

ELVIS

2ND TO NONE

BMG

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1. that's all right
2. i forgot to remember to forget
3. blue suede shoes
4. i want you, i need you, i love you
5. love me
6. mean woman blues
7. loving you
8. treat me nice
9. wear my ring around your neck
10. king creole
11. trouble
12. i got stung
13. i need your love tonight
14. a mess of blues
15. i feel so bad
16. little sister
17. rock-a-hula baby
18. bossa nova baby
19. viva las vegas
20. if i can dream
21. memories
22. don't cry daddy
23. kentucky rain
24. you don't have to say you love me
25. an american trilogy
26. always on my mind
27. promised land
28. moody blue
29. **BONUS TRACK:** i'm a roustabout (previously unreleased)
30. **BONUS TRACK:** rubberneckin' (paul oakenfold remix - radio edit)



Before anyone did anything,

ELVIS

↑ did **EVERYTHING.**



With the sale of more than nine million copies of ELVIS 30 #1 HITS, twenty-six #1 chart positions around the world, including three weeks in the U.S., and a worldwide smash single ("A Little Less Conversation"), 2002 proved that the music of Elvis Presley is as alive today as it has ever been.

That presents BMG with both a mission and a challenge. The mission is to offer as many of the over 1000 master recordings in our vaults to a public that includes at least one generation that is just now discovering Elvis for the first time. The challenge is how to present that material in a manner that offers something both old and new.

ELVIS 2ND TO NONE gives us the opportunity, to begin with, to present the five transatlantic #1s that, for reasons of space alone, we had to leave off the previous release. In addition, we have included "I Forgot to Remember to Forget" and "Moody Blue," two songs that made it to #1 on the U.S. country charts, along with "Wear My Ring Around Your Neck," which was a #1 R&B single in the U.S. For the rest, we flirted with the idea of including all of Elvis' U.S. and U.K. Top 10 hits – but that was soon discarded for the simple reason that, with more than forty titles to choose from, we were faced with the same problem as with ELVIS 30 #1 HITS: too much repertoire to choose from! So we finally settled on the idea of combining big hits with a mix of songs from throughout Elvis' career that have achieved a level of musical and historical importance far beyond their original chart status.

From Elvis' first recording, "That's All Right," just a regional hit on a few Southern radio stations, to "Always on My Mind," relegated to the B-side of "Separate Ways," time has proved that Elvis' music encompasses much more than mere chart history. Although "Blue Suede Shoes" was a classic by its author, Carl Perkins, few would argue that Elvis' version does not occupy an almost equally lofty position in rock history. Certainly no one with any interest in Elvis' career will have forgotten the memorable opening that the song "Trouble" provides for

his 1968 television "Comeback" special – or its equally dramatic use in the film *King Creole*.

In addition to the twenty-eight Elvis classics on this album, we have also included a recently discovered version of a previously unknown song. It was the custom with Elvis' movies to invite submissions by several different sets of songwriters for each of the songs, and in the case of *Roustabout*, Elvis had already recorded an excitingly dynamic version of Winfield Scott's title track before it was dropped by Paramount Pictures for another, entirely different song, because of what the studio deemed an unsuitable lyric. We were unaware until recently, though, of the continued existence of that original track – until songwriter Winfield Scott kindly provided us with his acetate version, the only known surviving copy of this lost gem. The 30th track is a new remix of a song originally from the 1969 film *Change Of Habit*. Similar to ELVIS VS JXL "A Little Less Conversation," "Rubberneckin'" is a relatively little-known song and in this case has been remixed by the progressive, innovative and renowned Paul Oakenfold.

With ELVIS 2ND TO NONE we have continued the critically acclaimed "new sound" concept of ELVIS 30 #1 HITS. Every track has been pulled from original first-generation tapes (in some cases previously unknown or unavailable), then mixed and remastered on the best contemporary equipment with the aim of presenting Elvis with a sonic fidelity never previously achievable but in a manner as close as possible to the original intent.

