

THE ELVIS PRESLEY STORY

A FINAL TRIBUTE

Manual of Operations

© 1978 Watermark, Inc.
10700 Ventura Boulevard
North Hollywood, CA 91604
(213) 980-9490

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(Note: Cue Sheets and Timing Sheets may be removed for convenience in Production.)

WATERMARK, INC.
10700 Ventura Boulevard
North Hollywood, California 91604

DELIVERY

WATERMARK guarantees delivery of your program package at least five (5) days prior to your station's initial broadcast date as indicated on your licensing agreement. Should materials not arrive, or arrive damaged, contact WATERMARK immediately and arrange for a special shipment.

(213) 980-9490

(800) 423-2502

A Quality Control check-out is recommended upon receipt of the program package. Instructions for same follow.

THE PACKAGE

THE ELVIS PRESLEY STORY - A FINAL TRIBUTE program package includes thirteen (13) 12" LP discs. Each side of each disc contains approximately 25½ minutes of program material. Discs are labelled 1-A, 1-B, 2-A, 2-B, etc., and are to be programmed sequentially. 1-A + 1-B constitutes Chapter One, etc. An "A" side plus a "B" side equals approximately 50½ minutes, which, when combined with commercial, I.D. and other local inserts adds up to one hour of programming.

Discs are labelled sequentially so that "A" sides and "B" sides are on different discs.

Each one-hour chapter includes 4 quarter hour segments (less insert time). 2 quarter hour segments occur on each side of each disc. Commercial and other inserts are scheduled midway through each side and at the end of each side.

Midway inserts are indicated by a band on the disc. Discs will track through the midway breaks if continuous programming is desired.

Side 1-A through 5-B are recorded in mono; 6-A through 13-B are in compatible stereo as indicated on the labels.

QUALITY CONTROL CHECK

In case errors have occurred in the packaging or duplicating process, or discs have been damaged or warped in transit, please EXAMINE EACH DISC ON RECEIPT.

1. Listen to each disc to determine that it is labeled properly. For example, discs 4-A and 4-B correspond to Chapter 4 of the cue sheets. See that the In-Cues match at the beginning of each disc and its corresponding cue sheet.
2. Listen to ALL 26 sides checking for quality control problems not detected by the initial pressing. Specifically, look for:
 - Warping
 - Off-center pressing
 - Apparent impurities in the vinyl
 - Tracking or skipping problem.

IN ALL INSTANCES, THIS PROCESS SHOULD BE COMPLETED AS MUCH IN ADVANCE OF YOUR SCHEDULED BROADCAST DATE AS POSSIBLE. ANY PROBLEMS SHOULD BE IMMEDIATELY REPORTED TO WATERMARK'S OPERATIONS DEPARTMENT. (213) 980-9490 or (800) 423-2502.

Emergency replacements require at least 4 days notice. Consequently, should problems arise, the more advance notice WATERMARK has the better your chances of advance correction.

TECHNICAL SPECIFICATIONS

THE ELVIS PRESLEY STORY is engineered specifically for the requirements of broadcast stations. All levels on the discs that you will receive are carefully maintained, and the dynamic range of the recorded material has been kept closely within the parameters necessary for best air reproduction. Because all "peaks" and "lows" have been kept within a very close range you will find that it is possible to broadcast the discs without additional limiting, etc. Levels are closely maintained so as not to cause overmodulation.

THE ELVIS PRESLEY STORY is carefully equalized to provide a consistently clean, bright sound.

At the beginning of each disc there is a level reference tone of 1000Hz recorded at zero level (zero VU) referenced to the program materials on the disc and of equivalent level on right and left channels for stereo. Due to the length of recorded material on each side, this zero level is approximately 3 dB below NAB reference.

Following the reference tone there is a band to separate it from the program material.

Average program level will fall between 80-85% modulation with lows of 60% and highs of 100%.

Technical Specifications - 2

Stations utilizing a spherical stylus should apply 3 grams maximum pressure. 2 grams is recommended for the elliptical stylus. However, if tracking or skipping problems occur, stylus pressure may have to be increased. Width of grooves is proportional to the length of material on a side, so we recommend selecting a long side and check it for trackability prior to broadcast.

PROGRAMMING THE ELVIS PRESLEY STORY

The "clock" which appears on the next page of the Operations Manual represents a sample hour's programming of THE ELVIS PRESLEY STORY. You will note there are four places within each hour's program for the insertion of your commercial material and ID's. (There are nine commercial minute availabilities and approximately 30 seconds for station identification, etc.)

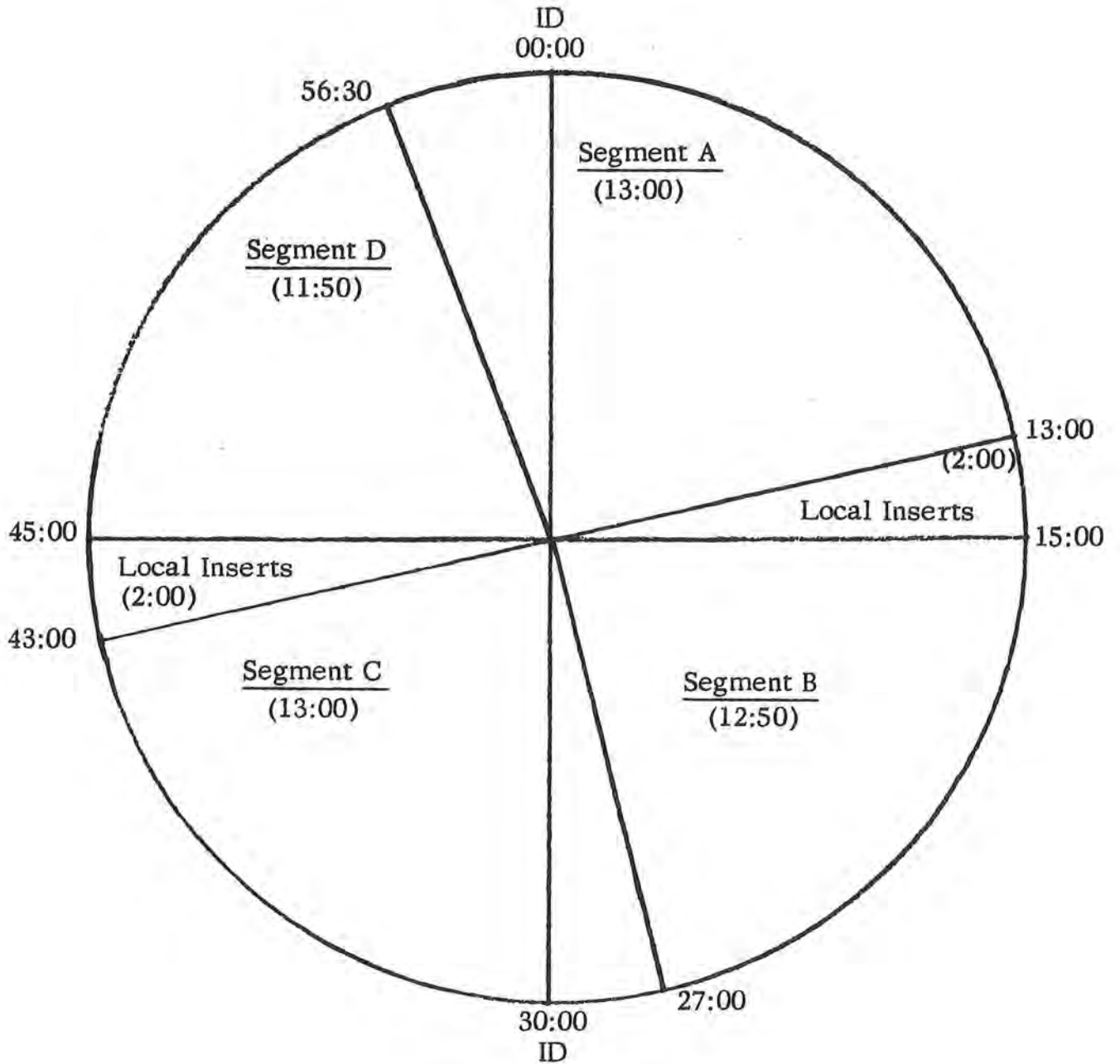
Two commercial minutes will fall at the end of Segment A (about 13:00); two commercial minutes plus a 10-second ID after Segment B (about 28:00); two after Segment C (about 43:00) and the final three commercial minutes plus a 10-second ID slot after Segment D (about 56:30).

Segment Times & Hour Times

Please note that all times given are approximate. The end of Segment A will fall at approximately 13:00 into the hour. It may run over, it may run short. The individual segments within any given hour may vary in length from the time indicated on the sample hour clock, but the total running time of the hour will be approximately 50:40 \pm :30. That is to say there will be approximately 50:40 of program material in each chapter although the individual four segments comprising the chapter may vary in length from the sample.

SAMPLE HOUR

(All times are approximate)



Total Programming Time Per Hour:	50:30
Total Commercial Time Per Hour:	9:00
Total Station ID Time Per Hour:	:30
	<hr/>
	60:00

Programming the Elvis Presley Story - 2

Consequently, if you run your spots as scheduled you will always complete one hour at 60:00.

Additional Commercials?

The ELVIS PRESLEY STORY is designed to handle nine commercial minutes plus 20 seconds of ID time per hour. You may, of course, wish to run more spots in each designated slot. To do this, you will simply have to adjust your real time to comply with any additions to the nine-minute commercial allotment. (Say, extend a three-hour segment to run three and one-half hours) If you do add spots, place them only where designated within the program (following a segment) in a cluster form. NEVER CUT INTO THE PROGRAM ITSELF TO PLACE ADDITIONAL SPOTS.

Potential Difficulties and How to Solve Them

Should Segments A & B run over so that you are unable to place your station ID in compliance with FCC regulations, simply have your announcer voice-over your call letters and city at the most appropriate moment within the legal time requirement. Should you, for lack of commercial content, find yourself short in time as you approach the end of an hour, you will find at the conclusion of every Segment D of every disc an Instrumental Runout which extends for at least 1:30. With this you may pick up any needed time and fade the instrumental when you

have acquired the time you need. All indications of Instrumental Fill will be given on each cue sheet and will immediately follow the last cue information given in Segment D on that cue sheet. The Instrumental Fill may or may not be used, at your discretion.

CUEING INSTRUCTIONS

As mentioned earlier, there will be a 1000Hz a 0 vu at the top of each disc to allow your board operator to set his levels.

