

## Good Rockin' Tonight

(Elvis Presley)

[Verse 1]

Well, I heard the news  
There's good rocking tonight  
Well, I heard the news  
There's good rocking tonight

[Chorus]

I'm gonna hold my baby  
As tight as I can  
Tonight she'll know  
I'm a mighty, mighty man  
I heard the news  
There's good rocking tonight

[Verse 2]

I say, well, meet me in a hurry  
Behind the barn  
Don't you be afraid, darling  
I'll do you no harm  
I want you to bring  
Along my rocking shoes  
'Cause tonight I'm gonna rock  
away  
All my blues  
I heard the news  
There's good rocking tonight

[Verse 3]

Well, we're gonna rock

We're gonna rock  
Let's rock  
Come on and rock  
We're gonna rock  
All our blues away

[Verse 4]

Have you heard the news?  
Everybody's rocking tonight  
Have you heard the news?  
Everybody's rocking tonight

[Chorus]

I'm gonna hold my baby  
As tight as I can  
Tonight she'll know  
I'm a mighty, mighty man  
I heard the news  
There's good rocking tonight

[Verse 5]

Well, we're gonna rock, rock,  
rock  
Come on and rock, rock, rock  
Well, rock, rock, rock, rock  
Let's rock, rock, rock, rock  
We're gonna rock all our blues  
away

"Good Rocking Tonight" was originally a jump blues song released in 1947 by its writer, Roy Brown and was covered by many recording artists. The song includes the memorable refrain, "Well I heard the news, there's good rocking tonight!" The song anticipated elements of rock and roll music.

Brown had first offered his song to Wynonie Harris, who turned it down. He then approached Cecil Gant later that night, but after hearing Brown sing, Gant made a 2:30 AM phone call to Jules Braun, the president of DeLuxe Records. After Roy Brown sang his song over the phone, Braun asked Brown to sing it a second time. He then told Gant, "Give him fifty dollars and don't let him out of your sight."

Five weeks later, Brown recorded the song for DeLuxe Records. Only after Brown's record had gained traction in New Orleans did Harris decide to cover it. Harris's version was even more energetic than Brown's original version, featuring black gospel style handclapping. This may have contributed to the composition's greater success on the national R&B chart. Brown's original recording hit #13 of the Billboard R&B chart, but Harris' record became a #1 R&B hit and remained on the chart for half a year. Brown's single would re-enter the chart in 1949, peaking at #11.

The song is a primer of sorts on the popular black music of the era, making lyrical reference to Sweet Lorraine, Sioux City Sue, Sweet Georgia Brown, Caldonia, Elder Brown, and Deacon Jones. All of these characters had figured prominently in previous hit songs. The song has also been credited with being the most successful record to that point to use the word "rock" not as a euphemism for sex, but as a descriptive for the musical style, a connection which would become even clearer in 1954 when a version of "Good Rockin' Tonight" became Elvis Presley's second-ever single.

While Brown missed out on the biggest hit version of his song, its success kicked off his own career, which included two #1 R&B hits. In 1949, he released "Rockin' at Midnight", a sequel to "Good Rockin' Tonight." It reached #2 on the R&B chart, where it remained for a month.

In 1954, "Good Rockin' Tonight" was the second Sun Records release by Elvis Presley, along with "I Don't Care if the Sun Don't Shine" on the flip side. Presley and his bandmates hewed closer to the original Roy Brown version, but omitted the lyrics' by-then-dated roster of names in favor of a simpler, more energetic "We're gonna rock, rock, rock!" Described as "a flat-out rocker" country radio programmers blanched, and older audiences were somewhat mystified. A live show broadcast from Houston DJ Bill Collie's club documented that the crowd "barely responded" to the song. "Blue Moon of Kentucky", the uptempo version of the Bill Monroe classic, has "the fans go stark raving nuts with joy".

The song was used for the biopic *Elvis*, which starred Jonathan Rhys-Meyers as Presley; it was used for a montage sequence where he is performing at the Louisiana Hayride in 1954.