

elvis has just left the building

Elvis Has Just Left the Building: The Story Behind the Iconic Phrase

elvis has just left the building—a phrase that has echoed through generations, instantly conjuring images of the King of Rock 'n' Roll making his grand exit. It's more than just words; it's a cultural touchstone, a symbol of finality, and a catchphrase that has woven itself into the fabric of popular vernacular. But where did this phrase come from? What does it really mean, and how did it become such an enduring part of our language? Let's dive into the fascinating history and cultural significance of "elvis has just left the building."

The Origins of "Elvis Has Just Left the Building"

The phrase originally emerged during Elvis Presley's concert tours in the late 1950s and early 1960s. Back then, Elvis's shows were chaotic events filled with screaming fans, often making it difficult for audiences to calm down even after the King had finished performing. To manage the crowd and prevent them from lingering or demanding encore performances, announcers would inform the audience that "Elvis has just left the building." This was a clear signal that the show was over, and the star was no longer present.

From Practical Announcement to Cultural Catchphrase

What started as a practical crowd-control announcement quickly transcended its initial purpose. As Elvis's fame skyrocketed, the phrase took on a life of its own, becoming a symbolic expression of finality and departure. It was no longer just about a concert ending; it became shorthand for "the main event is over," or "there's nothing more to see here."

Over time, the phrase has been used humorously or metaphorically in countless contexts, from sports commentary to political speeches. Its versatility has helped cement its place in everyday language, far beyond the realm of Elvis Presley's concerts.

Why "Elvis Has Just Left the Building" Resonates So Deeply

The Power of Iconic Celebrity Language

Elvis Presley wasn't just a musician; he was a cultural phenomenon. His influence extended well beyond music into fashion, film, and social attitudes. Given his status, anything associated with Elvis carried significant weight. The phrase "elvis has just left the building" taps into the mystique of his persona and the emotional connection fans had with him.

When people hear the phrase today, it evokes a sense of nostalgia and a reminder of the impact Elvis had on popular culture. It represents the end of an era, a moment frozen in time when the King's presence was palpable and unforgettable.

Communicating Finality and Closure

At its core, the phrase is about closure. In events, performances, or conversations, signaling that the main attraction or topic has departed helps audiences shift their focus and expectations. This makes "elvis has just left the building" an effective metaphor for wrapping things up cleanly and clearly.

In everyday conversations, people often use it humorously to indicate that someone important or influential has exited a situation, or that something significant has come to an end. This broad applicability keeps the phrase relevant across generations.

How "Elvis Has Just Left the Building" Has Influenced Pop Culture

In Music and Entertainment

Many artists and entertainers have referenced the phrase in their work, either to pay homage to Elvis or to evoke the idea of departure and finality. For instance, you might hear it in song lyrics, comedy sketches, or even movie dialogues. It's a phrase that instantly conveys a sense of drama and closure, which makes it a favorite among creatives.

In Everyday Language and Media

Beyond music and entertainment, "elvis has just left the building" has permeated media and everyday speech. Sports commentators might use it when a star player leaves the game. News anchors might use it metaphorically when a major figure exits a political stage. The phrase's flexibility and recognizability make it a powerful rhetorical tool.

The Evolution of the Phrase in Modern Times

From Concert Halls to Internet Memes

In the digital age, the phrase has found new life in memes, social media posts, and viral videos. People use "elvis has just left the building" to humorously mark the end of an online debate or the departure of a controversial figure from a virtual space. The phrase's adaptability illustrates how

language evolves alongside technology while retaining its original charm.

Using the Phrase in Modern Communication

If you want to sprinkle a bit of classic flair into your conversations or writing, using “elvis has just left the building” can be a fun, engaging way to signal the end of something important or dramatic. Just be mindful of the context—its impact works best when the departure is significant or worthy of notice.