We sincerely hope that you will enjoy this CD as much as you did ELVIS 30 #1 HITS. Elvis' musical universe holds Something For Everybody, to coin a phrase used for the title of one of his albums, and we plan to continue our exploration of the astonishing and varied array of material that Elvis Presley produced in his short lifetime for many years to come.

Ernst Mikael Jørgensen



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Elvis was committed to diversity from the start.

"Sings hillbilly in r&b time. Can you figure that out?" said a Louisiana radio executive in 1955 in one of the kinder expressions of public opinion of the time.

"I sing all kinds," said an eighteen-year-old Elvis Presley himself in 1953, when seeking his first professional audition. But, he was careful to point out, he didn't sound like anybody else.

Still it would have been difficult for him to have fully explained the wide range of styles that he admired – pop, gospel, country, classical, rhythm and blues – once he had been caught up in the hailstorm of denunciation and praise that accompanied his arrival as the avatar of a revolutionary new form of music called "rock 'n' roll." No one then could have guessed that he wanted to be known as a ballad singer when he arrived for his first Sun session in July of 1954. This was the session from which his unique country-flavored synthesis of blues singer Arthur "Big Boy" Crudup's "That's All Right" would emerge, and it was made up for the most part of country weepers, sentimental ballads, lazily inflected Bing Crosby and Dean Martin pop numbers, and attempts to match the graceful tenor of Ink Spots' lead singer Bill Kenny – sometimes all in the course of a single song. But no one could have guessed this because, after the success of "That's All Right," virtually none of that material was released at the time. Instead, Elvis' discoverer, Sun Records founder Sam Phillips, was, quite sensibly, "looking for that damned row that hadn't been plowed."

By the time that "I Forgot to Remember to Forget" came out in August of 1955, Elvis, and Phillips, were consciously seeking to diversify both his style and his appeal. The song, written by Sun staffer and steel guitarist Stan Kesler, echoed the simple country melody and wordplay of Elvis' previous Sun single, Kesler's "I'm Left, You're Right, She's Gone." This time, though, Elvis balked at what he evidently took to be the "corniness" of approach. "Maybe it was a little too country," said Phillips, "and it was a slow song, too. But I loved the hook line, and I thought it was something we needed at that point." So he got Memphis drummer Johnny Bernero, a brand-new addition to a recording unit that had until recently consisted of guitar, bass, and Elvis' rhythm guitar exclusively, to play a "rim-shot snare on the offbeat, keep it four-four until we go into the chorus, then go with the bass beat at two-four. And by doing that it sounds like [the song] is twice as fast as it really is. And Elvis really loved it then."

The strategy worked. The song was as different, in its way, as any of Elvis' other Sun sides, and after reaching the Top 10 on the national country charts, "I Forgot to Remember to Forget" quickly rose to #1 once Phillips had sold Elvis' contract to RCA.

No persuasion was needed to induce Elvis to return to his first musical love once he started recording for RCA, just after his twenty-first birthday in January of 1956. Two of the tracks from that first session were big-voiced ballads with quartet-styled vocal backing, though "Heartbreak Hotel" was the first, hugely successful single release. But when Elvis returned to RCA's Nashville studio in April (after recording three all-out rock sessions in New York, out of which "Blue Suede Shoes" and much of his first album emerged), it was to cut another ballad, "I Want You, I

By the time that "I Forget to Remember to Forget" came out in August of 1925, Ellis and Phillips were consciously seeking to diverge both in style and in appeal. The song, written by Sam Coster and used (against Sam Coster, who'd the simple country melody and melody of Ellis' previous last single, Coster's "I'm Left, You're Right, She's Gone") that time, though, Ellis looked at what he probably took to be the "common" of opponents. "Maybe it was a little too country," said Phillips, "and it was a slow song, too. But I liked the hook line, and I thought it was something we needed at that point." So he got Memphis drummer Johnny Barnes, a brand new addition to a recording unit that had until recently consisted of guitar, bass, and Ellis' rhythm guitar exclusively, to play a Tom that would set the offbeat. "Keep it four-four until we get into the chorus, then go with the Sam Coster on two-four. And by doing that it sounds like the song is twice as fast as it really is. And Ellis really loved it then."

