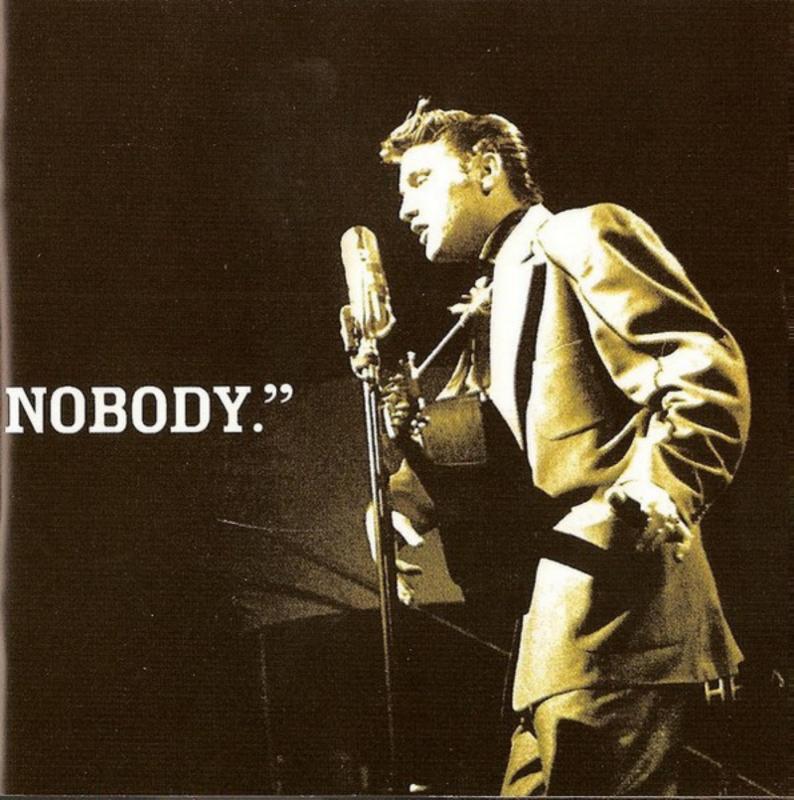


# "I DON'T SOUND LIKE



"RHYTHM IS SOMETHING YOU EITHER HAVE OR DON'T HAVE, BUT WHEN YOU HAVE IT, YOU HAVE IT ALL OVER."

Just in case there is any lingering doubt, one listen to this album should forever put to rest the question of Elvis' musical significance, cultural impact, and artistic achievement. From "Heartbreak Hotel" to "Suspicious Minds," from "Hound Dog" to "Crying In The Chapel," Elvis' #1 chart hits display a multitude of moods, a variety of styles, and an emotional range that defeat any attempt at typecasting or musical categorization.

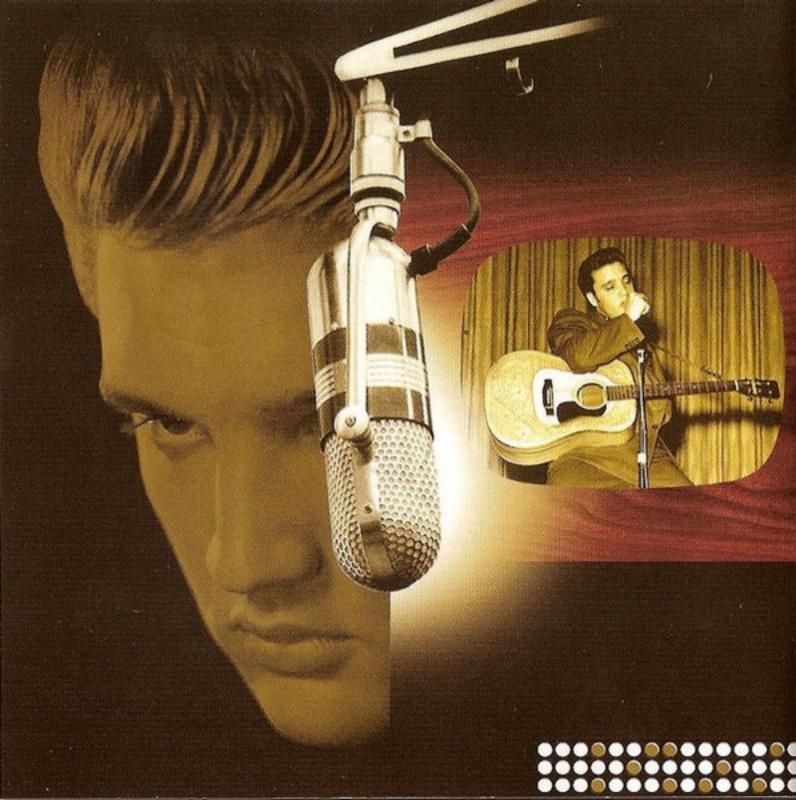
Who do you sound like? Elvis was asked when he first entered the Sun recording studio at the age of eighteen. "I don't sound like nobody," he replied. And in response to the inevitable follow-up question as to what kind of music he sang, he simply responded, "I sing all kinds."