Tips for Incorporating “Elvis Has Just Left the Building” into Your Vocabulary

- **Know your audience:** The phrase resonates best with those familiar with Elvis Presley or classic American culture.
- **Use it to signal an ending:** Whether wrapping up a meeting, a story, or an event, this phrase adds a playful yet definitive tone.
- **Pair it with humor:** Its iconic nature makes it perfect for lighthearted or sarcastic remarks.
- **Don’t overuse it:** As with any catchphrase, using it sparingly keeps it fresh and impactful.

The Lasting Legacy of “Elvis Has Just Left the Building”

Even decades after Elvis Presley’s passing, the phrase remains a vibrant part of the cultural lexicon. It’s a testament to the King’s enduring influence and the way language can immortalize moments in history. Whether you’re a die-hard Elvis fan or just someone who appreciates clever expressions, “elvis has just left the building” offers a unique blend of history, humor, and finality that continues to captivate audiences worldwide.

So next time you want to signal that the show is over or the main character has exited, remember the phrase that started it all. After all, when Elvis has just left the building, you know the party’s really done.

Frequently Asked Questions

What does the phrase 'Elvis has just left the building' mean?

The phrase 'Elvis has just left the building' is an expression used to indicate that an event is over or

that the main attraction has departed, often used to encourage audiences to leave.

Where did the phrase 'Elvis has just left the building' originate?

The phrase originated in the 1950s during Elvis Presley's concerts, used by announcers to calm fans and inform them that Elvis had left the venue, so there was no point in waiting for an encore.

Is 'Elvis has just left the building' still used today?

Yes, the phrase is still used today in various contexts to humorously or seriously indicate that something or someone has departed or that an event has concluded.

How has the phrase 'Elvis has just left the building' influenced popular culture?

The phrase has become a popular idiom and is referenced in music, movies, television, and everyday conversation as a way to signify the end of an event or the departure of a key figure.

Are there any famous parodies or references to 'Elvis has just left the building'?

Yes, many comedians, musicians, and TV shows have parodied or referenced the phrase, often using it humorously to mark the exit of a character or situation.

Can 'Elvis has just left the building' be used metaphorically?

Absolutely, it can be used metaphorically to indicate that a person has left a situation, or that an opportunity or phase has ended.

Why did announcers feel the need to say 'Elvis has just left the building' during concerts?

Announcers used the phrase to manage the enthusiastic crowds, letting them know that Elvis would not be returning to the stage, thereby helping to disperse the audience safely.

Additional Resources

Elvis Has Just Left the Building: Tracing the Origins and Cultural Impact of an Iconic Phrase

elvis has just left the building is more than just a phrase; it is a cultural landmark that has transcended its original context to become a widely recognized idiom across the globe. Originating from the world of entertainment in the mid-20th century, this expression has been used to signify the definitive end of an event, most notably a live performance. Over decades, its usage has evolved, adapting to various contexts while retaining its association with the legendary figure of Elvis Presley. This article delves into the origins, evolution, and enduring significance of the phrase,

unpacking why “elvis has just left the building” remains firmly embedded in popular culture.

The Origin of “Elvis Has Just Left the Building”

The phrase “elvis has just left the building” traces back to the late 1950s during Elvis Presley’s rise to superstardom. It was initially used by announcers at Presley concerts to calm audiences who were reluctant to leave after the show had ended. The intent was practical: to inform fans that Elvis had exited the venue and would not be returning for an encore, thereby preventing lingering crowds and potential disorder.

This announcement was first documented during Presley’s 1956 performances, particularly in the Southern United States where his fan base was fervent. The phrase quickly became a staple of Presley concerts, delivered in a calm but authoritative tone. It served as a subtle yet clear message that the event was conclusively over.

From Announcement to Cultural Catchphrase

What began as a logistical tool soon morphed into a widely recognized catchphrase. As Elvis’s fame skyrocketed, so did the notoriety of this phrase. It became synonymous not only with the King of Rock and Roll himself but also with the conclusion of any significant event. Over time, “elvis has just left the building” was adopted by media, comedians, and advertisers, indicating the phrase’s migration from concert halls to mainstream vernacular.

The phrase’s transition is a classic example of how language evolves in tandem with cultural icons. It encapsulates the idea of finality, signaling a definitive end that leaves no room for doubt. This succinctness and clarity have made it a favored idiom in various contexts beyond music.

