New releases of two of Elvis Presley's more memorable performances—comeback shows in Honolulu and New York City—find him at his best, despite the white jumpsuit, writes Andy Battaglia.

The only mode of dress more abhorred by the white jump suit approved by Elvis Presley in the same performance, in all its glaring flashiness and well-colored glory, rimed with the flowers of a Hawaiian lei. Any man of distinction at the time had tossed aside the from the moment the jump suit hit, preoccupies, but still, Elvis has had a few essays done with tacky floral decoration would bring him to point without a question. That doesn't mean he lost his capacity to rock, though. And rock he did in a pair of wire-con shoes complete for a new two-CD Columbia collection of Aloha from Hawaii via Satellite. The performances were notable when they happened, in early 1973, for being broadcast on television all over the globe, in an era when satellites were not a standard media fare. They were seen and heard by “one-third of entertainment history was one of having made television and en

that Elvis played in New York. He had performed in the city for the taping of famed TV appearances on NBC Ed Sullivan Show in the 1950s, but none had been open to the public—and they were certainly not on the scale of an arena show attended by 20,000 people. Predictably, the presence of Elvis was extruded by much the same sense of wistfulness before the shows—in a 1970s documentary, packaged with the two-CD set—of the King says, laughingly, “We had to wait the tour run is into the Garden.” In answer to a question about the image he had established, Elvis says, “Well the image is one thing, and a human being is an other, you know.”

Both are on track in Princes from another Planet, which bears similarities to but is significantly different from Aloha from Hawaii. The set list is much the same and so are many of the specifics, such as the classic Hank Williams tune that Elvis introduces as “probably the saddest song I've ever heard.” In his gentle, wailing delivery, he can hear Elvis continue with his country roots in the rural American South—so far removed, in every sense, from where he is on stage in Honolulu. The same goes for a different stage he commands. In “Princes from another Planet,” record a New York's Madison Square Garden in the summer of 1972. The four concerts from which the two-CD set was culled were the only ones that Elvis ever played in New York. He had performed in the city for the taping of famed TV appearances on NBC Ed Sullivan Show in the 1950s, but none had been open to the public—and they were certainly not on the scale of an arena show attended by 20,000 people.

The performances were notable when they happened, in early 1973, for being broadcast on television all over the globe, in an era when satellites were not a standard media fare. They were seen and heard by “one-third of entertainment history was one of having made television and entertainment. Presley's more memorable performances—comeback shows in Honolulu and New York City—find him at his best, despite the white jumpsuit, writes Andy Battaglia. The Elvis Presley performs for the world via satellite in Honolulu in 1973.