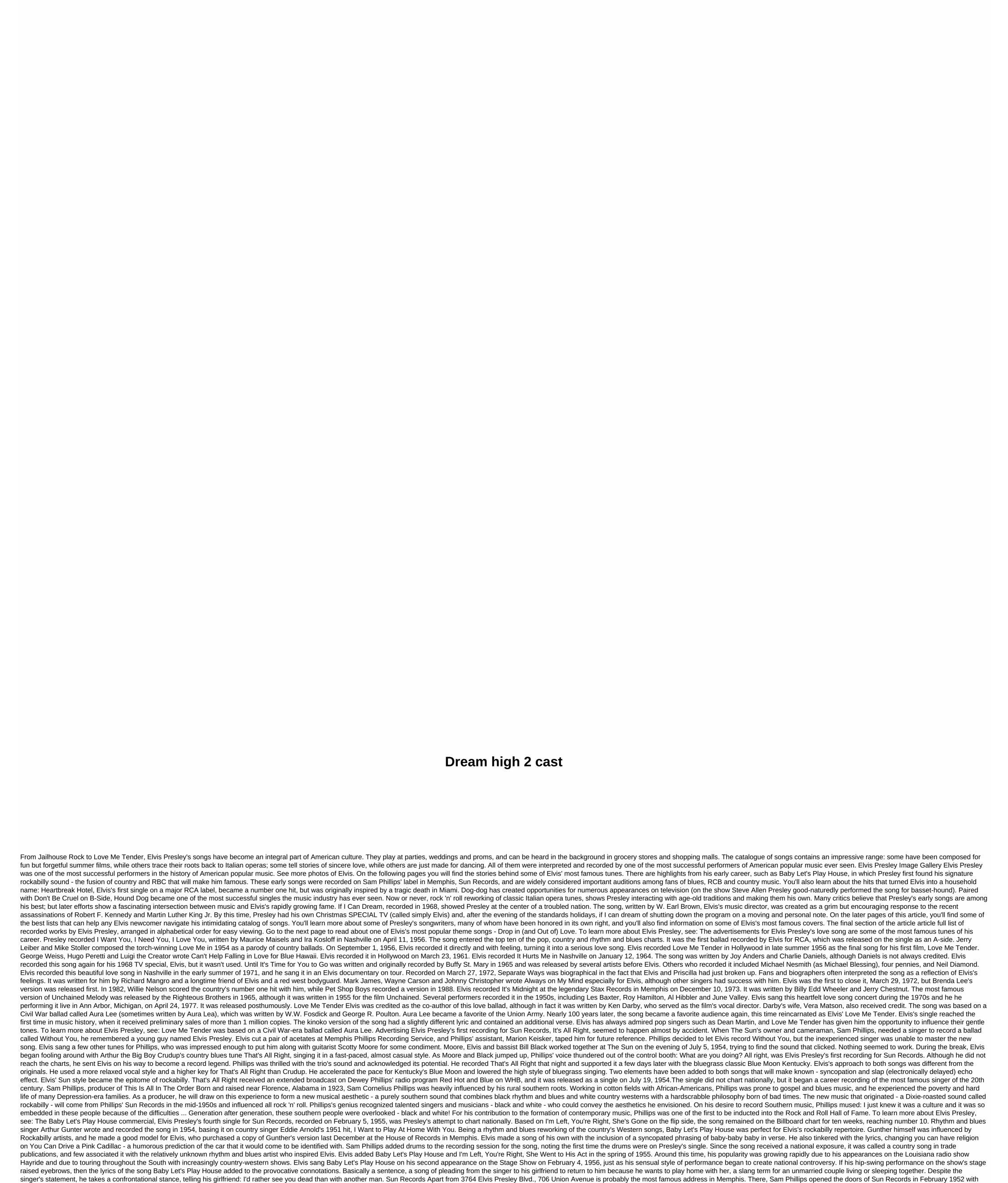
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the Memphis Recording Service. Phillips has recorded blues artists such as Howlin' Wolf, B.B. King, Little Walter, Ike Turner, Little Junior Parker and Bobby Blue Bland since 1950, but he has leased the recordings to other labels including Chess Records and RPM Records. Until the Sun was created, there was no
serious place in the south for artists to record. After Phillips founded Sun, he was able to release his artists to his label. Many know that the legendary producer recorded blues and RCB performers, but less familiar country singers, which he began recording in 1953. He started with Ripley Cotton Choppers and then
moved on to Doug Poindexter, Slim Rhodes, and Warren Smith. After Elvis experienced success on the Sun label, others who became rockabilly legends signed with Phillips, including Jerry Lee Lewis, Carl Perkins, Johnny Cash, Roy Orbison, Charlie Rich, Conway Twitty and Charlie Perse. Phillips sold the Sun in
1969.To to learn more about Elvis Presley, see: Presley's 1955 record Baby Let's Play House remained on the Billboard Top Ten for ten weeks. Advertising the origins of Elvis Presley's hit Heartbreak Hotel can be found in Miami. I'm walking down a lonely street. So read the suicide note of an anonymous soul that ended
her life in a Miami hotel. The Miami hotel. The Miami Herald posted a photo of his corpse on the front page with the headline: Do You Know This Man? The story went on to explain that the man was found without identification. The police only found the note, one of his pockets. In Gainesville, songwriter and musician Tommy Durden
thought the line in the note resonated with the blues and would make excellent lyrics in the song. He sought the opinion of his friend Mae Boren Axton, who was a local songwriter, TV presenter and publicist. Axton once did some work for Colonel Tom Parker, and she suggested that they write a song for Elvis Presley. As
the story goes, she once told Elvis that she is going to write his first million seller. After May decided that down at the end of Lonely Street could naturally find the Heartbreak Hotel, the rest of the song was written by the team within an hour. Glen Reeves, a local singer, recorded a demo recording of the song in the style
offered by Elvis Presley. Axton flew to Nashville in November 1955 to present the song to Elvis, who was in Music City to attend a convention for country music disc jockeys. Elvis loved the song, allegedly exclaiming: Hot dog, mae!, as he played it about ten times in a row. Heartbreak Hotel was the first Elvis record
released on his new RCA label. In December 1955, RCA reissued Elvis' Mystery Train, originally released on the Sun label, but the re-release did not sell particularly well. Elvis entered the RCA studio in Nashville on January 10, 1956, to record new material. Heartbreak Hotel was Elvis' second song recorded that day.