The Phrase in Popular Culture and Media

Beyond its concert origins, “elvis has just left the building” has been referenced in countless films, television shows, and literary works. Its use often carries a dual meaning: on one hand, it pays homage to Elvis Presley’s enduring legacy, and on the other, it functions as a metaphor for departure or closure.

Film and Television References

The phrase has appeared in numerous productions, ranging from sitcoms to documentaries about Elvis. For example:

- **Documentaries:** Various documentaries about Elvis Presley have used the phrase in titles or narration, reinforcing its association with his life and career.

- **Comedic Usage:** TV shows like “The Simpsons” and “Family Guy” have employed the phrase humorously to mark the end of a scene or an unexpected exit.
- **Drama and Biopics:** Films such as “Elvis” (2022) incorporate the phrase as a nod to Presley’s cultural significance, often highlighting moments of finality in his career.

These instances contribute to the phrase’s perpetuation, introducing it to newer generations and diverse audiences.

Marketing and Advertising

Marketers have leveraged “elvis has just left the building” to evoke nostalgia and capitalize on Elvis’s iconic status. The phrase has been featured in campaigns for everything from music festivals to consumer products, emphasizing themes of departure, exclusivity, or the end of a limited-time offer.

For example, limited-time sales events have used the phrase to imply urgency or signal the closing period, drawing on the familiar cultural weight behind the words. This strategic adoption demonstrates how the phrase extends beyond entertainment into commercial spheres.

Analyzing the Linguistic and Social Significance

From a linguistic perspective, “elvis has just left the building” is an example of a fixed expression that gains meaning through cultural context. The phrase uses simple syntax but carries a layered significance due to its historical and societal associations.

Why It Resonates

Several factors contribute to the phrase’s longevity and resonance:

1. **Association with a Cultural Icon:** Elvis Presley’s status as “The King of Rock and Roll” imbues the phrase with immediate recognition and emotional weight.
2. **Clear Communicative Purpose:** Its original use was straightforward and functional, which helped embed it in the collective consciousness.
3. **Flexibility and Adaptability:** The phrase can be used literally or metaphorically, making it relevant in diverse situations.
4. **Rhythmic and Memorable:** The cadence of the phrase lends itself well to oral repetition and memorability.

Potential Limitations and Misinterpretations

Despite its popularity, the phrase may sometimes be misunderstood or overused. For individuals unfamiliar with Elvis or his cultural significance, the phrase may lack meaning or seem archaic. Additionally, excessive or inappropriate use can dilute its impact.

In contexts unrelated to events or departures, the phrase might cause confusion or appear as an affectation. Thus, understanding the phrase's origin and appropriate usage is essential for maintaining its communicative effectiveness.

The Phrase's Role in Modern Digital Communication

In the age of digital media and social networks, "elvis has just left the building" has found new life as a meme and a hashtag. Online platforms often use it humorously to mark the conclusion of a discussion thread, a viral video, or a notable moment.

Social Media Dynamics

The phrase's adaptability makes it ideal for the fast-paced nature of social media:

- **Twitter:** Users employ it to signal the end of a conversation or to announce a departure from a topic.
- **Instagram and TikTok:** Creators use it in captions or video overlays to dramatize an exit or transition.
- **Memes:** The phrase is often paired with images of Elvis or humorous exits, enhancing its shareability.

These digital manifestations contribute to the phrase's continued relevance, bridging generational gaps and expanding its reach far beyond its initial setting.

SEO and Content Marketing Implications

For content creators and marketers aiming to optimize their digital presence, incorporating "elvis has just left the building" along with related LSI (Latent Semantic Indexing) keywords can enhance search engine visibility. Terms such as "Elvis Presley quotes," "iconic cultural phrases," "concert announcements," and "pop culture idioms" naturally complement the phrase and help capture diverse search intents.

Moreover, using this phrase in blog posts, articles, or social media content can attract users

interested in music history, nostalgia, or linguistic curiosities. When integrated thoughtfully, it enriches content quality and engagement metrics.

