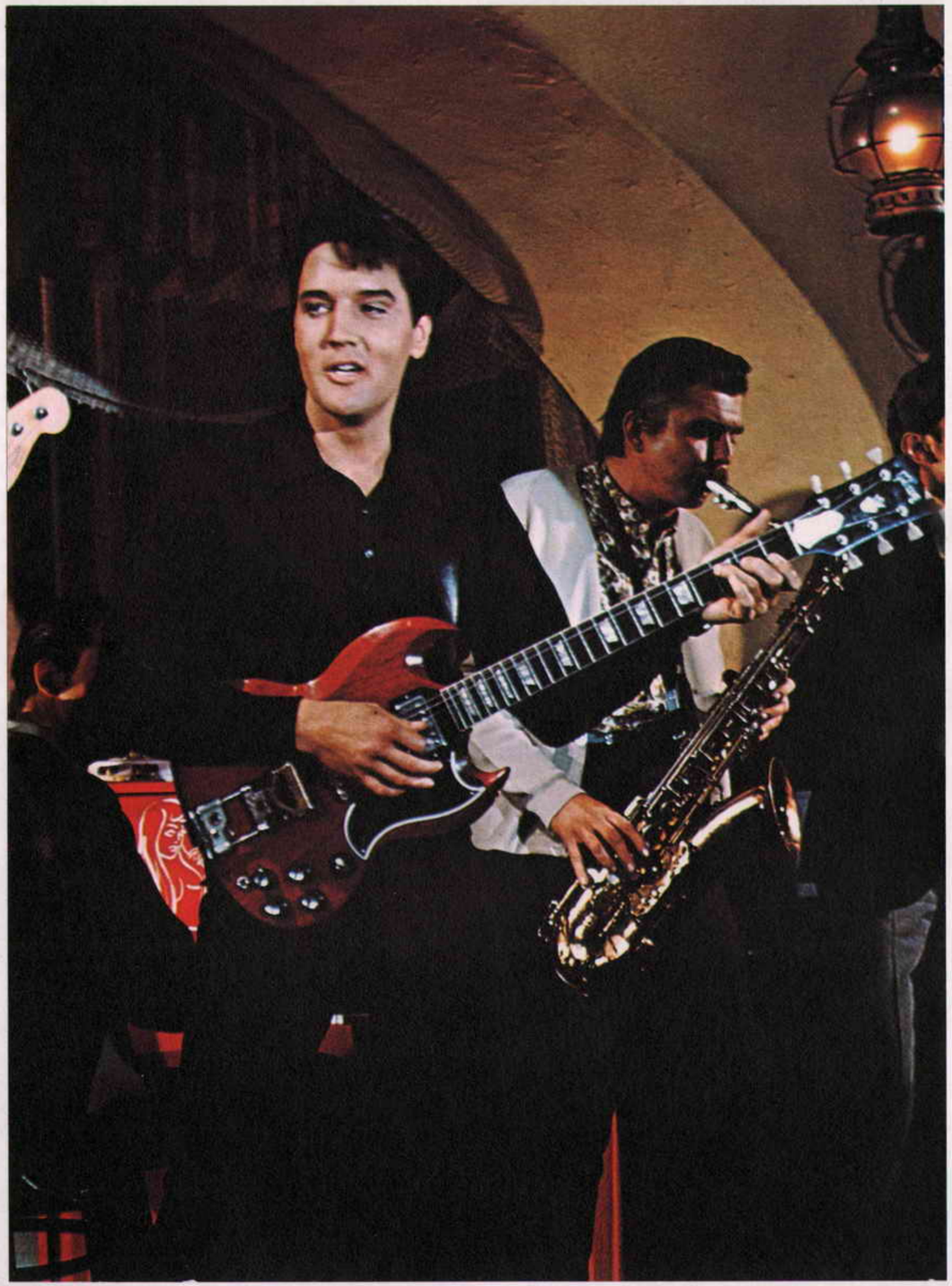
There was "Kid Emerson" down at Memphis – he was a good songwriter, and he's still writing songs today, what was that one of his I recorded – ah, yes, "When It Rains It Really Pours." That was a Blues song, great sound. I wonder if I should re-record that one also – still the original was delayed ten years before that came out. I can't wait that long again.

"Blue Suede Shoes" that's one of the few I've re-recorded. I still prefer the earlier version – it's more lively, and the backing was more spontaneous for this kind of song. Yes, Carl Perkins you did me a good turn in writing that song – mind you, I've made it up to you in royalties by re-recording it on "G.I. Blues" album. Pity it was so short in the film, I re-recorded it more in the original vein, as done by Carl Perkins himself.

"Hound Dog" – I can't forget those thirty-two energy-sapping takes on this record before deciding we had a good one. The Jordanaires were with me on this one. "Hound Dog" always went down so well on stage I suppose it's part of me now.

"Love Me Tender" I'll never forget – my first film! Boy, did I sound "green" – a pure country

D.J. Westney imagines ELVIS reminiscing



yokel, but I enjoyed the film and I did try hard! The song itself I prefer to forget, I like the song, but on record I sang it flat – I never wanted that version to be issued – but it did sell a million.

"Jailhouse Rock" – unforgettable – but "Baby I Don't Care" stands out in my mind. Leiber and Stoller were great songwriters – they were unsurpassable.

Poor old Bing Crosby – I'd spoilt his "White Christmas", or so the critics said, but he only commented by saying, "That lad's a pool of talent" – I'll always remember that. "White Christmas" went down big on the "Ed Sullivan Show", those were great shows, but times have changed, and so have I.

"A Fool Such As I", another great song, I remember hearing it first of all by Jo Stafford in 1952, and then it became a Country and Western standard – well, I had to be different; in fact, I was very pleased with Ray Walker (Bass) of The Jordanaires on this – he really makes the disc! An all-time favourite of mine.

Then came the Army. Well, it was a change from show business, in a way. Still that's how I first met Priscilla, but I wonder how that German girl – what's her name – is getting on? Hope she still likes my records!

Out of the Army again and "A Mess Of Blues". I liked this, written by Pomus and Shuman, two of my favourite songwriters. This is the type of song I really like, I've a kinda bias towards Country-Blues, not forgetting Spirituals, of course.

"It's Now Or Never", wonderful song really gave me a challenge, I had to sing on that record, the song demanded it. I'll always felt sort of proud of that one.

Then the film songs came fast and furious, disappointing really, because I had little choice in the selection. They have to fit into the film well. "Lawdy Miss Clawdy" would hardly fit over the credits of "Blue Hawaii" film would it!

"His Hand In Mine" L.P. – I'd always wanted to do a religious album, but my first attempt was the E.P. "Peace In The Valley", but on "His Hand In Mine" I actually arranged and adapted many songs – myself. I think I still like "Known Only To Him", it's a wonderful hymn, and I couldn't help but sing it sincerely, because I really did mean what I sang. After the Army



my voice seemed to have gone a little higher, maybe that's why I sang this at a higher pitch than normal.

Still more films, the end of "live" appearances, but still more recordings. What about "Suspicion", once again by Pomus and Shuman, it's a fantastic song. It must have been, for I remember Terry Stafford did his version of this song, and it topped the American charts.

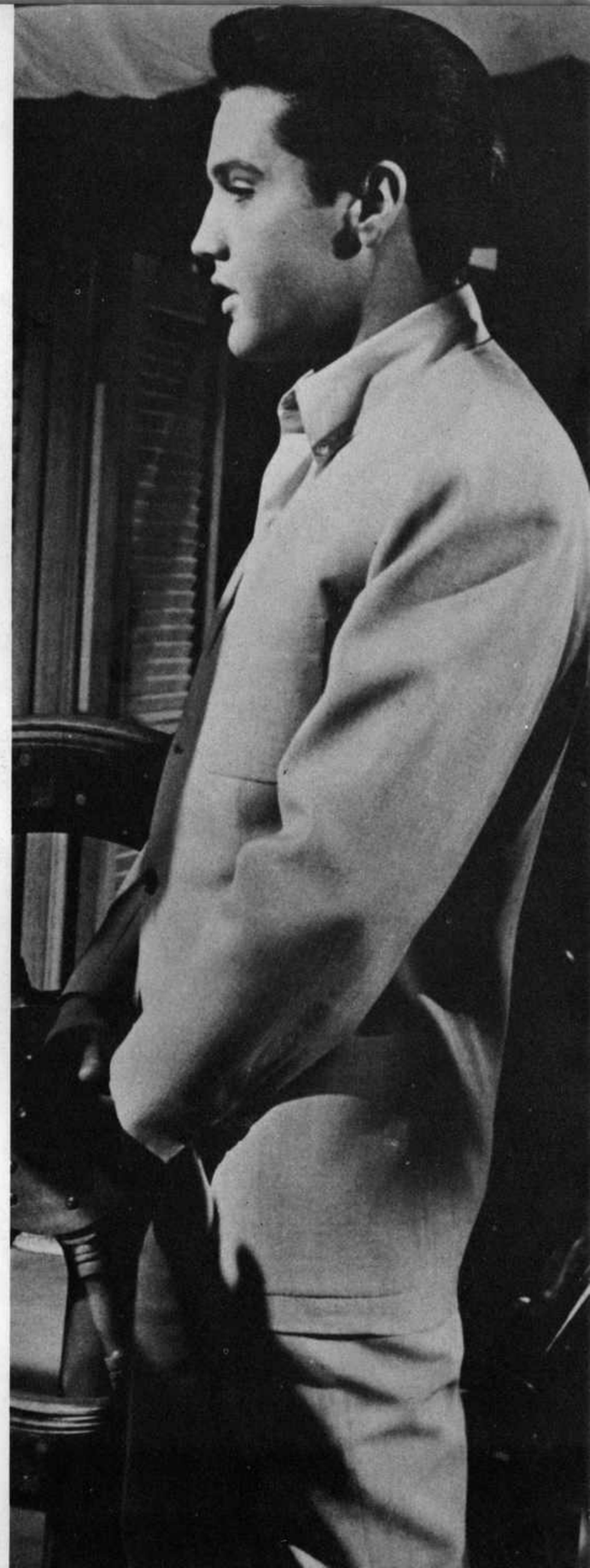
Then after a period of sweet sentimental songs such as "I'll Remember You" I became kinda restless of these types of songs, although I enjoyed recording the "Fun In Acapulco" and "Spinout" albums as these contained some excellent songs. But I wanted to go back to the music I liked deep down.

In 1966 I started towards my goal by recording another religious album, "How Great Thou Art". I received tremendous satisfaction from this album, having arranged and adapted many of the items myself. "Somebody Bigger Than You And I" – I liked this, because the wonderful Mario Lanza had previously recorded it, so I thought I'd have to do something special on this, and I recorded it in a deeper than usual voice, yet still retained the religious message in the song.

That Bob Dylan song 'Tomorrow Is A Long Time" even longer than my old favourite "Old Shep". I wish that the Bob Dylan song had been issued as a single, perhaps it was too long, but I wanted the fans to know I was ready to change my style back to the music I liked the most, and this is a very meaningful song – about the best written by Dylan.

After I had invited Willie Mitchell and various coloured groups to play at my parties I began to grow almost "homesick" for these type of songs. It was with this in mind that I recorded the Jimmy Reed standard "Big Boss Man", one of the many Negro songs I liked. Then Jerry Reed, the great guitarist and songwriter from Nashville, came up with "Guitar Man" for me, and that settled it – it was part of me! I love it, and I think some of my exhuberance comes out on the record.

The fantastic "U.S. Male" has followed, and now I've recorded recently many in the original Country-Blues world. While thinking of what to record, I turned the clock back again and thought what a great song "Baby Let's Play House" is ALL OVER AGAIN!!



No-one who is an ELVIS fan can afford to miss

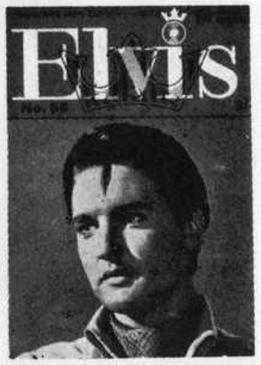
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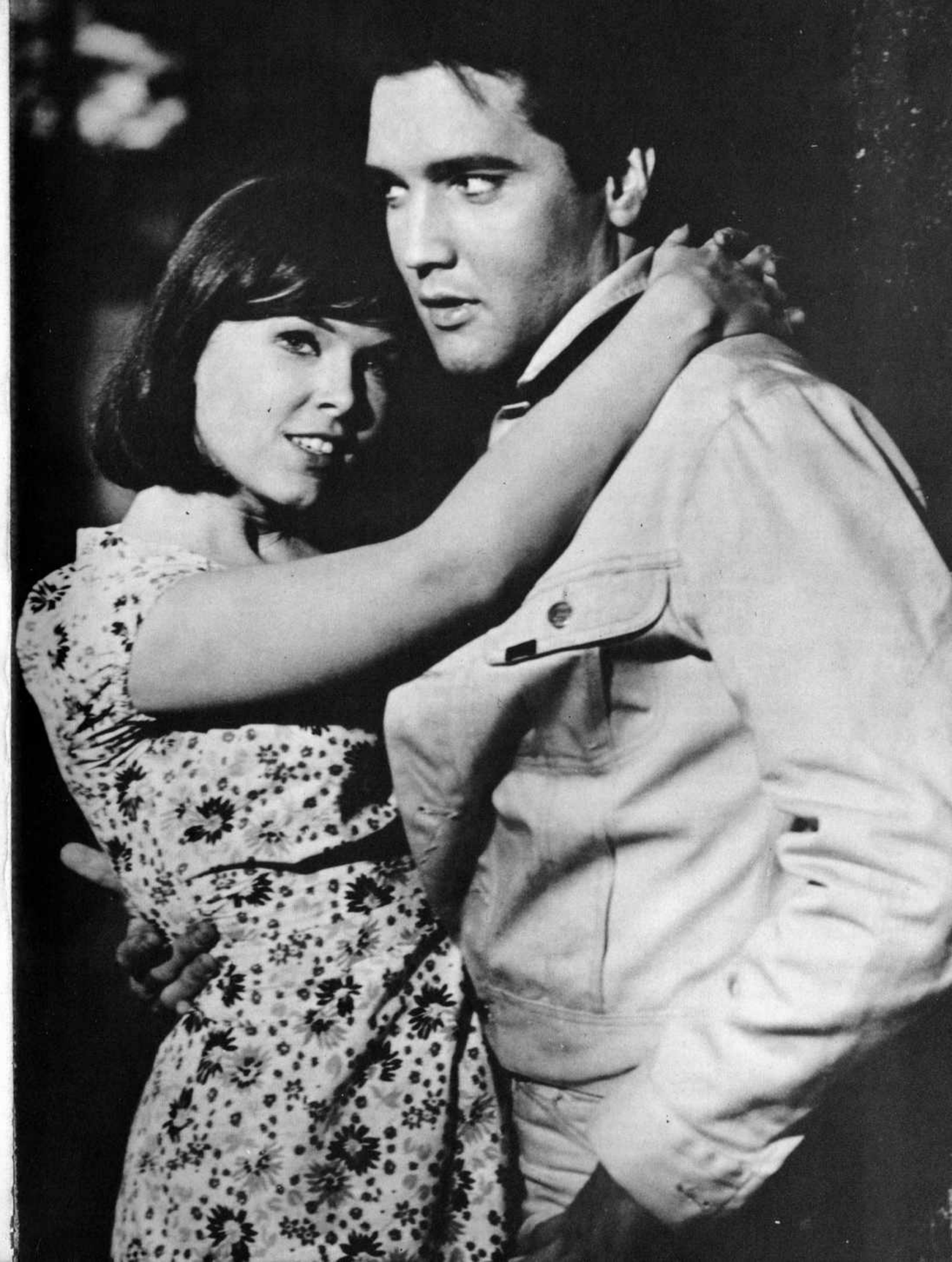


