

# I'm Gonna Wash That Man Right Outa My Hair

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

By Rogers & Hammerstein

From South Pacific

Key: F

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wash that man right out-a my hair,

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wash that man right out-a my hair,

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wash that man right out-a my hair,

-3 4 4 -3\* -1 1

And send him on his way.

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wave that man right out-a my arms,

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wave that man right out-a my arms,

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1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wave that man right out-a my arms,

-3 4 4 -3\* 2 -2

And send him on his way.

-2 3 -3 -3\* -3 3

Don't try to patch it up

-2 -1\* -1 -2 -1\* -1

Tear it up, tear it up!

-2 3 -3 -3\* -3 3

Wash him out, dry him out,

-2 -1\* -1 -2 -1\* -1

Push him out, fly him out,

1 -2 -2 3 -3 -4 4

Can-cel him and let him go!

4 -3\* 3

Yea, sis-ter!

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wash that man right out-a my hair,

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wash that man right out-a my hair,

1 -1 2 -2 -2 -2 -2 -2 -3 3 -2

I'm gon-na wash that man right out-a my hair,

-3 4 4 -5 6 -6

And send him on his way.

REPEAT

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## Lyrics

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# I'm A Lonely Little Petunia (In An Onion Patch) (chrom)

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

(In An Onion Patch)

By: Johnny Kamano, Billy Faber, Maurie Hartmann

Arthur Godfrey

Key: C

2 -2 3 3 3 3 3 3 6

I'm a lone-ly lit-tle pe-tu-nia


-5 5 -5 -2 -3

In an on-ion patch,

4 4 -4 -4 -3 -3 3 3

an on-ion patch, an on-ion patch

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2 -2 3 3 3 3 3 3 6  
I'm a lone-ly lit-tle pe-tu-nia  
-5 5 -5 -2 -3  
In an on-ion patch  
4 -4 -4 -4 -4 -3 -4 4  
and all I do is cry all day  
4 4-3 4 4 3  
Boo hoo, boo hoo  
4 4 4 4  
The air's so strong  
4 4 -3 -4 4 -5  
it takes my breath a-way  
2 -2 3 3 3 3 3 3 6  
I'm a lone-ly lit-tle pe-tu-nia  
-5 5 -5 -2 -3  
in an on-ion patch,  
4 -4 -4 -4 -4 -3 -4 4  
oh won't you come and play with me

## Lyrics

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# Patches (chromatic)

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

PATCHES chromatic

By: Barry Mann & Larry Kolber

Dickey Lee

Key: Db, D, Eb, E

Key: Db

| -2\*3\*47\*...|

5\* 5\* -5\* -6 7\*

Down by the riv-er

7\* -7\* 8\* -7\* 7\* -6

that flows by the coal yards.

5\* 5\* -5\* -6 7\*

Stand wood-en hous-es

7\* -7\* -6\* -7\* 7\*


with shut-ters torn down

8\* -9\* 8\* 87\*

There lives a girl

7\* 7\* -7\*-6\* -7\* 7\* -6

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Ev-'ry-bod-y calls Patch-es

5\* 5\* -5\* -6 7\* 7\* -6\* -6 -5\* 5\*

Patch-es my dar-ling of Old Shan-ty town

Key: D

-5 -5 6 -6\* -7 -7 -8

We planned to mar-ry when June

-9 -8 -7 -6\*

brought the sum-mer

-5 -5 6 -6\* -7 -7 -8 7 -8 -7

I could-n't wait to make Patch-es my bride

-9 10 -9 8\*-8 -7 -7 -8-77 -8 -7 -6\*

Now I don't see how that ev-er can hap-pen

-5 -5 -6\* -5 -6\* -7 7 -6\* 6 -5

My folks say No, and my heart breaks in-side

-9 -10\*-10\*10 10 9\* -8 -7

Patch-es oh what can I do

-8 -9 -9 -9 -7 -7 7 -6\*

I swear I'll al-ways love you

-5 -5 7 7 -7 -8

But a girl from that place

-8 -8 -7 -5 6 -6\*


will just bring me dis-grace

-6\*-5 -5 -5 5\* -5 6 -5

So my folks won't let me love you

Key: Eb

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-5\* -5\* -6 7 -7\*-7\* 8 -9\* 8 -7\* 7

Each night I cry as I think of that shan-ty

-5\* -5\* -6 7 -7\*

And pret-ty Patch-es,

-7\* 8 7\* 8 -7\*

they're watch-ing the door

-9\* -10 -9\* -9 9 -7\*

She does-n't know that

-7\* 8 7\* 8 -7\* 7

I can't come to see her

-5\* -5\* -6 7 -3\* -7\* 7\* 7 -6 -5\*

Patch-es must think that I love her no more

Key: E

6 6 -6\* 7\* -8 8\* 10 8\* 7\* 7\*

I hear a neigh-bor tell-in my fa-ther

6 6 -6\* -8 -8 -8 8\* -7 8\* -8

He says a girl name of Patch-es was found

10 -10\* 10 -9\*9\*-8 -8

Float-ing face down in that

8\*-8 -7 -8 -8 7\*

dirt-y old riv-er


-4 6 6 -6\* 7\* -8

That flows by the coal yards

-8 -7 7\* -6\* 6

in Old Shan-ty Town

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10 -10\* 11\*-10\* -9\*-9\*9\*-8  
Patch-es oh what can I do  
9\* 10 10 10 -8 -8-7 7\*  
I swear I'll al-ways love you  
6 -7 -7 -8 8\*  
It may not be right  
8\* 8\* -8 6 -6\* 7\*  
But I'll join you to-night  
6 6 6 -5\* 6 -6\* 6  
Patch-es I'm com-ing to you

## Lyrics

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# Patches (4-harp version)

Key: F


Genre: Musical

Harp Type: Chromatic

Skill: Any

PATCHES 4-harp version

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By: Barry Mann & Larry Kolber

Dickey Lee

Key: Db, D, Eb, E

Key: Db

| -2" -2-36 |

4 4 -4 5 6

Down by the riv-er

6 -6 7 -6 6 5

that flows by the coal yards.

4 4 -4 5 6

Stand wood-en hous-es

6 -6 -5 -6 6

with shut-ters torn down

7 -8 7 -76

There lives a girl

6 6 -6 -5 -6 6 5

Ev-'ry-bod-y calls Patch-es

4 4 -4 5 6 6 -5 5 -4 4

Patch-es my dar-ling of Old Shan-ty town

Key: D


4 4 -4 5 6 6 -6

We planned to mar-ry when June

7 -6 6 5

brought the sum-mer

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4 4 -4 5 6 6 -6 -5 -6 6

I could-n't wait to make Patch-es my bride

7 -8 7 -7-6 6 6 -6-5 -6 6 5

Now I don't see how that ev-er can hap-pen

4 4 5 4 5 6 -5 5 -4 4

My folks say No, and my heart breaks in-side

7 8 8-8 -8 -7 -6 6

Patch-es oh what can I do

-6 7 7 7 6 6 -5 5

I swear I'll al-ways love you

4 4 -5 -5 6 -6

But a girl from that place

-6 -6 6 4 -4 5

will just bring me dis-grace

5 4 4 4 -3 4 -4 4

So my folks won't let me love you

Key: Eb

4 4 -4 5 6 6 -6 7 -6 6 5

Each night I cry as I think of that shan-ty

4 4 -4 5 6

And pret-ty Patch-es,

6 -6 -5 -6 6

they're watch-ing the door

7 -8 7 -7-6 6

She does-n't know that

6 -6 -5 -6 6 5

---

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I can't come to see her

4 4 -4 5 3 6 -5 5 -4 4

Patch-es must think that I love her no more

Key: E

4 4 -4 5 6 -6 7 -6 5 5

I hear a neigh-bor tell-in my fa-ther

4 4 -4 6 6 6 -6 -5 -5 6

He says a girl name of Patch-es was found

7 -8 7 -7-6 6 6

Float-ing face down in that

-6 6 -5 6 6 5

dirt-y old riv-er

3 4 4 -4 5 6

That flows by the coal yards

6 -5 5 -4 4

in Old Shan-ty Town

7 -8 8 -8 -7 -7-6 6

Patch-es oh what can I do

-6 7 7 7 6 6-5 5

I swear I'll al-ways love you

4 -5 -5 6 -6

It may not be right

-6 -6 6 4 -4 5

But I'll join you to-night

4 4 4 -3 4 -4 4

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Patch-es I'm com-ing to you

## Lyrics

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# Look Down (Les Miserables)

Key: F


Genre: Musical

Harp Type: Chromatic

Skill: Any


5 -6 5 -6 5 -6 7 <7 7 -6 Look down and see the beggars at your  
feet 5 -6 5 -6 5 <-5 5 4 <-3 5 -2 Look down and show some  
mercy if you can 5 -6 5 -6 5 -6 7 <7 7 -6 Look down and see  
the sweepings of the street 5 -6 5 -6 5 <-5 5 4 <-3 5 -2 Look  
down, look down upon your fellow man -6 -6 -6 -6 <-5 -6 7 <7  
How do you do, my name's Gavroche -6 -6 -6 -6 <-5 -6 7 -6  
These are my people, here's my patch -6 -6 -6 -6 <-5 -6 7 <7  
Not much to look at, nothing posh -6 -6 -6 -6 <-5 -6 7 -6  
Nothing that you'd call up to scratch <7 <7 <7 <7 <-5 <7 <-7 8  
<-7 <7 This is my school, my high society <-7 <-7 <-7 <-7 8

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<-7 <-5 <-5 Here in the slums of St. Michel <-7 <-7 <-7 <-7 <7  
<-7 8 <8 8 <-7 We live on crumbs of humble piety <7 <7 <7 <7  
<-7 <7 <5 <5 Tough on the teeth but what the hell <7 <5 <5 <7  
<5 <5 -7 -5 -5 Think you're poor, think you're free, follow me  
-5 7 -5 7 -5 7 -7 <-7 -7 7 Look down and show some mercy if  
you can -5 7 -5 7 -5 -6 -5 -5 5 -5 3 Look down, look down upon  
your fellow man 8 8 8 8 <-7 8 8 8 8 <-7 What you think you're  
at, hanging round my pitch 8 8 8 8 <-7 <-7 <-7 <-7 7 7 7 7 5  
If you're new around here, girl, you've got a lot to learn 8 8  
8 8 <-7 8 8 8 8 <-7 Listen you old bat, crazy bloody witch 8 8  
8 8 <-7 <-7 <-7 <-7 7 7 7 7 5 Least I give my customers some  
pleasure in return <-9 <-9 <-9 <-9 -9 <-9 <-9 <-9 <-9 -9 I  
know what you give, give them all the pox <-9 <-9 <-9 <-9 -9  
-9 -9 -9 8 8 8 8 <-7 Spread around your poison till they end  
up in a box <-9 <-9 <-9 <-9 -9 <-9 <-9 <-9 <-9 -9 Leave the  
poor old cow, move it Madeleine -9 <-9 <-9 <-9 <-9 -9 -9 -9 -9  
8 8 8 8 <-7 She used to be no better till the clap got to her  
brain 8 8 8 8 <-7 8 8 8 8 <-7 When's it gonna end, when we  
gonna live 8 8 8 8 <-7 <-7 <-7 7 7 7 7 5 Something's gotta  
happen now, something's gotta give 7 7 5 It'll come (x7) 8 8 8  
8 <-7 8 -9 <-9 Where are the leaders of the land 8 8 8 8 <-7 8  
-9 <-7 Where are the swells who run this show 8 8 8 8 <-7 8 -9  
<-9 Only one man, and that's Lamarque 8 8 8 8 <-7 8 -9 <-7  
Speaks for the people here below 8 8 8 8 <-7 8 8 8 8 <-7 See  
our children fed, help us in our shame 8 8 8 8 <-7 <-7 <-7 <-7  
7 7 7 7 5 Something for a crust of bread in holy Jesus' name 7  
7 5 7 7 5 In the lord's holy name 7 7 5 In his name (x3) 8 8 8


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8 <-7 8 -9 <-9 Lamarque is ill and fading fast <-9 <-9 <-9 <-9  
-9 <-9 -10 11 Won't last the week out, so they say -9 -9 -9 -9  
-9 <-9 -9 -9 With all the anger in the land -9 -9 -9 -9 -9 <-9  
-9 -9 How long before the judgment day -9 -9 -9 11 -10 <-9 -9  
-9 8 8 Before we cut the fat ones down to size -9 -9 -9 11 -10  
<-9 -9 -10 Before the barricades arise -6 -6 -6 -6 <-5 -6 7 <7  
Watch out for old Thenardier -6 -6 -6 -6 <-5 -6 7 -6 All of  
his family's on the make -6 -6 -6 -6 <-5 -6 7 <7 Once ran a  
hash-house down the way -6 -6 -6 -6 <-5 -6 7 -6 Bit of a swine  
and no mistake <7 <7 <7 <7 <-5 <7 <-7 8 <-7 <7 He's got a  
gang, the bleeding layabout <-7 <-7 <-7 <-7 8 <-7 <-5 <-5 Even  
his daughter does her share <-7 <-7 <-7 <-7 <7 <-7 8 <8 8 <-7  
That's Eponine, she knows her way about <7 <7 <7 <7 <-7 <7 <-5  
<-5 Only a kid but hard to scare <7 <5 <5 <7 <5 <5 7 5 5 Do we  
care, not a cuss, long live us 5 -6 5 -6 5 -6 7 <7 7 -6 Look  
down and show some mercy if you can 5 -6 5 -6 5 <-5 5 4 <-3 4  
-2 Look down, look down upon your fellow man

## Lyrics

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 We share **Hamornica Tabs** for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

# Herbert Kretzmer

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any


**Herbert Kretzmer**, OBE (5 October 1925 – 14 October 2020) was an English journalist and lyricist. He was best known as the lyricist for the English-language musical adaptation of *Les Misérables* and for his long-time collaboration writing the English-language lyrics to the songs of French songwriter Charles Aznavour.

[toc]

## Early life

Kretzmer was born in Kroonstad, Union of South Africa, in 1925. He was one of four brothers of Lithuanian Jewish immigrants William and Tilly Kretzmer, who fled the pogroms of Tsarist Russia to settle in small-town South Africa early in the 20th century. His parents ran a furniture store. Elliot, the oldest of the brothers, flew as part of a bomber crew in the South African Air Force during the Second World War, eventually becoming the Mayor of Johannesburg in 1991. He

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matriculated at Kroonstad High School and then attended Rhodes University.


## Journalist

Kretzmer began his professional career writing documentary films and the commentary for a weekly cinema newsreel. However, he soon moved on to print journalism, initially as a reporter and feature writer for the Johannesburg Sunday Express. He subsequently relocated to London in 1954, and pursued twin careers as journalist and lyric writer.

After several years as a feature writer on the Daily Sketch, Kretzmer became a profile writer on the Sunday Dispatch in 1959 and the Daily Express, interviewing John Steinbeck, Truman Capote, Tennessee Williams, Sugar Ray Robinson, Louis Armstrong, Henry Miller, Cary Grant, and Duke Ellington. He became senior drama critic of the Daily Express in 1962. He held this post for 16 years, covering approximately 2,500 first nights during this time.

From 1979 to 1987, he wrote television criticism for the Daily Mail, winning in this capacity two national press awards, including TV Critic Of The Year in 1980.

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## Lyricist


Kretzmer wrote lyrics for the BBC's 1960s televised satire *That Was the Week That Was*, including the racial satire "Song of Nostalgia for an All-American State" and the much-recorded tribute to John F. Kennedy, "In the Summer of His Years", co-written by Kretzmer and performed by Millicent Martin within hours of his assassination.

Kretzmer won an Ivor Novello Award for the Peter Sellers and Sophia Loren comedy hit "Goodness Gracious Me", co-composed with David Lee. Other award-winning Kretzmer lyrics include the English translation of "Hier Encore" into "Yesterday When I Was Young" (which was a major hit in North America for Roy Clark), and the chart-topping "She", both written with and for the French singer Charles Aznavour.

Kretzmer wrote the lyrics for Anthony Newley's musical film *Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness*, whose score included "When You Gotta Go", often used as a closing song by singers including Barbra Streisand.

Kretzmer wrote the book and lyrics of the West End musical, *Our Man Crichton*, composed by David Lee and based on J M Barrie's satirical play *The Admirable Crichton*. The musical starred Kenneth More and Millicent Martin. Kretzmer later wrote (with composer Laurie Johnson) the lyrics for a large-scale comedy parody, *The Four Musketeers*, which ran for more

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than a year at the Theatre Royal, Drury Lane, starring Harry Secombe as the swordsman d'Artagnan.

Kretzmer's songs for Aznavour and Our Man Crichton came to the attention of producer Cameron Mackintosh in 1984. The latter thought highly of the musical's lyricism, and invited him to write an English version of a French musical *Les Misérables* (by Alain Boublil and Claude-Michel Schönberg). Kretzmer's lyrics extended the two-hour Paris original into a three-hour show. The all-sung "Les Mis" opened at the Barbican Theatre on 8 October 1985 and is still running in the West End, the longest-running West End musical. The score includes such well-covered ballads as "I Dreamed a Dream", "Bring Him Home", "On My Own", "Master of the House", and "Empty Chairs at Empty Tables". For his work on the *Les Misérables* lyrics, Kretzmer received Tony and Grammy awards.

Kretzmer wrote the lyrics for *Marguerite* in 2008 from an original text by Alain Boublil. It was a musical set in Nazi-occupied Paris, to music by Michel Legrand. The show was part of a Jonathan Kent Season at the Haymarket Theatre before moving on to a season in Japan. *Marguerite* was shortlisted in the Best Musical category in the Evening Standard Drama Awards 2008.

Kretzmer's last musical project was *Kristina*, based on Vilhelm Moberg's epic suite of novels about Swedish emigrants to Minnesota in the 19th century. The show, originally conceived

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and written by lyricist Björn Ulvaeus and composer Benny Andersson from ABBA, was presented and recorded in a concert version over two nights at Carnegie Hall, New York in September 2009.

## Honours

Kretzmer was elected a Chevalier of the Ordre des Arts et des Lettres in 1988. He received the Jimmy Kennedy Award (a division of the Ivor Novello Awards) for services to songwriting. In 1996, he was elected an Honorary Doctor of Letters at Richmond College. Kretzmer received an Honorary Doctorate from Rhodes University in South Africa on 7 April 2011.


Kretzmer was appointed Officer of the Order of the British Empire (OBE) in the 2011 New Year Honours for services to music.

He was nominated for Best Original Song at the 85th Academy Awards and the 70th Golden Globe Awards for the song "Suddenly" from the 2012 film version of Les Misérables.

## Personal life

Kretzmer was an atheist. He married Elisabeth Margaret Wilson in 1961; the couple had one son (Matthew) and one daughter (Danielle). They divorced in 1973. His second marriage was to

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Sybil Sever in 1988.

Kretzmer suffered from Parkinson's disease. He died on 14 October 2020, at his home in London, nine days after his 95th birthday.

According to his obituary in The New York Times, he earned a total of approximately \$20 million from Les Misérables royalties.

## Lyrics

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# John Osbourne

Key: F


Genre: Musical

Harp Type: Chromatic

Skill: Any

**John Michael "Ozzy" Osbourne** (born 3 December 1948)[2] is an English singer, songwriter, and television personality. He

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rose to prominence during the 1970s as the lead vocalist of the heavy metal band Black Sabbath, during which period he adopted the nickname "Prince of Darkness".

Osbourne was fired from Black Sabbath in 1979 due to alcohol and drug problems, but went on to have a successful solo career, releasing 12 studio albums, the first seven of which received multi-platinum certifications in the US. Osbourne has since reunited with Black Sabbath on several occasions. He rejoined in 1997 and helped record the group's final studio album, 13 (2013), before they embarked on a farewell tour that ended with a February 2017 performance in their hometown, Birmingham, England. His longevity and success have earned him the informal title "Godfather of Metal".

Osbourne's total album sales from his years in Black Sabbath, combined with his solo work, is over 100 million. He was inducted into the Rock and Roll Hall of Fame as a member of Black Sabbath and into the UK Music Hall of Fame as a solo artist and as a member of the band. He has been honoured with stars on the Hollywood Walk of Fame and Birmingham Walk of Stars. At the 2014 MTV Europe Music Awards, he received the Global Icon Award. In 2015, Osbourne received the Ivor Novello Award for Lifetime Achievement from the British Academy of Songwriters, Composers and Authors.

In the early 2000s, Osbourne became a reality television star, appearing as himself in the MTV reality show The Osbournes

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alongside wife and manager Sharon and two of their three children, Kelly and Jack. He co-stars with Jack and Kelly in the television series *Ozzy & Jack's World Detour*. The show's third season debuted in June 2018.

## Early life

Osbourne was born in the Aston area of Birmingham, England.[2] His mother, Lilian (née Unitt; 1916–2001), was a non-observant Catholic who worked days at a factory. His father, John Thomas "Jack" Osbourne (1915–1977), worked night shifts as a toolmaker at the General Electric Company. Osbourne has three older sisters, Jean, Iris, and Gillian, and two younger brothers, Paul and Tony. The family lived in a small two-bedroom home at 14 Lodge Road in Aston. Osbourne has had the nickname "Ozzy" since primary school. Osbourne dealt with dyslexia at school. At the age of 11, he suffered sexual abuse from school bullies. Drawn to the stage, he took part in school plays such as Gilbert and Sullivan's *The Mikado* and *HMS Pinafore*. He possesses a "hesitant" Brummie accent.

Upon hearing their first hit single at age 14, Osbourne became a fan of the Beatles. He credits their 1963 song "She Loves You" for inspiring him to become a musician. He said in the 2011 documentary *God Bless Ozzy Osbourne*, "I knew I was going to be a rock star the rest of my life." Osbourne left school at 15 and was employed as a construction site labourer,

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trainee plumber, apprentice toolmaker, car factory horn-tuner, and abattoir worker. He attempted burglary, stealing a television (which fell on him during his getaway and had to be abandoned), a handful of baby clothes (originally thought to be adult clothes as it was too dark to see when he committed the burglary, and which were stolen to sell to people at a pub), and some T-shirts. He spent six weeks in Winson Green Prison when he was unable to pay a fine after being convicted of burgling a clothes shop; to teach his son a lesson, his father refused to pay the fine.

## Career

### Black Sabbath

In late 1967, Geezer Butler formed his first band, Rare Breed, and soon recruited Osbourne to serve as vocalist. The band played two shows, then broke up. Osbourne and Butler reunited in Polka Tulk Blues, along with guitarist Tony Iommi and drummer Bill Ward, whose band Mythology had recently broken up. They renamed themselves Earth, but after being accidentally booked for a show instead of a different band with the same name, they decided to change their name again. They finally settled on the name Black Sabbath in August 1969, based on the film of the same title. The band had noticed how people enjoyed being frightened; inspired, the band decided to play a heavy blues style of music laced with gloomy sounds and

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lyrics. While recording their first album, Butler read an occult book and woke up seeing a dark figure at the end of his bed. Butler told Osbourne about it and together they wrote the lyrics to "Black Sabbath", their first song in a darker vein.