Final Thoughts on an Enduring Expression

“elvis has just left the building” remains a powerful and evocative phrase, deeply intertwined with the legacy of one of music’s greatest legends. From its roots as a practical announcement to a multifaceted cultural symbol, it exemplifies how language evolves alongside society. Its continued use across media, advertising, and digital platforms underscores its flexibility and widespread recognition.

The phrase’s ability to signify closure with a touch of historical flair ensures that it will continue to resonate for years to come, reminding us of Elvis Presley’s indelible impact—not just on music, but on the very language we use to mark moments of significance.

[Elvis Has Just Left The Building](#)

elvis has just left the building: Images of Elvis Presley in American Culture, 1977-1997
George Plasketes, 1997 Was Al Gore only half-kidding at the 1992 Democratic Convention when he compared Bill Clinton to the King? Why does Elvis's name and image still pop up in so many movies, television shows, and songs? From black velvet paintings, comic books, and postage stamps to impersonators, movie characters, and sports stars, *Images of Elvis Presley in American Culture, 1977--1997* provides a surprisingly broad vista from which to view American popular culture. An insightful exploration of America's overwhelming and enduring cultural fascination with the expanding and elusive Elvis myth, this book combines historical, textual, and sociocultural analysis with a wide range of resource materials to examine the many images of Elvis in American culture. Focusing on the period following his death in 1977 up to the present, *Elvis Presley in American Culture, 1977--1997* informs and entertains popular readers and academicians in American studies, popular culture, radio/television/film, sociology, music, and 20th-century American history. Elvis fans (Elfans) and collectors of Elvis Presley materials and memorabilia also need to add this perspective-enhancing book to your personal libraries. Author George Plasketes shows us how representations, reflections, responses, and references to Elvis in art, artifacts, film, video, television, music, performance, literature, memorabilia, and alleged sightings, continue to make American culture a mystery terrain of endless Elvistas. The repetition of these images is a link to our cultural identity. *Elvis Presley in American Culture, 1977--1997* provides the necessary critical analysis and the resource guide to the various representations of Elvis during the past 20 years, to give readers an engaging and informative way to pursue and interpret the expansive and ever-evolving Elvis myth and its importance to American popular culture.

elvis has just left the building: *Why Elvis Left the Building* Heart Lanier Shapr[], 2011-04-01
Of the millions of Elvis Fans around the globe, I would place Heart Shapre' among the top ten persons for her love, mystique and dedication to King Presley. I wish her the best of luck in her new book endeavor. Capt. Bob Ferguson, Ret. Memphis Police Dept. Some things are meant to be, this writing is based on ELVIS THROUGH MY EYES; the facts remain. Here is your friend, and you will learn about the man. Would anyone who loves ELVIS toss his life away? Influential people like ELVIS are not forgotten no matter what. Seven lost childhood years of ELVIS' life is related by James Samuel Denson selected by Gladys Presley to help raise him. On stage beneath those costumes was

a person who had struggles, FBI involvement and is a phenomenon. What was the price...the blood talks. This work was written with Priscilla and Lisa Marie in mind. To quote Elvis, My image is one thing and the human being is another...it's hard to live up to an image...Elvis gave possibly more than he had and his spirit still connects with all who love and understand him far beyond the emotionalism. The God in Elvis connects with the God in others. Don't miss knowing him plus the blessing this book brings as, if you shut the door here, you may be walking on Elvis' soul. As some desire only the showmanship, there is no need to say 'enjoy it' - you have that but we have the man - ELVIS. We were extremely fortunate to have had Elvis for so long. Yet today, his music is kept alive so beautifully by radio, TV, film and the gifted Tribute Artists world-wide; we are highly blessed with their artistry. Elvis was not finished by August 17, 1977