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ELVIS' COMPLETE GREAT BRITAIN'S CHART POSITIONS

(by courtesy of *DISC & MUSIC ECHO*)

Jailhouse Rock

Date	Position Held
Feb. 1 1958	1
„ 8 1958	2
„ 15 1958	3
„ 22 1958	3
Mar. 1 1958	3
„ 8 1958	4
„ 15 1958	4
„ 22 1958	5
„ 29 1958	8
Apr. 5 1958	14
„ 12 1958	15

Don't/I Beg of You

Date	Position Held
Feb. 22 1958	14
Mar. 1 1958	5
„ 8 1958	3
„ 15 1958	3
„ 22 1958	2
„ 29 1958	2
Apr. 5 1958	4
„ 12 1958	9
„ 19 1958	10
„ 26 1958	13
May 3 1958	13
„ 10 1958	20

Wear My Ring Around Your Neck

Date	Position Held
Apr. 26 1958	18
May 3 1958	5
„ 10 1958	2
„ 17 1958	4
„ 24 1958	2
„ 31 1958	4
June 7 1958	5
„ 14 1958	9
„ 21 1958	13

Hard Headed Woman

Date	Position Held
July 19 1958	10
„ 26 1958	2
Aug. 2 1958	2
„ 9 1958	3
„ 16 1958	5
„ 23 1958	7
„ 30 1958	13
Sept. 6 1958	14
„ 13 1958	19
„ 20 1958	18

King Creole

Date	Position Held
Sept. 27 1958	14
Oct. 4 1958	4
„ 11 1958	4
„ 18 1958	3
„ 26 1958	4
Nov. 1 1958	8
„ 8 1958	8
„ 15 1958	15
„ 22 1958	14
„ 29 1958	19
Dec. 3 1958	18

One Night/ I Got Stung

Date	Position Held
Jan. 17 1959	9
„ 25 1959	1
„ 31 1959	1
Feb. 7 1959	1
„ 14 1959	2
„ 21 1959	2
„ 28 1959	4
Mar. 7 1959	10
„ 14 1959	12
„ 21 1959	17
„ 28 1959	18

A Fool Such as I/ I Need Your Love Tonight

Date	Position Held
Apr. 18 1959	9
„ 25 1959	4
May 2 1959	2
„ 9 1959	2
„ 16 1959	1
„ 23 1959	1
„ 30 1959	1
June 6 1959	1
„ 13 1959	2
„ 20 1959	4
„ 27 1959	5
July 4 1959	3
„ 11 1959	11
„ 18 1959	13
„ 25 1959	17
„ 31 1959	19

Big Hunk o' Love

Date	Position Held
July 18 1959	9
„ 25 1959	4
Aug. 1 1959	4
„ 8 1959	5
„ 15 1959	9
„ 22 1959	9
„ 29 1959	12
Sept. 5 1959	16
„ 12 1959	20

Stuck on You

Date	Position Held
Apr. 2 1960	6
„ 9 1960	2
„ 16 1960	1
„ 23 1950	2
„ 30 1960	6
May 7 1960	9
„ 14 1960	11
„ 21 1960	12
„ 28 1960	15
June 4 1960	20

A Mess of Blues

Date	Position Held
July 23 1960	13
„ 30 1960	2
Aug. 6 1960	2
„ 13 1960	3
„ 20 1960	3
„ 27 1960	4
Sept. 3 1960	4
„ 10 1960	4
„ 17 1960	4
„ 24 1960	6
Oct. 1 1960	8
„ 8 1960	9
„ 15 1960	12
„ 22 1960	14
„ 29 1960	20

It's Now or Never

Date	Position Held
Oct. 29 1960	1
Nov. 5 1960	1
„ 12 1960	1
„ 19 1960	1
„ 26 1960	1
Dec. 3 1960	1
„ 10 1960	1
„ 17 1960	2
„ 24 1960	2
„ 31 1960	4
Jan. 7 1961	6
„ 14 1961	8
„ 21 1961	12
Jan. 28 1961	16
Feb. 4 1961	16

Are You Lonesome Tonight?

Date	Position Held
Jan. 14 1961	1
„ 21 1961	1
„ 28 1961	1
Feb. 4 1961	1
„ 11 1961	1
„ 18 1961	2
„ 25 1961	3
Mar. 4 1961	7
„ 11 1961	9
„ 18 1961	15
„ 25 1961	19

Wooden Heart

Date	Position Held
Mar. 4 1961	11
„ 11 1961	2
„ 18 1961	1
„ 25 1961	1
Apr. 1 1961	1
„ 8 1961	2
„ 15 1961	2
„ 22 1961	1
„ 29 1961	3
May 6 1961	4
„ 13 1961	8
„ 20 1961	15
„ 27 1961	16

Surrender

Date	Position Held
May 20 1961	1
„ 27 1961	1
June 3 1961	1
„ 10 1961	2
„ 17 1961	2
„ 24 1961	2
July 1 1961	5
„ 8 1961	8
„ 15 1961	12
„ 22 1961	16

Wild in the Country

Date	Position Held
Sept. 2 1961	4
„ 9 1961	2
„ 16 1961	3
Sept. 23 1961	6
„ 30 1961	7
Oct. 7 1961	9
„ 15 1961	12
„ 21 1961	16

His Latest Flame/ Little Sister

Date	Position Held
Oct. 28 1961	2
Nov. 4 1961	1
„ 11 1961	1
„ 18 1961	1
„ 25 1961	1
Dec. 2 1961	3
„ 9 1961	5
„ 16 1961	12
„ 23 1961	18

Rock-a-Hula Baby/ Can't Help Falling in Love

Date	Position Held
Jan. 27 1962	9
Feb. 3 1962	2
„ 10 1962	1
„ 17 1962	1
„ 24 1962	1
Mar. 3 1962	3
„ 10 1962	2
„ 17 1962	3

Can't Help Falling in Love/ Rock-a-Hula Baby

Date	Position Held
Mar. 24 1962	3
„ 31 1962	3
Apr. 7 1962	5
„ 14 1962	6
„ 21 1962	8
„ 28 1962	9

Good Luck Charm

Date	Position Held
May 5 1962	2
„ 12 1962	1
„ 19 1962	1
„ 26 1962	1
June 2 1962	1
„ 9 1962	1
„ 16 1962	1
June 23 1962	1
„ 30 1962	1
July 7 1962	3
„ 14 1962	5
„ 21 1962	7
„ 28 1962	10
Aug. 4 1962	4

Follow That Dream

Date	Position Held
June 30 1962	18
July 7 1962	20

She's Not You

Date	Position Held
Aug. 25 1962	17
Sept. 1 1962	1
„ 8 1962	1
„ 15 1962	1
„ 22 1962	1
„ 29 1962	2
Oct. 6 1962	3
„ 13 1962	5
„ 20 1962	11
„ 27 1962	15
Nov. 3 1962	20
„ 10 1962	23

Kid Galahad (E.P.)

Date	Position Held
Oct. 27 1962	25
Nov. 3 1962	23
„ 10 1962	26
„ 17 1962	30

Return to Sender

Date	Position Held
Nov. 24 1962	7
Dec. 1 1962	2
„ 8 1962	1
„ 15 1962	1
„ 22 1962	2
„ 29 1962	2
Jan. 5 1963	3
„ 12 1963	3
„ 19 1963	6
„ 26 1963	12
Feb. 2 1963	15
„ 9 1963	29

One Broken Heart For Sale

Date	Position Held
Mar. 2 1963	15

Please note that after eight weeks in the charts, "Rock-a-Hula Baby" and "Can't Help Falling in Love" were completely Reversed

ELVIS' COMPLETE GREAT BRITAIN'S CHART POSITIONS (*cont.*)

Date	*Position Held*
Mar. 9 1963	10
„ 16 1963	8
„ 23 1963	11
„ 30 1963	18
Apr. 6 1963	27

Devil In Disguise

July 6 1963	15
„ 13 1963	4
„ 20 1963	2
„ 27 1963	2
Aug. 3 1963	3
„ 10 1963	4
„ 17 1963	5
„ 24 1963	12
„ 31 1963	22

Bossa Nova Baby

Oct. 26 1963	14
Nov. 2 1963	13
„ 9 1963	12
„ 16 1963	20

Kiss Me Quick

Dec. 21 1963	21
„ 28 1963—*No Charts Published*	—
Jan. 4 1964	14
„ 11 1964	11
„ 18 1964	13
„ 25 1964	17
Feb. 1 1964	21

Viva Las Vegas

Mar. 21 1964	22
„ 28 1964	24
Apr. 4 1964	15
„ 11 1964	18
„ 18 1964	21
„ 25 1964	30

Kissin' Cousins

June 27 1964	19
July 4 1964	12
„ 11 1964	12
„ 18 1964	15
„ 25 1964	14
Aug. 1 1964	16

Such A Night

Aug. 22 1964	23
„ 29 1964	14
Sept. 5 1964	13
„ 12 1964	13
Sept. 19 1964	15
„ 26 1964	22
Oct. 3 1964	28

Ain't That Lovin' You Baby

Oct. 31 1964	14
Nov. 7 1964	17
„ 14 1964	14
„ 21 1964	19
„ 28 1964	25

Blue Christmas

Dec. 12 1964	22
„ 19 1964	13
„ 26 1964	14
Jan. 2 1965	12
„ 9 1965	20

Do The Clam

Mar. 13 1965	17
„ 20 1965	15
„ 27 1965	14
Apr. 3 1965	10
„ 10 1965	9
„ 17 1965	17
„ 24 1965	22

Crying In The Chapel

May 29 1965	25
June 5 1965	15
„ 12 1965	12
„ 19 1965	1
„ 26 1965	1
July 3 1965	1
„ 10 1965	2
„ 17 1965	2
„ 24 1965	5
„ 31 1965	8
Aug. 7 1965	15
„ 14 1965	16
„ 21 1965	19

Tell Me Why

Nov. 13 1965	22
„ 20 1965	17
„ 27 1965	15
Dec. 4 1965	14
„ 11 1965	22
„ 18 1965	23
„ 25 1965	25

Blue River

Feb. 26 1966	27
Mar. 5 1966	22
„ 12 1966	16
„ 19 1966	20
„ 26 1966	29

Frankie and Johnny/ Please Don't Stop Loving Me

Apr. 16 1966	28
„ 23 1966	28
„ 30 1966	19
May 7 1966	19
„ 14 1966	25
„ 21 1966	39
„ 28 1966	40

Love Letters

July 9 1966	35
„ 16 1966	14
„ 23 1966	9
„ 30 1966	9
Aug. 6 1966	7
„ 13 1966	9
„ 20 1966	14
„ 27 1966	16
Sept. 3 1966	23
„ 10 1966	36

All That I Am

Oct. 15 1966	25
„ 22 1966	22
„ 29 1966	23
Nov. 5 1966	27
„ 12 1966	23
„ 19 1966	30
„ 26 1966	32

If Every Day Was Like Christmas

Dec. 3 1966	31
„ 10 1966	20
„ 17 1966	15
„ 24 1966	12
„ 31 1966	8
Jan. 7 1967	22
„ 14 1967	47

Indescribably Blue/ Fools fall in Love

Feb. 11 1967	31
„ 18 1967	23
„ 25 1967	30
Mar. 4 1967	34

Guitar Man

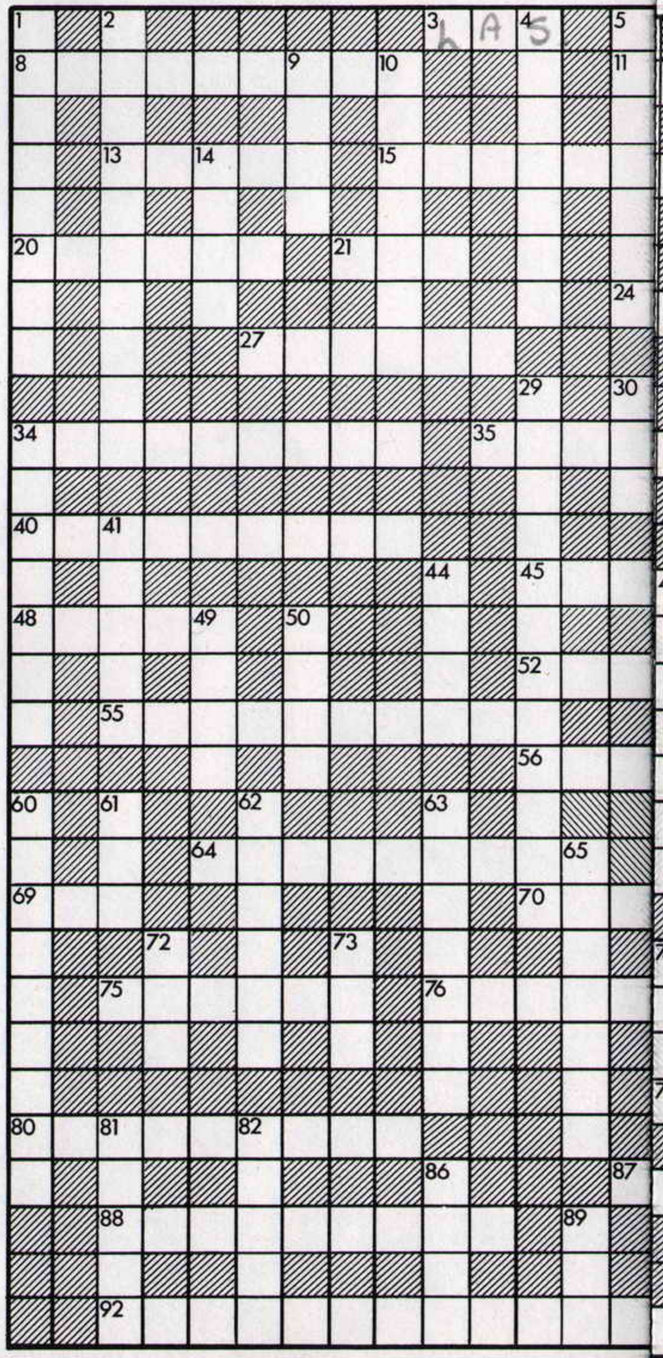
Mar. 2 1968	25
„ 9 1968	24
„ 16 1968	23
„ 23 1968	21
„ 30 1968	19
Apr. 6 1968	25