Despite only a modest investment from their US record label Warner Bros. Records, Black Sabbath met with swift and enduring success. Built around Tony Iommi's guitar riffs, Geezer Butler's lyrics, Bill Ward's dark tempo drumbeats, and topped by Osbourne's eerie vocals, early records such as their debut album Black Sabbath and Paranoid sold huge numbers, as well as getting considerable airplay. Osbourne recalls a band lament, "in those days, the band wasn't very popular with the women".

At about this time, Osbourne first met his future wife, Sharon Arden. After the unexpected success of their first album, Black Sabbath were considering her father, Don Arden, as their new manager, and Sharon was at that time working as Don's receptionist. Osbourne admits he was attracted to her immediately but assumed that "she probably thought I was a lunatic". Osbourne said years later that the best thing about eventually choosing Don Arden as manager was that he got to see Sharon regularly, though their relationship was strictly professional at that point.

Just five months after the release of Paranoid, the band released Master of Reality. The album reached the top ten in

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both the United States and UK, and was certified gold in less than two months. In the 1980s it received platinum certification and went Double Platinum in the early 21st century. Reviews of the album were unfavourable. Lester Bangs of Rolling Stone famously dismissed Master of Reality as “naïve, simplistic, repetitive, absolute doggerel”, although the very same magazine would later place the album at number 298 on their 500 Greatest Albums of All Time list, compiled in 2003. Black Sabbath’s Volume 4 was released in September 1972. Critics were again dismissive of the album, yet it achieved gold status in less than a month. It was the band’s fourth consecutive release to sell one million copies in the United States.

In November 1973, Black Sabbath released the critically acclaimed Sabbath Bloody Sabbath. For the first time, the band received favourable reviews in the mainstream press. Gordon Fletcher of Rolling Stone called the album “an extraordinarily gripping affair”, and “nothing less than a complete success”. Decades later, AllMusic’s Eduardo Rivadavia called the album a “masterpiece, essential to any heavy metal collection”, while also claiming the band displayed “a newfound sense of finesse and maturity”. The album marked the band’s fifth consecutive platinum selling album in the US. Sabotage was released in July 1975. Again there were favourable reviews. Rolling Stone stated, “Sabotage is not only Black Sabbath’s best record since Paranoid, it might be their best ever.” In a

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retrospective review, AllMusic was less favourable, noting that “the magical chemistry that made such albums as Paranoid and Volume 4 so special was beginning to disintegrate”. Technical Ecstasy, released on 25 September 1976, was also met with mixed reviews. AllMusic gives the album two stars, and notes that the band was “unravelling at an alarming rate”.

## Dismissal

In 1978, Osbourne left the band for three months to pursue a solo project he called Blizzard of Ozz, a title which had been suggested by his father. Three members of the band Necromandus, who had supported Sabbath in Birmingham when they were called Earth, backed Osbourne in the studio and briefly became the first incarnation of his solo band.

At the request of the other members, Osbourne rejoined Sabbath. The band spent five months at Sounds Interchange Studios in Toronto, Ontario, Canada, writing and recording what would become Never Say Die! “It took quite a long time”, Iommi said. “We were getting really drugged out, doing a lot of dope. We’d go down to the sessions, and have to pack up because we were too stoned; we’d have to stop. Nobody could get anything right, we were all over the place, everybody’s playing a different thing. We’d go back and sleep it off, and try again the next day.”

Touring in support of Never Say Die! began in May 1978 with openers Van Halen. Reviewers called Sabbath’s performance

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“tired and uninspired”, in stark contrast to the “youthful” performance of Van Halen, who were touring the world for the first time. The band filmed a performance at the Hammersmith Odeon in June 1978, released on video as Never Say Die. The final show of the tour – and Osbourne’s last appearance with the band until 1985 – was in Albuquerque, New Mexico on 11 December.

In 1979, back in the studio, tension and conflict arose between the members. Osbourne recalls being asked to record his vocals over and over, and tracks being manipulated endlessly by Iommi. This was a point of contention between Osbourne and Iommi. At Iommi’s insistence, and with the support of Butler and Ward, Osbourne was fired on 27 April 1979. The reasons provided to him were that he was unreliable and had excessive substance abuse issues compared to the other members. Osbourne claims his drug use and alcohol consumption at that time was neither better nor worse than that of the other members.

The band replaced him with former Rainbow singer Ronnie James Dio. “I was not, and never will be, Ozzy Osbourne,” Dio noted. “He was the vocalist and songwriter in that era who helped create that band and make it what it was, and what it is in its classic form.”

Conflict had existed between Iommi and Osbourne from the beginning. When responding to a 1969 flyer reading “Ozzy Zig

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Needs Gig- has own PA" posted in a record store, Iommi and Ward arrived at the listed address to speak with Ozzy Zig. When Iommi saw Osbourne emerge from another room of the house, he left upon discovering it was the same "pest" he knew from growing up, as he knew of and disliked Osbourne from back in their school days. Iommi had reportedly "punched out" Osbourne numerous times over the years when the singer's drunken antics had become too much to take. Iommi recalls one incident in the early 1970s in which Osbourne and Butler were fighting in a hotel room. Iommi pulled Osbourne off Butler in an attempt to break up the drunken fight, and the vocalist proceeded to turn around and take a wild swing at him. Iommi responded by knocking Osbourne unconscious with one punch to the jaw.

## Solo career

On leaving Sabbath, Osbourne recalled, "I'd got £96,000 for my share of the name, so I'd just locked myself away and spent three months doing coke and booze. My thinking was, 'This is my last party, because after this I'm going back to Birmingham and the dole.'"[41] However, Don Arden signed him to Jet Records with the aim of recording new material. Arden dispatched his daughter Sharon to Los Angeles to "look after Ozzy's needs, whatever they were", to protect his investment.[42] Initially, Arden hoped Osbourne would return to Sabbath (who he was personally managing at that time), and

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later attempted to convince the singer to name his new band "Son of Sabbath", which Osbourne hated.[10] Sharon attempted to convince Osbourne to form a supergroup with guitarist Gary Moore.[10] "When I lived in Los Angeles," Moore recalled, "[Moore's band] G-Force helped him to audition musicians. If drummers were trying out, I played guitar, and if a bassist came along, my drummer would help out. We felt sorry for him, basically. He was always hovering around trying to get me to join, and I wasn't having any of it."

In late 1979, under the management of the Ardens, Osbourne formed the Blizzard of Ozz, featuring drummer Lee Kerslake (of Uriah Heep), bassist-lyricist Bob Daisley (of Rainbow and later Uriah Heep), keyboardist Don Airey (of Rainbow, and later Deep Purple), and guitarist Randy Rhoads (of Quiet Riot). The record company would eventually title the group's debut album *Blizzard of Ozz*, credited simply to Osbourne, thus commencing his solo career. Cowritten with Daisley and Rhoads, it brought Osbourne considerable success on his first solo effort. Though it is generally accepted that Osbourne and Rhoads started the band, Daisley later claimed that he and Osbourne formed the band in England before Rhoads officially joined.

*Blizzard of Ozz* is one of the few albums amongst the 100 best-sellers of the 1980s to have achieved multi-platinum status without the benefit of a top-40 single. As of August 1997, it had achieved quadruple platinum status, according to RIAA. "I

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envied Ozzy's career..." remarked former Sabbath drummer Bill Ward. "He seemed to be coming around from whatever it was that he'd gone through and he seemed to be on his way again; making records and stuff... I envied it because I wanted that... I was bitter. And I had a thoroughly miserable time."

Osbourne's second album, *Diary of a Madman*, featured more songs co-written with Lee Kerslake. For his work on this album and *Blizzard of Ozz*, Rhoads was ranked the 85th-greatest guitarist of all time by *Rolling Stone* magazine in 2003. This album is known for the singles "Over the Mountain" and "Flying High Again" and, as Osbourne explains in his autobiography, is his personal favourite. Tommy Aldridge and Rudy Sarzo soon replaced Kerslake and Daisley. Aldridge had been Osbourne's original choice for drummer, but a commitment to Gary Moore had made him unavailable. Sarzo had played in Quiet Riot with Rhoads, who recommended him for the position.

On 19 March 1982, the band were in Florida for the *Diary of a Madman* tour, and a week away from playing Madison Square Garden in New York City. A light aircraft piloted by Andrew Aycock (the band's tour bus driver) – carrying Rhoads and Rachel Youngblood, the band's costume and make-up designer – crashed while performing low passes over the band's tour bus. The left wing of the aircraft clipped the bus, causing the plane to graze a tree and crash into the garage of a nearby mansion, killing Rhoads, Aycock, and Youngblood. The crash was ruled the result of "poor judgement by the pilot in buzzing


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the bus and misjudging clearance of obstacles". Experiencing firsthand the horrific death of his close friend and bandmate, Osbourne fell into a deep depression. The tour was cancelled for two weeks while Osbourne, Sharon, and Aldridge returned to Los Angeles to take stock while Sarzo remained in Florida with family.

Gary Moore was the first approached to replace Rhoads, but refused. With a two-week deadline to find a new guitarist and resume the tour, Robert Sarzo, brother of the band's bassist Rudy Sarzo, was chosen to replace Rhoads. However, former Gillan guitarist Bernie Tormé had flown to California from England with the promise from Jet Records that he had the job. Once Sharon realized that Jet Records had already paid Tormé an advance, he was reluctantly hired instead of Sarzo. The tour resumed on 1 April 1982, but Tormé's blues-based style was unpopular with fans. After a handful of shows he informed Sharon that he would be returning to England to continue work on a solo album he had begun before coming to America. At an audition in a hotel room, Osbourne selected Night Ranger's Brad Gillis to finish the tour. The tour culminated in the release of the 1982 live album *Speak of the Devil*, recorded at the Ritz in New York City. A live tribute album for Rhoads was also later released. Despite the difficulties, Osbourne moved on after Rhoads' death. *Speak of the Devil*, known in the United Kingdom as *Talk of the Devil*, was originally planned to consist of live recordings from 1981, primarily from

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Osbourne's solo work. Under contract to produce a live album, it ended up consisting entirely of Sabbath covers recorded with Gillis, Sarzo and Tommy Aldridge.

In 1982 Osbourne appeared as lead vocalist on the Was (Not Was) pop dance track "Shake Your Head (Let's Go to Bed)". Remixed and rereleased in the early 1990s for a Was (Not Was) hits album in Europe, it reached number four on the UK Singles Chart. In 1983, Jake E. Lee, formerly of Ratt and Rough Cutt, joined Osbourne to record *Bark at the Moon*. The album, cowritten with Daisley, featured Aldridge and former Rainbow keyboard player Don Airey. The album contains the fan favourite "Bark at the Moon". The music video for "Bark at the Moon" was partially filmed at the Holloway Sanatorium outside London, England. Within weeks the album became certified gold. It has sold three million copies in the US. 1986's *The Ultimate Sin* followed (with bassist Phil Soussan and drummer Randy Castillo), and touring behind both albums with former Uriah Heep keyboardist John Sinclair joining prior to the *Ultimate Sin* tour. At the time of its release, *The Ultimate Sin* was Osbourne's highest charting studio album. The RIAA awarded the album Platinum status on 14 May 1986, soon after its release; it was awarded Double Platinum status on 26 October 1994.

Jake E. Lee and Osbourne parted ways in 1987. Osbourne continued to struggle with chemical dependency. That year he commemorated the fifth anniversary of Rhoads' death with

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Tribute, a collection of live recordings from 1981. In 1988 Osbourne appeared in The Decline of Western Civilization Part II: The Metal Years and told the director Penelope Spheeris that “sobriety f\*cking sucks”. Meanwhile, Osbourne found Zakk Wylde, who was the most enduring replacement for Rhoads to date. Together they recorded No Rest for the Wicked with Castillo on drums, Sinclair on keyboards, and Daisley co-writing lyrics and playing bass. The subsequent tour saw Osbourne reunited with erstwhile Black Sabbath bandmate Geezer Butler on bass. A live EP (entitled Just Say Ozzy) featuring Geezer was released two years later. In 1988, Osbourne performed on the rock ballad “Close My Eyes Forever”, a duet with Lita Ford, reaching No. 8 on the Billboard Hot 100. In 1989 Osbourne performed at the Moscow Music Peace Festival.

Successful through the 1980s, Osbourne sustained commercial success into the 1990s, starting with 1991’s No More Tears, featuring “Mama, I’m Coming Home”. The album enjoyed much radio and MTV exposure. It also initiated a practice of bringing in outside composers to help pen Osbourne’s solo material instead of relying on his recording ensemble. The album was mixed by veteran rock producer Michael Wagener. Osbourne was awarded a Grammy Award for the track “I Don’t Want to Change the World” from Live & Loud, for Best Metal Performance of 1994. Wagener also mixed the live album Live & Loud released on 28 June 1993. Intended to be Osbourne’s final album, it went platinum four times over, and ranked at number

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10 on that year's Billboard rock charts. At this point Osbourne expressed his fatigue with touring, and proclaimed his "retirement tour" (which was to be short-lived). It was called "No More Tours", a pun on No More Tears. Alice in Chains' Mike Inez took over on bass and Kevin Jones played keyboards as Sinclair was touring with the Cult.

Osbourne's entire CD catalogue was remastered and reissued in 1995. In 1995 Osbourne released Ozzmosis and returned to touring, dubbing his concert performances "The Retirement Sucks Tour". The album reached number 4 on the US Billboard 200. The RIAA certified the album gold and platinum in that same year, and double platinum in April 1999.

The line-up on Ozzmosis was Wylde, Butler (who had just quit Black Sabbath again) and former Bad English, Steve Vai and Hardline drummer Deen Castronovo, who later joined Journey. Keyboards were played by Rick Wakeman and producer Michael Beinhorn. The tour maintained Butler and Castronovo and saw Sinclair return, but a major line-up change was the introduction of former David Lee Roth guitarist Joe Holmes. Wylde was considering an offer to join Guns N' Roses. Unable to wait for a decision on Wylde's departure, Osbourne replaced him. In early 1996, Butler and Castronovo left. Inez and Randy Castillo (Lita Ford, Mötley Crüe) filled in. Ultimately, Faith No More's Mike Bordin and former Suicidal Tendencies and future Metallica bassist Robert Trujillo joined on drums and bass respectively. A greatest hits package, The Ozzman Cometh,

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was issued in 1997.

## Ozzfest

Osbourne's biggest financial success of the 1990s was a venture named Ozzfest, created and managed by his wife/manager Sharon and assisted by his son Jack. The first Ozzfest was held in Phoenix, Arizona on 25 October 1996 and in Devore, California on 26 October. Ozzfest was an instant hit with metal fans, helping many up-and-coming groups who were featured there to broad exposure and commercial success. Some acts shared the bill with a reformed Black Sabbath during the 1997 Ozzfest tour, beginning in West Palm Beach, Florida. Osbourne reunited with the original members of Sabbath in 1997 and has performed periodically with them since.

Since its beginning, five million people have attended Ozzfest which has grossed over US\$100 million. The festival helped promote many new hard rock and heavy metal acts of the late 1990s and early 2000s. Ozzfest helped Osbourne to become the first hard rock and heavy metal star to hit \$50 million in merchandise sales. In 2005, Osbourne and his wife Sharon starred in an MTV competition reality show entitled "Battle for Ozzfest". A number of yet unsigned bands send one member to compete in a challenge to win a spot on the 2005 Ozzfest and a possible recording contract. Shortly after Ozzfest 2005, Osbourne announced that he will no longer headline Ozzfest. Although he announced his retirement from Ozzfest, Osbourne

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came back headlining the tour. In 2006 Osbourne closed the event for just over half the concerts, leaving the others to be closed by System of a Down. He also played the closing act for the second stage at Shoreline Amphitheatre in Mountain View, California on 1 July as well as Randalls Island, New York on 29 July. After the concert in Bristol, Virginia, Osbourne announced he would return for another year of Ozzfest in 2007.

Tickets for the 2007 tour were offered to fans free of charge, which led to some controversy. In 2008, Ozzfest was reduced to a one-day event in Dallas, where Osbourne played, along with Metallica and King Diamond. In 2010, Osbourne appeared as the headliner closing the show after opening acts Halford and Mötley Crüe. The tour, though small (only six US venues and one UK venue were played), generated rave reviews.

## 2000s

Down to Earth, Osbourne's first album of new studio material in six years, was released on 16 October 2001. A live album, Live at Budokan, followed in 2002. Down to Earth, which achieved platinum status in 2003, featured the single "Dreamer", a song which peaked at number 10 on Billboard's Mainstream Rock Tracks. In June 2002, Osbourne was invited to participate in the Golden Jubilee of Queen Elizabeth II, performing the Black Sabbath anthem "Paranoid" at the Party at the Palace concert in the grounds of Buckingham Palace. In

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2003, Osbourne recruited former Metallica bassist Jason Newsted, though his time with Osbourne would be short. Interestingly, Osbourne's former bassist Robert Trujillo replaced Newsted in Metallica during this same period.

On 8 December 2003, Osbourne was rushed into emergency surgery at Wexham Park Hospital in Slough, England when he had an accident with his quad bike on his estate in Jordans, Buckinghamshire. Osbourne broke his collar bone, eight ribs, and a neck vertebra. An operation was performed to lift the collarbone, which was believed to be resting on a major artery and interrupting blood flow to the arm. Sharon later revealed that Osbourne had stopped breathing following the crash and was resuscitated by Osbourne's then personal bodyguard, Sam Ruston. While in hospital, Osbourne achieved his first ever UK number one single, a duet of the Black Sabbath ballad, "Changes" with daughter Kelly. In doing so, he broke the record of the longest period between an artist's first UK chart appearance (with Black Sabbath's "Paranoid", number four in August 1970) and their first number one hit: a gap of 33 years. Since the quad accident, apart from some short-term memory problems, he fully recovered and headlined the 2004 Ozzfest, in the reunited Black Sabbath.

In March 2005, Osbourne released a box set called Prince of Darkness. The first and second discs are collections of live performances, B-sides, demos and singles. The third disc contained duets and other odd tracks with other artists,


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including "Born to Be Wild" with Miss Piggy. The fourth disc, is entirely new material where Osbourne covers his favourite songs by his biggest influences and favourite bands, including the Beatles, John Lennon, David Bowie and others. In November 2005, Osbourne released the covers album Under Cover, featuring 10 songs from the fourth disc of Prince of Darkness and 3 more songs. Osbourne's band for this album included Alice in Chains guitarist Jerry Cantrell, bassist Chris Wyse and Faith No More drummer Mike Bordin.

Osbourne also helped judge the 2005 UK series of the X-Factor where his wife Sharon was one of the main judges. In March 2006, he said that he hoped to release a new studio album soon with longtime on-off guitarist, Zakk Wylde of Black Label Society. In October 2006, it was announced that Tony Iommi, Ronnie James Dio, Vinny Appice, and Geezer Butler would be touring together again, though not as Black Sabbath, but under the moniker Heaven and Hell (the title of Dio's first Black Sabbath album). The response to the news on Osbourne's website was that Osbourne wished Tony and Ronnie well and that there is only one Sabbath. Osbourne's album, titled Black Rain, was released on 22 May 2007. Osbourne's first new studio album in almost six years, it featured a more serious tone than previous albums. "I thought I'd never write again without any stimulation... But you know what? Instead of picking up the bottle I just got honest and said, 'I don't want life to go [to pieces]'", Osbourne stated to Billboard magazine.

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Osbourne revealed in July 2009 that he was currently seeking a new guitar player. While he states that he has not fallen out with Zakk Wylde, he said he felt his songs were beginning to sound like Black Label Society and fancied a change. In August 2009, Osbourne performed at the gaming festival BlizzCon with a new guitarist in his line-up Gus G. Osbourne also provided his voice and likeness to the video game Brütal Legend character The Guardian of Metal. In November, Slash featured Osbourne on vocals in his single "Crucify The Dead", and Osbourne with wife Sharon were guest hosts on WWE Raw. In December, Osbourne announced he would be releasing a new album titled Soul Sucka with Gus G, Tommy Clufetos on drums, and Blasko on bass.[80] Negative fan feedback was brought to Osbourne's attention regarding the album title. In respect of fan opinion, on 29 March Osbourne announced his album would be renamed *Scream*.

## 2010s

On 13 April 2010, Osbourne announced the release date for *Scream* would be 15 June 2010. The release date was later changed to a week later. A single from the album, "Let Me Hear You Scream", debuted on 14 April 2010 episode of CSI: NY. The song spent eight weeks on the Billboard Rock Songs chart, peaking at No. 7.

On 9 August 2010, Osbourne announced that the second single from the album would be "Life Won't Wait" and the video for

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the song would be directed by his son Jack. When asked of his opinions on *Scream* in an interview, Osbourne announced that he is “already thinking about the next album”. Osbourne’s current drummer, Tommy Clufetos, has reflected this sentiment, saying that “We are already coming up with new ideas backstage, in the hotel rooms and at soundcheck and have a bunch of ideas recorded”.<sup>[84]</sup> In October 2014, Osbourne released *Memoirs of a Madman*, a collection celebrating his entire solo career. A CD version contained 17 singles from across his career, never before compiled together. The DVD version contained music videos, live performances, and interviews.

In August 2015, Epic Records president Sylvia Rhone confirmed with *Billboard* that Osbourne was working on another studio album; in September 2019, Osbourne announced he had finished the album in four weeks following his collaboration with Post Malone. In April 2017, it was announced that guitarist Zakk Wylde would reunite with Osbourne for a summer tour to mark the 30th anniversary of their first collaboration on 1988’s *No Rest for the Wicked*. The first show of the tour took place on 14 July at the Rock USA Festival in Oshkosh, Wisconsin.

On 6 November 2017, Ozzy was announced as the headline act for the Sunday of the 2018 Download Festival held annually at Donington Park in Leicestershire, England. Having previously graced the main stage in previous years fronting Black Sabbath, this will be his first ever Download headline solo appearance. The Download Festival set comes as part of

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Osbourne's final world tour announcement that morning.


On 6 February 2018, Osbourne announced that he would embark on his final world tour dubbed No More Tours II, a reference to his 1992 tour of the same name, with support from Stone Sour on the North American portion of the tour. He later insisted that he would not retire, "It's 'No More Tours', so I'm just not doing world tours anymore. I'm still going to be doing gigs, but I'm not going on tour for six months at a time anymore. I'd like to spend some time at home."