The strategy worked. The song was as different, in its way, as any of Ellis' other Sam Coster, and after reaching the top 10 on the national country charts, "I Forget to Remember to Forget" quickly rose to #1 when Phillips had sold Ellis' contract to RCA.

The persuasion was needed to induce Ellis to return to his first major label since he started recording for RCA, just after his marriage to Dorothy in January of 1926. Two of the tracks from that first session were long missed, belatedly with your whistled vocal backing, though "Heartbreak Home" was the first. Slightly successful single release. But when Ellis returned to RCA's Nashville studio in April 1926, recording three almost rock numbers in New York, out of which "She Needs Doves" and much of his first album emerged, it was to cut another belated "I Want You."

irony but which Elvis once again put across with utter sincerity. The musical highlight of the picture, though, was "Mean Woman Blues," a kind of throwback to Elvis' lifelong fascination with the blues, constructed in somewhat artificial but thoroughly convincing pop fashion and introduced into the film in the midst of a café fight in which Elvis is goaded by a sneering bully into performing the song, then knocks his tormentor into the jukebox which has, miraculously, provided his musical accompaniment.

Leiber and Stoller wrote most of the soundtrack for Elvis' next two pictures, *Jailhouse Rock* and *King Creole*, which represent, both musically and dramatically, the unquestionable high point of Elvis' cinematic art. On "Treat Me Nice," from the first, Dudley Brooks, an alumnus of the Lionel Hampton band, plays the knock-about piano part, and Elvis delivers one of his most insouciantly confident vocal performances. "King Creole" and "Trouble," on the other hand, represent a kind of Dixieland blues melange, with "Trouble" in particular giving Elvis an opportunity for the kind of braggadocio blues style popularized by Muddy Waters which, ten years later, would serve so effectively as the introduction to his 1968 "Comeback" television special.

It may well have been this kind of musical experimentation, along with a public contractual dispute with guitarist Scotty Moore and bass player Bill Black, his original backing musicians, that encouraged him to jettison his usual studio approach and work with a Nashville rhythm section that included virtuoso country-jazz guitarist Hank Garland in June of 1958, in his one army session. Here Elvis returned for the last time to an all-out rock approach, with material like "I Got

- Stung" and "I Need Your Love Tonight" that for the most part had been created explicitly for him. These songs were scarcely the equal of numbers like "Don't Be Cruel," "Hound Dog," or even "Jailhouse Rock" – at least not as pure *material* – but the superheated performance that Elvis gives them, which is perhaps fanned by both his concerns about the future and a rhythm section that really takes off, creates a kind of uninhibited sound that would never again be recaptured in the studio.

With his return from the army in March of 1960 his interests had taken a different turn, and he was committed to expanding both his vocal and musical range. Even on roots-oriented material like "A Mess of Blues" and "Little Sister," both written by the great songwriting team of Doc Pomus and Mort Shuman, as well as Chuck Willis' "I Feel So Bad," an up-to-date Latin-tinged blues, there is a kind of self-conscious restraint, accompanied by an almost amused, slightly ironic detachment that is entirely missing from the earlier work.

He was able to bring this same voice to his movie soundtrack recording, in which, on material like "Rock-A-Hula Baby" and "Bossa Nova Baby," he successfully substituted attitude for belief, and on Pomus and Shuman's brilliantly over-the-top "Viva Las Vegas" achieved a degree of casual polish matching that of two of his original models, Dean Martin and Bing Crosby. He was at this point making what amounted to the first music videos, in which plot and character were beside the point and the underlying marketing strategy was for the music to sell the movies, the movies the music. Which they very effectively did. Perhaps the best way to look at Elvis in these films is as the kind of consummate professional who can do whatever is asked of him – and do it gracefully – and their great popularity,

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along with the enthusiasm with which successive generations have seized on well-crafted numbers like "Viva Las Vegas," only underlines the solid musical foundation on which that professionalism was built.