Axton asked Reeves to emulate Elvis' style on the demo, and Elvis copied Reeves' vocal intonations for his recording. This story shows that Elvis' style was familiar enough to be recognized as his at the time. It also illustrates a sample of Elvis while recording a demo. He copied the demo singer's interpretation whenever
he recorded his version of the song. On Sun Records, Elvis was supported by Sentry Moore on guitar and Floyd Kramer on piano, as well
as an evangelical trio consisting of Ben and Brock Spear of the Spear family and Gordon Stocker of the Jordanaires. Heartbreak Hotel borrowed an echo sound that was associated with Elvis' Sun releases, perhaps even exaggerating it. The effect is eerie, utterly ghostly, especially during the opening lines to each verse
when Elvis sings unaccompanied. His voice permeates, and the sound of despondency, perfectly capturing the alienation of disgruntled youth. The song was released as a single on January 27, 1956 with the support of I Was the One. The next day Elvis appeared on Tommy and Jimmy Dorsey in the television variety
series, Stage Show, but he didn't sing Heartbreak Hotel until his third appearance on the show, February 11. He sang it on two subsequent stage show appearance on the Milton Burle show on April 3. Teh The exhibition undoubtedly helped propel the song to the number one slot on the
Billboard charts, where it remained for eight weeks. The song also reached number one on the country charts and number three on the RCB chart. He became the first million Elvis sellers, as Axton predicted. May, Ken and Mrs. Ed Wood Elvis have recorded hundreds of songs written by various composers during their
careers, so it's no surprise that some of these songwriters may fall under the headline peculiar. Mae Boren Axton, co-author of the Heartbreak Hotel, was an English teacher who worked on the periphery of show business while living in Florida. She worked as a publicist for Hank Snow All-Star Jamboree, who also worked
for Colonel Tom Parker. Axton was the sister of Oklahoma Senator David Boren and the mother of singer/actor Hoyt Axton. After Elvis's death, she contributed to the liner notes Ronnie McDowell's King left. Oscar-winning composer Ken Darby wrote and arranged Love Me Tender for the first Elvis film. Early in his career,
Darby made a unique contribution to American film culture, singing an unusual assignment for the film The Wizard of Oz. He was responsible for creating the distinctive sound of Manchkin's voices. Dolores Fuller cowrote 12 songs for Elvis, including Rock-a-Hula Baby, Do The Clam, and Barefoot Ballad. Fuller was the
wife of Ed Wood Jr., the now-famous director of horror films and exploitation, who worked on the periphery of the industry in the 1950s and 1960s. She appeared in his 1954 film Prison Bait. To learn more about Elvis Presley, see: Heartbreak Hotel was inspired by the suicide note of a man who ended his life in a Miami
hotel. Advertising After Elvis Presley rocked the Milton Burle Show with his hit-and-grind rendition of Hound Dog, this gritty RBC tune became indelibly related to his name. However, he wasn't the first to write a hit version, nor did he sing the original lyrics. The song was written by Jerry Leiber and Mike Stoller in 1952 for
blues singer Willie Mae Big Mama Thornton at the request of Johnny Otis, the band's leader, producer, composer and RCB DJ. Otis invited the team to watch Thornton rehearse in his garage, which became a studio. After watching the mighty singer belt out several numbers, Leiber and Stoller composed Hound Dog - a
song about gigolo - in about ten minutes. Thornton performed audacious lyrics to the hard blues rhythm, and Hound Dog sold more than half a million copies, peaked at number one on the RBC charts and became the best-selling album on the RBC market in 1953. Memphis disc jockey Rufus Thomas recorded a return
song called Bear Cat which was released on Sam Phillips' Sun label. Several artists covered Hound Dog, including country artists Tommy Duncan, Betsy Gay, Jack Turner, and Billy and the living room act of Freddie Bell and the Bellboys. Bell enlivened the tempo and faked the lyrics in a humorous way, adding the line:
You've never caught a rabbit and you're not my friend. Elvis caught the act of Bellboys in April 1956 when he was booked into the New Frontier Hotel in Las Vegas, he brought a small souvenir in the form of a comedy version of Bella Hound Dog. One of the reasons
elvis's version became so famous was undoubtedly related to television. Elvis presented the song to a national audience at the Milton Burle show on June 5, 1956, and the attention generated by this controversial performance led to a booking for the Steve Allen show, where Elvis game-singing the song Basset Hound.