elvis has just left the building: The Church Has Left the Building Michael Plekon, Maria Gwyn McDowell, Elizabeth Schroeder, 2016-09-30 The origin of the phrase the church has left the building lies with Elvis. In order to clear halls of his riotous fans after concerts, it was announced that Elvis has left the building. Here, the expression highlights intense change within the church. Not only does the church change for its own existence, it also does so for the life of the world. The church cannot avoid the many past and future changes of our constantly transforming society, demographic changes long in process. What you have before you is a gathering of first-hand reflections--stories really--from a diverse group of Christians, lay as well as ordained. While each has a distinctive experience of the church in our time, all of them have something to say about the many changes in our society and how these are affecting our faith, the parish, and pastoral work. Contributors: Mary Breton Nicholas Denysenko Adam A. J. DeVille John C. Frazier David Frost Carol Fryer Kenneth J. Guest Brett Hoover Abbie Huff Wongee Joh Justin Mathews Maria Gwyn McDowell William C. Mills Robert Corin Morris Sarah Hinlicky Wilson Michael Plekon

elvis has just left the building: Off Mike Mike Emrick, Kevin Allen, Eddie Olczyk, 2020-10-20 Emrick loves stories and loves to tell them. Yesterday in broadcasting. Tomorrow in book form. —Steve Simmons, Toronto Sun After nearly 50 years behind the microphone, the voice of hockey in America opens up in a must-read memoir. Mike Doc Emrick has seen everything there is to see in a hockey game. Sizzling slap shots. Commitment, courage, and camaraderie. Pugnacious pugilists. Game-winning goals. To hockey fans across the country, his voice—and vocabulary—have become synonymous with the game they love. In *Off Mike*, Doc takes readers back to the beginning, detailing how a Pittsburgh Pirates fan from small-town Indiana found himself in the wild world of professional hockey, calling games for the New Jersey Devils, Philadelphia Flyers, and finally NBC. He's covered All-Star Games, Stanley Cup Finals, the Olympics, and everything in between, rubbing shoulders with hockey's immortals both on and off the ice. Yet Doc's life has had its share of ups and downs, from almost leaving behind the love of his life to the passing of beloved companions to personal health scares. After years of being welcomed into our homes, in this autobiography Doc welcomes us into his, revealing the stories, wit, and wisdom that have made him one of the most beloved figures in sports.

elvis has just left the building: Frank Zappa: The Complete Guide to his Music Ben Watson, 2012-01-19 The indispensable consumers' guide to the music of Frank Zappa - the genius of the absurd, and one of the most prolific and unpredictable characters of 20th century music. A thorough analysis of Zappa's complete recorded output, from the early days of the Mothers Of Invention, through his more avant-garde compositions and classical projects to the most recent posthumous releases. The guide features: An album by album analysis A full Zappa bibliography Details of when and where the music was recorded, including all collaborating artists A special section concerning compilation, archive and bootleg releases Sixteen pages of full-colour images

elvis has just left the building: Witness Tampering Barry Grant Marsh, 2019-03-29 Barry Grant Marsh, who was a third-generation Jehovah's Witness, seeks to help others struggling to leave behind the Watchtower Bible and Tract Society dogma in this memoir that looks at Jesus Christ in a new light. He reveals the powerful training methods employed by Jehovah's Witnesses to manipulate and control their followers—as well as steps you can take as a Christian that will protect you from

falling victim to this cult. Moreover, he provides tips on reaching out to loved ones who are members and advice on responding to Witnesses who knock on your door. Marsh also shares details from his own journey of finding Jesus, which took more than thirty years and was dominated by his dedication to an organization that brought him difficulty, disillusion, and disappointment. In the end, he realized that the Holy Spirit was there to lead him through it all. Join Marsh on a compelling and heartfelt journey toward biblical truth, and start your own walk toward Christ with this incredible story.

elvis has just left the building: The Words and Music of Frank Zappa Kelly Fisher Lowe, 2007-10-01 A deep look at the work of one of the most insightful and incisive critics of late 20th-century American culture.