As each disc is cued up, check the level with the 1000Hz tone, then proceed to the IN-CUE as indicated on the "A-Segment" of your cue sheet. In nearly all instances, the top of each segment begins with an instrumental logo of :05 to :30 seconds in duration. Following the logo, the first phrase of the announcer will be indicated in ALL CAPS.

At the conclusion of each segment (end cues also noted on the cue sheet) key out the program disc and insert your commercials. While the commercials are airing, re-cue the disc to the beginning of the next segment modulation.

THE CUE SHEET

The green cue sheets are designed to be a running account of what is going on. Everything you'll need to know about an hour's programming will be on one cue sheet. In and Out cues and a synopsis of the hour are listed there. There is a cue sheet for the two sides comprising each chapter (I.E., one cue sheet for each hour's programming). Thirteen cue sheets, 13 "A" and "B" sides, thirteen hours of programming.

Chapter number and corresponding disc label number is indicated at the top right of the page. Below that is the Chapter title and synopsis of the information contained in that hour. (This is also helpful in any "teaser" promotional one-liners you might care to use.)

Below the synopsis you will find four boxes labeled "a", "b", "c", "d". These, of course, correspond to the four segments within each hour. In-Cues and Out-Cues are indicated for each segment.

IN-CUES

The In-Cue will specify exactly where you should cue to at the top of each segment.

OUT-CUES

The Out-Cue will specify exactly where you should dump the disc and begin your commercial insert.

PROMOTION

We recommend that sufficient on-air promotion be devoted to THE ELVIS PRESLEY STORY - A FINAL TRIBUTE to establish the following points:

1. Air time and other schedule information
2. The unique nature of the program
3. Your station's exclusivity

We further recommend that such information be written in the style of your station in the form of live "one-liner" promos to be delivered by your air personalities and that the promos be scheduled once or twice per show, with the frequency increasing as you approach air date to build audience awareness and enthusiasm.

If you are running your show over several air dates...you should support a "teaser" campaign of one-liners. Information for such "teasers" can be found the the Hour synopsis at the top of each cue sheet.

For Example:

"Find out why Elvis wore his hair long on the next chapter of the ELVIS PRESLEY STORY on KMPC next

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For Example:

"Find out why Elvis wore his hair long on the next chapter of the ELVIS PRESLEY STORY on KMPC next Sunday at 3PM."

or;

"Learn 26,700 reasons why Elvis couldn't stop singin' and wigglin' on the next chapter of the ELVIS PRESLEY STORY...tomorrow night at 8PM on KMPC-Los Angeles."

Promotion - 2

or;

"Next week"(tomorrow night) (tonight): How an experiment convinced Elvis to perform live again! Stay tuned!"

The possibilities are endless.

On-air promotion can be visibly supported through print campaigns and with a magic name like Elvis', one carefully placed full-page or half-page ad in your local paper at the right time can get listeners who wouldn't normally listen to the radio at that time.

For your added convenience, WATERMARK has prepared a press kit for any print advertising you may wish to pursue. The press kit includes several sample releases to be retyped to include air schedule and station call letters. Also included, a photostat of the program logo to be used in the design of print ads, and pictures of the narrator, Wink Martindale in action, with captions. THE ELVIS PRESLEY STORY is a major listening event worthy of lots of outside promotion. Contact Watermark if you'd like more press materials.

Also, in the back of this manual, you will find a complete alphabetical listing of all music played in THE ELVIS PRESLEY STORY. Along with titles and artist, you will find composer credit, publishing and licensing information and an indication of the hour in which the song appears.

CHAPTER TITLE & SYNOPSIS - THE EARLY YEARS - The Presley's in Memphis. Hume High School. Elvis' favorite singing groups. Gospel and Rhythm & Blues influences. Elvis' first job. Why Elvis wore his hair long. Elvis sings for schoolmates. Truck driving for the Crown Electric Company. Elvis synthesizes Country & Western, R&B, pop and folk music into a new musical form.

A
Side 1-A
IN-CUE: (radio anncr) INTERRUPTING WITH A BULLETIN JUST IN FROM MEMPHIS, TENNESSEE. ELVIS PRESLEY...
OUT-CUE: "...IN A MOMENT. THE ELVIS PRESLEY STORY TALKS WITH THE WOMAN WHO FOUND THE PRESLEYS A FEW MONTHS LATER IN A SLUM." (Inst. logo: 15)

B
Side 1-A
IN-CUE: (Inst. logo :05½) "THE ELVIS PRESLEY STORY RESUMES WITH MRS. JANE RICHARDSON OF THE MEMPHIS HOUSING AUTHORITY."
OUT-CUE: "...ELVIS WAS MORE SUCCESSFUL ON THE MEMPHIS SANDLOTS AND HIGH SCHOOL FOOTBALL FIELDS. THAT'S NEXT ON THE ELVIS PRESLEY STORY." (Inst. logo :05)

C
Side 1-B
IN-CUE: (Inst. logo :11) "THE ELVIS PRESLEY STORY RESUMES AS BUZZIE FORBES TALKS ABOUT HIS PAL ON THE FOOTBALL FIELD."
OUT-CUE: "...THE ELVIS PRESLEY STORY CONTINUES IN A MOMENT WITH SOME MORE BLUES: AN EVICTION NOTICE FROM THE MEMPHIS HOUSING AUTHORITY." (Inst. logo :06)

D
Side 1B
IN-CUE: (Inst. logo :06) "THIS IS THE ELVIS PRESLEY STORY (music up) THE MEMPHIS HOUSING AUTHORITY."
OUT-CUE: "...HOW HE MADE A FOUR-DOLLAR RECORD AS A PRESENT FOR HIS MOTHER AND HOW THAT LED TO THE BEGINNINGS OF STARDOM, NEXT IN THE SUN RECORDS CHAPTER OF THE ELVIS PRESLEY STORY." (to runout)

INSTRUMENTAL RUNOUT - "Blue Suede Shoes" - Sandy Nelson - 1:45

PROCEED TO DISC 2-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - THE SUN RECORDS CHAPTER - How a \$4 record for his mother brings Elvis his first recording contract. The Swivel-hips arrive. Grand Ole Opry and Louisiana Hayride appearances. Elvis is called "Hillybilly Cat". His live appearances fill baseball parks. Col. Thomas Andrew Parker. Elvis leaves Sun Records. Elvis' first chart record.

A
Side 2-A
IN-CUE: (Inst. logo :02) "THE ELVIS PRESLEY STORY CONTINUES WITH SUN RECORDS CHAPTER." (music up)
OUT-CUE: "...IT WAS THAT SAME AFTERNOON THAT HE ALSO INTRODUCED HIS SWIVEL HIPS. THAT'S NEXT ON THE ELVIS PRESLEY STORY." (Inst. logo :04)

B
Side 2-A
IN-CUE: "THIS IS THE ELVIS PRESLEY STORY." (Inst. Logo : "THIS IS BOB NEAL."
OUT-CUE: "...THE ELVIS PRESLEY STORY RETURNS IN A MOMENT WITH THE FIRST RECORD TO INCLUDE ELVIS' SPEAKING VOICE." (Inst. logo :06)

C
Side 2-B
IN-CUE: (Inst. logo :09) "THIS IS THE ELVIS PRESLEY STORY". (Record begins; "Milkcow Blues Boogie")
OUT-CUE: "...THE ELVIS PRESLEY STORY CONTINUES IN A MOMENT WITH ONE OF THE MOST UNLIKELY SONGS ELVIS EVER RECORDED. A SONG WRITTEN BY BROADWAY'S ROGERS AND HART. (Piano note)

D
Side 2-B
IN-CUE: (Inst. logo :08 segues to instrumental beginning of "Blue Moon" anncr. over intro:) "YOU'RE LISTENING TO THE ELVIS PRESLEY STORY." ("Blue Moon" up).
OUT-CUE: "...THERE WAS NO WAY HE COULD HAVE KNOWN THAT I JUST ONE MONTH ALL HELL WOULD BREAK LOOSE. GET READY. PRESLEYMANIA IS NEXT ON THE ELVIS PRESLEY STORY." (to runout)

INSTRUMENTAL RUNOUT - "Mystery Train" - by James Burton - 3:13

CHAPTER TITLE & SYNOPSIS - PRESLEYMANIA - First RCA recording session. The Jimmy Dorsey Show makes ratings history. Graceland. The critics voice thumbs-down on Elvis' TV dates. Elvis answers his critics. Elvis and rock 'n' roll linked to juvenile delinquency. Elvis' first movie. The Elvis Presley Youth Center. The importance of Colonel Parker.

A
Side 3-A IN-CUE: "THE ELVIS PRESLEY STORY ROLLS ON." (Inst. logo :07) "ELVIS REPORTS FOR HIS FIRST RECORDING SESSION FOR R.C.A. THE DATE: JANUARY 5, 1956."

OUT-CUE: "...MANY OF THE SONGS ALREADY WERE ROCK 'N' ROLL CLASSICS. A MEDLEY OF NINE OF THEM NEXT ON THE ELVIS PRESLEY STORY."
(Inst. logo :11 to fade)

B
Side 3-A IN-CUE: (Inst. logo :02½) "THE ELVIS PRESLEY STORY ROCKS ON!" (into collage)

OUT-CUE: "...A RECORD WHICH WOULD, ONCE AND FOR ALL, MAKE ELVIS PRESLEY A HOUSEHOLD CURSE AND EXCITE HIS YOUTHFUL AUDIENCE MORE THAN ANY WHICH HAD COME BEFORE. NEXT, ON THE ELVIS PRESLEY STORY." (Inst. logo :05½)

C
Side 3-B IN-CUE: (Inst. logo :09) "IT IS LATE JUNE, 1956, AS THE ELVIS PRESLEY STORY RESUMES. ELVIS HAS MADE A SECOND APPEARANCE ON THE MILTON BERLE TELEVISION SHOW, AND IS SCHEDULE TO..."

OUT-CUE: "...JUST THREE YEARS EARLIER AS A HIGH SCHOOL SENIOR BACK IN MEMPHIS, ELVIS WAS SITTING IN THE NEIGHBORHOOD MOVIE HOUSE WITH DREAMS OF BECOMING A MOVIE STAR. HE GETS HIS CHANCE, NEXT ON THE ELVIS PRESLEY STORY. (Inst. logo :06)

D
Side 3-B IN-CUE: (Inst. logo :04½) "THE ELVIS PRESLEY STORY EXAMINES NOW THE MAKING OF A MOVIE STAR. MONTHS EARLIER, BACK WHEN "HEARTBREAK HOTEL" WAS A HIT, COL. PARKER HAD BOOKED ELVIS..."