That turned out indeed to be the case. Like so many great actors and singers, Elvis possessed the capacity to imitate virtually anybody that he admired – country and western singers like Hank Snow, rhythm and blues performers like Jackie Wilson, crooners like Bing Crosby, gospel quartet singers like Jake Hess. But in the end he came out sounding like nobody but himself, whether he was singing a tremulous ballad like "Love Me Tender" or an all-out rocker like "Jailhouse Rock." He possessed a gift, in the words of Jake Hess, virtuoso lead singer for Elvis' favorite gospel group, the Statesmen, for pouring himself into a song, "he just seemed to live every word of it."

Some of the songs on this album are so familiar it can be difficult at times to recall the immediacy of their initial impact. Some of the pleasure we take in them derives from memory, of course, but I think if we can set aside for a moment the context in which they were first heard, the freshness, the originality, the emotional truth, the sheer fun of them will surely come through.

Elvis Presley helped usher in a revolution. He was a true believer in the democratic dream, and we continue to be swept up in that same sense of unabashed striving that he stood for, that belief in freedom and unlimited possibilities that his music proclaims.

PETER GURALNICK



## heartbreak hotel release date: January 27, 1956

One of the most unusual, certainly the most unlikely of Elvis' #1 hits. The idea came from a suicide note printed in the Miami Herald, and the song, Elvis' first RCA single, was given to him by Florida schoolteacher/ sometime songwriter and publicist Mae Boren Axton. It was recorded in Nashville with the intention of replicating the echo effect of Elvis' Sun sides. It didn't, and RCA almost rejected the result, but the single reached #1 after extensive television exposure in the three months following its release.

## don't be cruel release date: July 13, 1956

Elvis self-produced for the first time. Up until this point RCA had continued to cast about for a suitable approach to recording. With this session Elvis took over the reins, creating a new pop style for himself, a kind of offhand, almost casual feel that he achieved only after pushing himself and the band through twenty-eight exacting takes.

## hound dog release date: July 13, 1956

From the same July 2, 1956 New York session, with the same painstaking dedication to crafted spontaneity. 
"Hound Dog," a 1953 blues classic by Big Mama Thornton which he had picked up from Freddie Bell and the Bell Boys during his April appearance in Las Vegas, had become a staple of Elvis' live show. He gave it an altogether different treatment in the studio, drawing out a hard-driving, machine-gun-like performance from drummer DJ. Fontana through thirty-one increasingly focused takes.

## love me tender release date: September 28, 1956

From the Civil War ballad, "Aura Lee," this was written for Elvis' first film, a period western, and was done in persuasive enough style to change the movie's name. Its success represented the fruition of an ambition Elvis had had since first entering the recording studio: to become a ballad singer along the lines of Bing Crosby or the Ink Spots.

too much release date: January 4, 1957

Guitarist Scotty Moore never was able to duplicate his anarchically inspired solo after this session, but that, too, represented the spirit with which Elvis entered the studio: to create a free and unfettered sound. He wasn't looking for perfection, just something genuinely fresh and unique.

all shook Up release date: March 22, 1957

"All Shook Up" was rock 'n' roll auteur Otis Blackwell's second major contribution to Elvis' repertoire, very much in the spirit of "Don't Be Cruel," his first. Elvis once again achieves some of that same easy-going rhythm, in part by overdubbing himself once again slapping the back of his guitar.