ELVIS SPECIAL

By M. J. McGRATH (*Solution on page 117*)

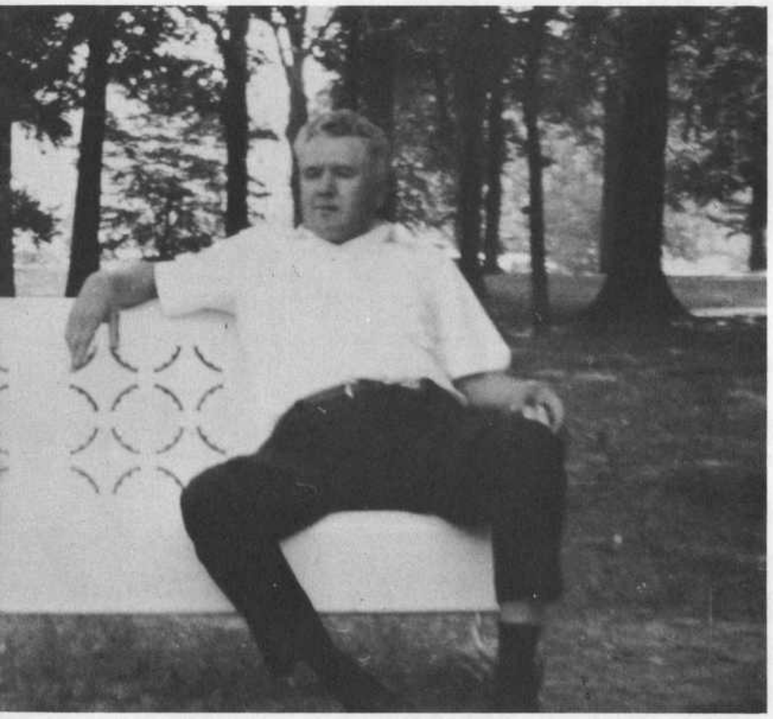
JUMBO CROSSWORD



CLUES ACROSS

3. (and 81 down) Love in – – – – – – – – – was El's 14th (3.5)
8. (and 75 across) His first film for United Artists (6.4.5)
11. "– – – – – – – – – – – – – Blue" was the 'A' side of "Fools Fall In Love". (13)
13. – – – – – All Right" (5)
15. Track from "King Creole" (3.7)
17. (and 6 down) Track from "Double Trouble" (4.2.5)
20. "– – – – – – – of Love" from "Blue Hawaii" (6)
21. (and 34 down) Elvis played a fighter in this film (3.7)
23. Surely El's heart is not this (6)
24. 'B' Side of "U.S. Male" (4.4)
27. Christian name of Elvis' father (6)
28. A cover (3)
31. "Long Tall – – – – –" (5)
32. First word from Elvis' first religious L.P. (3)
33. What most of El's songs are about (4)
34. Name of Elvis' home (9)
35. "– – – – – – Always True" (6)
38. "– – – – A Night" (4)
40. The names of Elvis' daughter (4.5)
42. Elvis' song also recorded by The Bachelors (1.7)
45. "– – – – – Rattle and Roll" (5)
47. "Lover – – – –" (4)
48. "– – – – – Dog" was a big hit for Elvis (5)
51. "I'll Be – – – – Again" (4)
52. El says to tear it to pieces (3.2.2)
53. The company Elvis records for (Initials) (1.1.1)
54. How many broken hearts for sale (3)
55. In this film Elvis played Danny Fisher (4.6)
57. Song also recorded by Terry Stafford (9)
58. Elvis was this in the country (4)
64. El's famous manager (3.6)
67. Track from "G.I. Blues" (5.4)
69. "Poison – – – League" (3)
70. "Loving Who"? (3)
71. "– – – – Me Quick" (4)
75. See 8 across.
76. "The Lady was A – – – – – – – – – – – –" (11)
79. The walls have these (4)
80. El's second film (6.3)
84. Elvis' character in "Blue Hawaii" (4)
85. "Have I – – – – You Lately" (4)
87. "– – – – – – – – Charm" (4.4)
88. "But nobody wanted to hire a – – – – – – – – – –" (6.3)
91. This song reached No. 1 in September 1962 (4.3.3)
92. Elvis fans are "– – – – – – – – – – – – –

ELVIS PERSONAL ALBUM 6

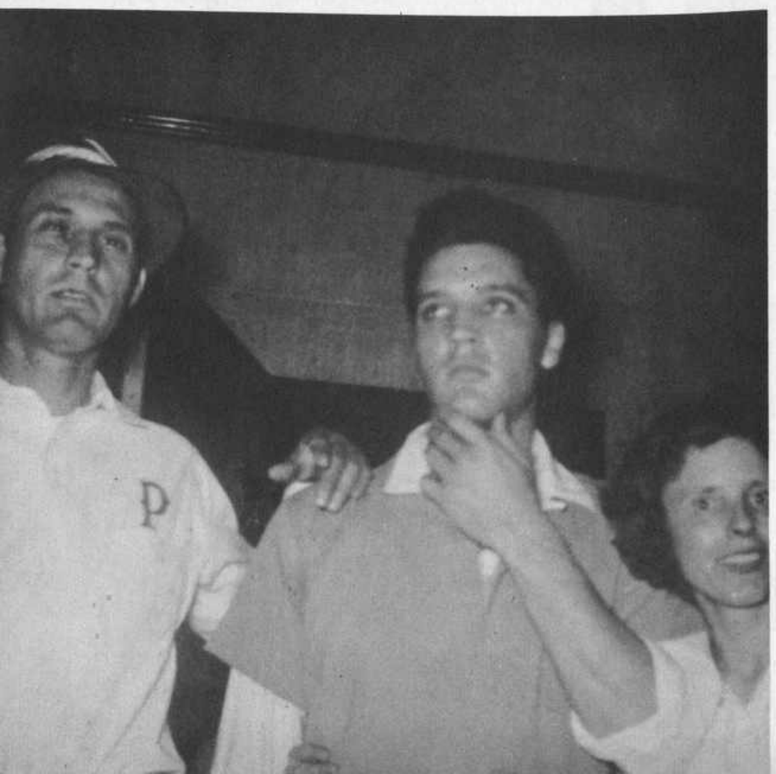


Family and Friends

Top left: *Elvis's father in the grounds of "Graceland".*

Bottom left: *Elvis with Uncle, Johnny Smith and Mrs. Smith at the Rainbow Roller Rink.*

Below: *Cousin, Bobby Smith.*



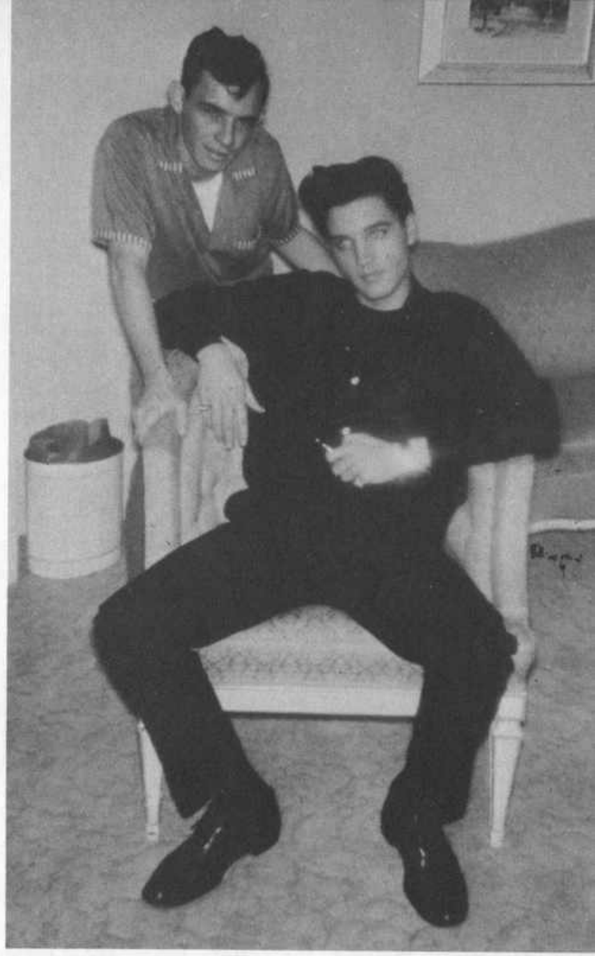


Right: *With Harris Strickland Jun. at Miami.*

Below: *Elvis's cousin, Patsy Presley.*

Bottom: *Uncle Travis with a gathering at "Graceland".*







Catalogue of Shame — or is it ?

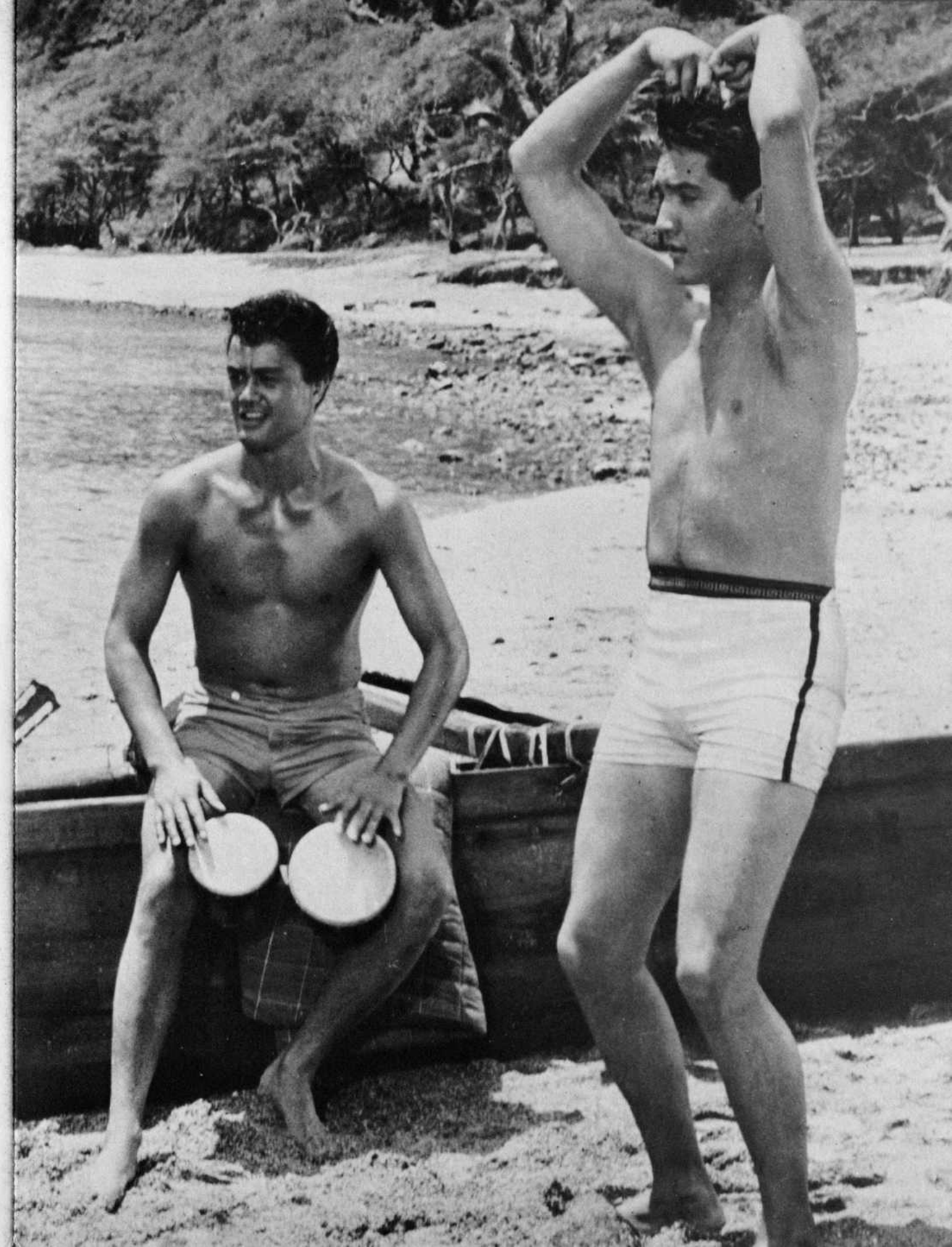
by Stewart Robertson

*

Looking at articles in *Elvis Monthly* and other magazines, I see that many fans wish someone to constructively discuss just what has gone wrong (if it has) in the Elvis world. In this article I am going to give a list of what I consider to be "poor" Elvis material IN COMPARISON WITH HIS OTHER MATERIAL, give my reasons for this conclusion, then make a few general observations.

To give this catalogue of shame the initial problem is to consider where to begin. In the Elvis world there seems to a theory which says, "It was O.K. before that terrible record 'One Broken Heart For Sale' – this is nonsense – criticism of Elvis has been in existence since 1956. As I personally became an Elvis fan in 1960, I am going to start this catalogue from the days after Elvis left the Army. The years 1960 and 1961 were the vintage years, and I remember buying single after single before I had even heard them, and true to expectations, all were marvellous, and on both sides too – until in late 1961 I felt disappointment with Elvis for the first time. The number was "Wild In The Country", and the "B" side, "Feel So Bad", became my personal favourite. To me the number was missing in something, it was sung just too quietly, and it didn't last long either. I remember watching the film and wishing that "I Slipped, I Stumbled, I Fell" would be released as a single. The first post-army L.P.s were magnificent also, twenty-four superb tracks on "Elvis Is Back" and "His Hand In Mine". Much of the first two film soundtracks were good also – "G.I. Blues" and "Blue Hawaii" were both excellent, but into my catalogue from them must go "Big Boots" and "Ito Eats", both for the same reason, to me they were childish, ridiculously short and were only in their films in the first place to improve some particular scene. I find that, while these numbers are harmless, they soon become detestable. By all means have them in the film, but don't release them on disc!

Meanwhile, Elvis's singles were back on top and I remember some comments made about them by non-Elvis fans at the time. "His Latest Flame" – the backing made it the hit – NOT Elvis!!! "Good Luck Charm" – why all these uh, huh, huhs? They're silly. I laughed at these comments then, but I wonder, could these be the first signs of trouble? Personally, I enjoyed all Elvis's releases until one day when I bought "Return To Sender" and turned it over. "Where Do You Come From" was to say the least disappointing – just compare it to "Young Dreams" or "Can't Help Falling In Love". There's no comparison. I can also recall buying the *Elvis Special* that year and someone in an article therein slated the "Girls! Girls! Girls!" soundtrack. I agreed wholeheartedly with this view, there are no less than SEVEN inferior tracks on this L.P., i.e. "Earth Boy", "We're Coming In Loaded",



"Thanks To The Rolling Sea", "Walls Have Ears", "We'll Be Together", "Where Do You Come From" and "Song Of The Shrimp". Personal opinion? Rubbish! In the top ten L.P. charts this L.P. did worse than "World's Fair!" and was the first one which never reached the top, Cliff Richard saw to that! I remember the disappointment felt by fans after the film had beeen shown locally as well.

