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A typical Presley concert of the 1970s was more like a series of rituals and ceremonies than a performance by a mere entertainer. Elvis made his grand entrance for Richard Strauss's *Sprach Zarathustra*, popularly known as the Theme from 2001, charging into the spotlight as if powered by a supernatural force. He incorporated karate kicks and tai chi arabesques into his act as well as other dramatic poses. Elvis also mocked his 1950s sex symbol image by exaggerating the pelvic thrusts and sexual attitudes of his old executive style while making jokes about the old days. A peculiar part of his act was wiping the sweat from his forehead with his scarf or throwing a towel into the audience. This gesture became so popular that dozens of white towels were held in the wings for Elvis to throw at fans at frequent intervals. Although Elvis' enormous popularity forced him to live a remote life that was isolated from the audience, his act on stage gave him the illusion of intimacy. His relationship with his audience was based on treating them like old friends or an extended family. Much interaction took place between Elvis and audience members, such as the exchange of gifts. Elvis threw towels and flowers in the audience; fans returned the gesture by throwing underwear, hotel keys, teddy bears, bouquets and other mementos. In fact, every time Elvis played Las Vegas, the hotel filled fresh underwear in the toilets because of the women sssing their underwear on stage while he performed. Elvis kissed, hugged and held hands with many of the women in the audience. They stood just below the stage, like a receiving line for royalty, waiting to be blessed by the touch of the king. Audience members expected Elvis to sing specific songs and perform well-known movements, and he always lived up to their expectations. This kind of interaction can be traced back to Elvis' early career, when the audience became hysterical at his gyrations and performing style. Even then, Elvis exhibited an eerie instinct for knowing what the fans wanted to see and hear. He teased them with a few hip and leg movements, they responded, and then he cut loose, and sing out specific members of the audience to communicate with. This phenomenon was reciprocal in nature and formed a strong bond between performer and audience. If Elvis' fans throughout his career were unusually loyal and demonstrative, this interactive aspect of his act - from the beginning of his career to the end - was partly responsible. If there is a symbol that has come to represent this period of Elvis' career, it is the bejeweled jumpsuit. As Elvis launched every new tour or Las appearance, his jumpsuits became more elaborate. Sometimes accompanied by a waist-length or floor-length cape, these costumes were decorated with real gemstones, jewels, and semi-precious stones. With the addition of chains and and the outfits can weigh as much as 30 pounds. Later costumes were decorated with certain symbols that held some meaning for Elvis, including eagles, karate emblems, tigers, or sundials. Fans refer to these costumes by name, such as the Mexican sundial, the king of spades, the Rainbow Swirl, the American Eagle, the Red Flower, the Gypsy, and the Dragon. They can identify specific tours and performances by the costumes Elvis wore. Elvis' repertoire of songs varied after the early 1970s, but his style of music and the format of his act did not change. Fans like to find parallels between Elvis' personal life and the songs he chose to sing at certain points in his career. Around 1972, when Elvis and Priscilla encountered marital problems, he included *Always on My Mind* and *You Gave Me a Mountain*, two songs about the trials and tribulations of life and love. The following year, Elvis included *My Way* in his act. Paul Anka wrote these powerful lyrics, which are about a man thinking back on his life as death approaches, with Frank Sinatra in mind. Still, the song became a personal anthem for Elvis, one that seemed to explain his eccentric lifestyle and larger-than-life image. However, a single from this song by Elvis was only released in June 1977. In 1971, country songwriter Mickey Newbury put together a unique arrangement of three 19th-century songs that he recorded and released as *An American Trilogy*. Elvis heard the record and immediately recorded the medley in his act. This piece is so associated with Elvis Presley that it's hard to imagine anyone else performing it with the same showstopping zeal that Elvis put in. Combining *Dixie*, *The Battle Hymn of the Republic*, and the spiritual *All My Trials*, the songs reflect Elvis' patriotism, his religious beliefs, and his deep affection for his native South. A Vegas-style comedian always opened Elvis' concerts even when he was on the road. Rock music lovers were shocked by the old-fashioned routines and stale jokes of these stand-up comics, especially since this era saw the emergence of a new, more hip generation of comedians with socially relevant material. But even when he was at the cutting edge of rock'nroll in 1956 and 1957, Elvis always toured with an oddball assortment of vaudeville-flavored acts unearthed by the Colonel. Therefore, it seems logical that the Colonel would hire this kind of opening act when Elvis returned to live performances in the 1970s. Elvis and the Colonel were used to this kind of show business act, and the humor was about being good in Vegas. Sammy Shore opened for Elvis in