On 6 September 2019, Osbourne featured on the song "Take What You Want" by Post Malone. The song would peak on the Billboard Hot 100 charts at number 8, making it Osbourne's first US Top 10 single in 30 years since he was featured on Lita Ford's "Close My Eyes Forever".

## 2020s

On 21 February 2020, Osbourne released his first solo album in almost ten years, Ordinary Man, which received positive reviews from music critics and debuted at number three on the UK Albums Chart. A few days after the release, Osbourne told IHeartRadio that he wanted to make another album with Andrew Watt, the main producer of Ordinary Man. One week after the release of the album, an 8-bit video game dedicated to Osbourne was released, called Legend of Ozzy. Osbourne has started working on his follow up album, once again with Andrew

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Watt.

## Black Sabbath reunion


It was announced on 11 November 2011 during a news conference at the Whisky a Go Go club on West Hollywood's Sunset Strip that the original Black Sabbath line up of Ozzy, Tony Iommi, Geezer Butler, and Bill Ward would reunite for a world tour and new album, to be produced by Rick Rubin. Bill Ward dropped out for contractual reasons, but the project continued with Rage Against the Machine's Brad Wilk stepping in for Ward on drums. On 21 May 2012, Black Sabbath played at the O2 Academy in their hometown Birmingham, their first concert since their reunion. The album, entitled 13, was released 11 June 2013, and topped both the UK Albums Chart and the US Billboard 200.

In January 2016, the band began a farewell tour, titled "The End", signifying the final performances of Black Sabbath. The final shows of The End tour took place at the Genting Arena in their home city of Birmingham, England on 2 and 4 February 2017, with Tommy Clufetos replacing Bill Ward as the drummer for the final show.

## Other production work

Osbourne achieved greater celebrity status via his own brand of reality television. The Osbournes, a series featuring the domestic life of Osbourne and his family (wife Sharon,

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children Jack and Kelly, occasional appearances from his son Louis, but eldest daughter Aimee did not participate). The program became one of MTV's greatest hits. It premiered on 5 March 2002, and the final episode aired 21 March 2005.

The success of The Osbournes led Osbourne and the rest of his family to host the 30th Annual American Music Awards in January 2003. The night was marked with constant "bleeping" due to some of the lewd and raunchy remarks made by Ozzy and Sharon Osbourne. Presenter Patricia Heaton walked out midway in disgust. On 20 February 2008, Ozzy, Sharon, Kelly and Jack Osbourne hosted the 2008 BRIT Awards held at Earls Court, London. Ozzy appeared in a TV commercial for I Can't Believe It's Not Butter! which began airing in the UK in February 2006. Ozzy appears in a commercial for the online video game World of Warcraft. He was also featured in the music video game Guitar Hero World Tour as a playable character. He becomes unlocked upon completing "Mr. Crowley" and "Crazy Train" in the vocalist career.

Osbourne published an autobiography in October 2009, titled I Am Ozzy. Osbourne says ghost writer Chris Ayres told the singer he has enough material for a second book. A movie adaptation of I Am Ozzy is also in the works, and Osbourne says he hopes "an unknown guy from England" will get the role over an established actor, while Sharon stated she would choose established English actress Carey Mulligan to play her.


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A documentary film about Osbourne's life and career, entitled *God Bless Ozzy Osbourne*, premiered in April 2011 at the Tribeca Film Festival and was released on DVD in November 2011. The film was produced by Osbourne's son Jack. On 15 May 2013 Osbourne, along with the current members of Black Sabbath, appeared in an episode of *CSI: Crime Scene Investigation* titled "Skin in the Game". The History Channel premiered a comedy reality television series starring Ozzy Osbourne and his son Jack Osbourne on 24 July 2016 named *Ozzy & Jack's World Detour*. During each episode Ozzy and Jack visit one or more sites to learn about history from experts, and explore unusual or quirky aspects of their background.

Osbourne appeared in a November 2017 episode of *Gogglebox* along with other UK celebrities such as Ed Sheeran, former Oasis frontman Liam Gallagher, and Labour Party leader Jeremy Corbyn as part of Channel 4 and Cancer Research UK's Stand Up to Cancer fundraising campaign. In November 2017, Osbourne entered into a new realm of sponsorship as he signed on as an ambassador of a rock-themed online casino known as Metal Casino, which was founded by metal music fans in August 2017. In February 2019, Osbourne's merchandising partner announced that Ozzy would have his own branded online slots game as part of the NetEnt Rocks music-themed portfolio.

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## Awards

Osbourne has received several awards for his contributions to the music community. In 1994, he was awarded a Grammy Award for the track "I Don't Want to Change the World" from Live & Loud for Best Metal Performance of 1994.[ At the 2004 NME Awards in London, Osbourne received the award for Godlike Genius. In 2005 Osbourne was inducted into the UK Music Hall of Fame both as a solo artist and as a member of Black Sabbath. In 2006, he was inducted into the US Rock and Roll Hall of Fame with Black Sabbath bandmates Tony Iommi, Bill Ward, and Geezer Butler.

In 2007 Osbourne was honoured at the second annual VH1 Rock Honors, along with Genesis, Heart, and ZZ Top. In addition, that year a bronze star honouring Osbourne was placed on Broad Street in Birmingham, England while Osbourne watched. On 18 May Osbourne had received notice that he would be the first inductee into The Birmingham Walk of Stars. He was presented the award by the Lord Mayor of Birmingham. "I am really honoured", he said, "All my family is here and I thank everyone for this reception—I'm absolutely knocked out".

In 2008 Osbourne was crowned with the prestigious Living Legend award in the Classic Rock Roll of Honour Awards. Past recipients include Alice Cooper, Lemmy, Jimmy Page. Slash, the former Guns N' Roses guitarist, presented the award. In 2010 Osbourne won the "Literary Achievement" honour for his memoir,

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I Am Ozzy, at the Guys Choice Awards at Sony Pictures Studio in Culver City, California. Osbourne was presented with the award by Sir Ben Kingsley. The book debuted at No. 2 on the New York Times' hardcover non-fiction best-seller list. Osbourne was also a judge for the 6th, 10th and 11th annual Independent Music Awards to support independent artists' careers. In May 2015, Osbourne received the Ivor Novello Award for Lifetime Achievement from the British Academy of Songwriters, Composers and Authors at a ceremony held at the Grosvenor House Hotel, London. In 2016, Osbourne had a tram named after him in his home city of Birmingham.

## Personal life

In 1971, Osbourne met his first wife Thelma (née Riley) at a nightclub in Birmingham called the Rum Runner, where she worked. They were married in 1971 and children Jessica and Louis were soon born while Osbourne adopted Thelma's son Elliot. Osbourne later referred to his first marriage as "a terrible mistake". His drug and alcohol abuse, coupled with his frequent absences while touring with Black Sabbath, took their toll on his family life, with his children later complaining that he was not a good father. In the 2011 documentary film God Bless Ozzy Osbourne, produced by his son Jack, Osbourne sheepishly admitted that he could not even remember when Louis and Jessica were born.

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Osbourne married his manager Sharon Arden on 4 July 1982 and the couple would have three children together, Aimee (born 2 September 1983), Kelly (born 27 October 1984), and Jack (born 8 November 1985). He later confessed that the well known "Fourth of July" US Independence Day date was chosen so that he would never forget his anniversary. Guitarist Randy Rhoads predicted in 1981 that the couple would "probably get married someday" despite their constant bickering and the fact that Osbourne was still married to Thelma at the time. Osbourne has numerous grandchildren.

Osbourne wrote a song for his daughter Aimee, which appeared as a B-side on the album *Ozzmosis*. At the end of the song, his daughter can be heard saying "I'll always be your angel", referring to the song's chorus lyrics. The song *My Little Man*, which appears on *Ozzmosis*, was written about his son Jack. The Osbourne family divide their time between their Buckinghamshire mansion and a home in Los Angeles, California.

Though Osbourne has long been accused of being a Satanist, it was reported by The New York Times in 1992 that he was a practicing member of the Church of England and prayed before each show. In 2002, Osbourne and wife Sharon were invited to the White House Correspondents' Association dinner by Fox News Channel correspondent Greta Van Susteren for that year's event. Then-President George W. Bush noted Osbourne's presence by joking, "The thing about Ozzy is, he's made a lot of big hit recordings – 'Party with the Animals', 'Sabbath Bloody

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Sabbath', 'Facing Hell', 'Black Skies' and 'Bloodbath in Paradise'. Ozzy, Mom loves your stuff."

Ozzy and his wife are one of the UK's richest couples, according to the Sunday Times Rich List. They ranked at number 458 in 2005, with an estimated £100 million earned from recording, touring, and TV shows. Osbourne has over 15 tattoos, the most famous of which are the letters O-Z-Z-Y across the knuckles of his left hand. This was his first tattoo, created by himself as a teenager with a sewing needle and pencil lead. A longtime fan of the comedy troupe Monty Python, in a 2010 interview with Us Weekly Osbourne stated, "My favourite movie is Monty Python's Life of Brian". Osbourne suffered minor burns after a small house fire in January 2013. On his 65th birthday on 3 December 2013, he asked fans to celebrate his birthday by donating to the Royal Marsden cancer charity in London.

On 6 February 2019, Osbourne was hospitalized in an undisclosed location on his doctor's advice due to flu complications, postponing the European leg of his "No More Tours 2" tour. The issue was described as a "severe upper-respiratory infection" following a bout with the flu which his doctor feared could develop into pneumonia, given the physicality of the live performances and an extensive travel schedule throughout Europe in harsh winter conditions. Pneumonia targets the airway and breathing and is typically fatal in elderly patients, necessitating the preventive

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measures. By 12 February 2019, Osbourne had been moved to intensive care. Tour promoters Live Nation said in a statement that they were hopeful that Osbourne would be “fit and healthy” and able to honor tour dates in Australia and New Zealand in March. Osbourne later cancelled the tour entirely, and ultimately all shows scheduled for 2019, after sustaining serious injuries from a fall in his Los Angeles home while still recovering from pneumonia. He was diagnosed with Parkinson’s disease in February 2019, which he publicly revealed in January 2020. In February 2020, Osbourne cancelled the 2020 North American tour, seeking treatment in Switzerland until April.

## Drug and alcohol abuse

Osbourne has abused alcohol and other drugs for most of his adult life. He admitted to Sounds in 1978, “I get high, I get f\*cked up ... what the hell’s wrong with getting f\*cked up? There must be something wrong with the system if so many people have to get f\*cked up ... I never take dope or anything before I go on stage. I’ll smoke a joint or whatever afterwards.” Black Sabbath bandmate Tony Iommi said that while all the band were involved with alcohol and other drugs to various degrees in the 1970s, Osbourne had the unhealthiest lifestyle of them all. Despite this, said Iommi, he was typically the only one left standing when the others were “out for the count”. Longtime guitarist Zakk Wylde has attributed

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Osbourne's longevity in spite of decades of substance abuse to "a very special kind of fortitude that's bigger than King Kong and Godzilla combined... seriously, he's hard as nails, man!"[

Osbourne's first experience with cocaine was in early 1971 at a hotel in Denver, Colorado, after a show Black Sabbath had done with Mountain. He states that Mountain's guitarist, Leslie West, introduced him to the drug.[ Though West is reluctant to take credit for introducing Osbourne to cocaine, Osbourne remembers the experience quite clearly: "When you come from Aston and you fall in love with cocaine, you remember when you started. It's like having your first f\*ck!" Osbourne says that upon first trying the drug, "The world went a bit fuzzy after that."

Osbourne's drug and alcohol abuse have at times caused friction within his band. Don Airey, keyboardist for Osbourne during his early solo career, has said that the vocalist's substance-abuse issues were what ultimately caused him to leave the band. In his memoir *Off the Rails*, former bassist Rudy Sarzo detailed the frustrations felt by him and his bandmates as they coped with life on the road with the vocalist, who was in a state of near-constant inebriation and was often so hungover that he would refuse to perform. When he was able to perform, his voice was often so damaged from cigarettes and alcohol that the performance suffered. Many shows on the American leg of the 1981-82 *Diary of a Madman* tour were simply canceled, and the members of his band quickly

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began to tire of the unpredictability, coupled with the often violent mood swings he was prone to when drunk.

Osbourne claims in his autobiography that he was invited in 1981 to a meeting with the head of CBS Europe in Germany. Intoxicated, he decided to lighten the mood by performing a striptease on the table and then kissing the record executive on the lips. According to his wife Sharon, he had actually performed a goose-step up and down the table and urinated in the executive's wine, but was too drunk to remember.

On 18 February 1982, while wearing his future wife Sharon's dress for a photoshoot near the Alamo, Osbourne drunkenly urinated on a cenotaph erected in honour of those who died at the famous battle in Texas, across the street from the actual building. A police officer arrested Osbourne, and he was subsequently banned from the city of San Antonio for a decade. Osbourne had been on a long drinking binge and earlier that same day had drunkenly fired his entire band, including Randy Rhoads, after they had informed him that they would not participate in a planned live album of Black Sabbath songs. He also physically attacked Rhoads and Rudy Sarzo in a hotel bar that morning, and Sharon informed the band that she feared he had "finally snapped". Osbourne later had no memory of firing his band and the tour continued, though his relationship with Rhoads never fully recovered. In May 1984, Osbourne was arrested in Memphis, Tennessee, again for public intoxication. The most notorious incident came in August 1989, when Sharon

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claimed that Ozzy had tried to strangle her after returning home from the Moscow Music Peace Festival, in a haze of alcohol and drugs. The incident led Ozzy to six months in rehabilitation, after which time, Sharon regained her faith in her husband and did not press charges.

Though he has managed to remain clean and sober for extended periods in recent years, Osbourne has frequently commented on his former wild lifestyle, expressing bewilderment at his own survival through 40 years of drug and alcohol abuse. Upon being fired from Black Sabbath in 1979, Osbourne spent the next three months locked in his hotel room taking vast amounts of alcohol and other drugs all day, every day. He claims that he would certainly have died if his future wife Sharon had not offered to manage him as a solo artist.

In 2003, Osbourne told the Los Angeles Times how he was nearly incapacitated by medication prescribed by a Beverly Hills doctor. The doctor was alleged to have prescribed 13,000 doses of 32 drugs in one year. However, after a nine-year investigation by the Medical Board of California, the Beverly Hills physician was exonerated of all charges of excessive prescribing.

Osbourne experienced tremors for some years and linked them to his continuous drug abuse. In May 2005, he found out it was actually Parkin syndrome, a genetic condition, the symptoms of which are similar to Parkinson's disease. Osbourne will have

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to take daily medication for the rest of his life to combat the involuntary shudders associated with the condition. Osbourne has also shown symptoms of mild hearing loss, as depicted in the television show, *The Osbournes*, where he often asks his family to repeat what they say. At the TEDMED Conference in October 2010, scientists from Knome joined Osbourne on stage to discuss their analysis of Osbourne's whole genome, which shed light on how the famously hard-living rocker has survived decades of drug abuse.

In April 2013, Osbourne revealed through Facebook that he had resumed drinking and taking drugs for the past year and a half, stating he "was in a very dark place" but said he had been sober again since early March. He also apologised to Sharon, his family, friends, bandmates and his fans for his "insane" behaviour during that period.

## Controversy

Throughout his career, many religious groups have accused Osbourne of being a negative influence on teenagers, stating that his genre of rock music has been used to glorify Satanism. Scholar Christopher M. Moreman compared the controversy to those levelled against the occultist Aleister Crowley. Both were demonised by the media and some religious groups for their antics. Although Osbourne tempts the comparison with his song "Mr. Crowley", he denies the charge

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of being a Satanist; conversely it has been alleged that Osbourne is a member of the Church of England and that he prays before taking the stage each night before every concert.

In 1981, after signing his first solo career record deal, Osbourne bit the head off a dove during a meeting with CBS Records executives in Los Angeles. Apparently, he had planned to release doves into the air as a sign of peace, but due to being intoxicated at the time, he instead grabbed a dove and bit its head off. He then spat the head out, with blood still dripping from his lips. Despite its controversy, the head-biting act has been parodied and alluded to several times throughout his career and is part of what made Osbourne famous.

On 20 January 1982, Osbourne bit the head off a bat that he thought was rubber while performing at the Veterans Memorial Auditorium in Des Moines, Iowa. Rolling Stone magazine in 2004 ranked this incident number two on its list of "Rock's Wildest Myths". While the Rolling Stone article stated the bat was alive, 17-year-old Mark Neal who threw it onto the stage said it was brought to the show dead. According to Osbourne in the booklet to the 2002 edition of *Diary of a Madman*, the bat was not only alive but managed to bite him, resulting in Osbourne being treated for rabies. On 20 January 2019, Osbourne commemorated the 37th anniversary of the bat incident by offering an 'Ozzy Plush Bat' toy "with detachable head" for

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sale on his personal web-store. The site claimed the first batch of toys sold out within hours.

On New Year's Eve 1983, Canadian youth James Jollimore killed a woman and her two sons in Halifax, Nova Scotia, after listening to the "Bark at the Moon" song. A friend of the murderer quoted: "Jimmy said that every time he listened to the song he felt strange inside ... He said when he heard it on New Year's Eve he went out and stabbed someone".

In 1984, California teenager John McCollum committed suicide while listening to Osbourne's "Suicide Solution". The song deals with the dangers of alcohol abuse. McCollum's suicide led to allegations that Osbourne promoted suicide in his songs. Despite knowing McCollum suffered clinical depression, his parents sued Osbourne (McCollum v. CBS for their son's death, saying the lyrics in the song, "Where to hide, suicide is the only way out. Don't you know what it's really about?" convinced McCollum to commit suicide. The family's lawyer suggested that Osbourne should be criminally charged for encouraging a young person to commit suicide, but the courts ruled in Osbourne's favour, saying there was no connection between the song and McCollum's suicide. Osbourne was sued for the same reason in 1991 (Waller v. Osbourne), by the parents of Michael Waller, for \$9 million, but the courts once again ruled in Osbourne's favour.

In lawsuits filed in 2000 and 2002 which were dismissed by the

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courts in 2003, former band members Bob Daisley, Lee Kerslake, and Phil Soussan stated that Osbourne was delinquent in paying them royalties and had denied them due credit on albums they played on. In November 2003, a Federal Appeals Court unanimously upheld the dismissal by the US District Court for the Central District of California of the lawsuit brought by Daisley and Kerslake. The US Court of Appeals for the Ninth Circuit ruled that Osbourne does not owe any royalties or credit to the former band members who were let go in 1981. To resolve further issues, management chose to replace Daisley and Kerslake's contributions on the original masters, replacing them with Robert Trujillo on bass and Mike Bordin on drums. The albums were then reissued. The original tracks have since been restored in accordance with the 30th anniversary of those albums.

In July 2010, Osbourne and Tony Iommi decided to discontinue the court proceedings over ownership of the Black Sabbath trademark. As reported to Blabbermouth, "Both parties are glad to put this behind them and to cooperate for the future and would like it to be known that the issue was never personal, it was always business."

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# Lyrics

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## George Thorogood

Key: F

Genre: Musical


Harp Type: Chromatic

Skill: Any

George Lawrence Thorogood (born February 24, 1950) is an American musician, singer and songwriter from Wilmington, Delaware.[1] His “high-energy boogie-blues” sound became a staple of 1980s rock radio, with hits like his original songs “Bad to the Bone” and “I Drink Alone”.[2] He has also helped to popularize older songs by American icons, such as “Move It on Over”, “Who Do You Love?”, and “House Rent Blues/One Bourbon, One Scotch, One Beer”.[3]

With his band, the Destroyers, Thorogood has released over 20 albums, of which two have been certified Platinum and six have been certified Gold. He has sold 15 million albums worldwide. Thorogood and band continue to tour extensively, and in 2014

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the band celebrated their 40th anniversary of performing.

## Music career

Thorogood began his career in the early 1970s as a solo acoustic performer in the style of Robert Johnson and Elmore James[2] after being inspired by a John P. Hammond concert.[4] However, he soon formed a band, the Delaware Destroyers, with high school friend and drummer Jeff Simon.[2] With additional players the Delaware Destroyers developed its sound, a mixture of Chicago blues and rock and roll.[4] The band's first shows were in the Rathskeller at the University of Delaware and at the Deer Park Tavern.[5][failed verification] Eventually, the band's name was shortened to the Destroyers. During this time, Thorogood supplemented his income by working as a roadie for Hound Dog Taylor.[6]

Thorogood's demo, Better Than the Rest, was recorded in 1974, but it wasn't released until 1979. His major recording debut came with the album George Thorogood and the Destroyers, which was released in 1977. In 1978, Thorogood released his next album with the Destroyers titled Move It on Over, which included a remake of Hank Williams' "Move It on Over". He followed those recordings in 1979 with "Please Set a Date" and a reworking of the Bo Diddley song "Who Do You Love" both released in 1979. The band's early success contributed to the rise of folk label Rounder Records.[7]


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During the late 1970s, Thorogood and his band were based in Boston. He was friends with Jimmy Thackery of the Washington, D.C.-based blues band, The Nighthawks. While touring in the 1970s, the Destroyers and the Nighthawks were playing shows in Georgetown at venues across the street from each other. The Destroyers were engaged at The Cellar Door and the Nighthawks at Desperados. At midnight, while both bands played Elmore James' "Madison Blues" in the same key, Thorogood and Thackery left their clubs, met in the middle of M Street, exchanged guitar patch cords and went on to play with the opposite band in the other club.[8] The connection with the Nighthawks was extended further, when Nighthawks bass player Jan Zukowski supported Thorogood's set at the Live Aid concert in Philadelphia, PA on July 13, 1985.

Thorogood gained his first mainstream exposure as a support act for the Rolling Stones during their 1981 U.S. tour.[9] He also was the featured musical guest on Saturday Night Live (Season 8, Episode 2) on the October 2, 1982 broadcast. During this time, Thorogood and the Destroyers also became known for their rigorous touring schedule, including the "50/50" tour of 1981,[10] on which the band toured all 50 US states in 50 days.[11] After two shows in Boulder, Colorado, Thorogood and his band flew to Hawaii for one show and then performed a show in Alaska on the following night. The next day Thorogood and his band met his roadies in Washington and continued a one-show-per-state tour for all 50 states in 50 nights. In

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addition, he played Washington, D.C. on the same day that he performed a show in Maryland, thereby playing 51 shows in 50 days.


With his contract with Rounder Records expiring, Thorogood signed with EMI America Records and in 1982 released the single “Bad to the Bone” and an album of the same name that went gold. The song became the band’s most well-known song[12] through appearances on MTV and use in films, television and commercials. Thorogood and his band went on to have two more gold studio albums in the 1980s, Maverick and Born to Be Bad. The former features concert staple “I Drink Alone” and Thorogood’s only Billboard Hot 100 hit, a remake of Johnny Otis’s “Willie and the Hand Jive”. [13] In 1985, he appeared at Live Aid performing with Bo Diddley and Albert Collins. [9]

Thorogood’s popularity waned in the 1990s, although he had a No. 2 hit on the Billboard Album Rock Tracks chart in 1992 with “Get a Haircut”. [13]

In 2012, Thorogood was named one of the “50 Most Influential Delawareans of the Past 50 Years”. [14] He released his first proper solo album in 2017 titled Party of One.