elvis has just left the building: Tales from the Pittsburgh Penguins Joe Starkey, 2006-10 Readers have the chance to meet the Pittsburgh Penguins, one of the wildest, wackiest, most wonderful sports franchises that ever waddled its way across North America. If Penguins fans are not shedding tears of sadness, they are crying for joy or simply laughing so hard they cannot stop. The team's games once played on a station called WEEP, and its first mascot, a penguin named Pete, died of pneumonia. In Tales from the Pittsburgh Penguins, sportswriter Joe Starkey takes fans inside the locker rooms, onto the team buses (including the one defenseman Bryan Buggsy Watson hi-jacked) and behind the personalities that have shaped Penguins hockey since 1967. No franchise has survived more near-death experiences than this one, which twice went bankrupt and many times escaped the threat of relocation. In 1975 things were so tough that players had their postgame oranges taken away. The bitter, often comical lows only made the ride to the top that much sweeter, and the Penguins have spent quality time at the summit. Mario Lemieux led the team to back-to-back Stanley Cup championships and later bought it out of bankruptcy court. Rarely has this franchise ever taken the middle ground. When it was bad, it was very, very bad. When it was good, it was sublime, graced with some of the greatest hockey personalities of the 20th Century. Hall of Fame coaches Herb Brooks, Bob Johnson, and Scotty Bowman plied their trade in Pittsburgh, as did Hall of Fame talents such as Lemieux, Paul Coffey, Jaromir Jagr and Ron Francis. The characters, too, were the cream of the crop. Wild men such as Eddie Shack, Brian Spinner Spencer, and Darius Kasparaitis provided entertainment in the best and worst of times, like the night Kasparaitis was tossed into a Calgary police car for jaywalking or the time Shack drove his dune buggy onto the ice at the Civic Arena. To borrow a phrase from legendary Penguins announcer Mike Lange, you'd have to be h

elvis has just left the building: Becoming Animal Nato Thompson, 2005-06-17 Contemporary artists investigate the boundaries between animal and human in a world of transgenics and dissolving distinctions; with 65 color images of new works. In an age when scientists say they can no longer specify the exact difference between human and animal, living and dead, many contemporary artists have chosen to use animals in their work—as the ultimate other, as metaphor, as reflection. The attempt to discover what is animal, not surprisingly, leads to a greater understanding of what it means to be human. In Becoming Animal, 12 internationally known artists investigate the shifting boundaries between animal and human. Their explorations may be a barometer of things to come. The works included in Becoming Animal—which accompanies an exhibit at MASS MoCA—range from the aviary and cabinet of curiosities of Mark Dion to the gun-toting bird collages of Michael Oatman. Nicolas Lampert's machine-animal collages and Jane Alexander's corpse-like humanoids suggest a new landscape of alienation. Rachel Berwick's investigation of the last Galapagos tortoise from the island of Pinto and Brian Conley's humanized mating call of the Tungara frog question the divide between human and animal communication. Patricia Piccinini imagines a bodyguard for a bird on the edge of extinction and Ann-Sofi Siden recreates the bedroom—and paranoia—of psychologist Alice Fabian. Natalie Jeremijenko presents another installment in her ongoing Ooz, reverse-engineering the zoo, and Kathy High's installation of trans-animals remembers lab rats who have given their lives for science. Sam Easterson's videos allow us to see from the viewpoint of an aardvark, a tarantula, a tumbleweed; Motohiko Odani's films show a surrealistic genetically modified

bestiary. *Becoming Animal* documents these works with eye-popping full-color images, taking us on a visual journey through an unknown world.