By the time Elvis sand Hound Dod on the Ed Sullivan show, the sond was associated with controversy. Elvis teased the audience of Sullivan's studio, which was primed for fireworks from the young singer, starting and then stopping the song after the first note. The male singer belted out the opening line at Hound Dog
seems strange because the song was clearly written for the female voice, and Elvis's decision to add Hound Dog to his repertoire was interpreted differently by rock historians. Some insist that Elvis must have been familiar with Thornton's version because he was an RBC enthusiast, and suggest he recorded Bell's
version because he recognized her humor. Detractors suggest that he appropriated the blues melody without realizing his roots. However, it is likely that Elvis was an interpretation of rock 'n' roll patterned after Bell, his performance on Burle's show
should have something of a snarling, punch-and-grind folk Thornton bluesy Hound Dog. Under pressure from producer Steve Sholes to record the tunes, Elvis finally captured Hound Dog after about 30 takes at RCA's New York studio. Backed by Don't Be Cruel, the record became the biggest two-way hit in history. To
learn more about Elvis Presley, see: Although Hound Dog was originally performed by Thornton's Big Mom, Elvis Presley Hound Dog and Don't Be Cruel commercials became a two-way hit that rose to the top and retained that position
for 11 weeks - longer than any other rock 'n' roll-era single release. It also reached first in the country-western and rhythm and blues singer-songwriter Otis Blackwell, although Elvis was given credit for composing. Blackwell sold the song to a music publisher,
Shalimar Music, for $25 on Christmas Eve 1955. Elvis' parent publisher, Hill and Range, purchased the song, and the demo was one of the stack that hot new listened during a recording of the RCA session in July 1956. When Elvis wanted to record the song, Blackwell was told that he would have to make a deal and
share the writer's credit with it, although Elvis did not contribute to the song. Blackwell was concerned about the deal, but he realized he was standing to make a lot of money from royalties - even under half a percent - if Elvis recorded the song. This isn't the last time Elvis got a written credit for a song he didn't originally
compose. During the recording, Elvis rehearsed the song a couple of times with his regular backing musicians, a pianist hired by RCA, and Jordaners. The band then worked on the song, fining it as they went through nearly 30 takes. All the musicians contributed in their own way. D.J. Fontana used Elvis' leather-covered
guitar as an improvised drum to capture the effect of the trap by putting him on his knees and hitting him on his knees and hitting him on the back with a hammer. Their efforts led to one of Elvis' favorites and one of his favorites. The total sales of any Presley single are often difficult to calculate, but by March 1992, Don't Be Cruel/Hound Dog
had been awarded triple platinum status by the RIAA. To learn more about Elvis Presley, see: Elvis Don't Be Cruel, the B-side single Hound Dog, topped the charts for 11 consecutive weeks. Advertising Otis Blackwell, who wrote Don't Be Cruel, also wrote the number one hit Elvis Presley All Shook Up. In hindsight, the
melody is usually overshadowed by other major Elvis recordings from 1957, but All Shook Up has picked up some interesting statistics in its time. The song remained at the top of the Billboard pop chart for nine weeks, and it remained on the chart for 30 weeks - the longest of all Elvis singles. At the end of the year, All
Shook Up was named the number one single in 1957. Elvis also had a number one single in 1956, Heartbreak Hotel, making him the first rock-era singer to top the year-end chart for two consecutive years. Blackwell's inspiration for the title All Shook Up came from a mundane incident straight out of everyday life, though
the story was undoubtedly enhanced by repeated stories. Working for Shalimar Music as a songwriter, Blackwell sat in the office trying to come up with a new power plant tune. Contrary to some reports, Blackwell did not compose a tune specifically for Elvis as a follow-up to Don't Be Cruel. Two other singers, David Hill
and Vicky Young, recorded All Shook Up in front of him. Elvis recorded the tune in Hollywood on Radio Recorders in January 1957. In his version, Elvis overdubbed himself flapping the back of the guitar, which is a nice reminder of his Sun Studio sound. Again, Blackwell reluctantly agreed to share a written loan with
Elvis, or else Elvis Management Colonel Parker and music publishers Hill and Range) would not have allowed him to record the melody. To learn more about Elvis Presley, see: Legend has it that the inspiration for Elvis All Shook Up came from a churning bottle of soda. Al Stanton, one of the owners of a music
publishing company, fell while down a bottle of soda. He shook the bottle so that the contents frothed and hissed, casually noting: Why don't you write a song called All Shook Up? A couple of days later, Blackwell surprised Stanton with a draft of the song. The Jailhouse Rock commercial, written by the legendary Jerry
Leiber and Mike Stoller, was another number one record for Elvis Presley. It entered the UK charts at number one, making it the first single in history to do so. The rock 'n' roll songs duo were commissioned to write most of the songs for the Jailhouse Rock movie, although they were less than thrilled with the appointment
Before Jailhouse, Rock Elvis recorded several songs from Leiber and Stoller, including Hound Dog, Love Me, and a couple of tunes from Loving You. The two songwriters were not impressed by Elvis's interpretation of their material. Leiber and Stoller tended to write hard-driving, RCB-flavored 4 4 with satirical or tongue-