## Band members

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## The Destroyers

- George Thorogood – lead vocals and lead guitar
- Jeff Simon – drums, percussion (1973–present)
- Billy Blough – bass guitar (1976–present)
- Jim Suhler – rhythm guitar (1999–present)
- Buddy Leach – saxophone, piano (2003–present)

## Former members


- Michael Levine – bass (1973–1976)
- Ron “Roadblock” Smith – rhythm guitar (1974–1980)
- Hank “Hurricane” Carter – saxophone (1980–2003)
- Ian Stewart

## Discography

### Studio albums with the Destroyers

- 1977: *George Thorogood and the Destroyers* (Gold)
- 1978: *Move It on Over* (Gold)
- 1979: *Better Than the Rest* (Recorded in 1974)
- 1980: *More George Thorogood and the Destroyers*
- 1982: *Bad to the Bone* (Gold)
- 1985: *Maverick* (Gold)
- 1986: *Nadine* (CD Rerelease of *Better Than the Rest*)
- 1988: *Born to Be Bad* (Gold)

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- 1991: *Boogie People*
- 1993: *Haircut*
- 1997: *Rockin' My Life Away*
- 1999: *Half a Boy/Half a Man*
- 2003: *Ride 'Til I Die*
- 2006: *The Hard Stuff*
- 2009: *The Dirty Dozen*
- 2011: *2120 South Michigan Ave.*


## Solo studio album

- 2017: *Party of One*— keyboards (1982)
- Steve Chrismar — rhythm guitar (1985–1993)
- Waddy Wachtel — guitar (1997)

## Personal life

Thorogood has been a baseball fan<sup>[11]</sup> for most of his life, playing semi-pro ball as a second baseman during the 1970s (drummer Jeff Simon played center field on the same team). He took his daughter to Chicago for her first major league game (Cubs vs. Rockies), during which he sang "Take Me Out to the Ball Game". In a 2011 Guitar World interview, he stated "I'm a Mets fan. There aren't many of us but you know, that's me."

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# Lyrics

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## Elvis Presley

Key: F

Genre: Musical


Harp Type: Chromatic

Skill: Any

Elvis Aaron Presley (January 8, 1935 – August 16, 1977), also known simply as Elvis, was an American singer, musician and actor. He is regarded as one of the most significant cultural icons of the 20th century and is often referred to as the “King of Rock and Roll” or simply “the King”. His energized interpretations of songs and sexually provocative performance style, combined with a singularly potent mix of influences across color lines during a transformative era in race relations, led him to great success—and initial controversy.

Presley was born in Tupelo, Mississippi, and relocated to Memphis, Tennessee, with his family when he was 13 years old. His music career began there in 1954, recording at Sun Records


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with producer Sam Phillips, who wanted to bring the sound of African-American music to a wider audience. Presley, on rhythm acoustic guitar, and accompanied by lead guitarist Scotty Moore and bassist Bill Black, was a pioneer of rockabilly, an uptempo, backbeat-driven fusion of country music and rhythm and blues. In 1955, drummer D. J. Fontana joined to complete the lineup of Presley's classic quartet and RCA Victor acquired his contract in a deal arranged by Colonel Tom Parker, who would manage him for more than two decades. Presley's first RCA single, "Heartbreak Hotel", was released in January 1956 and became a number-one hit in the United States. With a series of successful network television appearances and chart-topping records, he became the leading figure of the newly popular sound of rock and roll.

In November 1956, Presley made his film debut in *Love Me Tender*. Drafted into military service in 1958, Presley relaunched his recording career two years later with some of his most commercially successful work. He held few concerts, however, and guided by Parker, proceeded to devote much of the 1960s to making Hollywood films and soundtrack albums, most of them critically derided. In 1968, following a seven-year break from live performances, he returned to the stage in the acclaimed television comeback special *Elvis*, which led to an extended Las Vegas concert residency and a string of highly profitable tours. In 1973, Presley gave the first concert by a solo artist to be broadcast around the world, *Aloha from*

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Hawaii. Years of prescription drug abuse severely compromised his health, and he died suddenly in 1977 at his Graceland estate at the age of 42.

With his rise from poverty to significant fame, Presley's success seemed to epitomize the American Dream. He is the best-selling solo music artist of all time, and was commercially successful in many genres, including pop, country, R&B, adult contemporary, and gospel. He won three Grammy Awards, received the Grammy Lifetime Achievement Award at age 36, and has been inducted into multiple music halls of fame. Presley holds several records; the most RIAA certified gold and platinum albums, the most albums charted on the Billboard 200, and the most number-one albums by a solo artist on the UK Albums Chart and the most number-one singles by any act on the UK Singles Chart. In 2018, Presley was posthumously awarded the Presidential Medal of Freedom.


## Life and career

### 1935–1953: Early years

#### Childhood in Tupelo

Elvis Aaron Presley was born on January 8, 1935, in Tupelo, Mississippi to Vernon Elvis (April 10, 1916 – June 26, 1979) and Gladys Love (née Smith; April 25, 1912 – August 14, 1958) Presley in a two-room shotgun house that his father built for

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the occasion. Elvis's identical twin brother, Jesse Garon Presley, was delivered 35 minutes before him, stillborn. Presley became close to both parents and formed an especially close bond with his mother. The family attended an Assembly of God church, where he found his initial musical inspiration.

Presley's father, Vernon, was of German[8] or Scottish origin.[9] Through his mother, Presley was Scots-Irish, with some French Norman.[10] His mother, Gladys, and the rest of the family, apparently believed that her great-great-grandmother, Morning Dove White, was Cherokee; this was confirmed by Elvis's granddaughter Riley Keough in 2017. Elaine Dundy, in her biography, supports the belief – although one genealogy researcher has contested it on multiple grounds. Gladys was regarded by relatives and friends as the dominant member of the small family.

Vernon moved from one odd job to the next, evincing little ambition. The family often relied on help from neighbors and government food assistance. In 1938, they lost their home after Vernon was found guilty of altering a check written by his landowner and sometime-employer. He was jailed for eight months, while Gladys and Elvis moved in with relatives.

In September 1941, Presley entered first grade at East Tupelo Consolidated, where his teachers regarded him as "average". He was encouraged to enter a singing contest after impressing his schoolteacher with a rendition of Red Foley's country song


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"Old Shep" during morning prayers. The contest, held at the Mississippi-Alabama Fair and Dairy Show on October 3, 1945, was his first public performance. The ten-year-old Presley was dressed as a cowboy; he stood on a chair to reach the microphone and sang "Old Shep". He recalled placing fifth. A few months later, Presley received his first guitar for his birthday; he had hoped for something else—by different accounts, either a bicycle or a rifle. Over the following year, he received basic guitar lessons from two of his uncles and the new pastor at the family's church. Presley recalled, "I took the guitar, and I watched people, and I learned to play a little bit. But I would never sing in public. I was very shy about it."

In September 1946, Presley entered a new school, Milam, for sixth grade; he was regarded as a loner. The following year, he began bringing his guitar to school on a daily basis. He played and sang during lunchtime, and was often teased as a "trashy" kid who played hillbilly music. By then, the family was living in a largely black neighborhood. Presley was a devotee of Mississippi Slim's show on the Tupelo radio station WEL0. He was described as "crazy about music" by Slim's younger brother, who was one of Presley's classmates and often took him into the station. Slim supplemented Presley's guitar instruction by demonstrating chord techniques. When his protégé was twelve years old, Slim scheduled him for two on-air performances. Presley was overcome by stage fright the

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first time, but succeeded in performing the following week.

### Teenage life in Memphis

In November 1948, the family moved to Memphis, Tennessee. After residing for nearly a year in rooming houses, they were granted a two-bedroom apartment in the public housing complex known as the Lauderdale Courts. Enrolled at L. C. Humes High School, Presley received only a C in music in eighth grade. When his music teacher told him that he had no aptitude for singing, he brought in his guitar the next day and sang a recent hit, "Keep Them Cold Icy Fingers Off Me", to prove otherwise. A classmate later recalled that the teacher "agreed that Elvis was right when he said that she didn't appreciate his kind of singing". He was usually too shy to perform openly, and was occasionally bullied by classmates who viewed him as a "mama's boy". In 1950, he began practicing guitar regularly under the tutelage of Lee Denson, a neighbor two and a half years his senior. They and three other boys—including two future rockabilly pioneers, brothers Dorsey and Johnny Burnette—formed a loose musical collective that played frequently around the Courts. That September, he began working as an usher at Loew's State Theater. Other jobs followed: Precision Tool, Loew's again, and MARL Metal Products.

During his junior year, Presley began to stand out more among his classmates, largely because of his appearance: he grew his sideburns and styled his hair with rose oil and Vaseline. In his free time, he would head down to Beale Street, the heart


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of Memphis's thriving blues scene, and gaze longingly at the wild, flashy clothes in the windows of Lansky Brothers. By his senior year, he was wearing those clothes. Overcoming his reticence about performing outside the Lauderdale Courts, he competed in Humes' Annual "Minstrel" show in April 1953. Singing and playing guitar, he opened with "Till I Waltz Again with You", a recent hit for Teresa Brewer. Presley recalled that the performance did much for his reputation: "I wasn't popular in school ... I failed music-only thing I ever failed. And then they entered me in this talent show ... when I came onstage I heard people kind of rumbling and whispering and so forth, 'cause nobody knew I even sang. It was amazing how popular I became in school after that."

Presley, who received no formal music training and could not read music, studied and played by ear. He also frequented record stores that provided jukeboxes and listening booths to customers. He knew all of Hank Snow's songs, and he loved records by other country singers such as Roy Acuff, Ernest Tubb, Ted Daffan, Jimmie Rodgers, Jimmie Davis, and Bob Wills.[38] The Southern gospel singer Jake Hess, one of his favorite performers, was a significant influence on his ballad-singing style. He was a regular audience member at the monthly All-Night Singings downtown, where many of the white gospel groups that performed reflected the influence of African-American spiritual music. He adored the music of black gospel singer Sister Rosetta Tharpe.[38] Like some of his

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peers, he may have attended blues venues—of necessity, in the segregated South, only on nights designated for exclusively white audiences. He certainly listened to the regional radio stations, such as WDIA-AM, that played “race records”: spirituals, blues, and the modern, backbeat-heavy sound of rhythm and blues. Many of his future recordings were inspired by local African-American musicians such as Arthur Crudup and Rufus Thomas. B.B. King recalled that he had known Presley before he was popular when they both used to frequent Beale Street. By the time he graduated from high school in June 1953, Presley had already singled out music as his future.

## 1953–1956: First recordings

### Sam Phillips and Sun Records

In August 1953, Presley checked into the offices of Sun Records. He aimed to pay for a few minutes of studio time to record a two-sided acetate disc: “My Happiness” and “That’s When Your Heartaches Begin”. He later claimed that he intended the record as a birthday gift for his mother, or that he was merely interested in what he “sounded like”, although there was a much cheaper, amateur record-making service at a nearby general store. Biographer Peter Guralnick argued that he chose Sun in the hope of being discovered. Asked by receptionist Marion Keisker what kind of singer he was, Presley responded, “I sing all kinds.” When she pressed him on who he sounded like, he repeatedly answered, “I don’t sound like nobody.”

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After he recorded, Sun boss Sam Phillips asked Keisker to note down the young man's name, which she did along with her own commentary: "Good ballad singer. Hold."

In January 1954, Presley cut a second acetate at Sun Records—"I'll Never Stand in Your Way" and "It Wouldn't Be the Same Without You"—but again nothing came of it. Not long after, he failed an audition for a local vocal quartet, the Songfellows. He explained to his father, "They told me I couldn't sing." Songfellow Jim Hamill later claimed that he was turned down because he did not demonstrate an ear for harmony at the time. In April, Presley began working for the Crown Electric company as a truck driver.[ His friend Ronnie Smith, after playing a few local gigs with him, suggested he contact Eddie Bond, leader of Smith's professional band, which had an opening for a vocalist. Bond rejected him after a tryout, advising Presley to stick to truck driving "because you're never going to make it as a singer".

Phillips, meanwhile, was always on the lookout for someone who could bring to a broader audience the sound of the black musicians on whom Sun focused. As Keisker reported, "Over and over I remember Sam saying, 'If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars.'" In June, he acquired a demo recording by Jimmy Sweeney of a ballad, "Without You", that he thought might suit the teenage singer. Presley came by the studio but was unable to do it justice. Despite this, Phillips asked Presley to sing

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as many numbers as he knew. He was sufficiently affected by what he heard to invite two local musicians, guitarist Winfield "Scotty" Moore and upright bass player Bill Black, to work something up with Presley for a recording session.

The session held the evening of July 5, proved entirely unfruitful until late in the night. As they were about to abort and go home, Presley took his guitar and launched into a 1946 blues number, Arthur Crudup's "That's All Right". Moore recalled, "All of a sudden, Elvis just started singing this song, jumping around and acting the fool, and then Bill picked up his bass, and he started acting the fool, too, and I started playing with them. Sam, I think, had the door to the control booth open ... he stuck his head out and said, 'What are you doing?' And we said, 'We don't know.' 'Well, back up,' he said, 'try to find a place to start, and do it again.'" Phillips quickly began taping; this was the sound he had been looking for. Three days later, popular Memphis DJ Dewey Phillips played "That's All Right" on his Red, Hot, and Blue show. Listeners began phoning in, eager to find out who the singer was. The interest was such that Phillips played the record repeatedly during the remaining two hours of his show. Interviewing Presley on-air, Phillips asked him what high school he attended to clarify his color for the many callers who had assumed that he was black. During the next few days, the trio recorded a bluegrass number, Bill Monroe's "Blue Moon of Kentucky", again in a distinctive style and employing a

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jury rigged echo effect that Sam Phillips dubbed “slapback”. A single was pressed with “That’s All Right” on the A-side and “Blue Moon of Kentucky” on the reverse.

## Early live performances and RCA Victor contract

The trio played publicly for the first time on July 17 at the Bon Air club—Presley still sporting his child-size guitar. At the end of the month, they appeared at the Overton Park Shell, with Slim Whitman headlining. A combination of his strong response to rhythm and nervousness at playing before a large crowd led Presley to shake his legs as he performed: his wide-cut pants emphasized his movements, causing young women in the audience to start screaming.[63] Moore recalled, “During the instrumental parts, he would back off from the mike and be playing and shaking, and the crowd would just go wild”. Black, a natural showman, whooped and rode his bass, hitting double licks that Presley would later remember as “really a wild sound, like a jungle drum or something”. Soon after, Moore and Black left their old band, the Starlite Wranglers, to play with Presley regularly, and DJ/promoter Bob Neal became the trio’s manager. From August through October, they played frequently at the Eagle’s Nest club and returned to Sun Studio for more recording sessions, and Presley quickly grew more confident on stage. According to Moore, “His movement was a natural thing, but he was also very conscious of what got a

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reaction. He'd do something one time and then he would expand on it real quick." Presley made what would be his only appearance on Nashville's Grand Ole Opry stage on October 2; after a polite audience response, Opry manager Jim Denny told Phillips that his singer was "not bad" but did not suit the program.

## ***Louisiana Hayride, radio commercial, and first television performances***

In November 1954, Presley performed on Louisiana Hayride—the Opry's chief, and more adventurous, rival. The Shreveport-based show was broadcast to 198 radio stations in 28 states. Presley had another attack of nerves during the first set, which drew a muted reaction. A more composed and energetic second set inspired an enthusiastic response. House drummer D. J. Fontana brought a new element, complementing Presley's movements with accented beats that he had mastered playing in strip clubs. Soon after the show, the Hayride engaged Presley for a year's worth of Saturday-night appearances. Trading in his old guitar for \$8 (and seeing it promptly dispatched to the garbage), he purchased a Martin instrument for \$175, and his trio began playing in new locales, including Houston, Texas and Texarkana, Arkansas.

Many fledgling performers, like Minnie Pearl, Johnny Horton, and Johnny Cash, sang the praises of Louisiana Hayride sponsor, The Southern Maid Donut Flour Company (Texas),


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including Elvis Presley, who developed a lifelong love of doughnuts. Presley made his singular product endorsement commercial for the doughnut company, which was never released, recording a radio jingle, “in exchange for a box of hot glazed doughnuts.”

Elvis made his first television appearance on the KSLA-TV television broadcast of Louisiana Hayride. Soon after, he failed an audition for Arthur Godfrey’s Talent Scouts on the CBS television network. By early 1955, Presley’s regular Hayride appearances, constant touring, and well-received record releases had made him a regional star, from Tennessee to West Texas. In January, Neal signed a formal management contract with Presley and brought him to the attention of Colonel Tom Parker, whom he considered the best promoter in the music business. Parker—who claimed to be from West Virginia (he was actually Dutch)—had acquired an honorary colonel’s commission from country singer turned Louisiana governor Jimmie Davis. Having successfully managed top country star Eddy Arnold, Parker was working with the new number-one country singer, Hank Snow. Parker booked Presley on Snow’s February tour. When the tour reached Odessa, Texas, a 19-year-old Roy Orbison saw Presley for the first time: “His energy was incredible, his instinct was just amazing. ... I just didn’t know what to make of it. There was just no reference point in the culture to compare it.” By August, Sun had released ten sides credited to “Elvis Presley, Scotty and Bill”; on the


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latest recordings, the trio were joined by a drummer. Some of the songs, like "That's All Right", were in what one Memphis journalist described as the "R&B idiom of negro field jazz"; others, like "Blue Moon of Kentucky", were "more in the country field", "but there was a curious blending of the two different musics in both". This blend of styles made it difficult for Presley's music to find radio airplay. According to Neal, many country-music disc jockeys would not play it because he sounded too much like a black artist and none of the rhythm-and-blues stations would touch him because "he sounded too much like a hillbilly." The blend came to be known as rockabilly. At the time, Presley was variously billed as "The King of Western Bop", "The Hillbilly Cat", and "The Memphis Flash".

Presley renewed Neal's management contract in August 1955, simultaneously appointing Parker as his special adviser. The group maintained an extensive touring schedule throughout the second half of the year. Neal recalled, "It was almost frightening, the reaction that came to Elvis from the teenaged boys. So many of them, through some sort of jealousy, would practically hate him. There were occasions in some towns in Texas when we'd have to be sure to have a police guard because somebody'd always try to take a crack at him. They'd get a gang and try to waylay him or something." The trio became a quartet when Hayride drummer Fontana joined as a full member. In mid-October, they played a few shows in support of Bill

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Haley, whose “Rock Around the Clock” track had been a number-one hit the previous year. Haley observed that Presley had a natural feel for rhythm, and advised him to sing fewer ballads.


At the Country Disc Jockey Convention in early November, Presley was voted the year’s most promising male artist. Several record companies had by now shown interest in signing him. After three major labels made offers of up to \$25,000, Parker and Phillips struck a deal with RCA Victor on November 21 to acquire Presley’s Sun contract for an unprecedented \$40,000. Presley, at 20, was still a minor, so his father signed the contract.[86] Parker arranged with the owners of Hill & Range Publishing, Jean and Julian Aberbach, to create two entities, Elvis Presley Music and Gladys Music, to handle all the new material recorded by Presley. Songwriters were obliged to forgo one-third of their customary royalties in exchange for having him perform their compositions. By December, RCA had begun to heavily promote its new singer, and before month’s end had reissued many of his Sun recordings.

## **1956–1958: Commercial breakout and controversy**

### **First national TV appearances and debut album**

On January 10, 1956, Presley made his first recordings for RCA in Nashville. Extending Presley’s by-now customary backup of


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Moore, Black, Fontana, and Hayride pianist Floyd Cramer—who had been performing at live club dates with Presley—RCA enlisted guitarist Chet Atkins and three background singers, including Gordon Stoker of the popular Jordanaires quartet, to fill in the sound.[94] The session produced the moody, unusual “Heartbreak Hotel”, released as a single on January 27. Parker finally brought Presley to national television, booking him on CBS’s Stage Show for six appearances over two months. The program, produced in New York, was hosted on alternate weeks by big band leaders and brothers Tommy and Jimmy Dorsey. After his first appearance, on January 28, Presley stayed in town to record at RCA’s New York studio. The sessions yielded eight songs, including a cover of Carl Perkins’ rockabilly anthem “Blue Suede Shoes”. In February, Presley’s “I Forgot to Remember to Forget”, a Sun recording initially released the previous August, reached the top of the Billboard country chart. Neal’s contract was terminated, and, on March 2, Parker became Presley’s manager.

RCA released Presley’s self-titled debut album on March 23. Joined by five previously unreleased Sun recordings, its seven recently recorded tracks were of a broad variety. There were two country songs and a bouncy pop tune. The others would centrally define the evolving sound of rock and roll: “Blue Suede Shoes”—“an improvement over Perkins’ in almost every way”, according to critic Robert Hilburn—and three R&B numbers that had been part of Presley’s stage repertoire for some

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time, covers of Little Richard, Ray Charles, and The Drifters. As described by Hilburn, these “were the most revealing of all. Unlike many white artists ... who watered down the gritty edges of the original R&B versions of songs in the '50s, Presley reshaped them. He not only injected the tunes with his own vocal character but also made guitar, not piano, the lead instrument in all three cases.” It became the first rock and roll album to top the Billboard chart, a position it held for 10 weeks. While Presley was not an innovative guitarist like Moore or contemporary African-American rockers Bo Diddley and Chuck Berry, cultural historian Gilbert B. Rodman argued that the album’s cover image, “of Elvis having the time of his life on stage with a guitar in his hands played a crucial role in positioning the guitar ... as the instrument that best captured the style and spirit of this new music.

### ***Milton Berle Show and “Hound Dog”***

On April 3, Presley made the first of two appearances on NBC’s Milton Berle Show. His performance, on the deck of the USS Hancock in San Diego, California, prompted cheers and screams from an audience of sailors and their dates. A few days later, a flight taking Presley and his band to Nashville for a recording session left all three badly shaken when an engine died and the plane almost went down over Arkansas. Twelve weeks after its original release, “Heartbreak Hotel” became Presley’s first number-one pop hit. In late April, Presley began a two-week residency at the New Frontier Hotel and

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Casino on the Las Vegas Strip. The shows were poorly received by the conservative, middle-aged hotel guests—"like a jug of corn liquor at a champagne party", wrote a critic for Newsweek. Amid his Vegas tenure, Presley, who had serious acting ambitions, signed a seven-year contract with Paramount Pictures. He began a tour of the Midwest in mid-May, taking in 15 cities in as many days. He had attended several shows by Freddie Bell and the Bellboys in Vegas and was struck by their cover of "Hound Dog", a hit in 1953 for blues singer Big Mama Thornton by songwriters Jerry Leiber and Mike Stoller. It became the new closing number of his act. After a show in La Crosse, Wisconsin, an urgent message on the letterhead of the local Catholic diocese's newspaper was sent to FBI director J. Edgar Hoover. It warned that "Presley is a definite danger to the security of the United States. ... [His] actions and motions were such as to rouse the sexual passions of teenaged youth. ... After the show, more than 1,000 teenagers tried to gang into Presley's room at the auditorium. ... Indications of the harm Presley did just in La Crosse were the two high school girls ... whose abdomen and thigh had Presley's autograph."