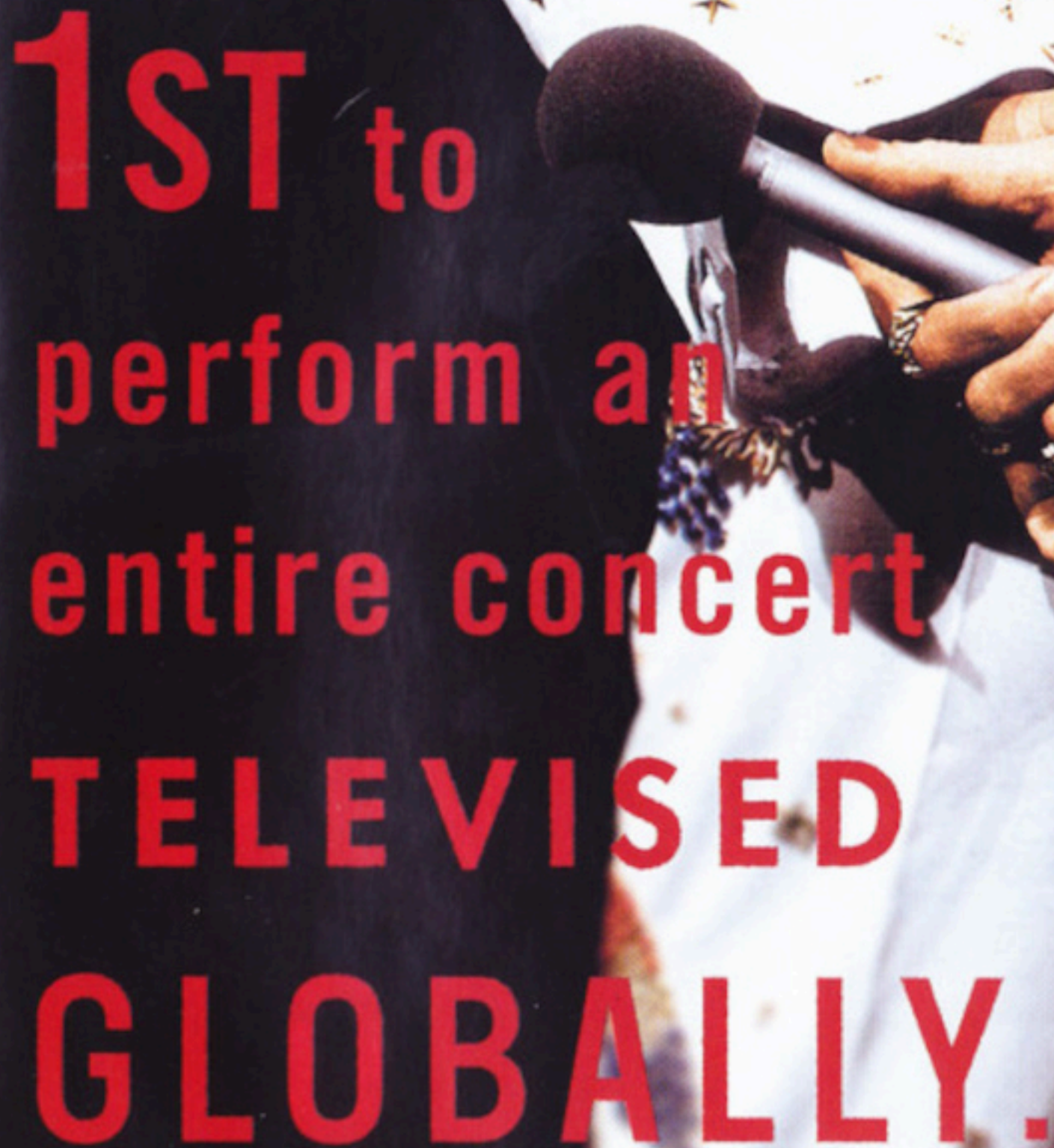
But it was not passion. That only resurfaced as Elvis returned unconditionally to non-soundtrack recording in 1969, as a prelude to his return to live performing in Las Vegas later that year. It began with the 1968 television special at which he debuted both "Memories" and "If I Can Dream." With the latter you see Elvis once again taking chances, both social and musical, as he embraces a song about universal brotherhood written directly in response to Martin Luther King's and Bobby Kennedy's assassinations. "You know, I'll never sing another song that I don't believe in," he told producers Steve Binder and Bones Howe with the utmost conviction at the conclusion of the show. "I'll never make another movie that I don't believe in."