in-cheek texts that can be understood on more than one level. Elvis, on the other hand, performed most of his material directly, as when he recorded the duo Love Me, which they originally intended as a lamp of country-western music. Leiber and Stoller also believed that Elvis' foray into RCB territory was an accident,
and they were suspicious of his interest in blues and rhythm and blues. All three met while recording the album in April 1957 for Jailhouse Rock, and Leiber and Stoller guickly changed their minds about Elvis as soon as they realized that he knew his music and that he was a workhorse in the studio. The pair took over
recording sessions, serving as the unofficial producers of Jailhouse Rock, Treat Me Nice, (You're So Square) Baby, I Don't Care, and other tunes. Their collaboration with Elvis and his musicians at Jailhouse Rock led to the singer's most difficult rock song. As D.J. Fontana once remarked about his drum playing on the
record: I was trying to come up with someone from a chain gang smashing rocks. The short period of time during which Leiber and Stoller worked with Elvis proved useful to both sides. The irony and ambiguity in the lyrics of the Jailhouse Rock song gave Elvis one of his smartest rockers, while the singer's sincere and
energetic delivery prevented the song from becoming too burlesque - a trend with some of Leiber and Stoller songs written for coasters. The songwriters hung out with Elvis long enough to contribute to King Creole's soundtrack, among other projects, but in the end they ran afoul of Elvis's management for trying to
introduce him new challenges. To learn more about Elvis Presley, see Jailhouse Rock, written by the legendary Leiber and Stoller, became the first single ever to enter the UK charts at number one. Advertising Who would have guessed that it is now or never, a reworked version of the 1901 Italian operatic style classic O
Sole Mio with a cha-cha arrangement will become Elvis Presley's best-selling single? But then, in 1956, when Elvis was edubst to most newspapers in the country for thrusting his hips into the hound Dog blues, no one would have guessed that he would become a press favorite in just four short years. Elvis won the
hearts and minds of the general press and th
important single for Elvis in this regard. It was aired on conservative radio stations that had not previously touched Presley's record, thereby exposing Elvis to a wider audience. O Sole Mio was written by G. Capumo and Eduardo di Capua at the turn
of the century, but was popular much later than Mario Lanza. Elvis was a fan of Lanza and undoubtedly heard the opera singer's recording, but he also heard the English version of Tony Martin's There's No Tomorrow. While still in the army, Elvis asked his music publisher, Freddie Bienstock of Hill and Range (part of
RCA), to find someone to write new lyrics to the song. The only songwriters available on The Hill and Range to do so were Aaron Schroeder and Wally Gold, who jumped at the chance because they knew the royalties on the Elvis Presley song would be huge. They wrote the text in less than half an hour. A singer named
David Hill (aka David Hes) recorded a demo with a cha-cha arrangement, and Elvis liked it. He was challenged by the operatic style and he was drawn to the drama of it. It is now or never charted for 20 weeks, holding the number one slot for five weeks. Global sales of the melody, according to The Guiness Book of
Recorded Sound, eventually exceeded 20 million copies. To learn more about Elvis Presley, see: It's Now or Never, a reworked version of the 1901 Italian opera style, O Sole Mio, introduced Elvis to a wider, more adult audience. The Can't Help Falling in Love commercial, written specifically for Blue Hawaii by George
Weiss, Hugo Peretti and Luigi Creator, is remembered as Elvis Presley's ballad, which closed in the 1970s. In the film, Elvis' character sings to his girlfriend's grandmother for his birthday, but this context is long forgotten. Elvis sang it so many times at the concert that it is more appropriate to assume that the song
belongs to the fans. It shows how fans felt about Elvis, and it was his love song for them. Just as It's Now or Never was based on O Sole Mio, Can't Help Falling in Love was adapted from an 18th century melody called Plaisir d'Amour by Italian composer Giovanni Martini. Several songs from Elvis' career were based on
classical compositions or melodies, and he rose for the occasion, offering serious, gentle or passionate interpretations of them. The single charted in December 1961. It peaked at number two on the Billboard's Hot 100, and remained on the charts for 14 weeks. The RIAA certified the gold stamp for Can't Help Falling in
Love in March 1962 and platinum record exactly 30 years later. Collectors should note that the Can't Help Falling in Love has not been released as a single or on an album. Two takes from the film version was recorded along with one take of a single release. The film version of Can't Help But Fall in Love wasn't released
until after Elvis' death. To learn more about Elvis Presley, see: Elvis Presley, see: Elvis Presley's performance If I Can Dream was, in many ways, anomoly. Colonel Tom Parker originally wanted Elvis's 1968 television specifically for NBC-TV to be a Christmas program in which his boy sang worth an hour of holiday classics. Manufacturers,
however, have something more complex in mind. And this time, the colonel did not get his way. Even with the change in program format, however, the Colonel still expected Elvis to close the show singing Silent Night. Presumably, Elvis was filmed singing Christmas carols only to appear Parker, but still didn't turn out
the way the colonel planned. The program, which was simply called Elvis, closed the moving modern spiritual If I Can Dream. The song was written at the last minute at the request of the assassinations of Robert F.