OUT-CUE: "...IF ADULTS THOUGHT ELVIS WAS TOO MUCH IN THE FIRST YEAR OF HIS HYSTERICAL SUCCESS, THE WORST YET TO COME. IN THE NEXT CHAPTER OF THE ELVIS PRESLEY STORY: PRESLEYMANIA, PART TWO (to runout

INSTRUMENTAL RUNOUT - "Don't Be Cruel" - Bill Black - 2:0

PROCEED TO DISC 4-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - PRESLEYMANIA PART II - Hollywood again and Elvis' second film, "Loving You". The Ultimate Teenage Shopping List. 26,700 reasons why Elvis couldn't stop singing. The actual sounds of Presleymania. A most peculiar by-product of Presleymania. "Jailhouse Rock", Presleys' third film. The song destined to become Elvis' trademark in the Seventies. The Christmas LP. King Creole.

A
Side 4-A
IN-CUE: (Inst. logo :05½) "IT'S 1957 IN THE ELVIS PRESLEY STORY. THE SEASON, EARLY SPRING."
OUT-CUE: "...IN A MOMENT, THE ELVIS PRESLEY STORY OFFERS 26,7000 REASONS WHY ELVIS COULDN'T STOP SINGING. (Inst. logo :03½)"

B
Side 4-A
IN-CUE: (Inst. logo :05½ to screams. Screams 10 sec.) "THE ELVIS PRESLEY STORY TAKES YOU BACK TO AUGUST 1957."
OUT-CUE: "...NEXT, THE ELVIS PRESLEY STORY GOES FROM SUBLIME TO THE RIDICULOUS, SPOTLIGHTING ONE OF THE MOST PECULIAR BY-PRODUCTS OF PRESLEY-MANIA, NOVELTY SONGS WHICH WERE WRITTEN NOT FOR ELVIS, BUT ABOUT HIM." (Inst. logo :05½)"

C
Side 4-B
IN-CUE: (Singing) "ELVIS PRESLEY, YEAH!" (Inst. logo :06 "THE ELVIS PRESLEY STORY RESUMES WITH A MEDLEY OF SOME OF THE STRANGEST SONGS IN MUSICAL HISTOR"
OUT-CUE: "...UP NEXT ON THE ELVIS PRESLEY STORY ANOTHER SONG FROM 'JAILHOUSE ROCK', A SONG WHICH WOULD BECOME AN ELVIS PRESLEY TRADEMARK MORE THAN 10 YEARS LATER IN LAS VEGAS." (Inst. logo :06)

D
Side 4-B
IN-CUE: (Inst. logo :06 to intro of "Baby I Don't Care"/ Anncr over intro:) "YOU'RE LISTENING TO THE ELVIS PRESLEY STORY." (record up)
OUT-CUE: "...FATE DEALT ELVIS WHAT HIS FANS CALLED THE LOWEST BLOW. IN THE NEXT CHAPTER OF THE ELVIS PRESLEY STORY, ELVIS THE PELVIS GOES TO WAR." (to runout)

INSTRUMENTAL RUNOUT - "Rock Around the Clock" by Ray Martin - 2:35

PROCEED TO DISC 5-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - ELVIS THE PELVIS GOES TO WAR - Memphis Draft Board. US 53310761. The hair and salary cut. Elvis Presley can act! Gladys Presley dies. Elvis ships out to Germany. A rare telephone interview. Life in Germany. Elvis meets his future wife, Priscilla Beaulieu.

A
Side 5-A IN-CUE: (Bugle logo :06½) "THE ELVIS PRESLEY STORY NOW CHANGES ITS NAME TO THE PRIVATE ELVIS PRESLEY STORY. THE YEAR IS 1958."

OUT-CUE: "...SOON HE'S TO WIN HONORS OF ANOTHER KIND. THIS TIME IT'LL BE A FIRST. THE ELVIS PRESLEY STORY RETURNS WITH THAT SURPRISE IN A MOMENT.
(Inst. logo :05)

B
Side 5-B IN-CUE: (Inst. logo :11) "IN MAY OF '58 THE PRIVATE ELVIS PRESLEY STORY FINDS ELVIS ON HIS FIRST ARMY LEAVE RELAXING AT GRACELAND."

OUT-CUE: "...GERMANY LAY AHEAD, WHERE NEXT IN THE ELVIS PRESLEY STORY WE DISCOVER GRAFFITI ON THE BERLIN WALLS: ELVIS UBER ALLES. ELVIS OVER ALL."
(Inst. logo :02)

C
Side 5-B IN-CUE: (Inst. logo :03) "THE ELVIS PRESLEY STORY GOES TO GERMANY WHERE ELVIS WAS HARDLY A STRANGER IN '58"

OUT-CUE: "...THE ELVIS PRESLEY STORY CONTINUES ITS CHRONICLE OF THE ARMY YEARS IN A MOMENT AS ELVIS GIVES ONE OF HIS RARE TELEPHONE INTERVIEWS
(Inst. logo :05)

D
Side 5-B IN-CUE: (Bugle logo :05) "IT'S THE ELVIS PRESLEY STORY. THE TIME IS LATE '59. THE PLACE IS FRIEDBERG WEST GERMANY."

OUT-CUE: (drums) "IN THE NEXT CHAPTER OF THE ELVIS PRESLEY STORY, ELVIS COMES MARCHING HOME AND PRESLEYMANIA STARTS ALL OVER AGAIN." (two drum beats then instrumental runout)

INSTRUMENTAL RUNOUT - "Heartbreak Hotel" - by Scotty Moore
2:40

Note: short vocal twice within instrumental-about :20 each

PROCEED TO SIDE 6-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - HOMECOMING - Elvis comes marching home again. The return of Presleymania. 1960: Elvis records the largest record of his entire career. "G.I. Blues", the next film. Elvis' first foreign language record and his biggest 1960 European hit. Elvis films "Flaming Star". The Presley Sound softens. Elvis' farwell concert in Hawaii.

A
Side 6-A
IN-CUE: "(Inst. logo :04½) "YOU'RE LISTENING TO THE ELVIS PRESLEY STORY." (record begins)

OUT-CUE: "...IN A MOMENT, THE ELVIS PRESLEY STORY SPOTLIGHT THE RECORD WHICH WOULD BECOME THE BIGGEST SELLER OF HIS ENTIRE CAREER (Inst. logo :07)

B
Side 6-A
IN-CUE: (Inst. logo :08) "THE ELVIS PRESLEY STORY RESUME WITH ONE OF ELVIS' MOST UNLIKELY RECORDS."

OUT-CUE: "...IN A MOMENT, THE ELVIS PRESLEY STORY PRESENT ANOTHER SONG FROM 'G.I. BLUES', ELVIS ' FIRST RECORD IN A FOREIGN LANGUAGE." (Inst. logo :01)

C
Side 6-B
IN-CUE: (Inst. logo :04) "THE ELVIS PRESLEY STORY RESUMES WITH A SONG FROM 'G.I. BLUES', A SONG WHICH WASN'T RELEASED IN THE UNITED STATES AS A SINGLE FOR FOUR YEARS."

OUT-CUE: "...AND THEN HE DISAPPEARED FROM PUBLIC VIEW, THE SOUND OF THOSE FAREWELL CONCERTS IS COMING UP ON THE ELVIS PRESLEY STORY." (Inst. logo :11)

D
Side 6-B
IN-CUE: (Inst. logo :07) "I'M JAMES BLACKWOOD, MANAGER OF THE BLACKWOOD BROTHERS QUARTET."

OUT-CUE: "...A DECADE OF SECLUSION AND MYSTERY, ALONG WITH A PROFILE OF A GROUP OF YOUNG MEN WHO BECAME KNOWN AS ELVIS' MEMPHIS MAFIA. THE NEXT CHAPTER OF THE ELVIS PRESLEY STORY." (to runout)

INSTRUMENTAL RUNOUT - "Are You Lonesome Tonight" - Billy Vaughn - 1:54

PROCEED TO DISC 7-A CHECK IN-CUE.

CHAPTER TITLE & SYNOPSIS - THE MOVIE ERA I: A DECADE OF SECLUSION -
Filming "Blue Hawaii". The "Memphis Mafia". Elvis' love for motorcycle
plus the "Memphis Mafia" becomes "El's Man Angels". Otis Blackwell
writes more for Elvis. Elvis achieves his 37th million-selling record
Elvis's social life: an inside look at Elvis' girls. The World's
Fair. A guided tour of Graceland, Elvis' Memphis estate, by
Vester Presley.

A IN-CUE: (Inst. logo :05) "THE ELVIS PRESLEY STORY GOES TO
 Side 7-A HOLLYWOOD! THE MOVIE ERA BEGINS!"

OUT-CUE: "...THE ELVIS PRESLEY STORY RETURNS IN A MOMENT
 WITH ONE OF ELVIS' BEST KNOWN SONGS AND THE TALE
 OF A MOTORCYCLE SPENDING SPREE." (Inst. logo :05)

B IN-CUE: (Inst. logo :06½) "IT'S NOVEMBER '61 IN THE ELVI
 Side 7-A PRESLEY STORY AND ELVIS' NEW SINGLE IS A SONG
 FROM "BLUE HAWAII" SOUNDTRACK, "CAN'T HELP
 FALLING IN LOVE".

OUT-CUE: "...NUMBER 37 WAS WRITTEN BY THE SAME MAN, OTIS
 BLACKWELL. THAT SONG AND AN INSIDE LOOK AT ELVIS'
 SOCIAL LIFE, COMING NEXT ON THE ELVIS PRESLEY
 STORY." (Inst. logo :12½)

C IN-CUE: (Inst. logo :08) "THIS IS THE ELVIS PRESLEY STORY
 Side 7-B (record)

OUT-CUE: "...IN A MOMENT ELVIS GOES TO THE 1963 WORLD'S
 FAIR IN SEATTLE FOR A MOVIE AND THE ELVIS PRESLEY
 STORY GOES TO MEMPHIS FOR A GUIDED TOUR OF
 HIS GRACELAND ESTATE." (Inst. logo :09½ to fade)

D IN-CUE: (Inst. logo :06½) "M.G.M. PRESENTS ELVIS
 Side 7-B PRESLEY! (singing: "Who Wants to Buy a Heart")
 STARRING IN "IT HAPPENED AT THE WORLD'S FAIR!"