This sense of artistic commitment was only strengthened in his January and February 1969 sessions at Chips Moman's American Studio, his first recordings in Memphis in fifteen years. The first two singles to come out of those sessions, "In the Ghetto" and "Suspicious Minds," were the biggest hits Elvis had had in almost seven years, but the next two, "Don't Cry Daddy" and "Kentucky Rain," represented the same kind of musical dedication and rueful adult perspective. This was a whole new Elvis working very hard to get the most out of challenging emotional material – and, for the first time since he had recorded at Sun, working to meet the demanding standards of a producer who was willing, and able, to challenge him.

Publishing politics prevented him from returning to American, but he attempted to match the Memphis feel in Nashville in 1970 and 1971, with a youthful rhythm section that equaled Chips' studio band and his own musical instincts to guide him. Elvis recorded a full country album at the 1970 sessions, and gospel and Christmas LPs the following year, but it was the soulful folk and contemporary material to which he was increasingly drawn that provided the focus for both, with his remake of Dusty Springfield's 1966 hit, "You Don't Have to Say You Love Me," long a favorite of Elvis', one of the highlights.

By the time that he recorded Mickey Newbury's "American Trilogy" live in Las Vegas in early 1972, he was still seeking the same kind of unifying principle with which he had originally put together his Vegas show as a forum for every type of music that had ever influenced him, virtually the entire range of American vernacular music all under one big tent. Newbury's song, joining together "Dixie," "The Battle Hymn of the Republic," and the old spiritual, "All My Trials," could almost have stood for an anthem of national reconciliation, and Elvis sang it with absolute conviction at almost every one of his live shows for the next three years.

"Always On My Mind" followed almost immediately and represented a confessional moment, as Elvis, in the grip of an acute personal crisis, recorded a series of bittersweet songs ("Separate Ways," Kris Kristofferson's "For the Good Times," "Where Do I Go From Here?") that expressed a kind of raw vulnerability and despair. That same vulnerability surfaced again and again over the last five years of Elvis' life, as the young man for whom singing had once offered a means of expression unavailable to him in any other form ("He tried not to show it," said



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Sam Phillips of his most celebrated discovery, "but he felt so *inferior*") found it increasingly difficult even to enter a recording studio. That was the reason that his final, 1976 sessions were recorded in a makeshift studio in the "Jungle Room" at Graceland, and while the pain may not be so evident in his rendition of "Moody Blue," which reached #1 on the country charts, it runs all through those sessions, both in titles like "Hurt" and in the difficulty that he had in achieving them.

What also runs through these sessions is the same love of music, of every diverse strand of musical expression, that Elvis had felt from the start. You can find it, however haltingly expressed, in country classics like "She Thinks I Still Care," in sadly inadequate sentimental originals, and in his last great evocation of the kind of subtly swinging music with which he had started out his career, Dennis Linde's "For the Heart."