I can remember in 1963 the utter astonishment I felt when I saw that "One Broken Heart for Sale" was slipping out of the top ten after reaching No. 8. I bought this single without hearing it beforehand, and to me it sounded good. As I have said often before, the trouble is its short length – but this is nothing new, or was then, although it is becoming more common now. Try timing "Party", "Dixieland Rock" or "Wooden Heart".

The Flip of "Heart" is marvellous, and neither numbers appear in my catalogue. It is a different story, however, when turning to the L.P. of the ten tracks, five were worth the trouble – the two mentioned plus "How Would You Be" and "Happy Ending" as well as "Relax". The other five should have been put in the bucket! From a sales angle, who would buy a ten-track inferior Elvis L.P. if they could buy for the same amount of money a sixteen-track L.P. by someone else? Only loyal fans of course! and how would they feel? Cheated that's what, as I was! No personal opinion this either – comments in music papers at the time bear this out.

Someone once described the "Follow That Dream" and "Kid Galahad" E.P.s as "big nothings" – I don't agree wholeheartedly, but into this catalogue must go "I'm Not The Marrying Kind" and "This Is Living". The former is a gimmick song and the laughs soon wore off, and try as I might I can hardly hear Elvis on the other track – I think he sings on about a fifth of the track! Both of these E.P.s did well sales-wise, "Dream" creating a record broken only by The Beatles' E.P.s chartwise! It reached No. 11 in 1962.

Eight singles later I felt acute disappointment once again. Whether the eight should have been released is not the purpose of this article to question, but when in 1965 I bought "Do the Clam" I felt horror that Elvis could make such an atrocious record. Most of it was instrumental too!

Many L.P.s had been released since "Fair", however, and here is a brief summary of them. "Something For Everybody" and "Pot Luck" – twenty-four great tracks. I can remember the disappointment many people felt with the "Pot Luck" L.P., but it is just as good track for track as its predecessor. It just has to be if for no other reason than that eight of the twelve tracks were released on singles! Incidentally, six years later, fans are still awaiting a proper follow-up album, free of film songs.

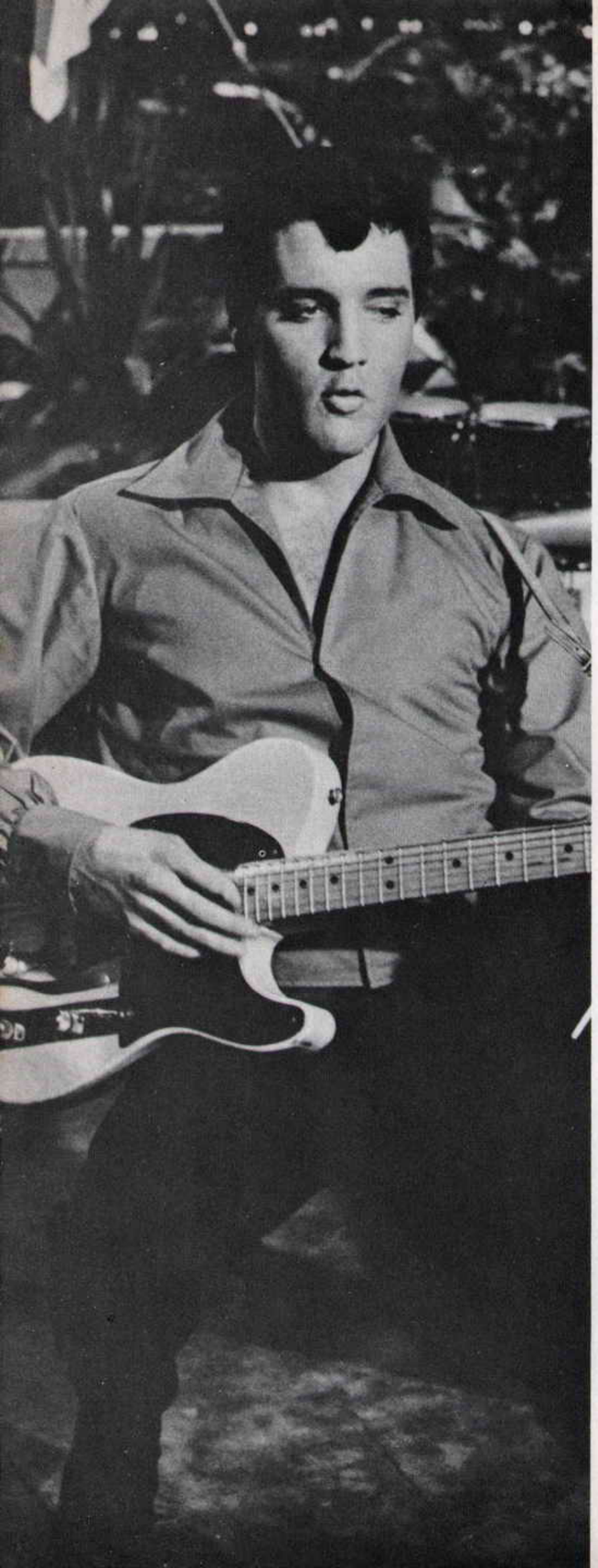
"Fun In Acapulco" – varying standards but no poor songs. "Kissin' Cousins" – into the catalogue must go "Anyone", as it is too tedious as to be unbelievable. Some of the others weren't all that hot either, and two songs were ridiculously short, but that in itself is not a crime where quality is concerned. "Catchin' On Fast" (time 1:14.) was quite popular. "Roustabout" – exclude "Little Egypt" and the rest of the album falls into the catalogue. The first Elvis L.P. which failed to see a chart, so it is not a personal opinion! You know, as some L.P.s have playing times of fifty minutes upwards, would it not be reasonable to withdraw "Fair", "Roustabout" and "Cousins" from sale and release ONE bumper thirty-three-track L.P. Impossible? Not at all. If you play side one of "Fair", simultaneously with "Desolation Row" by Bob Dylan, then when Elvis is finished Dylan is still chanting away! And that's only ONE of FOUR tracks on ONE side of an album!

"Girl Happy" brings us up to "Clam". Into the catalogue from this L.P. goes "Clam", "Fort Lauderdale", "Wolf Call", "I've Got To Find My Baby", "Meanest Girl" and "Spring Fever". I've never bought this L.P. because I remember laughing at "Wolf Call" or "Fever", they're so pitiable! Who'd want to play these over and over? Most of them are as usually short, and only saving grace is the excellence of the rest of the L.P. Again sales prove my point – this L.P. didn't reach the first twenty!

Only one E.P. was released in this time from "Love in Las Vegas", and when I played it to a friend (an Elvis fan) he remarked, "I've heard better." The slow tracks are the best, but only "If You Think I Don't Need You" falls into the poor catalogue. It is monotonous in the extreme! Incidentally, "C'mon Everybody" is spoiled, but having the end cut off – even if it has been heard twice before!

Since "Clam" every single was good except





"Love Machine"/"You Gotta Stop" and the "A" side of the successor "Long Legged Girl". These three numbers are so atrocious that I doubt if anyone would find them good. Of the L.P.s since "Girl Happy", "Harem Holiday" and "Paradise Hawaiian Style" were short and bad, though O.K. on a "collective sound" basis. Individually they were poor tracks and hard to name – the overall standard is so relatively low. "Frankie And Johnny" was great because it was so different, and "California Holiday" was even better. No names here. This leaves "Double Trouble", "Clambake" and "Speedway", but as I have not yet had time to be really accustomed to these albums, to mention track names would be presumptious. Suffice it to say that the standard is continually improving. As an example of the perfect Elvis, what better than "How Great Thou Art" – thirteen magnificent tracks. Play this, then "Harem Holiday" and see the difference, or rather HEAR or FEEL the difference.

I believe, then, that I've given a comprehensive list with explanations of what most fans consider to be poor Elvis material. But is it something to be ashamed of? Surprisingly it is not! Admittedly no song mentioned bears comparison with say "Hound Dog", "A Fool Such As I" or "Indescribably Blue", but turn on the radio, look at the top thirty and listen to the top ten, and you will hear records which are ten times worse than any Elvis song. The amazing thing is that just because it is Elvis's voice it is good. And also, with time, songs that I wouldn't buy when released become "classics". Best example of this is "G.I. Blues" or even "Girls! Girls! Girls!" When released I disliked them both, but now certain tracks have that old magic shine about them, and quite honestly the list I am about to give comprises *all* the rubbish Elvis has ever recorded, and when taken with all his recordings it is an insignificant amount. Here it is: "ITO EATS", "WALLS HAVE EARS", "SONG OF THE SHRIMP", "COTTON CANDY LAND", "I'M NOT THE MARRYING KIND", "DO THE CLAM", "I'VE GOT TO FIND MY BABY", "IF YOU THINK I DON'T NEED YOU".

Eight songs from over three hundred isn't bad, is it? Incidentally, I forgot to mention "Flaming Star", which is the best film theme song yet and contains no poor tracks. As the standards are definitely on the upswing, let's hope there will be no need for additions to this "catalogue" of eight in the future.

...ELVIS . RECORDING . LIST...

For the serious collector

by SAM MILICIA

This is a list of Elvis recordings from 1955 to 1968. The list shows the order that Elvis songs were recorded in, the recording dates and the original U.S.A. release dates.

It took over a year to compile this list, and I was assisted by Jerry Jay, a top D.J. from Modesto, California. I think that the serious Elvis collectors will find the list very interesting, although it is not absolutely complete.

As you can see, the list is divided by years. The first letter of the matrix number stands for the year recorded. Therefore, F = 1955, G = 1956, ... W = 1968. In 1955 Elvis recorded only for Sun. The first section shows the order in which the Suns were recorded. I think that Elvis had at least three sessions at Sun. The first was U 128, U 129, U 130 and U 131. Then U 140, U 141, U 142 and U 143. And finally the session that produced U 156 and U 157. The mystery Sun tracks, of which I am sure you are aware, were recorded at these sessions, or at other sessions of which I am not aware.

Towards the end of 1955 R.C.A. acquired the recording rights to the Sun songs and assigned them with their own matrix numbers. Therefore the R.C.A. numbers which were applied to the Suns are useless in determining the recording order.

At the beginning of 1956 Elvis began recording for R.C.A. It is surprising to note that Elvis's first recording at R.C.A. was "I Got a Woman" and not as we would assume "Heartbreak Hotel". From "I Got a Woman" onwards the recordings are listed in their own correct order, and one need only follow the list. There are some discrepancies, I know, but for the most part I believe the list is accurate. The method of following the matrix number is the common practice of collectors of all kinds of music. For those who do not know, the matrix numbers are the numbers that a song is given on the original recording tape.

In using the list properly, PLEASE CONSULT THE NOTES AT THE BEGINNING.

I would be interested in comments and additions from Elvis collectors all over the world, and especially from the U.S.A. They may write to me at this address: Sam Milicia, 8150, Yorkshire Dr., Mentor, Ohio, 44060, U.S.A.

NOTES

1. *All matrix (tape numbers) are from the* ORIGINAL *American releases only. American* GOLD STANDARD SERIES *and* FOREIGN *releases usually have numbers which have no bearing on when the song was recorded.*
2. *The jumps in tape numbers are due to recordings of other artists and recordings of Elvis that were put in L.P.s. This list deals only with* SINGLE *releases.*
3. *The* RECORDING *dates are taken from the American* GOLD STANDARD SERIES. *The* RELEASE *dates are from personal files. Some songs were released first in albums and then on singles. The* RELEASE *dates are for the single release.*
4. *Matrix numbers show the order in which songs were recorded.*

1955 (F2WW Series)
Sun Records

Matrix numbers	Titles	Recorded	Released
U 128	That's All Right		
U 129	Blue Moon of Kentucky		
U 130	I Don't Care If the Sun Don't Shine		
U 131	Good Rockin' Tonight		
U 140	Milkcow Blues Boogie		
U 141	You're a Heartbreaker		
U 142	I'm Left, Your Right, She's Gone		
U 143	Baby Lets Play House		
U 156	Mystery Train		



Matrix numbers	Titles	Recorded	Released
U 157	I Forgot to Remember to Forget		
	Trying to Get to You		
	I'll Never Let You Go		
	Blue Moon		
	Just Because		

R.C.A. Records
All of these were recorded on Sun and assigned new matrix numbers.