elvis has just left the building: Rockin' the Classics and Classicizin' the Rock: Janell R. Duxbury, 2001-02-05 Rock music of all varieties has been influenced by classical music and vice versa, both in the form of direct quotes and in the form of borrowings of style, composition, and instrumentation. The average listener may be unaware of the many links between rock music and the classics. One might remember a few examples, such as Walter Murphy's chart-topping *A Fifth of Beethoven* or Eric Carmen's *All by Myself*, but pass them off as interesting anomalies. However, the influence of the classics on rock music is pervasive and grows from a long line of precedents. This second supplement to Janell R. Duxbury's original 1985 discography, *Rockin' the Classics and Classicizin' the Rock*, brings the earlier work and first supplement up-to-date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres. Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics. Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions. Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and/or written by rock artists. In these examples, the musical style varies from strict classical interpretations to pop-style orchestral renditions. The second supplement then expands Duxbury's original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses, selected samples of recorded rock music that simulate baroque or classical sound/structure, examples of the manifest influence of rock on classical music, and instances of rock artists and classical artists switching roles. Lastly, this discography updates the 1985 version and the first supplement with new information, expanded details, and minor corrections to the earlier works. An extended list of selected non-rock background examples is included in several new appendixes. The Preface is updated. A general index includes the names of classical composers, rock artists and groups, orchestras, choruses, orchestra conductors, sound recording producers, and song or instrumental titles. With its incomparable scope and content, this supplement, together with Duxbury's previous discography, and its first supplement will be appreciated by students, researchers, record collectors, trivia buffs, music industry employees, and fans of rock music and the classics.

elvis has just left the building: Ffawd, Cywilydd a Chelwyddau Llwyd Owen, 2012-07-23 Nofel feiddgar sy'n son am brofiadau ysgytwol a dialgar enaid ifanc a beiddgar sy'n garcharor i lygredd byd y cyfryngau. Gan 'athrylith pennaf' gwobr Daniel Owen 2005. Yn cynnwys rhegfeydd a chynnwys sy'n addas ar gyfer oedolion yn unig. Adargraffiad; cyhoeddwyd gyntaf yn Chwefror 2006.

elvis has just left the building: Led Zeppelin: The Concert File Dave Lewis, Simon Pallett, 1997-05-15 Between 1968 - 1980 Led Zeppelin performed over 500 concerts in every corner of the world, establishing themselves as the most popular live rock attraction of their era. This book explores in great detail the in-concert history of one of the most successful bands of all time.

elvis has just left the building: Wild West Adventures in the Great African Bush David Robert Dalton, 2012-05-15 Kindly please read this and then send this message to your relatives, friends, and business associates in South Africa and overseas. *Wild West Adventures in the Great African Bush* by David Robert Dalton (with contributions by Mike, Trevor & Garth Dalton) Embark on Wild West Adventures in the Great African Bush with author David Robert Dalton, who takes you to the African bush in the late 1950s and early 1960s. Inspired by his and his brothers fond memories of growing up in the little copper mining town of Messina (now called Musina) in South Africa, with written contributions from his three elder brothers, he pens a wacky, side-splitting tale of his adventures growing up in the little bushveld town. Set in the African bushveld (a.k.a. the Great Arizona Desert), the three elder Dalton cowpokes are members of a gang dubbed the Messina Dalton Gang, after the infamous Wild West Dalton Gang, who roar around on their two-wheeler steeds and talk in tough Western jargon. The youngest Dalton cowpoke, six-year-old, David, calls himself Gunslinger and his main ambition in life is to become a recognized member of the gang. Together with his little African

Pawnee sidekick-hombre, Tokoloshie-Two-Feathers, and his three-legged Jack Russell dog, Jock, Gunslinger tries hard to impress, but continually messes up. The story, told in a light-hearted tongue-in-cheek fashion, as told through the fertile imagination of a six-year-old boy, but is written for adults. There's a delightful array of wacky small-town characters that help the story come alive, making you feel part of it. There's the delicious Danish Tart, who runs the Mine Rec Club bar, Speedy, the town's beefy Harley-riding policeman, Paparazzo, the long-nosed Italian crime reporter, Frank & Earnest (the same person!), the hip Holy father, the disapproving Dominee, Mrs Bogey, the Mine Managers snooty wife, and the gangs all-suffering parents, the Old Man and Daisy-Anne, who all contribute to the hilarity! Dredging up one's own childhood memories, it's a wonderful nostalgic tale to touch the hearts of all ages! It's so darned funny; it'll have you laughing out loud! A charming and endearing must-read story for all ages! I simply loved it! Brenda George, author of *Falling Leaves* and *Mountain Ashes*. I warmed to this delightful and endearing book a unique African TO-KILL-A-MOCKINGBIRD look into the mind of a child of those nostalgic times. Gloria Keverne, international bestselling author of *A Man Cannot Cry* and *Broken Wings*. Available in EBook and paperback format, see: <http://www.xlibrispublishing.co.uk> or <http://www.xlibris.com>; <http://www.amazon.co.uk> or <http://www.amazon.com> or www.bushwhackedbooks.co.za <http://www.youtube.com>