Onstage he could still occasionally lose himself in the moment – when he was singing "How Great Thou Art" or "Unchained Melody" or "Tryin' to Get to You."

"It's like a surge of electricity going through you," he had said back at the beginning. "It's almost like making love, but it's even stronger than that... Sometimes I think my heart is going to explode."

Peter Guralnick

Peter Guralnick is the author of *Last Train to Memphis* and *Careless Love*, a two-volume biography of Elvis Presley.

1. That's All Right

(Written by Crudup)
Published by Crudup Music (BMI)/
Unichappel Music Inc. (BMI)
Recorded July 5-6, 1954

2. I Forgot To Remember To Forget

(Written by Kessler/Feathers)
Published by Edward B. Marks Music
Company (BMI) • Recorded July 11,
1955 • U.S. 5 weeks at #1 (on Top
Country Singles chart)

3. Blue Suede Shoes

(Written by Perkins)
Published by Carl Perkins Music Inc.
(BMI)/Wren Music Co. Inc. (BMI)
Recorded January 30, 1956
U.S. peaked at #24 (on the EP
Elvis Presley) • From the U.S. #1 LP
Elvis Presley • U.K. peaked at #9



4. I Want You, I Need You, I Love You

(Written by Mysels/Kosloff)
Published by Gladys Music administered
by Chrysalis Music (ASCAP)/Gladys
Music administered by Cherry Lane
Music Publishing (ASCAP)
Vocals: Gordon Stoker, Ben Speer and
Brock Speer • Recorded April 14, 1956
U.S. 1 week at #1 • U.K. peaked at #14



5. Love Me

(Written by Leiber/Stoller)
Published by Jerry Leiber Music
(ASCAP)/Mike Stoller Music (ASCAP)
With The Jordanaires • Recorded
September 1, 1956 • U.S. peaked at #6
(on the EP *Elvis Vol. 1*)
From the U.S. #1 LP *Elvis*

6. Mean Woman Blues

(Written by DeMetrius)
Published by Gladys Music administered
by Chrysalis Music (ASCAP)/Gladys
Music administered by Cherry Lane
Music Publishing (ASCAP)
From the Hal Willis/Paramount Picture
Loving You • With The Jordanaires
Recorded January 13, 1957
U.S. peaked at #4 (on the EP *Loving
You*) • From the U.S. #1 LP *Loving You*

7. Loving You

(Written by Leiber/Stoller)
Published by Jerry Leiber Music
(ASCAP)/Mike Stoller Music (ASCAP)
From the Hal Willis/Paramount Picture
Loving You • With The Jordanaires
Recorded February 24, 1957
U.S. peaked at #28 • From the U.S. #1
LP *Loving You* • U.K. peaked at #24

8. Treat Me Nice

(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 September 5, 1957
U.S. peaked at #27

9. Wear My Ring Around Your Neck

(Written by Carroll/Moody)
Published by Lollipop Music Corp. (BMI)
With The Jordanaires • Recorded
February 1, 1958 • U.S. peaked at #3
(3 weeks at #1 on the U.S. Top R&B
Singles chart) • U.K. peaked at #3

10. King Creole

(Written by Leiber/Stoller)
Published by Jerry Leiber Music
(ASCAP)/Mike Stoller Music (ASCAP)
From the Paramount Picture *King Creole*
With The Jordanaires • Recorded January
23, 1958 • U.K. peaked at #2 • From
the U.S. #1 EP *King Creole Vol. 1* and
the U.S. #2 LP *King Creole*

11. Trouble

(Written by Leiber/Stoller)
Published by Jerry Leiber Music
(ASCAP)/Mike Stoller Music (ASCAP)
From the Paramount Picture *King Creole*
With The Jordanaires
Recorded January 15, 1958
From the U.S. #1 EP *King Creole Vol. 1*
and the U.S. #2 LP *King Creole*

12. I Got Stung

(Written by Schroeder/Hill)