OUT-CUE: "...THE MOVIE ERA: PART TWO INCLUDING A STUDY
 OF ELVIS' FIRST 'QUICKIE' FILM AND A BEHIND-THE-
 SCENES EXAMINATION OF HOW COLONEL PARKER PUSHED
 PRESLEY'S MOVIE SALARY PAST THE MILLION DOLLAR
 MARK." (to runout)

INSTRUMENTAL RUNOUT - "Memphis, Tenn." - By Billy Strange
2:34

CHAPTER TITLE & SYNOPSIS - THE MOVIE ERA: II - "Viva Las Vegas".
"Kissin' Cousins". An interview with the Colonel's Apostles. Money
 arrived in buckets. Bizarre movie songs. Elvis the Actor: An
 Examination. Elvis on the set: Reminiscences.

A
 Side 8-A IN-CUE: (Inst. logo :06) "IT'S SUMMER 1963. THE ELVIS
 PRESLEY STORY RESUMES ITS CHRONICLE OF THE
 MOVIE YEARS.

OUT-CUE: "...THIS WAS PARKER PHILOSOPHY. INTERVIEWS
 WITH PEOPLE WHO WATCHED THE COLONEL AT WORK
 OR ACTUALLY WORKED IN THE SAME OFFICE WITH HIM,
 NEXT, ON THE ELVIS PRESLEY STORY.

B
 Side 8-A IN-CUE: (Inst. logo :03) "THIS IS BILL WILLIAMS, SOUTHERN
 EDITOR OF BILLBOARD MAGAZINE OPERATING HERE IN
 MEMPHIS.

OUT-CUE: "...IN A MOMENT, THE ELVIS PRESLEY STORY
 SPOLIGHTS SOME OF THE MOST BIZARRE MOVIE SONGS
 EVER RECORDED, AND EXAMINES ELVIS PRESLEY,
 THE ACTOR. " (Inst. logo :04)

C
 Side 8-B IN-CUE: (Inst. logo :04) "THIS IS THE ELVIS PRESLEY
 STORY." "I'VE ALWAYS BEEN CRAZY ABOUT..."

OUT-CUE: "...IN A MOMENT THE ELVIS PRESLEY STORY
 DISCOVERS ELVIS AND HIS BOYS LAUGHING IT UP ON
 THE MOVIE SET. (Inst. logo :10)

D
 Side 8-B IN-CUE: (Inst. logo :05) "THE ELVIS PRESLEY STORY RETURNS
 TO THE RECORDING STUDIO AS ELVIS CUTS SOME MORE
 MOVIE SONGS."

OUT-CUE: "...IN THE NEXT CHAPTER OF THE ELVIS PRESLEY
 STORY: ELVIS MEETS THE BEATLES, AND FINALLY ENDS
 HIS BACHELORHOOD." (to runout)

INSTRUMENTAL RUNOUT - "What'd I say" - Maynard Ferguson
2:30

PROCEED TO DISC 9-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - ELVIS MEETS BEATLES/MARRIAGE - The Presley formula has gone unchanged but the world has changed. Beatlemania. Seclusion: No One Gets to Elvis. Presley sings Dylan in "Spinout" LP. John Lennon on Elvis. A surprise wedding in Las Vegas. Elvis' films attacked. Elvis stops selling. Elvis' second religious album wins Grammy.

- A
Side 9-A
- IN-CUE: (Inst. logo :13½) "IT'S 1965 IN THE ELVIS PRESLEY STORY AND ELVIS REMAINS IN HOLLYWOOD. OUTSIDE, THE WORLD HAS CHANGED."
- OUT-CUE: "...THE ONLY BOB DYLAN SONG IN ELVIS' RECORDED REPERTOIRE, PLUS: ONE OF THE SINGERS WHO'D REPLACED ELVIS AT THE TOP OF THE CHARTS, JOHN LENNON. (Inst. logo :09½)
-
- B
Side 9-A
- IN-CUE: (Inst. logo :06) THE ELVIS PRESLEY STORY PRESENTS ELVIS SINGIN' DYLAN." (Record up)
- OUT-CUE: "...COMING UP ON THE ELVIS PRESLEY STORY, A CHRISTMAS SONG WRITTEN BY A FRIEND. PRESLEY'S MOST PATRIOTIC PERFORMANCE TO DATE, AND THE MATTER OF A SURPRISE WEDDING IN LAS VEGAS." (Inst. logo :13½)
-
- C
Side 9-B
- IN-CUE: (Inst. logo :10) "THE ELVIS PRESLEY STORY MOVES WITH A CHRISTMAS SONG WRITTEN BY ONE OF THE GUYS IN THE SO-CALLED MEMPHIS MAFIA."
- OUT-CUE: "...ELVIS' FILMS ARE MAKING LESS MONEY AND BEGIN ATTRACTING BITTER CRITICISM, NEXT, ON THE ELVIS PRESLEY STORY." (Inst. logo :07)
-
- D
Side 9-B
- IN-CUE: (Inst. logo :02½) "IT'S LATE FALL 1967 IN THE ELVIS PRESLEY STORY. ELVIS IS IN NEW MEXICO PLAYING A SHABBY INDIAN HORSE-TRADER IN A FILM CALLED 'STAY AWAY JOE'".
- OUT-CUE: "...WHATEVER THE REASON, WHOEVER WAS TO BLAME, SOON THERE'D BE SOME CHANGES MADE. THOSE CHANGES ARE THE NEXT CHAPTER OF THE ELVIS PRESLEY STORY." (to runout)

INSTRUMENTAL RUNOUT - "Crying in the Chapel" -
Billy Vaughn - 2:04

PROCEED TO DISC 10-A CHECK IN-CUE.

CHAPTER TITLE & SYNOPSIS - CHANGES - Elvis becomes a father to Lisa Marie Presley, February 1, 1968. Elvis becomes more involved in the choice of recording material. Elvis plays first dramatic role in "Charro". Elvis' TV Special marks "Comeback". Elvis' first million-selling single in three years. How an experiment convinced Elvis to perform live again. Home and the Memphis sessions. Elvis' first 'message' song.

A
Side 10-A
IN-CUE: (Inst. logo :05) "THE YEAR OF 'CHANGES' IN THE ELVIS PRESLEY STORY IS 1968, BEGINNING FEBRUARY FIRST WITH THE BIRTH OF LISA MARIE."

OUT-CUE: "...SOMETHING HAPPENED IN '68 WHICH TURNED THE PRESLEY IMAGE AROUND AND PUSHED HIM ONTO THE 'COMEBACK' TRAIL. WHAT THAT WAS, AND HOW IT CAME ABOUT, IS NEXT ON THE ELVIS PRESLEY STORY."
(Inst. logo :08)

B
Side 10-A
IN-CUE: (Inst. logo :01) "THE ELVIS PRESLEY STORY TAKES YOU BACK TO THE SPRING OF '68 TO A LARGE CLUTTERED SUITE OF OFFICES ON THE MGM STUDIO LOT, WHERE COL. PARKER IS DISCUSSING..."

OUT-CUE: "...HOW AN 'EXPERIMENT' GAVE ELVIS A CHANCE TO SING A DOZEN OF HIS EARLIER HITS ON THE SHOW AND SHOW AUDIENCE REACTION TO THOSE SONGS CONVINCED ELVIS HE SHOULD DO CONCERTS AGAIN, IS NEXT ON THE ELVIS PRESLEY STORY." (Inst. logo :03)

C
Side 10-B
IN-CUE: (Inst. logo :08) "THE ELVIS PRESLEY STORY RESUMES WITH THE TALE OF AN 'EXPERIMENT' WHICH GAVE THE 1968 T.V. SPECIAL MUCH OF ITS FINAL IMPACT."

OUT-CUE: "...ELVIS GOES 'HOME' FOR HIS MOST IMPRESSIVE RECORDING SESSION EVER, NEXT, ON THE ELVIS PRESLEY STORY." (Inst. logo :02)

D
Side 10-B
IN-CUE: (Inst. logo :02½) "THIS IS MARTY LACKER. WE'RE HERE AT AMERICAN RECORDING STUDIOS IN MEMPHIS..."

OUT-CUE: "...THOSE WALLS COME TUMBLING DOWN IN THE NEXT CHAPTER OF THE ELVIS PRESLEY STORY, AS ELVIS BECOMES KING OF THE LAS VEGAS STRIP." (to runout)

INSTRUMENTAL RUNOUT - "Hound Dog" - James Burton- 1:50

PROCEED TO DISC 11-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - KING OF THE STRIP - Las Vegas. Elvis' first Number One record since 1963: "Suspicious Minds". Elvis' Encore and best reviews of his career. Elvis back on top. Spot-lighting the best of the best. Elvis plays the movie role of his career: himself.

A
Side 11-A

IN-CUE: (Inst. logo :05) "THE ELVIS PRESLEY STORY ROLLS ON. IT'S SUMMER 1969 AND ELVIS IS REHEARSING FOR HIS FIRST LIVE PERFORMANCES IN NEARLY NINE YEARS."

OUT-CUE: "...THROUGHOUT THE MONTH IN LAS VEGAS, ELVIS PAID MUSICAL TRIBUTE TO THE GIANTS OF ROCK 'N' ROLL. IN A MOMENT, THE ELVIS PRESLEY STORY PRESENTS ELVIS' INTERPRETATION OF A CHUCK BERRY CLASSIC." (Inst. logo :10)

B
Side 11-A

IN-CUE: (Inst. logo :07) "THIS IS THE ELVIS PRESLEY STORY. HERE'S A HIT SONG ORIGINALLY RECORDED IN '58 BY CHUCK BERRY."

OUT-CUE: "...THE SECOND TIME AT THE INTERNATIONAL HOTEL, THE EMPHASIS WAS SHIFTED TO SONGS MADE POPULAR BY OTHER VOCALISTS. IN A MOMENT, THE ELVIS PRESLEY STORY SPOTLIGHTS, THE BEST OF THE BEST." (Inst. logo :06)

C
Side 11-B

IN-CUE: (Inst. logo :05) "THE ELVIS PRESLEY STORY RETURNS TO THE INTERNATIONAL HOTEL, LAS VEGAS, NEVADA."