Kennedy and Martin Luther King Jr. It was conceived as a statement of hope for America's future. Elvis loved If I could dream and he gave him everything he had. The instrumental track was recorded on June 20 or 21, 1968. Elvis sang the song in front of the string section of the orchestra while recording the instrumental
part. Although his vocals weren't supposed to be used in the final version, he still sang it with all the passion the song inspired, even getting down on one knee at one point. The effect left the line section with the mouths open. Elvis later re-recorded the vocals in a darkened studio, and again performed the song, not just
recorded it. The single was released in November, shortly before the telecast. In the one of RCA's worst films, Live a Little, Love a Little, Love a Little. Despite this, If I Can Dream peaked at number 12 on the charts and brought Elvis
another gold record. To learn more about Elvis Presley, see: Elvis Presley's latest number one single, Suspicious Minds, offers an example of the large-scale sound that defined his later style. At 4 minutes and 22 seconds, it's his longest number one song, and in his Las Vegas shows, he stretched it out to a powerhouse,
a show-stopping piece that ran eight minutes. Elvis introduced the song in Las Vegas on July 26, 1969, when he made his first live performance in eight vears at the International Hotel. It was not released as a single until next September. It peaked at number one seven weeks later. The song was recorded at American
Sound Studios on January 23, 1969, although it was released later. Suspicious Minds included backing vocals by Jeannie Greene and Ronnie Millsap, a singer-songwriter who later became a famous country star. To help achieve large-scale sound, Elvis' band in Las Vegas was overworked on a single at a recording
studio in Las Vegas on Aug. In addition, the end of the song was spliced a second time. This overdubbing and remixing was overseen by Elvis' producer, Felton Jarvis. Suspicious Minds, released in 1969, was Elvis Presley's last number one hit. After two recording sessions at American Sound Studios in January and
February 1969, Elvis never recorded there again. One reason undoubtedly was the clash over the rights to the songs that producer Chips Moman offered for Elvis, including Suspicious Minds. RCA and Hill and Range, which oversaw Elvis' own publishing companies, wanted a significant reduction in the
songs to which Moman owned the rights. If Moman refused, there was pressure to let those songs slip through the session without recorded by Elvis due to bargaining rights to Hill and Range songs. Moman didn't want to budge on Suspicious Minds, and he threatened to
cancel the session if Freddie Bienstock Hill and range didn't back down. Fortunately, Elvis made a recording of Suspicious Minds, but tensions over the rights to the song took their toll. To learn more about Elvis Presley, see: The highlight of Elvis Presley's studio sessions in Hollywood in March 1972 was the recording of
Burning Love. By this point Elvis and his band were masters of this type of large-scale, fast-swinging number, and his interpretation of the songwriter played guitar on the record. It was Linda who was christened in guitar
licking on the bridge of the song. He sometimes served as a bass player in the Elvis recording group in the 1970s. Burning Love became a worldwide hit for Elvis in 1972, and it quickly hit the Billboard's Hot 100 chart. Peak at number two, he just missed becoming the number one record. Chuck Berry My Dean-a-Ling
kept Burning Love from getting to the top of the chart. The record was certified gold by the RIAA in October 1972 and platinum in March 1992. Unfortunately, Elvis didn't follow the excitement generated by rocking Burning Love. His next single was the ballad Separate Ways, supported by Always on My Mind which
reached only 20th place on the Hot 100 chart. Besides RCA buried Burning Love and its flip side, it's a matter of time, on an album of old movie tracks creatively titled Burning Love and hits from his films, Volume 2. In terms of Elvis' career, this hit seems to have gotten lost among bad marketing decisions. To learn more
about Elvis Presley, see: Elvis's raucous interpretation of Burning Love symbolizes his 1970s sound. Hound Dog was written by Jerry Leiber and Mike Stoller for blues singer Big Mama Thornton in 1953. The original lyric contains a sexual connotation, and Thornton has a reference to his version in a gritty, slow blues
style. Elvis's humorous interpretation was borrowed from Freddie Bell and Bellboy. Elvis recorded two versions of Dave Bartholomew-Pearl King's blues tune One Night of Sin, which was a hit for Smiley Lewis in 1956. On January 24, 1957, he recorded a version of Lewis, and a month later recorded the song as One
Night using purified lyrics. In Lewis's original, the singer prays for One Night of Sin, while in a more reassuring rendition of Elvis, he hopes for One Night With You... Tin Pan Alley songwriters Lou Herdman and Roy Turk wrote Are You Lonely Tonight? (To-night on the original sleeve recording) in 1926, and it was
originally recorded by Al Jolson the following year. Presumably, the only song Colonel Tom Parker ever called Elvis to record, Are You Lonesome Tonight? was released by Elvis in 1960 and was nominated for three Grammys. Bridge Over Troubled Water was written by Paul Simon and Art Garfunkel and recorded by a
folk-rock duo in 1970, becoming their number one hit. Elvis recorded his version, which had a bigger sound and more dramatic vocal rendering, while filming Elvis - That's the Way It Is. Eddie Arnold, a Tennessee Plowboy, was a hit record with soft-sounding ballads I Really Didn't Want to Know in 1954, just as Elvis was
barn-assaulting across the south with his rockabilly style. The song, written by Howard Barnes and Dow Robertson, was released by Elvis in 1970 with another country tune, There Goes My Everything, on the other hand. These songs represent Elvis modern country music in the 1970s. Originally arranged and recorded
by country singer Mickey Newbury, the American trilogy is a medley of Dixie, The Battle of the Republic Anthem, and All My Trials. A version of Elvis' 1970 song Steamroller Blues at a concert in the
early 1970s, but his gritty performance during Aloha from Hawaii television stopped the show. A version of the special was released as a single in April 1973. In 1968, country singer Marty Robbins wrote You Gave Me a Mountain, an excruciating ballad about life's difficulties. Although pop star Frankie Laine was the first
to release it, Elvis began singing the song at a concert in the early 1970s and released it in 1973. Elvis's interpretation is generally considered autobiographical in that it parallels his break with Priscilla Presley. My Way, an anthem of independence and individuality, was written by Paul Nka for Frank Sinatra and originally
recorded by him in 1969. Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s. A recording of this Elvis sang My Way on Aloha from Hawaii to a television special and in concert during the 1970s.