Matrix numbers	Titles	Recorded	Released
F2WW 8001	Mystery Train		
F2WW 8002	I Forgot to Remember to Forget		
F2WW 8039	Trying to Get to You		
F2WW 8040	That's All Right		
F2WW 8041	Blue Moon of Kentucky		
F2WW 8042	Good Rockin' Tonight		
F2WW 8043	I Don't Care if the Sun Don't Shine		
F2WW 8044	Milkcow Blues Boogie		
F2WW 8045	You're a Heartbreaker		
F2WW 8046	Baby Let's Play House		
F2WW 8047	I'm Left, Your Right, She's Gone		
F2WW 8116	I'll Never Let You Go		
F2WW 8117	Blue Moon		
F2WW 8118	Just Because		

1956 (G2WW Series)

Matrix numbers	Titles	Recorded	Released
G2WW 0208	I Got a Woman	Jan. 10, 1956	
G2WW 0209	Heartbreak Hotel	„ 10, 1956	
G2WW 0210	Money Honey	„ 10, 1956	
G2WW 0211	I'm Counting on You	„ 11, 1956	
G2WW 0218	I Was the One	„ 11, 1956	
G2WW 1086	I Love You Because		
G2WW 1231	My Baby Left Me	„ 30, 1956	
G2WW 1232	One Sided Love Affair	„ 30, 1956	
	Blue Suede Shoes	„ 30, 1956	
	So Glad Your Mine	„ 30, 1956	
G2WW 1254	I'm Gonna Sit Right Down and Cry	„ 31, 1956	
	Tutti Frutti	„ 31, 1956	
	Shake, Rattle and Roll	Feb. 3, 1956	
	Lawdy Miss Clawdy	„ 3, 1956	
G2WW 0271	I Want You, I Need You, I Love You	Apr. 11, 1956	
G2WW 5935	Houndog	July 2, 1956	
G2WW 5936	Don't Be Cruel	„ 2, 1956	
G2WW 5937	Any Way You Want Me	„ 2, 1956	
G2WW 4767	Love Me Tender	Aug. 2, 1956	
G2WW 4920	Playing for Keeps	Sept. 1, 1956	
G2WW 4921	Love Me	„ 1, 1956	
G2WW 4922	Paralysed	„ 1, 1956	
G2WW 4925	When My Blue Moon Turns to Gold	„ 1, 1956	
G2WW 4928	Too Much	„ 2, 1956	

1957 (H2WW & H2PW Series)

Matrix numbers	Titles	Recorded	Released
H2WW 0254	Tell Me Why	Jan. 13, 1957	Jan. 1966
H2WW 0255	Got a Lot of Livin' to Do	„ 13, 1957	Feb. 1957
H2WW 0256	All Shook Up	„ 13, 1957	Apr. 1957
H2WW 0259	I Beg of You	„ 13, 1957	Jan. 19958
H2WW 0260	That's When Your Heartaches Begin	„ 13, 1957	Apr. 1957

Matrix numbers	Titles	Recorded	Released
H2WW 0415	One Night	Feb. 23, 1957	Oct. 1958
H2WW 0418	Loving You	„ 24, 1957	June 1957
H2WW 2103	Teddy Bear		„ 1957
H2WW 2195	Let's Have a Party		July 1957
H2WW 6778	Treat Me Nice	June 14, 1957	Sept. 1957
H2WW 6779	Jailhouse Rock	„ 14, 1957	„ 1957
H2PW 5524	My Wish Came True	Sept. 5, 1957	June 1959
H2PW 5525	Blue Christmas	„ 5, 1957	Nov. 1964
H2PW 5529	Don't	„ 6, 1957	Jan. 1958
H2PW 5532	Santa Claus Is Back in Town	„ 7, 1957	Nov. 1965

1958 (J2WW & J2PW Series)

Matrix numbers	Titles	Recorded	Released
J2WW 0179	Doncha Think It's Time	Feb. 1, 1958	Apr. 1958
J2WW 0181	Wear My Ring Around Your Neck	„ 1, 1958	„ 1958
J2WW 3253	I Need Your Love Tonight	June 10, 1958	March 1959
J2WW 3254	A Big Hunk of Love	„ 10, 1958	June 1959
J2WW 3255	Ain't That Lovin' You Baby	„ 10, 1958	Oct. 1964
J2WW 3256	A Fool Such as I	„ 10, 1958	March 1959
J2WW 3257	I Got Stung	„ 11, 1958	Oct. 1958
J2WW 3608	Hard Headed Woman	May 12, 1958	June 1958
J2WW 3610	Don't Ask Me Why	„ 12, 1958	„ 1958
	Elvis Sails EP	Sept. 22, 1958	Dec. 1958

1959 (K2WW & K2PW Series) No recordings made in 1959

1960 (L2WW & L2PW Series)

Matrix numbers	Titles	Recorded	Released
L2WW 0083	Stuck on You	March 21, 1960	March 1960
L2WW 0084	Fame and Fortune	„ 21, 1960	„ 1960
L2WW 0085	A Mess of Blues	„ 21, 1960	July 1960
L2WW 0086	It Feels so Right	„ 21, 1960	May 1965
L2WW 0100	It's Now or Never	Apr. 4, 1960	July 1960
L2WW 0104	I Gotta Know	„ 4, 1960	Nov. 1960
L2WW 0105	Such a Night	„ 4, 1960	July 1964
L2WW 0106	Are You Lonesome Tonight	„ 4, 1960	Nov. 1960
L2WW 0373	Milk White Way	Oct. 30, 1960	Feb. 1966
L2WW 0375	Man in the Sky	„ 30, 1960	Apr. 1965
L2WW 0377	Surrender	„ 30, 1960	Feb. 1961
L2WW 0380	Joshua Fit the Battle	„ 31, 1960	„ 1966
L2WW 0381	Swing Down Sweet Chariot	„ 31, 1960	„ 1966
L2WW 0384	Known only to Him	„ 31, 1960	„ 1966
L2WW 0385	Crying in the Chapel	„ 31, 1960	Apr. 1965
L2PW 3678	Tonight's so Right for Love	July 19, 1960	Oct. 1960
L2PW 3681	Wooden Heart	„ 19, 1960	Nov. 1964
L2PW 5381	Lonely Man		Feb. 1961
LSPW 5383	Wild in the Country		May 1961

1961 (M2WW & M2PW Series)

Matrix numbers	Titles	Recorded	Released
M2WW 0571	I Feel so Bad		May 1961
M2WW 0574	There's Always Me		Aug. 1967
M2WW 0577	Judy		Aug. 1967
M2WW 0857	Kiss Me Quick	June 25, 1961	Apr. 1964

Matrix numbers	Titles	Recorded	Released
M2WW 0858	That's Someone You Never Forget	„ 25, 1961	May 1967
M2WW 0859	I'm Yours	„ 26, 1961	Aug. 1965
M2WW 0860	His Latest Flame	„ 26, 1961	„ 1961
M2WW 0861	Little Sister	„ 26, 1961	„ 1961
M2WW 1003	Good Luck Charm	Aug. 15, 1961	March 1962
M2WW 1004	Anything That's Part of You	„ 15, 1961	„ 1962
M2PW 2988	Can't Help Falling in Love		Dec. 1961
M2PW 2989	Rock A Hula Baby		„ 1961

1962 (N2WW & N2PW Series)

Matrix numbers	Titles	Recorded	Released
N2WW 0691	You'll Be Gone	March 18, 1962	March 1965
N2WW 0693	She's Not You	„ 19, 1962	July 1962
N2WW 0694	Suspicion	„ 19, 1962	Apr. 1964
N2WW 0695	Just Tell Her Jim Said Hello	„ 19, 1962	July 1962
N2PW 3131	King of the Whole Wide World		Aug. 1962
N2PW 3134	Home Is Where the Heart Is		„ 1962
N2PW 3274	Where Do You Come From		Oct. 1962
N2PW 3279	Return to Sender		„ 1962

1963 (PPKM Series)

Matrix numbers	Titles	Recorded	Released
PPKM 0291	Please Don't Drag that String Around	May 26, 1963	June 1963
PPKM 0292	Devil in Disguise	„ 26, 1963	„ 1963
PPKM 0293	Never Ending	„ 26, 1963	July 1964
PPKM 0295	Witchcraft	„ 26, 1963	Oct. 1963
PPKM 0303	Long Lonely Highway	„ 27, 1963	Aug. 1965
PPKM 2722	How Would you Like to Be		Nov. 1966
PPKM 4431	Bossa Nova Baby		Oct. 1963

1964 (RPKM Series)

Matrix numbers	Titles	Recorded	Released
RPKM 0219	Kissin' Cousins		Feb. 1964
RPKM 0235	What'd I Say		Apr. 1964
RPKM 0293	Viva Las Vegas		„ 1964
RPKM 1005	Ask Me		Oct. 1964
RPKM 1006	It Hurts Me		Feb. 1964

1965 (SPKM Series)

Matrix numbers	Titles	Recorded	Released
SPKM 2009	Do the Clam		March 1965
SPKM 2010	Puppet on a String		Oct. 1965
SPKM 7357	Blue River		Jan. 1966
SPKM 7378	Frankie and Johnny		March 1966
SPKM 7384	Please Don't Stop Loving Me		„ 1966

1966 (TPKM Series)

Matrix numbers	Titles	Recorded	Released
TPKM 0914	Love Letters	June 11, 1966	June 1966
TPKM 0924	Come What May	„ 11, 1966	„ 1966
TPKM 0925	Fools Fall in Love	„ 11, 1966	Jan. 1967
TPKM 0982	Indescribably Blue	„ 11, 1966	„ 1967

Matrix numbers	Titles	Recorded	Released
TPKM 0984	If Every Day Was Like Christmas	„ 11, 1966	Nov. 1966
TPKM 5307	Spin Out		Oct. 1966
TPKM 5311	All That I Am		„ 1966

1967 (UPKM Series)

Matrix numbers	Titles	Recorded	Released
UPKM 2765	Guitar Man		Jan. 1968
UPKM 2766	Big Boss Man		Sept. 1967
UPKM 2767			
UPKM 2768			
UPKM 2769			
UPKM 2770	High Heel Sneakers		Jan. 1968
UPKM 2771	You Don't Know Me		Sept. 1967
UPKM 2772	You'll Never Walk Alone		Apr. 1968
UPKM 2773	We Call on Him		„ 1968
UPKM 3937	Long Legged Girl		May 1967

1968 (WPKM Series)

Matrix numbers	Titles	Recorded	Released
WPKM 1002	Stay Away		March 1968
WPKM 1023	Your Time Hasn't Come Yet Baby		May 1968
WPKM 1029	Let Yourself Go		„ 1968
WPKM 1807	U.S. Male		March 1968
WPKM 5766	A Little Less Conversation		Sept. 1968
WPKM 5767	Almost in Love		„ 1968

	L.P. Titles	Recorded	Released
	Elvis Presley	Jan. 1956	Apr. 1956
	Elvis	Sept. 1956	Oct. 1956
	Loving You	Feb. 1957	July 1957
	Elvis Christmas L.P.	Sept. 1957	Nov. 1957
	Elvis Gold Records I		March 1958
	King Creole	May 1958	Oct. 1958
	For L.P. Fans Only		Feb. 1959
	Date with Elvis		Aug. 1959
	Elvis Gold Records II		Dec. 1959
	Elvis Is Back	March 1960	Apr. 1960
	G.I. Blues	July 1960	Oct. 1960
	His Hand in Mine	Oct. 1960	Feb. 1961
	Something for Everybody		June 1961
	Blue Hawaii		Oct. 1961
	Pot Luck	June 1961	June 1962
	Girls! Girls! Girls!		Nov. 1962
	Happened at World's Fair		March 1963
	Elvis Gold Records III		Sept. 1963
	Fun in Acapulco		Nov. 1963
	Kissin' Cousins		March 1964
	Roustabout		Oct. 1964
	Girl Happy		Apr. 1965
	Elvis for Everyone		July 1965
	Harum Scarum		Oct. 1965
	Frankie and Johnny		Apr. 1966
	Paradise Hawaiian Style		June 1966
	Spin Out		Oct. 1966
	How Great Thou Art	June 1966	March 1967
	Double Trouble		June 1967
	Clambake		Nov. 1967
	Elvis Gold Records IV		Feb. 1968
	Speedway		June 1968