(let me be your) teddy bear release date: June 11, 1957

The first of Elvis' "product-oriented" hits, this not only helped sell his second movie, Loving You, it sold a lot of teddy bears, too, as it tied in with Elvis' well-known penchant for stuffed animals. The infectious sound effectively captured some of the looseness of the Otis Blackwell numbers, even if the lyrics were somewhat less sharply honed.

jailhouse fock release date: September 24, 1957

The title track of Elvis' third movie and the subject of a memorable dance production. The witty lyrics, a "playlet" in verse form, were from the pen of Jerry Leiber and Mike Stoller, who wrote much of the sound-track of this and Elvis' next movie, King Creole. The driving rhythm was the product of the familiar interplay of guitarist Scotty Moore and drummer D.J. Fontana, with original "slap" bassist Bill Black on electric Fender bass for the first time.

don't release date: January 7, 1958

A real change-of-pace, once again by songwriters Leiber and Stoller. This was one of Elvis' all-time favorite ballads, created at his own request and conveying a message of classic teenage frustration.

#### hard headed woman release date Juste 10, 1958

Dixieland rock from King Creole, a double time (or maybe triple time) blues number that Elvis delivers with a mixture of supreme confidence and urgent insouciance.

#### one night release date: October 21 1968

One of Elvis' inspired R&B covers, this time from the 1956 sengbook of New Orleans blues shouter Smiley Lewis. The lyrics have been softened for Elvis Item audience (it is no longer "one night of sin"), but the implicit message is retained.

(now and then there's) a fool such as i release date: March 10, 1959

On the country side this time, a number that Elvis learned directly from its originator, Hank Snow, while touring extensively with him in 1955. Elvis could do a dead on imitation of Snow, one of country's great stylists, but this is his radical revision of a country classic.

#### a big hunk o' love velesse date June 28, 1959

Like "A Fool Such As I," this comes from the one session conducted during Elvis two years of army service. It also marked his first time recording without original trio members Scotty and Bill. The explosive sound was achieved by a band of hot Nashville session players led by virtuoso "hillbilly jazz" guitarist Hank Garland.

## stuck on you release date Murch 23, 1960

Elvis' first post-army single, an easy rocking number which set the tone for much of his subsequent output.

The rhythm is insistent but never over the top. This is a newly elegant Elvis, a casual rocker who is still capable of letting off steam when he feels like it.

## it's now or never release date: July 5, 1960

Another aspect of the new Elvis, only more so. Elvis had set out consciously to develop his yocal technique while in the army, and here he shows it off in a semi-classical number derived from the Neapolitan ballad, "O Sole Mio." When Elvis had some difficulty reaching the final operatic note, the engineer suggested they could always splice the ending, but Elvis insisted, "I'm going to do it all the way through, or I'm not going to do it."



## are you lonesome tonight? release date: November 1, 1960

The only song Elvis' manager, Colonel Tom Parker, ever explicitly requested him to sing. It was the Colonel's wife's favorite, an Al Jolson hit dating back to 1927, and Elvis performs it with all the command and control of his newly self-trained voice, and all the tenderness of his very earliest sides.

## wooden heart release date: November 3, 1964

More than something of an anomaly, "Wooden Heart" was converted from a German children's song for Elvis' first post-army picture, G.I. Blues. The movie was aimed at a family audience – for the first time Elvis did not play the rebel – and its success pretty much set the standard for his subsequent Hollywood career.

## Surrender release date: February 7, 1961

Another rewrite from the Italian, another Neapolitan ballad, this time "Torna a Sorriento," which had previously been recorded by, among others, one of Elvis' earliest musical heroes, Dean Martin.