OUT-CUE: "COL. PARKER MADE ARRANGEMENTS TO HAVE ELVIS' LAS VEGAS PERFORMANCE NOT JUST RECORDED BY RCA, BUT FILMED BY MGM. ELVIS PLAYS THE MOVIE ROLE OF HIS CAREER, HIMSELF, NEXT, ON THE ELVIS PRESLEY STORY." (Inst. logo :06)

D
Side 11-B

IN-CUE: (Elvis sings Hound Dog logo :14 sec) "THE ELVIS PRESLEY STORY RETURNS TO LAS VEGAS. IT'S AUGUST 1970 AND A 40-MAN CAMERA CREW FROM MGM IS ON HAND

OUT-CUE: "...AND GIVES THE WORLD'S FIRST CONCERT BY SATELLITE...COMING UP IN THE TWELFTH CHAPTER OF THE ELVIS PRESLEY STORY." (to runout)

INSTRUMENTAL RUNOUT - "Milkcow Blues" - Scotty Moore-1:45

PROCEED TO DISC 12- A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - GOOD TIMES, BAD TIMES - Elvis returns to touring, breaking records everywhere. Plays Madison Square Garden, does first-ever concert-by-satellite. Second documentary is released. Stories of his generosity are told. Priscilla & Elvis are divorced. Friends & doctors chronicle his failing health.

A
Side 12-A
IN-CUE: "Inst. logo :09) 'AFTER LAS VEGAS ELVIS BEGINS TO TRAVEL BACK AND FORTH ACROSS THE COUNTRY..."
OUT-CUE: "...IN A MOMENT, THE ELVIS PRESLEY STORY EXAMINES WHY ELVIS LIKED TO GIVE HIS MONEY AWAY." (Inst. logo :14)

B
Side 12-A
IN-CUE: (Inst. logo :12) "EVERYWHERE ELVIS GOES, THE CONCERTS ARE SOLD OUT, AND ALL RECORDS ARE BROKEN..."
OUT-CUE: "...IT'S ONE OF SEVERAL THINGS COMING BETWEEN ELVIS AND HIS WIFE. THAT STORY IN JUST A MOMENT" (Inst. logo :08)

C
Side 12-B
IN-CUE: (Inst. logo :08) (singing) ("Patch It Up")
OUT-CUE: "...BUT THERE ARE MORE HARD TIMES TOO. THE GOOD TIMES, THE BAD TIMES - NEXT ON THE ELVIS PRESLEY STORY." (Inst. logo :07)

D
Side 12-B
IN-CUE: (Inst. logo :11) "WHAT DO YOU DO AFTER YOU'VE PLAYED LAS VEGAS - AND THE ASTRODOME..."
OUT-CUE: (song) ("Help Me") "THE FINAL CHAPTER OF THE ELVIS PRESLEY STORY IS NEXT."

INSTRUMENTAL RUNOUT - Theme - 1:33

PROCEED TO DISC 13-A CHECK IN-CUE

CHAPTER TITLE & SYNOPSIS - THE FINAL CHAPTER-A TRIBUTE - Coroner, nurse and hospital spokesman tell about Elvis's death. Newsmen describe scene in Memphis, provide funeral coverage. World impact is reported. Colonel Parker finally talks. Around-the-world radio tribute. Elvis accepts Jaycees Man of the Year award. All million sellers are reprised in 12 minutes.

A IN-CUE: (Inst. logo :04) (song) ("Moody Blue")

Side 13-A OUT-CUE: "...IN A MOMENT, THE WORLD STOPS TO PAY ITS REPSECTS TO THE KING." (Inst. logo :04)

B

Side 13-B IN-CUE: (Inst. logo :08) (song) ("Hurt")

OUT-CUE: "...IN A MOMENT THE ELVIS PRESLEY STORY TRAVELS 'ROUND THE WORLD, NOT BY SATELLITE, BUT BY RADIO." (Inst. logo :11)

C

Side 13-B IN-CUE: (Inst. logo :05) "PART OF THE ELVIS PRESLEY STORY IS TOLD IN LARGE NUMBERS. THE UNPRECE- DENTED..."

OUT-CUE: "...IN A MOMENT, WE TURN THE FINAL PAGE OF THE ELVIS PRESLEY STORY, WITH A SPEECH BY ELVIS AND A SPECIAL SALUTE TO HIS MILLION-SELLING HITS." (Inst. logo :11)

D

Side 13-B IN-CUE: (Inst. logo :07) "IT'S 1971 WHEN THE NATIONAL JUNIOR CHAMBERS OF COMMERCE NAME..."

OUT-CUE: "...AND, OF COURSE, OUR THANKS TO ALL THOSE WHOSE MEMORIES IN MUSIC MAKE UP THIS LEGEND WHICH WILL LIVE FOREVER, THE ELVIS PRESLEY."

INSTRUMENTAL RUNOUT - Theme - :53

THE ELVIS PRESLEY STORY

MUSIC LIST

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HOURL	TITLE	ARTIST	AUTHOR(S)	PUBLISHER(S)	LICENSE
5D	A BIG HUNK O' LOVE	Elvis Presley	Blackwell-Presley	Shalimar Music & Elvis Presley Music	BMI
13D(c)	A BIG HUNK O' LOVE	Elvis Presley	Blackwell-Presley	Shalimar Music & Elvis Presley Music	BMI
7C	A BOY LIKE ME, A GIRL LIKE YOU	Elvis Presley	Tepper-Bennett	Gladys Music, Inc.	ASCAP
5C	A FOOL SUCH AS I	Elvis Presley	Bill Trader	Leeds Music	ASCAP
13D(c)	A FOOL SUCH AS I	Elvis Presley	Bill Trader	Leeds Music	ASCAP
10A	A LITTLE LESS CONVERSATION	Elvis Presley	Strange-Davis	Elvis Presley Music	BMI
8B	AIN'T THAT LOVIN' YOU BABY	Elvis Presley	Otis-Hunter	Elvis Presley Music	BMI
13D(c)	AIN'T THAT LOVIN' YOU BABY	Elvis Presley	Otis-Hunter	Elvis Presley Music	BMI
5A(c)	ALL AMERICAN BOY	Bobby Bare & Bill Parsons	Parsons-Lunsford & Bare	Mayhew Music	BMI
4A	ALL SHOOK UP	Elvis Presley	Blackwell-Presley	Shalimar & Presley	BMI
10C	ALL SHOOK UP	Elvis Presley	Blackwell-Presley	Shalimar & Presley	BMI
13D(c)	ALL SHOOK UP	Elvis Presley	Blackwell-Presley	Shalimar & Presley	BMI
12A(c)	AMERICAN TRILOGY	Elvis Presley	Mickey Newbury	Remick Music	BMI
13D(c)	A MESS OF BLUES	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
13D(c)	ANYTHING THAT'S PART OF YOU	Elvis Presley	Don Robertson	Gladys Music, Inc.	BMI
13D(c)	ANY WAY YOU WANT ME	Elvis Presley	Schroeder-Owens	Ross Jungickel	ASCAP
12C	ALSO SPRACH ZARATHUSTRA: THEME FROM 2001	Jos. Guercio Orch.	Richard Straus	Burlington Music	ASCAP

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6C	ARE YOU LONESOME TONIGHT?	Al Jolson	Turk-Handman	Bourne-Cromwell	ASCAP
6C	ARE YOU LONESOME TONIGHT?	Elvis Presley	Turk-Handman	Bourne-Cromwell	ASCAP
13D(c)	ARE YOU LONESOME TONIGHT?	Elvis Presley	Turk-Handman	Bourne-Cromwell	ASCAP
6D(r)	ARE YOU LONESOME TONIGHT?	Billy Vaughn	Turk-Handman	Bourne-Cromwell	ASCAP
4D	BABY, I DON'T CARE	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
2C	BABY, LET'S PLAY HOUSE	Elvis Presley	A. Gunther	Excellorec Music	BMI
10C	BABY, WHAT YOU WANT ME TO DO?	Elvis Presley	Jimmy Reed	Conrad Music	BMI
9D	BIG BOSS MAN	Elvis Presley	Smith-Dixon	One Four Two Music	BMI
4D	BLUE CHRISTMAS	Elvis Presley	Hayes-Johnson	Bibo & T.B. Harms	ASCAP
7A	BLUE HAWAII	Elvis Presley	Robin-Rainger	Famous Music Corp.	ASCAP
1A(c)	BLUE MOON	Elvis Presley	Rogers-Hart	Robbins Music	ASCAP
2D	BLUE MOON	Elvis Presley	Rogers-Hart	Robbins Music	ASCAP
2A	BLUE MOON OF KENTUCKY	Elvis Presley	Bill Monroe	Peer International	BMI
1D(r)	BLUE SUEDE SHOES	Sandy Nelson	Carl Perkins	Hi-Lo & Hill & Range	BMI
1B(c)	BLUE SUEDE SHOES	Elvis Presley	Carl Perkins	Hi-Lo & Hill & Range	BMI
3B	BLUE SUEDE SHOES	Elvis Presley	Carl Perkins	Hi-Lo & Hill & Range	BMI
3A(c)	BLUEBERRY HILL	Elvis Presley	Lewis-Stock-Rose	Soverign-Chappell	ASCAP

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13D(c)	BOSSA NOVA BABY	Elvis Presley	Leiber-Stoller		
12B	BURNING LOVE	Elvis Presley	Linde	Combine Music	BMI
13D(c)	BURNING LOVE	Elvis Presley	Linde	Combine Music	BMI
5A(c)	BYE BYE ELVIS	Genie Harris	Norton-Goldstein & Harris	Pamco Music Corp.	BMI
7B	CAN'T HELP FALLING IN LOVE	Elvis Presley	Weis-Peretti & Creatore	Gladys Music Inc.	ASCAP
10C	CAN'T HELP FALLING IN LOVE	Elvis Presley	Weis-Peretti & Creatore	Gladys Music Inc.	ASCAP
13D(c)	CAN'T HELP FALLING IN LOVE	Elvis Presley	Weis-Peretti & Creatore	Gladys Music Inc.	ASCAP
7A	CLAMBAKE	Elvis Presley	Weisman-Wayne	Gladys Music, Inc.	ASCAP
1D(c)	COME-ON-A-MY-HOUSE	Rosemary Clooney	Saroyan-Badgasarian	Dutchess Music	BMI
1D(c)	CRY	Johnny Ray	Chruchill Kholman	Shapiro-Bernstein	ASCAP
1D(c)	CRY OF THE WILD GOOSE	Frankie Laine	Terry Gilkyson	American Music	BMI
8B	CRYING IN THE CHAPEL	Elvis Presley	A. Glenn	Valley Music	BMI
9D(r)	CRYING IN THE CHAPEL	Billy Vaughn	A. Glenn	Valley Music	BMI
13A	CRYING IN THE CHAPEL	Elvis Presley	A. Glenn	Valley Music	BMI
13D(c)	CRYING IN THE CHAPEL	Elvis Presley	A. Glenn	Valley Music	BMI
4C(c)	DEAR ELVIS	Audry	C.B. Samuel	Plus Music Corp.	BMI
5A	DEAR 53310761	Three Teens	Moore-Daule	Trinity Music	BMI