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FULL ELVIS SONG LIST

A Big Hunk O' Love *Schroeder, Wyche*
A Boy Like Me, A Girl Like You *Tepper, Bennett*
A Fool Such As I *Trader*
A Mess of Blues *Pumus, Schuman*
Adam And Evil *Wise, Starr*
All That I Am *Tepper, Bennett*
A Little Less Conversation *Strange, Davis*
Am I Ready? *Tepper, Bennett*
Animal Instinct *Giant, Baum, Kaye*
A Whistling Tune *Edwards, David*
A World Of Our Own *Giant, Baum, Kaye*
Ain't That Loving You Baby *Clyde Otis, Ivory Joe Hunter*
All Shook Up *Blackwell, Presley*
Almost Always True *Wise, Weisman*
Almost In Love *Bonfa, Starr*
Aloha-Oe *Adapted and arr. Elvis Presley*
Angel *Tepper, Bennett*
Anyone *Benjamin, Marcus, Dejesus*
Any Place is Paradise *Thomas*
Any Way You Want Me *Schroeder, Owens*
Anything That's Part of You *Robertson*
Are You Lonesome Tonight? *Roy, Turk, Lou Handman*
Ask Me *Modugno, Giant, Baum, Kaye*
As Long As I Have You *Wise, Weisman*
Baby I Don't Care *Leiber, Stoller*
Baby, If You'll Give Me All Your Love *Byers*
Baby Let's Play House *Gunter*
Barefoot Ballad *Fuller, Morris*
Beach Boy Blues *Tepper, Bennett*
Beach Shack *Giant, Baum, Kaye*
Because of Love *Batchelor, Roberts*
Beginner's Luck *Tepper, Bennett*
Beyond The Bend *Weisman, Wise, Fuller*
Big Boots *Wayne, Edwards*
Big Boss Man *Smith, Dixon*
Big Love, Big Heartache *Fuller, Morris, Hendrix*
Blue Christmas *Heyes, Johnson*
Blue Hawaii *Loe Robin, Ralph Rainger*
Blue Moon *Rogers, Hart*
Blue Moon of Kentucky *Monroe*
Blue River *Evans, Tobias*
Blue Suede Shoes *Perkins*
Blueberry Hill *Lewis, Stock, Rose*
Bossa Nova Baby *Leiber, Stoller*
By and By *Arr. Presley*
Can't Help Falling in Love *Peretti, Creatore, Weiss*
Carny Town *Fred Wise, Randy Starr*
Catchin' On Fast *Giant, Baum, Kaye*
Chesay *Karger, Weismann, Wayne*
City By Night *Giant, Baum, Kaye*
Clambake *Weisman, Wayne*
C'mon Everybody *Byers*
Come Along *Hess*
Come What May *Tableporter*
Confidence *Tepper, Bennett*
Cotton Candy Land *Batchelor, Roberts*
Could I Fall In Love With You *Starr*
Crawfish *Wise, Weisman*
Cross My Heart And Hope To Die *Wayne, Weisman*
Crying In The Chapel *Glenn*
Datin' *Wise, Starr*
Devil In Disguise *Giant, Baum, Kaye*
Didja Ever *Wayne, Edwards*
Dirty, Dirty Feeling *Leiber, Stoller*
Dixieland Rock *Schroeder, Frank*
Do Not Disturb *Giant, Baum, Kaye*
Do The Clam *Wayne, Weisman, Fuller*
Doin' the Best I Can *Pomus, Schuman*
Don'cha Think It's Time *Otis, Dixon*
Don't *Leiber, Stoller*
Don't Ask Me Why *Wise, Weisman*
Don't Be Cruel *Blackwell, Presley*
Don't Leave Me Now *Schroeder, Weisman*
Double Trouble *Pomus, Schuman*
Down in the Alley *Jesse Stone and the Clovers*
Down By The Riverside *Trad. Arr. Giant, Baum, Kaye*
Drums of The Island *Tepper, Bennett*
Earth Boy *Tepper*
Easy Come, Easy Go *Weisman, Wayne*
Easy Question *Blackwell, Scott*
Echoes Of Love *Roberts, McMains*
Edge Of Reality
El Toro *Giant, Baum, Kaye*
Elvis Sails (Press Interview)
Everybody Come Aboard *Giant, Baum Kaye*
Fame and Fortune *Wise, Weisman*
Farther Along *Arr. Presley*
Fever *Davenport, Colly*
Finders Keepers, Losers Weepers *Jones, Jones*
First in Line *Schroeder, Weisman*
Five Sleepy Heads *Tepper, Bennett*
Flaming Star *Sid Wayne, Sherman Edwards*
Follow That Dream *Wise, Weisman*
Fools Fall In Love *Leiber, Stoller*
Forget Me Never *Wise, Weisman*
Fort Lauderdale Chamber Of Commerce *Tepper, Bennett*
For The Millionth And The Last Time *Tepper, Bennett*
Fountain of Love *Giant, Lewis*
Frankfort Special *Zayne, Edwards*
Frankie and Johnny *Gottlieg, Karger, Weisman*
Fun In Acapulco *Weisman, Wayne*
Gently *Murray Wizell, Edward Lisbona*
G.I. Blues *Tepper, Bennett*
Girls! Girls! Girls! *Leiber, Stoller*
Girl Happy *Pumus, Meade*
Give Me The Right *Wise, Blagman*
Go East–Young Man *Giant, Baum, Kaye*
Goin' Home *Byers*
Golden Coins *Giant, Baum, Kaye*
Gonna Get Back Home Somehow *Pomus, Schuman*
Good Luck Charm *Schroeder, Gold*
Good Rockin' Tonight *Brown*
Gotta Lotta Livin' To Do *Schroeder, [Weisman*
Guadalajara *Guizar*
Guitar Man *Reed*
Happy Ending *Weisman, Wayne*
Hard Headed Woman *De Metruis*
Hard Knocks *Joy Byers*
Hard Luck *Weisman, Wayne*
Harem Holiday *Andreoll, Poncia*
Have I Told You Lately *Weisman*
Hawaiian Sunset *Tepper, Bennett*
Hawaiian Wedding Song *King, Hoffman Manning*
Hawaii, U.S.A. *Giant, Baum, Kaye*
Heartbreak Hotel *Axton, Durden, Presley*
Here Comes Santa Claus *Autry, Haldeman, Melka*
He's Your Uncle, Not Your Dad *Wayne, Weisman*
Hey, Hey, Hey *Byers*
Hey Little Girl *Byers*
Hi-Heel Sneakers *Higgenbottom*
His Hand In Mine *Lister*
His Latest Flame *Pomus, Schuman*
Home Is Where The Heart Is *Edwards, [David*
Hot Dog *Leiber, Stoller*
Hound Dog *Leiber, Stoller*
House of Sand *Giant, Baum, Kaye*
How Can You Lose What You Never Had *Weisman, Wayne*
How Do You Think I Feel *Walker, Pierce*
How Great Thou Art *Hines*
How's The World Treating You *Atkins, Bryant*
How Would You Like To Be *Raleigh, Barman*
I Beg of You *McCoy, Owens*
I Believe *Drake, Graham, Shirl, Stillman*
I Believe In The Man In The Sky *Howard*
I Don't Care If The Sun Don't Shine *David*
I Don't Wanna Be Tied *Giant, Baum, Kaye*
I Don't Want To *Torre, Spielman*
I Feel So Bad *Williss*
I Feel That I've Known You Forever *Pomus, Jeffries*
I Forgot To Remember *Kesler, Feathers*
I Got a Woman (Sweetie) *Ray Charles*
I Got Lucky *Fuller, Weimen, Wise*
I Got Stung *Schroeder, Hill*
I Gotta Know *Paul Evans, Matt Williams*
I Love You Because *Payne*
I Love Only Only One Girl *Tepper, Bennett*
I Met Her Today *Robertson, Blair*
I Need Somebody To Lean On *Pomus, Schuman*
I Need You So *Hunter*
I Need Your Love Tonight *Wayne, Reichner*
I Slipped, I Stumbled, I Fell *Fred Wise, Ben Weisman*
I Think I'm Gonna Like It Here *Robertson, Blair*
I Want To Be Free *Leiber, Stoller*
I Want You, I Need You, I Love You *Mysels, Kosloff*
I Want You With Me *Woody Harris*
I Was The One *Schroeder, De Metrius, Blair, Peppers*
I Will Be Home Again *Benjamin, Leveen, Singer*
If Every Day Was Like Christmas *West*
If I Can Dream *Brown*
If The Lord Wasn't Walking By My Side *Slaughter*
If We Never Meet Again *Brumley*
If You Think I Don't Need You *West, Cooper*
I'll Be Back *Wayne, Weisman*
I'll Be Home for Christmas *Kent, Gannon, Ram*
I'll Never Let You Go *Jimmy Wakely*
I'll Remember You *Lee*
I'll Take Love *Fuller, Barkan*
I'm Comin' Home *Charlie Rich*
I'm Counting on You *Robertson*
I'm Fallin' in Love Tonight *Robertson*
I'm Gonna Sit Right Down and Cry *Thomas, Biggs*
I'm Gonna Walk Dem Golden Stairs *Arr. Elvis Presley*
I'm Left, You're Right, She's Gone *Kesler, Taylor*
I'm Not The Marrying Kind *David, Edwards*
I'm Yours *Robertson, Blair*
Indescribably Blue *Glenn*
In My Way *Wise, Weisman*
In My Father's House *Arr. and adapted by Luther Presley*
In the Garden *Miles*
In Your Arms, *Aaron Schroeder, Wally Gold*
Is It So Strange *Young*
Islands of Love *Tepper, Bennett*
It Feels So Right *Wise, Weisman*
It Hurts Me *Joe Byers*
It Won't Be Long *Weisman, Wayne*
Ito Eats *Tepper, Bennett*
It Is No Secret *Hamblen*
It's a Dog's Life *Wayne, Weisman*
It's a Sin *Fred Rose, Zeb Turner*
It's A Wonderful World *Tepper, Bennett*
It's Carnival Time *Weisman, Wayne*
It's Now of Never *Schroeder, Gold*
I've Got To Find My Baby *Byers*
Jailhouse Rock *Leiber, Stoller*
Jesus Knows What I Need *Lister*
Joshua Fit the Battle *Arr. and adapted by*
Judy *Teddy Redell* *[Elvis Presley*

FULL ELVIS SONG LIST

—CONTINUED

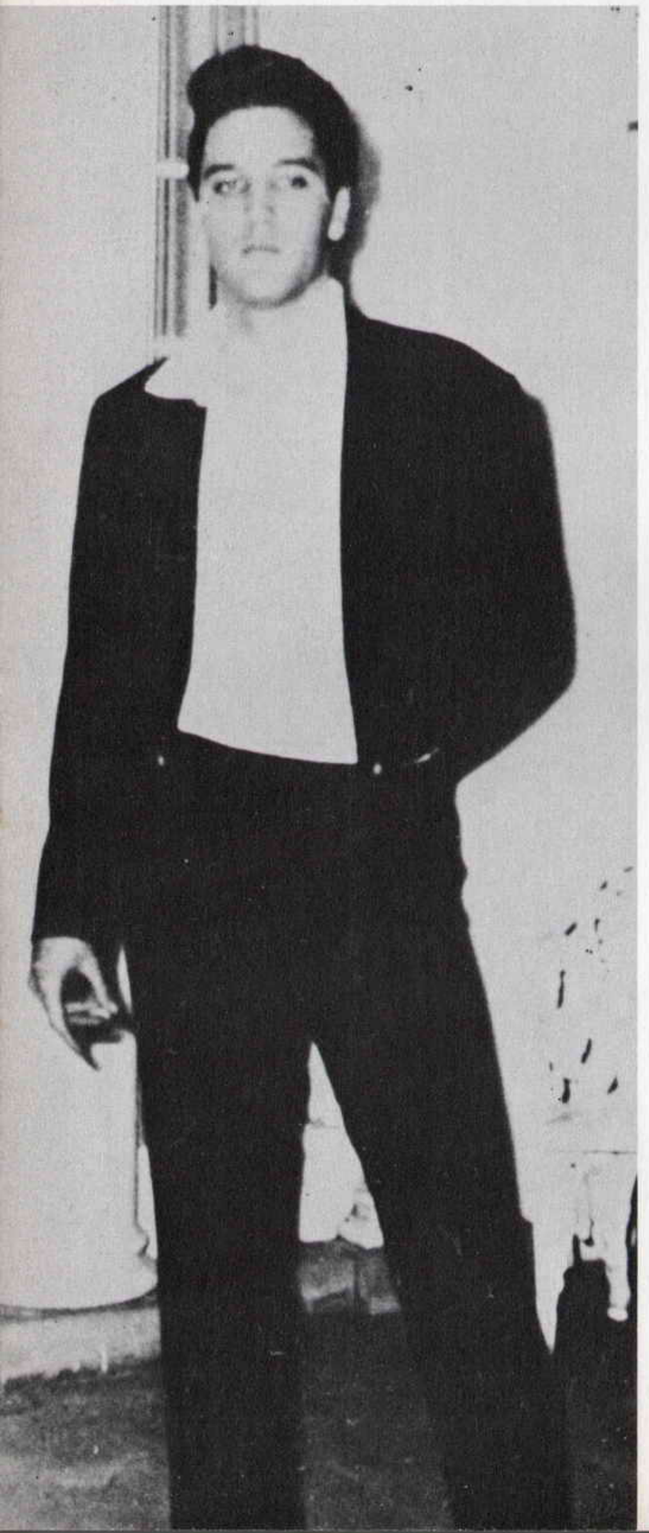
Just Because *B. and J. Shelton and Robin*
Just Call Me Lonesome *Griffin*
Just for Old Time's Sake *Tepper, Bennett*
Just Tell Her Jim Said Hello *Leiber, Stoller*
King Creole *Leiber, Stoller*
King Of the Whole Wide World *Batchelor, Roberts*
Kismet *Tepper, Bennett*
Kissin' Cousins *Fred Wise, Randy Starr*
Kissin' Cousins (No. 2) *Giant, Baum, Kaye*
Kiss Me Quick *Pomus, Schuman*
Known Only to Him *Hamblen*
Ku-U-I-Po *Peretti, Creatore, Weiss*
Lawdy Miss Clawdy *Price*
Let Me *Presley, Matson*
Let Yourself Go *Byers*
Like a Baby *Stone*
Little Egypt *Leiber, Stoller*
Little Sister *Doc Pomus, Mort Schuman*
Lonely Man *Bennie Benjamin, Sol Marcus*
Lonesome Cowboy *Tepper, Bennett*
Long Legged Girl (With The Short Dress On) *McFarland, Scott*
(It's A) Long Lonely Highway *Doc Pomus, Mort Schuman*
Long Tall Sally *Johnson*
Look Out, Broadway *Wise, Starr*
Love Letters *Young, Heyman*
Love Me *Leiber, Stoller*
Love Me Tender *Presley, Matson*
Love Me Tonight *Robertson*
Lover Doll *Wayne, Silver*
Loving You *Leiber, Stoller*
Make Me Know It *Blackwell*
Marguerita *Robertson*
Mansion Over The Hilltop *Stamphill*
Mean Woman Blues *De Metrius*
Memories *Strange, Davies*
Memphis, Tennessee *Berry*
Mexico *Tepper, Bennett*
Milk Cow Blues Boogie *Arnold*
Milky White Way *Arr. and adapted by Elvis Presley*
Mine *Tepper, Bennett*
Mirage *Giant, Baum, Kaye*
Money Honey *Stone*
Moonlight Swim *Sylvia Dee, Ben Weisman*
My Baby Left Me *Crudup*
My Desert Serenade *Gelber*
My Wish Came True *Hunter*
Mystery Train *Parker, Phillips*
Never Ending *Kaye, Springer*
Never Say Yes *Pomus, Schuman*
New Orleans *Tepper, Bennett*
Night Rider *Pomus, Schuman*
No More *Don Robertson, Blair*
O Little Town Of Bethlehem *Redner, Brooks*
Old McDonald *Starr*
Old Shep *Foley, Arthur*
Once Is Enough *Tepper, Bennett*
One Boy, Two Little Girls *Giant, Baum, Kaye*
One Broken Heart for Sale *Blackwell, Scott*
One Night *Bartholomew, King*
One Sided Love Affair *Campbell*
One Track Heart *Giant, Baum, Kaye*
Paradise Hawaiian Style *Giant, Baum, Kaye*
Paralyzed *Blackwell*
Party *Robinson*
Peace in The Valley *Dorsey*
Petunia, The Gardener's Daughter *Tepper, [Bennett*
Playing For Keeps *Kesler*
Please Don't Drag That String Around *Blackwell, Scott*
Please Don't Stop Loving Me *Byers*
Pocketful of Rainbows *Wise, Weisman*
Poison Ivy League *Giant, Baum, Kaye*
Poor Boy *Presley, Matson*
Puppet On A String *Tepper, Bennett*
Put The Blame On Me *Twomey, Wise, Blagman*
Queenie Wahine's Papaya *Giant, Baum, Kaye*
Ready Teddy *Blackwell, Marascalco*
Reconsider Baby *Fulson*
Relax *Tepper, Bennett*
Return to Sender *Blackwell, Scott*
Riding The Rainbow *Weisman, Wise*
Rip It Up *R. Blackwell, Marascalco*
Rock-a-Hula Baby *Wise, Weisman, Fuller*
Roustabout *Giant, Baum, Kaye*
Run On *Arr. Presley*
Sand Castles *Goldberg, Hess*
Santa Bring My Baby Back To Me *Schroeder, De Metrius*
Santa Claus is Back in Town *Leiber,*
Santa Lucia *Dicapua* [*Stoller*
Scratch my Back (Then I'll Scratch Yours) *Giant, Baum, Kaye*
Sentimental Me *Cassin, Morehead*
Shake, Rattle and Roll *Calhoun*
Shake That Tambourine *Giant, Baum, Kaye*
She's Not You *Pomus, Stoller, Leiber*
Shoppin' Around *Tepper, Bennett, Schroeder*
Shout it Out *Giant, Baum, Kaye*
Silent Night *Mohr, Gruber*
Sing You Children *Nelson, Burch*
Singing Tree *Owens, Solberg*
Slicin' Sand *Tepper, Bennett*
Slowly But Surely *Wayne, Weisman*
Smokey Mountain Boy *Lenore Rosenblatt, Victor Millrose*
Smorgasbord *Tepper, Bennett*
So Close, Yet So Far *Byers*
So Glad You're Mine *Crudup*
So High *Arr. Presley*
Soldier Boy *Jones, Williams Jr.*
Something Bigger Than You and I *Large, Heath, Burke*
Something Blue *Evans, Byron*
Song of the Shrimp *Tepper, Bennett*
Sound Advice *Giant, Baum, Kaye*
Speedway *Glazer, Schlaks*
Spinout *Wayne, Weisman, Fuller*
Spring Fever *Giant, Baum, Kaye*
Stand By Me *Arr. Presley*
Starting Today *Don Robertson*
Starting Tonight *Rosenblatt, Millrose*
Stay Away *Tepper, Bennett*
Steadfast, Loyal and True *Leiber, Stoller*
Steppin' Out of Line *Wise, Weisman*
Stop, Look and Listen *Byers*
Stop Where You Are *Giant, Baum, Kaye*
Stuck On You *Schroeder, McParland*
Such A Night *Chase*
Summer Kisses, Winter Tears *Wise, Weisman, Lloyd*
Suppose *Dee, Goehring*
Surrender *De Curtis, Pomus, Schuman*
Suspicion *Pomus, Schuman*
Swing Down Sweet Chariot *Arr. and adapted by Elvis Presley*
Take Me To The Fair *Tepper, Bennett*
Take My Hand Precious Lord *Dorsey*
Teddy Bear *Mann, Lowe*
Tell Me Why *Turner, Titus*
Tender Feeling *Giant, Baum, Kaye*
Thanks to the Rolling Sea *Batchelor,*
That's All Right *Crudup* [*Roberts*
That's Someone You Never Forget *West, Presley*
That's When Your Heartaches Begin *Fisher, Hill, Raskin*
The Bullfighter Was a Lady *Tepper,*
The Girl I Never Loved *Starr* [*Bennett*
The Girl of My Best Friend *Ross, Bobrick*
The Girl Next Door *Rice, Wayne*
The House That Has Everything *Tepper, Bennett*
The Love Machine *Nelson, Burch, Taylor*
The Meanest Girl In Town *Byers*
The Walls Have Ears *Tepper, Bennett*
There Ain't Nothing Like A Song *Byers, Johnston*
There's Gold In The Mountains *Giant, Baum, Kaye*
There's A Brand New Day On The Horizon *Joy Byers*
There's Always Me *Don Robertson*
There's No Room To Rhumba In A Sports Car *Wise, Manning*
There's So Much World To See *Tepper, Weisman*
They Remind Me Too Much of You *Robertson*
This Is Living *Weisman, Wise*
This Is My Heaven *Giant, Baum, Kaye*
Thrill of Your Love *Kesler*
Today, Tomorrow and Forever *Giant, Baum, Kaye*
Tomorrow is a Long Time *Dylan*
Tomorrow Night *Coslow, Grosz*
Tonight is so Right for Love *Wayne, Silver*
**Tonight's all Right for Love *Wayne, Silver, Lilly*
Too Much *Rosenburg, Weiman*
Treat Me Nice *Leiber, Stoller*
Trouble *Leiber, Stoller*
True Love *Cole Porter*
Tryin' to Get to You *Singleton, McCoy*
Tutti Frutti *La Bostrie, Penniman, Lubin*
U.S. Male *Hubbert*
Vino, Dinero Y Amour *Tepper, Bennett*
Viva Las Vegas *Pomus, Schuman*
Wear My Ring Around Your Neck *Carroll, Moody*
We Call On Him *Karger, Weissman, Wayne*
We'll Be Together *O'Curran, Brooks*
We're Coming in Loaded *Blackwell, Scott*
We're Gonna Move *Presley, Matson*
Western Union *Tepper, Bennett*
What a Wonderful Life *Wayne, Livingstone*
What'd I Say *Charles*
What Every Woman Lives For *Pomus, Schuman*
What Now, What Next, Where To *Robertson, Blair*
What's She Really Like *Wayne, Silver*
Wheels On My Heels *Tepper, Bennett*
When It Rains, It Really Pours *Emerson*
When My Blue Moon Turns To Gold *Walker, Sullivan*
When The Saints Go Marching In *Trad. Arr. Giant, Baum, Kaye*
Where Could I Go But to the Lord *Coats*
Where Do You Come From *Batchelor, Roberts*
Where No One Stands Alone *Lister*
Who Are You? *Wayne, Weisman*
Who Needs Money *Starr*
Wild in the Country *Peretti, Creatore, Weiss*
White Christmas *Irving Berlin*
Wisdom Of The Ages *Giant, Baum, Kaye*
Witchcraft *Bartholomew, King*
Without Him *Lefevre*
Wolf Call *Giant, Baum, Kaye*
Wooden Heart *Weiss, Weisman, Twomey*
Working On The Building *Hoyle Bowles*
Yoga is as Yoga Does *Nelson, Burch*
You Can't Say No In Acapulco *Feller, Fuller, Morris*
You Don't Know Me *Walker, Arnold*
You Gotta Stop *Giant, Baum, Kaye*
You'll Be Gone *West, Presley, Hoage*
You'll Never Walk Alone *Rodgers, Hammerstein*
Young and Beautiful *Silver, Schroeder*
Young Dreams *Kalmanoff, Schroeder*
Your Cheatin' Heart *Hank Williams*
You're a Heartbreaker *Sallee*
Your Time Hasn't Come Yet, Baby *Hirschorn, Kasna*