## (marie's the name) his latest flame release date: August 8, 1961;

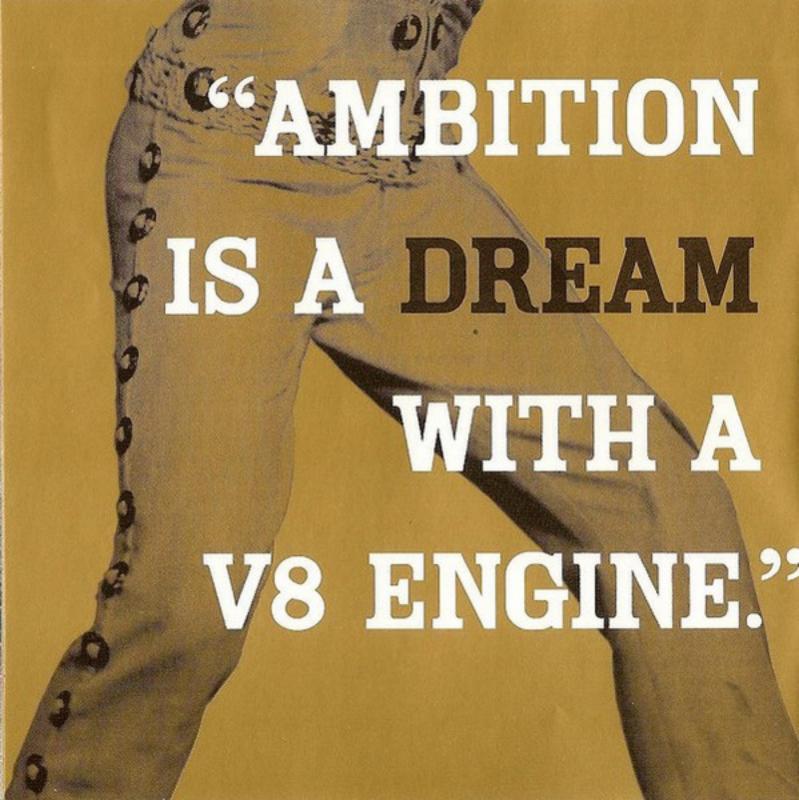
Like "Surrender" from the writing team of Doc Pomus and Mort Shuman, who contributed a series of romantic ("I Need Somebody To Lean On"), low-down ("A Mess Of Blues"), and tongue-in-cheek ("Viva Las Vegas") moments to Elvis' songbook, each with a special edge. This is on the charming side, while the song with which it was paired in its single release, "Little Sister," was downright nasty.

## can't help falling in love release date: November 21, 1961

The closing number for Elvis' '70s live show, the song was based on an eighteenth century French melody and made its first appearance in 1961's *Blue Hawaii*. The commercial success of both picture and soundtrack set a pattern from which Elvis seldom deviated for a number of years thereafter. The songs sold the movie, the movie sold the songs, the method was a preview of MTV twenty years before its time.

## good luck charm release date: February 27, 1962

Pure pop for '60s people, from a period during which Elvis achieved a uniform standard of easy grace which enabled him to tackle virtually any kind of material and carry it off with nonchalance.



## she's not you release date: July 17, 1962

A sometimes overlooked (and frequently underrated) ballad of poignant vulnerability and quiet intensity.

An album of this kind of material from the early '60s would make great late-night listening.

## return to sender release date: October 2, 1962

The last of Otis Blackwell's #1 contributions, "Return To Sender" was so strong, and so winning, as to call for inclusion in a movie (Girls! Girls! Girls!) for which it was not written. This represented a virtually unprecedented triumph of style over content, but you have only to listen to the sheer enthusiasm of the performance to understand why this number demanded at least as much of Elvis' attention as "Song Of The Shrimp."

## (you're the) devil in disguise release date: June 18, 1963

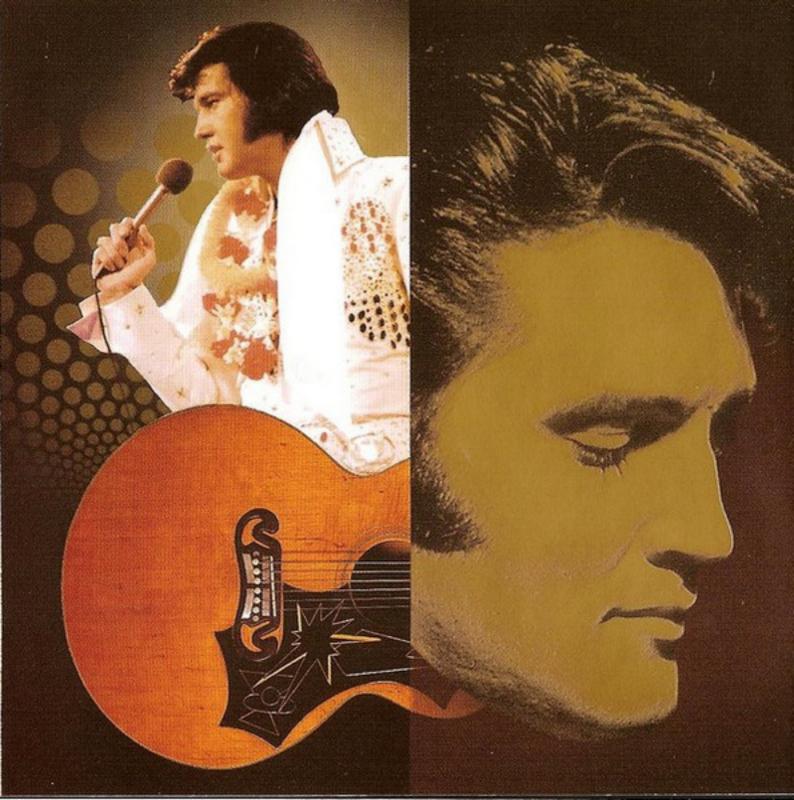
Something of a return to rock 'n' roll, without the rough edges. The strong suit here once again is charm, but it is beginning to be clear that charm alone is not enough for either Elvis or his fans and in a couple years he will be poised for a return to something more substantial.