Published by Gladys Music administered by Chrysalis Music (ASCAP)/Gladys Music administered by Cherry Lane Music Publishing (ASCAP)/Rachel's Own Music (ASCAP) • With The Jordanaires Recorded June 10, 1958 • U.S. peaked at #8 • U.K. 5 weeks at #1 with ONE NIGHT

13. I Need Your Love Tonight

(Written by Wayne/Reichner)

Published by Holly Hill Music Publishing Co. (ASCAP)/Malvern Music Co. (ASCAP) With The Jordanaires Recorded June 10, 1958 U.S. peaked at #4 • U.K. 6 weeks at #1 with (NOW AND THEN THERE'S) A FOOL SUCH AS I

14. A Mess Of Blues

(Written by Pomus/Shuman)

Published by Elvis Presley Music administered by Cherry River Music Co. (BMI)/Elvis Presley Music administered by Chrysalis Songs (BMI) With The Jordanaires Recorded March 20, 1960 U.S. peaked at #32 • U.K. peaked at #3



15. I Feel So Bad

(Written by Willis)

Published by Berkshire Music Inc. (BMI)/Chuck Willis Music Co. (BMI)/Elvis Presley Music administered by Unichappell Music Inc. Recorded March 12, 1961 • U.S. peaked at #5 • U.K. peaked at #4

16. Little Sister

(Written by Pomus/Shuman)

Published by Elvis Presley Music administered by Cherry River Music Co. (BMI)/Elvis Presley Music administered by Chrysalis Songs (BMI) • With The Jordanaires and Millie Kirkham Recorded June 25, 1961 • U.S. peaked at #5 • U.K. peaked at #1 with (MARIE'S THE NAME) HIS LATEST FLAME

17. Rock-A-Hula Baby

(Written by Wise/Weisman/Fuller)

Published by Blienstock Publishing Company administered by Carlin America Inc. (ASCAP)/Chappell & Co. Inc. administered by Warner-Chappell Music Inc. (ASCAP)/Erika Publishing administered by Spirit Two Music Inc. (ASCAP) From the Paramount Picture *Blue Hawaii* With The Jordanaires Recorded March 23, 1961 U.S. peaked at #23 From the U.S. #1 LP *Blue Hawaii* U.K. peaked at #1 with CAN'T HELP FALLING IN LOVE



18. Bossa Nova Baby

(Written by Leiber/Stoller)

Published by Jerry Leiber Music (ASCAP)/Mike Stoller Music (ASCAP) From the Paramount Picture *Fun In Acapulco* With The Jordanaires and The Amigos Recorded January 22, 1963 U.S. peaked at #8 From the U.S. #3 LP *Fun In Acapulco* U.K. peaked at #13

19. Viva Las Vegas

(Written by Pomus/Shuman)

Published by Elvis Presley Music administered by Cherry River Music Co. (BMI)/Felder Pomus Entertainment (BMI)/Mort Shuman Songs (BMI)/Pomus Songs Inc. (BMI)/Sharoonie Songs (BMI) From the MGM picture *Viva Las Vegas* With The Jordanaires Recorded July 10, 1963 U.S. peaked at #29 U.K. peaked at #17

20. If I Can Dream

(Written by Brown)

Published by Gladys Music administered by Chrysalis Music (ASCAP)/Gladys Music administered by Cherry Lane Music Publishing (ASCAP) From the NBC-TV special *Elvis Backing Vocals: The Blossoms* Recorded June 23, 1968 U.S. peaked at #11 • From the U.S. #8 LP *Elvis NBC-TV Special* U.K. peaked at #11





21. Memories

(Written by Strange/Davis)

Published by Elvis Presley Music administered by Cherry River Music Co.

(BMI)/Movieville Music

(BMI)/Songpainter Music (BMI)

From the NBC-TV special *Elvis*

Recorded June 23, 1968

U.S. peaked at #35 • From the U.S. #8 LP *Elvis NBC-TV Special*

22. Don't Cry Daddy

(Written by Davis)

Published by Elvis Presley Music administered by Cherry River Music Co.