***Released in parts of Europe*

Pencil sketch by Michael Pearce.

ELVIS PERSONAL ALBUM 7

The Year - 1961



Left: *Sunday afternoon on the "Graceland" porch.*

Below: *Leaving for location of "Kid Galahad".*



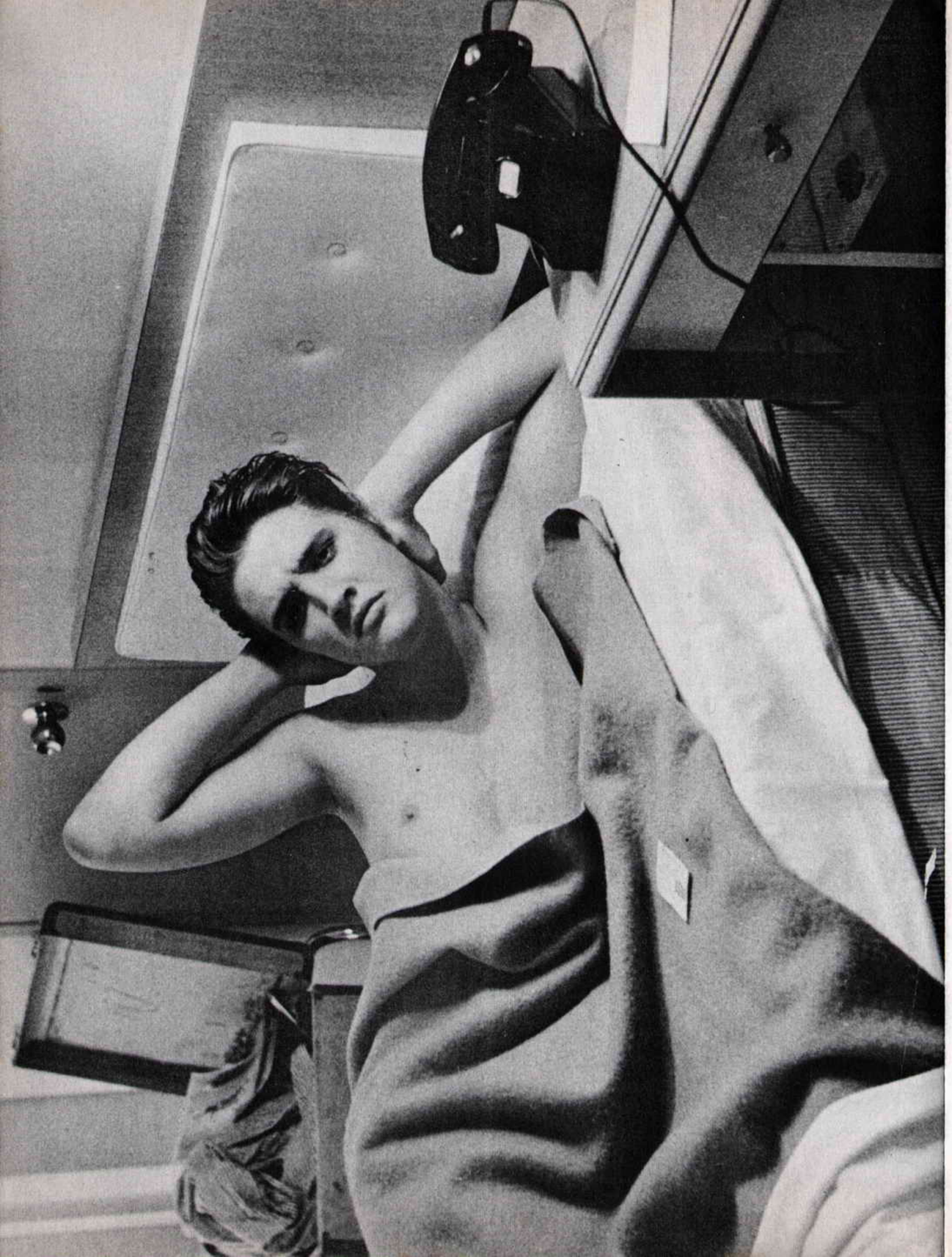
Right: *The Memphis Charity Show, with Floyd Cramer, Boots Randolph and Scotty Moore.*

Below: *Two shots of Elvis with fans at "Graceland".*









A touch of the old NOSTALGIAS

by Peter Jones

Suddenly I'm feeling nostalgic. Been looking through some old cuttings back in the days when two chaps were making a start in the business of pop music. One chap was a dark-haired fellow from America named Elvis Presley. And the other was me!

Sound a bit big-headed on my part? Well, no harm intended. But the year was 1956, and summer was a-comin' in and I worked for a pop paper in London and also on the staff was a senior citizen of the vocal world, a writer whose tastes leaned towards opera, musical comedy and the leather-lunged tenor excesses of stars like Mario Lanza.

Me? I dug the groovier sounds of the day. And when an advance copy of Elvis Presley's "Heartbreak Hotel" came scudding through the letter-box I was the first to play it . . . and therefore the first to rave about it. But I was the new boy, so it was not my lot to print black-and-white views about how good it was. That was left to the senior citizen.

I've found what he wrote. "Though personally I wouldn't have raised a light pick-up arm to listen to Elvis, I feel his 'let's cut loose' concoctions would be just the job for our teeming teenagers. Get my bewilderment, then, when reviewers started criticizing Elvis and his henchmen on the grounds of bad diction.

"I wondered what on earth this has to do with it. It's like calling an all-in wrestler to account because he doesn't part his hair properly. True, I couldn't hear what Mr. Presley was singing about, but I thought either that it didn't matter or else that this was part of the general idea.

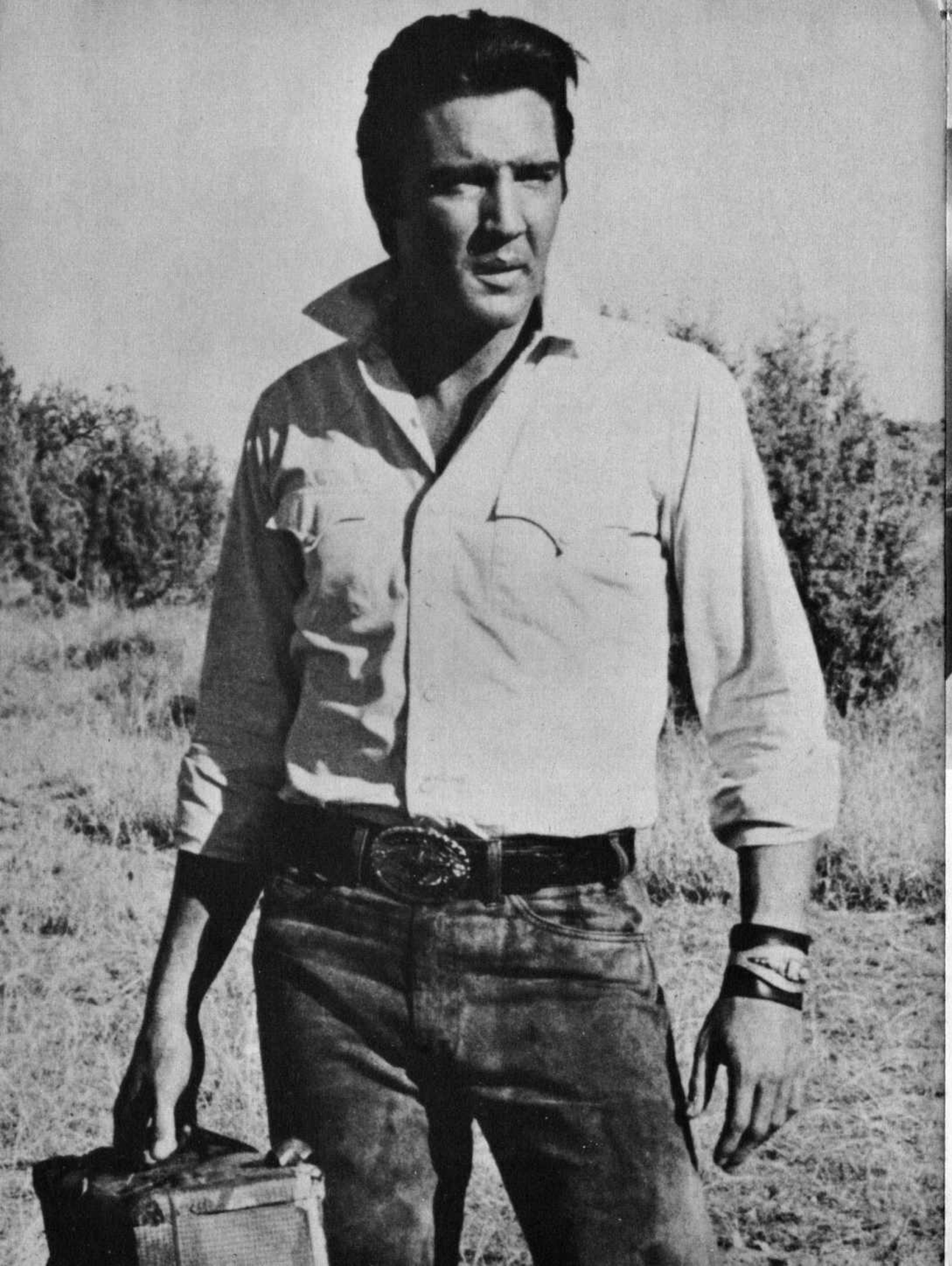
"I thought it was a step forward in modern lyrics; that some kind of cultural development was involved in the transition from the purely banal to the utterly incomprehensible."

And I thought that the senior citizen was being much too sarcastic and overbearing, and I gave him so much insolence that I could have been fired on the spot. "Wait till Elvis gets in the charts," I said. "Then you'll laugh on the other side of that ludicrously old-fashioned face."

Elvis was, in fact, happily in the charts within a couple of weeks. To the usual cacophony of jeers from those who refused to accept something brand-new and sensational in the pop world. Records were only 5*s*. 7*d*. then, including tax as they say, and Elvis sold plenty of them. Mind you, those not too blind to see had been warned about the arrival of El, through a story in the *Daily Mirror* by Lionel Crane.

He wrote from Hollywood: "What a frenzy this boy can stir up . . . I've never seen anything like it. When Elvis sings, it isn't just a case of a few girls sighing and going swoony or stamping and shouting. I saw him send 5,000 of them into a mass fit of hysterics . . . screaming hysterics." I can quote Mr. Crane exactly, because I cut out that story and used it as ammunition against the many people who were knocking Elvis . . . most of them without really knowing anything about him except that he was new, different and sensational.

But what really got me down was the suggestion that even if he had two or three successive hit records, he didn't stand any chance at all of staying at the top. Elvis, they all told me, was a short-term "wonder", a gimmick based on publicity and money. And among the people who told me this were top popsters of the day, music publishers, bandleaders – and even my dentist, who gave me an unnecessarily rough time when I owned up to liking Elvis Presley! Actually, I later changed dentists.