The second Milton Berle Show appearance came on June 5 at NBC's Hollywood studio, amid another hectic tour. Berle persuaded Presley to leave his guitar backstage, advising, "Let 'em see you, son." During the performance, Presley abruptly halted an uptempo rendition of "Hound Dog" with a wave of his arm and launched into a slow, grinding version

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accentuated with energetic, exaggerated body movements. Presley's gyrations created a storm of controversy. Television critics were outraged: Jack Gould of The New York Times wrote, "Mr. Presley has no discernible singing ability. ... His phrasing, if it can be called that, consists of the stereotyped variations that go with a beginner's aria in a bathtub. ... His one specialty is an accented movement of the body ... primarily identified with the repertoire of the blond bombshells of the burlesque runway." Ben Gross of the New York Daily News opined that popular music "has reached its lowest depths in the 'grunt and groin' antics of one Elvis Presley. ... Elvis, who rotates his pelvis ... gave an exhibition that was suggestive and vulgar, tinged with the kind of animalism that should be confined to dives and bordellos". Ed Sullivan, whose own variety show was the nation's most popular, declared him "unfit for family viewing". To Presley's displeasure, he soon found himself being referred to as "Elvis the Pelvis", which he called "one of the most childish expressions I ever heard, comin' from an adult."

## ***Steve Allen Show and first Sullivan appearance***

The Berle shows drew such high ratings that Presley was booked for a July 1 appearance on NBC's Steve Allen Show in New York. Allen, no fan of rock and roll, introduced a "new Elvis" in a white bow tie and black tails. Presley sang "Hound Dog" for less than a minute to a basset hound wearing a top hat and bow tie. As described by television historian Jake Austen, "Allen


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thought Presley was talentless and absurd ... [he] set things up so that Presley would show his contrition". Allen later wrote that he found Presley's "strange, gangly, country-boy charisma, his hard-to-define cuteness, and his charming eccentricity intriguing" and simply worked him into the customary "comedy fabric" of his program.[113] Just before the final rehearsal for the show, Presley told a reporter, "I'm holding down on this show. I don't want to do anything to make people dislike me. I think TV is important so I'm going to go along, but I won't be able to give the kind of show I do in a personal appearance." Presley would refer back to the Allen show as the most ridiculous performance of his career. Later that night, he appeared on Hy Gardner Calling, a popular local TV show. Pressed on whether he had learned anything from the criticism to which he was being subjected, Presley responded, "No, I haven't, I don't feel like I'm doing anything wrong. ... I don't see how any type of music would have any bad influence on people when it's only music. ... I mean, how would rock 'n' roll music make anyone rebel against their parents?"

The next day, Presley recorded "Hound Dog", along with "Any Way You Want Me" and "Don't Be Cruel". The Jordanaires sang harmony, as they had on The Steve Allen Show; they would work with Presley through the 1960s. A few days later, Presley made an outdoor concert appearance in Memphis, at which he announced, "You know, those people in New York are not gonna change me none. I'm gonna show you what the real Elvis is like


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tonight.”[116] In August, a judge in Jacksonville, Florida, ordered Presley to tame his act. Throughout the following performance, he largely kept still, except for wiggling his little finger suggestively in mockery of the order.[117] The single pairing “Don’t Be Cruel” with “Hound Dog” ruled the top of the charts for 11 weeks—a mark that would not be surpassed for 36 years. Recording sessions for Presley’s second album took place in Hollywood during the first week of September. Leiber and Stoller, the writers of “Hound Dog”, contributed “Love Me”.

Allen’s show with Presley had, for the first time, beaten CBS’s Ed Sullivan Show in the ratings. Sullivan, despite his June pronouncement, booked Presley for three appearances for an unprecedented \$50,000. The first, on September 9, 1956, was seen by approximately 60 million viewers—a record 82.6 percent of the television audience. Actor Charles Laughton hosted the show, filling in while Sullivan was recovering from a car accident. Presley appeared in two segments that night from CBS Television City in Los Angeles. According to Elvis legend, Presley was shot only from the waist up. Watching clips of the Allen and Berle shows with his producer, Sullivan had opined that Presley “got some kind of device hanging down below the crotch of his pants—so when he moves his legs back and forth you can see the outline of his cock. ... I think it’s a Coke bottle. ... We just can’t have this on a Sunday night. This is a family show!” Sullivan publicly told TV Guide, “As for his

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gyrations, the whole thing can be controlled with camera shots." In fact, Presley was shown head-to-toe in the first and second shows. Though the camerawork was relatively discreet during his debut, with leg-concealing closeups when he danced, the studio audience reacted in customary style: screaming.[ Presley's performance of his forthcoming single, the ballad "Love Me Tender", prompted a record-shattering million advance orders. More than any other single event, it was this first appearance on The Ed Sullivan Show that made Presley a national celebrity of barely preceded proportions.

Accompanying Presley's rise to fame, a cultural shift was taking place that he both helped inspire and came to symbolize. Igniting the "biggest pop craze since Glenn Miller and Frank Sinatra ... Presley brought rock'n'roll into the mainstream of popular culture", writes historian Marty Jezer. "As Presley set the artistic pace, other artists followed. ... Presley, more than anyone else, gave the young a belief in themselves as a distinct and somehow unified generation—the first in America ever to feel the power of an integrated youth culture."

## **Crazed crowds and film debut**

The audience response at Presley's live shows became increasingly fevered. Moore recalled, "He'd start out, 'You ain't nothin' but a Hound Dog,' and they'd just go to pieces.

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They'd always react the same way. There'd be a riot every time." At the two concerts he performed in September at the Mississippi-Alabama Fair and Dairy Show, 50 National Guardsmen were added to the police security to ensure that the crowd would not cause a ruckus. Elvis, Presley's second album, was released in October and quickly rose to number one on the billboard. The album includes "Old Shep", which he sang at the talent show in 1945, and which now marked the first time he played piano on an RCA session. According to Guralnick, one can hear "in the halting chords and the somewhat stumbling rhythm both the unmistakable emotion and the equally unmistakable valuing of emotion over technique." Assessing the musical and cultural impact of Presley's recordings from "That's All Right" through Elvis, rock critic Dave Marsh wrote that "these records, more than any others, contain the seeds of what rock & roll was, has been and most likely what it may foreseeably become."

Presley returned to the Sullivan show at its main studio in New York, hosted this time by its namesake, on October 28. After the performance, crowds in Nashville and St. Louis burned him in effigy. His first motion picture, Love Me Tender, was released on November 21. Though he was not top-billed, the film's original title—The Reno Brothers—was changed to capitalize on his latest number-one record: "Love Me Tender" had hit the top of the charts earlier that month. To further take advantage of Presley's popularity, four

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musical numbers were added to what was originally a straight acting role. The film was panned by the critics but did very well at the box office. Presley would receive top billing on every subsequent film he made.

On December 4, Presley dropped into Sun Records where Carl Perkins and Jerry Lee Lewis were recording and had an impromptu jam session, along with Johnny Cash. Though Phillips no longer had the right to release any Presley material, he made sure that the session was captured on tape. The results, none officially released for 25 years, became known as the "Million Dollar Quartet" recordings. The year ended with a front-page story in The Wall Street Journal reporting that Presley merchandise had brought in \$22 million on top of his record sales, and Billboard's declaration that he had placed more songs in the top 100 than any other artist since records were first charted.[134] In his first full year at RCA, one of the music industry's largest companies, Presley had accounted for over 50 percent of the label's singles sales.

## **Leiber and Stoller collaboration and draft notice**

Presley made his third and final Ed Sullivan Show appearance on January 6, 1957—on this occasion indeed shot only down to the waist. Some commentators have claimed that Parker orchestrated an appearance of censorship to generate publicity. In any event, as critic Greil Marcus describes, Presley "did not tie himself down. Leaving behind the bland


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clothes he had worn on the first two shows, he stepped out in the outlandish costume of a pasha, if not a harem girl. From the make-up over his eyes, the hair falling in his face, the overwhelmingly sexual cast of his mouth, he was playing Rudolph Valentino in *The Sheik*, with all stops out." To close, displaying his range and defying Sullivan's wishes, Presley sang a gentle black spiritual, "Peace in the Valley". At the end of the show, Sullivan declared Presley "a real decent, fine boy".[136] Two days later, the Memphis draft board announced that Presley would be classified 1-A and would probably be drafted sometime that year.

Each of the three Presley singles released in the first half of 1957 went to number one: "Too Much", "All Shook Up", and "(Let Me Be Your) Teddy Bear". Already an international star, he was attracting fans even where his music was not officially released. Under the headline "Presley Records a Craze in Soviet", The New York Times reported that pressings of his music on discarded X-ray plates were commanding high prices in Leningrad. Between film shoots and recording sessions, Presley also found time to purchase an 18-room mansion eight miles (13 km) south of downtown Memphis for himself and his parents: Graceland. Loving You—the soundtrack to his second film, released in July—was Presley's third straight number-one album. The title track was written by Leiber and Stoller, who were then retained to write four of the six songs recorded at the sessions for *Jailhouse Rock*, Presley's next film. The

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songwriting team effectively produced the Jailhouse sessions and developed a close working relationship with Presley, who came to regard them as his “good-luck charm”. “He was fast,” said Leiber. “Any demo you gave him he knew by heart in ten minutes.” The title track was yet another number-one hit, as was the Jailhouse Rock EP.

Presley undertook three brief tours during the year, continuing to generate a crazed audience response. A Detroit newspaper suggested that “the trouble with going to see Elvis Presley is that you’re liable to get killed.” Villanova students pelted him with eggs in Philadelphia,[143] and in Vancouver the crowd rioted after the end of the show, destroying the stage. Frank Sinatra, who had inspired the swooning of teenage girls in the 1940s, condemned the new musical phenomenon. In a magazine article, he decried rock and roll as “brutal, ugly, degenerate, vicious. ... It fosters almost totally negative and destructive reactions in young people. It smells phoney and false. It is sung, played and written, for the most part, by cretinous goons. ... This rancid-smelling aphrodisiac I deplore.” Asked for a response, Presley said, “I admire the man. He has a right to say what he wants to say. He is a great success and a fine actor, but I think he shouldn’t have said it. ... This is a trend, just the same as he faced when he started years ago.”

Leiber and Stoller were again in the studio for the recording of Elvis’ Christmas Album. Toward the end of the session, they


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wrote a song on the spot at Presley's request: "Santa Claus Is Back in Town", an innuendo-laden blues. The holiday release stretched Presley's string of number-one albums to four and would become the best-selling Christmas album ever in the United States, with eventual sales of over 20 million worldwide. After the session, Moore and Black—drawing only modest weekly salaries, sharing in none of Presley's massive financial success—resigned. Though they were brought back on a per diem basis a few weeks later, it was clear that they had not been part of Presley's inner circle for some time. On December 20, Presley received his draft notice. He was granted a deferment to finish the forthcoming *King Creole*, in which \$350,000 had already been invested by Paramount and producer Hal Wallis. A couple of weeks into the new year, "Don't", another Leiber and Stoller tune, became Presley's tenth number-one seller. It had been only 21 months since "Heartbreak Hotel" had brought him to the top for the first time. Recording sessions for the *King Creole* soundtrack were held in Hollywood in mid-January 1958. Leiber and Stoller provided three songs and were again on hand, but it would be the last time they and Presley worked closely together. As Stoller recalled, Presley's manager and entourage sought to wall him off: "He was removed. ... They kept him separate." A brief soundtrack session on February 11 marked another ending—it was the final occasion on which Black was to perform with Presley. He died in 1965.

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## 1958–1960: Military service and mother's death

On March 24, 1958, Presley was drafted into the U.S. Army as a private at Fort Chaffee, near Fort Smith, Arkansas. His arrival was a major media event. Hundreds of people descended on Presley as he stepped from the bus; photographers then accompanied him into the fort. Presley announced that he was looking forward to his military stint, saying that he did not want to be treated any differently from anyone else: "The Army can do anything it wants with me."

Presley commenced basic training at Fort Hood, Texas. During a two-week leave in early June, he recorded five songs in Nashville. In early August, his mother was diagnosed with hepatitis, and her condition rapidly worsened. Presley was granted emergency leave to visit her and arrived in Memphis on August 12. Two days later, she died of heart failure at the age of 46. Presley was devastated and never the same; their relationship had remained extremely close—even into his adulthood, they would use baby talk with each other and Presley would address her with pet names.

After training, Presley joined the 3rd Armored Division in Friedberg, Germany, on October 1.[161] While on maneuvers, Presley was introduced to amphetamines by a sergeant. He became "practically evangelical about their benefits", not only for energy but for "strength" and weight loss as well,


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and many of his friends in the outfit joined him in indulging. The Army also introduced Presley to karate, which he studied seriously, training with Jürgen Seydel. It became a lifelong interest, which he later included in his live performances. Fellow soldiers have attested to Presley's wish to be seen as an able, ordinary soldier, despite his fame, and to his generosity. He donated his Army pay to charity, purchased TV sets for the base, and bought an extra set of fatigues for everyone in his outfit.

While in Friedberg, Presley met 14-year-old Priscilla Beaulieu. They would eventually marry after a seven-and-a-half-year courtship. In her autobiography, Priscilla said that Presley was concerned that his 24-month spell as a GI would ruin his career. In Special Services, he would have been able to give musical performances and remain in touch with the public, but Parker had convinced him that to gain popular respect, he should serve his country as a regular soldier. Media reports echoed Presley's concerns about his career, but RCA producer Steve Sholes and Freddy Bienstock of Hill and Range had carefully prepared for his two-year hiatus. Armed with a substantial amount of unreleased material, they kept up a regular stream of successful releases. Between his induction and discharge, Presley had ten top 40 hits, including "Wear My Ring Around Your Neck", the best-selling "Hard Headed Woman", and "One Night" in 1958, and "(Now and Then There's) A Fool Such as I" and the number-one "A Big Hunk o' Love" in 1959.

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RCA also generated four albums compiling old material during this period, most successfully Elvis' Golden Records (1958), which hit number three on the LP chart.

## 1960–1968: Focus on films

### *Elvis Is Back*

Presley returned to the United States on March 2, 1960, and was honorably discharged three days later with the rank of sergeant. The train that carried him from New Jersey to Tennessee was mobbed all the way, and Presley was called upon to appear at scheduled stops to please his fans. On the night of March 20, he entered RCA's Nashville studio to cut tracks for a new album along with a single, "Stuck on You", which was rushed into release and swiftly became a number-one hit. Another Nashville session two weeks later yielded a pair of his best-selling singles, the ballads "It's Now or Never" and "Are You Lonesome Tonight?", along with the rest of *Elvis Is Back!* The album features several songs described by Greil Marcus as full of Chicago blues "menace, driven by Presley's own super-miked acoustic guitar, brilliant playing by Scotty Moore, and demonic sax work from Boots Randolph. Elvis' singing wasn't sexy, it was pornographic." As a whole, the record "conjured up the vision of a performer who could be all things", according to music historian John Robertson: "a flirtatious teenage idol with a heart of gold; a tempestuous, dangerous lover; a gutbucket blues singer; a sophisticated

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nightclub entertainer; raucous rocker". Released only days after recording was complete, it reached number two on the album chart.

Presley returned to television on May 12 as a guest on The Frank Sinatra Timex Special—ironic for both stars, given Sinatra's earlier excoriation of rock and roll. Also known as Welcome Home Elvis, the show had been taped in late March, the only time all year Presley performed in front of an audience. Parker secured an unheard-of \$125,000 fee for eight minutes of singing. The broadcast drew an enormous viewership.



G.I. Blues, the soundtrack to Presley's first film since his return, was a number-one album in October. His first LP of sacred material, His Hand in Mine, followed two months later.

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It reached number 13 on the U.S. pop chart and number 3 in the UK, remarkable figures for a gospel album. In February 1961, Presley performed two shows for a benefit event in Memphis, on behalf of 24 local charities. During a luncheon preceding the event, RCA presented him with a plaque certifying worldwide sales of over 75 million records.[181] A 12-hour Nashville session in mid-March yielded nearly all of Presley's next studio album, *Something for Everybody*. As described by John Robertson, it exemplifies the Nashville sound, the restrained, cosmopolitan style that would define country music in the 1960s. Presaging much of what was to come from Presley himself over the next half-decade, the album is largely "a pleasant, unthreatening pastiche of the music that had once been Elvis' birthright". It would be his sixth

number-one LP. Another benefit concert, raising money for a Pearl Harbor memorial, was staged on March 25, in Hawaii. It was to be Presley's last public performance for seven years.

## Lost in Hollywood

Parker had by now pushed Presley into a heavy film making schedule, focused on formulaic, modestly budgeted musical comedies. Presley, at first, insisted on pursuing higher roles, but when two films in a more dramatic vein—*Flaming Star* (1960) and *Wild in the Country* (1961)—were less commercially successful, he reverted to the formula. Among the 27 films he made during the 1960s, there were a few further exceptions.

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His films were almost universally panned; critic Andrew Caine dismissed them as a “pantheon of bad taste”. Nonetheless, they were virtually all profitable. Hal Wallis, who produced nine of them, declared, “A Presley picture is the only sure thing in Hollywood.”[

Of Presley’s films in the 1960s, 15 were accompanied by soundtrack albums and another 5 by soundtrack EPs. The films’ rapid production and release schedules—he frequently starred in three a year—affected his music. According to Jerry Leiber, the soundtrack formula was already evident before Presley left for the Army: “three ballads, one medium-tempo [number], one up-tempo, and one break blues boogie”. As the decade wore on, the quality of the soundtrack songs grew “progressively worse”. [189] Julie Parrish, who appeared in *Paradise, Hawaiian Style* (1966), says that he disliked many of the songs chosen for his films. The *Jordanaires*’ Gordon Stoker describes how Presley would retreat from the studio microphone: “The material was so bad that he felt like he couldn’t sing it.” Most of the film albums featured a song or two from respected writers such as the team of Doc Pomus and Mort Shuman. But by and large, according to biographer Jerry Hopkins, the numbers seemed to be “written on order by men who never really understood Elvis or rock and roll”. Regardless of the songs’ quality, it has been argued that Presley generally sang them well, with commitment. Critic Dave Marsh heard the opposite: “Presley isn’t trying, probably the wisest course in the face

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of material like 'No Room to Rumba in a Sports Car' and 'Rock-A-Hula Baby'."

In the first half of the decade, three of Presley's soundtrack albums were ranked number one on the pop charts, and a few of his most popular songs came from his films, such as "Can't Help Falling in Love" (1961) and "Return to Sender" (1962). ("Viva Las Vegas", the title track to the 1964 film, was a minor hit as a B-side, and became truly popular only later.) But, as with artistic merit, the commercial returns steadily diminished. During a five-year span—1964 through 1968—Presley had only one top-ten hit: "Crying in the Chapel" (1965), a gospel number recorded back in 1960. As for non-film albums, between the June 1962 release of *Pot Luck* and the November 1968 release of the soundtrack to the television special that signaled his comeback, only one LP of new material by Presley was issued: the gospel album *How Great Thou Art* (1967). It won him his first Grammy Award, for Best Sacred Performance. As Marsh described, Presley was "arguably the greatest white gospel singer of his time [and] really the last rock & roll artist to make gospel as vital a component of his musical personality as his secular songs".

Shortly before Christmas 1966, more than seven years since they first met, Presley proposed to Priscilla Beaulieu. They were married on May 1, 1967, in a brief ceremony in their suite at the Aladdin Hotel in Las Vegas. The flow of formulaic films and assembly-line soundtracks rolled on. It was not

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until October 1967, when the Clambake soundtrack LP registered record low sales for a new Presley album, that RCA executives recognized a problem. "By then, of course, the damage had been done", as historians Connie Kirchberg and Marc Hendrickx put it. "Elvis was viewed as a joke by serious music lovers and a has-been to all but his most loyal fans.

## 1968–1973: Comeback

### *Elvis: the '68 Comeback Special*

Presley's only child, Lisa Marie, was born on February 1, 1968, during a period when he had grown deeply unhappy with his career. Of the eight Presley singles released between January 1967 and May 1968, only two charted in the top 40, and none higher than number 28. His forthcoming soundtrack album, *Speedway*, would rank at number 82 on the Billboard chart. Parker had already shifted his plans to television, where Presley had not appeared since the Sinatra Timex show in 1960. He maneuvered a deal with NBC that committed the network to both finance a theatrical feature and broadcast a Christmas special.

Recorded in late June in Burbank, California, the special, simply called *Elvis*, aired on December 3, 1968. Later known as the '68 Comeback Special, the show featured lavishly staged studio productions as well as songs performed with a band in front of a small audience—Presley's first live performances


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since 1961. The live segments saw Presley dressed in tight black leather, singing and playing guitar in an uninhibited style reminiscent of his early rock and roll days. Director and co-producer Steve Binder had worked hard to produce a show that was far from the hour of Christmas songs Parker had originally planned. The show, NBC's highest-rated that season, captured 42 percent of the total viewing audience. Jon Landau of Eye magazine remarked, "There is something magical about watching a man who has lost himself find his way back home. He sang with the kind of power people no longer expect of rock 'n' roll singers. He moved his body with a lack of pretension and effort that must have made Jim Morrison green with envy." Dave Marsh calls the performance one of "emotional grandeur and historical resonance".

By January 1969, the single "If I Can Dream", written for the special, reached number 12. The soundtrack album rose into the top ten. According to friend Jerry Schilling, the special reminded Presley of what "he had not been able to do for years, being able to choose the people; being able to choose what songs and not being told what had to be on the soundtrack. ... He was out of prison, man." Binder said of Presley's reaction, "I played Elvis the 60-minute show, and he told me in the screening room, 'Steve, it's the greatest thing I've ever done in my life. I give you my word I will never sing a song I don't believe in.'"