(BMI)/Elvis Presley Music administered

by Chrysalis Songs (BMI)/Sony/ATV Songs LLC, (BMI)

Harmony Vocal: Elvis Presley

Recorded January 15, 1969

U.S. peaked at #6

U.K. peaked at #8

23. Kentucky Rain

(Written by Rabbitt/Heard)

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

Elvis Presley Music administered by Chrysalis Songs (BMI)/Careers-BMG Music Publishing Inc. (BMI)

Recorded February 19, 1969

U.S. peaked at #16

U.K. peaked at #21

24. You Don't Have To Say You Love Me

(Written by Wickham/Napier-Bell/Donaggio/Pallavicini)

Published by EMI Miller Catalog Inc.

administered by EMI April Music Inc. (ASCAP)

Recorded June 6, 1970

U.S. peaked at #11

U.K. peaked at #9

25. An American Trilogy

(Written by Newbury)

Published by Sony/ATV Acuff Rose Music (BMI)

Backing Vocals: J.D. Sumner & The Stamps, The Sweet Inspirations, and Kathy Westmoreland

Recorded February 16, 1972

U.S. peaked at #66

U.K. peaked at #8

26. Always On My Mind

(Written by Carson/James/Christopher)

Published by Budde Songs Inc. (BMI)/

Screen Gems-EMI Music Inc. (BMI)

Backing Vocals: J.D. Sumner & The Stamps

Recorded March 29, 1972

U.K. peaked at #9

27. Promised Land

(Written by Berry)

Published by ARC Music Corp. (BMI)

Recorded December 15, 1973

U.S. peaked at #14

U.K. peaked at #9



28. Moody Blue

(Written by James) • Published by Screen Gems-EMI Music Inc. (BMI) • Backing

Vocals: Myrna Smith, J.D. Sumner and

The Stamps • Recorded February 4, 1976

U.S. peaked at #31 • From the U.S. #3

LP *Moody Blue* • U.K. peaked at #6



29. BONUS TRACK:

I'm A Roustabout

(Written by Blackwell/Scott)

Published by Elvis Presley Music administered by Cherry River Music Co.

(BMI)/Elvis Presley Music administered by Chrysalis Songs (BMI)

With The Jordanaires • Recorded

March 3, 1964 • Previously unreleased

30. BONUS TRACK: Rubberneckin'

(Paul Oakenfold Remix - Radio Edit)

(Written by Jones/Warren) • Published by

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

Music administered by Chrysalis Songs (BMI) • Remixed by Paul Oakenfold •

Mastered by Chris Blair at Abbey Road

Studios, U.K. • Originally recorded

January 20, 1969

Credits

Compilation Produced by Ernst Mikael Jørgensen & Ray Bardani

Mixed by Ray Bardani at The Hit Factory, N.Y. Assistant: Matt Snedecor

Mastered by Vic Anesini at Sony Studios, N.Y.

Tape Transfers: Andreas Meyer at Sony Studios, N.Y.

Audio restoration of "I'm A Roustabout": Ken Robertson at Sony Studios, N.Y.

A&R: Rob Santos

Executive Producer: Joseph DiMuro

Project Director: Victoria Sarro

Liner Notes: Peter Guralnick (author of *Last Train to Memphis* and *Careless Love*,
a two-volume biography of Elvis Presley)

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Research: Roger Semon

Creative Direction and Design: Thomas Vasquez & Mike Jurkovic for cYclops productions

Special Thanks: Winfield Scott and Henrik Knudsen

Thanks to everyone at Elvis Presley Enterprises, Inc. & BMG

In memory of Sam Phillips (1923-2003)

"I was there when it happened, so I guess I oughta know." —Sam Phillips

Also available:



ELVIS 30 #1 HITS



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