interpretations of old standards. Elvis Presley's best cover songs show Presley's talents as a performer, musician and translator of old traditions. That's All Right was written and recorded by Arthur Big Boy Crudup as a country blues tune in 1947 and reworked by Elvis in 1955. His faster, rockabilly interpretation was his
first single. The works of Elvis Presley's songwriters are extremely well known; many of the composers themselves, however, are less well known; many of the composed many standards of rock 'n' roll in the
1950s and 1960s. Blackwell was born in Brooklyn in 1932 and grew up admiring country singer and actor Tex Ritter. Otis became a full-time writer for Shalimar Music in early 1956 after he sold six songs to the company for $25 each, including Don't Be Cruel. Blackwell was standing in front of the Brill building (home to
rock and roll music) in New York city on Christmas Eve when an arranger asked him if he had any songs for sale. He then took Otis to meet with Shalimar's owners, who bought the songs and hired him after the holidays. Elvis recorded ten of Blackwell's tracks, including Fever with Eddie Eddie All of them, Paralyzed, and
Return to the Sender (rewritten with Winfield Scott). Other blackwell rock 'n' roll classics include Jerry Lee on the demo and imitated their styles, but Blackwell and Elvis never met. Mack Davis named Song artist Glen Campbell, Mc
Davis is well known for composing songs that use specific images to paint a picture or tell a story. In the 1970s, Davis recorded several Davis-Strange tracks with Billy Strange. The pair provided Elvis with the theme song Charro!, a Tune Nothingville from Elvis's TELEVISION special, a reflective ballad called Memories,
and a pair of light works called Clean Your Own Backyard and A Little Less Conversation. Alone, Davis wrote two of Elvis's biggest hits of the 1970s, the socially conscious In the Ghetto and the sentimental ballad Don't Cry, Daddy. In the late 1960s and 1970s, Davis's compositions were recorded by major artists
including Lou Rawls, Bobby Goldsboro, Glen Campbell, Kenny Rogers, Andy Williams, Sammy Davis Jr. and Dolly Parton. Davis ventured into acting in the 1970s and costarred in several major Hollywood films, including the North Dallas Magpies and Cheaper to Keep It. Leiber and Stoller Jerry Leiber and Mike Stoller
adapted aspects of blues and RCB while writing for rock 'n' roll artists. Their integration of these musical genres in the 1950s expanded the commercial possibilities of rock and roll. The couple met in Los Angeles in 1950, when they were just 17 years old. Stoller musician and Leiber songwriter found that they shared an
interest in blues and RCB, so they spent the summer writing songs in these styles. Sill, modem Records' sales manager, took them under his wing and introduced them to the performers and industry. Despite their youth, the pair went well because prominent Tin Pan Alley songwriters at the time thought rock 'n' roll was
beneath them. Leiber and Stoller are marked by the structuring of their songs, such as plays. That is, they tell a story - usually with wit or satire - within three minutes of the length of a popular song. Elvis recorded about two dozen tunes by Leiber and Stoller, including Hound Dog and Jailhouse Rock. Doc Pomus and
Mort Schumann Brooklyn-born Doc Pomus and New Yorker native Mort Schumann teamed up to write 15 songs for Elvis, including some that were used for his film soundtracks. The unforgettable title song for Viva Las Vegas was written by Pomus and Schumann especially for the film. Other songs in the film included
earlier compositions by Pomus-Shuman, which were then reworked for soundtracks. Pomus cowrote several other soundtrack tunes with other soundtrack tunes with other soundtrack tunes with other soundtracks. Pomus cowrote several other soundtrack tunes with other soundtracks.
Other notable compositions by Pomus-Schumann include Surrender, based on the Italian ballad Go Back to Sorrento and Suspicion. Pomus and Schumann have also written several rock classics for other artists, including This Magic Moment and Save the Last Dance for Me by drifters and Teen in Love by Dion and the
Belmonts, Jerry Reed was born in Atlanta, Georgia, on March 20, 1937, country singer-songwriter Jerry Reed Hubbard wrote four songwriters who wrote for Elvis, the two tunes included Guitar Man and U.S. Male. These songs were recorded shortly
before the burst of creativity generated by the Elvis TV special. The songs were a transition from soundtrack recordings to better material with a modern sense. Reed also played guitar for Elvis on Guitar Man. Reed was one of several Southern musicians who were influenced by Elvis and then ended up working with him.
In 1967, Reed recorded Tupelo Mississippi Flash, an Elvis novelty record that was a comic tribute to his idol. Reed's career as a performer accelerated in the 1970s. He profited from his rowdy old-fashioned boy image when fashion for things south hit Hollywood. He was with Burt Reynolds in four films, including the
popular Smokey and the Bandit films. Born in 1921 in Providence, Rhode Island, Ben Weissman wrote or cowrote more than 50 songs for Elvis - more than 50 so
but he also composed with Aaron Schroeder and Randy Starr. Many of Weissman's compositions were written for elvis movie soundtracks, so they were designed to fit into the storyline or promote the plot. Most of them were in a smooth, pop-flavored style that defined Elvis soundtrack records. As part of these