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## ***From Elvis in Memphis and the International***

Buoyed by the experience of the Comeback Special, Presley engaged in a prolific series of recording sessions at American Sound Studio, which led to the acclaimed *From Elvis in Memphis*. Released in June 1969, it was his first secular, non-soundtrack album from a dedicated period in the studio in eight years. As described by Dave Marsh, it is “a masterpiece in which Presley immediately catches up with pop music trends that had seemed to pass him by during the movie years. He sings country songs, soul songs and rockers with real conviction, a stunning achievement.” The album featured the hit single “In the Ghetto”, issued in April, which reached number three on the pop chart—Presley’s first non-gospel top ten hit since “Bossa Nova Baby” in 1963. Further hit singles were culled from the American Sound sessions: “Suspicious Minds”, “Don’t Cry Daddy”, and “Kentucky Rain”. [208]

Presley was keen to resume regular live performing. Following the success of the Comeback Special, offers came in from around the world. The London Palladium offered Parker \$28,000 for a one-week engagement. He responded, “That’s fine for me, now how much can you get for Elvis?” In May, the brand new International Hotel in Las Vegas, boasting the largest showroom in the city, announced that it had booked Presley. He was scheduled to perform 57 shows over four weeks beginning July 31. Moore, Fontana, and the Jordanaires declined to participate, afraid of losing the lucrative session work they


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had in Nashville. Presley assembled new, top-notch accompaniment, led by guitarist James Burton and including two gospel groups, The Imperials and Sweet Inspirations. Costume designer Bill Belew, responsible for the intense leather styling of the Comeback Special, created a new stage look for Presley, inspired by Presley's passion for karate. Nonetheless, he was nervous: his only previous Las Vegas engagement, in 1956, had been dismal. Parker, who intended to make Presley's return the show business event of the year, oversaw a major promotional push. For his part, hotel owner Kirk Kerkorian arranged to send his own plane to New York to fly in rock journalists for the debut performance.[]

Presley took to the stage without introduction. The audience of 2,200, including many celebrities, gave him a standing ovation before he sang a note and another after his performance. A third followed his encore, "Can't Help Falling in Love" (a song that would be his closing number for much of the 1970s).[] At a press conference after the show, when a journalist referred to him as "The King", Presley gestured toward Fats Domino, who was taking in the scene. "No," Presley said, "that's the real king of rock and roll." The next day, Parker's negotiations with the hotel resulted in a five-year contract for Presley to play each February and August, at an annual salary of \$1 million. Newsweek commented, "There are several unbelievable things about Elvis, but the most incredible is his staying power in a world where meteoric

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careers fade like shooting stars.” Rolling Stone called Presley “supernatural, his own resurrection.” In November, Presley’s final non-concert film, *Change of Habit*, opened. The double album *From Memphis to Vegas/From Vegas to Memphis* came out the same month; the first LP consisted of live performances from the *International*, the second of more cuts from the *American Sound* sessions. “*Suspicious Minds*” reached the top of the charts—Presley’s first U.S. pop number-one in over seven years, and his last.

Cassandra Peterson, later television’s *Elvira*, met Presley during this period in Las Vegas, where she was working as a showgirl. She recalled of their encounter, “He was so anti-drug when I met him. I mentioned to him that I smoked marijuana, and he was just appalled. He said, ‘Don’t ever do that again.’” Presley was not only deeply opposed to recreational drugs, he also rarely drank. Several of his family members had been alcoholics, a fate he intended to avoid.

## Back on tour and meeting Nixon

Presley returned to the *International* early in 1970 for the first of the year’s two-month-long engagements, performing two shows a night. Recordings from these shows were issued on the album *On Stage*. In late February, Presley performed six attendance-record-breaking shows at the Houston Astrodome. In April, the single “*The Wonder of You*” was issued—a number one


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hit in the UK, it topped the U.S. adult contemporary chart, as well. MGM filmed rehearsal and concert footage at the International during August for the documentary *Elvis: That's the Way It Is*. Presley was performing in a jumpsuit, which would become a trademark of his live act. During this engagement, he was threatened with murder unless \$50,000 was paid. Presley had been the target of many threats since the 1950s, often without his knowledge. The FBI took the threat seriously and security was stepped up for the next two shows. Presley went onstage with a Derringer in his right boot and a .45 pistol in his waistband, but the concerts succeeded without any incidents.

The album, *That's the Way It Is*, produced to accompany the documentary and featuring both studio and live recordings, marked a stylistic shift. As music historian John Robertson noted, "The authority of Presley's singing helped disguise the fact that the album stepped decisively away from the American-roots inspiration of the Memphis sessions towards a more middle-of-the-road sound. With country put on the back burner, and soul and R&B left in Memphis, what was left was very classy, very clean white pop—perfect for the Las Vegas crowd, but a definite retrograde step for Elvis." After the end of his International engagement on September 7, Presley embarked on a week-long concert tour, largely of the South, his first since 1958. Another week-long tour, of the West Coast, followed in November.

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On December 21, 1970, Presley engineered a meeting with President Richard Nixon at the White House, where he expressed his patriotism and explained how he believed he could reach out to the hippies to help combat the drug culture he and the president abhorred. He asked

Nixon for a Bureau of Narcotics and Dangerous Drugs badge, to add to similar items he had begun collecting and to signify official sanction of his patriotic efforts. Nixon, who apparently found the encounter awkward, expressed a belief that Presley could send a positive message to young people and that it was, therefore, important that he “retain his credibility”. Presley told Nixon that The Beatles, whose songs he regularly performed in concert during the era, exemplified what he saw as a trend of anti-Americanism. Presley and his friends previously had a four-hour get-together with The Beatles at his home in Bel Air, California in August 1965. On hearing reports of the meeting, Paul McCartney later said that he “felt a bit betrayed. ... The great joke was that we were taking [illegal] drugs, and look what happened to him”, a reference to Presley’s early death, linked to prescription drug abuse.

The U.S. Junior Chamber of Commerce named Presley one of its

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annual Ten Most Outstanding Young Men of the Nation on January 16, 1971. Not long after, the City of Memphis named the stretch of Highway 51 South on which Graceland is located "Elvis Presley Boulevard". The same year, Presley became the first rock and roll singer to be awarded the Lifetime Achievement Award (then known as the Bing Crosby Award) by the National Academy of Recording Arts and Sciences, the Grammy Award organization. Three new, non-film Presley studio albums were released in 1971, as many as had come out over the previous eight years. Best received by critics was Elvis Country, a concept record that focused on genre standards. The biggest seller was Elvis Sings the Wonderful World of Christmas, "the truest statement of all", according to Greil Marcus. "In the midst of ten painfully genteel Christmas songs, every one sung with appalling sincerity and humility, one could find Elvis tom-catting his way through six blazing minutes of 'Merry Christmas Baby,' a raunchy old Charles Brown blues. ... If [Presley's] sin was his lifelessness, it was his sinfulness that brought him to life".

## **Marriage breakdown and *Aloha from Hawaii***

MGM again filmed Presley in April 1972, this time for Elvis on Tour, which went on to win the Golden Globe Award for Best Documentary Film that year. His gospel album He Touched Me, released that month, would earn him his second competitive Grammy Award, for Best Inspirational Performance. A 14-date tour commenced with an unprecedented four consecutive sold-out

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shows at New York's Madison Square Garden. The evening concert on July 10 was recorded and issued in an LP form a week later. Elvis: As Recorded at Madison Square Garden became one of Presley's biggest-selling albums. After the tour, the single "Burning Love" was released—Presley's last top ten hit on the U.S. pop chart. "The most exciting single Elvis has made since 'All Shook Up'," wrote rock critic Robert Christgau. "Who else could make 'It's coming closer, the flames are now licking my body' sound like an a\*signation with James Brown's backup band?"

High-collared white jumpsuit resplendent with red, blue, and gold eagle motif in sequins

Presley came up with his outfit's eagle motif, as "something that would say 'America' to the world".

Presley and his wife, meanwhile, had become increasingly distant, barely cohabiting. In 1971, an affair he had with Joyce Bova resulted—unbeknownst to him—in her pregnancy and an abortion. He often raised the possibility of her moving into Graceland, saying that he was likely to leave Priscilla. The Presleys separated on February 23, 1972, after Priscilla disclosed her relationship with Mike Stone, a karate instructor Presley had recommended to her. Priscilla related that when she told him, Presley "grabbed ... and forcefully made love to" her, declaring, "This is how a real man makes love to his woman." She later stated in an interview that she regretted her choice of words in describing the incident, and


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said it had been an overstatement. Five months later, Presley's new girlfriend, Linda Thompson, a songwriter and one-time Memphis beauty queen, moved in with him. Presley and his wife filed for divorce on August 18. According to Joe Moscheo of the Imperials, the failure of Presley's marriage "was a blow from which he never recovered." At a rare press conference that June, a reporter had asked Presley whether he was satisfied with his image. Presley replied, "Well, the image is one thing and the human being another ... it's very hard to live up to an image."

In January 1973, Presley performed two benefit concerts for the Kui Lee Cancer Fund in connection with a groundbreaking TV special, Aloha from Hawaii, which would be the first concert by a solo artist to be aired globally. The first show served as a practice run and backup should technical problems affect the live broadcast two days later. On January 14, Aloha from Hawaii aired live via satellite to prime-time audiences in Japan, South Korea, Thailand, the Philippines, Australia, and New Zealand, as well as to U.S. servicemen based across Southeast Asia. In Japan, where it capped a nationwide Elvis Presley Week, it smashed viewing records. The next night, it was simulcast to 28 European countries, and in April an extended version finally aired in the U.S., where it won a 57 percent share of the TV audience.[248] Over time, Parker's claim that it was seen by one billion or more people would be broadly accepted, but that figure appeared to have been sheer


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invention. Presley's stage costume became the most recognized example of the elaborate concert garb with which his latter-day persona became closely associated. As described by Bobbie Ann Mason, "At the end of the show, when he spreads out his American Eagle cape, with the full stretched wings of the eagle studded on the back, he becomes a god figure." [254] The accompanying double album, released in February, went to number one and eventually sold over 5 million copies in the United States. It proved to be Presley's last U.S. number-one pop album during his lifetime.

At a midnight show the same month, four men rushed onto the stage in an apparent attack. Security men came to Presley's defense, and he ejected one invader from the stage himself. Following the show, he became obsessed with the idea that the men had been sent by Mike Stone to kill him. Though they were shown to have been only overexuberant fans, he raged, "There's too much pain in me ... Stone [must] die." His outbursts continued with such intensity that a physician was unable to calm him, despite administering large doses of medication. After another two full days of raging, Red West, his friend and bodyguard, felt compelled to get a price for a contract killing and was relieved when Presley decided, "Aw hell, let's just leave it for now. Maybe it's a bit heavy."

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## 1973–1977: Health deterioration and death

### Medical crises and last studio sessions

Presley's divorce was finalized on October 9, 1973. By then, his health was in major and serious decline. Twice during the year, he overdosed on barbiturates, spending three days in a coma in his hotel suite after the first incident. Towards the end of 1973, he was hospitalized, semi-comatose from the effects of a pethidine addiction. According to his primary care physician, Dr. George C. Nichopoulos, Presley "felt that by getting drugs from a doctor, he wasn't the common everyday junkie getting something off the street". Since his comeback, he had staged more live shows with each passing year, and 1973 saw 168 concerts, his busiest schedule ever. Despite his failing health, in 1974, he undertook another intensive touring schedule.

Presley's condition declined precipitously in September. Keyboardist Tony Brown remembered Presley's arrival at a University of Maryland concert: "He fell out of the limousine, to his knees. People jumped to help, and he pushed them away like, 'Don't help me.' He walked on stage and held onto the mic for the first thirty minutes like it was a post. Everybody's looking at each other like, 'Is the tour gonna happen?'" Guitarist John Wilkinson recalled, "He was all gut. He was slurring. He was so f\*cked up. ... It was obvious he was drugged. It was obvious there was something terribly wrong

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with his body. It was so bad the words to the songs were barely intelligible. ... I remember crying. He could barely get through the introductions." Wilkinson recounted that a few nights later in Detroit, "I watched him in his dressing room, just draped over a chair, unable to move. So often I thought, 'Boss, why don't you just cancel this tour and take a year off ...?' I mentioned something once in a guarded moment. He patted me on the back and said, 'It'll be all right. Don't you worry about it.'" Presley continued to play to sellout crowds. Cultural critic Marjorie Garber wrote that he was now widely seen as a garish pop crooner: "In effect, he had become Liberace. Even his fans were now middle-aged matrons and blue-haired grandmothers."

On July 13, 1976, Vernon Presley—who had become deeply involved in his son's financial affairs—fired "Memphis Mafia" bodyguards Red West (Presley's friend since the 1950s), Sonny West, and David Hebler, citing the need to "cut back on expenses". Presley was in Palm Springs at the time, and some suggested that he was too cowardly to face the three himself. Another associate of Presley's, John O'Grady, argued that the bodyguards were dropped because their rough treatment of fans had prompted too many lawsuits.[268] However, Presley's stepbrother, David Stanley, claimed that the bodyguards were fired because they were becoming more outspoken about Presley's drug dependency.

RCA, which had enjoyed a steady stream of product from Presley

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for over a decade, grew anxious as his interest in spending time in the studio waned. After a December 1973 session that produced 18 songs, enough for almost two albums, he did not enter the studio in 1974. Parker sold RCA yet another concert record, *Elvis Recorded Live on Stage in Memphis*. Recorded on March 20, it included a version of “How Great Thou Art” that would win Presley his third and final competitive Grammy Award. (All three of his competitive Grammy wins—out of 14 total nominations—were for gospel recordings.) Presley returned to the studio in Hollywood in March 1975, but Parker’s attempts to arrange another session toward the end of the year were unsuccessful. In 1976, RCA sent a mobile studio to Graceland that made possible two full-scale recording sessions at Presley’s home. Even in that comfortable context, the recording process became a struggle for him.

Despite concerns from his label and manager, between July 1973 and October 1976 Presley recorded virtually the entire contents of six albums. Though he was no longer a major presence on the pop charts, five of those albums entered the top five of the country chart, and three went to number one: *Promised Land* (1975), *From Elvis Presley Boulevard, Memphis, Tennessee* (1976), and *Moody Blue* (1977).[278] Similarly, his singles in this era did not prove to be major pop hits, but Presley remained a significant force in the country and adult contemporary markets. Eight studio singles from this period released during his lifetime were top ten hits on one or both

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charts, four in 1974 alone. "My Boy" was a number-one adult contemporary hit in 1975, and "Moody Blue" topped the country chart and reached the second spot on the adult contemporary chart in 1976. Perhaps his most critically acclaimed recording of the era came that year, with what Greil Marcus described as his "apocalyptic attack" on the soul classic "Hurt". "If he felt the way he sounded", Dave Marsh wrote of Presley's performance, "the wonder isn't that he had only a year left to live but that he managed to survive that long."

## Final months and death

Presley and Linda Thompson split in November 1976, and he took up with a new girlfriend, Ginger Alden.[282] He proposed to Alden and gave her an engagement ring two months later, though several of his friends later claimed that he had no serious intention of marrying again. Journalist Tony Scherman wrote that by early 1977, "Presley had become a grotesque caricature of his sleek, energetic former self. Hugely overweight, his mind dulled by the pharmacopia he daily ingested, he was barely able to pull himself through his abbreviated concerts." [284] In Alexandria, Louisiana, he was on stage for less than an hour, and "was impossible to understand". [ On March 31, Presley failed to perform in Baton Rouge, unable to get out of his hotel bed; a total of four shows had to be canceled and rescheduled. Despite the accelerating deterioration of his health, he stuck to most touring commitments. According to Guralnick, fans "were becoming

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increasingly voluble about their disappointment, but it all seemed to go right past Presley, whose world was now confined almost entirely to his room and his spiritualism books." A cousin, Billy Smith, recalled how Presley would sit in his room and chat for hours, sometimes recounting favorite Monty Python sketches and his own past escapades, but more often gripped by paranoid obsessions that reminded Smith of Howard Hughes.

"Way Down", Presley's last single issued during his career, was released on June 6. That month, CBS filmed two concerts for a TV special, *Elvis in Concert*, to be aired in October. In the first, shot in Omaha on June 19, Presley's voice, Guralnick writes, "is almost unrecognizable, a small, childlike instrument in which he talks more than sings most of the songs, casts about uncertainly for the melody in others, and is virtually unable to articulate or project". Two days later, in Rapid City, South Dakota, "he looked healthier, seemed to have lost a little weight, and sounded better, too", though, by the conclusion of the performance, his face was "framed in a helmet of blue-black hair from which sweat sheets down over pale, swollen cheeks". His final concert was held in Indianapolis at Market Square Arena, on June 26.

he book *Elvis: What Happened?*, co-written by the three bodyguards fired the previous year, was published on August 1. It was the first exposé to detail Presley's years of drug misuse. He was devastated by the book and tried unsuccessfully

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to halt its release by offering money to the publishers. By this point, he suffered from multiple ailments: glaucoma, high blood pressure, liver damage, and an enlarged colon, each magnified—and possibly caused—by drug abuse.

On the evening of Tuesday, August 16, 1977, Presley was scheduled to fly out of Memphis to begin another tour. That afternoon, Ginger Alden discovered him in an unresponsive state on a bathroom floor. According to her eyewitness account, “Elvis looked as if his entire body had completely frozen in a seated position while using the commode and then had fallen forward, in that fixed position, directly in front of it. ... It was clear that, from the time whatever hit him to the moment he had landed on the floor, Elvis hadn’t moved.” Attempts to revive him failed, and his death was officially pronounced the next day at 3:30 p.m. at the Baptist Memorial Hospital.

President Jimmy Carter issued a statement that credited Presley with having “permanently changed the face of American popular culture”. Thousands of people gathered outside Graceland to view the open casket. One of Presley’s cousins, Billy Mann, accepted \$18,000 to secretly photograph the corpse; the picture appeared on the cover of the National Enquirer’s biggest-selling issue ever. Alden struck a \$105,000 deal with the Enquirer for her story, but settled for less when she broke her exclusivity agreement. Presley left her nothing in his will.

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Presley's funeral was held at Graceland on Thursday, August 18. Outside the gates, a car plowed into a group of fans, killing two women and critically injuring a third. About 80,000 people lined the processional route to Forest Hill Cemetery, where Presley was buried next to his mother. Within a few weeks, "Way Down" topped the country and UK pop charts. Following an attempt to steal Presley's body in late August, the remains of both Presley and his mother were reburied in Graceland's Meditation Garden on October 2.

## Cause of death

While an autopsy, undertaken the same day Presley died, was still in progress, Memphis medical examiner Dr. Jerry Francisco announced that the immediate cause of death was cardiac arrest. Asked if drugs were involved, he declared that "drugs played no role in Presley's death".<sup>[301]</sup> In fact, "drug use was heavily implicated" in Presley's death, writes Guralnick. The pathologists conducting the autopsy thought it possible, for instance, that he had suffered "anaphylactic shock brought on by the codeine pills he had gotten from his dentist, to which he was known to have had a mild allergy". A pair of lab reports filed two months later strongly suggested that polypharmacy was the primary cause of death; one reported "fourteen drugs in Elvis' system, ten in significant quantity". In 1979, forensic pathologist Cyril Wecht conducted a review of the reports and concluded that a combination of

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central nervous system depressants had resulted in Presley's accidental death.[301] Forensic historian and pathologist Michael Baden viewed the situation as complicated: "Elvis had had an enlarged heart for a long time. That, together with his drug habit, caused his death. But he was difficult to diagnose; it was a judgment call."

The competence and ethics of two of the centrally involved medical professionals were seriously questioned. Dr. Francisco had offered a cause of death before the autopsy was complete; claimed the underlying ailment was cardiac arrhythmia, a condition that can be determined only in someone who is still alive; and denied drugs played any part in Presley's death before the toxicology results were known. Allegations of a cover-up were widespread.[303] While a 1981 trial of Presley's main physician, Dr. George Nichopoulos, exonerated him of criminal liability for his death, the facts were startling: "In the first eight months of 1977 alone, he had [prescribed] more than 10,000 doses of sedatives, amphetamines, and narcotics: all in Elvis' name." His license was suspended for three months. It was permanently revoked in the 1990s after the Tennessee Medical Board brought new charges of over-prescription.


In 1994, the Presley autopsy report was reopened. Dr. Joseph Davis, who had conducted thousands of autopsies as Miami-Dade County coroner, declared at its completion, "There is nothing in any of the data that supports a death from drugs. In fact,

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everything points to a sudden, violent heart attack.” More recent research has revealed that Dr. Francisco did not speak for the entire pathology team. Other staff “could say nothing with confidence until they got the results back from the laboratories, if then. That would be a matter of weeks.” One of the examiners, Dr. E. Eric Muirhead “could not believe his ears. Francisco had not only presumed to speak for the hospital’s team of pathologists, he had announced a conclusion that they had not reached. ... Early on, a meticulous dissection of the body ... confirmed [that] Elvis was chronically ill with diabetes, glaucoma, and constipation. As they proceeded, the doctors saw evidence that his body had been wracked over a span of years by a large and constant stream of drugs. They had also studied his hospital records, which included two admissions for drug detoxification and methadone treatments.” Writer Frank Coffey thought Elvis’s death was due to “a phenomenon called the Valsalva maneuver (essentially straining on the toilet leading to heart stoppage—plausible because Elvis suffered constipation, a common reaction to drug use)”. In similar terms, Dr. Dan Warlick, who was present at the autopsy, “believes Presley’s chronic constipation—the result of years of prescription drug abuse and high-fat, high-cholesterol gorging—brought on what’s known as Valsalva’s maneuver. Put simply, the strain of attempting to defecate compressed the singer’s abdominal aorta, shutting down his heart.”

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However, in 2013, Dr. Forest Tennant, who had testified as a defense witness in Nichopoulos' trial, described his own analysis of Presley's available medical records. He concluded that Presley's "drug abuse had led to falls, head trauma, and overdoses that damaged his brain", and that his death was due in part to a toxic reaction to codeine—exacerbated by an undetected liver enzyme defect—which can cause sudden cardiac arrhythmia. DNA analysis in 2014 of a hair sample purported to be Presley's found evidence of genetic variants that can lead to glaucoma, migraines, and obesity; a crucial variant associated with the heart-muscle disease hypertrophic cardiomyopathy was also identified.


## Later developments

Between 1977 and 1981, six of Presley's posthumously released singles were top-ten country hits.

Graceland was opened to the public in 1982. Attracting over half a million visitors annually, it became the second most-visited home in the United States, after the White House.[310] It was declared a National Historic Landmark in 2006.

Presley has been inducted into five music halls of fame: the Rock and Roll Hall of Fame (1986), the Country Music Hall of Fame (1998), the Gospel Music Hall of Fame (2001), the Rockabilly Hall of Fame (2007), and the Memphis Music Hall of Fame (2012). In 1984, he received the W. C. Handy Award from

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the Blues Foundation and the Academy of Country Music's first Golden Hat Award. In 1987, he received the American Music Awards' Award of Merit.