## Crying in the chapel release date: April 6, 1965,

One of Elvis' principal ambitions from the time he first entered the recording studio was to record a gospel album. This he got to do in the fall of 1960, six months after his army release. "Crying In The Chapel" was the next-to-last song cut at that session but was not released for five years, when it improbably exploded on the charts and once again put on display Elvis' best Ink Spots-influenced style.

## in the ghetto release date: April 14, 1969

After a break of four years, Elvis was back with his most socially conscious lyric, a Mac Davis composition that he cut at his first Memphis session since 1955. There was considerable alarm among some in the Elvis camp about addressing such a topic at a time of social and racial unrest, but Elvis seized upon the song, embraced the lyric, and sang it with passion and belief.



#### suspicious minds release date: August 26, 1969

From the same 1969 Memphis sessions and once again a marked departure from much of Elvis' previous work, this time by virtue of its emotional complexity, musical maturity, and fresh take on blue-eyed soul. Once again prodded as much by his own belief in the song as by producer Chips Moman's meticulous attention to musical detail, Elvis delivers a performance that is both passionate and self-contained.

## the wonder of you release date: April 20, 1970

A product of the Las Vegas years, a clear indication of Elvis' continuing vocal ambition as well as his intent to incorporate the full spectrum of American music within his show.

#### burning love release date: August 1, 1972

Elvis' last real rocking hit, and one that stemmed from a session in which he was otherwise focused on little but heartbreak, disappointment, and despair – mostly over the recent breakup of his marriage. Longtime producer Felton Jarvis had to practically beg him to record this song, and it turned out to be his biggest U.S. '70s hit.

#### шау down release date: July 6, 1977

Recorded at Graceland, at Elvis' last session eight months before his death, "Way Down" was a kind of "Burning Love" reprise, featuring Elvis' TCB band and J.D. Sumner's basement bass voice. The record was on the charts at the time of his death, and its stay was undoubtedly prolonged, and its position enhanced, by the circumstances of its exposure.







1. Heartbreak Hotel 2:10 (Written by Axton/Durden/Presley) Published by Sony/ATV Songs LLC dba Tree Publishing Co. (BMI) Vocals: Gordon Stoker, Ben Speer and Brock Speer Recorded January 10, 1956 U.S. 8 weeks at #1 U.K. peaked at #2

2. Don't Be Cruel 2:04
[Written by Blackwell/Presley)
Published by Elvis Presley Music administered by Cherry River Music Co.
(BMI)/Elvis Presley Music administered by Chrysalis Songs (BMI)
With The Jordanaires
Recorded July 2, 1956
U.S. 11 weeks at #1 (with HOUND DOG)
U.K. peaked at #2

3. Hound Dog 2:16
(Written by Leiber/Stoller)
Published by Universal-MCA Music
Publishing (ASCAP)/Gladys Music
administered by Chrysalis Music
(ASCAP)/Gladys Music administered by
Cherry Lane Music Publishing Company,
Inc (ASCAP)
With The Jordanaires
Recorded July 2, 1956
U.S. 11 weeks at #1 (with DON'T BE CRUEL)
U.K. peaked at #2

H. Love Me Tender 2:45
(Written by Presley/Malson)
Published by Elvis Presley Music administered by Chrysalis Songs (BMI)/Elvis
Presley Music administered by Cherry
River Music Co. (BMI)
From the 20th Century-Fox
CinemaScope production Love Me Tender
Vocals: Rad Robinson, Jon Dodson and
Charles Prescott
Recorded August 24, 1956
U.S. 5 weeks at #1
U.K. peaked at #11

5. Too Much 2:33
(Written by Rosenberg/Weinman)
Published by Southern Belle Music Pub.
(BMI)/Elvis Presley Music administered
by Chrysalis Songs (BMI)/Elvis Presley
Music administered by Cherry River
Music Co. (BMI)
With The Jordanaires
Recorded September 2, 1956
U.S. 3 weeks at #1
U.K. peaked at #6