restrictions, Weissman sometimes came up with some memorable runes. Some of his best include Crawfish from Blue Hawaii, I Slipped, I Stumbled, I Fell Out of the Wild in the Country, and Got a Lot o' Livin'to Do from Loving You. In his later
career, Weissman had recurring roles on the CBS soap opera Young and Restless as a pianist at the club Allegro. To learn more about Elvis Presley, see: Elvis' songwriters worked behind the scenes to help create memorable performances. Elvis Presley has recorded more than a thousand songs throughout his career
The titles range from the splashy themes of the summer film to the heartfelt love ballads of old blues tunes. The following pages display the full recordings of Elvis in alphabetical Below are the names A via F. (Alla El Rancho Grande (It's A) Long, Lonely Highway (Let Me Be Your) Teddy Bear (Marie Name) His
Last Flame (Now and Then There) Fool such as me (such) Easy guestion (This is what you get) for Lovin' Me (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) World in the Valley (For Me) (There Will Be) (There Will Be) World in the Valley (For Me) (There Will Be) (Ther
which has all a hundred years later a little less talk a little green time Mess Blues Thing called Love Love Woman (Thrill your love) The world of our own Adam and evil Adeste Fideles After love YouAin't All I needed to rain all right, well, you win all that I AmAlmost almost almost in love Aloha Oe Also Sprach
zaratustra Always in my opinion, I'm ready Amazing Grace America Beautiful America America America America America America America America America Old Christmas card and I love you so much and the grass will not pay no Mind Angel Animal Instinct Any day Will be) Any (can fall in love with you) Anywhere paradise is all that part of you alone
tonight? You are sincere as long as I have you as we travel on Jericho RoadAsk Me At the End of the Road Aura Lee (Love Me Tender) Away in The Manger Baby Let's Play House Baby, If You Give Me All Your Love Baby That You Want Me Made Bama Lama Banga Loo Big BootsBig
Boss Big Love, Big Heartache Bitter They, Harder They, Ha
Moon, C C'mon All C'mon All C'mon All C'mon All C'mon If the sun doesn't shine Carney City Catchin' on Fast Cattle Call Changing Habits charro! ChesayCindy, Cindy City Night Clambake Clean Your Own Backvard Come Along Come What May Concert FeverConfidence Cotton Candy Land Cotton Fields I Could Fall in Love Cancers
Crazy Arms Cross My Heart and Hope to Die Crying in the Chapel Dainty Little Moonbeams Danny Dark Moon Darling Wait for Me Datin' Deck to ReadDo you Who am I? Do you like to work you love yourself You think you've changed a lot of Doin' Best I can Dominic don't ask me why not be cruel Don't cry daddy don't
forbid me now don't think twice, it's all right Doncha't Doncha't Doncha's Think It's Time Double Down on Riverside down in the Alley Drums Of the Isles Early Mournin' Rain Land, Easy Go Easy Issue Echoes LoveEdge Reality El Paso El Toro End RoadEnd Theme All Come aboard Everyday Faded LoveFairytale Faithful and
True Glory and Fortune On Along Fin Fever in Acapulco Learn What Happens Finders Keepers, Losers Weepers Fire Down Below First in Line Five Sleepyheads Flaming Star Flip Flop, Fools Falling in Love Fools Rush In For Ol' Times Sake For the Good TimesFor the HeartFor the Millionth and Last TimeForget Me
NeverFortdale Chamber of CommerceFountain of LoveFrankfort SpecialFrankie and JohnnyFree LadyFroggie went A-Courtin'From a Jack to the KingFrom Graceland to The Promised Land: The chart below displays the titles of G - I of recorded songs by Elvis Presley. G.I. BluesG.I. Rock and roll is gentle to my mind
gentle girl happy girl of my girls! G
Blues Got a Lot O' Livin' to do! Got My Mojo Worker Green, Green Grass Home Guadalajara Guitar Man Hands Off Happy Ending Harbor Lights Hard Luck Harem Holiday There Are Happy I Told You Recently That I Love You Hawaiian Sunset Hawaiian Wedding Song He's My All He
Knows Just What I Need. He's Touched Me. He Must Go He's Your Uncle Not Your Dad Heart of Rome Heartbeat H
Leaves and Christmas Trees Home Is Where the Heart Is Honey, Honey, Honey, Honey, Treat Me Nice Hot Dog Dog House How do you think I feel like a great you ArtHow Long You can give love How the Internet was woven How would you like to be a great boss man, how would you like to be? As the world treatment you hurt
I asked the Lord I ask you, I believe in man in the sky I believe I can help I can not help (If I'm still in love with you) I can't stop loving you, I didn't make it to playing quitar I don't want to be connected to make me feel so bad that I
feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad that I feel so bad t
because I met her today I miss you I need someone to lean on me need so I needed your love today I really don't want to know I'll be relieved I'm slipped, I tripped, I tripped,
about 10,000 years ago I was the one I washed my hands in the dirty water I will be home again I'll be home for Christmas I'll be there I'll keep you in my heart (until I can't hold you in my hands) I'll never fall in love again I'll never know I'll never let you go
I'll never stand in your way I'll remember you I'll take love I'll take love I'll take love I'll take you home, KathleenI'm a Roustabout I'm starting to offer my blues goodbye I'm going to sit right and cry I'm going to walk the Dem Golden Staircase I'm Livin I'm Ieft.