A Junkie XL remix of Presley's "A Little Less Conversation" (credited as "Elvis Vs JXL") was used in a Nike advertising campaign during the 2002 FIFA World Cup. It topped the charts in over 20 countries and was included in a compilation of Presley's number-one hits, *ELVIS*, which was also an international success. The album returned Presley to the Billboard summit for the first time in almost three decades.

In 2003, a remix of "Rubberneckin'", a 1969 recording of Presley's, topped the U.S. sales chart, as did a 50th-anniversary re-release of "That's All Right" the following year. The latter was an outright hit in Britain, debuting at number three on the pop chart; it also made the top ten in Canada. In 2005, another three reissued singles, "Jailhouse Rock", "One Night"/"I Got Stung", and "It's Now or Never", went to number one in the United Kingdom. They were part of a campaign that saw the re-release of all 18 of Presley's previous chart-topping UK singles. The first, "All Shook Up", came with a collectors' box that made it ineligible to chart again; each of the other 17 reissues hit the British top five.

In 2005, Forbes named Presley the top-earning deceased celebrity for the fifth straight year, with a gross income of \$45 million. He was placed second in 2006, returned to the top


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spot the next two years, and ranked fourth in 2009. The following year, he was ranked second, with his highest annual income ever—\$60 million—spurred by the celebration of his 75th birthday and the launch of Cirque du Soleil's Viva Elvis show in Las Vegas. In November 2010, Viva Elvis: The Album was released, setting his voice to newly recorded instrumental tracks. As of mid-2011, there were an estimated 15,000 licensed Presley products, and he was again the second-highest-earning deceased celebrity. Six years later, he ranked fourth with earnings of \$35 million, up \$8 million from 2016 due in part to the opening of a new entertainment complex, Elvis Presley's Memphis, and hotel, The Guest House at Graceland.

For much of his adult life, Presley, with his rise from poverty to riches and massive fame, had seemed to epitomize the American Dream. In his final years and even more so after his death, and the revelations about its circumstances, he became a symbol of excess and gluttony. Increasing attention, for instance, was paid to his appetite for the rich, heavy Southern cooking of his upbringing, foods such as chicken-fried steak and biscuits and gravy. In particular, his love of calorie-laden fried peanut butter, banana, and (sometimes) bacon sandwiches, now known as "Elvis sandwiches", came to stand for this aspect of his persona. But the Elvis sandwich represents more than just unhealthy overindulgence—as media and culture scholar Robert Thompson describes, the

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unsophisticated treat also signifies Presley's enduring all-American appeal: "He wasn't only the king, he was one of us."


Since 1977, there have been numerous alleged sightings of Presley. A long-standing conspiracy theory among some fans is that he faked his death. Adherents cite alleged discrepancies in the death certificate, reports of a wax dummy in his original coffin, and accounts of Presley planning a diversion so he could retire in peace. An unusually large number of fans have domestic shrines devoted to Presley and journey to sites with which he is connected, however faintly. Every August 16, the anniversary of his death, thousands of people gather outside Graceland and celebrate his memory with a candlelight ritual. "With Elvis, it is not just his music that has survived death", writes Ted Harrison. "He himself has been raised, like a medieval saint, to a figure of cultic status. It is as if he has been canonized by acclamation."

## Artistry

## Influences

Presley's earliest musical influence came from gospel. His mother recalled that from the age of two, at the Assembly of God church in Tupelo attended by the family, "he would slide down off my lap, run into the aisle and scramble up to the platform. There he would stand looking at the choir and trying

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to sing with them.” In Memphis, Presley frequently attended all-night gospel singings at the Ellis Auditorium, where groups such as the Statesmen Quartet led the music in a style that, Guralnick suggests, sowed the seeds of Presley’s future stage act:

*The Statesmen were an electric combination ... featuring some of the most thrillingly emotive singing and daringly unconventional showmanship in the entertainment world ... dressed in suits that might have come out of the window of Lansky’s. ... Bass singer Jim Wetherington, known universally as the Big Chief, maintained a steady bottom, ceaselessly jiggling first his left leg, then his right, with the material of the pants leg ballooning out and shimmering. “He went about as far as you could go in gospel music,” said Jake Hess. “The women would jump up, just like they do for the pop shows.” Preachers frequently objected to the lewd movements ... but audiences reacted with screams and swoons.*

As a teenager, Presley’s musical interests were wide-ranging, and he was deeply informed about both white and African-American musical idioms. Though he never had any formal training, he had a remarkable memory, and his musical knowledge was already considerable by the time he made his first professional recordings aged 19 in 1954. When Jerry

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Leiber and Mike Stoller met him two years later, they were astonished at his encyclopedic understanding of the blues, and, as Stoller put it, "He certainly knew a lot more than we did about country music and gospel music." At a press conference the following year, he proudly declared, "I know practically every religious song that's ever been written."

## Musicianship

Presley received his first guitar when he was 11 years old. He learned to play and sing; he gained no formal musical training but had an innate natural talent and could easily pick up music. Presley played guitar, bass, and piano. While he couldn't read or write music and had no formal lessons, he was a natural musician and played everything by ear. Presley often played an instrument on his recordings and produced his own music. Presley played rhythm acoustic guitar on most of his Sun recordings and his 1950s RCA albums. He played electric bass guitar on "(You're So Square) Baby I Don't Care" after his bassist Bill Black had trouble with the instrument.[348] Presley played the bass line including the intro. Presley played piano on songs such as "Old Shep" and "First in Line" from his 1956 album Elvis.[349] He is credited with playing piano on later albums such as From Elvis in Memphis and Moody Blue, and on "Unchained Melody" which was one of the last songs that he recorded.[350] Presley played lead guitar on one of his successful singles called "One Night". Presley also

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played guitar on one of his successful singles called “Are You Lonesome Tonight”. In the 68 Comeback Special, Elvis took over on lead electric guitar, the first time he had ever been seen with the instrument in public, playing it on songs such as “Baby What You Want Me to Do” and “Lawdy Miss Clawdy”. Elvis played the back of his guitar on some of his hits such as “All Shook Up”, “Don’t Be Cruel”, and “(Let Me Be Your) Teddy Bear”, providing percussion by slapping the instrument to create a beat. The album *Elvis is Back!* features Presley playing a lot of acoustic guitar on songs such as “I Will Be Home Again” and “Like a Baby”.

## Musical styles and genres

Presley was a central figure in the development of rockabilly, according to music historians. “Rockabilly crystallized into a recognizable style in 1954 with Elvis Presley’s first release, on the Sun label”, writes Craig Morrison. Paul Friedlander describes the defining elements of rockabilly, which he similarly characterizes as “essentially ... an Elvis Presley construction”: “the raw, emotive, and slurred vocal style and emphasis on rhythmic feeling [of] the blues with the string band and strummed rhythm guitar [of] country”. In “That’s All Right”, the Presley trio’s first record, Scotty Moore’s guitar solo, “a combination of Merle Travis–style country finger-picking, double-stop slides from acoustic boogie, and blues-based bent-note, single-string work, is a microcosm of this

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fusion.” While Katherine Charlton likewise calls Presley “rockabilly’s originator”, Carl Perkins has explicitly stated that “[Sam] Phillips, Elvis, and I didn’t create rockabilly” and, according to Michael Campbell, “Bill Haley recorded the first big rockabilly hit.” In Moore’s view, too, “It had been there for quite a while, really. Carl Perkins was doing basically the same sort of thing up around Jackson, and I know for a fact Jerry Lee Lewis had been playing that kind of music ever since he was ten years old.”

At RCA, Presley’s rock and roll sound grew distinct from rockabilly with group chorus vocals, more heavily amplified electric guitars and a tougher, more intense manner. While he was known for taking songs from various sources and giving them a rockabilly/rock and roll treatment, he also recorded songs in other genres from early in his career, from the pop standard “Blue Moon” at Sun to the country ballad “How’s the World Treating You?” on his second LP to the blues of “Santa Claus Is Back in Town”. In 1957, his first gospel record was released, the four-song EP *Peace in the Valley*. Certified as a million-seller, it became the top-selling gospel EP in recording history. Presley would record gospel periodically for the rest of his life.

After his return from military service in 1960, Presley continued to perform rock and roll, but the characteristic style was substantially toned down. His first post-Army single, the number-one hit “Stuck on You”, is typical of this

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shift. RCA publicity materials referred to its “mild rock beat”; discographer Ernst Jorgensen calls it “upbeat pop”. The number five “She’s Not You” (1962) “integrates the Jordanaires so completely, it’s practically doo-wop”. The modern blues/R&B sound captured with success on *Elvis Is Back!* was essentially abandoned for six years until such 1966–67 recordings as “Down in the Alley” and “Hi-Heel Sneakers”. Presley’s output during most of the 1960s emphasized pop music, often in the form of ballads such as “Are You Lonesome Tonight?”, a number-one in 1960. “It’s Now or Never”, which also topped the chart that year, was a classically influenced variation of pop based on the Neapolitan “‘O sole mio” and concluding with a “full-voiced operatic cadence”. These were both dramatic numbers, but most of what Presley recorded for his many film soundtracks was in a much lighter vein.

While Presley performed several of his classic ballads for the ‘68 Comeback Special, the sound of the show was dominated by aggressive rock and roll. He would record few new straight-ahead rock and roll songs thereafter; as he explained, they were “hard to find”. A significant exception was “Burning Love”, his last major hit on the pop charts. Like his work of the 1950s, Presley’s subsequent recordings reworked pop and country songs, but in markedly different permutations. His stylistic range now began to embrace a more contemporary rock sound as well as soul and funk. Much of Elvis in Memphis, as well as “Suspicious Minds”, cut at the same sessions,

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reflected his new rock and soul fusion. In the mid-1970s, many of his singles found a home on country radio, the field where he first became a star.

## Vocal style and range

The developmental arc of Presley's singing voice, as described by critic Dave Marsh, goes from "high and thrilled in the early days, [to] lower and perplexed in the final months." Marsh credits Presley with the introduction of the "vocal stutter" on 1955's "Baby Let's Play House". When on "Don't Be Cruel", Presley "slides into a 'mmmmm' that marks the transition between the first two verses," he shows "how masterful his relaxed style really is." Marsh describes the vocal performance on "Can't Help Falling in Love" as one of "gentle insistence and delicacy of phrasing", with the line "'Shall I stay' pronounced as if the words are fragile as crystal".

Jorgensen calls the 1966 recording of "How Great Thou Art" "an extraordinary fulfillment of his vocal ambitions", as Presley "crafted for himself an ad-hoc arrangement in which he took every part of the four-part vocal, from [the] bass intro to the soaring heights of the song's operatic climax", becoming "a kind of one-man quartet". Guralnick finds "Stand By Me" from the same gospel sessions "a beautifully articulated, almost nakedly yearning performance," but, by contrast, feels that Presley reaches beyond his powers on "Where No One Stands

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Alone", resorting "to a kind of inelegant bellowing to push out a sound" that Jake Hess of the Statesmen Quartet had in his command. Hess himself thought that while others might have voices the equal of Presley's, "he had that certain something that everyone searches for all during their lifetime." Guralnick attempts to pinpoint that something: "The warmth of his voice, his controlled use of both vibrato technique and natural falsetto range, the subtlety and deeply felt conviction of his singing were all qualities recognizably belonging to his talent but just as recognizably not to be achieved without sustained dedication and effort."

Marsh praises his 1968 reading of "U.S. Male", "bearing down on the hard guy lyrics, not sending them up or overplaying them but tossing them around with that astonishingly tough yet gentle assurance that he brought to his Sun records." The performance on "In the Ghetto" is, according to Jorgensen, "devoid of any of his characteristic vocal tricks or mannerisms", instead relying on the exceptional "clarity and sensitivity of his voice". Guralnick describes the song's delivery as of "almost translucent eloquence ... so quietly confident in its simplicity". On "Suspicious Minds", Guralnick hears essentially the same "remarkable mixture of tenderness and poise", but supplemented with "an expressive quality somewhere between stoicism (at suspected infidelity) and anguish (over impending loss)".


Music critic Henry Pleasants observes that "Presley has been

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described variously as a baritone and a tenor. An extraordinary compass ... and a very wide range of vocal color have something to do with this divergence of opinion." He identifies Presley as a high baritone, calculating his range as two octaves and a third, "from the baritone low G to the tenor high B, with an upward extension in falsetto to at least a D-flat. Presley's best octave is in the middle, D-flat to D-flat, granting an extra full step up or down." In Pleasants' view, his voice was "variable and unpredictable" at the bottom, "often brilliant" at the top, with the capacity for "full-voiced high Gs and As that an opera baritone might envy". Scholar Lindsay Waters, who figures Presley's range as two-and-a-quarter octaves, emphasizes that "his voice had an emotional range from tender whispers to sighs down to shouts, grunts, grumbles, and sheer gruffness that could move the listener from calmness and surrender, to fear. His voice can not be measured in octaves, but in decibels; even that misses the problem of how to measure delicate whispers that are hardly audible at all." Presley was always "able to duplicate the open, hoarse, ecstatic, screaming, shouting, wailing, reckless sound of the black rhythm-and-blues and gospel singers", writes Pleasants, and also demonstrated a remarkable ability to assimilate many other vocal styles.

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# Lyrics

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## Best I Ever Had

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

5 6 -6 7 -6 6 -6 6 6 5 4 5

So you sailed away into a grey sky morning now

6 -6 7 -6 -6 6 6 6 5 -4 -5 5

I'm here to stay love can be so boring nothing's

-4 4 -3' 5 -5 5 -4 4 -3' 5 -4 4

quite the same now I just say your name now

4 7 -7 6 -5 7 -7 6 6 5 6 -4 6

but it's not so bad you're only the best I ever


4 4 7 -7 6 -5 7 -7 6 5

had you don't want me back you're just the best

6 -4 6 4 2 2 -1 -1 2 2 3 3 2 2 -1 -1 2 2 3 3


I e-ver had

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5 6 -6 7 -6 -6 6 6 6 5 -4  
so you stole my world now I'm just a phony  
4 5 6 -6 7 -6 -6 6 6 6 5 -4  
remembering the girl leaves me down and lonely  
-5 5 -4 4 -3' 5 -5 5 -4 4 -3' 5 -4 4  
send it in a letter make yourself feel better  
4 7 -7 6 -5 7 -7 6 6 5 6 -4 6  
but it's not so bad you're only the best I ever  
4 4 7 -7 6 -5 7 -7 6 5  
had you don't need me back you're just the best  
6 -4 6 4 4 -7 -6 6 -5 5 -5 6 -6  
I ever had and it may take sometime to patch  
-6 6 -6 6 -5 5 4 -7 -6 6 -5 5 -5 6 -6  
me up in-side but I can't take it so I run  
-6 6 -6 5 4 -7 -6 6 -5 5 -5 6 -6  
away and hide and I may find in time that you  
-6 6 -6 -5 -5 5 -5 5 -4 4 5 6  
were always right you're always right so you  
-6 7 -6 6 -6 6 6 6 5 -4 5 6 -6  
sailed away into a grey sky morning now I'm here  
7 -6 -6 6 6 6 5 -4 -5 5 -4 4  
to stay love can be so boring what was it you  
-3' 5 -5 5 -4 4 -3' 5 -4 4 4 7 -7 6  
wanted could it be I'm haunted but it's not so  
-5 7 -7 6 6 5 6 -4 6 4 4 7  
bad you're only the best I ever had I don't  
-7 6 -5 7 -7 6 5 6 -4 6 4

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want you back you're just the best I ever had

2 2 -1 -1 2 2 3 3 2 2 -1 -1 2 2 3 3

4 5 6 -4 6 4

the best I ever had

2 2 -1 -1 2 2 3 3 2 2 -1 -1 2 2 3 3

4 5 5 6 -4 6 4

the best I ever

## Lyrics

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# Coat of Many Colors (Bb and C)

Key: F

Genre: Musical

Harp Type: Chromatic

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Skill: Any

Dolly Parton: Coat of many colors – This song starts out with a Bb harmonica and then changes to C. Have fun!

5 5 5 5 4 -4 5 5 -5 -4 5

Back through the years I go wonderin' once again

5 5 -5 6 6 -5 5 -5

Back to the seasons of my youth

6 -5 5 5 5 5 5 4 4 -4 5 5

I recall a box of rags that someone gave us

5 5 5 5 -5 6 6 -5 5 -5

and how my momma put the rags to use.

6 -5 5 5 -4 5 -5 5 4 5 5 -5 -4 5

There were rags of many colors and every piece was small

6 -5 5 5 -4 5 -5 6 6 6 6 6 -5 5 -4

and I didn't have a coat and it was way down in the fall

6 -5 5 5 -4 5 -5 5 -5 -5 -5 -5 -5 6 -6

Momma sewed the rags together, sewing every piece with love

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-6 6 -5 5 5 -4 5 -5 5 5 -4 5 -5 -4 4

She made my coat of many colors that I was so proud of.

6 -5 5 5 -4 5 -5 5 -4 -5 5 4 4 -4 5

As she sewed she told the story from the Bible she had read.

6 6 -5 5 5 -4 5 -5 5 6 6 6 6 -5 5 -4

About a coat of many colors Joseph wore and then she said

6 6 5 5 6 -5 5 -5 -5 -5 -5 6 -6

“Perhaps this coat will bring you good luck and happiness.”

-6 6 -5 5 5 5 5 -5 5 5 5 5 -4 5 -5 -4 4

And I just couldn't wait to wear it and momma blessed it with a kiss.

-6 -6 -6 -6 -7 7 7 -7 -6 -6 6 6 5 6

My coat of many colors that my momma made for me.


-6 -6 -6 -7 7 -7 -6 6 6 5 4 -4

Made only from rags but I wore it so proudly.

6 5 5 5 6 -5 5 -5 -5 -5 -5 -5 -5 6 -6

Although we had no money, oh I was rich as I could be.

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6 -5 5 5 -4 5 -5 5 5 -4 5 -5 -4 4

In my coat of many colors, my momma made for me.

Key change to C harmonica

6 -5 5 5 -4 5 -5 5 4 5 5 -5 -4 5

So with patches on my britches and holes in both my shoes.

6 -5 5 5 -4 5 -5 5 6 6 6 -5 5 -5

In my coat of many colors, I hurried off to school.

6 -5 5 5 -4 5 -5 5 -5 -5 -5 -5 6 -6

Just to find the others laughing and making fun of me,

6 -5 5 5 -4 5 -5 5 5 -4 5 -5 -4 4

and my coat of many colors my momma made for me.

6 6 -5 5 5 -4 5 -5 5 -4 -5 5 4 -4 5


And oh I couldn't understand that, for I thought I was rich.

6 6 -5 5 5 -4 5 -5 6 6 6 6 6 -5 5 -5

And then I told them of the love my momma sewed in every stitch.

6 -5 5 5 -4 5 -5 5 -5 -5 -5 -5 -5 6 -6

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And I told 'em all the story, mamma told me while she sewed

-6 6 -5 5 5 -4 5 -5 5 5 5 -4 5 -5 -4 4

And why my coat of many colors, was worth more than all their clothes.

-6 -6 -6 -6 -7 7 7 -7 -6 -6 6 6 5 6

They didn't understand it and I tried to make them see.

-6 -6 -6 -7 7 -7 -6 6 6 5 4 -4 6 -5 5 5 5 6 -5 5

One is only poor only if you choose to be. It is true we had no money

-5 -5 -5 -5 -5 -5 6 -6 6 -5 5 5 -4 5 -5 5

but I was rich as I could be in my coat of many colors


5 -4 5 -5 -4 4 4 3 -4 4

my mamma made for me, made just for me

## Lyrics

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# Little Black Submarines

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

I think it sounds better in G

-5 -5 5 -4 4 -4

Little black submarines

-3b 3 4 -4 4

Operator, please,

-5 -5 5 -4 4 -4

Put me back on the line

-5 -5 5 -4 4 -4

Told my girl I'd be back

-3b 3 4 -4 4

Operator, please,

-5 -5 5 -4 4 -4

This is wrecking my mind


-6 6 -5 6

Oh, can it be,

-5 6 -5 -6 6 -5

The voices calling me?

---

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-4 5 -5 -6 6 4 -4

They get lost and out of time

-6 -6 -6 6 -5 6

I should've seen it glow,

-5 6 -5 -6 6 -5

But everybody knows

-4 5 -5 -6 6 4 -4

That a broken heart is blind

-4 5 -5 -6 6 4 -4

That a broken heart is blind

Pick you up, let you down, when I wanna go

To a place I can hide

You know me, I had plans

But they just disappear

To the back of my mind

Oh, can it be,

the voices calling me?

They get lost and out of time.

I should've seen it glow,

But everybody knows


That a broken heart is blind

That a broken heart is blind

\*guitar solo\*

Treasure maps for a dream

---

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Operator, please  
Call me back when it's time

Stolen friends and disease  
Operator, please  
Patch me back to my mind

Oh, can it be,  
the voices calling me?  
They get lost and out of time

I should've seen it glow  
But everybody knows  
That a broken heart is blind (x4)

## Lyrics


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# Shoo-Be-Doo-Be-Doo-Da-Day

Key: F

Genre: Musical

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Harp Type: Chromatic

Skill: Any

By: Stevie Wonder, Henry Cosby, Sylvia Moy


Key: E

-4 -5 6 6 -5\* -4 -3 3\* 2  
Your pre-cious sweet-heart, she's so faith-ful  
-4 -3 3\* -4 -3 3\* 2  
She's so true, oh yeah  
-4 -5 6 6 -5  
Her dreams are tum-blin'  
-4 -3 -3 -3 2  
Her world is crum-blin'  
2 -4 -3 -3 3\* -4 -3 -3 3\*  
Be-cause of you, uh huh  
-4 5\* 6 7 6 7 -7 7 6  
One day you'll hurt her just once too much  
-4 5\* 6 7\* 6 6 -4 -5 -4 3 -3 3  
And when you fin-'ly lose your ten-der touch  
6-4 6-5  
Hey, hey

[Refrain]

-5 -5 -5 -5 -5 -5 -5 6 6  
Shoo-be-doo-be-doo-be-doo-da-day  
-5 -5 -5 -5 -5 6 -6\* 6 5\*-4  
Her feet may wan-der, her heart may stray

---

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6 6

Oh, yeah

-5 -5 -5 -5 -5 6 6 -6\* 7\*-6\*6

Shoo-be-doo-be-doo-be-doo-da- day

-5 -6\* -6\* 7\* -6\* 6 -6\* -7 6 -3

You gon-na send your ba-by straight to me

-8-7 7 7 -7 6 -8-7 7 6 -33

I'm gon-na give her all the lov-in'

2 -3 -3 3\* 67\*-77\*6

With-in my heart, oh yeah

-8 7 -7 6 6 7\* -7

I'm gon-na patch up ev-'ry

-8 7 -7 7 6-5-444-33

Sin-gle lit-tle dream

3 -3 -3 3\* -8 -8 -7 6

You tore a-part, un-der-stand me?