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8A	DEVIL IN DISGUISE	Elvis Presley	Giant-Baum-Kaye	Elvis Presley Music	BMI
13D(c)	DEVIL IN DISGUISE	Elvis Presley	Giant-Baum-Kaye	Elvis Presley Music	BMI
6A	DIRTY DIRTY FEELING	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
8D	DO THE CLAM	Elvis Presley	Weisman-Wayne-Fuller	Gladys Music, Inc.	ASCAP
4D	DON'T	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
13D(c)	DON'T	Elvis Presley	Lieber-Stoller	Elvis Presley Music	BMI
2D(r)	DON'T BE CRUEL	James Burton	Blackwell-Presley	Shalimar-Presley-Sheldon	BMI
3C	DON'T BE CRUEL	Elvis Presley	Blackwell-Presley	Shalimar-Presley-Sheldon	BMI
13D(c)	DON'T BE CRUEL	Elvis Presley	Blackwell-Presley	Shalimar-Presley-Sheldon	BMI
11B	DON'T CRY DADDY	Elvis Presley	Scott (Mac) Davis	Gladys Music, Inc.	ASCAP
13D(c)	DON'T CRY DADDY	Elvis Presley	Scott (Mac) Davis	Gladys Music, Inc.	ASCAP
12A(c)	DON'T THINK TWICE	Elvis Presley	Dylan	Elvis Presley Music	ASCAP
8C	DOWN BY THE RIVERSIDE/ WHEN THE SAINTS GO MARCHING IN	Elvis Presley	Giant-Baum & Kaye	Presley Music	PD
9A	DOWN IN THE ALLEY	Elvis Presley	Jesse Stone/Clovers	Progressive	BMI
4C(c)	ELVIS PRESLEY BLUES	Anita Ray	Hilbert-Daul-Miller	Bayside Publications	BMI
4C(c)	ELVIS PRESLEY FOR PRESIDENT	Lou Monte	Henry-Roberts-Katz	Vernon Music	ASCAP
6B	FEVER	Elvis Presley	Davenport-Cooley	Lion Publishing	BMI
6C	FLAMING STAR	Elvis Presley	Sherman Edwards	Gladys Music, Inc.	ASCAP

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8C	FORT LAUDERDALE CHAMBER OF COMMERCE	Elvis Presley	Tepper-Bennett	Gladys Music, Inc.	ASCAP
7A	FRANKIE AND JOHNNY	Elvis Presley	Karger-Gotlieb-Weisman	Gladys Music, Inc.	ASCAP
7D	FUN IN ACAPULCO	Elvis Presley	Ben Weisman	Gladys Music, Inc.	ASCAP
6B	G.I. BLUES	Elvis Presley	Tepper-Bennett	Gladys Music, Inc.	ASCAP
10D	GENTLE ON MY MIND	Elvis Presley	John Hartford	Glaser Publications	BMI
7C(c)	GIRL HAPPY	Elvis Presley	Pomus-Meade	Elvis Presley Music	BMI
7C	GIRLS GIRLS GIRLS	Elvis Presley	Leiber-Stoller	Progressive & Presley	BMI
6A	GONNA HANG UP MY RIFLE	Bobby Bare	Bobby Bare	Return Music	BMI
1A(c)	GOOD ROCKIN' TONIGHT	Elvis Presley	Roy Brown	Blue Ridge Publishing	BMI
2B	GOOD ROCKIN' TONIGHT	Elvis Presley	Roy Brown	Blue Ridge Publishing	BMI
7B	GOOD LUCK CHARM	Elvis Presley	Schroeder-Gold	Gladys Music, Inc.	ASCAP
13D(c)	GOOD LUCK CHARM	Elvis Presley	Schroeder-Gold	Gladys Music, Inc.	ASCAP
4B	GOT A LOT OF LOVIN TO DO	Elvis Presley	Weisman-Schroeder	Gladys Music, Inc.	ASCAP
10A	GUITAR MAN	Elvis Presley	Jerry (Reed) Hubbard	Vector Music Corp.	BMI
7D	HAPPY ENDING	Elvis Presley	Ben Weisman	Gladys Music, Inc.	ASCAP
1D	HARBOR LIGHTS	Sammy Kaye	Kennedy-Williams	Chapel Music	ASCAP

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1A(c)	HARD HEADED WOMAN	Elvis Presley	Claude DeMetrius	Gladys Music, Inc.	ASCAP
5B	HARD HEADED WOMAN	Elvis Presley	Claude DeMetrius	Gladys Music, Inc.	ASCAP
13D(c)	HARD HEADED WOMAN	Elvis Presley	Claude DeMetrius	Gladys Music, Inc.	ASCAP
13D	HAVING FUN WITH ELVIS ON STAGE	Elvis Presley		Elvis Presley Music	ASCAP
1B	HE KNOWS WHAT I NEED	Elvis Presley	Moise Lister	Moise Lister Music	SESAC
1B	HE KNOWS WHAT I NEED	Elvis Presley	Moise Lister	Moise Lister Music	SESAC
3A	HEARTBREAK HOTEL	Stan Freberg	Axton-Durden-Presley	Tree Music Pub.	BMI
5D(r)	HEARTBREAK HOTEL	Scotty Moore	Axton-Durden-Presley	Tree Music Pub.	BMI
1A(c)	HEARTBREAK HOTEL	Elvis Presley	Axton-Durden-Presley	Tree Music Pub.	BMI
3A	HEARTBREAK HOTEL	Elvis Presley	Axton-Durden-Presley	Tree Music Pub.	BMI
10C	HEARTBREAK HOTEL	Elvis Presley	Axton-Durden-Presley	Tree Music Pub.	BMI
13D(c)	HEARTBREAK HOTEL	Elvis Presley	Axton-Durden-Presley	Tree Music Pub.	BMI
13D	HELP ME	Elvis Presley	Gatlin	Elvis Presley Music	BMI
13D(c)	HELP ME	Elvis Presley	Gatlin	Elvis Presley Music	BMI
12D	HELP ME	Elvis Presey	Gatlin	Elvis Presley Music	BMI
12A(c)	HELP ME MAKE IT THROUGH THE NIGHT	Elvis Presley	Kris Kristofferson	Elvis Presley Music	BMI
1A(c)	HERE COMES SANTA CLAUS	Elvis Presley	Autry-Haldman	Warner Bros.-Western	ASCAP
9C	HE'S YOUR UNCLE NOT YOUR DAD	Elvis Presley	Wayne-Weisman	Gladys Music, Inc.	ASCAP
7C(c)	HEY LITTLE GIRL	Elvis Presley	Joy Byers	Elvis Presley Music	BMI

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4C(c)	HEY, MR. PRESLEY	Pete DeBree & His Wanderers	J. Franklin	Trinanon Pub.	BMI
6D	HIS HAND IN MINE	Elvis Presley	Moise Lister	Bregman-Vocco-Conn	ASCAP
1D(r)	HOUND DOG	James Burton	Leiber-Stoller	Lion-Presley	BMI
3C	HOUND DOG	Elvis Presley	Leiber-Stoller	Lion-Presley	BMI
10C	HOUND DOG	Elvis Presley	Leiber-Stoller	Lion-Presley	BMI
1C	HOUND DOG	W.M. Thornton	Leiber-Stoller	Lion-Presley	BMI
13D(c)	HOUND DOG	Elvis Presley	Leiber-Stoller	Lion-Presley	BMI
9D	HOW GREAT THOU ART	Elvis Presley	Stuart K. Hine	Manna Music, Inc.	BMI
13D(c)	I BEG OF YOU	Elvis Presley	McCoy-Owens	Elvis Presley Music	BMI
13B	HURT	Elvis Presley	Craine-Jacobs	Miller Music	ASCAP
12B	I CAN HELP	Elvis Presley	Billy Swan	not available	
7A	I FEEL SO BAD	Elvis Presley	Chuck Willis	Berkshire-Presley	BMI
13D(c)	I FEEL SO BAD	Elvis Presley	Chuck Willis	Berkshire-Presley	BMI
2D	I FORGOT TO REMEMBER TO FORGET	Elvis Presley	Kesler-Feathers	Hi-Lo Music	BMI
5C	I GOT STUNG	Elvis Presley	Schroeder-Hill	Gladys Music, Inc.	ASCAP
13D(c)	I GOT STUNG	Elvis Presley	Schroeder-Hill	Gladys Music, Inc.	ASCAP

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HOURL	TITLE	ARTIST	AUTHOR(S)	PUBLISHER(S)	LICENSE
13D(c)	I GOTTA KNOW	Elvis Presley	Evans-Williams	Acuff Rose	BMI
7C(c)	I LOVE ONLY ONE GIRL	Elvis Presley	Tapper-Bennett	Gladys Music, Inc.	ASCAP
2A	I LOVE YOU BECAUSE	Elvis Presley	Leon Payne	Fred Rose Music	ASCAP
12D	I'LL REMEMBER YOU	Elvis Presley	Kuiokalani Lee	Kona Kai Pub.	BMI
5A(c)	I'LL WAIT FOREVER	Anita Wood	Glen Honeycutt	Hi-Lo Music	BMI
6D	I'M COMIN' HOME	Elvis Presley	Charlie Rich	Knox-Presley Music	BMI
13A	I'M LEAVIN	Elvis Presley	Jarrett & Charles	Elvis Presley Music	BMI
2C	I'M LEFT, YOU'RE RIGHT SHE'S GONE	Elvis Presley	Hesler-Taylor	Hi-Lo Music	BMI
3B	I WANT YOU I NEED YOU I LOVE YOU	Elvis Presley	Myself-Kosloff	Elvis Presley Music	BMI
13D(c)	I WANT YOU I NEED YOU I LOVE YOU	Elvis Presley	Myself-Kosloff	Elvis Presley Music	BMI
3A	I WAS THE ONE	Elvis Presley	Schroeder-Blair DeMetrius-Peppers	Anne-Rachael Music	ASCAP
13D(c)	I WAS THE ONE	Elvis Presley	Schroeder-Blair DeMetrius-Peppers	Anne-Rachael Music	ASCAP
5D	I WILL BE HOME AGAIN	Elvis Presley	Benjamin-Leveen- Singer	Leeds Music	ASCAP
6C	I TRIPPED, I STUMBLED, I FELL	Elvis Presley	Ben Weisman	Gladys Music, Inc.	ASCAP
9C	IF EVERY DAY WAS LIKE CHRISTMAS	Elvis Presley	Red West	Atlantic Music Corp.	BMI