you're right, I'm gone, I'm Movin' On I'm Not the Marrying Kind I could cry but so the one I'm yours I've been blue I've got a thing about you Baby I have a woman I have confidence I have to find my baby I've lost you I am, John If every day was like Christmas if I can dream if I go home for Christmas, if I loved you, if I
were you if I'm a fool, if it's not love, if the Lord didn't go by my side, if we never meet again, if you don't come back, if
the island of love is not a big thing (but it's growing) it's not a big thing (but it's growing) It's growing) It's growing It's a matter of time It's a sin It's a beautiful world It's Carnival Time It's Diff'rent Now it's easy for you it's impossible
it's just a matter of timelt's not fun being alone it now or never (O Sole Mio) It's just love, You Rock It ItO eatsTo learn more about Elvis Presley, Jack and JillJailhouse Rock Jamabalaya Jam Jaycee Speech Jenny Jenny Jerry Boogie Jesus
walked that lonely Valley Jingle Bells Johnny B. Good Joshua Fit Battle Joy in Judy's World just a little bit with Jesus just because Call Me Lonesome Just Pretend to Just Tell Her Jim Said Hi Keep Knockin' Keeper Key Kentucky Rain King Creole King of the World Kismet Kiss
Me Once Kiss Me Just Kiss Me Is Known only to him Ku-U-I-Po (Hawaiian Beloved) Lady Madonna Lowdy Miss Claudie lead me, Guide Me Learning Let It Snow! Let me be there let me pray Let's Go Let's Be Friends Let's Forget the Star of Life as a Child Listen to Me Little Cabin on the Hill Little Darlene
Little Egypt Little Sister Lonely Man Lonely Soldier Lonely Soldier Lonely Soldier Lonely Soldier Lone Black Limousine Long Legs Girl Long Lonely Highway Long Lonely Soldier Lonely Soldier Lonely Soldier Lonely Soldier Lonely Soldier Lonely Highway Long Lonely Highway Lonely Highway Long Lonely Highway Lonely 
it's to make the world go away Mom loved Rose Mama Mansion over Hilltop Marguerite Mary in the morning Mary Lou Brown Maybe, Baby Mess or Blues Message from Elvis Mexico
Orleans New York Closed Today Nick Adams NightLife Night Rider No Moreville O Come All Ye Faithful O Holy Night O Little Town Bethelehem Oh Boy Oh As I love Jesus Old Macdonald Old Shep On a snowy Christmas night on the road of Jericho on the way to safety on top of Old Smokey Once
enough one boy. Two little girls one broken heart for selling one guite one night of sin one night of sin one night One track 
Peggy Sue Peter Gunn Theme Petunia, Gardener's Daughter Parts of My Life Me Love Pocketful Rainbow Poison Ivy LeaguePoor Boy Poor Man's Gold Pork Love Salad Power of My Private Elvis Promised Land Proud Mary Award on a String Put the Blame on Me Put Your Hand To learn more about Elvis Presley, see:
Chart below displays titles - T recorded songs by Elvis Presley. The gueen of the Night gueen Wahine in Papaya Rags to the richness of the Rain in my heart raised on Reach Out to Jesus Ready Teddy Memories Review Baby Relax Let Me Recall Return to The Sender Riding RainbowRip It Up Rock-A-Bye Roc
Hula Baby Roustabout Rubberneckin' Run On Runaway San Antonio Rose Sand Castles Santa Bring My Baby Back Santa Claus Returned to the City of Santa Claus Returned to the City 
wears my ring She's a machine She's She She's She She's Not You Shoppin' Around The Scream It Out Show Me Thy Ways, Oh Lord Sick, Sober - Sorry Signs of the Zodiac Silent Night Silver Bells Sing You Kids Slicin' Sand Slippin' and Slidin' Slow but True Smokey Mountain Boy Smokey Mountain Way Smorgasbord
Snowbird So Close Still so glad you're so high softly and gently soft as I leave you soldier boy solitaire Someone bigger than you and I have something sometimes I feel like a motherless baby shrimp song Sound Tips Sowbird Spanish Eyes Spinout Spring Fever Stand me Startin' Today, Starting today
stay on the sidelines of Joe stay away from Steadfast, Loyal and True Steamroller Blues Steppin 'Out of Line Stop Where You Are Stop, Look and Listen Stranger in My Own Home Town Stranger in the Crowd Stuck on You Such a Night Suicide Summer Kisses, Winter Tears Summertime Passed and Left to Assume
that Susan surrendered when she tried to suspect suspicious minds of Sweet America Sweet, Precious Lord Talk About The Good Times teaser Teddy Bear Tell me why tell us about Glady's Gentle Sense of Tennessee Waltz Featuring Rolling Sea That's All Right Mom It's Good It's My Wish It's Someone You'll Never
Forget That's What They Say That When Your Heartaches Start Bullfighter Was Lady Christmas Song Climbing At the First Texas Fair Saw It First when I've ever seen your face Fool Girl can't help him Girl I adore the girl I never loved the girl next door went A'Walking Girl my best friend Impossible Dream Lady loves me
Last Farewell Prayer Lord Love Machine The next step Love The Sound of Your Cry Sweet Inspiration Thrill Your Love True About Me Twelfth Whiffenpoof Song Wonderful World Of Christmas Miracle You like a song There Goes My All There's No God, but God There's So Much Peace to See There's a New Day on the
Horizon There's a Honky Tonk Angel There's Always Gold in the Mountains There's Good Rockin' I have too many of you think of you this time / I can't stop loving your three corn patches Thrill your love Tiger Man today, Tomorrow and forever tomorrow is a long time tomorrow
never comes tomorrow night so right to love Today is all right to love Too much Monkey business too much treat me Nice Problem True Love True Love
chart below shows the names of U - g of the recorded songs of Elvis Presley. U.S. MaleUnchained Melody, until it's time for you to go above my head / I found that Light Wine, Dinero y Amor Purple Viva Las Vegas Walk a Mile in My Shoe Walk that Lonesome Valley was it by chance was one way down we call it we can
make in the morning we wish you a Merry Christmas we'll be together we're going to be loaded we're going to move to wear my ring around Wearin's neck, what loved to look Welcome to my world is Welcome to my world of Western Union What do I say that it is really like wheels on heels, when God dips his love in my
heart, when I am over you, when it rains, it really pours when it is my time when my blue moon turns to gold again, when the snow is on the roses, where I can go but to the Lord, where did they go, Lord, where am I going? Where do you come from, where no one stands alone, where
would I go whistling the tune of White Christmas, who am I? Who are you who needs money? All Lotta Shakin's Going On Why Can't They Leave Him Alone, Why Am I Lord? Wife number 99 Wild in the country Winter Wonderland Wisdom of centuries of witchcraft without a song without it Wolf Call Woman without love
Wonderful world Wooden words of love words working on the building you would do something else write to me from Naples vellow rose Texas Yesterday you, as you gave me a mountain you Gotta
Stop you will be gone you will never walk alone you will think of me you heartbreaker you are in the army Now you are the boss you are the only star (in my blue sky) you are the reason I live you lost that Lovin' Feelin' See:
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