5\* 6 -6\* 7 6

And when she tells you

6 10 -9 -8-776 6

she's cried her last tear

7 -7 -8 -9 -8 7\*-77\* -9 -7 7 -8-77\*6

Heav-en knows I'm gon-na be some-where near


[Refrain]

-5 -5 -5 -5 -5 -5 -5 6 6

Shoo-be-doo-be-doo-be-doo-da-day

-5 -5 -5 -5 -5 6 -6\* 6 5\*-4

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Her feet may wan-der, her heart may stray

6 6

Oh, yeah

-5 -5 -5 -5 -5 6 6 -6\* 7\*-6\*6

Shoo-be-doo-be-doo-be-doo-da- day

-5 -6\* -6\* 7\* -6\* 6 -6\* -7 6 -3

You gon-na send your ba-by straight to me

Oh yeah-yeah, you better

You better listen to me, yeah

Heartaches are callin' and tears are fallin'

Because of you, oh yeah

And when you're gone she'll know

I'm the one to go to her rescue

Maybe you didn't know that baby

You're gonna leave her one too many times


And when you come back that

Girl's gonna be mine, all mine

## Lyrics

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# The Way I Am

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

6 6 5 -6 5 7 7 -7 6 6

If you were falling, then I would catch you.

6 6 5 -6 7 7 -6 -7

You need a light, I'd find a match.

-7 7 -8 8 -8 7 7 7 6 5 -6 5

Cause I love the way you say good morning.

7 7 -8 8 -8 7 -8 8 -8 7 7

And you take me the way I am.

6 6 5 -6 5 7 7 -7 6 6


If you are chilly, here take my sweater.

6 6 5 -6 5 7 7 -6 -7

Your head is aching, I'll make it better.

-7 7 -8 8 -8 7 7 7 6 5 -6 5

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Cause I love the way you call me baby.

7 7 -8 8 -8 7 -8 8 -8 7 7

And you take me the way I am.

6 6 5 -6 5 7 7 -7 5 -5 6 -6 6

I'd buy you Rogaine when you start losing all your hair.

6 6 5 -6 7 7 -6 -7

Sew on patches to all you tear.

-7 7 -8 8 -8 7 7 7 6 5 -6 5

Cause I love you more than I could promise.

7 7 -8 8 -8 7 -8 8 -8 7 7

And you take me the way I am.


7 -8 8 -8 7 -8 8 -8 7 7

You take me the way I am.

## Lyrics

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# The Attack on Rue Plumet (Les Miserables)

Key: F


Genre: Musical

Harp Type: Chromatic

Skill: Any

7 <-6 7 -7 -8 -7 7 7 <-6 7 -7 -8 6 Parnasse, what are you  
doing so far out of our patch 7 <-6 7 -7 -8 -7 7 7 <-6 7 -7 -8  
6 This house, we're gonna do it; rich man, plenty of scratch 6  
6 6 <-6 <-6 <-6 <-6 -7 -7 -7 -7 <7 <-6 6 You remember he's  
the one who got away the other day 7 7 7 7 -7 -7 -7 -7 8 8 8 8  
-8 8 -8 Got a number on his chest, perhaps a fortune put away  
7 <-6 7 -7 -8 -7 7 7 <-6 7 -7 -8 6 Oh Lord, somebody help me;  
dear God, what'll I do 7 <-6 7 -7 -8 -7 7 7 <-6 7 -7 -8 6  
He'll think this is an ambush, he'll think I'm in it too 7 <-6  
6 <-5 7 <-6 6 <-5 What'll I do, what'll I say 6 <-5 6 <-5 6  
<-5 6 <-5 6 <-5 5 -4 I've got to warn them here, I've got to  
find a way <5 <5 <5 <5 <5 <5 <5 6 6 6 6 This is his lair, I've  
seen the old fox around 6 6 6 <7 <7 <7 <7 He keeps himself to  
himself, <7 <7 <7 <8 <8 <8 <8 <-9 10 <-9 <9 <9 He's staying  
close to the ground, I smell profit here <5 <5 <5 <5 <5 <5 <5  
6 6 6 6 Ten years ago, he came and paid for Cosette 6 6 6 <7  
<7 <7 <7 <7 <7 <8 <8 <8 <8 I let her go for a song, it's


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time we settled the debt <-9 10 <-9 <9 <9 This'll cost him  
dear -8 <8 -8 <8 -8 <8 -8 <8 What do I care who you should rob  
-8 <8 -8 <8 -8 <8 -8 <8 Give me my share, finish the job -8 <8  
-8 <8 -8 <8 -8 <8 You shut your mouth, you get what's yours -8  
<8 -8 <8 10 10 10 <-9 <9 What have we here, who is this hussy  
<9 <-9 10 <-9 10 <-9 <9 <-9 10 <-9 10 <-9 It's your brat  
Eponine, don't you know your own kid <9 <-9 10 <-9 10 <-9 <9  
Why's she hanging about you <9 <-9 10 <-9 10 <-9 <9 <-9 10 <-9  
10 <-9 Eponine, get on home, you're not needed in this <9 <-9  
10 <-9 10 <-9 <9 We're enough here without you <8 <8 <7 <7 <7  
<7 <7 I know this house, I tell you <7 <7 <7 <7 <8 -8 There's  
nothing here for you <8 <7 <7 <7 <7 <8 -8 Just the old man and  
the girl <-6 <7 -7 6 6 -7 <7 They live ordinary lives 10 <-9  
<9 <-8 10 <-9 <9 <-8 Don't interfere, you've got some gall <8  
<-8 <8 <-8 <8 <-8 <8 <-8 -7 <7 Take care, young miss, you've  
got a lot to say 10 <-9 <9 <-8 10 <-9 <9 <-8 She's going soft,  
happens to all <8 <-8 <8 <-8 <8 <-8 <8 <-8 -7 <7 Go home,  
Ponine, go home, you're in the way 10 <-9 <9 <-8 10 <-9 <9 <-8  
<8 <-8 I'm gonna scream, I'm gonna warn them here <8 <-8 <8  
<-8 <8 <-8 <8 <-8 <8 <-8 -7 <7 One little scream and you'll  
regret it for a year <-5 <-5 <-5 <-5 <-5 <-5 <-5 <-6 <-6 <-6  
<-6 What a palaver, what an absolute treat <-6 <-6 <-6 <-7 <-7  
<-7 <-7 <-7 <-7 <-7 <-9 <-9 <-9 <-9 To see a cat and its  
father pick a bone in the street -10 <-10 -10 <-9 <-9 <-9 Not  
a sound out of you <-5 -6 <-6 -6 <-6 -6 <-5 -6 <-6 -6 <-6 -6  
<-5 Well I told you I'd do it, I told you I'd do it <9 <-9 <9  
<-9 <9 <-9 <9 <-9 You wait, my girl, you'll rue this night <9

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<-9 <9 <-9 <9 <-9 <9 <-9 I'll make you scream, you'll scream  
all right <9 <-9 <9 <-9 <9 <-9 <9 <-9 Leave her to me, don't  
wait around <9 <-9 <9 <-9 <9 <-9 <9 <-9 Make for the sewers,  
get underground <9 <-9 <9 <-9 <9 <-9 <9 <-9 It was your cry  
sent them away <9 <-9 <9 <-9 <9 <-9 <9 <-9 Once more, Ponine,  
saving the day <-10 <-10 <-10 <-9 <-10 <-10 <-10 <-9 Dearest  
Cosette, my friend Ponine <-10 <-10 <-10 <-9 <-10 <-10 <-10  
<-9 Brought me to you, showed me the way <-10 <-10 <-10 <-9  
<-10 <-10 <-10 <-9 <-9 <-10 <11 <-9 Someone is near, let's not  
be seen, somebody's here <-5 -7 <-5 <7 <-5 -7 <-5 <7 <-5 -7 <7  
My God, Cosette, I heard a cry in the dark <-5 -7 <-5 -7 <7  
<-6 6 <-5 5 -4 -3 <3 I heard the shout of angry voices in the  
street <7 7 -6 <-5 -6 7 <7 7 That was my cry you heard, Papa 8  
<-7 <7 7 <7 <-7 8 <-7 I was afraid of what they'd do 8 <8 8  
<-7 <7 <-7 8 <7 <-5 They ran away when they heard my cry -6 7  
<7 7 <7 7 <7 7 <7 7 Cosette, my child, what will become of you  
9 -9 <-9 -9 8 8 -8 8 Three men I saw beyond the wall 9 -9 <-9  
-9 8 <-7 <7 7 Three men in shadow moving fast -6 7 <7 7 8 -9  
<-9 9 This is a warning to us all -6 7 <7 7 -6 <-5 -5 5 These  
are the shadows of the past <-5 -7 <-5 <7 <-5 -7 <-5 <7 <-5 -7  
<7 Must be Javert, he's found my cover at last <-5 -7 <7 <-6 6  
<-5 5 -4 -3 <3 -4 <-6 -6 I've got to get Cosette away before  
they return -5 -5 -5 -5 -5 -5 -5 -5 -5 -5 -5 -5 -6 <7 We  
must get away from shadows that will never let us be -6 -6 -6  
-6 -6 -6 -6 -6 -6 -6 -6 <7 -8 Tomorrow to Calais, and then  
a ship across the sea 7 7 7 7 7 7 <-7 -7 7 7 7 7 Hurry  
Cosette, prepare to leave and say no more 7 7 7 <-7 8 7

---

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website where everyone can find and share all of their  
Harmonica Tabs in one central location. Please feel free to  
look around and post the harp tabs you have or request ones  
you are looking for.

Tomorrow we'll away <7 <7 <7 <7 <7 <-7 -8 <-7 <7 <7 <7 <7  
Hurry Cosette, it's time to close another door <7 <7 <7 -8 <8  
<7 And live another day

## Lyrics

---

# Year Of The Cat (chromatic)

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

YEAR OF THE CAT

By: Al Stewart & Peter Wood

Key: G

3 -3 -4 4 -4 4 -4 -3 -3 3

On a morn-ing from a Bo-gart mov-ie

3 -3 -4 4 -4 4 -4 -3 3

In a coun-try where they turn back time

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3 -3 -4 4 -4 4 -4  
You go stroll-ing through the crowd  
-4 6 -4 -3 3 2 3 -4 -3 3 -3  
Like Pet-er Lor-re con-tem-plat-ing a crime  
-4 -5 6 6 -5 6 -5 -4 -5 6  
She comes out of the sun in a silk dress  
-4 -3 3 -3 -4 4 -4 4 -4 -3 3  
Run-ning like a wa-ter-col-or in the rain  
-4 -3 3 -3 -4 -4 6 -4 -3 3  
Don't both-er ask-ing for ex-pla-na-tions  
2 3 -4 -3 -3 3 -3  
She'll just tell you that she came  
-1 -1 -5 -4 -3 -4  
In The Year Of The Cat

| -4-3-2\*-4| -4 -44-432-4|  
| -4 -4-3-2\*-4 | -4 -44-432-4| -4 -4-3-2\*-4|

-5 -4 4 -4 4 -4 -3 -3 3  
She does-n't give you time for ques-tions  
3 -3 -4 4 -4 4 -4 -3 3  
As she locks up your arm in hers  
3 -3 -4 4 -4 4 -4 -4 6  
And you fol-low till your sense of which  
-4 -3 32 3 -4 -3 3 -3 -3  
di-rec-tion com-plete-ly dis-ap-pears  
-4 -5 6 6-5 6 -5  
By the blue tiled walls near

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-4 -5 6 -4-3  
the mar-ket stalls  
3 -3 -4 4 -4 4 -4 -3 3  
There`s a hid-den door she leads you to  
-4 -3 3 -3  
“These days” she says  
-4 6 -4 -3 3 2 3  
“I feel my life just like a  
-4 3 -3 3 -3 -1 -5 -4 -3 -4  
riv-er run-ning through the Year Of The Cat”

| -4-3-2\*-4 | -4 -44-432-4 |  
| -4 -4-3-2\*-4 | -4 -44-432-4 | -4 -4-3-2\*-4 |

-5 -5 -5\* 5 -4 -4 -3 3  
Well she looks at you so cool-ly  
2 3 6 -5  
and her eyes shine  
3 -3 -4 4 -4 -3  
like the moon in the sea  
-4 4 -3 -4 4 -4 -3 -3 3  
She comes in in-cense and patch-ou-li

2 3 6 -5 6 -6 -6 6 -5  
So you take her to find what`s wait-ing  
5 -5 -5 -5 -4 -3 -4  
In-side the Year Of The Cat

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| -4-3-2\*-4. | ..-4 -44-432-4 | -4 -4-3-2\*-4 |  
| -4 -44-432-4 | -4 -4-3-2\*-4. | .....

Well morning comes and you`re still with her  
And the bus and the tourists are gone  
And you`ve thrown away your choice and lost your  
ticket so you have to stay on  
But the drumbeat strains of the night  
remain in the rhythm of the new born day  
You know sometime you`re bound to leave her  
but for now you`re gonna  
stay in the Year Of The Cat

## Lyrics

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# Year Of The Cat

Key: F

Genre: Musical

Harp Type: Chromatic

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Skill: Any

6 -6 -7 7 -7 7 -7-6 -6 6

On a morning from a Bogart movie

6 -6 -7 7 -7 7 -7 -6 6

In a country where they turn back time

6 -6 -7 7 -7 7 -7

You go strolling through the crowd

-7 8 -7 -6 6 5 6 -7 -6 6 -6

Like Peter Lorre contemplating a crime

-7 -8 8 8 -8 8 -8-7 -8 8

She comes out of the sun in a silk dress

-7 -6 6 -6 -7 7 -7 7 -7 -6 6

Running like a water-color in the rain

-7 -6 6 -6 -7 -7 8-7 -6 6

Don't bother asking for explanations

5 6 -7 -6 -6 6 -6 -4 -4 -8 -7

She'll just tell you that she came in The Year Of

-6 -7

The Cat

2.

She doesn't give you time for questions

As she locks up your arm in hers


And you follow till your sense of which direction  
completely disappears

By the blue tiled walls near the market stalls

There's a hidden door she leads you to

"These days" she says "I feel my life just like a

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river running through the Year Of The Cat"

-8 -8 b8 7 -7 -7 -6 6 5 6 8 -8

Well she looks at you so coolly and her eyes shine

6 -6 -7 7 -7 -6 -7 7 -6 -7 7 -7

like the moon in the sea She comes in incens and

-6 -6 6 5 6 8 -8 8 -9 -9 8 -8

patchouli So you take her to find what`s waiting

7 -8 -8 -8 -7 -6 -7

inside the Year Of The Cat

3.

Well morning comes and you`re still with her

And the bus and the tourists are gone

And you`ve thrown away your choice and lost your  
ticket so you have to stay on

But the drumbeat strains of the night

remain in the rhythm of the new born day


You know sometime you`re bound to leave her

but for now you`re gonna stay in the Year Of The Cat

## Lyrics

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# Hazy Shade Of Winter

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

5 5 5

Time, time, time

5 -5 4 -4 -4 -4

See what's become of me

-4 5 -5 -5 -5

While I looked around

-5 -5 5 -4 6 6 6

For my possibilities

5 -5 5 -4 4 -3

I was so hard to please

-3 -3 -3 4

But look around

5 4 -4

Leaves are brown


-4 -4 -5 -5 -5 6 5 6 6 7 -6

And the sky is a hazy shade of winter

5 5 5 -4 4 -4 -3 -3

Hear the Salvation Army band

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-5 -5 -5 -5 -5 -5

Down by the riverside

-5 -5 -5 -5 4 -5 -5 -5

It's bound to be a better ride

-5 6 6 6 6

Than what you've got planned

5 -5 5 5 -4 4 -3

Carry your cup in your hand

-3 -3 -3 4

And look around

5 4 -4

Leaves are brown

-4 -4 -5 -5 -5 6 5 6 6 7 -6

And the sky is a hazy shade of winter

7 7 -7 -6 -7 6 -4

Hang onto your hopes, my friend

-5 -5 -5 4 -5 4 -5

That's an easy thing to say

4 -5 -5 -5 4 -5 -5 -5

But if your hopes should pass away

6 6 6 6

Simply pretend

5 -5 5 5 -4 4 -3

That you can build them again

-3 -3 4

Look around

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5 5 4 -4

The grass is high

-4 -4 -4 -5

The fields are ripe

-5 -5 6 5 6 7 -6

It's the springtime of my life

-6 -6 -6 6 -5 5 -5 6

Seasons change with the scenery

6 6 -6 6 5 -4 5 -5

Weaving time in a tapestry

-5 -5 -5 5 -4 4 -4 5

Won't you stop and remember me

-4 5-4 4 -4 -3 3

At any convenient time?

-5 -5 -5 4 -5 -5 -5

Funny how my memory skips

4 -5 -5 -5 4 -5 -5 -5

While looking over manuscripts

4 6 6 6 6

Of unpublished rhyme

5 -5 5 5 -4 4 -3

Drinking my vodka and lime


-3 -3 -3 4

I look around

5 4 -4

Leaves are brown

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-4 -4 -5 -5 -5 6 5 6 6 7 -6

And the sky is a hazy shade of winter

7 -7 -6

Look around

-6 6 -5

Leaves are brown

-5 -5 5 -4 4 4 -4 5

There's a patch of snow on the ground

## Lyrics

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# A Hazy Shade Of Winter

Key: F

Genre: Musical


Harp Type: Chromatic

Skill: Any

-3 -3 -3

Time, átime, átime

---

 We share **Hamornica Tabs** for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

-3 <-3 -2 3 3 3

Seeáwhat'sábecomeáofáme

3 -3 <-3 <-3 <-3á

WhileáIálookedáaround-á

<-3 <-3 -3 3 4 4 4 á

Forámyápossibilities

-3 <-3 -3 3 -2 2

I-áwasásoáhardátoáplease

2 2 2 -2 ááá

Butálookáaround

á-3 -2 3

Leavesáareábrown

3 3 <-3

Andátheáskyá

<-3 <-3 <4 -3 <4 <4 -6 -5

Is-áa-áhazy-áshadeáofáwinter

-3 -3 -3 3 -2 3 2 2

HearátheáSalvationáArmyáband

<-3 <-3 <-3 <-3 <-3 <-3 áá

Downáby-átheáriveráside-

<-3 <-3 <-3 <-3 -2 <-3 <-3 <-3 á

It'sáboundáto-ábe-áa-ábetter-áride


<-3 4 4 4 4 á

Thanáwhatáyou'veágotáplanned

-3 <-3 -3 -3 3 -3 2

Carry-áyourácupáináyouráhand

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2 2 2 -2

Andálookáaround

-3 -2 3á 2

Leavesáareábrown now

3 3 <-3

Andátheásky

<-3 <-3 <4 -3 <4 <4 -6 -5

Is-áa-áhazy-áshadeáofáwinter

-6 -6 6 -5 6 4 3

Hangáontoáyouráhopes,ámyáfriend

<-3 <-3 <-3 -2 <-3 -2 <-3

That'sáan-áeasy-áthingátoásay

-2 <-3 <-3 <-3 -2 <-3 <-3 <-3 á

Butáif-áyouráhopesáshouldápassáaway-

4 4 4 4

Simplyápretend

-3 <-3 -3 -3 3 -2 2

Thatáyouácanábuidáthemáagain

2 2 -2

Lookáaround

-3 -3 -2 3

Theágrassáisáhigh


3 3 3 <-3

Theáfieldsáareáripe

<-3 <-3 <4 -3 <4 6 -5

It'sátheáspringtimeáofámyálife

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á-5 -5 -5 4 <-3 -3 <-3 4  
Seasons á change á with á the á scenery -  
4 4 -5 4 -3 3 -3 <-3  
Weaving á time á in á a - á tapestry  
<-3 <-3 <-3 -3 3 -2 3 -3  
Won't á you á stop á and á remember á me  
3 -3 3 -2 3 -2 2 1  
At á any - á convenient á time?  
<-3 <-3 <-3 -2 <-3 <-3 <-3 á  
Funny - á how á my á mem' ry - á skips  
-2 <-3 <-3 <-3 -2 <-3 <-3 <-3 á á  
While á looking á over - á manuscripts  
-2 4 4 4 4 á  
Of á unpublished á rhyme  
-3 <-3 -3 -3 3 -2 2  
Drinking á my á vodka á and á lime  
2 2 2 -2 á  
I á look á around  
á -3 -2 3 2  
Leaves á are á brown now  
3 3 <-3  
And á the á sky á  
<-3 <-3 <4 -3 <4 <4 -6 -5  
Is - á a - á hazy - á shade á of á winter  
  
-6 6 -5 4  
Look á around

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-5 4 <-3á

Leavesáareábrown

á<-3 <-3 -3 3 -2 -2 3 -3

There'sáa-ápatcháofásnowáonátheáground

-6 6 -5 4

Lookáaround

-5 4 <-3á

Leavesáareábrown

á<-3 <-3 -3 3 -2 -2 2 -1

There'sáa-ápatcháofásnowáonátheáground

## Lyrics

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# A Wand'ring Minstrel, I

Key: F

Genre: Musical

Harp Type: Chromatic

Skill: Any

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A WANDERING MINSTREL, I

By: Gilbert & Sullivan

Key: A

6 -7 7\* -7 7\* 5\*

A wan-dōring min-strel I

5\* 7\* -6\* 6 -5 -3\* -4

A thing of shreds and patch-es,

6 -6\* 6 -6\* 6 -3\* -4

Of bal-lads, songs and snatch-es,

-4 5\*-6\* 6 -5\*7\*-6\* 6

And dream-y lull- a-by!

6 -7 7\* -8 -7 5\*

My cat-a-logue is long,

5\* 7\* -6\* 6 -5 -3\* -4

Thro' ev-ēry pas-sion rang-ing,

6 -6\* 6 -6\* 6 -3\* -4

And to your hu-mours chang-ing

-45\*-5 6 6-6\* 6 -5 -7

I tune my sup-ple song!

-3 -33\*-3 6-6\*6-55\*-5 -4 -3

I tune my sup- ple song!

6 -7 7\* -7 7\* 5\*

A wan-dōring min-strel I

5\* 7\* -6\* 6 -5 -3\* -4

A thing of shreds and patch-es,

6 -6\* 6 -6\* 6 -3\* -4


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Of bal-lads, songs and snatch-es,  
-4 4\*-5 6 6-6\* 6 -5 -7  
And dream-y lull-a-by!  
-3 3\* -3 6-6\* -5 6 -8 -7 -7  
And dream-y lull-a-by! lull-a-by

## Lyrics

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