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10B	IF I CAN DREAM	Elvis Presley	W. Earl Brown	Gladys Music, Inc.	ASCAP
13D(c)	IF I CAN DREAM	Elvis Presley	W. Earl Brown	Gladys Music, Inc.	ASCAP
5B	IF WE NEVER MEET AGAIN	Elvis Presley	Albert Brumley	Stamps-Quartet Music	SESAC
1A(c)	IN THE GHETTO	Elvis Presley	Mac Davis	B-N-B Presley Music	BMI
10D	IN THE GHETTO	Elvis Presley	Mac Davis	B-N-B Presley Music	BMI
13D(c)	IN THE GHETTO	Elvis Presley	Mac Davis	B-N-B Presley Music	BMI
6A	IT'S NOW OR NEVER	Elvis Presley	Schroeder-Gold	Gladys Music, Inc.	ASCAP
13C	I'VE GOT A THING ABOUT YOU BABY	Elvis Presley	Tony Joe White	Almo Music	ASCAP
13D(c)	I'VE GOT A THING ABOUT YOU BABY	Elvis Presley	Tony Joe White	Almo Music	ASCAP
3A(c)	I'VE GOT A WOMAN	Elvis Presley	Ray Charles	Progressive Music	BMI
11D	I'VE LOST YOU	Elvis Presley	Howard-Blaikely	Gladys Music, Inc.	ASCAP
1A(c)	JAILHOUSE ROCK	Elvis Presley	Leiber-Stoller	Elvis Presey Music	BMI
4C	JAILHOUSE ROCK	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
13D(c)	JAILHOUSE ROCK	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
2B	JUST BECAUSE	Elvis Presley	Shelton-Shelton & Robin	Leeds Music	ASCAP
11B	KENTUCKY RAIN	Elvis Presley	Heard-Rabbitt	S-P-R & Presley Music	BMI
13D(c)	KENTUCKY RAIN	Elvis Presley	Heard-Rabbitt	S-P-R & Presley Music	BMI

THE ELVIS PRESLEY STORY

MUSIC LIST

WATERMARK, INC.

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HOUR	TITLE	ARTIST	AUTHOR(S)	PUBLISHER(S)	LICENSE
1A(c)	KING CREOLE	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
5A	KING CREOLE	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
1A(c)	KISSIN' COUSINS	Elvis Presley	Wise-Starr	Elvis Presley Music	BMI
7A(c)	KISSIN' COUSINS	Elvis Presley	Wise-Starr	Elvis Presley Music	BMI
8A	KISSIN' COUSINS	Elvis Presley	Wise-Starr	Elvis Presley Music	BMI
13D(c)	KISSIN' COUSINS	Elvis Presley	Wise-Starr	Elvis Presley Music	BMI
3A(c)	LAWDY MISS CLAWDY	Elvis Presley	Lloyd Price	Venice Music, Inc.	BMI
10C	LAWDY MISS CLAWDY	Elvis Presley	Lloyd Price	Venice Music, Inc.	BMI
12A(c)	LET ME BE THERE	Elvis Presley	Rostill	Elvis Presley Music	BMI
8C	LITTLE EGYPT	Elvis Presley	Leiber-Stoller	Progressive-Trio Music	BMI
13D(c)	LITTLE SISTER	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
7C(c)	LONG LEGGED GIRL	Elvis Presley	McFarland-Scott	Elvis Presley Music	BMI
9A	LONG LONELY HIGHWAY	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
3A	LONG TALL SALLY	Elvis Presley	Richard Penniman	Venice Music, Inc.	BMI
3C	LOVE ME	Elvis Presley	Leiber-Stoller	Hill & Range Songs	BMI
3D	LOVE ME TENDER	Elvis Presley	Matson-Presley	Elvis Presley Music	BMI
13D(c)	LOVE ME TENDER	Elvis Presley	Matson-Presley	Elvis Presley Music	BMI
4A	LOVING YOU	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
13D(c)	LOVING YOU	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI

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7C	MEANEST GIRL IN TOWN	Elvis Presley	Joy Byers	Elvis Presley Music	BMI
10B	MEMORIES	Elvis Presley	Mac Davis (Scott)	Gladys Music, Inc.	ASCAP
7D	MEMPHIS, TENNESSEE	Elvis Presley	Chuck Berry	Arc Music	BMI
7D(r)	MEMPHIS, TENNESSEE	Billy Strange	Chuck Berry	Arc Music	BMI
2C	MILK COW BLUES BOOGIE	Elvis Presley	Kokomo Arnold	Leeds Music	ASCAP
11D(r)	MILK COW BLUES	Scotty Moore	Kokomo Arnold	Leeds Music	ASCAP
3A(c)	MONEY HONEY	Elvis Presley	Jessee Stone	Walden Music	ASCAP
13A	MOODY BLUE	Elvis Presley	James	Screen Gems	BMI
13D(c)	MOODY BLUE	Elvis Presley	James	Screen Gems	BMI
13D	MOODY BLUE	Elvis Presley	James	Screen Gems	BMI
4C(c)	MY BABY'S CRAZY 'BOUT ELVIS	Billy Boyle	Geoffry Goddard	Southern Music	ASCAP
4C(c)	MY BOY ELVIS	Janis Martin	Fitting-Rockingham	Hill & Range Songs	BMI
1D(c)	MY HEART CRIES FOR YOU	Guy Mitchell	Sigman-Faith	Massey-Gladys-Anne Rachel-Alamo	ASCAP
1A(c)	MYSTERY TRAIN	Elvis Presley	Parker-Phillips	Hi-Lo Music	BMI
2D	MYSTERY TRAIN	Elvis Presley	Parker-Phillips	Hi-Lo Music	BMI
2D(r)	MYSTERY TRAIN	James Burton	Parker-Phillips	Hi-Lo Music	BMI
11A	MYSTERY TRAIN/TIGER MAN	Elvis Presley	Parker-Phillips & Lewis Burns	Hi-Lo Music	BMI

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12D	MY WAY	Elvis Presley	Anka-RevauX-Francois	Remick Music	BMI
1D(c)	NIGHT TRAIN	Buddy Morrow	Forrest-Washington & Simkins	Frederick Music	BMI
8C(c)	NO ROOM TO RUMBA	Elvis Presley	Fred Wise & Dick Manning	Gladys Music, Inc.	ASCAP
9C	NOTHIN' LIKE A SONG	Elvis Presley & Nancy Sinatra	Byers-Johnson	Elvis Presley Music	BMI
4D	O LITTLE TOWN OF BETHLEHEM	Elvis Presley	PD	PD	PD
6B	O SOLE MIO	Enrico Caruso	Dicatula	PD	PD
9A	OLD MACDONALD	Elvis Presley	Randy Starr	Gladys Music, Inc.	ASCAP
1A	OLD SHEP	Elvis Presley	Red Foley	Westpar Music Corp.	BMI
7C(c)	ONE BOY, TWO LITTLE GIRLS	Elvis Presley	Giant-Baum-Kaye	Elvis Presley Music	BMI
7C	ONE BROKEN HEART FOR SALE	Elvis Presley	Blackwell-Scott	Elvis Presley Music	BMI
13D(c)	ONE BROKEN HEART FOR SALE	Elvis Presley	Blackwell-Scott	Elvis Presley Music	BMI
3D	ONE SIDED LOVE AFFAIR	Elvis Presley	Bill Campbell	Travis Music	BMI
10D	ONLY THE STRONG SURVIVE	Elvis Presley	Campbell-Huff-Butler	Downstairs - Double Diamond & Parabut	BMI
9B	PARADISE HAWAIIAN STYLE	Elvis Presley	Giant-Baum-Kaye	Elvis Presley Music	BMI
1A(c)	PARTY	Elvis Presley	Jessie Mae Robinson	Gladys Music, Inc.	BMI
4C	PARTY	Elvis Presley	Jessie Mae Robinson	Gladys Music, Inc.	BMI

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12C	PATCH IT UP	Elvis Presley	Rabbitt & Burke	Elvis Presley Music	BMI
4B	PEACE IN THE VALLEY	Elvis Presley	Thomas A. Dorsey	Hill & Range Songs	BMI
13D(c)	PLAYING FOR KEEPS	Elvis Presley	Stanley Kesler	Hill & Range Songs	BMI
11C(c)	POLK SALAD ANNIE	Elvis Presley	Tony Joe White	Combine Music	BMI
13A	PROMISED LAND	Elvis Presley	Chuck Berry	Arc Music Corp.	BMI
11C(c)	PROUD MARY	Elvis Presley	John Fogerty	Jondora Music	BMI
8D	PUPPET ON A STRING	Elvis Presley	Tepper-Bennett	Gladys Music, Inc.	ASCAP
12A(c)	PUT YOUR HAND IN THE HAND	Elvis Presley	Gene MacLellan	Elvis Presley Music	BMI
8C(c)	QUEENIE WAHINE'S PAPAYA	Elvis Presley	Giant-Baum-Kaye	Elvis Presley Music	BMI
1D(c)	RAG MOP	Johnnie Lee Wills	Wills & Anderson	Hill & Range Songs	BMI
13B	RAISED ON ROCK	Elvis Presley	Mark James	Screen Gems-Columbia	BMI
3A(c)	READY TEDDY	Elvis Presley	Richard Penniman	Venice Music, Inc.	BMI
4C(c)	REPORT TO THE NATION	Winkley & Nutley	Bob Krasnow	Republicant Music	ASCAP
7B	RETURN TO SENDER	Elvis Presley	Scott-Blackwell	Elvis Presley Music	BMI
13D(c)	RETURN TO SENDER	Elvis Presley	Scott-Blackwell	Elvis Presley Music	BMI
3A(c)	RIP IT UP	Elvis Presley	Richard Penniman	Venice Music, Inc.	BMI
4C(c)	ROCKABILLY PARTY	Hugo & Luigi	Hoffman-Manning	Planetary Music	ASCAP
13D(c)	ROCK-A-HULA BABY	Elvis Presley	Wise-Weisman-Fuller	Gladys Music, Inc.	ASCAP