6. All Shook Up 2:00
(Written by Blackwell/Presley)
Published by Elvis Presley Music administered by Chrysalis Songs (BMI)/Elvis
Presley Music administered by Cherry
River Music Co. (BMI)
With The Jordanaires
Recorded January 12, 1957
U.S. 9 weeks at #1
U.K. 7 weeks at #1

7. (Let Me Be Your) Teddy Bear 1:48
(Written by Mann/Lowe)
Published by Gladys Music administered
by Chrysalis Music (ASCAP)/Gladys
Music administered by Cherry Lane
Music Publishing Company, Inc. (ASCAP)
From the Hal Wallis/Paramount Picture
Loving You
With The Jordanaires
Recorded January 15-18, 1957
U.S. 7 weeks at #1
U.K. peaked at #3

8. Jailhouse Rock 2:37
(Written by Leiber/Stoller)
Published by Jerry Leiber Music
(ASCAP)/Mike Stoller Music (ASCAP)
From the Metro-Goldwyn-Mayer
production Jailhouse Rock
With The Jordanaires
Recorded April 30, 1957
U.S. 7 weeks at #1
U.K. 3 weeks at #1

9. Don't 2:49
(Written by Leiber/Stoller)
Published by Jerry Leiber Music Co.
(ASCAP)/Mike Stoller Music Co. (ASCAP)
With The Jordanaires
Recorded September 6, 1957
U.S. 5 weeks at #1
U.K. peaked at #2

10. Hard Headed Woman 1:56
(Written by Demetruis)
Published by Gladys Music administered by Chrysalis Music (ASCAP)/Gladys Music administered by Cherry Lane Music Publishing Company, Inc. (ASCAP)
From the Hal Wallis/Paramount Picture King Creole
With The Jordanaires
Recorded January 15, 1958
U.S. 2 weeks at #1
U.K. peaked at #2

11. One Night 2:33
(Written by Bartholomew/King)
Published by Sony/ATV Songs LEC
(BMI)/Elvis Presley Music administered by
Cherry River Music Co. (BMI)/Elvis Presley
Music administered by Chrysalis Songs (BMI)
Recorded February 23, 1957
U.S. peaked at ##
U.K. 3 weeks at #1 (with LGOT STUNG)

12. (Now And Then There's) A Fool
Such As I 2:40
(Written by Trader)
Published by Universal-MCA Music
Publishing, a Division of Universal
Studios, Inc. (ASCAP)
With The Jordanaires
Recorded June 10, 1958
U.S. peaked at #2
U.K. 5 weeks at #1 (with I NEED YOUR
LOVE TONIGHT)

13. A Big Hunk O' Love 2:12
(Written by Schroeder/Wyche)
Published by Rachel's Own Music
(ASCAP)/Regent Music/Elvis Presley
Music administered by Chrysalis Songs
(BMI)/Elvis Presley Music administered
by Cherry River Music Co. (BMI)
With The Jordanaires
Recorded June 10, 1958
U.S. 2 weeks at #1
U.K. peaked at #4

14. Stuck On You 2:21
(Written by Schroeder/McFarland)
Published by Rachel's Own Music
(ASCAP)/Gladys Music administered by
Chrysalis Music (ASCAP)/Gladys Music
administered by Cherry Lane Music
Publishing Company, Inc. (ASCAP)
With The Jordanaires
Recorded March 20, 1960
U.S. 4 weeks at #1
U.K. peaked at #3

15. It's Now Or Never 3:15
[Written by Schroeder/Gold)
Published by Rachel's Own Music
(ASCAP)/Gladys Music administered by
Cherry Lane Music Publishing Company,
Inc. (ASCAP)/Gladys Music administered by Chrysalis Music (ASCAP)
With The Jordanaires
Recorded April 3, 1960
U.S. 5 weeks at #1
U.K. 8 weeks at #1

16. Are You Lonesome Tonight? 3:06 (Written by Turk/Handman)
Published by Cromwell Music, Inc. (ASCAP)/Bourne Co. (ASCAP)/Elvis
Presley Music administered by
Chrysalis Songs (BMI)/Elvis Presley
Music administered by Cherry River
Music Co. (BMI)
With The Jordanaires
Recorded April 3, 1960
U.S. 6 weeks at #1
U.K. 4 weeks at #1