the early 1970s, and Jackie Kahane did the honors after 1972. Kahane's responsibilities include the announcement, Ladies and gentlemen, Elvis has the building at the end of each performance. Elvis rarely performed an encore, encore, many times the audience stayed behind after the last song, hoping Elvis would respond to the thunderous applause and return for one last song. To avoid trouble with overzealous fans, Elvis always walked backstage immediately after the last song, often while the band was still playing, and stormed into a car waiting at the stage door. Kahane's announcement informed the audience that it was really time to leave. Despite the predictability of Elvis' live performances in the 1970s, there were still many highlights. On June 9-11, 1972, Elvis played Madison Square Garden in New York City. This was the first time he performed live in New York. All four shows sold out well in advance. A total of 80,000 people attended, including David Bowie, Bob Dylan, George Harrison and John Lennon. However, Elvis and his management team feared that the sophisticated New York critics would not like his Las Vegas-style show. On opening night, Elvis was decked out in one of his bejeweled jumpsuits and a gold-lined cape. He wore a giant belt emblazoned with *The World Champion Entertainer*, in case the critics didn't know who they were dealing with. Throughout the show, especially while singing his old songs, Elvis maintained an ironic distance from his audience. Sometimes he couldn't resist making jokes about his former image. At the beginning of *Hound Dog*, for example, Elvis dropped dramatically to one knee, and then said, Oh, excuse me, and switched to the other knee. During the New York engagement, Elvis seemed to be in top physical condition. His voice was strong and clear, and he sang a variety of old and new songs with drama and flair. Most of New York's critics were enthusiastic. RCA took all four shows at the Garden for an album titled *Elvis as Recorded at Madison Square Garden*. They mixed the songs, pressed the records and had the albums in stores in less than two weeks. In addition to concert recordings, two documentaries - *Elvis on Tour* and *Elvis: That's the Way It Is* - followed the action when the entertainer toured. See the following section to learn more about these documentaries about the king. For more fascinating information about Elvis Presley, see: [Switching to an old-school gaming E3 2018](#) is in the books and between the return of Halo and the release of Fortnite for the Switch, there's a lot to talk about. We picked our favorites from the big show, but at the last minute some interesting Nintendo news leaked out about some more games coming to the Switch. Maybe you've heard of it. One of them is called *Donkey Kong*. And no, not some gussied-up 64-bit 3D holographic version, we're talking about the original arcade player in all its 1981 8-bit glory. According to gaming site Kotaku, Nintendo says *Players* can choose from three original versions of the game, all of which will run on their original ROM source code. Source. variations are small, but if you are a purist, we know that is important. And hey, it's out today, so grab those joycons and go play. The second game is a unicorn of sorts: *Sky Skipper* was another video arcade gem from 1981 that was never actually released except in the form of a few full-size stand-up test units, only one of which survives today. Nintendo pulled the ROM, copied the game data and you'll be able to get it going next month. Press the link for the latest Switch retro gaming details. Checkmate, I think here's a quick follow-up to the iPhone security story yesterday: Motherboard is reporting that they've seen emails from a forensic expert that claims Grayshift, the company's makes the iPhone cracking GrayKey device, is already ahead of Apple's move to kill the lightning port after an hour, a restricted future feature called USB Mode that Apple is due to roll out in an update. Motherboard says the email they saw indicated that Grayshift has been aware of the strategy for some time and has gone to great lengths to make their technology future-proof and can already beat Apple's countermeasure. Motherboard also says grayshift has relationships with the FBI, DEA, Secret Service and New York State Police. So the chess match goes on. Your move, Apple. A folded future? Some Samsung super secret smartphone rumors now: Forbes says the so-called Galaxy X foldable smartphone is on the move through development and could hit the market next year. So far there are no great tech details except to say that it will have a huge 7.3-inch OLED screen when unfolded and be able to fold up to about 4.5 inches, which we think is probably enough to get everyone's attention. Forbes also says that the phone can use something called artificial muscle tech on the inside. We don't know exactly why, but we're definitely curious. Forbes also has some hints at possible pricing, and if you thought an iPhone X was spendy, well, try nearly two thousand dollars for the Galaxy X. Prototypes for the phone can be built as early as November so Samsung can play their games at CES in January, just six short months from now. We can hardly wait. We have more news on our Facebook page and YouTube channel, and make sure you tune in to this week's DT podcasts: [Trends with Benefits](#) (general tech shenanigans) on Thursdays, and [Between streams](#) (movie and TV topics) every Friday. Editorial recommendations