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HOURL	TITLE	ARTIST	AUTHOR(S)	PUBLISHER(S)	LICENSE
8A	SANTA LUCIA	Elvis Presley	arr: Elvis Presley (PD)	arr: Elvis Presley Music (PD)	BMI
12C	SEE SEE RIDER	Elvis Presley	Arr: Elvis Presley	Elvis Presley Music	BMI
12C	SEPARATE WAYS	Elvis Presley	West-Mainegra	Press Music, Inc.	BMI
3A(c)	SHAKE RATTLE AND ROLL	Elvis Presley	Charles Calhoun	Progressive Music	BMI
13D(c)	SHE'S NOT YOU	Elvis Presley	Pomus-Stoller-Leiber	Elvis Presley Music	BMI
13D(c)	SHE THINKS I STILL CARE	Elvis Presley	Lee	Screen Gems	BMI
8C(c)	SONG OF THE SHRIMP	Elvis Presley	Tepper-Bennett	Gladys Music, Inc.	ASCAP
7A(c)	SPEEDWAY	Elvis Presley	Glazer-Schlaks	Gladys Music, Inc.	ASCAP
13B	STAND BY ME	Elvis Presley	PD	PD	BMI
12B	STEAMROLLER BLUES	Elvis Presley	James Taylor	Remick Music	BMI
6A	STUCK ON YOU	Elvis Presley	Schroeder-McFarland	Gladys Music, Inc.	ASCAP
13D	STUCK ON YOU	Elvis Presley	Schroeder-McFarlane	Gladys Music, Inc.	ASCAP
6D	SURRENDER	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
13D(c)	SURRENDER	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
1A(c)	SUSPICIOUS MINDS	Elvis Presley	Mark James	Press Publishing Co.	BMI
11A	SUSPICIOUS MINDS	Elvis Presley	Mark James	Press Publishing Co.	BMI
13D(c)	SUSPICIOUS MINDS	Elvis Presley	Mark James	Press Publishing Co.	BMI
5B	TAKE MY HAND PRECIOUS LORD	Blackwood Brothers	Thomas A. Dorsey	Hill & Range Songs	BMI

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12C	TALK ABOUT THE GOOD TIMES	Elvis Presley	Jerry Reed Hubbard	Almo Music	BMI
4A	TEDDY BEAR	Elvis Presley	Mann-Low	Gladys Music, Inc.	ASCAP
13D(c)	TEDDY BEAR	Elvis Presley	Mann-Low	Gladys Music, Inc.	ASCAP
1D(c)	tennessee waltz	Patti Page	Stewart-King	Acuff-Rose	BMI
1C	THAT'S ALL RIGHT	Arthur Crudup	Arthur Crudup	St. Louis Music	BMI
2A	THAT'S ALL RIGHT	Elvis Presley	Arthur Crudup	St. Louis Music	BMI
13D(c)	THAT'S WHEN YOU HEART-ACHES BEGIN	Elvis Presley	Fisher-Raskin-Hill	Gladys Music, Inc./ Fred Fisher Pub.	ASCAP
7C(c)	THE GIRL I NEVER LOVED	Elvis Presley	Randy Starr	Gladys Music, Inc.	ASCAP
11D	THE NEXT STEP IS LOVE	Elvis Presley	Evans-Parnes	Gladys Music, Inc.	ASCAP
11D	THE WONDER OF YOU	Elvis Presley	Baker Knight	Dutchess Music	BMI
13D(c)	THE WONDER OF YOU	Elvis Presley	Baker Knight	Dutchess Music	BMI
9B	TOMORROW'S A LONG TIME	Elvis Presley	Bob Dylan	Whitmark & Sons	ASCAP
3D	TOO MUCH	Elvis Presley	Rozenberg-Weinman	Southern Belle-Presley	BMI
13D(c)	TOO MUCH	Elvis Presley	Rozenberg-Weinman	Southern Belle-Presley	BMI
13D(c)	TREAT ME NICE	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
5C	TROUBLE	Elvis Presley	Leiber-Stoller	Elvis Presley Music	BMI
4C(c)	TUPELO MISSISSIPPI FLASH	Jerry Reed	Jerry (Reed) Hubbard	Vector Music	BMI

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3A(c)	TUTTI FRUTTI	Elvis Presley	Richard Penniman	Venice Music, Inc.	BMI
10A	U.S. MALE	Elvis Presley	Jerry (Reed) Hubbard	Vector Music	BMI
1A(c)	VIVA LAS VEGAS	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
13D(c)	VIVA LAS VEGAS	Elvis Presley	Pomus-Schuman	Elvis Presley Music	BMI
11C(c)	WALK A MILE IN MY SHOES	Elvis Presley	Joe South	Lowery Music Co.	BMI
13B	WAY DOWN	Elvis Presley	Martine Jr.	Ahab Music Co	BMI
13D(c)	WAY DOWN	Elvis Presley	Martine Jr.	Ahab Music Co.	BMI
5A	WEAR MY RING AROUND YOUR NECK	Elvis Presley	Caroll-Moody	Rush-Presley Music	BMI
13D(c)	WEAR MY RING AROUND YOUR NECK	Elvis Presley	Caroll-Moody	Rush-Presley Music	BMI
9C	WEDDING MARCH	PD	Mendelssohn	PD	PD
8A	WHAT'D I SAY	Elvis Presley	Ray Charles	Progressive Music	BMI
8D(r)	WHAT'D I SAY	Maynard Ferguson	Ray Charles	Progressive Music	BMI
8D	WHEN IT RAINS IT POURS	Elvis Presley	Wm. Robert Emerson	Riverline Music	BMI
13D(c)	WHERE DO YOU COME FROM	Elvis Presley	Batchelor-Roberts	Elvis Presley Music	BMI
6C	WOODEN HEART	Elvis Presley	Wise-Weisman- Tloomy-Kaempfert	Gladys Music, Inc.	ASCAP
13D(c)	WOODEN HEART	Elvis Presley	Wise-Weisman- Tloomy-Kaempfert	Gladys Music, Inc.	ASCAP

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1D	WORKING ON THE BUILDING	Blackwood Brothers	Hoyle-Eowles	Hill & Range Songs	BMI
10B	YELLOW ROSE OF TEXAS/THE EYES OF TEXAS	Elvis Presley	D. George Wise-Starr-Sinclair	Planetary Music Paxwin-Gladys Music	ASCAP
11C	YESTERDAY	Elvis Presley	Lennon-McCartney	Maclen Music, Inc.	BMI
1D(c)	YOU BELONG TO ME	Jo Stafford	King-Stewart-Price	Ridgeway-Studio Music	BMI
9C	YOU'LL NEVER WALK ALONE	Elvis Presley	Rogers-Hammerstein	Williamson Music	ASCAP
8B	YOUR CHEATIN' HEART	Elvis Presley	Hank Williams	Fred Rose Music	BMI
2B	YOU'RE A HEARTBREAKER	Elvis Presley	Sallee	Hi-Lo Music	BMI
11D	YOU'VE LOST THAT LOVIN' FEELING	Elvis Presley	Spector-Mann-Weil	Screen Gems-Columbia	BMI

"ELVIS PRESLEY STORY TIMING CHART"

HOUR 1

<u>A</u>	<u>14:49</u>
<u>B</u>	<u>11:50</u>
<u>C</u>	<u>10:39</u>
<u>D</u>	<u>13:38</u>
<u>NET</u>	<u>50:56+</u>
<u>RUNOUT</u>	<u>1:45=</u>
<u>OVERALL</u>	<u>52:41</u>

HOUR 2

<u>A</u>	<u>12:16</u>
<u>B</u>	<u>12:56</u>
<u>C</u>	<u>12:56</u>
<u>D</u>	<u>12:34</u>
<u>NET</u>	<u>50:42+</u>
<u>RUNOUT</u>	<u>1:33=</u>
<u>OVERALL</u>	<u>52:15</u>

HOUR 3

<u>A</u>	<u>12:23</u>
<u>B</u>	<u>12:14</u>
<u>C</u>	<u>13:08</u>
<u>D</u>	<u>12:38</u>
<u>NET</u>	<u>50:23+</u>
<u>RUNOUT</u>	<u>2:06=</u>
<u>OVERALL</u>	<u>52:29</u>

HOUR 4

<u>A</u>	<u>13:01</u>
<u>B</u>	<u>12:23</u>
<u>C</u>	<u>12:53</u>
<u>D</u>	<u>12:35</u>
<u>NET</u>	<u>50:52+</u>
<u>RUNOUT</u>	<u>1:25=</u>
<u>OVERALL</u>	<u>52:17</u>

HOUR 5

<u>A</u>	<u>13:43</u>
<u>B</u>	<u>12:48</u>
<u>C</u>	<u>11:50</u>
<u>D</u>	<u>12:35</u>
<u>NET</u>	<u>50:56+</u>
<u>RUNOUT</u>	<u>1:45=</u>
<u>OVERALL</u>	<u>52:41</u>

HOUR 6

<u>A</u>	<u>11:30</u>
<u>B</u>	<u>13:54</u>
<u>C</u>	<u>12:32</u>
<u>D</u>	<u>12:41</u>
<u>NET</u>	<u>50:57+</u>
<u>RUNOUT</u>	<u>1:54=</u>
<u>OVERALL</u>	<u>52:51</u>

"ELVIS PRESLEY STORY TIMING CHART" continued

HOUR 7

A 12:50
B 13:40
C 12:38
D 10:51
NET 49:59+
RUNOUT 2:35=
OVERALL 52:44

HOUR 8

A 12:51
B 13:35
C 13:24
D 11:30
NET 51:10+
RUNOUT 2:31=
OVERALL 53:41

HOUR 9

A 14:05
B 11:39
C 13:24
D 11:34
NET 50:42+
RUNOUT 2:05=
OVERALL 52:47

HOUR 10

A 11:25
B 12:51
C 15:14
D 11:21
NET 50:51+
RUNOUT 1:50=
OVERALL 52:41

HOUR 11

A 12:49
B 10:38
C 13:21
D 13:02
NET 49:50+
RUNOUT 1:48=
OVERALL 51:38

HOUR 12

A 12:25
B 12:50
C 12:07
D 12:41
NET 50:03+
RUNOUT 1:33=
OVERALL 51:36

HOUR 13

A 12:47
B 11:20
C 9:28
D 15:45
NET 49:40+
RUNOUT :53=
OVERALL 50:13