17. Wooden Heart 1:58
(Witten by Wise/Weisman/
Twomey/Kaempfert)
Published by Chappell & Co.
(ASCAP)/Elaine Wise d/b/a Erika
Publishing/Sinless Music/Gladys Music
administered by Chrysalis Music
(ASCAP)/Gladys Music administered
by Cherry Lane Music Publishing
Company, Inc. (ASCAP)
From the Hal Wallis production
G.I. Blues, a Paramount film
With The Jordanaires
Recorded April 28, 1960
U.S. no chart placing
U.K. 6 weeks at #1

18. Surrender 1:51
(Written by Pomus/Shuman)
Published by Elvis Presley Music
administered by Chrysalis Songs
(BMI)/Elvis Presley Music administered
by Cherry River Music Co. (BMI)
With The Jordanaires
Recorded October 30, 1960
U.S. 2 weeks at #1
U.K. 4 weeks at #1

19. (Marie's The Name)
His Latest Flame 2:10
(Written by Pomus/Shuman)
Published by Elvis Presley Music
administered by Chrysalis Songs
(BMI)/Elvis Presley Music administered
by Cherry River Music Co. (BMI)
Recorded June 25, 1961
U.S. peaked at #4
U.K. 4 weeks at #1 (with LITTLE SISTER)

20. Can't Help Falling In Love 3:01 (Written by Peretti/Creatore/Weiss) Published by Gladys Music administered by Chrysalis Music (ASCAP) Gladys Music administered by Cherry Lane Music Publishing Company, Inc. (ASCAP)
From the Paramount Picture Blue Hawaii
With The Jordanaires
Recorded March 23, 1961
U.S. peaked at #2
U.K. 4 weeks at #1 (with ROCKA-HULA 8ABY)

21. Good Luck Charm 2:26
(Written by Schroeder/Gold)
Published by Rachel's Own Music
(ASCAP)/Gladys Music administered
by Chrysalis Music (ASCAP)/Gladys
Music administered by Cherry Lane
Music Publishing Company, Inc. (ASCAP)
With The Jordanaires
Recorded October 15, 1961
U.S. 2 weeks at #1
U.K. 5 weeks at #1

22. She's Not You 2:08
(Written by Pomus/Stoller/Leiber)
Published by Jerry Leiber Music
(ASCAP)/Mike Stoller Music
(ASCAP)/Gladys Music administered
by Chrysalis Music (ASCAP)/Gladys
Music administered by Cherry Lane
Music Publishing Company, Inc. (ASCAP)
With The Jordanaires
Recorded March 19, 1962
U.S. peaked at #5
U.K. 3 weeks at #1

23. Return To Sender 2:09
(Written by Blackwell/Scott)
Published by Elvis Presley Music administered by Chrysalis Songs (BMI)/Elvis Presley Music administered by Cherry River Music Co. (BMI)
From the Paramount Pictures film Girls! Girls! Girls!
With The Jordanaires
Recorded March 27, 1962
U.S. peaked at #2
U.K. 3 weeks at #1

24. (You're The) Devil In Disguise 2:23 (Written by Giant/Baum/Kaye) Published by Elvis Presley Music administered by Chrysalis Songs (BMI)/Elvis Presley Music administered by Cherry River Music Co. (BMI) With The Jordanaires Recorded May 26, 1963 U.S. peaked at #3 U.K. 1 week at #1 25. Crying In The Chapel 2:23 (Written by Glenn) Published by Unichappell Music With The Jordanaires Recorded October 30, 1960 U.S. peaked at #3 U.K. 2 weeks at #1

26. In The Ghetto 2:45
(Written by Davis)
Published by Sony/ATV Songs LLC
(BMI)/Elvis Presley Music administered
by Chrysalis Songs (BMI)/Elvis Presley
Music administered by Cherry River
Music Co. (BMI)
Recorded January 20, 1969
U.S. peaked at #3
U.K. 1 week at #1

27. Suspicious Minds 4:29 (Written by James) Published by Sony/ATV Songs LLC (BMI) Recorded January 22, 1969 U.S. 1 week at #1 U.K. peaked at #2

28. The Wonder Of You 2:35 (Written by Knight) Published by Universal-Duchess Music Corp. (BMI) Vocals: The Sweet Inspirations, The Imperials, Millie Kirkham Recorded February 18, 1970 U.S. peaked at #9 U.K. 6 weeks at #1