elvis has just left the building: America's Last Great Newspaper War Mike Jaccarino, 2020-03-03 NAMED A BEST BOOK OF THE WEEK BY THE NEW YORK POST ALSO AVAILABLE AS AN AUDIOBOOK A from-the-trenches view of New York Daily News and New York Post runners and photographers as they stop at nothing to break the story and squash their tabloid arch-rivals. When author Mike Jaccarino was offered a job at the Daily News in 2006, he was asked a single question: "Kid, what are you going to do to help us beat the Post?" That was the year things went sideways at the News, when the New York Post surpassed its nemesis in circulation for the first time in the history of both papers. Tasked with one job—crush the Post—Jaccarino here provides the behind-the-scenes story of how the runners and shooters on both sides would do anything and everything to get the scoop before their opponents. The New York Daily News and the New York Post have long been the Hatfields and McCoys of American media: two warring tabloids in a town big enough for only one of them. As digital news rendered print journalism obsolete, the fight to survive in NYC became an epic, Darwinian battle. In *America's Last Great Newspaper War*, Jaccarino exposes the untold story of this tabloid death match of such ferocity and obsession its like has not occurred since Pulitzer- Hearst. Told through the eyes of hungry "runners" (field reporters) and "shooters" (photographers) who would employ phony police lights to overcome traffic, Mike Jaccarino's memoir unmasks the do-whatever-it-takes era of reporting—where the ends justified the means and nothing was off-limits. His no-holds-barred account describes sneaking into hospitals, months-long stakeouts, infiltrating John Gotti's crypt, bidding wars for scoops, high-speed car chases with Hillary Clinton, O.J. Simpson, and the baby mama of a philandering congressman—all to get that coveted front-page story. Today, few runners and shooters remain on the street. Their age and exploits are as bygone as the News-Post war and American newspapers, generally. Where armies once battled, often no one is covering the story at all. Funding for this book was provided by: Furthermore: a program of the J. M. Kaplan Fund

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about Armstrong's seemingly superhuman feats. And so began a long battle to reveal the truth that finally ended in October 2012 when the cyclist was banned from the sport for life. Walsh's gripping and moving personal account of his struggles is a revealing insight into the murkier end of professional cycling - a place where having the right doctor can make all the difference and where there existed a conspiracy of silence. As he shows, it never was about the bike. However, spurred on by a few brave people who were prepared to speak out in the hope of saving the sport they loved, Walsh continued to probe, and eventually he was vindicated when Armstrong's reputation was ruined. In this updated edition, covering Armstrong's confession to Oprah, *Seven Deadly Sins* takes the reader into a world of doping and lies, but shows that there is always hope for a better future.

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annual Memphis Blues Festival, and started recording. The blues, Elvis, and early rock 'n' roll compelled Dickinson to reject racial barriers and spurred his contributions to the Memphis music and experimental art scene. He explains how the family yardman, WDIA, Dewey Phillips, Furry Lewis, Will Shade, and Howlin' Wolf shaped him and recounts how he went on to learn his craft at Sun, Ardent, American, Muscle Shoals, and Criteria studios from master producers Sam Phillips, John Fry, Chips Moman, and Jerry Wexler. Dickinson is a member of the Mississippi Music Hall of Fame and an inaugural inductee of the Memphis Music Hall of Fame. He has received the Lifetime Achievement Award for Engineering and Production from the Americana Music Association, a Brass Note on the Beale Street Walk of Fame in Memphis, and a Heritage Marker on the Mississippi Blues Trail. This memoir recounts a love affair with Memphis, the blues, and rock 'n' roll through Dickinson's captivating blend of intelligence, humor, and candor.

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