Being an Elvis fan in those days seemed to me like being a martyr. Somebody called Elvis "a hill-billy Johnnie Ray". Again, they were missing the point, though in truth until Elvis came along, the hearing-aid-wearing Johnnie was probably the most exciting "in-person" attraction in pop music. Even so, it seemed ridiculous to me that the pop industry, of which I was very much a new part, seemed so anxious to put down Elvis even before he'd started.

I figured: "Surely anything that is really new and really unique must be good for the business. These publishers and people – don't they realize that anything that helps sell more records must be good for trade?" Put that view forward and I'd get those pitying looks that suggest that when I grew up a bit I'd realize how little I knew.

Well, okay. Here's me right now gloating gleefully and taking a backward look at the characters who were dominating the charts in that first week when Elvis, after a rather slow start, made the Top Twenty. Elvis wouldn't last, THEY said. Not like the real stars of today, THEY said.

Know who was topping the charts at that time? Ronnie Hilton, that's who – with a very popular but square ballad called "No Other Love". Ronnie is still very much around, of course, but mostly as a cabaret entertainer. Not much on television; never in the charts. Yet HE was praised because "you can hear every word he sings and he's a professional, not a gimmick".

There was Winifred Attwell, too. Pianistic pop, and all very pleasant to sing along to, or whistle along, but then once you've heard one

piano piece you've pretty well heard them all. Besides, there are millions of pianists in the world.

Pat Boone? Around this time, with things like "I'll Be Home", Pat was hailed as the "good" influence in rock 'n' roll, while Elvis was the spectacular "baddie", criticized by churchmen and by ladies' sewing circles as an adverse influence on youth. Later I got to know Pat Boone quite well. He was nowhere as stuffy as his publicity made him out to be, was full in his praise of Elvis ... and anyway he's virtually disappeared from the pop scene. Turned into a useful tennis player, as a matter of fact!

David Whitfield, a fair-haired ex-sailor from Hull, was hitting it big around this time. Big, square ballads, full of romance and sentiment, shoved out on high tidal waves of strings. Another nice guy. A Palladium bill-topper. But excuse me for not knowing exactly what he is doing right now!

Similar stuff came from Edmund Hockridge, a musical comedy star. Still doing well, but not on records. Dave King? Very much in the Bing Crosby mould, or Dean Martin mould, or what have you. Dave was a good comedian, but his disc career was short. And what about The Hilltoppers or The Dream Weavers, or Dick Hyman, or Don Robertson, or Billy May, or Teresa Brewer, or Kay Starr? I don't know, but I'll accept they are probably still important figures in the business – but I DO know they just ain't making the record scene, baby!

Alas, poor Alma Cogan died, suddenly and at the height of her career. Alas, too, so did Nat King Cole, who surely WOULD have been around today, even if not on the hit-single side of the music industry. No, I've studied that Top Twenty when Elvis first came in, and there's only ONE name that has any relevance to the charts today or of recent history. That name? Louis Armstrong – and that great guy of jazz is coming up to his seventieth birthday.

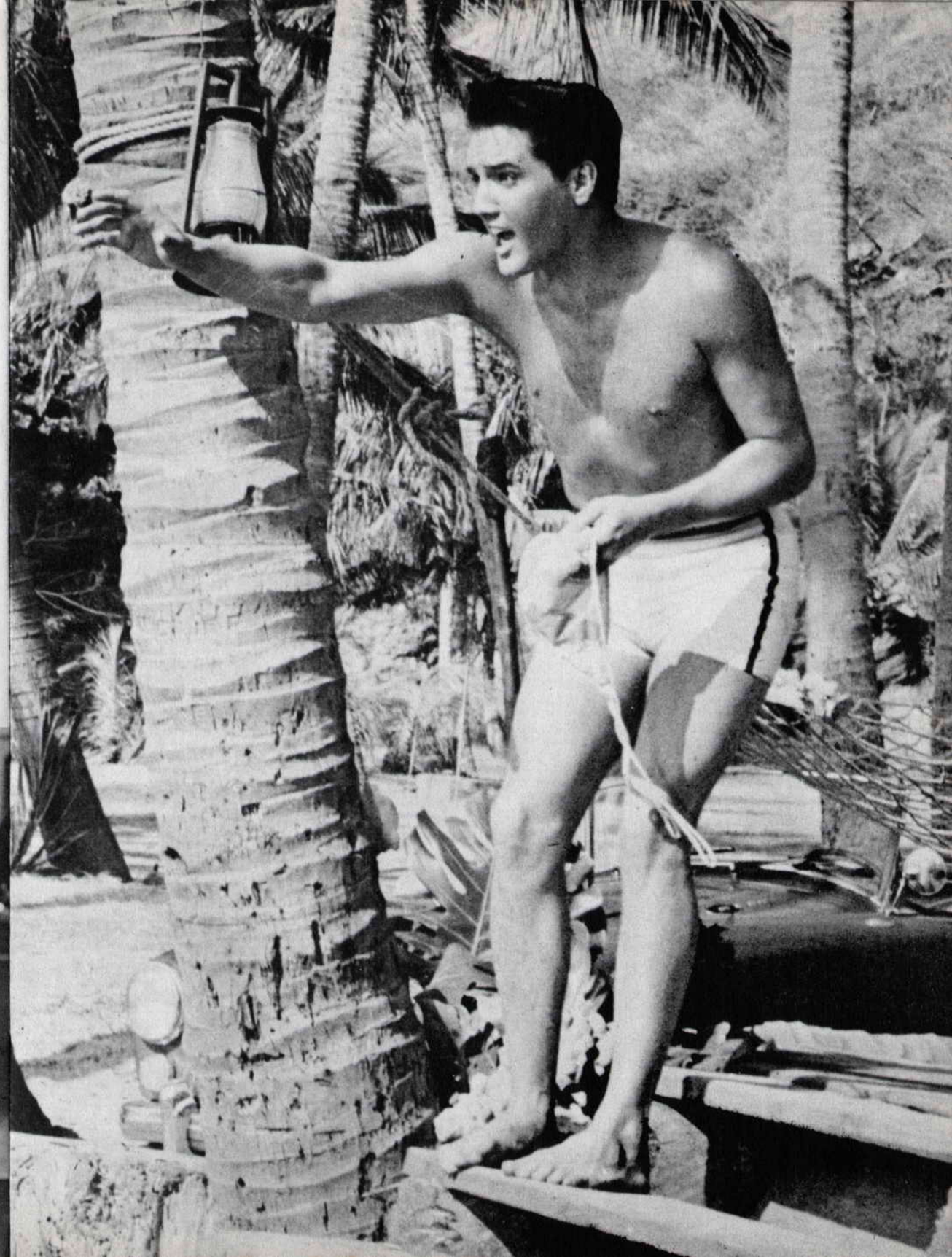
Elvis and Louis, then. Poles apart in talent, but bonded together by one thing. Sheer staying power.

That's why I enjoy being nostalgic about the earliest days of Elvis. I was in a privileged position, remember, in that I heard all the new records earlier than most other people. Often I was in a position to introduce brand-new talent to masses of people through the music paper I worked for.

Once that senior citizen I mentioned above came to realize that I was right about Elvis and that he was merely being supercilious about something that he really didn't understand ... then I took on a new position of authority in the office! He stuck to his so-square tenor-voiced balladeers and left the "important" side of record-makers to me.

I started writing about Elvis. Now, some million words later on, I'm still writing....







Elvis on his horse, Rising Sun at "Graceland".

Solutions to Crossword Puzzles

No. 1 (page 21)

ACROSS

1. Heartbreak. 8. Rip. 9. Then. 10. Love. 12. Go. 14. Let. 16. Free. 17. E.A.P. 21. Don't. 22. Lawdy. 24. Lad. 26. Cat. 28. Treat. 29. D.F. 30. Paralysed. 34. Me.

DOWN

1. Hotel. 2. Are. 3. Ring. 4. T.P. 5. Rock. 6. All. 7. Need. 11. One. 13. One Night. 15. Teddy Bear. 18. At. 19. Mystery. 20. Clint. 23. As. 25. Era. 27. Teddy. 31. L.Y. 32. So. 33. I'm.

No. 2 (page 29)

ACROSS

1. Double Trouble. 8. Sister. 9. River. 11. Relax. 12. It hurts me. 14. King. 16. Picnic. 19. Val. 21. Aunt Lilian. 23. Reno. 24. Party. 26. Anne Helm. 27. M.S. 29. City. 30. A dog's life. 33 Red West. 34. G.I. Blues.

DOWN

1. Desert. 2. Ursula. 3. Lee. 4. Old Shep. 5. Born Rich. 6. Elvis. 7. Parker. 10. Kid Galahad. 13. Blue. 15. Island. 17. Ivers. 18. Can't. 20. Loyal. 22. All. 23. Ram. 25. Pacer. 26. Acted. 28. Club. 31. Gig. 32. Eye.

No. 3 (page 42)

ANSWERS

The full song-titles are given below, the actual answer written in the crossword being in italic.

ACROSS

1. *Roustabout*. 9. *Earth* Boy. 13. *Ito* Eats. 14. Beyond the *Bend*. 16. *Old* Shep. 17. *B*lue *M*oon. 18. Shake, R*a*ttle and Roll. 19. *Lonesome* Cowboy. 22. *Fort* Lauderdale Chamber of Commerce. 25. *A*ny *P*lace *I*s *P*aradise. 27. Never Say *Yes*. 28. No *More*. 29. Joshua Fit the Ba*tt*le. 30. *C*arny *T*own. 31. *No* Room to Rhumba. 32. *Milk* Cow Blues Boogie. 34. *E*asy *Q*uestion. 35. I Don't Want *To*. 36. If the Lord Wasn't Walking by My *Side*. 37. *D*idja *E*ver. 38. I slipped, I Stumbled, I *Fe*ll. 40. *Down* in the Alley. 42. It's a *Sin*. 43. *New* Orleans. 44. *Heartbreak* Hotel. 46. You Can't Say *No* in Acapulco. 47. *N*ight *R*ider. 48. "*Kid*" Galahad. 49. Go *East*, Young Man. 51. *S*pring *F*ever. 52. Moonlight *Swim*. 55. *Island* of Love. 58. In Your *Arm*s. 60. A *Fool* Such As I. 61. *As* Long As I Have You. 62. "*Talk*". 63. *D*on't *L*eave *M*e *N*ow. 64. *Girl* Happy. 66. *M*oney *H*oney. 67. I'm *Yours*. 69. Stuck *On* You. 71. *Ready* Teddy. 73. *Echoes* of Love. 77. I *Feel* So Bad. 78. Tryin' to Get to *You*. 79. "*Ten*". 80. *Fever*. 81. *Shout* it Out. 84. *W*olf *C*all. 85. Vino, Dinero *Y* Amour. 86. *Devil* in Disguise. 87. *Ku* U I Po. 88. Just Tell *Her* Jim Said Hello. 89. Sentimental *Me*. 90. Petunia, the *Gardener*'s Daughter. 91. "*E*lvis *P*resley". 92. *Young* and Beautiful.

DOWN

1. *Relax*. 2. Aloha *Oe*. 3. *Steppin*' Out of Line. 4. Return *to Sender*. 5. *A Boy* Like Me, A Girl Like You. 6. How Would You Like to *Be*. 7. *One-sided* Love Affair. 8. El *Toro*. 9. *El* Toro. 10. *T*ake *M*e *T*o *T*he *F*air. 11. *Harem* Holiday. 12. *It* Hurts Me. 13. *In* My Father's House. 15. I'm Gonna Walk *Dem* Golden Stairs. 17. There's a *Brand* New Day on the Horizon. 20. Sh*o*ppin' Around. 21. *Memphis*, Tennessee. 22. I Want to be *Free*. 23. Aloha *Oe*. 24. *Frankfort* Special. 26. *It's Now or Never*. 30. Golden *Coins*. 33. I Need Somebody to *Lean* On. 35. *T*hat's *S*omeone *Y*ou *N*ever *F*orget. 38. *Frankie* and Johnny. 39. *E*arth *B*oy. 41. I *Was* the One. 45. *Teddy* Bear. 48. *Kismet*. 50. *T*reat *M*e *N*ice. 53. *I'll* Never Let You Go. 54. I'm Not the *Marry*ing Kind. 56. *Lawdy* Miss Clawdy. 57. *All* Shook Up. 58. *Aloha* Oe. 59. Summer *Kisses*, Winter Tears. 62. All *That* I Am. 65. *I Need* Your Love Tonight. 68. *Return* to Sender. 69. King *of* the Whole Wide World. 70. *S*anta *L*ucia. 72. *Your* Cheatin' Heart. 74. Cotton *Candy* Land. 75. *Once* is Enough. 76. *Angel*. 81. *S*anta *L*ucia. 82. A World of *Our* Own. 83. "*Top*". 84. *Who* Needs Money. 85. Vino, Dinero *Y* Amour.

Solution to Jumbo Crossword (pages 80 and 81)

*

ANSWERS ACROSS

3. Las.
8. That Dream.
11. Indescribably.
13. That's.
15. New Orleans.
17. By Night.
20. Island.
21. Kid.
23. Wooden.
24. Stay Away.
27. Vernon.
28. Lid.
31. Sally.
32. His.
33. Love.
34. Graceland.
35. Almost.
38. Such.
40. Lisa Marie.
42. I Believe.
45. Shake.
47. Doll.
48. Hound.
51. Home.
52. Rip It Up.
53. R.C.A.
54. One.
55. King Creole.
56. Suspicion.
58. Wild.
64. Tom Parker.
67. Didja ever.
69. Ivy.
70. You.
71. Kiss.
75. Follow.
76. Bullfighter.
79. Ears.
80. Loving You.
84. Chad.
85. Told.
87. Good Luck.
88. Guitar Man.
91. She's Not You.
92. Steadfast Loyal.

ANSWERS DOWN

1. Starting.
2. Santa Lucia.
4. Shook Up.
5. G.I. Blues.
6. City.
7. Jailhouse.
9. Easy.
10. Mansion.
12. Big Boots.
14. Aint.
16. Always True.
18. Now.
19. The Walls.
22. Lady.
25. All.
26. Wild.
29. Elvis Presley.
30. How.
34. Galahad.
36. Jim.
37. Flame.
39. Colonel.
41. Stuck.
43. Vince Everett.
44. Vino.
46. Kwimper.
49. Dont.
50. Rock.
57. Old Shep.
59. Dixieland.
60. Priscilla.
61. Why.
62. Double.
63. Trouble.
65. Rolling.
66. Night Rider.
68. Judy.
72. Got.
73. Own.
74. Mike.
77. Mystery.
78. Tickle.
81. Vegas.
82. Gotta.
83. Tulsa.
86. Bass.
89. Too.
90. Go.

*