29. Burning Love 2:50 (Written by Linde) Published by Sony/ATV Songs LLC (BMI) Vocals: J.D. Sumner & The Stamps Recorded March 28, 1972 U.S. 1 week at #1 U.K. peaked at #7

30. Way Down 2:37
(Written by Martine, Jr.)
Published by Ray Stevens Music (BMI)
Vocals: Sherrill Nelson, Kathy
Westmoreland, Myrna Smith,
J.D. Sumner & The Stamps
Recorded October 29, 1976
U.S. peaked at #18
U.K. 5 weeks at #1

To compile a disc of Elvis' number one hits is a musical delight, to limit it to 80 minutes is a headache, and to look at the list of didn't-make-its is close to heartache.

We have chosen to select number ones from the official U.S. and U.K. pop charts, and debate on what counts and what doesn't becomes somewhat clouded when comparing competing charts from Billboard, Cashbox, New Musical Express and Record Retailer.

With further research, even the starting point is open for interpretation. "That's All Right"/ "Blue Moon Of Kentucky" was Elvis' first record for the independent Sun Records label, and the b-side was number one in Memphis in September, 1954. If charts were available for Gladewater, Texas or Shreveport, Louisiana or Sheffield, Alabama, "That's All Right" might well have turned up at number one in all those places.

The country chart provided Elvis with 11 number one hits – seven of which were also pop number ones. "I Forgot To Remember To Forget" hit number one on the *Billboard* country chart two months before "Heartbreak Hotel" did the same on the pop chart. His other number ones in the country field were "I Want You, I Need You, I Love You," "Moody Blue" and a 1980 remix of "Guitar Man."

Elvis' six number ones on the Billboard R&B chart included "Wear My Ring Around Your Neck," which "only" reached number three on the pop chart. "Hound Dog," "Don't Be Cruel," "All Shook Up," "Teddy Bear" and "Jailhouse Rock" were number one on the pop, C&W and R&B charts.

It wasn't until "All Shook Up" that Elvis got his first U.K. number one. In England, four of Elvis' singles became double-sided number ones. We have chosen to include the U.S. top sides for these four in favor of "I Need Your Love Tonight," "I Got Stung," "Little Sister" and "Rock-A-Hula Baby."

Elvis' reign at the top of the charts takes on an even more spectacular angle when you look at the number of weeks he spent there. Elvis claimed the number one spot in the U.S. for 24 weeks in 1956, only to top that the following year with 26 weeks – half of the year. He managed another 15 weeks at number one in 1960, upon his return from the army.

Additional charts from all over the world will undoubtedly reveal many more Elvis number ones, but at The RCA Records Label we are proud to present, for the first time, 30 U.S. and U.K. number one hits in one collection – an unparalleled achievement in music history and a wonderful introduction to the ever-fascinating music of Elvis Presley.

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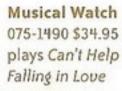
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#### credits

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Tracks 14-30 Remastered by George Marino at Sterling Sound, NY

Special thanks to everyone at Elvis Presley Enterprises.

Special thanks to our friends at Nike.

Finally, thanks to Elvis and all the great musicians for making this all possible.

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#### BONUS TRACK:

a little less conversation release date: June 25, 2002

A late and surprising addition, #1 in the U.K. in June 2002. Elvis first cut this Mac Davis ("Memories," "In The Ghetto," "Don't Cry Daddy") co-composition for the movie Live A Little, Love A Little, but the vocal for this JXL-produced dance mix, created as the soundtrack for the Nike 2002 Secret Tournament advertising campaign, was originally recorded for an unshot segment of the 1968 NBC television "Comeback" special. Elvis thought highly enough of the song that it was not only selected as the single from the movie but was originally intended as the number that would provide a linking theme for the NBC special.

A Little Less Conversation 3:30

JXL Radio Edit Remix
(Written by Strange/Davis)

Published by Strange/Presley Music admin.

by Chrysalis Songs (BMI)/Elvis Presley Music administered by Cherry River Music Co. (BMI)

Remixed by JXL Mixed at The Computer Hell Cabin, Amsterdam Originally recorded June 23, 1968 U.S. 3 weeks at #1. Billboard Hot 100 Singles Sales at press time U.K. 9 weeks at #1

BEFORE ANYONE DID ANYTHING, ELVIS DID EVERYTHING.